Reviews

BOOKS

The Birth of City Planning in the United States, 1840-1917

By Jon A. Peterson. Baltimore, MD: Johns Hopkins University Press, 2004; xxi + 431 pp., illustrations, photographs, notes, index; cloth $59.95.

Jon Peterson, professor of history at Queens College, City University of New York, has written a solid history of the city planning movement in the United States from the beginning of significant urban growth in 1840 to the onset of World War I. This book can take its place alongside planning classics such as John Reps's *The Making of Urban America* (1965), Mel Scott's *American City Planning Since 1890* (1969), William H. Wilson's *The City Beautiful Movement* (1989), and Martin Melosi's *The Sanitary City* (2000).[1] The book concentrates on the genesis of the City Beautiful movement that flourished from 1893 to 1910. The book also documents conflicts of dogma between planners and civic reform activists who were involved in the emergence of city planning as a profession. Peterson analyzes American city planning within the context of the political beliefs of progressive urban reformers, and returns to those themes repeatedly.

Peterson distinguishes city planning, the focus of this book, from earlier "townsite planning" about which John Reps has written. According to Peterson, American city planning "dealt with already built cities, such as New York, Chicago or San Francisco." By contrast, townsite planning, including colonial planning, was to sell building lots by subdividing a single property owner's land. Indeed, as Peterson observes, this focus on development is what distinguished American city planning from its European counterparts, which were concerned with undeveloped tracts for the purpose of building garden suburbs or town extensions. In that sense, American comprehensive city planning looked at the totality of the urban built environment. It was both aspirational—presenting a unified vision of a future city—and corrective, directed at fixing problems of inadequate sanitation, housing overcrowding and blight, insufficient park and recreational facilities, and traffic congestion. European planning typically had much narrower political and geographic aims.

The book identifies three themes influencing American planning. The first is sanitary reform, which recognized that cities needed pure water, good sewage, storm drainage systems, and other measures, such as the elimination of privies, to create a healthful, disease-free environment. Peterson's discussion of the sanitary reform movement is crisp and to the point in summarizing its central characteristics.

The second theme is landscape values, expressed through the creation of parks commissions and the development of large-scale park systems. Here the emphasis was on creating parks that offered opportunities for exercise and recreation, communing with nature, and contemplating pastoral beauty. A democratic spirit underlay the establishment of the great public parks, like New York City's Central

Park, which were to be the lungs of the city, to be enjoyed by all, not just the wealthy.

The third theme is civic art, and it is here where Peterson turns to the influence of the 1893 World's Columbian Exposition in Chicago. Overseen by the architect-planner Daniel Burnham, the fair featured great white classical buildings, grand vistas, ponds, fountains, and flamboyant sculpture. "What enthralled the architects," Peterson writes, "was the prospect of fulfilling, in almost pure form, their belief in art as a value in its own right—and as a counterpoint to the materialism of its age." In keeping with the architects' objectives, the fair was an edifying experience that intended to inspire and uplift, and refine the ideals of the nation's people.

The three themes Peterson outlines form the background for the central part of the book—the City Beautiful movement and its eventual decline. Peterson traces the major City Beautiful efforts: the McMillan Plan for Washington, DC, described as the nation's first comprehensive plan, and urban designs for Philadelphia, Kansas City, St. Louis, and other cities. Peterson then turns to profiles of planners and their projects, including Daniel Burnham, John Nolen, Charles Mulford Robinson, Frederick Law Olmsted, Jr., and Harland P. Kelsey.

Of the various accounts in the book, the most provocative and illuminating is Peterson's treatment of the career of Benjamin Marsh, "the brash young social progressive who would suddenly streak like a comet through the American planning skies." In 1907, at age 30, Marsh was selected as the executive secretary of the Committee on Congestion of Population in New York. Marsh became enamored with German town planning, which involved purchasing land beyond a city's limits as a reserve for future needs, planning for the conversion of reserve land to urban use, and enacting detailed zoning regulations. In one speech at the nation's first city planning conference in Washington, DC, in 1909, Marsh attacked American planning as "a bonus to real estate and corporation interests, without regard for the welfare of its citizens," clearly aiming his words at City Beautiful advocates. At the conference, John Nolen and Frederick Law Olmsted, Jr., were skeptical of adopting German city planning approaches in their entirety. "Although we have an immense amount to learn from Europe, and especially from Germany, in regard to city planning," Olmsted said, "it would be very foolish for us to copy blindly what has been done there. . . .There is need for some caution lest we copy the mistakes."

The anticongestion crusade advocated public control over private property through zoning, and zealous attacks on real estate speculation and the "exploitation of land." Marsh's obsession with the anticongestion crusade proved to be his undoing. Opposition to Marsh by Olmsted and others, including housing reformer Lawrence Veiller, led to Marsh's departure in 1912 from New York City. From there he went to the Balkans as a war correspondent, and never returned to planning advocacy.

Peterson also addresses the emergence of the zoning movement, which began in Los Angeles and New York City, and reached full flower after the endpoint of this book's chronology. Zoning gained ground in New York City, he comments, because planner-lawyer advocates "assiduously cultivated every category of landholder through the entire city, making sure no significant interest group took offense." Zoning, Peterson observes, had a critical flaw; in most cases, it had been established without referring to a city plan for guidance. Peterson quotes St. Louis planning consultant Harland Bartholomew who declared that, in the absence of a plan, a zoning ordinance "becomes largely an instrument of expediency subject to constant and often whimsical change."

The book's has two shortcomings, however: lack of attention to urban planning in the West and the South and to the relation between planning and immigration and race. Peterson touches briefly on western and southern planning efforts, downplay-

ing them because of their apparent lack of significance or effectiveness. The absence of any thorough discussion of immigration and race is more serious. American city planning grew up during a period of increasing anti-immigrant bias that resulted in federal immigration quotas in the 1920s. It was not a coincidence that cities that embraced zoning had substantial, growing immigrant populations. Moreover, the initial goal of zoning was racial segregation, rather than control of use conflicts or overbuilding. Baltimore (1910), Richmond (1911), Atlanta (1913), and other cities adopted racial zoning ordinances.[2] (Peterson mentions race briefly in a discussion of Harlan P. Kelsey's plan for Greenville, South Carolina, where Kelsey "pleaded for racial segregation in residential areas.") A complete treatment of early American city planning needs to account for regional and social factors as context and motives for the movement.

The Birth of City Planning in the United States is an important book for the heritage field because groundwork laid in the early years of the planning profession continues to influence the survival of historic resources throughout the nation. The book also defines the types of planning heritage that can be found in the nation's cities and towns, which may be worthy of documentation, preservation, and interpretation.

Stuart Meck
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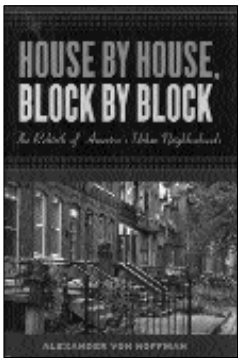
1. John W. Reps, *The Making of Urban America: A History of City Planning in the United States* (Princeton: Princeton University Press, 1965); Mel Scott, *American City Planning Since 1890* (Berkeley: University of California Press, 1969); William H. Wilson, *The City Beautiful Movement* (Baltimore, MD: Johns Hopkins University Press, 1989); Martin V. Melosi, *The Sanitary City: Urban Infrastructure in America from Colonial Times to the Present* (Baltimore, MD: Johns Hopkins University Press, 2000).

2. See for example, Christopher Silver, "The Racial Origins of Zoning: Southern Cities from 1910-40," *Planning Perspectives* 6 (1991): 189-205.

House by House, Block by Block: The Rebirth of America's Urban Neighborhoods

By Alexander von Hoffman. New York and Oxford, UK: Oxford University Press, 2003; xii + 306 pp., illustrations, tables, notes, index; cloth $30.00.



In this fine book, Alexander von Hoffman chronicles the near death and amazing revival of depressed inner city areas in several of the nation's largest cities: New York, Boston, Chicago, Atlanta, and Los Angeles. Inner city neighborhoods, home to important architectural and cultural landmarks, were nearly abandoned in the 1970s after government-sponsored urban renewal, public housing, and other urban-oriented programs of the 1950s and 1960s failed to reverse their decline. In the following decades, through a number of fortunate experiments, these neighborhoods were reclaimed and reborn. How this happened holds lessons for urban areas in the United States and other countries.

A professor at Harvard University's Graduate School of Design, von Hoffman provides historical background to this riches-to-rags-to-riches saga. He summarizes the accelerating forces of decentralization after World War II and the sequence of national legislation that sought to rebuild the inner city, such as the housing acts of 1949 and 1954. The historical perspective includes the Great Society's Model Cities Program and the Housing and Community Development Act of 1974 that ended the urban renewal and Model Cities programs and replaced them with Community Development Block Grants to local governments. Additional programs included Section 8 of the 1974 act that provided funds to private landlords for families needing low-cost housing and the Urban Action Development Grant program for severely econom-

ically distressed areas. During this time, banks and insurance companies "redlined" whole sections of cities and denied the lifeblood of new investment.

Unlike the polished grey-flannel-suited professional city planners of the 1950s and 1960s, the saviors of the cities in later decades were from the communities themselves. Some were religious leaders who served the impoverished. Others were community activists or former campus radicals. The vehicle of their work was community development corporations, or CDCs. Community-based organizations were established after experience with Neighborhood Housing Services (NHS) organizations that provided owner-occupied home repair loans from revolving high-risk funds provided by banks, foundations, and government sources. The Community Reinvestment Act of 1977 stimulated the creation of these loan pools because banks were required to demonstrate to federal regulators that they were serving their home communities. In 1986, the low-income housing tax credit became another critical tool for urban revitalization because it allowed developers to sell credits to investors and create large pools of capital.

