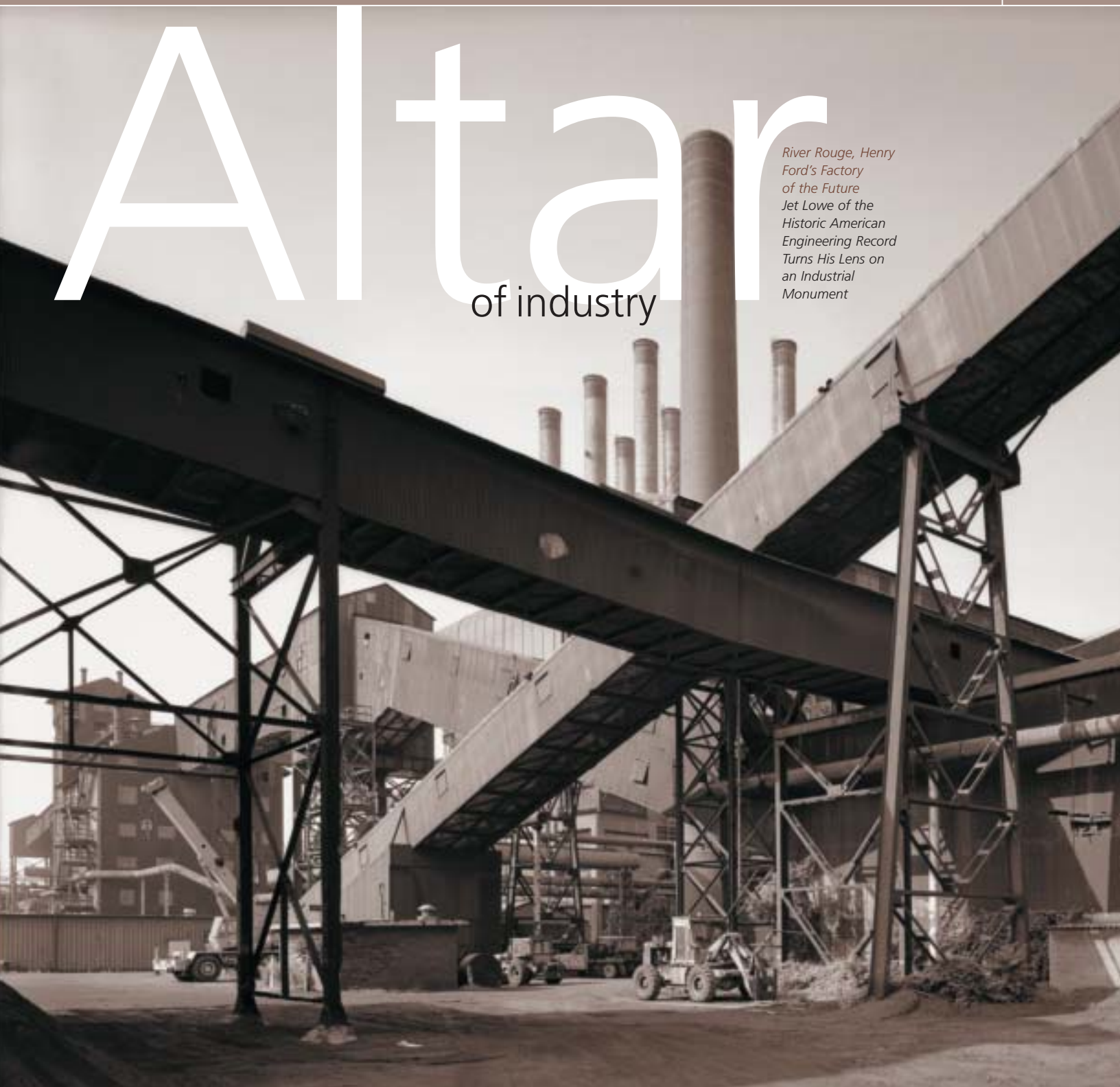
COMMON Ground

PRESERVING OUR NATION'S HERITAGE SPRING 2004

Altar of industry

River Rouge, Henry Ford's Factory of the Future
Jet Lowe of the Historic American Engineering Record Turns His Lens on an Industrial Monument



FIRST WORD

A Shared Mission

BY JANET SNYDER MATTHEWS

ON A WINDY, WINTRY January 15th, First Lady Laura Bush stepped up to the cameras in the East Room of the White House. Standing before President Washington's portrait, she announced $10 million in grants under Preserve America, an ambitious heritage tourism initiative to help states, tribes, and communities preserve their cultural and natural legacies. **MRS. BUSH GAVE** Preserve America certificates to eight local governments, from Florida's Key West to Colorado's Steamboat Springs. She reflected on her experience as First Lady of the Lone Star State, traveling with Houston's John L. Nau III, chair of the Texas Historical Commission, to designate historic Main Street communities. Today, Mr. Nau, chair of the President's Advisory Council on Historic Preservation, spearheads Preserve America. Among its offerings will be public service announcements by the First Lady, aired on the History Channel, and an annual award for the "National Preserve America History Teacher of the Year." **OUR HERITAGE TOURISM TRAIN** rides on wheels Congress constructed in the National Historic Preservation Act. The engine is powered by a national need to know who we are through economically sustainable, culturally diverse private and public places—neighborhoods and downtowns, pubs and forts, battlefields and cemeteries, warehouses and courthouses, humble and grand homes, schoolhouses and houses of worship. **HERITAGE TOURISM RELIES ON** National Historic Landmarks, National Heritage Areas, the WPA-created Historic American Buildings Survey, and many other initiatives and programs. It depends on every national park—from Mesa Verde to Martin Luther King Jr. National Historic Site—as well as the one million-plus properties on the National Register of Historic Places. **INTERIOR SECRETARY GALE NORTON**—in a video broadcast sponsored by the U.S. Department of Commerce—called the National Register a perfect database for heritage tourists, built from the ground up in every state since the 1966 passage of the National Historic Preservation Act. In the "Southern Passages" segment of the broadcast (called "Three Rural Economic Development Strategies") Chairman Nau portrayed a vision of vibrant heritage tourism, citing both his home state of Texas and the recently published *Economic Benefits of Historic Preservation in Florida,* which used 2000 census data to document $4.2 billion in annual revenue. **NATIONAL PARK SERVICE DIRECTOR FRAN MAINELLA** points to the essence of heritage tourism success. "Perhaps our greatest accomplishment is the recognition that we do not work alone . . . working relationships with colleagues and friends in the public and private sectors, in federal, tribal, state, and local governments, in universities and colleges across this great nation, are a mighty force to preserve this nation's history for generations yet to come." **ONE PROMINENT PARTNER** is the National Trust for Historic Preservation, whose far-sighted initiatives under President Dick Moe include proposed amendments to make the NPS-administered historic rehabilitation tax credit work better to revitalize communities. The Historic Preservation Development Council—a joint effort of the National Housing and Rehabilitation Association and the Trust—is working with a broad coalition to improve the customer responsiveness and policy consistency of the tax credit program. **LAST OCTOBER,** Secretary Norton and Mr. Moe signed an agreement to find new uses for historic structures in western national parks. Through private partnerships, the Trust plans to raise $1 million to restore White Grass Ranch in Wyoming's Grand Teton National Park as a center for preservation training and technology. **THE PRESIDENT SET ASIDE** $350,000 for White Grass in his proposed budget, which includes $192.6 million for preservation, heritage tourism and education, and technology training. One project establishes operations at Flight 93 National Memorial, collecting, preserving, archiving, and cataloguing thousands of artifacts. Another stabilizes, restores, and preserves historic structures at California's Cabrillo National Monument. Yet another initiates preventive maintenance and restoration at South Dakota's Minuteman Missile National Historic Site. Twenty construction projects, totaling $50 million, range from $739,000 to protect collections at Klondike Gold Rush National Historic Site to $9.8 million to complete restoration of Old House at Old Faithful Inn. **EACH OF US BRINGS** unique skill and persona to reach shared national goals. As a child, Chairman Nau set up Pickett's Charge on a card table with model soldiers and horses; as teenagers working summer jobs, Director Mainella and David Andrews, editor of *Common Ground,* saw the face-to-face impact of our heritage on visitors to local parks. Trust President Dick Moe researched and published his book, *The Last Full Measure: The Life and Death of the First Minnesota Volunteers,* after his election to the Civil War Battlefields Trust. One and all, for diverse reasons based on a multitude of experiences, we work today for tomorrow's generations. I look forward to serving the mission we share.

Janet Snyder Matthews, Ph.D., was sworn in on January 5 as National Park Service Associate Director for Cultural Resources. A native Ohioan and a Florida author and historian, she came from the private sector in 1999 to her appointment as State Historic Preservation Officer and Director, Division of Historical Resources, Florida Department of State. Matthews is an Advisor Emeritus of the National Trust for Historic Preservation and a former board member of the National Conference of State Historic Preservation Officers. She was appointed by Secretary Norton to the National Park System Advisory Board, and is immediate past Chair of the National Landmarks Committee.

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Above: Cane River Creole National Heritage Area.
Cover: In the 1920s, photographer Charles Sheeler put Ford's River Rouge plant—and himself—on the world stage. Here, over seven decades later, HAER lensman Jet Lowe re-takes Sheeler's most famous shot, *Criss-Crossed Conveyors*.

