

## THE ANNALS OF IOWA

antipacifists. Tingley draws a vivid picture of the hysteria resulting in the Palmer Raids and "Red Scares" and the changing attitudes: bigotry toward German-Americans, existing prejudice toward blacks, and "Americanisms" such as "America: Love it or Leave it." This section provides the reader with a clear chronology of political events.

And third, Tingley explores Illinois society. He discusses "modern" inventions and ideas including household items, the radio, movies, jazz, automobiles, and the "Roaring 20s." He describes the period as one of changing values and of throwing off Victorian mores for a freer way of life. He recounts black achievements and details vicious bigotry and violence (more attention might have been given to integrating black problems and achievements into the book as a whole). Tingley concludes on a somber note, arguing industrialization made Americans more comfortable, but the "confidence, optimism, and self-reliance of the people were lost" (395).

Tingley's research is thorough, yet the people themselves are not always visible. The pictures, however, help the reader visualize the times and contribute to understanding early twentieth-century Illinois. Although the book is readable, more frequent anecdotes and quotations would help the narrative. Tingley's detailed factual account of the development of institutions and society in Illinois is a fine addition to this sesquicentennial series and also gives perspective to nationwide issues.

UNIVERSITY OF ILLINOIS

O. VERNON BURTON

*Folk Architecture in Little Dixie*, by Howard Wright Marshall. Columbia, Missouri: University of Missouri Press, 1981. pp. xiv, 146. Photographs, plans, sketches, notes, bibliography, index. \$22.00 cloth.

Folk architecture is the "new kid on the block." It is not yet a valued concept in historic preservation and is routinely ignored when historical and architectural field surveys are conducted. Its proponents are faced with the challenge of both defining what folk architecture is and convincing academics and the general public that it is worthy of their consideration. Howard Wright Marshall, the author and co-author of numerous articles in the field of folk architecture, has met both of these challenges.

In *Folk Architecture in Little Dixie*, Marshall offers a simplified primer which explains what folk architecture is and why it is important. Relieved of the detailed classification schemes which are favored by some of his colleagues, Marshall primarily relies upon plan and

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vertical massing to develop and define his typology of house forms. This simpler building scheme enables him to explain more readily the distinctions between that which is folk and that which is termed academic architecture.

This is Marshall's first survey effort in this subject area. Building on the work of his colleagues Henry Glassie and Fred Kniffen, Marshall has returned to his own home region to apply folk criteria to familiar boyhood haunts. In writing the book, Marshall brings folk architecture west of the Mississippi to "Little Dixie," an eight-county area lying north and east of the Missouri River and west of the St. Louis metropolx. Here, beginning in the 1830s, upland southern settlers brought with them the building competence which they had inherited and adapted in Kentucky, the Carolinas, and Virginia.

The ubiquitous nature of folk architecture becomes apparent when field surveys actually seek it out. Marshall is a believer in field work, but his values are not those of traditional field researchers. He writes "We are interested in architecture, but particularly in the sorts of buildings planted on the land by average people for their functional requirements, which show little of the schooled architect's influence. . . ." Different values naturally result in a different mode of surveying. While the typical style-oriented field survey deals only with exterior ornamentation, folk architecture deals with the entire building from four perspectives: form (plan and vertical massing), construction, use, and decoration.

Marshall's survey was unique in that it collected and utilized four types of information: artifactual description, sketch maps/physical setting data, conventional historical sources, and oral historical sources. So broad an informational sweep identifies patterns in form, over time, in materials usage and building techniques, as well as spatial relationships in building groupings. Furthermore, a full appreciation of folk architecture requires an understanding and appreciation of that culture which did the building.

Marshall challenges the commonly accepted notion that folk architecture is stagnated tradition. Using examples, he shows that a folk building tradition actually evolves to accommodate change and it exhibits a series of new variations or motifs over time. Elements of popular or academic architecture are often added to the folk building, new types of materials replace traditional materials, and as a result, the basic folk structure is reclassified and its true significance ignored.

The "Little Dixie" survey covered nearly one hundred houses and one fourth as many associated barns and outbuildings. Over half of the houses are presented in floor plan, sketched elevation, or photographic format, sometimes with combinations of the three. Perhaps

because of its brevity, the book does not address some potentially important survey questions. For example, how did Marshall select his survey sites? Can one rely upon oral history sources for rural building dates? How did the author deal with demolished buildings? Although *Folk Architecture in Little Dixie* is concise and readable, the reader is deprived of having a complete consideration of any single building or building type. One wishes that the author might have appended a catalog of surveyed buildings, organized by type and including complete survey information on each.

However, Marshall does present information useful to the historian and the preservationist. He clearly develops the pattern and history of regional settlement, the oral history themes which dominate folk identity, and the impact of later German settlement on the local building pattern. However, the importance of having a regional identity and a homogeneous cultural base with which to work is only inferred by Marshall. Folk does not always mean ethnic, and folk architecture can be found anywhere.

*Folk Architecture in Little Dixie* should be of particular interest to midwestern preservationists and historians because it addresses an upland southern folk building tradition which is to be found throughout the southern midwest. As a proponent of the importance of folk architecture Marshall warns that a very important component of our built environment remains ignored and unstudied and consequently is rapidly being lost.

IOWA STATE HISTORICAL DEPARTMENT

JAMES E. JACOBSEN

## Book Notices

*On Iowa: A University and Its People*, by Louise Roalson. (Iowa City: Penfield Press, 215 Brown St., 1983. pp. 88, photographs, recipes, \$4.95 paper.)

A lively account of the University of Iowa and some of its notables is accented by illustrations (sixteen of them in color) of campus buildings, old photos, sports photos, and an added bonus is the ninety-five delicious recipes from alumni, faculty, and friends. The author, a journalism graduate of Iowa and a reporter for the *Daily Iowan*, the *Marshalltown Times Republican*, and the *Cedar Rapids Gazette*, has told the story of the University in a capsule form beginning with the founding in 1847 and tracing its history from early struggles through later triumphs. Tales of student shenanigans, homecoming traditions, and the evolution of "Herky the Hawk" are related.

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