

It refutes the work of Cronon and his predecessors who criticized the “laziness” and ineptitude of conservation efforts. The authors’ perspectives require that the reader move beyond traditional definitions of conservation to embrace the complex and multidisciplinary approach that conservation is taking in the 21st century. The movement is evolving to include landscapes with cultural and historic resources and is embracing the strengths that communities and other disciplines provide. In *Reconstructing Conservation*, the contributors frequently cite the work of earlier advocates including George Perkins Marsh and John Muir as precedents for current practices.

Due to the inevitable redundancies created by multiple authorships, sampling chapters provides adequate information to reinforce the major concepts and principles described by the editors. The various contributions give readers an opportunity to explore different approaches to conservation that match or complement their own interests. Readers with an interest in theory will enjoy essays such as Stephen C. Trombulak’s “An Integrative Model for Landscape-Scale Conservation in the Twenty-First Century.” Practitioners will appreciate Rolf Diamant, Glenn Eugster, and Nora J. Mitchell’s “Reinventing Conservation: A Practitioner’s View.” Academics and practitioners can benefit from reading essays that complement their discipline. For readers interested in a supplement to the book, the symposium report, *Speaking of the Future: A Dialogue on Conservation*, provides important case studies and a discussion of the thinking that led to the conservation principles outlined in *Reconstructing Conservation*.²

Reconstructing Conservation is an excellent entrée into conservation for those who seek to understand the state of the field and how current thinking can enhance their work. The writings seek to embrace a broad, multidisciplinary audience by avoiding technical language and by providing historical context for current conservation practice. The book invites preservationists, social scientists,

managers, and community leaders to embrace an open-minded approach that respects and engages new voices in protecting cultural landscapes. This engaging book is a useful contribution to the conservation field for its thoughtfulness, inclusiveness, and forward-thinking approach. It provokes the reader to think about how and why the conservation field is changing and argues for continuing to embrace new disciplines and local voices to enrich the policies and practice of conservation.

Suzanne Copping

*National Conference of State Historic
Preservation Officers*

1. William Cronon, *Uncommon Ground: Rethinking the Human Place in Nature* (New York: Norton, 1996).

2. Nora J. Mitchell, Leslie J. Hudson, and Deb Jones, eds., *Speaking of the Future: A Dialogue on Conservation* (Woodstock, VT: National Park Service, Conservation Study Institute, 2003).

EXHIBITS

Our Peoples: Giving Voice to Our Histories

Smithsonian Institution, National Museum of the American Indian, Washington, DC. Curators: Paul Chaat Smith, Ann McMullen, and Jolene Rickard

Permanent exhibit

The National Museum of the American Indian (NMAI), which opened on September 21, 2004, is situated on the nation’s “front lawn,” the National Mall. The newest of the Smithsonian’s 16 museums, NMAI seeks to weave voices previously missing from our historical texts into the national narrative. The new museum presents the story of Native Americans as active agents in shaping the cultural landscape of the Americas throughout the centuries. Even its architecture is part of the story, meant to convey American Indian connection to the natural world through its representation as rock shaped by wind and water.



The building for the National Museum of the American Indian was designed to represent a rock shaped by water and wind. (Courtesy of the National Museum of the American Indian)

Cases in the balcony areas of the third and fourth levels of the museum feature a small portion of the museum's extensive collections. *Windows on Collections: Many Hands, Many Voices* highlights beads, peace medals, dolls, arrowheads, and other objects. A changing exhibitions gallery displays contemporary Native American art. A resource center offers researchers and visitors the opportunity to further explore and enhance their knowledge of American Indians, and the museum's collection and programs.

At NMAI, native communities tell their own stories through three permanent exhibits, *Our Universes*, *Our Lives*, and *Our Peoples*. Each presents eight

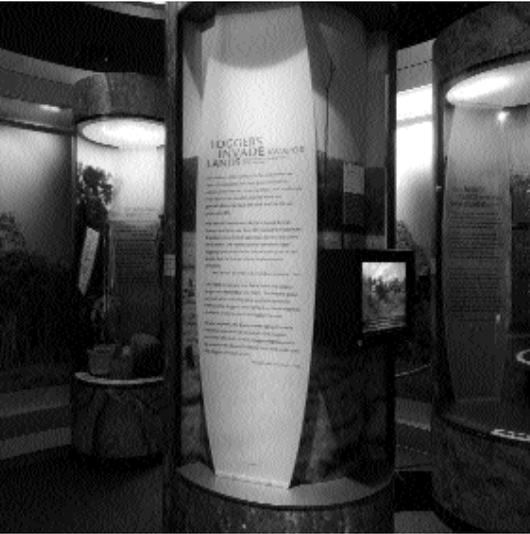
community-curated stories. The 24 galleries will periodically rotate in new stories to showcase the broad range of American Indian groups.

Our Universes: Traditional Knowledge Shapes Our World conveys Native American cosmology and how native communities interpret their relationship between the spiritual and earthly world. *Our Lives: A History of Resilience* presents the story of today's Native communities, the ways in which modern society and historical memory affect their traditions and daily lives, and the ongoing struggle of Native communities to adapt to change and maintain their traditions and culture.

The third in the permanent exhibit trio, *Our Peoples: Giving Voice to Our Histories*, presents the history of the Native peoples of the Americas since European contact over 500 years ago. The introduction to the exhibit invites the viewer to question how history is written and how the cultural biases of an author affect the telling of a story. A short video invites visitors to consider some fundamental questions: Who writes our national history? What agenda do they further by writing their interpretations of the past? How can history be more objective and holistic through the reinterpretation of old themes? The introduction encourages visitors to question the centuries-old stereotypical portrayal of American Indians in the dichotomous role of either noble or barbarian.

