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

I and the public. Many years ago my team said we have 200-300 cracks and deficiencies; by then 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 project where they did a complete retrofit on a section of the cast-iron dome. "We could see a number of visible cracks and deficiencies," says Ayers. The pilot project showed us what we didn't know about. 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 12,000 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 work 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 towers 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 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 of lock-and-stitch was used to repair the cracks. This involved drilling holes along the length of the cracks and inserting steel pins with heads that slotted together, creating a watertight seal. The heads were broken off creating a smooth surface, and then locks are inserted across the cracks to strengthen them.
The gutter had filled with rust and had to be completely rebuilt and re-assembled.

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

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, abratively 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 Schoenborn.

1864 – The current cast-iron dome was completed at a cost of $1,047,297 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
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 o
and another 20 working in the foundry. Baird
"This was a high-profile project so there was
security and oversight. Getting materials on a
the site was complicated."
This recent restoration was well docum
"We understand in this building and the ot
other structures we manage, that we are m
history every day," says Ayers. "We docume
archive everything that we do day in and da
through photography, videography, keepin
documents. That's an important part of our w
“We know this building will be here 100
from now, and they will rely on our docum
just like we are using the information th
archived 150 years ago," he adds, "The photog
is primarily documentary but it is also to he
brate this grand dome."
"The project was completed ahead of sc
and under budget," says Christine Merdon,
Operating Officer, Architect of the Capitol. "
98 percent of the dome is still historic fabric
goal was to save everything that could be sa
was a collaboration of all the trades."
— Martha Mc
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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 masterpiece 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.
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 ever more 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—no matter even cultural differences.”

Flora Choa, a cultural resources planner at Page & Turnbull and national board member of Docomomo US, agrees. “There are different sub-genres with bigger, broader picture of Mid-Century Modern explains. “When we think of Modern architect it starts even earlier, in the 1920s,” she says, refer to the Bauhaus school, the architects who led it, and Frank Lloyd Wright. Adds Thomas C. J AIA, FAPT, a principal at Quinn Evans Arch 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, trials and funding were in short supply so people thinking in terms of economics as well as architects “In California, for example, they built lots and lots of public buildings,” says Lesak, “while the stylistic learnings of the International
I and matched with regional variants. Even limited resources, he says there were still plenty of ideas and a fair degree of experimentation. "In, they applied war-related technologies tocon-
ing 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 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 the sea change that brought it to a close. "First, at the theoretical level, you had both the rise of post-
minimalism," says Fixler, "and people questioning the dogma of Modern architecture in a very serious manner." 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? "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

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 saying, Long life, loose fit, and some post-war buildings have a tighter fit than their predecessors, so they are easier to adaptively re-use.”

As Lesak explains, the floor plates of taller buildings built in the 1920s tended to have light and airy windows and be E-shaped in plan so that light 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 those windows actually opened, and how many people views, they don’t really have those qualities. Have big, square floor plates and built parameters are not as friendly to modern-day thinking about commercial office space but also general building principles.”
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
sacrifice program area to meet code.
’s actually a very creative, design-intensive pro-
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
inking itself without destroying architect Paul
Japh’s ideas."
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/
An international grant initiative of the Getty Foundation that focuses on important buildings of the twentieth century.

APTI
www.apti.org
Special technical committee on modern heritage.
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, he 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 Masom
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 Baghasineh, 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-
Along the Dorvis.

Specialists, brick residents attended, honoring "...the ground. (lernran Village historic district, learning bricks, and other number of the Landscaping project, this CLEM LABINE'S TRADITIONAL BUILDING thing, or preservationists had preserved."

Another OH, young; preservationists had preserved.

 "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 and an ice cream shop. The Licking County Foundation, which now owns it, invited us to tour the beautiful building and provide insight as to 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.

It was launched by Bernice Rable in Buffalo, "Around Valentine's Day, we look around the munity to find neglected buildings. Then we show 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 the Main Street programs across the state. "This lets them provide vibrancy during the Valentine season," Marsom notes.

The organization is no longer limited to however. It has expanded to Indiana, Mich West Virginia and New York to form the Rus Coalition of Young Preservationists. (RBCoYP wanted to share our experience and knowledge created this collaboration of groups," says Marsom.

