

Nevada

Historical Society Quarterly



SPRING 2004



Nevada Historical Society Quarterly

EDITORIAL BOARD

Candace C. Kant, *Chair, Community College of Southern Nevada*

Marie Boutté, *University of Nevada, Reno*

Earnest N. Bracey, *Community College of Southern Nevada*

Joanne Goodwin, *University of Nevada, Las Vegas*

Eugene Moehring, *University of Nevada, Las Vegas*

Richard Orsi, *California State University, Hayward*

The *Nevada Historical Society Quarterly* solicits contributions of scholarly or popular interest dealing with the following subjects: the general (e.g., the political, social, economic, constitutional) or the natural history of Nevada and the Great Basin; the literature, languages, anthropology, and archaeology of these areas; reprints of historic documents; reviews and essays concerning the historical literature of Nevada, the Great Basin, and the West.

Prospective authors should send their work to The Editor, *Nevada Historical Society Quarterly*, 1650 N. Virginia St., Reno, Nevada 89503. Papers should be typed double-spaced and sent in duplicate, along with a copy on disk (in MAC® or IBM® compatible form-WordPerfect® 5.1, 6.0, or Microsoft Word®). All manuscripts, whether articles, edited documents, or essays, should conform to the most recent edition of the University of Chicago Press *Manual of Style*. Footnotes should be typed double-spaced on separate pages and numbered consecutively. Submission guidelines are available on request. Correspondence concerning articles and essays is welcomed, and should be addressed to The Editor. © Copyright Nevada Historical Society, 2004.

The *Nevada Historical Society Quarterly* (ISSN 0047-9462) is published quarterly by the Nevada Historical Society. The *Quarterly* is sent to all members of the Society. Membership dues are: Individual, \$35; Family, \$50; Sustaining, \$100; Contributing, \$250; Patron, \$500; Benefactor, \$1,000; Seniors, \$20 (without *Quarterly*). Membership applications and dues should be sent to the Director, Nevada Historical Society, 1650 N. Virginia St., Reno, NV 89503. Periodicals postage paid at Reno, Nevada and at additional mailing offices. POSTMASTER: Send address changes to *Nevada Historical Society Quarterly*, 1650 N. Virginia St., Reno, Nevada 89503.

Nevada

Historical Society Quarterly

William D. Rowley
Editor-in-Chief

Michael Green
Book Review Editor

Jacqueline L. Clay
Managing Editor

Peter L. Bandurraga
Manuscript Editor

Volume 47

Spring 2004

Number 1

Contents

- 3 One Hundred Years of History in Nevada
PETER L. BANDURRAGA
- 15 Preserving Our Cultural Heritage
MELLA ROTHWELL HARMON
- 37 NOTES AND DOCUMENTS
100 Years of Collecting: Library, Manuscripts,
Photographs, Museum
NEVADA HISTORICAL SOCIETY STAFF

Book Reviews

- 53 *American Pentimento: The Invention of Indians and the Pursuit of Riches.*
Patricia Seed (University of Minnesota Press: Minneapolis and
London, 2001)
reviewed by Alexandra Harmon
- 55 *Native American Oral Traditions: Collaboration and Interpretation.*
Edited by Larry Evers and Barre Toelken with a foreword by
John Miles Foley. (Logan: Utah State University Press, 2001)
reviewed by Joseph C. Jastrzembski

Front Cover: The first museum and library of the Nevada Historical Society. (*Nevada Historical Society*)

- 57 *Culture in the American Southwest: The Earth, the Sky, the People.* By Keith L. Bryant, jr. (College Station: Texas A & M University Press, 2001)

Homelands: A Geography of Culture and Place across America. Edited by Richard L. Nostrand and Lawrence E. Estaville (Baltimore: The Johns Hopkins University Press, 2001)
reviewed by Douglas Firth Anderson

- 61 *The Los Angeles River: Its Life, Death, and Possible Rebirth.* By Blake Gumprecht (Johns Hopkins University Press: Baltimore, 1999)
reviewed by Michael F. Logan

- 62 *Roots of Reform: Farmers, Workers, and the American State, 1877-1917* By Elizabeth Sanders (Chicago: The University of Chicago Press, 1999)
reviewed by Michael J. Breathed

- 64 *The Shaping of American Ethnography: The Wilkes Exploring Expedition, 1838- 1842.* By Barry Allen Joyce. (Lincoln, Neb.: University of Nebraska Press, 2001)
reviewed by Andrew Denson

- 66 *The Lewis and Clark Expedition: Selections from the Journals Arranged by Topic.* Edited by Gunther Barth (Boston: Bedford /St. Martins, 1998)
reviewed by Mark Spence

One Hundred Years of History in Nevada

The Story of the Nevada Historical Society

1904 – 2004

PETER L. BANDURRAGA

The Nevada Historical Society, the state's oldest museum, was founded on May 31, 1904, at a meeting of the Social Sciences Committee of the Nevada Academy of Sciences on the University of Nevada campus. Jeanne Elizabeth Wier, the Professor of History at the university, agreed to serve as Secretary, the chief executive position. She continued to serve in that capacity until her death in 1950.

At first the membership rate was \$1 per year. Yet even with 400 initial members statewide, the society could not survive on such a small budget. In 1907 the Legislature created the Nevada Historical Society as an agency of state government. Ironically, the society was not included in the Governor's budget until 1909.

The first stated mission of the Nevada Historical Society was to collect the memories of the state's earliest pioneers before they passed from the scene. In a hundred years that mission has been broadened and made more diverse: to collect, preserve and use for educational purposes the heritage of the people of Nevada, the Great Basin and the West.

THE COLLECTIONS

From the beginning the collections have formed the core of the Nevada Historical Society. In 1908 and 1909 Jeanne Wier made two trips to southern Nevada and brought back important collections, including the library, papers, photographs and furnishings from the office of Senator William Stewart in the booming mining camp of Bullfrog. Today the society's collections are still organized in these four areas, with expert professional staff in charge of each area.

To mark its 100th anniversary, the Nevada Historical Society has scheduled a whole year's worth of special events, a Centennial Jubilee. The first event was the Annual Mid-Winter Gala on January 16 which opened the exhibition, "One Hundred Years of History in Nevada: The Story of the Nevada Historical Society." This article is derived from the exhibition. Peter L. Bandurraga is the current Director of the Nevada Historical Society.

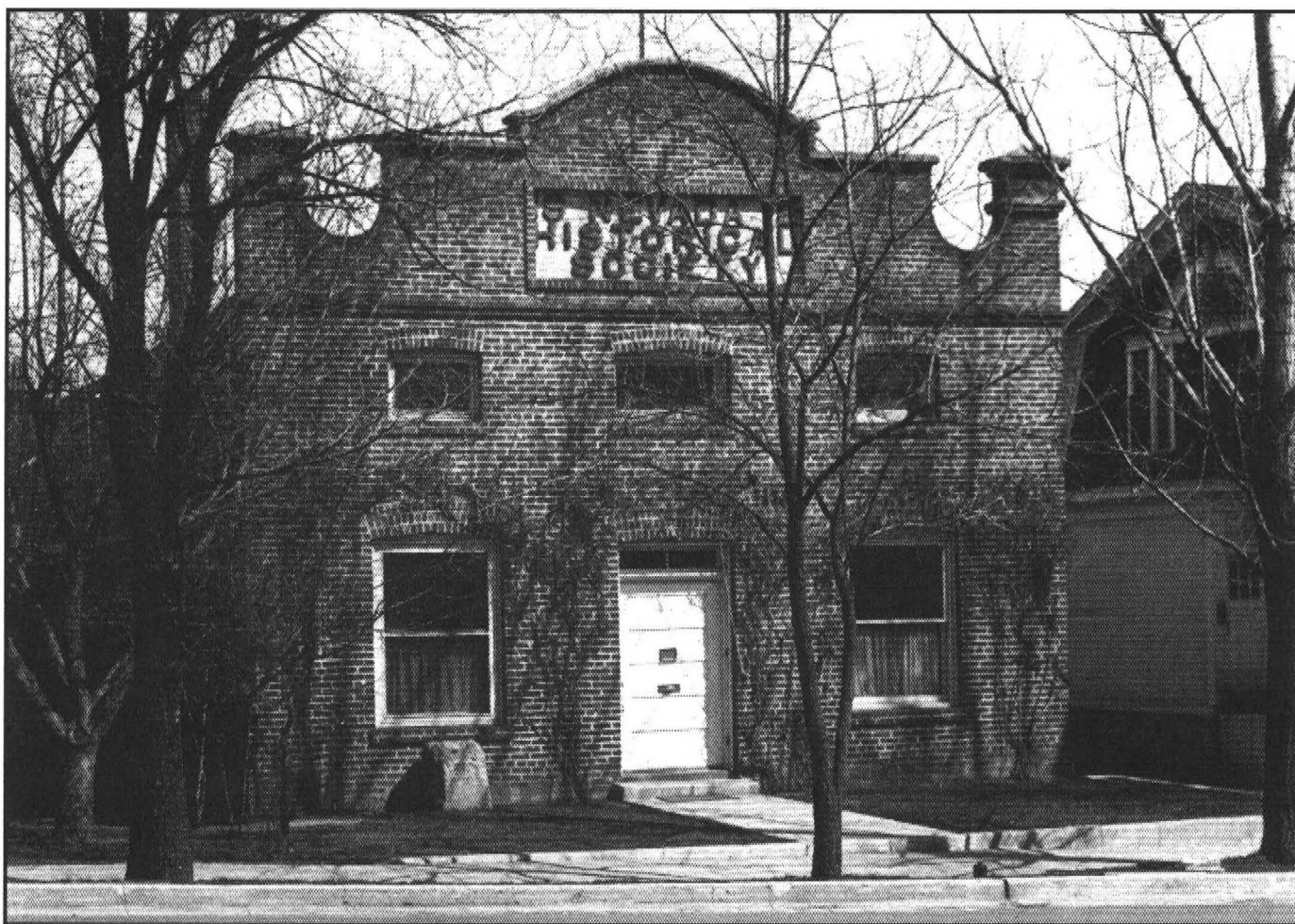
JEANNE ELIZABETH WIER AND THE NHS
1904 – 1950

Born in 1870 in Grinnell, Iowa, Jeanne Elizabeth Wier attended the Iowa State Teacher's College (now Grinnell College) and then headed west to continue her career. After teaching and serving as a vice-principal in Oregon, she enrolled in the then-new Leland Stanford Junior University in Palo Alto, California, where she concentrated on the study of Native American culture in the West.

In 1899 President Joseph Stubbs of the University of Nevada wrote to colleagues at Stanford requesting a recommendation for a replacement for Professor Anne Martin, who was leaving Reno to pursue graduate studies. Jeanne Wier was the preferred choice and came to Reno as a substitute in the fall. When Martin did not return the next year, Wier was hired on a permanent basis.

In addition to her full load of teaching the history and political science courses at the university, Wier threw herself into the self-appointed task of creating and fostering the new Nevada Historical Society. Always on the forefront of scholarship and museum science, she corresponded with colleagues throughout the country and applied the latest techniques to caring for the growing collections. The new museum building of 1913, which she referred to as "temporary," was the result of her skillful lobbying efforts. Throughout her career she held up as a model the State Historical Society of Wisconsin, which was founded to preserve the history of that state when no other institution was likely to.





The first museum and library building of the Nevada Historical Society. (*Nevada Historical Society*)

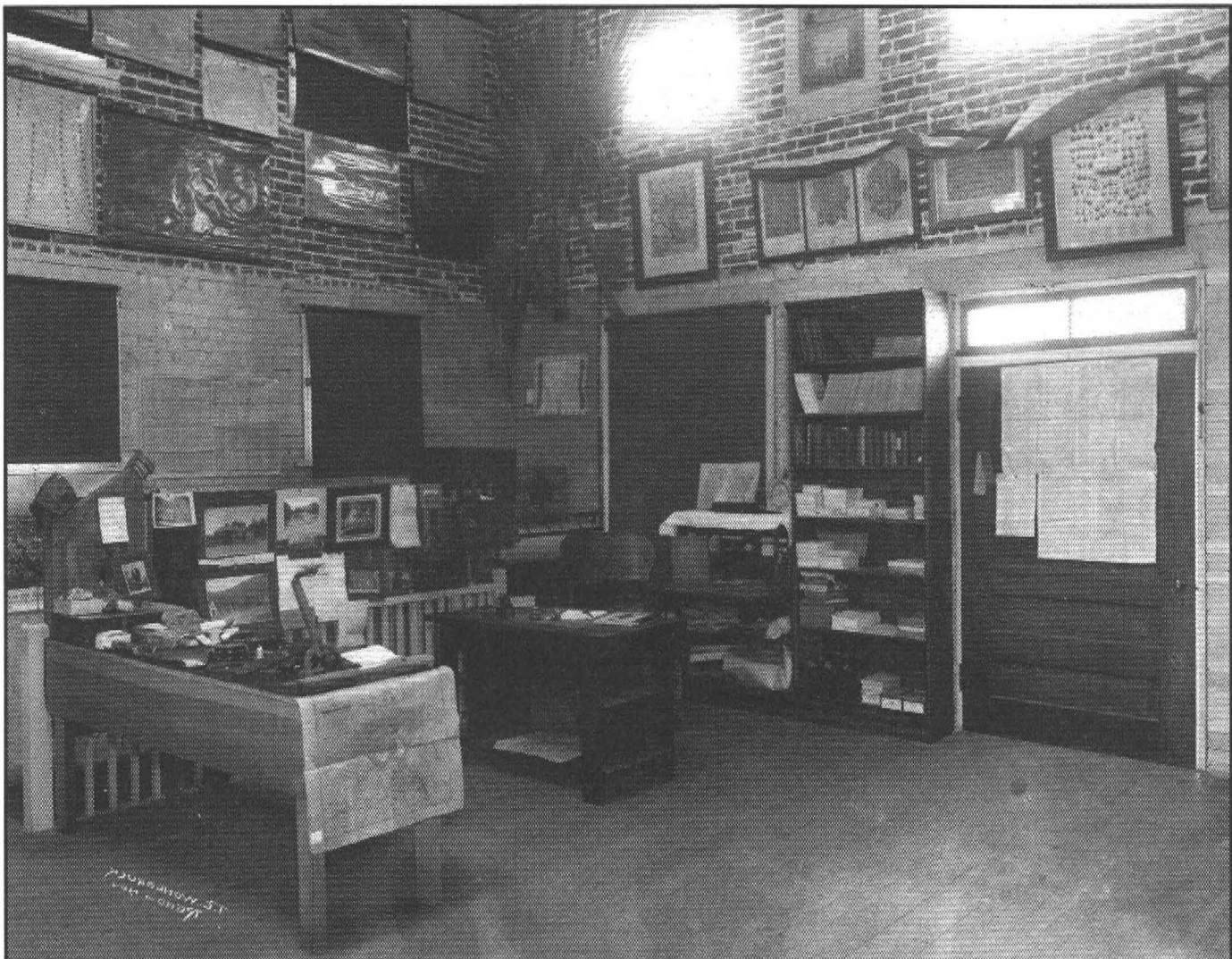
THE FIRST MUSEUM AND LIBRARY
844 N. UNIVERSITY AVENUE
1913 – 1927

Until 1913 Jeanne Wier kept and displayed the growing Nevada Historical Society collections in her home on 9th Street, now University Terrace. After an appropriation from the 1911 session of the Legislature for a building was vetoed by Acting Governor Denver Dickerson, the next session appropriated \$5000 for the purchase of land and construction of a scaled-down “temporary” facility to house the collections and provide space for exhibitions, library reference, and publications.

The new building went up at 844 N. University Avenue, now Center Street, just two doors south of the university entrance. From the beginning it was filled literally to the rafters with all the wonderful library, manuscript, photographic and museum objects Wier brought in. Never taking salary for herself for her work at the society, she always had a loyal group of support staff and students to help her. The publication program had begun almost as soon as the society was founded, with the first *Papers* appearing in 1905. Wier soon had the museum, library, manuscript and photography collections organized and arranged in the new building, which became a major cultural asset for Reno and the state of Nevada.



Museum displays at the Nevada Historical Society. (*Nevada Historical Society*)



Jeanne Weir's office at the Nevada Historical Society. (*Nevada Historical Society*)

After the society left the first museum and library in 1927, the building served as the student union for the university until just after the end of World War II. Today it is a parking lot.

STATE BUILDING
POWNING PARK
1927 – 1966

In 1926, disaster struck Jeanne Wier, when she was informed that the society's collections would be moved into a new State Building in downtown Reno as an exhibit for the celebrations of the completion of the Transcontinental Highway, effectively removing them from her control. Although she appealed to the Governor, the Legislature and her own Board of Trustees, she was unsuccessful and the collections were moved. A portion was arranged in a gallery display, but Wier refused to have any involvement and complained bitterly of the damage done by untrained hands.

Finally, in the 1930s, Wier regained control of the collections. With the help of Works Progress Administration employees, she undertook a systematic cataloguing of the museum and library collections. Cases were found and materials were arranged into new displays. The library was re-established. Large-scale collecting was resumed, most notably with Key Pittman's papers and possessions in 1943, and the purchase by the Legislature of the ten Dat-so-la-lee baskets in 1945. Wier supervised the WPA *Guide to the Silver State*, and the society served as a repository for the collection of records for the war efforts in Nevada.



NHS Museum displays in the State Building. (*Nevada Historical Society*)



The NHS library in the State Building basement. (*Nevada Historical Society*)



The Kay Pittman Collection in the NHS galleries in the State Building. (Nevada Historical Society)



The NHS library after the 1958 remodel of the State Building basement. (Nevada Historical Society)



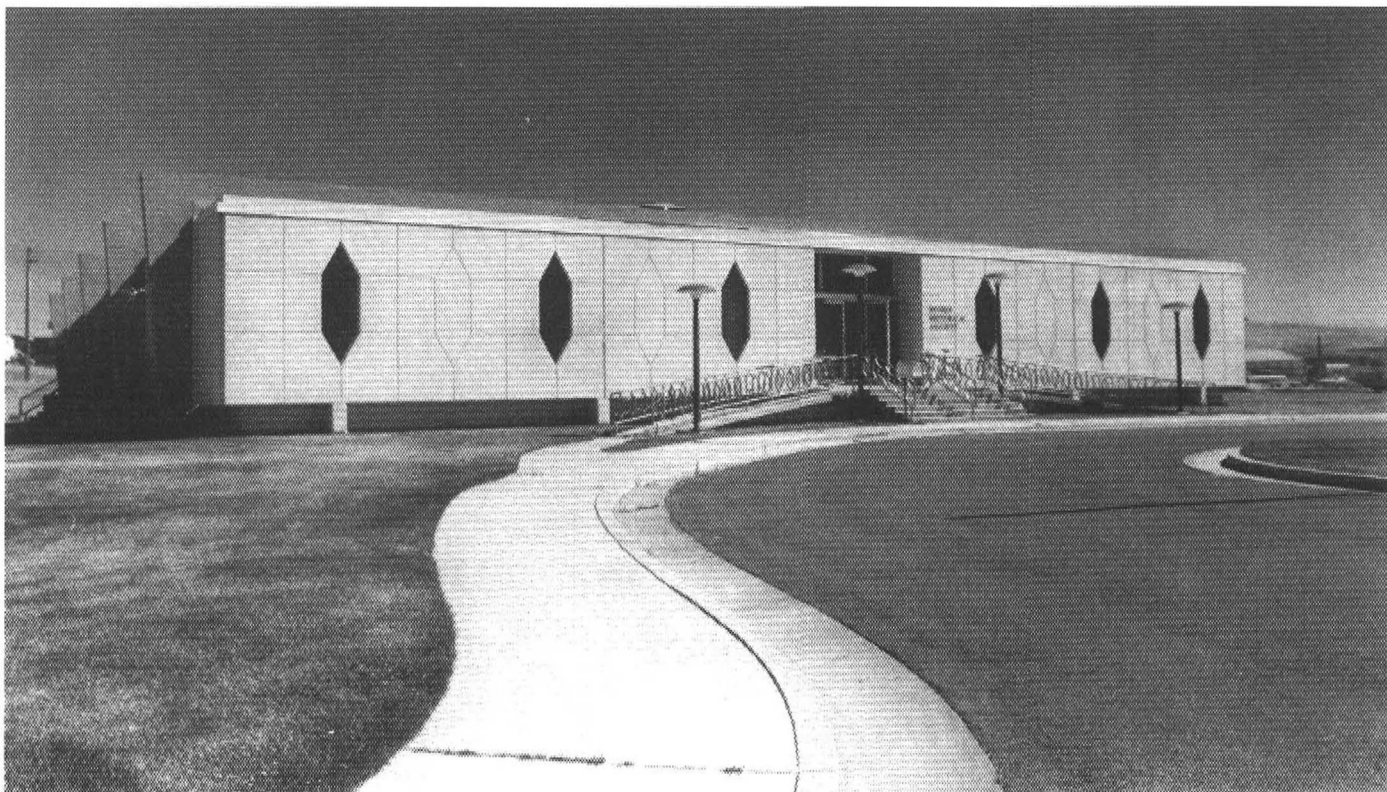
NHS Director Clara Beatty stands in front of the Dat So La Lee case in the State Building basement. (*Nevada Historical Society*)

When Wier died in 1950, Clara Beatty, who had been her student and secretary, took over. The *Nevada Historical Society Quarterly* began publication in 1957. In 1958 the society remodeled and expanded its facilities. New exhibits and a new library better served the statewide community.

