

*Artistry
in the
Detail,
Mastery
in the
Vision*

Conrad Schmitt Studios Inc.
Excellence in Artistry Since 1889



Welcome _____

Thank you for joining us in this second volume exploring the artistry and craftsmanship of Conrad Schmitt Studios. For more than a century, our family-owned firm has been committed to creating and preserving timeless works of art. Together with our colleagues in the arts and preservation communities, we take great pride in our role as stewards of cultural heritage. We welcome this opportunity to share our continuing story with you.

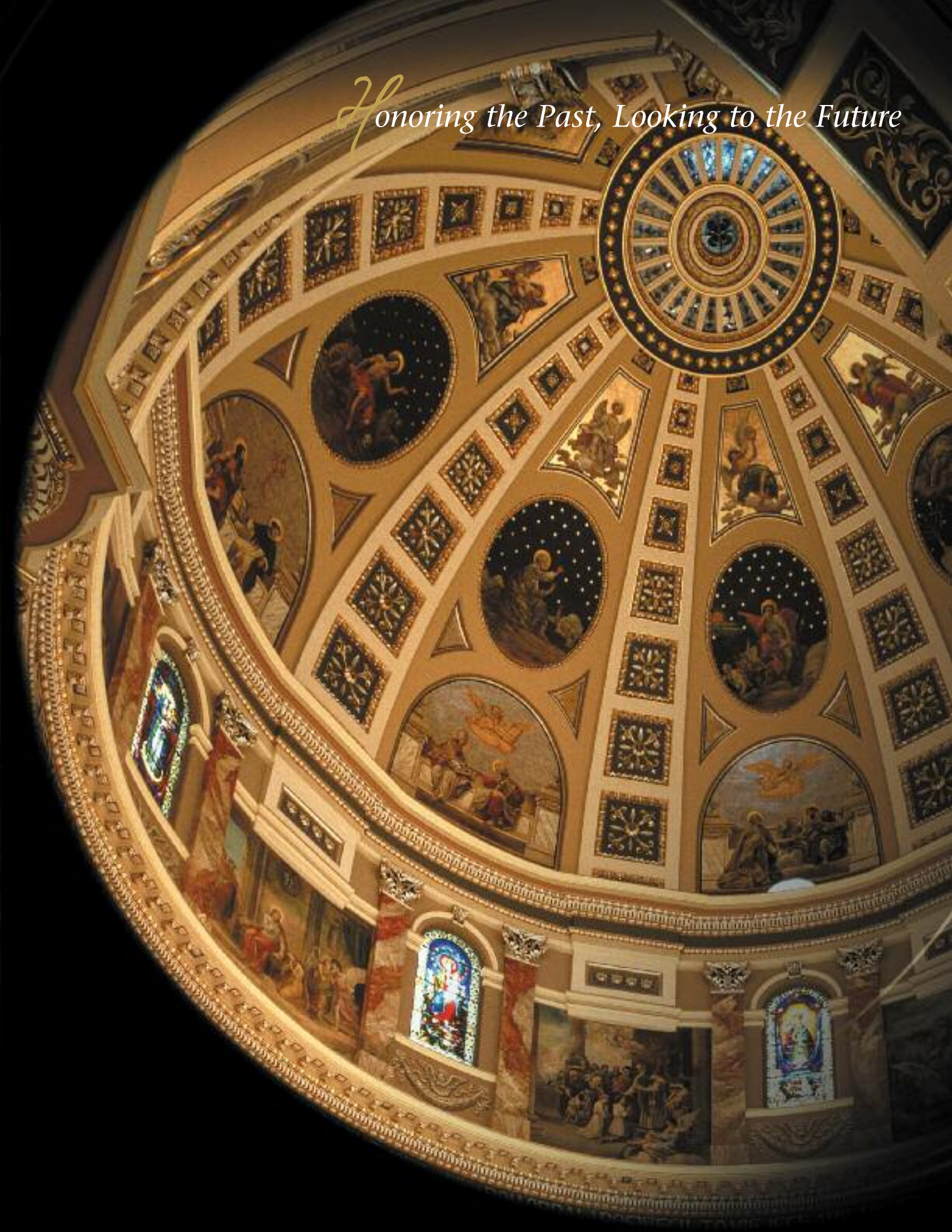
Respectfully Yours,

The Conrad Schmitt Studios Family

Front cover: Restored decorative painting and murals at the University of Notre Dame's Basilica of the Sacred Heart in Notre Dame, IN.

Opposite page: Windows at the Church of the Gesu on the campus of Marquette University in Milwaukee, WI are removed for restoration.

Honoring the Past, Looking to the Future



Conrad Schmitt Studios Inc.

The Master Craftsmen of North America®

Since 1889

Decorative Painting
& Restoration

Stained Glass &
Architectural Art Glass

Ornamental Plaster
& Scagliola

Murals

Mosaics

Statuary, Sculpture
& Fitments

Fundraising, Decorative
Samples & Renderings

Consulting

Art Fabrication for Others

*I*nternationally recognized Conrad Schmitt Studios creates and restores timeless interiors and fine works of art for buildings of architectural, historic and religious significance. Now in its second century, the Studio continues and advances longstanding traditions of art and craft in architectural environments.

Conrad Schmitt Studios provides award-winning artistic services for churches, theatres, hotels, courthouses, state capitols and other notable structures. With a unified artistic vision, CSS's experienced artists and craftspeople create new designs and conserve historic artwork in the form of decorative painting, stained and etched glass, murals, mosaics, statuary and more. Today, as in the past, the Studio is dedicated to providing excellence in artistry and conservation, upholding the highest standards of beauty, quality and longevity. The firm's proven professional integrity is unmatched in the industry. CSS stands proudly behind all of its work.

Opposite: Basilica of St. Josaphat (built 1901) in Milwaukee, WI, a Ministry of the Conventual Franciscan Friars.

Excellence

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in Artistry Since 1889



Conrad Schmitt
 INTERIOR DECORATOR
 223 2ND STREET
 MILWAUKEE, APR 11 30th. 1904.



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 Apr 5, 1918.

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 Founded in 1889
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 1833 South 43rd Street, Milwaukee 14, Wisconsin

CONRAD SCHMITT STUDIOS
 1833 S. 43rd St., P.O. Box 2700
 MILWAUKEE 14, WISCONSIN

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Conrad Schmitt Studios Inc.
 BERNARD O. GRUENKE
 MILWAUKEE, WISCONSIN

CONRAD SCHMITT STUDIOS
 BERNARD O. GRUENKE
 1833 S 43rd St. MILWAUKEE 14, WISCONSIN



Conrad Schmitt Studios Inc.
 Combining Excellence in Artistry and Craftsmanship Since 1889
 3405 S. 162nd St., New Berlin, WI 53151

For over a century, CSS has been identified with dozens of logo variations. The current logo (at left), incorporating the brushes of the painter on the left side and the tools of the glazier on the right, was designed by Bernard O. Gruenke, Sr. in the 1960s.

Conrad Schmitt Studios Inc.
 Excellence in Artistry Since 1889

of Artistic Preservation and Progress

Founding of the Studio

Conrad Schmitt

Young Conrad Schmitt was twelve years old when his family's church in Fussville, Wisconsin was decorated for the first time, in 1879. Watching skilled artists transform the space with paints and stencils, he realized that this was his calling. At fourteen, he was apprenticed to Professor Louis Loeffler, a church decorator in Milwaukee. Then his practical, Bavarian-immigrant parents prevailed in their quest to have Conrad attend business school for two years. The time he spent learning the basics of running a business turned out to provide invaluable knowledge for the founder of an international art studio. Conrad also studied under the respected mural artist, Jan Sukaczynski, and with master painters in Rome. They included Joseph Wilpert, a fresco painter who was also an expert in the ancient artwork of the catacombs. Conrad was a talented artist and a hard worker. In order to keep a promise to an earlier employer while decorating the Milwaukee courthouse, he once walked twelve miles from his father's home in a heavy snowstorm.

By the age of twenty, Conrad was already handling large projects for bishops, bankers and elite residential clients. He drew employees from the many skilled European artists living in the U.S. He also visited Europe and brought those with great talent to America. Soon CSS had a staff approaching two dozen. A solid business with skilled artisans, Conrad Schmitt Studios quickly became one of a few national companies to conduct large-scale interior decorating and stained glass projects, along with Tiffany Studios of New York. The Studio provided artwork for churches, estates, theatres, courthouses, banks and other public buildings throughout the country.



Respectfully,

C. Schmitt

Inset: An 1883 photograph of young Conrad Schmitt at sixteen.

Above right: Conrad Schmitt, the spirited, hardworking founder of Conrad Schmitt Studios.

Left: Studio artists Hans Kirsch and Willy Hoffschmidt, both German immigrants, are shown with an unidentified, beer-bearing artist in this circa 1930 photo.



The Passing of the Torch

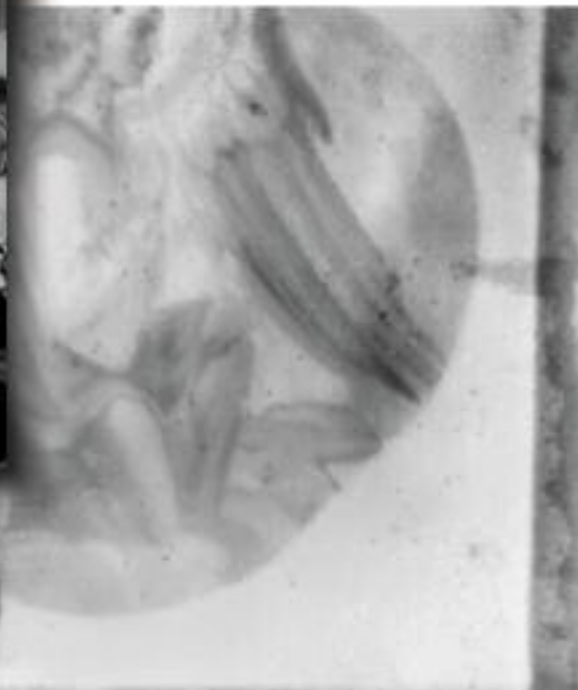
The Schmitt Sons

Conrad Schmitt had three sons, Edward, Rupert and Alphonse, all of whom worked for the Studio. Edward opened branch offices in New York and Washington, D.C. for a time during the 1930s, as a base for projects on the east coast. Quebec, St. Louis and Philadelphia were also branch studio locations for brief periods. However, this practice was abandoned as ease of travel increased, and because quality control can best be maintained at one location. The Schmitts traveled extensively in Europe to cities such as Rome, Florence, Paris, Munich and other art centers, where they sought out supplies and talent, and studied the premier churches. When they traveled during the war years, they served as unofficial war correspondents for the *Milwaukee Journal*.

Some notable decorating projects that were conducted during the 1920s and 1930s were St. John the Baptist Church in Quebec, Canada; the Apostolic Nunciature (Vatican Embassy) in Washington, D.C.; the Basilica of St. Josaphat in Milwaukee, Wisconsin; Sacred Heart Church at the University of Notre Dame in South Bend, Indiana; and the Cathedral of St. Louis in St. Louis, Missouri. The murals CSS designed and painted at the St. Louis Cathedral were later immortalized in mosaic.

After receiving papal blessings through the U.S. apostolic delegate, Conrad Schmitt died in 1940 and Rupert Schmitt assumed the presidency of the Studio. He also served as President of the Stained Glass Association of America from 1950-1952.





Left: A CSS picnic in 1923 at Nagawicka Lake in Delafield, WI is attended by approximately 75 artists, family and friends assembled around a company truck.

This page and top: Groups of professionally attired artists pose in the painting studio circa 1930.

A Passion for Art and Innovation

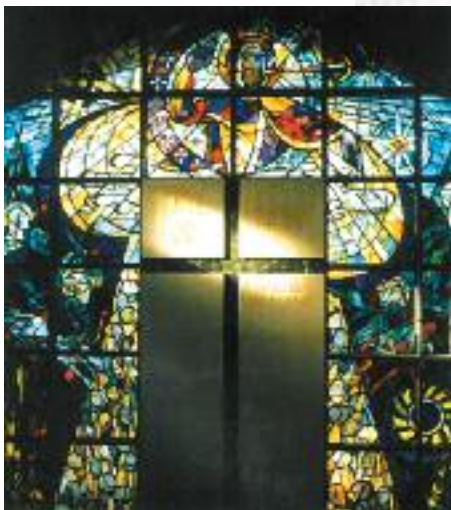
Bernard O. Gruenke, Sr.
1913-2012

*Mo*re than forty years after Conrad Schmitt began his journey to becoming a national leader in the decorative arts, a young man in nearby Sheboygan, Wisconsin, named Bernard O. Gruenke, started down a similar path. At sixteen, he was encouraged in the pursuit of art by Miss Marie Kohler, of the bath fixtures company. She provided him with a scholarship in 1929 that introduced him to Corcoran Art School in Washington, D.C. But, like those of Conrad Schmitt, his German-immigrant parents resisted his desire to pursue art. When Bernard left to attend Corcoran in 1934, he was not even allowed to take his own meager savings with him.

Bernard worked as a sign-painter by day and studied portrait painting at Corcoran Art School at night. He also studied art privately in Philadelphia under Caesar Riccardi, a former student of the well-respected artist and teacher, Robert Henri. Eventually, he returned home to Wisconsin.

On October 28, 1936, Bernard O. Gruenke went to Conrad Schmitt Studios, then on Prospect Avenue in Milwaukee, to discuss employment. Conrad and Rupert Schmitt told him, "We can get the Italian and the German art professors a dime a dozen, why should we hire the American boys who know nothing?" At 6:00 AM the next morning, Bernard was waiting on the doorstep. When Rupert Schmitt arrived, he reprimanded Bernard for not listening. "Mr. Schmitt, whether you like it or not, I've made up my mind," Bernard said. "This is my home. Whether you pay me or not, I'm going to work here." Bernard soon was working as an artist and salesman, traveling and decorating from Maine to Mexico. In the late 1940s, he became Rupert Schmitt's partner and then purchased the company from the Schmitt estate after Rupert's death in 1951.

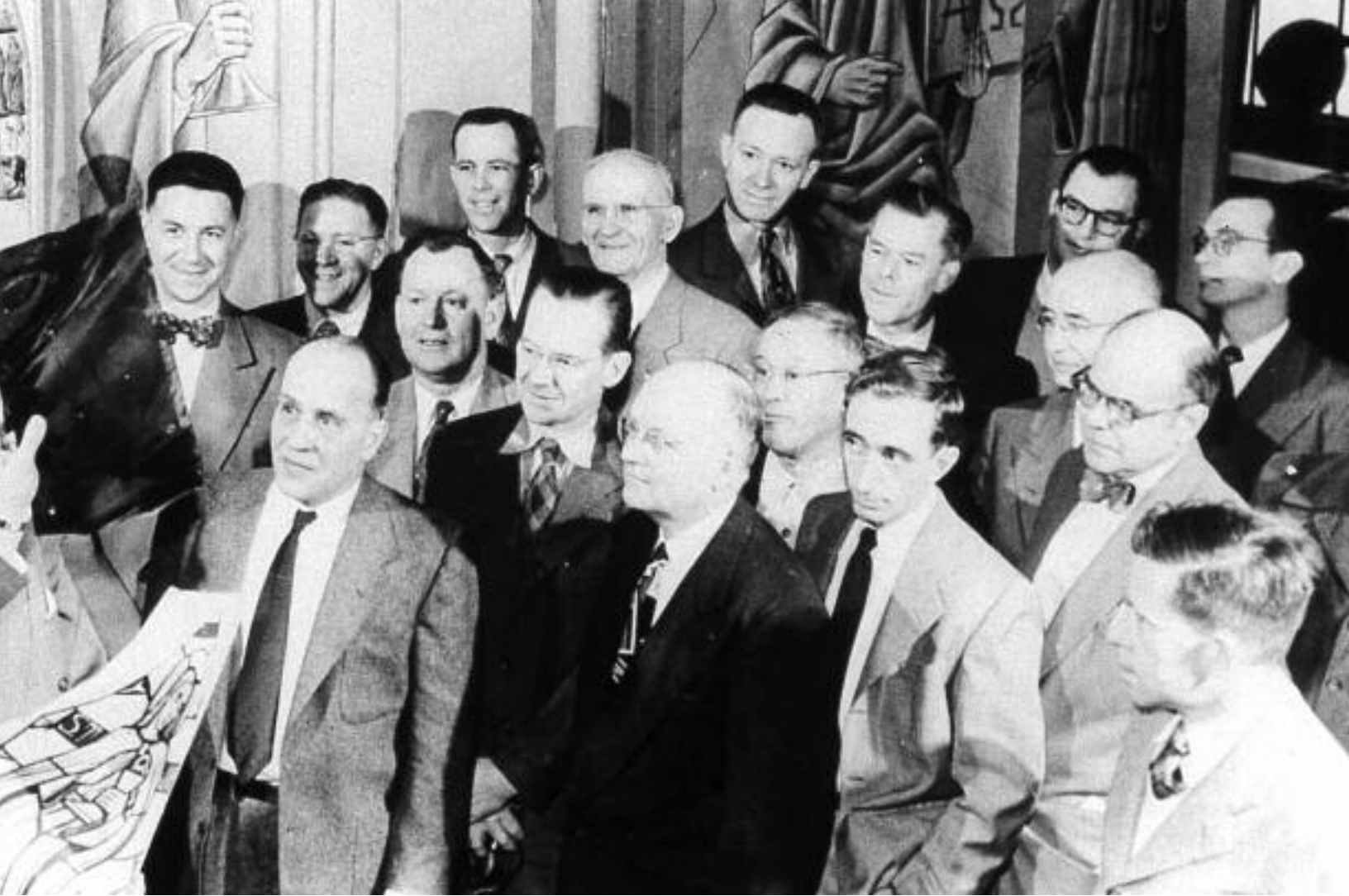
A few years earlier, in 1949, Bernard had made his first trip to Europe, and it forever changed his career. During his visit, he made a point of seeing both the great artwork of the past as well as the newer, more progressive designs. In art, this meant new materials--in particular, some of the early dalle de verre or slab glass from France. Produced in inch-thick slabs, the dalle de verre presented a whole new



Above left: The atomic bomb theme for the 1950s Judgement Day window at St. Gertrude's Church in Franklin, IL is emblematic of the concerns of the day.

Top right: Bernard O. Gruenke, Sr. leads a tour for the Stained Glass Association of America during a 1950s conference.

Above: Artists from CSS enjoy a day at Lake Michigan's Kohler Park in Sheboygan, WI in 1937. From the left are Robert Halbrook, Bernard O. Gruenke, Sr., Rene LeBerge, Alfred J. Timler, Conrad Pickel and Carl Weisenborn.



medium to the American art glass community.

Bernard first experimented with dalle de verre, also called faceted glass, at his home, cutting and chopping the glass to shape, casting with cement and exploring internal reinforcement. He produced what was probably the first faceted glass window in the U.S. in his garage in 1949, *Christ on a Rainbow* (see photo on page 89). Bernard introduced the new glass form to many areas of the country. Dalle de verre artwork complemented the style of architecture that was proliferating in post-war America. Bernard's original panels toured the country, demonstrating this novel window medium.

Years later, after many additional projects and further glass experimentation, Bernard O. Gruenke was named a Fellow in the Stained Glass Association of America and was awarded the Lifetime Achievement Award. Throughout his career, he also served in many capacities for this century-old organization that upholds art and safety standards for the industry. "Senior," as he was called in the Studio to distinguish him from his son, turned 99 in February 2012, and passed away peacefully on March 31st. He remains a passionate inspiration to all who knew him.



Bernard O. Gruenke, Sr. at 90 in his office.

A New Focus on Restoration

Bernard E. Gruenke, Jr.

President Emeritus

*B*ernard E. Gruenke, Jr. grew up spending time in the Studio and joined CSS full-time in the 1950s, after studying business at Marquette University. Throughout his youth, he apprenticed with renowned artists and craftsmen in the decorative arts. Together with his father, he patented a glass etching technique known as Leptat®, a signature glass of CSS.

With his depth of knowledge and passion for preservation, “Bernie, Jr.” has advanced the Studio’s international reputation in the creation, conservation and restoration of significant historic interiors and

stained glass. For continuing education in the field of conservation and restoration, he traveled in the U.S., Polynesia, France, Germany, Italy and Austria in the 1980s and 1990s, studying conservation methods used by museums and conservators. He worked closely with France’s Minister of Culture and a prominent French stained glass studio to assist in pioneering methods for the evolving field of stained glass conservation.

During that time, he spearheaded one of CSS’s most comprehensive adaptive re-use projects, the largest in the country at the time. It consisted of restoration of the

decorative plaster and painting at Union Station in St. Louis, Missouri. This extensive, two-year restoration made history in 1985 and set a precedent for thousands of other important restoration projects.

Because of his mastery and respect for the decorative arts, including the science of restoration, he is a valued resource. Bernie, Jr. was a frequent speaker and writer on these subjects.



Left: Bernard E. Gruenke, Jr. facets a slab of glass during the fabrication of a dalle de verre window, circa 1965.

Top: Bernard E. Gruenke, Jr. oversees the Studios’ investigation and restoration of the Basilica of the Sacred Heart at the University of Notre Dame in Notre Dame, IN.

Above: For the Citi Performing Arts Center Wang Theatre in Boston, MA, Bernard E. Gruenke, Jr. cleans and conserves a mural.

Preservation and Progress

Heidi Gruenke Emery
and B. Gunar Gruenke

The third generation of Gruenkes has embraced the spirit of innovation that, along with the preservation of tradition, characterizes the Studio. This has resulted in a value-added approach in which traditional craft is retained while new technology is harnessed into the service of the decorative arts. Working in the Studio during their youth, Heidi and Gunar began learning a variety of skills, from basic tasks to advanced craftsmanship. Both have many memories of Studio work, such as applying gold leaf with Uncle Ronnie Gruenke at the Pabst Theater when they were children. The siblings studied art and business during college in the 1980s. Upon graduation, they each returned to the Studio where their art training had begun many years before. Gunar and Heidi have directed and participated in hundreds of projects from the Wang Center for the Performing Arts in Boston, Massachusetts to St. Mary's Cathedral in Colorado Springs. With their assistance, the Studio continues the healthy, planned growth of the last two Gruenke generations.



The Conrad Schmitt Studios Team

From the beginning, the specialized work of CSS has drawn artists from around the world. The incomparable knowledge preserved at the Studio today has been distilled from the expertise of hundreds of artists over the course of a century. The educational background of CSS artists includes graduate level education in art and preservation, as well as continued studies with MasterClass Stained Glass sessions. At the same time, CSS artists are pioneers, further developing methods for creation and conservation. Today's staff includes artists trained in applied art and technology, skills that enhance and expedite research as well as certain processes of production. An extensive internal training program helps ensure the preservation and advancement of the decorative arts. Many of CSS's professional artists have been with the Studio for decades and have contributed substantially to the Studio's success. For all at CSS, art and decorating projects are considered not merely as work, but also as inspiring expressions that make life more meaningful.



Top: In 1973, CSS built a modern studio building in New Berlin, WI that increases efficiency and provides natural lighting where needed for stained glass work.

Center left & right: B. Gunar Gruenke and Heidi Gruenke Emery represent the family work ethic which continues today in the daily operation of the Studio.

Above: Highly skilled artists, glaziers and staff conduct their work in the New Berlin, WI facilities. The balance of the artists are on jobsites throughout the country.



A representative area of the interior at St. Stanislaus Church in Cleveland, OH is painted and stenciled from floor to ceiling to illustrate the original decorative scheme. This is the "decorative sample."

Building Momentum for Your Project

From the first discussions to the reopening celebration or rededication of a project, CSS is a valuable resource for assessment, planning, design development, scheduling and fundraising. For every endeavor, the Studio can develop a range of creative solutions to work within the budget while attaining quality and longevity.

Conrad Schmitt Studios works hand-in-hand with owners, architects, interior design firms and consultants to create and restore some of the most ornate interiors and significant artwork in the United States. Every one of these projects, large and small, is unique and possesses its own set of individual needs. The early involvement of the decorative arts contractor can contribute to the ease and success of the process. When requested, CSS may also serve as a construction manager or general contractor for projects, specifying, coordinating and supervising all of the necessary work for outstanding results.

Many projects begin with the selection of representatives from the church, theatre or building who will shepherd the effort from start to finish. CSS can assist in defining the goals and outlining the parameters and priorities of the project. The Studio contributes to the process of needs assessment, particularly with regard to the interior finishes, artwork, windows and other issues that affect these (such as insulation, tuckpointing and lighting).

“Your interest, willingness to listen, readiness to suggest, and eagerness to excel enthralled our committee and bolstered the courage of its members to move ahead with the work at hand.”

*~Fr. Gerald E. Fisher,
Pastor, St. Peter's
Parish, Stevens
Point, WI*



The historic 3-story Grain Exchange Room (built 1879) in Milwaukee, WI is gradually uncovered from beneath false ceilings and drywall.



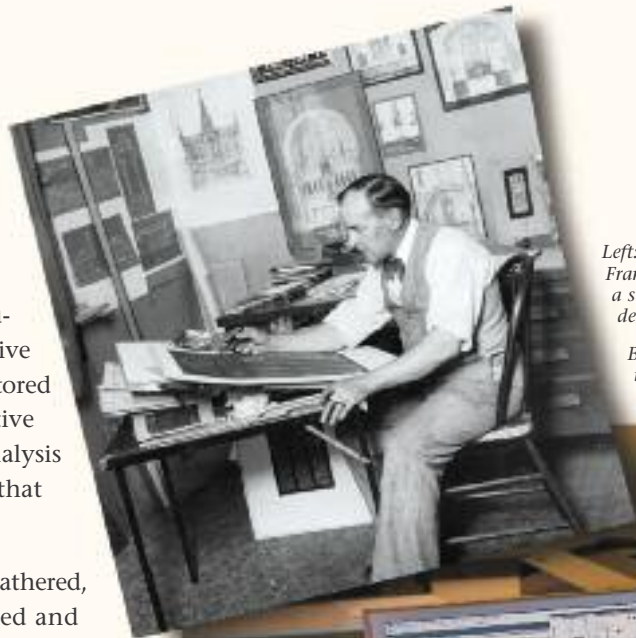
More than 140 colors were used to restore the ceiling artwork and murals in the historic Grain Exchange Room.

*A*fter the project goals are outlined, the Studio sheds light on the advantages of various approaches and products. Opportunities for innovative and cost-effective solutions are presented. For a decorative project, if the building is to be restored to an original or previous decorative scheme, an investigative paint analysis should be considered to identify that period of decoration.

Once background information is gathered, a project's scope can be fine-tuned and a master plan that includes budgetary estimates and timetables can be assembled. Scheduling to accommodate the functional needs of the facility is discussed to best plan around performances, holidays and ceremonies.

The next step, fundraising, is often the most challenging and time-consuming for the client. CSS can facilitate and ease the process in a variety of ways. Two tools with practical applications in the earlier steps of project development – renderings that illustrate the proposed decoration or artwork, and samples of decorative painting or stained glass – are also important fundraising tools as they provide a glimpse of the exciting possibilities to potential donors. CSS provides further assistance by incorporating these visuals into printed fundraising pieces, suggesting ideas for fundraising campaigns, identifying opportunities for recognizing donors, and conducting research on available grants.