The partnership and collaborative model established by NHS organizations spurred the creation of thousands of CDCs and other like-minded nonprofit community groups throughout the country. New waves of immigration, new technology-based industries, and real estate booms augmented the CDC phenomenon during the last decades of the 20th century. By century's end, the five case study cities—New York, Boston, Chicago, Atlanta, and Los Angeles—had experienced urban renaissances and were in a position to market themselves to new investors and the middle class.

The author examines these cities for the unique contributions that each made to late 20th-century urban rebirth. In the 1970s, the South Bronx was an icon of America's worst slums. Ten years later, the Bronx was coming back to life, thanks to the efforts of charismatic people like Father Louis Gigante, who used a nonprofit organization and government funds to redevelop and manage apartment buildings and build new single-family homes. The development of Charlotte Gardens, a subdivision of prefabricated ranch houses plunked down in the middle of the South Bronx, revealed that the borough still possessed life. These faint stirrings became more pronounced as major foundations, such as Ford and Rockefeller, provided financial support and Mayor Ed Koch's Ten Year Plan committed the city to 250,000 new units of housing for the poor and working classes. The Local Initiatives Support Corporation and the Enterprise Foundation worked with CDCs to raise large sums of money from corporations, largely through investments in low-income housing tax credits, and transformed relatively small CDCs into highly experienced housing developers.

In Boston, as von Hoffman describes, a thriving economy in the 1980s and a rising real estate market influenced the reclamation of the city's central core. Taking advantage of these trends, community activists established CDCs to rebuild housing and revive commercial life in older neighborhoods of Roxbury and Dorchester. CDC organizations also addressed arson, health care, grocery stores, crime, and drugs as part of establishing safe urban villages. The State of Massachusetts created its own programs of loans, grants, and consultations, and helped underwrite CDCs. As major rehabilitation projects were undertaken and new residents arrived, government and banks increased their belief in the ability of CDCs to turn the tide in low-income areas. After 20 years of collaboration, an enduring relationship cemented between private community-based organizations and public and private funding sources. Despite successful results, none of Boston's community revitalization achievements was preordained. Rather, positive developments were marked by years of experiments and setbacks.

Chicago's South Side (south of the Loop and north of the University of Chicago) was nearly forgotten

in the post-World War II years. The author recounts how, as older buildings were demolished, high-rise public housing was erected or lots were left empty. Revival of the area hinged on the rediscovery of African American historic, architectural, and musical legacies and collaboration with large institutions, like the Illinois Institute of Technology, the city of Chicago, and major foundations. Designation of historic buildings in the Black Metropolis-Bronzeville district provided official recognition to the area and made historic buildings eligible for federal tax incentives. With the success of new housing projects south of the Loop and demolition of high-rise public housing blocks starting in the 1990s, city and community leaders anticipate that vacant lots in the South Side will be developed with new housing and, over the long haul, serve as the engine for reviving a long neglected area.

Atlanta personifies the opportunities of boomtown cities of the Sunbelt, although it traces its roots back to the mid-19th century. In the late 20th century, Atlanta exhibited many of the urban ills that proved resistant to government and corporate intervention. Several events of that period, however, offered new promise. For von Hoffman, the most important of these was the 1996 Summer Olympic Games. Planning an international event prompted the city to improve its transportation and public works infrastructure and revitalize inner-city neighborhoods. Dressing up the city involved building new facilities for sporting events and improving neighborhoods that would be seen by international visitors. In the rush to create "civic showpieces," however, historic buildings were demolished and replaced with new housing. A notable exception, in the Old Fourth Ward, the childhood home of Dr. Martin Luther King, Jr. served as the centerpiece of a renewed Auburn Avenue district redeveloped through a "block by block" strategy of rehabilitation and new construction. An enduring effect of the Olympics was corporate and foundation funding for CDCs and similar organizations. The Olympics also spurred a back-to-the-city movement that lured middle-class residents to downtown lofts, former factory buildings, and older houses.

Los Angeles became one of the nation's most important immigrant gateways in the 1980s. The flood of immigrants who poured into the city established small businesses. The dispersal of these enterprises across the metropolitan area shaped urban revitalization. The author describes these as "hidden hives of business activity." Rather than organizing communities by area, community development officials engaged in what the author calls "creative unorthodoxy." Constituents were organized by interests, regardless of location, and included a range of ethnic and cultural groups. Community development efforts focused on pulling together business owners to share information and develop greater business networks. In order to remain relevant, African American community organizations expanded their constituency to include the Hispanic and Latino groups. Established Asian assistance groups likewise redefined the populations they served.

For heritage practitioners, this book serves as a reminder that preserving historic buildings and other elements of the built environment constitutes a critical element—but by no means the only important ingredient—in a successful recipe for community revitalization. Other essentials include jobs, transportation networks, retail establishments, public schools, crime prevention, and health care. Successful community preservationists establish connections with CDCs and related organizations and work with them to advance the improvement of whole communities.

In the title *House by House, Block by Block*, von Hoffman sums up an incremental approach to urban revitalization that worked. Unlike the grand plans of City Beautiful architects of the early 20th century or the highly theoretical and radical city rebuilding of the 1950s and 1960s, the salvation of the nation's great cities resulted from the agglomer-

ation of small projects initiated by locally based community organizations in the last decades of the 20th century. The process was a gradual one, undertaken with small steps with few guideposts to mark the way. In the end, a gradual process was the best approach, one that could withstand the test of time and ensure the preservation of the nation's urban legacy.

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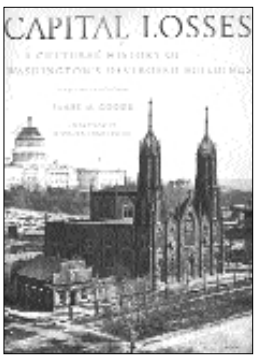
Capital Losses: A Cultural History of Washington's Destroyed Buildings

By James M. Goode. Second Edition, Washington, DC: Smithsonian Books, 2003; 539 pp., photographs, illustrations, notes, index; cloth $69.95.



The 1979 publication of James Goode's *Capital Losses: A Cultural History of Washington's Destroyed Buildings* was ground breaking and helped to raise awareness of the destruction of many noteworthy District of Columbia buildings since World War II. As a history teacher at George Mason University, and later as a curator at the Smithsonian Institution, Goode personally witnessed the loss of dozens of landmarks. In the first edition, Goode examined significant buildings that had been lost, ranging from federal-style buildings of the 1790s to landmarks of the Modern style of the 1930s.

Goode's book served as a call for preservationists to step forward and ensure the preservation and management of the city's architectural legacy. Since its initial publication, public awareness of historic preservation has risen, and the passage of the Historic District and Historic Landmark Protection Act of 1978 has significantly slowed loss. The destructive process has not ended, however; instead, it has warranted the publication of a second edition. The new edition encompasses the original 252 structures, and adds 18, including Valley View, a historic country home, razed in 2001.

The format of the second edition is identical to the first, with lost structures organized in two groups: residential and nonresidential. The groups are further divided into 19 categories based on architectural style. The categories include commercial buildings, row houses, temporary government buildings, and, perhaps most intriguing, street furniture, such as lampposts, streetcar tracks, and gates.

One of the book's strengths is the clear and concise narrative that includes a description of each building or feature, what made it significant, an overview of its history, and the circumstances of its destruction. Goode manages to convey the key data in a straightforward manner, without excessive technical jargon. Generally, the entry for each building and feature is limited to one page, although some merit multiple-page extended histories.

Each entry includes at least one photograph. Some entries include other images, such as owners, interiors, or context. The photographs complement the narratives and provide stirring visual reminders of what was lost. The large format of the book allows each photograph to convey important details of each structure. In addition to photographs, the book includes architectural plans and other related items.

Another useful aspect is the foreword by architectural historian Richard Longstreth, entitled "Capital Gains, Capital Challenges: Historic Preservation in Washington since 1979." Longstreth examines the trials and tribulations of historic preservation in Washington since the 1978 preservation act, an often sobering overview. While the act preserved many structures, its weaknesses have resulted in some tragic losses and some appalling

efforts to circumvent the preservation process.

One of the more avoidable losses occurred in 1989 when the law firm of Ingersoll and Block revealed plans to build a 400-unit apartment house at the site of 7 late-19th-century rowhouses on Rhode Island Avenue. A community association sought landmark status for the rowhouses, which would have delayed action until the District of Columbia Historic Preservation Review Board could examine the case. The law firm then obtained "midnight" demolition permits for three of the houses; the next day the fronts of all seven were smashed, destroying their character. The firm was fined a paltry $500 for not waiting the prescribed 48 hours after demolition permits had been issued and for not having permits to demolish 4 of the 7 buildings. The firm had not even secured funds to build the apartment house when it began demolition, and the lot was still vacant at the time of the publishing of Goode's second edition in 2003.

The book succeeds admirably in its original mission to call attention to what has been lost in Washington since World War II; the second edition illustrates the continuing destruction. Where the book falls short is in identifying the root causes of the destruction, the social, technological, and economic changes that may have rendered some old buildings obsolete. Many of the old buildings were unsuited for modern use without extensive and expensive modifications. To be fair, identifying causes of destruction was not a stated aim of the book, but its absence reveals a limitation of the book's focus.

The book fills a void in the documentation of the loss of architecturally significant historic buildings in the District of Columbia. Other volumes have examined changes in the city, including *Washington Past and Present: A History* and *Washington, D.C. Then and Now*, but none has touched this particular subject.[1] Goode's volume remains the seminal work documenting losses in the nation's capital since World War II.

