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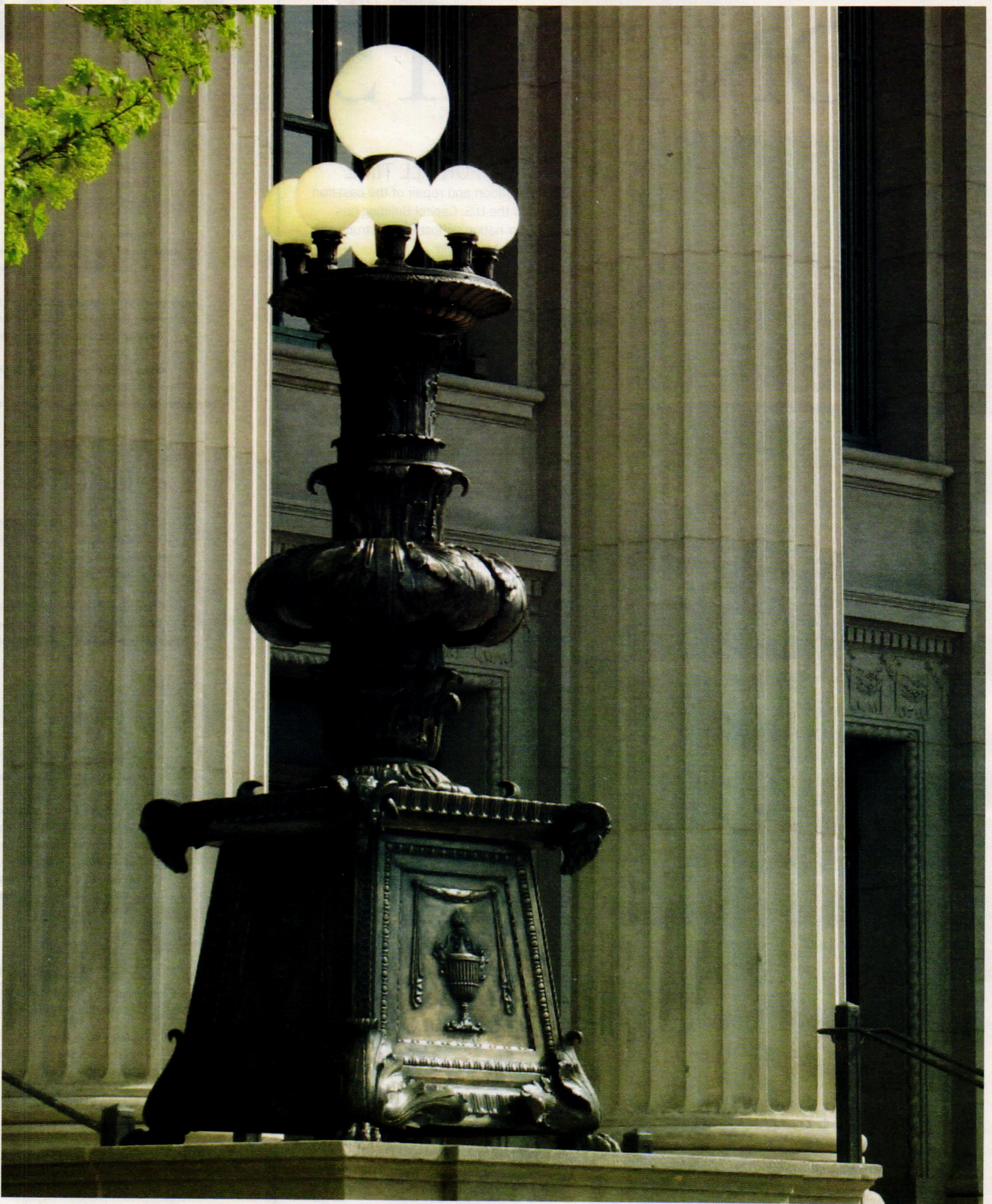
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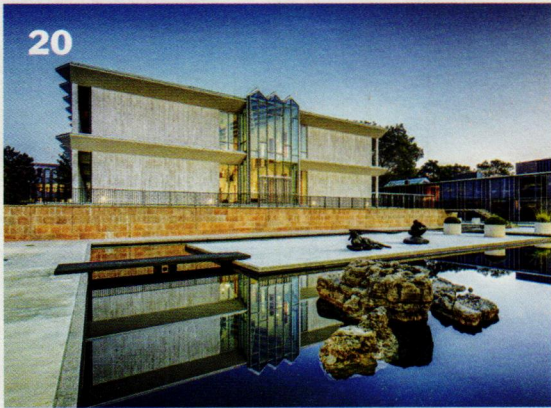
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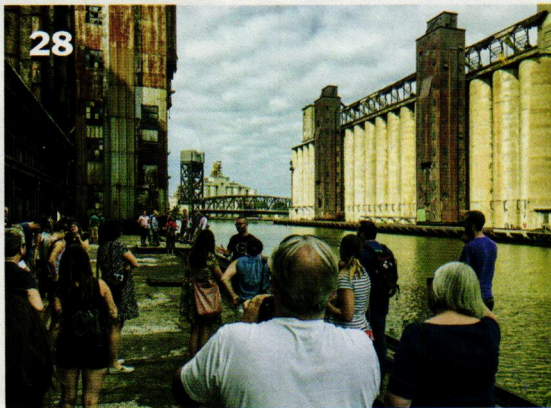


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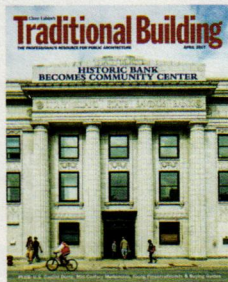
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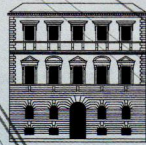
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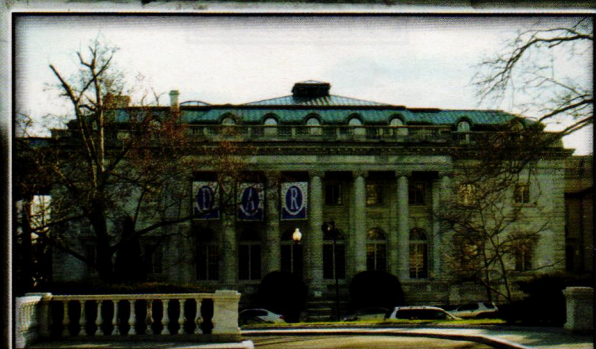
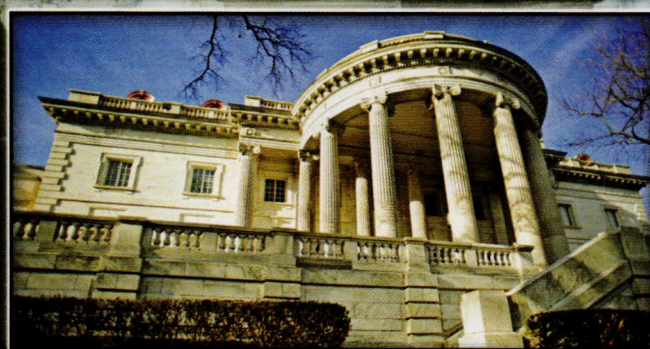


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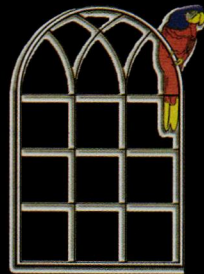
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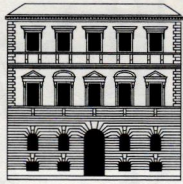
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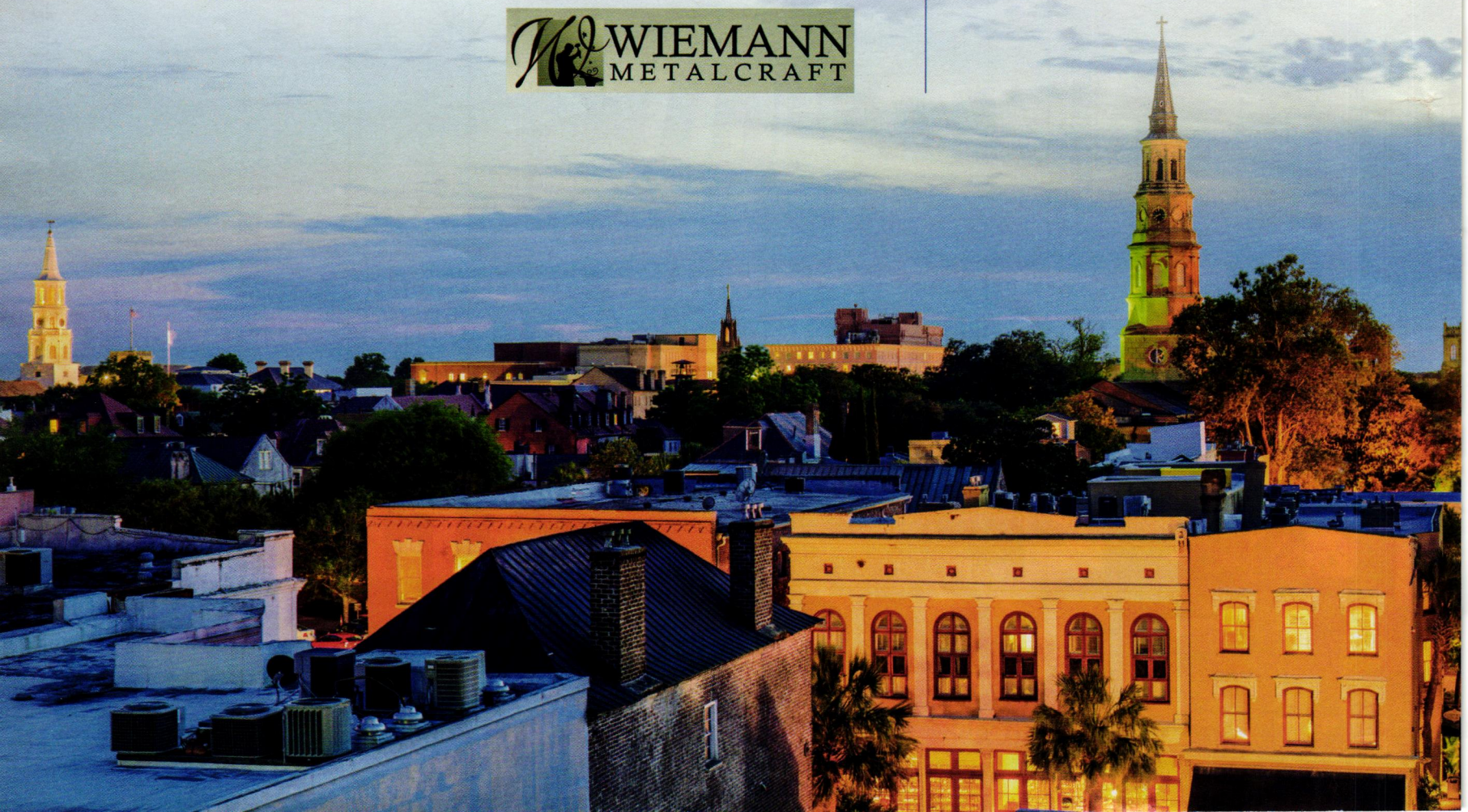
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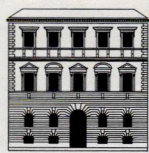
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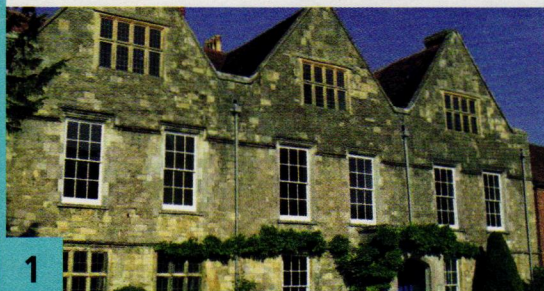
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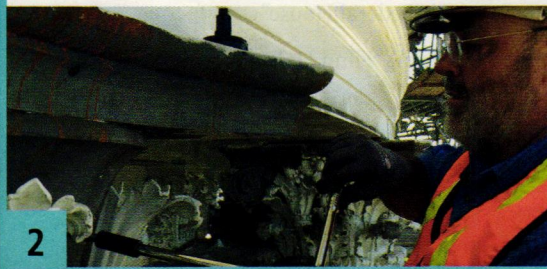


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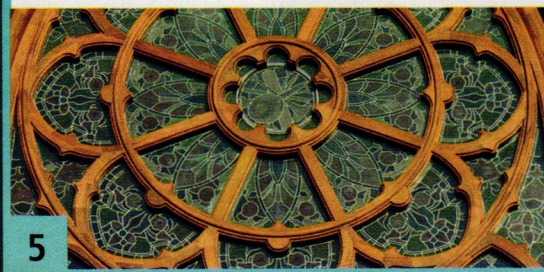


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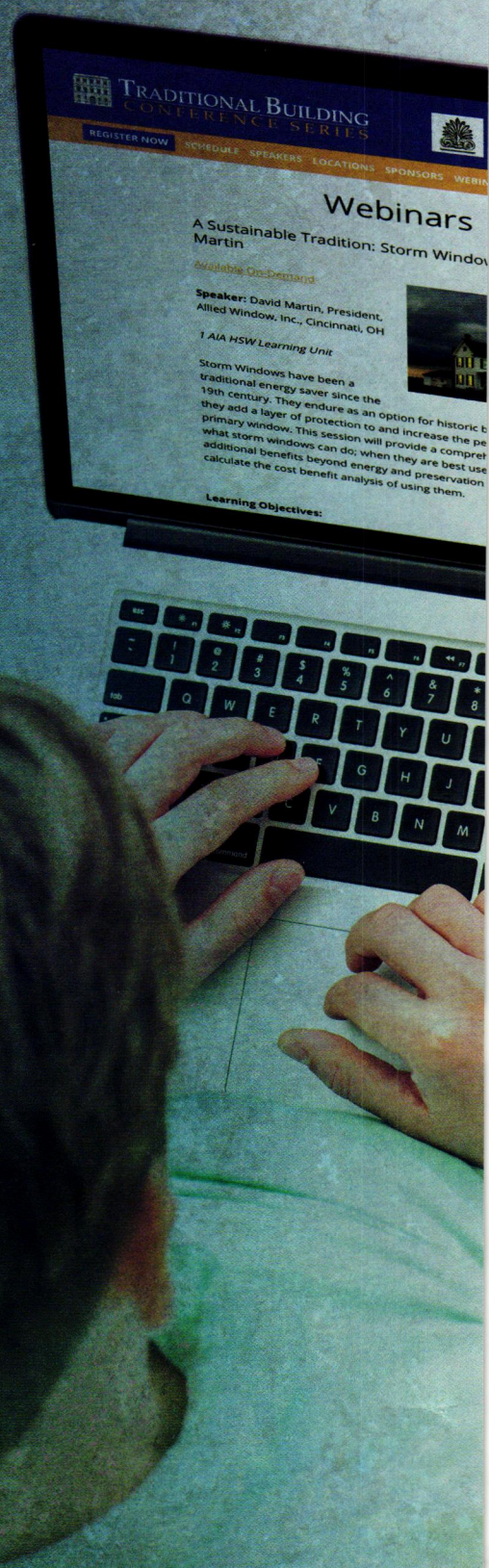
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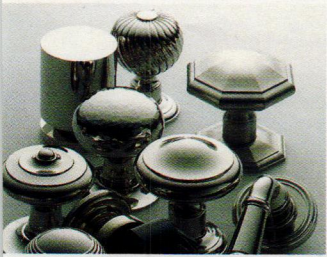
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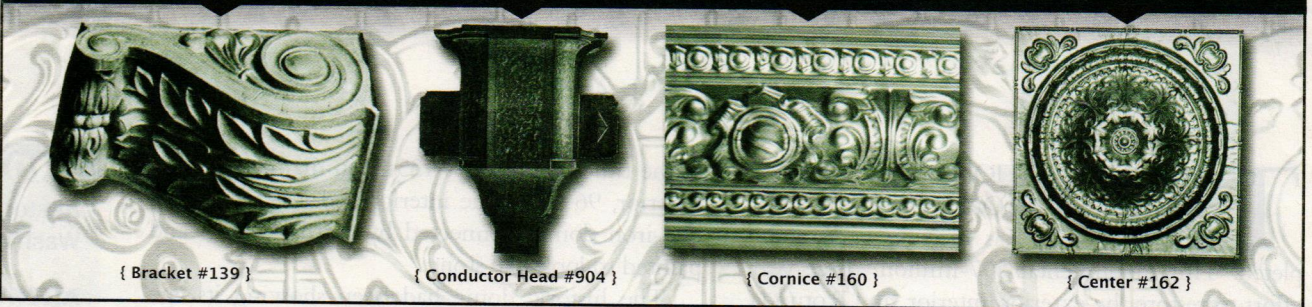
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A Dome for All Time

THE RESTORATION OF THE HISTORIC CAST-IRON DOME ON THE U.S. CAPITOL has recently been completed. This monumental \$97-million, three-year effort to restore the exterior, interior, and Rotunda involved months and months of planning, plus hundreds of skilled artisans working at heights that would make most of us faint.

This is just the latest in a long line of historic events for the Capitol. The cornerstone was laid in 1793, a copper dome was completed in 1818, and when wings were added in the 1850s, it was decided that the copper dome was too small. The existing, larger dome was built from 1855-1866, (continuing during the Civil War).

The 9-million-pound cast-iron dome is 199-ft. tall (from the skirt base to the base of the Freedom statue) and rises 288 ft. (including the Statue of Freedom) above the East Front Plaza of the Capitol, making it the tallest cast-iron dome in the world

at the time. It measures 135 ft. in diameter on the exterior, 96 ft. on the interior and is actually two cast-iron domes connected by a truss system and painted to look like stone.

The historic dome had been showing its age for several years. A previous restoration in 1959-60 was no longer holding up. More cracks were showing up and pieces of cast-iron were falling off the building.

"This is a once-in-a-generation project," says Stephen T. Ayers, FAIA, LEED AP, Architect of the Capitol. "It hasn't been done since 1959-60. It is certainly important; you can hardly turn on a TV or any media anywhere in the world without seeing the Capitol in the background. It is the symbol of our country, so we wanted to do everything possible to make it successful, to deliver for the American people. It is their building after all."

"There was a lot of public attention," he adds, "an enormous amount of attention from Congress

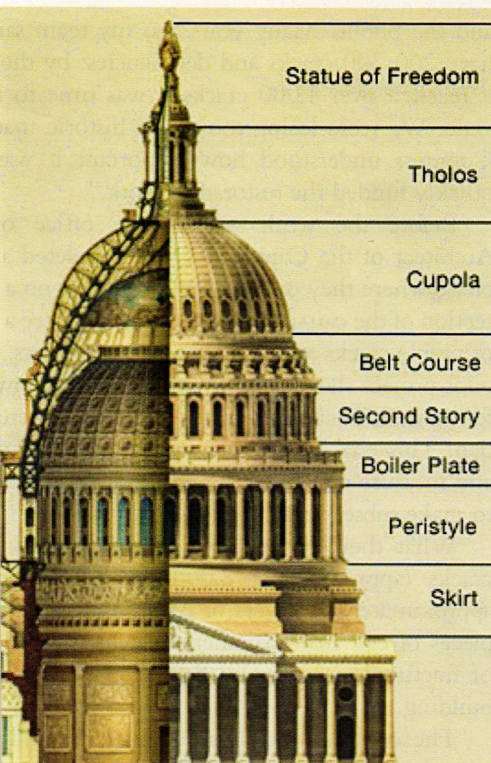
PROJECT

Restoration of the U.S. Capitol Dome, Washington, DC

ARCHITECT

Stephen T. Ayers, FAIA, LEED AP, Architect of the Capitol; Joe Abriatis, Dome Restoration Project Manager; Shane Gallagher, Dome Rotunda Project Manager; Tom Nowell, Lead Construction Inspector; Dome Restoration; Alex Tayag and Bobb Oppermann, Construction Inspectors

TOP: The U.S. Capitol dome has now been restored and is ready to serve the American people for many more years. All photos: courtesy of the Architect of the Capitol



ABOVE: This diagram shows the parts of the dome, from the Freedom Statue on top, down to the skirt.

