

## American Space The Centennial Years 1865 1876

'This volume is a collection of seven fascinating articles...This is a revealing book that probes beneath the surface of what one participant calls the 'sheep to shawl' displays of such historic sites. It is a refreshing work well worth reading.'-THE HUDSON VALLEY REGIONAL REVIEW

Lawns now blanket thirty million acres of the United States, but until the late nineteenth century few Americans had any desire for a front lawn, much less access to seeds for growing one. In her comprehensive history of this uniquely American obsession, Virginia Scott Jenkins traces the origin of the front lawn aesthetic, the development of the lawn-care industry, its environmental impact, and modern as well as historic alternatives to lawn mania.

A collection of seventeen essays examining the field of American cultural landscapes past and present. The role of J. B. Jackson and his influence on the field is explored in many of them.

This extensively revised edition of Thurman Wilkins's masterful and engaging biography - well illustrated in color and black-and-white - draws on new information and recent scholarship to place Thomas Moran more securely in the milieu of the Gilded Age. It also portrays more fully the controversies that surrounded the art of Moran's time, as he became "the Dean of American Painters." The American West was the subject of Thomas Moran's greatest artistic triumphs - Yosemite, the Grand Canyon of the Colorado, Zion Canyon, the Virgin River, Colorado's Mountain of the Holy Cross, and the Grand Tetons - but his travels with Ferdinand V. Hayden's geological surveys of the Upper Yellowstone were matched by trips to his native Britain and to Venice, Florida, the Spanish Southwest, and Old Mexico. These scenes inspired memorable landscapes and seascapes, as did the sojourns of the Moran family in Pennsylvania, New Jersey, and East Hampton, Long Island, when they retreated from the demands of the New York art scene. In the 1880s Moran and his artist wife, Mary Nimmo Moran, also threw themselves into the etching craze of the period, creating some of the finest prints produced in the United States. Moran was an artist happy in his work. He wrote, "I have always held that the grandest, most beautiful, or wonderful in nature, would, in capable hands, make the grandest, most beautiful, or wonderful pictures." The New York Times said of the first edition of this unique account of his life, "Moran's mastery comes through clearly and awesomely and often, pleasurably." Readers will find the new edition equally enjoyable.

During a long and distinguished career, John Brinckerhoff Jackson (1909-1996) brought about a new understanding and appreciation of the American landscape. Hailed in 1995 by New York Times architectural critic Herbert Muschamp as 'America's greatest living writer on the forces that have shaped the land this nation occupies,' Jackson founded Landscape Magazine in 1951, taught at Harvard University and the University of California at Berkeley, and wrote nearly 200 essays and reviews. This appealing anthology of his most important writings on the American landscape, illustrated with his own sketches and photographs, brings together Jackson's most famous essays, significant but less well known writings, and articles that were originally published unsigned or under various pseudonyms. Jackson also completed a new essay for this volume, 'Places for Fun and Games,' a few months before his death. Focusing not on nature but on landscape - land shaped by human presence - Jackson insists in his writings that the workaday world gives form to the essential American landscape. In the everyday places of the countryside and city, he discerns texts capable of revealing important truths about society and culture, present and past. For this collection Helen Lefkowitz Horowitz provides an introduction that discusses the larger body of Jackson's writing and locates each of the selected essays within his oeuvre. She also includes a complete bibliography of Jackson's writings.

The second volume of a three-volume history covering all aspects of American theatre.

An engaging and delightfully illustrated account of the impact of railroads on the American built environment and on American culture from the last decades of the nineteenth century to the 1930's.

The enhanced CD-ROM contains all of the piano accompaniments plus an exclusive version of Home Concert(tm) which will show the music on your computer screen, follow along with it, and turn the pages for you Also included on the CD are the listening tracks from the David Nadien/Koji Toyoda recordings. Titles: Gavotte (J.S. Bach), Concerto in A Minor, 2nd Movement, Op. 3 No. 6 (A. Vivaldi), Concerto in G Minor (A. Vivaldi), Country Dance (C.M. von Weber), German Dance (K.D. von Dittersdorf), Gigue (F.M. Veracini), Concerto for Two Violins in D Minor, BWV 1043, 1st Movement, Violin I (J.S. Bach).

