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Chapter 2 : Get The Hint, So Your Project Doesn't End Up In Pieces | Michael Stratton

NEW HAVEN >> Former city Alder Michael Stratton walked into the Superior Court building Wednesday morning expecting to go on trial for charges relating to a dispute he had had with his girlfriend.

Tile Gazetteer Index The inclusion of a site in the Tile Gazetteer does not guarantee any availability of public access nor that any listed site remains in existence or is unchanged. Twentieth century ceramic tablets erected by the Corporation of the City of London to mark sites of demolished buildings can be found throughout the City; the manufacturer is unknown, although Doulton of Lambeth produced very similar plaques. The last memorial, added in early , was a replacement for a De Morgan tile bearing incorrect information. The De Morgan tiles can be identified by their slightly greenish glaze, flowing lettering and occasional ornament including a ship motif , while the Doulton tiles are whiter and more regulated in appearance. The architect was the little-known Harold Elphick, who employed Craven Dunnill in to make several ranges of Islamic-style interlocking tiles to his own designs; these were used, along with other Craven Dunnill products, in an elaborate scheme which runs throughout the surviving rooms. The pedestrian underpass at the south end of Blackfriars Bridge, still within the City of London, was decorated in with an overglazed mural showing a series of historical images from the Guildhall Library; the tiles were designed and supplied by Langley Architectural. Apart from its black granite plinth, Holland House was clad in semi-matt blue-green faience made by the Delft factory De Porceleyne Fles, which often worked with Berlage and specialised in ceramic cladding Fig Porceleyne Fles products were normally supplied in Britain through the agency A. The windows of Holland House are set so closely that - when viewed at an angle - the outer wall becomes a flat plane. This use of faience as cladding for an overtly modern steel-framed structure inspired the design of Summit House , see Camden but little else, as faience became associated with external decoration, on interwar cinemas for instance, and modernist architects tended to prefer other facing materials. On the south side of Cornhill at is the former Union Discount Company , now part of Union plc , designed by the architect John Macvicar Anderson , which retains its banking hall with elegant cream and white tiles and faience, including the ceiling, by Burmantofts, the firm he normally used for such schemes; it was shown in their catalogue. Also on the south side at Cornhill is a good salmon-pink Doulton terracotta facade of by architect Ernest Runtz; the sculptural details, including two devilish finials, are by W. Nearby, the stairwell connecting Farringdon Street and Holborn Viaduct is lined with tiling depicting the construction of the viaduct, which was completed in Eugene Rosenberg advocated tiles rather than exposed concrete as a modernist response to the British climate, and experimented with them on the Greystoke Place offices; the dimensions of the building were such that no tiles needed to be cut. Early works carried out during the restoration by Sydney Smirke and Decimus Burton included the excavation of its floor, when traces of the original medieval tile pavement came to light. Cottingham was asked to investigate the medieval pavement of the Chapter House at Westminster Abbey, which had lain unseen for many years beneath wooden boarding while the room was in use as a store; access was via one of two trapdoors let into the boards. However, a century after its installation, the pavement was badly damaged in a bombing raid of , and some of the remaining tiles were eventually taken up and relaid in the triforium of the circular nave normally no public access Fig Restoration in involved replacing the faience of its north tower, where many blocks had become crazed or suffered frost damage. Troup , a proto-modernist eight-storey grid faced in white Doulton Carraraware. Across the street is New Bridge Street; its rear facade - actually in Waithman Street, approached from the main street by Pilgrim Street - springs a surprise with a series of twenty-three large hand-made stoneware tile panels of by the potter Rupert Spira b , all with different Escher-like patterns Fig The glazes are a mix of beautifully mottled reds, blues, turquoise, green and grey, and it is hard to believe the panels are flat rather than three-dimensional. In the early s Spira was producing pots at Lower Froyle, Hampshire, when he was offered a commission for tiles. Financially secure from the tile making, Spira returned to making pots, experimenting with simpler forms and monochrome glazes, totally different from the New Bridge Street panels, his sole British tile commission. Kremer, which can now be seen above the archway on Poultry. Each panel comprises up to ten separate terracotta sections. The banking hall of

the former British Linen Bank , John Macvicar Anderson, now Bank of Scotland , Threadneedle Street, retains its striking pastel-coloured Burmantofts faience ceiling, which extends into a subsidiary hall. Creswick, who opened his London studio in , was Master of Modelling and Modelled Design at Birmingham School of Art during , and carried out several terracotta commissions in Birmingham. The frieze was made by E. Elphick registered three interlocking tile designs numbers on the 29th September The City of London. Buildings of England Penguin, London, An architectural history The Law Society, London, The relationship between structural and ceramic facing materials, in Structure and Style: Spon, London, , pp The first two hundred years of design and production Swan Hill Press, Shrewsbury, , p

