

concept of fashion. The second covers the immediate background to the industrial designer's own *métier*—the rise of Art Deco architecture, the Paris exposition from which it takes its name, and the machine mystique fostered by Le Corbusier, Hugh Ferriss, the Bauhaus propagandists and other apostles of the new artistic order. The author, however, misses some of the less exciting but nonetheless important contributions, namely, the prior work of engineers and designers in the styling of automobiles, electric railroad motive power and railroad coaches. The succeeding five chapters comprise a thoroughgoing account of the rise, the techniques, the office organization, the grandiose aims of these remakers of the visual world, their careers and doctrines, and above all, the relation of their work to the depression-ridden industries they sought to rescue. For all their claims, the author is probably close to the main target when he writes of their pre-occupation with "traffic flow, gadgetry, and presentation of superficial images" (124).

The ultimate triumph of the universal streamlined style came with the New York World's Fair of 1939, an extravaganza which Professor Meikle recognizes as the embodiment to a great extent of the designers' high-flown visions. The model cities and superhighway networks of Geddes's *Futurama* and Teague's *Democracy*, set off by giant locomotives in Raymond Loewy's sensational dress—these brought to a climax the multiple implications of streamlining that the author explored in his penultimate chapter. The new mode was regarded as a national style, an art in itself and a vast symbolization of a controlled, smooth-running, problem-free society. The movement dwindled away to its demise during the years of World War II, but the question remains, have the historians said the last word on this phenomenon? I do not think so. What we need is a more extensive historical investigation aimed at understanding it as one more attempt to come to spiritual terms with modern industry. Efforts to establish aesthetic control over its physical consequences through the visual arts have never borne lasting fruit. In short, we have yet to produce a genuine artistic style organically consonant with the urban industrial experiences of our age.

Northwestern University

Carl W. Condit

NATURE AND CULTURE: American Landscape and Painting 1825-1875. By Barbara Novak. New York: Oxford University Press. 1980. \$35.00.

Art historian Barbara Novak, using a multidisciplinary approach to American painting and photography of the mid-nineteenth century, uncovers the cultural context—philosophical, spiritual and scientific—which "formed and gave sustenance to the art." This is a well-written and well-documented study which shows the history of ideas "flowing freely through . . . the various disciplines comprising a culture." She uses contemporary letters, periodicals, journals and criticism to shed light on the importance of American art as embodying initially the search for a new Eden in the wilderness and finally as the repository of images of the passing of that edenic wilderness.

Iowa State University

Loring Silet

CHICAGO'S FAMOUS BUILDINGS. Edited by Ira J. Bach. Chicago: The University of Chicago Press. 1980. Paper, \$4.95.

Demolition makes each subsequent edition of this notable and sophisticated guide poorer; new inclusions enrich it. But Carl Condit concludes his 1980 preface, ". . . one finds it difficult to escape the conclusion that the high tides of Chicago building rose long ago, particularly in those two marvelous decades that began respectively in 1890 and 1920." Arthur Siegel, editor of previous volumes, has died.

SGL

THE SHAKER SPIRITUAL. By Daniel W. Patterson. Princeton: Princeton University Press. 1979. \$65.00.

Quality scholarship without compromise characterizes Patterson's labor of love and care. Readers seeking maximum benefits will need an extensive technical vocab-