Many people will find this book interesting and useful. For those interested in historic preservation, the book will serve as a poignant reminder of what was and still can be lost due to a lack of foresight and the pressures of urban growth and renewal. While not overly technical, the book will be valuable to architects and historians as an overview of what makes a structure significant. Readers interested in the history and evolution of the District of Columbia will find the architectural perspectives helpful. Finally, casual readers will enjoy the book's fascinating subject matter presented in a simple and straightforward style.

Tim Marshall
National Park Service

1. John Clagett Proctor, ed., *Washington Past and Present: A History* (New York: Lewis Historical Publishing Co., Inc., 1930); Alexander D. Mitchell IV, *Washington, D.C. Then and Now* (San Diego, CA: Thunder Bay Press, 2000).

The Architecture of Baltimore: An Illustrated History

Edited by Mary Ellen Hayward and Frank R. Shivers, Jr., Foreword by Richard Hubbard Howland. Baltimore, MD: Johns Hopkins University Press, 2004; 456 pp., photographs, drawings, notes, glossary, index; cloth $55.00.

Many things about Baltimore are peculiar, and its architectural history is no exception. The city is rich with character, with acres of vernacular fabric punctuated by high-style monuments designed by national and local practitioners. The architecture exemplifies virtually every major trend, style, and tendency in American design of the past two centuries. Baltimore has justifiable local pride in the buildings of its past, yet it is prone to self-effacement, as if it does not quite "measure up" to some Platonic standard of innovation or quality that characterizes other American cities. While Baltimore's important monuments are included in

surveys of American architecture, Baltimore has had no survey book of its own, until now.

Much anticipated, *The Architecture of Baltimore: An Illustrated History,* goes a long way towards filling a void in the scholarly literature of the city and its built environment. Organized as a straightforward outline, the book divides its subject first chronologically, then by building type or style, and finally by analyzing individual buildings. Each chronological section begins with an economic sketch to establish the sources of the city's prosperity and the conditions of its wealth in a period. With the emphasis on economic determinism as historical context, it is startling that the authors do not mention slavery in the early chapters, given the growth of the port and the city's role in the plantation economy. Future scholars will need to include this economic information in their conclusions about Baltimore's social and cultural character and how the evolving character, in turn, affected building and design.

The volume collects vast quantities of useful information, including biographic and professional data on architects, formal analyses, chronologies, and images of Baltimore's notable buildings. The book should become a standard reference work for students and scholars of American architecture. Yet, perhaps because its contributors and editors are local residents, the book mirrors a characteristic ambivalence towards Baltimore's place in the larger context of American architecture and history.

The foreword by Richard Hubbard Howland points out that the last attempt to survey the architecture of Baltimore was his own pioneering work, *The Architecture of Baltimore: A Pictorial History,* written with Eleanor Patterson Spencer in 1953.[1] As the title indicates, Howland and Spencer's book aimed at a popular audience of enthusiasts and its scholarly content, while still useful and solid, is tantalizingly brief. Since then, John Dorsey's and James Dilts's *Guide to Baltimore Architecture* has served both the scholar and the merely curious reader as the standard reference on the subject.[2] The self-proclaimed guidebook focuses on noteworthy monuments in a conveniently portable format, rather than striving to identify trends, themes, or characteristics.

The intended audience for the present volume is not as apparent. The introduction pauses to note the inclusion of a glossary for "lay readers." The vintage illustrations are remarkable documents gathered from a wide array of local archival repositories, but they are not in color or, in many cases, large enough to give the volume the appeal of a general-interest coffee-table book. Small images embedded in the text are reproduced at larger scale in the back material, but still too much detail is rendered illegible. For the specialist, on the other hand, the narrative falls frustratingly short in context and analytical acuity. Moreover, the book's greatest weakness is its evasion of comparisons between the architecture of Baltimore and other American cities in similar periods.

From the early 19th century to the Great Depression, Baltimore was a preeminent American urban center, with a cultural reputation for Yankee cosmopolitanism and southern gentility, qualities expressed eloquently, if sometimes inadvertently, in its built environment. In the early 20th century, the social pages of the *New York Times* featured updates from Baltimore, alongside those from other satellite social centers such as Chicago, Boston, Newport, Palm Beach, Paris, and London. Clearly, in the past, Baltimoreans were not perceived as provincial, nor did they consider themselves provincial. Thus it is somewhat surprising to find that the authors in the introduction state a *caveat* regarding the importance of their own subject—

Baltimore by and large has been content to follow rather than set architectural taste. Its patrons of architecture have from time to time preferred cosmopolitan styles; rarely have they indulged in stylistic

hyperbole, and the architects who served them have accommodated their taste.

With that self-effacing statement, Hayward and Shivers's *Architecture of Baltimore* not only preempts any possible accusation of local boosterism, it also passes up the opportunity to advocate for the importance of the very topic that it sets out to explore. From Latrobe's Baltimore Cathedral to important early works by the then-fledgling firm of McKim, Mead, and White, to the radical Brutalism of the Mechanic Theater and the recent Mattin Center at Johns Hopkins University by Tod Williams and Billie Tsien, Baltimore has hosted its fair share of gutsy patrons and of-the-moment design. Despite little national context to support their reticence, the volume's authors assume a posture of deference: we're sorry we're not New York or Washington. For example, in describing the end of the federal era in the city, when Mills, Godefroy, and Latrobe all parlayed local patronage into nationally recognized achievements, the authors opine, "By 1820, all the celebrated architects were gone," as if Baltimore had failed to honor a tacit promise to thrive and was left uniquely bereft of professional skills in the period that followed. Lacking a connection to the development of nearby Washington, DC, and the crucial role of Mills and Latrobe in defining a vocabulary for a new national architecture, the reader is given no sense of how Baltimore's architectural identity developed in relation to the capital's and how both contributed to developing an enduring official style of the United States.

Like kindred manufacturing cities such as Pittsburgh and Philadelphia, Baltimore has maintained a vital, working-class culture, which had its distinctive environment of red-brick rowhouses, shadowed by mills, factories, and portside warehouses. With the rise of the Colonial Revival in the late 19th century, the legacy of Baltimore's federal-era past became the preferred high-style point of reference for scholars of the decorative, fine, and design arts, who paid little notice to the post-Civil War work of nationally known practitioners such as McKim, Mead, and White; Cram and Goodhue; John Russell Pope; and Carrère and Hastings.

Unlike Hayward's previous typological study, *The Baltimore Rowhouse*, where the author made a case to shift the historical emphasis toward vernacular architecture as defining Baltimore building and its character, the present volume reinforces the Colonial Revival mythology that forces of industrial modernity supplanted Baltimore's "genteel" antebellum past.[3] Indeed, the perception persists that the architectural character of pre-Civil War Baltimore was defined by its genteel aristocrats, and the post-Civil War city by its workers. Despite acknowledging the implicit racism and class bias of this perception in the book on the rowhouse, Hayward and her co-editor minimize the contributing factors of race and class in the present volume.

Hayward and Shivers's *Architecture of Baltimore* acknowledges the range of architectural forms and expression, including both high-style and vernacular examples. Industrial structures, a welcome inclusion, are treated in a separate chapter, apart from the residences, institutions, and monuments that laborers and their labors supported. While the text makes an admirable leap forward in portraying both high-style and vernacular architecture in the post-Civil War eras, it stops short of reinstating the vital dynamic of socio-economic class and architectural diversity that gives Baltimore such rich and resonant character, even today.

Laurie Ossman
Vizcaya Museum and Gardens

1. Richard Hubbard Howland and Eleanor Patterson Spencer, *The Architecture of Baltimore: A Pictorial History* (Baltimore, MD: Johns Hopkins University Press, with the Municipal Art Society, 1953).

2. John Dorsey and James Dilts, *Guide to Baltimore Architecture* (1973; Centreville, MD: Tidewater Press, 1981 and subsequent editions).

3. Mary Ellen Hayward and Charles Belfoure, *The Baltimore Rowhouse* (New York: Princeton Architectural Press, 1999).

Lifeboat

By John R. Stilgoe. Charlottesville and London: University of Virginia Press, 2003; xi +325 pp., photographs, illustrations; cloth $29.95.

The introduction to John R. Stilgoe's *Lifeboat* describes a classic winter northeast gale along the Massachusetts coast, with the author himself crouched low in the belly of a lifeboat, struggling to make needed repairs as his body chills and his fingers grow numb. One can sense Stilgoe's connection with the vessel and with the storm that he and his Yankee verbalize as a "noth'easter." One soon learns that Stilgoe and his ancient craft are in his barn on the New England coast, not on the open sea. Shortly, the reader finds the author in his kitchen, warming his hands around a cup of tea as he ponders his fascination with the venerable lifeboat built "so long ago." And well might he put his agile mind to such a question. Stilgoe, son of a commercial boat builder and son of the Massachusetts Bay, knows boats and their characteristics intimately. He has grown up with and in them. Thus, early in this intriguing work he establishes his personal link and authority which strongly influence his lengthy and broad research.

Why his intrigue? Why did this professor of landscape history at Harvard University write a volume on an arcane piece of waterborne material culture? Stilgoe is author of several classics in urban and suburban history, including *Common Landscape of America, 1580 to 1845* and *Borderland: Origins of the American Suburb, 1820-1939*.[1] His books also include *Alongshore* and *Outside Lies Magic: Regaining History and Awareness in Everyday Places*, which provide a more tangible connection to *Lifeboat*.[2] The trigger for his study, Stilgoe tells us, was something about the physical character of this artifact of a past era.

Lifeboats, for Stilgoe, are objects that can speak to us. Ours, he explains, is an age when war against an unsuspecting civilian population might plunge a society into unthinkable chaos, when the conventions of that society and the protection of familiar technologies might fail. Such developments, the reader is told, parallel the disasters that befell unsuspecting passengers aboard doomed ships at sea. And to what did these passengers and their crews turn for deliverance? The lifeboat.

