

never have been completed so comprehensively. The process certainly wasn't perfect, and it was difficult for the park to manage because the NPS did not have control of the property during the work. However, the end result is what the park hoped for—revivified interiors appropriate for the type of functions held in the building.

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#### Note

\* Charlestown Navy Yard: Boston National Historical Park General Management Plan, Volume II Revision, Part B, (Boston: National Park Service, 1988), 4.

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## PRESERVATION RESOURCES

### Reviews

**Cast-Iron Architecture in America: The Significance of James Bogardus** by Margot Gayle and Carol Gayle, New York: W. W. Norton & Company, 1998.

Reviewed by Antoinette J. Lee, Special Projects Director, Heritage Preservation Services, National Park Service.

In the early 1970s, the preservation of Victorian-era buildings and structures was considered somewhat avant-garde and daring. Back then, superhuman efforts were required to persuade city administrators and the public that mid-19th-century cast-iron buildings were significant and worthy of preservation. Alas, too many of these important antecedents to the tall buildings of the late part of that century have been demolished. Many of those that were preserved, however, owe their survival to Margot Gayle and her colleagues in the Friends of Cast-Iron Architecture

and in the Victorian Society in America.

This book, *Cast-Iron Architecture in America: The Significance of James Bogardus*, is the culmination of Margot Gayle's long and distinguished career as a preservation activist and leaves an important record of her tireless efforts on behalf of cast iron buildings and in securing the legacy of the originator of the building type, James Bogardus. She co-authored this book with her historian daughter, Carol Gayle.

Prefaced by a short essay prepared by architect and preservation compatriot Philip Johnson, the book focuses on Bogardus's career, which spanned the decades just prior to the Civil War. Bogardus and his fellow inventors were the mid-19th-century counterparts to the computer and telecommunications entrepreneurs of our own age. They placed themselves squarely in the circle of thinkers and promoters who shaped the future. They invented new machinery and implements that made the production of agricultural and industrial goods more efficient. In short, their inventiveness generated much of the increase in the wealth of the nation at mid-19th century.

Bogardus was born in 1800 in Catskill, New York. His apprenticeship to a local watchmaker set him on his way to experimenting with mechanical implements. Finding greater opportunities in New York City, he moved there in the late 1820s and became connected with organizations of learned and progressive businessmen. In short order, he invented and obtained patents for clocks, spinning machinery, grinding mills, and gas meters, among other items. A four-year sojourn in England and the Continent introduced him to the widespread use of cast iron in buildings and engineering structures. In Italy, Bogardus also came to appreciate classical and Renaissance architecture. Armed with this new knowledge, he returned to

New York to marry the new technology with historic building forms.

By the late 1840s, Bogardus began producing cast-iron buildings that imitated stone in New York City. These early buildings used readily replicable and mass-produced cast-iron elements and could be erected on the building site within a matter of days. When compared to the usual period of months required to construct stone and brick buildings, Bogardus's product seemed miraculous. Over the next decade and a half, Bogardus produced cast-iron buildings in New York City, Baltimore, Philadelphia, Washington, DC, and Charleston. He and his competitors in the cast-iron building trades also produced commercial buildings in such quantity and in such dense concentrations that many cities, such as New York, Philadelphia, and St. Louis, possessed veritable "cast-iron districts" by the late 1870s. By that time, steel and wrought iron frames had come into use and superseded cast-iron in moving the urban skyline ever higher.

In order to gain public acceptance of cast iron used to replicate the qualities of stone, Bogardus was an effective advocate and proselytizer. His treatises were intended to inspire confidence in the building material and in his ability to satisfy client demands. His buildings carried foundry plates testifying to his role as "originator and constructor of iron buildings." These efforts were necessary in order to overcome fears about the combustibility and stability of cast iron structures and address concerns about the aesthetic merits of iron imitating stone.

By the end of his career, Bogardus was regarded as a major American inventor. In a large oil painting called "Men of Progress," painter Christian Schussele included him in a pantheon of other inventors, including Samuel Colt, Cyrus McCormick, and Charles Goodyear. Executed between 1857 and 1862, the paint-

ing now is housed in the National Portrait Gallery in Washington, DC. This book provides the reader with a strong basis for appreciating Bogardus's career and the industrial context for his achievements.

