

she makes her decisions about the course of her life, she will be informed by her knowledge of the breadth of experience in the lives of her forebears.

Govier does not write only about the women in the family. She speaks kindly but realistically about the relationships between men and women, and succeeds particularly well with the character of Jennifer's paternal grandfather, Chas Beecham, the roving prairie small businessman who ends up in California. Yet clearly the author is closer to the psychological substance of the women in the novel, their loneliness and vulnerability in and out of marriage, the sexual confusion and dreamy expectations that characterized their ideas in the past, and the breezy self-awareness of the modern woman. There are lighter moments as well, especially in courtship.

Govier does not suggest that modern mores have necessarily improved women's inner lives. All of the women in the book, including Jennifer, forge relationships with their men that seem filled with begrudged understandings, are dishonest or incomplete. None of the women, except Submitta and the widowed great grandmother Catherin, are unambiguously strong, but it is a sexless, stoney kind of strength which, happily, the younger women don't share. What they do share is a kind of spunky but yielding independence, and even if Govier doesn't celebrate the new woman of the 1970's, she gives us a sense of the wealth of options that are part of her estate. The genealogical approach allows her to chart the lives of women, without excluding the men, and compare the changing contours of their lives from generation to generation.

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Collecting Old Photographs. MARGARET HALLER. New York: Arco Publishing Co., © 1978. xiii, 264 p. ill. ports. ISBN 0 668 04244 3 \$12.50.

Collecting Photographs. A Guide to the New Art Boom. LANDT and LISL DENNIS. New York: E.P. Dutton, 1977. xii, 244 p. ill. ISBN 0 87690 236 0 \$12.95.

Archivists whose duties include acquiring and caring for photographs are aware that the interest in collecting photographs has increased dramatically in the past decade. Ten years ago most institutions in this country paid no special attention to the medium and serious private collectors were very few. Now there are numerous private galleries and collectors across Canada and a flood of them in the United States. This increased interest has resulted in an inevitable climb in prices. While archivists are not in the business of private collecting, it is both wise and professional to be aware of price changes, new discoveries and currents of interest which affect our ability to make intelligent decisions on new acquisitions and to evaluate our collections accurately. A number of books have appeared in the last few years to guide fledgling collectors through the maze of photographers, photographic processes and factors affecting the value of photographs. *Collecting Old Photographs* and *Collecting Photographs: A Guide to the New Art Boom* are two of the most recent additions to this growing shelf of guides and they are vastly different in quality.

Margaret Haller's *Collecting Old Photographs* is by far the weaker on almost all counts. Although the title implies that the book is about "old" photographs, nowhere does she define either the term or its age limit. To complicate matters, she includes a section on twentieth century photographers which she admits is a grab-bag and lists people who are active contemporaries. Unfortunately the book contains little interpretive information and three-quarters of its length is no more than a mediocre dictionary of terms, names and processes relating to photography.

There is too much that is sloppy, incorrect and lacking in systematic thought. Many of the errors would have been avoided if Ms. Haller had simply paid closer attention to the secondary sources she lists in the brief bibliography and if the publisher had edited properly. For example, George Robinson Fardon appears in the chapter "Historic Names" as "G.I. Fardon" with mention only of his activity in San Francisco. If she had consulted Ralph Greenhill's *Early Photography in Canada*, listed in her bibliography, she would have found his full (and correct) name, birth and death dates, and mention of his work in Canada. Another example of incomplete information has Humphrey Lloyd Hime publishing "a portfolio showing the different peoples of Canada"—a crib from Gail Buckland's *Reality Recorded*, and mistaken to boot. The portfolio consisted of thirty prints no more than six of which were portraits, not of the peoples of Canada but of the Métis of Red River, with the remaining prints consisting primarily of views of Red River architecture. Had Ms. Haller done her research carefully she would have been aware of the 1975 volume of Hime's photography by Richard Huyda. In addition to many such errors there are numerous occasions which reveal an unsystematic approach. A chapter on recognition of early photographic processes includes the strange designation "Permanent print" which, as she admits, "is purely a descriptive term" and furthermore is the name of no process at all. She also includes among the processes the heliograph. With only one known example in the world, it is unlikely that a collector will need to know how to recognize one.

At the heart of collecting photographs lies the question of what is valuable and what is not. Here Ms. Haller offers some useful suggestions although the chapter fails to deal well with the important area of nineteenth century view photographs.