The group has also initiated a scholarship program for Ohio residents. The first Emerging Prof Scholarship was sponsored by Schooley Caldwell provides free conference registration to the Heritage Ohio Conference, plus two nights hotel, $100 travel funds, and a chance to present conference. The first recipients, Amanda Gold Lindsay Jones, attended the conference in Ohio 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 preservation because I love design and that reflects cultural shifts in society so lot of young people want them preserved so they are utilized and used in the community. We look at structures 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

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 fell deep decay. The 26,000-sq. ft. Neoclassical building, designed by William Gibbons Ufford opened its doors in the then-prosperous between the Greater Grand Crossing and Shore neighborhoods in 1923.

It served its function for some 60 years before was abandoned in the early-1980s. Time—and
Now that fell through holes in the roof— took 4, and after changing ownership several times, building became city property in 2011. Everyone wanted to preserve it, but although developers expressed interest, nobody came with a viable plan for the structure that would fit as well as the area. The standstill ended another South Side building collapsed and a pedestrian, prompting the city to review its state of its properties. The bank was red, and demolition crews were set to move in 2 when a blogger, Eric Rogers, took note of pending proceedings.

The 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
The gaps in the plaster were converted to "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 put up a conventional $6.2-million loan.

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

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

"As soon as we did this, a young man walked on the roof and broke three windows," she says. "It was in the beginning when only contractors were there and before anyone from Rebuild was on site. It was disheartening, so we talked to our patrons and found out that the thrower's actions were prompted by the misperception that this project was just another white operator taking another building of ours."

Once the others in the area—under that an African-American artist and neighbor—behind the project and planned free cultural grains for the community, the vandalism ended and the hope began. Although the state required a high priority was given to the building's exterior, including the replication and replacement of trim, 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 repair the elaborate ceiling plaster," Gula says, "which is fine because our idea on most everything was to keep what survived and patch what didn't. We did 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 patch 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. "Be this is an artwork, you have to wait until you inform 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 architects, general contractors used to following a certain process that was hard to change."

In the end, though, each of the floors was dedicated use. The soaring first floor has reserved as an artist exhibition space; the second floor houses the Johnson Publishing Archive + Collections, the third floor houses the Johnson Publishing Archive + Collections, 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 column of Frankie Knuckles Records, a shuttered record shop.

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

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

The newly named Stony Island Arts Bank opened in October 2015, the first day of the city’s biennial architectural. Its soaring atrium held the floor-to-ceiling cardboard columns of-guest artist Carlos Bunga. Titled “Under the work was meant to engage not only with architecture of the building but also with the 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 story for African-American culture and history, for the next generation of black artists, for neighborhood residents to preserve, access, engage and share their heritage, as well as a design for artists, scholars, curators and collectors to medicines and engage in South Side history.”

Gula acknowledges that the re-programming of the doesn’t mean that the rest of the corridor will suit. The building is, in essence, still a lone

are limited attractions or even amenities like showers that on that street to encourage visitors to

“Rebuild Foundation has a network of other projects that offer diverse cultural programming, they are beautiful in and of themselves,” Gula says. “People could spend a whole day visiting all of the spaces.”

She’s convinced, though, that in time—and it will be a long time—other businesses will begin to opportunity in investing here and those that exist will see opportunity in staying.

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

Part of that cup, she hopes, will be filled by people who live around and use the Stony Island Arts Bank. “We’re still trying to find ways in doors wider to the community,” Gula says. Ideally, the Stony Group landscaped the eight blocks that lie to the north of the bank so offer outdoor programming and host events.

Gula says the Stony Island Arts Bank will always exist, and now we it grows to represent cultural vitality for the neighborhood. It means a lot to save it.”

— Nancy A. Ruhling
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Heritage Metalworks executed this project that features Gothic arches and a hammered finish. The custom designed and forged wrought-iron staircase railing wraps around an eight-ft long vintage Murano glass chandelier, fusing Cottage Gothic and Modern Glamour inspirations. (Designed by Eric Rymshaw of Fury Design; Photo by Don Pearse Photography, Inc.)

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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.

