

Gordon, Robert B., and Patrick M. Malone. *The Texture of Industry: An Archaeological View of the Industrialization of North America*. New York and Oxford: Oxford University Press, 1994. Pp. xi, 442. Illustrations, bibliography, place and site index, subject index. \$72.50 (cloth)

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the nature of the blues as an emotion, a musical and lyrical structure, a technique and a "way of life". Dr. Tracy presents an excellent, accessible introduction to the twelve bar root, fourth, fifth musical form and the repetitive lyrical patterns that are the foundation of most blues songs.

The first three chapters proper are part history and part detective story, where through the limited recordings, documents and personal reminiscences available, Tracy deconstructs the work of early folk artists such as Stovepipe No. 1 and Kid Cole. Making extensive use of lyrical comparisons of the often sexually-implicit texts, he attempts to reveal the common threads among the street musicians and jug band artists whose work was not well documented and identities obscured by the variety of nicknames under which they recorded. These chapters will be of interest largely to students of the evolution of the blues, but also reveal the urban and social context of the West End: the red light district on George Street which provided employment for black musicians in "sporting house" orchestras; Court and Sixth Streets where the street musicians performed. A fuller picture of the life of early blues artists is developed in ethnographic-style studies of piano players Pigmeat Jarrett and Big Joe Duskin and harmonica player James Mays. Through these stories a powerful sense of the locality is developed; coloured by youthful rebellion in playing the "devil's music" in the face of parental and religious admonition. Tracy's love of the blues and dedication to its history serves him well, as from his teenage years he had the good fortune to make connections with artists of earlier eras, hearing their stories and music and giving many of them the opportunity to play the blues once again. In the concluding chapters Tracy turns again to the ethnography, profiling more contemporary artists H-Bomb Ferguson and Albert Washington and others, as well as his

own work with the Crawling Kingsnakes to demonstrate that the blues lives in Cincinnati.

It is the story of King Records that is the heart of the book, however. In founding King in 1944, Sydney Nathan and his relatives began an enterprise that not only ensured the success of many performers, such as Roy Brown, Wynonie Harris, Bull Moose Jackson, Bill Doggett ("Honky Tonk"), Lonnie Johnson, The Dominoes ("Sixty Minute Man"), Ivory Joe Hunter, John Lee Hooker, Hank Ballard and the Midnighters, Little Willie John ("Fever") and Freddy King ("Hideaway"), but was notable for being integrated both on the shop floor and in musical and management direction, when this was not considered possible in a "border city" so close to the south. Henry Glover - producer, arranger, songwriter - was only the second black executive hired by a major US label and contributed much to the overall development of blues and R&B. As well as recording blues performers, King had a stable of country artists and interchange between them was encouraged. Like Sam Phillips of Sun Records in Memphis, Syd Nathan had country artists perform R&B tunes, but also, very successfully, had black artists record country tunes. This cross fertilization of black and white helped produce some remarkable records, although to Nathan it was simply smart business practice to cover both markets with good songs. King Records helped develop a pool of professional sidemen in Cincinnati who both played on the sessions and contributed to a lively blues scene at venues such as the Cotton, Ebony and 333 Clubs. Without King Records, the development of blues in Cincinnati would have been far less dynamic, but the label and its subsidiaries were influential far beyond the urban boundary. Dr. Tracy should be encouraged to take up this larger story.

Taken together, *Barrio Rhythm* and *Going to Cincinnati* offer the urban historian a wealth of individual experience to help comprehend the state of minority cultures in two 20th century American cities. On the larger scale, both are limited in the scope of their analysis. While replete with commentary on conditions for individuals in their respective cities, neither really makes the larger connections to place, society and agency that would elevate the analysis, although here Loza is the more successful (although his use of quotes from himself to begin chapters is a bit off putting). Tracy's is the livelier read, although he could have been more considerate of his northern neighbours by spelling Winnipeg correctly. Given the focus on individual cities and the ethnographic techniques employed in both studies, they are necessarily biased by the availability of subjects: other approaches could enable stronger statements on the culture of urban music.

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Gordon, Robert B., and Patrick M. Malone. *The Texture of Industry: An Archaeological View of the Industrialization of North America*. New York and Oxford: Oxford University Press, 1994. Pp. xi, 442. Illustrations, bibliography, place and site index, subject index. \$72.50 (cloth).