Lifeboats, Stilgoe explains, are remnants of the past. Those confronted by disaster at sea today radio the U.S. Coast Guard, check their Global Positioning System devices, launch self-inflating rafts, trigger Emergency Position Indicating Radio Beacons, and await rescue. If rescue is slow in coming, they simply drift and continue to wait. Those who abandon ship into a lifeboat, like the thousands who have done so in years past, find themselves in a craft that may be allowed to drift aimlessly, but is in fact designed for ocean passage, to travel under the power of oars, sail, or both. Whether one drifts aimlessly, fails in an attempted passage to safety, or in fact succeeds in reaching safety, is, says Stilgoe, dependent largely on one's skill, knowledge, and ability to withstand the rigors of an unexpected disaster.

Stilgoe makes clear the lessons to be found in numerous emergencies that relied on the small craft for salvation. He examines a number of open boat passages of historical note. These include Captain William Bligh's incredible 3,600-mile passage when abandoned in the *Bounty's* launch, and the 4,300- mile, 43-day passage of the longboat of the doomed Yankee clipper ship, *Hornet*. Numerous other open boat feats of survival are investigated as Stilgoe taps personal accounts of survivors of harrowing experiences, many of which occurred during the great wars of the last century. He also draws upon a variety of books written explicitly to inform mariners about lifeboats, and their characteristics and use. His discussion of these life-and-death matters, unfortunately, did not draw on *In the Heart of the Sea*, the subtle work of Nathaniel Philbrick that so success-

fully explored the internal struggle of those imperiled on the sea.[3]

Stilgoe has little sympathy for blithe and ignorant passengers who, like those on airplanes, never take even the simplest and most important step toward self-preservation—a glance to notice the nearest exit. Such people are for Stilgoe, nascent victims awaiting slaughter. Perhaps even less sympathy is shown for members of the black gang—coal heavers, stokers, and trimmers who though making their life on the sea, were never of the sea. Stilgoe refers to the sinking of steamers like *Lusitania* to exemplify how laborers pushed women and children aside in the scramble to survive.

Joseph Conrad might nod approvingly at Stilgoe's view that technology has separated seafarers from their natural element and eroded their "fellowship of the craft." Stilgoe cites observers like Robert Bennett Forbes and George Templeton Strong who, like Conrad, mourned the loss of the traditional knowledge and skills that were part and parcel of seafaring under sail. The separation, says Stilgoe, was evident in the three stages of a survivable disaster at sea: launching the boats, the "waterborne moment" (the time between entering the boats and the departure from the site of the sinking), and the open-ocean passage. He looks closely as the three stages. His message is that those who had knowledge, understanding, skills, and equipment to meet these challenges could succeed. Those who did not often would fail.

Lifeboat is a well-crafted paean to a misunderstood and largely invisible piece of the seafaring environment. The book's readers will be awakened to both the intricacies of the object's design, appurtenances, and operation, as well as to the lessons learned by and the guidance available to mariners. The depth and breadth of Stilgoe's research are impressive, and his style is engaging. *Lifeboat* is a fine example of the value of close analysis of a remnant of a culture fast slipping away.

Glenn S. Gordinier
Frank C. Munson Institute of American Maritime Studies

1. John R. Stilgoe, *Common Landscape of America, 1580 to 1845* (New Haven, CT: Yale University Press, 1982) and *Borderland: Origins of the American Suburb, 1820-1939* (New Haven, CT: Yale University Press, 1988).

2. John R. Stilgoe, *Alongshore* (New Haven, CT: Yale University Press, 1994) and *Outside Lies Magic: Regaining History and Awareness in Everyday Places* (New York: Walker and Co., 1998).

3. Nathaniel Philbrick, *In the Heart of the Sea: The Tragedy of the Whaleship* Essex (New York: Viking, 2000).

Seaport: New York's Vanished Waterfront

Photographs from the Edwin Levick Collection; Text by Philip Lopate. Washington, DC: Smithsonian Books in association with the Mariners' Museum, 2004; x + 182 pp., photographs; cloth $34.95.

When Edwin Levick and his colleagues were photographing the New York waterfront in the early decades of the 20th century, merchants and workers in the city's commercial core were supplied through nearby docks, and in turn sold, packed, and shipped locally produced and transported goods, profiting from the value added by their labor and brokeraging. Teaming mobs of longshoremen and sailors moved goods on and off all manner of watercraft, from barges floating down the Erie Canal and Hudson River to large steamships destined for Europe, South America, and Asia.

Beverly McMillan, this volume's developer and editor, deserves praise for serving these slices of early to mid-1900s New York to a wider audience, and steering the themes towards both elite and populist activities simultaneously. *Seaport* is divided into three parts, an introductory essay by Phillip Lopate that contextualizes the photographs, anno-

tated reproductions of 136 photographs from the Edwin Levick Collection at the Mariners' Museum in Newport News, Virginia, and notes found on the photographs themselves. Lopate's essay provides the right amount of context for a photographic volume, with sections on the New York waterfront, the photographers' histories, New York as a world port, shipbuilding, passengers, other uses of the New York harbor, military activities in and around New York City, and systems of ship loading and unloading.

Lopate's text is interspersed with photographs. Overall, the quality of reproduction is good, with variations in photographic contrast and exposure faithfully reproduced. While some of the compositions are unremarkable, several photographs like the one of the Queen Mary and one featuring barge pets show both artistic talent and mastery of the medium.

From an archeologist's perspective, the most interesting images are those of ship construction and launching. Large format photographs show technical details that would allow a nautical archeologist or historian to confirm where and when a particular construction technique or material was used. Along the same lines, some of the images of labor gangs loading goods and socialites gathering for sailing races and cocktail parties would be very interesting to social historians. Architectural historians of New York City would find in the images of the now largely rebuilt waterfront important clues to the location and appearance of early 20th-century buildings. Transportation historians could use photographs of the rail lines along the docks to reconstruct the network used to ship goods.

In addition to being useful, the photographs reproduced in this volume provide a tantalizing glimpse into the Edwin Levick Collection of 46,000-plus images. The Levick Collection archives images of a wide range of specialized subjects ripe for additional studies of the commercial and social life of maritime New York.

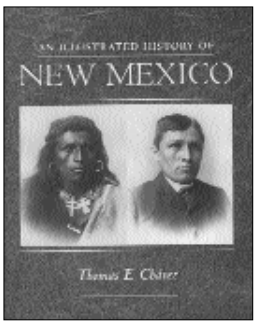
Through the lens of post-September 11, 2001, these images not only document historic New York, they also highlight that in the contemporary period such a study is, for all intents and purposes, impossible. Imagine a photographer hanging around New York City's LaGuardia or Kennedy airports taking pictures of airplanes embarking or disembarking, or of cargo being loaded or unloaded. The same holds for someone who might want to document the loading and unloading of container ships or New York's elite flying in and out of the area's private airports.

This photographic essay of maritime New York evokes memories of vanished ports, but with the quality and diversity of images, the volume affirms that knowledge of this era will not be lost.

Brinnen S. Carter
National Park Service

An Illustrated History of New Mexico

By Thomas E. Chávez. 1992. Reprint. Albuquerque: University of New Mexico Press, 2003; illustrations, maps, index, 253 pp; paper $24.95.



In this book, Thomas Chávez, longtime director of the Palace of the Governors Museum in Santa Fe and more recently director of the National Hispanic Cultural Center in Albuquerque, appeals to the sensory side of his readers. A compilation of nearly 250 well-chosen photographs, illustrations, and maps presents a fascinating visual journey through New Mexico's adventure-packed history from the eve of the Spanish *entrada* in the late 1500s to the last-minute landing of NASA's Space Shuttle in Alamogordo, New Mexico, in 1982.

Together with the engaging images, the author opted to employ many quotations throughout the book to literally "illustrate" the New Mexico saga to his audience. In the preface, Chávez alerts us that his work "is not intended to feed the reader with information so much as to stimulate questions, connections, and ideas, from the words and images of yesteryear's New Mexico."

The illustrations and quoted text, he tells us, are sometimes harmonious and sometimes not, but cumulatively they present a "score that is about New Mexico." Fortunately, the author provides a concise but informative overview of New Mexico history that guides the reader through the pages. From this narrative we conclude that New Mexico's story is one of episodic change and unceasing cultural and political adaptation. "Over the years," writes Chávez, "New Mexicans learned to do things on their own, and in the process they developed independent attitudes along with a culture somewhat different from the strong neo-Aztec strains of Mexico proper." This point is consistently validated as the reader is swept through Spanish colonization, American military occupation, the transition from provincialism to progressivism, and the advent of the nuclear age.

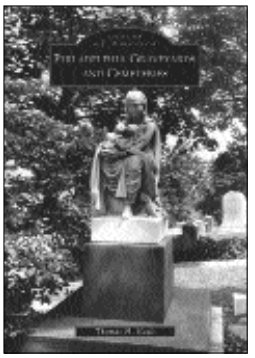
The strength of the book lies in the thoughtful selection and quality reproduction of both the illustrations and often poignant quotations. Especially intriguing are the numerous photos that depict the daily lives of New Mexico's multicultural citizenry—snapshots of a predominantly working-class society in historical transition. One weakness, however, lies in assuming that most readers are familiar with the region's story. To enhance his visual essay, the author might have provided a broad historical overview, followed by narratives to introduce each period. Also lacking is a bibliography (although the notes at the end partially address this oversight) for readers not especially well-versed in the subject. Finally, inasmuch as this edition is a reprint of the original publication (University of Colorado, 1992), the author missed an opportunity to advance the story beyond the 1980s.

In the main, the book is factual and readable and fills a noticeable void in regional scholarship. Chávez provides an enjoyable, no-nonsense illustrated history that teachers, students, scholars, and history devotees will embrace for years to come.

