

requirements but do not wish to compromise fostering creativity. Although some structured approaches tend to control or restrict the creative process, Silver's approach consistently emphasizes that providing structure enhances individual expression and creativity.

While reading *Art as Language*, I found myself entering the perceptual and emotional inner worlds of the individuals that Silver described. I came to closely understand something about not only the struggles but also the creative adaptations of several stroke patients, various deaf children, and others, many of whom had limited access to spoken language. The artworks often speak for themselves by revealing a unique window into individuals' emotional and perceptual experiences. In addition, Silver's capacity to facilitate and describe art-as-language is insightful and humane. Her recognition of and belief in the patients' strengths are instrumental in facilitating expression. In several case vignettes, Silver includes moving descriptions of her advocacy on behalf of patients whose strengths were overlooked by other personnel. In some cases, her advocacy was discounted whereas in others it was instrumental in facilitating improved opportunities for her clients. Based on her fluency in the language of art, she was able to serve as a bridge for clients who were unable to communicate effectively.

Art as Language provides an extremely well written overview of art therapy approaches to practice and research. It is clear, direct, and unpretentious. Although it is not a general art therapy text because of its primary emphasis on stimulus drawings, it encompasses much of the essence of art therapy. A few years ago, I used this book as a text for an art therapy introductory seminar for graduate students and professionals. The class consisted of teachers, art therapy students, art students, psychologists, and social workers. I included more general art therapy literature as a supplement so that students could learn approaches that do not rely so exclusively on stimulus drawings. However, students stated that they "loved" *Art as Language* and that it was the most useful resource provided. I pondered the question of why a group of varied people would have a shared reaction to this text. Just as Silver has reached so many individuals and populations by providing engaging and reliable materials, her perspective as an author manages to engage many. It offers logic and science as well as a deep understanding and respect for the language of emotion, art, and individual human experience.

Reference

- Silver, R. (1996). *Silver Drawing Test of Cognition and Emotion*. Sarasota, FL: Ablin Press.

Creative Arts Therapies Approaches in Adoption and Foster Care: Contemporary Strategies for Working with Individuals and Families

by Donna J. Betts, Editor

Springfield, IL: Charles C Thomas, 2003.

342 pp., 63 black & white illus., \$65.95 cloth, \$45.95 paper.

ISBN: 0-398-07387-2 (cloth); 0-398-07388-0 (paper)

Reviewed by P. Gussie Klorer, Clayton, MO

The purpose of this book, according to editor Donna Betts, is to acquaint a wide range of clinicians with creative arts therapies approaches to working with individuals and families associated with adoption or foster care. It is also meant as a resource for expressive arts therapists who may be familiar with creative arts approaches but may not be versed in the unique issues that accompany clients in foster care or in adoptive homes. In her search through available literature, Betts found only 11 published works on creative arts therapies and adoption or foster care, suggesting that the book is unique and timely. Varied approaches are discussed including art, drama, bibliotherapy, guided imagery, music, play, sand tray, and interactive theater.

This 16-chapter collection by various authors is divided into three sections. "Part One: Adoption" contains seven chapters. Three of these are case studies; one chapter is a personal exploration of the author's own adoption; and three chapters explore different methods of working with adoptees, including a chapter each on guided imagery and music, dynamic play therapy, and music therapy strategies.

"Part Two: Foster Care" consists of five chapters comprising two case studies using art in therapy, one theoretical study of a systemic approach that includes an emphasis on involving the foster family, a chapter on interactive theater as an educational and therapeutic tool in an emergency shelter for abused and neglected children, and a chapter devoted to techniques of art therapy that can be used with children and adolescents who have difficulty bonding.

The four chapters in "Part Three: Transcultural and Transracial Issues" focus on a multicultural approach to working with adoptees and foster children. This section contains a chapter on assessing the appropriateness of international adoption, a chapter describing sand tray therapy with internationally adopted children, two case studies on Korean adoptees, and a description of art therapy support groups for transculturally or transracially adopted children.

