

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.

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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

Canadian production — *Evangeline* by the Canadian Bioscope Company of Halifax in 1913 — through to the 37 films produced in 1985, this is an excellent reference work for the history of Canadian cinema.

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A Guide to the Holdings of Queen's University Archives. Volume 2: Audio Visual Collections. ANNE MacDERMAID and GEORGE F. HENDERSON, eds., Kingston, Ontario: Queen's University, 1987. 137 p. ISBN 0-88911-473-0.

This second volume of the guide to the Queen's University Archives provides concise descriptions of approximately 900 audio tapes, 50,000 photographs and negatives, a very modest collection of eleven films and four videotape productions, and more than a dozen collections of architectural plans, maps, sketches, and blueprints.

Two aspects of audio-visual archives that most frustrate researchers — copyright restrictions on recordings, and the need to operate different types of audio and visual playback equipment to gain access to various technical formats — are not fully addressed. The introduction helpfully mentions that researchers can only obtain copies of sound recordings once written clearance is obtained from copyright holders, but does not add that this regulation obviously applies to videotapes and films as well. The introduction also fails to specify whether the recordings are in fact available for consultation by researchers in the formats indicated in the guide. Do researchers have access to film prints, or do they have to view videocassette copies?

The sound and moving image recordings are described, with few exceptions, on an item-by-item basis. Oral history collections containing many interviews are among the few examples of recordings listed only at a collection level. The visual documents are listed at the level of the collection, a format which is understandable given that some of the collections consist of several thousand items. Most entries indicate titles, dates, physical format, quantity of documents, and subject descriptions ranging from several words to several paragraphs.

The sound documents are listed primarily in alphabetical order by the name of the speaker, a logical means of organization when there is only one speaker on a recording. Occasionally, sound recordings are listed by a broadcast title, particularly when there are a number of speakers on a tape. The sound collection has many radio programmes and oral history interviews documenting the history of radio, particularly at Queen's University. Students of broadcasting history could very well want to access the recordings by broadcast titles but titles are not consistently found in the subject index to the guide. To find programmes in the series "The Spoken Word," for example, it is necessary to look entries in the main under the collection of radio station CFRC. Similarly, people's names are not always in the index. An entry for a debate involving Gordon Sinclair does not appear in the index under Sinclair's name. Several such discoveries made during a quick check of the index indicate that the index is not comprehensive.

The amount of detail provided for any given sound recording varies from a rather unhelpful entry under the name of Caroline Cairnie Jenkins stating only that the subject is