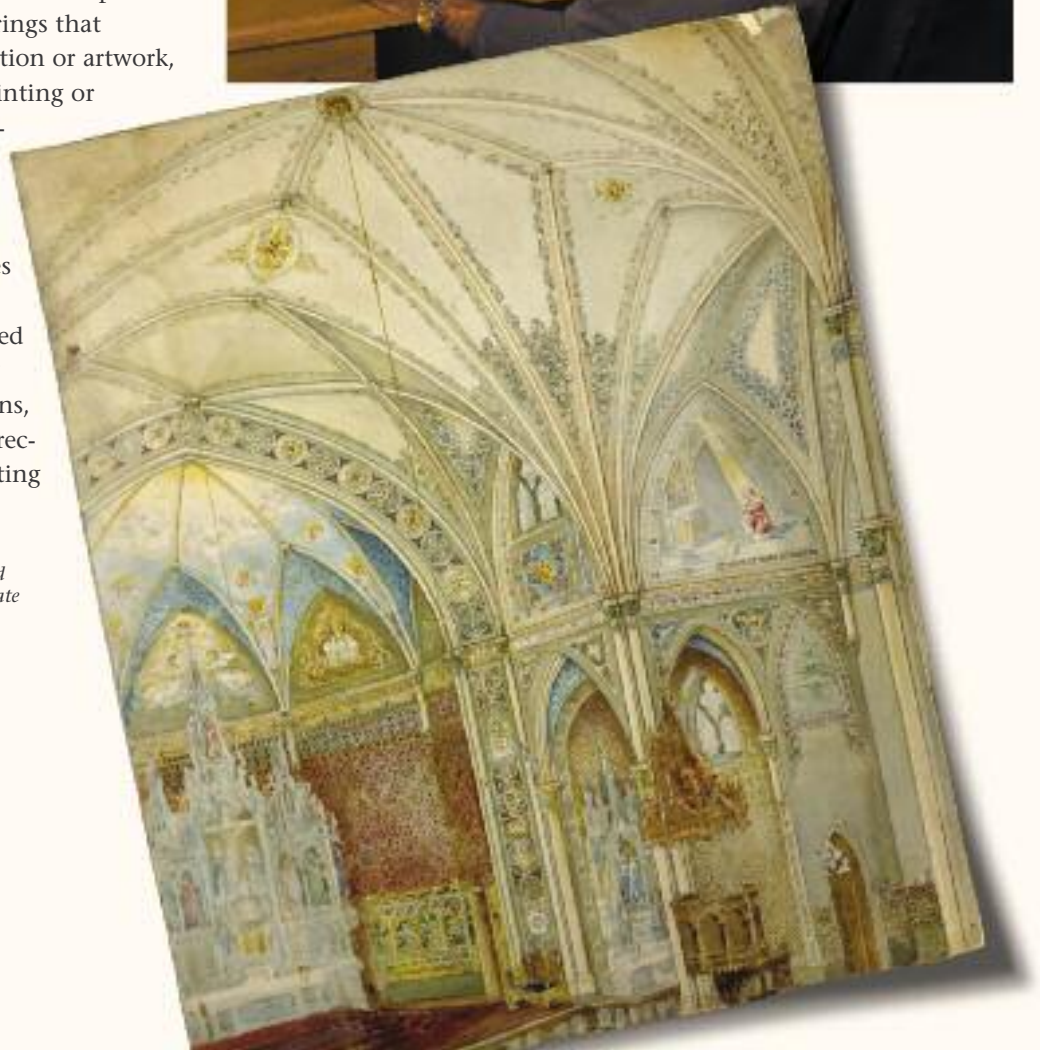
Right: A 1920s rendering for a proposed church interior shows the artist's intricate watercolor expertise.



Left: Studio artist Frank Larscheid creates a stained glass window design, circa 1928.



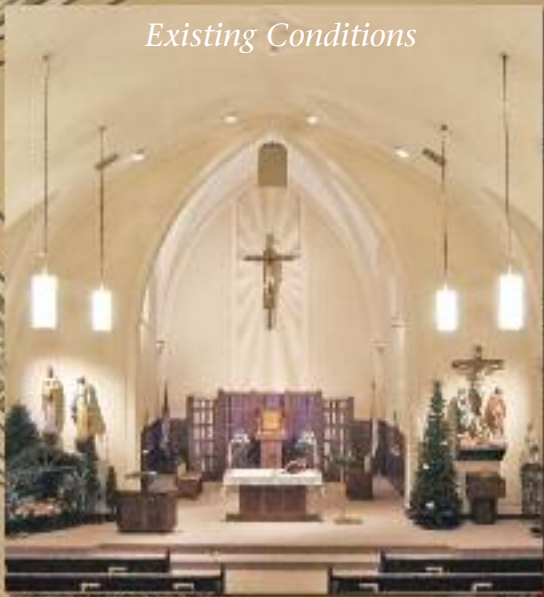
Below: A CSS artist today illustrates a rendering digitally for a proposed interior restoration.





A 1920s rendering for a proposed stained glass window.

Existing Conditions



Artist's rendering



Sharing the Vision

Artists' Renderings

One of the most inspiring aspects of a decoration or restoration project is conveying the vision for the new or restored interior. Understanding the extent, style and quality of what is proposed is essential to ensuring the highest quality end result and to affirm the project – for both the client and the community.

Renderings for interiors, stained glass and other artwork provide visual information regarding the proposed design. They convey the

suggested scheme and the color palette. For a decorative project, these drawings and paintings also illustrate the degree of decoration that is planned.

Conrad Schmitt Studios' rendering department is state-of-the-art. High-tech equipment sits side-by-side with traditional tools and materials. Versatile artists employ a variety of techniques for producing different types of renderings. Most projects begin with a theme or concept that is refined through dialog with the client and the research department. The concept is then developed as a base drawing that can be modified and enhanced. This design, while rendered in watercolor, airbrush or on computer to represent the proposed appearance, is often saved to digital form. The rendering or renderings with various options are then reviewed by the client and modifications are made as necessary. It is an approach that combines the beauty of hand-rendering with the efficiency of new technology to create accurate and appealing results.



Above: An existing conditions photo is used as reference for the interior rendering. The three renderings show renewed decorative schemes with different looks and feels addressing the same space.

Opposite: An interior rendering for the liturgical restoration for St. Mary Catholic Church in Fennimore, WI shows the intricate detail of the many aspects proposed.



Right and below: An original conditions photo of a historic theatre and the inspiring renewal shown via the artist's rendering.



First Glimpse of Glory

Samples of Decorative Painting and Stained Glass

Samples or mock-ups demonstrating the proposed artwork have extraordinary power to gather all of the divergent ideas and questions of a project into a singular vision. They allow everyone to address the same subject without relying on each individual's ability to imagine the project.

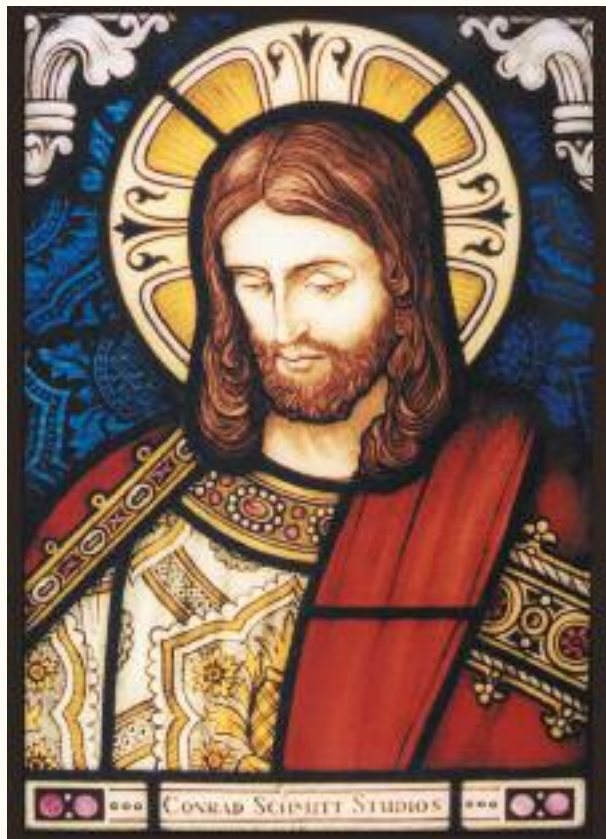
For glass projects, panels of stained or etched glass are often created to illustrate what is proposed. For decorative painting projects, a sample is prepared on site, transforming a small portion of the building into the final product. While the ideal decorative sample is an interior section of wall and ceiling, in some cases numerous small samples in separate areas are more appropriate. The sample represents the proposed decoration across the typical architectural details of the space such as columns, capitals, friezes, and vaults. For new designs as well as conservation, restoration and replication projects, a sample is a tangible demonstration of what is possible.

There are many practical reasons for creating samples. They illustrate the quality, taste and expertise the artists will bring to the project. As an exact representation of the scheme, samples expedite the entire restoration process by allowing design decisions regarding flooring, fabrics and other elements to be made early on. That, in turn, allows for more accurate project pricing, as the scope of work and the required materials have been established. For decorative painting cases in which a historic paint analysis is conducted, the sample is also the first, exciting glimpse of the historic decorative scheme.

For many projects, the greatest value of the sample is its power to generate enthusiasm and support. The unveiling of an onsite sample is often when a project becomes real and compelling, enabling people to feel more comfortable contributing donations and funding. Many times, the contrast between the sample and the existing conditions make the need for the project apparent to all. The importance of bringing a restoration project to fruition can be deliberated for a day, a month or a decade. But when a decorative sample is unveiled, seeing is believing, and the momentum begins.



Above: At the Annex Building on Fourth and Vine in Cincinnati, OH, a decorative sample (inset) illustrates that the artistry of the ornamental plaster can be enhanced.



Left: This stained glass sample panel was created as an illustration of the style and skill the Studio would bring to the re-creation of 1910-vintage windows lost to fire at Delta United Methodist Church in Delta, CO.

Cultivating Financial Support — Fundraising Literature, Boards, and Resources

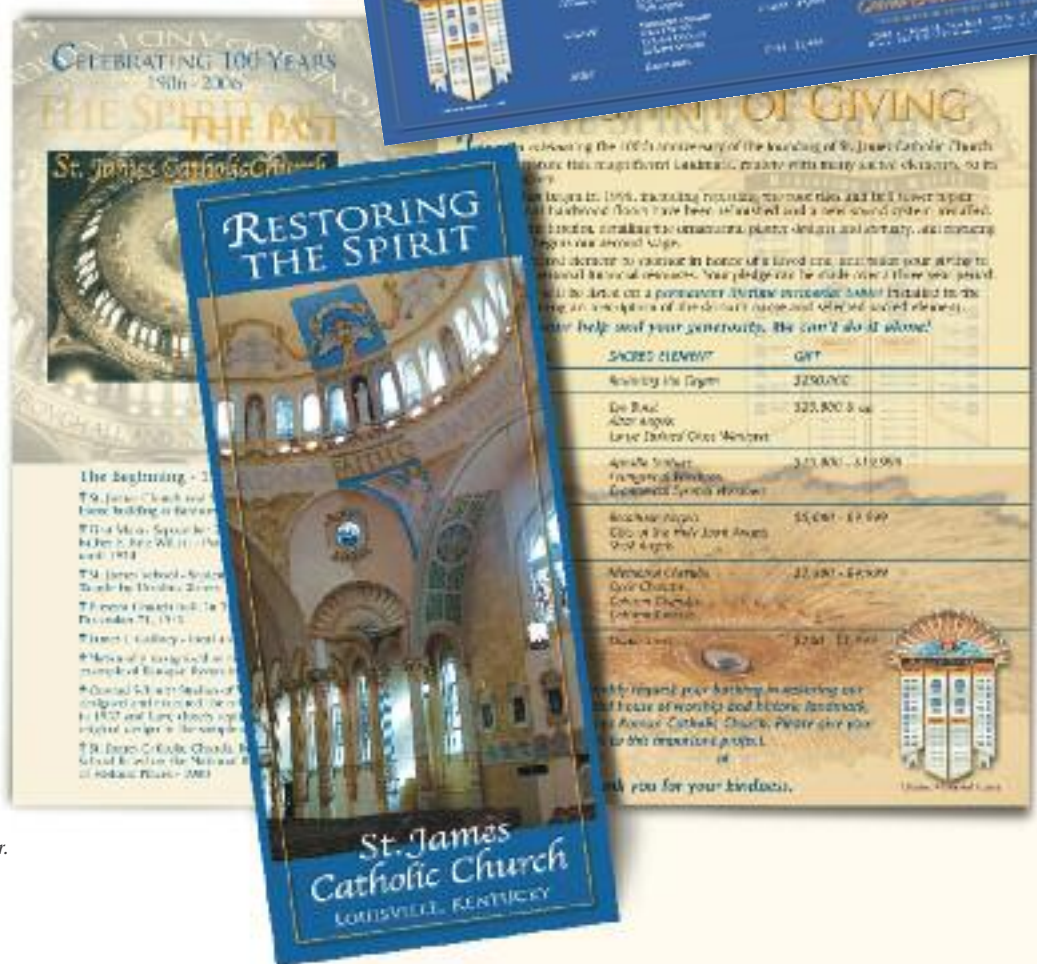
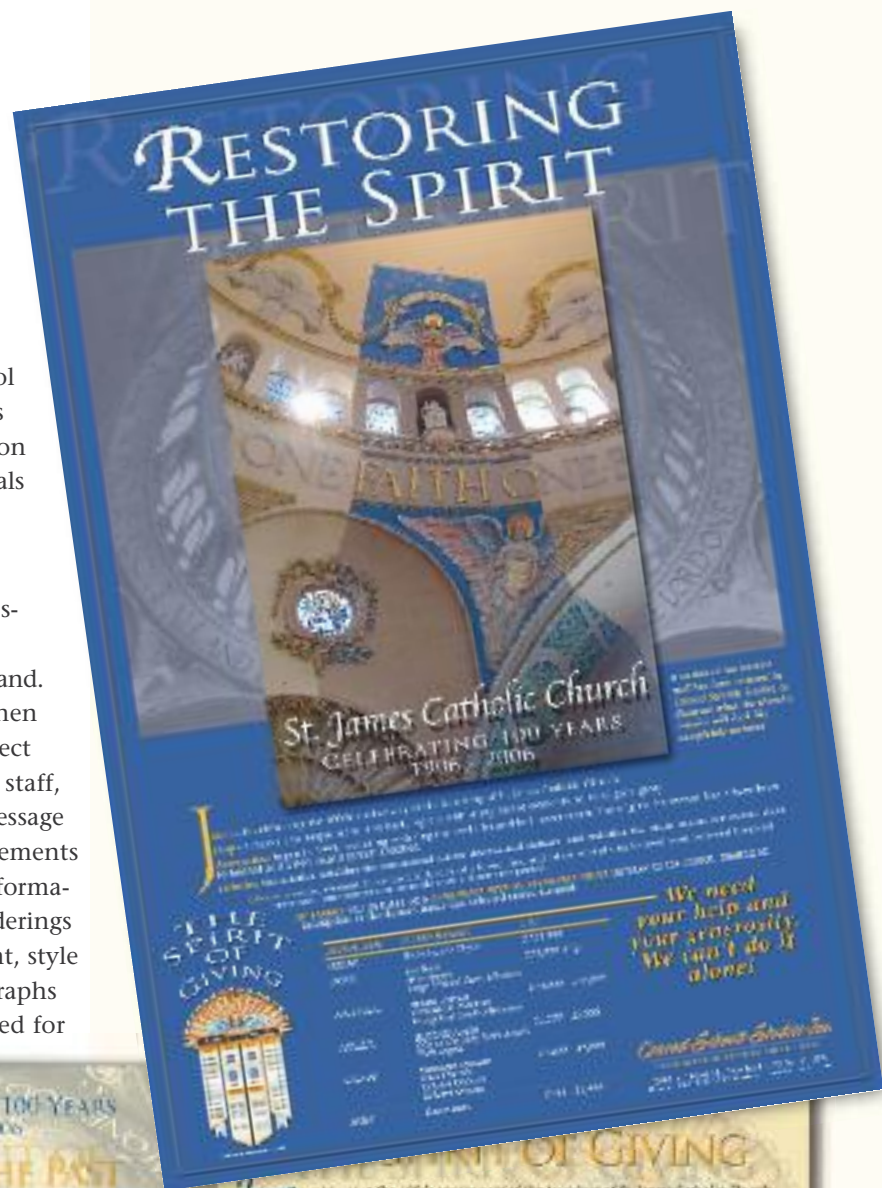
Conrad Schmitt Studios can assist fundraising efforts through a variety of services including the creation of promotional materials, presentations, and guidance for fundraising campaigns. Besides serving as a practical tool for project development, artists' renderings and samples are frequently displayed to the community for inspiration and as a fundraising tool. CSS can incorporate these visuals into fundraising literature such as presentation boards, pamphlets, booklets and mailers.

Our experience has shown that people respond to professionally produced fundraising materials that provide a thorough, respectful presentation of the undertaking at hand. Project boards have proven to be especially effective when displayed in a central location. CSS provides these project boards and other fundraising materials using in-house staff, working with the client to select images and create a message that is informative and inspiring. They often contain elements of the building's history and stewardship, as well as information regarding the benefits of the project. Images of renderings or samples created by the studio help illustrate the extent, style and quality of what is proposed. When desired, photographs and explanations of the artistic techniques to be utilized for the project are also included to help generate enthusiasm for the process as well as the final results of the project. All materials are custom designed and can be produced to the client's specifications.

CSS serves as a valuable guide and resource for the fundraising process. In addition to producing the materials to secure donations, we can offer suggestions for structuring the overall fundraising campaign. We maintain a portfolio of ideas that effectively bring in funds and recognize the meaning and value of donors' contributions. We help you inspire donors to give generously, and to feel like an important part of the project.

Above right: A 24" x 36" fundraising board was provided by CSS for display at St. James Catholic Church in Louisville, KY describing the restoration needs of the historic church.

Right: A supporting tri-fold brochure containing a donation form was created as a handout and mailer.



Recognizing Benefactors through Artwork

When people offer financial contributions toward a project, their donations represent something much more significant than the writing of a check. Each is a profound act of faith, support and stewardship.

Creating a piece of artwork to recognize donors' contributions is a memorable way to honor their gifts and strengthen the bond between them and the organization. Recognizing the benefactors also adds another dimension of significance to such a project.

Donor recognition can be accomplished in a number of ways. One of the most enduring forms of recognition is through an inscribed work of art such as a mural, art glass window or sculpture. New or restored stained glass windows also can include a dedication inscription.

CSS has created a variety of artwork for the purpose of donor recognition. In each case, the donor piece has provided the finishing touch for a project, bringing closure to years of work with a lasting statement of gratitude.



Examples of donor recognition and memorials in custom stained glass windows at St. Barbara Parish in Dearborn, MI.



Above: The interior rendering for St. Michael the Archangel Catholic Church in Convent, LA addresses the new decorative scheme along with the murals and the deteriorating statuary.



Left and below: A 36" x 36" fundraising board is displayed in the Narthex. Postcards and trifold brochures for handout were created to show the vision of the restoration, explain the restoration process and provide a conduit for the fundraising. As a result, the funds needed were raised for the restoration work to be completed in time for the church's anniversary celebrations.



Historic Project Development — Inspiring Culture and History

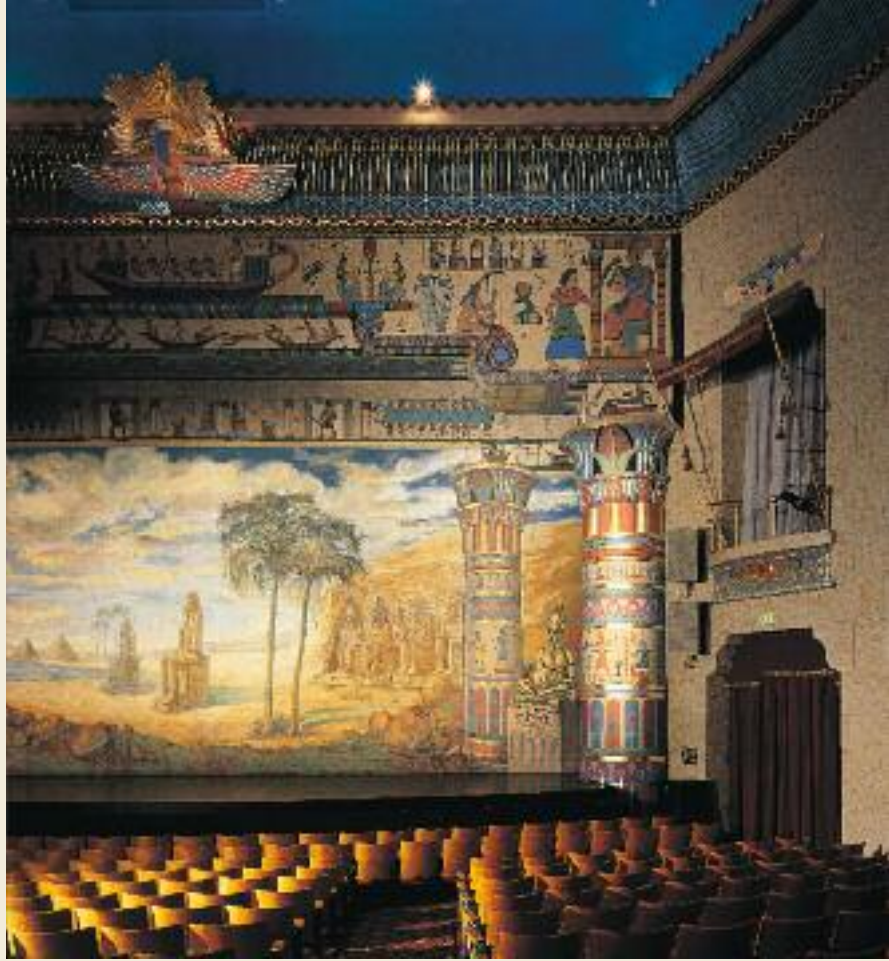
Historic buildings contribute to the character of a neighborhood. They preserve culture and history in a tangible way that is vital to maintaining a sense of place. Whether a theater, house of worship, or government center, historic structures are among the most beautiful and meaningful buildings in many communities.

Proper care of special places such as these require sensitivity to the unique properties of historic buildings. CSS artists and craftsmen have the knowledge and expertise to treat historic buildings in an appropriate manner. Years of experience with historic materials and methods assures that our studio is able to repair or recreate as necessary in a manner consistent with professional standards of historic preservation. Familiarity with common building issues in a wide variety of building types allows CSS staff to provide unique creative solutions for each project.

A quality historic preservation project retains the character of a historic space while making it practical for modern use. A sensitive historic rehabilitation may also be eligible for state and local tax credits, making preservation an economical and environmentally friendly choice.

Restoration, rehabilitation, and adaptive use of existing buildings are “greener,” often less expensive alternatives to new construction. In addition to capitalizing on embodied energy and eliminating waste of building materials, renovation of a historic structure can revitalize a neighborhood by generating business activities and inspiring community to take pride in its other resources. It can also address concerns about urban sprawl and preservation of cultural property.

Conserving and restoring historic buildings and decorative ornament requires expertise. Modern contractors often look for ways to complete a job as quickly and cheaply as possible. While these methods can initially seem successful, they are rarely the best ways to preserve the historical and artistic integrity of a building. The quick and easy fix often proves far more expensive in the long term. Conrad Schmitt Studios is committed to excellence in the conservation of our artistic heritage, and to the highest standards of historic preservation.



Rebirth of the Community

For Peery's Egyptian Theater in Ogden, Utah, detailed on-site investigation and laboratory analysis conducted by Conrad Schmitt Studios led to the restoration of the original interior colors. Egyptian motifs and figures were reapplied and gold leaf added glittering highlights. The restoration revitalized more than just the theatre. In an initial meeting with the organizations involved in planning the restoration, Conrad Schmitt Studios' president at the time, Bernard E. Gruenke affirmed the project's merit. He speculated that the entire neighborhood would encounter a rebirth upon completion of the project. In Gruenke's experience, each time a theater had been restored, community pride had been sparked and other restoration projects soon began in once-beleaguered business districts. An editorial in the Ogden Standard-Examiner stated, "Bernie Gruenke, Jr. made a prediction: That within two or three years after the restoration of the Egyptian, the (neighboring) buildings—in a state of disrepair—would experience a rebirth. Now Gruenke's forecast is being proven correct."



Investigation, Analysis and Documentation ————— of Historic Decorative Schemes

The most reliable tool for guiding an authentic decorative restoration is an investigation, analysis, and documentation (I.A.D.) of the original decorative scheme. This archaeological approach to artistry is a thorough scientific probe that produces a permanent record of the historically significant designs, colors, materials, and techniques that have been used in each area of a space. The depth of investigation needed is determined on a case-by-case basis. The following elements of the I.A.D. provide a solid foundation for planning any historic restoration project.

Research

Archival research can be a valuable first step in the preservation of a historic interior. Newspaper clippings, correspondence, and records of past work can all provide clues to previous decorative schemes. Vintage photographs often contribute to a better understanding of past décor by helping to clarify areas of contrast and reflective surfaces. Proper understanding of a building's past is an integral part of planning for its future.

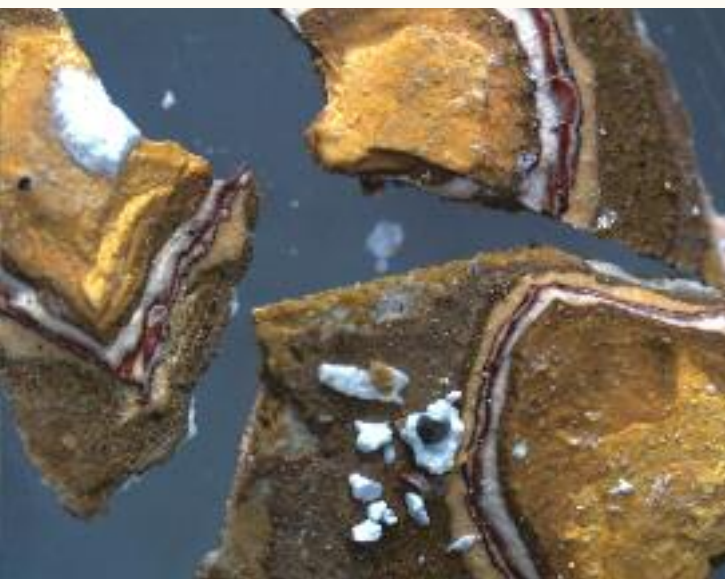
Conditions Assessment

The next stage in a restoration project involves accurate assessment of current conditions in the space. Which elements of the decorative scheme contribute to the historic character of the building? How much of the original material still exists? What measures are required to accommodate future use of the space? Is conservation, restoration, or replication the most appropriate approach? Issues such as paint failure and water damage should be fully understood before any restoration is begun, to ensure that the restored interior will withstand the test of time. A full materials analysis can be provided to identify existing materials and ensure compatibility between past and future coatings.

Paint Stratigraphy Analysis

As restoration is planned for an historic interior, one of the greatest thrills is discovering the original appearance of the space. Buildings that have withstood the test of time have often also fallen victim to changing tastes and stylistic alterations. Many historic buildings have been renovated and re-decorated numerous times, and original design schemes can be buried under layers of paint, dirt, and in many cases under entirely new surfaces, such as false ceilings and drywall.

Paint stratigraphy analysis is one method of investigating a building's historic decorative schemes. In this minimally invasive procedure, small samples of material are removed from a painted surface using a surgical scalpel. These tiny samples, when examined under a microscope, reveal a surprising amount of information about previous decoration. Multiple layers of paint, dirt, varnish,



Above: Small paint chips are viewed under a microscope, revealing layers of paint which indicate the historic colors that can be identified and replicated.



and other materials in a sample can indicate historic colors as well as decorative painting techniques such as gilding, glazing or faux wood graining. Evidence from this procedure can be useful in determining whether further investigation is necessary.

Reveal /Exposure Window

Information gathered from research and visual analysis will indicate if an “exposure window” is necessary to gain a more complete understanding of historic decorative schemes. In this procedure, coatings of paint or varnish are stripped away layer by layer to reveal previous color schemes and design elements such as stenciling and faux finishes. These elements can be further exposed and conserved or replicated as appropriate for each project.

Documentation

All of the results from the investigation and analysis are compiled and bound into a permanent record of the original and period decorative schemes. This record can be used as a guide for the decorative restoration and as archival record for the historic property. Copies of these documents are held by the owner of the building, and CSS.



Above left: Layers of paint have been removed to reveal a past decorative painting scheme at the University of Notre Dame’s Main Building (built 1879) in Notre Dame, IN.