In an attempt to remedy some misinterpretations of Americans Indians' role in history, *Our Peoples* presents the clash of cultures that occurred when Europeans arrived on the North American continent. The impact of contact and conquest is addressed in three major themes: guns, religion, and treaties.

A panel titled Guns as Instruments of Dispossession and Resistance examines the centrality of guns to warfare among Indians and Europeans and offers a wall of firearms. A similar effect is achieved in *God's Work: Churches as*



In the Our Peoples: Giving Voice to Our Histories exhibit, warfare and religion are addressed in the display of guns and bibles. (Photograph by Katherine Fogden, courtesy of the National Museum of the American Indian)

The Ka'apor community of Brazil is presented in Our Peoples: Giving Voice to our Histories exhibit using exhibit cases resembling logs, which illustrate the impact that the deforestation has on the community. (Photograph by Katherine Fogden, courtesy of the National Museum of the American Indian)

Instruments of Dispossession and Resilience, with a wall of bibles. Stated Intentions: Treaties as Instruments of Dispossession and Survival uses treaties to remind visitors that the ultimate aim of the Europeans and later the United States Government was the dispossession of Indians from their lands. The three themes are central in shaping Native American history and culture, but also central to the Indians' strategy of survival through adaptation. The gun exhibit, for example, high-

lights Indians' adaptation to cultural change by incorporating guns as another tool of warfare.

Community galleries give voice to the history of eight tribes, currently, the Seminole (Florida), Tapirapé (Brazil), Kiowa (Oklahoma), Tohono O'odham (Arizona), Eastern Band of Cherokee (North Carolina), Nahua (Mexico), Ka'apor (Brazil), and Wixarika (Mexico). Using oral histories, video footage, artifacts, primary documents, and works of art, each community presents its tribal history and themes they believe best represent its historic and present-day experiences. Community curators had active roles in content development, and as a result, each gallery has a distinct flavor. The Ka'apor gallery, for example, addresses the importance of the forest to the community's history and the effects of deforestation on Ka'apor lifeways and survival.

Through the conservation, protection, and presentation of artifacts, NMAI provides exemplary stewardship and interpretation of its collections. A museum dedicated solely to the indigenous people of the Americas is a step toward the greater inclusion of groups that were previously marginalized in official histories. NMAI provides the preservation community the most up-to-date interpretation and analysis of American Indian culture and attempts to offer a more holistic view of history.

Caridad de la Vega
*National Conference of State Historic
 Preservation Officers*

Desert Cities

Arizona Historical Society Museum, Tempe, AZ, Branch. Curators: Mary Melcher and Jean Reynolds

April 12, 2003-April 2008

Desert Cities seeks to enhance the viewer's understanding of the post-World War II growth of Phoenix and other desert cities in the Valley of the Sun. Public history, television news footage, historic photographs, sound recordings, videos, corporate brands and icons, and replicas of living spaces combine to tell the story of change and growth in the valley from 1945 to 2000. The co-curators state that *Desert Cities* is the story of how the valley landscape has been shaped and how people live, work, and play in the valley today.

In 1950, Phoenix was the 99th largest city in the nation; by 2000 it was the 6th. Today, the valley absorbs, on average, 110,000 new residents per year. Where are the people coming from? What is their impact on longtime residents and families? How are neighborhoods being transformed? What are the pluses and minuses of rapid growth and development? These are some of the questions posed by the exhibit. Through interpretation, oral histories, and material and popular culture, the exhibit invites viewers to formulate their own answers.

Entering the exhibit, visitors hear the voices of people who relocated to the valley. Some speak of the long and arduous journey to Phoenix. Some remark on the beauty of cotton fields and orange groves that seemed to extend for miles. The largest populations migrated from California and the Great Lakes region. All speak of the intense summer heat.

Since ancient times and especially since World War II, life and industry in the valley have been sustained by surface water. Rivers and their tributaries were diverted and canals and dams were built. The exhibit discusses the impacts of modern engineer-

ing feats, such as swamp coolers and refrigeration, on Arizona's landscape. *Desert Cities* uses home interiors to compare family living spaces of economically disadvantaged residents to those of affluent homes in planned communities. Habitats of desert tortoise, rabbits, hares, fowl, reptiles, and even cockroaches are examined. Conspicuously absent from the exhibit is any discussion of American Indian peoples and their aboriginal rights to lands and resources. The taking of ancestral lands and resources left American Indian farmers dependent on government subsidies and food rations. Recent legislation seeks to reverse some of the inequity.

That being said, the exhibit's most powerful presentation is on race relations. A Mexican American World War II veteran provides moving testimony that after honorably serving his country, he could not secure a home loan. An African American realtor relates how she had to ask a Greek American friend to purchase a home for her in a predominantly Anglo-American neighborhood. Other testimonies and discussions of social movements, like the national Civil Rights Movement, show how race relations and inequalities in Arizona have been and continue to be addressed.

A large section includes the brands and icons of restaurant chains, banks, planned communities, and department stores. Professional sports franchises have proved to be an effective form of branding for cities. In today's world, branding may be replacing history and historic places as markers for developing a sense of place in American society.

Desert Cities raises questions for preservationists: Can corporate branding and preserving a sense of place coexist? How will changes to the fate of the brand affect the community's sense of place? The desert cities have arrived, but how long will we be able to water the playing field?

Hartman H. Lomawaima
Arizona State Museum, Tucson

Steel, Stone, and Backbone: Building New York's Subways 1900-1925

New York Transit Museum, Brooklyn, NY.
Curator: Thomas Harrington

Permanent exhibit

At 722 miles long and 100 years old, the New York City subway system carries 4.6 million riders a day throughout the five boroughs. Built between 1900 and 1936, three private subway companies (Independent Transit, the Brooklyn-Manhattan Transportation, and Interborough Rapid Transit Companies) originated from an idea that dated from the Civil War and a confluence of technology, demographic necessity, and public support.