RIGHT & BELOW: Scaffolding on the exterior included 52 miles of scaffold piping on 25 levels, and two miles of decking.



BELOW: The 150-year-old cast-iron dome was in desperate need of repair.



and the public. Many years ago my team said we have 200-300 cracks and deficiencies; by the time it reached over 1,000 cracks it was time to intervene. We were losing too much historic material. Congress understood how important it was and quickly funded the restoration work.”

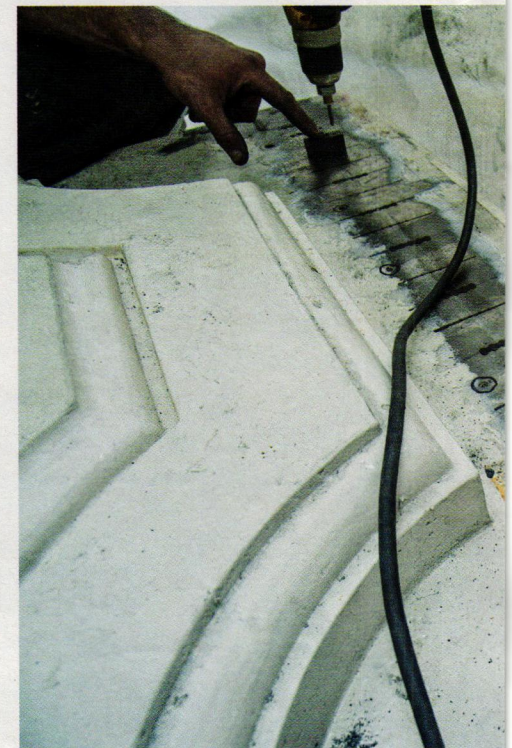
Before the work started, the office of the Architect of the Capitol (AOC) completed a pilot phase where they did a complete retrofit on a section of the cast-iron dome. “We could see a lot of visible cracks and deficiencies,” says Ayers. “A pilot project showed us what we didn’t know. We found deficiencies and other cracks that were hidden. This enabled us to test our repair techniques and measure effectiveness and production rates to make subsequent estimates and plans.”

What they discovered were more than 8,000 inches of cracks (approximately 8,000 inches) under approximately 12 layers of paint, and hundreds of pieces of cast-iron ornament that had rusted or fractured and were in danger of falling off the building.

The contract was awarded in 2013 and started in 2014, with the closing of the Rotunda for a few weeks to add netting to protect visitors and art from falling debris. Then a one-acre staging area was set up at the northwest corner of the Capitol. The next step was to build the scaffolding, which included 52 miles of scaffold piping on 25 feet with two miles of decking, around the exterior of the dome. The dome’s many layers of lead were then removed and two coats of paint were applied.

Repairing the many cracks in the cast iron was a complicated process. First pits with no cracks were filled with epoxy. Then, since cast-iron cannot effectively be welded in situ, a system called lock-and-stitch was used to repair the cracks. This involved drilling holes along the length of the crack and inserting steel pins with heads that slide over each other, creating a watertight seal. The heads were then broken off creating a smooth surface, and the lock-and-stitch pins are inserted across the cracks to strengthen the structure.

BELOW: A method called lock-and-stitch was used to repair approximately 8,000 inches of cracks in the





LEFT: The gutter had filled with rust and had to be completely rebuilt and re-assembled.

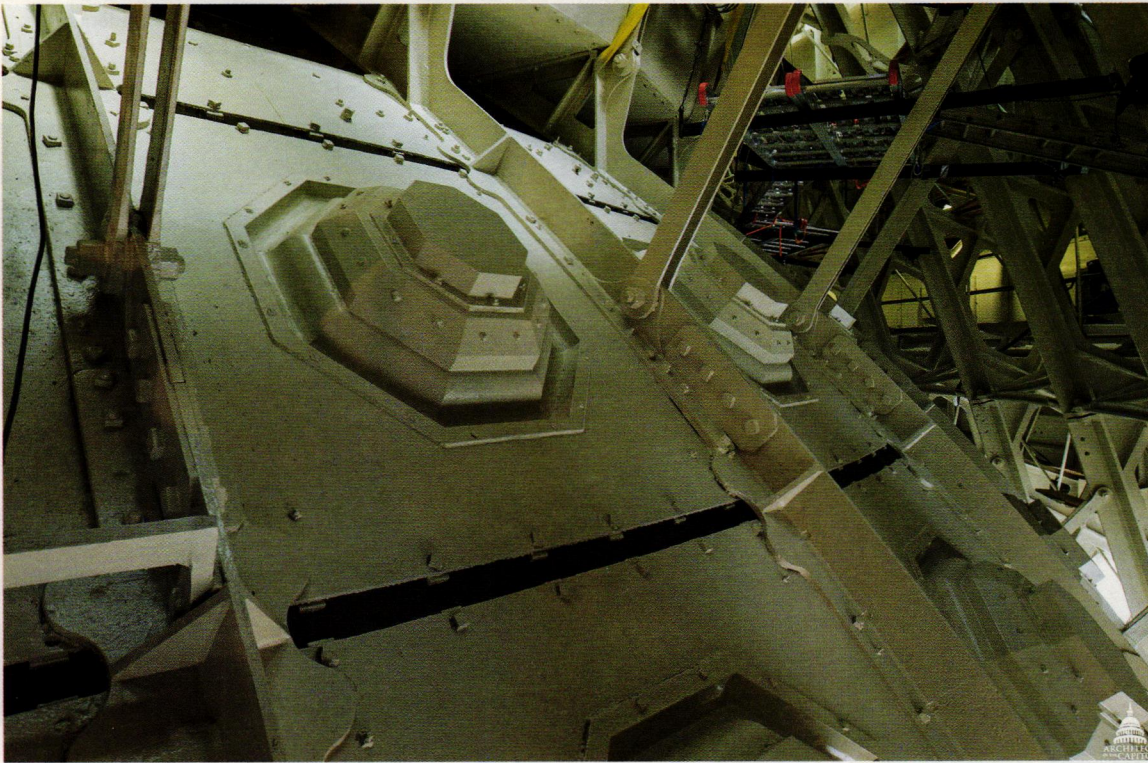
BELOW: The repaired and repainted ornament adorns the Capitol dome.



All of the cast-iron ornament was removed from the building and repaired or replaced as needed. Many pieces, such as these acanthus leaves, were shipped to the foundry in Salt Lake City for repair.

BELOW: This view shows the exterior of the interior dome. The dome actually consists of two cast-iron domes held together by a system of trusses.

RIGHT: On the interior, the rotunda was also restored and repainted.



seal and pull the metal edges together. Most of this work had to be done at night so the noise would not disrupt the Capitol.

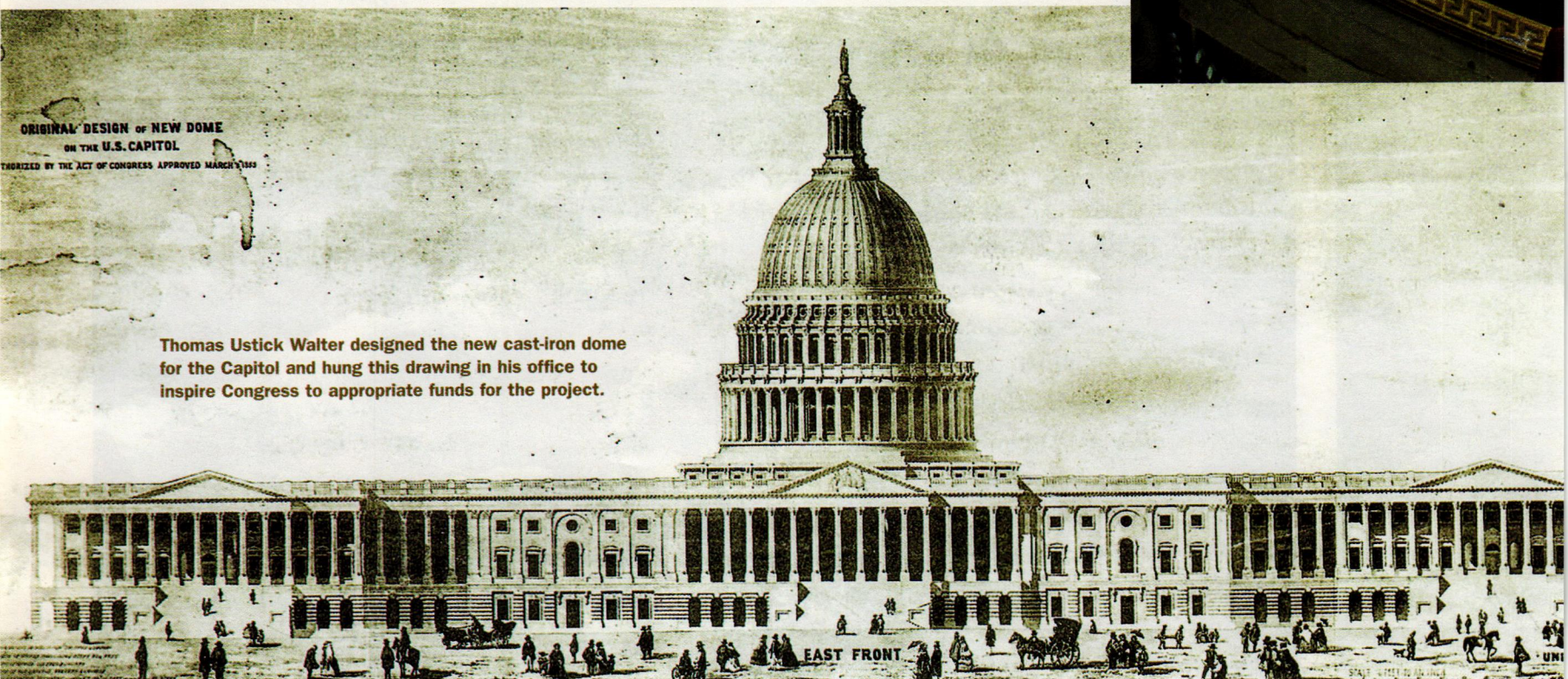
In addition, the cast-iron ornament required quite a bit of work. Cast iron has a long history, according to Robert Baird, president of Historical Arts and Casting, of Salt Lake City, UT. It dates back to the fifth century in China and it was used to build a monastery as early as 200 BC. In 1797, the first cast-iron building was built in the UK. In the U.S., the first cast-iron dome was completed in 1864 on the St. Louis County Courthouse and the U.S. Capitol dome was completed during the Civil War, without the use of electricity or power tools.

Baird cites several problems that had to be addressed: fractures caused by the freeze/thaw cycle and by corroded and broken castings; rust jacking (water damage causes rust and as the rust grows, it

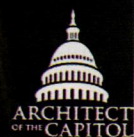
forces pieces off of the building); dissimilar materials and electrolysis (bolts and fasteners were handmade of wrought iron and when water gets into the fasteners, it causes cracks and then corrosion.)

The entire Tholos balustrade just below the Freedom Statue, smaller items such as grape clusters and acorns, and larger pieces such as column capitals and antefixes were removed and repaired. The largest ornaments removed were the 36 50-in. tall antefixes, weighing 600-700 lbs. each. There were also 72 giant acorns that were dis-assembled, abrasively blasted, and repaired or replaced.

Hundreds of individual pieces were repaired, including the scores of individual pieces in each of 4-ft. tall capitals on the 36 Corinthian columns. Thousands of pounds of cast iron in the 9-million pound dome, as well as 5,000 to 7,000 stainless steel fasteners were ultimately replaced.



Thomas Ustick Walter designed the new cast-iron dome for the Capitol and hung this drawing in his office to inspire Congress to appropriate funds for the project.



A Brief History

1792 – U.S. Secretary of State Thomas Jefferson called for a competition to design the Capitol. A design by Dr. William Thornton was selected. It was later modified by Benjamin Henry Latrobe and then by Charles Bulfinch.

1793 – The cornerstone was laid.

1800 – Congress, the Supreme Court, the Library of Congress and the courts of the District of Columbia moved into the north wing.

1811 – South wing completed.

1814 – The British set fire to the Capitol. Architect Charles Bulfinch replaced Latrobe and completed the chambers for the Supreme Court, the Senate and the House by 1819.

1826 – Copper dome completed under Bulfinch.

1850s – The Senate and House wings were added. They were designed by Thomas Ustick Walter and August Schoenbom.

1864 – The current cast-iron dome was completed at a cost of \$1,047,291 in 1866. Designed by Thomas Ustick Walter, it was built during the Civil War, at a time when there were no power tools. Cast iron was selected because of its fire resistance, light weight and ability to last.

The Capitol has been renovated often: **1793-1826** was the initial building; **1851-1868**, first major renovation; **1958-62**, renovation; **1993**, West front; **2008**, visitor center opened; **2011**, Phase 1 of the dome; **2016**, dome restoration completed.

A significant part of the project was replacing the inner gutter system under the boilerplate balustrade. It had filled with rust, allowing water into the building. The entire gutter (50 11-ft. sections) was removed, rebuilt in the foundry and re-installed. The new pieces were hoisted up 8 levels of scaffolding and re-assembled. After replacing the gutters the boilerplate balustrade was reassembled.

Finally the repaired and restored dome was repainted with a color known as Dome White.

Windows on all three levels—the cupola, the second story and the peristyle—were also repaired or replaced as needed. There are 108 windows in the dome, 36 in the cupola, 36 in the second story and 36 in the peristyle. Five of the cupola windows had to be replaced, and the team was able to find a supplier who could make glass in the same way it was made 150 years ago, to match the original wavy glass. Wavy glass was replaced at the peristyle and second story levels.

Meanwhile the interior rotunda was also restored. “We started with a detailed documentation of the paint history of the interior cast iron,” says Mary Oehrlein, FAIA, Historic Preservation Officer, Architect of the Capitol. “Nothing had been stripped in the past, so we were able to take thousands of samples to get the full history. We found that it had only been painted four times, approximately every 40 years.”

Then all of the paint (it was lead-based) was stripped and the cast iron portion of the interior was repaired. There wasn't nearly as much damage as on the exterior.

Other repairs on the interior included updated lighting, mechanical ventilation and cleaning and dusting the lower limestone walls. In addition, the frieze was conserved.

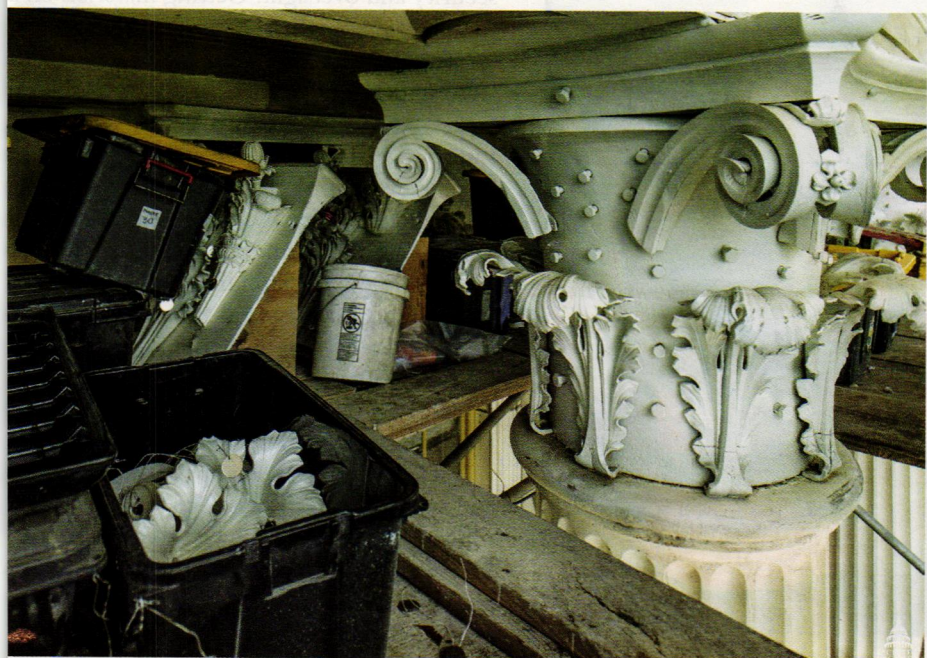
Ayers had high praise for the people who worked on the dome. “The craftsmanship was genuinely true to the original,” he says. “And the contractors and subcontractors that took on this job were genuine specialists in this kind of work. It was delightful to know that this level of craftsmanship is evident in the country today, that we can still make our grand old buildings look great again.”

While much of the work—sand blasting and painting—had to be done at night to avoid noise



ABOVE: All of the ornament was repaired or replaced and re-installed on the dome.

TOP: The restored dome was repainted with a color known as Dome White.



Each of the 4-ft. capitals on the columns was made of scores of separate parts.

By the Numbers

Stephen T. Ayers, FAIA, LEED AP, is the 11th Architect of the Capitol. The AOC's 26,000 employees manage 17.4 million sq.ft. of building space in 37 structures on 580 acres, as well as thousands of works of art.

Dome size height is 199 ft. from the base of the skirt to the base of the Freedom Statue; exterior diameter is 135 ft.; interior diameter is 96 ft.

Paint removed, exterior Approximately 12 layers

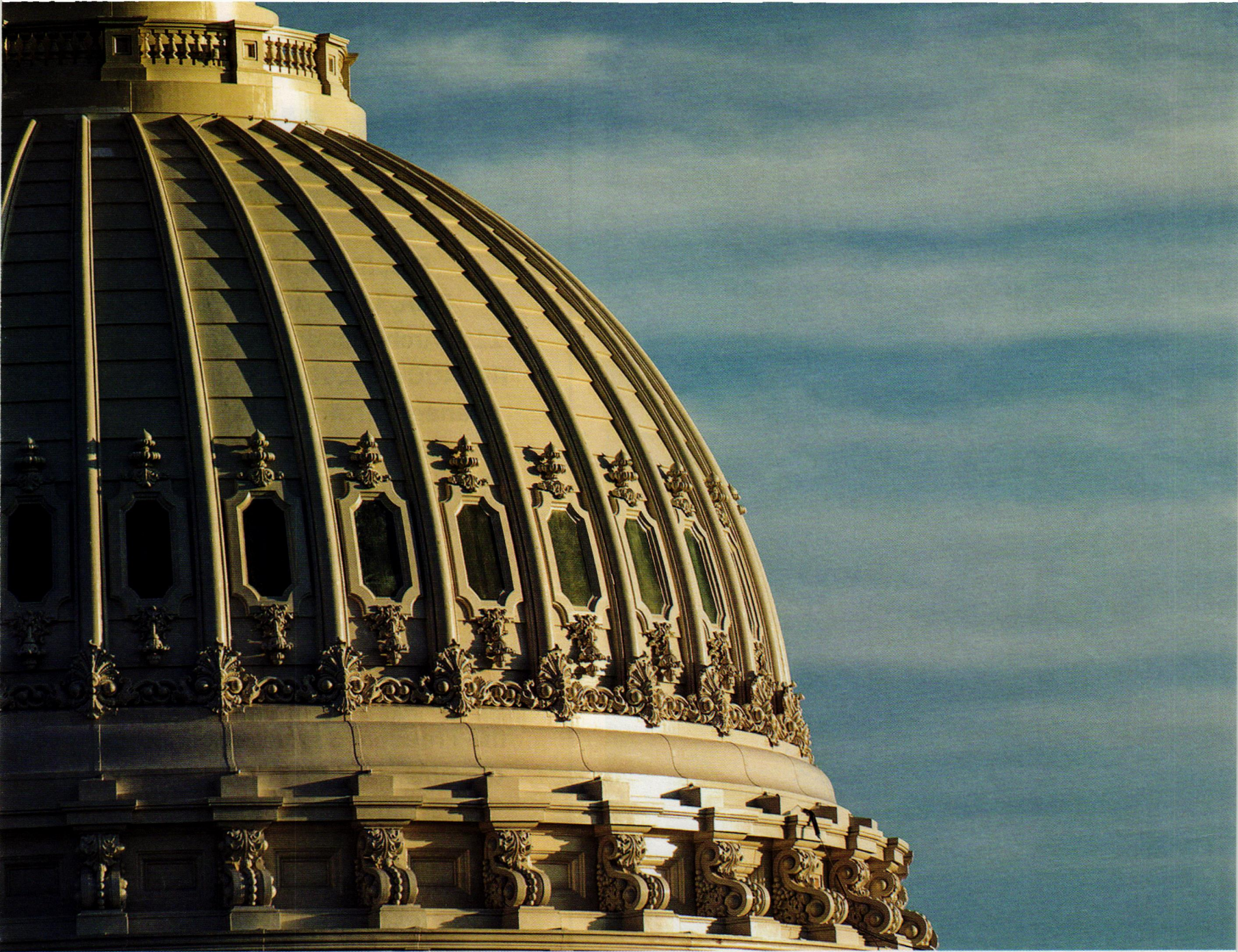
Number of cracks repaired 8,000 in. using lock-and-stitch technique

Paint, exterior 1,215 gallons of Dome White

Ornament 36 sections of Boiler Plate balustrade; 72 acorns weighing 80 lbs. each; 36 grape clusters

Columns 36 in peristyle; 12 in Tholos

Statue of Freedom 19.5 ft. tall; 15,000 lbs.



in the building, most of the ornament work be done during the day. At any given time, were approximately 100 people working on the dome in two shifts. Historical Arts had 12 craftsmen and another 20 working in the foundry. Baird says, “This was a high-profile project so there was a lot of security and oversight. Getting materials on to the site was complicated.”

