

tion of whether 'polemical drawings' are drawings for architecture or works of art that just happen to have architecture as their subject.

Architectural historian Nevins, who did most of the curatorial work, and architect Stern, who wrote the Introduction and served as general editor, have produced a fine and lavish book that will be of interest to both the professional and the gift markets. Their selection is sensible and sensitive, the texts enlightening if not profound, and the book itself a treat to read and hold.

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**Klondike Lost: A Decade of Photographs by Kinsey & Kinsey.** NORM BOLOTIN. Anchorage: Alaska Northwest Publishing, 1980. 127 p. ill. \$14.95 pa.

The Klondike gold rush, which helped spiral the North American economy out of a world-wide depression that began in the early 1890s, created and sustained a number of important photographic enterprises. No less significant than the photographs of E.A. Hegg, the best known photographer of the last great gold rush, are the images of Kinsey & Kinsey, the younger brothers of the most proficient nineteenth century lumbering photographer, Darius Kinsey. While the Klondike work of Clarke and Clarence Kinsey was not technically nor aesthetically as accomplished as that of their older brother, their photographs, as the author states, "show a segment of history previously unrecorded, or more accurately, previously unpublished."

The Kinsey brothers were attracted to the far north not so much for the gold but for the opportunity to exercise their talent and document, perhaps intentionally, a vanishing way of life. Arriving in the Yukon in 1898 from Seattle, Clarence, 26, and Clarke, 21, with his new wife Mary, eventually settled in Grand Forks where the Bonanza and Eldorado creeks meet south of Dawson City. Staking their own mining claim, they persevered at the difficult task of grubbing the ore from ground permanently frozen while taking views of their fellow miners and townspeople at work and play. Four years later, the brothers built what the author calls "one of the most unique" buildings in Grand Forks, this being their studio; it was a two-storey wood-frame structure with a skylight, "unusual in 1902," which probably faced south to make maximum use of available daylight. While two photographs of the studio are included, its geographic location is not precisely fixed. The ambiguity about the skylight's unusual nature is not clarified, for the statement can be taken to mean that either the architecture was odd because photographic technology had gone beyond skylights or unusual because of its design. The author also states that the brothers operated the studio until 1904, but that the partnership was dissolved in 1906 when Clarke and his family moved back to Seattle. Unless the last date of the studio operation is a misprint for 1906, there are two years unaccounted for.

The reader is taken inside the Klondike and through the town of Grand Forks and then back Outside, following, through chapters arranged chronologically, the lives, fortunes and losses of the town's often florid population. Among these can be numbered the famous Belinda Mulrooney who was "responsible for the existence of this second town in the Klondike"; her husband, the enigmatic Count Charles Eugene Carbonneau; the Mounties who were "heroes to the children of Grand Forks. . . [and] sports stars"; the prostitutes whose cabins were across the streets from Mountie headquarters, no doubt for more efficient law enforcement; and the thousands of miners, male and female, who lived in or passed through Grand Forks. Of this group the only persons not explicitly identified through photographs are the prostitutes. An interesting but not unique omission given the moral and hypocritical structures under which they were allowed to live.

The enthusiasm and dedication to his subject evident in Bolotin's crisp writing style is reflected in a judicious choice of photographs from among the several hundred glass negatives that survived. Supplementing these images, many of which are displayed in full- and double-page borderless spreads, are other photographs from a variety of personal and institutional sources. There is some loss of detail through the halftones, but generally, due to the sharpness and evenness of the negatives, the reproductions are very readable. A series of maps arranged by an amplification of their scale provides a useful but limited aid to placing the photos in their geographical context.

Although Bolotin has devoted a lot of attention to Grand Forks and the role of the Kinsey brothers in portraying a part of its evolution, he has not compared, due to space limitations, the contributions of other Klondike photographers with the Kinseys' work. E.A. Hegg and the Kinseys' competitors, Giesman & Klienart, are the only other photographers mentioned by name. There is an annotated bibliography, with Pierre Berton's *Klondike* praised as "the single best publication available on the Klondike," but, paradoxically, despite the information-packed text and photographs, no index. None of the information in the text is documented through footnotes and no complete listing of the Kinsey & Kinsey photographs was included. Although there are useful internal clues, some of the photographs have not been dated. The circumstances surrounding the author's discovery of the negatives, which might be valuable comparative information for archivists and historians, are not revealed.

Bolotin, after two years of research, ably reconstructed from the Kinsey & Kinsey photographs the town of Grand Forks as it existed through their eyes. *Klondike Lost* literally reveals the absolute power of the documentary photograph to corrupt history absolutely. There can be no loss greater to the historian than photographic evidence cut by the edges of a glass negative or the finite resolution of the photographers' lens. Distance from subject, angle of view, available and artificial light, subject posing, all influence the deductions and conclusions established by the historian. Though he has not commented upon these obvious limitations, Bolotin has read these images and used them to show, for better and worse, the changes that occurred in a small but significant part of the Klondike.

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**Canadian Women's Studies/les cahiers de la femme.** 1980. Vol. 2, No. 3. Special Edition: Photography/la photographie. Edited by Laura Jones and Monique Brunet.

In the autumn of 1979 Laura Jones, Toronto photographer, gallery operator and *soi-disant* amateur historian, published a short article in *Photo-Communiqué* (vol. 1, no. 4) entitled "Rediscovery: Women in Photography". In that article, she sought to present some of her research notes on nineteenth century women photographers. The present special issue of *Canadian Women's Studies* is in some way an extension of that earlier article, for examples are now included of women photographers working in Canada in several areas of photographic arts, including cinema and video. Yet, the same problems that existed in Jones' earlier article are still present and in fact are compounded by the existence of over twenty-five contributors. The results are most uneven.

The material falls into five general categories: biographical sketches and interviews; articles on the history of photography; criticism of the work of particular photographers; short portfolios; and ephemera. It is unfortunate that much of the material falls into the last category, even if that was not the original intent.

The editors' object is quite straightforward: to make better known and understood many of the women photographers who have worked or who are working in Canada.