Tourists started visiting the American West in sizable numbers after the Union Pacific and Central Pacific Railroads were completed in 1869. Contemporary travel brochures and guidebooks of the 1870s sold tourists on the spectacular scenery of the West, and depicted its cities as extensions of the natural landscape—as well as places where efficient business operations and architectural grandeur prevailed—all now easily accessible thanks to the relative comfort of transcontinental rail travel. Yet as people flocked to western cities, it was the everyday life that captured their interest—the new technologies, incessant clatter, and all the upheaval of modern metropolises. In *Manifest Destinations*, J. Philip Gruen examines the ways in which tourists experienced Chicago, Denver, Salt Lake City, and San Francisco between 1869 and 1893, a period of rapid urbanization and accelerated modernity. Gruen pays particular attention to the contrast between the way these cities were promoted and the way visitors actually experienced them. Guidebooks made Chicago, Denver, Salt Lake City, and San Francisco seem like picturesque environments sprinkled with civilized buildings and refined people. But Gruen's research in diaries, letters, and traveler narratives shows that tourists were interested—as tourists usually are—in the unexpected encounters that characterize city life. Visitors relished the cities' unfamiliar storefronts and advertising, public transit systems, ethnic diversity, and multiple dwellings in all their urban messiness. They thrust themselves into the noise, danger, and cacophony. Western cities did not always live up to the marketing strategies of guidebooks, but the western cities' fast pace and many novelties held extraordinary appeal to visitors from the East Coast and abroad. In recounting lively anecdotes, and by focusing on tourist perceptions of everyday life in western cities, Gruen shows how these cities developed the economy of tourism to eventually encompass both the urban and the natural West. The antebellum era and the close of the 19th century frame a period of great agricultural expansion. During this time, farmhouse plans designed by rural men and women regularly appeared in the flourishing Northern farm journals. This book analyzes these vital indicators of the work patterns, social interactions, and cultural values of the farm families of the time. Examining several hundred owner-designed plans, McMurry shows the ingenious ways in which "progressive" rural Americans designed farmhouses in keeping with their visions of a dynamic, reformed rural culture. From designs for efficient work spaces to a concern for self-contained rooms for adolescent children, this fascinating story of the evolution of progressive farmers' homes sheds new light on rural America's efforts to adapt to major changes brought by industrialization, urbanization, the consolidation of capitalist agriculture, and the rise of the consumer society.

Features essays, statistical data, period photographs, maps, and documents.

The Encyclopedia of Local History addresses nearly every aspect of local history, including everyday issues, theoretical approaches, and trends in the field. The second edition highlights local history practice in each U.S. state and Canadian province. Looks at the development of eight suburbs of Chicago, describes the influence of the railroad, and explains how the communities

have maintained separate identities

In *The Environment and the People in American Cities*, Dorceta E. Taylor provides an in-depth examination of the development of urban environments, and urban environmentalism, in the United States. Taylor focuses on the evolution of the city, the emergence of elite reformers, the framing of environmental problems, and the perceptions of and responses to breakdowns in social order, from the seventeenth century through the twentieth. She demonstrates how social inequalities repeatedly informed the adjudication of questions related to health, safety, and land access and use. While many accounts of environmental history begin and end with wildlife and wilderness, Taylor shows that the city offers important clues to understanding the evolution of American environmental activism. Taylor traces the progression of several major thrusts in urban environmental activism, including the alleviation of poverty; sanitary reform and public health; safe, affordable, and adequate housing; parks, playgrounds, and open space; occupational health and safety; consumer protection (food and product safety); and land use and urban planning. At the same time, she presents a historical analysis of the ways race, class, and gender shaped experiences and perceptions of the environment as well as environmental activism and the construction of environmental discourses. Throughout her analysis, Taylor illuminates connections between the social and environmental conflicts of the past and those of the present. She describes the displacement of people of color for the production of natural open space for the white and wealthy, the close proximity between garbage and communities of color in early America, the cozy relationship between middle-class environmentalists and the business community, and the continuous resistance against environmental inequalities on the part of ordinary residents from marginal communities.

This book presents a collection of recent writings on architecture and urbanism in the United States, with topics ranging from colonial to contemporary times.

