

In Part One, Weinstein and Booth pour out their enthusiasm and experiences through a happy combination of authoritative teaching and passionate pleas for commitment and understanding, all of which is guaranteed to kindle the interest of the neophyte and to set him on the right path. For more experienced archivists, parts of this section may appear too general and only commonsense, but a faithful reading (preferably in small doses) does yield a wealth of information.

Part Two (How to Care for Historical Photographs: Some Techniques and Procedures) is a manual in itself, containing the detailed technical data we gathered previously from countless sources. Various sections discuss the preservation of photographic materials, the nature of the photograph, the causes of deterioration, the factors of temperature, relative humidity and air pollution, and carefully detail steps for the care of negatives and prints. The latest specifications for envelopes, mountings, and, of utmost importance, the perils and problems associated with producing copy negatives and prints are also discussed. A chapter on the restoration of photographic materials is of primary importance, dealing with chemical restoration, restoration of the earlier photographic types, and the care of glass plates, printing papers and film. The last chapter focusses on modern photographic processes, both black-and-white and colour. Appendixes conveniently supply an indispensable table of photographic processes, types, characteristics and chronology. There are also useful listings of major institutions (none Canadian) involved with historical photographs and of the manufacturers and suppliers of the materials mentioned in the text by brand names and product number. The book concludes with a select bibliography, divided into technical and non-technical readings, and an index.

Collection, Use, and Care of Historical Photographs makes no pretensions about being the final word in photographic archival science. As the preface indicates, the book provides "common-sense suggestions, basic information and explanations," helping the reader to make responsible decisions on what should be done, who should do it, and what it will cost in time, money, equipment and facilities. "Most important of all, the reader will learn how photos can be ruined unintentionally by mishandling, experimentation and improper storage. He will learn . . . one cardinal rule: When in Doubt, Check it out. Consult an Expert — Avoid Remorse." The authors also recognize that the search for knowledge in this field continues, that "more will be discovered and published, for more is still needed." Weinstein and Booth anticipate that their book "will be used, amended, questioned, and in time replaced." In spite of their anticipation, this book will remain a standard reference for some time to come. Anyone concerned with our photographic heritage requires a copy.

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Photography Within the Humanities. Edited by EUGENIA PARRY JANIS and WENDY MACNEIL. Danbury, New Hampshire: Addison House Publishers, 1977. 157 p. ill. ISBN 0 89169 013 1 \$22.50.

The past decade has seen an avalanche of books on photography, most of them simply presenting pictures without saying anything useful. The tremendous impact of photography on the world remains almost unexplored. In fact, by concentrating on the aesthetic aspects of photography, most scholars and critics have wrapped a cloak of mystification around the more important aspects of the subject.

Photography Within the Humanities is a welcome attempt at altering this perspective. The book arose from a series of ten symposia held at Wellesley College in April 1975, centring around "ten individuals who regard photography as a significant part of their work or for whom photography is important enough to engage their critical attention." These people were John Morris, Paul Taylor, Gjon Mili, Robert Frank, Frederick Wiseman, John Szarkowski, W. Eugene Smith, Susan Sontag, Irving Penn and Robert Coles. The book contains an edited version of taped remarks of each. On the whole the editing seems well done and the photographs, which are well reproduced, relate clearly to the text. There is a useful bibliography relating to each lecture.

The editors state that their aim was "to expand our understanding of photography beyond the realm of the art museum by asking questions . . . which would promote a recognition of its connection to other related fields, and . . . would articulate that connection." They found, however, that few of the speakers dealt directly with the theme but chose instead to discuss their own relationships to photography. Thus, instead of posing and answering penetrating questions about the medium, "it was discovered that we are still only at the early stages of our inquiry, the assembly of the primary data."

As might be expected, the quality of the ten chapters varies, determined as much by the interests of the reader as by the abilities of the lecturers, whose comments, although not always dealing with the theme, were often stimulating and frequently complemented one another. Among the offerings of greatest interest to archivists are the comments of John Morris, former Picture Editor for *The New York Times*, who compared the use of newspaper photos with television news, discussed the ethics of using shocking photographs (those from Viet Nam, for example) and related the differences in presidential photo coverage since Franklin Roosevelt. News photography was also discussed by John Szarkowski, from the Museum of Modern Art, and by Susan Sontag, a critic and film-maker. Their contrasting points of view enrich the volume.

Psychiatrist Robert Coles energetically condemned the lack of intelligent comment on photography. He stressed that photography and words are interdependent and that photographs usually need explanation if they are not to be misunderstood — a point also well made by Szarkowski. According to Coles, it is not a question of which is more accurate or truthful but rather that each is an important means of communication.

Paul Taylor, an economist, also examined the relationship of words and pictures. The photographs by his wife, Dorothea Lange, which illustrated *An American Exodus*, led directly to the formation of sanitary workers' camps in California in the 1930s, an example of how photography has effected social change.

There is much in this volume which is useful and thought-provoking, but it is not the exhaustive or penetrating look at photography and the humanities that the editors had hoped. Rather, as they conclude, it is a source book and a collection of self-portraits.

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Collecting Photographica: The Images and Equipment of the First Hundred Years of Photography. GEORGE GILBERT. New York: Hawthorn Books, c1976. xiii, 302 p. illus. ISBN 0 8015 1408 8 \$19.95.

During the past decade, general interest in the history of photography, an interest shared by art galleries, museums, historical societies, archives and private collectors alike, has increased remarkably. Some of these institutions actively pursue the acquisition of photographs, while others suddenly acquire them unsolicited. In addition, com-