This recent restoration was well documented. “We understand in this building and the other structures we manage, that we are making history every day,” says Ayers. “We document everything that we do day in and day out through photography, videography, keeping records and documents. That’s an important part of our work.”

“We know this building will be here 100 years from now, and they will rely on our documentation just like we are using the information that was archived 150 years ago,” he adds, “The photography is primarily documentary but it is also to help celebrate this grand dome.”

“The project was completed ahead of schedule and under budget,” says Christine Merdon, Chief Operating Officer, Architect of the Capitol. “98 percent of the dome is still historic fabric and our goal was to save everything that could be saved. It was a collaboration of all the trades.”

ABOVE: Architect of the Capitol Stephen T. Ayers, FAIA, placed the last ornament on the dome when the project was completed in 2016.

TOP: Detail of finished dome.

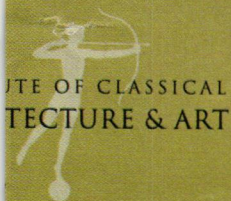
— Martha McClintock

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MCGREGOR
MEMORIAL

MAKING SENSE OF MID-CENTURY MODERN

By Gordon Bock



The 1958 McGregor Memorial Conference Center, on the campus of Wayne State University in Detroit, is considered a masterwork of architect Minoru Yamasaki. It is the first to highlight water elements, such as the reflecting pool and sculpture garden, recently restored by Quinn Evans Architects. Photo: James Haefner.



LEFT: The Science Complex at Orange Coast College in Costa Mesa, CA, designed by Richard Neutra in the 1950s, was demolished because it was found to be obsolete. It was part of a larger campus reuse study that Page & Turnbull did as part of mitigation efforts. The firm was ultimately able to save more of the Neutra-designed buildings than the proposed campus master plan called for. Photos: courtesy of Page & Turnbull.

RIGHT: The Richards Laboratory at the University of Pennsylvania was designed by Louis Kahn, 1958-62. It was renovated by EYP/A&E and Atkin, Olson, Schade Architects in 2015. Photo: Halkin Mason, 2015.



Fuck ya, AM!

When the National Historic Preservation Act became law in 1966, historic architecture was generally viewed as something from the 18th and 19th centuries, the 1910s at the latest. Time moves on, and now the huge wave of 20th-century buildings once cautiously christened as Modernism or the Recent Past—if recognized at all—are attracting overdue attention in building surveys and websites alike under the rubric Mid-Century Modern. Here we'll check in with some experts on where current thinking stands on this diverse group of buildings and what their future holds as they grow evermore a part of our architectural heritage.

No surprise for buildings often built within living memory, one of the first questions is What defines

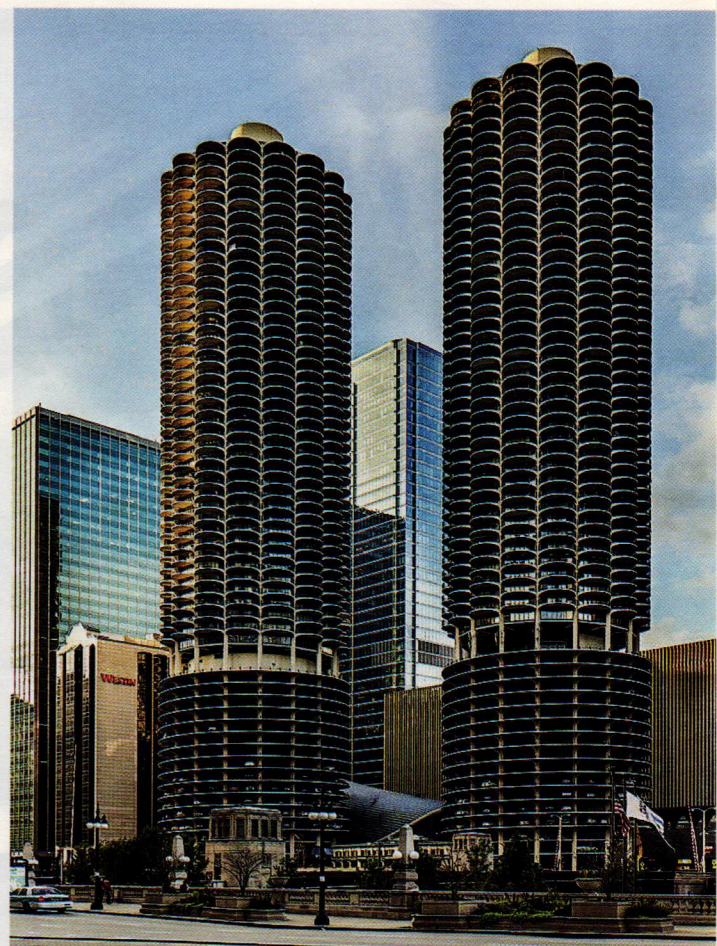
Mid-Century Modern? "It changes all the time," says David Fixler, FAIA, a Boston-based architect who specializes in historic preservation and design, "but for us, it goes from the 1930s until the late 1970s, with the concentration being the post-World War II era."

John D. Lesak, FAPT, principal, the Los Angeles office of Page & Turnbull, says he also views the term as a time period, and with much going on. "In the 1920s you have the International Style becoming the latest design trend and influencing how people think about buildings and the built environment in a very different way." It was called International, he says, because the style enabled building anywhere, using systems to make up for regional climate differences—sometimes even cultural differences.

Flora Chou, a cultural resources planner at Page & Turnbull and national board member of Docomomo

US, agrees. "There are different sub-genres with a bigger, broader picture of Mid-Century Modern explains. "When we think of Modern architecture it starts even earlier, in the 1920s," she says, referring to the Bauhaus school, the architects who led it, and Frank Lloyd Wright. Adds Thomas C. Johnson, FAIA, FAPT, a principal at Quinn Evans Architects in Washington, DC, "Modernism also encompasses Moderne buildings and late modern buildings of the 1960s and 1970s."

After a global depression and World War II, materials and funding were in short supply so people began thinking in terms of economics as well as architecture. "In California, for example, they built lots and lots of campuses (partly in response to the G.I. Bill) and lots of public buildings," says Lesak, "while applying the stylistic learnings of the International



ABOVE: Designed in 1959 by Bertrand Goldberg, and completed in 1964, Marina City consists of two towers in downtown Chicago. Photos: Historic American Building Survey (HABS), Library of Congress.

and matched with regional variants.” Even with limited resources, he says there were still plenty of ideas and a fair degree of experimentation. “In the end, they applied war-related technologies to constructing buildings, rather than destroying buildings.” He adds that the social component is evident in modern architecture too, in public housing, for example, but also for schools. “I think even more so in the post-war period, there was this idea that if a building was economical, it’s accessible to a lot more people.” Historians debate what gave birth to the Mid-Century Modern period, but almost everyone agrees on the sea change that brought it to a close. “First, on the theoretical level, you had both the rise of postmodernism,” says Fixler, “and people questioning the dogma of Modern architecture in a very serious way. Second, he reminds us about the oil crisis of

1973. “That oil shock changed forever the way construction was done. All of a sudden, these very light buildings, with single glazing and un-insulated walls, just didn’t work anymore, so architects had to re-think the paradigm.”

Perception and Practice

Mid-Century Modern buildings are clearly on the academic radar, but how does the practical and public world view them? Recalls Jester, “Back in 1995 and 2000 when we were organizing the Recent Past conferences for the National Park Service, it was almost as if we were talking about these buildings from a theoretical perspective.” He says there wasn’t a lot of project experience or projects that had been completed. “Compared to 15 or 20 years ago, today we’re a lot more equipped to deal with these buildings, both

philosophically and technically.”

Buildings that are designated and significant are a much more acknowledged part of conservation practice, Jester says, but this doesn’t mean that there aren’t advocacy and preservation issues. “There’s kind of a duality here between the icons that are accepted and other buildings where there’s still a lot of pressure,” say from real estate development and demolition.

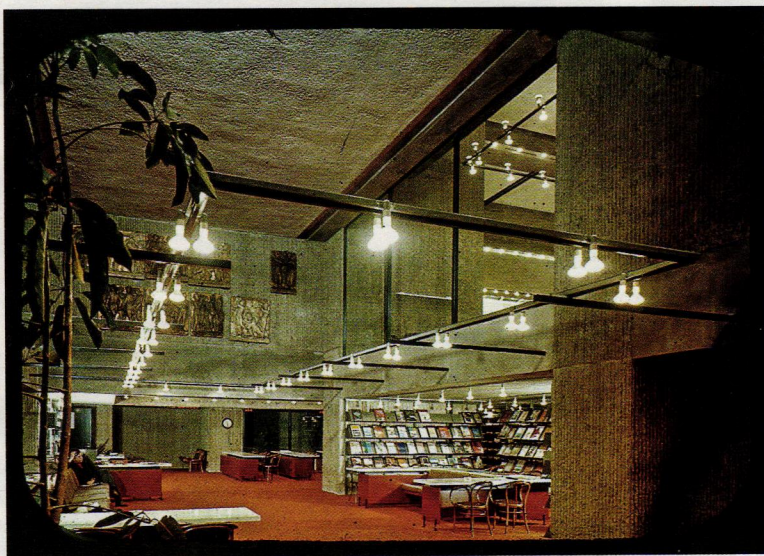
In Los Angeles, Lesak says he’s long observed a kind of Mid-Century pride among academics and fans of pop culture. “Every year there’s a big Modernism Week in Palm Springs, a tourist attraction and income generator for the cities. However, what we see, I think, is that interest doesn’t necessarily translate well to all of our clients.” The sense is many people who are in charge of educational sites and civic sites, or big commercial or corporate property holders—banks for



ABOVE & LEFT: Designed by Paul Rudolph, the Art and Architecture Building at Yale in New Haven, CT, is considered an early example of Brutalism. It was completed in 1963.

Photos: Library of Congress.

RIGHT: Designed by Louis Kahn and completed in 1965, the Salk Institute in La Jolla, CA, consists of two buildings mirroring each other, separated by an open plaza. Photo: Carol Highsmith Collection, Library of Congress.



example—don't appreciate Mid-Century architecture yet and are often off-loading those buildings or demolishing them.

Chou says people may still argue about whether or not they like Mid-Century Modern, but at least they've heard about it. "Especially in California, there's so much building from that period, it's hard to see the examples that were very innovative at the time and that you want to save." For perspective, she notes that back in the 1980s people did not think Art Deco architecture was worth saving.

Appreciation is one thing, but investment is another, which raises the question of whether Mid-Century Modern buildings are becoming a practice area for architecture firms beyond garden variety renovations. "I've been doing modern buildings for a long time," says Fixler, "and, yes, it is a growing practice area." He adds, "Twenty years ago we were voices in the wilderness, but obviously now we've got more company."

Jester too says this building stock is definitely a larger part of the work at his firm. "We encounter these buildings on a pretty frequent basis. However, they do require some specialized skills and expertise to understand their design intent and the materials that were used—and in some cases find ways to

repurpose the buildings and sensitively make modifications and upgrades."

What's more, he says there are definitely developers who are using the Federal Historic Tax Credits program to renovate modern buildings. "Our firm recently completed a project in Lansing, Michigan, called the Knapp's Centre that, while built in 1937 (and so technically not from the mid-century) was definitely modern. The project required replacing all the concrete-backed porcelain enamel panels, but because we did it in such an accurate way with replacement material, the project secured tax credits."

Make-Overs and Materials

Many historic buildings gain renewed life and economic viability when repurposed for different or improved uses, but as more Mid-Century Modern buildings outlive their original intents, they pose new challenges. In Fixler's view, adaptive re-use of a modern building is, in some ways, no different than with a traditional one—taking a building built for one purpose and turning it into something else—but in other ways it's trickier. "The difference is that an awful lot of modern buildings were more tightly designed to the program—literally form follows function—rather than



just being generic space, as in a lot of mill buildings. Lesak puts it another way. "We have a 'Long life, loose fit,' and some post-war buildings have a tighter fit than their predecessors, so they're as easy to adaptively re-use."

As Lesak explains, the floor plates of taller buildings built in the 1920s tended to have light wings and be E-shaped in plan so that light and air could penetrate the building all the way through the floor plate. "However looking at Mid-Century high-rises, and how far air would flow into their windows actually opened, and how many people have big, square floor plates and built parameters are not as friendly to modern-day thinking about only commercial office space but also general building principles."



lds Fixler, "One of the things that's most dif-
about Mid-Century Modern buildings are
es like stairs, bathrooms, accessibility." He says
are what's needed these days to make a building
but were often not factored into the buildings
1940s, '50, and '60s, so in many cases architects
o sacrifice program area to meet code.
's actually a very creative, design-intensive pro-
o be able to do this properly, especially without
the essential character of the building," he says.
perfect example, he points to the addition to the
Yale Art & Architecture Building. "Much of
the new addition does is just resolve all those
and access issues, which they couldn't do within
ilding itself without destroying architect Paul
ph's ideas."
en when the building's use remains essentially

the same, it's not necessarily without conflicts. "Here
in Southern California, where the aerospace industry
and sciences have been big, we have many Research
and Design laboratories built 50 to 60 years ago," says
Lesak. "They are more challenging to adapt because
they just don't have the infrastructure space built into
them to accommodate contemporary equipment and
safety requirements."

Fixler faced this very situation in working with
EYP on Louis Kahn's Richards Medical Research
Building at the University of Pennsylvania, which had
originally been designed as a wet lab for chemicals,
drugs and liquids that require ventilation and special
plumbing. "Instead, with the full cooperation of the
University, we were able to find a dry-lab use that
was less system-intensive and better adapted to the
open floor plates that Louis Kahn really wanted in

that building."

Materials—typically manmade and often syn-
thetic—are another aspect of Mid-Century Modern
buildings that can be as challenging as they are char-
acteristic. "They may be experimental, or just don't
meet today's best practice standards for how we would
detail buildings," says Jester, "so it's not just the mate-
rials but also the assemblies and how the buildings are
put together."

This comes up frequently, he says, with curtain
walls and stone-veneer cladding systems. He cites a
1976 late-modern building with a very thin, stone-
veneer system that had basically failed over the last 30
years. "It was a very unusual system, where spray-foam
insulation was applied to the back of stone veneer,
which caused the stone to warp and permanently
deform. So there's been a lot of work to redesign that

For Further Information

Docomomo US

www.docomomo-us.org

*International committee for the documentation
of buildings, sites, and neighborhoods of the
modern movement.*

Keeping It Modern

[www.getty.edu/foundation/initiatives/
current/keeping_it_modern/](http://www.getty.edu/foundation/initiatives/current/keeping_it_modern/)

*An international grant initiative of the Getty
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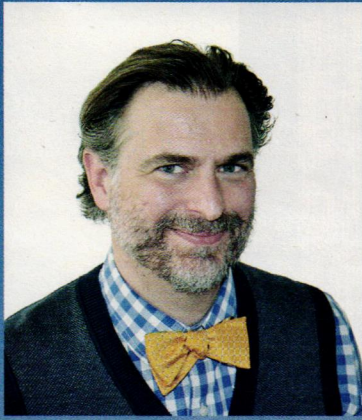
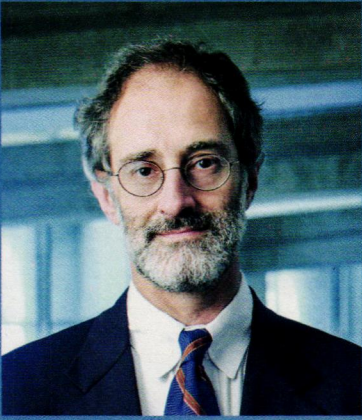
Special technical committee on modern heritage.



KNAPP'S

Historic tax credits contributed to the renovation of the 1937 Knapp's Centre in Lansing, MI, by Quinn Evans. Photo: James Haefner.

FROM LEFT:
David Fixler;
D. Lesak,
& Turnbull;
Chou,
& Turnbull;
Thomas C. Jester,
& Evans.



wall cladding system.”

Fixler suggests that there is, perhaps, less in a modern building that can be conserved in the manner of traditional, natural materials. “There are a lot more synthetics and materials that are going to break down, so you do a little more replacement than you do pure conservation.”

Another factor is improving energy efficiency. “When you’re dealing with first-generation curtain walls,” he adds, “there are no thermal breaks and no insulated glass, so they’re energy hogs. You want to improve the energy efficiency but, depending upon the stature of the building, that’s not always entirely possible.”

At the Richards Laboratory, for example, they opted for high-performance laminated glass and were very aggressive with systems, but kept the original, thermally un-broken frames because they were such an important character-defining feature. “We could have gotten by tearing out the original frames and putting in insulated glass. But then it wouldn’t look the same, and Richards being a landmark building, you couldn’t do that,” says Fixler.

As Chou explains, “Part of what makes some of these buildings significant is their experimentation with different materials and systems.” For example, she and Lesak say they sometimes see sandwich panels that, over decades, didn’t remain a sandwich, which begs the question of how to deal with them, including repair or replace?

Lesak says there’s even an ongoing debate in the preservation community about whether or not modern buildings should be treated using the Secretary of the Interior’s standards akin to traditional buildings. “I think more people are realizing that the approach is the same. If the materials are functional, and they’re doing their job, and they can be repaired, then you repair them. If, at some point, they no longer do their job and they have to be replaced, then you replace them, but in a way that’s sensitive both to the materials and the design intent.”

In fact, Jester, who edited the book *Twentieth Century Building Materials*, believes that the more iconic modern buildings—the masterworks of architecture—are in some ways the easiest for making such decisions. “It is well understood that they are to be treated in a very sensitive manner,” he says. “It’s the other buildings that may have some heritage value, but are probably not as highly significant, where the challenge is to find ways to modernize them so as to respect the original design while providing the continued life that serves the owners and users.”

Gordon Bock is a speaker and instructor with the National Preservation Institute (www.npi.org) who lists his upcoming keynotes and seminars at www.gordonbock.com.



YOUNG PRESERVATIONISTS

By Martha McDonald

Young Ohio Preservationists in Buffalo,
NY, during a Rust Belt Coalition Meetup.
Photos : Sarah Marsom



One of the group's first events was a wood window restoration workshop in Columbus, OH.

There's a groundswell of preservation activity in the Midwest, led and inspired by a group of young people in Ohio. Formed in 2014 as a committee of Heritage Ohio, the Young Ohio Preservationists (YOP) has become an active nonprofit on its own and has spread its wings into other states.

Founding YOP board member Kalpa Baghasingh, AIA, NCARB, LEED AP, of Schooley Caldwell, explains: "The members of Heritage Ohio wanted to promote preservation to younger people so they created an offshoot and called it Young Ohio Preservationists. We advocate for preservation and main street revitalization."

"They [Heritage Ohio] saw a gap in young leadership and pushed for this group," adds Sarah Marsom, YOP chairperson, preservationist and an associate with Designing Local, an art and preservation planning firm in Columbus, OH. "We have our own bylaws, operate as separate entity, and we seek to further the Heritage Ohio missions of preservation and small town redevelopment."

