

# ASHP NEWS

Volume Five, Number 2

Winter 1993

## The Purpose of the Past

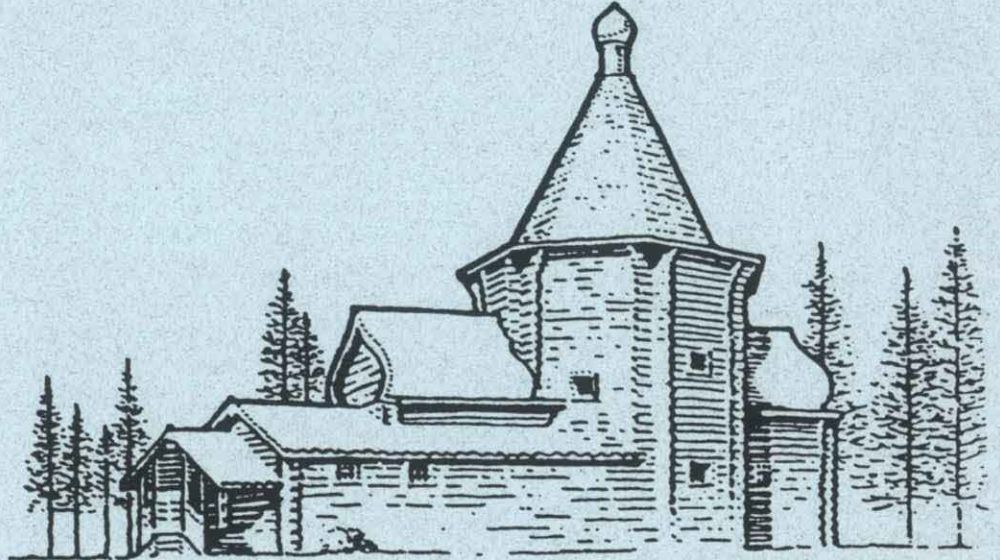
by Richa Wilson

During the Soviet Union's 74-year history, the central government espoused a range of attitudes towards the treatment of historic monuments, architecture and urban districts within its territories. Soviet leaders were faced with the choice of replacing these resources with symbols of the new order they were trying to impose, or conserving them as a way of maintaining economic and social stability. Soviet policies, quite often, were tempered by the strong connection and commitment ordinary citizens had to their history and culture.

The early twentieth century was a time of great intellectual and political ferment in Russia; the country's artists and architects were at the forefront of the modernist response to traditional forms of art and architecture. Proponents of Modernism rejected historic references and explored how new technology might be used — both practically and metaphorically — in making building, art, graphics, furniture and other designed objects. Many designers who embraced these ideas also were motivated by social concerns, particularly an interest in coupling design and mass production to improve the lives of the lower classes.

Some Russian avant-garde movements went even further. Suprematism, a movement found by painter Kasimir Malevich, sought to destroy all traces of history and to replace them with symbols of a new social order. These movements sought to give artistic expression to the political philosophy of the Great October Revolution in 1917; their utopian underpinnings were coupled with the belief that the historic, bourgeois forms must be destroyed and replaced with pure, rational forms.

There were many critically acclaimed architectural proposals that embodied these ideals, but few were built; they either were of a fantastic nature and not grounded in the practical realities of construction or suffered from the decline in construction during World



War I through the mid-1920s. Vladimir Tatlin's design for the Monument to the Third International (1919) is a well-known example. The monument consisted of a spiral, metal skeleton within which a rotating cube, triangle and cylinder would be suspended.

Although Bolshevik leader Vladimir Lenin supported the revolutionary aspects of Suprematism, he was aware that a new political and social order could not be created from a blank slate. He would have to build the new socialist state upon the fabric of bourgeois culture. This pragmatism is reflected in a proclamation issued by the Soviet of Workers' and Peasants' Deputies soon after the October Revolution: "Citizens, do not touch a stone, take care of the monuments, buildings, ancient things, documents: All this is your history, the object of your pride. Remember it is the ground on which your new national art is rising up."

Lenin worked with Anatole Lunacharsky, the first People's commissar of Public Enlightenment, to establish an active policy of cultural preservation. He viewed a harmonization of historic elements with modern works

as the ideal image of a living city; he knew that, in time, the symbols developed under tsarist rule would eventually be assimilated by the socialist regime. In addition, Lenin thought, the cultural education of the working people would strengthen their sense of nationalism and encourage the rejection of foreign capitalistic ideals.

Lenin reinforced this approach in 1918 by signing a decree that called for the "protection, study and the broadest possible popularization of art and olden times treasures...." These were to be regarded as evidence of the genius of the Russian people and their ability to create masterworks even under the oppression of capitalism. The decree called for the "registration and protection or art monuments and antiquities in the possession of private persons, societies and institutions" and placed these objects in public ownership — making the Soviet Union a leader in the identification and documentation of cultural treasures. Although registration did not afford monument specific protection, it created an incentive for their restoration; within eight years, 10,000 monuments had been

(please see Soviet, p. 8)



## President Notes...

by Lisa Teresi-Burcham

When I began thinking about this issue's commentary, I had decided to deal with a variety of subjects... preservation partnerships, ethnic heritage, volunteerism.... but, as I sat down to organize and compose these thoughts, I realized that as important as these issues are, they will have to keep.... What I chose to write about today has very much to do with preservation, but not in any practical sense... it has a lot to do with architecture, but not in any specific context... What it does offer is valuable to those who have learned that, ultimately, preservation is not about buildings, structures, objects, sites or districts... it's about people.... people who build, people who live... strangers, friends... you and me...

My studies in historic preservation have been shaped by personal interests, university economics, curricula standards and...most importantly... by the philosophy, experience and intellect of my teachers... This year the University of Oregon, her students and her faculty, is losing (to cancer) one of those teachers, Michael Shellenbarger...

