

*trated History* and its companion volumes are sure to become standard works in the field of urban history. Artibise, in spite of an academic approach and a technically well-produced volume, has failed to account for both the photographers and their unique role in recording for posterity the patterns of urban growth in images that speak at times more eloquently and sometimes more truthfully than all the footnotes in the world.

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**Sailing Ships of the Maritimes: An Illustrated History of Shipping and Shipbuilding in the Maritime Provinces of Canada, 1750-1925.** CHARLES A. ARMOUR & THOMAS LACKEY. Toronto: McGraw-Hill Ryerson, ©1975. 224 p. illus. (some col.) ISBN 0 07 077756 X \$19.95.

In a dust-jacket "blurb" to be commended for its accuracy and restraint we are informed that "in the peak years of the 1860s, the Maritimes supplied nearly one quarter of British shipping" and that by the end of the century more than twenty-six hundred sailing vessels had been built on these shores. Yet the sources for studying this important activity are by no means complete. In his introduction, Charles Armour warns us of large gaps in the early series of shipping registers and, in particular, the difficulty of identifying builders in those which remain. Who would have thought at the time that such records, destroyed wholesale around our coasts, would be of such value long after the timbers, shrouds, lines and sails of the ships they describe have decayed? There is a mute warning here for the archivist struggling with appraisal and trying to second-guess future needs.

This is a well-conceived publication, superior in many ways to the usual glossy picture books under which the coffee tables of the nation are presently groaning. The work is much more than a well-illustrated, popular account; under such heads as "Prizes and Privateers," "Trade and Timber, 1820-1845" and "The Golden Age, 1846-1867," Dr. Armour provides us with a very decent survey of developments in Maritime shipping over two hundred years. Not only the vessels themselves, but also the captains, the crews, the passengers, the cabin interiors, the rigs and the shipwrights' tools are all discussed. There is enough here on the technology of sail to explain the success and decline of a great craft industry which almost survived the entire span of the industrial age, a constant reminder that mass production and steam power were not always synonymous with economy.

To complement his text Armour draws on the pictorial expertise of his co-author, Thomas Lackey, who uses some documents, classic marinescapes, simple lithographs, Bartlett engravings and, above all, those splendid "portraits" of vessels which sail dimly through galleries and museums with a full spread of canvas, but sparse explanation. The term "illustrates" is inappropriate because the authors offer a study in the use of visual material to describe, with a text to explain. In short, they treat us to a series of perceptive studies in marine interpretation which will be of considerable assistance to archivists faced with problems of identification; they have caused this reviewer to be very careful in future how he describes a "ship" as opposed to a brig or a barque.

It is particularly interesting to see how the camera, so relentlessly explicit, illumines small vignettes: wife and baby in the captain's cabin, the sailmaker at work, the shipyards with deals scattered broadcast and a deceptive air of confusion which is the

mark of so many crafts. By contrast, the paintings of the vessels themselves (some reproduced in very satisfactory colour) are often stylized, almost iconic and occasionally have an air of folk art about them. It is a pity that the authors did not provide the measurements of the originals chosen for reproduction, nor include at least one example of those charming silk relief models which are hung framed like paintings, but present a somewhat stereoscopic effect. However, such criticisms in no way detract from a thoroughly satisfying book.

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**Shoots: A Guide to Your Family's Photographic Heritage.** THOMAS L. DAVIES. Danbury, New Hampshire: Addison House, © 1977. 72 p. ill., ports. ISBN 0 89169 012 3 \$4.75.

*Shoots* was written to show the neophyte how to collect, identify, preserve, copy, and display his family's photographic heritage. The blurb on the back cover says that the author "has clear, helpful, and straightforward answers to most of your questions." While in some ways this book is helpful and straightforward and is written in a style that is both disarmingly readable while sounding authoritative, it is unfortunate that many of the author's ideas are not stated clearly enough and are often incorrect.

Good suggestions are made about where to look for photographs and how to recruit family members to find and identify them. On the technical side, Davies gives a short history of photographic processes and the dates of their use. He refers to the delicate nature of photographs, and duly warns against using either plastic album pages or adhesive rubber cement. Although he mentions the danger of nitrate film, he does not provide a means of identifying it. In Appendix A, the author outlines plans for building a copy stand which should be adequate for occasional use. It is a practical alternative to the design for a homemade copy stand given in Kodak's *Basic Copying* (#AM-2), although the instructions on use are not as thorough as those supplied by Kodak.

The author appears not to understand the meaning of either "archival" or "archival processing," both of which appear frequently in the text. For the storage of photographic prints and negatives, polyethylene bags such as "Baggies" are suggested. Only one type of polyethylene is considered archival: that which has a neutral pH and is free of peroxides and sulphur; "Baggies" probably do not meet these standards. Suitable polyethylene sleeves such as 'Print File' are not mentioned. His instructions for the processing of photographic negatives include no reference to HE-1 hypo eliminator and gold chloride toning, both necessary for archival permanence. In discussing the processing of photographic prints, he makes contradictory statements: on page 38, he incorrectly asserts that simply treating prints "in selenium toner and Perma Wash will give archival permanence," whereas on pages 39 and 40, he opposes this with a rambling description of an acceptable method of archivally processing prints. One wonders what the novice would make of it all!

On the subject of mounting prints, the author unwisely promotes the use of dry-mounting tissue "as the best mounting method." Since it is an irreversible process, dry mounting should never be applied to original prints. One must also take issue with the author's contention that "a photograph will last nearly as long on a wall or in a portfolio box as it will in a steel vault." The fact that photographs on display are subject to the harmful effects of light and thus should be protected from excessive exposure is