In *Steel, Stone, and Backbone: Building New York's Subways 1900-1925*, the New York Transit Museum focuses on the workers who built the subway and the forces that led them into the tunnels. The massive influx of people into New York during the late 19th century—especially immigrants and minorities on the lowest rungs of society—provided the labor to tunnel beneath the islands of Manhattan and Long Island with combinations of antiquated and cutting-edge technologies.

Fittingly, the New York Transit Museum is housed in an old subway station in Brooklyn Heights. Beyond the turnstiles are photographs, models, and actual pieces of the public transportation system. Developed by Thomas Harrington in 1997 and updated in 2003 for the subway's centennial, *Steel, Stone, and Backbone* uses historical film clips, artifacts, and contemporary photography to document how the subway transformed the city.

The exhibit correlates the enormous public works undertaking (\$50 million and 30,000 laborers for the initial construction) with rapid development in the city. The opening panels describe how the city “threw its heart into building” parks (Central Park in 1878), bridges (Brooklyn Bridge in 1883), and sky-

scrapers (Flatiron Building in 1902), and detail the city's population explosion. For example, between 1900 and 1910 over 2 million Italian immigrants arrived in the Port of New York and nearly one-half stayed in the area.

The physical confines and materials of *Steel, Stone, and Backbone* simulate the feel of the spaces with which subway construction workers contended. Text and image panels are mounted on unfinished wooden walls and the ceiling is hung with burlap. Contemporary photographs show the new technology used in the subway's creation: jackhammers breaking through the bedrock, compressed air helping to support the tunnels during underwater digging by the “sandhogs,” and cast iron rings to create the tube through which the trains travel. Exhibit designer Keith Godard of Studio Works features a spoil cart used for hauling the broken pieces of bedrock as a tangible example of the equipment that removed 3.5 million cubic yards of rock and earth. Next to the cart is a plastic tube filled with layers of sediment to illustrate the geology of the city. Farther along, two wheelbarrows partially filled with rocks demonstrate that, despite technological innovations, much of the work required human muscle.

The issue of ethnic diversity plays subtly throughout the exhibit. Irish, Italians, and African Americans who were responsible for the subway's construction arrived in New York in vast numbers at the turn of the century. The Irish, New York's largest ethnic group at the time and some 40 percent of city government staffing, were most of the subway's foremen, contractors, and labor leaders. Italians were the majority of the excavators or rockmen, who were 70 percent of the subway workforce. An accompanying brochure notes that shrewd negotiations by William Hunter and his Longshoremen's and Mechanics Association secured 500 jobs for African Americans at the outset of the project in 1900. Although images depict diverse workers toiling together on several occasions, the text acknowledges that ethnic segregation was the rule.

Contemporary photography and text create a portrait of men at work. Discussions of how pressure chambers prevented sandhogs from getting the bends are accompanied with images of them emerging from the chambers. Streets were peeled back and trenches dug while teams performed cut-and-cover work in traffic, their hats seen just below grade. Throughout *Steel, Stone, and Backbone*, the effects of construction on the city are highlighted, with pictures of buildings shored up with makeshift wooden scaffolding, including a building with a sign announcing “Business Going on as Usual.”

The benefits of such dangerous work seem paltry—day laborer wages in 1915 were \$1.50 to \$2.50 per day—compared to the \$4.81 per day average of 1920. However, for a largely immigrant or migrant population lacking options, the opportunities outweighed the risks. Adjacent to a life-size cutout of a man with a shovel is a sign listing the prices of sundry items and services: an apple was 1¢, a haircut 25¢, a hat \$1.

The end of the exhibit illustrates the influence of the subway on the overall development of New York. When City Hall station opened October 27, 1904, people are shown hopping on the subway cars heading off to work and entertainment. The outer boroughs opened up to development and became accessible to the business centers of the city. The exhibit shows that the subway was integral to the city’s growth.

The impact of the subway system extends beyond its speed and convenience. The system inspired music such as “Take the ‘A’ Train” and co-starred in memorable movies such as “On the Town.” The subway defines New York and New Yorkers. *Steel, Stone, and Backbone* uses social and industrial history to provide interpretive insight while attaching human faces to an engineering feat that has become a cultural icon.

Brian D. Joyner
National Park Service

Ironclad Evidence: Stories from the USS Monitor and the CSS Virginia

The Mariners’ Museum, Newport News, VA.
Curator: Anna Holloway

March 5, 2004-2005

From the moment the telegraphs began to clatter with news of the Civil War-ironclad duel in Hampton Roads, Virginia, on March 9, 1862, there began a non-stop river of ink written on the ships, the crews, the battle, and its influence on the course of naval architecture and war at sea. Why would the Mariners’ Museum devote over 3,000 square feet to retelling a story that has been retold almost every year for the last 140 years?

The museum and its partners are now committed to establishing a \$30 million *USS Monitor Center* dedicated to the display and interpretation of the history of the *USS Monitor* and the 50-plus Monitor-type ironclads after the Battle of Hampton Roads. *Ironclad Evidence: Stories from the USS Monitor and the CSS Virginia*, is the Mariners’ Museum’s first large-scale exhibit dedicated solely to that pivotal naval engagement in 1862. It ties the museum’s previous *Monitor* artifact displays with the opening of the center’s 40,000 square-foot exhibition and conservation wing in 2007.