As students, we often look back to our educational lessons for clues as to how well we've applied what we learned. Sometimes we go beyond, writing or calling professors to discuss or confirm our findings in the field. Somehow... we feel they'll always be there... But, as time passes we come to appreciate that what's most important is that **they were there...then...** then, when we needed direction, then, when we wanted encouragement, then, when all we had to get was a signature... to Mike (and all those professors like him) **thank you!**... for giving nothing short of all you could, when you could...

Mike Shellenbarger gave a lot to his students... As an experienced educator and practicing architect, Mike provided the technical training important to any well-rounded preservation education. His practical approach benefitted not only students, but the University as well... Under his directorship, the Historic Preservation program applied the principles it taught by initiating restoration projects on two

significant campus (and state) historic buildings, Villard Hall and the Collier House.

In 1987, less than one year after he had been named HP Director, Mike initiated the Ellis F. Lawrence survey project, the first architect specific survey ever completed in Oregon. Mike worked closely with 40 student research assistants who together compiled data, created models, and ultimately published the 1989 exhibition catalog, Harmony in Diversity: the Architecture and Teaching of Ellis F. Lawrence.

During his extended illness, Mike has taken full advantage of the time left to him to complete a 12,000 item index and database for the Portland Daily Abstract. This index, along with the Lawrence survey, are substantial pieces of research... they represent a legacy befitting to a man whose concern for accuracy and detail moved him to investigate and restore to the term "tuck pointing," its true definition...

Mike enjoyed seeing in the forest, trees... (or, perhaps, more appropriately... seeing in the concrete, aggregate...) What Michael Shellenbarger brought to the University of Oregon... to his students... to his colleagues, was an acute appreciation for the beauty, the dignity, the necessity of architecture, its technology, and its preservation... what he leaves us with is the reality that not even the finest examples of the master's craft can always be saved...

## The Editor Notes

by George Bleekman III

As I sit here writing this column (and feeling very guilty for not being in studio with final reviews only 2 weeks away), snow is gently falling outside, blanketing our built environment with a uniform coating of white frosting. In a beautiful kind of way, the landscape blends together under this blanket of whiteness. Yet it makes one think about uniformity and oneness, and how lucky we are in that our built environment is so varied. Some of us, like J. B. Jackson, can even find a certain beauty in the commercial landscape - be it a parking lot or the gritty industrial part of town. Not so much because of what it looks like but because of what it represents. As Lisa notes in her column, it is about people. The landscape represents people - the

marks they leave are clues to the lives they led. Perhaps the study of the commercial landscape is such a fascinating subject because these clues give us great insight into lives present and past. We can look at the strip motels built in the 40's and 50's that line the old highways entering and leaving most towns and cities across America. The new interstates have left many of these motels obsolete in terms of their original use, yet in the past ten years or so I have noticed an interesting phenomenon taking place in that these motels now house (in the literal sense), poor families one step away from homelessness. Watching the commercial landscape evolve is exciting because perhaps more than anything else, it represents who we are. For good or for bad, it reflects our values, traditions and ideals. The motel phenomenon reflects the crisis we have in affordable housing, and the landscape is telling us something. All we have to do is look... and learn...

So does this mean that we need to preserve all aspects of the commercial landscape? Of course not. Should we preserve some of it? We better. The most exciting landscapes are those that contain many layers, and without preserving those layers of our commercial landscape, we lose important links. In an effort to further the cause of this commercial archeology (and hopefully provide entertaining reading), I am adding a section to the newsletter called the Roadside Reporter. Each issue of the ASHP News will now contain an article highlighting some aspect of the commercial landscape, and any contributions from our readers in this subject area will be welcomed.

The ASHP is also interested in hearing from alumni regarding 'job hunting tips.' Since many of us will soon be entering the workforce (we hope!) any tips will be greatly appreciated (and congratulations to recent graduate Tim Netsch who just landed a job with the Nashville Metropolitan Historical Commission)! We are also interested in having other universities send us Historic Preservation thesis titles written in the past two years, so if you have them, please send them in.

The ASHP News is published 3 times a year by the Associated Students of Historic Preservation at the University of Oregon. Correspondence may be sent to ASHP, Suite 4, University of Oregon, Eugene, OR, 97403.



## Is National Historic Preservation Week Enough?

by Paula Cook Eckman

Each year during the month of May the National Trust for Historic Preservation devotes seven days to heightening public awareness about Historic Preservation. The Trust calls this "National Historic Preservation Week." All types of events are arranged for this week and the public is introduced to, or reminded of, Historic Preservation. Tours, workshops and open houses abound. Activities are provided for all ages. But is this enough?

I organized a project for elementary school students last year during National Historic Preservation Week. We learned about a local depot garden which was paved over for a parking lot when the automobile replaced the train. We created our own version (in papier mache) of urns which were similar to urns originally seen in that depot garden. Those elementary students and their teachers learned something new about the history of their community. But was that enough?

Is one week out of the year sufficient for instructing our communities in the ways of Historic Preservation? Does the establishment of one special preservation week each May let us off the education hook the remaining fifty-one weeks of the year? When should we be teaching our communities about Historic Preservation? When it's time to move or tear down a precious local landmark. Or when new, wider road systems are slated for construction abutting historic or scenic places. The scenarios of new development threatening historic resources are endless. The education issue remains the same: when and how does the community learn about Historic Preservation? Perhaps through a public hearing. Or maybe through the establishment of a local historic site, or maybe when a home owner wishes to alter his or her house only to learn it is historic and therefore subject to special rules and regulations. And Historic Preservationists wonder why communities are often hostile when the words "historic" and "preservation" are combined in the same sentence. The

point is that we are not **proactively** teaching sound preservation principals and theories in our communities. We are **reactively** responding to external forces such as deteriorating structures, development in historic urban areas, and nationally established celebrations. Historic Preservation is not a subject to be relegated to attention just one week a year. National Historic Preservation Week *can* be very positive, as we instruct our communities in the multiplicity of concerns which encompass the field of Historic Preservation. But it's just one week; a one shot deal. It's like building a bonfire. Should we pile huge timbers up as high as we can and set them on fire so they'll burn brightly, but only until the blaze fizzles and ashes are left? Or should we light several small fires so that, when all the fires converge, they create a light far brighter which lasts longer and feeds upon one another far better than any bonfire you or I could construct? The latter is the attitude assumed by many in the built environment education and heritage education fields today.

