by social historians has "invested . . . with new meaning" the "vast array of everyday artifacts that bulk large in museum and historical society collections" (pp. 190-91) is a provocative notion with far-reaching implications. Their treatment of the "psychology of learning by looking" should be required reading for historical society and museum personnel responsible for planning exhibits, interpretive programs, and tours. And academic social historians will profit from consideration of the argument that they "can do worse than make common cause with students of material culture" (pp. 184, 183).

This carefully edited and thoughtful collection of essays is highly recommended for public and academic libraries, as well as for all organizations that have an historical dimension in their programming.

Indiana Historical Bureau, Indianapolis   Robert G. Barrows

Wooton Patent Desks: A Place for Everything and Everything in Its Place. Edited by J. Camille Showalter and Janice Driesbach. (Indianapolis: Indiana State Museum, 1983. Pp. 94. Illustrations, figures, map, notes. Clothbound, $20.00; paperbound, $10.00.)

Wooton patent desks are the masterpieces of Indiana's nineteenth-century furniture industry. Connoisseurs of Victorian furniture admire the handsome Wooton cabinetry and are fascinated by the intricate internal arrangement of drawers and pigeonholes. Designed originally for commercial use, Wooton desks were found in the offices of such Gilded Age notables as Ulysses Grant, Jay Gould, and John D. Rockefeller. This book, actually a catalog for an exhibit produced jointly by the Oakland (California) Museum and the Indiana State Museum, contains a series of essays that interpret Wooton desks as important examples of Victorian material culture.

In the introduction, Kenneth Ames links the Wooton desk with the Victorians' predilection for order. Ames says that the desks helped to modernize the businessman by providing "a place for everything." In "The Office in the 19th Century," Page Talbott analyzes changes in spatial arrangement and furnishings that accompanied the transformation of countinghouses into offices. In this context, the Wooton desk is seen as one in a series of technological innovations that the Victorian businessman used to impose order on the workplace and to cope with the complexity of industrialization.

In a curatorial interpretation, Deborah Cooper documents the physical changes and variations in the Wooton desk as it evolved.

She shows that the primary changes were in ornamentation and style. Wooton resisted substantial alteration of the desk's form, despite a threat from competitors who closely imitated his patented design. Eventually the adaptation of office hardware and procedures, such as the typewriter and modular filing systems, made Wooton's desk obsolete.

Betty Lawson Walters describes William S. Wooton, furniture maker and Quaker minister, and chronicles the Indiana firms that produced his desks. For most of its twenty-odd years of production, the desk was made by Wooton's own Indianapolis firm. Only when the desk's popularity declined did Wooton license a Richmond factory to produce his design. The Richmond factory workers are examined by Susan Dickey in "The Men Who Made the Wooton Desks." Dickey also suggests some generalizations about the labor force of the Indiana furniture industry.

This book is amply illustrated, including sixteen sumptuous color plates. Both institutions and all contributors deserve credit for the quality of this catalog, which should be interesting to anyone, not just collectors of Victoriana.

Hagley Museum and Library,   Lamont J. Hulse
Greenville, Del.

Gary, Indiana: A Pictorial History. By James B. Lane and Ronald D. Cohen. (Norfolk, Va.: Donning Company, Publishers, 1983. Pp. 208. Illustrations, map, bibliography, index. $14.95, plus mailing. [Book available from Indiana University Bookstore, 3400 Broadway, Gary, Indiana, 46408].)

The Donning Company specializes in the production of urban pictorial histories underwritten by local firms—in the case of *Gary, Indiana,* by the Gary *Post-Tribune* and the Bank of Indiana. The company has no distribution facilities and often commissions authors who are not historians. Such is not the case with this book; James B. Lane and Ronald D. Cohen are both reputable historians who have previously done research in the city and have a sense of the community's history. Their skills and past experiences combine to make the book superior to Donning's similar publications.

Still, the authors have not totally solved the problems inherent in all pictorial histories, the major one of which is organization. Lane and Cohen must explain and connect the book's illustrations. The question is how can this best be accomplished. They chose to organize the book chronologically into six chapters; chapters two and three cover ten years, chapters four and five cover fifteen years, and chapter six covers twenty-two years. Each chapter is introduced by a one-page essay, and the only other text