

Overall, *See Hear* can be stimulating, informative and lead to some insight, but would be more useful combined with an informed older sibling or parent, and perhaps a visit to Toronto's science centre. If this review is ambivalent, it is because of the book's uncertain writing, doubts of its usefulness on its own, and its attempt at a jokey style which at least one reader found patronising. (Thanks are due to Albert Eatock — engineer/boat builder — Barbara Long — artist/wood weaver — Heather McLeay — mathematician and educationalist — Ali McLeay — aged fourteen — and Tom McLeay — aged thirteen — for their careful and thoughtful comments when assessing this book.)

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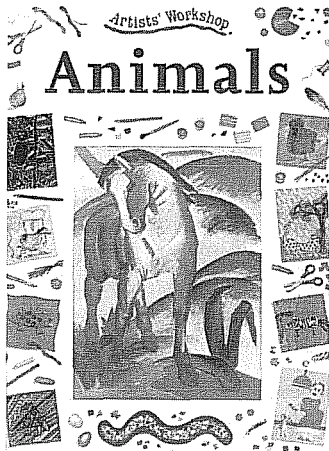
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### Art Is So Much More than Drawing

*Animals.* ISBN 0-86505-851-2 cloth, ISBN 0-86505-861-X paper. *Landscapes.* ISBN 0-86505-853-9 cloth, ISBN 0-86505-863-6 paper. *Portraits.* ISBN 0-86505-850-4 cloth, ISBN 0-86505-860-1 paper. *Stories.* ISBN 0-86505-851-2 cloth, ISBN 0-86505-862-8 paper. Penny King and Clare Roundhill. Crabtree Publishing Company, 1996. 32 pp. \$21.95 cloth, \$10.95 paper.

My reaction to the books of the Artists' Workshop series is very positive. The cover designs are bright and appealing, each showing a variety of works related to the titles. Each book addresses a theme, and contains six units which draw upon the theme. Each unit begins with a work of art with a brief history of the artist, and the media and techniques used in the topic piece of work. There is a further brief commentary of each artist at the back of each book. I am very impressed with the range of works selected by the authors. They cover art history from the prehistoric paintings in the caves at Lascaux to twentieth century works by O'Keefe and Chagall, as well as works that come from other nations and historical civilizations around the world. Nor do they confine their choices to drawing and painting, what children traditionally think of when they hear the word "art." Rather these books address many other media including tapestries, mosaics, woodcuts and collage. Children who attempt these books, even if they do not try any of the suggested activities, will have their knowledge of art history and techniques expanded. The activities are beautifully illustrated with specially commissioned works by children, using the particular techniques highlighted in each unit. Including works by children is a good example for the reader, as they can see that these are "do-able" by children such as themselves.

I must caution, however, that these are not at an age seven to eight reading level as suggested by the publishers. While the language structure is simple, many of the concepts and necessary choice of adjectives are beyond the independent reading level of children at this age. Artistically inclined children



in Grades four to six should enjoy these books, and an interested parent or teacher could certainly share these with younger children and elicit good discussion and comparisons.

These books could be of great assistance to both teachers and parents of children in Junior and Intermediate divisions; they would provide both a good introduction to an artist or technique, and related activities to support the concepts and skills. A large variety of materials are necessary to complete many of these activities, and some require adult supervision. Parents should be prepared to purchase some of these, as few are readily available in the home. The parent may consider creating a gift pack consisting of one of these books and the materials necessary to complete one or more of the units.

My favourite of the four was *Animals*, which represents a variety of techniques and cultures including Aztec sculpture, embroidered appliques from Ghana, and Australian aboriginal dream animals, as well as the expected paintings. However, the painting choices were prehistoric cave animals and two very striking works by Rousseau and Stanley Spencer! The text includes amusing details about both Rousseau and Spencer which children would enjoy. The follow-up activities cover many valuable skills such as developing different tones of a colour, observing overlapping of subjects, creating your own paints and brushes, mosaic tile and wax resist. Again, however, if the child is to get the greatest benefit from these books, doing the activities is a must, and an investment in materials such as paints, felt and clay will be required. Also, even older children would require adult assistance, particularly with the clay and applique works.

*Stories* contains six folktales from diverse cultures. It describes how man has used art, as well as language, since the beginning of civilization to record histories and cultures. Again, the authors have chosen an interesting range of works: the Bayeux tapestry, a third century BC Indian saga, the famous Blue

Willow patterns from China, Russian *papier maché*, a version of our traditional Cinderella tale and Shakespeare's *A Midsummer Night's Dream*, which is accompanied by Chagall's works that were inspired by this play. The artistic activities include sponge painting, silhouette and collage. It urges children to think about the stories they know and new ways of bringing those stories to life through their art. What a bonus for teachers integrating skills across the curriculum!

Both *Portraits* and *Landscapes* follow the same format as the other two books in the series, containing an interesting range of works and artists, and ideas for applying the forms to the works of the child's own creation. They too are illustrated with children's works that were created following the activity instructions. I thoroughly enjoyed examining the children's results. They showed talent and were most effective in supporting the units' activities.

Despite my mild reservations regarding the reading levels and the amount of text, I must recommend these books on the basis of the wonderful multitude of artistic works chosen by the authors. There is hardly a period of art history that is not addressed, and the inclusion of so many cultures and media is commendable. These books would be a valuable addition to any library, and parents and teachers would enjoy trying many of the activities along with their children.

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### Innocence and the Extinction of Experience

*Tides of Change; Faces of the Northwest Coast.* Sheryl McFarlane. Illus. Ken Campbell. Orca, 1995. 29 pp. \$15.95 cloth. ISBN 1-55143-1040-1. *A B Sea.* Bobbie Kalman. Crabtree, 1995 (Crabapples). 32 pp. \$20.95 cloth, \$7.95 paper. ISBN 0-86505-625-0, ISBN 0-86505-725-7. *O Is for Orca: A Pacific Northwest Alphabet Book.* Andrea Helman. Photos Art Wolfe. Seattle, Washington: Sasquatch Books, 1995. Unpag. \$19.95 cloth. ISBN 1-57061-038-X.

Children's imaginations are cultivated by experience with biodiversity. It is not necessary to be an environmental psychologist to treasure authentic experience and to conjecture that the artificiality of modern existence may lead to a sense of exclusion from belonging to the order of nature. This makes for an intriguing question: What are the effects of knowing pictures and words rather than the flora and fauna themselves?

Biblical Adam gained the insight to name the animals only after living among them. The innocence shared by Eden and children's consciousness compels participation of imagination in nature's variety. Linguistic richness follows deep engagement with place. In the case of *A B Sea*, however, nature's importance amounts to a mnemonic for knowing the alphabet and expanding vocabulary. In an otherwise lovely book, *A B Sea* destroys the context for its