

and labeling. Brief mention is made of rectified photography, x-ray photography, and photogrammetry. The longest method chapter covers the making of measured drawings.

The second half of the book is devoted to “case studies” in recording. There are separate chapters for vernacular buildings, bridges, structural and mechanical systems, ships, monuments, industrial processes, and landscapes. The chapter on vernacular buildings also discusses the concept of using a survey of types over a region to help decide which examples to document fully.

This second edition is substantially revised and amended from the first. There are 60 more pages and 70 more drawings and photos. Even the page shape has changed: the new edition is slightly more square, which allows a different look to the layout. The drawings are toned nicely to enhance legibility, a pale peach in this edition, a pale yellow in the first.

The drawings are often considered the glory of the National Park Service’s heritage documentation programs. The distinctive plans, elevations, sections, large-scale details, interpretive drawings, and landscape and ship documentation are often masterpieces of communication. Standards specify content, quality, materials, and presentation. But the beauty of the drawings lies in the artful use of varying line weights, clever layouts, and easy-to-read lettering.

Odd, then, that these matters are given little or no discussion. While there are plenty of illustrations (251 drawings and photographs), there is no discussion of differential line weight nor any drawing showing the effect when it is not used. There are no examples of poor layout to compare with the good, nor any discussion of what principles to apply. Lettering is only briefly discussed, in particular, with reference to the problem of legibility when the drawings are reduced. No comment is made on the unsatisfactory practice of writing

whole paragraphs in ALL CAPS, which is seen in a drawing made as recently as 1992.

It turns out, then, that this work, beautifully illustrated as it is, is a primer on, and a celebration of, the process of recording, and not a complete “nuts and bolts” manual. Practitioners will still need to consult the seven existing HABS/HAER publications for nitty-gritty details of the process (except for *Ships*, all are available online at <http://www.cr.nps.gov/habshaer/pubs/guide.htm>).

Those who found the first edition useful will find the second edition an essential upgrade and improvement. Newcomers to recording historic buildings, structures, and landscapes will find this to be a well-illustrated introduction to the recording process.

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Historic Sacred Places of Philadelphia

By Roger W. Moss. Photographs by Tom Crane. A Barra Foundation Book, Philadelphia: University of Pennsylvania Press, 2005; xiii + 314 pp., photographs, glossary, bibliography, index; cloth \$34.95

Historic Sacred Places of Philadelphia is a celebration of the physical embodiment in architecture of William Penn’s profound contribution to making freedom of worship the central policy of his colony of Pennsylvania. In his masterful introductory



essay, Roger W. Moss—distinguished author, historian, and executive director of the Athenaeum of Philadelphia—reminds us that Penn’s stated toleration of religious diversity was a radical departure in the 18th century, “an intolerant age

of established, regulated, and subsidized religions.” Pennsylvania was unique in the British Empire in extending religious tolerance to all, even allowing the Catholic Mass to be said in public at a time when it was still illegal to do so in London.

“Pennsylvania enjoyed religious heterogeneity unknown elsewhere,” Moss writes, “and Penn’s ‘holy experiment’ bequeathed to modern America its antecedent for a pluralistic society.”

Penn’s provision of religious tolerance was an open invitation to members of all religious denominations to come to Pennsylvania. Although the earliest colonists were members of Penn’s own religious community, the Religious Society of Friends (Quakers), they were soon outnumbered by the combination of Anglicans, Presbyterians, Baptists, Methodists, Lutherans, Jews, and Catholics who found their way to Philadelphia. Over time they and others established congregations, built, rebuilt, and built anew places to worship that followed the expansion of the city, engaging in that process many of Philadelphia’s finest architects.

The companion volume to Roger Moss’s *Historic Houses of Philadelphia*, *Historic Sacred Places* follows the same format as its predecessor. An introductory essay sets the context for descriptions of 50 sacred places that follow.¹ The introductory essay illustrates the breadth of religious diversity in Philadelphia by including historic photographs of sacred places no longer extant and current photographs of places of worship not included individually. Here we find the Mennonite Meetinghouse and the Germantown Church of the Brethren from the 18th century side-by-side with Frank Lloyd Wright’s Beth Shalom Synagogue and the Swedenborgian Bryn Athyn Cathedral from the 20th century.

The 50 individual sacred places that follow are an outstanding selection from among the overwhelming number of religious places in Philadelphia. Roger Moss limited his selection to pre-1900 buildings that are reasonably accessible.