The exhibit is divided into four broad themes that examine ship construction, life on board, the battle, and the subsequent loss of both the *Monitor* and the *Virginia*. Through original ship drawings, artwork, models, and personal accoutrements and correspondence, the curator tells the stories of the combatants. Unfortunately, little of the *Virginia* has survived—a piece of iron plate here, some wood fragments there, and more than enough artifacts with dubious provenance—only 5 of the 40 ship-related artifacts are from the *Virginia*.

The *Monitor*’s anchor at the exhibit’s entrance is the herald of what follows. The most interesting



The USS Monitor crew represented a cross section of the seafaring community. Many were foreign-born sailors; some had little maritime training; others were former slaves. Despite this diversity, all labored together to give the USS Monitor a place in history when it battled with the CSS Virginia and marked the first instance in maritime history that two ironclad ships waged war. (Courtesy of the Mariners' Museum)



The anchor and anchor chain from the USS Monitor are displayed together at the entrance to the Ironclad Evidence exhibit. (Courtesy of the Mariners' Museum)

objects on display are a large section of iron deck-plate, available to satisfy tactile urges, and the red-lens signal lantern hoisted as the distress call of the sinking *Monitor*. During my turn through the exhibit, it seemed that the two small, working models of naval engineer John Ericsson's side-lever main engine and turret-rotating machinery elicited the most excitement from the young visitors.

Indeed, what animates this exhibit is the fact that only a short walk from these working models are the conservation tanks that hold the ship's main engine and turret. When out of conservation, the turret (with guns) and main engine, the innovative

essence of the *Monitor*, will be the centerpieces of the USS *Monitor* Center. Although it will be many years before our children and grandchildren see these pieces in a dry environment, the painstaking and fascinating process of their preservation will become a part of the story of the *Monitor*.

The Mariners' Museum was founded in 1930 with a mandate to preserve and interpret the "culture of the sea and its tributaries, its conquest by man, and its influence on civilization." It is one of the largest maritime museums in the world, and in 1998 Congress designated the Mariners' Museum and South Street Seaport Museum in New York as America's National Maritime Museum. This alliance enables the two institutions to share collections, exhibits, educational services, publications, and other endeavors.

In 1987, the National Oceanic and Atmospheric Administration (NOAA) selected the Mariners' Museum as the custodian for the *USS Monitor* archives and artifacts. Since that time the museum, NOAA, and the U.S. Navy have worked to recover and conserve the largest collection of *Monitor*-related artifacts in the world.

Ironclad Evidence offers a glimpse of a significant event in military history and the future interpretation and conservation center that will be anchored, literally and figuratively, by the archeological artifacts. Modern technology allows us to explore, recover, and preserve artifacts and occasionally entire ships from great ocean depths. Museum curators have expanded the way that museums present the history of seafaring and war at sea and educate not only through artworks, models, and manuscripts, but also with the tangible evidence of the vessels and crews. Into our understanding and appreciation of artistic technique, folkways, and philosophical musings on war and peace, curators weave archeology, architecture, engineering, chemistry, and even a little alchemy.

Ironclad Evidence uses all of these disciplines effectively in the stories it tells and the evidence it offers. But the exhibit's greatest accomplishment, perhaps, is the glimpse it provides of the new center for research, interpretation, and exhibition dedicated to one of the pivotal points in the history of modern warfare.

W. Wilson West, Jr.
Toronto, Canada

*Ours to Fight For: American Jews
in the Second World War*

Museum of Jewish Heritage—A Living Memorial to the Holocaust, New York, NY. Project Director: Louis D. Levine; Curator: Bonnie Gurewitsch

November 11, 2003–December 2005

Told almost entirely through the voices of American servicemen, *Ours to Fight For: American Jews in the Second World War* explores the story of Jewish participation in World War II. While the experience of American soldiers during World War II has been widely treated in recent years, little has been done on the experience of Jewish Americans in the war effort, both on and off the battlefield. The Museum of Jewish Heritage, dedicated to the history of the Jewish people throughout the 20th century, is an appropriate venue for this topic.

During World War II, 550,000 Jews served in all branches of the United States armed forces; 40,000 were wounded and 11,000 lost their lives. The exhibit team understood the importance of making personal connections to the individuals behind these statistics, bringing the potentially intimidating narrative to life. This was achieved by focusing on personal details through quotes, audio- and videotaped oral histories, and roughly 450 personal artifacts.



The transition from civilian to military life is demonstrated through the change in clothing and personal effects in Ours to Fight For, with commentary by former New York City mayor Ed Koch. (Courtesy of the Museum of Jewish Heritage)



Kiosks provide visitors with a place to record memories of World War II or impressions of the exhibit and leave pictures related to the Jewish war effort. (Courtesy of the Museum of Jewish Heritage)

Most impressive and unusual for a museum exhibition was the lack of interpretive text accompanying the narratives. The label text was almost entirely based on interviews with about 450 veterans. The exhibit developers allowed visitors to simply read or listen to first-person accounts.

The show is divided into several themes: Combat on Land, Combat at Sea, Combat in the Air, Prisoners of War, Behind the Lines, Homefront Theater, The Final Months, and Other Voices. It begins with the attack on Pearl Harbor and Roosevelt's decision to enter the war, interpreted through film and still photography. The wall text, one of the very few curatorial labels, explains the exhibit—

The bombing of Pearl Harbor December 7, 1941, catapulted the U.S. into World War II. American Jews, together with millions of other Americans, joined in the war effort at home and in Europe, Asia and the Pacific. Through the stories of these young Jews this exhibition tells why it mattered, why this war was “ours to fight for.”

The next gallery addresses the experience of entering the military as a Jew. The space is filled with personal artifacts, quotes from servicemen, and filmed interviews about undergoing basic training, both the generic experience as well as that specific to Jews. The beautifully displayed civilian and military objects clearly show the care curators took to collect long-treasured, personal memorabilia.