Today the group has 400 member names on its mailing list and 200 paid (\$25/year) members. The YOP draws 40-50 people to its hands-on workshops, tours and other events such as happy hours, held about twice a month. The young members (under 40) are professionals and just people with an interest in historic preservation.

One of the first events was a day-long hands-on workshop on repairing and preserving wood win-



dows. It was led by Jim Turner, of Turner Restoration, along with Patrick Kennedy of Restoration Projects Limited; David Gibney of Historic Restoration Specialists, and J. Michael Logan, Historic Preservation Consultant. “We worked with Homes on the Hill in Columbus, OH, to restore all of the windows in a home,” says Marsom, “using volunteer labor. Many residents attended, and they left understanding that they did not have to replace their windows with vinyl.”

Another Columbus, OH, project, this one in the German Village historic district, involved repairing brick sidewalks. Working in partnership with the German Village Society, participants removed and cleaned the bricks, and then relaid them, leveling the ground. This event was led by Bello Giardino Landscaping with food supplied by Pizza Rustica. By the end of the day, a portion of the brick sidewalk was repaired and a number of young preservationists had learned about historic brick paving.

“We partner with different organizations,” says Marsom. One example of this was working with Greenlawn Abbey, a Greek Revival Mausoleum in Columbus. “It had deteriorated over the years and a nonprofit was formed to save it. We partnered with them for a workshop where we learned how to clean marble. That was a unique opportunity because it is the only building of this style in Columbus—and most people don’t know that it exists.”

YOP members also got involved with a Louis Sullivan bank building in Newark, OH. “It is one of his jewel boxes,” says Marsom, “and it had deteriorated. It was a bank, then a jewelry store, and then an ice cream shop. The Licking County Foundation, which now owns it, invited us to tour the beautiful building and provide insight as to it could be asset to downtown and how it might draw younger generations to the town. Thanks to bad renovations, most of the detail had been preserved.”

Heart bombing is another popular YOP activity.

BELOW: YOP members went to Igloo Letterpress in Worthington, OH, to print preservation-inspired posters.



It was launched by Bernice Rable in Buffalo, “Around Valentine’s Day, we look around the community to find neglected buildings. Then we send them with large-scale Valentine cards to draw attention to them,” says Marsom.

YOP has expanded this effort across the state, creating Heart Bomb posters and sending them to the Main Street programs across the state. “This helps them provide vibrancy during the Valentine season,” Marsom notes.

The organization is no longer limited to Ohio, however. It has expanded to Indiana, Michigan, West Virginia and New York to form the Rust Belt Coalition of Young Preservationists. (RBCoYP) “We wanted to share our experience and knowledge and create this collaboration of groups,” says Marsom.

The group has also initiated a scholarship program for Ohio residents. The first Emerging Professional Scholarship was sponsored by Schooley Caldwell and provides free conference registration to the annual Heritage Ohio Conference, plus two nights at a hotel, \$100 travel funds, and a chance to present at the conference. The first recipients, Amanda Golde and Lindsay Jones, attended the conference in October last year.

Kudos to Heritage Ohio and to the Young Preservationists for spreading the word about the importance of historic preservation main street revitalization. Marsom summarizes the philosophy of the group: “I am a preservationist because I love beautiful design and that reflects cultural shifts in society. A lot of young people want them preserved so they can be utilized and used in the community. We look at these structures and how they are integrated into the community, saving them for historic reasons.”

Heart bombing of the Greenlawn Abbey Mausoleum (opposite) and the Columbus Railway Power & Light building (shown here), both in Columbus, OH.



Adaptive Reuse Spurs Urban Renewal

The Stony Island State Savings Bank, on Chicago's South Side, has been a lone monument for decades. It has now found a new purpose, thanks to an active local group. Photo: Tom Harris © Hedrich Blessing



PROJECT

Stony Island State Savings Bank, Chicago, IL

DESIGNER/PROJECT MANAGER: Place Lab, Chicago, IL; Mejay Gula, designer/project manager

ARCHITECT OF RECORD: FitzGerald Associates Architects, Chicago, IL

HISTORIC CONSULTANT: MacRostie Historic Advisors, Chicago, IL

IN THE TYPICAL RESTORATION PROJECT, a developer buys a crumbling icon to save it from the thunderous wrecking ball. Architects, interior designers and a variety of craftspeople and contractors spend years—and tons of money—returning it to its original glory so it can be put to a brand-new repurposed use in a chic neighborhood.

That's not what happened on the South Side of Chicago. If you have not heard, in this new age of Uber and crowdfunding, a grass-roots group in the Windy City pulled off an astounding DIY urban renewal project that, in scale and approach, is unique among the area's other adaptive-reuse

projects and serves as a model for the future of renewal.

The story starts at East 68th Street and Stony Island Avenue, nine miles south of the where the Stony Island State Savings Bank sentinel just south of Jackson Park for decades vibrant commercial corridor it anchored for deep decay. The 26,000-sq.-ft. Neoclassical building, designed by William Gibbons Ufford, opened its doors in the then-prosperous area between the Greater Grand Crossing and Shore neighborhoods in 1923.

It served its function for some 60 years before it was abandoned in the early-1980s. Time—and



ABOVE LEFT: The third-floor hallway, which contains the original offices of Rune & Sons, was in terrible shape because the skylights blew off, allowing water and snow in. The doors and trims on the right side are faux; they cover a blank wall. The state required the team to replicate what was on the left side. Photo: Tom Harris © Hedrich Blessing

ABOVE: Carlos Bunga's *Under the Skin*, the first exhibition in the newly reclaimed bank, featured floor-to-ceiling cardboard columns to replicate what was on the left side. Photo: Tom Harris © Hedrich Blessing

LEFT: The Stony Island State Savings Bank in 1960. It had stood sentinel in the neighborhood for many years.

...ow that fell through holes in the roof – took
 , and after changing ownership several times,
 ilding became city property in 2011.
 y everyone wanted to preserve it, but although
 l developers expressed interest, nobody came
 th a viable plan for the structure that would
 it as well as the area. The standstill ended
 another South Side building collapsed and
 a pedestrian, prompting the city to review
 y physical state of its properties. The bank was red
 d, and demolition crews were set to move in
 2 when a blogger, Eric Rogers, took note of
 nding proceedings.
 e bleak post caught the eye of artist/scholar/

urban planner Theaster Gates, the creator of the Rebuild Foundation, a non-profit that focuses on cultural driven redevelopment and affordable-space initiatives in under-resourced South Side communities. Gates, a University of Chicago professor whose art has been exhibited at the Studio Museum in Harlem and the Whitney Biennial, was long familiar with the Stony Island State Savings Bank as he had developed a conclave of concept projects—the Black Cinema House, the Archive House, the Listening House, the Black Artists Retreat, and with a developer partner, the Dorchester Art + Housing Collaborative—in that area.

In his native city, Gates is perhaps best known

for the proposed installation he designed in 2014 for the South Side's 95th Street subway station, the largest public art project in the Chicago Transit Authority's history.

His team took a tour of the bank and instantly made a proposal for its rehabilitation and reactivation. He created a new LLC—Stony Group—and sought a capital investment loan from Chicago Community Loan Fund to pay for the proposed renovation project and negotiate the sale from the city in 2013. And that's virtually the last conventional thing Gates and his team did.

Instead of tapping venture capitalists, he took a creative approach to fund-raising, selling 100 "Bank

RIGHT: On the third floor, four tiny rooms reveling in their peeled paint were converted into office space. This one had been a bathroom. Photo: Steve Hall © Hedrich Blessing

BELOW: Portions of the elaborate plasterwork on the ceiling of the main floor, framed by the cardboard columns of artist Carlos Bunga's exhibition "Under the Skin", were preserved. The gaps were patched with drywall. Photo: Steve Hall © Hedrich Blessing

BOTTOM: The Place Lab team built shelves from reclaimed beams for the Johnson Publishing Archive + Collections on the third floor. They feature new-old metal plates fabricated by Place Lab. Photo: Tom Harris © Hedrich Blessing



Bonds" for \$5,000 each. Inscribed "In ART Trust," they were made from marble slabs from the building's bathrooms. He also sold \$500,000 worth of "bonds." In addition, Rebuild raised more than \$1 million by selling tickets to a gala to finance the bank's cultural programs. The project was awarded \$1.1 million in tax credits from the Illinois Historic Preservation Office, and Stony Group repaid a conventional \$6.2-million loan.

From conception, Gates treated the building as a work of art, not an architectural restoration. "I never had any intention of making it look like it was in 1923," says Mejay Gula, building strategies and construction manager for Place Lab, Gates' K Foundation-funded ethical development organization. "It would have been far too expensive. The building has an aesthetic to sculpt spaces, and as an artist, I saw the value in displaying this history. This community has experienced disinvestment for decades, and the symptom of deterioration is part of its narrative."

The first priority mandated by the city was stabilizing the terra-cotta façade, which has a granite finish, and securing the bank from theft. The work, which required replacing the skylight windows and pumping out the water inside.

"As soon as we did this, a young man tripped over rocks and broke three windows," she says. "The project was in the beginning when only contractors were there and before anyone from Rebuild was on site. It was disheartening, so we talked to the neighbors and their patrons and found out that the contractor's actions were prompted by the misperception that this project was just another white-collar scam taking another building of ours."

Once he—and the others in the area—understood that an African-American artist and neighborhood activist were behind the project and planned free cultural programs for the community, the vandalism stopped and the hope began. Although the state requires the restoration of key parts of the bank's architecture, including the replication and replacement of decorative trims, it went along with many of Gates' ideas. The woodwork and metalwork was done by Theaster Gates Studios.

"We, for instance, were not required to replicate the elaborate ceiling plaster," Gula says, "which was fine because our idea on most everything was to keep what survived and patch what didn't. It was the same with the paint. We were not required to repaint, which allowed us to keep the dilapidated, peeling look. All we had to do was scrape and seal what was existing with a clear sealer."

The biggest challenge, she says, was getting everyone from the architect of record to the restoration consultant to remain flexible. "Because this is an artwork, you have to wait until the artist informs you whether to turn left or right," she says. "There was a lot of indeterminacy. For example, we initially planned for a commercial kitchen and restaurant but decided against it. For architectural general contractors used to following a certain script, this was hard to accept."

In the end, though, each of the floors was dedicated to a use. The soaring first floor has been reserved as an artist exhibition space; the second floor houses the Johnson Publishing Archive and more than 60,000 glass lanterns of art and architectural history from the collection of the University of Chicago; and the third floor features the 4,000-piece "Negrobilia" collection.

Edward J. Williams and the extensive vinyl collection of Frankie Knuckles Records, a shuttered record shop.

The basement, where the monstrous red-rusted vault resides, has been left much as it was. "We're giving limited tours of the vault," Gula says, "but currently this floor is un-programmed. We do know we are not going to change anything about it." Gula is known for using found architectural materials in his art, and when new construction was wanted, Gates' team, whose 60 members include a painter, a metal fabricator and a ceramic artist, worked and built in a period-appropriate manner using salvaged materials.

The floor-to-ceiling bookcases for the Knuckles collection, for instance, are from a vintage hardware store in Chicago, and the bookcases in the Johnson gallery were fabricated from reclaimed beams treated with new old-style metal plates. And in the reading room, the tables were fashioned from repurposed water tanks.

The newly named Stony Island Arts Bank opened in October 2015, the first day of the city's biennial architectural biennial. Its soaring atrium featured the floor-to-ceiling cardboard columns of the late artist Carlos Bunga. Titled "Under the Sky," the work was meant to engage not only with the architecture of the building but also with the history of the African-American community.

Gula, who has been quoted as saying that his projects require belief more than funding, has put an enormous amount of faith into the bank, calling it "a laboratory for African-American culture and history, a laboratory for the next generation of black artists, a place for neighborhood residents to preserve, access, imagine and share their heritage, as well as a destination for artists, scholars, curators and collectors to research and engage in South Side history."

Gula acknowledges that the re-purposing of the building doesn't mean that the rest of the corridor will be left in suit. The building is, in essence, still a loner. There are limited attractions or even amenities like restaurants on that street to encourage visitors to stay. "Rebuild Foundation has a network of other organizations that offer diverse cultural programming, and they are beautiful in and of themselves," Gula says. "People could spend a whole day visiting all of these spaces."

Gula is convinced, though, that in time—and it will be a long time—other businesses will begin to find opportunity in investing here and those that already exist will see opportunity in staying.

The project will be economically generating momentum in the long term," she says. "We are of the philosophy that if you add a cup of water to the well, it yields more water."

And part of that cup, she hopes, will be filled with the people who live around and use the Stony Island Arts Bank. "We're still trying to find ways to open doors wider to the community," Gula says. Currently, the Stony Group landscaped the eight city blocks that lie to the north of the bank so they offer outdoor programming and host events. Gula says the Stony Island Arts Bank will always be a work in progress. "The building was a visual statement even in its vacancy," she says. "For decades, it had to represent disinvestment, and now we want it to grow to represent cultural vitality for the community. It means a lot to save it."

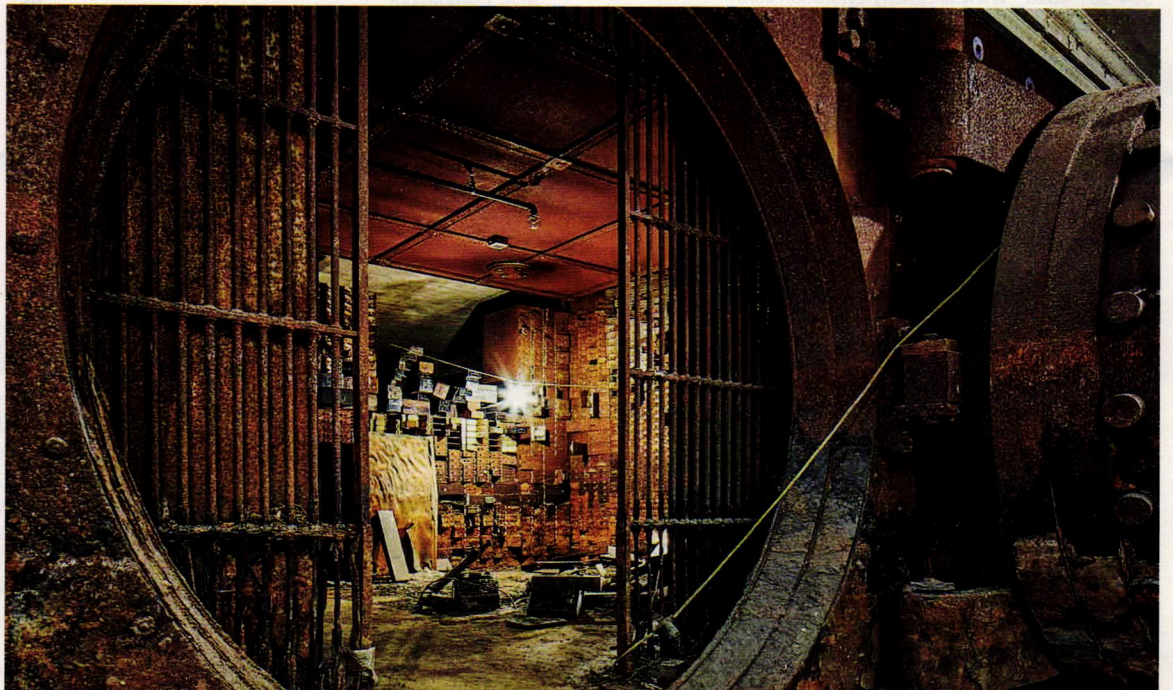
— Nancy A. Ruhling



LEFT: A reclaimed office space on the third floor illustrates the team's "leave-alone" principle. Photo: Photo: Steve Hall © Hedrich Blessing



BELOW: For the Frankie Knuckles Records collection, on the third floor, the Place Lab team converted woodwork from a long-shuttered Chicago hardware store into storage shelves. Photo: Tom Harris © Hedrich Blessing



BOTTOM: By design, the basement bank vault, in all its rusted glory, has essentially been left as found. Photo: Tom Harris © Hedrich Blessing

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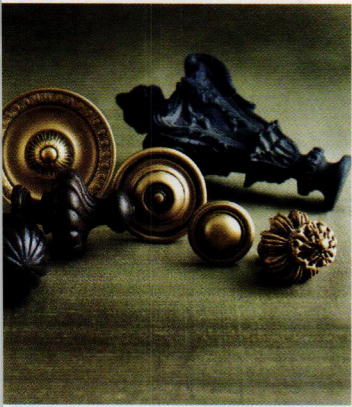
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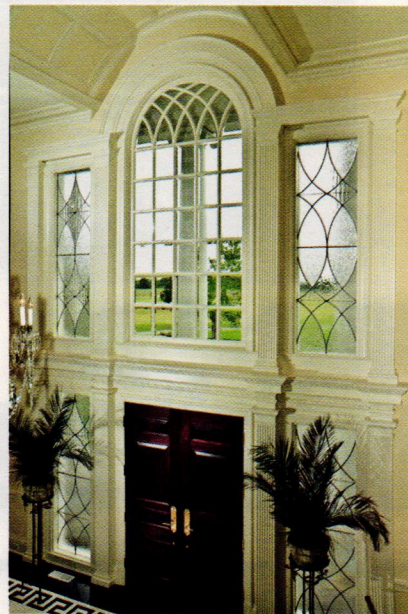
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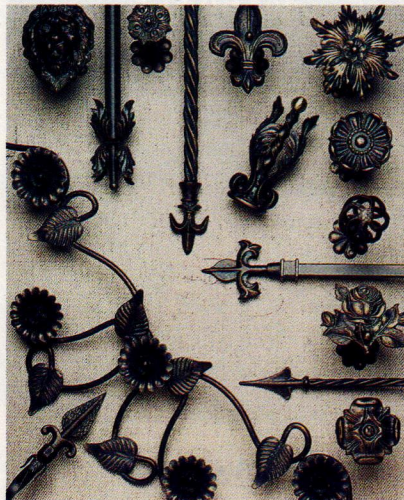
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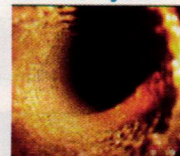
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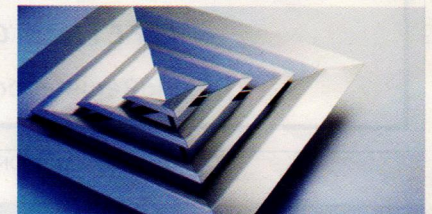
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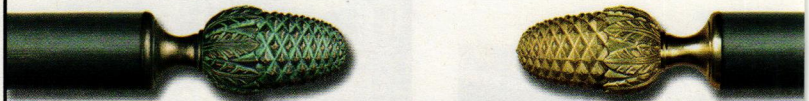
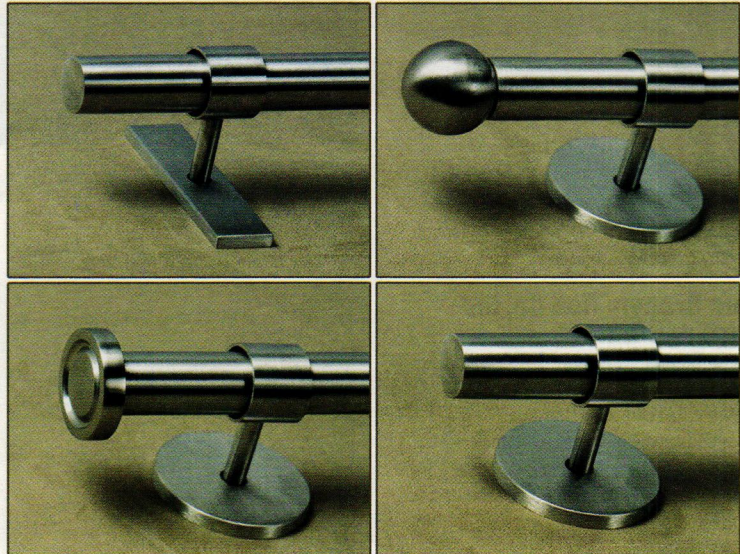
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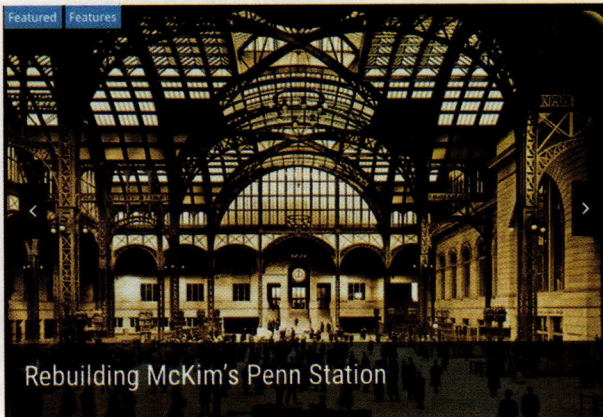
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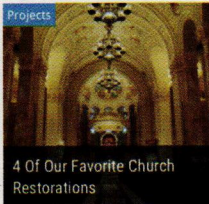
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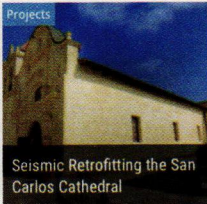
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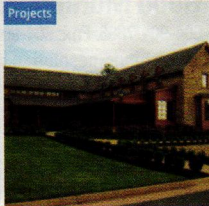
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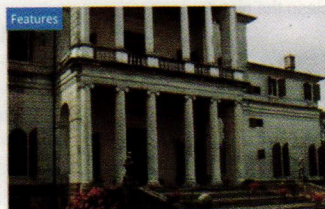