Art Gómez
National Park Service

Philadelphia Graveyards and Cemeteries

By Thomas H. Keels. Charleston, SC: Arcadia Publishing, 2003; 128 pp., illustrated, index; paper $19.95.



Arcadia Publishing has been producing small and well-illustrated books on local history. Varying in quality, the series' format emphasizes archival photographs and images that celebrate America's often forgotten past. Most of these little books are useful because they reproduce and annotate many obscure pictures rescued from the oblivion of personal photograph-postcard collections or selected from large, mostly unpublished, archives. *Philadelphia Graveyards and Cemeteries* is among the best of this genre and does not disappoint the reader who seeks unusual and important images.

Keels provides an astonishing amount of historical and visual commentary on the entire range of Philadelphia's cemeteries over time and space. In nine crisply annotated chapters Keels describes Philadelphia's legacy: colonial and federal graveyards, Laurel Hill Cemetery, the Woodlands, other Victorian cemeteries, neighborhood graveyards, African American burial sites, Catholic and Jewish cemeteries, the trappings of death, and vanished cemeteries. Keels's work is a primer on how rich an

aspect of heritage can be if we take the time to examine it more closely. While this book is not the large contextual study that many of us who study such material might wish, Keels provides a tantalizing overview of the richness of Philadelphia's graveyards.

Keels introduces us to important examples of Philadelphia's neglected past. Scholars have previously examined the great cemeteries of Laurel Hill and Woodlands. Keels boldly summarizes these histories and then leads us into an examination of Philadelphia's lesser known burial grounds. For example, the Pennypack (Pennepek) Baptist Church cemetery is illustrated by a ca. 1910 photograph of a stone dating to 1702. The stone presents the image of a skull, hourglass, and a pair of crossed long bones. The Federal Government established a much larger Philadelphia National Cemetery in the Pittville section of Germantown in 1885 for Civil War soldiers.

Keels includes a photograph of the famous Confederate Monument erected in 1911 during the latter years of the national reunion of the North and the South. Another photograph shows a party of World War II German prisoners tending to the graves of American soldiers. Philadelphia's Jewish community receives much attention in Keels's work as well. The author describes the recent restoration of the Hebrew Mutual Burial Ground in the Eastwick section of the city. Keels also includes many of the most imposing grave monuments in Philadelphia: Alexander Calder's eerie sculpture of a woman lifting the lid of a sarcophagus in order to release its spirit can be contrasted with the more imposing 20th-century carving of the famous ironclad *U.S.S. Monitor* at Mount Moriah.

The chapter on African American burial sites is exemplary. The author begins by concisely describing the cultural context of these burial places: "African American burial sites were particularly prone to obliteration. This was a reflection of the vulnerability of the city's African Americans during much of their history, as they struggled to build and maintain their community in the face of economic, social, and racial oppression." Important images include a woman interred with a ceramic plate placed on her body at the site of the First African Baptist Church. A map shows that 140 graves were discovered on the site, which is one of the most important examples of African American cemetery archeology in the country. Its analysis demonstrated burial practices different from those of white contemporaries.[1] Individuals from the first African Baptist Church site were reinterred in Eden Cemetery in 1987. By including this site, Keels captures an important moment in the history of Philadelphia's preservation movement. The burial place of some of Philadelphia's veterans of the Civil War, the United States Colored Troops, recalls the role of Philadelphia as the training camp for several regiments.[2]

In his chapter "The Trappings of Death," Keels provides holistic perspectives on his subject. Here he quite accurately emphasizes the importance of funeral product manufacturers in Philadelphia. Numerous marble yards produced the great variety of Victorian monuments that are still in situ in many Philadelphia cemeteries. One such example is the Henry Clay sarcophagus by John Struthers, the chief marble mason for William Strickland's Second Bank of the United States and the Merchant's Exchange. Left out of this book is Strickland's own designed monument for Benjamin Carr, who established the first music store in the United States. Erected in 1830, it consists of a classical urn supported by three reversed torches and is still in St. Peter's churchyard on Third Street at Pine.[3] Photographs of embalming products and embalmers, casket makers, hearse manufacturers, and even the black crepe that draped the coffins and decorated funeral parlors are included.

The final section of the book, "Vanished Cemeteries," warns readers about the conse-

quences of neglect. Images offer a powerful portrait of cemeteries that were damaged and destroyed by neglect and vandalism. This chapter should have been followed by recommendations for the care of this important aspect of Philadelphian heritage. Nonetheless, this little book attests to the importance of cemeteries in chronicling the evolution of a city and provides readers with insights into how cemeteries' ethnic and cultural diversity can enrich their lives.

David G. Orr
Temple University

1. John L. Cotter, Daniel G. Roberts, and Michael Parrington, *The Buried Past: An Archaeological History of Philadelphia* (Philadelphia: University of Pennsylvania Press, 1992), 284-288.

2. Dudley Taylor Cornish, *The Sable Arm: Negro Troops in the Union Army, 1961-1865* (New York: W.W. Norton & Company, 1966), 220-221 and 248, and James M. Paradis, *Strike the Blow for Freedom: The 6th United States Colored Infantry in the Civil War* (Shippensburg, PA: White Mane Books, 1998).

3. Agnes Addison Gilchrist, *William Strickland: Architect and Engineer, 1788-1854* (Philadelphia: University of Pennsylvania Press, 1950), 9 and Plate 28.

Drawing on America's Past: Folk Art, Modernism, and the Index of American Design

By Virginia Tuttle Clayton, Elizabeth Stillinger, Erika Doss, and Deborah Chotner. Chapel Hill: University of North Carolina Press, 2003; 256 pp., illustrations, bibliography, appendices, index; cloth $45.00.

Compare the simple, abstract forms of a rooster weather vane and a Shaker knitting needle case with the complex, detailed weaving of a Boston coverlet and the tiny stitches of an "Old Maid's Ramble" quilt. In this stunning compendium of Americana from the Index of American Design, one can do just that. Textile designer Ruth Reeves and Romana Javitz, head of the New York Public Library's Picture Collection from 1929 until her retirement in 1968, developed the initial idea for the Index in the mid-1930s. By capturing images of American design, the Index would enlighten the public about the development of American culture.

After the pair proposed their idea to the Works Progress Administration's Federal Art Project, the Index became an official endeavor to provide a pictorial record of America's artistic heritage. Created between 1935 and 1942, the Index celebrates the quality and vitality of American design. Although the Index excluded architectural ornament and Native American artifacts because they were being recorded by other New Deal-era projects, it sought to include humble artifacts and fine examples of decorative art from public and private collections throughout the country.

Administered by folk art authority, Holger Cahill, the project employed approximately 1,000 artists to depict examples of American folk, popular, and decorative arts created from the time of the country's settlement to about 1900. Today, the Index is viewed as the most comprehensive survey of Americana, allowing researchers to compare objects from daily life and appreciate their unique character.

Although Cahill originally considered using photographs in the style of Walker Evans and Edward Steichen to document the objects, photographic processes available at the time were not cost-effective, permanent, or accurate enough to record object colors in a way that would meet Index goals. Instead, over 18,000 watercolor portraits of objects were created, all of which are now curated by the National Gallery of Art.

To generate goodwill throughout the project, Cahill, also a former journalist and publicist, organized exhibitions of the original renderings at libraries, department stores, hotels, and banks. Long after the project's conclusion, major shows of the Index's work continue. From November 2002 to March 2003, the National Gallery of Art exhibit-

ed 82 exemplary Index renderings. *Drawing on America's Past* is the catalog for the exhibition.

The book opens with essays on American folk art, cultural nationalism, and the background of the Index by Virginia Tuttle Clayton, associate curator of Old Master Prints at the National Gallery of Art, and Erika Doss, professor of art history at the University of Colorado, Boulder. Elizabeth Stillinger, a historian of American decorative arts, takes an insightful look at American folk art collecting and how influential individuals like Henry Francis Du Pont, Electra Havemeyer Webb, and Abby Aldrich Rockefeller proclaimed folk art as examples of fine American craftsmanship. Deborah Chotner, assistant curator of American and British paintings at the National Gallery of Art, contributed to catalogue entries and information on artists.

Following these introductory essays, the catalogue presents examples of carvings; domestic artifacts; furniture; textiles; toys; trade signs and figures; weather vanes and whirligigs; and one drum. Comprehensive descriptions of artistic techniques and decorative art forms enlighten readers about popular motifs found in redware and how "japanning"—a technique in which black enamel or varnish is first applied to wood, and then is painted, gilded, and polished to produce a durable, glossy finish—was used to imitate Oriental lacquer. Short discussions of the origin of ship figureheads and the types of wood used in their construction enhance the nostalgic appeal of nautical carvings.

Entries also place the objects recorded in the Index in historical context. Details about the Island Park Carousel in Portsmouth, Rhode Island, give meaning to the carousel goat depicted by Index artist Donald Donovan. Detailed notes on the data report sheets that accompanied each Index rendering provide additional information about objects, such as the type of game a decoy would have attracted. Compiled by a librarian and Index administrators, the data sheets are rich research resources that include the artist's name for each rendering, the original object's maker and owner, and its classification number for the Index.

Careful historical research is evident throughout the book. Descriptions of newspaper articles and local histories provide information about the object's provenance, while oral histories with Index artists bolster to the book's sound research. As an example of the careful presentation of facts, Chotner's catalogue entry for a late-19th-century-toaster describes examining United States Patent Office records for the patent number burned into the toaster's handle. The text reveals that the patent indicated was assigned to an 1837 blast furnace, not a toaster. The book's illustrations are a dramatic complement to its sound textual construction. Photographs of Index artists at work bring the project to life, while watercolor illustrations are often paired with photographic images of original objects.