Assesses the role of collective memory, tradition, and patriotism in American national culture, and the evolution they have undergone

Exploring America's material culture, *Common Places* reveals the history, culture, and social and class relationships that are the backdrop of the everyday structures and environments of ordinary people. Examining America's houses and cityscapes, its rural outbuildings and landscapes from perspectives including cultural geography, decorative arts, architectural history, and folklore, these articles reflect the variety and vibrancy of the growing field of vernacular architecture. In essays that focus on buildings and spaces unique to the U.S. landscape, Clay Lancaster, Edward T. Price, John Michael Vlach, and Warren E. Roberts reconstruct the social and cultural contexts of the modern bungalow, the small-town courthouse square, the shotgun house of the South, and the log buildings of the Midwest. Surveying the buildings of America's settlement, scholars including Henry Glassie, Norman Morrison Isham, Edward A. Chappell, and Theodore H. M. Prudon trace European ethnic influences in the folk structures of Delaware and the houses of Rhode Island, in Virginia's Renish homes, and in the Dutch barn widely repeated in rural America. Ethnic, regional, and class differences have flavored the nation's vernacular architecture. Fraser D. Neiman reveals overt changes in houses and outbuildings indicative of the growing social separation and increasingly rigid relations between seventeenth-century Virginia planters and their servants. Fred B. Kniffen and Fred W. Peterson show how, following the westward expansion of the nineteenth century, the structures of the eastern elite were repeated and often rejected by frontier builders. Moving into the twentieth century, James Borchert tracks the transformation of the alley from an urban home for Washington's blacks in the first half of the century to its new status in the gentrified neighborhoods of the last decade, while Barbara Rubin's discussion of the evolution of the commercial strip counterpoints the goals of city planners and more spontaneous forms of urban expression. The illustrations that accompany each article present the artifacts of America's material past. Photographs of individual buildings, historic maps of the nation's agricultural expanse, and descriptions of the household furnishings of the Victorian middle class, the urban immigrant population, and the rural farmer's homestead complete the volume, rooting vernacular architecture to the American people, their lives, and their everyday creations.

Queen Anne or Victorian, these beautiful houses have become nostalgic sites in our historical memory. Linda Smeins explores the development of pattern-book houses, considered the new "modern suburban home" of the late 19th century. Through a discussion of pattern-book designs and plans and pattern-book-inspired houses, Smeins traces the evolution of this architectural style and explores the meanings embodied in the notion of home and community. *Building an American Identity* is an excellent resource for architectural historians, historic preservations, educators and anyone interested in the social history behind the building of America's Victorian homes.

*Romantic Motives* explores a topic that has been underemphasized in the historiography of anthropology. Tracking the Romantic strains in the the writings of Rousseau, Herder, Cushing, Sapir, Benedict, Redfield, Mead, Lévi-Strauss, and others, these essays show Romanticism as a permanent and recurrent tendency within the anthropological tradition. The only compact yet comprehensive survey of environmental and cultural forces that have shaped the visual character and geographical diversity of the settled American landscape. The book examines the large-scale historical influences that have molded the varied human adaptation of the continent's physical topography to its needs over more than 500 years. It presents a synoptic view of myriad historical processes working together or in conflict, and illustrates them through their survival in or disappearance from the everyday landscapes of today.

This book by Carl C. Anthony offers a new story about race and place intended to bridge long-standing racial divides. The long-ignored history of African-American contributions to American infrastructure and the modern economic system is placed in the larger context of the birth of the universe and the evolution of humanity in Africa. The author interweaves personal experiences as an architect/planner, environmentalist, and black American with urban history, racial justice, cosmology, and the challenge of healing the environmental and social damage that threatens the future of humankind. Thoughtful writing about race, urban planning, and environmental and social equity is sparked by stories of life as an African American child in post-World War II Philadelphia, a student and civil rights activist in 1960s Harlem, a traveling



student of West African architecture and culture, and a pioneering environmental justice advocate in Berkeley and New York. This book will appeal to everyone troubled by racism and searching for solutions, including individuals exploring their identity and activists eager to democratize power and advance equitable policies in historically marginalized communities. This is a rich, insightful encounter with an American urbanist with a uniquely expansive perspective on human origins, who sets forth what he calls an "inclusive vision for a shared planetary future."

First published in 1996 Documents a wide range of American yard art and distills from it insights into attitudes and values about places, homes, neighborhoods, communities, mediating relationships between culture and nature, negotiate consumer culture, and reusing and individualizing mass-produced things.

Using an interdisciplinary approach, Kelman underscores the role that common people have played in shaping the city and portrays the Mississippi as an active participant in New Orleans's history."--BOOK JACKET.