Canadians will not be happy with her statement "Probably one of the fields relatively unmined to date is that of photography in Canada, where there were apparently relatively fewer photographers operating before 1870 than in the United States". One cringes at the thought of hordes of collectors descending on Canada like prospectors on an ore field. The latter part of her statement is either a masterpiece of understatement or evidence of considerable ignorance about the size of Canada's population prior to 1870.

Ms. Haller has produced a book which bears the hallmarks of having been prepared too quickly with insufficient care or thought. One suspects that this book was rushed into print to catch the market. It should be used with care, if at all.

Landt and Lisl Dennis, on the other hand, have produced a useful and balanced book which suffers only slightly by restricting itself to a discussion of collecting photographs simply as works of art. After a good survey of inventors and artists, carefully chosen to cover the major processes and photographers from the earliest days to the present, the authors proceed to discuss the development of photographic collecting and what has caused the current boom. Sound advice is given to the new collector on how to begin and what to look for. The theoretical possibility of an unlimited number of prints being taken from a negative is intelligently treated, and it is pointed out that usually fewer prints are made from a photographer's negative than from an artist's plate. There is basic advice on the care and restoration of photographs with the emphasis wisely placed on caution and the use of professional help, although admittedly difficult to find. Museums, galleries and archives have been, and largely remain, very cautious about collecting colour photographic materials because of the well-known tendency to fade. The authors acknowledge the difficulty and discuss the relative merits of a variety of processes such as dye transfer, Cibachrome and colour coupler prints. Without trying to minimize any of these problems, they wisely point out that fading of colour material is a problem in other media, but this danger has not affected their popularity with institutions or private collectors. The book concludes with a chapter on recent price trends and the relative merits of buying photographs by contemporary and past photographers. Although prices have risen on the whole, there are examples cited where the work of well-known photographers has

declined in value, and the buyer is warned that it is not usually easy to sell a collection or pieces of it quickly. Finally, we are reminded that to the collector who knows his field, be he archivist, curator or hobbyist, careful examination and determined searching can still yield marvelous treasures.

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Documenting Urban Society. FREDERIC M. MILLER, issue editor. Philadelphia: Graduate School of Library Science, Drexel University. 126 p. (*Drexel Library Quarterly*, v. 13, no. 4; 1977) ISSN 0012 6160 Single copies: \$5.00, outside of Canada and U.S.A.: \$7.50.

"The United States was born in the country but has moved to the city." Richard Hofstadter's observation is being reflected in one dimension at least by the growing public awareness of the need for urban archives. The eight essays of this issue of *Drexel Library Quarterly* review the embryonic and diversified methodology by which Americans are seeking to preserve their record of urban history. Not only is urban archival material itself scattered among libraries, private foundations, university, municipal and state archives, but the collecting policies, storing procedures and finding aids systems are far from uniform.

In *Documenting Urban Society* the entire spectrum of policies and institutions handling urban records, is examined. The authors, among them archivists, librarians and historians, make a cogent plea for further development and standardization of policy, a plea this reviewer wishes to echo as a Canadian urban archivist.

The importance of urban archives became apparent, to the academic world at least, when 'the crisis of the sixties' began to inspire documented urban studies. Unfortunately, the probe from an historical perspective was limited due to the unavailability of municipal records, which had often been destroyed outright or shunted into basement vaults and forgotten by disinterested clerks. Even today when disposal schedules for current and semi-current material are becoming common, many important non-current records are slated for the shredder.

As an integral part of civic government, municipal archives are a rare phenomenon. As Allen Weinberg, the City Archivist of Philadelphia, points out in "the Philadelphia Paradigm", his is the only major American city with a municipal archives that functions on principles similar to a state archives. Some cities, particularly smaller ones such as Bridgeport, Conn., examined by David W. Palmquist in "Documenting the Smaller City" turn their archival material over to public libraries where archives sections are established. Other cities prefer to use private research institutions such as local historical societies or state and university institutions with urban archival programs. In the northeast, university affiliated urban archives have been established in Pittsburgh, Philadelphia, Chicago, Detroit and Baltimore. Their collections relate to all aspects of urban society, although the Manuscripts Collection at the University of Illinois-Chicago Circle and the Urban Archives Center at Temple University are devoted exclusively to non-public records. In the midwest, four states Ohio, Illinois, Wisconsin and Minnesota—have developed regional archival repositories which especially in the highly urbanized state of Ohio, have effectively become urban archives.

In Houston and San Diego two special urban research centres have been established which might be an indication of things to come. The Houston Metropolitan Research Center was founded in 1973 and was sponsored by the National Endowment for the Humanities. It was intended to function as a complete archives, including public and