Built environment education and heritage education define the spectrum of education which focuses on cultural heritage as seen through the built aspects of our world. At one end is architecture (built environment education), at the other, history (heritage education). Historic Preservation holds a unique position as it bridges this sometimes polarity with its attention equally on the built environment and on history. So, then, should all Historic Preservationists run out and start fires all over their communities? In a manner of speaking, yes.

We, as Historic Preservationists, are often called upon to educate homeowners about Historic Preservation before we are able to convince them that their house could really benefit from, for example, being nominated to the National Register of Historic Places. Why haven't we considered education before this stage? We should focus on the progeny of the homeowners in whom we attempt to create a change of heart and in whom we try to foster respect and understanding for the built environment. Children are fires awaiting sparks.

As Paul Groth advocates in his recent article from Places, "Tithing for

Environmental Education," 1:

*Each of us with the ability to see the local environment has a duty to teach that ability to some part of the public. Setting aside some time every other week - tithing- could get the project started... We must teach a way of seeing the built environment as an ever-changing quilt woven by our group experience of social, political, and historical forces all within the realities of the bioregion. We must teach a way of seeing the evolution and meanin of ordinary, everyday places as well as special places.*

For Historic Preservationists, this type of community involvement comes quite naturally. Most, if not all, preservationists in some way consider themselves stewards of cultural history. But stewardship alone cannot ensure that inheritors of our communities will appreciate or even understand the value of their inheritance. Teach them while they're young...and don't wait for May to roll around.

Many grassroots programs exist throughout the nation which do teach children about their communities through the study of architecture. In Cottage Grove, Marcola, Eugene and areas in and around Portland, Oregon, **Architects in Schools** is busy pairing architects with teachers to educate children about architecture -visual literacy, history, design, structures, and team work. Very soon this program will have a supplement for the Eugene, Oregon community which is historic preservation-centered. Tithing in this form, or any other form, will help educate citizenry about the value of their collective culture. Why wait for May when there are eleven other months in the year to enter classrooms and teach children about the value of their place through the eyes of Historic Preservation?

1 Groth, Paul. "Tithing for Environmental Education." Places. Volume 7, Number 1. Fall 1990. pp. 38-41.



## A History of Monel Metal by Anne Seaton

During the first decade of the 20th century American metal companies were trying to develop a metal that could compete and possibly replace German Silver. German Silver was considered a white metal which was not accepted as a suitable building material in the early 1900's. People of that time associated building metal with the dark colored look of the more common cast and wrought iron and early steels. Perhaps it was just a matter of the unknown that made people reluctant to implement white metals in the construction of buildings. However, in 1906 with the development of Monel metal that changed.

In 1902 Ambrose Monell became the president of International Nickel at age 28. Having previously worked for the Carnegie Steel Company he had experience with metal companies. His first radical move was to reconstruct all the plants to be the most efficient and quality producing. He put Robert C. Stanley, a mechanical engineer, in charge of the Orford Copper Company in Bayonne, New Jersey.

In an effort to produce nickel silver as a competitor to German Silver it was thought that a nickel-copper alloy might be beneficial. Through a new roasting process the sulphur content in the ore was depleted and a matte resulted. Stanley, used a low iron content bessemer matte from the Canadian Copper Company. He experimented with the matte and refined its impurities to produce the new alloy. The first batch of the new metal was stamped "Monell" and was presented to the President. That particular alloy has since come to be known as Monel alloy "400". The "l" was later dropped from the name in order to comply with the trademark laws which prohibited the use of family names.

With its' creation came the acceptance of white metal in building construction. In 1919 an article in Scientific American, "Monel Metal; Points of Superiority of the New Natural Alloy in All Fields for Non-Corroding Steel", praised the properties and values of Monel metal. Developed as a substitute for German Silver, Monel surpassed everyone's expectations. Because the percentage of the elements in the final product were proportional to those used

to create it, it was considered a natural alloy. This was an advantage over German Silver which was a synthetic alloy. The composition of Monel was 68-72% nickel, 23-27% copper, and 5% other elements. Some of its most attractive qualities were its' ductility, corrosion resistance, thermal capacity, low thermal coefficient, its' ability to be worked in every manner but extrusion and its' modulus of elasticity (22,000,000-23,000,000 psi) which was close to that of today's steel (29,000,000 psi). It proved itself to be a very adaptable material for application in building construction and ornament.

It had several important early uses. First in 1908, the metal was cast for the propellers of the U.S.S. Dakota. Because of the nature of the use and the client the experiment drew quite a bit of attention to Monel. It was realized that it performed remarkably well in more than one aspect. It was extremely good in shock resistance and had great rigidity because of its high modulus of elasticity. Its use on propellers also attested to its nature to resist corrosion in the toughest of circumstances.

Having successfully completed its first test the metal was used for sheet metal roofing on the Pennsylvania Railroad Terminal in 1909. Because the alloy had a low thermal coefficient it proved exemplary in its ability to withstand temperature change and to insulate and protect the building within. F.B. Howard-White, in his book, Nickel: An Historical Review comments that, "It may be mentioned, in passing, that over half a century later that roof is still in excellent condition." (p.137). Although we cannot guarantee the same performance ability of that particular metal roof, its stability of more than fifty years in the New York City atmosphere is significant.