JET LOWE/NPS/HAER

NEWS CLOSEUP

EMBRACING CONTROVERSY

National Park Service Faces Manzanar's Past

"You may think the Constitution is your security—It is nothing but a piece of paper." With these words, spoken by a Supreme Court Justice, author Michi Nishiura Weglyn found a stark statement for an equally stark place—a landscape of desert and sagebrush at the foot of southern California's Sierra Nevada Mountains. The words recalled her years at Manzanar, captured in her book *Years of Infamy,* and stand as an epigraph for the Japanese American experience during World War II.

Today visitors confront this difficult history, and its implications for democracy, at Manzanar National Historic site, a reminder of liberty's frail nature. This spring, the park opens an 8,000 square-foot interpretive center, the result of extensive outreach and a case study in how the National Park Service is dealing with what historians call "sites of social conscience." The center is the result of an effort to embrace all perspectives of an uneasy past, an inclusiveness that sums up what the staff has been doing since Manzanar became a park in 1992.

In conceiving the center, says Superintendent Frank Hays, "we did a lot more public review than I think is typical with our interpretive media." He and his staff took the exhibit and its accompanying film, both in the formative stages, to the Japanese American community and to many local groups. Open houses served as forums for public input. This led staff to attend reunions of the camp high school where they recruited alumni to narrate the film. "The park stands for dialogue," Hays says. "We want to provoke discussion." Manzanar continues to consult with a variety of groups as it develops the park's educational programs.

Racism and wartime hysteria prompted the construction of places like Manzanar. Nearly 120,000 Americans of Japanese descent, considered potential spies and saboteurs, were forced to move into detention camps, all of them in remote, desolate areas of the West.

Manzanar's designation as a national historic site is a significant milestone in telling the hard stories that shaped America, a trend in the National Park Service. The park faced a formidable challenge in communicating the history of a place where 10,000 men, women, and children were detained in primitive barracks. Not everyone was eager to hear the story. Envisioning a national park to commemorate the event suggested a long and grinding campaign of conflict resolution. Yet, says Hays, "right from the start, I made it our policy that we were going to take it to the public."

Park staff aggressively sought out the Japanese-American community, local residents, ranchers, and Native Americans, all constituents with ties to the land and a stake in how the park's story would be told. "We went to where we know interest groups gather, rather than always expecting them to come to us," says Hays. This meant attending reunions of former internees and other gatherings, getting on agendas, and bringing along a traveling exhibit and plenty of information to explain the park's intentions.

One of the earliest challenges was how to recreate the Japanese American experience. There was concern that visitors, confronted with the natural beauty of the place, would get the impression that the internees whiled away the war years in a desert idyll. Japanese Americans strongly urged the re-creation of guard towers, barracks, barbed wire, and latrines. Reconstructions are controversial in the preservation world, and the least-favored method of commemoration in the National Park Service. Manzanar made the case, and eventually, the re-creations were built.

The paraphernalia of imprisonment was not the only thing that should tell the story, staff learned through consultation with Japanese Americans. Former internees wanted the camp's rock gar-

Clockwise from above: Toyo Miyatake, an interned photographer, depicts his son's hand and boys outside of Manzanar; two views by Ansel Adams from a trip to the camp.

dens to be preserved. "It is so characteristically Japanese," said a former Manzanar resident, "the way lives were made more tolerable by gathering loose desert stones and forming with them something enduringly human." These individual monuments to the human spirit can still be seen today.

The park's outreach made such an impact that articles and letters started appearing in the *Los Angeles Times*. One letter writer, who opposed the idea of commemorating the camp, called the National Park Service a "groveling sycophant." Manzanar staff engaged critics in the dialogue, in one case interviewing a veteran of the war in the Pacific as part of the park's oral history.

Archie Miyatake, whose father Toyo smuggled a camera and film into the camp, recalls playing outside the barracks with friends one day. His father called him inside, explaining what he planned to do: "As a photographer, I have a responsibility to record camp life so this kind of thing never happens again." Today, Toyo Miyatake's pictures of life at Manzanar are a part of the park's exhibit—a validation of the dire words that Michi Nishiura Weglyn found so compelling.

The trend toward embracing sites of social conscience is what some call "a profoundly democratic vision of history." Manzanar National Historical Site's approach to the hard story that unfolded in the California desert is the essence of that vision.

For more information, contact Frank Hays, Manzanar National Historic Site, P.O. Box 426, Independence, CA 93526-2932, (760) 878-2932, frank_hays@nps.gov, www.nps.gov/manz/index.htm.

TOP: TOYO MIYATAKE ARCHIVE; BELOW: ANSEL ADAMS/LIBRARY OF CONGRESS

PROBING A RIVER'S RICHES

Yellowstone Project Wins Archeology Award

In Yellowstone's early years, "roughing it" meant exactly that. Visitors brought their own supplies, slept on the ground, and hunted their own meat. All that changed with the Marshall Hotel, the first facility of its kind in a national park. Erected in 1880 at the edge of the Firehole River, it was actually a small frontier town, precursor of the tourist communities surrounding parks today.

While the hotel's remains are of obvious archeological interest, a recent project had an unexpected focus. Hotel operators tossed trash into the river, unwittingly creating history. Last year, an investigation won the John Cotter Award for Excellence in National Park Service Archeology, given to projects that feature exemplary research design, thorough scientific analysis, broad public involvement, and wide sharing of research.

Though just a rough-hewn retreat with visitors delivered by stagecoach, the hotel evinced a commitment to one of the park system's basic principles: preservation for public enjoyment. The hotel—the first concession licensed by the U.S. Department of the Interior—included a blacksmith shop, livery stables, a saloon, and hot baths fed by the nearby thermal springs. In 1885, new management renamed the place the Firehole Hotel.

In the early 1990s, archeologists turned up what they described as "a unique and unanticipated underwater component of unknown content and extent." Nothing is more revealing than what people throw away.

There was an urgency too. Looters, anglers, and well-meaning waders had been picking the bottom for years, a problem compounded by proximity to a popular picnic area.

In part, the award was for the partnership formed to tackle the job. Archeologists from Yellowstone and the Midwest Archeological Center of the National Park Service joined with the PAST Foundation. Volunteers made the project possible, including students from East Carolina University (known for underwater archeology) and Lincoln, Nebraska's high school Science Focus Program. The Intermountain Region of the National Park Service provided a Challenge Cost Share grant, encouraging nonfederal groups to partner. The foundation matched the grant.

Annalies Corbin, an archeologist and the foundation director, says that the goal was to create an outdoor classroom with students largely responsible for the project. Under the supervision of professionals, the students were engaged in archeology's every aspect. "They were not just coming out and having a good time for a few days," she says. The group set out to define what they called "a singular early park historical landscape," with

Below: Volunteers prepare to enter the river.

NPS

Left to right: Volunteer at the Firehole River; detail of object found; 1884 sketch of the hotel; examining artifacts.

Above: Yellowstone's Firehole River, site of the old hotel.

THIS SPREAD: ALL IMAGES PAST FOUNDATION EXCEPT AS NOTED

ropes stretched across the river creating transects, further demarcated by bright yellow tags. Teams worked back and forth. To see beneath the surface, they used buckets with Plexiglas bottoms, and masks with snorkels. At times, they simply resorted to touch.

As volunteers fished out artifacts, they noted what they were, where they were, photographed them, and, usually, put them back. The park museum will accession objects of educational value.

Corbin says that "this was the first archeological investigation in a thermal river environment and frankly, we had no idea what we'd find." A concretion of living organisms covered the artifacts—called "streambed armoring"— which she likens to "old lava flow." The concretion's bacteria eats at ferrous objects, but protects glass and ceramics, which, says the project report, "looked like they were just unpacked from their 19th century shipping crates."

Over time, Victorian-era tourists came to expect more than the Firehole's rustic experience. The coarse earthenware used by the first guests gave way to finer tableware (corroborated by the river finds). Picturesque railroad ads signalled a new visitor with deeper pockets and more sophisticated tastes. By 1891, upscale lodgings went up closer to the geysers. Shortly after that, the old hotel closed its doors.

Consonant with the outreach goal, an exhibit at the site described the project; documentary producers filmed the crew at work.

For more information, contact William Hunt, National Park Service, Midwest Archeological Center, Federal Building, 100 Centennial Mall North, Room 474, Lincoln, NE 68508, (402) 437-5392, ext. 111, bill_hunt@ nps.gov, or Annalies Corbin, PAST Foundation, 4326 Lyon Dr., Columbus, OH 43220, (614) 326-2642, past@pastfoundation.org, www.pastfoundation.org.

TOGETHER APART

Study Reveals Cultural Complexities of Plantation Life

On the banks of Louisiana's lower Cane River, the National Park Service preserves a remarkably intact example of plantation life. Cane River Creole National Historical Park is a study in colonization, slavery, early cotton agriculture, and the complicated social geography that developed over 200 years of people working the land. Designated a national park in 1994, the 19-acre parcel includes parts of two plantations, Oakland and Magnolia, with some 45 historic structures.

Given the complex history, National Park Service ethnographers were called on to assist with interpretive planning. The result—a study just completed—is an insightful account of Magnolia's story, largely based on interviews with descendants of enslaved people and their owners. Today, areas of the plantation still carry meaning for all groups, in what the study calls "shadows or ephemeral memory places."