Preservationists will find the Gayles' book invaluable because it presents a comprehensive discussion of the development and preservation of cast iron buildings. Cast-iron buildings occupy a key phase in the evolution of commercial buildings as they shed their earlier residential-like form and became largely metal framed buildings clad in glass sheathing. While many architectural historians and building technology specialists are familiar with individual examples of cast iron buildings or with now-lost cast iron buildings that once occupied a city's commercial district, the Gayles provide a cohesive and chronological narrative of this important topic through the career of a single pivotal individual.

Outside of New York City, few cast-iron buildings survive today. Those that do often are regarded as oddities located among taller and more aggressive successors on the urban scene. Thanks to Margot Gayle's career, whole cast iron districts in New York City have been designated, have survived, and continue their service as attractive and viable commercial buildings. Individual buildings throughout the nation also have benefited from her national network of colleagues. This book is a fitting tribute to her career and that of James Bogardus.

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**Confederates in the Attic: Dispatches from the Unfinished Civil War** by Tony Horwitz, New York: Pantheon Books, 1998.

Reviewed by Marie Tyler-McGraw, Historian, National Conference of State Historic Preservation Officers, NPS History Program.

Tony Horwitz, a war correspondent in Bosnia, Afghanistan, and elsewhere for the *Wall Street*

*Journal*, came back to the United States and bought a house in rural northern Virginia. One morning he awoke to the sound of gunfire and discovered a Civil War movie being filmed near his home. He talked with some of the extras who were Civil War re-enactors and became intrigued by the topic of the meaning and memory of the Civil War.

Horwitz has now written a book that is both funny and complex, critical and compassionate about the ever-evolving memory of the Civil War as it is currently practiced in the United States—and even in Europe. Throughout the narrative, as he describes his travels with Civil War re-enactors and his interviews with the Sons, Daughters, and Children of the Confederacy, it is clear that the Civil War is a protean concept in American history. Much more than a series of bloody battles fought on American soil to determine the nature and future of the American constitutional union, the Civil War is the great political and social divide in American history while its origins and meaning are still contested. The lack of public consensus about the causes and effects of the Civil War is reasonable given the long argument among historians over the relative roles of slavery and states' rights ideology in provoking the conflict. While scholars may have come to agree on slavery as the primary factor, that view is not pervasive throughout the American public.

Contemporary tensions about race, civil rights, citizenship, even the decline of skilled labor in the new global economy can be detected in the actions of re-enactors on the battlefields of the Civil War. Today, African-American re-enactors press their own claims to glory and a well-earned citizenship through re-enactments of their Union Army experience. Some scholars of American monuments, memorials, and historic rituals believe that, for white re-enactors, the Civil War is attractive because it represents an era in which life and choices were less complicated.

If Horwitz is to be believed, many more Confederate than Union Army re-enactors are "hard core." Hard core means dedication to authenticity in as many details as possible. This is both a physical discipline and a craftsmanlike attention to costume and armament. It is hard not to imagine that some of the inventive tinkering that characterized American workers before the post-industrial economy has been subverted to making battle re-enactment "real."

Led primarily by Robert Lee Hodge, a hard core re-enactor whose period photo is on the cover, Horwitz visited almost all the Civil War sites in the South, camped with hard core re-enactors and "farbs" (the easy going re-enactors scorned by the hard core), found the last Confederate widow (NOT the one in the Allen Gurganus novel), described a very serious Kentucky trial about a young man apparently shot for displaying the Confederate flag, talked to Sons and Children of the Confederacy.

Horwitz hokes it up a little bit. The picture of Hodge on the cover is fiercer than the picture of him in a *New Yorker* magazine article of February 16, 1998, where he looks more like the twenty-something ex-art student at Kent State that he is. Horwitz refers to the Virginia Historical Society by its much-more-colorful older names, "Confederate Memorial Institute, better known as the 'Battle Abbey of the South'" (p. 243). To some extent, reviewers have bought into this and made the whole vision quest of the re-enactors even more exotic than it is.