After descending a ramp and viewing a short film clip of the Normandy invasion, the visitor becomes immersed in Combat on Land. One is struck by the choice of design materials: a wire-mesh, cage-like fence, rusted in parts, is used instead of traditional glass cases to house artifacts. This beautifully underscores the gritty subject and suggests possibly a military storage area. More delicate objects are displayed in cases cut into the fence. Engaging audio-visual components are everywhere, although the sounds of the audio and video clips bleed between areas.

The synergy of the vivid accounts and objects that provide rich and often unfamiliar details offer visitors a glimpse of what it was like to serve in the war. One story tells of a soldier lighting a candle in a fox-hole at night and eating his salami and wine (sent by his mother in a medicine bottle) for the Sabbath. Another tells how often Jewish soldiers were counseled to change the denomination on their dog tags from H for Hebrew to either C or P for Catholic or Protestant to protect against harsh treatment if captured by the Germans. Some of the most moving artifacts are original telegrams to parents announcing the loss of a son. However, by far the most stirring experience comes in the section called The Final Months, a slide show of the liberation

of the German concentration camps with the voices of the servicemen who witnessed those moments. A soldier says plaintively, “No one gave us a hint of what we were going to see.”

At the end of the exhibit, the wartime experiences of other minority groups are introduced—African Americans, Chinese Americans, Puerto Ricans, and Jews who fought in other Allied armies. Through a video-capture kiosk, visitors can record their own war experiences and impressions or leave photos of relatives in uniform to be displayed.

While the exhibit relies primarily on first person interpretation, a curatorial voice is nonetheless present. One detects an underlying decision to avoid discussing the implications of being Jewish in this particular war, in which the enemy was anti-Semitic. To be sure, the exhibit includes testimony such as, “If we weren’t going to fight for the Jews, who’s going to do it for us?” and “My father said, ‘They’re killing Jews,’ and I knew there was a purpose for my going.” Yet, the exhibit shies from focusing on these motivations and makes almost no mention of any organized Jewish movement to enlist. Instead, the exhibit focuses on the more universal war experiences. An assimilationist stance misses an opportunity to further explore the issue of being Jewish during this time.

In the final analysis, however, there is little doubt that the exhibit is a great contribution to an understudied subject. The Museum of Jewish Heritage’s wealth of archival material and oral histories from an aging population is of great benefit to museum curators and other heritage professionals. *Ours to Fight For* provides an exciting model of exhibit interpretation that hopefully many others will follow.

Ann Meyerson
New York, New York

WEBSITES

American Society of Landscape Architects

<http://www.asla.org>

American Society of Landscape Architects; accessed January 2005.

Now more than a century old, the American Society of Landscape Architects (ASLA) maintains a website as busy and varied as the organization it represents. ASLA is run by a board of elected officials and has more than 14,000 national and international members, including working professionals, future landscape architects, and interested amateurs. Like the landscape itself, ASLA is situated within a complex web of public and private entities that shapes both the built and natural environments.

ASLA's website serves multiple purposes, reflecting the organization's commitment to diverse audiences. Seven large content areas are available from the homepage. They include Membership, Products & Services, Newsroom & Publications, Meeting & Events, About Us, Government Affairs & Licensure, and Career Resources. Within each are layers of resource materials. Accessing all of the data can be time consuming, but a well-conceived web architecture makes searching easy.

The Career Resources page is one of the best aspects of the ASLA website, providing a host of resources for people interested in the field. This material is wonderful for the novice, including a definition of the field, a salary survey, job postings, and job titles. This information presents a solid sense of what landscape architecture is and how an individual might fit into the field, depending on personal interest and ability.

The ASLA website is a wonderful promotional vehicle. It highlights opportunities for landscape architects in community planning, which range from park and recreation to security and street design and notes the increase in positions and

salaries since 1988. Throughout the website, ASLA notes the training of practitioners and the breadth of the projects in which landscape architecture plays a role. Opportunities for personal growth and community engagement are addressed. Several ASLA-sponsored publications are accessible, including the *LAND Online* newsletter and *Landscape Architecture Magazine*, where both excerpts and full articles are available. Some documents are available to ALSA members only; visitors can apply for membership on the website.

On its Meetings & Events page, ASLA highlights its efforts to address the concerns of contemporary landscape architecture. Annual meetings, symposia, and other events demonstrate the variety of topics engaged in by ASLA. For example, *Safe Spaces: Designing for Security and Civic Values*, looked at the need for sound planning in the wake of September 11, 2001, noting that "security and design are not mutually exclusive." Abstracts of the papers on design and security presented at the symposium are available on the website.

Throughout the website, ASLA discusses the relationship between historic preservation and landscape architecture, including its Professional Interest Group on Historic Preservation and through connections with the National Park Service's Historic American Landscapes Survey. However, the website presents few examples of projects that engage both a preservationist and a landscape architect, or projects in which a certified landscape architect tapped into historic preservation work through consulting, which could be helpful to those contemplating this aspect of the field.

Overall, the website is rich, offering materials for a variety of audiences. It is easy to navigate and graphically and linguistically clean. Interestingly, ALSA's website is lacking in images, a weakness considering the field it represents.

Recently, the landscape of life has changed dramatically, for many people very far away and quite near. With this in mind, the work of ASLA is as crucial as ever, because nothing seems more important than the creation and management of our environment, in all of its manifestations.

Laura A. Macaluso
Milford, Connecticut

Society for Industrial Archeology
<http://www.siahq.org>

Society for Industrial Archeology; maintained by Department of Social Sciences, Michigan Technological University; accessed on January 31, 2005 and March 21, 2005.