Because of its success the metal was used in other projects for the navy. The result of this use was the discovery that it acted similarly to steel in expansion and contraction. This meant that the two could be used together compatibly in many applications. It was used in conjunction with high-cast steel valves and high pressure steam turbines. At high temperatures the alloy performed better than any other metal in strength. At the elastic limits of most metals rods (800 F) the tensile strength of Monel was superior. Under torsion Monel

performed better than vanadium tool steel. These qualities made Monel the appropriate material for application in the marine, dairy and transportation industry as well as for power plants, chemical plants, packing and refrigeration plants and for bank vault hardware, casting equipment for dye houses, automobile fittings, and even golf clubs.

If every new use of Monel proved it as the superior material, why then is Monel metal no longer used in building construction today? This can perhaps be attributed to its production costs. In spite of the research done to produce it economically that goal was never attained. In its place stainless steel became the common material in metal construction. Stainless steel was found to be as efficient in most of its uses as Monel metal was, but it could be manufactured at less cost. With the depression of 1929 and the second World War an economic metal was even more crucial. We cannot, however, forget the role Monel played in the acceptance of white metal in the building industry. Without the extensive study of its structural characteristics and experiments with its application in construction and decoration, who knows where we would be today.

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"Monel Metal; Points of Superiority of the New Natural Alloy in All Fields for Non-Corroding Steel", Scientific American 88 (Aug 16, 1919): 98-99.

### Contest Winners

Last issue we ran a picture of a antique machine that is still used in restoration efforts, and then asked readers to attempt a guess at what it was. The machine pictured is a single-end tenoner used in the making of windows, by cutting the tenon and profile bevel at the same time. The machine pictured was built in 1868 and is still used by Greg Olsen, well known restoration carpenter and adjunct professor at the U of O. The machine must be somewhat obscure, because the only two people able to identify the machine were Andy Curtis and Tim Netsch, both grads of the HP Program here, and who like myself, have served an internship with Greg. - ed.



## Whiteaker Neighborhood Survey by Chrissy Curran

This winter, several University of Oregon students joined the City of Eugene and the consulting firm of Heritage Research Associates to complete a reconnaissance-level survey of Eugene's Whiteaker neighborhood. The survey was the basis for this year's survey methodology class, led by Ken Guzowski, preservation planner with the City of Eugene.

The Whiteaker neighborhood is bounded on the north by the Willamette River, on the east by Chambers St., on the south by 7th Ave., and on the west by the Ferry Street Bridge. It is home to some of the oldest residential architecture in Eugene. It also includes an eclectic mix of architectural styles ranging from vernacular Queen Anne examples, to the 1920's eclectic styles of English Cottage and Spanish Colonial Revival, as well as a multitude of other bungalow and cottage styles.

Students in the survey class were required to complete between 15 to 25 reconnaissance-level survey forms within an assigned area. Combing the streets with clipboards, students learned how to "read" historic buildings. They made determinations on the age and style of each building, described notable architectural features, and drew site plans which included notable landscape features. In addition, students completed intensive-level research on individual buildings within the survey area. Students presented their research findings to neighborhood residents at a Whiteaker Community Council meeting in February.

The staff at the City of Eugene will use the information generated by the survey to compile an inventory of historic resources in the Whiteaker neighborhood. This inventory will be a critical planning tool for the development and preservation of this – Eugene's most architecturally diverse, yet, most vulnerable – neighborhood.

## ASHP Team Receives NPS Project Grant by Lisa Teresi-Burcham

"We are pleased to inform you that your proposal to prepare a technical reading list...has been selected as one of five proposals to be awarded a stipend in the amount of \$5000..." So read the

award letter recently received by the Associated Students of Historic Preservation at the University of Oregon. Sponsored in conjunction with the Historic Preservation program, this project proposal involves the completion of a National Park Service reading list on Twentieth Century Building Materials.

Sponsors for this project include the NPS, the National Council for Preservation Education, and the Legacy Resources Management Program of the Department of Defense. The ASHP project team includes students enrolled in the Historic Preservation Program and the Departments of Architecture and Planning and Public Policy Management. They are: George Bleekman, Paula Cook Eckman, Ann Girand, Karin Link, Anne Seaton, Jonathan Smith, Lisa Teresi-Burcham, and Richa Wilson. Donald Peting, Acting Director of Historic Preservation at the U of O serves as the team's project coordinator.

NPS Technical Reading lists serve as a practical bibliographic reference for preservationists, architects, planners, historians, curators, educators, students and other design professionals involved with the restoration or rehabilitation of historic structures and sites.

Don Peting points to the lack of ease locating information related to the composition and repair of twentieth century building materials as a real motivator for inclusion of this project as an NPS priority. "If I were a preservationist or architect dealing with historic buildings, I'd go straight to a source like this. There's no way to be an expert on all aspects of preservation."

A total of 14 universities applied for reading list project funds with 25 proposals submitted. Other winning subjects included "Concrete: A Twentieth Century Building Material," "Historic Paint Techniques and Products/Repainting Historic Buildings," "Historic Masonry Deterioration and Repair Techniques" and "Preservation and Maintenance of Wood Features in Historic Buildings."

