

tionate representation is presented as a systematic skewing unlikely to be redressed in the near future. The conservative position that discontented individuals have the option of relocation or protest is presented with relatively little consideration of the necessary resource base for the exercise of these options.

This absence of evaluative comment constitutes a significant weakness in an otherwise useful general text on the city. As an important arena wherein each generation can "take control of its destiny," city politics highlight the tendencies of the culture at large. The ascendancy of the neoconservative private city image in the 1970s and 1980s, the changing demographic composition of the city, and the general mobility of the American population add to the challenge of this undertaking. An academic description of uncertainty can clarify the options, but ultimately choices must be exercised by private citizens. These choices will be better informed as a result of Schultze's theoretical efforts.

— Linda M. C. Abbott
California School of Professional Psychology, Fresno

Jo Miles Schuman. *Art from Many Hands: Multicultural Art Projects for Home and School*. (Englewood Cliffs: Prentice-Hall, 1981) xv, 251 pp., \$10.95 paper.

Jo Miles Schuman's text is designed to help students develop an appreciation for one another's cultural heritage and to expand their knowledge of art. Both objectives are accomplished with considerable grace in this beautifully executed and illustrated celebration of craftsmanship. The author clearly values the creativity of a wide variety of peoples and the potential of art as a language of intercultural understanding.

The text is inclusive of a wide range of artistic traditions, with the intent of raising students' awareness of their inheritance as world citizens. A second, pedagogically sound principle incorporated in this broad-based approach has to do with the potential role of contemporary students in advancing various cultural traditions. By coming to understand something of the range of possible solutions to specific design problems, students are enabled to develop or regain a level of confidence in their own ability to create objects of beauty by hand.

The transition from the presentation of exquisite art objects to the directions for simple adaptations is accomplished with great care. An

emphasis is placed upon the importance of exposing students to the real thing—to actual examples of traditional and contemporary arts of a particular culture. As Schuman states, this is considerable magic for the children: “You hear their breath draw in, see their eyes widen, sense their respect and wonder . . .” This chapter on teaching methods offers a wealth of suggestions for discovering these items, even in moderate-sized American cities. Age-graded materials and procedures are then presented to aid the teacher in directing the students toward their personal expression and interpretation of this experience.

The bulk of the book is devoted to the artwork of particular geographic regions: West Africa, the Middle East, Europe, Asia, Mexico, Central and South America, the Caribbean and to the Native populations of the United States and Canada. Schuman briefly describes the art forms of the regions, with some history as well as a commentary on the purpose and technique of production of the form in its cultural context. Clear, well-illustrated directions are given in some detail for the adaptation of inexpensive, readily available materials for the classroom production of reasonable facsimiles of each art form. With attention given to the thought that went into the original production of the artwork, a lively, personal, and valid creation is likely to be the outcome for a very wide range of ages and situations. A child, knowing something of the age and gender and cultural role of the original artist, can begin to understand the art work in an authentic way and interpret the experience in a way that gives validity to his or her own use of the technique. Illustrations of the technical steps in production of the artwork are included which feature children of different ages and ethnic backgrounds, often in interaction with adult artists of varied ethnic backgrounds. Such attention to details assists in carrying to fruition the creative energies aroused by the beautiful photographs of original work.

Regional chapters are followed by an appendix detailing some common procedures in classroom artistic endeavors and an index for ready access to specific information. As a teacher’s manual, the book functions extremely well and its chapter bibliographies provide sufficient additional information to design an entire course around the topic. Some suggestions for developing special interdisciplinary arts presentations are incorporated, widening the book’s potential audience. Overall, both for the teacher and for the art enthusiast, this is a most enlightening and inspiring work.

— Linda M. C. Abbott
California School of Professional Psychology, Fresno