Coming in the June issue of Traditional Building:
Project reports on the five 2017 Palladio Award Winners
Which firms won this year?
Go to our website to see the list,
www.traditionalbuilding.com

Visit...
www.vintagedoors.com
...For even more inspiration!
This ornate door handle and matching escutcheon are the work of E.R. Butler.

Butler & Co.
3506; Fax: 212-925-3305
rbutler.com
ny, NY 10012

Publisher of historically accurate, premium-quality hardware for doors, windows & furniture: iron, nickel, silver & wrought iron; combinations of Early American period styles; many finishes.

No. 2390

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

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

Heritage Metalworks
3309; Fax: 610-510-7264
heritage-metalworks.com
gtown, PA 19335

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

Click on No. 2065

Historic Doors fabricated these wood doors and surrounding moldings.

Hope's Windows
610-665-5120; Fax: 610-665-3365
www.hopeswindows.com
Jamestown, NY 14702

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

Click on No. 3570

Made in the USA
Over 300 Styles
Custom Designs
Any Size
And So Much More!
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.houseofantiqueshardware.com

Portland, OR 97232

Manufacturer & supplier of vintage reproduction doors, windows, 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

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**Robinson Iron Corp.**

800-324-2157; Fax: 256-324-9555

www.robinsoniron.com

Alexandria, VA 22301

Designer & installer of custom metalwork: fountains, columns, foyers, 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 panel available.

Click on No. 2034

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**Vintage Hardware & Lighting**

360-373-9036; Fax: 360-373-9029

www.vintagewhite.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

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**Wiemann Metalcraft**

918-512-1709; Fax: 918-512-2385

www.wiemann.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

---

**Allegheny Restoration**

Restored these windows for the post office in Monongahela, PA.

**Allegheny Restoration & Builders**

304-381-4826; Fax: 304-381-4825

www.alleguhenyrestoration.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

---

**Windows, Shutters & Hardware**

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

**Architectural Components, Inc.**

413-367-9481, Fax: 413-363-9461

www.architecturalcomponentsinc.com

Montague, MA 01351

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

Call for more information.

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**The Pulley Architect Resource Center**

A custom CJ machined any existing dow or split column; the available slotted or screws.

Click on No. 1670

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**Artistic Doors & Windows**

800-278-3667; Fax: 713-725-9084

www.artisticdoorsandwindows.com

Avenel, NJ 07001

Custom manufacturer of architectural hardwood doors & windows; options from contemporary exact landmark-approved replication; door 1 3/8- to 3-in. thick, 20-90 min. fire-rated 1-4 doors; meets IBC 2000 requirements.

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**Artistic Drapery Rod Co. Inc.**

214-653-1723; Fax: 214-653-1776

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 custom door was created by Parrett Windows & Doors.

**Parrett Windows & Doors**

800-541-8257; Fax: 817-238-2452

www.parrettwindows.com

Dorchester, WI 53945

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

---

This custom door was created by Parrett Windows & Doors.
Interior & Exterior custom wood shutters in all types and sizes, including
Hard-To-Find
Traditional Interior Moveable Louvers
Call (203) 245-2608
www.shuttercraft.com

& Ball Hardware
17320; Fax: 610-363-7639
galball.com
PA 19341
manufacturer & supplier of ornamental
cork & hardwood: door, window, shutter, gate
ure hardwood; fireplace tools; wrought iron, aluminum, bronze, brass, copper & cast iron;
reproductions.
No. 7660

rd Studio, Inc.
2824; Fax: 614-472-8974
wdstudios.com
LA 52555
designer & fabricator of stained-glass
ed, faceted glass, mosaics & hand-crafted
ium & steel frames; protective glazing
vent for stained-glass conservation,
ed. No. 7690

Il Windows, Ltd.
37650000; Fax: 011-44-1276500001
itall-windows.com
Essex CMB 3UN U.K.
turer of steel window & door systems:
ig, casement, pivot, awning, projecting,
round top; historical restoration & nano-
ium maintenance, custom shapes &
cycled/recyclable steel content.
No. 2016

The steel windows were manufactured by
Crittall Windows.