The report reveals "an immensely complex situation," according to Muriel "Miki" Crespi of the National Park Service Archeology and Ethnography Program, principal author with Susan Dollar and Dayna Bowker Lee. Until mechanization brought modern agribusiness in the 1950s, Magnolia resembled a traditional European land-owning arrangement in its power structure and reliance on tenant farmers. The three primary groups, whites (including planters of French Creole descent), African Americans, and Creoles of color, all contributed to the plantation's success as an economic and social enterprise.

Among the African-American descendants interviewed, "poverty and powerlessness" did not dominate reminiscences. They acknowledged the pain of the circumstances, but also recalled memories—passed down through generations—of rewarding lives in a tightly knit community.

Slavery, a difficult subject for all interviewees, poses a challenge to the park's interpretive staff. Local African Americans (like the whites interviewed) prefer to see slavery interpreted as just one aspect of their multifaceted past, not a primary focus, best shown in contrast to present accomplishments.

Above left: Magnolia plantation; Above right: Prudhomme-Rouquier house, in Cane River Creole National Heritage Area; Right: Historic photograph of a woman at Magnolia plantation.

THIS SPREAD: ALL PHOTOS JACK BOUCHER/NPS/HABS EXCEPT AS NOTED

GIVEN THE COMPLEX HISTORY . . . ETHNOGRAPHERS WERE CALLED ON TO ASSIST WITH INTERPRETIVE PLANNING. THE RESULT . . . IS AN INSIGHTFUL ACCOUNT OF MAGNOLIA'S STORY, LARGELY BASED ON INTERVIEWS WITH DESCENDANTS OF ENSLAVED PEOPLE AND THEIR OWNERS.

Superintendent Laura Gates says the interviews were part of "a validation process" for African Americans, who can see their role in Magnolia's history and feel more connected to the park as a result.

The park is part of the larger Cane River National Heritage Area, which extends along a 35-mile stretch of Cane River. The 45,000-acre swath, which is mostly in private hands, is still an agricultural landscape. The area includes numerous historic plantations, homes, and other structures, including seven National Historic Landmarks, many of them open to the public. The National Park Service also just finished an inventory of the area's cultural landscapes, to better understand the legacy along the river.

Above left: Coincoin-Prudhomme house, in Cane River Creole National Heritage Area; Above right: Remnants of a plantation building.

The study is online at www.cr.nps.gov/aad/pubs/studies/STUDY04A.htm. For more information, contact Laura Gates, Superintendent, Cane River Creole National Historical Park, 400 Rapides Dr., Natchitoches, LA 71457, (318) 352-0383, laura_gates@nps.gov, www.nps.gov/cari/index.htm or www.caneriverheritage.org, or Allison Pena, Jean Lafitte National Historical Park, 419 Decatur St., New Orleans, LA 70130-1035, (504) 589-3882, ext. 113, allison_pena@nps.gov.

CAMMIE G. HENRY RESEARCH CENTER, NORTHWESTERN STATE UNIVERSITY

GRANT SPOTLIGHT

MODEL SURVIVOR

Restoring an Architect's Miniature Masterwork

Though a prominent part of New York's skyline—and a symbol of the city itself—the Twin Towers were originally viewed with skepticism. To win over the skeptics, architect Minoru Yamasaki expressed his vision with an elaborately detailed model, today the only surviving three-dimensional representation of the World Trade Center.

The events of September 11, 2001, have imbued the model with significance that its creators could never have imagined. Now part of the American Architectural Foundation's prints and drawings collection, the model has undergone a complete restoration thanks to the congressionally funded Save America's Treasures grant program of the National Park Service.

The model was donated to the foundation's collection in 1992, but little is known about its travels over the past 30 years. What was immediately evident was the urgent need to arrest its worsening condition. The model is seven feet tall and eight by ten feet at its base; its size, weight, and difficult assembly (three hours minimum) did not work in its favor.

"An intriguing and complex period piece in very fragile condition," is how the foundation described it. Delicate by nature, architectural models are easily damaged. Often kept in less-than-ideal conditions—difficult to maintain and store—they are often subject to frequent moves and disassembly. Over the years, this one had suffered warping and water damage. Its adhesives were dried out; corners and edges were broken off and pieces missing. Gone were the molds used for the plastic parts—many of which were gone themselves. Restoration would not be easy.

Since the Twin Towers touched off so much controversy (and even ridicule), one could imagine Yamasaki directing his craftsmen to come up with a winning model. This may explain its complexity and detail, the technical challenge the crew took on to achieve his goal. The model's tiny, finely rendered pieces were cast from one-of-a-kind brass molds injected with a special plastic. All of the pieces were painted by hand employing a custom acrylic used on automobiles. The foundation—noting the creativity and craftsmanship of the model makers—likened it to a jigsaw puzzle.

The grant, for over $62,000, helped to restore the model to its original state. ALCOA—which developed the twin towers' aluminum cladding—matched it. The restoration was led by a model maker with conservation expertise and the former chief of Yamasaki's model shop, whose knowledge of the firm's techniques for model-building at the time was invaluable. The brass molds were recreated, extra parts made, and original paint analyzed. The entire process was carefully documented. Many of the team's techniques were employed with an eye towards the model's care under future conservators.

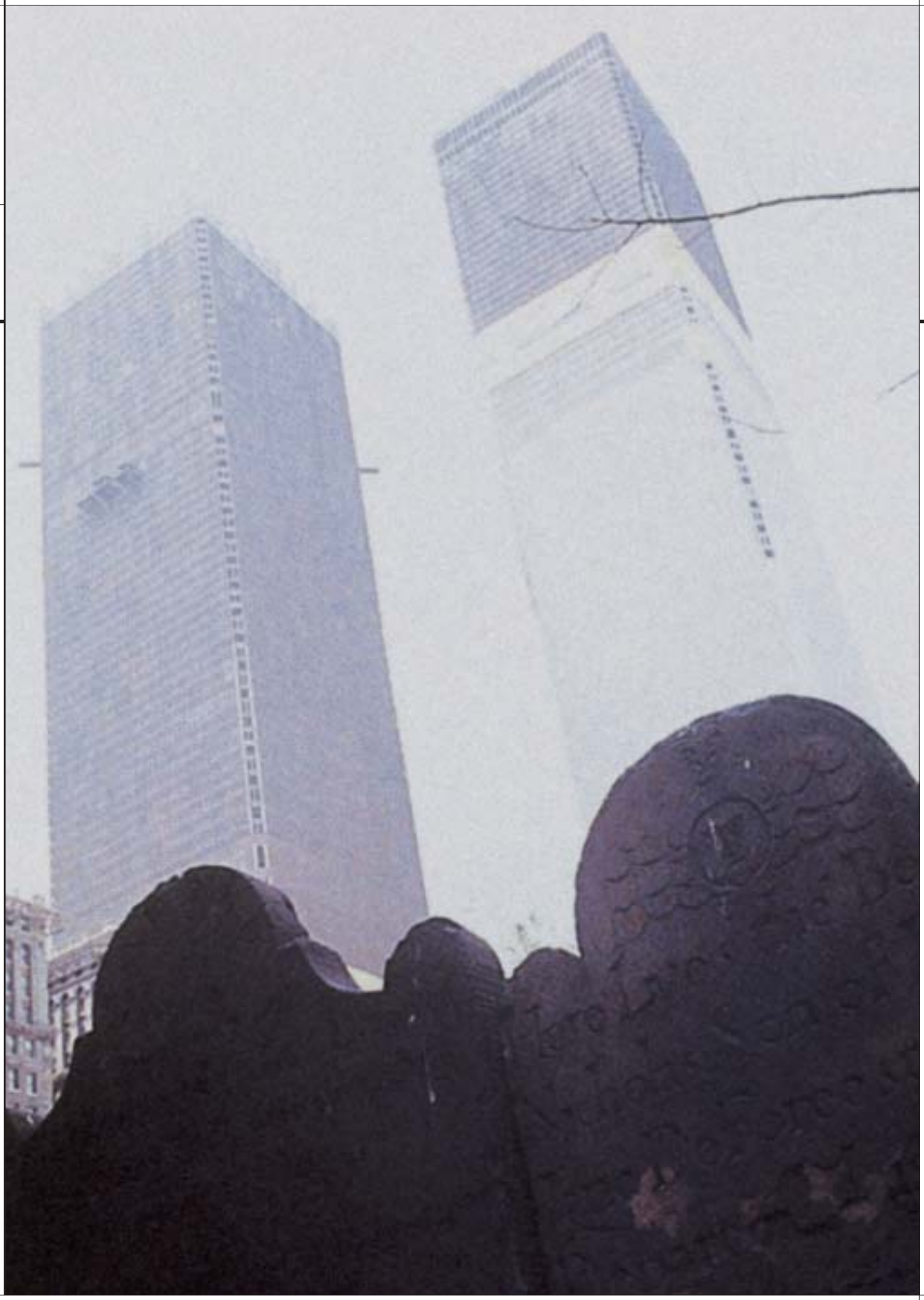
The restoration went on exhibit last September at The Octagon Museum, the foundation's headquarters in Washington, DC. Complementing the exhibit were photos taken during the model's original fabrication as well as stills and video of the restoration. The visual record will be crucial to its future care. The model is now on loan to The Skyscraper Museum in New York.

The American Architectural Foundation promotes understanding and appreciation of architecture's influence in our lives; its collection is an internationally renowned repository of photographs, drawings, and models documenting the built environment from the 18th century to the present. The National Trust for Historic Preservation and the Museum Loan Network also provided funding.