Above right: A restored sample area of the original decoration, based upon the findings of the investigation.



Above: Various reports document the IAD process in a permanent record.



The restored decorative painting of the dome includes stenciling, trompe l’oeil painting and conserved murals.



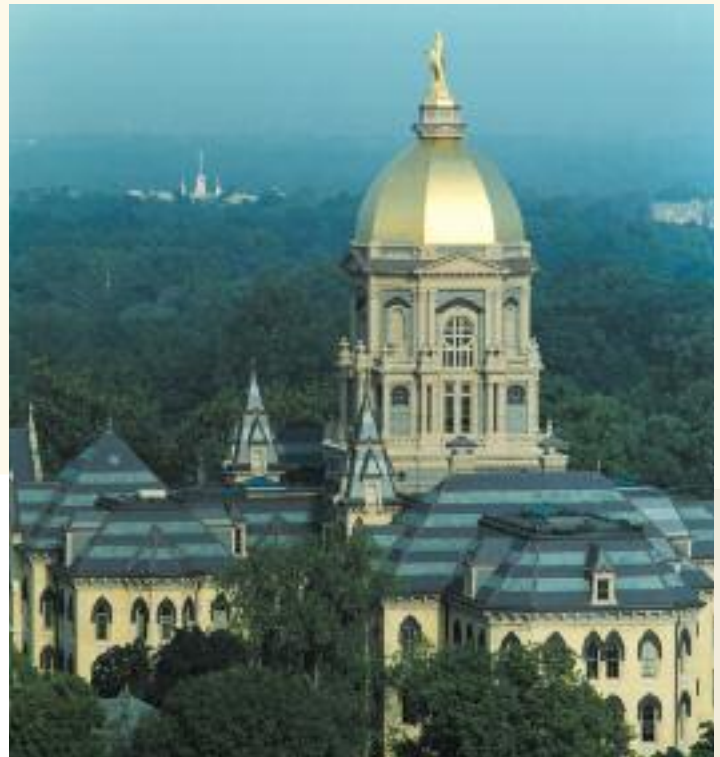
A Sight to Behold

Decorative Painting and Restoration

"I think what most impressed us was the enormous care that you and your firm took at every step of the process. No detail was overlooked and no aspect of Sacred Heart Church's history was too insignificant for your study and analysis...Thank you for your talent and skill."

*~Bishop Daniel R. Jenky, C.S.C.
Basilica of the Sacred Heart, University
of Notre Dame, Notre Dame, IN*

The transformation of an undecorated space through the addition of ornamental painting is an extremely rewarding process. When it is well done, the decoration helps to create a unified whole that tells a story of time, place, idea and vision in a way that perhaps nothing else can.

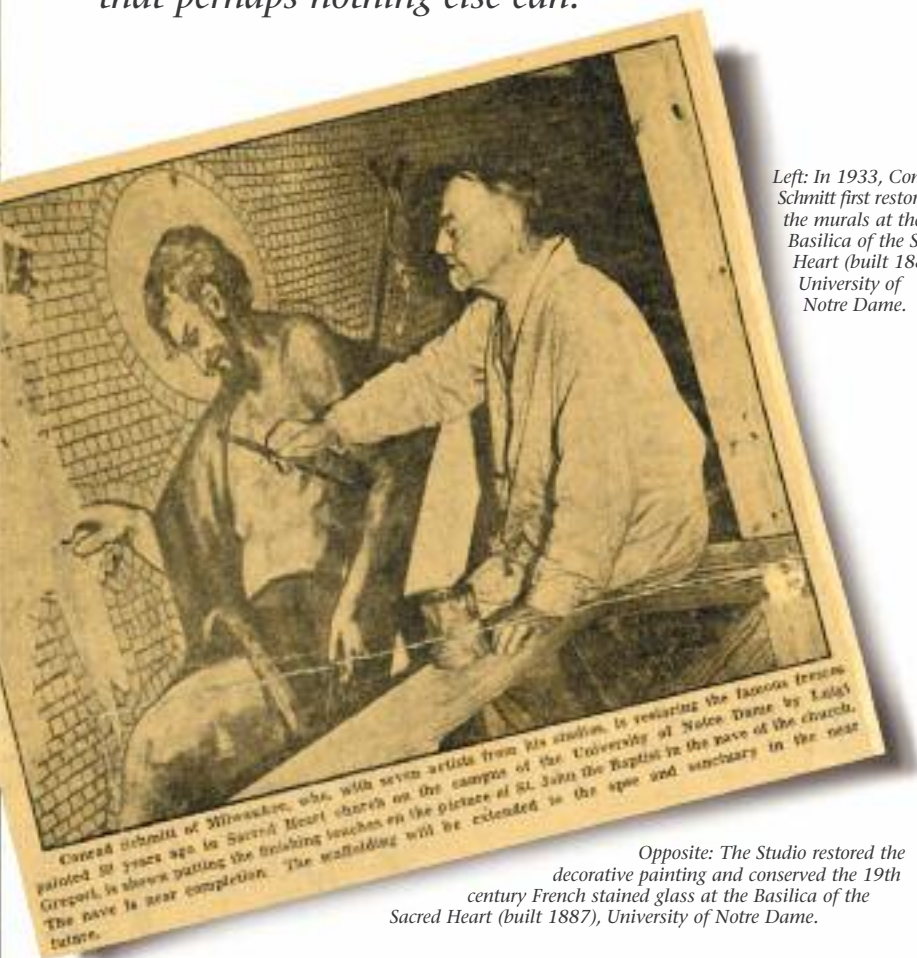


CSS' History with Notre Dame

CSS has been providing decorative restoration at the University of Notre Dame since 1933, when Conrad Schmitt first conserved the Luigi Gregori murals in the Gothic-style Sacred Heart Church (1887). The Studio also provided decorative painting for the church in the 1960s. In 1989, water damage precipitated an extensive Studio investigation and restoration of Sacred Heart's original decorative painting, murals and stained glass. In 1992, Pope John Paul II elevated the campus church to the status of a Basilica.

In 1998, CSS investigated the original decoration of the landmark Main Building, which revealed an elaborate decorative painting scheme that had been completely painted over. Studio artists restored the ornamental painting and trompe l'oeil work in 1999. They also conserved the series of twelve Columbus-themed murals originally created by Luigi Gregori for the main corridor.

Since that time, CSS has also designed and created new stained glass windows for the Law School Chapel, Stinson-Remick Hall, Duncan Hall, Geddes Hall, and Ryan Hall, as well as re-gilding the golden dome of the Main Building and providing other decorative services throughout the campus. The Studio's privileged partnership with the University continues to this day.



Left: In 1933, Conrad Schmitt first restores the murals at the Basilica of the Sacred Heart (built 1887), University of Notre Dame.

Opposite: The Studio restored the decorative painting and conserved the 19th century French stained glass at the Basilica of the Sacred Heart (built 1887), University of Notre Dame.





Top: CSS restored the decorative painting and trompe l'oeil, originally by Luigi Gregori, at Notre Dame's Main Building. The appearance of an additional floor and dome is a painted trompe l'oeil deception.

Above: The main quadrangle at Notre Dame includes multiple CSS projects within the golden-domed Main Building and the Basilica of the Sacred Heart (at left in photo).

Opposite: Ceiling murals at the Basilica of the Sacred Heart, University of Notre Dame in Notre Dame, IN.

Trompe L'Oeil Trickery

Trompe l'oeil translated from the French means "fools the eye." It refers to a challenging artistic technique in which an object or scene is represented in photographically realistic detail with the appearance of three dimensions. Well done, it is so convincing that it deceives the viewer into thinking that they see the object itself rather than a representation of it.

Widely used during the Baroque period, *trompe l'oeil* in America enhances the decoration of many traditionally designed state capitols, courthouses and churches. Common applications include creating the appearance of a different material, such as stone work, on a plain plaster surface. Designs and mouldings have been painted on walls and ceilings to give the appearance of architectural ornamentation, such as plaster or wood details, that do not exist. *Faux* framing on murals was another popular application a century ago. *Trompe l'oeil* is a storied technique that is created and restored by CSS.



A niche in the wall is enhanced with a trompe l'oeil pediment and ornamental moldings. These are painted, shadows and all, to "fool the eye."



*A*n artfully decorated church can elevate us and offer a glimpse of heaven. A theatre painted to create an atmosphere of blue sky, stars and a walled courtyard can transport us to a magical, outdoor dreamland. A stately capitol building or courthouse decorated with murals can express significant ideals and the history of a city, state or nation.

The importance of painting and decorating in human cultural history is borne out in the fact that these are ancient arts. The sophisticated mural and mosaic decoration of Pompeii, Italy demonstrates that two thousand years ago, artists working in the homes of the privileged were creating decorative painting and trompe l'oeil murals in which painted areas depict windows or sky so convincingly that they deceive the viewer.

Decorative painting is a broad term that refers to painting techniques involving layers of color and design that enhance the architectural elements of a space and increase its ambience. Also called faux finishing, it includes techniques such as stenciling, trompe l'oeil, graining, ragging, stippling, varnishing, gilding, glazing and marbledizing. These techniques add texture and interest to otherwise plain surfaces, and some are used to imitate different materials such as marble, granite, brick, leather and parchment. Decorative painting methods have changed little over the course of hundreds of years, although the materials have been improved. These artistic techniques have been handed down from one generation to the next at CSS for more than a century.



The original decorative beauty of the five-story atrium of the Federal Building in Milwaukee, WI has been meticulously restored.

Opposite: Buried under layers of plain paint at the Federal Building, conservators from CSS discovered an elaborate decorative scheme with more than 200 different stencil patterns. These were restored and augmented with freehand brushwork to create a trompe l'oeil effect.

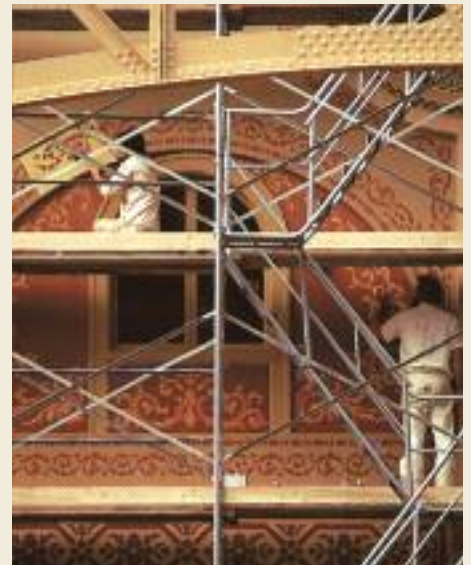


Milwaukee's Richardson Romanesque Federal Building and U.S. Courthouse was designed by Willoughby J. Edbrooke in 1899.

The Decorative Art of Stenciling

Like trompe l'oeil painting, stenciling dates to ancient times, and in fact many trompe l'oeil projects incorporate stenciling. Artfully executed, stenciling can create stunning decorative effects that lend drama, beauty and character to a space, and it was installed in many turn-of-the-century American buildings. Architectural borders, botanical garlands, ethnic designs and elaborate medallions are just a few of the common applications.

Stenciling is used to create repeating designs that sometimes add symbolic meaning as well as sophistication to an interior. Stencil designs are most often cut from stencil paper or mylar, either by hand or by a computer-aided plotter. Historically, stencils were hand-cut from leather, paper or metal. Stenciling is accomplished by holding the stencils in place and brushing, sponging, rolling or ragging the paint or glaze into the cut-out designs. For many historic stencil applications, the final appearance is achieved through the use of two or more stencils as well as hand-painted highlights and shadows.



Artisans are shown applying a series of the many elaborate stencils to the Federal Building in Milwaukee, WI.

Many historic stenciled areas incorporate numerous layers of stencils and have been enhanced with hand-painting.





Holy Hill and Conrad Schmitt Studios

Situated atop eastern Wisconsin's highest hill, The Basilica of Holy Hill, National Shrine of Mary, Help of Christians draws hundreds of thousands of pilgrims from all over the U.S. each year. Many stories of miraculous cures have been reported from Holy Hill, where a wall of abandoned crutches and wheelchairs stands as a testament. The hill has been considered holy ground since the first settlers arrived in the area and the first log chapel was dedicated. One church followed another, and the third, most prominent of the Shrines was built in 1926. Holy Hill, whose caretakers are the Discalced Carmelites, has become an icon for the surrounding community.

Conrad Schmitt Studios has been privileged to have a long lasting relationship with the Carmelites at Holy Hill. Many of the stained glass windows in the Shrine were designed and fabricated by Frank Larscheid, who was employed by Conrad Schmitt Studios in the 1920s and 1930s. He designed the altars and the carved pew ends as well.



Top and above: Extensive faux stone painting enhances the Basilica's Romanesque interior architecture.

Above right: Holy Hill was declared a Shrine with "Portiuncula privilege" by Pope Leo XIII. And, as a result of the increasing number of pilgrims, the Discalced Carmelites of Bavaria were invited to staff the Shrine in 1906. One hundred years later on November 19, 2006, the Shrine was elevated to the status of Basilica.

Opposite: The Basilica of Holy Hill, National Shrine of Mary, Help of Christians in Hubertus, WI is a recently restored international pilgrimage destination.



Bernard O. Gruenke, Sr. led the 1950s decorative painting at Holy Hill. The design team for the reredos and mosaics included German professor Peter Recker, who was brought to the U.S. by Bernard O. Gruenke and employed by CSS. The German artist previously had worked at the Vatican, restoring historic mosaics. Some decades later, Bernard O. Gruenke redecorated the entire interior.

More recently, Studio artists painstakingly restored the Marian Shrine statue and after creating a sample area of the proposed new decoration to assist in fundraising, completed the restoration and renovation of this beloved shrine.

Top and above: The Basilica of Holy Hill, National Shrine of Mary, Help of Christians is a focal point of serenity in the Wisconsin landscape.





Commissioning Decoration and Restoration

Large-scale decorative painting projects for significant buildings require more than trade painters. Rather, they are best served by artists in the fine arts tradition. Clients choosing to select a decorative painting studio via the bid process must exercise caution, because in its current form, the process does not serve this specialty well. The low bidder on a project may or may not provide high quality artistry and longevity of the decorative scheme, which are the two most important results clients need. (cont.)



Inset, opposite page: CSS has maintained the decorative painting of the Pabst Theater, a National Historic Landmark, since 1928. Note the wooden scaffolding.

Above: The overall interior design of the Pabst was influenced by the Paris Opera.

The Pabst Theater and CSS

Milwaukee's Pabst Theater and Conrad Schmitt Studios have shared a long, fruitful history in decorating and preserving the theatre. In 1928, when thirty years of wear had taken their toll, the Studio provided the theatre's first renovation, in the then-popular Art Deco style, which gave the theatre a new look for the Jazz Age.

It was nearly 40 years later, in 1967, when the City of Milwaukee asked the Studio to create a restoration and re-use plan for the aged landmark, which had been upstaged by the newer Performing Arts Center nearby. Bernard E. Gruenke, Jr., President of Conrad Schmitt Studios, recommended that the theatre be restored to its original appearance, which would be more authentic and historically appropriate. To offset the restoration's cost, partial funding was obtained from a federal city beautification program. In 1975, Conrad Schmitt Studios artisans embarked on the historical analysis and restoration of the Pabst Theater, which became a model for theater restoration projects throughout the country.

Left: The Renaissance revival theatre was built by Captain Frederick Pabst, founder of the Pabst brewery.

Opposite: At the top of Milwaukee's Pabst Theater (built 1895) proscenium, the sculpture of Apollo flanked by the allegorical figures of Tragedy and Comedy is modeled after the gilded trio on the exterior peak of the Paris Opera House.





This can be addressed through contracting via interviews and negotiated proposals (rather than bidding) or through weighted criteria in bid documents for decorative painting contractors. Important considerations include the contractor's ability to conduct the work with experienced, permanent employees, their past performance on similar projects, and their financial and litigation history. Whatever the process that awards work to CSS, the Studio's integrity does not waver. CSS is committed by its own high standards to using fine materials and providing the highest quality results.



Above: At the Basilica of St. Josaphat (built 1901) in Milwaukee, WI, restoration included the landmark exterior modeled after St. Peter's in Rome. Funds were raised throughout the community from Catholics and non-Catholics alike.

Right: The recent Basilica restoration by CSS included the conservation of more than 3,000 square feet of 19th century Austrian stained glass, and the decorative painting won a national award from the Painting and Decorating Contractors of America.

Inset: The Basilica in the early years of the 20th century, prior to full decoration.

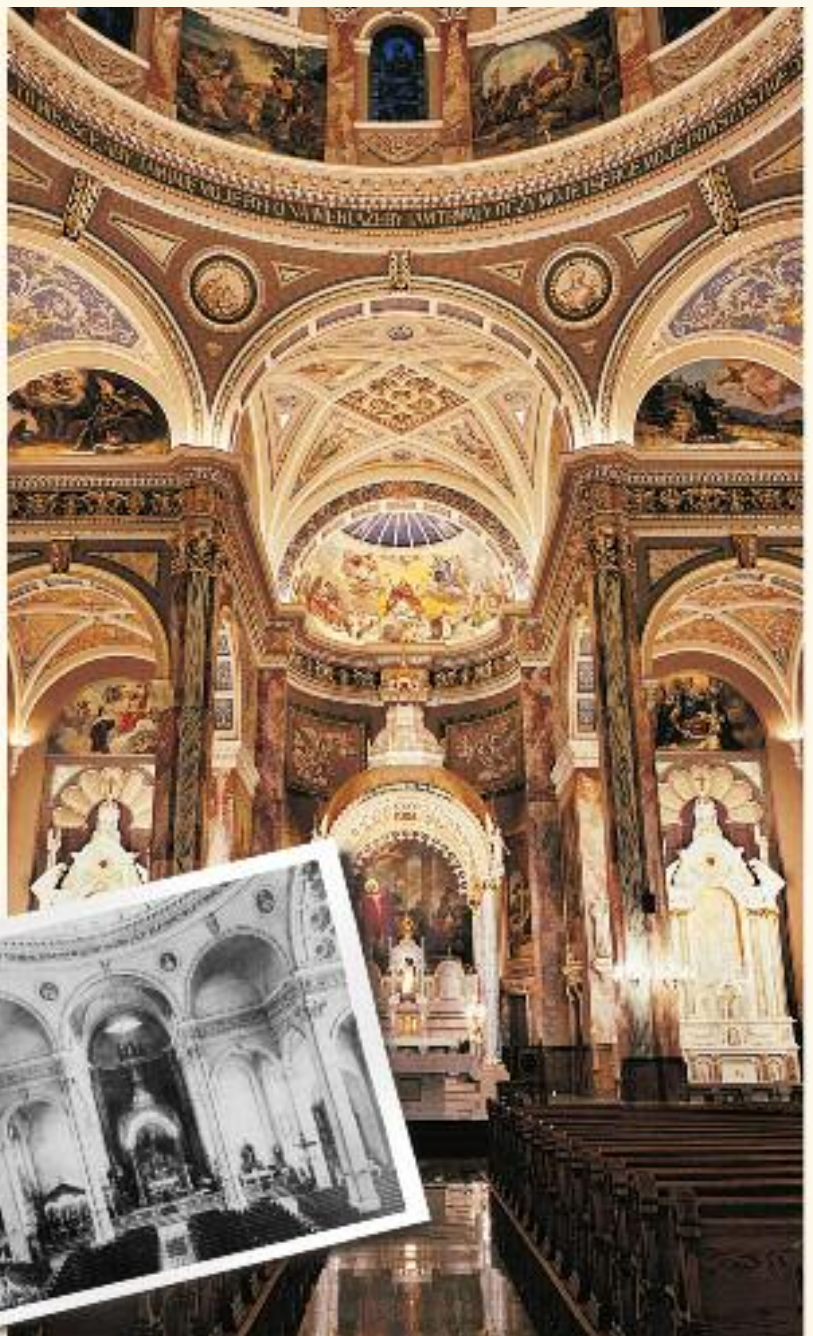
Opposite: At the Basilica of St. Josaphat (built 1901) in Milwaukee, WI, CSS created the original decorative painting scheme with Italian professor Gonippo Raggi in 1926 and has continued to maintain the decoration.

Basilica of St. Josaphat and Conrad Schmitt Studios

1926 - The Studio was commissioned to decorate the interior. The Roman artist, Professor Gonippo Raggi was brought on by the Studio to execute the figural work.

1968 - Responding to the guidelines of Vatican II, a large remodeling project was launched, removing a portion of the communion rail and carpeting over the original tile floors.

1996 - Under the direction of Father William P. Callahan, OFM Conv., the Studio was commissioned to restore the 1902 stained glass windows, and restore the interior to its 1926 decorative scheme. Included in the restoration was the relocation of the predella and moving the altar forward into the nave.







The Basilica of St. Josaphat in Milwaukee, WI





St. Joseph Cathedral, Sioux Falls, SD

Originally designed by renowned church architect, Emmanuel Masqueray in 1915, this monumental Cathedral features beautifully sculpted moldings, exquisitely detailed capitals and elaborate bas-relief scenes and Stations of the Cross.

The Cathedral's rich decoration was lost in the 1970's in favor of a whitewash that covered the elegant painting that previously highlighted the ornament. With eight layers of peeling paint and deteriorated plaster, it was apparent in 2008 that the Cathedral was again in dire need of maintenance and restoration.

Conrad Schmitt Studios was entrusted with the privilege to paint and decorate the Cathedral's grand interior.

Having decorated the Cathedral in 1942, overcoming the challenges then associated with such an endeavor during wartime, the Studio was uniquely qualified to restore the beauty of this historic landmark church.

The project was ignited with the unveiling of a floor to ceiling sample that illustrated the vision for the entire restoration. The sample helped generate the enthusiasm and funding for this monumental undertaking. The \$16.2 million dollar project included extensive work on the infrastructure, complete electrical rewiring, updated acoustical and HVAC systems as well as long overdue structural maintenance. The final special element was the installation of a beautiful baldacchino canopy by CSS that enhances the new marble altar.

Today the marbleized columns, glazed moldings and touches of gold leaf respect and honor Emmanuel Masqueray's original vision. This beautiful cathedral, with its twin spires overlooking the city, has become a symbol of hope and redemption for the City of Sioux Falls and all who visit this beautiful and holy House of God.

"It's really a great gift...hopefully it will invigorate all. Not only those who are Catholics but those who come here and see this building on the hill as a sign of hope in a world, when we need signs of hope,"

- Bishop Paul Swain

Above: The decorative sample is unveiled before the congregation, revealing the intended decorative scheme. Seeing is believing, and support is generated from an inspired community as the momentum for the restoration increases.

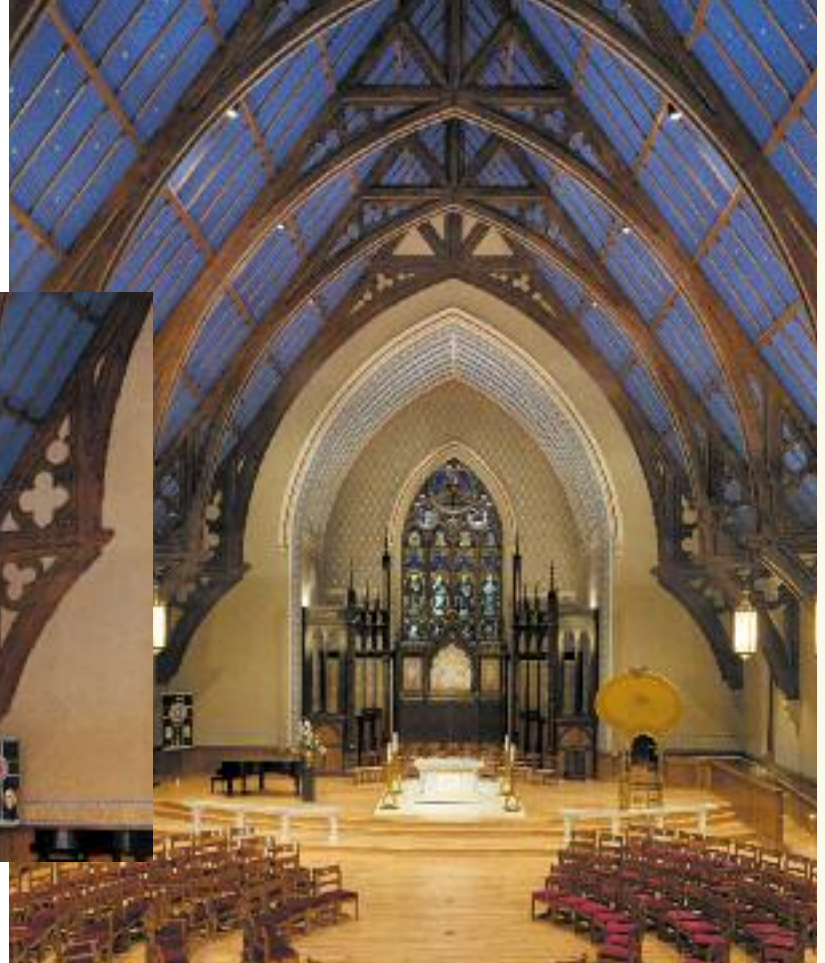
Left: The completed restoration in Sioux Falls, SD

Long Term Cost-Effectiveness

With a limited budget, it can be tempting to commission less than the necessary preparatory work in the hope that a more superficial treatment will suffice. However, experience has shown that clients who choose not to thoroughly address the needs of a project the first time are likely to end up spending more money for the same results over a period of decades. Thinking twice about the appropriate approach to your decorative needs beforehand may be a better choice than having to arrange and fund a second restoration project down the road.



Above & right: The restoration of the interior of Trinity Episcopal Church (built 1863) in Toledo, OH included painting a trompe l'oeil hammerbeam truss on the proscenium wall.



Restoration of Decorative Painting

The movement to preserve and restore historic American buildings has come into the mainstream since the National Historic Preservation Act of 1966. However, even in our relatively young country, restoration projects have been carried out since long before that time. CSS's first such project may have been the 1928 restoration of the Cathedral of St. Augustine in Tucson, Arizona.

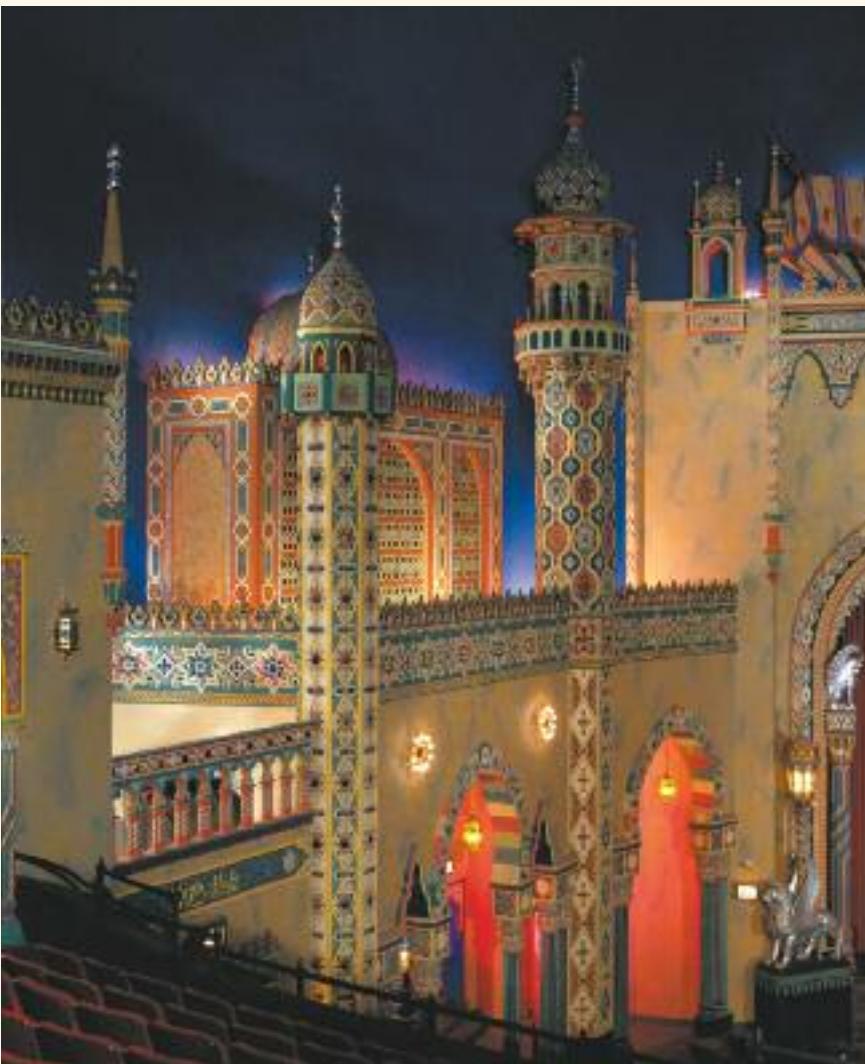
The involvement of CSS in the historic preservation movement grew during the 1960s and 1970s as Bernard E. Gruenke, Jr. became a strong proponent of historic preservation for churches and theatres. By 1975, he was a national leader in the movement to restore historic theatres and lent strength to related non-profit national organizations.