This is, without question, the most ambitious study of American industrial archaeology in print and the most sophisticated ever produced in any country. Given that interest in this relatively new, eclectic field of history has already leveled off in most countries, this book may stand as a final monument. Produced by a formidable partnership of experienced, highly interdisciplinary researchers, it provides a

thorough overview of industrial and engineering sites in a major industrial nation. More importantly, it is an intelligent, lively, expert discussion of the changing nature of work, workplaces, and industrial landscapes that will be useful for understanding the recent history of any industrial country. It is not, however, about Canada, despite the authors' claims to cover North America—which they define as “all the land north of Mexico.” (7) Nothing about the book suggests any serious research into or understanding of Canada's experience with industry and technology, or Canadian landscapes, material culture, or sites.

The definition and practice of industrial archaeology, which began in the UK in the 1960s, differ from country to country, but always involves site-based study of the surviving physical remains, or material history—the “archaeology”—of past engineering, industry, and technology in the industrial era. While field work necessarily forms a component of the research strategy, the objects of study are primarily those which survive above ground. Seldom is excavation necessary. Gordon is an accomplished scholar of geophysics and applied mechanics at Yale University who also teaches in the areas of archaeological metallurgy and surface geology and has published fascinating industrial archaeological studies of early iron and steel making and metal working. Malone, formerly head of the Old Slater Mill Historic Site, is an expert on early New England textile mill architecture, technology, and water-power transmission systems who teaches in the American Civilization Department at Brown University.

What they have produced here is “an excellent read” that should appeal to lay readers and specialists alike. Undoubtedly, it is an essential reference tool for anyone interested in researching or teaching in the areas of material culture

history, historical archeology, historical geography, urban studies, and the history of industry, labour, and technology. The bibliography, for example, is extremely comprehensive for the American materials and also includes the more substantial publications relating to industrial archaeology in other countries, including Canada. The illustrations, both modern and historic photographs, maps, diagrams, and plans, all of American subjects, are appropriate, plentiful, and beautifully reproduced, although more attention ought to have been paid to dating the photographs, old and new. The notes are extremely informative and the “introduction” and introductory chapter, “Industrial Archaeology,” are studies in clarity and thoroughness that essentially compensate for the missing conclusion. Next is a section on industrial landscapes, organized around natural resources. Included is a wonderful chapter titled “Coal, Canals, Railways, and Industrial Cities.” The concluding section, on industrial workplaces, ends with two skillful chapters: “The Factory,” and “Work in Factories.”

This emphasis on work reflects the authors' desire to understand the everyday experiences of working people and working places, rather than recount the sagas of the great captains of industry and engineering. Indeed, they are particularly tough-minded about the socio-environmental costs of wealth, which becomes an underlying theme of the book, and, for me, a refreshing departure from other publications in the field (including my own). “A historical and archaeological perspective is essential in studying the costs of wealth,” they argue, “because many of these costs become evident only over a long period of time” and can be detected in the industrial archaeological record. (47)

The structure and emphases reflect the industrial settings and workplaces that are both important in the history of Ameri-

can economic development and also most familiar to the authors: New England, water-powered industries, and the American factory system, characterized by interchangeable parts and mechanized manufacturing. Included are discussions of evolving methods of work in factories, looking at the complexity of change from hand-craft through mechanized production, automation, and the accompanying transformation of work and the goods produced. All of this occurs within an approach that seeks to explain how this past human behaviour and experience can be “read” in the contemporary remains and representations of machines, workplaces, and landscapes. However, with over a decade's worth of solid American historical scholarship indicating that in every area of technological and industrial change, women's experiences differ from that of men, and that space is gendered, Gordon's and Malone's discussion of major spatial and functional relations within workplaces, such as “scientific management,” “deskilling” even (or especially) the shop floor itself, might have included at least some acknowledgment of gender, or for that matter, race, as a category of analysis.

This is a superb study that makes a special contribution. But clearly, the days when US experience can be assumed to represent Canadian experience, or that “class” is the only social factor worth talking about in studies of the industrial past, are, with good reason, over. This book, then, reflects the best of the previous generation's research into the “industrialization of North America.”

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