The catalogue reveals that the most skilled Index artists shared their methods of making renderings with other artists through demonstration drawings and the Index of American Design manual. From pencil outlines to color washes, the drawings demonstrate commonly employed artistic techniques. Consistent with the Index's commitment to detail and accuracy, the demonstration drawings show the kinds of brushes, colors, and boards that artists used.

Studying the demonstration drawings leads to a greater appreciation of the skill with which the watercolors were executed. The sheen of worn varnish, crackled paint surfaces, and even rust marks around nails on the original objects are captured in the renderings. For example, when depicting the Uree C. Fell Sampler, a piece of needlework that was completed by a woman named Fell from Buckingham, Pennsylvania, Index artist Elmer Anderson drew white lines on a dark background in order to provide the illusion of the woven cotton background of this 1846 sampler. After precisely

painting tiny cross-stitches on the intricate background, Anderson signed his work and provided notes on its scale in a hand reminiscent of 19th-century cross-stitch sampler verses.

Drawing on America's Past concludes with a bibliography of books, articles, exhibitions, and archival documents, and biographies of Index artists. The information that *Drawing on America's Past* provides about the works of folk, popular, and decorative arts depicted in the Index helps researchers understand artistic techniques and discover more about objects so prevalent in and meaningful to our past. The book also enlightens those seeking information about the Index and how it contributed to our present-day concept of American art.

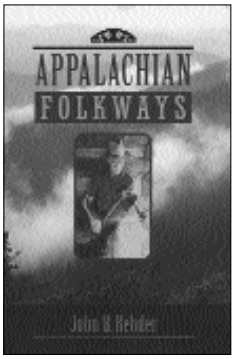
The Index of American Design remains the most extensive pictorial representation of American folk, popular, and decorative arts. This attractive, well-researched and finely written publication perfectly complements the expressive content and valuable cultural meaning of the objects that the Index celebrates.

Betsy Butler
Ohio Historical Society

Appalachian Folkways

By John B. Rehder. Baltimore, MD: Johns Hopkins University Press, 2004; 353 pp., illustrations, notes, glossary, bibliography, index; cloth $39.95.

John Rehder, a cultural geographer at the University of Tennessee, presents an informative and entertaining look into the "culture hearth" of the southern Appalachian Mountains, a region he defines as ranging from southern Pennsylvania to northern Alabama. The volume crosses the disciplines of cultural anthropology, social identity, and ethnography, but the author necessarily clarifies the cultural geography emphasis of his work. His discussion of culture (the learned and shared lifeways of the cultural hearth of Appalachia) identifies southern Appalachia as a distinctive cultural center in America.



Important Appalachian cultural traits are presented in chapters on the history and composition of the region's ethnicity, architecture, economy, food and subsistence methods, folk medicine and religion, music and art, and language. Rehder provides an academically rigorous and entertainingly informative perspective on a "cultural milieu" that is uniquely American, but deeply rooted in a primarily Anglican ancestry of the Scottish, Irish, British, and German. Rehder takes particular issue with negative stereotyping of mountain people evident in earlier literature by environmental determinists and "color-writers"—the generation of post-Civil War writers who characterized the Appalachian region as backward and portrayed its inhabitants as "yesterday's people."

After a condensed discussion of the topography and geology of the Appalachian Mountain ranges, Rehder examines its population by ethnic group, including a thorough discussion of the Cherokee Indians and the enigmatic Melungeons. He does an excellent job of describing historic settlement routes and patterns of occupation. He identifies the most common surnames in specific locales creating associations of particular interest to genealogists.

Rehder provides a wonderful account of the origins and variations of the architecture and cultural landscape of Appalachia. Not only does he provide detailed descriptions of the many types of structures of the region, but he also gives the reader a visual understanding by including photographs and floor plans. The discussion of log cabins,

including spatial and temporal distributions, is comprehensive. Rehder also considers Appalachian folkways of making a living by looking at both past and current regional economies, including agriculture, sanging (ginseng collecting), logging, mining, and outlaw ways (bootlegging and guerilla farming).

The most entertaining chapter is an informative study of the origins of Appalachian cooking. Discussions of the origins of the region's unique cuisine are accompanied by recipes and a delightful discussion of the American Indian contribution to the American diet, corn. The discussion partially addresses tribal contributions to the folkways inventory. Of particular interest is a discussion of the origin and preparation of the classic southern breakfast mainstay, grits, creating a mouth-watering desire to sample the recipes. The chapter, rich in ethnographic content, is the heart and soul of the entire volume, adding a wonderfully human dimension to the book.

The author's discussion of folk remedies is informative, although it lacks information about their preparation. The same chapter also discusses the region's religious sects. Rehder includes a list of the most popular church groups, descriptions of their dogmas, the history of their founding, the identity of the founders, and descriptions of what to expect at a service.

Music lovers will no doubt favor Rehder's chapter on music and language. Readers interested in the roots of bluegrass music, and country music in general, may be surprised at the details of the development of the genre that Rehder's research reveals. Rehder closes his discussion of the "culture hearth" with the origins of Appalachian speech. He posits that it is founded in the British Isles but enriched with "linguistic contributions from southern English, German, French, and Native American sources." The chapter concludes with a glossary of terms.

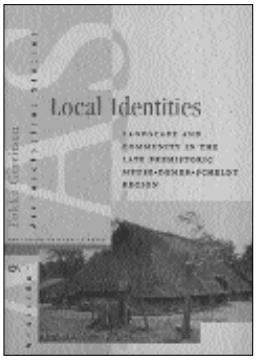
Scholars of Cherokee studies may take issue with the discussion of the important figure, Sequoyah. Rehder correctly describes Sequoyah as a patriarch (the accompanying descriptive term *ancient* aside) because he assumed a leadership role among his kinsmen in relocating his family to Indian Territory. However, Sequoyah never achieved the national political leadership role of Chief of the Cherokee Nation. Sequoyah was a veteran of the Creek War as a member of Chief Junaluska's Cherokee brigade that served with Andrew Jackson at the battle of Horseshoe Bend. He was also an accomplished silversmith. His most important contribution to the Cherokee, however, was the invention of the Cherokee writing system. It is correctly termed a "syllabary," not an alphabet, and is a most amazing linguistic accomplishment. The 85 characters in the set represent the vowels, consonants, and consonant-vowel clusters comprising the Cherokee language.

In summary, Rehder presents an insider's look into North America's southern Appalachia. The author is a native North Carolinian whose career and life have focused on this region and whose ancestry is both Cherokee and Scots-Irish. Throughout the text, the author conveys his sense of loss of the lifeways that he recounts. Forces of change are altering the lifestyles of the people of Appalachia. Rehder closes by expressing his desire to see that more is done to preserve and display Appalachian folkways in museums, folk festivals, and other interpretive forums. The strong academic foundation of the book and its broad cultural subject are certain to appeal to a wide audience of cultural resources specialists.

James E. Bird
National Park Service

Local Identities: Landscape and Community in the Late Prehistoric Meuse-Demer-Scheldt Region

By Fokke Gerritsen. Amsterdam Archaeological Studies 9, Amsterdam University Press, 2003; x+6 pp., figures, tables, index; cloth $52.00.



Research for Fokke Gerritsen's publication *Local Identities: Landscape and Community in the Late Prehistoric Meuse-Demer-Scheldt Region* began in 1996 and was completed in 2001 as a successfully defended doctoral dissertation. The work was sponsored by the Netherlands Organization for Scientific Research, known by its Dutch abbreviation, NWO. The organization's statutory mission is to enhance the quality of research, stimulate new research, ensure strong Dutch scientific programs, facilitate the public's use of research results, and allocate funds to accomplish NWO's goals. Gerritsen's *Local Identities* is true to this mission, integrating his research findings with contemporary issues of cultural heritage management. The book is an outstanding example of the process from research to publication and applied management efforts.

In his work, Gerritsen draws on a range of archeological materials to present a dynamic interpretation of the Late Bronze Age and early Roman-period communities that thrived in the Meuse-Demer-Scheldt region of northwestern Europe which today covers portions of the southern Netherlands, southwestern Germany, and northeastern France. Gerritsen's main objective is to explain the primary social and cultural transformations that occurred from approximately 1100 B.C. to A.D. 100. Gerritsen claims that at the core of his history are dynamic relationships among households, communities, and villages, and the landscape within which they lived and interacted. Gerritsen targets information that can help readers understand the household unit, both socially and symbolically. Although not specifically addressing the influence of the individual in his approach, the influences of small social groups and customs practiced and reinforced by direct contact with one another are at the heart of Gerritsen's narrative.

Gerritson's research is perhaps unique. His approach differs from other researchers in that he uses data on small-scale social dimensions as it occurs over time across the landscape. This depth of time releases the reader from the common snapshot approach to site and landscape interpretation and provides a refreshing historical component to analysis of social transformations through time. Gerritsen asserts that the combination of a diachronic approach and a focus on local contexts holds the most promise for interpreting and understanding fundamental social transformations evident in the archeological record that may otherwise be subtle and challenging to decipher.

To convey the thoroughness of his research and the breadth of evidence observed, Gerritsen provides a comprehensive review of the social environment of the Late Bronze Age family. This includes sociological and physical ordering of a typical house and associated domestic architecture, construction types, and siting considerations. Spaces adjacent to the house, including the farmyard, the farmstead, and outbuildings, are meticulously reviewed. Next, the construction of the community is mapped. Data on ritual and religious space, burial practices, and cemeteries are presented with discussion of their importance to the community. Finally, fields, arable land, and agricultural systems are reviewed. Evidence of ditch construction and the effects of land division among communities indicate a transition to a new agricultural regime in the Late Iron Age.