Above: For Trinity Lutheran Church (built 1869) in Sheboygan, WI, CSS restored an earlier decorative scheme inspired by historic photographs. Studio artists also conserved and reinstalled two murals that had been previously removed.

Right: The blue and green tones of the decorative painting at Trinity pick up colors from the sanctuary's historic rose window.





Top: The Paramount Theatre (built 1929) in Anderson, IN was designed by famed atmospheric theatre architect John Ebersson and restored and decorated by CSS.

Above: Chicago's New Regal Theatre (built 1927, John Ebersson, formerly the Avalon) is an unusual Middle Eastern design that was restored by CSS.

Picture Palaces and their Makers

The majority of today's ornate, historic theatres throughout the country date to the 1920s and 1930s, when hundreds of spectacular movie palaces were built across America. With exotic foreign motifs, palatial magnificence, or both, the theatres were designed to reflect the worlds of fantasy and escape promoted by the motion picture industry.

Most of the theatres built during the golden age of the movie palace fall into two categories. One is the classically inspired, palatial style, which often directly copied elements of European palaces and villas. The other is the fantastical, atmospheric theatre with open-air courtyards, architectural elements, fountains and foliage, usually topped with an enchanting night sky complete with twinkling stars.

The Austrian-born architect John Ebersson is considered the father of the fanciful, atmospheric style, beginning in the early 1920s. The creator of more than 400 theatres, Ebersson designed atmospheric in a range of themes such as Italian, Persian, Spanish and Egyptian. He also incorporated classical statuary into many of his designs and actually produced these in his Michelangelo Studios.

Thomas Lamb was another of the famed picture palace designers, and one of the earliest. His projects from the second decade of the twentieth century include the first movie palaces in New York City, and many that followed. He favored stately but opulent classical designs, often with floral, bas-relief accents.

The Chicago-based architects George and C.W. Rapp produced palatial designs prior to the 1920s. They left their mark on downtown Chicago and other cities throughout the country. Initially, the Rapp brothers preferred highly ornate designs inspired by French palaces; later, they moved into art deco influenced designs and atmospheric.

Like his peers, C. Howard Crane began his career with classical European inspirations. He produced 250 designs across the Midwest and Western U.S. and was especially noted for his unique "Picture Palace Gothic" style.

Ornate movie palaces have an important place in the architectural and cultural history of the United States.

CSS has restored, decorated, investigated and repaired over 100 theatres throughout the country, including many of these historic landmarks.



Conservation of Decorative Painting

In addition to restoration, the conservation approach, begun in Europe, has become increasingly prevalent in the decorative painting field. In many cases, particularly when the original decorative painting is in good condition, the artwork can be retained rather than repainted. A range of actions including stabilization, consolidation, exposing original designs, cleaning, infill painting to restore lost design elements, and applying protective coatings can be part of a comprehensive conservation program. A primary focus of such intervention is the reversibility of all treatments with the future in mind.

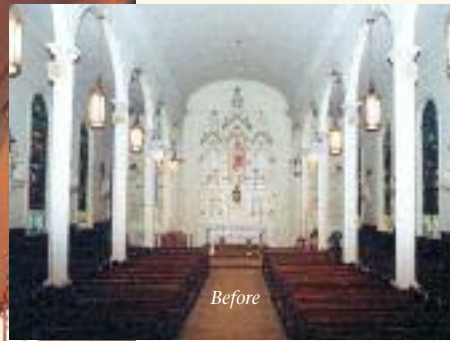
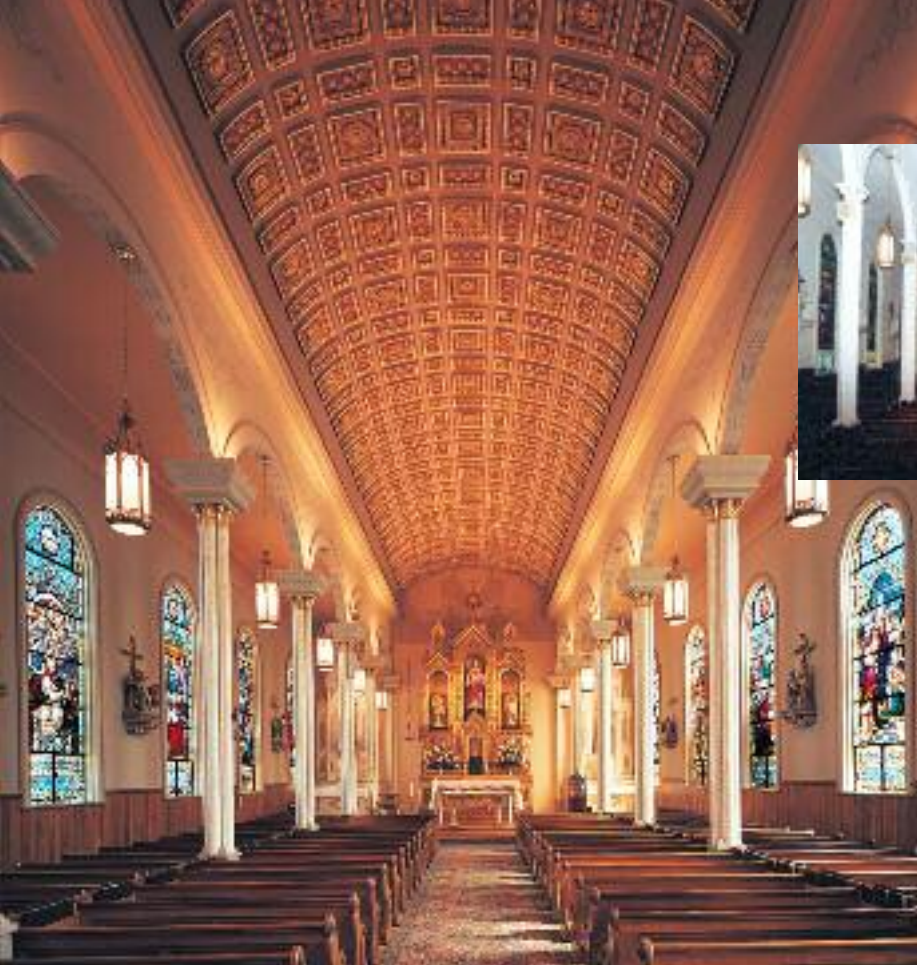
The Course of a Decorative Project

The Studio works with clients, architects and other specialists to determine the most desirable approach to a decorative painting or restoration project and to set a scope of work, timeframe and budget. Artistry, authenticity, longevity and cost-effectiveness are some of the primary issues considered in the formation of decorative solutions.

Left: At the Egyptian Theatre (built 1926) in Boise, ID, painted designs on the proscenium were conserved and lost artwork was infill-painted in the award-winning restoration.

Below: The Milwaukee County Historical Society, Milwaukee, WI contracted the Studio to restore the building's atrium and mezzanine to the original interior decorative grandeur of the then, 1937 Second Ward Savings Bank.





Far left: A new, coffered ceiling with rosettes and a new decorative scheme were created for St. Peter's Catholic Church in Montgomery, AL.

Left: St. Peter's prior to the renovation had been whitewashed and was cold and unwelcoming.



Scagliola columns surround the lobby of the Citi Performing Arts Center Wang Theatre, Boston, MA.

Ornamental Plaster and Scagliola

Decorative painting and plaster ornamentation work hand-in-hand to achieve environments of great beauty. Ornamental plaster conservation, restoration and replication are frequently provided by CSS in conjunction with decorative restoration when plaster is loose or damaged. Even missing elements of plaster ornament can be replicated from physical evidence or historic photographs.



New, architectural ornamentation can be created to enhance an interior space. For instance, CSS has provided the addition of coffers, with and without rosettes, to barrel-vaulted ceilings in period-sensitive church renovations for which an elevated level of decoration was desired.

CSS also creates and restores the extraordinary imitation marble known as scagliola, which originated in Italy and was lavished on turn-of-the-century American civic buildings. Scagliola can be so convincing that even marble enthusiasts have been fooled by it. One indication of scagliola use is a

very large expanse without joints. Additionally, marble is usually cold to the touch and scagliola is less so.

The technique for creating the gypsum-based product has remained shrouded in an aura of mystery for hundreds of years. Scagliola projects require knowledge of the material and its historical use in the U.S., as well as significant experience in creating it.

Conrad Schmitt Studios' projects have included the traditional European technique that uses clumps of a doughy mixture with mineral pigment for veining, as well as the more common marmo technique, which employs an almost liquid mixture and raw silk fiber for veining. The technique utilized in a restoration project is dictated by that of the original artwork.

By conducting a project's plaster work along with the decorative painting, CSS can provide superior results and coordinate the execution of both specialties in an efficient and timely manner.



In creating scagliola, pigment is spread over the gypsum plaster to achieve the desired coloration.



Artisans color raw silk fiber with the chosen mineral pigment.



Scagliola artisans work the raw silk fiber to create veining.



The doughy mixture is moved to the column form that will mold the scagliola.





Above and inset: At the new Margot and Bill Winspear Opera House, AT&T Performing Arts Center in Dallas, TX, the Studio decorated and gilded with 12kt white gold leaf (51% gold & 49% silver) a total of 4200 square feet on the wave-like balcony fronts for the three tiers, the box and the orchestra levels. The inset shows the front of a gilded balcony section before the final installation.

Left: The Citi Performing Arts Center Wang Theatre's Grand Lobby, one of five, was restored and the scagliola columns were conserved.

Opposite page: Boston's 4,400 seat Citi Performing Arts Center Wang Theatre (built 1925, Clarence Blackall) won numerous restoration awards. Two teams of CSS artists and decorators worked around the clock to complete the restoration of the main house in just eighteen weeks.

Whether a historic restoration or a new decorative scheme, the process of decoration begins with the architecture. America, the melting pot, naturally is home to a wide spectrum of architecture, and each period, style, building type and organizational affiliation has appropriate decorative approaches. That does not mean there is no room for creativity, but that knowledge of styles and periods improves the results of such a project. A Byzantine-design church for a Greek Orthodox congregation will require one approach while a Gothic Revival Catholic church will need another. A new lobby for a Baroque historic theatre will be approached differently than one for an Oriental atmospheric theatre, and so on. Work in the field is supported by research in CSS' century-old library and archives, along with the internet, historical societies, public libraries and onsite archives local to a project. (cont.)

The Midas Touch: Gilding



Gold has been used in decoration and ornamentation since the time of ancient Egypt. Solid gold is typically not affordable or practical for decorative accents, so the technique of gilding was devised to provide a thin covering of gold over other materials. This gold leaf is beaten between animal skins until it is reduced to a thickness of about 1/300,000th of an inch, or 0.3 to 0.5 microns—so thin that it is translucent when held up to a light. Other metals used for leafing include silver, aluminum, palladium, platinum and copper.

To gild a prepared surface, an adhesive called "size" is brushed onto the surface where it sets to an appropriate tackiness. Gold leaf is gently laid onto the surface, then dabbed against the sizing with a dry brush called a "gilder's tip."



A CSS artist brushes and burnishes gold composition metal leaf into place, bonding it to the adhesive, for an accent on the proscenium at the Citi Performing Arts Center Wang Theatre.

When 23-karat gold leaf is used, the gold will not tarnish and needs no coating. With other metals, including composition leaf—a copper and zinc combination that resembles gold—a protective layer is added to prevent tarnishing, but the varnish itself does eventually age. Many historic gilding projects originally incorporated composition leaf because the cost of labor around the turn of the century was insignificant compared to the cost of gold.

Now, in the twenty-first century, the cost of material versus labor is often reversed; thus, choosing a long-lasting material that does not routinely need to be reapplied, such as 23-karat gold leaf, can be a more economical route over time. In addition, the application of composition leaf today costs almost twice as much as the application of gold leaf because of the additional labor involved in adding the protective layer. Selecting real gold leaf for accents may seem like a luxury, but it is an enduring investment in beauty.





Opposite and top: The decorative painting and plaster restoration at St. Louis Union Station (built 1894) reflects a portion of one of the largest adaptive re-use projects in the U.S. CSS also restored the large Tiffany-style stained glass window over the grand staircase.

Above: Investigations into the original decorative painting scheme, historic photos and newspaper accounts guided the restoration of the severely neglected structure.



Now home to a mall, restaurants and a 550-room hotel, Union Station is a thriving National Historic Landmark.

For existing buildings and restoration projects, the initial assessment reveals critical issues such as incompatible paints, water damage, past inadequate surface preparation and interior climate issues. Because these affect the longevity of the finishes, they should be addressed prior to the commencement of the decorative restoration.

By nature, decorative painting projects are intrusive, primarily because of the scaffolding. However, CSS works closely with clients to accommodate their needs in terms of scheduling, sequence of work and access strategy. Projects are handled by an experienced project manager and conducted by crews of skilled artists. The result is a beautiful project that reflects quality and longevity and is completed on time and within budget.

CSS is privileged to carry on the traditions of decorative painting. Many projects have won national awards, including a number of the National Trust for Historic Preservation's coveted Honor Awards.

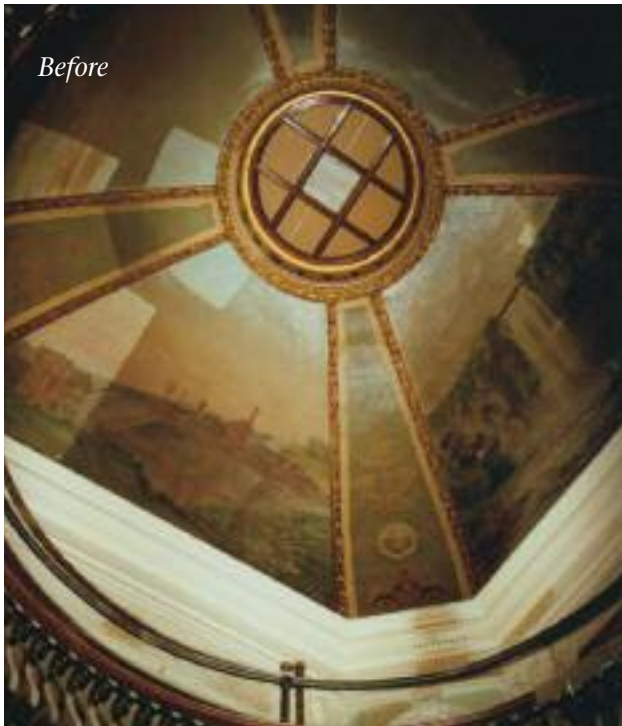


Above: Restoration of the WI State Capital Assembly Chambers in Madison, WI included decorative painting, gilding, glazing, mural conservation and relighting.



Above & right: The elaborate decorative painting of the Senate Chambers and the House Galleries in the landmark Iowa State Capitol (built 1884) in Des Moines, IA has been restored by CSS, and the murals conserved. The Studio also has provided elements of gilding on the exterior domes.

Decorative Painting and Restoration



Left and above: Restoration of the historic, three-story courthouse in Lawrence County, Deadwood, SD included historic paint analysis, cleaning tests (shown), decorative painting and mural conservation.



Above & right center: At the White House Visitors' Center in Washington, D.C., intricate stencil work was returned to the interior colonnade. Restoration of the decorative interior included painting and glazing of the vast, ornamental ceiling.

Right: The exterior of the White House Visitors' Center.





Decorative Painting and Restoration

Opposite: The architecture of the ceiling of the Cathedral of the Immaculate Conception in Springfield, IL took its original design cues from Santa Maria Maggiore (St. Mary Major) in Rome.

The objective of this restoration was to more closely emulate the look of the Cathedral's design inspiration. This was accomplished by creating tromp l'oeil canvas panels for the coffers and applying 23K gold leaf. 190 canvas panels were created with a nine layer stencil of metal leaf, paints and lacquers.



Above: Historic photo from the 1927 CSS archive files of St. James Catholic Church in Louisville, KY.

Top center: Original interior conditions photo from before the restoration.

Top right: Detail of a gilded column capital with the new decorative scheme.

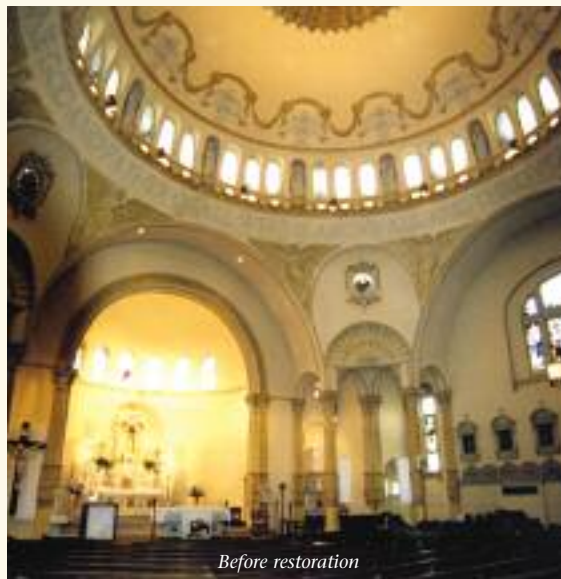
Right: The completed interior restoration. To commemorate the 100th anniversary of the parish, the restoration returned the interior to the ornate decorative scheme that had previously been painted over.

Because Conrad Schmitt Studios was involved in the original 1927 decoration, the research into the original colors and patterns began in the extensive CSS archives of project files. The file yielded the original contract and black and white photos that became the blueprint for the restoration.

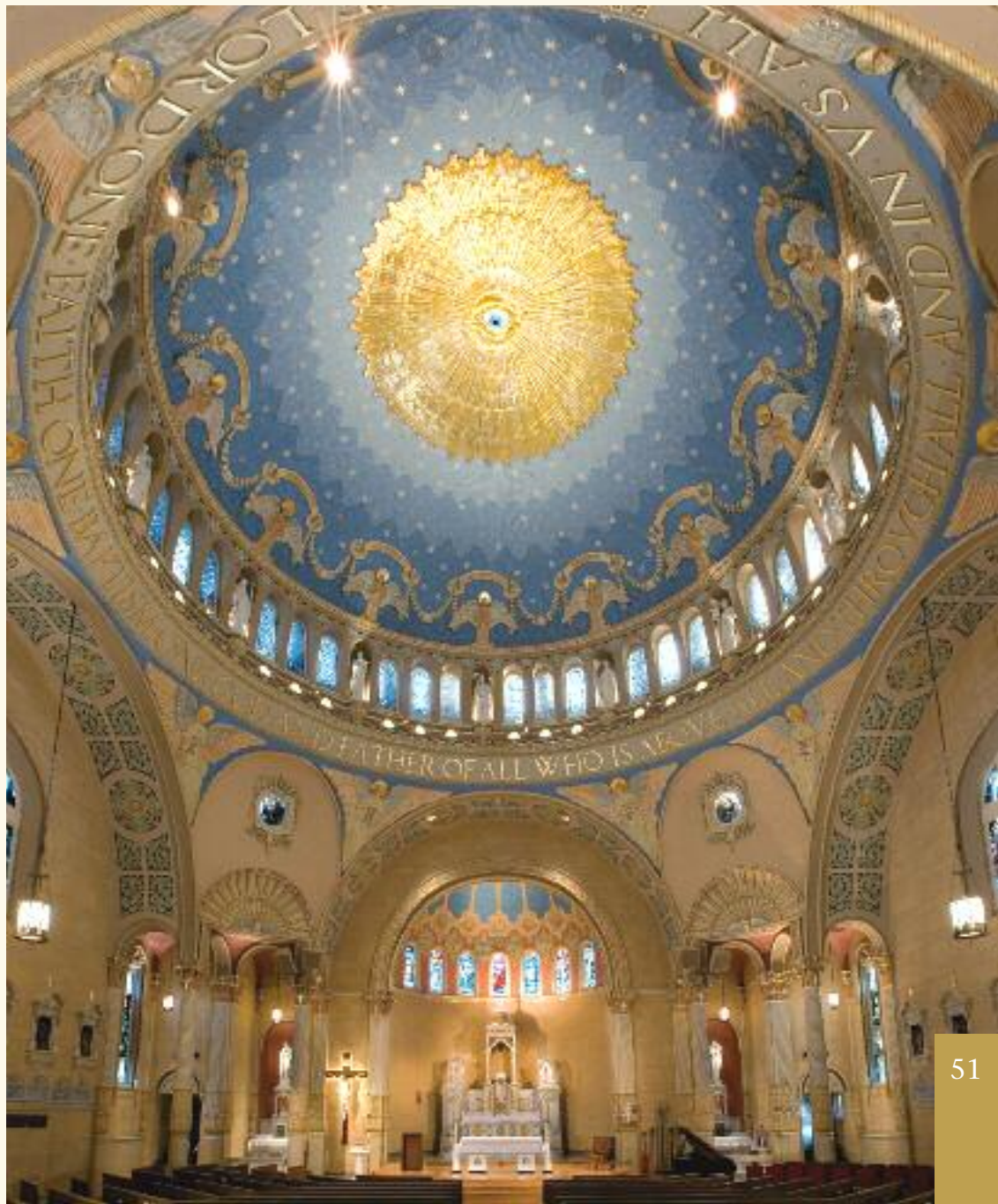
An investigative paint analysis determined the original decorative elements and colors used in the 1927 scheme, including 26 paint colors, 7 glaze colors, 3 types of metal leaf, a faux mosaic dome ceiling and extensive tromp l'oeil stencils.

An onsite decorative sample helped to propel a fundraising campaign that transformed the vision into reality.

The project was completed in seven months, allowing the parish to celebrate their 100th anniversary in the glory and tradition of their original worship space.

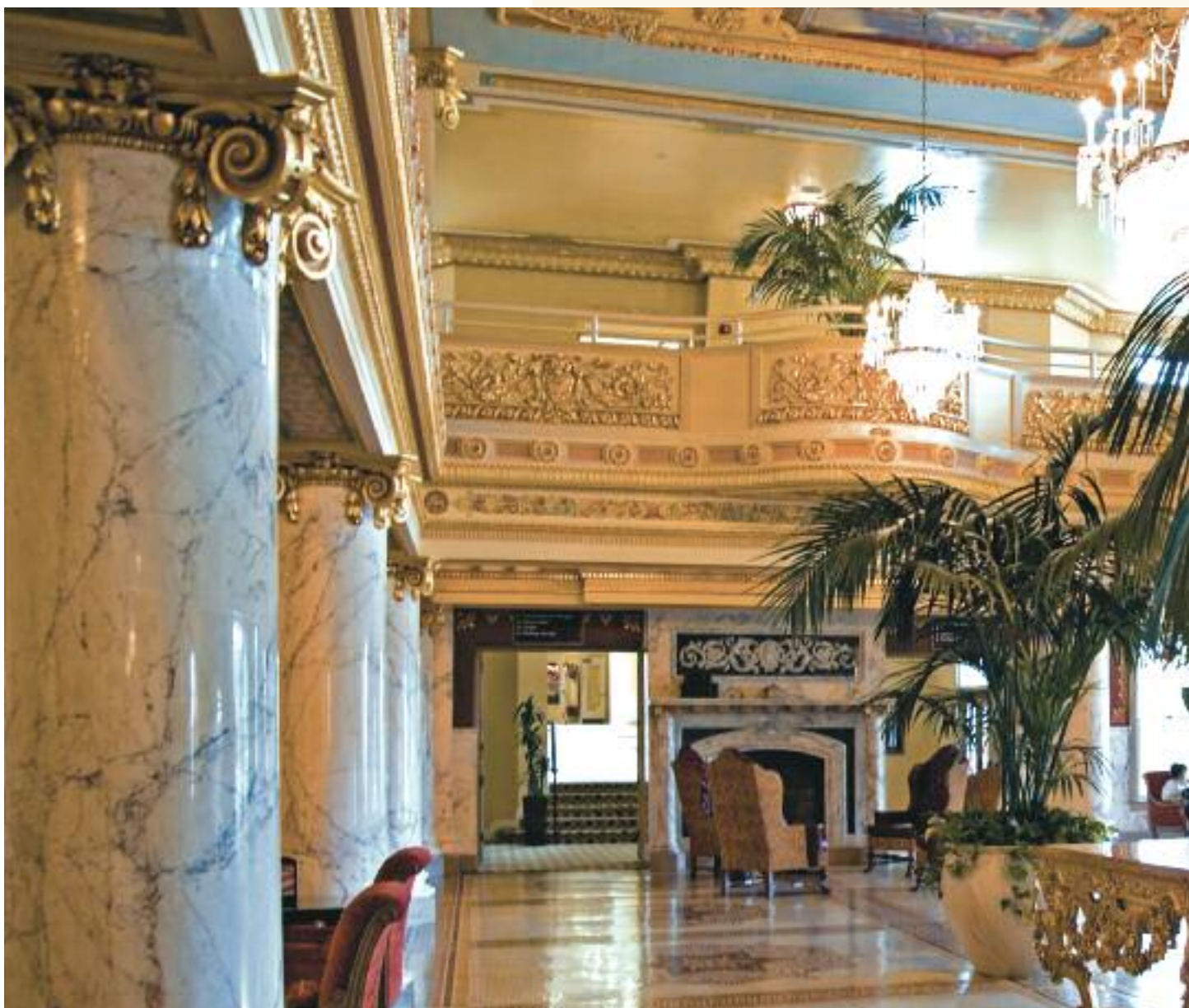


Before restoration





Decorative Painting and Restoration



Opposite and above: For the French Lick Springs Resort and Casino in French Lick, IN, silver-toned palladium leaf embellishes the Pluto room (left) as part of the restoration. The lobby (above) showcases the extensive beauty of the overall project which included an IAD, stencil designs, and decorative paint treatments with selections inspired by historical precedent and ultimately designed to coordinate with the existing, decorative ceramic tile floors.

The decorative finishes throughout the hotel were returned to new after the application of 1,900 gallons of paint, a new series of murals, ornamental plaster, and the recreation and restoration of scagliola columns and fireplace.

Right: Built in 1902, the historic landmark West Baden Springs Hotel in Indiana held the record for the largest free-span dome in the world for sixty-one years. Restoration of the hotel accomplished not only renewing its structure and decorative painting, but also its vitality. Included was the replication of the decorative bands that flanked the 24 columns of the atrium with more than three miles of hand-painted canvas. Other restoration efforts included the installation of new murals, and the application of numerous decorative painting techniques. Thriving once again, the Hotel that was once known as the "eighth wonder of the world" reclaimed its beauty and purpose as a public showplace.





Decorative Painting and Restoration



Opposite page and left: On entering the Church of St. Agnes in St. Paul, MN, one's eyes are carried upwards to the dome and its mural rising sixty feet above the floor. As part of the extensive building renovation, a friend of CSS, Father Richard Fale of Wisconsin painted the Apotheosis of St. Agnes mural portraying Christ receiving the martyr, St. Agnes of Rome into Heaven.

