

Some special characteristics of quilts made in Indiana emerge from this colorful volume. Perhaps as a result of early migration from the states of Maryland and Virginia, Indiana quiltmakers excelled at the art of appliqué. Of particular note is the whimsical fork art work of Mary Jane Kirkpatrick Harlan (pp. 22-23) from Rush County. Then there is the masterful Harrison Rose quilt by Susan McCord (pp. 36-37), a prolific quiltmaker whose quilts are preserved in the Henry Ford Museum. Finally, there are the numerous Art Nouveau appliqué compositions of Marie Webster from Wabash, Indiana. Marie Webster is so revered by American needleworkers that her family home is being restored as a museum to the quilter's craft.

Outstanding pieced quilts are likewise represented. The somber, but striking, Mariner's Compass quilt made by Susan Brackney from Brazil, Indiana, is a prime example of the beauty of geometric patchwork. The mint condition Rolling Stone quilt, owned by the Christner family of Topeka, Kansas (p. 160), glows from the page. Especially stunning is Naomi Shields Sillions's Japanese Fans quilt (p. 132). This gem combines intricate points, tiny pieces, and curves, all the while serving as the best lesson on complimentary color choice any art teacher could want. That this quilt was made by a thirteen-year-old girl is both humbling and awe-inspiring.

Quilts of Indiana documents quilts from as early as 1800 to contemporary quilts which commemorate current events, such as the 1986 tenth anniversary quilt made by the Fort Wayne Women's Bureau (pp. 158-59). The book displays excellent photography, featuring some of the more pastel quilts against a black background to better highlight their subtle details.

Quiltmakers, of course, will love this book, but Hoosier history buffs will also appreciate the way in which simple objects like quilts can make history real to the reader. Non-quilters and readers unfamiliar with Indiana history will also enjoy *Quilts of Indiana*; this book is a tempting visual treat for anyone who appreciates the beauty of the art of everyday people.

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Reclaiming the Past: Landmarks of Women's History. Edited by Page Putnam Miller. (Bloomington: Indiana University Press, 1992. Pp. 232. Illustrations, notes, index. \$35.00.)

A dearth of National Park Service (NPS) and National Historic Landmarks Program sites that include women in an interpretation of the built environment prompted preparation of *Reclaiming the*

Past. The volume's seven essays focus on broad themes: architecture (Barbara J. Howe), the arts (Barbara Melosh), community (Gail Lee Dubrow), education (Helen Lefkowitz Horowitz), politics (Joan Hoff), religion (Jean R. Soderlund), and work (Lynn Y. Weiner), in an effort to "focus attention on historic structures associated with women's history and to provide the contextual framework for making judgements about sites that are of national significance" (p. 21). The authors aim to "stimulate increased efforts to connect women's past to tangible resources" and thereby to help "Americans to get in touch with important parts of their past" (p. 23).

Howe's essay points out that although women initiated the early historic preservation campaigns to save buildings that interpret a broad spectrum of the American past, little note has been made of their efforts. In fact, a striking feature of the entire volume is that it reveals the apparent lack of concern regarding aspects of the built environment that reflect women's accomplishments. In part, this is because of the endurance of prevailing male-dominated interpretations of American history. As Melosh notes in her chapter on the arts, for example, women have been "unjustly excluded from the canon" (p. 64). Recent scholarship and a reconsideration of women's culture have promoted a greater understanding of women's contributions to history. The next step is for preservation agencies like the NPS to examine the relationship between physical space and the development of women's social roles by considering the addition of new sites while at the same time integrating an interpretation of women's history into present programs. Federal agencies may need to reevaluate eligibility criteria in order to make them more inclusive of gender and class themes in America's past. Another way to address the deficiency, according to Dubrow, is to integrate "women's historians with this area of expertise into the preservation planning process" (p. 110).

Reclaiming the Past is a well-documented overview of women's contributions to the areas covered in the thematic chapters. It also surveys many structures currently used to interpret that part of the country's past and suggests a multitude of other potential sites. The authors make a plea for a greater understanding of the intersection between the new feminist scholarship and the field of historic preservation. Therefore, the volume is of value for anyone interested in women's history, historic preservation, or an increased depth to the public's understanding of the American past.

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