

very specific linguistic questions, the maps generated are similar in structure to those in the monograph. Researchers in linguistics may find this more interesting than most geographers or cartographers.

The authors of the *ANAE* are to be commended for completion of a monumental undertaking in scholarship. Cultural geographers will undoubtedly use selected dialect maps in their teaching and research, and linguistic researchers will return to the *ANAE* time after time as a core reference for the foreseeable future. Larger geography and map libraries and research institutions should consider acquisition of this volume, but the list price will deter most individual geographers and cartographers from adding it to their working libraries. Meanwhile, if you haven't seen it, seek it out; you'll be intrigued.

Chicago: A Geography of the City and Its Region

By John C. Hudson

Chicago, IL: University of Chicago Press (co-published with the Center for American Places), 2006.

xvii, 260 pp., maps, tables, photography portfolio with 84 plates, \$45.00. Hardbound, ISBN: 0-226-35806-2.

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For much of the twentieth century, Chicago served as a laboratory for sociological and urban geographical research. Focused on, but by no means exclusively based on, theoretical models and empirical research conducted by University of Chicago sociologists during the first half of the century, patterns of urban morphology and social processes of assimilation and social mobility observed in the Chicago region formed the basis for analysis and interpretation of cities across North America. Later in the century, economic geographers under the tutelage of Brian J.L. Berry at the University of Chicago during the 1960s and 1970s utilized the regional economy and social structure of Chicago to develop quantitative models that have formed the theoretical basis for urban economic geography for several decades. All this research has made Chicago one of the best known and studied cities in the world and spawned several monographs focused on the city and its region. These include publications by Irving Cutler (*Chicago: Metropolis of the Mid-Continent*, first published in 1973) and Brian J.L. Berry (*Chicago: Transformations of an Urban System*, 1976). Surprisingly, although the region has continued to interest historical geographers (most notably Michael P. Conzen and William Cronon), until the publication of this new monograph by John C. Hudson, the city of Chicago and its region has not received a comprehensive contemporary treat-

ment in several decades.

Hudson notes in his initial chapter that a monograph on a major city and its region might take one of many organizational forms. The one he chose organizes the chapter material first by a series of topics in five chapters that build a comprehensive physical and social geographic platform, followed by an examination, in twelve chapters, of the spatial evolution of Chicago and its region since the earliest European settlement. A concluding chapter re-evaluates the contemporary social geography of the region within the context of the models of urban structure based on Chicago in the first half of the twentieth century.

Hudson sets the stage by reviewing each of the series of urban models developed successively by Park and Burgess, Hoyt, and Harris and Ullman and known so well by most students in courses on introductory urban geography. A discussion of Chicago's neighborhoods, spatial patterns related to the climate of the region, the geography of the physical landscape, and patterns of surface water drainage follows. In each of these introductory chapters, events in which humans transformed the physical landscape are placed in a broad environmental context.

The chapters which follow trace the development of the modern city of Chicago and its region from the beginning of European exploration and settlement through the early years of the 21st Century. In engaging prose, Hudson describes the role of key events in the continually changing socio-economic geography and spatial configuration of the emerging city. These events include, among others, the 1871 Chicago fire, the 1893 World's Fair, the work of landscape architects and urban planners including Olmsted, Vaux and Burnham, commuter rail lines and the 'El', the later development of freeways, toll roads, and airports, and the opportunities for reconfiguration of economic space in the wake of declining as well as of emerging industries.

Hudson then devotes much text and many more maps to an analysis and discussion of Chicago's changing social geography. While Chicago has always been a city of neighborhoods, demographic and social data are not conveniently arrayed in a manner conducive to neighborhood-level analysis. Hudson instead uses a deft interpretation of census-tract level data to examine changes in population density and distribution of racial and ethnic groups from the 19th Century through the year 2000. Patterns of housing and occupations are examined as well. Those who take the time to study these maps and the accompanying text will gain a working understanding not only of the social fabric of Chicago today, but also a sense of how it is only a snapshot in time as the Chicago region continues to evolve. Coincidentally, those readers interested in photographic snapshots will find many poignant images in the last section of the book. Titled a "Chicago

Portfolio: Where Geography and Photography Meet", it contains 84 plates in both color and black and white.