E.R. Butler & Co.
212-925-3505; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012
Manufacturer of historically accurate, premium-
ility hardware for doors, windows & furniture:
brass, bronze, nickel, silver & wrought iron; com-
lete design selections of Early American period
hardware; many finishes.
Click on No. 2260

Gaby's Shoppe
800-299-4224; Fax: 214-746-7701
www.gabys.com
Dallas, TX 75207
Manufacturer of handcrafted decorative iron drap-
ery hardware; for curved & angled bay windows &
ches; 30 standard finishes; more than 100 finial
options.
Click on No. 2520

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

Historic Doors created this window crown with a
3 1/2-in. projection.
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: 716-653-3365
www.hopeswindows.com
Jamestown, NY 14702
Manufacturer of custom-designed windows & doors: handcrafted, hot-rolled, solid-steel & solid-bronze window & door systems.
Click on No. 2065

STEEL WINDOWS

www.crittall-windows.com

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TIMELESS ELEGANCE

House of Antique Hardware
888-223-2546; Fax: 960-233-1312
www.houselofantiquehardware.com
Portland, OR 97223
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

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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.

Custom build your "WOW" experience at www.Timberlane.com or Call 1-800-250-2221!

www.phelpscompany.com
www.phelpscompany.com
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. 3603

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
800-841-3502; Fax: 616-621-3466
www.pella.com
Pella, IA 52219
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.

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

Timberlane, Inc.
215-616-6680; Fax: 215-616-6740
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. 1231

Vinnymeck Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcrf.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

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
800-841-3502; Fax: 616-621-3466
www.pella.com
Pella, IA 52219
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.

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 pavers, & building materials: specialists in new construction with an Old World look as well as historic restoration projects; pavers, cobblestones, cinder 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: 719-948-4215
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

Herwig Lighting
800-643-9523; Fax: 479-968-6222
www.herwig.com
Russellville, AR 72801
Designer & manufacturer of handcrafted c metalwork: period-design lanterns, street lighting, post, custom outdoor lighting, street c benches, ballasts, custom plaques, signs & aluminum & bronze; since 1908.
Click on No. 9130

Robinson Iron Corp.
800-924-2157; Fax: 256-329-9460
www.robinsoniron.com
Alexander City, AL 35010
Designer & installer of custom metalwork: rails, columns, doors, railings, steel benches, grilles, custom street lighting & wrought iron/steel, aluminum, bronze & ca historical restoration.
Click on No. 3240

www.traditionalbuilding.com
Artisans of cast metal since 1946.

800.824.2157
256.329.8486
robinsoniron.com
Exterior Molded Ornaments

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.chadsworthcolumns.com
Wilmington, NC 28401
Manufacturer of authentically correct architectural columns: complete line of columns, piers, plinths & bases; more than 20 years.

Click on No. 1580 for Polystone; 180 for wood

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 cast 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, bracketed-metal ceilings, roofing, siding,finish, zinc, copper & lead-coated copper; samples or drawings.

Click on No. 520

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From balustrades, columns and porticos to pier caps, window surrounds and custom designs – our high specification cast stone designs provide affordable elegance to any project.

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This 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.
 Allegheny Restoration & Builders
204-381-4820; Fax: 204-381-4825
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; panelized walls & storefronts; catalog $5.
Call for more information.

Historic Doors
610-756-6177; 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+
801-975-0900; Fax: 801-975-0911
www.kepcoplus.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.

Kapelov Cut Stone, Inc.
812-675-0699
www.kapelovcutstone.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; $300 for roofing
designer & 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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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.

Bevolo Gas & Electric Lights
504-522-9485; Fax: 504-522-9563
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.

The Coterey 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.

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.

Heritage Lighting
800-643-9522; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72801
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 1983.

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

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 fluted sconces & exterior lanterns including wall, fit, wall, pendant, post & pilaster; many architectural periods; historical reproductions.

Click on No. 1239

The Steven sconce from Lantern Masters of the company’s many period-style fixtures.

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www.HouseofAntiqueHardware.com/tradeplus

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Our lighting projects include unique
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877-778-4042 fax 410-778-4070
www.deeplandingworkshop.com

www.stevenhandelmanstudios.com
805-962-5119
STEVEN HANDELMAN STUDIOS
Quality-Integrity-Service
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www.lanternland.com
855-454-5200 Fax: 480-962-1997
Manufacturer of lighting: artisan handmade copper & brass lanterns & outdoor lighting; many period styles.