NEVADA HISTORICAL SOCIETY
1650 NORTH VIRGINIA STREET
1968 -

In 1966 planning for a new convention center in downtown Reno focused on Powning Park, the site of the State Building. Although it had been designed by noted architect Frederick J. Delongchamps, and was occupied by both the Nevada Historical Society and the Washoe County Library, the building was aging and in a perfect location for conventions, just a block south of the Truckee River in downtown Reno. The society moved into temporary quarters while a new site was selected and new museum and library were constructed. Just after the move Clara Beatty died and was replaced by her secretary, Marian Welliver.

The new building, finally a true home for the society that Jeanne Wier would have liked, was completed on the University of Nevada campus in 1968. The architect was Ray Hellman of Reno, who also built the nearby Desert Research Institute (now the University Computer Center) and the Fleischmann Planetarium. The library opened in May of 1968 and the galleries, designed and created by Howard Hickson, later the long-time Director of the Northeast Nevada Museum in Elko, followed soon after.



The new NHS museum and library opened in 1968. (*Nevada Historical Society*)



One of Howard Hickson's exhibits at NHS. (*Nevada Historical Society*)



The NHS galleries on the UNR campus. (*Nevada Historical Society*)

NEW BEGINNINGS

In 1972 Marian Welliver was replaced as Director by John Townley, who made the first efforts to build a professional staff. He also remodeled the galleries, using professional design firms, and began a number of publication programs, most especially the Educational Units that were used in elementary school Nevada history units for decades. The society also published monographs, guidebooks, maps and greatly expanded the scope and professionalism of the *Quarterly*.

The Nevada Historical Society became part of the new Department of Museums and History after state government reorganized itself in 1979. Dr. Peter Bandurraga assumed the Director's responsibility in 1981. Another reorganization in 1993 created the Department of Museum, Library, and Arts, now Cultural Affairs, with the society one of seven museums in the Division of Museums and History.

The collections storage building was opened in 1982 with the first Annual Mid-Winter Gala. The nearly 10,000 square feet of environmentally controlled space allowed for the creation of the Changing Gallery with an annual program of rotating exhibitions, and the expansion of the Library Research Room. The *Quarterly* continued to improve and the Occasional Publications Series grew, especially due to the help of the Rollan and Marilyn Melton Publication Fund. A million dollar capital improvement appropriation from the 1997 Legislature made the second remodel possible and created the new Shepperson Gallery. The permanent exhibition was created with funds from the Board of Museums and History and the Public Works Board.

Today the Nevada Historical Society is beginning its second century. Collecting and caring for the heritage of the people of Nevada, the Great Basin and the West, and using that heritage in educational programs continue to form the key elements in the society's mission statement. Eventually, a new and larger facility will likely prove necessary. In the meantime society staff continue to receive visitors and to correspond literally with the world from the blue building across from the Fleischmann Planetarium.



Governor Robert List opens the new collections storage facility and library at the first Annual Midwinter Gala, January 29, 1982. (*Nevada Historical Society*)

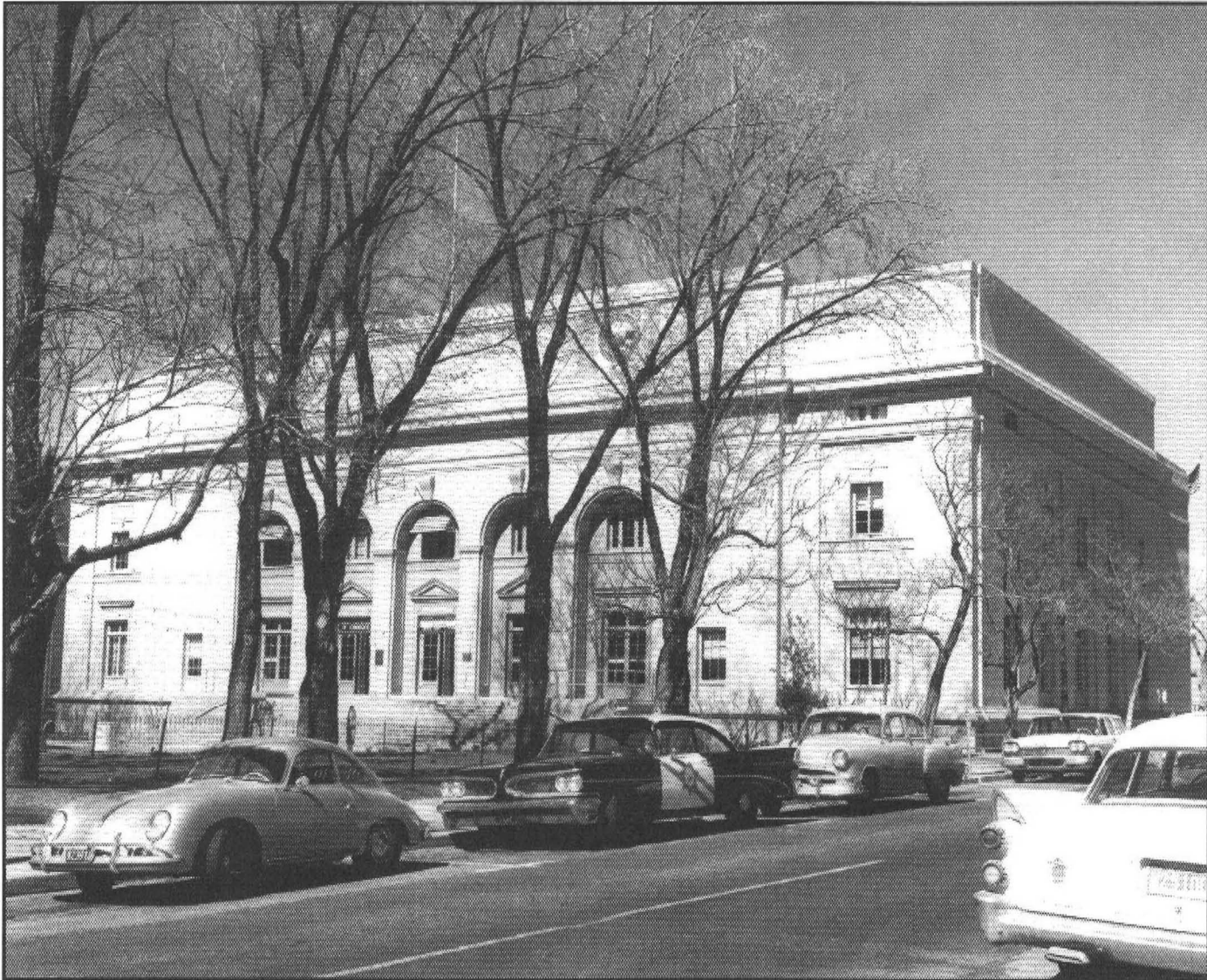
Preserving Our Cultural History

MELLA ROTHWELL HARMON

The year 2004 marks the centennial of two of northern Nevada's most important cultural institutions. The establishment of the Nevada Historical Society and the Reno Free Public Library in 1904 represented a rise in the level of sophistication and cosmopolitanism in the dusty railroad town that was nineteenth-century Reno. As part of Nevada's largest community, following the decline of the Comstock Lode, these institutions were the first of their kinds in the state. The historical society sought to preserve the records, artifacts, and history of the young state, then only forty years old, before they were lost and forgotten. The library board endeavored to edify the often rough-and-tumble populace by offering news from the outside world and exposure to history, science, and literature.

The 2004 centennial will celebrate the histories of these institutions by acknowledging the contributions they have made to the community and the state, honoring the people who have served their resources and their patrons, and recalling the manner in which they came to be. This article takes a slightly different approach by charting the history of the Nevada Historical Society and the Reno Public Library, now the Washoe County Library System, through the buildings that have housed them over the past 100 years. The Reno Public Library started out in its own beautiful building, paid for by the Carnegie Foundation, while for a number of years, the Historical Society collection was kept in a private home, lacking funds for a more appropriate space. Their architectural paths converged in 1930, when both institutions were housed in the State Building. They went their separate ways in the 1960s, but each to buildings that represent Reno's foray into architectural modernism.

Mella Harmon is a historic preservation specialist with the Nevada State Historic Preservation Office, where she serves as coordinator for the National Register of Historic Places program. Ms. Harmon holds a master's of science degree in land use planning, with an emphasis in historic preservation, from the University of Nevada, Reno, and a bachelor of arts in anthropology from the University of California, Berkeley.



State Building, Reno (*Nevada Historical Society*)

Not only do the historical society and the library share the same birth year, the date May 31, 1904 was especially momentous. On that day, the Reno Public Library opened its doors and the first meeting of the newly-formed Nevada Historical Society was held in Morrill Hall on the University of Nevada campus.¹ The library was fortunate to have a building from the outset in which to grow the incipient institution. The historical society would not have a permanent home until 1913.

ARCHITECTURE—SOLVING PROBLEMS OF SPACE AND FUNCTION

Storing and managing artifacts, books, and records *and* making them available to the public requires a design that serves the specific needs of all the inherent functions. It is the duty of an architect to solve the problems of space *vs.* function. Further, the architect is expected to do just that, with some artistic panache thrown in to give the facility the stature and status it both requires and demands.

In general, libraries have developed standardized layouts—ways of organizing space to accommodate storage, as well as public and work spaces. In the

late nineteenth century architects felt they were the sole possessors of design knowledge and sought to design libraries that looked like anything but a library. Eventually, members of the American Library Association were able to convince the architectural profession that they had important information to contribute to library design issues. James Bertram, Andrew Carnegie's personal secretary and manager of the library grant program, followed the needs and desires of librarians in approving and recommending library plans. Mrs. Percival Sneed, librarian of the Atlanta Carnegie Library, described the situation to the editor of Florida's *Ocala Banner* in 1915:

I would like to straighten out the complete misunderstanding as to the attitude of the Carnegie Corporation in the matter of plansThe whole matter of plans with them hinges on the fact that they wish the towns to get the best value for their money and they know, as all trained librarians know, that there are almost no architects who are competent to draw the interior of a library so that its administration will be easy and economical unless the architect has the advice of an active librarian It is impossible that any person would [sic] have a grasp of what the plan should be unless that person has actually administered a library and has done work in it. The fact is unquestionable and perfectly well known to all members of the library profession.²

Historical societies, on the other hand, did not have such professional standards to guide the design of their buildings. While libraries require space for the stacks, and reading and public rooms of various sorts, historical societies not only need library and research rooms, but also museum exhibition and storage spaces, and a means to handle the flow of patrons of the various departments. This is represented in the nature of the buildings constructed for the Nevada Historical Society, especially as compared to those built for the Reno Public Library/Washoe County Library. It just so happened that the Reno Free Library, through the beneficence of steel magnate Andrew Carnegie, came into being equipped with a smart little building. And this is where our story begins.

MUNIFICENT BENEFACTION

The Washoe County Public Library System is the state's oldest. Attempts to establish libraries in Reno had begun in the 1880s, and several private reading clubs were founded. In 1895, the state legislature enacted a law that authorized public libraries to be funded by tax dollars. If a majority of property owners owning more than half the property in any given jurisdiction filed a petition requesting a public library, the county board of commissioners was to establish a three-person library board of trustees and a small property tax to support the facility. Although the law provided authority for the library board to acquire property, construct a building, buy books, and manage the endeavor, the tax rate was so low as to discourage any potential petitions.³



Carnegie Library, c. 1905, Reno, NV. Corner of Mill and So. Virginia where the post office is now. (*Nevada Historical Society*)

In 1897, Assemblyman Frank Norcross of Reno introduced a bill to increase the tax authority for libraries. The bill passed easily. While Frank Norcross was serving as Washoe County District Attorney, he fought to save a publicly owned parcel of land along the Truckee River, across from the Riverside Hotel, which the county intended to sell. Norcross wanted the site earmarked for the library. The county commissioners opposed this use of the land, and Norcross filed a lawsuit on behalf of citizens who wanted the land to remain in public use. The citizens won the case, but in defiance of the library laws, the Washoe County Board of Commissioners rejected the petition and refused to levy the library tax. In 1901, Frank Norcross introduced another bill in the state legislature that authorized the county board of education in a county of seven thousand people (Washoe County was the only county in the state at the time to meet that criterion) to appoint a library board, and directed the county commissioners to levy the tax within ten days thereafter.⁴ Having overcome the commissioners' resistance to support a library, the library board, with Frank Norcross as chairman, set about to acquire the funds for a building, books, and staff. Norcross had taken it upon himself in November 1901 to write to Andrew Carnegie requesting money for a library for Reno.

Andrew Carnegie was a self-educated, Scottish immigrant, who had become a millionaire in the steel industry. During the late nineteenth century, many men of wealth assumed a moral responsibility for providing cultural institutions. Carnegie's philosophy of philanthropy, was: "The main consideration should be to help those who will help themselves; to provide part of the means by which those who desire to improve may do so; to give those who desire to

rise the aids by which they may rise; to assist, but rarely or never to do all.”⁵ Colonel James Anderson of Allegheny City, Pennsylvania influenced Carnegie’s support of public libraries, when he opened his personal library to the working boys of his neighborhood. One of those boys, Carnegie credited the library with his love of literature and steering him “clear of low fellowship and bad habits.”⁶

Carnegie’s first library gift was to his native Dunfermline in Scotland in 1881. The first six Carnegie libraries in America (between 1886 and 1896) went to places in Pennsylvania that had played significant roles in his life: Allegheny City, his first home in the United States; Pittsburgh, his steel empire headquarters; Johnstown, near the South Fork Fishing and Hunting Club to which Carnegie belonged; and Braddock and Homestead, sites of Carnegie steel works.⁷ Library buildings of that period were products of local philanthropy from the wealthy, while the middle class supported moral reform. Carnegie pushed these developments in new directions. Touched by the mania for efficiency that characterized the early twentieth century, Carnegie used the metaphor of the corporation to reform practices of American philanthropy. In the process, he redirected the course of American library design and redefined the nature of library use.⁸ As the twentieth century loomed, Carnegie shifted his philanthropic methods by increasing the number of library gifts. In 1899, he promised libraries to twenty-six cities—double the total in the past thirteen years. The peak came in 1903 with 204. By 1917, Carnegie had promised 1,679 libraries to 1,412 towns at a cost of over \$41 million.⁹

The basic requirements for a Carnegie library was a population of more than 1,000, with the amount of the gift at \$2 per capita. Recipient towns were required to provide a site for the library and to tax themselves at a rate of 10 percent of the total gift. The funds were used to maintain the building, buy books, and pay the salaries of the library staff. This insured that recipients were willing to do their part toward supporting the library. Carnegie was “helping those who helped themselves.” Carnegie’s personal secretary, James Bertram handled the drudgery of day-to-day paperwork and answered the letters of request.¹⁰

Frank Norcross’s November 14, 1901 letter to Andrew Carnegie made Reno’s case for Carnegie’s beneficence:

Dear Mr. Carnegie:

Appreciating your generosity and philanthropy in erecting public library buildings in many cities and towns in this and other countries, I write to ask if you will extend a similar favor to the City of Reno, Nevada, it [*sic*] complying with all your conditions?

Reno has a population at the present time of between seven and eight thousand inhabitants and is growing steadily. It is the largest city between Sacramento, California and Ogden, Utah and the assessed valuation of its property exceeds two million dollars.

From my knowledge of the interest manifested in this subject, I feel justified in saying that if we can have your promise to erect a building similar to the ones you have

erected in other places, that the town will provide a suitable site and provide from two thousand and twenty-five hundred dollars per annum for its maintenance.

I assure you that no other place would appreciate your generosity more than Reno, Nevada.

Very sincerely yours,
Frank H. Norcross¹¹

Being the thorough and careful business man that he was, Carnegie noted in a February 1902 letter that the most recent census reported Reno's population to be a mere 4,500. This was a significant discrepancy since the size of the gift was related to the size of the population (\$2 per capita). Mr. Norcross managed to convince Carnegie that Reno's population had grown dramatically in the past two years and the 7,000 figure for the population was accepted, as evidenced by Carnegie's letter to Frank Norcross of March 14, 1902:

Dear Sir:

Responding to your communication:

If the City of Reno pledges itself by Resolution of Councils to support a Free Public Library at cost of not less than One Thousand Five Hundred (1500) dollars a year, and provides a suitable site, Mr. Carnegie will be glad to furnish Fifteen Thousand (15,000) dollars for the erection of a Free Public Library Building.

Very respectfully yours,
Andrew Carnegie¹²

The county commissioners and the newly constituted Board of Library Trustees moved forward to meet Mr. Carnegie's conditions. The site at Virginia and Mill Streets had a title defect, which was cured by the state legislature in early 1903. By March 1903, the board was ready to advertise for an architect and builder for the library building. The board was willing to pay \$250 for a set of plans, and of course the cost to build could not exceed \$15,000, including shelving for the books. The board received plans from six architects: Green and Orr of Reno; Fred Schadler of Reno; Mr. Woodard of Reno; E.M. Hoen of Sacramento; William Wythe of San Francisco; and William H. Willcox (or Wilcox) of San Francisco.¹³ William Willcox's plans were selected and the \$14,000 construction bid from W.M. Fletcher, also of San Francisco, was accepted.