THE RESTORATION WAS LED BY A MODEL MAKER WITH CONSERVATION EXPERTISE AND THE FORMER CHIEF OF YAMASAKI'S MODEL SHOP, WHOSE KNOWLEDGE OF THE FIRM'S TECHNIQUES FOR MODEL-BUILDING AT THE TIME WAS INVALUABLE.

Above: Restored Twin Towers model; Right: World Trade Center under construction in 1970.

For more information, contact Sherry Birk, American Architectural Foundation, 1799 New York Ave., NW, Washington, DC 20006, (202) 626-7571, sbirk@theoctagon.org, www.archfoundation.org.



RIGHT: CAMILO VERGARA, LEFT: AMERICAN ARCHITECTURAL FOUNDATION

THE ROAD AHEAD

AN INTERVIEW WITH JOHN NAU, CHAIRMAN OF THE ADVISORY COUNCIL ON HISTORIC PRESERVATION

With the executive order announcing the Preserve America initiative, President George W. Bush directed a stronger focus on safeguarding our national heritage. To head the initiative, the President tapped Texas businessman and well-known preservationist John L. Nau III, chair of the Advisory Council on Historic Preservation and the Texas Historical Commission.

Nau's vision encompasses revitalized communities and a new appreciation for the past. His involvement in preservation is both public and personal. An avid student of history, he has a long record of philanthropic support for heritage causes. Owner and CEO of Silver Eagle Distributors—the nation's second largest distributor of Anheuser-Busch products—Nau brings business acumen as well as passion to caring for the nation's patrimony, evidenced by his accomplishments in forward-moving Houston.

Nau recently talked with Common Ground *about his views—and where Preserve America will take us.*

ALL PHOTOS TEXAS HISTORICAL COMMISSION EXCEPT AS NOTED

Every year I take my corporate leaders to a Civil War battlefield. There's no greater place than the crucible of a battle to understand what leadership is all about.

Left to right: *Bloody Lane, Antietam National Battlefield; Preserve America Chairman John Nau; Cannons at Antietam.*

LEFT: ANTIETAM NATIONAL BATTLEFIELD; CENTER: ADVISORY COUNCIL ON HISTORIC PRESERVATION; RIGHT: JIM STRONGIN

What attracted you to history as a youngster?

A I was an eight-year-old in Chicago. The library sent me home for a note from my mother to take out a grown-up book. It was *They Met at Gettysburg*. Another time my dad took me along on a business trip during spring break. I got to walk the grounds at Fort Donelson National Battlefield.

These were wake-up events that told me as a youngster, boy, I want to do this.

Q What drew you to the preservation field? Was there something about the grounds that really touched you?

A What drew me in . . . it was an evolution of many, many years. As a young person, I found a sense of history at these places that I couldn't feel or grasp in a book. Since the first trip to Fort Donelson.

Books are somewhat one-dimensional. It's not just that you're walking where the soldiers were. You understand the place. You understand the role of a ravine. You see how deep it is. At the fort, you grasp the difficulties the Union Navy had, what with the height of the bluff where the Confederates stationed their guns.

On the first day at Gettysburg there was a Confederate attack on a place called Oak Hill. When you read about it you don't understand how a line of men could lie in an open field and not be seen. But when you're there, you see a clear dip in the ground. You grasp how a military tactic was used to great effect.

Every year I take my corporate leaders to a Civil War battlefield. There's no greater place than the crucible of a battle to understand what leadership is all about.

Q You must've felt the presence of the soldiers too.

A You can't go there and not have a sense of the men who were fighting that day. Especially when you're alone. You absolutely sense it. And there are hundreds of places like it—Devil's Den at Gettysburg, the cornfield at Antietam.

Q How did you first get involved in preservation?

A In the late 1980s, my wife and I decided to give each other an anniversary gift that would have an impact on many peo-

Left below: *San Antonio Missions National Historical Park;* *Below:* *Reenacting a Texas battle scene from the Mexican-American War.*

R. W. PARVIN

ple over generations. So every year, we buy and donate land near a national or state park. We've done that at Shiloh, at Harpers Ferry, at a state park in Louisiana called Port Hudson. We actively invest in preservation.

Q How do you pick your candidates?

A We've worked with Frances Kennedy of the Conservation Fund. She's given us two or three options a year. We picked the piece of dirt at Shiloh because the 8th Texas Cavalry fought there.

Q Your recent Good Brick Award acknowledges that Houston is a tough town for preservation, and a lot gets done behind the scenes by people like you. Can you tell us a bit about the behind-the-scenes accomplishments?

A I was involved in helping pass Houston's first preservation ordinance. Houston has a reputation of knocking down its history, you know, since it's such a forward moving city, the energy capital of the world.

It's a little bit of a wrong image. The preservation community just had to make the case. Since we did that in the mid-1990s, we've had dramatic success keyed to the renovation of the old Rice Hotel.

We've not just preserved buildings, but created an economic stimulus for a vibrant nightlife, bringing residents back downtown for the first time in probably 30 years. It's an environment both historic and modern—a setting for people who want a loft or an office in something other than a glass-and-steel highrise.

What I've added is simply knowing some of our elected officials and making the case that preservation is not a cost.

Q What are you most proud of as a preservation advocate?

A Those times that I've had an opportunity with my children and other young people to show that through preserving places you learn about the values and the heritage of this country. You can't touch Thomas Jefferson without going to Monticello or the University of Virginia, or the pioneers without experiencing the Santa Fe Trail or Cumberland Gap. I've had the privilege of seeing their eyes light up when history comes alive at these places.

The other side is my various volunteer positions. I feel very good about helping preservationists see that they can't be successful by simply saying that a building's old and has to be saved. There has to be what I call sustainable preservation, which includes a business plan. If you want to save something, first you have to ask yourself why.

You bring together historical societies, federal, state, and local agencies, departments of commerce—and put them at the table with the financial development people. You come up with a business plan to get people to come into the community.

In Texas this began in the mid-'90s. Our program stimulates development throughout Texas—particularly in rural areas, where, as in any state, most historic events took place.

With a business plan, our grandchildren won't be trying to figure out how to save the same buildings 30 years down the road.

Q Can you give us some examples outside of Texas?

A No group, certainly no people, are better positioned to benefit from preservation and economic development than Native Americans.

When I was young—summering in Wisconsin—I learned how sacred places are not like a battlefield or a wagon run. There is a spiritual reverence. Once I asked some tribal members about an island out in a lake. They responded, "We don't go there." That answer has stayed with me. So I understood very young that many places are off-limits.

But let's go to Taos Pueblo in New Mexico. Unique culture, unique architecture. Economic development brings tourists for skiing and the arts, and then they're directed out to Taos Pueblo. That's how I wound up there. I was absolutely captivated.

The target market for heritage tourism, in my opinion, are the baby boomers about ready to retire. They want to travel, and they want to travel in the United States before they go overseas. That was a fact before 9/11. After 9/11, the numbers are even higher. Almost three-fourths of baby boomers want to travel, and do it in the U.S.

Almost always the number two or number three reason is to see history and culture. Yet when I say this in speeches to Native American groups, there is resistance.

Q Why?

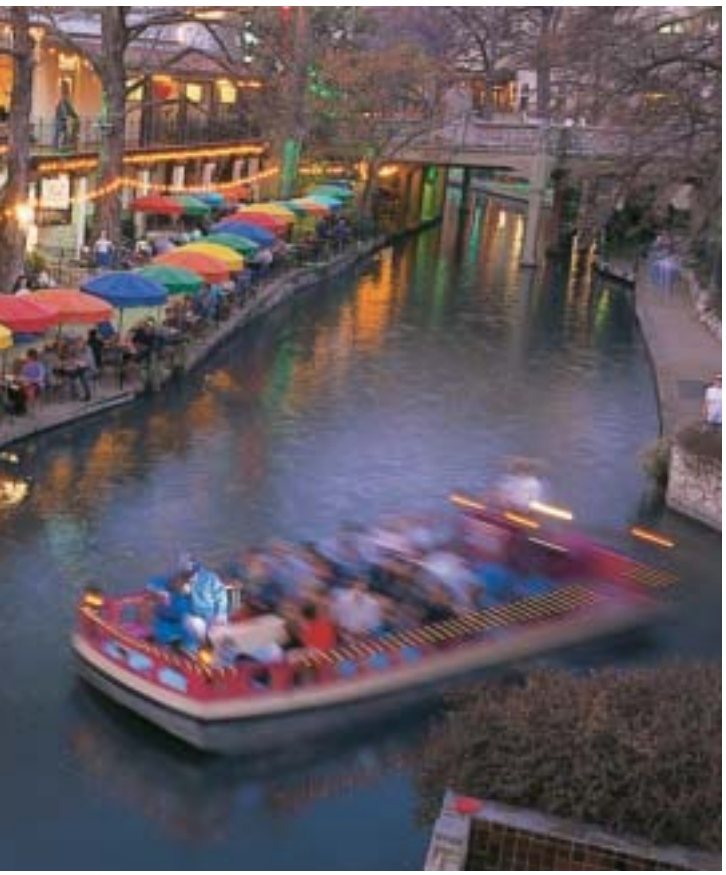
A A gentleman stood up from a tribe out west and said we don't want tourists because all they do is rob our archeological sites. I said the National Park Service has been dealing with this for years, and has developed ways to deal with it.