The Society for Industrial Archeology (SIA) is dedicated to documenting, preserving, and interpreting industrial heritage. The developing field of industrial archeology in Great Britain and the establishment of the Historic American Engineering Record in the National Park Service in 1969 inspired the formation of the SIA in the United States. Now 1,800 members strong, the SIA was formed in 1971 at the Smithsonian Institution in Washington, DC, to exchange information among disciplines working in industrial archeology; to generate bibliographic information about the field; and to educate the public about preservation, surveys, and other activities.

The SIA website is maintained by the Department of Social Sciences at Michigan Technological University, a major center of industrial archeology education. Industrial heritage sites linked to the SIA website include the Bahr's Mill woodworking and grist mill in Red Hill, Pennsylvania; the 1906 Hudson and Manhattan Railroad Powerhouse in Jersey City, New Jersey; and the West Point Foundry, Cold Spring, New York, which from 1818 to 1911, made ammunition for the U.S. Army.

SIA promotes the preservation of industrial sites through several venues, including a biannual peer-reviewed journal, *IA: The Journal of the Society for Industrial Archeology*, and a quarterly newsletter. The SIA awards small preservation grants, provides the General Tools Award annually to an individual for outstanding achievement in the preservation and understanding of industrial heritage, and bestows the Robert Vogel Award to the author of the best article in *IA Journal*.

Through the website, visitors can access the table of contents for the *IA Journal* from its inception in 1975 and order back-issues. For those who wish to submit an article to the journal, submission policies and instructions are included. Many past issues of the newsletter are included as well as abstracts of papers presented at past conferences.

The SIA website provides a Consultants page with a list of those who work in industrial heritage documentation. A glance at the Chapters page shows that the SIA is primarily focused on the Northeast and Upper Midwest. However the website discusses a tour in Montana and contains links to a historic bridges site with information on New Mexico and Texas. This limited regional focus may be related to the historical development of the society. After reading this section of the website, the author was tempted to join the SIA and add Spanish Colonial *acequias* (irrigation ditches), aqueducts, mills, and other industrial sites to the exchange.

A visit to the SIA website will inspire visitors to look at a town's old brewery, mill, or waterworks in a new way and encourage visitors to preserve important heritage sites of the industrial age.

Susan Snow
National Park Service

The Recent Past Preservation Network

<http://www.recentpast.org>

Recent Past Preservation Network; accessed February 3-9, 2005

The Recent Past Preservation Network (RPPN) is a nonprofit organization established in 2000 to maintain the momentum generated by the 1995 and 2000 National Park Service "Preserving the Recent Past" conferences and other events that focused on less than 50-year-old cultural resources. Its goal is to utilize new technologies to educate and mobilize the cultural resource community in an effort to preserve and document fast disappearing modern buildings and landscapes.

In keeping with this mission, the RPPN website is the primary means of communication for the organization and a wide variety of information is presented. The site is attractively designed and easy to navigate. The homepage presents information on endangered resources, such as the Beekman Theater and Cinema I & II in New York City and W. A. Sarmiento's Glendale Federal Savings Building in California, and the most recent information on each threatened property.

One of the most intriguing pages is the National Windshield Survey page. Interested parties are invited to submit images and information about recent past resources. Entries are organized by property type such as domes, Lustron houses, bowling alleys, or Cold War-era resources. There are also entries for a number of architects and firms associated with the Modern Movement, such as Welton Becket, whose firm had an enormous impact on Southern California in the 1950s and 1960s. This will be of particular interest to anyone needing contextual information about a particular building type or historical aspect of the recent past.

The Resources page will also prove of interest to both professional preservationists and to volunteer advocates. RPPN has collected a significant

amount of information on efforts to save and recognize recent past sites, including references to the 2,000+ recent past properties that have been listed in the National Register of Historic Places. There is also extensive information on working with National Register Criteria Consideration G, which requires that recent past resources be exceptionally important at the national, state, or local level in order to qualify for the National Register. RPPN does not offer publications for sale nor do they produce hard copy publications. An outstanding topical bibliography developed by Richard Longstreth of George Washington University is available on the website.

On the Network page, RPPN lists local points of contact for recent past issues—an interesting and innovative idea. RPPN is a membership organization and maintains an Internet list serve for those who join. Joining RPPN can be accomplished online and is quite simple. (Even a computer-phobe like your humble correspondent had no difficulty.) Just click on the Join link. Sponsor-level members are given space for information and advertising their mission/services. Otherwise, the RPPN site is free of advertising and pop-ups.

Recent past resources are likely to become more of an issue as time moves forward. The 50-year threshold for National Register consideration is already at 1955, squarely in the middle of the Modern Movement. The RPPN website is an excellent resource for those uninitiated in the recent past and those more familiar with the topic. Preservationists of all stripes will find much to ponder here and will come away with a greater appreciation for these under recognized and fast disappearing resources of the last half of the 20th century.

Michael A. "Bert" Bedeau
Comstock Historic District Commission, Nevada

DOCOMOMO-US Chapter

<http://www.docomomo-us.org>

The Documentation and Conservation of buildings, sites and neighborhoods of the Modern Movement (DOCOMOMO); maintained by DOCOMOMO-US Chapter; accessed on January 28, 2005.

DOCOMOMO or the Documentation and Conservation of buildings, sites and neighborhoods of the Modern Movement, is an international non-profit organization dedicated to the preservation and documentation of important architectural landmarks of the period 1920 to 1970. Established in the Netherlands in 1988, DOCOMOMO is an all-volunteer organization of architects, historians, preservationists, designers, and professionals in related fields. The United States chapter, DOCOMOMO-US, initially called the U.S. Working Party, was founded in 1995 at the National Park Service "Preserving the Recent Past" conference in Chicago. It now has seven local chapters.

