

cognized as an expert on Victoria's built heritage, Segger can be trusted with the physical description of buildings, and he has taken care to include a glossary in which architectural terms are defined. However, his attention lapses when it comes to bothersome factual details. The John Tod house, well known in Victoria as the city's oldest residence, appears as the John "Todd" house, allowing for confusion with the Todd family, whose homes are also included in the volume. The date of Francis Rattenbury's death is given as 1937, two years after his murder. An architect by the name of J.B. Pearse

appears in the biographical section, but the biography belongs to Benjamin William Pearse. An addition to the Empress is dated 1913, but one of the rooms it contains is said to have been added to the hotel a year earlier. Beach Drive appears as both Beach Drive and Marine Drive. And so on.

Exploring Victoria's Architecture has a serious purpose and seems destined to become a standard work of reference, as did Segger and Franklin's earlier book. It is, at its core, a collection of facts, and, like *Echoes of Empire*, its value is diminished by evidence that so many "facts" are open to question.

*Bridges of Light: Otto Landauer of
Leonard Frank Photos, 1945-1980*

Cyril E. Leonoff

Vancouver: Talon, 1997. 208 pp. Illus. \$39.95 cloth.

*Working Light: The Wandering Life of
Photographer Edith S. Watson*

Frances Rooney

Ottawa/Malvern, UK: Carlton University Press
and Images Publishing, 1996. 123 pp. Illus. \$35.95 paper.

By DUFF SUTHERLAND

Kwantlen University College and Capilano College

W*orking Light* and *Bridges of Light* illustrate and illuminate the superb work of two pioneers of professional photography, Edith Watson and Otto Landauer. Taken together, they provide a visual sense of how the lives and work of Canadians have changed over the twentieth century. In *Working Light*, Frances Rooney examines the remarkable career of Edith S. Watson,

a New Englander and "new woman" of the turn of the century, who, beginning in the 1890s, undertook many trips over a period of thirty years to photograph the working people of Newfoundland and Canada. Watson and her long-time partner, the writer Victoria Hayward, came to earn their entire income from the photographs and accompanying stories they sold mostly to Canadian "literaries" and

American newspapers and glossy magazines. Watson focused on those “romantic” themes of late nineteenth- and early twentieth-century Newfoundland and Canada likely to interest the American and Canadian reading public: the fishing folk of Newfoundland, the farming people of Quebec and Ontario, the new immigrant communities of the Canadian west, and the “vanishing” Native. The highlight of Watson’s work on British Columbia in *Working Light* – which includes several photographs of Native peoples and a few of the Japanese and Chinese communities – is a series of photographs of Doukhobor women and children hard at work at the community village at Brilliant. Indeed, throughout *Working Light*, Watson’s work vividly reminds us not only how much work women and children performed in the early staple industries of Canada and Newfoundland, but how much of it was painful “stooped” labour on fishing flakes and in fields and orchards.

In *Bridges of Light*, we move forward to the post-Second World War industrial photography of Otto Landauer. In a fascinating introduction, Cyril E. Leonoff describes Landauer’s life as a middle-class German Jew in Bavaria who was forced to flee Nazi persecution in the late 1930s. Landauer was eventually able to join relatives in Oregon in 1941 and then moved to Vancouver, where he purchased the famous Leonard Frank Photos after the war. Over the next thirty years, as a meticulous craftsman with good connections, Landauer was hired to photograph many of the major construction and industrial pro-

jects that continued the twentieth-century transformation of Vancouver and the Lower Mainland. In over 300 black-and-white photographs, *Bridges of Light* provides a remarkable documentation of post-war change. Landauer’s photographs reveal not only the heyday of modernism in Vancouver building styles, but also the city’s continued rise as the financial and commercial centre of an expanding resource-based economy. Thus, there are photographs of newly minted and distinctive corporate headquarters – such as the British Columbia Electric (Hydro) Head Office, the MacMillan Bloedel Building, the Toronto Dominion Tower – and of many other modernist office buildings and main branches of banks. There are also construction-progress pictures of the infrastructure built to support the post-war boom in Vancouver: the many bridges, the Cleveland Dam, the General Post Office, and the Alberta Wheat Pool Terminal. Landauer’s beautifully composed photographs of the Queen Elizabeth Theatre, the new Ducek automobile showroom on Kingsway, Volkswagen Beetles being unloaded on the waterfront, service stations, a Super-Valu in Chilliwack, the Riverdale Park subdivision in Richmond, and Christmas decorations at the Park Royal Shopping Centre leave a strong impression of what a Fordist post-war economy offered some lucky British Columbians.

Watson and Landauer continued to photograph the world around them to the end of their lives. In turn, their work has been well documented by Rooney and Leonoff in well-produced books with useful introductions.