***(Editors Note: The ASHP News is interested in hearing more about this project from other participating schools. Additionally, if any readers would like to write regarding their own research on building materials, we invite your submissions.)***

## Oregon SHPO: National Register Priorities

Oregon's State Historic Preservation Office has compiled a listing of historic resources determined to be of high priority for documentation and research. This listing includes not only possible National Register of Historic Places nominations, but also needed context studies, archaeological investigations, and land planning issue reviews. The list, entitled "Oregon State Historic Preservation Office Annual List of National Register Nomination Priorities and Suggested Topics for Graduate-Level Terminal Projects, Studio Projects and Theses," was last published by the Oregon SHPO in July 1992. For more information, contact Elisabeth Walton Potter, Coordinator, National Register Nominations, Oregon SHPO, Oregon State Parks and Recreation Dept., 525 Trade St. SE, Salem, OR 97310 or call (503)378-5001.

### Expanded Documentation of National Register Properties:

*Substantive documentation of significance* - \* Selected covered bridges, \* Resurvey of small town historic districts such as Oakland, Douglas County; *Historic structure reports (condition analysis and recordation)* - \* Cloud Cap Inn, Mt. Hood National Forest, Hood River County. *National Register Broad Theme Context Studies:* \* Cultural resources of Oregon's fishing industry, \* Apartment houses and other multi-family housing forms in the Portland metropolitan area, 1905-1945, \* Public schools to 1940, \* Carnegie Libraries in Oregon, \* Modern architecture in Oregon 1940 to 1960, \* Roadside architecture to 1940, \* Post-war highway bridge design to 1960, \* Historical cemeteries in Oregon; phase 1, garden cemeteries, \* Historical state-owned real property in the capital city; phase 1, the Capitol Mall Building Group. *National Register Nominations: Individual* - \* Crooked River Bridge, Jefferson; *Districts* - \* Yoncalla, Douglas County, \* Union, Union County; *Sites* - \* Oregon Trail sites; *Multiple property submissions* - \* U.S. Coast Guard Lifesaving stations on the Oregon coast, \* Garden landscapes designed by Elizabeth Lord and Edith Schryver, \* As yet unregistered architecture of leading 20th century Oregon designers such as A.E. Doyle, Wade Pipes, Richard Sundeleaf, etc., \* Modern church architecture of Pietro Belluschi. *Archaeology:* \* Draft guidelines for use of state agencies on identification and management of historic archaeological sites on state-owned lands, \* Survey and testing of Clatskanie area (upper Nehalem River), \* Survey and testing of Pudding River Kalapuya sites, \* Survey and testing of Tualatin sites, \* Survey and testing of Cow Creek area of Umpqua, \* Survey and testing of Yamhill drainage, \* Survey and testing of any of the smaller drainages of the Columbia (i.e. Five-mile, Eight-mile, Fifteen-mile creeks that flow into The Dalles area), \* Survey and testing of the Blue Mountains/plateau breaks area, \* Search for and excavation of pithouse sites in the Willamette Valley (Kalapuya area) - Hurd site only possibility so far. *Land Planning and Local Government Issues:* \* Comparative analysis of LCDC Goal 5 compliance in city and county planning jurisdictions. *Other:* \* Economic incentives to historic preservation in Oregon, an appraisal of effectiveness 1975-1990s.



## The Roadside Reporter

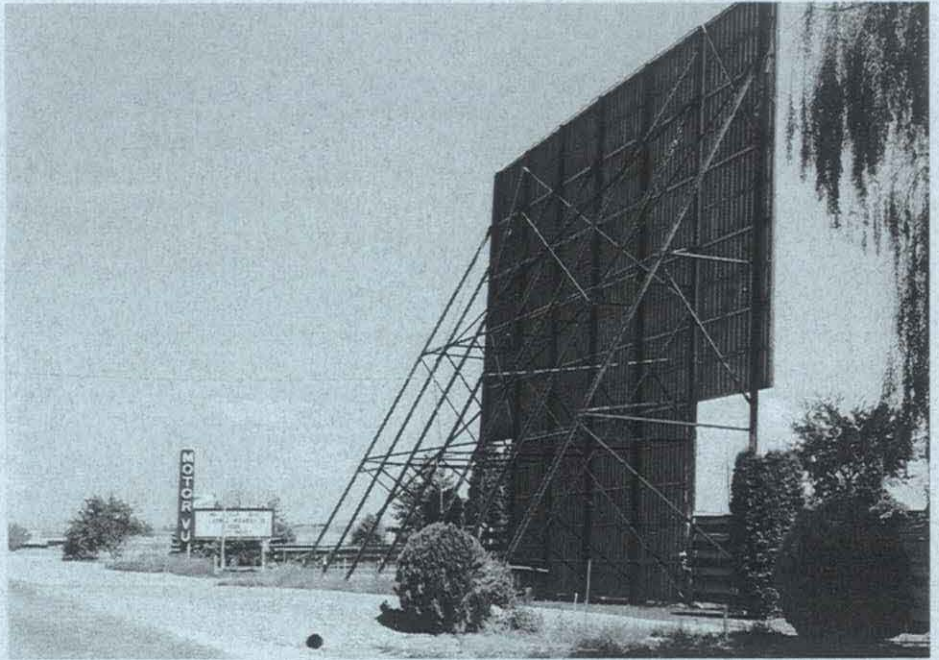
### The Story of the Drive-in by George Bleekman

One of the most enduring and important icons of twentieth century America has been the automobile. Few other inventions have had the impact on our cultural landscape that the automobile has - indeed it has shaped the landscape from the massive highway systems crisscrossing our country and cities alike, to the prominence we give the garage in our homes. We have the strip, drive-up banks, drive-in eateries, drive-in liquor and grocery stores, even drive-in churches - I suppose for the truly upwardly mobile. It was only a matter of time before someone came up with the idea of drive-in movies.

The post war boom of these "ozoners" (the term used by those in the industry), was unrivaled in the theater business. Between 1946 and 1956 the number of these theaters rose from 500 to more than 5,000. Yet the industry was to peak only two years later and begin a slow decline that would eventually see the elimination of most of the theaters from the American landscape. The reasons why are many, ranging from population shifts to the rise of real estate values.