Each is described in a text that is an impressive balance of thorough scholarship and seemingly effortless storytelling. Within a few pages, Moss manages to give a brief history of the congregation, a description of the building and its architectural history—including notable works of art or architectural features—and a few comments on its current function. Each description is illustrated with historic photographs that give a sense of the building’s past or important events. My favorite is the historic photograph of John Notman’s 5,500-ton St. Clement’s Church being moved 40 feet west to accommodate a street widening—a feat not to be believed were it not for the photographic evidence.

However, the contemporary photographs by Tom Crane of each sacred place make this book a visual feast. The photographic documentation includes both exterior and interior views of each building, as well as architectural details and works of art ranging from Violet Oakley’s *Life of Moses* at the Samuel S. Fleisher Art Memorial to Augustus Saint-Gaudens’s winged figure from St. Stephen’s Church, recently rescued from the auction block by the Philadelphia Museum of Art. But it is the interior photographs that make this book so extraordinary. Tom Crane has supplemented the often-limited natural and artificial lighting of sanctuaries and chapels with deftly placed (and well-hidden) special lighting to bring out architectural details, materials, and colors. The results are interiors more luminous in their architectural richness than often can be experienced in person. Crane also resists the temptation to show every building in full sun in summer. There is a strangely appropriately somber photograph of the Arch Street Meeting House in the rain, a beautiful photograph of Trinity Lutheran Church in the snow, and many others in fall or winter.

All this wealth of narrative and visual information is presented in the same outstanding graphic format designer Adrienne Onderdonk Dudden created for Moss’s *Historic Houses*. I especially admire her decision to avoid making great photographs more

impressive by running them over double page spreads. The one place she does this, with admirable success, is for the endpapers where Crane's photograph of the interior of Mother Bethel Church positively glows. *Historic Houses* set a very high standard of scholarship, storytelling, photography, and graphic design. *Historic Sacred Places* not only maintains that standard, it exceeds it.

Roger Moss's intent is to inspire readers to visit these special places. He encourages this by including maps showing the location of each place described, as well as phone numbers and websites when they exist. For the scholarly minded there is an excellent bibliography for each sacred place, and every sacred place and architect mentioned in the book can be found on the comprehensive website, www.philadelphiabuildings.org, created by the Athenaeum in collaboration with four other institutions.

Although a book about architecture, the publication of *Historic Sacred Places* comes at a timely moment in our nation's history. It reminds us that tolerance of religious difference and the pluralistic society it created was perhaps the most important gift both William Penn and the United States gave to the world. In an era when religious differences appear to be at the heart of world affairs, it is good to remember that a society based on tolerance of differences is possible and is a necessary prerequisite to peace.

John Andrew Gallery

Preservation Alliance for Greater Philadelphia

1. See Roger W. Moss, *Historic Houses of Philadelphia* (Philadelphia: University of Pennsylvania Press, 1998).

*Preserving Modern Landscape Architecture II:
Making Postwar Landscapes Visible*

Edited by Charles A. Birnbaum, with Jane Brown Gillette and Nancy Slade. Washington, DC: Spacemaker Press, 2004; 128 pp., photographs, drawings, plans, notes; paper \$24.95.



There is little doubt that the modernist design canon has fallen on hard times in America. Here at the University of Wisconsin-

Madison, for example, a recently completed campus master plan calls for the demolition of several structures, including the Humanities Building, designed in the 1960s by Harry Weese, an important modernist architect. Although Humanities serves as one of the best examples of architectural Brutalism in Wisconsin, local critics refer to it as "the building everyone loves to hate."

If this and better-known examples of architectural modernism are scorned, then what is the situation regarding modern landscape architecture? While preservationists are often able to rally public support for threatened buildings designed by such 20th-century master architects as Eero Saarinen, Louis Kahn, Philip Johnson, and Frank Lloyd Wright, the works of landscape architecture's modernist luminaries—Tommy Church, Hideo Sasaki, Garrett Eckbo, Dan Kiley, John O. Simonds, Lawrence Halprin, M. Paul Friedburg, and others—fail to generate the same attention and passion.

Landscape architect Charles Birnbaum wants to change this. In 1995 Birnbaum organized a New York City conference that addressed the theme, "Preserving Modern Landscape Architecture."¹ That conclave, more than anything else, demonstrated the vulnerability of many modernist landscapes throughout America. In 2002, the inde-

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