Considerations of community location and structure, territoriality, land tenure, and ownership provide meta-narrative for how a community is incor-

porated into the local landscape and society. Regional patterns of settlement, population clusters, and land use are discussed in context of environmental constraints and subsequent ramifications to demographic trends. Finally, Gerritsen discusses how the constructed space feeds a sense of social identity and community, social dynamics, and communal reciprocity in the Meuse-Demer-Scheldt region during the Late Bronze Age and early Roman period.

Gerritsen comprehensively accounts for data collected during his research and competently interprets the data in light of specific research questions crafted to maximize the information that results from his work. With *Local Identities*, Gerritsen disseminates what is learned about these early settlers of northwest Europe. How this information will be used by the cultural heritage management community is not fully addressed. One can hope that, in time, new knowledge will facilitate better preservation through improved understanding of resource use and settlement patterns during the study period. Scholars in the field will look forward to future updates by Gerritsen.

Delivered in an easy-to-follow format, Gerritsen's book methodically provides both the layperson and the professional a case study of careful archeological investigations and thoughtful analysis and conclusions. Well illustrated with maps, plans, and figures, the book is a fine example of public archeology that is intended to engage and enlighten regardless of the reader's previous knowledge of the topic. The work is extremely insightful and highly recommended for readers interested in archeology, landscape studies, and cultural heritage interpretation.

Wm. Brian Yates
Florida Division of Historical Resources

Guardians of the Trail: Archeological & Historical Investigations at Fort Craig

By Peggy A. Gerow. New Mexico Bureau of Land Management Cultural Resources Series, No. 15, 2004; 452 pp., maps, tables, illustrations, notes, references, appendices; paper, no charge.

Fort Craig, 25 miles south of Socorro, New Mexico, is one of a series of fortifications built to protect settlers, control Indians, and guard travel routes across the New Mexico Territory. Established in 1854, the fort consisted of rock and adobe buildings. The fort closed in 1884. Since 1981, Fort Craig has been under the jurisdiction of the Bureau of Land Management, U.S. Department of the Interior.

Guardians of the Trail describes archeological excavations between 1990 and 1994 by the Archaeological and Historical Research Institute. It includes the results of an extensive search of historical records by Marion Cox Grinstead.

The report is arranged in six sections and four appendices. The core of the report is covered in sections II to IV, which describe data recovered from five excavations of various buildings and structures, historical investigations, and artifact analysis.

Research issues and excavation strategies are established in the first section of the report. The issues and strategies for investigations at Fort Craig are similar to those for investigations at two other southwestern frontier forts, Fort Fillmore and Fort Cummings. Research is directed towards developing a better understanding of daily life at Fort Craig and focuses on the economic status of the personnel, the status of black soldiers, reliance on the local economy, effectiveness of the army's shipping of goods, the role that the railroad played in the latter years of the fort, and environmental adaptation. Gerow also addresses the impact of vandalism.

The chapters of the data recovery section are arranged in chronological order with a separate chapter devoted to each season's work. Within each chapter there are subsections for specific areas such as rooms and trash concentrations. Descriptions of data recovery are supported by black-and-white photographs and grayscale figures. The figures are clear, making it easy to distinguish the location of individual artifacts, which helps greatly in understanding the narrative. The photographs are of lesser quality than the figures and it is not always easy to distinguish details that are important to understanding their significance.

The six chapters of the historical investigations section follow the same order as the data recovery chapters with an additional chapter on "Army Doctors and Frontier Medicine." Grinstead has done a thorough job in pulling together sources that paint a picture of daily life at Fort Craig. Readers will have a good understanding of the buildings and the constant battle to maintain them. Roofs were a continuing source of problems and the attempts to repair and maintain them are well documented. Each chapter is fully annotated. The lack of clarity of some of the figures in these chapters, however, is troubling. Readers need to refer to reproductions of historic plans to fully understand the narrative, but the quality of the plans also is very poor and it was difficult to identify important text such as room names.

In the artifact analysis section, 10 chapters are divided by material or artifact type. Each assesses the range of activities represented by the artifact to place the artifacts within a chronological framework. Gerow used specialist authors for these chapters who have done a thorough job of describing and presenting the data. The chapter, "Glass Artifacts," is excellent. The narrative, tables, and figures combine to tell the story of life at the fort. The analysis of the bottle glass includes illustrations of all of the embossed body pieces found at the site, including remains of beer, wine, and patent extract bottles. This one chapter helps considerably in painting another picture of daily life at Fort Craig.

This report effectively answers important research issues related to the fort and will contribute to further understanding everyday life at other southwestern frontier forts. Construction historians, like this reader, will gain tremendous insight into military construction methods of the period, particularly the reliance on local materials, labor, and expertise. The historical investigations provide a thorough description of the work needed to keep the fort's buildings in serviceable condition.

Richard Burt
Texas A & M University

Presenting the Past

By Larry J. Zimmerman. Archaeologist's Toolkit Vol. 7, Walnut Creek, CA: AltaMira Press, 2003; 162 pp., notes, index; cloth $70.00, paper $24.95.

Larry J. Zimmerman's book, *Presenting the Past*, is the latest in a series of books published by AltaMira Press collectively entitled *The Archaeologist's Toolkit*. Although targeted at a relatively small audience, this book has the potential to affect anyone who enjoys reading, watching, or studying archeology and how it brings the past into the present.

Presenting the Past is the seventh volume in the series. Written by professional archeologists, each volume is designed to cut through the fog and mystery that surround the fundamental aspects of modern archeology such as developing research designs, survey methods, excavation techniques, artifact analysis, the principles of archeobiology, museum curation, and how archeologists present the past to different audiences and cultures. The series should be a primer for anyone who is or wants to be an archeologist.

The series is intended to be equally useful to both the student and professional archeologist. The theme common throughout the series is that archeologists are confronted with myriad intellectual choices but far too often they forget that what the public perceives depends upon presenting the right menu, to the right audience, at the right place. Throughout the text, Zimmerman skillfully uses examples of archeologists and projects that got it right—and wrong—to illustrate the principles of communicating archeology to different audiences.

Modern archeology has become vast, technical, and so complex that many archeologists are forced to adapt to technological advances by becoming jacks of all trades and masters of none. And while it is important to have a graduate degree, today's public archeologist needs, above all, to be an effective team player, team builder, and communicator. Zimmerman believes that herein lies the future of archeology: either build new, nontraditional alliances focusing on the consumers of archeological information or lose relevance in an ever-changing and rudderless world of computers and the information revolution.

Traditionally, archeologists have conveyed their discoveries through reports, articles, and books, some of which include photographs, but few archeologists can write like Henry David Thoreau or take photographs like Ansel Adams. Thus Zimmerman identifies several sure-fire methods for folks grappling with what to say when interpreting artifacts from an archeological project. He aptly demonstrates that being an effective writer is only one facet of being an archeologist, for the future will belong to those who master (or at least understand) the rapidly emerging phenomena of visual archeology targeted at nontraditional audiences.

With the computer, specialized software programs, and the Internet, archeology is now accessible to new audiences who historically have been underserved or overlooked. A surprising number of archeologists now spend more time reaching new audiences and less time preparing project reports or worrying about the publish-or-perish axiom. Zimmerman argues that the meaning of "publish" has been forever changed by technology and now includes using all types of visual media, such as video and films, public and community events, museum and digital exhibits, CD-ROMs, DVDs, websites, and yes, even cartoons and archeological fiction to show what can be found in the dirt.

Much of what Zimmerman discusses is not taught or learned as part of the university experience. Some graduate programs offer technical writing or public speaking courses, but most schools leave graduates unprepared for a vastly important aspect of modern archeology—communication. Zimmerman knows well what he preaches. His own expertise in archeological communication has been honed through years of experience in the field, both as a successful archeocrat (who dug through more paper than dirt), and as a public speaker on the social and civic organization circuit. Throughout, he has remained an academic lone wolf worshiped by fascinated attendees at national and international conferences.

Zimmerman persuasively and skillfully demonstrates that presenting the past involves explaining succinctly why archeology is important in the daily life of every citizen. Gone are the days of traditional, cloistered archeologists. Today's professionals must adapt to an ever-changing world. Zimmerman's "toolkit" offers the old archeologist new tricks of the trade and injects a new vitality into the profession.

Joe Labadie
National Park Service

The Reconstructed Past: Reconstructions in the Public Interpretation of Archaeology and History

Edited by John H. Jameson, Jr. Walnut Creek, CA: AltaMira Press, 2003; 304 pp., illustrations, photographs, notes, index; cloth $75.00; paper $34.95.

"To reconstruct or not to reconstruct" is the dilemma pondered throughout *The Reconstructed Past*. These useful case studies address reconstructions that have been shaped by archeology. The studies draw on sites in the United States, Europe, and the Middle East. Together, the chapters mostly support the current thinking about archeologically grounded interpretations, namely that careful thinking and interdisciplinary research can produce authentic reconstructions.

The authors bring out a number of good points. Marley Brown and Edward Chappel note that time and practice—and presumably learning from mistakes—suggest that today's reconstructions are better than those of our predecessors. With regard to Colonial Williamsburg, Brown and Chappel suggest that the past can be "brought back" because we are "better able" to present it. To some degree our improved ability involves a paradigm shift towards accepting multifaceted, broader interpretations. This is seen in Esther White's discussion of a reconstructed blacksmith shop at Mount Vernon. The shop contributes to the overall story of the site, and demonstrates the commitment to present more than a narrow view of the past by interpreting everyday life and stories that would be otherwise untold. All of the chapters emphasize that reconstructions are a professional undertaking in the best interest of the public.