I said these people are not tourists, they're thieves. And they're a small minority. The vast majority, 99 percent, are there to learn and experience. So you set up policing. But you don't close off the economic benefits because of a handful of people.

Q What's your vision for preservation in the post 9/11 world?

A Preservation plays an essential role in telling the story of why we're fighting—to protect the places where events shaped who we are as Americans. When part of an educational package, preservation is one of the greatest weapons in the war on terrorism. The terrorists are threatened by our way of life, by our freedoms. And the best way to understand who we are is to experience the places that define us.

Left below: San Antonio's River Walk; Center below: Restored Texas courthouses, with then-Governor Bush at a rededication; Right below: Historic house.



We've not just preserved buildings, but created an economic stimulus for a vibrant nightlife, bringing residents back downtown for the first time in probably 30 years.

Q In your view, what is the role of the Federal Government in preserving the nation's patrimony?

A I think it is one of leadership by example. I firmly believe that there are very few spots that should be preserved simply because they are what they are. Gettysburg is one; the Statue of Liberty.

The Federal Government should not—never—be seen as the only governmental entity whose job it is to save things. One reason that the Commerce department was included in the Preserve America executive order is that they are the "use it" side of preservation. To simply preserve federally owned assets and then not have them be part of an education and economic development program would be wrong. Just as wrong as not preserving them.

Q Can you give an example of what Commerce could do?

A Commerce could play a role in helping states organize heritage tourism programs. Some states do a very effective job already. For those that don't, make the case using best practices from those that do.

In any state, there are federal assets, state assets, county and privately owned assets. They all sit near each other, and an effective program combines them. GSA has great buildings that could be easily included in urban walks. If the state doesn't want to do it, then we've got to make a better argument.

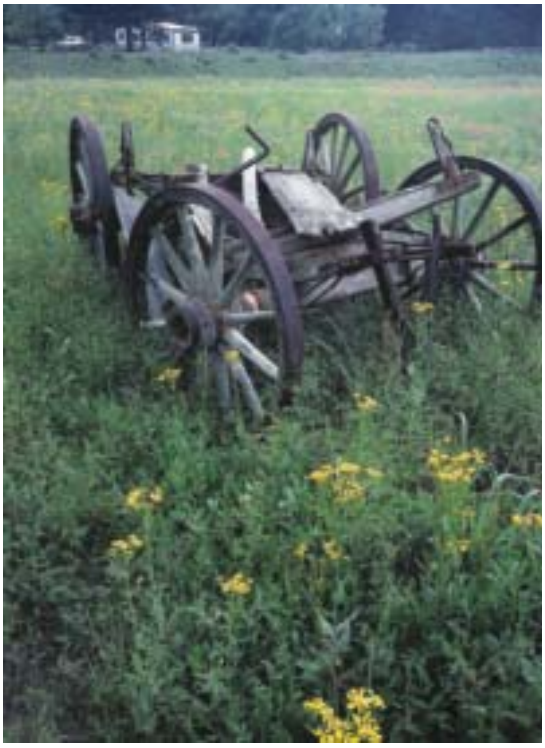
Q So you see Commerce as a consultant, a supplier of best practices?

A That's correct. The executive order seeks to create an inventory and status report of sites. Once we have a list of—let's call them heritage trails, whether in Virginia or Wyoming—then Commerce can work with overseas tour groups, providing choices for visitors to learn about the American experience.

Q An information clearinghouse.

A Right on target. That's one thing I learned in Texas. There were pockets of information that had never been brought together. Once we did that, the end product became better than the sum of its parts.

Preservation plays an essential role in telling the story of why we're fighting [the war on terrorism]—to protect the places where events shaped who we are as Americans.



Above left: Independence Hall, where the state declared itself autonomous in 1836; Above: Relic of frontier days.

Obviously, the National Park Service should play a clear role. But the Park Service doesn't necessarily have the skills to market programs to tourists.

I had a great conversation with the superintendent of San Antonio Missions National Historical Park. Because of the Alamo's success—two million visitors a year—you'd think all the missions were getting big numbers. Yet they had one of the lowest visitations in the park system.

Then I went to the Alamo, and it became very obvious why. There was no reference that said look, if you want more of this architecture, just go down the road 15 miles. It's called coupon-bounce-back marketing. If you get 10 percent to go down the road, everybody's happy. When we created the Texas Independence Trail, we made sure to include the missions.

Q What role do you see for the Advisory Council on Historic Preservation?

A First and foremost, the council has to continue its role as manager of the preservation process. I assure everyone that this will continue. But when you read the original 1966 National Historic Preservation Act, it clearly says the council is to advise the President, the administration, and Congress on issues of preservation.

Well, to the members of Congress, preservation is a very local thing. It seems to me, based on my experience in Texas, that the way to help preservation on the local level is through the economic development model. Give people a way to help themselves.

I see our role as working with the Park Service, with Commerce, with the Federal Highway Administration, with all the agencies to create the best possible business environment.

Absolutely, the council has to encourage efficient preservation reviews, eliminate duplication, and help the states. At the same time, it has to advocate for a strong heritage tourism program and help the Federal Government play that type of role.

Q A consulting role.

A Part cheerleader, part consultant.

Q In Texas, how did you engage then-Governor Bush and the First Lady in preservation?

A In President and Mrs. Bush you have two people who understand the story of America as told through its places. The largest preservation program by a state was undertaken by then-Governor Bush—the Texas Historic Courthouse Preservation Program.

I saw Governor and Mrs. Bush walk through these tremendous cathedrals of the prairie, reborn as part of our economic

Below: *Marker for a destroyed Texas seaport, victim of 19th century hurricanes;* *Below right:* *Spanish mission Espiritu Santo in Goliad, Texas.*

development story. The courthouses were not just where justice was dispensed. Life began there with birth records, and ended with death notices. Everything in a community's life took place in or around the courthouse or town square. Preserving these buildings was not just about bricks and mortar. It was about safeguarding the spirit of these places.

Along the way, I've had some real Norman Rockwell experiences, seeing children's eyes light up at the 18- and 20-foot ceilings. Some of these buildings were in pretty bad shape. Today, they're just marvels.

Q What's the vision for Preserve America?

A It's a vision that the administration has for identifying, preserving, and integrating our historic assets, local and national. But you've got to tell the story too. It has to be a good visitor experience. In talks, I equate it to my beer business. If the beer doesn't taste good, people won't be back.

The big vision is that preservation is not a cost, it's an investment. You don't preserve in a cocoon.

Q What are the national preservation program's most pressing needs as you see them?

A Everyone expects funding to be the first answer. I don't think that's it. Over the years, preservationists have been seen as having their hands out. I use a visual in my speeches. I put my hand out, then turn it into a handshake, the handshake of partnership. Once you make the economic case, you have a seat at the table. *Then* you ask for funds, not as a gift but as an investment.

Q What's ahead for you in the next 10 or 20 years, professionally and personally?

A Well, number one, I've got to keep my eye on the ball—I have a business to run. But I've enjoyed serving the President in my role as chairman of the Advisory Council and working with its great staff. I look forward to continuing my work with Mrs. Bush for Preserve America. And I've remained vice-chairman of the Civil War Preservation Trust.

God willing, there will be enough work out there to keep my interest in preservation. And I'm going to find time to go back and walk those battlefields and be a tourist myself.

For more information, contact the Advisory Council on Historic Preservation, 1100 Pennsylvania Ave., NW, Suite 809, Washington, DC 20004, (202) 606-8503, www.achp.gov. For more on Preserve America, visit www.preserveamerica.gov. Contact the Texas Historical Commission at P.O. Box 12276, Austin, TX 78711-2276, (512) 463-6100, www.thc.state.tx.us. The Civil War Preservation Trust is at www.civilwar.org.

ALL PHOTOS JET LOWE/NPS/HAER EXCEPT AS NOTED; RIGHT: HENRY FORD MUSEUM

Altar OF INDUSTRY

RIVER ROUGE, HENRY FORD'S FACTORY OF THE FUTURE

THE MOTOR CITY may have invented the idea of reinvention. The history of the car kingdom is a tale of one maker trumping the other, whether with a new model or a new manufacturing process. Or trumping themselves. No sooner had Henry Ford grabbed global acclaim with his assembly line, he was off erecting his industrial colossus, River Rouge, in the muddy flats south of the city. Today, the historic fabric at the Rouge, like much of iconic Detroit, is either going, gone, or out-of-date, the kiss of death for a car maker.

Above: Henry Ford and son Edsel. **Left:** Blast furnaces and hot gas stoves.

BY DAVID ANDREWS PHOTOGRAPHS BY JET LOWE

Auto historian Charlie Hyde bears witness to the fall. Under preservation mandates, he's called in to do the "grisly job" of recording a site on the eve of its demise. His face on the scene is often bad news for the built environment. "When I show up, the building's a goner," he says.

Recently the stars aligned to spotlight some of the surviving remains at the Rouge, which is undergoing an environment-friendly makeover. Motor Cities, the nascent national automobile heritage area, joined forces with the Historic American Engineering Record of the National Park Service. HAER historian Rich O'Connor, along with staff photographer Jet Lowe, documented the steel works—one of the last intact remnants—before the current owner upgraded the coke ovens.