The history of the drive-in is a relatively short one, encompassing the last 60 years or so. As Chester Liebs wrote in Main Street to Miracle Mile, "while most roadside building types evolved gradually, the drive-in was deliberately invented," and it has remained for the most "basically unchanged in form and function" for those sixty years.

In the early 1930's Richard Hollingshead Jr. put a projector on the hood of his Ford and pointed the picture at his garage. In doing so, he had come up with a brilliant idea by combining the two things Americans were already unwilling to give up, even in a depression: automobiles and movies. In 1933 he and his cousin Willis W. Smith built and patented the first drive-in in Camden, N.J. The patent included the screen, projection booth and the rows of dirt ramps that elevated the windshields of the cars. This early theater was crude by today's standards and the screen contained all the speakers. This sound system had inherent problems (the least



The Motor-Vu, Parni, Idaho

of which were slow travel time of sound compared to light and complaints from neighborhoods about the noise), but by working with RCA engineers, also based in Camden, they were able to perfect the in car speaker as well as perfecting a long-throw projector that ran cool enough so as not to burn the film prints it was running. RCA soon became the major supplier of electrical equipment to these new types of theaters.

Hollingshead sold his patent to Smith, who proceeded to license others and collect royalties. Things went smoothly, with Smith licensing on theater per town until other promoters decided to get into the business, maintaining that the "little humps of ground" could not be patented. This was argued in many courts in many states, and it was not until the late 1930's that a Boston judge ruled that ramps were considered "landscape architecture and not patentable." Court battles and an aggressive propaganda campaign led by the operators of "hardtop" (indoor) theaters aimed at potential investors helped contribute to the slow growth of ozoners, and by 1941 there were only 50 drive-ins spread across the nation.

When World War II came along, gas rationing nearly put an end to the ozoners, by the time the war ended and the post war boom began, the concept of the drive-in theater had been perfected. The time was ripe for theater expansion. To understand why such a sudden boom, and then the eventual bust of these

ozoners occurred, one needs to understand the important economic and social changes post-war America was to go through.

At the end of the war, the United States was one of the few major powers that had their cities intact - much of the rest of the world was in ruin. America also had hundreds of thousands of servicemen returning home, ready to get on with their lives. Many would take advantage of the G.I. Bill and attend college in unprecedented numbers. The U.S. economy was on solid footing, and the combination of all these elements lead to an unparalleled standard of living. The idea of suburbia and all that went with it - the decentralized city, the shopping centers, the supermarkets, the idea of the nuclear family - all centered around the automobile.

In the center of all this economic expansion America experienced a baby boom. The returning servicemen were starting families - families that would need entertaining. The drive-in helped fill this need. These families were to become the core of ozoner patrons, and these theaters catered to every need these families had.

The drive-in movie was tailor made for the family. Parents could have a night out without having to find a babysitter -the kids could watch the movie, fall asleep in the back seat, or play in the playground usually found in every ozoner. Patrons could get out  
(please see drive-in, p. 8)



**Regional News-Southeast Region**  
**by Jason L. Smith**  
**Communications Director, SPA**

Recently the Student Preservation Association (SPA) of the Savannah College of Art and Design sponsored an educational trip to Ashville, N.C. The Main focus of the trip was to see the Biltmore Estate, which is the largest private residence in the United States.

The trip had 60 students mainly from the school of building arts, which includes historic preservation, architecture and interior design. The Biltmore estate originally consisted of

125,000 acres. George Vanderbilt commissioned Richard Morris Hunt in 1888 to build the 255 room French Chateaux style mansion and he also commissioned Fredrick Law Olmstead to landscape the 125,000 acres into formal gardens, agricultural areas, and forest land.

There are also interesting features in the structure, such as the four story cantelivered Kentucky limestone staircase and George Vanderbilt's private 28,000 volume library. In this library the

ceiling painting "The Chariot of Aurora," was brought from the Pisani Palace in Venice. One of the guides said that Vanderbilt preserved many 18th century Italian paintings by bringing them to Biltmore. The collection includes work by Renoir, Manet and Sergent.

SPA of SCAD feels that the trip went well and Biltmore was very impressive. Many were truly astounded by the mansion. To quote many, "WOW!... wouldn't it be nice to live like they did."

## THANK YOU!

*...to all those university historic preservation programs which responded to our ASHP questionnaire. We have determined that there is an interest in maintaining an informational network among historic preservation students across the country. Those of you who have contacted us about this can be assured of receiving more information regarding how your HP program can support a student preservation association. If ASHP News readers would like to find out if their local university is part of this nationwide network, please contact your historic preservation program Chair. If your university did not respond to our questionnaire, please take the time to clip, complete and mail the response card below.*

Name: \_\_\_\_\_

University: \_\_\_\_\_

Address: \_\_\_\_\_

Needs & Ideas: \_\_\_\_\_

Mail to: ASHP, Suite 4, EMU, University of Oregon, Eugene, OR 97403.



(from Soviet, p 1)

identified and 3,000 of those had been restored or repaired.

Lenin did not live long enough to ensure the expansion and enforcement of this policy. Shortly after his death in 1924, Josef Stalin took command of the Communist party and the national government and assumed totalitarian control over the Soviet Union's economic and social policy....

*(Editors Note: To be continued in the next issue of the ASHP News. Reprinted courtesy of the author from the Summer 92, Vol. 8 #1 issue of Places.)*

(From drive-in, p. 6)

of their cars, stretch, go to the bathroom or visit the concession stand without bothering any of the other patrons. Mothers could feed their families from food available from these concessions. Who over the age of 30 does not remember eating those great hotdogs, pizza or oven broasted chicken with mom and dad in the old family car!