Willcox and his partner on the project, John M. Curtis, were fresh from another Carnegie library commission in Alameda, California. Curtis had had extensive experience in Nevada, and although he did not work on the Reno library project, his association with Wilcox no doubt carried some weight with the selection committee.¹⁴ Alameda had received funding in 1899, but construction was delayed while the community tried to raise additional money, and the \$35,000 building was not completed until 1903.¹⁵ William Willcox was born in Brooklyn in 1832. He arrived in California in 1889 and established a practice in Los Angeles. Around 1898, Willcox moved to San Francisco, where he maintained his practice from 1899 to 1904. It is not known whether he retired after

1904 or moved his practice. He was 72 years old in 1904, so retirement seems more likely. Willcox died in 1929 in Yountville, California at the age of 97.¹⁶

Following Willcox's plans, W.M. Fletcher completed Reno's Free Public Library approximately \$2,500 over budget. A request was made of Carnegie to assist with the deficit, but the records do not indicate whether or not Carnegie paid it. A case was made that Reno's population had risen beyond the 7,000 level, thus justifying the additional level of funding.¹⁷ The new library building was built of local stone and buff-colored brick. Unlike the Alameda library Willcox had just completed, which was in the Classical Revival style, Reno's library was rendered in a modest version of Second Renaissance Revival style. This style developed as a yearning for simplicity and order in reaction to the flamboyant styles of the High Victorian period. The most famous American building in this style was the Boston Public Library (1889-1892) by the renowned architectural firm of McKim, Mead and White. Other notable libraries in this style include the San Francisco Public Library (George Kelham, 1915) and the Detroit Public Library (Cass Gilbert, 1921).¹⁸ These buildings, of course, were grand multi-story affairs, whereas Reno's little building was only one-story high and three bays wide. However, it possessed all the style-defining characteristics, including the rusticated stone base, belt courses suggesting layers, grand arched entrance with a bracketed pediment, and tall arched windows with keystones.

As the administrator of Andrew Carnegie's library program, James Bertram put his view of the aesthetics of library buildings behind his desire to have practical accommodation of heating, lighting, and structural soundness. Although he acknowledged a community's need for individuality, he favored the restrained classicism over expensive and flashy architectural embellishments. Echoing an 1891 statement in the *Library Journal* that "it is far better that a library should be plain or even ugly than it should be inconvenient," Bertram insisted that practical matters take precedence over artistic expression.¹⁹ Happily, Reno's small library was able to accomplish both architectural distinction and library functionality.

The laying of the cornerstone for the Carnegie Library was held in September 1903. Thousands of spectators, including public school and university students, witnessed the event, which included a pageant by the Freemasons, a band, speeches, and a banquet following the ceremony. A box containing various documents was placed in the northeast corner of the building, which the Freemasons dedicated with a cornerstone ceremony. The banquet hosted nearly 125 Freemasons from Reno, Carson City, and Virginia City. Frank Norcross was the toastmaster and an hour and a half of speeches entertained the group.²⁰ Following a grand opening the previous day, Reno's Carnegie Free Public Library opened for business on June 1, 1904. The building was called "the handsomest public edifice in the city," and "when illuminated at night it is especially attractive."²¹ Within four months, the Free Public Library had become an

important cultural institution. There were nearly 1,500 library cards in force, and 2,500 books on the shelves. The newspaper reported that out-of-town visitors praised the architecture and arrangement of the library, and "for its size the Reno free public library is the neatest on the coast."²²

In little more than a decade, the library collection had outgrown the Carnegie building, and the facility had become "woefully inadequate."²³ In 1916, B.D. Billingham, Reno school superintendent, called on James Bertram in the New York offices of the Carnegie Corporation requesting funds to build an addition to the library. The cost of the addition was estimated at \$10,000, not including furnishings. Bertram was willing to consider the project upon review of the plans of the existing building and the proposed addition. Unfortunately, he was not pleased by either the building or the proposed addition, responding, "... I never saw a more discouraging proposition considered from the point of view of extension economically and effectively." Bertram took exception to the height of the basement, the layout of the main floors, concluding, "What this bilding [*sic*] needs is to be gutted to the walls, the space re-arranged and the height of the bilding redistributed properly between the basement and main floor, say 10. ft. and 14 ft. By a proper layout of both floors there would be an increase of 100% in effectiveness and efficiency of the space. I am sorry but a favorable reply cannot be sent to your request."²⁴ A solution to the space problem at the Reno Free Public Library did not come until 1930.

THE NEVADA HISTORICAL SOCIETY GAINS A HOME

The Nevada Historical Society was born the day the grand opening for the Carnegie Library was held. Among the first members were important political figures, educators, business leaders, and other prominent people of the state. Newspaper publisher Robert Fulton was elected president and Jeanne Elizabeth Wier, University of Nevada history professor, became the executive secretary. Miss Wier was the driving force behind the organization and despite the lack of funding, she immediately began collecting materials of importance to Nevada's history. Her initial collection included early newspapers, manuscripts, photographs, maps, books, and artifacts relating to Nevada's Native American groups, early settlement, and mining.

Unlike the new library that was built through the generosity of Andrew Carnegie, the Nevada Historical Society began with only what could be raised through membership drives and private funding. In 1907, an act of the Nevada legislature made the society a state agency, although funding was delayed until the 1909 session. The growing collection was housed in Jeanne Wier's home on the corner of North Center and East Ninth Streets at the southern edge of the campus. For the next four years, Jeanne Wier largely supported the Historical Society out of her own pocket.²⁵

In January 1909, Jeanne Wier requested \$30,000 from the state legislature for a 10,500-square-foot building "of brick and cement, Mission in Style, with one ground floor and a commodious basement."²⁶ The legislature failed to pass a funding bill during the session, but in November 1910 a banquet was held to solicit the support of legislators in anticipation of the upcoming session. The event was attended by a number of prominent supporters of the Historical Society who made it clear to the legislators that a building for the Historical Society was a high priority. The result of this coercion was a parsimonious appropriation of \$5,000 from the 1911 legislature. By October 1912, a parcel of land one block south of the University at 844 North Center Street (conveniently next door to Jeanne Wier's home) had been selected and plans for a one-story, 1,500-square-foot brick building were being drawn. If funds were available in the future, a second story would be added.²⁷

The construction contract for the Historical Society's new home was awarded to E. K. Fowler in mid-October 1912 and construction was completed shortly after the first of the new year.²⁸ The 1500-square-foot building filled the narrow parcel. Two rows of eight windows on the long north and south elevations provided light, as did several skylights in the gable roof. The building, though small and inexpensive (Mr. Fowler's construction contract was for \$2,537), possessed a certain architectural appeal. The front elevation sported a Mission-style parapet, but the red brick provided a Dutch undertone. The building would have been an interesting counterpoint to the range of late Victorian homes in the neighborhood. Next door to the new building was a house with a gambrel roof (perhaps it shone its Dutch influence on its neighbor), and across the street was a variety of Queen Anne residences. Notwithstanding its architectural attributes, it was no doubt immediately inadequate for the needs of the Historical Society and a far cry from the \$30,000 building Jeanne Wier had planned in 1909. In order to compensate for shortcomings of the Society's first home, a structure just around the corner at 106 East Ninth Street was purchased for storage.²⁹

In his 1913 book, *The History of Nevada*, Sam P. Davis noted the anticipated opening of the Historical Society's new building and presaged future events:

In the matter of safely housing its collection, the society has faced unusual obstacles now happily overcome, at least for a few years, through the erection by the State of a temporary brick structure near the university gates in Reno. With the opening of the building in the not distant future the collection will be made available to the public and through the deeper, more intelligent interest awakened, let us hope, may be made possible a greater era of achievement in publication, in public archiving, in the preservation of historic buildings and marking of historic sites as well as in the collection of historical data.³⁰

As early as 1921, an idea to house the Historical Society in a building to be constructed in connection with an exposition to commemorate the first coast-to-coast highway was proposed. The 1921 legislature failed to take action and

the project was shelved until 1924, when Governor James Scrugham revived the idea. Again, the Historical Society was included in the plans, which called for the Historical Society to take over the building after the exhibits honoring the roadwork were removed following the exposition. Jeanne Wier accepted the offer with the conditions that Society be consulted on all plans to ensure that the display areas followed current museology principles, and that housing for the director be provided on-site. These specific conditions were ignored when the bill finally came up for a vote, but nevertheless the Historical Society was to get the use of the entire exposition building after the event. As things turned out, the Historical Society was relegated to the basement when it occupied the building in 1927.³¹

The 1913 Historical Society building suddenly became surplus property, and the 1929 state legislature donated it to the University. In 1932, after renovation, the building was occupied by the Associated Students of the University of Nevada (A.S.U.N.) as the student union building and home to the offices of student publications, student body officers, the Campus Players, the debating team, and headquarters of the student athletic program.³² The building functioned in that capacity until 1962, when the last of the occupants moved to the new student union that had been built in 1958. In 1964, the old, now vacant, building was demolished.³³

CULTURAL CONVERGENCE

The Transcontinental Highway Exposition was held in Reno the summer of 1927. The exposition commemorated the completion of the Victory and Lincoln Highways. Idlewild Park was built for the event and several states contributed buildings. Still standing in Idlewild Park is the California Building, a gift from our neighbor to the west. Reno's famous arch was another landmark built for the exposition. The State of Nevada participated by commissioning a building in downtown Reno to serve as a civic auditorium and community center, and to house an exhibit of historic artifacts and documents from Nevada's past—borrowed from the Historical Society collection.

The original plan was to turn the building over to the Historical Society when the exposition was over, but thanks to political capriciousness, the Society was given only a portion of the basement into which it moved in 1927. By 1928, the Carnegie Library was severely overcrowded with a collection of more than 12,000 volumes. The State Building offered relief and the library was given enough space to house 55,000 volumes, which it occupied in 1930.³⁴ The State Building was constructed in considerable haste in order to be ready for the June 25 opening of the Transcontinental Highway Exposition. The building design, as well as other facilities for the Highway Exposition, was the result of a collaboration between Frederick DeLongchamps and George A. Ferris and Son.

Frederick DeLongchamps is considered to be Nevada's pre-eminent architect. DeLongchamps was not only prolific and artistic, but over the course of his fifty-eight-year career, he demonstrated a phenomenal level of proficiency in the full range of architectural styles that was popular during those years. The breadth of his talent can be demonstrated through a comparison of his first commission, the Washoe County Courthouse, to one much later in his career. The 1910 courthouse is soundly classical, following all the rules of scale, massing, and decoration. In contrast, Reno's Union Federal Savings and Loan building of 1959, which until 2003 stood at 195 South Sierra Street, is competitive with the works of modernist architects with international reputations.³⁵

DeLongchamps's talents are especially remarkable when one learns that the man had no academic training in architecture, but rather held a degree in mining engineering from the University of Nevada in Reno. He came by a solid understanding of construction and architecture, however, from his father Felix Delongchamps, a builder of note in Nevada. After college graduation, Delongchamps embarked on a mining career, but a lung ailment cut short that goal. Following a brief stint as a draftsman with the U.S. Surveyor's Office in Reno, DeLongchamps made his way to San Francisco after the April 1906 earthquake, where he apprenticed with an architecture firm and was exposed to the formality of the *École des Beaux Arts*. One can assume that his natural appreciation for structural stability (miners tend to want to prevent entire mountains from falling in on them) was reinforced by his post-earthquake experience. All of Delongchamps's buildings exhibited exceptional engineering and structural soundness. His designs also demonstrated a fondness for brick and stone, no doubt influenced by the extensive fire damage he would have witnessed in San Francisco, as many buildings managed to withstand the quake only to be destroyed over the following days by fire.

In 1907, DeLongchamps returned to Reno and entered into a partnership with Ira W. Tesch, a former colleague at the U.S. Surveyor's Office. This firm won commissions for some thirty buildings between 1907 and 1909. DeLongchamps's first solo commission was the Washoe County Courthouse, which he won as the result of a design competition in 1909. Over the next ten years, DeLongchamps designed 103 buildings, including the Nevada buildings at the 1915 Panama-Pacific Exposition in San Francisco and the Panama-California Exposition in San Diego. In keeping with the goals of exposition designers, DeLongchamps employed the Classical Revival style for the Panama-Pacific Exposition and Spanish Colonial Revival at the Panama-California Exposition. He was awarded a silver medal by the Board of Consulting Architects of the Panama-Pacific Exposition for "having planned a structure that far surpasses those of many states." He was also one of eight finalists in the San Francisco Civic Center competition.³⁶

DeLongchamps's expertise and importance were recognized by the State of Nevada in 1919, when the state legislature appropriated \$520,000 for a capital

building program and authorized the appointment of a Supervising Architect. State Engineer, James G. Scrugham appointed DeLongchamps State Architect. The position was abolished after two years, but reinstated in 1923, with DeLongchamps winning reappointment. He held the position until 1926, when the position was abolished again.³⁷ As State Architect, DeLongchamps was responsible for a number of government buildings, including the Nevada Industrial School in Elko (1919), the Nevada State Hospital in Sparks (1920), the Heroes Memorial Building in Carson City (1920), and the Nevada State Building in Reno (1926).³⁸

Architect George A. Ferris was born in Philadelphia in 1859. He attended Southmore College and spent two years at Edgemoore Iron Works studying structural steel construction. He apprenticed with the office of Ferness, a notable architect of the time. George Ferris settled in San Jose, California and moved to Nevada not long after the San Francisco earthquake in 1906. While in San Jose, Ferris had worked on a major addition to the normal school building, which, as a testament to his skill, survived the earthquake intact. Among Ferris's Nevada building projects are the Governor's Mansion in Carson City, Las Vegas High School, schools in Austin and Eureka, Reno's McKinley Park, Mary S. Doten, Orvis Ring, and Mount Rose Schools, known together as the Spanish Quartet, and the Reno Odd Fellows Building.³⁹ George Ferris's son, Lehman joined his father as a partner in the 1920s.

Lehman Ferris, who acquired the nickname Monk as a small child, came to Reno with his family in 1906. He entered the University of Nevada in 1911 to study electrical engineering. He left the University in 1915 without graduating to work in Elko as an electrical engineer. It was while working at the McGill Copper Smelting Plant in 1914 that Ferris first began designing structures. During World War I, Ferris worked on the development of underwater detection devices for the military, and after the war, he went to work for his father and architect Frederick DeLongchamps writing specifications.⁴⁰

Lehman Ferris's career as an architect started in 1908 when his father became ill and asked his son to help out in his architectural office. In the mid-1920s, the partnership of George A. Ferris and Son was established, and Lehman's design work expanded to include the Las Vegas High School in 1928, high schools in Austin and Eureka, several school buildings in Wells, and an office building in Reno. Lehman Ferris opened his own office during the depression after the partnership with his father was dissolved due to financial difficulties. In 1935, he became the City of Reno's first building inspector, while conducting his architectural practice in the evenings. Ferris held the city inspector job for ten years, during which time he was involved in the effort by the International Association of Building Inspectors to enact a uniform building code throughout the country. Ferris was also the first chairman of the Nevada State Board of Architecture that was created in 1949, and he held Nevada Architect license #1.⁴¹

In 1945, Ferris quit his city inspector job to return full-time to architecture. In 1946, he took as his partner Graham Erskine, a New York architect who had come to Reno for a divorce. Erskine sought a job to carry him through his six-week residency period and was hired by Ferris to do drafting. Upon his return to New York, Erskine discovered that the preliminary drawings he had prepared of the Reno High School had been accepted and he immediately returned to Nevada and a partnership with Lehman Ferris.⁴²

With his experience in engineering, Ferris was qualified to be an architectural engineer and as such was involved with nearly all aspects of building design including plumbing, electrical, and structural. Examples of Ferris's buildings include the Alpha Tau Omega Fraternity House, Reno High School (which Graham Erskine drafted for him), Proctor R. Hug High School, Wooster High School, and Harolds Club Casino Tower in Reno, several buildings on the University of Nevada campus, the Civic Auditorium and Nevada State Legislature buildings in Carson City, First National Bank buildings statewide, and National Guard Armories in several cities. Ferris retired at the age of 77 in 1970, and died in 1996 at the age of 103.⁴³

The State Building was built in Powning Park across Mill Street from the Carnegie Library and across Virginia Street from the Washoe County Courthouse. The two-story building, nicknamed the "Pink Lady" because of its pink stucco exterior, was, like the Carnegie Library, in the Second Renaissance Revival architectural style. The Ferrises were especially adept at this style, to which their school buildings in Austin and Eureka attest. The public entered the State Building by way of a broad stairs. The entry was composed of five arched doorways, with segmented windows above decorative curly-cue elements. Pediments topped the double doors within each arch. A double belt course separated the main body of the building from the parapet, which held the state seal in two medallions. Narrow windows below a single belt course at ground level provided the only source of natural light to the Historical Society in the basement.⁴⁴

The original interior layout included a marble-floored lobby, three large exhibit rooms on the first floor, and a second-floor auditorium with a balcony above, surrounded by agricultural and mining exhibits. Until the Historical Society moved into a portion of the basement, it was used for storage. In 1929, the first floor was altered to house the library, and the Chamber of Commerce.⁴⁵

In 1929, the State Building was turned over to the City of Reno on a ninety-nine-year lease. And, with its relocation in January 1930, the library not only gained a new home, but a new name as well. The 1929 state legislature passed a bill that changed the Reno Free Public Library to the Washoe County Library, and provided it the power to build branches. This left the fate of the Carnegie Library building uncertain. Several proposals were put forward to reuse it, including relocating the building to Sparks, but in the end it was demolished to make way for the Art Deco/Art Moderne post office building Frederick

DeLongchamps designed for the federal government.⁴⁶ The State Building would meet a similar fate in 1966, when it was demolished to make way for the Pioneer Center.

1932—THE SPARKS BRANCH LIBRARY

Until 1929, the public library was a unit of the Reno school system, and technically its use was limited to residents of the school district. In 1929, however, two bills passed the legislature that established a county library system, and expanded its authority in managing library affairs. The Sparks Library was the first branch facility in the new county system. Approval for the Sparks Branch was included in the 1929 bills, but the type of building was not specified in the law. This was not Sparks's first library. In 1905, the Southern Pacific Railroad had built the Men's Railroad Library, which served only male employees of the Southern Pacific Railroad. It was destroyed by fire in 1908, and until 1932, Sparks residents had to travel the five miles to Reno's Carnegie Library.⁴⁷

In 1930, the Lions Club investigated the feasibility of moving the Carnegie Library, which had recently been vacated. After months of discussion, it was decided that the building could not be moved and a new building would have to be constructed. The site selected for the Sparks Branch was a lot originally purchased for a Justice Court, which had never been built. The parcel was centrally located across from the railroad tracks in downtown Sparks, and the city fathers decided that the new library building would include the offices of the Justice of the Peace and the Constable on the ground floor. Frederick DeLongchamps designed the Mediterranean Revival-style building, and the construction firm of Rousch and Belz built it at a cost of \$20,000.00.⁴⁸

DeLongchamps had mastered the Mediterranean Revival style as far back as 1910, with his design for the Nevada-California-Oregon Railroad Depot in Reno. The Mediterranean style comprises several sub-types, including Spanish Colonial Revival, Mission, Monterey, and Pueblo. In 1917, DeLongchamps added two Sparks Mission-style schools to his commission list. In the 1930s, he returned to the Mediterranean Revival with Sparks's Catholic Church and its new library.

1947—LOST OPPORTUNITY

Because of constant controversy over space needs, the 1939 State legislature threatened to abolish the Historical Society and transfer the collections to the Nevada State Museum, which was being installed in the former U.S. Mint building in Carson City.⁴⁹ Historical Society director Jeanne Wier naturally opposed this plan and pushed for a new building to be built on a portion of Evans Park

that had been donated to the society by the City of Reno. Wier announced that the new building would be constructed over the summer of 1940.⁵⁰ Construction never began and another push for a new building was made in 1947, when plans drawn by Frederick DeLongchamps were submitted to the legislature for funding.