The steel plant has its own story. In 1927, to show off the Rouge, Ford hired a hotshot artist, a painter, then making waves in photography. From his arrival at the complex, Charles Sheeler was smitten with the

"There's nothing more primal than the making of steel," says HAER lensman Jet Lowe, and that's probably what drew photographer Charles Sheeler to this very mill when Ford hired him to propagandize the Rouge in 1927—a project that made the artist's international reputation. **Above left:** 1935 Woody Station Wagon. **Above right:** Storage bins.

LEFT: PUBLICATIONS INTERNATIONAL LTD.

mill. "The forms of the plant had an authority of their own, severely functional," say Allan Nevins and Frank Ernest Hill in *Ford: Expansion and Challenge, 1915-1933*. "The concrete oblong of the slip, the storage bins with their dark hills of coal or white hills of limestone, the sheer bulk of the foundry, the stacks of the blast furnaces and power house . . . the covered conveyors twisting like angular snakes from building to building—all gave a picture of designed power, at once strange and convincing."

Sheeler made a monument of the mill, putting Ford's industrial city on the world stage in one of the most stunning displays to date of the new "machine aesthetic" (invited to do the same by the Soviets, he deferred to focus on the American scene).

The Rouge became the auto industry's gem. And for good reason. Nevins and Hill paraphrase Ford publicists: "At eight o'clock on Monday morning, ore arriving in the slip was transferred [to] the Blast Furnace. At noon on Tuesday it was molten iron being poured into a foundry mold, and later that afternoon a finished motor travelling by trunk-line conveyor toward final assembly. Here is a conversion of raw material to cash in approximately 33 hours." In as ore, out as auto, like clockwork. Almost.

Left: Coke cars. "Even if I tried, I couldn't make my photographs look like the 1920s and 1930s," says Lowe of working in the shadow of Charles Sheeler's masterful shots of the mill. "Back then, all the machinery was new and fresh, and there was an optimism about it, about what it would do for society. These days we have a more bewis-ened view. We know there will be unintended effects, no matter what the technology."

ASSEMBLING A LEGEND

"The making of a car begins in Minnesota, when miners gorge out a scoopful of iron ore from the red earth of the Mesabi Range," says *Ford at Fifty: 1903-1953*. "A railroad crew hauls the ore down to the shore of Lake Superior where it goes into the hold of the *Benson Ford*, one of the Ford ships that ply the Great Lakes from spring until the ice comes in late fall . . . on the dockside, crane operators move in to take possession . . . a crane scoops 15 tons in a single bite from the ship's hold and drops it into a storage bin."

The steel frame, the steel rail, the steel tool . . . steel was the stuff of the machine age. "Approximately 85 percent of the modern passenger automobile is steel," says *Ford at Fifty*. "The making of the steel for one car takes 1.93 tons of coal, 1.26 tons of scrap and 2.62 tons of ore and other raw materials."

"THE MAKING OF THE STEEL FOR ONE CAR TAKES 1.93 TONS OF COAL, 1.26 TONS OF SCRAP AND 2.62 TONS OF ORE AND OTHER RAW MATERIALS."
—FORD AT FIFTY: 1903-1953

In 1900, the auto industry was a ragtag bunch of sheds and shops; by 1914, say Nevins and Hill, "it had grown with the rage of Iowa corn." Henry Ford dominated the field, a folk hero with his Model T—the log cabin of the auto age—and the unheard-of paycheck of five dollars a day to toil on his assembly line.

That fall, Ford's real estate agent drove down south of Detroit, through a flatland of pastures and truck farms, dotted with trees and clumps of cattails. He pulled up to a muddy stretch of floodplain along the Rouge River, desolate and inert. It wasn't near a navigable waterway (the Detroit River was three miles away); it wasn't close to a population center; it was nowhere. Yet here, in short order, would spring the vortex of an industrial empire, reaching from the depths of Michigan's mines to the jungles of Brazil, with plants in 33 countries, central in a saga of forests, fleets, aircraft factories, railroads, rubber plantations, mills, and mines.

"Boys, what is your idea of the best spot in the world to build a steel industry?" Ford asked a group of his engineers in 1915. "It's right here where we stand. Up in Northern Michigan and Minnesota are great iron ore deposits. Down in Kentucky and West Virginia are huge deposits of soft coal. Here we stand, half way between, with water transportation to our door. You will look the whole country over but you won't find a place that compares with this." Leather and glass, steel and iron—Ford had seen them all double in price. The complex would be his one-stop shop, hedge against surging costs.

He carved a canal, installed a boat slip for bulk carriers, and—thanks to a defense contract—got the Army Corps of Engineers to double the river's width and depth. Then he hired Albert Kahn, a top industrial architect whose glass-sheathed factories championed function and eschewed stylistic flourish.

Henry Ford had a fetish about following his own road, ignoring the other guy. When it came to the steel plant, he told his subordinates: "I want you to have in the back of your head right now, that we are not following [the] other steel plants at all. They are going to follow us." He mechanized with no mercy. "At Ford Steel, you didn't have these 'muckers around,' low-paid guys who shoveled stuff as in a regular mill," says Hyde. "Ford turned those jobs over to machines, with skilled workers doing the rest."

The steel plant evidenced Ford's penchant for the neat and clean. The heart of a mill—the open hearth—was an engine of dirt, smoke, heat, and slag, an ungodly place to work. The well-ventilated Ford plant boasted spotless walls and floors, with regularly painted furnaces and whitewashed ladles. Other steel owners came and jeered, then went back and did the same. Mills across the nation cleaned up their act.

Ford also had a thing about waste. He recycled scrap with a vengeance, seeking markets for by-products as fuel additives, fertilizer, and the like. Surplus electricity was diverted elsewhere; blast furnace exhaust

BELOW RIGHT: HENRY FORD MUSEUM (2); PUBLICATIONS INTERNATIONAL LTD.

Right: Polishing wheels; using a molding machine to make bezels for window hand-cranks; 1939 Deluxe Convertible Coupe.

helped fuel powerplant boilers. "Not an ounce of metal or a degree of heat [was] unavoidably wasted," say Nevins and Hill. Meanwhile, efficiency experts ascertained every mechanic's fraction of labor, how to make every motion and how long it took.

The mechanical devices dazzled even the experts. It was a wonderland of conveyors, with belts, buckets, spirals, rollers, "scenic railways," "merry-go-rounds," pendulums, and overhead monorails.

"The Ford organization as embodied in the Rouge unquestionably took a great stride forward as compared with any of its rivals," say Nevins and Hill. "None so completely controlled and related the basic elements of production. None effected a concentration of manufacturing which permitted so great an integration of related activities, along with notable economies in manufacturing. None achieved the same degree of mechanization, or quite matched the modernity of the tooling."

An army of 75,000 toiled in the plant; 5,000 did nothing but keep it clean, every month going through 86 tons of soap and 8,000 mops and brooms.

"I WANT YOU TO HAVE IN THE BACK OF YOUR HEAD RIGHT NOW, THAT WE ARE NOT FOLLOWING [THE] OTHER STEEL PLANTS AT ALL. THEY ARE GOING TO FOLLOW US."
—HENRY FORD TO HIS SUBORDINATES

A COMPLETE UNIT OF POWER

"Now that the Rouge was complete as an industrial unit of power, it quickly took on a character as a place to work," say Nevins and Hill. "One would gladly write that its bold planning and fine mechanization, its large, well-lighted, clean and efficiently ventilated structures were matched by a happy spirit among its officials and workers. Unfortunately, the reverse became true."

Ford's goal was to take "drudgery off flesh and blood and lay it on steel and motors." Now, work's essence, for many, was pressing buttons and shifting levers, not lifting loads. Parts came waist high, no bending. Safety was the by-word, fumes banished.

The sparkle contrasted starkly with the mood. Those above lost contact with those below, often

Right: Making fiber for tires. Woven cotton, dipped in molten rubber, is run through rollers to fuse and flatten the two materials.

HENRY FORD MUSEUM

Above: Building for pulverizing coal. "When it comes to steel, there's a lot of stuff that's been around since before World War II," says Lowe. "For a long time companies were squeezing blood from a turnip, not reinvesting in their technologies. It's such a huge investment to begin with, often there was no reason."

Left: A blast furnace [background] looms over what Lowe calls "a 10-ton bowl of liquid slag on wheels" [lower left]. "You want to get out of the way when you see one of these guys coming at you," he says. Lowe's anthropomorphic forms, as seen here, often resemble actors in a play. "In the '20s, '30s, and '40s, technology was seen as an extension of our bodies. And that was a lot of their charm and their power. Modern steel is not as photographically friendly; the structures don't reveal as much about what they're doing."

"THE FORD ORGANIZATION AS EMBODIED IN THE ROUGE UNQUESTIONABLY TOOK A GREAT STRIDE FORWARD AS COMPARED WITH ANY OF ITS RIVALS. NONE SO COMPLETELY CONTROLLED AND RELATED THE BASIC ELEMENTS OF PRODUCTION . . . NONE ACHIEVED THE SAME DEGREE OF MECHANIZATION, OR QUITE MATCHED THE MODERNITY OF THE TOOLING."
—ALLAN NEVINS AND FRANK ERNEST HILL, *FORD: EXPANSION AND CHALLENGE, 1915-1933*

alienated by the immensity and power of the place. The sense was shared at all levels. Henry Ford planned to phase out Highland Park (the Model T plant downtown) and shift work to the Rouge. With the move, Rouge officials weeded out Highland supervisors and their subordinates. Charles Sorensen, a top dog at the Rouge, said "We want to fire every Model T son-of-a-bitch." The car, now in its third decade in the 1920s, was becoming scornful to the forward-minded. Sorensen would say "That's a Model T idea" or "That's Model T thinking." An associate, reminding Sorensen of his own role in the auto's rise, was soon gone too.