There was no end to the promotions used to entice families into these theaters. Mothers could find warm milk and fresh diapers at the Cactus Drive-in in Albuquerque (and many others, usually free), and in many theaters in Texas, a wife could drop off the laundry and have it freshly laundered and folded by the end of the show, all for a nominal fee. A miniature monkey zoo was available for theater owners to place in their ozoners as were miniature trains for the kids to ride. Dads could practice on the driving range, teens could use a dance floor - there was something for everyone.

Theater owners also appealed to patrons who might not be able to attend a hardtop theater. Theater trailers would extol the virtues of "these unique theaters where old people, invalids and others whose physical proportions make it uncomfortable or impossible to sit in an ordinary theater seat may now enjoy the movies at the drive-in theater in comfort and privacy." Other

trailers would ask you to "bring some sunshine into the life of a shut-in or handicapped friend living near you... bring along your shut-in friend and we will admit them for free... just ask for a shut-in pass."

The popularity of these theaters was so great that it seemed the trend would go on forever - but it didn't. The ozoners began their decline in the 1960's and have never recovered. The biggest reason was the loss of families as a customer base. As a theater owner in Texas who first opened up in 1949 said, "over a period of years film companies catered more to younger people, younger people want action. It slipped away from cowboys to cars, now its car wrecking and burning. Still the bad guy gets it, but it's more drastic and horrible in the end than it used to be with just the old cowboys and cowgirls off in the sunset. So we have lost our middle and old audience." This is an interesting commentary, perhaps indicative of the changing society. The theater owners saw it as changing values in films, and the films too were changing with the times. But most importantly, as the families that made up the base of patrons grew older, the need for this type of entertainment diminished. Drive-ins became party hang-outs for kids on weekends or places for x-rated films (like the Westlane whose screen can still be seen on I-80 between Davis and Sacramento). The thrill was gone so to speak, people were too "sophisticated" for these theaters, and the audience base for movies in general was shifting towards a younger, hipper crowd. Drive-ins were just left behind.

Shifts in entertainment trends also hurt the drive-in, especially television. But it was also the very idea of suburbia that gave rise to the drive-in theater that also sounded it's death knell - suburban sprawl. The suburbs spread out over the countryside gobbling up what used to be the outskirts of town. The land simply became too valuable to use

as drive-ins. This is certainly true of my old high school hang-out, the Citrus Heights Drive-in. The theater was sold in 1980 to a developer who put an apartment complex on the site.

Interestingly while the boom in drive-in theaters was occurring, hardtop theaters decreased in number by nearly 40 percent. Now with drive-ins on the decline, hardtops are back in even bigger numbers than before. But even these are different. Gone are the days of the single unit theater house. Most suburban theaters now have six, eight, or twelve theaters in one, and even the old movie palaces have been remodeled into smaller rooms where the owners can show many films at once. This too is the key for the few remaining drive-ins. Most drive-ins today are six or eight screen multiplexes that can compete in today's complex world of film distribution. In 1970, Sacramento had 14 drive-ins, today only a few multiplexes remain.

The combination of all these things spelled the end of the drive-in - suburban sprawl, shifts in entertainment trends and film distribution, and especially the loss of the post-war family as the patron base. The drive-in theater was a phenomenon that could have occurred only in post war America. As one theater owner put it "I'm gonna own an anachronism. They will be far and few between. People will travel miles to show their kids and say this is where we used to go when we were young."

#### **Bibliography**

- Best, Katherine, "Movies under the stars," Readers Digest 53 (September 1948): 117-119
- Taylor, Frank J. "Big Boom in Outdoor Movies." Saturday Evening Post 229 (September 15, 1956): 31
- "Drive-ins" Architectural Record 108 (August 1950): 130-153
- "Drive-ins," Time 38 (July 14, 1941): 66
- "Drive-in Blues," A film by Jan Krawitz, 1986. University of Texas/Austin
- Liebs, Chester H. Mainstreet to Miracle Mile, 1985.



## PRESERVATION ACTIVITIES UP-DATE

### Conferences

Society of Architectural Historians' 1993 Annual Meeting in Charleston, South Carolina, April 14-18. Sessions include "American Industrial Architecture," "Charleston and the Low Country," "Religious Architecture in the South: Multicultural Appropriations," and "Architecture and Nationalism." For further information contact The Society of Architectural Historians, 1232 Pine Street, Philadelphia, PA 19107-5944.

Fourth annual conference on Local and Transportation History, California University of Pennsylvania. For more information contact: J.K. Folmar, Dept. of History, CUP, 250 University Ave., California, PA 15419-1394; (412) 938-4053/7856. The Preservation Society of Newport County, Rhode Island in sponsorship with Christie's auction house is hosting the Newport Symposium, April 26-28. The "Golden Age to Gilded Age, Patronage in Newport, Rhode Island 1700-1900," will feature Newport's great houses and collections. For more information contact the Preservation Society of Newport County; (401) 847-6543.

Vernacular Architecture Forum's 1993 Annual Meeting in Natchez, Mississippi, May 12-15. For further information contact Belinda Stewart, P.O. Box 873, Eupora, MS 39744; (601)258-6405.

The Association for Preservation Technology and the American Institute for Conservation of Historic and Artistic Works will jointly sponsor the Collections in Historic Buildings conference in Denver, Colorado, June 1-5. Addressed will be the protection of collections and the historic buildings which house them. For additional information contact the American Institute for Conservation of Historic and Artistic Works; (202) 232-6636.