This monograph joins a relatively small group of publications that successfully capture the sense of history and place of a metropolitan region in a manner accessible to a general audience while providing sufficient detail to satisfy the needs of most academic readers. While it is customary for reviewers to point out limitations and weaknesses as well as strengths; here it is the strengths that are much more evident. It might have been helpful for ease of comparison, however, had more of the statistical maps been drawn on the same base map and had those maps displaying data measured across other spatial units also been at the same scale. Insets might also have been included for maps displaying patterns both within the city of Chicago and its metropolitan region, to better show detail in more densely populated areas. While the text references many important historical and contemporary resources and studies, the list of references and selected readings is just that; a list, requiring real effort on the part of the truly engaged reader wishing to delve more deeply into the historical and contemporary geography of this great city. These are, nonetheless, but passing concerns regarding what is otherwise an outstanding work of scholarship and literature. In *Chicago: A Geography of the City and Its Region*, John C. Hudson has set an example to which we all might aspire; integrating visual images, maps, history, physical, social and economic geography into a tapestry that at once helps the reader understand where things are, where they may be going, and where they have been.

Permissions, A Survival Guide: Blunt Talk about Art as Intellectual Property

By Susan Bielstein

Chicago: The University of Chicago Press, 2006.
177 pp., black and white illustrations, \$30.00 (US).
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Susan M. Bielstein is Executive Editor for Art, Architecture, Classical Studies, and Film at the University of Chicago Press. She is also a trustee of the Graham Foundation for Advanced Studies in the Fine Arts. Even without an awareness of these impressive credentials, the reader has the sense from the outset that the author has a thorough and "inside" understanding of the subject she is presenting.

Permissions deals largely with "art books;" the sort of book with lavish illustrations and scholarly subject matter that could be used as reference or proudly displayed on one's coffee table. The illustrations in these volumes, which often consist of reproduced artwork, photographs of artwork, or photographs in general, are becoming increasingly difficult to obtain for commercial use. The fees associated with licenses, usage and reproduction are simply too costly for publications that may have limited interest and print runs.

As the author herself states, this book is not intended as a complete explanation of copyright law. The main focus of the book is to define what a copyright is, and how the existence or non-existence of a copyright can influence your use of an image or photograph. There are guidelines presented for determining whether or not a work is copyrighted, what constitutes "fair use" of an image, and how to acquire an image in publishable or otherwise usable format suited to a particular project.

Although the examples provided in *Permissions* are related to the publication of art books, they can also be applied to the use of copyrighted images in any type of publication. Copyright law is important to cartographers as well, since maps are highly sought after for inclusion in a wide variety of visual media.

Copyright laws vary from country to country, so it is important to understand the origin of an image being considered for publication. In the United States, the following key points roughly define existing copyright laws:

- Anything created since 1978 is currently protected under copyright law.
- Unpublished artwork created before 1978 is protected under copyright law for the life of the artist plus an additional seventy years.
- Unpublished artwork created by an artist who died before 1932 entered the public domain no later than 2002, and is therefore usable without permission.
- Anything published before 1923 is considered in the public domain and therefore usable without permission.
- Many works published between 1923 and the present are still protected by copyright law.

This sounds relatively straightforward, but there are a number of interesting twists and turns that make judging the need for permission to use an image in the first place, and ultimately acquiring that permission, very complicated. For example, does a photograph of an existing artwork that is already in the public domain constitute a separate work of art in itself? If so, would that photograph be subject to copyright protection even if the artwork it represented was not?

If a photograph is taken of a three-dimensional work, such as a sculpture or statue, it often involves