The DOCOMOMO-US website provides information about the history of the organization, its mission, information about each chapter, and criteria about how to properly document significant examples of the Modern Movement for inclusion in the DOCOMOMO "register" of sites.

The DOCOMOMO International Register comprises about 800 buildings from 35 countries. Submissions are provided annually from each national chapter, and the documents are housed at the Netherlands Architecture Institute. The International Specialist Committee on Registers (ISC/R) reviews and approves submissions to the International Register. The United States Register parallels the International Register. Many notable icons of the Modern Movement are featured including: the United Nations Headquarters, New York, New York; the Farnsworth House, Plano, Illinois; and Dulles International Airport, Chantilly, Virginia. Local chapters submit nominations to the

national committee, which reviews and approves the nominations and submits documented sites to the ISC/R for inclusion on the International Register.

DOCOMOMO-US encourages preservationists and researchers to document "significant examples of Modern Movement architecture, urban design, landscapes and gardens within the United States." There are two types of documentation formats or fiches for researchers to use. The minimum fiche documentation is a 4-page form that provides an overview of the site and records essential information. This form can be either downloaded and submitted in paper copy or completed online. The full fiche documentation is a 9-page form meant for scientific research and more detailed documentation of sites. The full fiche form can be downloaded, but cannot be submitted through the website. A black and white original photograph should be included with both minimum and full fiche applications.

All submissions are evaluated based on six criteria: technological merit, social merit, artistic and aesthetic merit, canonic merit, referential value, and integrity. Properties are not required to meet all the criteria, however the more categories satisfied, the more likely to be rated significant. A pilot database of all registered United States sites is under construction; currently there is a partial list posted on the website.

DOCOMOMO-US provides a link to each chapter in the United States, and allows users to apply for local, national, and international membership in the organization. The United States chapters are New England, the New York-New Jersey-Connecticut tri-state area, northern California, Midwest, Georgia, western Washington, and North Texas. The chapter pages provide histories of significant modern sites in each area.

As highlighted on the Publications page, DOCOMOMO-US publishes a biannual newsletter that covers significant architectural sites, upcoming con-

ferences and events of interest, as well as updates from local chapters. The newsletter is accessible through the website. Information on how to subscribe and submit articles is also provided. Links are provided for ordering DOCOMOMO-International's journal and books about the Modern Movement. The conference page lists DOCOMOMO's international biannual conferences since 1990 and links to the DOCOMOMO-International website for more information.

The DOCOMOMO-US website offers a good introduction to the organization, its mission, and membership. It is useful for preservationists, providing access to publications and materials on the architecture of the Modern Movement. At present, it has not fully developed as an a resource for researchers and preservationists who need detailed information about modern buildings in the international and domestic registers. Both DOCOMOMO-International and DOCOMOMO-US aim to have full listings of their registers available online in the near future.

With its listing of local chapters, conference information, and register of significant places, the DOCOMOMO-US website is becoming an important resource for researching and recording buildings and sites of the Modern Movement.

Monta Coleman
National Park Service

The Labor Project: Dedicated to the Preservation of Labor and Working-Class History in the Pacific Northwest

<http://libweb.uoregon.edu/speccoll/exhibits/labor/>

Maintained by Department of Special Collections and University Archives, University of Oregon; accessed January 24, 2005

The Labor Project: Dedicated to the Preservation of Labor and Working-Class History in the Pacific Northwest is an important website for those interested in the study of labor and working-class people in this part of the country. Developed in 2001, the website and collections are housed at the University of Oregon library.

The Labor Project provides a catalog and guide to resources related to labor heritage in the region. Approximately 100 sources are available including private papers, arbitration records, corporate and organizational records, and political materials. While the majority of records pertain to Oregon, several resources may be of interest to those looking at the region as a whole. There are also holdings related to labor history in the Midwest and the East. *The Labor Project* is dedicated to the preservation of documents from underrepresented portions of the Northwest's working class and aims to serve as a repository of oral histories related to labor in the Pacific Northwest.

The Labor Project recognizes a broad definition of labor and focuses on movements, organizations, and people who have operated outside of the political and social mainstream. This includes migrant workers, womens' auxiliaries, agricultural cooperatives, political movements, and organizations that worked in opposition to unions. The majority of the collection pertains to the 20th century although it also contains 19th-century materials. The goal is to create a center for labor history in the Pacific Northwest and locate and preserve additional collections through a partnership between the archival program and labor organizations throughout the region.

The website is a tremendous resource for anyone interested in the labor history of the Pacific Northwest. The homepage navigation provides links to the history of the project, related organizations, and the database. Materials have been categorized into topics, such as organizations, organizers, government, arbitration, anti-labor,

farmer/rural, periodicals, and international communities. Users can browse the categories as an online catalogue only. Making the materials electronically accessible to researchers would be beneficial.

Local and national links are available on *The Labor Project's* Resources page. These include labor studies centers at the University of Washington and Evergreen State College, the George Meany Center for Labor Studies, local and national labor archives, unions, councils, and federations. The website also links to the *Northwest Labor Press*, published bimonthly by the Oregon Labor Press Publishing Company, Inc., a nonprofit corporation owned by 20 AFL-CIO unions and councils, including the Oregon AFL-CIO.

Labor's heritage can be discerned in preserved buildings and stabilized ruins that tell the story of former industrial prowess and industrialists. Workers in the story of technology are often omitted. *The Labor Project* helps to balance the collective view of the past and support a fuller understanding of history. The story of labor is about class and the struggle for living wages and safe work places. It is also about the role of gender and race relations, and the conflict between labor and capital.

The Labor Project's inclusiveness serves as a model for other institutions that curate and protect this important part of our national heritage. The website will be useful to preservationists and cultural resource managers interested in labor history in the Pacific Northwest.