Thus far reviews of the book have not noted two central aspects of it. First is Horwitz's dependence on the Civil War parks and their staffs. Horwitz and his new pard, Robert Lee Hodge, sneak onto the battlefield at Antietam at night and sleep in a trench. But this is unusual. His common practice was to go from park to park and describe the landscape and visitors, including one visitor from Germany who appeared to be

almost Horwitz's double. Horwitz depended on the rangers to give him factual information about the sites. Not once in the book did he meet a ranger who was not forthright and helpful. Most of them had done independent research that greatly enriched the story told at the site.

As a counterpoint to his experiences in the national parks, when Horwitz looked for Civil War sites in or near Southern cities, he described their downtowns as woe-fully distressed. Vicksburg appeared to be the worst, with riverboat gambling on the Mississippi having contributed to the demolition of the historic, if shabby, downtown. Petersburg, too, was described as having a slow pace and a community discouraged about both the downtown landscape and the economy. Richmond seemed to be in about the best shape of the cities he visited. Horwitz also described a discussion about the placement of Arthur Ashe's statue on Monument Avenue in Richmond with pleased surprise, recounting thoughtful assessments from both black and white members of the community.

Basically, Horwitz likes and wants to understand the people he meets, but his study does show sad and destructive racial stratification and stereotyping in many places. But it is not always where you think it will turn up and thus our own stereotypes are overturned. One place it did emerge was in a tavern five miles from my house. One place it didn't emerge was in the person of Robert Lee Hodge, the Confederate re-enactor who identified with the poorest privates. Horwitz's Civil War map of American memory is a true maze — and a very good read.

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#### **New Multiple Property Submission List**

An updated list of all National Register Multiple Property Submissions is accessible on the Web at: [www.cr.nps.gov/nr/mpslist.html](http://www.cr.nps.gov/nr/mpslist.html).

Multiple Property Submissions (MPS) organize National Register documentation by historical themes, property types or geographic areas. As a cultural resource management tool, the MPS approach can furnish essential information for historic preservation planning because it evaluates properties on a comparative basis within a geographical area, and because it can be used to establish preservation priorities based on historical significance.

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#### **New Bulletin on Documenting Historic Aviation Properties**

The National Register has recently published a new bulletin entitled, "Guidelines for Evaluating and Documenting Historic Aviation Properties." This bulletin provides information on the history of aviation and gives guidance on the National Register registration requirements for historic aircraft, aviation wrecks, aviation development and production facilities, air terminals on land and water, military air bases and stations, aides to navigation, administrative, educational and other facilities, and missile launch sites and complexes. To order, call the National Register reference desk at 202-343-8012 or email at <[nr\\_reference@nps.gov](mailto:nr_reference@nps.gov)>.

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#### **Heritage Preservation Book on Caring for Historic Houses**

Coming this October from Heritage Preservation, the National Park Service, and Harry N. Abrams, Inc., *Caring for Your Historic House* is designed for anyone living in, or involved with, a historic house and emphasizes the importance of ongoing care and maintenance. Each chapter is written by one or more leading preservation practitioners and provides expert advice on every aspect of the subject.

For information, contact Clare Hansen at Heritage Preservation, 202-634-1422.

## **BULLETIN BOARD**

### **New from Teaching with Historic Places**

The National Register of Historic Places' Teaching with Historic Places program announces the publication of two new lesson plans, "Adeline Hornbek and the Homestead Act: A Colorado Success Story" and "The M'Clintock House: A Home to the Women's Rights Movement." The lessons use primary documents, readings, maps, and photographs to bring the engaging stories of these places into the classroom. To order, contact Jackdaw Publications at 800-789-0022. For more information on the program, contact the National Register of Historic Places, 1849 C Street, NW, Suite NC400, Washington, DC 20240.

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### **Geology National Historic Landmark Theme Study Update**

The *Geology National Historic Landmark Theme Study* has been under development by the National Park Service since 1990. This study represents the second phase of the National Park Service's thematic investigation of the history of American science. The initial phase, *Astronomy and Astrophysics: A National Historic Landmark Theme Study*, was completed in 1989.

The Geology Theme Study focuses on the identification and evaluation of sites in the areas of physical geology, historical geology, and economic geology and secondarily, on the recognition of important sites in the areas of planetary geology, exploration, scientific, and topographical surveys. Since 1990, a total of 15 properties have been designated as National Historic Landmarks in the Geology Theme Study.

For further information on the Geology Theme Study, contact

—continued on page 59