The 1947 design for the Historical Society incorporated space-planning considerations to meet the specific needs of the institution. In the past, as it would be in the future, the Historical Society was left to adapt to the space it was provided without regard to how best its collections and the public should be served. DeLongchamps worked directly with Historical Society director Jeanne Wier to design space that would provide the best balance of exhibits, research and library, staff offices, and storage—something the Historical Society had never had.⁵¹

The 2,736-square-foot building was to be constructed in Evans Park on the southeast corner of Lake and Evans Street, across from the university. The plans show a minimalist Art Deco design with a parapet wall on the front facade, which served a dual purpose as the ceremonial entrance and as a screen for the mechanical equipment on the roof. The building was to be sheathed in terra cotta blocks, with a row of tall steel-sash windows on either side of the imposing entrance. The front door was to be wood with sidelights and a tri-part transom above the name: **NEVADA STATE HISTORICAL SOCIETY**. The entrance led into a central hall with Terrazzo flooring, and a stairway leading to the basement. Two exhibit halls were planned for the main floor, one on either side of the entrance. The exhibit halls were to be finished in rubber tile flooring, plaster walls, and marble baseboards. The basement plans called for an exhibit hall on the north end. A smaller exhibit hall was located on the south end, which also contained the men's and ladies' restrooms, and the boiler room.

The building's exterior bears a striking resemblance to the Reno Downtown Post Office on Mill Street, which DeLongchamps had designed in 1933. Although the Art Deco flavor of the proposed Historical Society building is a bit late in the style's period of popularity, it is not surprising that DeLongchamps would draw from past designs for a building that was guaranteed to have a limited budget. The Historical Society had struggled for adequate funding and was frequently given short shrift by the Nevada Legislature. The "recycled" design is only one clue to the frugality of the proposed project. DeLongchamps was a master of artistic and elegant finishes and appointments—a look at what he created in brushed aluminum in the Downtown Post Office is one example. His 1947 plans for the Historical Society building called for relatively plain and functional finishes. In addition to the need for thrift, DeLongchamps may have striven to avoid detracting from the artifacts to be housed in the building.⁵²

Funding for the building was never approved by the legislature, and by 1950, the Historical Society was desperately trying to find space to rent. Staff made a plea for permission to lease space in a new wing that was being added to the

Washoe County Courthouse, but the County Board of Commissioners denied the request.⁵³ The Historical Society had to resort to remodeling their area in the basement of the State Building until the 1960s, when there was another opportunity to acquire a new building.

1960s—MODERNISM COMES TO RENO

The buildings that housed the institutions of the Library and the Historical Society followed general trends in architecture. The Italian Renaissance style of the Carnegie was built well within that style's period of popularity. It reflected what Americans expected to see in an institutional building. Likewise, the Historical Society's first building, although not as architecturally distinctive as the Carnegie Library, was a product of its time. By the late 1950s, however, Reno was beginning to experiment with architectural modernism, which grew out of the Bauhaus School earlier in the twentieth century. Such notable European transplants as R.M. Schindler and Richard Neutra plied their trade in unadorned elemental architecture in southern California beginning in the 1930s, competing with American experimentalists like Frank Lloyd Wright.

One of Reno's early modernist works was designed by its favorite son, DeLongchamps. The Union Federal Savings and Loan building, which stood on the corner of Court and Sierra Streets, was built in 1959. The UFSL has been compared by architectural historians to the U.S. Embassy in Pakistan designed by Richard Neutra and Robert Alexander in 1958. The USFL's most distinctive details were brises-soleil, first employed in modern architecture in 1933 by Le Corbusier on the Maison Locative Ponsik in Algiers. Brises-soleil are exterior vertical panels that move with the sun and provide heat or shade to the interior of a building.

One of the key aspects of modernism in architecture was its break from the past by embracing new technology. New materials, such as steel, glass, plastic, and reinforced concrete, allowed buildings to take on appearances totally different from their predecessors. Architecture was also influenced by modern art through the use of abstract forms, space, light, and bold colors. Modern architecture became practical. Functional and economic efficiency overshadowed the elaborate building designs of the past.⁵⁴ Besides the USFL Building, Reno acquired other notable buildings in the modernist mode during the late 1950s and 1960s, including the Pioneer Theater, the Nevada Historical Society, the Fleischmann Atmospherium-Planeterium and the Church Fine Arts building on the UNR campus, the Centennial Coliseum, which is now the Reno-Sparks Convention Center, and the Washoe County Library.

The Pioneer Theater, the golden-domed events center that replaced the Pink Lady in 1968, was built by TEMCOR, a company whose founder was a student of Richard Buckminster-Fuller, the inventor of the geodesic dome. The under-

lying principle to Buckminster-Fuller's dome is that the triangle is the strongest structure in nature. Internationally renowned modernist architect Richard Neutra contributed to the designs of the Church Fine Arts building, on the University of Nevada campus and the Centennial Coliseum, although few of the original design features of these buildings are discernible today. Commissions for the new Washoe County Library and Historical Society were won by local architects, who demonstrated they could hold their own in the modernist world.

THE WASHOE COUNTY LIBRARY

By the early 1960s, the Washoe County Library was in need of a larger facility. The newly established Fleischmann Foundation offered the library \$1.2 million for a new building, and after a lengthy struggle, and the near loss of the donation, the city signed a 99-year lease on the "Husky Haven" site and two adjoining parcels on South Center Street in December 1963.⁵⁵ In June 1964, the Nevada State Journal reported that the county had approved the plans for the new library, and had issued requests for construction bids.⁵⁶

Architect Hewitt C. Wells, of the firm of DeLongchamps, O'Brien and Wells, submitted the winning plans. Hewitt Wells was born in Washington D.C. in 1915 and graduated summa cum laude from Princeton University with a degree in architecture. He undertook graduate studies with Monsieur Jean Labatut at Princeton until 1940. He became associated with Albert Kahn, Associate Architects and Engineers in Detroit, Michigan, working on war preparedness, and moved to San Francisco where he was associated with Masten and Hurd, Architects. While working in San Francisco, Wells was responsible for the Veteran's Hospital in Fresno, the Franciscan Restaurant at Fisherman's Wharf, the chapel in the Presidio, and the Green Hill Tower, San Francisco's first condominium building. In Nevada, Wells is credited with the U.S. Federal Office Building and Post Office, and the west addition to the Nevada State Museum in Carson City. In Reno, Wells designed Reno City Hall, Clayton Junior High School, the Washoe Courthouse addition, the Ryland Medical Center, and a small office building at First and Bell Streets in Reno.⁵⁷

The Washoe County Library building brought acclaim and accolades to the architect for its unique interior design. The 43,000 square-foot building was planned around a roofed and enclosed garden court. Reading areas and the multi-tiered book stacks look out on the interior garden, which includes large trees and a pool. Access to the main circulation desk is on a bridge that crosses the landscaped area. Reading and staff areas, lecture rooms, cataloging, and bookmobile loading areas, were included in the design. Wells designed the exterior of the building to maintain unity with his city hall building, which is located diagonally across Center Street. Similar brick work and copper were

used to create the conformity. The front façade of the library is a large copper and glass screen that reflects the curvilinear plan of the interior court.⁵⁸ One can only guess how James Bertram, Andrew Carnegie's intrepid secretary, might have viewed this radical new library design.

It was hoped that the new library building would be opened in 1965, but opening day did not come until May 13, 1966. By this time, Sparks had a new library branch on 12th Street, which had opened in March 1965, and Reno library patrons were eagerly awaiting their new building, which had a 186,000-volume capacity. The dedication ceremony and an open house were held on May 22, 1966, attended by more than 700, who came to view the exquisite and daring design. It did not take long for architect Wells to be honored for his artistry. He received the Industrial Landscape Award from the American Association of Nurserymen for his interior use of hundreds of plants, shrubs, and trees "gracefully arranged in huge iron planters along walkways of stones and mica schist."⁵⁹ The First Lady of the United States, Mrs. Lyndon B. Johnson, presented the award as part of her "Beautify America." campaign.

Wells's library building was completely unlike either of its predecessors, which were strikingly traditional in design and layout. Although the building is nearing forty years of age, some pressure on its capacity has been taken up by several branch facilities in outlying areas of Reno, and it remains a beloved community resource.



Washoe County Library, 1970s. (*Nevada Historical Society*)

THE NEVADA HISTORICAL SOCIETY

With the proposed construction of the Pioneer Center on the site of the old State Building, both the Washoe County Library and the Nevada Historical Society, which occupied approximately 13,000 square feet of the basement, were in need of new quarters. The library had acquired a \$1.2 million dollar grant from the Fleischmann Foundation for a new building and had opened in its new facility in May 1966, but the Historical Society, long a step-child institution, faced a new round of mistreatment and uncertainty in its search for a new home.

A certain amount of money was earmarked for the relocation of the Historical Society. The deal allowed the Historical Society a facility of the same square footage as its basement space in the State Building, which Society Director Clara Beatty claimed was only a third enough room. A dispute over the site for the new facility among the City, the Chamber of Commerce, the State Legislature, the University, and the Directors of the Historical Society threatened to undermine the institution's existence. The conflict revolved around the Historical Society's desire to have its new building constructed at Evans Park, where the DeLongchamps-designed facility was to have been built in 1947. All others involved in the decision to site the Historical Society wanted it at the new, modern "cultural center" on the northwest edge of the UNR campus, which included the Desert Research Institute building and the Fleischmann Atmospherium-Planetarium, recently built and designed by architect Raymond Hellmann. The Historical Society lost the battle and Hellmann designed a third modernist building in the cluster.

Raymond Hellmann, son of mayonnaise magnate Richard Hellmann, was born in Flushing, New York in 1923. He entered Dartmouth College after a stint in the army during World War II. Undecided on a career, he read Ayn Rand's book *The Fountainhead* and set his sights on architecture. He received an architecture degree from Yale University in 1951, and moved to Reno the same year. Over his forty-year career, Ray Hellmann designed libraries, public schools, banks, casinos, numerous Reno residences, the clubhouse at the Edgewood Country Club at Lake Tahoe, and several buildings on the UNR campus. He was proudest of his design of the Fleischmann Atmospherium-Planetarium, with the unique and dramatic floating roof. It was the only one of his designs that he had displayed in his office. Along with other Reno architects including Edward Parsons and Graham Erskine, Hellmann was outspoken about his displeasure over the state of contemporary architecture in Reno, and publicly urged the use of "graceful, tasteful commercial design."⁶⁰

Ironically, when the Historical Society finally had the opportunity to get its own architect-designed building—with space needs addressed by a true design professional—the Society's Board simply asked Ray Hellmann to reproduce the layout of the basement of the State Building.⁶¹ The building's exterior,

however, was nothing like the old State Building. The new building was low and flat-roofed. The walls were painted, pre-cast concrete panels and the only decorative detail is a row of vertically-elongated diamond shapes incised into the concrete, every other one containing glazing, and metal railings at the front and rear entrances. The building overhangs the raised concrete foundation slightly, and hidden beneath the overhang are fluorescent lights that give off a space-ship glow after dark. The building is entered through a set of bronze doors on the south elevation, which came from a downtown Reno bank building.

The spare industrial design provided for maximum amount of free interior space, which was divided into the library on the west, the exhibit area on the east, and a row of offices, restrooms, a seminar room, and a mechanical room running down the middle. The rare book room, a small workroom, delivery room, and the loading dock were at the north end, but no room for storage was provided in the original plans. This necessitated the construction of an addition at the north end of the building in 1980. The new space encompassed 10,000 square feet and was designed by local architect Ian MacFarlane. Equally as spare and unadorned as the original structure, the addition was built of synthetic plaster on steel studs, a work of functionality. An interior remodel completed in 1999 reversed the locations of the library and exhibit hall in an attempt to create a facility that provides the proper balance of public and work space.⁶²

The Historical Society has struggled throughout its history, a fact that is reflected in the architectural history of the buildings it occupied, as well as the ones it merely hoped for.

2004—CENTENNIAL CELEBRATION OF CULTURE

As the Washoe County Library and the Nevada Historical Society celebrate their centennials, they continue to occupy the buildings they acquired in the 1960s, but none of the buildings of the past have survived. Constructed on valuable downtown real estate, they disappeared as the city grew and changed. Although the importance of these vital and vibrant institutions extends beyond their walls, the buildings they occupied over the past one hundred years represent their histories, their struggles for existence and survival, and the constant battles for funds and space. Nevertheless, where buildings have been constructed and then demolished, Nevada's first public library and its oldest museum have survived and thrived.

NOTES

¹James W. Hulse, *Oases of Culture: A History of Public and Academic Libraries in Nevada* (Reno: University of Nevada Press, 2003), 44-45.

²Abigail A. Van Slyck, *Free to All: Carnegie Libraries and American Culture, 1890-1920* (Chicago: University of Chicago Press, 1995), 35.

³Hulse, 8-10.

⁴*Ibid.*

⁵Van Slyck, 10.

⁶*Ibid.*, 9.

⁷*Ibid.*, 11.

⁸*Ibid.*, 2.

⁹*Ibid.*, 22.

¹⁰*Ibid.*

¹¹*Nevada State Journal* (29 March 1902), p. 1:2-5.

¹²*Ibid.*

¹³In the correspondence submitted to the Carnegie Foundation, Mr. Wilcox's name is spelled both ways.

¹⁴Another unknown in Willcox's career is the nature of his association with John M. Curtis, with whom he is credited on the Alameda Carnegie Library commission. Curtis's name is not mentioned in the records of the Reno library, although Curtis had a prolific career in California and Nevada from 1874 until his death in 1921. Curtis first appears in the 1880 census in Candelaria, Nevada. He was responsible for such notable buildings as Morrill Hall on the University of Nevada campus, the White Pine County Courthouse in Ely, the original Reno City Hall, the Overland Hotel in Reno, the State Insane Asylum, the Mizpah Hotel in Tonopah, and the Goldfield Hotel and Nixon Block in Goldfield. Ronald M. James, *Temples of Justice: County Courthouses of Nevada* (Reno: University of Nevada Press, 1994), 157-158. William G. White, Ronald M. James, and Richard Bernstein, editors, *Nevada Comprehensive Preservation Plan*. Second edition (Carson City: Division of Historic Preservation and Archaeology, 1991), A19-A20.

¹⁵Carnegie Libraries of California, 1999, available at <http://www.carnegie-libraries.org>.

¹⁶Available at <http://www.sunfive.fresno.edu/courses/preserve/bio/willcox.htm>.

¹⁷Records of the Carnegie Corporation, Microfilm Roll 26.

¹⁸Marcus Whiffen, *American Architecture Since 1780: A Guide to Styles* (Cambridge: The M.I.T. Press, 1969), 154.

¹⁹Van Slyck, 35-36

²⁰*Daily Nevada State Journal* (22 September 1903), p. 1:1-3.

²¹*Reno Evening Gazette* (31 May 1904), quoted in Alicia Marie Barber, *Living it Up, Living it Down: Civic Reputation, Tourism and Urban Development in Reno, Nevada*. (Austin, Texas: University of Texas, Unpublished Ph.D. dissertation, 2003), 86.

²²*Reno Evening Gazette* (7 October 1904), p. 5:1.

²³March 21, 1917 letter from B.D. Billingshurst to James Bertram, Carnegie Foundation.

²⁴March 27, 1917 letter from James Bertram, Carnegie Corporation to B.D. Billingshurst, Superintendent of Reno Schools. Mr. Bertram, in the spirit of the growing field of industrial efficiency, wrote in a kind of shorthand, eliminating unnecessary letters, resulting in words like hav, effectiv, and bilding. Printed with the permission of the Carnegie Corporation of New York. Location: Reel 26, Carnegie Corporation Papers, Rare Book and Manuscript Library, Columbia University.

²⁵Allen Kent, editor, *Encyclopedia of Library and Information Science*. Volume 39, Supplement 4 (New York: Marcel Dekker, Inc., 1985), 337.

²⁶*Nevada State Journal* (21 January 1909), p. 3:2.

²⁷*Reno Evening Gazette* (13 September 1912), p. 6:1.

²⁸*Reno Evening Gazette* (16 October 1912), p. 1:4.

²⁹James T. Stensvaag, "'The Life of my Child': Jeanne Elizabeth Wier, The Nevada Historical Society, and the Great Quarters Struggle of the 1920s." *Nevada Historical Society Quarterly*, 23:1 (Spring 1980), 3-7.

³⁰Sam P. Davis, editor, *The History of Nevada* (Las Vegas, Nevada: Nevada Publications, Reprinted 1984), 664.

- ³¹*Ibid.*, 8-12
- ³²*Reno Evening Gazette* (3 August 1932, p. 10:2.
- ³³*Reno Evening Gazette* (25 January 1964), p. 1:3-4.
- ³⁴Hulse, 46
- ³⁵The UFSL Building at 195 S. Sierra Street, which served as a county office building for years, was demolished in 2003.
- ³⁶Kathryn Kuranda, *Thematic Nomination of the Architecture of Frederick J. DeLongchamps*, (Carson City: State Historic Preservation Office, 1986).
- ³⁷The position was never reinstated, making DeLongchamps Nevada's first and only State Architect.
- ³⁸Kuranda, *Thematic Nomination*, 1986.
- ³⁹Anonymous, *Notable Nevadans: Snap-shots of Sagebrushers Who Are Doing Things*. (Reno: Publisher not specified, 1910), no page.
- ⁴⁰White et al., *Comprehensive Preservation Plan*, A30-A31.
- ⁴¹*Ibid.*
- ⁴²*Ibid.*
- ⁴³*Ibid.*
- ⁴⁴Frederick J. DeLongchamps, *Architectural Drawings for the Nevada State Building*, DeLongchamps Architectural Collection (Reno: Special Collections Library, University of Nevada, 1925).
- ⁴⁵*Ibid.*
- ⁴⁶*Nevada State Journal* (30 March 1929), p. 1:6; *Nevada State Journal* (3 May 1929), p. 2:3.
- ⁴⁷Ana Beth Koval, Patricia Lawrence-Dietz, and Lucy Scheid, *National Register of Historic Places Nomination for the Washoe County Library-Sparks Branch*. (Carson City: State Historic Preservation Office, 1984).
- ⁴⁸The Mediterranean Revival style is an early twentieth-century style based on Italian villas of the sixteenth century. The style is related to Spanish Colonial Revival, which began in the 1880s and derives from Spanish Colonial and Mexican designs, especially from California, New Mexico, and Florida. Another related style is the Mission Style, which gained popularity prior to the turn of the century. It drew inspiration from the romanticized ideal of the Spanish missions in California, and its popularity tended to be limited to the American West and Southwest.
- ⁴⁹*Reno Evening Gazette* (28 February 1939), p. 2:4.
- ⁵⁰*Nevada State Journal* (14 May 1940).
- ⁵¹Personal communication, Peter Bandurraga, Director, Nevada Historical Society, November 18, 2003.
- ⁵²DeLongchamps, *Architectural Drawings*, Building for the Nevada Historical Society, 1947.
- ⁵³*Reno Evening Gazette* (8 February 1950).
- ⁵⁴General Services Administration, *Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, 60s, and 70s* (Washington, D.C.: U.S. Government Printing Office, 2003), 30-31.
- ⁵⁵*Nevada State Journal* (24 December 1963), p. 8:6-9.
- ⁵⁶*Nevada State Journal* (11 June 1964), p. 1:5-7.
- ⁵⁷White et al., *Comprehensive Preservation Plan*, A86.
- ⁵⁸*Nevada State Journal* (11 June 1964) p. 1:5-7.
- ⁵⁹Hwa-di Woo, *Nevada State Journal* (28 November 1968).
- ⁶⁰*Reno Gazette-Journal* (13 August 1997), p. 5C:1-6.
- ⁶¹Personal communication, Peter Bandurraga.
- ⁶²Raymond Hellmann, *Architectural Drawings for the Nevada Historical Society Building* (Nevada Historical Society, Reno); Ian MacFarlane, *Architectural Drawings for Addition to the Nevada Historical Society Building* (Nevada Historical Society, Reno, 1979).