Paul A. Shackel
University of Maryland

History E-Book Project

<http://www.historyebook.org>

Maintained by the American Council of Learned Societies, in conjunction with the Scholarly Publishing Office of the University of Michigan Library; accessed on January 18, April 4, 2005.

Leave it to a graduate student at New Jersey's Montclair State University to offer an accomplished professor at Princeton some unsolicited advice. Fresh from having read Robert Darnton's article, "A Historian of Books, Lost and Found in Cyberspace," in which Darnton acknowledged his fear of cyberspace and then introduced a concept for structuring electronic books, grad student "Carla" turned to an online discussion forum and posted some ideas of her own.¹ She writes—

All of his concepts sound like a great idea to me, but, to me, it seems like this article was written about 10 years ago!... Nowadays, you can put music to go along with your web page, you can add links, you can put pictures up to illustrate better your subject matter. IT IS ALL THERE ROBERT, NOW stop being scared of this new technology, get yourself a tutor to guide you through the basics of constructing your 'e-book' and GET TO WORK!!!²

Three months later, in June 1999, the Andrew W. Mellon Foundation awarded the American Council of Learned Societies (ACLS) and its partners a \$3 million, 5-year grant to establish the History E-Book (HEB) Project, an ambitious effort to encourage and assist historians (including Darnton himself) in constructing e-books.

Now in its sixth year, the ACLS's HEB Project boasts over 1,000 works of major importance to historical studies. Currently, 14 of those works carry the distinction of "frontlist title," a publishing term adapted by HEB to describe new e-books ostensibly constructed for the Web, but that up to now have been written and produced for dual publication in both print and electronic formats. HEB

anticipates adding several more frontlist titles over the next two years, alongside hundreds more backlist titles (previously published works that are scanned and then posted to the HEB site).

While HEB's current lists may be of limited value to historic preservationists, they include history classics such as Charles McLean Andrews's *The Colonial Period of American History*, Zeynep Celik's *Displaying the Orient: Architecture of Islam at Nineteenth-century World's Fairs*, other new classics, and even National Park Service publications, notably Carol Petravage's study of the Fordyce Bathhouse at Hot Springs National Park in Arkansas. Works related to heritage stewardship theory and practice are likely to appear on the lists as time and the project progress. The entire collection of e-books is available by annual subscription to HEB or by individual membership in the American Historical Association.

Few, if any, navigational surprises await the subscriber inside the HEB Project website. Users can browse or search the e-book lists by author, title, subject, or keyword. Arrows facilitate movement through individual e-books, and hyperlinks in the tables of contents provide direct lines to chapters and other sections within the publication. Working with the frontlist titles is more satisfying than the backlist titles, largely because of the flexibility that comes with having texts prepared expressly for the Web. Word searches within a frontlist title, for instance, generate results showing the word in highlight; frontlist titles also feature high-quality graphics that readers may enlarge for further study. HEB has made no provision for downloading or printing of entire works, but users may build, email, or download their own lists of citations.

Since its founding, the HEB Project's *raison d'être* has been to develop a viable and marketable standardized electronic publishing model for peer-reviewed, book-length historical studies that will neither bankrupt scholarly publishers and research libraries nor rob academicians of their

chances for promotion or tenure. The project follows closely on two earlier grant-funded electronic journal publishing projects. Project MUSE, launched in 1995 by the Johns Hopkins University Press, in collaboration with the university's Milton S. Eisenhower Library, endeavored to offer the current contents of its scholarly journals in full text via the Web. JSTOR, also launched in 1995, attempted to help address the space problems faced by research and other libraries carrying back issues of scholarly journals by providing the full run of a wide variety of journals in electronic format. HEB has basically applied JSTOR's previously published journal model and MUSE's full text, current contents model to books.

If the History E-Book Project is any indication, then time and experience with editing and typesetting manuscripts in myriad word-processing and desktop publishing applications—and then having to hammer them into a standardized electronic format for the Internet—have taught scholarly presses that the most effective way of producing e-books for the Web is by getting involved with the authors at the earliest stages of the writing process.

To that end, HEB has developed specifications for the submission of e-books that show how text files are to be encoded (in this case, in XML, or Extensible Markup Language). It also established a center at the ACLS offices in New York to guide both writers and their publishers through the construction of e-books. If all proceeds as planned with the project, HEB will not only have devised a successful strategy for retraining scholars of history and other disciplines to write for the Internet, it will also have helped tremendously in changing perceptions of electronic publications.

Ten years ago, few, if any, academicians would entertain the notion of assigning equal weight to electronic publications when it came to tenure and other important career-making decisions. Attitudes appear to be changing rapidly, however,

judging from the number of articles published, papers presented, and task forces convened in recent years on the topic. By supervising the process of constructing e-books from the beginning, subjecting them to peer review, and accommodating skeptical scholars and academic presses by allowing them to pursue print versions of the electronic, the HEB Project has made electronic publishing and the e-book concept more palatable to scholars.

Perhaps the best way of ensuring the future of history research and writing is for HEB and its partners in academe to expand their focus and teach history *students* how to construct e-books, so that

they will have those skills at their disposal when the time comes for them to make their lasting contributions to historical studies. Something tells me, though, that there will always be Carlas in the world to show HEB and others a trick or two.

Martin Perschler

National Park Service

1. Robert Darnton, "A Historian of Books, Lost and Found in Cyberspace," in *The Chronicle of Higher Education* (March 12, 1999), at <http://www.sul.stanford.edu/siliconbase/darnton.html>; accessed January 24, 2005.
2. Carla, "Robert Darnton's 'e-book,'" on "Current Theories of SLA" bulletin board, posted March 12, 1999, at http://chss2.montclair.edu/sotillos/_theories/00000038.htm; accessed January 24, 2005.