Those who survived had to be made over, says one. "It was hard-boiled policy at Highland Park, but it didn't compare with the intensity that was at the Rouge. Everybody was on edge. They ran around in circles and didn't know what they were doing. Physically everybody was going like a steam engine but not so much mentally . . . The more a man ran around the better he was [but] you didn't know when somebody was going to come along and clip you one and knock your feet from under you." Senior officials had desks in the open factory—no offices—junior officials were prohibited from sharing their problems. "Forditis" infected the masses too, its symptoms, said one official, "a nervous stomach and all parts of your body breaking down."

As the 1920s wore on, the happy days of Henry Ford, friend of the worker, came to a close. From 1914 to 1918, say Nevins and Hill, the company had "made an intelligent effort to achieve amity, brotherhood and prosperity within the Ford gates." Foremen were forbidden to fire by fiat. The pay envelope was plump, the plant safety tops. A global object lesson, Ford hired people with disabilities and put thousands of African Americans on the rolls. His Sociological Department (though despised by many for paternalism) helped the down-on-their-luck and eased immigrants into the American way of life. This in contrast to the "individualistic, aggressive, and ruthless corporation activities in most areas of the nation's economy," say Nevins and Hill.

With the postwar downturn, wages fell and with them the gospel of goodwill. The Progressive Era was over, the country's mood hardened by the war. Henry Ford was older, and changing. Harry Bennett took charge of "the Service Department," a comer "characterized as a hatchet man, spy, sleuth, gangster, thug, satrap, captain of the palace guard, Henry Ford's personal man, Henry Ford's commander-in-chief, and Ford's Rasputin," says David Lewis in *100 Years of Ford: A Centennial Celebration of the Ford Motor Company*. Bennett employed a "collection of thugs and spies and intimidators whose only job was to keep the union out of the plant," says Hyde, including police fired for misconduct, ex-convicts, former boxers and football players.

Jonathan Norton Leonard, quoted in Stephen Meyer's *The Five Dollar Day*, sums up the scene: "No one who works for Ford is safe from spies—from superintendents on down to the poor creature who must clean a certain number of toilets an hour . . . An anonymous letter accusing a man of stealing Ford parts is enough to bring him before the Service Department. He is forced to sign a 'Permission for Search,' which allows Ford detectives to ransack his home, turn out his poor possessions in hopes of finding a Ford incandescent lamp or a generator armature. There are spies to watch these in turn."

Another worker said, "During the lunch hour men shout at the top of their voices about the baseball scores lest they be suspected of talking unionism. Workers seen talking together are taken off the assembly line and fired. Every man suspected of union sympathies is immediately discharged, usually under the framed-up charge of 'starting a fight,' in which he often gets terribly beaten up." No whistling, no humming, no talking back, no taking an extra minute break. One worker was fired for smiling.

The company evolved from "a benign monarchy to a despotic empire," say Byron Olsen, Joseph P. Cabadas, and Joe Cabadas in *The American Auto Factory*, with no independent stockholders to keep the machine in

Motor Cities automobile national heritage area

VIRTUAL SYNONYMS for the auto industry, cities like Detroit, Lansing, Flint, and Pontiac may not make a conventional list of tourist stops. But as the epicenter of a phenomenon that changed the world, they contain an unparalleled wealth of heritage, a fact recognized when Congress created the Motor Cities Automobile National Heritage Area. NINE DISTRICTS PRESERVE and commemorate the history, each offering museums, historic sites, interpretive centers, and educational activities as part of a larger plan to revitalize long-decaying urban fabric. THE REGION THAT "put the world on wheels" has been called the Silicon Valley of the early 20th century, a center of innovation that saw the assembly line perfected and shaped the social landscape as the birthplace of the labor movement and creator of a new middle class. The impact of car manufacture ranges from design inspirations, to environmental and safety issues, to the immigration experience and civil rights. Visitors can see historic auto plants and car collections, among other things. A list of 11 most-endangered places, compiled by Motor Cities, includes pre-1940 gas stations and Flint's Delphi West plant, site of a seminal Depression-era sit-down strike. TO ENHANCE THE AREA, Congress has authorized up to $1 million a year, aimed at fostering partnerships with state and local governments and private groups. MOTOR CITIES IS MANAGED by the nonprofit Automobile National Heritage Area Partnership in collaboration with the National Park Service. Founding partners include Daimler-Chrysler, Ford Motor Company, General Motors, and the United Auto Workers. FOR MORE INFORMATION, go to Motor Cities on the web at www.autoheritage.org.

"NO ONE WHO WORKS FOR FORD IS SAFE FROM SPIES—FROM SUPERINTENDENTS ON DOWN TO THE POOR CREATURE WHO MUST CLEAN A CERTAIN NUMBER OF TOILETS AN HOUR."
—JONATHAN NORTON LEONARD, QUOTED IN *THE FIVE DOLLAR DAY*

check. Meanwhile, the auto industry's unemployment—and ongoing drive to de-skill the workforce—drew little attention in the go-go '20s, when most images of labor focused on the wonders of mechanization.

TROUBLE DOWN THE LINE

"At the start of the 1933 production season, workers spent 14-hour days in some plants but barely cleared enough in piecework wages for lunch and trolley fare," says Steve Babson in *Working Detroit*. Unions, weak before the stock market crash, splintered; most ignored unskilled workers and African Americans, the latter often relegated to janitor jobs and dangerous foundry work (Henry Ford employed 10,000 African Americans in the '20s).

The company's leader was blinded by his single-minded vision. In 1928, he finally rolled out a replacement for the Model T—the Model A—and a V-8 in 1932, both to fanfare and sales spikes. Yet he frowned on the mere mention of rivals. Ford opposed anything that GM or Chrysler did first, even as the two pounced on any advance, and did it one better. If it weren't for his son Edsel, a champion of styling, the competition's new streamlined look would have trounced the Fords. To cope, the car maker did what the others did.

"All of the automotive companies, including Ford, were accused of wrecking the health of their employees by the speed-up and the stretch-out [assigning more machines to each man] and then dismissing these prematurely aged hands as unfit," say Nevins and Hill in *Ford: Decline and Rebirth, 1933-1962*. One worker, Theodore Mallon, said that "they would fire the men with high-paying jobs and hire them back at a lower salary if they were willing."

In 1932, a hunger march broke into a bloody battle at the Rouge gates, with four shot dead, twenty wounded, and police and fireman injured by bricks, stones, and clubs. The Roosevelt administration made it easier for unions to organize as the Depression continued to take its toll.

The situation came to a head on May 26, 1937, when the Service Department set upon leafletters from the United Auto Workers. One of the UAW leaders, Walter Reuther, recalls: "The men picked me up about eight different times and threw me down on my back on the concrete . . . kick[ing] me in the face, head, and other parts of my body . . . Finally, they threw me down the stairs [and] drove me to the outside of the fence, about a block of slugging and beating and hurling me before them." Photos of the "Battle of the Rouge Overpass" flashed across the country, galvanizing the labor movement. Bennett insisted that his department had no part; when *Time* ran the pictures, Ford canceled its ads.

Left: "These are the bottle cars that receive the molten steel—like cows in reverse—to be made into ingots or sheet elsewhere on the site," says Lowe. "In a modern plant, you might go straight to the final product in a system called continuous processing."

Lowe seeks to capture a site's mood as well as substance, even when—as with the Rouge—remnants like this plant are all that's left. "I try to create an artifact for people to look at later on, to read things into it that maybe we wouldn't now—in the same way that Sheeler's work shows the underlying premises of his day. Where I'm on the same page as Sheeler, Margaret Bourke-White, and other photographers of their time is a fascination with 'the thing itself.' That's what great photography is about."

"PEOPLE BEMOAN THE FAILURE OF PRESERVATION IN DETROIT, AND IT'S NOT JUST THE AUTO PLANTS . . . IT'S THE ATTITUDE WE HAVE TOWARDS OUR CARS. YOU BUY IT NEW, KEEP IT A COUPLE YEARS, AND GET RID OF IT. IT'S OBSOLETE. YOU GET ANOTHER ONE."
—AUTO HISTORIAN CHARLIE HYDE

Right: Blast pipe. "Rust is time, evidence of time passing," says Lowe. The plant's patina—which lent an elegiac air to the shoot—has even subsumed the air cleaning equipment of later eras. What's past is prologue, Lowe says. "In some ways, these pictures are meditations on what we're doing on this planet."

The next four years witnessed a see-saw campaign with the UAW; the Service Department grew to 3,000, the world's largest private secret-service force, said the *New York Times*. Henry Ford, recovering from two strokes, retired from daily affairs; Bennett eclipsed Edsel to become de-facto chief.

The company's labor record led to the loss of a $10 million defense contract, and the Supreme Court upheld a National Labor Relations Board decision ordering the company to reinstate those illegally fired. A wave of strikes and melees—Bennett pitted loyal African-American workers against white union supporters—threatened to invoke the National Guard. Finally, in 1941, Henry Ford capitulated—and was stunned when his workers voted the union in. So Ford trumped the other companies, giving UAW the best contract in the business.

