

concise introductory essay by noted historian Wayne S. Cole traces the evolution of the relationship between two men who "at their time, and in their separate ways . . . were seen as giants in public life" (xvii). A relationship that began with their government service during World War I became cordial and cooperative during the early 1920s, before becoming permanently strained after the campaign of 1932 "left neither man with warm feelings toward the other" (xx). The editors provide an introduction to each of the book's 12 chronological chapters as well as introductions to each document designed to allow the reader to both understand the context and follow the story.

The majority of the documents come from the Herbert Hoover Presidential Library, the Hoover Institution, and the Roosevelt Library. The collection, not surprisingly, thus contributes more to our understanding of Hoover's side of the relationship. This does not mean that the portrait of Hoover is all positive. In fact, one of the real contributions of this volume is that it reveals the degree to which Roosevelt haunted Hoover in the years after 1932, a story that is at once disturbing, sad, and poignant. The remarks prefacing each document are generally helpful, although at times references to other documents add some confusion. In addition, for the crucial period between FDR's election and inauguration, those unfamiliar with banking might find it difficult to understand what is going on. However, these are minor quibbles with a collection that enhances our understanding of these men and their era.

Flowing through Time: A History of the Iowa Institute of Hydraulic Research, by Cornelia F. Mutel. Iowa City: Iowa Institute of Hydraulic Research, 1998. xv, 299 pp. Illustrations, map, graph, appendixes, index. \$20.00 paper.

REVIEWED BY DEBBY J. ZIEGLOWSKY BAKER, ATALISSA, IOWA

Connie Mutel has written a rich history of the Iowa Institute of Hydraulic Research, an engineering institute at the University of Iowa dedicated to the study of water and fluid dynamics. Few authors would have broached such an intimidating topic, but Mutel's greatest strength is her ability to translate the complex into the simple. Her descriptions of the institute's projects, such as the river engineering works that protect salmon in the Pacific Northwest and the recent work in hydrometeorology, are comprehensible and jargon-free. In each of three chronological sections she details the biography of a longtime institute director, a compelling cast of strong personalities, and their ac-

companying shifts in research emphasis as well as major construction and technological advances. The text is amply illustrated with photographs.

Mutel has made a significant contribution to the growing literature about the history of science and engineering in Iowa. More importantly, she has demonstrated what researchers and students, in what some may consider an arcane professional institute, really do and how their work affects us all. As science and technology become increasingly complex, it is important that the general public understand their value. Connie Mutel's book demonstrates that the Institute of Hydraulic Research has been a worthy investment, a jewel in an academic crown.

Turning the Feather Around: My Life in Art, by George Morrison, as told to Margot Fortunato Galt. St. Paul: Minnesota Historical Society Press, 1998. 203 pp. Illustrations, notes, bibliography, index. \$40.00 cloth, \$24.95 paper.

REVIEWED BY GREG OLSON, BOONE COUNTY (MISSOURI) HISTORICAL SOCIETY

This autobiography follows the life and work of painter and sculptor George Morrison (b. 1919) from the poverty of his depression-era childhood in northern Minnesota's Grand Portage Chippewa Indian reservation to the studios, bars, and art galleries of New York in the 1940s, where he knew such twentieth-century art luminaries as Robert Rauschenberg, Franz Kline, and Willem de Kooning. It concludes with Morrison's return to his home state in 1970 to teach at the University of Minnesota.

In the first section of the book, which covers the artist's life from 1919 to 1959, Morrison presents himself as an abstract expressionist painter who "just happened to be Indian." In 1970, however, when Morrison returned to Minnesota to teach, he reacquainted himself with his heritage and with the reservation landscape of his childhood. In the book's second half, Morrison emerges as a neoregionalist who, like Grant Wood and Thomas Hart Benton a generation earlier, struggled to capture a geographic sense of place in his art. It is this portion of Morrison's story that will be of particular interest to students and scholars of Iowa and midwestern history. Morrison is an example of a contemporary artist who, like the midwestern Regionalist artists of the 1930s and 1940s, seeks to achieve a sense of belonging, and to forge a spiritual connection with the land of his ancestry through his art.

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