Below and bottom: For the Walter Digital Technology Library at the University of Minnesota in Minneapolis, MN, CSS' involvement with the project began with an investigation, analysis and documentation of the original decoration. Subsequent work centered around the 25-foot high, ornate, polychromed ceilings articulated with octagonal coffers in the Lobbies, Main Reading Room and other areas of the Roman Renaissance building. Molded plaster ornamentation that had been damaged, including ceiling coffers and faux cornices, was repaired or re-cast. Damaged flat plaster was restored using a fiberglass reinforcement system. Artisans from Conrad Schmitt Studios spent more than 18,000 hours on the decorative restoration over a one-year period.

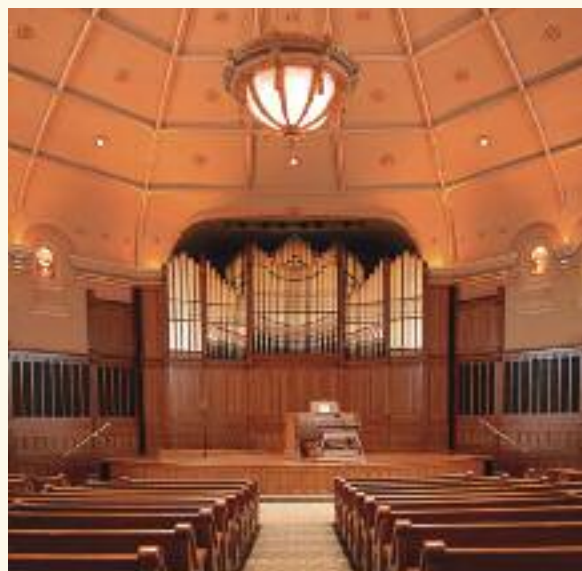




Left: New life for the Central Avenue United Methodist Church as it is transformed into the Indiana Landmarks Center in Indianapolis, IN.

Top: A CSS artist creates the central artwork in the former domed sanctuary as part of the restoration from the top down, repairing, painting and gilding to create the new interior decorative scheme for what is now the Cook Theater.

Above: Artisans applied their talents to gild and stencil the historic organ pipes based on the designs uncovered when the pipes were cleaned.



The completed restoration work was part of a herculean effort by Indiana Landmarks, made possible by the generous support of Bill, Gayle and Carl Cook. The Cook family has previously assisted in the restoration the West Baden Springs Hotel and the French Lick Springs Resort in southern Indiana.

Decorative Painting and Restoration



Above: The restored Dallas Hall Rotunda, Southern Methodist University in Dallas, TX. CSS restored all three floors and the historic dome, following a historic paint investigation of decorative areas. The stained glass skylight was documented, cleaned and restored.

Right & Below: Elegant ceilings are the crowning touch of the restoration at The Broadmoor in Colorado Springs, CO.



"When I saw the completed work by Conrad Schmitt Studios at the beautiful Cathedral in Memphis, I knew I would want to work with them if we renovated St. Louis Church. They listened to our hopes and dreams, and turned a plain, unattractive sanctuary from the 1950's into a solemn space for liturgy and meditation. The back-lit stained glass windows elicit many responses of awe when fully lit or dimmed for reflection.

The crew of Conrad Schmitt was meticulous and treated each stage of renovation with great care and devotion. I recommend Conrad Schmitt Studios to any and all churches – build or renovate – they are the best!"

*-Msgr John B. McArthur
St. Louis Church, Memphis, TN*

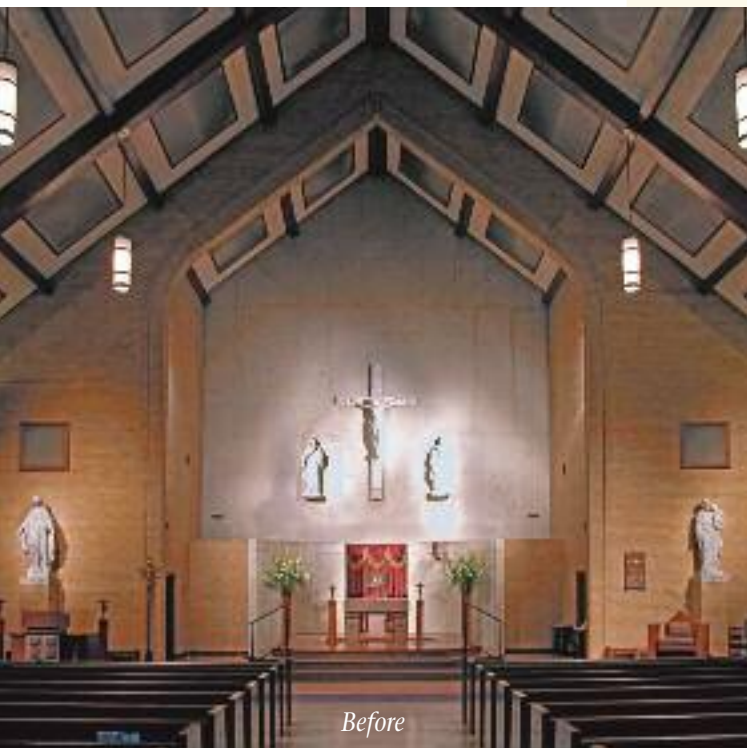
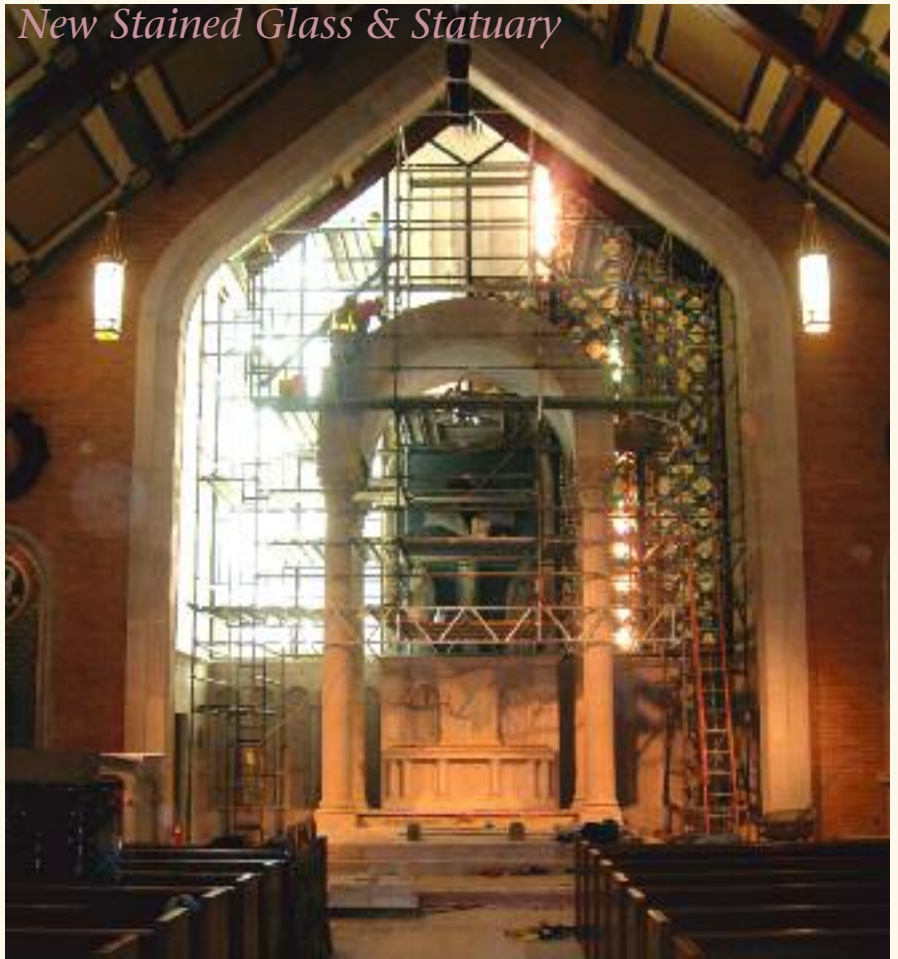
The restoration includes an interior installation of a backlit wall of stained glass

For St. Louis Church in Memphis, TN, this beautiful renovation project began with the development of a master plan that included a rendering of the proposed decorative elements. A large new wall of stained glass was installed and lit from behind to act as a backdrop for the new altar and baldachino.

The restoration also included the design and creation of 10 new carved Carrara statues that were fabricated to fit perfectly within a new limestone wall.

The painted decorative scheme unites the various new architectural elements using a variety of colors and gold leaf accents. The end result is a beautiful, prayerful worship space that honors the solemnity of the mass.

Decorative Painting, Restoration, New Stained Glass & Statuary



Before



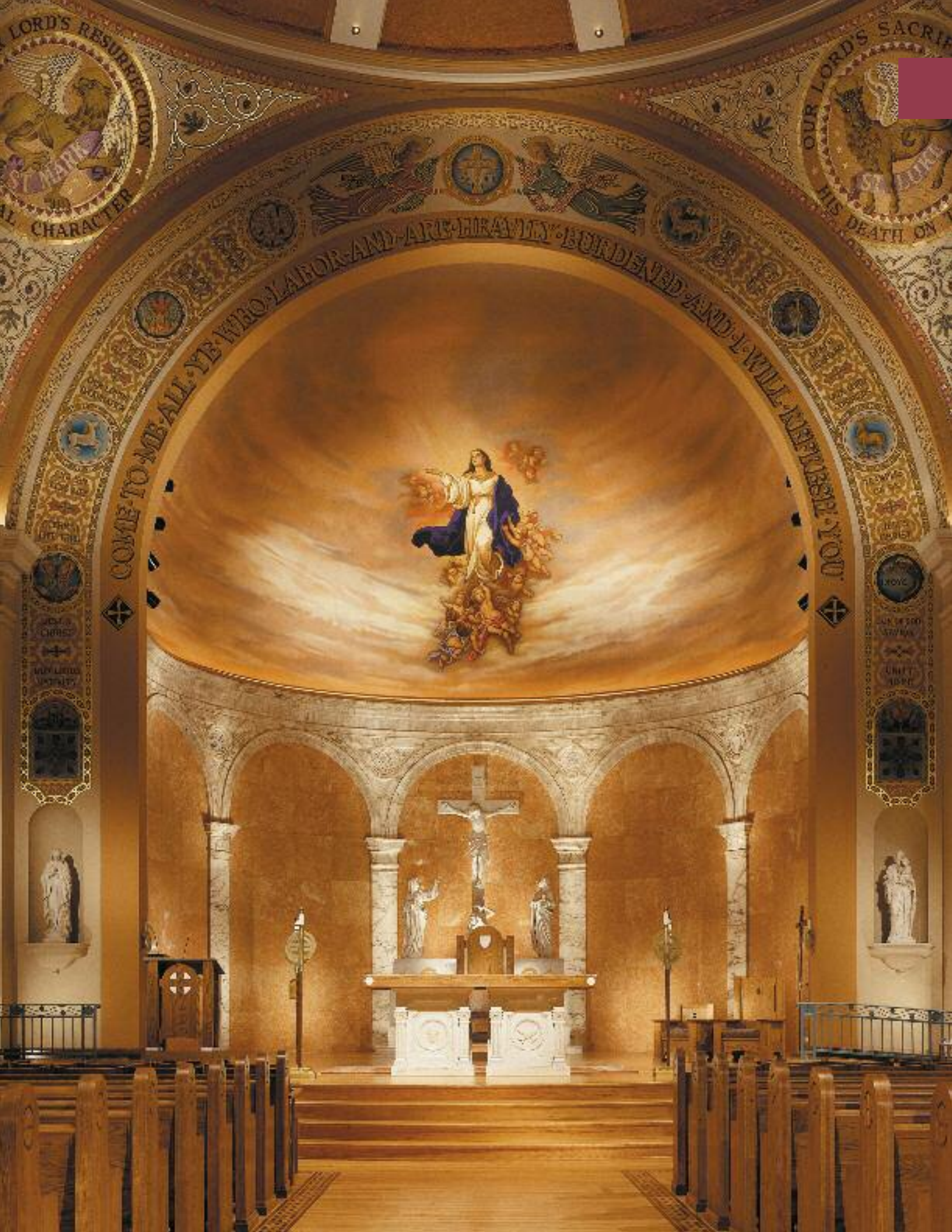
After

Top: Stained glass panels were created at the Studio and installed in the apse behind the baldacchino where no window opening exists.

Left: The existing interior prior to the restoration.

Above & opposite: The completed installation of the wall of glass at St. Louis Church in Memphis, TN, is illuminated from behind by a lighting system imitating daylight.





LORDS RESURRECTION
CHARACTER

OUR LORDS SACRIFICE
HIS DEATH ON

COME TO ME ALL YE WHO LABOR AND ARE HEAVILY BURDENED AND I WILL REFRESH YOU

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Fine Art Paintings & Murals

"I cannot begin to adequately express my appreciation. The restoration of the right side of the mural and recreation of the missing left half, working entirely from photographs, is artistically so well done that one cannot determine which is the recreation."



Above: New murals for French Lick Springs Resort and Casino in French Lick, IN are started in the Studio and later installed on-site (pictured below).

Inset: Mural painters at CSS, circa 1930, worked in much the same way as they do today.



*M*urals play a unique role in society by visually capturing a moment in time.

Whether the subject matter is truth or fiction, past or present, even the choice of theme and the way it is portrayed combine to show what mattered to the artist or the community when it was created.

Murals serve as a visual history on a grand scale.

Fine art paintings and murals have adorned walls and enhanced the architecture of public spaces for thousands of years. Cave painting dates to prehistoric times, as evidenced by the 15,000-year-old cave paintings at Lascaux, France. Throughout history, murals have been prized for their ability to simultaneously beautify and educate communities.

The word "mural" appropriately derives from the Latin "murus" meaning wall, where the majority of murals are applied. In the field of art, wall decorations in various media—such as paint, mosaic and even stained glass—are included under the umbrella of the term "mural." However, for clarity's sake, "mural" will be used here only in reference to the painted variety.

Different types of wall decorations were popular during different periods and styles of architecture. From approximately the fourth through the thirteenth centuries, the enduring art of mosaic was favored, and this era produced the extraordinary mosaic artwork of the Byzantine period. Painted murals regained popularity during the Renaissance.

CSS' early involvement with murals was primarily in the realm of frescoes, which are painted directly onto the wall. Conrad Schmitt was a leader in the early twentieth century revival of the ancient al secco fresco type of mural painting. Accordingly, the early Studio created many murals in al secco fresco. The technique calls for painting onto



Above: The six large new mythological murals of the Greek Gods were installed during the extensive CSS restoration at the French Lick Springs Resort and Casino in French Lick, IN.

Opposite: In the Cathedral of the Immaculate Conception in Memphis, TN, CSS restored the decorative scheme and conserved a frieze of biblical symbols, numerous murals and artwork including the replication of Bartolome Murillo's Assumption of the Virgin (originally painted in the 1670s). The project was recognized with two national awards.

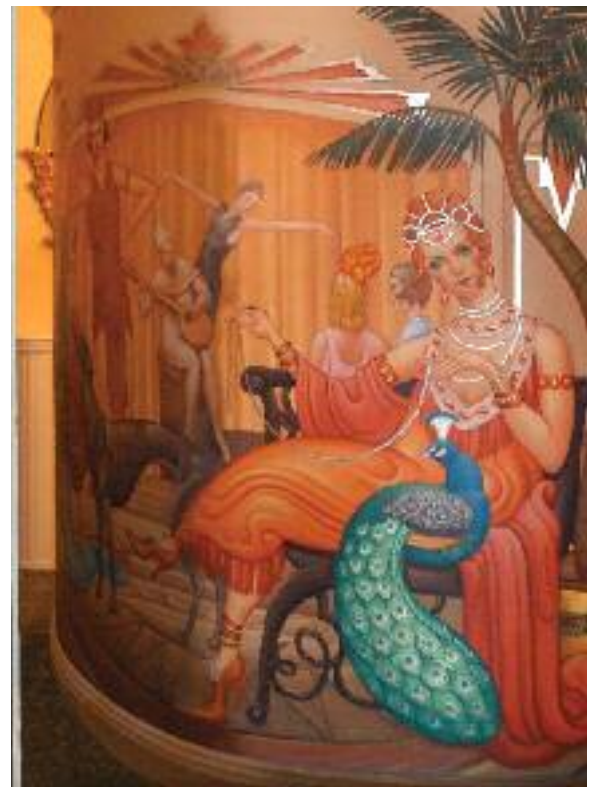


Above: Artists from CSS conserved the center one-third of the 60' x 30' Apollo mural at the Omni Netherland Plaza Hotel in Cincinnati, OH and recreated the missing outer third on each side.

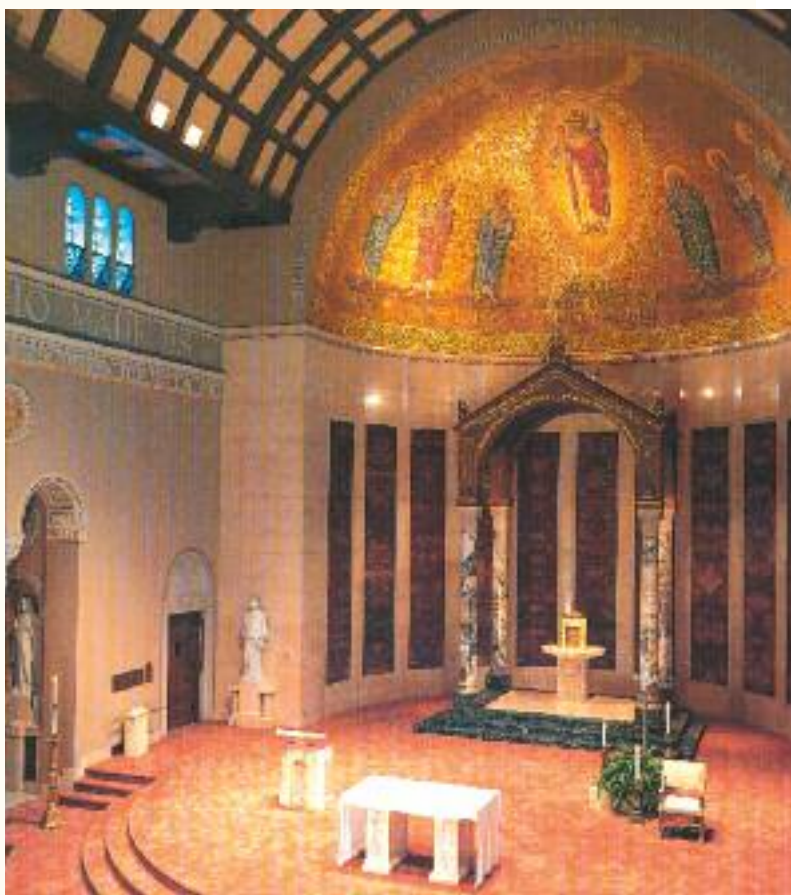
specially prepared dry plaster rather than onto the wet plaster of *buono secco*. Today, many additional kinds of painted murals are handled by CSS, including oil, gesso, acrylic, tempera, encaustic (hot wax) and Keim, some applied directly to walls, others to canvas that is affixed to walls. The most popular choice for murals today is oil painting on canvas.

Each project is guided by ongoing communication with the client. In selecting the style, the architecture of a given building and any existing artwork are considered. The identity of the community, along with historic and, when relevant, liturgical research, helps to identify the most appropriate subject matter and symbolism.

After a theme has been established, conceptual sketches are developed and presented to the client. From the rendering approved by the client, a full-size, colored drawing or "cartoon" is created to represent the vision for the mural. This is then usually placed in situ for scale and compositional review. After any adjustments are made to the cartoon, fabrication and installation proceed. Conrad Schmitt Studios can coordinate structural and substrate preparation when needed.



Above: A new mural for the entryway to a finely appointed ladies room at the Waldorf Astoria Hotel in New York City, NY.



Left: For St. Robert's Catholic Church (built 1936) in Shorewood, WI, CSS restored the decorative scheme and modified the liturgical layout. The existing apse mural was cleaned and enhanced using a block printing technique with a free-hand painting to appear as gold mosaic.



Far left & above: For St. Genevieve Catholic Church in Lafayette, LA, new murals were created as part of a balanced decorative scheme for the interior restoration. St. Genevieve's life is depicted in six mural panels. Shown in the Studio are the individual mural panels in various stages of the painting process before the installation into the church.

Left & below: The installed murals in the Sanctuary create a heavenly canopy for the celebration.



Fine Art Paintings & Mural Conservation



Levels of cleaning show the early steps of conservation for the historic paintings of the South African Embassy in Washington, DC.



In addition to new designs, the Studio also conserves, restores and replicates aged and damaged paintings and murals. For conservation, methods are used that preserve the original artists' work, while allowing its full beauty to be restored. Creation and conservation can be conducted in a variety of media to match what is existing or desired. Even murals that have been painted over can be uncovered, conserved and restored.



Before

View before the conservation of paintings in fourteen stations of the cross for St. Lawrence Church in Lafayette, IN.



A cleaned section shows removed dirt and varnish from the historic paintings.



The conserved painting is re-installed on the wall with the restored frame.

Mural conservation requires both technical expertise and artistic sensitivity. The process begins with a visual inspection as well as written and photographic documentation of the existing conditions and materials used. All existing deterioration and material failures are identified. Microscopic examination and materials analysis assist in identifying the best solution. A treatment plan is developed to clean the artwork and stabilize all original materials. Stabilization may include injecting a material such as epoxy beneath the artwork to secure it to the substrate. After the substrate has been secured, a reversible conservation coating is painted over the original artwork to preserve it and separate it from any "infill" painting that follows in areas of paint loss.

Paintings and murals are part of world history, capturing a snapshot of the conceptual and aesthetic mindset of a given time period. All over the world, artists' decoration and imagery has added beauty and inspiration to people's everyday lives. CSS is proud to be a part of this long tradition of enriching public and private environments.



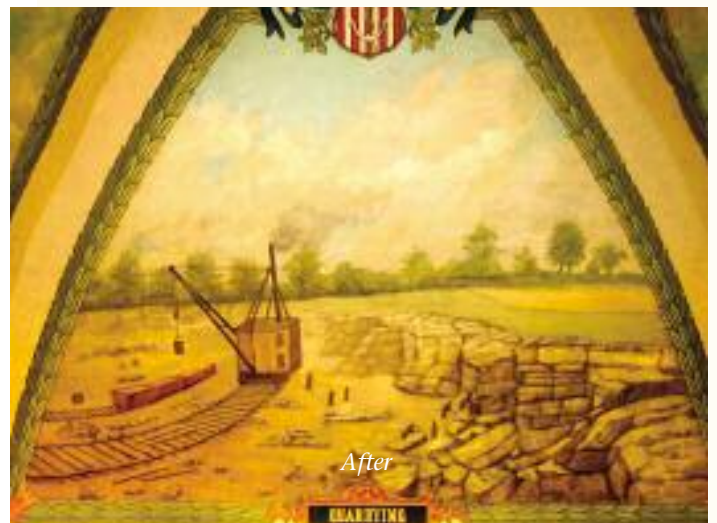
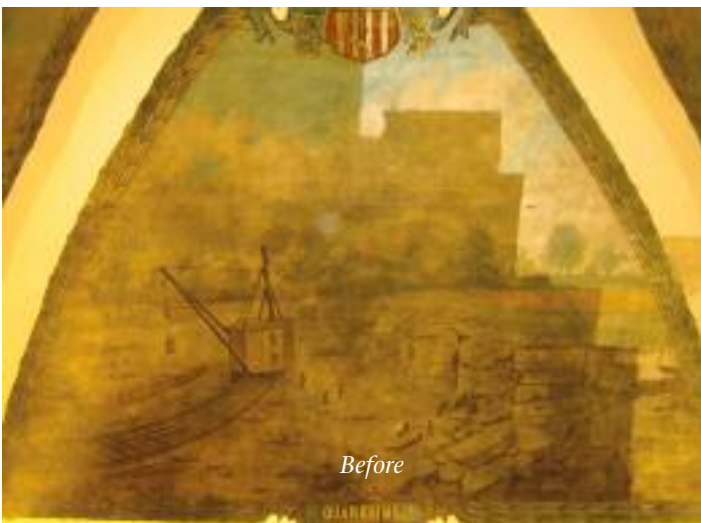
This "before" photo of the sixth station of the cross at St. James Catholic Church, Louisville, KY shows the poor condition with the peeling paint, and the "after" shows the completed conservation of the same painted station.



This detail of the 1795 oil painting by Gregorio Lazzarini of the Miraculous Cure of St. Peregrine from the shrine at the Basilica of Our Lady of Sorrows in Chicago, IL illustrates the poor condition of the artwork prior to the CSS conservation shown at right.



CSS stabilized and preserved the painting beneath a reversible conservation coating, then infill-painted as needed to restore the original appearance of the painting.



Two photos from the Ottawa County Courthouse, Port Clinton, OH illustrate the cleaning of the discolored varnish and coal dust, and the retouching as needed with conservators paints.



Re-Creating the “Spirit of Drama” at the Hawaii Theatre



In the dilapidated Hawaii Theater (built 1922) in Honolulu, HI, nearly one-half of the 1929 proscenium mural by American muralist Lionel Walden had fallen and been discarded years earlier by a custodian.

After months of research, photos of the original were found, and the missing portion was replicated. The original half of the mural, which was in poor condition, was conserved.



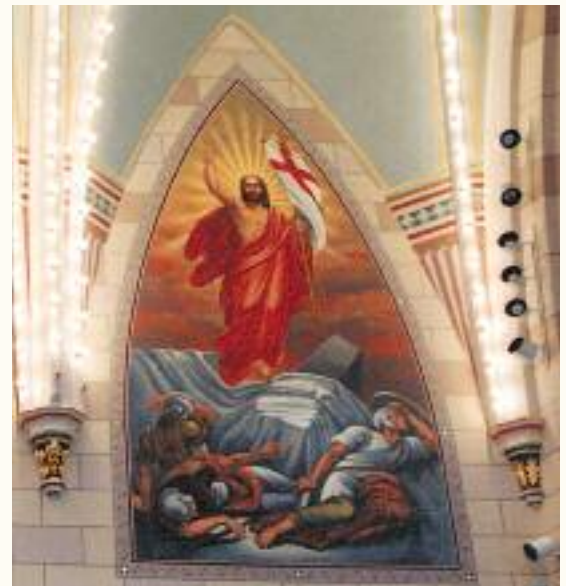
In addition to the mural replication and conservation, CSS restored decorative plaster and painting, gilding and trompe l'oeil mosaics at the theatre.



Near right: A devastating fire at Sacred Heart of Jesus Church (built 1891) in Indianapolis, IN destroyed eleven historic murals along with much of the interior.

Far right: Along with the replicated murals, artists from CSS also re-created four Mayer of Munich stained glass windows, restored fourteen others, and replicated the decorative painting scheme that had originally been created by Alphonse Schmitt, son of Conrad.

Opposite: At St. Hyacinth Basilica in Chicago, IL, a 3,100 sq. ft. dome mural by John A. Mallin was conserved as part of the overall interior restoration.



Many Pieces, One



Conrad Schmitt Studios' facility in New Berlin, WI features this original mosaic design with an applied brass sculpture fabricated by J. Gubellini.



Since ancient times, the enduring materials of mosaic, marble, stone, and terra cotta have been cherished for the unique and enduring beauty they bring to architectural artwork. The Byzantine period is especially noteworthy for the wide use of mosaic, which was prized for its ability to simultaneously beautify and educate worship communities. Fifteen hundred years later, we continue to treasure these art forms, conserving historic artwork for posterity and creating new designs that are compelling from the dual perspectives of visual and liturgical design.

For mosaic fabrication, a range of material choices are available for the “tesserae,” the small pieces of marble, glass, stone or tile. “Smalti,” or colored glass, was prominently used in wall and vault mosaics of early Christian and Byzantine churches and it is often selected for modern-day mosaic compositions. In every project, communication with the client guides the execution of the work. Research also is conducted as needed using the Studio’s extensive archives and collections.