Notes and Documents

One Hundred Years of Collecting Library, Manuscripts, Photographs, Museum

From the beginning in 1904, the Nevada Historical Society has had as its mission the collection of the memories of Nevadans. The tangible evidence of those memories include the written word in various forms, art and photography, maps, newspapers, and the things people used in their daily lives. Also from the beginning, the Nevada Historical Society has had the responsibility of taking care of and preserving these tangible pieces of evidence. The many staff that have loved and nurtured the institution are certainly its lifeblood. But at the bottom it is the collections that must endure and establish the society's identity.

The collections have been kept in four major areas from the beginning: library, manuscripts, photographs, and museum. Today each of those areas has a professional librarian, curator, or registrar in charge of it. In the following pages the current incumbents provide some insights into their treasures.

The Library Collections

MICHAEL P. MAHER, LIBRARIAN

Jeanne Weir began the collecting of library materials for the Nevada Historical Society in earnest in 1906. She started collecting materials shortly after the great San Francisco earthquake and fire. The early part of that summer was spent scouring through bookstores in San Francisco looking for items to purchase that told the history of Nevada. Later she took trips throughout Nevada itself looking for appropriate materials to purchase. A list of these early acquisitions can be found in the society's *First Biennial Report 1907-1908*.

Through purchases and generous donations by individuals over the past one hundred years, the collection has grown into a rich and varied resource. As librarian, I oversee the books, maps, pamphlets, newspapers, serials, state documents, vertical files, various print collections and ephemera. The collection is used by researchers, authors, writers, journalists, genealogists, and companies as well as by students from elementary school through doctoral candidates. Anyone doing serious in-depth research about Nevada will eventually end up in the society's research library. I receive reference questions from not only Nevada residents, but also people living throughout the United States and around the world.

I am the fourth person to hold the professional position of Librarian at the Nevada Historical Society. Lee Mortensen held the position for twenty-eight years. (There were two librarians who were here for less than a year on either side of Lee's tenure.) She began as a volunteer, and in the fall of 1972 she became a full-time employee. During the time that Lee has been a part of the NHS, she has witnessed major renovations. When she started, there was just an inadequate small back room with a few shelves of books. The majority of the collection was unavailable and stored in boxes at the old Stead Air Force Base. In 1981 a much-needed storage area to house this vast amount of material was constructed. In this new facility, Lee single-handedly set about organizing the library collection. In 1999, she helped plan the most recent renovation of the library which enlarged and modernized the facility. It is because of Lee's hard work and dedication that the library is the major resource that it is today. Her efforts can be witnessed when you search the card catalog—some books can have over one hundred cards. People can travel around researching an individual, a place, or a subject and find no information anywhere until they search in our card catalog. Although Lee retired in 2000, she continues to

be a valued member of the NHS and still remains active by volunteering her time to the library.

Some of the library's greatest assets are its different card catalogs. The oldest is the Information File that was started around 1910. It contains a hodgepodge of information, and is a direct link to the Historical Society's past. It has been added to continuously over time by staff and researchers. I always say to researchers you never know what kind of information you will find in it.

The most well known card catalog, and the one people travel from near and far to use, is the *Territorial Enterprise* index. The *Territorial Enterprise* was the main newspaper of Virginia City and was world-renowned for its many great writers, the most famous being Samuel Clemens. The newspaper is fully indexed from 1859-1881, and vital statistics (births, deaths and marriages) from 1882-1886 and 1893-1896. Researchers looking for information about the Comstock Lode, early Nevada history and genealogy find a wealth of knowledge in the card catalog. Another prized and heavily used resource was compiled by Phil Earl. Regular users of the research room know the valuable information that can be gleaned from Phil's cards. Phil was the Curator of History (i.e. resident historian) at the Nevada Historical Society before retiring in 1999. He created a subject guide to information in newspapers while researching the many articles that were part of his "This Was Nevada" newspaper series. Phil still spends many hours doing research in the library and is happy to share his wealth of knowledge regarding Nevada and its history with library patrons.

Other card files include an index for the Washoe County newspapers for the years 1863-76 and 1880-1900; Vital Statistics Index from the *Nevada State Journal* 1876-1925; Obituary Index from the *Nevada State Journal* 1876-1925 and various newspapers 1934-1983 with intermittent dates; Ross Burke (Reno) Mortuary records of death certificates 1862-1970; Kitzmeyer Mortuary Records (Carson City) 1900-1939; *Nevada Magazine* Index 1936-1979; and an index for Senator William M. Stewart's manuscript collection. The majority of the indexes or guides have citations to different newspapers and the Nevada Historical Society has the largest physical newspaper collection in the state of Nevada; although, in the reference room, microfilm of the newspapers is used in order to preserve and protect the physicals.

Another resource that is available to people who come into the library are the vertical files, which consist of newspaper articles and printed materials about subjects and individuals. It is a great starting point when beginning any research. Subjects range from A to Z and are housed in eighteen file cabinets. It is a quick and easy way to get an overview on a topic of interest.

The Historical Society also has an amazing map collection with many rare and one-of-a-kind items. The collection includes many mining-related maps. Some examples include: a 1863 topographical map of Reese River mines showing the mines north of Austin and the layout of the city; an 1869 map of the White Pine mining district by H.H. Bancroft & Company; an 1866 topographi-

cal map showing the locations of the Sutro Tunnel and the Comstock Lode; and a 1905 map of Tonopah, Goldfield and Bullfrog Districts and the adjacent region with its railroads, wagon roads and trails. A set of three 1921 Ditch Maps are a much-used and requested item because they show property ownership in the Truckee Meadows. We have many original Sanborn Insurance Maps for many of the larger towns and cities of Nevada. The collection also contains many state maps that show Nevada's development and boundaries over time. There are many maps that illustrate the development of transportation. We also have maps produced by railroad companies that show track layout and gauge size.

Some important book collections housed at the society are: *United States Geological Surveys* from 1880-1901; *United States Geographical Surveys West of the One Hundredth Meridian* with its beautiful illustrations and maps; *Geological Exploration of the Fortieth Parallel*; a full set of the *War of the Rebellion, the Official Records of the Union and Confederate Armies*; *Statutes of Nevada*; and the *Journals of the Nevada Assembly and Senate*. Also of interest are some first editions by John Charles Fremont including the *Report of the Exploring Expedition to the Rocky Mountains in the Year 1842* and to *Oregon and North California in the Years 1843-44* (published in 1845) and the *Exploring Expedition to the Rocky Mountains, Oregon and California* to which is added a description of the physical geography of California with recent notices of the gold region from the latest and most authentic sources (published in 1851).

Some of the more unusual collections that are found in the library are the commercial catalog collection ranging from such topics as clothing and household goods to mining and mortuary supplies. We also have a large pamphlet collection, high school yearbooks from throughout the state, state telephone books, the *First Directory of Nevada Territory* published in 1862, political posters, menus, a matchbook collection, calendar collections, and other interesting ephemera.

Today, many of these items are unfortunately hidden away from the public. With modern technology, we are slowly making these materials accessible as funding and time permits. We are in the early stages of entering information into databases that the public will be able to access and search. Steadily, more of our books are being entered into the online public catalog CLAN (Cooperative Libraries Automated Network) system which allows patrons to search our collection over the Internet.

The collection housed at the Nevada Historical Society is truly amazing and is a valuable resource for anyone interested in Nevada.

The Manuscript Collections

ERIC N. MOODY, CURATOR

The manuscript collections held by the Nevada Historical Society have been an important part of its research library since the first decade of the society's existence. Now numbering some 2,700 collections, the manuscripts provide invaluable primary source documentation for the study of Nevada's history, beginning in the 1840s, and constitute the most unique element of the library's holdings.

The accumulation of the manuscript collections began with the efforts of Jeanne Elizabeth Wier shortly after the society became a state government agency in 1907. As executive secretary—a position that would eventually evolve into that of director—Wier collected materials that she deemed significant to the history of the state and the lives of its inhabitants, especially its prominent ones. While this led to the gathering of some things, such as Babylonian tablets and German World War I machine guns, that had no direct relation to the development of the state, it also resulted in the creation of a core manuscript collection and the preservation of research materials that would have gone to out-of-state institutions, such as the Bancroft Library in Berkeley, California, or might have disappeared altogether. On her first major collecting tour through the state in 1908—just one of many to be undertaken—she gathered historical newspapers, manuscripts, photographs, books, maps, and artifacts, and took her first steps toward securing the deposit of U.S. Senator William M. Stewart's library and personal papers.

During its early years, the manuscript collections were heavily represented by the papers of business and political figures, such as William Stewart and Goldfield newspaper editor-cum-real estate investor James F. O'Brien; the records of political and civic groups—the Nevada Equal Franchise Society among them; and records of mining companies, largely ones located on the Comstock or in the Tonopah-Goldfield area. The society was also the principal repository for old state government records, including the papers of Nevada's governors, until a formal state archives was created in 1965 (any official state government records remaining with the society were transferred to the state archives in the 1980s). Manuscript collections were acquired by donation and, occasionally by purchase or loan, as well as by transfer from government offices. The bulk of the holdings arrived through donations from individuals, businesses, and various organizations.

Jeanne Wier oversaw the society's collecting activity, and she and a handful of assistants organized, maintained, and made available to the public everything that had been gathered. A reading room was maintained in the first Historical Society building, which was erected on Center Street in Reno in 1913, and then later in the Nevada State Building, on Virginia Street in downtown Reno, which the society occupied a part of in 1927. At various times, because of fiscal difficulties, the collections of the society were available to researchers only through appointment with Wier, but they were almost always accessible.

The 1930s brought the Depression and the New Deal, and with the latter came a number of Works Progress Administration relief programs. Several WPA projects were sponsored by, administered out of, or undertaken at the Historical Society. Among these were the state Historical Records Survey and the Nevada Writers Project, which produced *Nevada: A Guide to the Silver State* in 1940 (copyrighted by the Historical Society). WPA workers also cataloged library books and undertook a survey or inventory of the society's library and museum holdings, a compilation that proved to be of great value, not only because it showed that a considerable number of the society's collected items—notable manuscripts among them—were missing, but also because it listed things that have gone missing since the time of the survey.

The 1940s, the last decade of Jeanne Wier's stewardship, saw a substantial expansion of the society's manuscript holdings. Collections of the papers of U.S. Senators Key Pittman and James Scrugham were donated, and a large accumulation of papers, library books, and artifacts owned by mining engineer and amateur ethnologist John T. Reid was purchased. As in the preceding decade, growth in the manuscript collections, as in other facets of the society's operations, occurred despite periods of financial hardship brought about by minimal state government funding. Several location moves, including one into the present building on the University of Nevada, Reno campus in 1968, disrupted the activities of the society, but did not stop collection development.

Jeanne Wier died in 1950, and during the administrations of her two immediate successors, directors Clara Beatty and Marion Welliver, the acquisition and use of manuscript collections continued according to established patterns. Most of the new collections still were heavily political or business oriented in nature, with a good representation of organizational records. The main emphasis was still on nineteenth-century materials, such as the records of Comstock mining companies, merchants, railroads, and fraternal groups, although an increasing number of manuscript acquisitions related to the Tonopah-Goldfield mining era and the early twentieth century. In 1967 the very important George Wingfield papers were received, although they did come with a fifty year use restriction attached (it was lifted in 1987). Manuscripts, as well as other library materials, continued to be made available to society patrons in a reading room overseen by various staff members, usually designated researchers or museum/library attendants. The manuscript collections, unlike the books in the library, remained

largely unorganized and uncataloged.

It was not until the early 1970s, following John Townley's 1972 appointment as director of the society, that the manuscript collections were thoroughly inventoried and systematic cataloging began. Guides or other finding aids to individual larger collections began to be created, and *A Preliminary Checklist of the Manuscript Collections at the Nevada Historical Society* was issued in 1974. For the first time in the history of the society, professional staff positions, including ones for a librarian and a manuscript curator, were created. In 1973 L. James Higgins, Jr., who had worked at the society since 1970, was hired as the first manuscript curator. Through his and Townley's efforts, the society became more active than it had been for decades in seeking out manuscript materials and in soliciting personal papers from political office holders, prominent business figures, local government agencies, and social and political groups. Manuscript purchases increased substantially, and began to be made on a regular basis.

The society's manuscript holdings expanded rapidly and became more varied, with the addition of major collections. These ranged from records of the Truckee-Carson Irrigation District (Newlands Project), the Episcopal Church in Nevada, and the Nevada Federation of Business and Professional Women's Clubs to the papers of public official and Nevadiana collector Robert A. Allen, 1860s Aurora resident George A. Whitney, and writer, rancher, and judge Clel Georgetta.

Standard accessioning of manuscript collections, virtually absent during the 1950s and 1960s, was reinstituted, and professional cataloging and preservation procedures began to be adopted. Service to patrons was improved not only because of the newly appointed professional staff, but also due to an increased number of assistants, often hired on contract for specific projects, who worked in the library. In 1975 Jim Higgins revised and expanded the 1974 manuscript checklist, producing *A Guide to the Manuscript Collections at the Nevada Historical Society*.

Higgins was succeeded as manuscript curator in 1976 by Guy Louis Rocha, who in turn was followed by Eric Moody in 1981—the same year in which Dr. Peter Bandurraga, present director of the society, was appointed. The late 1970s and the ensuing two decades witnessed even greater manuscript collecting activity, with both donations and purchases of collections increasing. Money for buying collections became more plentiful than ever before, with funds deriving principally from the society's private endowment fund and private grants and gifts. There was increased attention to the care and preservation of the collections, and to the maintenance of optimum environmental conditions in collection storage areas (a large storage structure was added to the society's building in 1981). By the 1990s, all the manuscript collections had received at least preliminary cataloging, and guides to many of the more important collections had been produced—often by volunteers working with the curator.

Collecting areas expanded significantly - although the society's southern

Nevada-related manuscripts were sent to the new Nevada State Museum and Historical Society in Las Vegas in the early 1980s, and increasing attention was paid to non-political collections and materials from the later twentieth century. Among notable collections added to the manuscript holdings were the papers of U.S. Senator Patrick McCarran and Congressman Walter Baring (both received through transfer from the state archives), records of the Inter-tribal Council of Nevada and the northern Nevada local of the United Brotherhood of Carpenters and Joiners of America, papers of U.S. Senator George S. Nixon, Congressman David Towell, architect Frank Green, and artist Richard Guy Walton, Nevada-related records of the Southern Pacific Railroad, records of the Knights of Pythias, Nevada Nurses Association, Virginia and Gold Hill Water Company, the Malone Engineers civil engineering firm, Citizen Alert, Reno Air, Steamboat Springs Resort, and *Fun and Gaming* entertainment magazine. The society also provides a home for thousands of files of the Nevada Art Research Project, which was created and has been maintained since the 1990s by Jim McCormick.

The first years of the twenty-first century brought with them grave economic problems that have significantly affected the society and its research library functions. However, the work of manuscript collecting continues, in ever-widening areas of interest. The acquisition of manuscript materials through donation and purchase goes on, as does collection processing, preservation work, and cataloging - now primarily through online library databases, such as the state's CLAN catalog and the Library of Congress's National Union Catalog of Manuscript Collections. In the collection and maintenance of manuscript materials, as in other areas of its work, the society continues to fulfill its mandated mission of collecting and preserving for future generations of Nevadans the records that document their state's history.

The Photography Collections

LEE P. BRUMBAUGH, CURATOR

Throughout its existence the Nevada Historical Society has collected a variety of materials, including photographs, films and videos, useful to the study of Nevada's past. While this has always primarily meant images made in Nevada of Nevada subjects, a smaller number of California images were collected from the inception of the society. As storage became an issue, collecting has been limited to those areas of California adjacent to Nevada, such as the eastern slope of the Sierra and Death Valley, which have had the most direct impact on the development of Nevada. Photographs made at more distant locations, yet having important historical connections to Nevada, have been deemed to fall within the society's collecting scope. For example, the society has collected photographs documenting the activities of Nevada's elected representatives in Washington.

In archival photography, the concept of "historical significance" has often been defined too narrowly. The major "newsworthy" events that dominate history books are only one aspect of history. Patterns of everyday life, the structuring of economic enterprise, the growth and decline of towns and cities, the provision of goods and services, are equally a part of a state's history.

From the beginning Jeanne Wier recognized that economic activities were a key aspect of history. Photographs of Reno businesses, such as the Palace Dry Goods, the Riverside Mill and the Reno Mill and Lumber Company, are noted in the accession records as being donated to the society by Miss Stella Prouty in 1908. However, by 1904 major new silver and gold strikes had shifted the centers of economic and political power to the more southerly Nevada cities of Tonopah and Goldfield. Jeanne Wier made trips to these locales to acquire photographs and other material for the society's collections.

The photographers attracted by the wealth of these cities were among the best Nevada has known. Some, such as Al Smith, had honed their skills on the Comstock, while others, including P. E. Larson, were fresh from successful photography ventures at the Alaska gold rush. Notable acquisitions of this period include the pamphlet titled "Tonopah and Her Mines," purchased directly from E. W. Smith. Smith would settle in and live out his days in Tonopah. Through a series of acquisitions over the years, the society has created the state's largest collection of Smith's location work depicting mines and mining lifestyles in and around Tonopah. One remarkable find consists of a dozen of Smith's

best glass-plate negatives in near-perfect condition. They were purchased by an Arizona photographer and history buff at a Tonopah antiques store. This gentleman made large blow-ups from the plates and eventually sold the originals to the society for a nominal sum.

Rhyolite in the Bullfrog Mining District was briefly Nevada's next major boom town. Senator William E. Stewart's papers, which Jeanne Wier secured directly from his law office in Rhyolite, also contained many valuable photographs. However, from a photography perspective, her 1908 purchase of A. E. Holt's "Photo Album of the Bullfrog District," a limited-edition album of Holt's original photographs, was probably her most important single acquisition.

Early twentieth-century mining and mining towns comprise the society's single most exceptional area of photographic coverage, especially for rare original prints. Besides the thousands of photographs in the Nye, Esmeralda, White Pine, and other county collections, the society holds a number of additional albums created by professional photographers. These include a 1912 Ely copper mining album donated by Russell Elliott, and the Titsworth's 1905 Tonopah album.

To most people outside the state, mining in Nevada is synonymous with the Comstock Lode. Over the years, the society has built up a large collection of research-grade copy prints that has been extensively used by history publishers and television producers. A small but important group of original nineteenth-century card-mounted photographs of Virginia City is held in the collections, notably those of James H. Crockwell, the Utah photographer who opened a studio there in 1889. The society also holds the earliest known original Nevada photograph, a picture of the Young America Fire Engine Company No. 2 as its members assembled for Virginia City's Fourth of July Parade in 1862. William Cann was one of the last professional photographers on the Comstock. His daughter-in-law, Eslie Cann, who worked for the society for many years, has donated many originals and allowed the photographs in William's large personal album to be copied for the collection.