New in paperback As we ask anew in these troubled times what it means to be an American, *You, the People* provides perspective by casting its eye over the answers given by past U.S. presidents in their addresses to the public. Who is an American, and who is not? And yet, as Vanessa Beasley demonstrates in this eloquent exploration of a century of presidential speeches, the questions are not new. Since the Founders first identified the nation as "we, the people," the faces and accents of U.S. citizens have changed dramatically due to immigration and other constitutive changes. U.S. presidents have often spoken as if there were one monolithic American people. Here Beasley traces rhetorical constructions of American national identity in presidents' inaugural addresses and state of the union messages from 1885 through 2000. She argues convincingly that while the demographics of the voting citizenry changed rapidly during this period, presidential definitions of American national identity did not. Chief executives have consistently employed a rhetoric of American nationalism that is simultaneously inclusive and exclusive; Beasley examines both the genius and the limitations of this language.

From the Reliance Building and Coney Island to the Kimbell Museum and Disney Hall, the United States has been at the forefront of modern architecture. American life has generated many of the quintessential images of modern life, both generic types and particular buildings.

Gwendolyn Wright's *USA* is an engaging account of this evolution from the late nineteenth century to the twenty-first. Upending conventional arguments about the origin of American modern architecture, Wright shows that it was not a mere offshoot of European modernism brought across the Atlantic Ocean by émigrés but rather an exciting, distinctive and mutable hybrid. *USA* traces a history that spans from early skyscrapers and suburbs in the aftermath of the American Civil War up to the museums, schools and 'green architecture' of today. Wright takes account of diverse interests that affected design, ranging from politicians and developers to ambitious immigrants and middle-class citizens. Famous and lesser-known buildings across America come together--model dwellings for German workers in rural Massachusetts, New York's Rockefeller Center, Cincinnati's Carew Tower, Frank Lloyd Wright's Taliesin West in the Arizona desert, the University of Miami campus, the Texas Instruments Semiconductor Plant, and the Corning Museum of Glass, among others--to show an extraordinary range of innovation. Ultimately, Wright reframes the history of American architecture as one of constantly evolving and volatile sensibilities, engaged with commerce, attuned to new media, exploring multiple concepts of freedom. The chapters are organized to show how changes in work life, home life and public life affected architecture--and vice versa. This book provides essential background for contemporary debates about affordable and luxury housing, avant-garde experiments, local identities, inspiring infrastructure and sustainable design. A clear, concise and richly illustrated account of modern American architecture, this timely book will be essential for all those who wonder about the remarkable legacy of American modernity in its most potent cultural expression.

Homeland security and context In the *Geographical Dimensions of Terrorism (GDOT)* (Cutter et al. 2003), the first book after 9/11 to address homeland security and geography, we developed several thematic research agendas and explored intersections between geographic research and the importance of context, both geographical and political, in relationship to the concepts of terrorism and security. It is good to see that a great deal of new thought and research continues to flow from that initial research agenda, as illustrated by many of the papers of this new book, entitled *Geospatial Technologies and Homeland Security: Research Frontiers and Future Challenges*. Context is relevant not only to understanding homeland security issues broadly, but also to the conduct of research on geospatial technologies. It is impossible to understand the implications of a homeland security strategy, let alone hope to make predictions, conduct meaningful modeling and research, or assess the value and dangers of geospatial technologies, without consideration of overarching political, social, economic, and geographic contexts within which these questions are posed.

This volume offers lively current debates and case studies in historical archaeology selected from around the world, including North America, Latin America, Africa, the Pacific, and Europe. Authored by 19 experts in the field. Explores how historical archaeologists think about their work, piecing together information from both material culture and documents in an attempt to understand the lives of the people and societies they study. Engages with current theory in an accessible manner. Truly global in its approach but avoids subsuming local experiences of people into global patterns. Summarizes not only the current state of historical archaeology, but also sets the course for the field in decades to come.