The book promotes the idea of authentic reconstructions as an achievable goal, but dissenting views could have been presented more fully. Numerous pro-reconstruction examples were somewhat balanced by the few counterarguments. Lynn Neal discusses a nonintrusive project at Homolovi Ruins in Arizona where emergency preservation simply buried the remains. Ronald Williamson argues the impossibility of reconstructing Iroquois longhouses due to their diversity of type and function. Here, reconstruction is equated with creating an idealized, simplified view of Iroquois culture. Other authors note the fundamental conundrum of archeologically informed reconstructions. Some sites must be destroyed in order to build their interpretations.

The discussions of computer modeling are intriguing and would have benefited from additional examples or more alternatives. Karen Brush indicates that computer-generated models of Amarna in Egypt have many of the same problems as the more traditional graphic reconstructions, but computer models have an advantage of easy modification. Models can also help visitors to visualize immense operations on a scale that visitors can manage, while hypothesizing what might have been. Despite considerable challenges of cost and technology, this kind of reconstruction offers tantalizing possibilities, particularly in conjunction with a physical site.

Issues surrounding reconstruction are a vehicle for examining contested aspects of heritage. Several case studies explicitly discuss this theme from different angles. Ann Killbrew emphasizes simplification of the past through interpretation at Qasrin, Israel. Joe Distretti and Carl Kuttruff discuss Fort Loudoun in Britain, a site with none of the original site preserved where a reconstruction was built to satisfy political and economic interests. Reconstruction is thus a tool, albeit costly and semipermanent, for staging contemporary ideas about the past and why we care about it today.

In this light, it would have been useful for more authors to discuss the impact of site evaluations on their interpretation. If reconstructions offer a stage for broader programming, particularly for education, it seems reasonable that visitor needs or desires must influence interpretation. Interpretation today encourages people to connect

with archeological resources by finding personal resonance and relevance in them. Site evaluation offers a useful perspective for archeologists who undertake reconstructions; evaluations can document whether or not the archeologists' interpretation has meaning for visitors.

As Barry Mackintosh notes in his discussion of the National Park Service's policies on reconstructions, this issue cuts to the heart of the question, "What are we here to do?" Reconstruction has had opponents and allies, another theme of the book. Bureaucracy, personalities, and, frankly, the wrong people doing the job, are repeatedly shown to tax an otherwise promising project. In Donald Linebaugh's superb discussion of Roland Wells Robbins's work, we learn that politics and personalities ultimately damaged projects despite Robbins's best intentions. For others, as Peter Fowler and Susan Mills discuss, the process offers professionals an "open air laboratory" for understanding ancient construction methods and materials. Some reconstructions enable archeologists and the public to understand sites at human scale. Overall, reconstructions are a tool for attracting and educating visitors, and linking visitors with the past.

Because this book is written without jargon and tells behind-the-scenes stories about people and places, *The Reconstructed Past* will benefit both students and professionals. The case studies and the history of applied archeology are appropriate for university or college classrooms, particularly method and theory classes. The book's themes would also interest professionals making decisions about site interpretation. The provocative case studies illuminate the dilemma of reconstruction. The chapters play off each other in a debate that encourages reader participation as the authors jostle over simplifying sites, choosing a "most significant" story at the expense of others, the contested nature of heritage, and the flexibility of presentation as an interpretive tool. While authors disagree on the finer points and, perhaps, the ethics of reconstruction, they seem to agree that reconstructions will not leave the interpretive toolbox in the foreseeable future.

Teresa S. Moyer
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Thinking about Significance

Edited by Robert J. Austin, Kathleen S. Hoffman, and George R. Ballo. Special Publication Series No. 1, Riverview: Florida Archaeological Council, Inc., 2002; 242 pp.; paper $15.00.

The issues discussed in *Thinking about Significance* are core to the policy and practice of historic preservation. The evaluation of a property in order to make decisions about preservation (or destruction) should never be routine, as the stakes are high. The contributors to this collection of papers and proceedings from a professional development workshop sponsored by the Florida Archaeological Council in 2001 include representatives of federal and state agencies, tribes, consulting firms, and academia.

In focusing on the big question of what we consider significant and why, the editors state that the most important result of the workshop—and the clear message of this book—is that current challenges "require us to change our thinking about almost everything—the goals of archaeology, how archaeology will be practiced, what is significant, and how to incorporate the views and opinions of other ethnic groups into the decision making process."

The National Register of Historic Places, the Florida Division of Historical Resources, the Florida Department of Transportation, and the Advisory Council on Historic Preservation provide agency perspectives on the topic. The issues that are emphasized in the papers and discussion

include the important but imperfectly realized role of historic contexts, the critical importance of listening to Native perspectives, the challenges of evaluating redundant resources and resources from the recent past, and the need for creative strategies to protect sites.

The Miccosukee Tribe and the Florida and Oklahoma Seminole tribes provide Native American perspectives. Woven through these viewpoints are major differences and commonalities between Western and Native worldviews, including the latter's understanding of the sacredness and interconnectedness of all things, the importance of consultation, the usefulness of archeology from a Native perspective, and the advantages of working together towards the common goal of protecting resources.

Archeologists working in the private sector and in the academy provide their perspective, including professional responsibilities and innovative methods for making significance evaluations more consistent. In addition, and core to the ongoing challenges of the profession, participants argue for a more rigorous archeology that can fully and fairly evaluate the contentious site categories of archeological resources of the 20th century and surface sites comprised of undiagnostic stone artifacts—the lithic scatters familiar to archeologists everywhere.

The concluding chapter is worth the price of the book. In it, the authors challenge their profession to change the way that it thinks about the past and how it practices archeology. This collection defines three challenges: what should be considered significant, how do we determine significance, and who should make that determination.

It is clear that one of the most effective tools for deciding the first question lies in the use and continual updating of state historic contexts because they provide the framework within which significance can be evaluated. Related to this is the need to acknowledge and address individual biases of the evaluator and researcher, culturally relative values, and values other than scientific ones. The second question encompasses further questions: Where we should spend our limited resources and, more broadly, ask what is the goal of preservation? What is the role of the National Register of Historic Places, and what should we do about places that are worthy of preserving but whose values do not fit under the National Register criteria? As for the third question of who should make significance determinations, there are widely differing opinions, although there is agreement that all points of view need to be considered.

The editors have 14 recommendations for moving the profession to think differently, from expanding the significance concept to addressing inclusiveness and alternative viewpoints, and adopting a nonlinear view of the world. The editors recognize that the inclusion of Native American concerns has been the source of major changes in archeology since the Native American Graves Protection and Repatriation Act of 1990. In addition, the editors advocate that their colleagues learn from Native Americans to "truly embrace the idea that the past is very much alive today and actively informs the present, and that the present is nothing more than the future unfolding."

In addition to introductory and concluding articles, three major sections address government agency issues, Native American issues, and archeological issues. A historical overview of the development of cultural resources management in Florida provides an orientation to state-specific laws, rules, and practice, and should be useful to those who work outside of Florida as comparative information. The issues raised throughout this book, however, are relevant to practitioners across the country. An appendix summarizes applicable federal laws as well as state statutes and rules. The inclusion of transcriptions of comments and discussion for each of these three major topics is important because the Native American perspectives at the workshop were nearly entirely spoken rather than

written. The transcripts also add the workshop flavor to the publication and remind the reader that the issues are not resolved, but continue to appropriately trouble historic preservation practitioners in Florida and everywhere else.

Barbara J. Little
National Park Service

Reconstructing Conservation: Finding Common Ground

Edited by Ben A. Minteer and Robert E. Manning. Washington, DC: Island Press, 2003; xiii + 417 pp., notes, index; cloth $55.00; paper $27.50.

Reconstructing Conservation: Finding Common Ground presents a series of 21 essays on future directions in the conservation of cultural landscapes. The authors base their writings on personal insights and collective reflections from a symposium convened by the National Park Service's Conservation Study Institute in 2001 to discuss the history, values, and practice of conservation.

The workshop gathered prominent practitioners and academics to discuss how the theory and practice of conservation is changing, and what the changes portend for the future. In contrast to some contemporary assessments that the future of conservation is in danger, symposium participants felt strongly that cultural landscape preservation is flourishing. They identified key ingredients of change that are occurring in response to and in spite of obstacles presented by changing land uses, values, and ownership.

Reconstructing Conservation argues that conservation is undergoing a major transformation from a centralized, narrowly focused, top-down activity to a locally driven, highly democratic, multidisciplinary strategy for balancing growth with the human need to connect with the land. Local distinctiveness is another component of the way that communities and their partners approach conservation, as is the trend to link natural and cultural preservation goals in a long-term vision. Essays explore these major transformations through case studies and through the history and policies that have influenced the evolution in conservation thinking and action.

In the opening chapter, "Conservation: From Deconstruction to Reconstruction," editors Ben A. Minteer and Robert E. Manning present background for the authors' contributions, reflect on the symposium and its timeliness, and outline the major concepts authors will address. In "Finding Common Ground," the final essay, the editors offer a series of principles upon which they believe the future of conservation hinges. The essays inbetween reveal theoretical and practical perspectives about how and why the field is changing.

The book's mix of theory and practice lends credence to the argument that the two approaches must by necessity influence one another in order for the field to mature. The book also argues that the field has taken a more multidisciplinary approach to include advocates of community, history, culture, and heritage to achieve landscape conservation goals. In contrast with more traditionally focused environmental studies, the book invites preservationists, ethnographers, social scientists, and historians to see commonalities among disciplines. The conservation history threaded throughout provides sufficient context for a reader with little prior knowledge of the conservation field to understand the sequences that lead to reevaluating current conservation history and practice. The book also reiterates the local, publicly driven, and democratic approach that conservation is taking as communities adopt conservation tools to preserve their natural and cultural resources.

Reconstructing Conservation builds upon the work of over a century of environmental advocates and practitioners and, more recently, William Cronon's collection of essays entitled *Uncommon Ground*.[1]

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.