

work has culled from the land and people who live in it: *the boondocks, the dark, suicide spot, fall color country, downwind*, and many more.

The message of Clay's provocative and engaging study is that in a world where space and place have been commodified and often alienated, the cultivation of a "thoughtful gaze" may help us to sift through the chaos of a rapidly changing world. In some ways, it argues a thesis sim-

ilar to that of J. B. Jackson: rather than a place-centred view of living in landscapes, our modern world-view is centred on flux and change and it is not surprising that the metaphors and symbols with which we identify with where we live — or pass through — are changing also. As Clay puts it, "Once we learn to look at the world this way, there is no chaos, nothing is wholly foreign, and we are never lost" (p. 269).

NOTES

1. Vito Acconci, "Public Space in a Private Time," in *Art and the Public Sphere*, ed. W. J. T. Mitchell (Chicago: University of Chicago Press, 1992), 168.
2. But Jackson says nothing of the ultimate enclosed ceremonial realm in the world of the Pueblo — the subterranean *kiva*. I would have liked to see how he fits the linearity of the Hopi's own creation myth and the enclosed space of their meeting place into his thesis?
3. Simon Schama, *Landscape and Memory* (Toronto: Random House of Canada, 1995); Michael Williams, *Americans and Their Forests: A Historical Geography* (Cambridge: Cambridge University Press, 1992); Gordon G. Whitney, *From Coastal Wilderness to Fruited Plain: A History of Environmental Change in Temperate North America from 1500 to the Present* (Cambridge: Cambridge University Press, 1994).
4. Acconci, "Public Space," 167.
5. A good example of the genre is Alan Rayburn, *Naming Canada: Stories About Place Names from Canadian Geographic* (Toronto: University of Toronto Press, 1994).

E. B. "Skip" Gillham, *The Ships of Collingwood*

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Gillham, E. B. "Skip." *The Ships of Collingwood*, St. Catharines: Riverbank Traders, 1992. iii + 192 pp., 229 photographs, (available from Riverbank Traders, 57 Main Street, St. Catharines, Ontario, L2N 4T8).

Skip Gillham is perhaps the most prolific popular historian of Canadian Great Lakes ships. *The Ships of Collingwood* is a complete listing of the 208 ships built by Collingwood Shipyards and its immediate predecessors. The author begins with the *Huronic* of 1901 and concludes with the last ship built at Collingwood, the laker, *Paterson*, in 1985. All that is now left of shipbuilding activity at Collingwood is a historic plaque. This popular history is not meant for an academic audience. Its market is the wide constituency of Great Lakes ship buffs.

The volume begins with a historical overview of shipbuilding at Collingwood, followed by the main body of the book — a complete listing of the 208 vessels built at the shipyard plus the 15 ships cancelled and the 8 conversions to which hull numbers were assigned. All types of vessels are inventoried from lakers to scows. Each listing gives a brief history of the ship in question, including the original owner, the vessel's service and, where known, its fate.

Perhaps the most significant part of each entry is the vessel's photograph. Here the author has provided photographs for almost all of the hulls completed or converted at the shipyard. Only photographs for the majority of the scows and some of the World War I trawlers are missing. For the most part the photographs are standard ship portraits. But for this reviewer the more interesting illustrations are the vessels under construction or, as in the case of the tug *Hiram Robinson* (p. 17), being assembled from prefabricated parts at Sand Point, Ontario, on the Ottawa River, for the Upper Ottawa Improvement Company in 1910.

Collingwood built ships for a surprisingly few number of owners. Canada Steamship Lines ordered twenty-three new ships, Algoma Central Marine fifteen ships and Imperial Oil thirteen tankers. However, orders from the Canadian, Ontario, British and French governments totalled seventy-one vessels or thirty-four per cent of all orders. These ships varied from World War II corvettes to standard wartime merchant ships, and coastguard vessels. Specialty craft included such curiosities as the gatelifters built for use on the Welland Canal.

A formal bibliography is not provided; rather, the author has given the reader a list of

"references," including all the familiar secondary sources that a Great Lakes ship enthusiast could expect to have access to. Detailed documentation from primary sources is not furnished. Given the author's intended audience this is not surprising. But *The Ships of Collingwood* should not be dismissed out of hand by museum professionals or academic historians. The author serves an important function by reaching out to a wider public. In fact, in terms of sales, the academics find a niche market while it is Gillham and his compatriots who meet the demands of the larger consumer market.

The author is not merely a popularizer of more serious work — there are virtually no academic studies for him to draw on. In this and earlier publications Gillham has been in advance of historical scholarship. Perhaps little could be added to this catalogue of Collingwood's

production, except a few more detailed photographs of vessels under construction so readers would have an idea of how the ships were actually built. What needs to be done, however, is work by museum professionals and academics on virtually all aspects of twentieth-century Canadian Great Lakes shipping. Critical scholarship is notable by its absence. Aside from a few studies in labour history, some work on the Canadian canal at Sault Ste Marie, and a brief volume on the fishery, the field is deserted. Yet, there are ample resources available for more detailed interpretations of Canadian Great Lakes history and ethnology.

The author cannot be blamed for not providing an academic tome when his purpose was entirely different — an enjoyable photographic portrait of Collingwood built ships. It is up to the professional historians and curators to explore the subject in greater detail.

Robert B. Gordon and Patrick M. Malone, *The Texture of Industry: An Archaeological View of the Industrialization of North America*

BARRIE TRINDER

Gordon, Robert B., and Patrick M. Malone, *The Texture of Industry: An Archaeological View of the Industrialization of North America*, New York: Oxford University Press, 1994. 442 pp., 155 illus., cloth \$73.95, ISBN 0-19-505885-2.

This is a handsome example of a new species of industrial archaeological study, neither a sector-by-sector survey of industrial history, with some appended illustrations, nor a gazetteer of a particular region. It neither makes ought statements, nor is its prime purpose to set agendas for others. It is rather a distillation of the thinking of Gordon and Malone, and of others of the first generation of industrial archaeologists in the United States. Some of its arguments are remarkably similar to those being advanced independently by thinking industrial archaeologists in Great Britain.

The achievement of the Gordon/Malone generation in establishing Industrial Archaeology as a discipline in North America is displayed in the bibliography which lists some six hundred works, of which almost 70 per cent were published in the United States and Canada in the 30 years before 1994. Most of those of earlier date are not works of historical

scholarship, but technical handbooks or government statistical publications. The bibliography also reveals one of the book's weaknesses — its rather limited view of the development of the discipline outside the United States. Some eight per cent of the items in the bibliography were published in Great Britain, but some of these are technical handbooks rather than industrial archaeological studies, and only two items come from continental Europe. Even the claim that this is "an archaeological view of the industrialization of North America" might raise objections. Relatively few Canadian works in the English language are listed, McCullough on textiles (A. B. McCullough, *The Primary Textile Industry in Canada: History and Heritage*, Ottawa: Parks Service, 1992) being a notable omission, and no notice is taken of the considerable contribution to industrial archaeological scholarship that has been made by the Quebecois. To a European, Industrial Archaeology in the United States appears to have closer links with the history of technology than with the study of material culture. In consequence there are topics like housing and the analysis of cultural landscapes that would be part of the industrial archaeologist's agenda in