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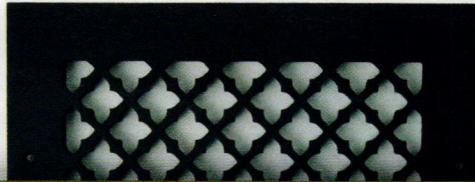
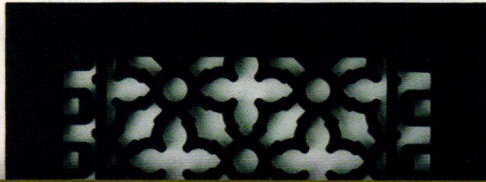
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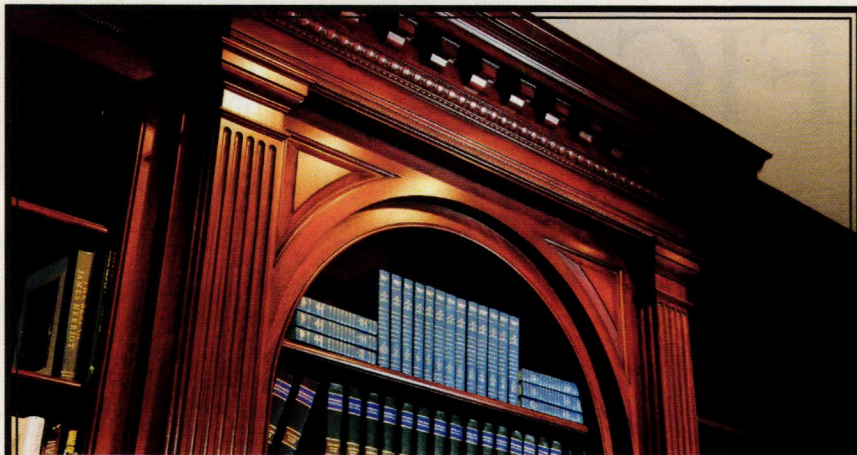
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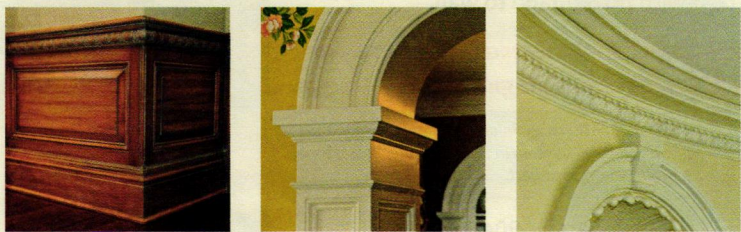
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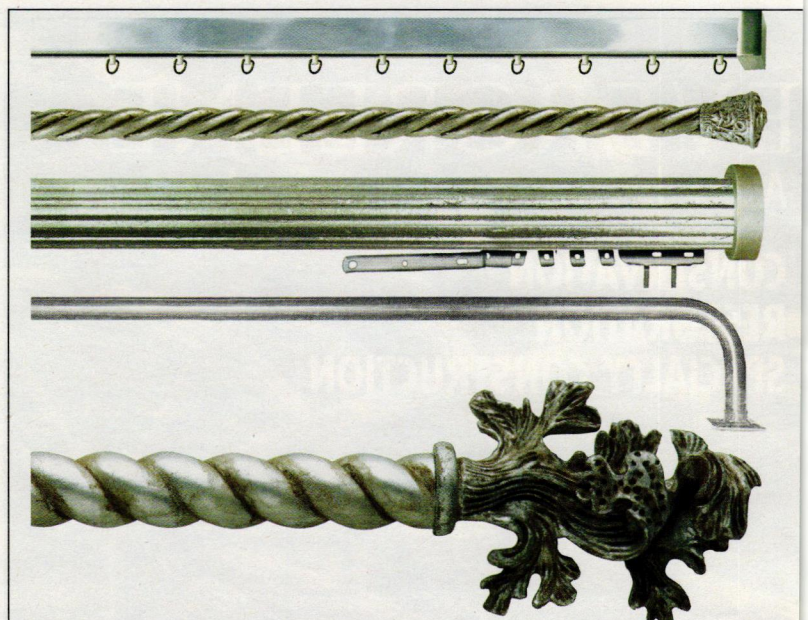
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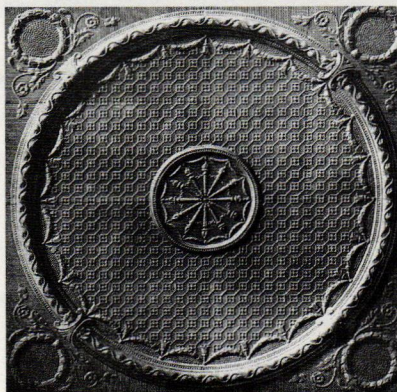
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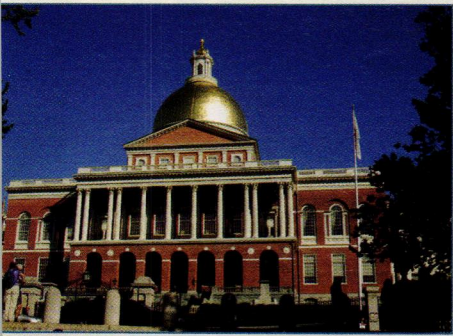
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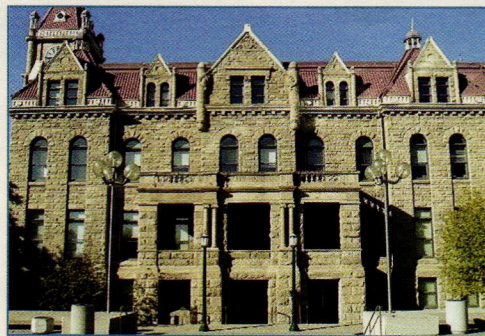
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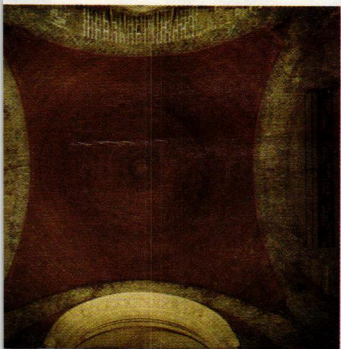
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Denver, CO 80204

Designer of exterior color schemes: consultation for residences, businesses, Main Streets & townscapes through photos, via mail & on site.

Connor Homes
802-382-9082; Fax: 802-382-9084
www.connorbuilding.com
Middlebury, VT 05753

Home builder: homes & more; follies, garden houses, pool houses, storage sheds; mantels, kitchen cabinets, barns, millwork, paneling, windows, stairs & stair parts.



These gilded and glazed capitals were restored by **EverGreene Architectural Arts** for the Dime Savings Bank in New York City.

EverGreene Architectural Arts
212-244-2800; Fax: 212-244-6204
www.evergreene.com
New York, NY 10001

Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago.

Click on No. 2460 for decorative painting; 743 for ecclesiastical specialties; 2678 for plasterwork

John Canning Conservation & Painting Studios

203-272-9868; Fax: 203-272-9879
www.JohnCanningCo.com
Cheshire, CT 06410

Restorer, conservator & designer of decorative finishes, ornamental plaster & wood: historic paint analysis; plaster consolidation & stabilization; decorative paint, murals, interior & exterior gilding, wood graining, metal & stone cleaning.



Members of **NOMMA, the National Ornamental & Miscellaneous Metals Association**, fabricate items such as this monumental gate.

NOMMA - National Ornamental & Miscellaneous Metals Association

888-516-8585; Fax: 770-288-2006
www.nomma.org
Fayetteville, GA 30214

Trade association: membership of more than 1,000 metal craftspeople; goal is to improve levels of professional excellence in metalwork; visit website to find NOMMA members in your area.

Olde Mohawk Historic Preservation

877-622-8973; No Fax
www.OldeMohawk.com
Melrose, MA 02176

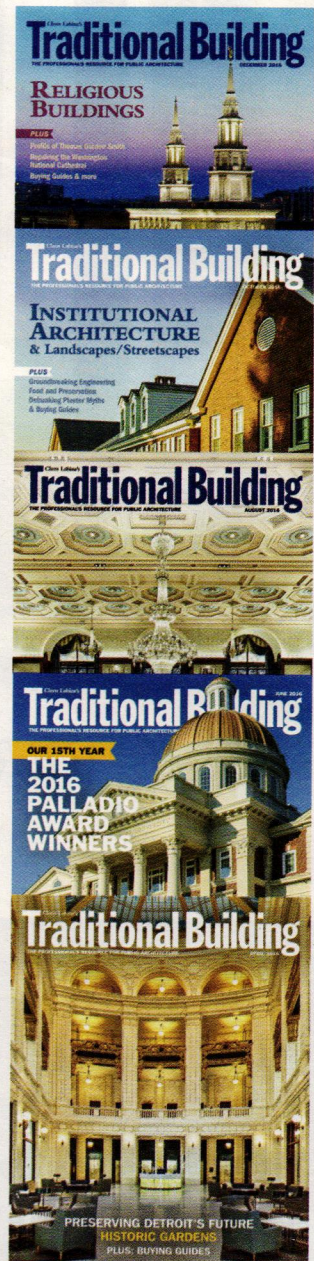
Historic preservation consulting & contracting services: devises strategies for the adaptive re-use of historic structures; brick & stone masonry preservation & cleaning; slate, clay tile & wood-shingle roofing; structural repair of foundations, steel & timber framework & more.

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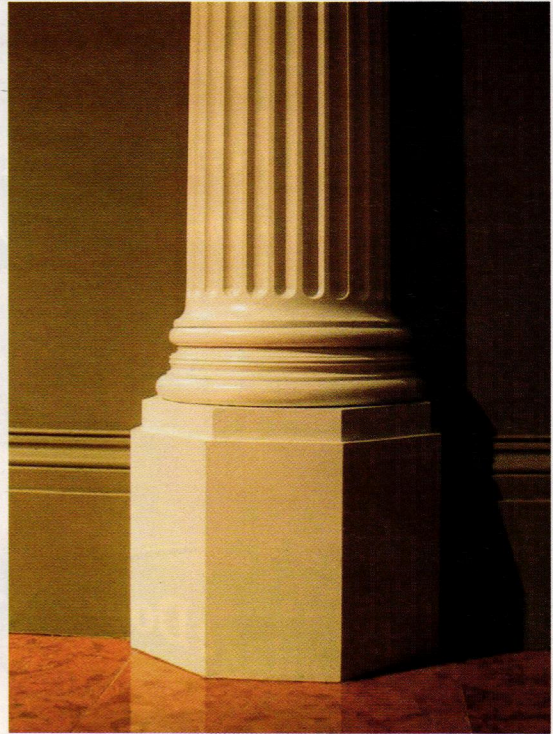
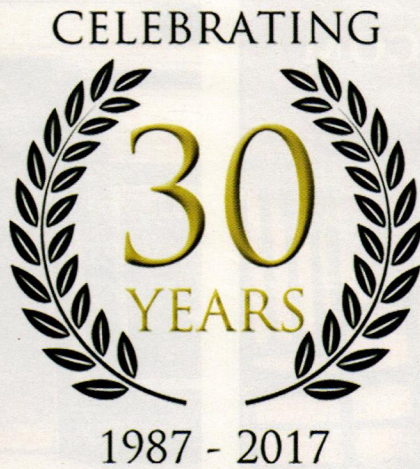
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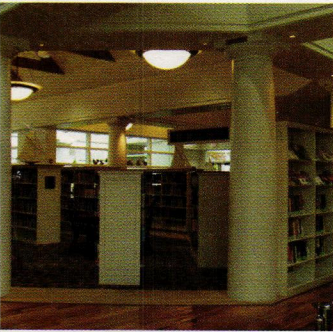
WWW.COLUMNS.COM



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CLICK ON NO. 1580

Columns, Capitals & Balustrades

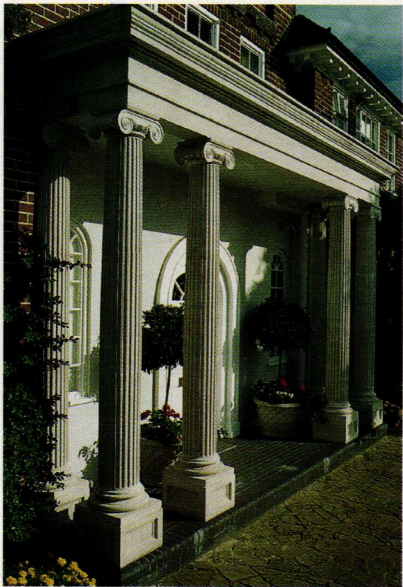


Historic columns from 1.800.Columns used extensively throughout the Austintown library in Austintown, OH.

Chadsworth Columns
800-760-0600; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28401

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of styles & materials, including wood; more than 50 years.

Click on No. 1580 for PolyStone; 180 for wood



A Haddonstone portico with fluted columns, pilasters and Ionic capitals creates a magnificent entryway for this building.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.

Click on No. 4020



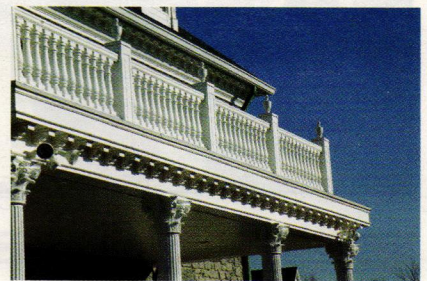
This intricate canopy with cresting and columns was custom fabricated by **Robinson Iron Corp.** for the Raffles Hotel in Singapore.

Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35010

Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Click on No. 3240



Worthington Millwork provided this polyurethane balustrade system with newel caps.

Worthington Millwork

800-872-1608; Fax: 850-640-0488
www.worthingtonmillwork.com
Panama City Beach, FL 32413

Distributor of architecturally correct columns: adjusted fluting, priming & asphaltum; mouldings, balustrades, pediments, ceiling medallions, niches, pedestals & brackets.

Click on No. 1630

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**Coming in the June issue
of *Traditional Building*:**

Project reports on the five

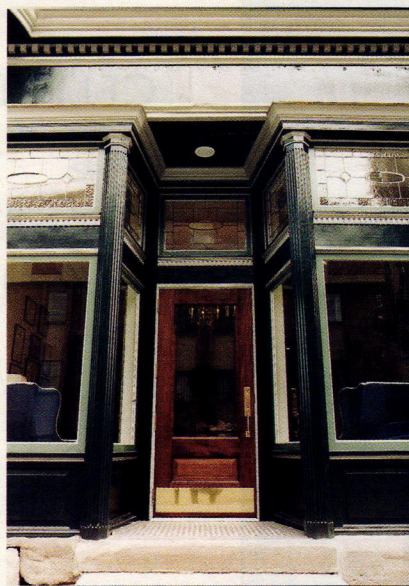
2017 Palladio Award Winners

Which firms won this year?

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www.traditionalbuilding.com

Doors, Entryways & Hardware



Period-style wood entry doors are a specialty of **Allegheny Restoration**.

Allegheny Restoration & Builders

304-381-4820; Fax: 304-381-4825
www.alleghenyrestoration.com
Morgantown, WV 26508

Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; art glass; hardware replacement; storefronts & ecclesiastical projects; 15 years of experience; nationwide.

Click on No. 1004



Coppa Woodworking offers more than screen door styles manufactured in pine, Douglas fir, oak, mahogany, cedar and redwood.

Coppa Woodworking

310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of wood screen doors & storm doors: more than 300 styles; pine, Douglas fir, mahogany, cedar, knotty alder & redwood; a many options; arch & roundtop, double, French doors, doggie doors, window screens & more.

Click on No. 9600

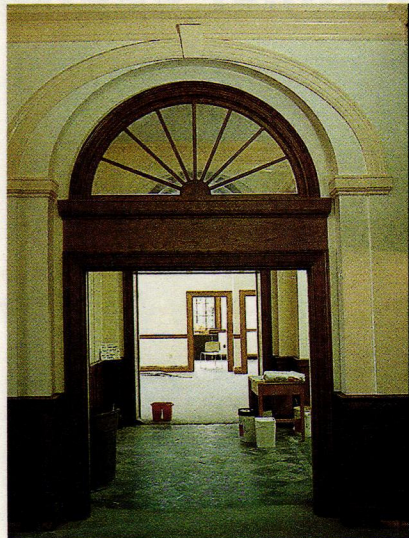
Crittall Windows, Ltd.

011-44-1376530800; Fax: 011-44-1376530801
www.crittall-windows.com

Witham, Essex CM8 3UN U.K.

Manufacturer of steel window & door systems: single hung, casement, pivot, awning, projection, fixed lite & round top; historical restoration & renovation; minimum maintenance; custom shapes; sizes; recycled/recyclable steel content.

Click on No. 2016



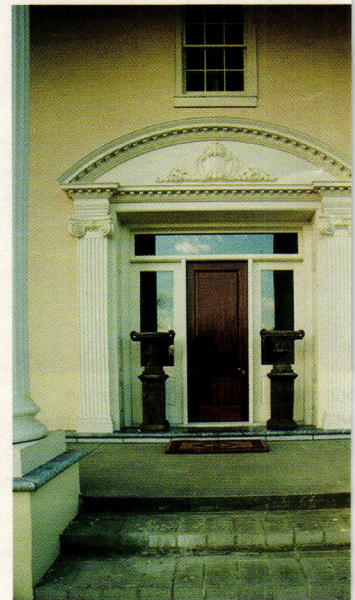
Architectural Components built the custom lunette, door frames, casing, chair rail and wainscoting to match the existing elements of this building.

Architectural Components, Inc.

413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351

Manufacturer of reproduction & custom wood windows & doors: true-divided lites with insulated glass; wood-framed storm sash & screens; renovation & restoration projects & new construction; paneled walls & storefronts; catalog \$5.

Call for more information.



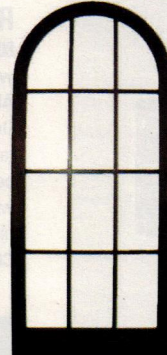
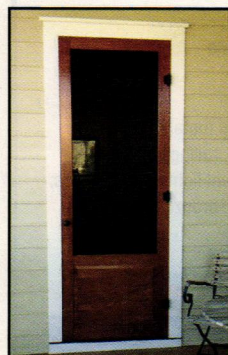
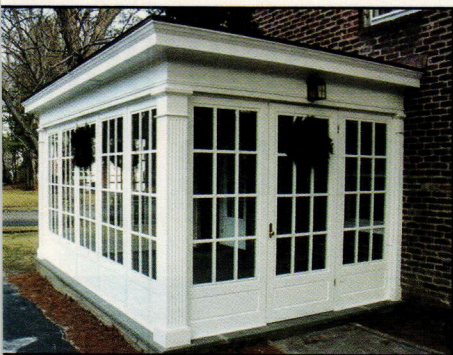
This elegant exterior entry was fabricated by **Driwood Moulding Company**.