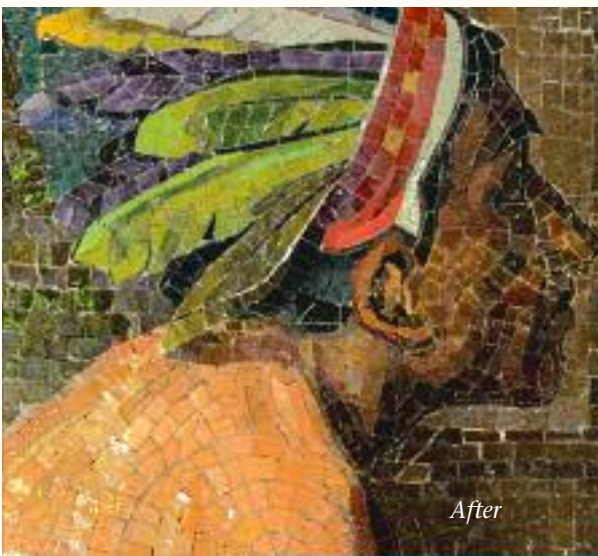
Mosaic is so versatile and durable that it works well for both interior and exterior installations and can be applied to walls or floors. Mosaic can be designed as a sculptural display or as the focal point in courtyard paving. Walls, shrines, and reredos or altar screens are beautiful applications of mosaic.

Left: A new mosaic was created for Our Lady of Sorrows Catholic Cemetery in Mundelein, IL.

Picture Mosaics

Mosaic Conservation

To initiate the conservation or restoration of mosaic, marble, stone, and terra cotta, an investigation is conducted into the existing materials as well as condition of the surface and substrate. Experienced craftsmen are sent to the site to execute tests and make determinations regarding the proper approach. These tests determine the most effective solvents, saturation periods and neutralizers, and the products best suited for the conservation or restoration. The result provides an indication of the outcome that can be expected. Larger test samples guide the cost estimation for the overall project and also serve as a visual fundraising tool. For mosaic loss, the closest possible matching pieces of tesserae are procured from salvage or suppliers. Sometimes, pieces may be specially fabricated. One of the notable aspects of conservation work is that it is completely reversible.



Above: Artisans from CSS conserved the 132-foot Word of Life mosaic on Notre Dame's Hesburgh Memorial Library. The mosaic, nicknamed "Touchdown Jesus" because it overlooks the football stadium, contains eighty-one different types of stone material from sixteen countries. Note the artisans on the swing stages in the photo.



Left: These closeup views show the intricate process of matching the many mosaic pieces to recreate the original image in this historic mosaic.



Poetry in Light

Stained Glass

“...your artists and craftsmen took our ideas and suggestions and created a design that not only met our expectations but exceeded them. The colors are more intense, the design more complex, and the overall effect more inspiring than we had imagined...”

~ Clayton Libolt, Senior Pastor
River Terrace Church, East Lansing, MI

More than any other art form, stained glass touches the soul. Watching light stream through a stained glass window can feel like witnessing the first day of Creation: “And God said, Let there be light...”

Stained glass is a uniquely dynamic art form, because it reflects the time of day and the quality of natural light. With their transcendental luminescence, stained glass windows have provided people with beauty and inspiration for a thousand years. The origins of the craft are obscure, but it is apparent from existing historic buildings that by the Middle Ages, stained glass artisans were working throughout Europe and beyond. The fact that stained glass windows from the twelfth and thirteenth centuries continue to draw legions of people each year to European cathedrals such as Augsburg and Chartres is a testament to the enduring quality and appeal of this art form.

Opposite: CSS created a 22-foot diameter rose window for the south façade of St. Vincent de Paul Church in Chicago, IL. At the center is the Sun of Splendor, symbolizing God, surrounded by eight doves representing the beatitudes and twelve angels for the twelve divine praises.



The methods used in the CSS stained glass studio circa 1945, as shown in the inset photos, have remained largely unchanged from medieval times to the present, as seen in the background.





Though relatively young in the grand scheme of stained glass history, CSS in its more than 100 years of existence has contributed to the art glass heritage of America through both creation and conservation. The Studio continually works to preserve and advance the techniques that facilitate work in the field of stained glass.

Clients of many faiths and walks of life have commissioned stained glass work from CSS in a wide range of styles. Many recent requests have been for new, traditional-style windows to complement more classically inspired architecture. Contemporary designs are also created in figural, geometric and abstract compositions.

In addition to new stained glass designs, CSS artisans conserve and restore thousands of square feet of stained glass each year, including priceless windows by John La Faure, Louis Comfort Tiffany and Mayer of Munich. These meticulous projects are conducted with utmost care for the significance of the artwork.

Left: Contemporary, abstract designs were created for St. Elizabeth Ann Seton Church in New Berlin, WI. Jesus, Bread of Life. The complete trio of windows depict the host, grapevines and the blood of Christ in the organic lines.

Right: Spiritual Awakening, also from St. Elizabeth's, incorporates a range of glass types, some of which have been shaded with air-brushed enamel paint prior to firing. The abstracted design engages the viewer's imagination, allowing for individual interpretation of the figure. Its dynamic, flowing lines stir the living movement of one's own faith and uplift the human spirit.





Creating a Stained Glass Window

Well-conceived, artistically executed stained glass is a vehicle that enables people to transcend their daily lives. Achieving this effect requires both excellent craftsmanship and a mystical quality provided by the window's meaning or iconography, design and color. The stained glass tradition, which first flourished in the Middle Ages, has been carried on for the past century at CSS. For the Studio, bringing fine stained glass windows to life is the result of an extensive process involving members of the church, organization or family; possibly an architect; and artists, researchers, glaziers and a project manager from the Studio.

Commissioning the Artwork

The first step in creating a stained glass window is commissioning a design. Important considerations in choosing CSS include its longevity, experience, size of permanent staff and facilities, past projects and overall integrity. The provision of scaffolding and window installation are also significant considerations; CSS is a single-source provider for complete window projects. Individuals and committees are encouraged to visit the Studio to more fully experience and understand the meticulous, labor-intensive process of creating a stained glass window.

Top: CSS designed and fabricated The Joshua Tree window for the Congregation Emanu-El B'ne Jeshurun in Milwaukee, WI.

Right: A new, multi-layer Jesus and the Children window has been created to coordinate with existing Tiffany windows at First Congregational Church in Kenosha, WI.



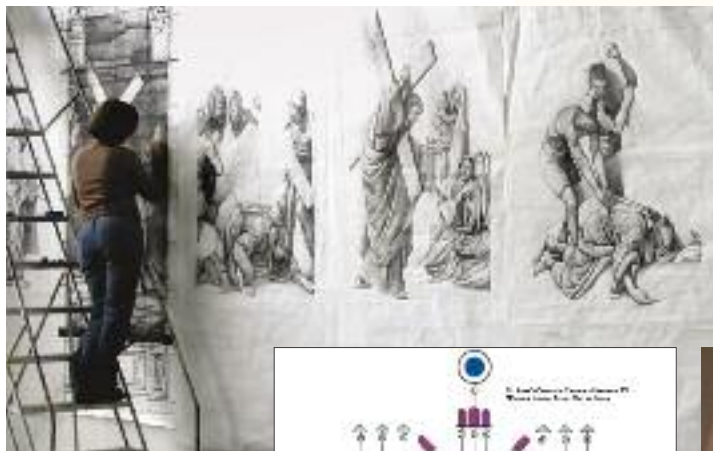


Window Theme and Design

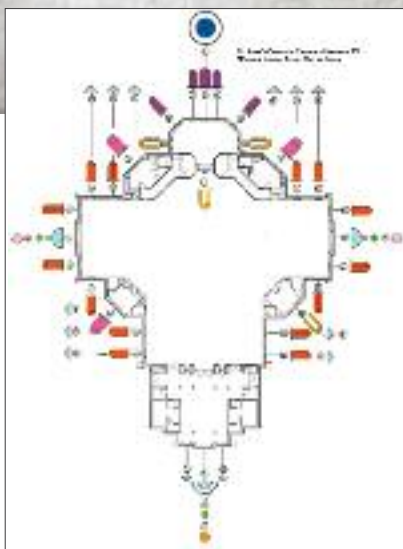
Conrad Schmitt Studios works with clients to develop themes and designs that are meaningful as well as beautiful. Meetings are conducted to solicit input. The design of each window depicts the selected theme in the preferred or recommended style. It coordinates with the style of architecture, church interior and available light. The many other considerations include the purpose of the window--such as to educate, inspire or enhance aesthetics--orientation to the sun, size, location on the wall and background views. The design also specifies the type of glass and the color scheme. Renderings of the design are created to convey what the proposed artwork will look like, and are discussed with the client.



Above & right: 48 new traditionally-styled stained glass windows were designed, fabricated and installed in the newly constructed St. John Neumann Catholic Church in Knoxville, TN. The windows coordinate with new CSS murals for the dome, apse and pendentives, and other artistic components in the Romanesque style church.



Above & far right: The encompassing scope of design of the new windows for St. Anne Catholic Church in Sherman, TX complemented the style of the original, circa 1910, Riordan Studio stained glass in their existing church, while at the same time unifying the art into a more modern, contemporary setting. The design selected was sympathetic to the existing treasured windows in St. Mary Church, yet still embraced a unique approach to merge with their new, larger setting. Additionally, CSS assisted the church with fundraising boards and materials, allowing the entire project to be completed all at one time.



This window plan shows the layout for all of the stained glass windows that were designed and fabricated throughout the new church.



Opposite page: CSS replicated a 1916 stained glass window panel that is unsigned but attributed to Emil Frei Art Glass Co., St. Louis, MO. This was created as a sample panel for the new construction of St. John Neumann Catholic Church in Knoxville, TN to portray the quality of the Studio's traditional glass.

*Art Glass Inspiration...
a Style Guide for
your stained glass.*

*W*ithin this guide is a collection of windows created in a variety of styles and various types of glass. There are many diverse designs, colors and methods of creating with glass available for consideration to reach the final look and feel of a completed project. Once the direction is established, the combination of color, texture, and light plays a major role in

determining how successful the outcome of your stained glass window will be.



The images below are shown in six basic categories. They are meant only as a starting point in the decision for the style of glass which might best fit the needs of the individual environment which will house them. A complete Style Guide is available upon request.



Traditional-styled stained glass, often heavily painted, conveying biblical scenes from the life of Christ and complimenting more classically-styled architecture.

Traditional



Patterned stained glass is designed with repeating shapes, sizes and colors that present symmetry in multiple windows and allows for a lower cost of production.

Patterned



Contemporary stained glass is often less painted, using larger bold-colored glass and is more abstract in design.

Contemporary



Tiffany-styled stained glass often contains intricately cut opaque or opalescent glass, overlaid with wide varieties in thickness.

Tiffany Style



Faceted glass, or dalle de verre employs thick slabs of colored glass, set into epoxy rather than lead comes. Its appearance often is reminiscent of mosaic, but the glass glows with light-filled color.

Faceted

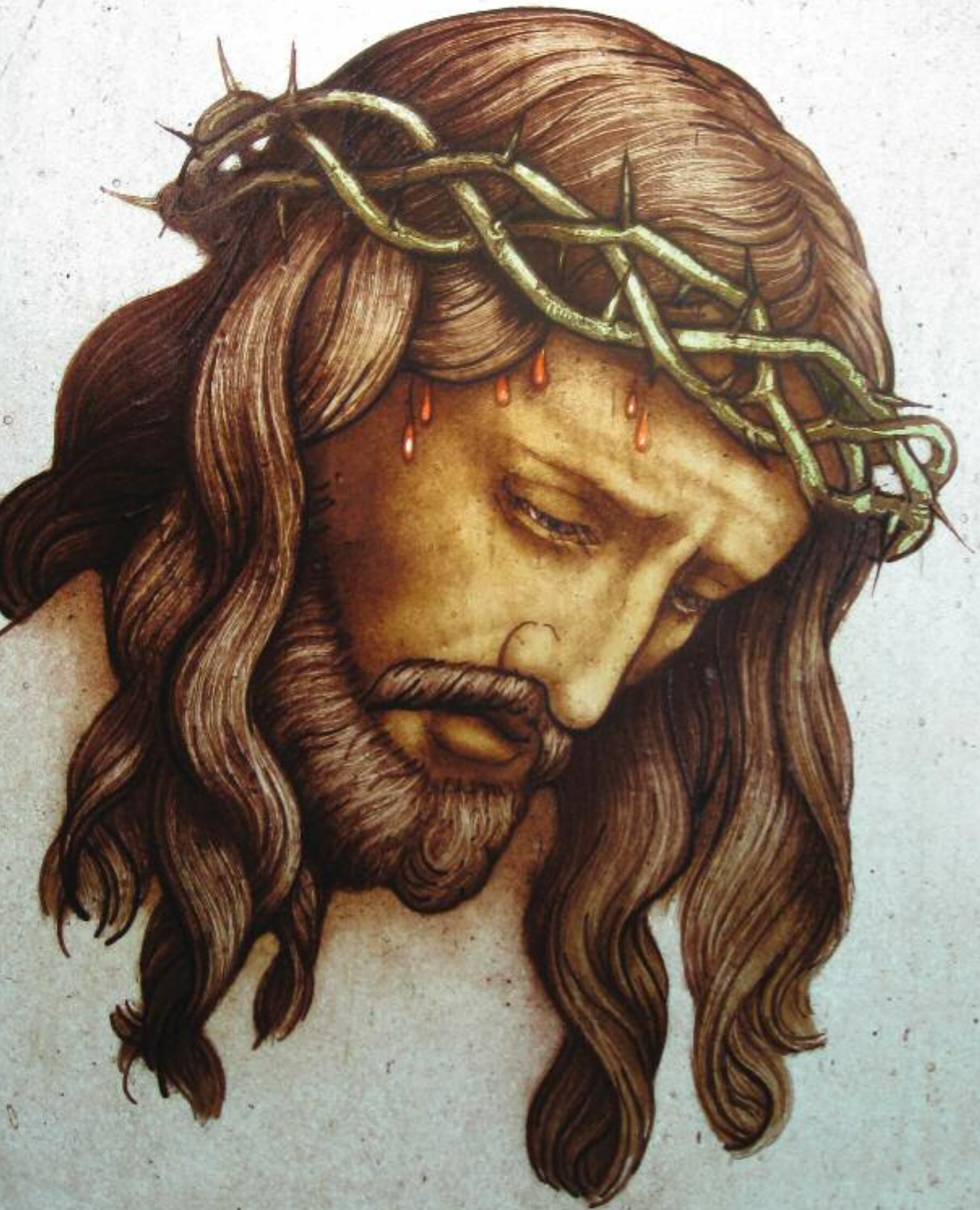


Leptat® art glass is the signature etched glass of CSS, which creates a deeply etched, crystalline surface of varied textures. Often used as a partition between adjoining areas.

Leptat-etched



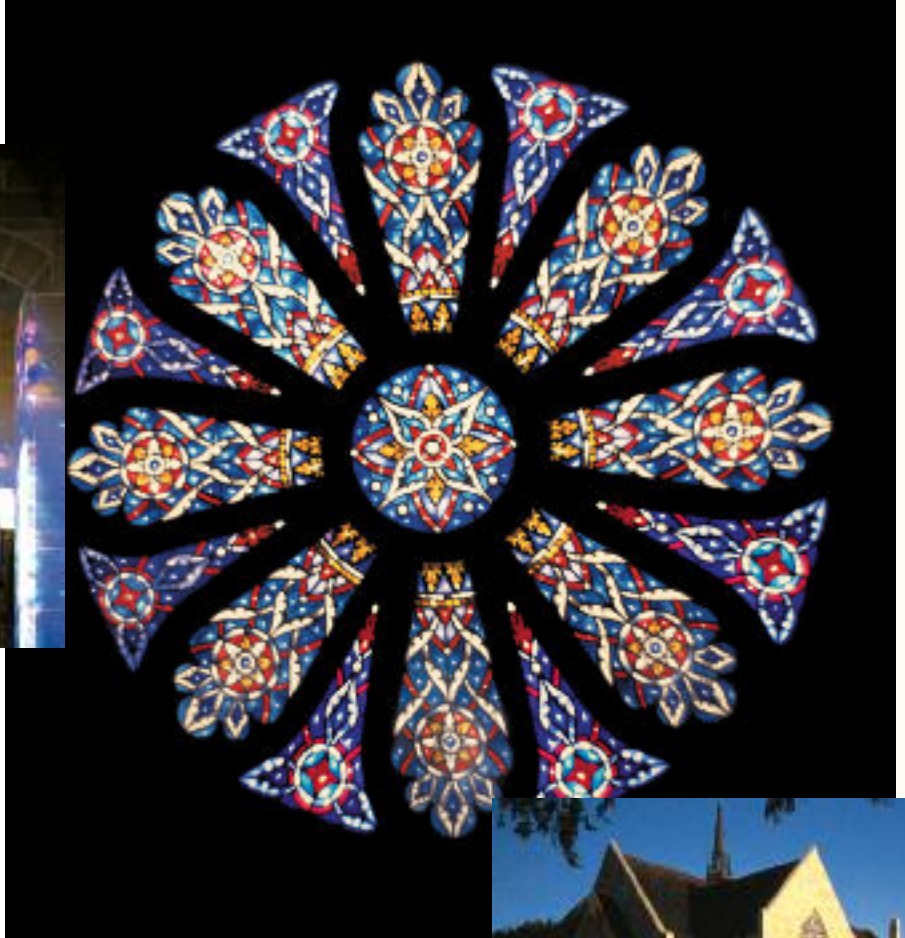
Shown here are a variety of new contemporary and traditional styled stained glass windows designed and fabricated by CSS and featured in the style guide (Top left window designed by Dale Olsen, Artist/Architect).



After the design is reviewed and approved, a full drawing of the window is created. This cartoon becomes the pattern for the window, indicating all of the pieces and types of glass, where painting occurs, and includes glazing specifications.

Fabrication and Installation

Based on the chosen design, a palette of glass is selected. The exact shades, textures and transparency levels of each kind of glass are considered. CSS draws from a glass collection assembled over the last century, as well as from a longstanding network of glass fabricators, some a century old themselves. Guided by the cartoon, glaziers cut the individual pieces. Any unique glass treatments, such as painting,



Above left: New windows in the sacristy of All Faiths Chapel at Boys Town in Omaha, NE paint the stone walls with colored light.

Above: A coordinating, new rose transept window represents life and growth through a floral design.



Right: The window can be seen from the exterior of the 1980s chapel.



Above: The image of the Pantocrator is one of the Greek Orthodox icons incorporated into the stained glass windows at Frank Lloyd Wright's 1961 Annunciation Greek Orthodox Church in Wauwatosa, WI.

Right: CSS designed and fabricated all of the stained glass windows as well as a rooftop cross and decorative brass entry doors for the church.

Opposite: CSS designed and painted this face of Christ sample piece of stained glass illustrating the quality of the Studios' glass painting.





St. John the Baptist Church in Costa Mesa, CA used their 50th Anniversary year to move forward with the addition of new liturgical art. These new contemporary stained glass windows now greet worshippers at the entrance way, with glass panels on either side of the doors and above, spanning the width of the doors and the adjacent glass panels.



Right and below: One of the six new stained glass windows which were designed with the theme of the sacraments anchoring the designs, as saints and holy persons reflect the various cultural heritages of the congregation. The six windows are positioned around the church with consistent landscape backgrounds and colors tying them together.



Bottom: The new design concepts were presented to the parish community with the help of the large presentation board provided by CSS. A full sized sample glass panel was displayed showing the detail of the face to portray the quality of the Studios' glass painting.

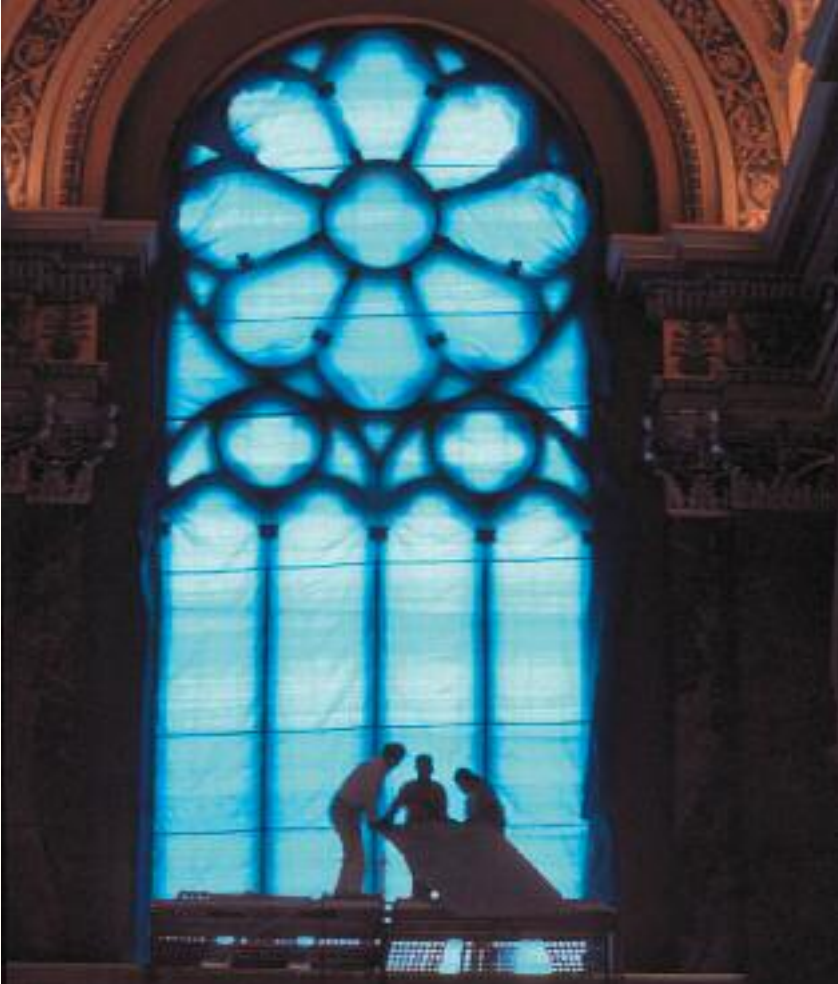


staining or etching, are applied to the cut pieces. This is followed by firing in a kiln at 1,200 degrees Fahrenheit to adhere the paint permanently to the glass. Projects incorporating painted glass often require triple the labor time of windows without paint.

For most stained glass, a lead matrix is created piece by piece to bind the glass together. It is then soldered on both sides, and a proprietary glazing putty is "thumbed" under the lead to add support and weather-resistance. The exceptions are usually opalescent windows, which sometimes employ a copper-foil glazing technique rather than lead. In both cases, reinforcement bars are added to provide additional support for the window. In this and all aspects of the work, only the best materials are used.

When production is complete, the panels are carefully loaded onto a Studio truck and transported to the project site by CSS staff. Being handled by trained Studio craftsmen throughout every process, including transportation, protects the artwork. Comprehensive insurance is also in place for additional security. Upon reaching the project site, windows are meticulously installed by CSS artisans to allow for small movements in the building. Installation usually requires the use of scaffolding or lifts.





Window Frames and Protective Glazing

Whether new stained glass or conservation, the frames are an integral part of any window project, and frame assessment is standard procedure. Each situation is evaluated in terms of the existing conditions, architecture, history, stability, indoor and outdoor climate conditions, and planned installation of art glass. If needed, recommendations are made for frame conservation, rehabilitation, replication, modification or replacement, all of which can be efficiently handled by CSS in conjunction with the glass work. From historic mahogany tracery to aluminum, double-glazed frames, the Studio provides the best framing solutions for new installations or rehabilitations.

The related issue of protective glazing or storm glass has been the subject of much debate in recent years. The discussion stems primarily from the fact that improperly installed, unvented protective glazing can actually cause harm to stained glass due to the buildup of heat and moisture between glass layers. Another problem is the fact that poorly designed protective glazing detracts from the beauty of the window frames.

However, if stained glass windows are at risk for breakage due to vandalism or severe weather conditions, properly designed and installed protective glazing is a good way to safeguard the artwork. Precipitation, sunlight, and temperature fluctuations are all additional sources of cumulative damage that can be reduced by proper protective glazing.

For historic frames, CSS sets protective glazing into the original frames, along with the stained glass. Frames are modified as needed to accommodate the second glazing application within the architectural matrix. Safety laminate glass is used, which consists of polycarbonate sandwiched between panes of glass. If protective glazing should be desired, there are cost benefits to contracting protective glazing and stained glass restoration at the same time, due to economies in labor and scaffolding.



Top: Stained glass artisans remove panels of historic, Austrian stained glass at the Basilica of St. Josaphat in Milwaukee, WI for conservation.

Above Left: A new, mahogany tracery frame was fabricated to replace a badly decayed one at Holy Rosary Chapel in Adrian, MI.

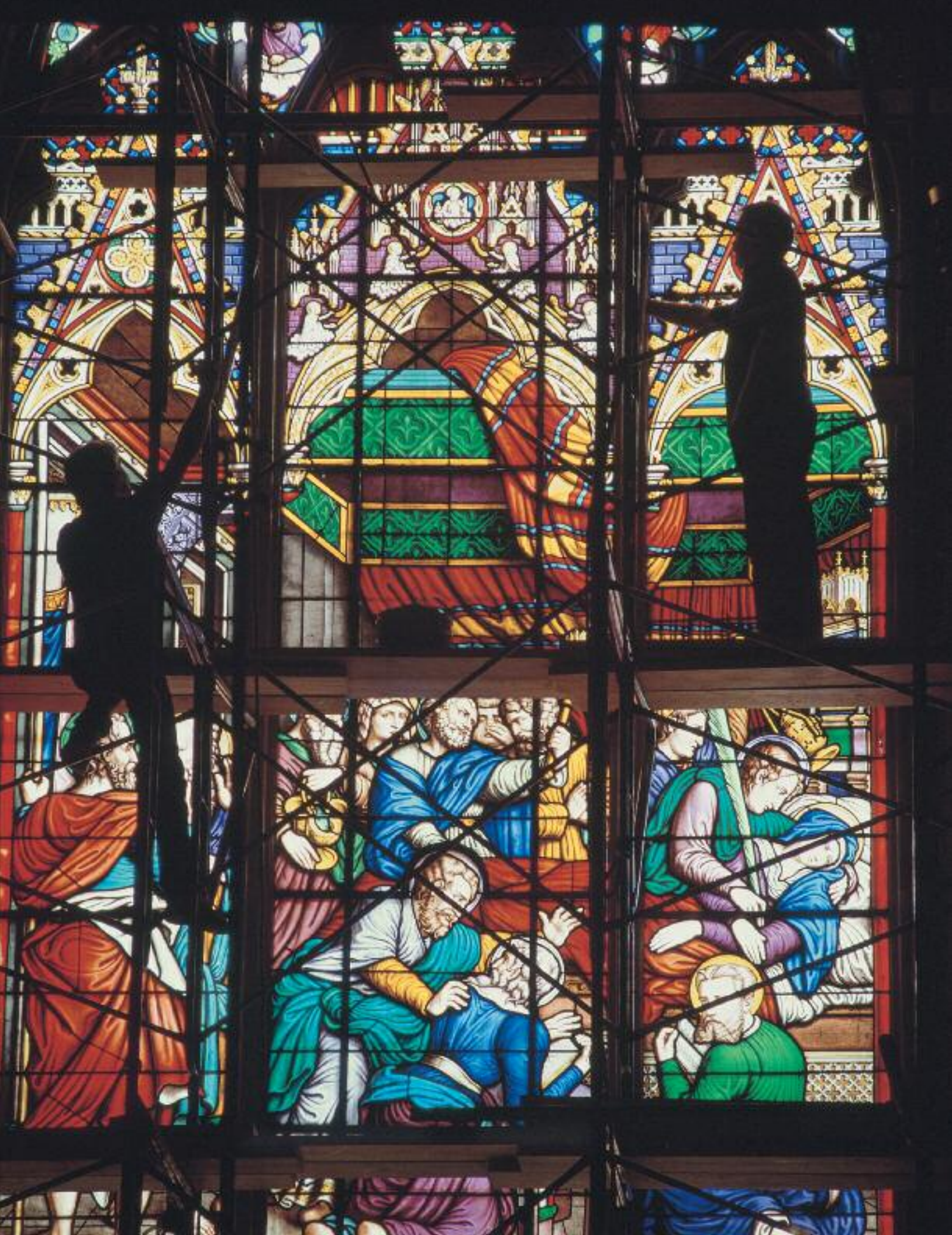
Above right: The windows at St. Josaphat receive vented, protective glazing that is fitted within the historic frames so as not to detract from their beauty.