The society naturally has more photographs of Reno and Washoe County than any other location. The Washoe County file in the general collection holds over ten thousand prints. Additionally, major individual Reno collections include the Roy Curtis collection, the Modern Photo collection, the Ernie Mack collection, the Paffrath portrait collection, and the Reno Chamber of Commerce collection. The latter individual collections were all donated to the society within the last twenty years and number in the tens of thousands. These latter individual collections consist of high-quality photographs made by Reno's best commercial photographers; their main focus is Reno, but they also contain photographs of the surrounding area.

Roy Curtis's photographs of local businesses present a perhaps unintentionally dark and brooding portrait of Reno on the verge of the Great Depression. The Modern Photo collection, one of the society's largest, captures the wary

optimism of the 1940s war years as well as the proud confidence of Reno during its 1950s heyday. The Ernie Mack collection includes his action shots of Nevada rodeos, especially the Reno Rodeo, as well as thousands of negatives and prints covering Reno, Virginia City and the Sierra. The Chamber of Commerce collection consists of that organization's "out of date" but now historic photographs of Reno and the Reno tourism area from the '60s to the '80s.

Although undoubtedly obtained for its mining shots, Wier's acquisition of William B. Winston's personal photo album in 1908, Accession # 377, marks the beginning of the society's photographic coverage of personal and family life in Nevada. More recent curators have intentionally sought out or accepted donations of snapshot collections and albums for what they reveal about the lifestyles of Nevada's ordinary citizens through time. A few examples can be noted. Bert Acree's collection includes his own snapshots of Austin at the turn of the century. F. W. Whitburn's snapshots record mining and ranching activity in the Reese River Valley during the early 1900s. Although Charles Gallagher was a commercial photographer in Ely, the society was fortunate to obtain his collection of high-quality personal snapshots. These photographs provide our best portrait of family life in northeastern Nevada during the first several decades of the twentieth century. Finally, Edna Ernst's recently acquired snapshot album records aspects of the life of a young woman growing up in Sparks during the 1920s.

Jeanne Wier also initiated the collecting of photo postcards at the society in 1908. The sending and collecting of postcards was just becoming a national fad because of the introduction of the new postal rule in 1907, allowing messages to be written on the backs on postcards. Previously, messages could only be enclosed in envelopes. Letterpress reproductions of photographs, often hand-colored in Germany, were being sold to tourists within a year. Photographers also quickly discovered that photographic emulsions could be coated on postcard stock to make one's own personal picture postcards. Local commercial photographers soon found tourists would pay extra for real photographs printed as postcards.

The society has more real photo postcards, as they are called, than any other single type of original photograph. Traveling postcard photographers from Nevada and California captured more areas of the state than ever before. Traveling postcard photographers, such as Ned E. Johnson, also came to Nevada specifically to photograph the last mining boom camps, such as Rawhide and Rochester, as well as the state's last fleeting gold and silver rushes at Weepah in 1927 and Wahmonie in 1928, where prospectors arrived in their automobiles.

During the last decade the society has continued to build its collections in all of these areas. Many thousands of photographs, glass plates, and negatives have been given to the society or purchased with private funds, so only a few highlights can be cited. Grant funds were used to secure a large collection of glass-plate negatives by Pioche's best-known commercial photographer

Osborne. The collection includes a selection of his studio portraits as well as view of local mining operations at the turn of the century. A complete set of copy negatives of Arthur Allen's Goldfield album was made free of charge. Allen took over W. I. Booth's photography studio in 1904. A selection of his glass plates that had been found by tourists in the Goldfield Dump was also recently donated to the society by way of a Texas museum.

The society's already large collection of original real photo postcards has been greatly expanded through purchases made possible by private donors. These include more of the remarkable mining-camp cards, as well as cards documenting life in Nevada's smaller commercial, farming, railroad and military towns, including Fallon, Fernley, Lovelock, Mina, Elko, Mountain City, Winnemucca, Battle Mountain, Beatty, Panaca, Yerington and Hawthorne, to mention only a few. The visual history of Nevada's mining towns such as Austin, Eureka, Ely, Round Mountain, Tonopah, Jarbidge, has also been brought more up to date through this collection.

The society has a microfiche and photocopy catalog of its photographs for each county, as well as for a number of subjects important to Nevada history, including Native Americans, railroading, military, communications, transportation, and portraits. In the last catalog, researchers can see if they or their relatives are represented in the society's holdings. The photography collection is accessible noon to four, Tuesday through Saturday in the society's Research Room. The society has recently begun the long process of entering the catalog information into a searchable database and of digitizing the images, so that they can be viewed on computer monitors.

The Museum Collections

JACQUELINE L. CLAY, CURATOR OF HISTORY
SHERYL N. HAYES-ZORN, REGISTRAR

The Nevada Historical Society was started in 1904 by Jeanne Elizabeth Wier. She collected historic material from around the state of Nevada and housed the material in her home until a facility was established, the state's first historical society and museum on Center Street in 1913.

From the first Wier was convinced that Nevada's pioneer stories were vanishing with the passing of time and her sense of urgency in collecting Nevada's history drove her to embark on mammoth collecting trips around the state and left its imprint on the first half of the society's collecting history. Fortunately her sense of time passing did not deter her from keeping very good notes on her trips, and they are chronicled in the society's biennial reports as well as in her diaries. Wier's unbiased collecting habits, collecting artifacts, photographs, newspapers, manuscripts—whatever she felt would aid in telling the many stories of Nevada's history—have served all areas of the society extremely well. An example of this is her well documented trip to the Las Vegas area in 1908, where she collected U.S. Senator William Stewart's library, artifacts and manuscript material. Not only did she gather together all the obvious objects and papers inside the office, she even took his law office sign off the front of the building itself.

In over one hundred years of collecting, many unique artifacts have come through the society's doors, but two especially interesting collections will be highlighted here. One collection has been in the limelight through good times and bad, while the other collection was memorialized, put away, partially forgotten, and is now about to receive renewed recognition in an upcoming exhibition.

In 1945 the state of Nevada purchased twenty baskets by the Washoe basket maker Dat-so-la-lee from the family of Abe Cohn for the two then existing state museums. Ten of the baskets came to the society and ten went into the collections of the Nevada State Museum in Carson City. Dat-so-la-lee is considered to be the premier basket maker of the Washoe people. The symmetry of her baskets and the graphic quality of her designs set her apart as a truly gifted and inspired basket maker, so when the state of Nevada was offered the opportunity to acquire twenty of her baskets it was viewed as a great addition to the state's Native American history collections. Along with the baskets, the state

also acquired basic documentation regarding the baskets in the form of two ledgers kept by the Cohn family. Dat-so-la-lee wove baskets that were then sold by Abe Cohn in his store in Carson City. In these ledgers each basket is assigned a number and a record of the length of time taken to complete each basket is listed as well. Having the ledgers may not seem particularly important, but many artifacts collected early on have very little history attached them, so to know who made the baskets and some basic information about their creation is a true gift. Since the society's acquisition in 1945 the Dat-so-la-lee baskets have had an interesting history. In 1979 four of the baskets were stolen and one was recovered in 1981. In 1999, with the assistance of the FBI, the other baskets were returned to the society. The society's ten original Dat-so-la-lee baskets now sit in their glory in the permanent exhibition gallery for all to enjoy.

In January 2005, the society will mount an exhibition on the life of the late Senator Key Pittman and his wife, Mimosa Pittman, entitled *Key Pittman: The Life of a Nevada U.S. Senator*. A United States Senator for over twenty years and head of the Senate Foreign Relations Committee, he was the recipient of gifts from ambassadors and traveling dignitaries from around the world. Mimosa was a generous benefactor to the society after Key's death in late 1940, and the society has two of his Senate suits from the 1930s, and a gown Mimosa wore while being presented to the Queen of England, as well as the unique gifts from their travels around the world. The collection, once it was acquired in the early 1940s, was on display for many years; however, information regarding the collection was displaced when the objects were placed in storage. Reconstructing that information, bringing that collection together, and celebrating two important Nevadans will be the highlight of the upcoming exhibition.

The museums collections can best be understood by looking at them as representations of very specific themes in Nevada's history. For example, artifacts gathered from the Comstock Lode include mining, clothing, and personal household effects, all objects that were used while working and living on the Comstock. Together these objects help us to understand, in our very different twenty-first century lives, the lives of those people who struggled on the Comstock well over one hundred years ago.

The society's military, firearms and war memorabilia collection represents conflicts from the Civil War through World War II. An interesting example from this collection is a small, handheld silver whistle from the U.S.S. Monitor. Civil War artifacts were often preserved and brought west by future Nevadans, and remind us that no one place exists in a vacuum.

The business memorabilia is often some of the most entertaining to look at, because it is gathered from establishments all over the state, many of which no longer exist. An example of this is a mirror from the International Hotel in Virginia City, an establishment that was destroyed by fire in 1875 and later rebuilt. There is also a silver tea set from the Depot Hotel in Elko that reminds

us that gentility and civilization existed outside of the “big” cities.

Artifacts in the collections can also help us to understand some rather poignant moments in Nevada’s history. Immigrant Trail (40 Mile Desert) objects do this very effectively. These objects were discarded by the immigrants that passed through Nevada on their hazardous trek west. As the immigrants entered the 40 Mile Desert stretch of their journey with tired and hungry animals pulling heavy wagons, they sought to lighten their load by dumping anything not considered essential. They discarded things like wagon metal hardware, dishware, cooking utensils, glass and bottle remnants, as well as personal items like prized family furniture and treasured china. We have evidence that even the children had to make great sacrifices in the form of discarded marbles and porcelain doll parts.

The clothing and textile collection is a vastly diversified collection. Clothing and textiles are more readily available for donation because we all tend to save items from special occasions including weddings and christenings, and gifts such as grandmother’s homemade quilt and beautifully sewn linens. The opportunity to include clothing in an exhibition is always welcomed because it allows the public a more accurate view of period fashion and the crucial role it played in people’s daily lives. Throughout time, clothing has defined social rank and sent messages regarding conformity and individuality. Clothing humanizes history and makes that history more accessible to today’s museum patrons.

Native American baskets, pottery and anthropological collections encompass artifacts gathered from around the state of Nevada as well as from the West, including Alaska and British Columbia. The majority of the collection is in storage, with the exception of a select few examples of basketry and pottery on exhibit. The creation of the collection can be attributed to Jeanne Wier’s many trips through the state soliciting donations and using society funds to make purchases. Interesting items in the collection include cradleboards, winnowing trays, burden baskets, hats and water jugs. While we don’t always have an opportunity to exhibit these items, nor due to their delicate make-up is it good for them to be on exhibit all of the time, we are always looking for opportunities, in changing exhibitions, to include some of these gems.

One artifact that we are looking forward to putting back on exhibition in July is the miner’s bathtub, from the now defunct mining community of Candelaria. Donated in 1921, this unique artifact dates back to the mid 1870s, sometime shortly after the establishment of Candelaria on June 8, 1876. The bathtub was made by hand and was designed to be very shallow because water was a valuable commodity at the time, selling in Candelaria for \$1 a gallon. From 1876 through 1881, water had to be hauled into town, which accounted for the inflated prices. Currently, the miner’s bathtub is at the Oakland Museums Conservation Lab being repaired and will be completed by the end of May.

Everyone who has visited the society over the years has a favorite object. For many, one such object is the two-headed calf, on exhibit from the 1940s through the early 1980s. The calf, born in 1940 on a ranch in Winnemucca, tells us only a small, rather select story about the oddities of Nevada's ranching history, yet many visitors were enchanted by it. Taken off exhibit due to space constraints and the fact that the calf was literally starting to fall apart, the calf's popularity endures. Looking for an opportunity for a short public "viewing" of the two-headed calf, he will make a brief appearance during July 17th's Family Fun Day as part of the society's Centennial Jubilee events.

Throughout the mid-twentieth century the society helped many smaller museums in Nevada get their start. As the oldest history museum in Nevada the society has been collecting from all over the state since 1904, so when new museums are started the society is often asked to lend artifacts. Some of the museums that benefited from the society's diverse collection and kind lending policy include: the Fort Churchill Museum, Northeastern Nevada Museum in Elko, Churchill County Museum & Archives in Fallon, and Bower's Mansion in Washoe Valley.

Through the years, the artifact collection has moved from three museum facilities and several off-site storage areas. Until the addition to the society's museum building in 1981, a large quantity of the collection was stored at Stead Air Force Base and many losses were suffered. In the mid 1980s, the collections were re-evaluated by the registrar and classified by specific collections as fire-arms, furniture, clothing and textiles and Native American basketry, pottery, and anthropological collections. Due to limited space, these specific groupings were moved off-site and even today, the majority of these artifacts are housed at the Nevada State Museum.

In recent years, due to budget issues, the society has been able to employ only minimal staffing to maintain and care for the collections, and as a result the museum collections have suffered. Currently, with the hiring of professional collections staff, artifacts are being inventoried, monitored, rotated, and receiving more care. Monetary resources necessary for the care and preservation of the collection are limited due to the economic hard times that the state is currently facing. Therefore, the on-going acquisition of artifacts must be carefully evaluated based on the society's collections policy, as well as on the availability of storage and conservation resources.

Staff, docents and student interns are working diligently to resolve some of these issues. One step for better utilizing the collection is by researching and inventorying the collection and putting the records into electronic databases. As the project continues, photographs of all the artifacts will be added to these records which will be beneficial to public researchers and the staff. These efforts also enable the society to effectively collect in the twenty-first century, being better able to pinpoint the gaps in the current museum collections and working more efficiently at collecting for the future.

Book Reviews

American Pentimento: The Invention of Indians and the Pursuit of Riches. By Patricia Seed (University of Minnesota Press: Minneapolis and London, 2001)

Patricia Seed perceives a significant dichotomy in the ways that American nations "prefer to view their relationship to aboriginal peoples," and she traces that dichotomy back to differences in the economic cultures of European colonists (p. x). She saw evidence of the dichotomy at an international conference for indigenous rights advocates, where delegates from English-speaking countries seemed intent on gaining rights to land, while those from Spanish-speaking countries wanted to talk about securing their human rights. According to Seed, the contrast in the activists' agendas corresponds to a contrast in the agendas of non-Indians in their respective countries, which in turn reflects dissimilar orientations inherited from English and Iberian colonizers.

Seed differentiates the colonial missions and their legacies in blunt terms: "The English conquered property, categorically denying the natives' true ownership of their land. Spaniards . . . conquered people, allowing the sedentary natives to retain their terrain in exchange for social humiliation" (p. 2). The colonists' modern heirs, she contends, "share an absolutely unshakable conviction that Indians do not have a right to land (the United States) or gold or oil (Brazil) if the nation or its citizens want it" (p. 7). Seed's aim is to expose the deep European roots of such convictions. She described her book as a "history of the cultural assumptions behind contemporary unself-conscious declarations about the rights of Europeans (and later Americans) to certain native resources" (p. xi). Contemporary attitudes, she explains, are like a painting in which traces of an earlier, underlying image become visible with the passage of time—a *pentimento*.

American Pentimento begins with images from very old layers. Three chapters identify some peculiarly English ideas that early English colonists invoked to justify their appropriation of natives' lands—legal doctrines on property acquisition, the concept of "waste" land, and notions about the social status of hunters. Three more chapters identify Iberian experiences and traditions that motivated Spanish colonial authorities to appropriate mineral wealth rather than land, exact humiliating tribute from native peoples, and punish natives for alleged sins, especially cannibalism. A subsequent chapter is devoted entirely to distinctive Portuguese attitudes and practices. Several chapters end with a section entitled "Juxtaposition," which compares the assumptions just discussed with those of other Europeans, even the French and Dutch in some instances.

The last third of the book considers subsequent overlays on English and Iberian images of Indians. Seed argues that the overlays followed initial outlines, because such depictions of Indians as wandering hunters or vicious cannibals affirmed what non-Indians treasured about their self-images, especially as economic actors. After briefly assessing the "impact of independence on colonial structure" and Indians' status (Chapter 9), the book concludes with a survey of colonial language and beliefs still in currency.

By undertaking not only to compare fifteenth- and sixteenth-century English and Iberian ideas but also to compare those ideas with modern attitudes, Seed sets herself an ambitious task. Predictably, her book meets some aspects of the challenge better than others. Where it traces the cultural contexts and histories of particular European rationalizations for appropriating valuable American resources, it makes a notable contribution to the literature on colonialism. The dissection of language and law is detailed, apparently meticulous, and interesting. It is a forceful reminder that the meanings of such ordinary concepts as property and labor are essential subjects for historical investigation, both because they vary with time and cultural context, and because they have had lasting practical repercussions.

The endnotes in *American Pentimento*, which run nearly ninety pages, indicate the effort required to document the concepts, attitudes, and beliefs that justified disparate colonial ventures. Seed draws on a prodigious number and variety of sources, including treatises and codes of law from multiple countries and centuries, theological tracts, dictionaries, the records of several colonies, and secondary sources in disciplines as diverse as anthropology, linguistics, philosophy, literary criticism, and economic and agricultural history.

On the other hand, Seed does not entirely avoid the common pitfalls of doing comparative history with a very broad scope. Her analysis depends on assertions so sweeping that fully supporting them is difficult, if not impossible, in a slim volume. Some of these generalizations have important exceptions, which she neglects to note. For instance, Seed writes, "English criticisms of the North American peoples did not dwell on the natives' rules of law, religious faith, or political hierarchies, nor did they target native languages" (p. 147). This sentence is sure to surprise readers familiar with the history of United States and Canadian schools, laws, and administrative actions that penalized Indians for speaking their languages, conducting their religious ceremonies, or exercising political power; yet Seed backs it up with nothing more than reference to a few non-Indian observers who did not fault Indian languages for lacking specific sounds.

The argument about the continuing force of unexamined colonial-era ideologies rests on a weak foundation as well. For example, Seed cites no sources for the statement that the concept of "waste" land is still a basis for dispossessing natives of land in former English colonies (p. 165). Occasionally, to support a claim about continuity or post-colonial practices, she turns

to information about times and places remote from her subject, such as nineteenth-century Africa.

Seed declares that "the differences in economic ambitions [of English and Iberian colonists] are rarely acknowledged" (p. 3), but acknowledgment is a prerequisite to eradicating "distorted images of Indians" (p. 133). Whether or not readers begin *American Pentimento* with distorted images of Indians, they will finish with a new or deeper appreciation of differences between English and Iberian ambitions five centuries ago; they will see how pre-existing economic cultures helped to determine the distinctive ways that Iberian and English colonists related to indigenous Americans; and they will probably agree that it is important to identify the enduring legacies of those cultures.

Alexandra Harmon
University of Washington

Native American Oral Traditions: Collaboration and Interpretation. Edited by Larry Evers and Barre Toelken and with a foreword by John Miles Foley. (Logan: Utah State University Press, 2001)

As cultural critics explored the ways in which particular historical and political contexts influenced and shaped the collection and presentation of ethnographic materials, they increasingly called for more self-awareness on the part of ethnographers and an openness to incorporating new, less authoritative, techniques of fieldwork and presentation. On a parallel track, native communities progressively asserted control over cultural representations of their traditions. For folklore, one result of these developments is an expanded use of dialogical methods of analysis of Native American oral traditions. Situated firmly in this mode are the essays found in *Native American Oral Traditions: Collaboration and Interpretation*, edited by Larry Evers and Barre Toelken.