Driwood Moulding Company

888-245-9663; Fax: 843-669-4874
www.driwood.com
Florence, SC 29503

Supplier of molding: stock & custom molding; residential & commercial projects; embossings, custom millwork, mantels, entrances, & panel work, custom doors.

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This ornate door handle and matching escutcheon are the work of E.R. Butler.

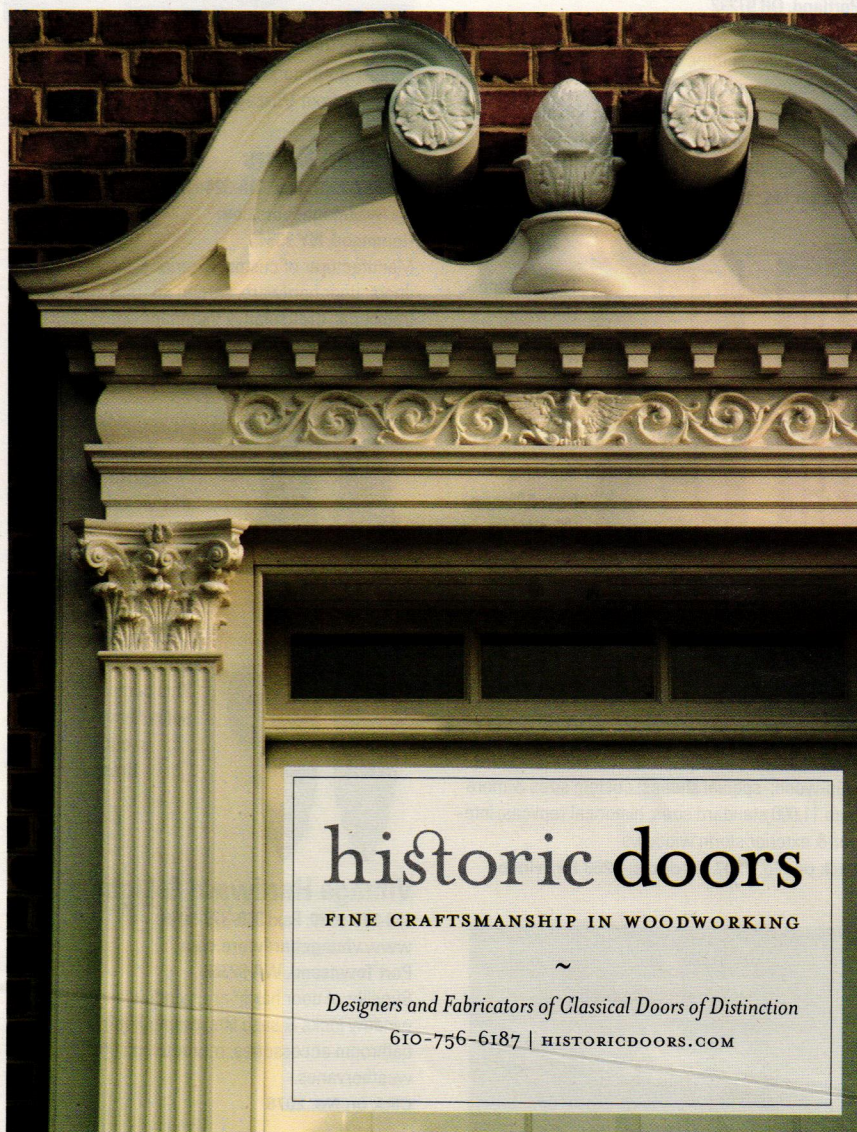
Butler & Co.
610-3565; Fax: 212-925-3305
erbutler.com
New York, NY 10012
Manufacturer of historically accurate, premium hardware for doors, windows & furniture: bronze, nickel, silver & wrought iron; complete design selections of Early American period hardware; many finishes.
Click on No. 2260



Historic Doors fabricated these wood doors and surrounding moldings.

Historic Doors

610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529
Custom fabricator of wood windows & doors: casing; circular & crown moldings; complete entryways; wood storefronts; restoration & period-style construction.
Click on No. 3570



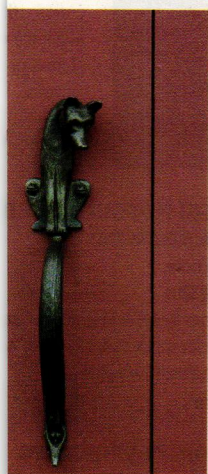
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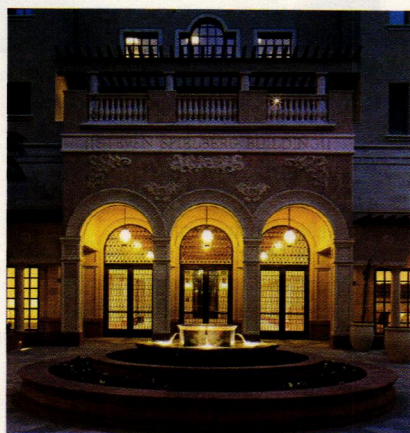
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This hand-forged, iron Fox door pull (also available in thumb latch), from **Heritage Metalworks**, shows off exquisite detail.

Heritage Metalworks
610-3999; Fax: 610-518-7264
heritage-metalworks.com
Pottsville, PA 19335
A team of skilled blacksmiths & craftsmen: exclusive trade; lighting, hardware, gates & railings; & signature lines available in iron, brass, copper, nickel, zinc & stainless steel.
Click on No. 1742



Hope's Windows fabricated the doors for this historic building.

Hope's Windows, Inc.

716-665-5124; Fax: 716-665-3365
www.hopeswindows.com
Jamestown, NY 14702
Manufacturer of custom-designed windows & doors: handcrafted, hot-rolled, solid-steel & solid-bronze window & door systems.
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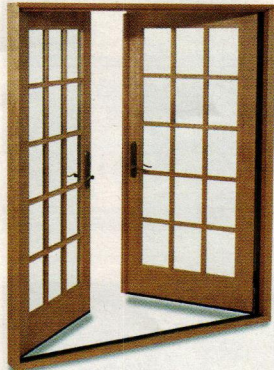
This traditional door set and steeple-tip door hinge are available from **House of Antique Hardware** in nine finishes.

House of Antique Hardware

888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, push-button switches & plates; bathroom accessories; registers & grilles.

Click on No. 1096



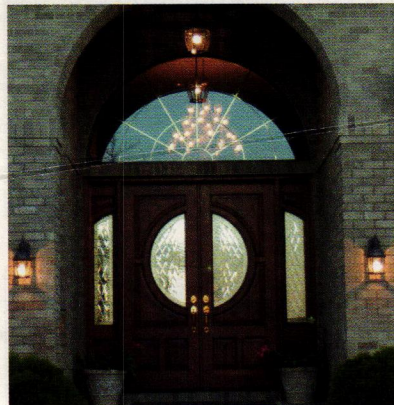
The Ultimate Outswing French Door is one of many traditionally styled doors available from **Marvin Windows and Doors**.

Marvin Windows and Doors

888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763

Manufacturer of wood windows & doors: clad & clad-wood; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.

Click on No. 1907 for doors; 1263 for window



This custom door was created by **Parrett Windows & Doors**.

Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, WI 54425

Manufacturer of custom, quality wood & aluminum-clad windows & doors: vast array of options, numerous wood species & complete finishing capabilities; historical replications; screen doors, casings & moldings.

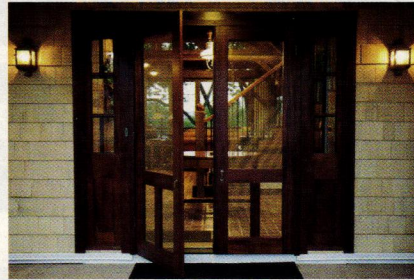
Click on No. 3003

Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35010

Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Click on No. 3240



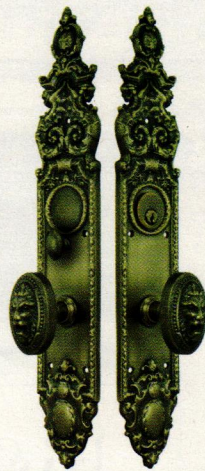
This solid mahogany double "Old Fashion" screen/storm door with satin nickel hardware is available from **Vintage Doors**.

Vintage Doors

800-787-2001; Fax: 315-324-6531
www.vintagedoors.com
Hammond, NY 13646

Manufacturer of custom exterior & interior wood doors: door hardware, screen doors & storm doors; traditional, Craftsman & Victorian Styles; solid wood & glass panels available.

Click on No. 2034



Vintage Hardware & Lighting offers this Victorian brass Heraldic door plate, cast in solid brass and paired with two Roaring Lion door-knobs; it is known as the Pavia Pattern. This complete door set is hand finished in our Antique Brass Finish.

Vintage Hardware & Lighting

360-379-9030; Fax: 360-379-9029
www.vintagehardware.com
Port Townsend, WA 98368

Supplier of door hardware, window hardware: window locks & sash lifts; drapery hardware; bathroom accessories; reproduction lighting; weathervanes.

Click on No. 2078

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows,

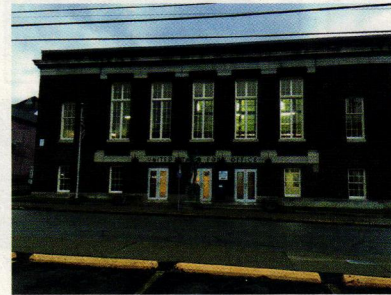
lighting, grilles, bronze & aluminum entry doors; all cast & wrought-metal alloys, finishes & architectural styles; since 1940.

Click on No. 1223



Wiemann Metalcraft fabricated these bronze Art Deco door panels.

Windows, Shutters & Hardware



Allegheny Restoration restored these windows for the post office in Monongahela, PA.

Allegheny Restoration & Builders

304-381-4820; Fax: 304-381-4825
www.alleghenyrestoration.com
Morgantown, WV 26508

Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; art glass; hardware replacement; storefronts & ecclesiastical projects; 15 years of experience; nationwide.

Click on No. 1004



Storm windows from **Allied Window, Inc.** can be made to match any traditional window style.

Allied Window, Inc.

800-445-5411; Fax: 513-559-1883
www.alliedwindow.com
Cincinnati, OH 45241

Manufacturer & installer of Invisible Storm Windows®: custom colors, shapes & glazing materials; aluminum; sound-reduction protection from UV & vandalism; interior & exterior; commercial & residential applications.

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www.antiquedraperyrod.com
Dallas, TX 75207

U.S. made drapery hardware, many styles and options available, in stock items are able to ship next day. Eco-responsible methods are used in the manufacture; recycled materials are used in many of the components.

Click on No. 2086



This traditionally styled window is typical of the historic work done by **Architectural Components**.

Architectural Components, Inc.

413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351

Manufacturer of reproduction & custom wood windows & doors: true-divided lites with ins. glass; wood-framed storm sash & screens; renovation & restoration projects & new construction paneled walls & storefronts; catalog \$5.

Call for more information.



The pulley from **Architectural Resource Center** is a custom CNC machined any existing window or specifications; they are available in slotted or screws.

Architectural Resource Center

800-370-8808; Fax: 603-942-7465
www.aresource.com
Northwood, NH 03261

Supplier of historically styled hardware: sash pulleys, lifts & locks, sash chain & rope; window stripping; patented sash weights.

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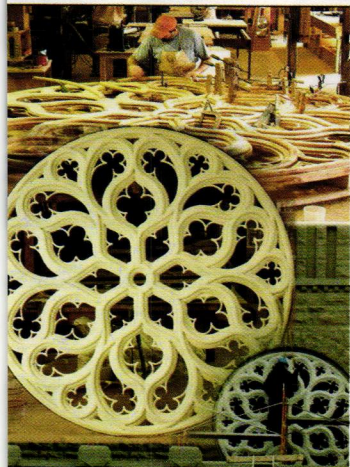
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These steel windows were manufactured by
Crittall Windows.

E.R. Butler & Co.

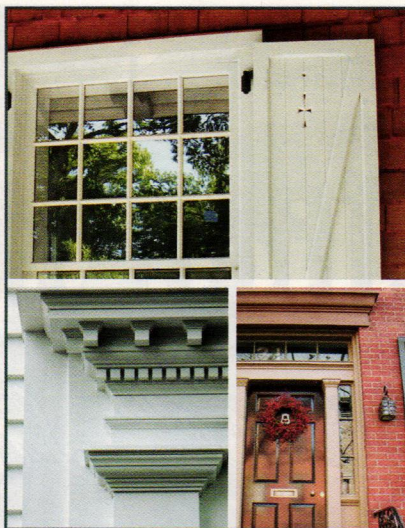
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 construction.
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Historic Doors created this window crown with
 a 3 1/2-in. projection.



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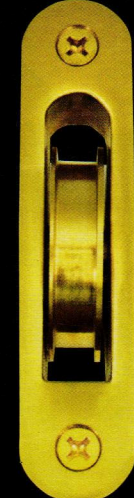
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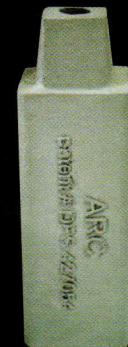
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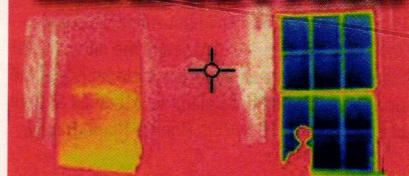


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Hope's Windows' solid hot-rolled steel windows and doors were installed in the new Jill and Frank Fertitta Hall, an undergraduate facility of the University of Southern California, Marshall School of Business. Photo by Tom Bonner Photography.

Hope's Windows, Inc.
716-665-5124; Fax: 716-665-3365
www.hopeswindows.com
Jamestown, NY 14702

Manufacturer of custom-designed windows & doors: handcrafted, hot-rolled, solid-steel & solid-bronze window & door systems.

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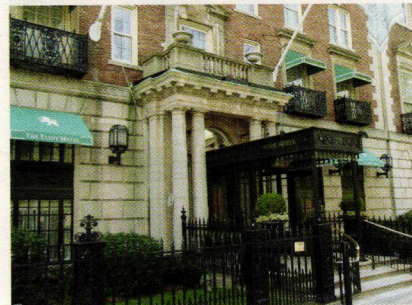
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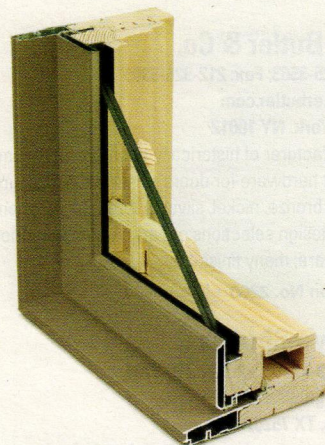
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www.houseofantiquehardware.com
Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, push-button switches & plates; bathroom accessories; registers & grilles.

Click on No. 1096



Innerglass Window Systems supplied interior glass storm windows for this historic building.



Windows from **Marvin Windows and Doors** are made in clad wood with a choice of authentic or simulated-divided lites, interior removable grilles or grilles between two panes of glass.

Innerglass Window Systems

800-743-6207; Fax: 860-651-4789
www.stormwindows.com
Simsbury, CT 06070

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: out performs almost any replacement; automatically conforms to the opening, compensating for out-of-square conditions; no sub-frame needed; all glazing options available; easy do-it-yourself installation.

Click on No. 909

Marvin Windows and Doors

888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763

Manufacturer of wood windows & doors: clad-wood; special shapes; custom sizes & than 11,000 standard sizes; historical replica interior & exterior storm windows.

Click on No. 1907 for doors; 1263 for windows



NIKO Contracting Co. fabricated and installed this custom copper radiused bay window system.

NIKO Contracting Co., Inc.

412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefront cornices, cupolas, domes, steeples, snow globes & leader heads; copper, lead-coated copper, stainless steel; metal ceilings.

Click on No. 861 for ceilings; 8300 for roofing

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Photo: Woodburn Hall @ WVU

1000 Coombs Farm Dr., Suite 202, Morgantown, WV 26508
 phone 304-381-4820 • fax 304-381-4825 • www.alleghenyrestoration.com

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Timberlane is the premier source of quality custom shutters, renowned for offering the utmost in design flexibility to homeowners and trade professionals alike. Whether you seek a classic design or something completely unique, Timberlane delivers with distinction. All of our shutters are precision-made using only the finest materials. It's what we love to do — because we're committed to giving each and every customer an extraordinary "welcome home" moment.

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Call 1-800-250-2221!

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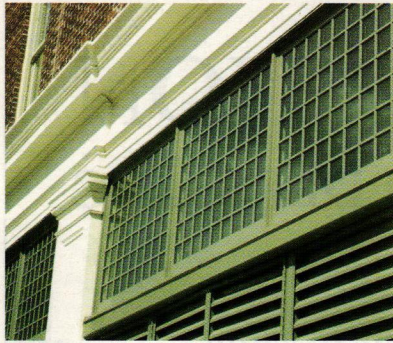
CLICK ON NO. 1056

additionalbuilding.com

www.phelpscompany.com

CLICK ON NO. 6001

CLEM LABINE'S TRADITIONAL BUILDING 49



Parrett restored these historic windows for the Saenger Theater in New Orleans, LA.

Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, WI 54425

Manufacturer of custom, quality wood & aluminum-clad windows & doors: vast array of options, numerous wood species & complete finishing capabilities; historical replications; screen doors, casings & moldings.

Click on No. 3003



Pella's Architect Series Reserve includes this double-hung wood window; it features a Portobello finish and oil-rubbed bronze hardware.

Pella Windows and Doors

800-847-3552; Fax: 641-621-3466
www.pella.com
Pella, IA 50219

Manufacturer of windows & doors: wood, aluminum-clad wood, fiberglass, & vinyl; variety of wood types; renovation & new construction; experience on National Park Service projects; standard and custom sizes, shapes, colors, styles, muntin patterns, and exterior casings/brickmolds; many glass and hardware options; high transparency screens, wide variety of installation systems, local representation & service.



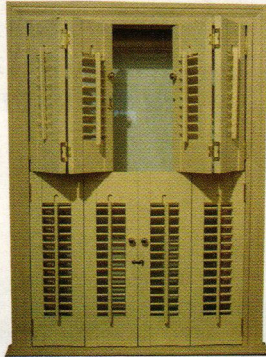
Phelps Company provides a variety of sash pulleys, sash chain and other hardware. It is kept in stock in five different finishes for quick shipment.

Phelps Company

603-336-6213; Fax: 603-336-6085
www.phelpscountry.com
Hinsdale, NH 03451

Manufacturer of traditional hot-forged solid-brass window hardware: sash pulleys, weights, chains, lifts & locks; stop-bead adjusters, spring bolts, window ventilation locks, push-out case-ment hardware, storm/screen-door latch sets & more.

Click on No. 6001



Traditional movable shutters from **Shuttercraft** feature 1¼-in. narrow louvers and are often bi-folded in upper and lower rows; they are available in popular and red oak.

Shuttercraft, Inc.

203-245-2608; Fax: 203-245-5969
www.shuttercraft.com
Madison, CT 06443

Manufacturer of authentic mortise-&tenon wood shutters: cedar & mahogany, exterior movable & fixed louver, board & batten & raised panel; cutouts, capping, arches & more; hinges & holdbacks; interior louvers, Colonial panels & open frame; painting services; made in USA; family-owned company since 1986; ships nationwide.

Click on No. 1321



Timberlane's custom louvered shutters were used in the renovation of Sagamore Hill, the former home of President Theodore Roosevelt.

Timberlane, Inc.

215-616-0600; Fax: 215-616-0749
www.timberlane.com
Montgomeryville, PA 18936

Manufacturer of custom exterior shutters: more than 40 historically accurate, customizable styles; available in premium woods & our own maintenance-free Endurian, along with the large selection of period shutter hardware.

Click on No. 1056; 1925 for Endurian

Vintage Hardware & Lighting

360-379-9030; Fax: 360-379-9029
www.vintagehardware.com
Port Townsend, WA 98368

Supplier of door hardware, window hardware: window locks & sash lifts; drapery hardware; bathroom accessories; reproduction lighting; weathervanes.

