

the experiences and aspirations of those men and women whose role in the conversion of one of the most impressive forests on the Coast was in some sense incidental to their larger aims of making homes, raising families, and building communities. Here reproduction is revealingly framed alongside production to reveal the complex human dimensions of a resource industry too often treated simply as an economic activity. For all its particularity, the intensely human story of logging in the Comox Valley is far from unique, and in Mackie's hands it speaks both to the histories of other resource communities across the country as well as to the humanistic impulse that links the lives of others to our own.

If these are the basic elements of *Island Timber's* success, it must also be acknowledged that no crossover artist

scores a hit without agents and publicists, and here much credit is due Sono Nis Press. This small Victoria publishing house has produced a most handsome book. It has the look and feel of a coffee-table volume, with high-quality, glossy paper, an attractive layout, and photographs (literally hundreds of them) magnificently reproduced and spread throughout the text. Many of these pictures – from candid snapshots of families at the beach, to posed studies of proud engineers beside their locomotive, to action shots of woodwork – are published here for the first time. They are undoubtedly part of the book's attraction and worth the price of the volume on their own. At \$39.95 for both text and illustrations, *Island Timber* – like island timber before it – is a rare bargain.

A Sto:lo-Coast Salish Historical Atlas

Keith Thor Carlson, editor

Vancouver/Seattle/Chilliwack: Douglas and McIntyre/
University of Washington Press/Stolo Heritage Trust,
2001. 208 pp. Maps., illus. \$60 cloth

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LAST MONTH, at the annual BC Book Awards Ceremony, *A Sto:lo-Coast Salish Historical Atlas* received the Roderick Haig-Brown Regional Book Prize. The culmination of a large research project launched in 1999 under the auspices of the Sto:lo Nation, the atlas well deserved this honour. Keith Carlson was the driving force behind the

project. As the primary editor and principal author, he coordinated the efforts of a large crew of contributors – six editorial board members, fourteen authors, five clerical/administrative assistants, seven research assistants, two cartographers, one graphic designer, two place names advisors, two copy editors, and a production coordinator.

Hired ten years ago as a historical researcher for the Sto:lo Nation, Carlson, a PhD student in history at the University of British Columbia, was one of many resident historians drawn into the treaty negotiation research taking root across the province. In most cases, these researchers completed their contracts and moved on. Carlson, however, adopted a different approach. He settled in the Valley and established strong links with the Sto:lo people. Within a short time, he began to question the role of history in their lives.

Despite the fact that the region had been extensively documented by historians, anthropologists, archaeologists, and others, many Sto:lo had felt no part of this. Steven Point expresses this poignantly in the book's Foreword: "[Not only do] we have to prove that we were here first, [but we have to prove] *that we were even here.*" (xiii). Carlson viewed treaty negotiation research as part of the problem. "Aboriginal organizations," he writes, "especially larger ones with the financial resources to sustain interdisciplinary teams of researchers," were producing massive quantities of data that "culminate[d] in obscure, seldom referenced reports found on band office shelves and in tribal council archives" (xv).

Carlson devised a clever strategy for dealing with these issues. He would engage in "public dialogue" with the mainstream community via books – new Sto:lo history books. His first effort involved a collection of illustrated historical essays (*You Are Asked to Witness: The Sto:lo in Canada's Pacific Coast History, 1997*). The *Sto:lo-Coast Salish Historical Atlas* followed last year. A large, glossy coffee-table book organized around forty-six illustrated maps, or "plates," it makes a bold

statement about the presence of the Sto:lo in BC history. Each plate tells a particular story: Plates 1, 2, and 3, by Albert (Sonny) McHalsie, for example, cover the mythological transformations and spiritual sites; Plate 4, by David Schaepe, focuses on the geology of the region; Plates 6 and 7, by David Smith, cover the Sto:lo language; Plate 17, by Kate Blomfield, deals with Sto:lo justice; Plate 22, by John Lutz, chronicles the "Seasonal Rounds in an Industrial World"; Plates 23, 25, and 26, by Jody Woods, highlight the history of residential schooling and canneries; Plate 24, by Rob Hancock, centres on "The Hop Yards"; and Plates 37 to 39, by Colin Duffield, cover the history of logging and the establishment of parks. The major contributors are Carlson (Plates 8, 9, 14, 18, 27, 28, 29, 30, 44, and 46), who covers everything from "history wars" to "Indian Reservations," and David Schaepe (Plates 4, 5, 11, 12, 13, 16, 20, 41, and 42), who covers a range of issues, from Sto:lo traditional village arrangements to nineteenth-century communication and transportation networks.

The book's focus on maps is clearly strategic. As the mainstay of colonization, maps were (and still are) tools of spatial and cultural erasure. Here, however, maps underscore the power of the Sto:lo to thrive despite the colonial assault on their space. One of the highlights is the inclusion of two little known Sto:lo maps drawn by "Thiusoloc's Father" in 1859 (Plate 42, by Daniel Boxberger and David Schaepe) and K'hhalserten in 1918 (Plate 43, by David Schaepe).

If book awards and best-seller lists are any indication, then Carlson's strategy has worked. The atlas has gained entry into the mainstream historiography. It also serves effectively

as a political tool by challenging the narrow view of the Fraser Valley as a "corridor" of urban sprawl, shopping malls, and industry.

Two contributors deserve special mention. Jan Perrier, the book's graphic artist and illustrator, is a large part of the project's success. She integrates maps, photographs, charts, artefacts, and drawings with great artistic skill. The project's "cultural advisor," Sonny McHalsie, is also key. As a member of the Sto:lo Nation, he lends the atlas a strong sense of cultural authority and an insider perspective.

This latter point draws attention to an issue raised by Bruce Miller in his 1989 review of *You Are Asked to Witness*. "McHalsie's careful, pathbreaking research into Sto:lo place-names," notes Miller, "reveals Sto:lo understandings of place, events, and relationships among groups and ultimately provides the beginnings of a history from the Sto:lo viewpoint. Yet *You Are Asked to Witness* is not informed by Sto:lo concepts of history [as it] is not fully of their own making. With time, they may produce such a book" (*Canadian*

Historical Review 79 [2]: 340). The same comment could be made of *The Sto:lo-Coast Salish Historical Atlas*. Other than McHalsie, there are no Sto:lo authors in this volume.

Given this, a Guide to Contributors would be helpful. Beyond individual author's names, the book provides little on the backgrounds and perspectives of the contributors. It would be useful to know details about the individuals who worked on this project, along with their relations to the Sto:lo Nation.

But these are minor concerns. The maps are beautiful; the bibliographic section is comprehensive; and the textual material is full and sophisticated. Unlike most works of BC history, it features few stock photographs. On the contrary, there are photographic and other images that have rarely been seen (e.g., a prophet's notebook [in full] from the field materials of early ethnographer James A. Teit).

Clearly, anyone with an interest in the cultural landscape of British Columbia will want to add this book to his/her library.

Going Native

Tom Harmer

University of New Mexico Press: Albuquerque. 2001. 292 pp.

Illus. US\$24.95 cloth

BY DOROTHY KENNEDY

BC Indian Language Project

GOING *NATIVE* is a courageous book. It could have gone so terribly wrong for first-time author Tom Harmer, yet this simple story of one man's sojourn among the

Okanagan-Colville First Nations on the US-Canada border is, instead, an evocative bridge to a world view that few non-Aboriginals have had the privilege, or perhaps the time, to