Chapter 3 : Tile Gazetteer - London City- TACS

Gebouwen 1st ed. en Aufsatzsammlung Introduction / Michael Stratton -- Towards a philosophy for conserving twentieth century buildings / Peter Burman -- A case for reforming architectural values / Andrew Saint -- The non-domestic building stock of England and Wales / Philip Steadman -- Beyond the fringe / Kenneth Powell -- Making the recent past fit for the future / David Jenkin and John.

A bunch of these interviews have been with friends. All of them are Granville Guitars customers. Mr Michael Stratton is both. Mike is a fine guitarist and performer. He also builds the best pedalboards Pedal Pad money can buy. Who or what compelled you to pick up guitar? Well, honesty is the best policy, so here goes; John Denver. I was seven when I started playing and John Denver was probably the most famous man in the world. And it turns out that he really was a pretty good guitar player. I know that because some of his tunes I forced my guitar player to teach me have stuck in my head and I still think there are some pretty cool riffs in his playing. I remember being a third grader and my dad landing third row tickets for John Denver in Kemper Arena. My guitar teacher had told me to really watch his fingers, which is something that has stuck with me all my life. Who was your main guitar influence? My guitar life has been broken up into so many areas, that I really struggle to name one, but I know the influences pretty diverse from each other. Mostly, I was a finger style acoustic player, which I still love to this day. Seemed to me, James Taylor could do this better than everyone else. Those same guys can usually do the same thing with their vocals apart from a straightforward guitar part. Leo Kottke was someone I was listening to from an early age, because both my older brother and sister had his albums playing in our house. Leo sent me down the road of having to play a 12 string, which became my second real guitar. When I finally started playing electric guitar, I discovered that flat picking was pretty foreign to me, so I kind of gravitated to sounds rather than technique. Once I saw Adrian Belew, with the Bears, I felt like this is what the electric was meant to do, which was really strange considering my acoustic background. Have you ever been influenced by non-guitar music or players? Sax players were my focus then. I ended up getting an alto sax, should have been a tenor, and signed up for band at my Jr. Describe the local music scene where you came up Full of talent for sure. Lawrence, KS is a twenty five minute drive and still offers a vibrant music scene. The guy had a voice capable of reproducing Rush songs and the bass chops to match. To a large degree and like a lot of places, Topeka has lost its live music scene to tries to hold down vomit karaoke. Rant over, next question. Discuss some highlights of your playing career. Probably the most notable was taking second place in the state finger picking contest. Of course with my luck, Andy McKee had to show up to be the competition. If any of you have not checked out Andy McKee, he is a master who plays all over the world. Yep, another Topeka guy who routinely shares the stage with Tommy Emmanuel amongst others. So I choose to call it first place with an asterisk. There have been some notable gigs along the way, but competition is a unique experience. The total silence, which most acoustic players have wished for at one time in their playing careers, is pretty freaky and it was interesting to see some guys pick-up and walk off the stage due to nerves. I was proud to have gotten through it successfully. Are you proficient on any other instruments? This should go pretty quick: Talk about a turning point at anytime during your career. I feel very fortunate to work for a living producing pedal boards, but playing has never put food on the table. Like all players, you reach plateaus and pray for the next one to come sooner, rather than later. I will say that the discovery of hybrid picking, as a technique for electric guitar, was a great relief to me as it felt like I was coming home to my natural way of playing. Discuss your current gig. Today, I produce a line of pedal boards known as Pedal Pad. I received a patent in for some modular features that allows players to customize the board for their individual needs. I have been hanging around the industry ever since and have recently moved my production to a site in Geneva, NE. Discuss your practice regimen. The band that I play with has always taken a bit of a jam band approach, so the best practice for me is to get together with the other guitar player and bounce parts off of each other. Other than that, I work on scales and writing licks. Don Mckenzie, the local music store owner in Topeka, used to refer to this as taking the bricks and building your own house. I kind of like that approach. Tell us about your favorite guitar. Scooter, again enters into my