Click on No. 2078

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

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Antique Brewery Bricks

CLICK ON NO. 8079

Landscape & Streetscape Specialties



Gavin Historical Bricks supplied its reclaimed Old English Cobblestone for this driveway in the Fingerlakes region of New York.

Gavin Historical Bricks, Inc.

319-354-5251; Fax: 319-688-3086
www.historicalbricks.com

Iowa City, IA 52245
Supplier of antique paving & building materials: specialists in new construction with an Old World look as well as historic restoration projects; pavers, cobblestones, clinker brick & more.

Click on No. 8079



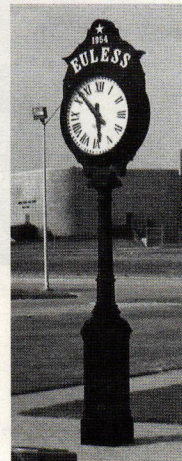
Haddonstone's Gothic fountain, shown here on an upper and lower base, is also available as a planter.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, man-tels, statuary & more; 500+ designs; custom designs.

Click on No. 4020



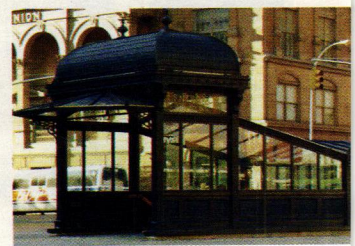
Street clocks in historical styles are a specialty of **Herwig Lighting**.

Herwig Lighting

800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811

Designer & manufacturer of handcrafted metalwork: period-design lanterns, street lighting, posts, custom outdoor lighting, street benches, bollards, custom plaques, signs & aluminum & bronze; since 1908.

Click on No. 9130



Working from photographs, **Robinson Iron Corp.** re-created the original subway entrance at Astor Place in New York City.

Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35010

Designer & installer of custom metalwork: tains, columns, fences, doors, railings, scu benches, grilles, cresting, street lighting & wrought iron/steel, aluminum, bronze & ca historical restoration.

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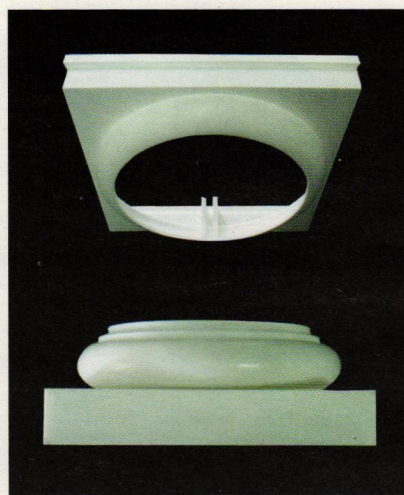
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Coming in the August issue of *Traditional Building*:

A focus on Hospitality and Commercial interiors

A profile of Duncan G. Stroik, winner of the 2017 Clem Labine Award and the Architectural Antiques Yellow Pages.

Exterior Molded Ornament



Chadsworth Columns manufactures the IMP (Injection Molded Plastic) Tuscan capital and base/plinth sets for 8-, 10- and 12-in. round PolyStone column shafts; they can be secured with finishing nails or construction adhesive.

Chadsworth Columns

910-763-7600; Fax: 910-763-3191

www.columns.com

Wilmington, NC 28401

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years.

Click on No. 1580 for PolyStone; 180 for wood



Architectural components from **Haddonstone** including steps, risers and finials, create the temporary landscape feature.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285

www.haddonstone.com

Pueblo, CO 81001

Manufacturer of classical & contemporary limestone: columns, balustrades, benches, fountains, gazebos, interior ornaments, mantels, statuary & more; 500+ designs; custom designs.

Click on No. 4020

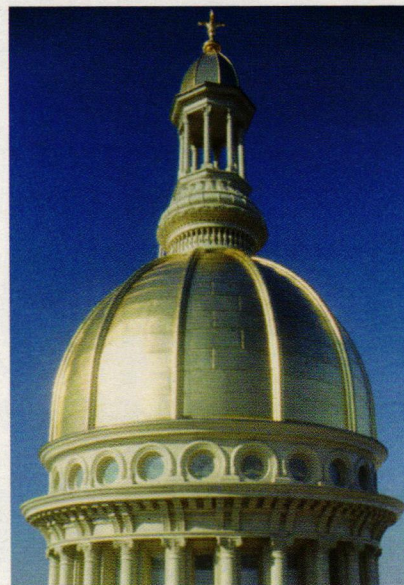
ProWood Market

800-915-5110; Fax: 888-540-9610

www.prowoodmarket.com

Lilburn, GA 30047

Provider of wooden exterior architectural products from Pro Wood Construction: quality wood exterior architectural products delivered nationwide; brackets, corbels, braces, rafter tails, brackets & shutters; made of Western Red Cedar & delivered in smooth or rough sawn finish in Lilburn, GA.



EverGreene gilded the exterior dome of the New Jersey State Capitol in Trenton, NJ.

EverGreene Architectural Arts

212-244-2800; Fax: 212-244-6204

www.evergreene.com

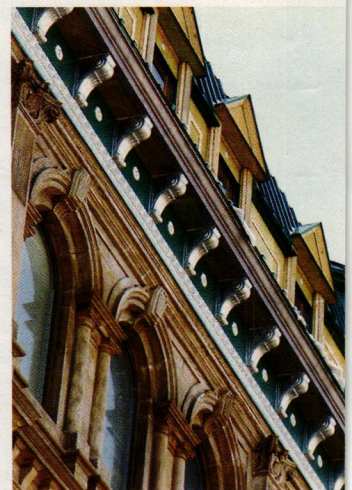
New York, NY 10001

Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago.

Click on No. 2460 for decorative painting;

743 for ecclesiastical specialties;

2678 for plasterwork



This stamped sheet-metal cornice was fabricated by **W.F. Norman**.

W.F. Norman Corp.

800-641-4038; Fax: 417-667-2708

www.wfnorman.com

Nevada, MO 64772

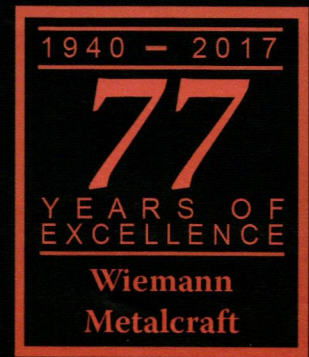
Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; custom fabrication from samples or drawings.

Click on No. 520

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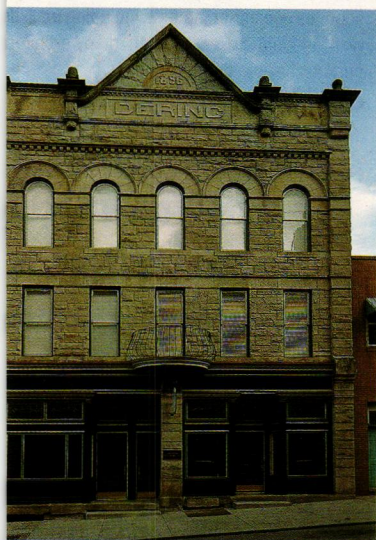
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918-592-1700
www.wmcraft.com

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Storefronts & Facades



Allegheny Restoration restored and renovated the millwork, windows and entrance of the Dering Building in the historic city of Morgantown, WV.

Allegheny Restoration & Builders

304-381-4820; Fax: 304-381-4825
www.alleghenyrestoration.com
Morgantown, WV 26508

Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; art glass; hardware replacement; storefronts & ecclesiastical projects; 15 years of experience; nationwide.

Click on No. 1004

Architectural Components, Inc.

413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351

Manufacturer of reproduction & custom wood windows & doors: true-divided lites with insulated glass; wood-framed storm sash & screens; renovation & restoration projects & new construction; paneled walls & storefronts; catalog \$5.

Call for more information.

Historic Doors

610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom fabricator of wood windows & doors: casing; circular & crown moldings; complete entryways; wood storefronts; restoration & period-style construction.

Click on No. 3570

KEPCO+

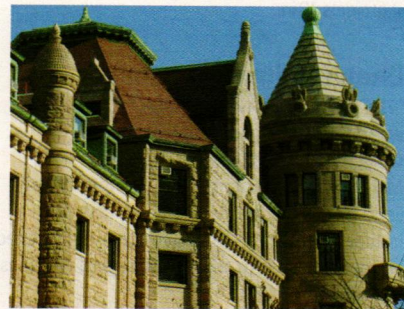
801-975-0909; Fax: 801-975-9911
www.kecoplus.com
Salt Lake City, UT 84104

Custom fabricator & installer of architectural cladding systems: columns, capitals, balustrades, commercial building façades & storefronts; natural stone, tile & terra cotta; commercial, institutional & religious buildings.

Kopelov Cut Stone, Inc.

812-675-0099
www.kopelovcutstone.com
Bedford, IN 47421

Fabricator of architectural stone elements: for restoration contractors, commercial builders, custom designers & homeowners; high quality cutting & decorative carving; façades, mantels, monuments, sills, capitals & columns.



Nicholson & Galloway restored the exterior façade, ornamentation, roof and provided new windows for this historic building.

Nicholson & Galloway

516-671-3900; Fax: 516-759-3569
www.nicholsonandgalloway.com
Glen Head, NY 11545

Full-service exterior & historic facade restoration contractor: flat, slate, tile & metal roofing; brick, stone, concrete restoration; GFRC, GFRP, cast stone & metal reproductions.

NIKO Contracting Co., Inc.

412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snow guards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.

Click on No. 861 for ceilings; 8300 for roofing



Wiemann Metalcraft created this elegant security gate.

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385
www.wmcraft.com

Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

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Exterior Lighting

American Gas Lamp Works LLC

855-427-5483; Fax: 724-274-7009

www.americangaslamp.com

Springdale, PA 15144

Manufacturer of foundry-cast natural gas & faux gas lighting; specializing in commercial-grade, foundry-cast lamps that provide Old World charm & enduring quality; for buildings, homes & outdoor spaces; handcrafted in the US from sand-cast aluminum & heavy-gauge copper components.



This traditionally styled light fixture is one of many available from **Authentic Designs**.

Authentic Designs

800-844-9416; Fax: 802-394-2422

www.authenticdesigns.com

West Rupert, VT 05776

Manufacturer of historical lighting fixtures & specialty metal products: chandeliers, lanterns, sconces & table lamps crafted in brass, copper, terne metal & Vermont maple; Early American & Colonial; CUL/UL listed for wet & damp locations; library binder \$30.

Click on No. 60



This wall-mounted lantern from **Ball & Ball Lighting** comes in two standard sizes: 13x27 in. and 9x22 in.

Ball & Ball Lighting

610-363-7330; Fax: 610-363-7639

www.ballandball.com

Exton, PA 19341

Fabricator of historical lighting: chandeliers, sconces, pendants, lanterns & table lamps; Early American & Turn of the Century styles; antique & salvaged originals, new designs, custom work & reproductions; stair handrails; restoration services.

Click on No. 7660

Bevolo Gas & Electric Lights

504-522-9485; Fax: 504-522-5563

www.bevolo.com

New Orleans, LA 70130

Manufacturer & distributor of lighting fixtures: hand riveted, antique copper, natural gas, propane & electric; residential, commercial, landscapes & streetscapes; custom scaling & style proposals.

Crenshaw Lighting

540-745-3900; Fax: 540-745-3911

www.crenshawlighting.com

Floyd, VA 24091

Designer & manufacturer of fine lighting since 1957: custom designs; historic restoration & replication; contemporary; residential; government; university; worship; theatre; museum. Interior & Exterior. Handmade in the USA.



Deep Landing Workshop's one-light model L-CLD0203 measures 25-in. tall by 10 1/2-in. wide; it projects 12 in.

Deep Landing Workshop

877-778-4042; Fax: 410-778-4070

www.deeplandingworkshop.com

Chestertown, MD 21620

Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades.

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Heritage Metalworks

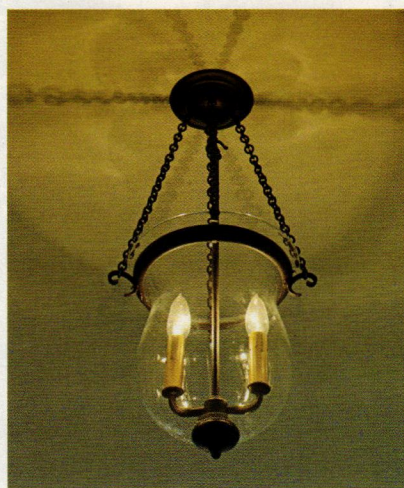
610-518-3999; Fax: 610-518-7264

www.heritage-metalworks.com

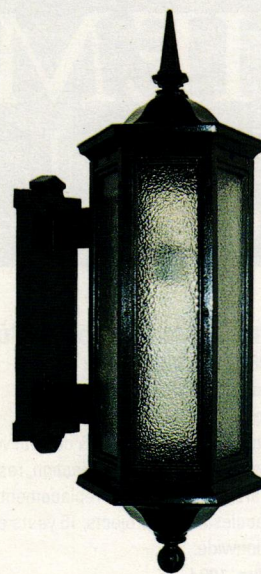
Downingtown, PA 19335

Atelier of skilled blacksmiths & craftsmen: exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.

Click on No. 1742



The Coterie Hanging Lantern from the Heritage Traditions Lighting Collection by **Heritage Metalworks** features an elegant bell jar combined with hand-blown glass, fine lost wax castings, subtle details and a hand-made custom chain.



This cast-aluminum sconce from **Herwig**, model #P-490, features the firm's #42 statuary bronze finish and crystal moss glass.

Herwig Lighting

800-643-9523; Fax: 479-968-6422

www.herwig.com

Russellville, AR 72811

Designer & manufacturer of handcrafted cast metalwork: period-design lanterns, street lighting, posts, custom outdoor lighting, street clocks, benches, bollards, custom plaques, signs & more; aluminum & bronze; since 1908.

Click on No. 9130

House of Antique Hardware

888-223-2545; Fax: 503-233-1312

www.houseofantiquehardware.com

Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, push-button switches & plates; bathroom accessories; registers & grilles.

Click on No. 1096



House of Antique Hardware manufactures this English Victorian chandelier with etched glass shades.



The Slaven sconce from **Lantern Masters** is one of the company's many period-style fixtures.

Lantern Masters, Inc.

818-706-1990; Fax: 818-706-1988

www.lanternmasters.com

Westlake Village, CA 91362

Custom designer & manufacturer of lighting: interior chandeliers, pendants, ceiling flushes sconces & exterior lanterns including wall, fl wall, pendant, post & pilaster; many architectural periods; historical reproductions.

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Vintage Hardware and Lighting



2000 West Sims Way, Port Townsend, WA 98368
 P: 360-379-9030 - www.vintagehardware.com -

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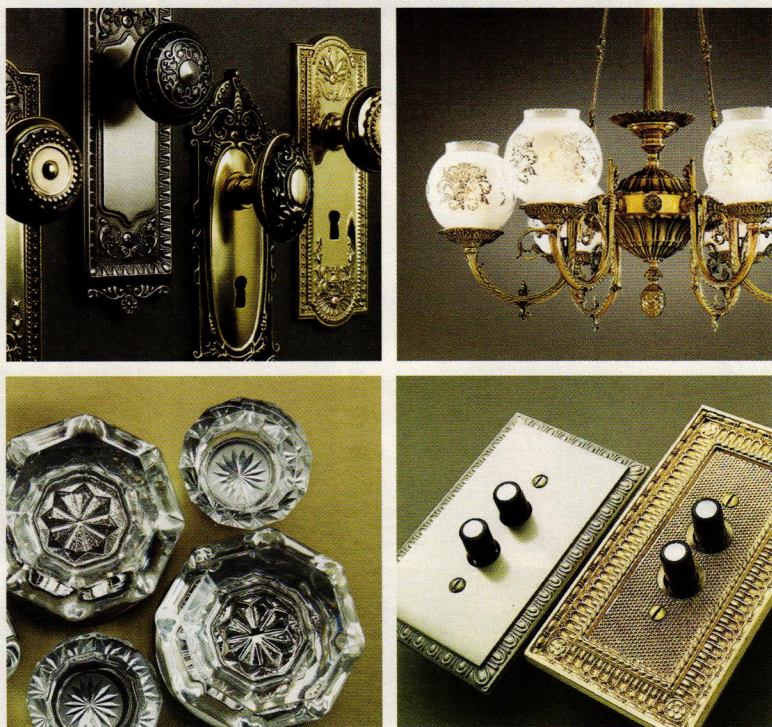
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Vincent Michael
Where Do Historic Districts Come From?
 "Almost every local historic district created in the United States over the last century has been a grass-roots community effort by people who loved their houses and wanted to protect their investment in those houses." [More...](#)

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Open flame burning is an optional light source available in most of our fixture designs or custom made to match your own design. We offer an electronic ignition option for gas burning lanterns, which can be configured to run dusk to dawn. These igniters also have a feature that will relight the flame if it gets blown out by high winds. Ignition systems are proudly US made.

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 800 844-9416
www.AuthenticDesigns.com

SM LF-1W

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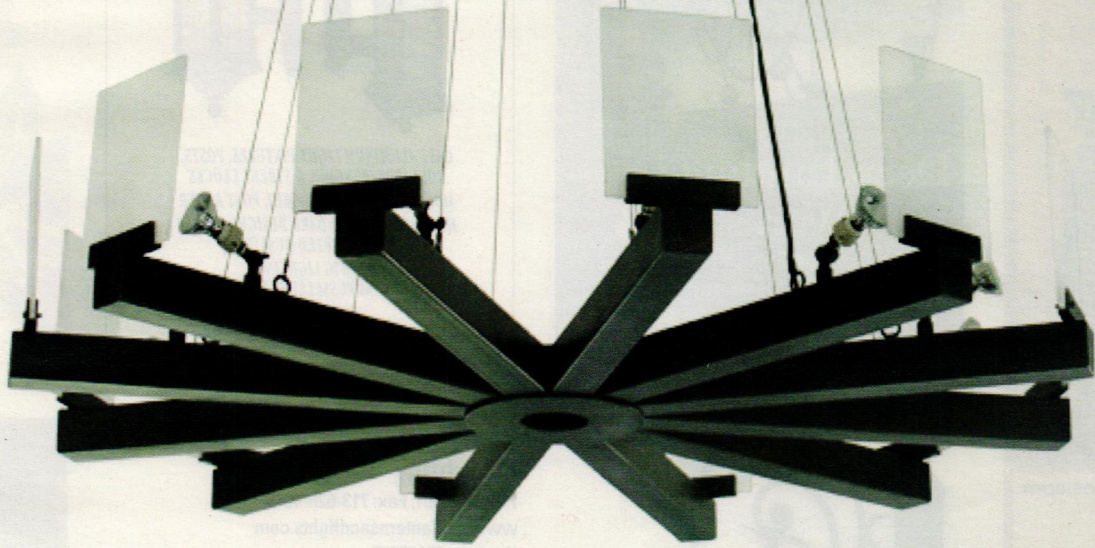
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LANTERN MASTERS, INC.

