

expression. The discussion is enhanced by superb interior and exterior photographs and drawings of “Kitsuksis.” The only omission — as in all the author’s work — is in the paying of attention to local craftsmen and the part they played in carrying out Maclure’s plans.

Sono Nis Press is to be congratulated for producing so handsome a volume and the author for amassing so many informative photographs. It is a pity, however, that the reader does not see the complex character Segger tells her Maclure possessed but is instead swamped by unrelated references, unimportant detail, and, again, a general lack of focus.

Vancouver

MARIA TIPPETT

Eyes of a City: Early Vancouver Photographers 1868-1900, by David Mattison. Vancouver City Archives Occasional Paper No. 3 (1986). Pp. 75; illus.

Historical photographs are often presented casually, as curiosity or illustration. Such treatment, according to Vancouver City Archivist Sue Baptie, “squanders the photograph’s true potential.” In her Foreword to *Eyes of a City*, she explains that the book is “intended to provide context and explanation” so that familiar images may be appreciated in a “new and richer light.” To this end, *Eyes of a City* succeeds. The images chosen for reproduction are not new ones, but what separates Mattison’s publication from so many nostalgic visual romps through Vancouver’s past is its obvious respect for the photograph as historical document.

Eyes of a City is an exploration of early Vancouver through the photographs that have managed to survive. It is also a tribute to Vancouver’s early photographers. In his eleven-page Introduction, Mattison points out that knowing who took a photograph, how, and why is as important as the subject content. He goes on to survey the photographers “who focussed their cameras on pre-1900 Vancouver” — not just the professionals but also the tourists, the amateurs, and the journalists. In the first few paragraphs, Mattison attempts to set the context of the history of photography and to explain the dearth of early photographs (pre-1860) of Burrard Inlet. Here he has some difficulty, offering a hodge-podge of information, some inappropriate or incorrect in the context of the Pacific Northwest. In the final paragraph of his Introduction, Mattison undermines his own arguments with the dubious and contradictory conclusion that “the only proof a photograph contains is that of its own existence.” However, he quickly moves from general nineteenth-century developments to specific Vancouver

photographs and photographers, an area where he is clearly more at home.

A brief page-and-a-half text introduces each of the seven sections, four devoted to the major photographers of nineteenth-century Vancouver: J. A. Brock & Co., the Bailey Brothers, Trueman & Caple, and S. J. Thompson. Mattison examines the motives and achievements of these early commercial landscape photographers and their portrayal of the city. Additional information includes a two-part bibliography listing reference materials about nineteenth-century urban photographers and photography and photographic history books about Vancouver, an Appendix of Vancouver Commercial Photographers and Studios 1886-1900, and an Index well referenced by photographer but otherwise rather idiosyncratic. Firmly focused on Burrard Inlet, *Eyes of a City* might have profitably given greater consideration to the rich photographic legacy of nearby New Westminster as the root of later photographic developments in Vancouver. The reproductions, not unexpectedly for a modest publication, are frequently flat and lacking in detail in the shadows. The format is pleasing, with images and explanation closely juxtaposed. Caption information is excellent and could only have been improved by the inclusion of the original photographic process.

Mattison crusades for the "photograph as document," emphasizing the importance of context and intent for a proper understanding of historical visual records. For example, using the example of "City Hall in a Tent" and "Real Estate Office in Big Tree" he demonstrates how time and memory can transform images, from hoax into cliché and from re-enactment into icon. Mattison speaks directly to and about the photographs, describing their content, pointing out details, setting up comparisons. The information presented to the reader in *Eyes of a City* is conveyed by a balanced mix of text and image. Mattison's strength lies in his presentation of fact; he is thorough in his research and careful in his attention to detail. Therein lies the strength of *Eyes of a City*.

National Archives of Canada

JOAN M. SCHWARTZ

Malcolm Lowry: Vancouver Days, by Sheryl Salloum. Vancouver: Harbour Publishing, 1986. \$9.95.

In May 1987, the first International Lowry Symposium was held in Vancouver; to coincide with this conference, and to commemorate the fortieth anniversary of the publishing of Lowry's most famous novel, *Under the Volcano*, Harbour Publishing released *Vancouver Days*, the first one-