Dialogical interpretative methods involve a close non-hierarchical relationship between native and non-native researchers. Complicating the familiar categories of ethnographer-informant or "scholar" and "native," the collaborative approach involves negotiation, accommodation, reciprocity, and self-awareness on the part of its practitioners. It also involves joint decision-making and joint-authorship. In their essay, "Like this it stays in your hands": Collaboration and Ethnopoetics, Felipe S. Molina and Larry Evers, for instance, explore their relationship as community-based American Indian scholar on the one hand and university-based non-native scholar on the other. Emphasizing the need to involve community-based Native American intellectuals in research projects from their inception, Molina and Evers describe their efforts to organize a Yaqui deer singers' conference outside a traditional academic setting, providing a

space in which native practitioners and intellectuals could perform, discuss, interact, and interpret—challenging and transforming academic models of scholarship. Ofelia Zepeda and Jane Hill's essay, "Collaborative Sociolinguistic Research among the Tohono O'odham," on the other hand, discusses the collaborative adventures of two university-trained and -based scholars, one native Tohono O'odam and the other not, carrying out a linguistic research project. Autobiographical in tone, the essay reveals not only the familiar cultural obstacles faced by a non-native researcher in a native community, but the difficulties facing a native scholar carrying out fieldwork among her own people. Darryl Babe Wilson and Susan Brandenstein Park in "Wu-ches-erik (Loon Woman) and Ori-aswe (Wildcat)" provide yet another take on the native/non-native relationship with their essay describing Wilson's efforts as a young, graduate student of the A-jum-wi/Astuge-wi people seeking out the non-native elder Park, holding a vast repository of Atsuge-wi traditions she had collected almost seventy years before. Driven by his desire to reclaim and recirculate the cultural knowledge embedded in Park's notes, Wilson copied and edited the narratives with Park, ending not with finished products, but with "mended baskets," as it were, to be returned to his people.

One of the particular difficulties of the dialogical process well illustrated by a number of essays in this volume concerns the presentation of the material: how to write the analysis in such a way that its reciprocal nature is evident. A number of contributors choose to employ alternating voices in the text. Molina and Evers, Zepeda and Hill, and George Wasson and Barre Toelken in "Coyote and Strawberries: Cultural Drama and Cultural Collaboration" follow such a tactic. Still others, like the married research team of Nora Marks Dauenhauer and Richard L. Dauenhauer, who have collaborated for over twenty-five years, prefer to use a unified voice. Their essay, "Tracking 'Yuwaan Gagéets': A Russian Fairy Tale in Tlingit Oral Tradition", is in some senses the most "traditional," employing the historical-geographical method to explore a Russian fairy tale's diffusion into a particular segment of Tlingit society influenced by Russian Orthodox traditions. Yet their decision to study this particular tale, and in this way, came only after the complexity of one project and the culturally inappropriateness of another forced them into a new direction. Particularly important in their essay is its reminder that whereas community-based projects may not meet "professional" standards, academic projects may not meet local cultural standards, underscoring all the more the importance of true collaboration.

As an exploration into the nature of collaboration between native and non-native scholars, the collection of the essays in this volume serves a valuable purpose. They reveal the decisions, compromises, accommodations, and judgments, as well as the particular social or political contexts, which color research into oral traditions in native communities. That this "reflexivity" in the relationship between natives and non-natives is always to be brought into the

foreground as a prelude to the interpretative process is less persuasive. George Wasson and Barre Toelken's essay, "Coyote and Strawberries: Cultural Drama and Cultural Collaboration," demonstrates how this reflexivity furthers the interpretation of a coyote story, which is shown to be something "alive," part of a complete performative package that changes from telling to telling. On the other hand, it is difficult to see how the particular foregrounding in Zepeda's and Hill's contribution, a fascinating description of the fieldwork process, would add to their analysis of dialect variation among the Tohono O'odham, a topic that would appeal only to a small, select, linguistically-trained audience.

In all, however, the papers brought together in this volume by Evers and Toelken make clear that collaboration among native and non-native scholars has reached a new level of respect and understanding. The results prove the importance of maintaining this dialogue.

Joseph C. Jastrzembski
Minot State University

Culture in the American Southwest: The Earth, the Sky, the People. By Keith L. Bryant, jr. (College Station: Texas A & M University Press, 2001)

Homelands: A Geography of Culture and Place across America. Edited by Richard L. Nostrand and Lawrence E. Estaville (Baltimore: The Johns Hopkins University Press, 2001)

Each of these books represents scholarship that takes the concept of "place" seriously. The authors allow place to operate as a key category of analysis alongside the conventional ones of race/ethnicity, class, and gender. As Yi-Fu Tuan, a geographer important to both volumes, has put it, "Space plus culture equals place" (Bryant, 4). The two books under review here exemplify the scope and depth of understanding possible when sociocultural studies are critically emplaced.

Historian Keith Bryant's *Culture in the American Southwest* is an impressive study. After a methodological introduction and a chapter on the Indian and Hispanic cultural traditions of what became the states of Arizona, New Mexico, Texas, and Oklahoma, the bulk of Bryant's book is devoted to a systematic, chronological coverage of the high culture of the Southwest from 1850 to the mid-1990s. His book is encyclopedic in scope, synthesizing an immense amount of material. While his discussion of artists and authors is restricted compared to fuller analyses by other scholars (and he is fully familiar with the secondary literature), he includes fresh subjects and material as well, particularly regard-

ing the high culture institutions of the urban Southwest, that is, orchestras, ballet companies, theater companies, and art museums. Throughout, Bryant emphasizes the artists' and authors' sense of place. This ranges from the sense of natural environments in the Southwest, such as Georgia O'Keeffe's characterization of the Texas Panhandle—"terrible winds and a wonderful emptiness" (p. 94)—to the sense of social environments in the Southwest, such as Rudolfo A. Anaya's comment via one of his characters that "Wealthy Anglos . . . had all of the amenities of Southwest living without ever having to meet the natives" (p. 264), to the sense of the importance of place itself, such as Larry McMurtry's observation: "You reach what is common in human experience through attention to what is local" (p. 270).

Although place is central to the book, Bryant's approach to it is not without problems. Three aspects are worth addressing. First, southern California seems tacked onto his analysis, since he provides no substantive treatment of the region's Indian or Hispanic traditions. Second, given that he defines the Southwest as an urban region, his exclusion of Las Vegas, Nevada is puzzling. Bryant's urban Southwest is otherwise unexceptionable. It is delineated by Houston and Tulsa on the east, San Diego and Los Angeles on the west, Tucson, San Antonio, and Corpus Christi on the south, and Albuquerque, Santa Fe, and Colorado Springs on the north. This urban nexus is firmly emplaced in a physical landscape (of aridity, stark landforms, brilliant light, striking colors, and expansive sky) and also in a social landscape (of Native American, Hispanic, and Anglo-American cultural traditions encountering, conflicting, and, to some extent, blending with one another). Yet, third, Bryant's claim of "a broadly felt regional self-consciousness" (p. 6) in his Southwest is asserted more than it is systematically demonstrated or analyzed. That a typical Houstonian does or has felt herself self-consciously bonded to, say, San Diego, or a Tucsonan to Tulsa, is not self-evident from what Bryant shows.

Bryant's approach to culture has a few problems as well. His stated focus in the Southwest is the high culture (p. 9) of music, art, architecture, literature, theater, and ballet. By high culture, he implies a hierarchy in which local, regional, and national elites validate some cultural products as providing more "enrichment and intellectual nourishment" than others (p. 9). While Bryant recognizes that such cultural hierarchy and validation entail power relationships, this awareness is often obscured in his analysis of particular individuals and institutions. For example, considering who attended orchestral concerts in Houston in the 1960s, or who attended the Pasadena Playhouse productions in the 1920s, or how Georgia O'Keeffe's western art has been understood by whom, or who read Stanley Vestal, while admittedly difficult to do, could have served to keep before the reader the actual fluidity of cultural construction, high or otherwise. Further, the usefulness of the concept of high culture is questionable when writers Stanley Vestal and Zane Grey, for example, come in for Bryant's analysis along with, for example, architects Bruce Goff and Frank Lloyd

Wright. When does popular culture become high, or vice versa? Finally, the emphasis on a sense of place that Bryant consistently attends to in his analysis of artists, authors, composers, and performers is at least partially subverted by his examination of institutions of high culture and their producers and promoters. Apart from elite Phoenixians, for instance, aspiring to metropolitan status through having a symphony orchestra, what is regionally distinctive about the history of Phoenix's Symphony Orchestra or how do regional sensibilities come into play? Bryant tends to imply more regional self-consciousness and distinctiveness than he manages to make explicit.

Unfortunately, there are no maps, and while the book has a number of photographs, too often art and architecture discussions go forward without visual illustrations or diagrams that would enhance the discussion. On the other hand, the notes and selected bibliography, considered in conjunction with the text itself, make Bryant's book an important resource for scholars of culture in the Southwest to consult.

By contrast, maps are plentiful in *Homelands*. This is not surprising, since Richard Nostrand and Lawrence Estaville as well as the other contributors to their volume are cultural geographers. Whereas Bryant defines a particular region for his detailed consideration of high culture, Nostrand and Estaville build a fascinating volume around the title concept of homeland, which is then applied to a number of places.

By homeland, Nostrand and Estaville mean a special culture area defined by a particular people, a particular place, a distinctive bonding of the people with the place, some significant measure of the people's control of the place, and the factor of time to allow such homelands to develop and flourish and also to weaken and disappear. The editors frame their concept of homeland in relation to United States nationalism and exceptionalism. "Homeland," Nostrand and Estaville propose, can serve to rectify the mythic geographic-based concepts of "free land" (Frederick Jackson Turner) and "dry land" (Walter Prescott Webb) that, together with the ideology and social structures of the nation state, tend to skew scholarly as well as more popular understandings of United States society and its historical development. Within a single American homeland, then, the editors argue that "a number of lesser homelands capture the outcome of immigrant colonization" in a manner that "affirms in a holistic way America's diversity" (p. xv).

Thirteen contributors apply the homeland concept to fourteen peoples. Over half of the examples are focused on homelands of the trans-Mississippi West: the Cajun homeland (by Estaville), the Tejano homeland of south Texas (Daniel D. Arreola), the Anglo-Texan homeland (Terry G. Jordan-Bychkov), the Kiowa homeland (Steven M. Schnell), the Nuevo Mexico Hispano homeland (Nostrand), the Navajo homeland (Stephen C. Jett), the Deseret of Mormondom (Lowell C. Bennion), an emerging Russian homeland in California's Central Valley (Susan W. Hardwick), and an emerging western Montana homeland (John B. Wright).

None of the examples deals with Nevada in any significant way. Some of the western homeland chapters work well by the editors' five-fold criteria of people, place, bonding with place, control of place, and time. Readers will need little convincing of the applicability of homeland to Indian reservations, such as that of the Navajo, or former reservation concentrations, such as that of the Kiowa. Also, religious and ethnic homelands with a history, such as the Mormon, Cajun, Tejano, and Hispano, already have a literature associated with them that enables the authors of the respective chapters to easily make the case for them as homelands. Arguing for an Anglo-Texan homeland may at first seem to press the criteria a bit too far. Author Terry Jordan-Bychkov makes his case well, however. Susan Hardwick also argues persuasively that a homeland of Russian immigrants centered in Sacramento is emerging. The least compelling case is that concerning a nascent homeland in western Montana. The peoplehood of the residents of montane Montana needs more persuasive documentation and analysis than author John Wright provides.

The editors go so far as to include sustained criticism of their project. The final chapter, by Michael P. Conzen, challenges the usefulness of the homeland concept. Beyond the arguments for or against a given homeland, Conzen notes that "what constitutes a homeland has clearly varied with the eye of the beholder" (p. 248). It is better to restrict the use of homeland, in Conzen's view, to regionally-specific groups that aspire to some form of independence. While this would apply to, say, Indian reservations, other proposed U.S. homelands are better thought of as culture areas, a less intense, more diffuse category that nonetheless allows for significant sociocultural analysis.

Neither *Culture in the American Southwest* nor *Homelands* directly engages Nevada's history, as has been noted. Nonetheless, both volumes are worth the attention of historians of Nevada, as well as those of other western locales. Local and regional historical understanding is persistently hobbled by the allures of provincialism, antiquarianism, memorialization, and commercialization. Yet it need not be so. All history takes place. An attentiveness to the historical complexities of emplacement/displacement and to human sensibilities about places can illumine not only the critical analysis of the local, but also the fluid relationship of the local to the trans-local. Each of the books reviewed here has elements that are problematic. The weaknesses, though, are outweighed by the books' exemplification of a provocative place-infused analysis.

Douglas Firth Anderson
Northwestern College

The Los Angeles River: Its Life, Death, and Possible Rebirth. By Blake Gumprecht (Johns Hopkins University Press: Baltimore, 1999)

This impressively researched book will be of use to historians, geographers and anyone interested in water politics in the West. The book exemplifies the best qualities of environmental history—a clear exposition of ecological change, written with passion and grace, in a well-documented and factual prose relying on sources in a wide variety of academic disciplines

At first glance the story of the Los Angeles River might seem to be of particular significance only to denizens of that megalopolis, the modest river's demise a footnote in the larger narrative of rapacious water politics ranging from the Owens Valley to Mono Lake. Quickly apparent, however, is much of common interest in the story to anyone with a stake in the development of water resources in the West. As Gumprecht relates, the water in the river channel—trickling and flooding—and the channel itself, became the subject of human manipulation and design. The tawdry history of resource degradation—rivers sucked dry, then turned into flood control channels and garbage dumps—occurs with variation throughout the semi-arid West. The L.A. River also satisfies the postmodern turn as a river channel transmogrified into recreational forum and tourist mecca.

The first chapter, "The River as It Once Was," displays both the breadth of the study and the author's gift for clear and lucid narrative. The river's origins and underlying circumstances are described: the geological and hydrological make-up of the river, its subsurface aquifer, and its wandering channel. One passage in particular will suffice to give the reader of this review a feel for the book's prose style: "One can visualize the San Fernando Valley as a huge bowl filled with water that has been tipped slightly, causing its contents to overflow. That overflow created the Los Angeles River" (p. 14).

The natural river trickled during dry season and conversely flooded during storms and wet cycles. In a typical fashion for streams in semi-arid regions, the pattern of ebb and flow created a dynamic water course, shifting in location and depth according to the dictates of the terrain and climate. Within this pattern of meander and entrenchment, the river was constant and reliable, generating a riparian area that supported a wide variety of plant and wildlife species, as well as prehistoric human populations. The colonizing Spanish added a new element of human incursion into the ecosystem, but the pre-industrial societies, both native and European, lived within parameters established by the naturally flowing river.

It was industrial society, ushered in on the heels of Anglo control, that came to dominate and eventually destroy the natural river. Increasing demand for water to supply agricultural, industrial, and domestic needs, soon found the river's surface flow to be inadequate. Wells tapped the aquifer and the reliable

stream disappeared beneath the sand, except during the persistent flood cycles.

Destructive floods coursing down the now normally dry channel shifted the identity of the river from a water source to a flood control mechanism. To more efficiently transport flood waters down the channel and past developed real estate, banks were lined with concrete and meanders were engineered out of existence. The river became "Fifty-one miles of concrete," a surrealistic setting for drag races, movie chase scenes, and trash disposal.

The final chapter of the book examines the efforts and debates around recreating something akin to the naturally occurring river, at least along some stretches of the old water course. The likelihood of actually "exhuming the river" is not terribly optimistic. Developing and maintaining the political consensus necessary to restore sections of the river proves to be a daunting task. Nonetheless, heightened awareness of ecological degradation has arisen with the post-War environmental movement. Three modest stretches of the river remain free of encasing concrete, and it is in these areas that restoration efforts center.

The future will write the epilogue of this narrative. Although the author cannot say with certainty how far the restoration efforts will proceed, he can rest assured that all future policy debates will benefit from the clear exposition of this river's history contained in this book.

Michael F. Logan
Oklahoma State University

Roots of Reform: Farmers, Workers, and the American State, 1877-1917. By Elizabeth Sanders (Chicago: The University of Chicago Press, 1999)

Older interpretations of the reform movements that swept America in the late nineteenth and early twentieth centuries stated that the reforms began first in the cities and then moved to the state and national levels. Elizabeth Sanders argues successfully that they were occurring at the same time at all levels of government. Her study concentrates on the reforms instituted at the national level. Sanders's primary thesis is that congressmen representing the agrarian interests of the "periphery" states (that is, those of the South and most of the Midwest and West) led the fight for antitrust laws, protection of labor, support for vocational education, and the regulation of industry, money, and banking. Usually those who opposed reform proposals were the senators and representatives of the "core" area, made up of the states of the industrialized Northeast. Sanders's third category consists of the "diverse" states, that is, those with mixed economies. Nevada, "because it was in the San Francisco trading area," p. 25,

falls into this third group, along with California, Oregon, and four Midwestern states.

The Democratic party emerged as the strongest and most consistent force for reform. The author attributes much of this to the influence of William Jennings Bryan. Often allying with the "Bryanized" Democrats of the periphery were insurgent Republicans, most of whom represented Midwestern agrarian constituencies. Conversely, Democratic congressmen of the core area and from the commercial centers of the South often join Republicans in opposing the measures sought by periphery Democrats. The author emphasizes the role played by southern agrarian Democrats. They fought not only for legislation to benefit their rural constituents but also for measures to better the lot of urban working people. The author relies on House and Senate voting statistics, not congressional rhetoric, to support her main points.

Today, it appears sadly ironic that the same southern political figures who advocated the most advanced reforms also championed segregation, disfranchisement, and second-class citizenship for blacks. Senator James K. Vardaman of Mississippi is one among several examples of southern spokesmen for radical reform nationally who were at the same time virulent race-baiters. Neither they nor many of their northern contemporaries saw anything contradictory in this.

Major victories for the regulating of industry, trade, and banking included the Interstate Commerce Act, Sherman and Clayton antitrust acts, Federal Reserve system, Postal Savings, Elkins Anti-Rebating Act, and the strengthening of the Sherman Act by the Hepburn Act. For labor there was the Adamson eight-hour law for railroad workers, Seamen's Act, and the Smith-Hughes Vocational Education Act. For agriculture, Congress passed the Grain Standards, Cotton Futures, Federal Farm Loan, and Smith-Lever Agricultural Extension acts.

Sanders insists that Congress took the lead in all of this. Presidents, even the more aggressive chief executives of the twentieth century, in many cases either opposed reform efforts or were reluctantly persuaded to support them. The Supreme Court struck down some major legislation, notably the first federal attempts to create an income tax and a child labor law. The author takes the traditional view of the Court as a stumbling block for reform. John E. Semonche's *Charting the Future* (1978) argues convincingly that the Supreme Court more often than not upheld state and federal reform laws.

In the early part of the period covered in this volume, agrarian interests, as represented by the Grange and the Greenback and the People's (Populist) parties, worked harmoniously for the same goals with workers' groups, the most prominent being the Knights of Labor. By the end of the nineteenth century, the American Federation of Labor replaced the broadly based, idealistic Knights as the dominant labor organization. Representing skilled, white, male workers, the AFL frequently refused to cooperate with agrarian-led efforts to im-

prove the lot of the of working people as a whole.

Congressional proponents of reform generally preferred legislative rather than administrative solutions to the problems facing the American people. For example, the Clayton Antitrust Act spelled out in detail a long list of forbidden practices. Woodrow Wilson signed it into law, but he favored instead the creation of a regulatory agency to address objectionable business practices. His views triumphed with the enactment of a bill (sponsored by Nevada's Senator Francis G. Newlands) establishing the Federal Trade Commission. Congressional fears that regulatory bodies would eventually serve business interests rather than the public interest often proved justifiable.