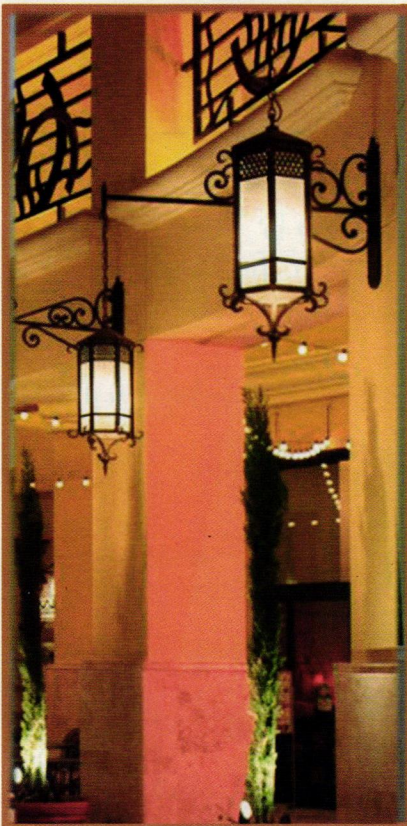


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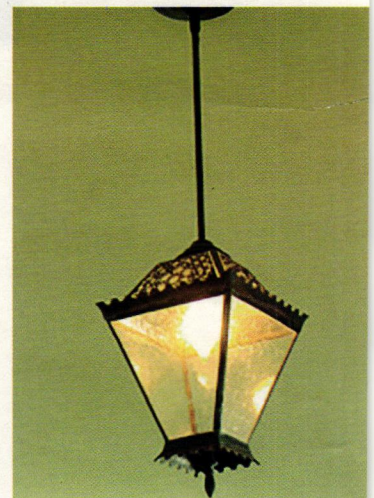
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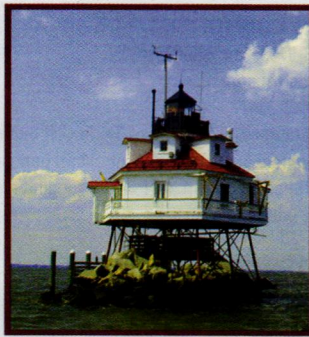
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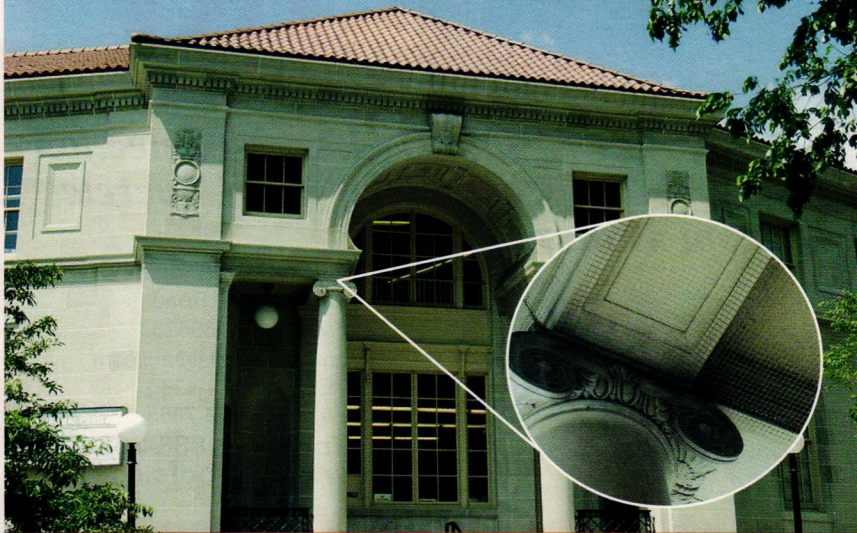
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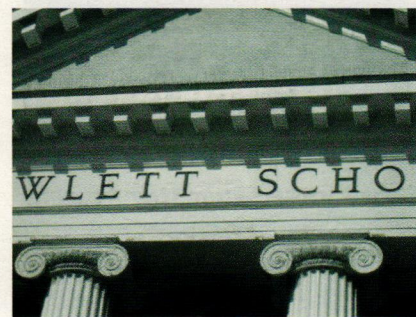
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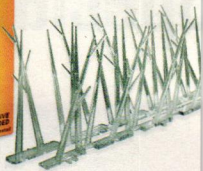
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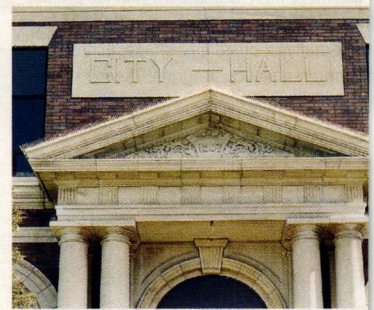
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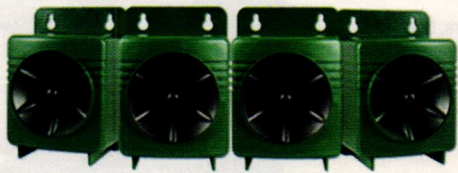
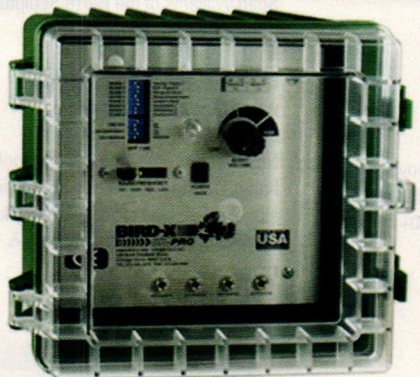
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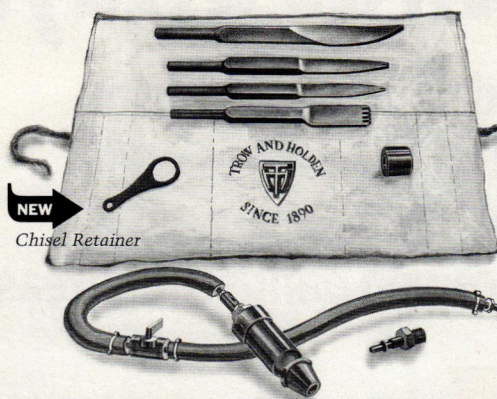
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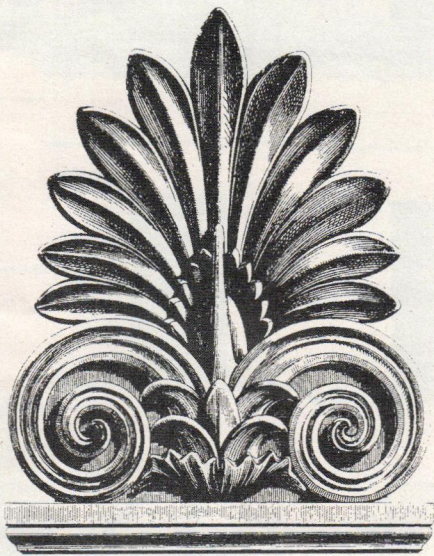
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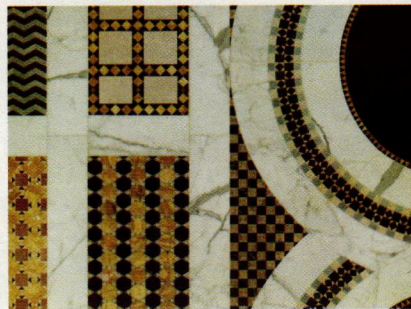
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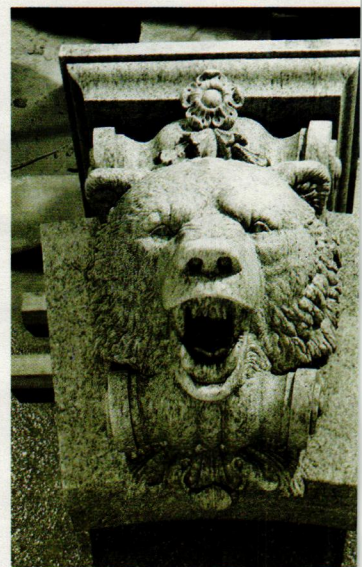
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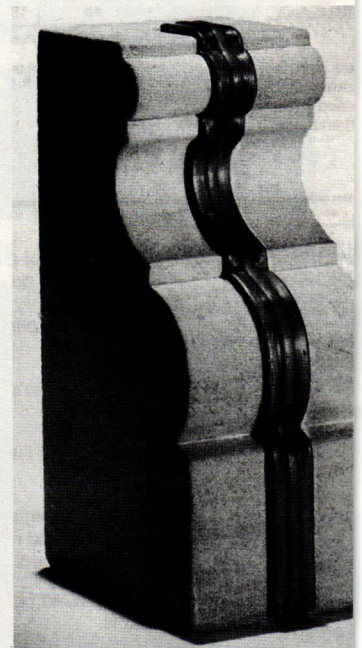
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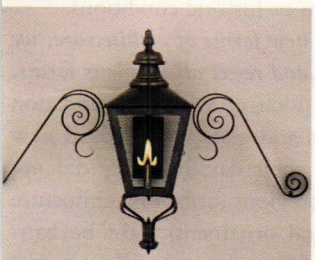
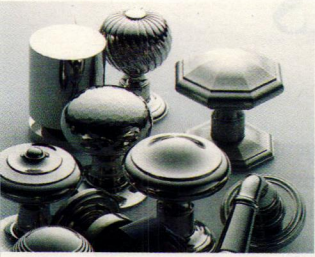
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The Prince of Wales and Other Radicals

Some years ago a British author named David Lorimer published a remarkable book called *Radical Prince*. Its intriguing thesis was that the Prince of Wales, contrary to the facile caricatures of his critics, is a complex thinker, a forward-looking innovator, and a well-informed philosopher on long-term issues of culture and tradition. While one may or may not agree with him in every particular, the prince does raise urgent questions about the performance of our modern technology and its humanist qualities, or lack of them, down to its very roots—so he is indeed, in that sense of the word, “radical.”

Of course, a very different kind of radicalism dominates the architecture world today, and many of its proponents are fierce critics of the prince. This kind of architecture is politically progressive in its public posture, but as a practical matter, has proven itself more than ready to market questionable commodities wrapped in alluring art packages.

Prominent “starchitects” themselves bemoan this state of affairs. Rem Koolhaas, one of the most articulate, has said that “we, of course, work enthusiastically for clients we readily describe as tyrants and occupiers... there are many reasons to question our sincerity and motives.”

In this environment, the starchitecture itself seems to take on an ever more desperate character—with ever wilder swoops, jags, startling abstractions, and obscure coded art narratives for the cognoscenti. Koolhaas also lamented, “the work we do is no longer mutually reinforcing...any accumulation is counterproductive, to the point that each new addition reduces the sum’s value.”

Indeed. But while the work itself grows more chaotic, the narrative becomes increasingly dogmatic and aggressive—and critics like the prince are targeted. A representative attack came last year from Douglas Murphy, the architecture critic for *Icon* magazine. In a remarkable piece in *The Guardian* newspaper, Murphy hurled the architectural equivalent of curse words at the prince, and the traditional architecture he represents: “twee,” “Noddy house,” “reactionary” and worse.

But in David Lorimer’s account and elsewhere, an intriguing picture is emerging. Perhaps surprisingly, it is architectural modernists like Murphy who come off as reactionary defenders, mired in the past—a century-old, industrial-era system of design. Their product is clad in imaginative post-modern art packaging, but actually structured according to the dictates of a mechanically inclined era, long before the dawn of biological complexity and systems thinking. By contrast, it is the prince who comes off as more genuinely radical, because he is more genuinely concerned with the long-term effects of design on the real world of human life.

It is telling that in these attacks on the prince, the same tired fallacies can be seen again and again—the same unquestioned old shibboleths, the same professional “kool-aid.” I have sought to pick out a “top five list” of these canards, together with a brief heretical evaluation of each.

1. *The building and neighborhood forms that existed prior to the modernist era (1920–) occurred under very different social, political and technological conditions, ergo people cannot live authentic lives within such forms today.* This curious idea is belied by the ready observation that many diverse people, in fact, now live very happy modern lives within such buildings and neighborhoods.

2. *Modernism is necessary because it is cheaper, more practical, and/*

or and technically more feasible. This argument once may have seemed plausible, but today it is common to see stratospheric prices for modernist buildings, and at the same time, new technologies that lower the price of traditional ones. There is little basis for making such a claim today.

3. *To prefer historic forms is to prefer the oppression that was historically associated with them.* This facile idea amounts to architectural guilt by association. The trouble is, whose guilt must we share? In the case of traditional European architecture, perhaps it was Romans who had slaves? Or is it Nazis, or Communists, or American colonists—or indeed, British Arts and Crafts, reviving the oppressions of a medieval past? Contrary to the facile modernist narrative of a neatly linear historical semiotics, most historians today recognize that history is a fugue, and architectural forms cannot be precisely correlated to political ideas or historic conditions.

4. *Because new technologies made possible new forms of architecture, we must now accept a radically new architecture, and reject all previous forms.* This “tectonic determinism” is a faith-based doctrine with no foundation in evidence. On the contrary, arches, domes and glass were radical new

technologies in their day, but they did not dictate that all previous forms of architecture (and architectural ornament) must be banished. On the contrary, some of the greatest architecture of history was enriched by—and not replaced by—these new technologies.

5. *It is simply wrong to “copy the past.”* Nonsense. Modernists are fond of copying the masters of their own past, and then attacking others for copying what they frame

as a politically incorrect past. More broadly, the argument neglects a more basic issue of evolution. Natural systems, for example, freely copy and refine what works, thereby creating more highly evolved, adaptive and successful designs. Similarly, human history is full of examples of evolutionary recapitulations of “revival” architecture and urbanism, creating many of the most successful and cherished urban places on the planet today.

By his own account, the Prince of Wales long ago decided to apply his ceremonial position to raise overlooked issues of long-term human well-being: degradations of soils, foods, climate, technology—and human habitat. He, like others, has recognized that traditional architecture has been with us for thousands of years, and it evidently meets real human needs. In fields like neuroscience and environmental psychology, we are beginning to understand these needs—qualities like coherence, familiarity, aesthetic intricacy, symmetry, harmony, and the ordinary experience of beauty.

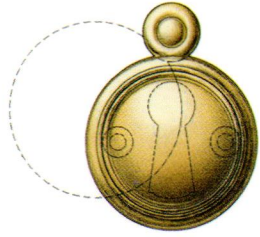
Perhaps it is time for our architect colleagues to get out of their artistic marketing silos, and take much more seriously their larger responsibility to human well-being. For all their talk about creativity and imagination, perhaps it is the architects who are guilty of a failure of imagination. Perhaps they fail to see the only remaining genuinely radical alternative: to open themselves once again to the rich and unbounded universe of traditional forms and expressions.

— Michael W. Mehaffy

Michael Mehaffy is Chair of the College of Chapters of the International Network for Traditional Building, Architecture and Urbanism, and co-author of the book *Design for a Living Planet*. He earned his Ph.D. in architecture at Delft University of Technology. He can be reached at www.sustasis.net or www.tectics.com.



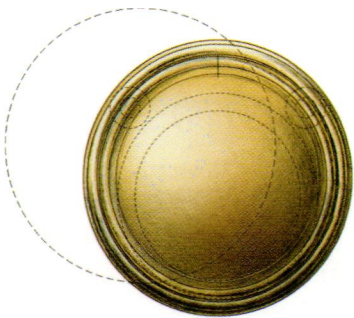
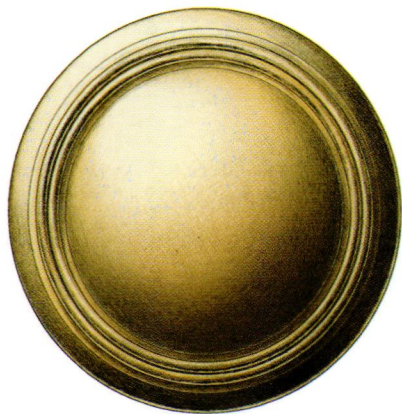
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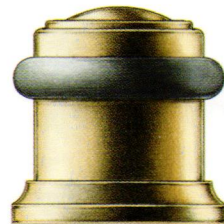
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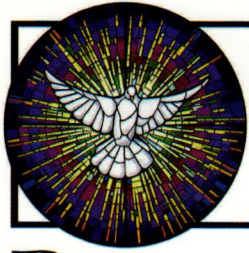
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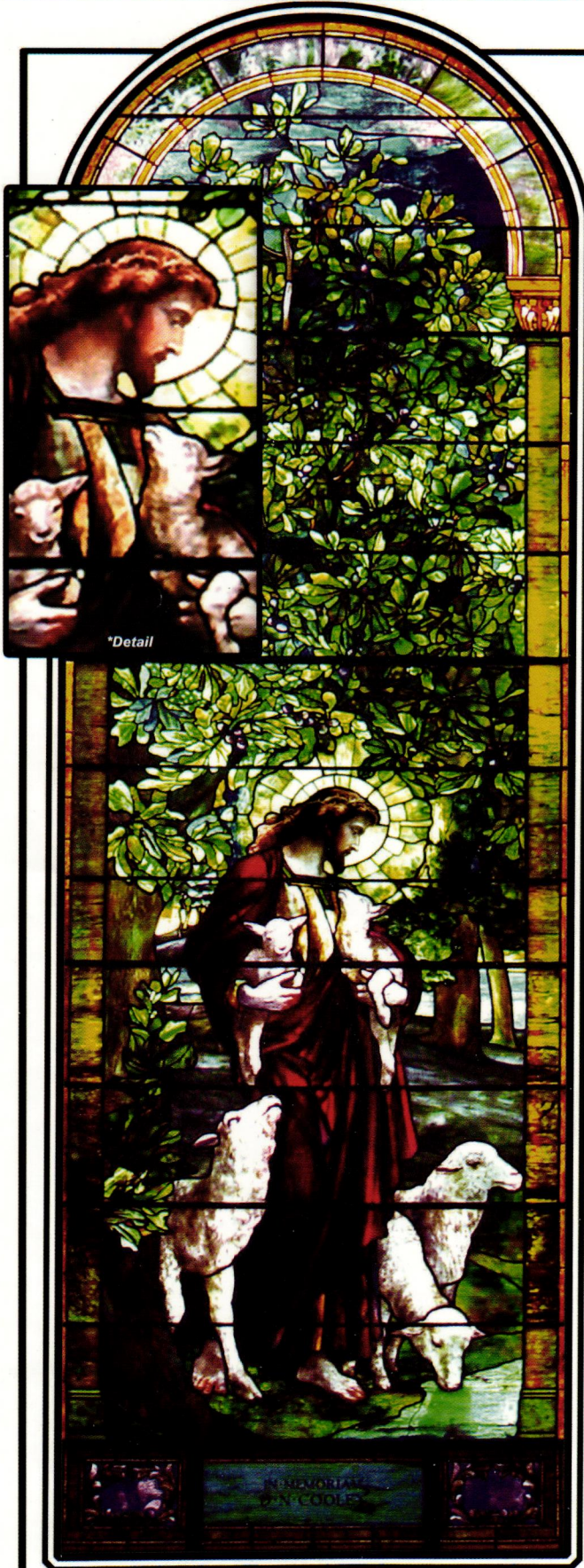
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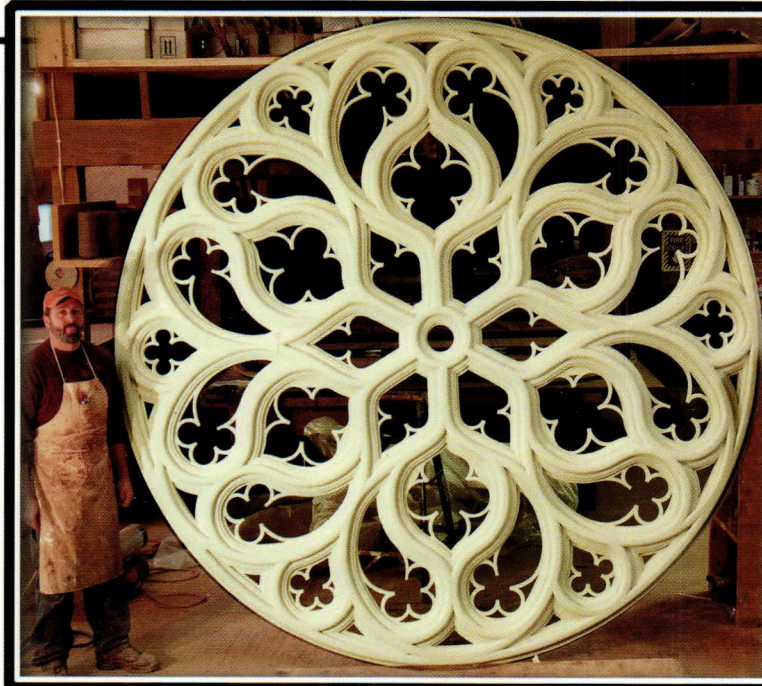
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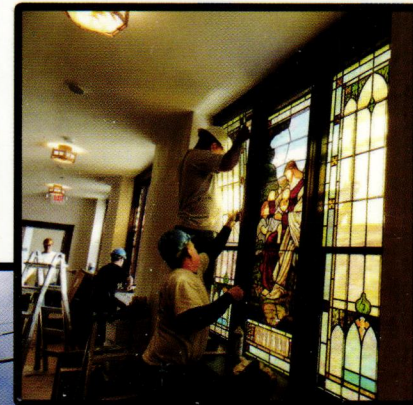
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