

Ramsay Traquair (1874-1952) is a central figure in Canadian architecture. Born in Edinburgh, Traquair studied in Scotland and Germany before obtaining his architectural training. Later, he was a student at the British School of Archaeology in Athens and Constantinople. In 1913 he was appointed Professor of Architecture at McGill University, where he succeeded Percy Nobbs in 1914 as Macdonald Professor of Architecture. He lectured on and published in architecture and architectural history well beyond 1939, when he became Emeritus Professor of Architecture. He died in Guysborough, Nova Scotia, in 1952.

Traquair's seminal role in the history of Canadian architecture is meticulously outlined in this work. Not only did he educate and train an important generation of architects, he also laid much of the foundation of Canadian architectural history. His scholarly work on the early architecture of Quebec represents the most significant portion of his research and publications. From the time of his arrival in Canada until his death he was indefatigable in his exploration of material culture in New France. A highly skilled draftsman, Traquair documented hundreds of structures through detailed drawings, now fortunately preserved, catalogued, and made accessible at the Canadian Architecture Collection. Traquair was a prolific author, writing not only on the subject of architecture but also on furniture, silver, and the decorative arts generally. Civic virtue attended his long and honourable career, variously as a public lecturer (his collection of lantern slides is still extant), instructor at recruit camp during World War I, heraldic artist (publishing *The Design of Scout Flags* in 1937), and author of numerous articles on social issues.

Under the capable direction of Irena Murray, contributors to *Ramsay Traquair and His Successors* provide a highly detailed resource work. John Bland's biographical note brings out Traquair's character in a sensitive manner. Equally engaging is the Traquair correspondence, a valuable mine for future research. Chronologies, bibliographies of writings by and on Traquair, and a detailed explanation of the inventory are all to be found in the first volume. The second volume is an inventory of drawings and personal and professional papers. Little needs to be said of this inventory, except that it is a fundamental reference work in the following areas: Canadian art, architecture and decorative arts; Canadian Studies; the material culture of New France and Quebec; and architectural training in Canada.

Douglas Franklin
The Heritage Canada Foundation
Ottawa

A Guide to Iron and Steel: Pictures in the Hagley Museum and Library. JON M. WILLIAMS. Wilmington, Delaware: Hagley Museum and Library, 1986. 76 p. ISBN 0-91465-25-4 (paper). \$5.00 (U.S.).

Corporate Images: Photography and the Du Pont Company 1865-1972. JON M. WILLIAMS and DANIEL T. MUIR. Wilmington, Delaware: Hagley Museum and Library, 1984 (?). 72 p. ISBN 0-914650-24-6. \$5.00 (U.S.).

The Hagley Museum and Library at Wilmington Delaware, collects materials relevant to American business and technological history, including about 350,000 photographs.

Corporate Images, the catalogue to a 1984 exhibition of the same name, is the museum's first guide to its non-manuscript materials. It details chronologically the use of photography by the Du Pont Company over more than a century, discusses the company's most important photographers, and gives specific applications of photography to industrial processes and public relations. It is followed by a checklist of collections containing Du Pont Company photographs at the Hagley. The volume is an example of how such catalogues ought to be written: it includes a straightforward exposition of the photographic process, demonstrates its inherent advantages and limitations as documentation, then provides specific information about the way a particular company used photography.

A Guide to Iron and Steel is a thematic look at photographic and other pictorial resources relating to the iron and steel industries. Preceded by a brief essay pointing out the value of such resources to the historian, and a plea that they be used for more than illustration, the volume passes to short descriptive essays of ten major and seven minor collections which are wholly or mainly concerned with the subject. It shows the value of amateur photographers: two of the major collections were created by such workers, and non-professional work appears in other collections. Two of the collections have material of Canadian interest: the Phoenix Bridge Company built the first Quebec Bridge, which collapsed in 1907; and Bethlehem Steel provided some of the structural steel used in the second attempt.

The physical production of both volumes is good. Photographs are well chosen for both content and impact, and are printed in such a way that the varying qualities of the images available at the Museum (ranging from original negatives to nth-generation copy prints) can be seen.

Andrew C. Rodger
Documentary Art and
Photography Division
National Archives of Canada

Canadian Feature Film Index, 1913-1985/Index des films canadiens de long métrage, 1913-1985. D.J. TURNER. French text by MICHELINE MORISSET. Ottawa: National Archives of Canada — National Film, Television and Sound Archives, 1987. xx, 816 p. ISBN 0-660-53364-2. \$25.00.

This project was initiated in 1972 by the National Archives of Canada (formerly Public Archives of Canada) to provide support data for the acquisition and conservation work of its film division. It lists the 1,222 known Canadian feature length films produced between 1913 and 1985. Titles and variants, dates, length, film stock, principal credits, cost, distribution, and many other details are given, as available, including the participation of government support programmes and precise holdings information for the National Archives' collections. Entries are in either English or French, depending on the language in which the film was originally shot. The main listing is a chronology by shooting date, followed by title, name, title by year, production company, Canadian Film Development Corporation/Telefilm Canada, Institut québécois du cinéma, and co-production indexes.

Based on published source materials and information from trade pioneers, the index was researched and written by film archivist D.J. Turner. Beginning with the first known