writing because of a Telecaster design he built for me. Its Cypress body, which was carved from a church altar, is super light weight and full of tone. It has a fat reissued neck that I can really grip. I love this guitar for heavy thrashing. Big chords sound fantastic on this guitar and you can really hear the whole spectrum of tones. Apart from the Granville, I love my Strat Deluxe and concert model acoustic, made for me by my friend and band mate, Les Goering. Talk a little about your current rig. I play through a Dr. Z MAZ 38 with a host of different pedals. A lot of times during a gig, I use quite a lot of compression like Belew does and I avoid too much heavily saturated distortion. I really like to produce large swells with this sound and adding some reverb with the Strymon Blue Sky is the current method. I build pedal boards for a living, so pedals are pretty fascinating to me. Like with the compressor, I look for tonal changes with it and a clean boost, rather than trying to make that my sound all night long. Eventide Time Factor and Pitch Factor are fun toys on my board as well. I also have a Skreddy Little Miss Sunshine phase shifter, and a Xotic Robotalk filter pedal, which is a great tone shaper as well. These include, yes you guessed it, a Granville Mr. I use Elixir Nanoweb coated light gauge strings, because my sweat can eat a hole to China in 3 seconds and pretty much any pick that feels like a Fender medium gauge is fine with me. What piece of gear is essential to your playing? Probably the guitar, but seriously, it is hard to identify one piece. Depending on what types of songs we are playing, I rely on several different effects, most important to me being the compressor. I am a big fan of my MAZ 38, which has so much punch that it really makes its compressed sound that much better. Describe your proudest moment as a musician. Again, doing well in the State Fingerpicking contest was big for me. If given the chance, what non-musical profession would you be interested in? I would love to try my hand at writing fiction. I am humbled by the great novelists who can develop a story, the characters and the scenes, then tie them all together to paint a picture inside the heads of their readers. I need musical phrases to resolve and come to their point a little more effectively than he and his band manage to do.

Chapter 4 : Tile Gazetteer - London Islington - TACS

As the film suddenly transitions to color, Darryl, clad in the black leather outfit Michael wears on the Bad album sleeve, leads a troupe of dancers in a high energy performance of "Bad."

We collected baseball cards. We bought the Beckett magazine that told you the value of a given baseball card. My mother came home from work one day. She gave firm instructions to my brother and me to clean our rooms. We were so into the baseball the game at the time we just let her orders bounce off our shoulders. She gave the same instructions. Again, we just looked at the TV. What my mother did next took was astonishing. Here is the sequence of events that took place: It was no secret. The hints were there all along. My brother and I just chose to ignore them. I think it took a few months to get another television into the house. We were at the mercy of our dad to pay for another one. Was the result of the TV in pieces based on irrational thinking? But as a parent of three boys I can tell you that there are times that I FEEL like taking extreme measures, and sometimes you feel like your back is against the wall. I write about paying attention as a project manager. I also write about staying CALM under pressure. A very wise friend of mine uses the analogy of a duck. On the surface, a duck seems so calm, just out for a swim. But UNDER the surface is where the magic is happening, those webbed feet are killing it, always moving forward. Find the subtleties that are always happening. Open your eyes, ears, and heart. Please share your thoughts. Have you had a project management scenario where a solution was right in front of you but you failed to see it right away? You can bet that I listened to my mother the next time she asked me to clean my room!

Chapter 5 : Michael Stratton | Revolv

Get this from a library! Structure and style: conserving twentieth century buildings. [Michael Stratton;] -- This book looks at approaches to appraising and conserving mainstream architecture of the 20th century - commercial buildings, industrial buildings and housing.

Chapter 6 : Michael Stratton - The United States (77 books)

Michael A Stratton, Kalispell, MT holds a Plumber license according to the Montana license board. Their BuildZoom score of 92 ranks in the top 32% of 7, Montana licensed contractors. Their license was verified as active when we last checked.

Chapter 7 : Hans van Lemmen | Historical Tiles Â» BOOKS ON TILES

Structure and style: conserving twentieth century buildings Stratton, Michael, options and technologies-- clad is bad?-- the relationship between.

Chapter 8 : Lakeland's Health & Family Chiropractic - Chiropractor In Lakeland, FL USA :: Meet the Doctor

Michael Straton is 62 years old and was born on 7/9/ Currently, he lives in Panama City, FL. Sometimes Michael goes by various nicknames including michael stratton.

Chapter 9 : 20 Questions With Michael Stratton |

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