This window at Holy Rosary Chapel in Adrian, MI is being examined prior to the frame removal and reinstallation.



Before and after - Old storm glass at St. Anne Church in Warren, IL covered historic windows and frames while the new, vented protective glazing is now set into the frame, allowing the window to be seen and the frame to be properly maintained.



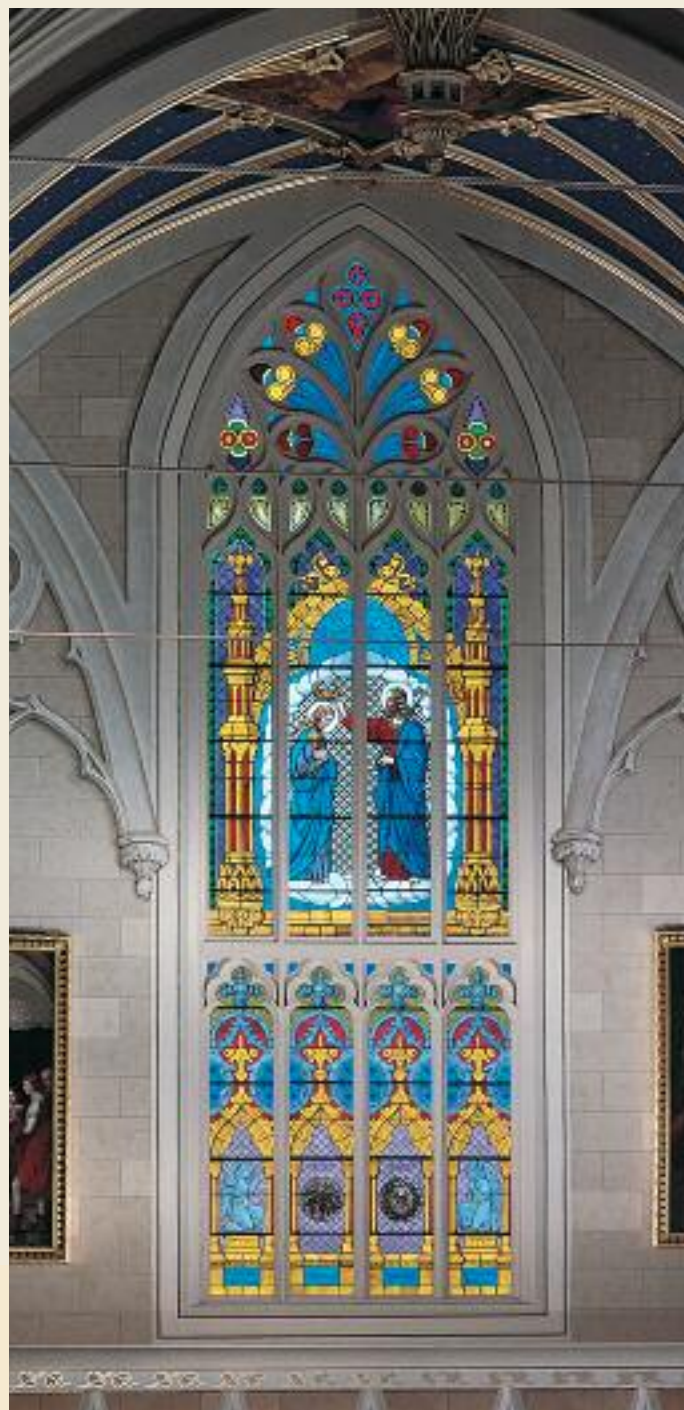
Stained Glass Conservation and Restoration

The approach to a stained glass conservation or restoration project differs from that of a new glass project. It is influenced by the history of the artwork, the artistic significance, the materials used, the budget and the client's needs. Decisions regarding the approach must be made on a case-by-case basis, guided by the conservationist's experience, sensitivity and skill in this specialized field. Window audits can be conducted initially to generate recommendations regarding conservation, restoration and thermal protection.



Above: The University of Notre Dame's Basilica of the Sacred Heart in Notre Dame, IN had more than 1,600 panels of glass reinstalled in the 1887 church, whose interior was also restored by CSS.

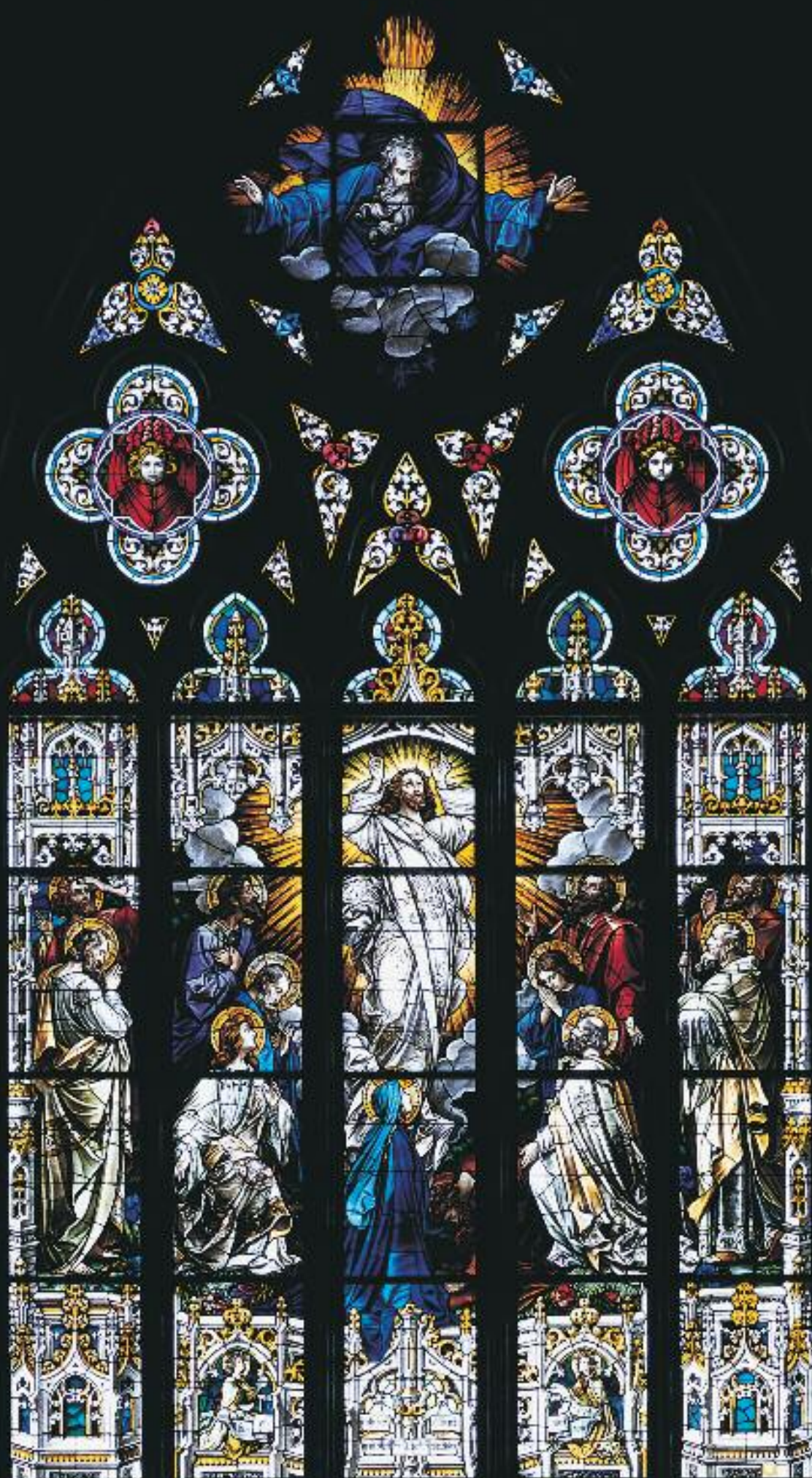
Opposite: The Basilica's 19th century stained glass from LeMans, France is removed for conservation.



Windows' Beauty and Clarity Returned

Right: The Coronation window at the Cathedral of the Assumption in Louisville, KY was created when the church was built in 1852. It is one of the oldest American-made stained glass windows. When it required restoration, a strategic approach was used to both conserve the historic glass and restore the original appearance of the windows. The existing pieces of stained glass were cleaned and the cracks were repaired with reversible conservation epoxy tinted to match. Then, to re-create the original appearance of faded paint, pieces of 2mm slide glass were painted to depict the missing artwork and sandwiched to the conserved glass prior to re-leading. All of the finished pieces of glass were re-leaded in the original style. With this method, the historic glass is retained, and the full beauty of the windows is returned. This allows the stained glass to be enjoyed as the original artist intended.





An extensive process of examination and documentation begins each conservation and restoration project. The windows are studied and photographed in place, followed by comprehensive written and photographic documentation in the Studio. Rubbings record exact measurements as well as every nuance of the glass and leading texture. This documentation is bound into a permanent record and serves as a guide to the conservation for the Studio and the owner. The local historical society may keep a copy in their archives.



Upper right: The restored windows have been reinstalled in the Cathedral of St. John the Baptist (built 1873) in Savannah, GA, whose decorative painting was also restored by CSS.

Above: American Opalescent style windows originally fabricated in 1907-1911 by the Ford Studio were conserved for Zion Evangelical United Church of Christ, Indianapolis, IN

Opposite: The Resurrection window at the Cathedral of St. John the Baptist was restored and re-leaded along with the rest of the church's Innsbruck Guild windows.

Glass: Where It All Begins

Since the nineteenth century, glass has been composed of sand, lime and soda. These ingredients are melted together along with various metallic oxides that give the glass color. Because glass made before that time used potash instead of lime, it is softer and more susceptible to the effects of water, air pollution and heat.

Characterized in part by their method of manufacture, three primary types of glass are used in the production of stained glass windows: antique, cathedral and opalescent.

Antique glass is created through a centuries-old technique of blowing molten glass. Thus, antique glass often contains bubbles or striations that enhance its sparkle.

Both cathedral and opalescent glass are machine-rolled on an iron table. They tend to be less brilliant than antique glass, with a more regular surface. Different textures of cathedral glass can be achieved through the use of special textured rollers during the manufacturing process. Opalescent glass was developed in the 1870s and is characterized by a milky opacity, often with streaks of color. Because Louis C. Tiffany was one of the artists who developed and popularized it, opalescent glass is sometimes referred to as Tiffany-style glass.



Much of the preservation community today advocates conservation over restoration. The primary difference is that window conservation involves saving every piece of glass except those that are beyond repair. Cracked glass is either repaired with conservation mending leads or edge-glued with conservation epoxy or silicone that has been tinted to match, thus minimizing the appearance of cracks.

Stained glass restoration entails returning the stained glass to its original appearance. Broken glass is matched and replaced, glass painting is replicated, and the kiln firing is duplicated. For missing glass in both procedures, research is conducted to identify its design and coloration for reproduction. The results from the conservation and restoration of a window are dramatic, as the artwork is completely rejuvenated.



At every step in the planning and execution of a stained glass project, artisans participate in an inspiring tradition, a rewarding craft and a transcendent art. Each finished window to leave the Studio is the work of human hands, and this craftsman of the artwork is an essential reason it moves the human spirit.

Left: A detail of the Tiffany-style window over the grand stair at Union Station in St. Louis, MO, in which three women represent the train stations of New York, St. Louis and San Francisco.

Above: The 800-lb. window, which contains five to seven layers of glass plating, is examined and documented prior to conservation.

Opposite: Famed American stained glass artist John La Farge originally created the triple lancet window, Visitation of Mary to Elizabeth (1885), for Old Stone Church (built 1853), First Presbyterian Society, in Cleveland, OH. The historic window is dedicated to Cleveland industrialist Amasa Stone, who committed suicide after the twin tragedies of his son drowning and the collapse of a bridge he had built, which killed a trainload of people. The portraits are of his two daughters in the top of the flanking windows, his son in the lower left, and his wife in the lower right. With as many as four layers of opalescent glass in some areas, the historic window was conserved and re-leaded by CSS.

"...I want to thank you and the artisans at Conrad Schmitt for the superb restoration of the 1914 Tiffany stained glass windows at Santa Gertrudis.

Not only was the restoration executed flawlessly, but the project was completed on time and on budget, accomplishments rarely met in such detailed architectural work. The professionalism of your company and the skills of your craftsmen are unmatched in the restoration business..."

~Bruce S. Cheeseman, Archivist and Historian, King Ranch, Kingsville, TX



TO THE GLORY OF GOD
IN MEMORY OF
ANASA STONE
BORN APRIL 27, 1810
DIED MAY 18, 1880
GENERAL LEAS - WIFE OF
HIS DEPARTED
FATHER
WAS BORN APRIL 10, 1810



Top: A faceted glass installation at St. Michael the Archangel Cemetery in Palatine, IL, depicts one of the earliest Christian symbols, the Orans, which represents arms uplifted in prayer.

Above left: With the full-size pattern or "cartoon" on a light table, glass colors are selected for a window.

Lower left: Pieces of glass are cut and chipped to the desired size and effect.

Above: CSS created faceted glass "walls" for St. Mary's Greek Ruthenian Church in New York, NY.

Window of Jewels

Faceted Glass



A relative of traditional stained glass, the faceted style employs thick slabs (dalles) of colored glass set into epoxy rather than lead comes. Its appearance often is reminiscent of mosaic, but unlike mosaic, the glass jewels glow with light-filled color.

This more impressionistic type of window recalls the early glass fabrication of the Persians and Saracens, in which thick, crude glass was set into wood, stucco or stone. French artists in the 1930s revitalized the ancient techniques as they sought a style of stained glass that would complement the architecture of the mid-twentieth century. CSS's Bernard O. Gruenke, Sr., after discovering the thick, dalle de verre glass in France in 1949, became a proponent of the faceted technique for installation in new churches.

A faceted glass commission is conducted similarly to a stained glass project. However, the matrix supporting the faceted glass is created with epoxy, coated in finely crushed stone aggregate. CSS has pioneered a two-cast epoxy process that improves upon the earlier concrete casting.

Faceted glass can be very heavy, approximately eight pounds per square foot, so adequate reinforcement and proper framing is essential.

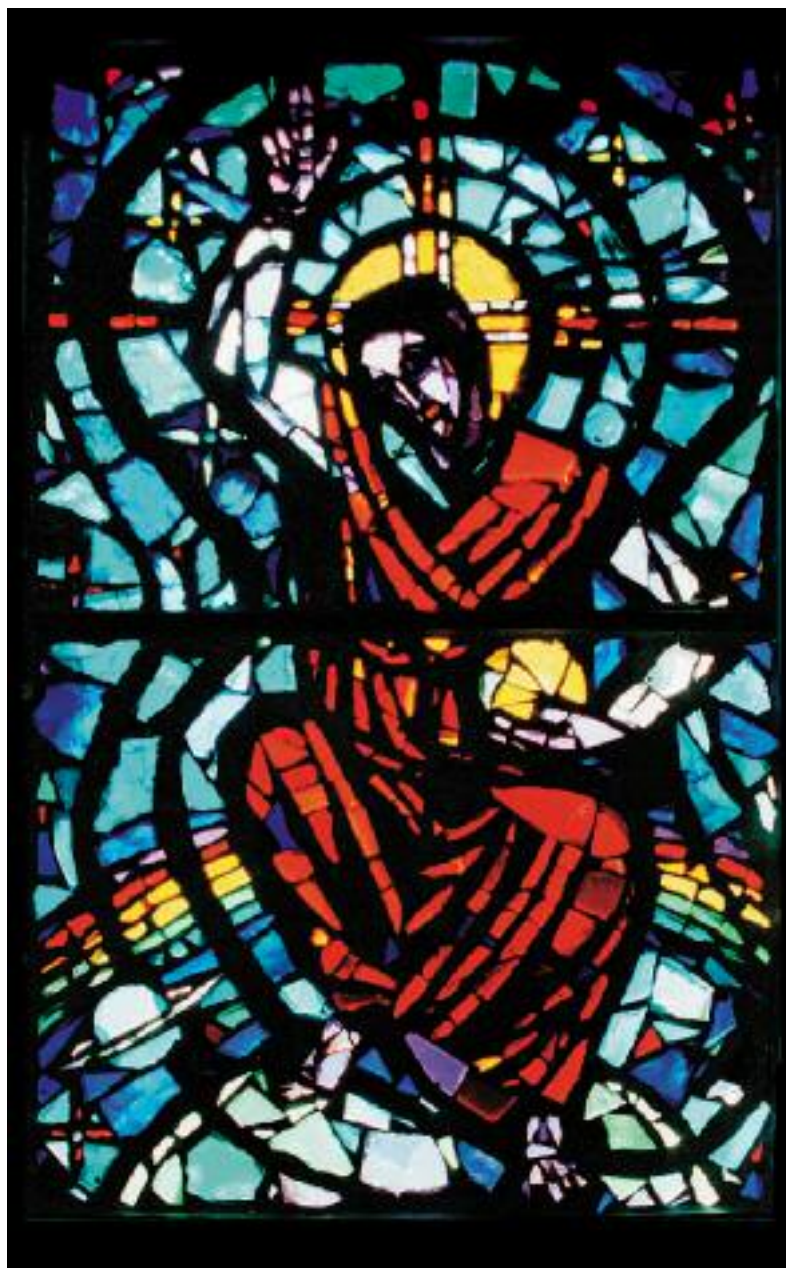
The addition of safety laminate storm glass on the exterior is advisable for faceted glass. CSS recommends installing safety glass with vented air chambers to prevent a build-up of heat and moisture that can damage art glass windows and window frames.

The unique appearance of faceted glass makes it eye-catching. Each of these windows is an enduring installation that brings brilliant color and unique design to its environment.

Top: The richness of these pieces of dalle de verre results from the depth created by the inch-thick glass.

Center: At St. Adalbert's Garden mausoleum in Milwaukee, WI, a central faceted glass window depicts an interpretation of the Resurrection.

Right: Christ on a Rainbow, created by CSS President Emeritus Bernard O. Gruenke, Sr. is believed to be the first faceted glass window fabricated in the U.S.



Crystal-Etched Fantasy



Top: Underwater botanical scenes act as an etched screen for windows in the pool room at Newcastle Place in Mequon, WI.

Above: Polynesian-themed Leptat® glass was designed and fabricated for the Crystal Ballroom at the Waldorf Astoria Hotel in New York, NY.

Right: Leptat® glass walls with coral-inspired designs permit light and preserve privacy for an office at Conrad Schmitt Studios.



Leptat® Art Glass

Etched glass has served a unique purpose for hundreds of years, transmitting natural light as clear glass does, while providing a work of art that screens one area from another.

Patented by Bernard E. Gruenke, Jr., Leptat® is the signature etched glass of CSS. Unlike the more typical frosted etch that is produced by an abrasive etching technique, Leptat® creates a deeply etched, crystalline surface of varied textures.

“Leptat” takes its name from the Czech word meaning “to etch,” because the technique was inspired by a Czechoslovakian glass exhibit Bernard O. Gruenke, Sr. viewed at the 1970 World’s Fair in Osaka, Japan. Bernard and his son, Bernard, Jr. experimented with new methods of glass etching until they produced the desired effect of dramatic, expressive etching.

Abstract, figural, contemporary and traditional designs have been executed in Leptat® glass. A secondary design or pattern is sometimes etched more lightly into the negative areas, for further interest. Gold leaf or colored enamels also can be inlaid to highlight the designs. The Leptat® technique allows the glass to reflect light from many surfaces, like a jewel-cut gem. As with stained glass, Leptat® lends an aura of beauty and mystery to a variety of spaces.



Above: This portrait of a young girl was one of the early Leptat® pieces.



Top: A depiction of King David in a partition door at Annunciation Greek Orthodox Church in Wauwatosa, WI illustrates the enhancement with colored glass jewels.

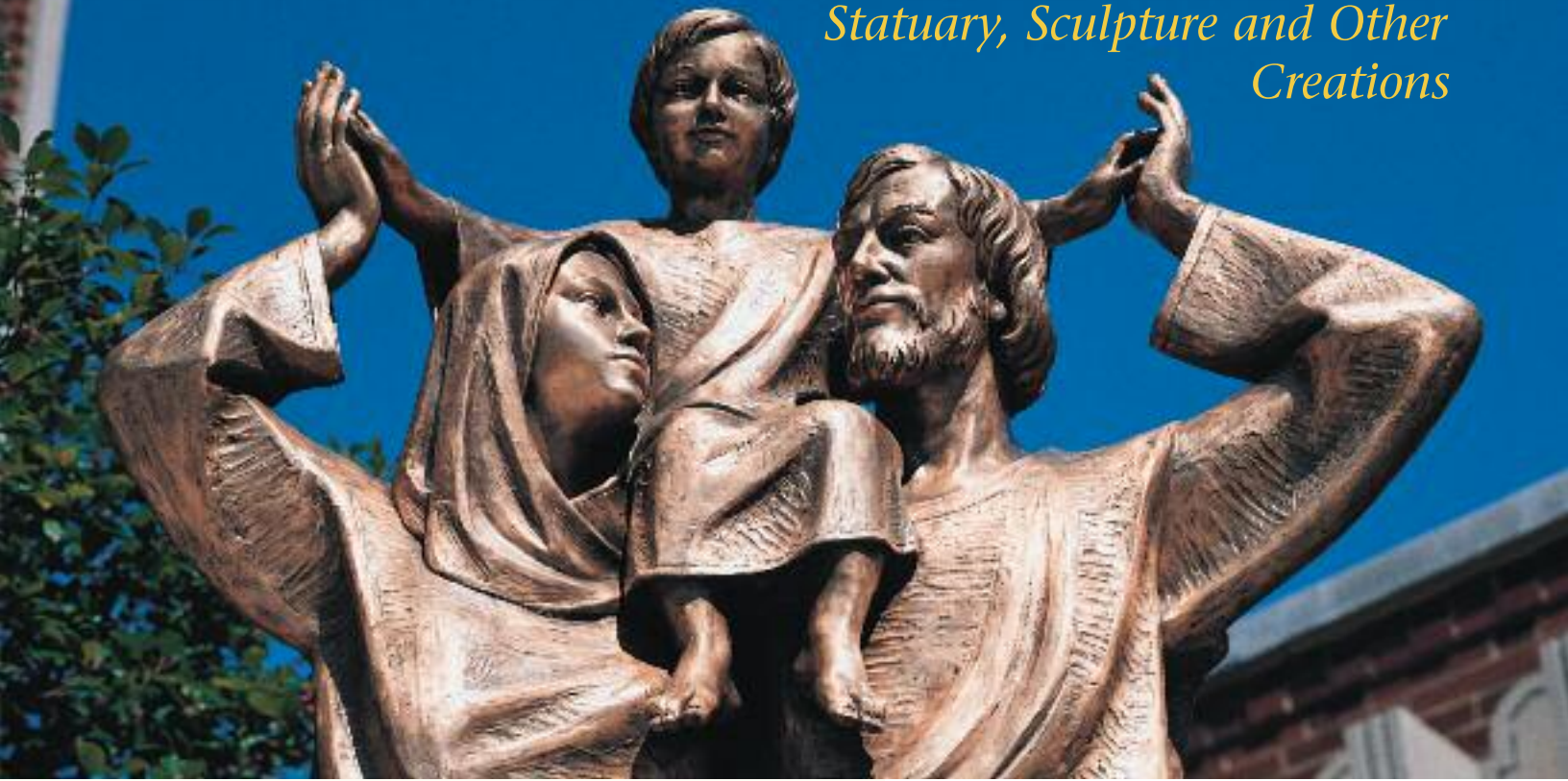
Right: An angel design from the same set of doors is heavily etched, providing for greater separation between spaces.

Below: A detail of etching at the San Camillo Retirement Community in Wauwatosa, WI reveals the unique, crystalline effect of Leptat® etching.



Art in the Round

Statuary, Sculpture and Other Creations



Conrad Schmitt Studios creates inspiring statuary and sculpture in a variety of media and styles. Because of their unified artistic approach to environments, CSS designers are uniquely capable of creating artwork that not only is meaningful, but also coordinates with its surroundings in style, color, placement and scale.

Statuary, sculpture and other art in architectural settings add visual interest and meaning to buildings and landscapes. Other three-dimensional designs produced by the Studio include custom furnishings and fitments, as well as custom replications of historic light fixtures.

For new sculpture and statuary, the Studio's talented design team works with the client to research and identify appropriate, uplifting artistic themes. Through sketches and models, they assist in visualizing the artwork in its intended environment.

Statues can be designed to be wall-mounted or freestanding, and pedestals can be created in any size or style. Bronze statuary, ideal for outdoor installations, is designed by CSS and often cast in Europe via the traditional lost wax method. Various patinas can produce different effects

Top: The life-size, cast-bronze statue Holy Family graces the entrance of Holy Family Church in Whitefish Bay, WI.

Left: A new Prayer Garden is designed with 5 bronze statues surrounded by seven themed flower gardens at St. Dominic Catholic Church in Brookfield, WI.





Above: One of many damaged statues are meticulously repaired and given new life for St. Michael the Archangel Catholic Church in Convent, LA.



Right: The first of five new bronze statues for the newly created Prayer Garden at St. Dominic Catholic Church in Brookfield, WI.



A new altar design for St. Peter's Catholic Church in Montgomery, AL is inspired by design elements in the interior architecture.

and coloration for bronze artwork. Wooden sculpture lends itself to expressive and allegorical subjects, such as life or community stories.

The Studio is also recognized for its expertise in the conservation and restoration of antique statuary. This includes seamlessly reattaching broken pieces and re-creating missing parts. Artwork frequently is provided as a component of interior design and restoration projects, for a more harmonious resulting environment.

Top right: At the Studio, CSS artisans apply gold leaf to a fixture replicated from historic photographs of the original work by renowned architect Louis Sullivan and his associate, George Elmslie.

Center right: New, cast iron elements were forged for the set of fixtures that have been restored to the Sullivan-designed Ganz Hall at Roosevelt University in Chicago, IL.

Center: The ten finished "electroliers" have been installed in their rightful place to provide illumination and decoration at Ganz Hall.

Inset: An advertisement from 1930 promotes Conrad Schmitt Studios' early work in custom light fixture design.



Re-Creating a Sullivan Masterpiece

Influential, turn-of-the-century American architect Louis Sullivan and his lead designer, George Elmslie, designed the seven-foot, cast iron light fixtures.

The fixtures were integral elements of the interior design for what is now known as Ganz Hall of Roosevelt University in the Auditorium Building (1890) on Chicago's famed Michigan Avenue. These state-of-the-art "electroliers," as they called them, were eventually removed and lost.

Working with the architect, the Preservation Board and the Board of Regents, CSS researched the fixtures as well as old drawings and other projects by Sullivan, including the Owatonna Bank in Owatonna, Minnesota, which has similar fixtures. These early chandeliers showcased Edison Mazda light bulbs, which were novel at the time, displaying them prominently on the outside of the fixture.

After the research on the electroliers was completed, design work and drawings commenced for the new fixtures. A mock-up was created and reviewed in place. Plastiline models were fabricated for each piece, followed by the cast iron elements. These were assembled into the 500-lb. fixture, then coated with nine layers of priming, gilding, sealing, glazing and highlighting matching the originals. Louis Sullivan's electroliers have been reinstalled to crown Ganz Hall.



Newly designed altars and Stations of the Cross provide finishing touches to these interior restorations.

