

strengthened by the inclusion of two appendices which provide brief biographies of architects, as well as builders and contractors, active in the city during the period covered by Arthur. This book, as well as being enjoyable to read, serves as a useful reference tool.

**100 Years of Architecture in Kingston: John Power to Drever and Smith.** JOAN MATTIE. Ottawa: 1986. 30 p. illus. ISBN 0-662-54396-3.

The Power Collection of architectural drawings was donated to the Public Archives of Canada in 1981. The collection dates from 1850 to 1950 and represents the work of an incredibly long-lived architectural practice which continues to be based in Kingston, Ontario. Joan Mattie mounted a travelling exhibition based on the collection; the accompanying catalogue provides a concise overview of the history of this firm. The catalogue lists each of the items in the exhibition. Mattie provides a brief text to accompany each item, indicating the particular architectural importance of the buildings depicted in the drawings, or the significance of the undertaking to the firm itself. The exhibition is particularly interesting because most of the items in the exhibition represent holdings in Kingston. Because much of Kingston's architectural heritage has been preserved, many of these drawings will be quickly recognized by anyone familiar with the city. This publication is printed in a bilingual format.

**The J.L. Garvin, Frank Waters, Oliver Woods Archive. Section III — Oliver Woods, Correspondence A-H.** K.E. GARAY, compiler. Hamilton: *McMaster University Library Research News*. Volume 10, No. 1, 1986. ii, 110 p.

This edition of the *McMaster University Library Research News* is the second installment of the finding aid for the Garvin, Waters, Woods Archive (discussed in *Archivaria* 22). The Oliver Woods Papers comprise the largest part of the collection — 114 of 132 document boxes — and this issue only covers the correspondence series from A to H. As with other published finding aids to collections in the McMaster Collection, correspondence is arranged item by item, alphabetically. The introduction to the finding aid claims that the correspondence series is particularly valuable for information on African colonial and post-colonial history. The rest of this finding aid will appear in subsequent issues of the *Library Research News*.

**Percy Erskine Nobbs and his Associates, a Guide for the Archive.** IRENA MURRAY, General Editor. Montreal: 1986. 271 p. illus. ISBN 0-7717-0157-8.

This finding aid to the collection of Percy Nobbs is the first in a series planned for the holdings of the Canadian Architecture Collection (CAC) at McGill University. Nobbs was an architect of some importance whose work is represented in buildings at the University of Alberta, in the provincial parliament building in Regina, and extensively in monumental buildings on the McGill campus and throughout the city of Montreal. The publication provides a brief biography of Nobbs, an overview of his writings, as well as biographies of his various associates whose works are also represented in the archive. The finding aid itself painstakingly outlines each drawing in the collection and is illustrated

with examples of Nobbs' work. While drawings obviously dominate the archival collection, the finding aid also details both Nobbs' personal and professional papers. As well, it provides an inventory of three-dimensional objects designed by Nobbs and associated with the collection.

While the text of the finding aid is in English, the introductory essays are produced in both official languages. A permanent database also exists which allows for online searching, upon request.

**Nancy McMahon**  
Federal Archives Division  
Public Archives of Canada

**Photography and the Law.** CHRISTOPHER DU VERNET. Vancouver: International Self-Counsel Press Ltd., 1986. 150 p. ISBN 0-88908-615-X \$7.95.

Have you ever photographed a bank note? Or hopped over a neighbour's fence in order to photograph an original sculpture on loan to her? If so, you may want to read this book in order to discover what laws you have broken.

The book is written for non-lawyers, and gives an overview of both the common law and statutes as they pertain to photography in Canada and the United States. There are six chapters: to quote Mr. Du Vernet,

Chapter 1 discusses what the law permits and prohibits people from photographing. Chapter 2 discusses the important area of obscenity, including what the courts consider obscene, and what uses may be made of obscene material. Chapter 3 discusses the manner in which a photograph should be taken, and covers the law of negligence, trespassing, harassment, and the right to privacy. Chapter 4 discusses different ways a photograph may be used, such as in advertising, in the news, in judicial proceedings, and in photographic competitions. Chapter 5 discusses releases — what they are, when one should be obtained, and what form it should take. The final chapter discusses copyright, including its nature and benefits, how it is acquired, who owns it, how long it lasts, and how to prevent others from infringing on it.

There is also a brief glossary of terms.

The book consists of less than one hundred and fifty pages, plus the glossary, so the discussion of the various areas is necessarily limited. As no proper citation is given for the common law, checking the accuracy of the information is beyond the scope of this review, as is verification of the American law as propounded by Mr. Du Vernet. However, the overview given is clear and readable, as far as it goes, and certainly provides a helpful start for both amateur and professional photographers.

Mr. Du Vernet makes two points with which the reviewer is in full agreement: first, the law is constantly changing, especially in the area of obscenity. Various changes to the law of copyright have also been proposed, and readers of this should be alert for such changes.