The 1876 United States Centennial Exhibition in Philadelphia was not only the United States' first important world's fair, it signaled significant changes in the very shape of knowledge. Quarrels between participants in the exhibition represented a greater conflict as the world transitioned between two different kinds of modernity--the Enlightenment of the seventeenth and eighteenth centuries to the High Modern period of the nineteenth and twentieth centuries. At the center of this movement was a shift in the perceived relationship between seeing and knowing and in the perception of what makes an object valuable--its usefulness as a subject of study and learning versus its ability to be bought and sold on the market. Arguments over design of the Centennial reflected these opposing viewpoints. Initial plans were rigidly structured, dividing the exhibits by country and type. But as some exhibitors became more interested in the preferences of their audience, they adopted a more modern stance. Objects traditionally displayed in isolated glass boxes were placed in fictive context -- the necklace draped over a mannequin, the vase set on a table in a model room. As a result, the audience could more easily perceive these items as commodities suitable for their own environments and the fair as a place to find ideas for a material lifestyle. Designing the Centennial is a vital first look at the design process and the nature of the display. Bruno Giberti uses official reports of the U.S. Centennial Commission and photographs of the Centennial Photographic Company, as well as the ephemera of the exhibition and literary accounts in books, magazines, and newspapers to illuminate how the 1876 fair revealed changes to come: in future world's fairs, museums, department stores, and in the nature of display itself.

Although the framework of regionalist studies may seem to be crumbling under the weight of increasing globalization, this collection of seventeen essays makes clear that cultivating regionalism lies at the center of the humanist endeavor. With interdisciplinary contributions from poets and fiction writers, literary historians, musicologists, and historians of architecture, agriculture, and women, this volume implements some of the most innovative and intriguing approaches to the history and value of regionalism as a category for investigation in the humanities. In the volume's inaugural essay, Annie Proulx discusses landscapes in American fiction, comments on how she constructs characters, and interprets current literary trends. Edward Watts offers a theory of region that argues for comparisons of the United States to other former colonies of Great Britain, including New Zealand, Australia, and Canada. Whether considering a writer's connection to region or the idea of place in exploring what is meant by regionalism, these essays uncover an enduring and evolving concept. Although the

approaches and disciplines vary, all are framed within the fundamental premise of the humanities: the search to understand what it means to be human.

A Companion to Reconstruction Presidents presents a series of original essays that explore a variety of important issues, themes, and debates associated with the presidencies of Andrew Johnson, Ulysses S. Grant, and Rutherford B. Hayes. Represents the first comprehensive look at the presidencies of Johnson, Grant, and Hayes in one volume Features contributions from top historians and presidential scholars Approaches the study of these presidents from a historiographical perspective Key topics include each president's political career; foreign policy; domestic policy; military history; and social context of their terms in office

Explores the burst of horticulture interest in the 19th century, and documents its influence on Midwestern domestic landscapes. With its portrayal of ornamental plant use and its examination of 19th-century horticultural advice literature and nursery and seed trades, this book aims to appeal to rural, cultural, and environmental historians.

A Companion to American Art presents 35 newly-commissioned essays by leading scholars that explore the methodology, historiography, and current state of the field of American art history. Features contributions from a balance of established and emerging scholars, art and architectural historians, and other specialists Includes several paired essays to emphasize dialogue and debate between scholars on important contemporary issues in American art history Examines topics such as the methodological stakes in the writing of American art history, changing ideas about what constitutes "Americanness," and the relationship of art to public culture Offers a fascinating portrait of the evolution and current state of the field of American art history and suggests future directions of scholarship

On August 14, 1960, a revolution quietly occurred in the reconnaissance capabilities of America. When the Air Force C-119 Flying Boxcar Pelican 9 caught a bucket returning from space with film from a satellite, the American intelligence community gained access to previously denied information about the Soviet Union. The Corona reconnaissance satellite missions that followed lifted the veil of secrecy from the communist bloc, revealing, among other things, that no "Missile Gap" existed. This revolution in military intelligence could not have occurred without the development of the command and control systems that made the Space Race possible. In *Spying from Space*, David Christopher Arnold tells the story of how military officers and civilian contractors built the Air Force Satellite Control Facility (AFSCF) to support the National Reconnaissance Program. The AFSCF also had a unique relationship with the National Reconnaissance Office, a secret organization that the U.S. government officially concealed as late as the 1990s. Like every large technology system, the AFSCF evolved as a result of the interaction of human beings with technology and with each other. *Spying from Space* fills a gap in space history by telling the story of the command and control systems that made rockets and satellites useful. Those interested in space flight or intelligence efforts will benefit from this revealing look into a little-known aspect of American achievement. Those fascinated by how large, complex organizations work will also find this an intriguing study of inter-service rivalries and clashes between military and civilian cultures.

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