Right: This new marble altar was designed as part of the complete interior restoration of the Cathedral of St. Peter the Apostle in Jackson, MS. The altar's design incorporates the lines and materials of the existing antique altar which had adorned the Cathedral for nearly a century. The mensa (table top) is made of Carrara marble. The eight column legs are made from Brescia di Vagli marble which is very rare, as most of the quarries that featured this unique marble known for its gray, black and rose tones have closed.



Above: New frames for the Stations of the Cross were created for St. Louis Church in Memphis, TN. Stone relief figures were then affixed to the frames and installed with dramatic lighting to enhance the renewed space.



Right & opposite: Also for St. Louis Church in Memphis, TN, new stone carved statues were designed by CSS and sculpted in Italy. Bas relief kneeling angels and the Lamb of God adorn the new altar while lifesized statues are installed in the newly designed sanctuary.



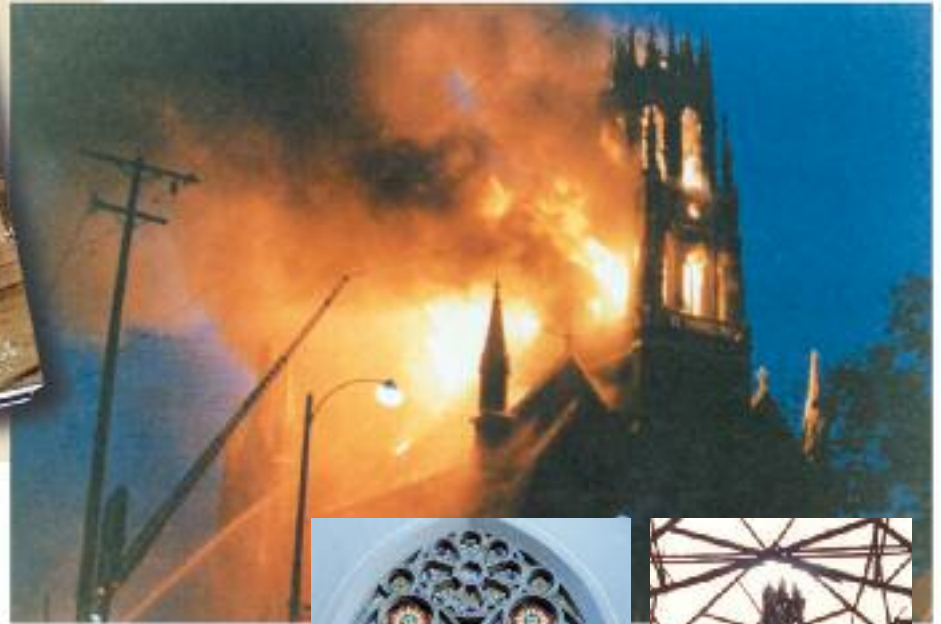
St. Louis

St. John Baptist
De LaSalle

St. Dominic

Church Art Assets

Safeguarding Your Sacred Artwork - Documentation, Valuation & Resale



Places of worship have been the greatest sponsors of religious art for centuries - art in the form of stained glass, murals, altars, Stations of the Cross and other items. These precious treasures can be damaged or destroyed in fires, tornados, hurricanes and other disasters.

Vigilant stewardship includes maintaining accurate records of the church's artwork, including photographs, dimensions and replacement cost information in the event disaster strikes.

The unique challenges of repair, restoration and replication are well known to our Studio. In addition to our reputation for creating and restoring church artwork, we provide replacement cost valuations for these treasures.

To assist churches with the important task of documenting and valuing their artwork, CSS publishes a Church Art Valuation Guide, which provides step-by-step instructions - walking you through the information that is needed for an accurate valuation of your church artwork.

Protect your treasures by being prepared when disaster strikes. Call us for your complementary copy of the Guide.

After the devastating fire at St. Mary's Catholic Church in Burlington, WI, the church was restored and stained glass windows were recreated from the photos on file.



"These windows will continue to be a source of faith and inspiration for the people of St. Mary's--just as they were in the past."

--Fr. Robert Gosma, St. Mary's Catholic Church, Burlington, WI

Stained glass windows and murals were recreated from documentation after a devastating fire destroyed the originals.



Before

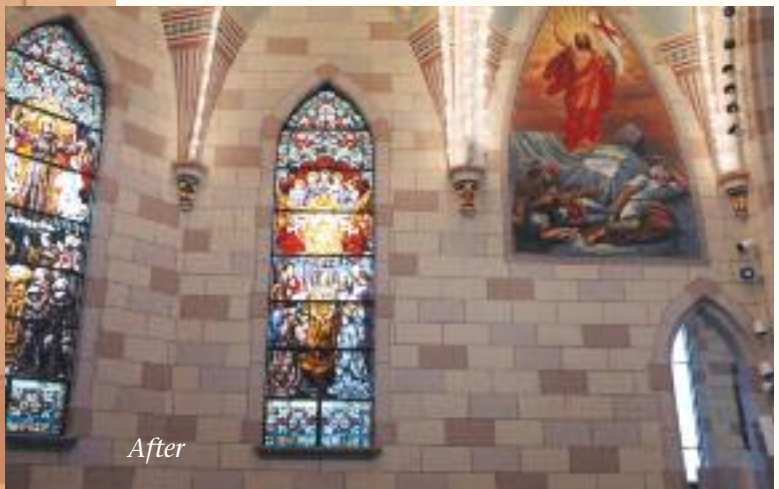


Far left: One of four sanctuary windows lost to fire at Sacred Heart of Jesus Church (1895) in Indianapolis, IN, re-created by the Studio. CSS was selected from four competing studios that had each created sample panels to demonstrate their skill in replicating the original style.

Top: The window above is the original that was replicated and featured on this page. It is one of four Mayer of Munich sanctuary windows that were partially damaged beyond repair.

Center: A CSS artist puts final touches on the cartoons that guide the replication. The drawings were created from physical remnants and photographs of the windows.

Lower: An area of the restored church showcases the replicated windows and a portion of the decorative painting scheme that had originally been created by Conrad Schmitt's son, Alphonse, in 1936 and was restored by CSS.



After



Fine Artistry with Integrity

"Not only is the work of the highest quality, but it was an enormous pleasure to work with all of those from your studios involved in this project. Their professionalism and immense pride in their work was a joy to be around."

*~Trish Pugh Jones, Executive Director,
Cathedral Heritage Foundation,
Cathedral of the Assumption, Louisville, KY*

CSS' national reputation is achieved by providing an unwavering commitment to high quality artistry in beauty and symbolism, in craftsmanship, quality and longevity. The Studio's work has stood the test of time again and again, as evidenced by numerous repeat clients and long-lived projects. Along with business integrity and efficiencies of production that have been perfected over the course of a century, the success and dependability of CSS can be credited to the talented, committed people who comprise the Studio.

Some Studio artists are second or third generation artisans, so that art and craft techniques are handed down not only within the Studio, but also within individual families.

Opposite page: The current stained glass Studio at CSS is well-organized and filled with a variety of artwork.

Left: CSS glaziers are fabricating stained glass windows in an early Studio, circa 1940.



Above: Most Rev. Joseph N. Latino, Bishop of Jackson and Mary Woodward, Director, Dept. of Evangelization and Communications of the Cathedral of St. Peter the Apostle in Jackson, MS worked hand-in-hand with CSS National Project Director Rick Statz during the restoration.

Left: CSS advertising in the 1930s was an elaborate process involving copper plates for letterpress printing.

Below: Today, all CSS advertising, brochures, sales support and project promotion materials provided for clients are created digitally, by Studio artists. Working with the latest state of the art devices, all digital needs are met, providing services that improve the overall efficiency in today's fast changing work environment.





While the artists and staff of CSS are assembled from diverse backgrounds and widespread, international locations, they share a dedication to art, to upholding tradition and to ongoing study and innovation. Knowledge and techniques held by longtime Studio artists coexist with the latest conservation practices. Testimonials from clients repeatedly compliment the artists not only on their superior skill but also on their work ethic, cooperative attitude and professional demeanor.



The dedication of CSS artists and staff is reflected in the Studio's commitment to providing them with permanent positions and benefits not often available in the field. CSS values and respects all members of the Studio and its management philosophy focuses on the team concept. Everyone works together to create the best art possible.

The Studio's success is also rooted in maintaining one-on-one relationships with clients. Whether working with one individual, a committee or a multi-national contractor, the focus remains the same--client satisfaction and artistic integrity. The Studio serves clients at every phase, from design and fundraising to hands-on artistry and project follow-up. Before, during and after a project, CSS ensures that it continues to exceed client expectations as well as the Studio's own high standards.

In addition to the professional work provided by the Studio, CSS principals and associates serve as officers, board members and volunteers for not-for-profit organizations. From local art centers to national, professional associations, the Studio is committed to sharing its expertise for the greater good. Generations of Gruenkes have served on the board of the Stained Glass Association of America, in addition to other organizations such as the Association for Preservation Technology.



Top: To protect artisans and the environment, de-leading takes place underwater. The lead-contaminated water is specially filtered after use.

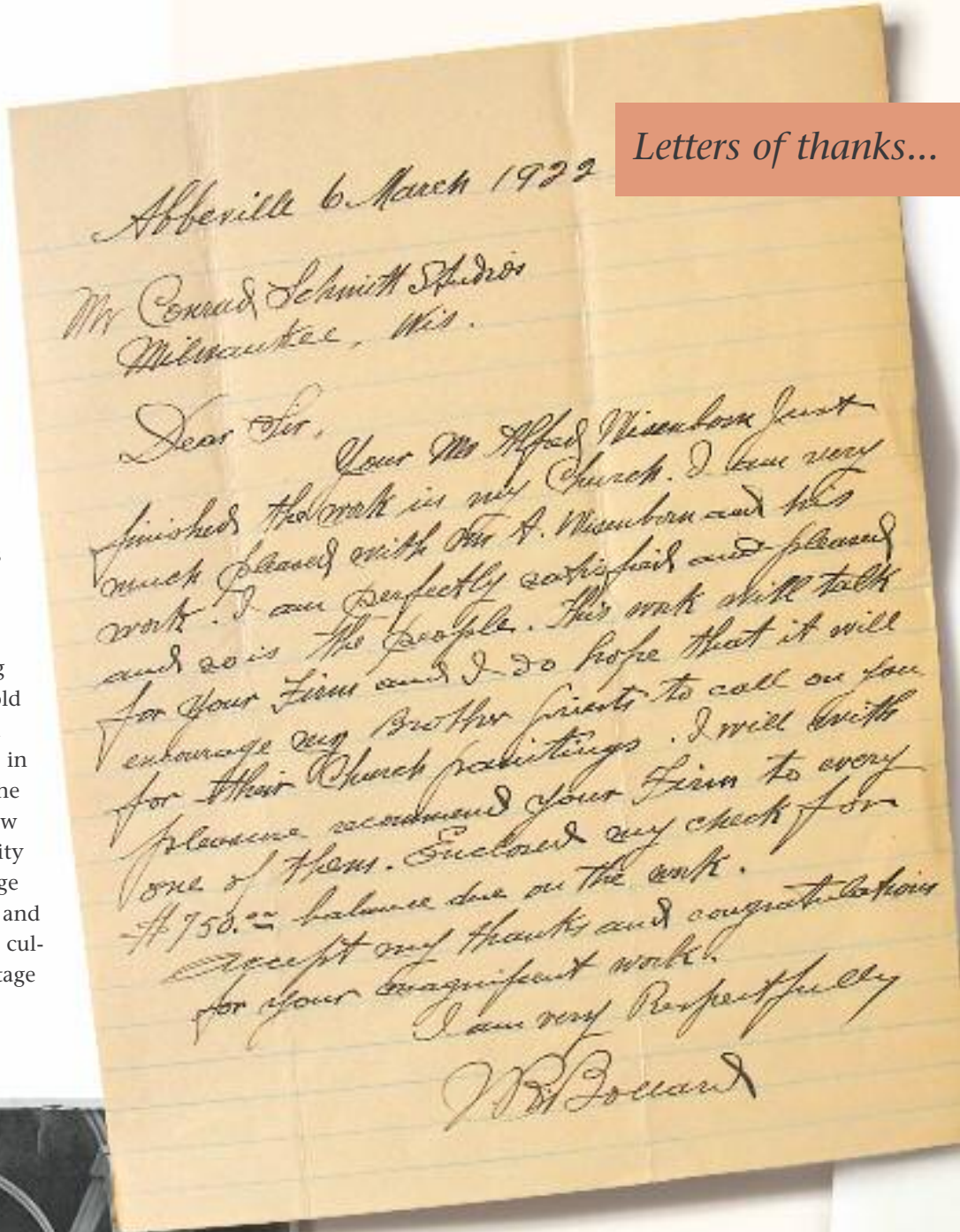
Center: CSS erects hundreds of frames of scaffolding seen here at St. Hyacinth Catholic Church in Chicago, IL. This contributes to single-source responsibility and enhanced quality control.

Left: Because artwork is priceless, all glass and other creations are handled only by trained CSS staff, from removal through installation.

Letters of thanks...

This commitment to communities served and the community at large extends beyond the realms of art and preservation to the natural environment. CSS leads the industry in practicing industrial hygiene guidelines. Studio procedures such as filtering contaminants and recycling old lead from restored stained glass help protect artists and staff as well as the environment.

CSS is proud of its century-long tradition as both a steward of old world art and craft, and as an artistic innovator. Every person in the Studio works to maintain the traditions of which they are now a part, including that of integrity in all endeavors. It is a privilege to work with clients, architects and other associates to preserve our culture and contribute to the heritage of the future.



The Studio has received letters of thanks in all forms, from all parts. A 1922 letter (above) from Fr. Bollard of St. Mary Magdalen Church in Abbeville, LA and a 2012 letter (opposite) from Father Blanda express his sentiments regarding the recent restoration.

“We now have had the opportunity to celebrate Easter, Ordinary Time, Advent and Christmas... and continue to be overwhelmed with the fruits of your labors.”

~ Pastor John T. Fitzgerald,
Church of St. Luke, Plain, WI

The 1922 decorative painting of St. Mary Magdalen in Abbeville, LA by CSS is the subject of the letter above. The Studio has provided decoration and artwork for the historic church throughout the years.

spanning 90 years

St. Mary Magdalen Parish

500 Pere Mezier St.

Ministries Building

P. O. Box 1507

Abbeville, Louisiana 70511-1507

(337) 893-0244

Gunar Gruenke, President
Conrad Schmitt Studios, Inc.
2405 S. 162nd St.
New Berlin, WI 53151

October 23, 2012

Dear Mr. Gruenke,

The project to repair and restore St. Mary Magdalen Church was truly a labor of love made possible by the parishioners and friends who sacrificially donated the funds necessary to complete this challenging task. Conrad Schmitt Studios, through its project manager, Mr. Rick Stutz, and the various artists and craftsmen who worked on the stained glass, plaster, decorative painting, statuary, altar, and murals transformed this historic building which has stood as the icon of Abbeville since its construction in 1911 into a timeless treasure.

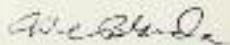
The personnel of Conrad Schmitt Studios were professional, knowledgeable, and worked well with me, the project architect and my staff. They were accommodating when necessary for other contractors involved in the project and communicated effectively for coordinating the entire project. Their work in this church, which resulted in one of the most beautiful churches in the Diocese of Lafayette, demonstrates the talent, expertise and various skilled craftsmen available for a restoration project by Conrad Schmitt Studios.

Please know that I have recommended to my fellow priests and will continue to recommend the services of Conrad Schmitt Studios for future projects both in the Diocese of Lafayette and other regions. Having handled restoration projects at two church parishes with Conrad Schmitt as the contractor, I regularly receive questions from other priests who are looking at the possibility of a restoration or decoration project. I have gladly given my recommendation for the use of Conrad Schmitt Studios.

The visitors and parishioners of St. Mary Magdalen Church are most appreciative and pleased with the restored interior of the church. This is most evident in the reaction of people when seeing the restored interior for the first time. Their admiration and compliments are inspiring.

Thank you for making St. Mary Magdalen Church such an edifice of beauty for the worship of Almighty God.

Sincerely Yours in Christ,



(The Rev.) William C. Blanda
Pastor

WCB.pdf



The rededication of St. Mary Magdalen Church in Abbeville, LA celebrated the restoration and rebirth of the church.

A Celebration of Renewal

The re-dedication of a church or the grand re-opening of a historic theatre is always a cause for celebration. The culmination of months or years of work, these special moments recognize the efforts of a community coming together to achieve greatness. The sense of renewal and rebirth that comes with the completion of a significant restoration is often well worth all the effort that goes into a project.

Whether for a church, theatre, or civic building, CSS honors these occasions that celebrate the efforts of so many to bring back the glory and grandeur of a space's interior architecture, decoration and furnishings, which contribute to its own character.

Awards

Since 1889, the Studio has been honored with hundreds of awards recognizing our beautiful projects, our experienced craftsmen, and our on-going commitment to decoration and preservation.

We have been honored by state and local historical commissions, preservation societies as well as the National Trust for Historic Preservation.

We have been recognized by leaders in our craft with awards from the American Institute of Architects, Faith and Form, the Painter's and Decorator's Contractors of America, League of Historic American Theatres and the Stained Glass Association of America, among others.

For a complete list, including our most recent honors, please visit our web site. www.conradschmitt.com

The Gruenke Foundation

The Gruenke Foundation for the Arts is a Non-Profit organization established in 1991 for the "betterment of the community through the promotion of art."



In 1929, young Bernard O. Gruenke received a scholarship from Ms. Marie Kohler of the Kohler Bath Fixture Company to attend the Corcoran School of Art in Washington, D.C. After completing his education, he joined and later purchased Conrad Schmitt Studios, and went on to provide murals, stained glass and decorating for hundreds of churches, theatres and public buildings throughout the United States.



With the passing of Bernard in early 2012, the following generations of the Gruenke family continue his commitment to giving back. The Gruenke Foundation for the Arts serves to nurture artists and support the creative spirit just as Bernard O. Gruenke, was supported by Ms. Kohler so many decades ago.

Current Foundation initiatives focus on education for artists of all ages, including youth workshops, professional internships and advanced training for practicing artisans. The Foundation is also committed to supporting emerging artists and community arts programming, providing donations of time and materials to local artists, performance groups, museums and galleries.



Top: A 15th century Canterelle, a Medieval Sacred Songbook, belonged to the Cistercian monks who served as knights in the Spanish Military Order of Calatrava.

Bottom four: Bernard O. Gruenke, Sr. dedicates his morning to enlightening young minds with an inspirational art lesson in drawing.

for the Arts

The Gruenke Foundation for the Arts is also home to a significant collection of artwork, including old master works, contemporary drawings and paintings, architectural drawings and more.

Collection highlights include:

- 16th to 19th Century Fine Arts
- Turn of the Century Architectural Renderings
- Rare Books Collection
- Statuary and Objects
- Traditional and Modern Stained Glass
- The Bernard O. Gruenke Collections

Part of the ongoing mission of the Foundation is proper care and conservation of these artworks and exhibition of the collection for the benefit of the community.

Among the most exciting items in the collection are two extraordinary mosaics: The Landing of Columbus and Presentation at the Court of Queen Isabella. These beautiful, highly detailed mosaics were designed by well-known Venetian painter and designer Antonio Ermaolo Paoletti and executed by the Venice and Murano Glass and Mosaic Company. The 8' x 15' panels were displayed at the 1893 World's Columbian Exposition in Chicago, and later installed in the lobby of the (now demolished) Columbus Memorial Building. The Foundation is currently working to conserve and restore these nationally significant pieces with the goal of arranging for their placement in an appropriate community setting.



This portrait of a young woman is dated March 30, 1939. Senior's early works favor a traditional, realistic feel, whereas later paintings show a more modern style.



Senior's watercolor paintings are some of his most personal work. This quiet scene features an afternoon at one of his family's favorite summer retreats.



Presentation at the Court of Queen Isabella, one of two 8'x15' mosaics featuring scenes of Columbus, were displayed at the 1893 World's Columbian Exposition in Chicago and later installed in the lobby of the (now demolished) Columbus Memorial Building.

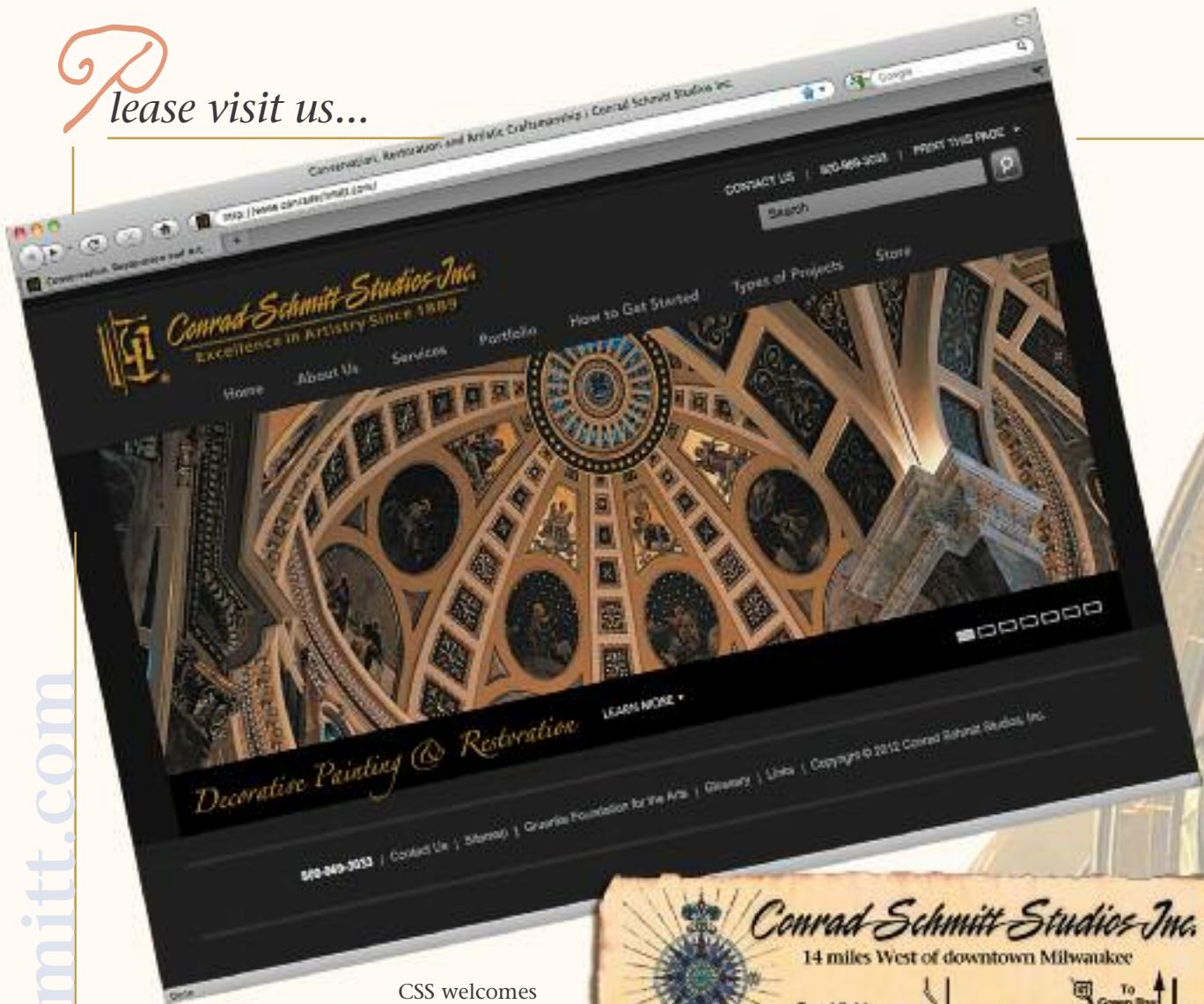


Senior poses with a watercolor series painted well into his 90's.



The Gruenke Foundation is responsible for the care of a number of Old Master paintings from all over the world. Many of these pieces require additional research and conservation.

Please visit us...



www.conradschmitt.com

CSS welcomes visitors to our Studio facilities in New Berlin, Wisconsin, and to our highly pictorial website.

Inquiries of all kinds are also invited via telephone and e-mail for additional information regarding the services CSS provides.

We look forward to meeting with you.

Phone:
800-969-3033

Fax:
262-786-9036

Website:
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E-mail:
studio@conradschmitt.com

Address:
2405 S. 162nd., St.
New Berlin, WI 53151



Directions... to 2405 S. 162nd St., New Berlin, WI 53151
800-969-3033 262-786-3000

From the North: I-94 to Moorland Road, South to Lincoln Ave. West to 162nd Street, 1/2 Bk South
From the West: I-94 to Moorland Road, South to Lincoln Ave. West to 162nd Street, 1/2 Bk South
or
I-43 to Moorland Road, North to Lincoln Ave. West to 162nd Street, 1/2 Bk South
From the South (Chicago and General Mitchell International Airport): I-94 to I-43 to Moorland Road,
North to Lincoln Ave. West to 162nd Street, 1/2 Bk South



CSS is privileged to provide services throughout the country and beyond. The pins in the globe indicate where a range of projects have been conducted in the last century. Areas where CSS has worked that are not visible include Japan, Vietnam and France.

Thank you

It has been our pleasure to introduce you to the creative and restorative work of Conrad Schmitt Studios. We are continually grateful to be a part of the creation and historic preservation of the cultural heritage of our nation and our world.

We sincerely hope that you have enjoyed this overview of CSS and that you will allow us to be of service, should you have the need. We are happy to provide a complimentary consultation for your benefit.

With All Good Wishes,

The Conrad Schmitt Studios Family

The images throughout this brochure were shot by the following photographers:

•Rick Breuer: 87, 101(row 4 #2) •Rick Brown: 39(inset) •Jonathan Chapman: 101(row 4 #1) •Luiz Cordeiro: 40(bottom two) •Don DuBroff/Charlotte: cover, 12, 13(right), 24, 41(bottom), 62(top), 69(top), 83(top left & right), 84, 85(top) •Terry Farmer Photography: 50 •Roger Farrington: 43(center right), 44, 45(lower left) •Feinknopf Photography: 18(top two), 40(top two) •David Franzen: 65(top right), 101(row 2 #6) •Hedrich-Blessing: 88(top), 101(row 1 #6) •Hoachlander/Davis: 49(bottom three) •William E. Mathis-HOK Photography: 46, 47(all), 86(left) •Timothy Hursley: 23(bottom right), 25, 26, 27(all) •Indiana Landmarks: 56(all) •Danny Izzo, nouveau photo: 63(bottom 2) •Jeffrey Jacobs: 60 •Gordon Janowiak: 11(bottom), 28, 29(left & right), 52, 53(top), 61(bottom), 66, 71(right), 73(both), 79(bottom), 82, 90(lower right), 98, 100(top), 101(row 1 #2 & row 5 #1)

•Eyd Kazery: 99(top), •Hans Keerl: 32 • Michael Kienitz: 42(bottom) • John Korom: 2, 21(both), 30, 31(top left), 33(top), 42(top), 43(top left), 93(left center), 100(center), 101(row 1 #3, row 3 #1) •David Lamb: 41(top) •George A. Lane: 70 • Nathaniel Lieberman: 90(lower left) •Looney Ricks Kiss: 58(lower right), 59, 94(all), 95 •Kevin Miles: 38 •Moberly Photography: 51(right three) •Greg Murphy: 93(center) •Dale Olsen: 77(top left) •Eric Oxendorf: 1, 34, 35(both color), 101(row 2 #2), by permission of A Ministry of the Conventual Franciscan Friars •Ron Rack: 36-37 •Gary Yohler /Tiffany Photography Studio/Indianapolis: 67(bottom two), 97(left, top & bottom) •Dana Wheelock: 55(right & bottom), 101(row 2 #4) •Wolf Photos: 101(row 4 #3) •Tina Yee/The Des Moines Register and Tribune Company: 48(bottom left) •Nigel Young - Foster + Partners: 45(top left) •All other images courtesy of CSS archives.