

his post-expedition life. Hunt's essay also provides comparisons with other mid-century artists who were illustrating the zoology, botany, and ethnology of North America. Readers interested in the history of Indiana will note the inclusion of James Otto Lewis (1799–1858), who painted ethnographic studies in the state.

The third section contains thirty-two black-and-white and twelve color reproductions of Bodmer's work (primarily from the Newberry Library collection in Chicago) with knowledgeable annotations by W. Raymond Wood. Wood also wrote the introductory essay, speculating on Bodmer's methods for transforming field sketches into completed prints, outlining the background of the Newberry's collection, and evaluating the artist's work.

Compared with other artists who documented Native Americans in the mid-to-late 1800s, Bodmer's artistic quality stands alone. His depictions of human gesture and body language demonstrate precision, talent, and sensitivity. Although hired as an illustrator, Bodmer was trained in the finest European traditions, and the influence of Romanti-

cism is evident. The print used for the cover of the book, for example, shows a Blackfeet warrior mounted on a refined Arabian horse rather than a more realistic Indian pony.

The book is well organized and nicely designed, with easy-to-use illustration references. *Karl Bodmer's Studio Art* is a fascinating, meticulously researched and documented examination of the most important period in Bodmer's life, both artistically and historically. The plates are carefully reproduced, albeit small, and give the reader a clear idea of the artist's ability and aesthetic vision. Because the plates are almost all figurative ethnographic studies, however, the book may appeal more to historians than to art enthusiasts. As Wood laments at the end of his introduction, Bodmer continues to be venerated more by historians and anthropologists than by art curators.

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### *Halfway to Everywhere* *A Portrait of America's First-Tier Suburbs* By William H. Hudnut, III

(Washington, D.C.: Urban Land Institute, 2003. Pp. xviii, 478. Maps, notes, appendices, index. Clothbound, \$34.95; paperbound, \$18.95.)

Professors, planners, and journalists have written many volumes on urban renewal, but few authors have tackled the subject of suburban renewal. In *Halfway to Everywhere* William H. Hudnut, former

mayor of Indianapolis, attempts to remedy this neglect and to examine what is being done to revive America's first-tier suburbs. Hudnut defines first-tier suburbs as those cities and towns closest to

the central cities that developed before or immediately after World War II. These older suburbs are halfway between the traditional hub of the central-city downtown and the booming edge-city commercial centers along the metropolitan fringe. Though halfway to everywhere that matters in the economic and cultural life of the metropolis, they are too often, according to Hudnut, ignored territory, overlooked by those reporting on the gentrifying core and the expanding edge. Moreover, they are too frequently forgotten by state and federal policymakers.

With an evangelical zeal appropriate to a former clergyman, Hudnut has traveled throughout the nation visiting a wide range of communities and discussing their problems with local officials and activists. He brings good news from his travels: residents of first-tier suburbs are fighting back and rebuilding their communities. He examines "city stalwarts" in nine communities, leaders who are engaged in the good fight and making a difference. Then in a series of chapters he discusses regional cooperation among suburbs in Minnesota and northeastern Ohio; how Aurora, Colorado, Freeport, New York, and Oak Park, Illinois, have embraced ethnic diversity; the role of the arts in Alexandria, Virginia, Englewood, Colorado, and Cleveland Heights, Ohio; faith-based initiatives in Camden, New Jersey; and infill housing in Arvada, Colorado. He also considers the relation of suburban development to mass transit initiatives, the redevelopment of abandoned industrial property, the recycling of obsolete shopping malls, and the efforts to revive suburban main

street shopping areas. Hudnut does not neglect Indiana, discussing economic development in Hammond and Carmel and praising the redevelopment of Fort Benjamin Harrison in Lawrence. Altogether Hudnut offers insight and inspiration for anyone concerned about the fate of older suburbs. He reveals what can be done and encourages suburbanites to do it.

Readers should be warned of some problems with Hudnut's survey. He seems to assume that all suburban communities developed before 1960 face major challenges and constitute a distinctive and troubled class of metropolitan settlement. Yet, in fact, he examines a broad variety of communities ranging from Bronxville—a New York suburb where the price of homes averaged \$1 million in 2000—to East St. Louis, Illinois, ground zero of America's urban catastrophe. Given this great disparity, the concept of first-tier suburbs seems to have limited analytical value and to obscure more than it reveals.

Moreover, Hudnut ignores the degree to which some inner suburbs have never needed revitalization and to which others have perpetually needed a boost. Some of the communities discussed have always been gritty and others always glittering. Actually what is remarkable about many first-tier suburbs is their stability. Unlike the fashionable avenues of Indianapolis's near northside that went from riches to rags between 1900 and 1960 or Cleveland's Euclid Avenue that fell from social prominence in a few decades, such suburbs as Bronxville, Bexley, Ohio, Clayton, Missouri, and Beverly Hills were upscale when first developed and have

retained their social standing and property values throughout their histories. The most depressed first-tier suburbs are places like Camden and East St. Louis that were from their beginnings working-class communities. Whereas many central-city neighborhoods plummeted socially and economically during the twentieth century, first-tier suburbs more often slipped or maintained their status. In 1950 urban sages dismissed the inexpensive houses in suburban Long Island's

Levittown as the slums of the future. Fifty years later the homes had greatly appreciated in value and were solidly middle class. One might well ask, then, why more of suburbia doesn't need sweeping renewal.

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### *Architecture in the United States, 1800–1850*

By W. Barksdale Maynard

(New Haven, Conn.: Yale University Press, 2002. Pp. xi, 322. Illustrations, notes, bibliography, index. \$50.00.)

This book is not the comprehensive survey that its title and appearance suggest. Instead, it is a narrowly focused and often convincing argument for the predominant role of British precedent in giving form to the domestic architecture of the cities, suburbs, and well-settled riversides of the lands fronting the Atlantic Ocean. Its few and brief comments about many of architectural history's meat-and-potato topics for the period—churches, Gothic Revival style, familiar architects, development of landscape design, recent discoveries and interpretations of canonic buildings, forms of urban expansion and new town foundations, etc.—serve only to illustrate the author's principal argument. Indiana (with only 45,000 of its 1850 population of just under a million living in urban areas and barely 4,000 people in its two largest cities of Indianapolis and New Albany), like other trans-Appalachian lands, escapes notice.

The author addresses “intellectual themes” through a wide array of literary sources, principally ones addressing members of a growing middle class who sought to elevate themselves to what they took to be the polite standing of their English counterparts. They abandoned the Federal style founded on the practice of John Soane and embraced new fashions and ideas identified as a “historicizing Picturesque.” Epitomized by John Nash's practices and made accessible by an abundance of easily transportable books, particularly those of John Claudius Loudon, this “romanticism applied” held Americans in its thrall even as it waned in Britain.

Americans now fashioned their buildings and contiguous landscapes into picture-like settings evoking various historical associations and providing settings suitable to their proprietors' aspirations. A building had to possess an identifiable style: Egyptian, Greek,