### Workshops

The Campbell Center offers "materials based" training courses for students and professionals in the fields of historic preservation, collection care and conservation. A sampling of courses for 1993 includes "Preservation & Reproduction of Architectural Metalwork," "Preservation of Historic Plaster," "Workshop on Masonry Cleaning & Preservation," "Disaster Mitigation," "Care of Works of Art on Paper" and "Security for Small Museums & Historic Houses." For a catalog of course offerings and workshop dates and fees, contact Mary Wood Lee, Director, Campbell Center for Historic Preservation Studies, P.O. Box 66, Mount Carroll, IL 61053; (815)244-1173.

"The Art of Garden Design" will address garden history and fine garden design in historic Charleston, South Carolina, March 11-13 and June 24-27. For more information on this lecture and field study opportunity contact Hugh Dargan Associates, Inc., 78 Society Street, Charleston, South Carolina, 29401.

RESTORE will conduct an Intensive Workshop on Masonry Conservation in Williamsburg, Virginia March 22-26. Course work includes information on masonry decay and treatment processes. For information on this workshop and RESTORE'S

Educational Programs contact RESTORE, 41 East 11th St., New York, New York, 10003; (212) 477-0114.

The Museum of Early Southern Decorative Arts will sponsor a graduate Summer Institute entitled "Early Southern History and Decorative Arts," in Winston-Salem, North Carolina, June 20-July 16. Study of backcountry material culture prior to 1821 will be the focus of this summer's study. Graduate credit in history will be awarded. Students interested in material culture, history, American art or museum studies are encouraged to attend. The deadline for applications is April 20. For information and application contact Sally Gant, Director of Education, Summer Institute, Museum of Early Southern Decorative Arts, (919)721-7360.

Sponsored by the Advisory Council on Historic Preservation and the GSA Interagency Training Center, "Introduction to Federal Projects and Historic Preservation Law" will be offered in Seattle, July 27-29. Topics will include Section 106 review, National Register determination, federal undertakings and Federal agency historic preservation planning processes. For more information contact the GSA Interagency Training Center; (703) 557-0986.

### Call for Papers

The Council of Educators in Landscape Architecture will hold their 1993 conference at the University of Oregon, October 16-20. Papers, Panels, posters, video presentations, reviewers and moderators are being sought. The conference theme, "Public Lands/scapes" is interpreted as "any place which is broadly accessible, socially accountable, or answerable to public needs." Project proposals may address issues related to identity, sense of community, lands in public trust, National Parks, state and local parks, etc. Proposal deadline is March 1. For more information contact Robert Melnick or Rob Ribe; (503) 346-3634.

### Organizations

The Association for Preservation Technology is dedicated to the "practical application of the principles and techniques necessary for the care and wise use of the built environment". Members of APT include all persons interested in knowledge related to methods and materials used in maintenance, conservation and protection of historic buildings, sites and artifact resources. Members receive the Communique and the APT Bulletin and are provided opportunities to attend Training Courses and the Annual Conference. APT accepts dues in either Canadian or United States funds. For more membership information contact APT International, P.O. Box 8178, Fredericksburg, VA 22404; (703) 373-1621.

The Historic Preservation League of Oregon is a non-profit organization dedicated to the promotion, protection, and preservation of Oregon's historic and cultural resources. Membership in the HPLO entitles you to four issues of the HPLO Newsletter, information on all HPLO lecture events, activities and the annual conference. For specific membership information contact HPLO at P.O. Box 40053, Portland, Oregon 97240; (503) 243-1923.

Celebrating its ten-year anniversary, Scenic America is a non-profit organization "dedicated to preserving and enhancing the scenic character of America's communities and countryside." Membership in Scenic America provides you with a quarterly newsletter, timely legislative alerts, and a variety of information on issues of national, state, and local concern. A \$10 special anniversary membership can be sent along with your name and address to Scenic America, 21 Dupont Circle, N.W., Washington, DC, 20036.

The Surface Transportation Policy Project is supported by 96 organizations concerned with transportation policy in regards to economic competitiveness, energy efficiency, environmental quality and the enhancement of communities. Preservation of scenic and historic resources falls well within the goals of this organization. To add your name to their mailing list and to receive more information on STPP write them at 1400 16th Street, NW #300, Washington DC, 20036.

### Grants

The Early American Industries Association provides up to \$1,000 in grants for individuals or institutions engaged in research on early American industries in homes, shops, farms, or at sea. Application deadline is March 15, 1993. For more information contact Justine Mataleno, 1324 Shallcross Ave., Wilmington DE, 19806.

### Internships

Historic Lexington Foundation graduate fellowship for summer work on the Stonewall Jackson House, Lexington, Virginia. Stipend of \$3,000. Deadline for application is March 15, 1993. Contact Stonewall Jackson House, 8 East Washington St., Lexington, Virginia 24450.

US/COMOS (the United States Committee, International Council on Monuments and Sites) is offering paid internships in Great Britain, Russia, Lithuania, Poland, France, Israel and other countries during summer of 1993. For more information on qualifications, age restrictions, stipends and application materials contact Ellen Delage, Programs Officer, US/COMOS, 1600 H Street, N.W., Washington, DC, 20006; (202) 842-1862.

### PRESERVATION BOOKSHELF

**American Bungalow:** A magazine which explores the variety of historic American bungalow designs, garden landscapes, interior furnishings and popular publications. Six issues for \$29.95. Contact: American Bungalow, 123 South Baldwin Avenue, P.O. Box 756, Sierra Madre, CA 91025-756, (800)350-3363.

**BR Building Renovation:** A recent issue of this publication dealt with the risks of renovation working involving lead-based paints, the restoration of the Stouffer Vinoy Resort in St. Petersburg, FL, the reuse of the Indianapolis Rubber Company's 1920s tire plant, and the evolution of 20th century reinforced concrete. Six issues a year. For information on free subscriptions, contact BR Building Renovation at (216)696-7000.



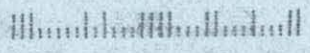
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