Pennsylvania Globe Gaslight Co.
203-484-7748 Fax: 203-484-7758
www.pennoglobe.com
North Branford, CT 06471
Manufacturer of 'Replica Gaslights' in natural gas & H2: catalog available to the trade; controlled lighting with gaslight charm.

Period Lighting Fixtures, Inc.
800-826-6990 Fax: 413-664-0312
www.periodlighting.com
Clarksburg, MA 01247
Manufacturer of 250+ handcrafted reproduction 18th & 19th-century fixtures: wood-turned/metal chandeliers, aged-bronze sconces & lanterns; most licensed by Colonial Williamsburg, historic Deerfield & Old Sturbridge Village.

www.gaslanternsandlighting.com
713-626-4010 Fax: 713-626-4019
www.gaslantenrlandfixtures.com
Houston, TX 77025
Supplier of lighting: interior, exterior; gas fixtures; historical reproductions; garden & special effect lighting; porch; custom & more.

St. Louis Antique Lighting
314-863-1414 Fax: 314-863-6702
www.sfalco.com
Saint Louis, MO 63103
Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services; commercial & ecclesiastical projects.

Stevenson Handelman Studios
805-962-5119 Fax: 805-966-9259
www.stevensonhandelmanstudios.com
Santa Barbara, CA 93103
Manufacturer of hand-forged traditional lighting, grilles & fireplace accessories: many types & styles of lighting & grilles, fireplace screens, grates & inserts; historic reproduction & restoration services.

Click on No. 2076

Traditional Building
58 Clem Labine's Traditional Building
Roofing & Roof Specialties

Robert Niwci Roof Tile, Inc.
35-4503; Fax: 740-342-0625
robertniwci.com
exington, OH 43064

Manufacturer of architectural terra-cotta roof tile: more than 40 standard roof tile profiles (barrel, shingle, interlocking & shake); alternatives; customize shape, texture & color. Lifetime renovation program; 75-year manufacturer & distributor warranty includes blend & repair. Hand-finished custom lead-coated copper cupola was designed and fabricated by NIKO Contracting Co., Inc.

NIKO Contracting Co., Inc.
1-3517; Fax: 412-681-7969
nikocontracting.com
Pgh, PA 15213

Contractor & fabricator of sheet metal: metal roofing; storefronts, ornamental, cupolas, domes, steeples, snow guards, etc.; copper, lead-coated copper, zinc, stainless steel; metal ceilings. No. 861 for ceilings; 8300 for roofing.

Preservation Products, Inc.
1-4522; Fax: 610-891-8834
preservationproducts.com
PA 19063

Acrymax® Coatings are dependable, durable, high performance coatings. They offer proven solutions for protecting and weatherproofing buildings of all types. Click on No. 4570

This metal roof has been treated with a weatherproofing, elastomeric Acrymax coating from Preservation Products.

Tile Roofs supplied 80 squares of Rustic Mission tile for new home in the Kansas City, KS, area.

Tile Roofs, Inc.
888-708-8453; Fax: 708-479-7865
www.tileroofs.com
Frankfort, IL 60423

Import & distributor of hand-finished European clay roof tile & fittings: custom manufacturing of clay roof tile & fittings to match existing; new & salvaged clay roof tile, concrete roof tiles & fittings; natural slate roofing for new roofs, repairs & additions. Click on No. 4570

For information on custom fabrication and/or installation contact: Phone (412) 687-1517 3434 Parkview Ave., Pittsburgh, PA 15213

Vande Hey Raleigh Mfg.
800-236-8453; Fax: 928-766-0776
www.vandehrey.com
Little Chute, WI 54140

Manufacturer of architectural concrete & slate roofing tile: 9 styles, 20 standard colors & unlimited color combinations; trim flashing, snow guards, copper gutters, cupolas & weathervanes; restoration & new construction. Click on No. 2840

Vande Hey Raleigh provided the custom gray slate blend tile for this home in Madison, WI.

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Custom Manufacturing

TILE ROOFS, INC.
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The Prince of Wales and Other Radicals

S

ome 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 sun’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, 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 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 colonizers—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—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...."

"Perhaps it is time for our architect colleagues to get out of their artistic marketing silos...."

— 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.sustatis.net or www.tectics.com.
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