Much of what passes for "reform" in the present day is the direct opposite of the goals of the progressives of 1877-1917 period: deregulation of business and industry, privatization of traditionally governmental functions, abandonment or neglect of public education, and lower taxes for the wealthy. The reformers of the earlier era would, at the very least, find this strange.

Michael J. Breathed
University of Nevada, Reno

The Shaping of American Ethnography: The Wilkes Exploring Expedition, 1838- 1842.

By Barry Allen Joyce (Lincoln, Neb.: University of Nebraska Press, 2001)

The Shaping of American Ethnography is a fine example of how a good scholar can take a fairly narrow topic and use it to illuminate broad historical issues. The Wilkes Expedition was a scientific survey launched by the United States government in the late 1830s. Over the course of a four-year voyage, its seven researchers and seven hundred sailors and technicians circumnavigated the globe, charting sea and coast and visiting locales as diverse as Rio de Janeiro, Fiji, and the Pacific Northwest. These travels brought the expedition in contact with peoples unfamiliar to most Americans, and describing and classifying "new" groups of human beings proved to be among the researchers' most important occupations. In this clever and well-composed book, Barry Allen Joyce tells the story of the expedition as a way of examining race and nationalism in the antebellum era and the emergence of a distinctly American style of anthropology.

Like a nineteenth-century version of the space program, the Wilkes Expedition mixed science with jingoism and geopolitics. It was an expression of the Jacksonian era's blustery patriotism, an announcement to the world that the young republic had entered "the race for discovery and national glory over the seas" (p. 12). Led by a naval officer, the unlikable Lieutenant Charles Wilkes, it

was also a military mission. Wilkes and his aids were to scout the South Seas for potential colonies (and other nations' fleets) and to gather information on California and the Oregon country, places Americans hoped soon to acquire. The anthropology of the expedition, Joyce suggests, cannot be easily separated from its politics. When the voyagers encountered Polynesians, native South Americans, and other unfamiliar groups, they often saw subjects in the making.

The expedition, meanwhile, took place at an important moment in the history of American anthropology. As historians such as William Stanton and Robert Bieder demonstrate, anthropologists in the antebellum era increasingly focused their work on finding ways of categorizing various groups of human beings, ranking them in a hierarchy headed by northern Europeans and their American cousins. Moving away from the biblically sanctioned idea of humankind's unity, they began to map what they considered essential permanent variations among the races. The leader of this school was Samuel George Morton, who believed that the systematic study of human skulls revealed racial differences so great that they indicated multiple separate creations, an idea labeled "polygenism." The Wilkes Expedition promised American anthropology new data (and Morton new skulls) with which to test and refine those theories of racial difference.¹

Joyce finds that when meeting and describing unfamiliar peoples, the explorers did in fact label them according to racial categories. They did not, however, always use the categories preferred by scientific leaders like Morton. For instance, Charles Pickering, officially one of the expedition's zoologists, consistently refused to see a hierarchical order at work among the natives he encountered. To be sure, he relied on a nineteenth-century concept of race, and he assumed that Europeans and Euro-Americans belonged to a superior civilization; however, he eschewed the idea of assigning human beings to permanent biologically determined ranks. Pickering, moreover, came to challenge the prevailing theory that humankind could be neatly divided into five races—Europeans, Africans, Malays, Asians, and American Indians. Encountering groups that he felt did not match the existing schema, he began to add new races, eventually discerning as many as eleven. He never abandoned the idea of race itself, but his experience in the field led him to alter his theoretical models.

Other members of the expedition, Joyce explains, employed a less complex but equally interesting method of making sense of the people they encountered. Joyce finds that they tended to divide natives into two groups based upon their perceptions of the non-white peoples of the United States. On one hand, there were natives who resembled popular images of American Indians: wild and dangerous but also strong and attractive and capable of noble behavior. The Maoris of New Zealand, for example, fell into this category. On the other hand, there were groups that fit the voyagers' idea of black slaves:

degraded and docile, lacking the Indians' nobility but far less dangerous. Australian aborigines were put into this camp, and some of the explorers compared Fijians to black slaves. In the Fijians' case, however, a willingness to attack expedition members when their presence grew onerous complicated the labeling process. Interestingly, the model employed by the voyagers seems to have been rooted less in the science of men like Morton than in popular American stereotypes. As Joyce notes, these were categories provided by minstrel shows and frontier novels rather than formal science, an insight suggesting that the general racism of American culture exerted as much influence over the researchers as did formal theories of racial difference.

The great strength of *The Shaping of American Ethnography* lies in Joyce's ability to demonstrate that the anthropology of the Wilkes Expedition reflected all of these varied currents—nationalism and empire-building, minstrel performers and literature's savages, Morton's skulls and Pickering's fieldwork. American anthropology, Joyce finds, emerged out of the total context of the antebellum United States. Add to this persuasive analysis the adventure of the voyage and enough sex, violence, and grave robbery to keep almost any reader turning pages, and one has a truly engaging work.

Andrew Denson
Butler University

¹William Stanton, *The Leopard's Spot: Scientific Attitudes Toward Race in America, 1815-1859* (Chicago: University of Chicago Press, 1960); Robert E. Bieder, *Science Encounters the Indian, 1820-1880: The Early Years of American Ethnology* (Norman, Okla.: Oklahoma University Press, 1986), 55-103.

The Lewis and Clark Expedition: Selections from the Journals Arranged by Topic.
Edited by Gunther Barth (Boston: Bedford/St. Martins, 1998)

The publication of *The Lewis and Clark Expedition: Selections from the Journals Arranged by Topic* brings two powerful intellectual forces to the study of Lewis and Clark. The first is Gunther Barth himself, professor emeritus at the University of California and author of several path-breaking books and articles about the history of the American West. Barth's interest in Lewis and Clark dates back several decades, and he brings a subtle understanding of the peoples and places they encountered to this brief, annotated version of the expedition journals. His interests and expertise make a fine addition to the St. Martins Press's Bedford Series in History and Culture, a list of nearly five dozen volumes of essays and primary documents that have been edited by some of the best scholars in the United States.

Following the Bedford Series format, Barth's work includes an introductory

essay by the editor as well as brief introductions to each chapter of primary documents. While Barth focuses on "Jefferson's Designs and Western Realities" in his introductory essay, the book's chapters move variously from "The Two Captains" and "Forging the Corps of Discovery" to "The Challenge of the Continent," "Encounters with Native Americans," and "Flora, Fauna, and Natural Wonders along the Trail." These are followed by an epilogue entitled "The Legacy of the Lewis and Clark Expedition," which allows Barth to draw on his considerable expertise in western American history to assess the immediate aftermath of the expedition.

Though primarily intended for use in college courses, the book's format will engage and enlighten those with a general interest in the Lewis and Clark expedition. Drawing from the expedition journals by topics, rather than following simple chronology, Barth is able to isolate and emphasize key aspects of the expedition. Too often, brief editions of the journals simply highlight dramatic events that tend to make the expedition seem like one long, exciting journey across the continent with no other purpose than adventure. Emphasizing particular themes in the journals allows Barth to better articulate the purposes of the expedition and how they were carried out at various times. Through the choices he exercises in determining which excerpts to include, Barth makes several implicit arguments about the expedition and its importance. He especially emphasizes the significance of the expedition for the United States in commercial and diplomatic terms, and uses the journals to articulate this central point on several occasions.

In presenting Clark's planned speech to a group of Crow Indians, for instance, Barth writes that Clark sought to entice Native peoples away from America's European trade rivals and incorporate Indians into U.S. commercial networks by presenting Thomas Jefferson as their "Great Father" who was "not only benevolent, just, and wise but also . . . rich beyond imagination, ready to build a trading post for his 'red children'" (p. 127). Likewise, in presenting the "Challenge of the Continent," Barth emphasizes the purposes of the expedition to explain the difficulties it encountered. The expedition was not so much challenged by the elements as Jefferson's hopes and expectations were complicated by the physical realities of North America. There was no easy portage across the Rockies, as Jefferson expected, nor was the center of North America one vast realm of future farms.

Barth's brief edition of the journals is a refreshing counterweight to the hero worship that so often surrounds the expedition. For that reason alone it is far superior to Stephen Ambrose's fatuous *Undaunted Courage* when considering books to use in courses that deal with the expedition.¹ The book is not without its faults, however. Barth inexplicably bases his journal excerpts on the *Original Journals of the Lewis and Clark Expedition* edited by Reuben Gold Thwaites in 1904 rather than rely on the recent work of Gary Moulton.² He also strains to emphasize the significance of Sacagawea for the success of the expedition,

perhaps as the result of a well-intended effort to incorporate a stronger Native presence in the book. Readers may find that Barth eventually reiterates the outdoor adventure narratives of authors like Ambrose. Indeed, the last chapter of the book focuses on "Natural Wonders," and Barth seems to forget that the expedition was primarily about land assessment and not sightseeing. These criticisms should not detract from the book's considerable strengths, but only represent the few points where instructors might want to "teach against" the text.

Mark Spence
Knox College

¹Stephen Ambrose, *Undaunted Courage: Meriwether Lewis, Thomas Jefferson, and the Opening of the American West* (New York: Simon & Schuster, 1996).

²Reuben Gold Thwaites, ed., *Original Journals of the Lewis and Clark Expedition, 1804-1806*, 8 vols. (New York: Dodd, Mead, 1904); Gary Moulton, ed. *Journals of the Lewis and Clark Expedition*, 13 vols. (Lincoln: University of Nebraska Press, 1983-2001). Moulton had published the portions of the journals that Barth used by 1996.^y

SEVENTH BIENNIAL CONFERENCE ON NEVADA HISTORY
OUT OF THE PAST, INTO THE FUTURE
 May 25 – 26, 2004

RESEARCH LIBRARY
 NEVADA HISTORICAL SOCIETY
 1650 N. Virginia Street
 Reno, Nevada 89503
 775/688-1190
www.nevadaculture.org
plbandur@clan.lib.nv.com

PROGRAM

TUESDAY, MAY 25, 2004

- | | |
|------------------|--|
| 8:30 – 9:30 am | <i>Registration and Coffee</i> |
| 9:30 am | <i>Welcome and Introduction</i>
"The State of the Nevada Historical Society"
Peter Bandurraga , Nevada Historical Society |
| 10:00 – 11:30 am | <i>Nevada Women</i>
"Agents of Change: Cooperative Extension and the Promotion of
Modernity to Rural Nevada Women, 1920 – 1940"
Beverly McBride , University of Nevada, Reno
"Jeanne Elizabeth Wier's Second Career: Her 'Evolution' in
History at the University of Nevada"
James Hulse , University of Nevada, Reno |
| 11:30 – 1:00 pm | <i>Lunch (on your own)</i> |
| 1:00 – 2:15 pm | <i>Diversity in 19th Century Nevada</i>
"In Search of Green Gold: Chinese Lumbermen in the Sierra
Nevada"
Sue Fawn Chong , University of Nevada, Las Vegas
"Demography in Nevada, 1860 – 1870"
Elmer Rusco , University of Nevada, Reno
"Manx Immigrants, Celtic Nevada, and the Many Uses of the
Nevada Online Census"
Ronald James , State Historic Preservation Office |
| 2:30 – 4:15 pm | <i>Nevada Towns</i>
"The Evolution of an Ethnic Community: Immigration of
Italians to Reno"
Felvia Belaustegui , University of Nevada, Reno
"Golconda 100 Years Ago: A Nevada Town with Great
Expectations"
John Gomes , Nevada Historical Society
"The First Newspaper in Las Vegas: <i>The Las Vegas Times</i> "
Michael Green , Community College of Southern Nevada,
Henderson |

WEDNESDAY, MAY 26, 2004

- 9:00 – 10:15 am *Early Nevada*
 “Fire in the Mines: The Power of a Mining Disaster”
William Rowley, University of Nevada, Reno
 “A Biography of State Treasurer Eben Rhoades”
Patty Cafferata and Dale Erquiaga
- 10:30 – 11:45 am *National Parks and Resources of the Sierra: A Panel Discussion*
 Moderator: **William Rowley**, University of Nevada, Reno
Jim Snyder, National Park Service, Yosemite
Jen Huntley-Smith, University of Nevada, Reno
Joxe Mallea, University of Nevada, Reno
- 11:45 – 1:00 pm *Lunch (on your own)*
- 1:00 – 2:15 pm *Unconventional History*
 “Arnold Shaw: A Lasting Legacy”
Joyce Marshall-Moore, Arnold Shaw Popular Music Research
 Center, University of Nevada, Las Vegas
 “That’s Not What I Said: Collecting History the Old-Fashioned
 Way”
Claytee White, University of Nevada, Las Vegas
 “The Nevada Artists Research Project at the Nevada Historical
 Society”
James McCormick, University of Nevada, Reno
- 2:30 – 3:45 pm *A Nevada Miscellany*
 “A Grandson’s Search for Roots: The Story of the Montello Train
 Robbery of 1873”
Phillip Earl, Nevada Historical Society
 “The Buckland Station”
Velma Ford, Yerington
 “Bicycle Racing at the Nevada State Fair, 1897 – 1901”
Del Williams, Nevada Historical Society

NEVADA DEPARTMENT OF CULTURAL AFFAIRS
NEVADA DIVISION OF MUSEUMS AND HISTORY
THE NEVADA HISTORICAL SOCIETY

Presents a Centennial Jubilee Exhibition

*ONE HUNDRED YEARS OF
HISTORY IN NEVADA:
THE STORY OF
THE NEVADA HISTORICAL SOCIETY*

The 2004 Centennial Jubilee of the Nevada Historical Society

May 31, 2004 marks the 100th anniversary of the founding of the Nevada Historical Society on the campus of the University of Nevada in Reno. To celebrate the remarkable occasion the Historical Society will host a year-long series of events. The following are some of the highlights. Mark you calendars and please join us in celebrating our Centennial Jubilee:

- May 23 Centennial Garden Party Extravaganza
- May 25-26 Biennial Conference on Nevada History: "Out of the Past, Into the Future"
- June 16 "Collecting Nevada Art," Jim McCormick
- July 15 Opening Exhibition Reception: *Jeanne Elizabeth Wier and the Nevada Historical Society*
- July 17 Family Fun Day, a free event to include children's activities, music by the Rubber Chicken String Band, book signing by local authors, ice cream and lemonade
- Sept 18 Centennial Jubilee Extravaganza Street Fair (in collaboration with the Washoe County Library System, also celebrating their centennial in 2004)
- October 5 Workshop: "Doing Your Family Genealogy," Michael Maher, Librarian, (9 to 11 a.m.)
- October 26 Workshop: "Preserving Your Family Treasures," Lee Brumbaugh, Shery Hayes-Zorn, Eric Moody, Curators, (9 to 11 a.m.)
- October 29 Dinner of the Century
- Nov 24 *Deck the Halls Wreath Extravaganza* Silent Auction Opens
- December 11 *History for the Holidays*—a free event to include children's story hour, book signing by local authors, end of *Deck the Halls Wreath Extravaganza* silent auction, homemade cookies and punch

The Nevada Historical Society is located at 1650 N. Virginia St., Reno, NV 89503.

For more information, please call 755 688-1190.

Galleries are open Monday – Saturday, 10:00 AM to 5:00 PM.

Research Library open Tuesday – Saturday, NOON to 4:00 PM.

Gallery admission: \$3.00 for adults, \$2.00 for seniors, and free for children under 18.

Benefits for Museum Members!

When you join or renew your membership in any of the museums of the Nevada Department of Cultural Affairs, Division of Museums and History you will become a member of all the museums and receive the additional benefits of divisional membership. While your contribution will still be dedicated to the museum of your choice, as a divisional member you now receive reciprocal membership benefits in all of the division's seven museums, free admission to all museums, the Nevada Historical Society Quarterly, 15% discount at all museum stores, selected invitations to exhibition openings, public programs, and special events, and the Nevada Department of Cultural Affairs newsletter.

With your generosity we can continue the outstanding work that Nevada communities and the visiting public expect from us. Memberships are tax-deductible and support exhibitions, public programs, and collections projects.

Membership Categories

___ Yes, I want to become a member of the Nevada Division of Museums and History at the following membership level:

___ Individual	\$35
___ Family	\$50
___ Sustaining	\$100
___ Contributing	\$250
___ Patron	\$500
___ Benefactor	\$1,000
___ Senior*	\$20

**For those seniors who would simply like free admission, the 15% museum store discounts, and the divisional newsletter, and not the Nevada Historical Quarterly, we have created a special senior membership category. For those seniors who would also like to receive the Nevada Historical Quarterly, membership at the higher levels, beginning at \$35, is available.*

Member Information

Name(s) _____

Address _____

City _____ State _____ Zip _____

Phone: Home _____ Business _____

New Membership _____ Renewal _____ Date _____

Mail this form and your check to: Nevada Historical Society
1650 N. Virginia St.
Reno, NV 89503

Host Museum Selection and Payment

_____ My check is enclosed for membership in the Nevada Division of Museums and History and one of the following host museums.

Please check one host museum, make checks payable to the selected host museum, and mail payment to the host museum's listed address—host museums receive membership dues directly. Members will receive a membership card in the mail from the designated host museum.

Host Museums (pick one):

_____ **Nevada Historical Society**
1650 North Virginia Street
Reno NV 85903

_____ **East Ely Railroad Depot**
1100 Avenue A
Ely, NV 89301

_____ **Nevada State Museum**
600 North Carson Street
Carson City, NV 89701

_____ **Lost City Museum**
721 South Highway 169
Overton, NV 89040

_____ **Nevada State Railroad Museum**
2180 South Carson Street
Carson City, NV 89701
(Please contact this museum
directly for membership,
775-687-6953.)

_____ **Nevada State Museum and
Historical Society**
700 Twin Lakes Drive
Las Vegas, NV 89107

_____ **Nevada State Railroad Museum,
Boulder City**
600 Yucca Street, P.O. Box 62423
Boulder City, NV 89006-2423
(under development)

Nevada Historical Society Quarterly



STATE OF NEVADA

Kenny C. Guinn, *Governor*

DEPARTMENT OF CULTURAL AFFAIRS

Scott Sisco, *Interim Director*

DIVISION OF MUSEUMS AND HISTORY

Wallace Steffan, *Administrator*

ADMINISTRATION

Peter L. Bandurraga, *Director*

Michael P. Maher, *Librarian*

Lee P. Brumbaugh, *Curator of Photography*

Jacqueline L. Clay, *Curator of History*

Eric N. Moody, *Curator of Manuscripts*

Sherlyn Hayes-Zorn, *Registrar*

BOARD OF MUSEUMS AND HISTORY

Bob Stoldal, *Chairman, Las Vegas*

Sue Fawn Chung, *Las Vegas*

Renee Diamond, *Las Vegas*

Sandra Halley, *Reno*

Donald Hardesty, *Reno*

Cathie Kelly, *Henderson*

Suzanne Le Blanc, *Las Vegas*

Robert A. Ostrovsky, *Las Vegas*

Janice Pine, *Reno*

Karen Wells, *Reno*

Founded in 1904, the Nevada Historical Society seeks to advance the study of the heritage of Nevada. The Society publishes scholarly studies, indexes, guidebooks, bibliographies, and the *Nevada Historical Society Quarterly*; it collects manuscripts, rare books, artifacts, historical photographs and maps, and makes its collections available for research; it maintains a museum at its Reno facility; and it is engaged in the development and publication of educational materials for use in the public schools.