Edsel Ford died of stomach cancer in 1943; his son, Henry Ford II, took over, to lead the company into a new era. One of his first moves was firing Harry Bennett.

Many Rouge functions were moved out of Detroit, ostensibly to decentralize in the face of a Soviet nuclear attack. Hyde posits a different view. "The Ford union was known as the most left-leaning, with a lot of communists. Some argue that the downsizing was to weaken the local, which had 120,000 members, more than many national unions."

THE NEW GLORY DAYS?

Today, the company—led by William Clay Ford, Jr., the first of the clan at the top in two generations—charts innovation in the sense of the car maker's glory days.

"Ford Motor Company is doing a terrific thing, spending billions of dollars to modernize the Rouge," says Hyde. "I applaud them for not abandoning Detroit to build new plants in Mexico. At one point they were thinking about padlocking the gates and walking away, leaving this seething environmental disaster. Instead, they've come up with something that's ahead of the curve in terms of design innovations with the environment in mind."

Rain off the roofs flushes "lovely things like arsenic and chrome"—which inhabit the soil—into the groundwater, says Hyde. So the new assembly plant has grass on top. Sod, an insulator, saves on heat and air conditioning, while absorbing the rain and carbon dioxide, re-released as oxygen.

Yet, while Ford is "greening the Rouge," as the plan is called, "the company has paid no attention to the historic buildings," Hyde says. "One of the reasons HAER focused on the steel mill, aside from documenting before the upgrade, is that Ford didn't want someone turning a lens on what was being demolished"—like Building B, witness to the creation of the Model A and the Mustang.

"The story is told," says Hyde, "that in the mid-'60s Ford was beginning to demolish its Highland Park factory. Eleanor Clay Ford—a major stockholder and mother of then-CEO Henry Ford II—drove by one day and was appalled. She called her son and said, 'You need to stop that immediately.' Thanks to her, we still have the building that housed the first assembly line."

However, interest in preserving auto plants is "really non-existent," Hyde says. "In the last 20 years pretty much all of the original generation has been demolished or is in serious decay. A whole lot has gone by the wayside, often not documented, because the city figures if they demolish without using federal funds, they don't have to." He's a realist about it. "Ford is no less sensitive than the other companies. To be fair, preservation is a tough sell. Many historic buildings are four stories, or six. That kind of factory is not used by the auto industry anymore. They want to be on one floor. And, frankly, Ford does do a better job of preserving their history than either of the other two, through their archives. In re-creating the company, you can do much better with Ford." Still, can file cabinets capture an American monument's sense of place?

"People bemoan the failure of preservation in Detroit, and it's not just the auto plants," says Hyde. "In Boston or New York, loft developers would be lined up for the buildings that this city takes for taxes. It's the attitude we have towards our cars. You buy it new, keep it a couple years, and get rid of it. It's obsolete. You get another one."

Meanwhile, the region sprawls with the ruins of the auto age, saved from the wrecking ball by the economic doldrums. For now.

For more information, contact Richard O'Connor or Jet Lowe, National Park Service, Historic American Engineering Record, 1849 C St., NW, Washington, DC 20240-0001, richard_o'connor@nps.gov or jet_lowe@nps.gov. Contact Charlie Hyde at Wayne State University, Department of History, Detroit, MI 48202, c.k.hyde@wayne.edu. The HAER archive is online at memory.loc.gov/ammem/hhhtml/hhhome.html. For more on Charles Sheeler, go to www.artchive.com/artchive/S/sheeler.html.

Far left: Sandwiching a layer of polyvinyl resin between sheets of glass. "Cleanliness is paramount at this stage," says Ford Bryan in *River Rouge: Pictured in Its Prime,* "where a bit of lint or dandruff can result in a visible defect in the final product."
Near left: 1939 Pickup.

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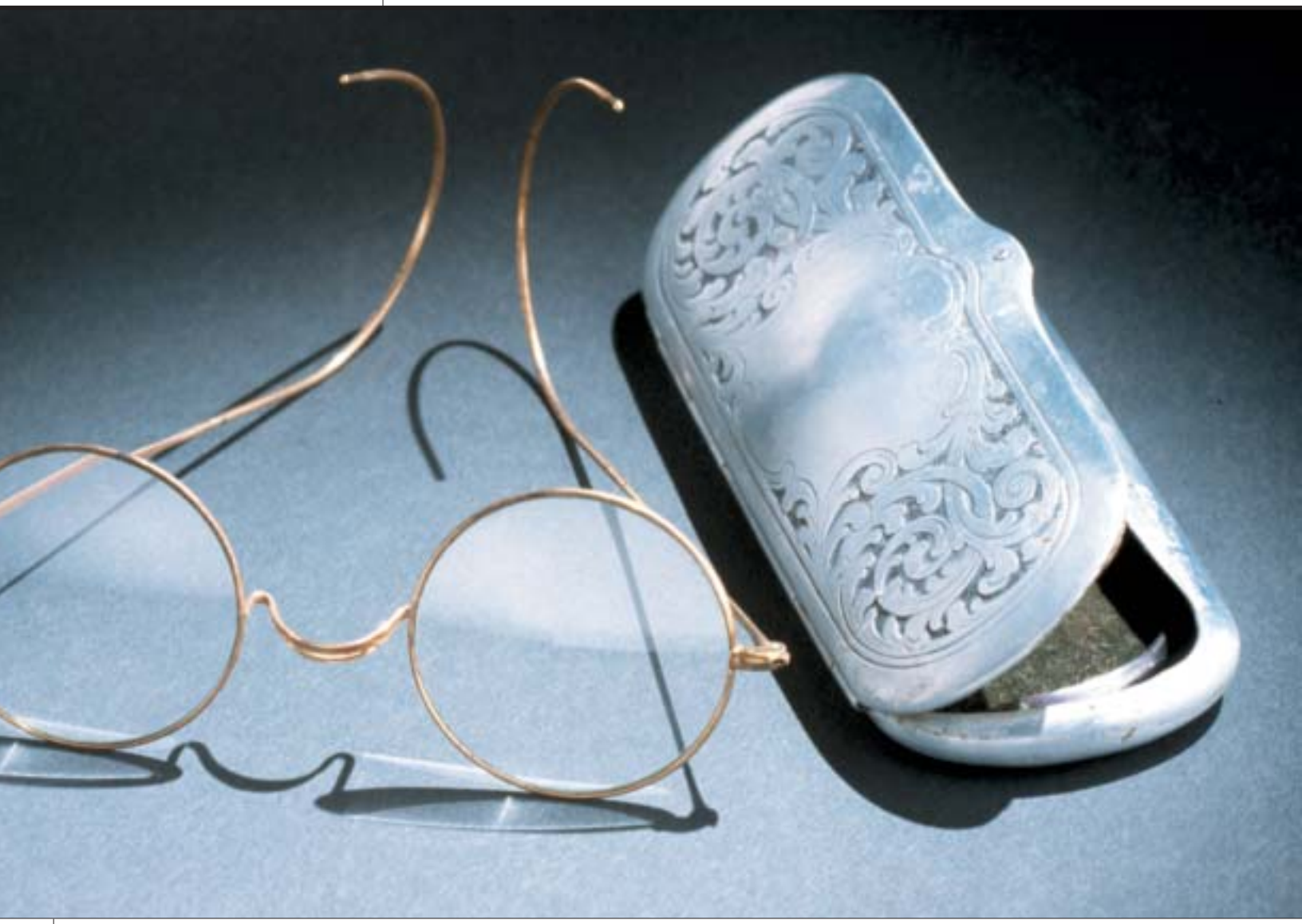
ARTIFACT LENS ON TUSKEGEE



BOOKISH PURSUITS AND A LIFE OF THE MIND were mainly available to the privileged at the turn of the 19th century. These spectacles belonged to a notable exception, an intellectual born into slavery at the end of the Civil War, George Washington Carver. The glasses, along with a wealth of artifacts associated with the famous scientist, artist, and teacher, are online at the virtual gallery "Legends of Tuskegee," created by the Museum Management Program of the National Park Service. **CARVER'S REMARKABLE ACHIEVEMENTS**—an inspiration to African Americans of his time—are only a part of the story; there is a parallel exhibit of items connected to the legendary Booker T. Washington. Washington, the renowned African American leader and educator, founded Alabama's Tuskegee Institute in 1880. In 1896, he hired Carver, whose name and innovative crop research would become synonymous with the place. **BY THE TIME THAT WORLD WAR II** broke out, Tuskegee had its own aeronautical engineering program, which set the stage for one of the most stirring tales in U.S. military history, that of the Tuskegee Airmen, who defied formidable odds at home to compile an impressive combat record in the skies over Europe. The airmen are also one of the featured legends. **THE EXHIBIT OFFERS** concise narratives, but the focus is really the remarkable collection of objects, photographs, and correspondence preserved at Tuskegee National Historic Site. As an added bonus, with the click of a mouse visitors can stand in Booker T. Washington's restored house on campus—The Oaks—and view its parlor and den in panorama. To visit, go to www.cr.nps.gov/museum/exhibits/tuskegee/intro.htm.

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"Boys, what is your idea of the best spot in the world to build a steel industry? It's right here where we stand . . . You will look the whole country over but you won't find a place like this."

—Henry Ford to a group of engineers, about to construct his industrial colossus, River Rouge, in a desolate floodplain south of Detroit. From "Altar of Industry," page 25

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