The book contains some golden nuggets that will inspire those working with adopted or foster-care children. Steve Harvey's chapter, "Dynamic Play Therapy," was the highlight for this reader as I have long followed Harvey's work with adopted and foster-care children. Dynamic play

Editor's note: P. Gussie Klorer, PhD, ATR-BC, LCSW, LCPC, is the Director of the Graduate Art Therapy Counseling Program at Southern Illinois University in Edwardsville.

therapy is "an intervention style in which interactive movement, drama, art, and video making are used to help such problematic families develop interactive play with each other, sometimes for the first time" (p. 78). Families explore and develop creative new ways to interact and play that become metaphors for a wide range of emotions and often echo the child's initial reluctance to attach. Harvey's chapter is grounded in solid theory, and his vast experience in using expressive arts with adopted children is evident in his writing.

Joan Phillips also emphasizes the importance of working with foster parents in her chapter, "The Use of Art Therapy in Impacting Individual and Systemic Issues in Foster Care." Phillips promotes the idea of training foster parents in basic uses of art. She cautions against the parent providing therapy, even though she effectively points out how a parent can promote and facilitate using art as an intervention within the home for acting out behavior, as a means of expression, and as a discharge for emotions.

One of the most exciting chapters is "When the Bough Breaks: The STOP-GAP Method in Foster Care." STOP-GAP uses interactive theater as an educational and therapeutic tool in an emergency shelter for abused and neglected children. Drama therapy sessions, therapeutic drama workshops, improvisation, creative writing, music, interactive touring plays, and full-length productions are the components of STOP-GAP. The program is dynamic, challenging, and empowering, and provides sheltered youth an opportunity to express and work through the conflicts they face as adolescents.

The section on transcultural and transracial adoptions was especially noteworthy because more and more U.S. families are going to other countries to adopt children. In "The Use of Art Therapy in Assessing for International Adoption Appropriateness," Deborah Good demonstrates an effective use of art as an assessment tool for a purpose that is not often considered.

Wendy Miller presents an interesting perspective on using sand tray with internationally adopted children by focusing on metaphors of identity expressed through storytelling in sand. Miller's reliance on two sets of goals—one set coming from the parent, and equally important, one set coming from the child—demonstrates her sensitivity to the client. One gets a real sense of the psychological safety and nurturing that she provides in her therapeutic encounters. Miller also poses some interesting questions. In particular, she discusses the need to distinguish trauma associated with early childhood loss from the existential sorrow of adoptees that exists even if the children were placed for adoption at birth. Several authors echo this sentiment, but Miller most eloquently discusses the complexity of lumping all of the processes together.

Mimi Farrelly-Hansen and Melany Lawlor's description of the HeART Talks program articulates how art therapy support groups and parent education can provide effective tools for families attempting to reach new identities as transcultural or transracial families. The authors generously share the curriculum of this program so that it can be adapted to other programs. The parent education com-

ponent is important as a resource and support for parents struggling with the family changes that occur when adopting a child from another country.

Several authors relate their own histories as adoptees or as adoptive parents. Often this fact is merely mentioned briefly, but including the information brings an interesting perspective to the subject and suggests how important the adoption factor is as one component of adult personality. Whether an adoptee or an adoptive parent, a knowing sensitivity to the topic is evident in this disclosure.

One unfortunate complaint about this book is directed to the publisher rather than the authors and the editor. Near the end of the first reading of a paperback copy, pages began to fall out. Books are expensive and one hopes that the good ones will be reread and passed on to others. I hope this is not a consistent flaw in the binding of this printing. However, enough good things can be said about this book that it is still worth the price.

In summary, this book is a large compilation of many different perspectives on the subject of expressive therapy approaches to adoption and foster care. As someone who has worked with this population for over 20 years, I thought that there were some real gems in the book. It will benefit those unfamiliar with working with this population. Even for seasoned therapists, it provides some fresh and exciting ideas. It is a good mix of theory and practice, and Betts has drawn from a wide range of clinicians with varied approaches and modalities.

100 Creative Drawing Ideas

Anna Held Audette, Editor

Boston, MA: Shambhala Publications, 2004.

256 pp., 146 black & white illus., \$18.95, paper.

ISBN: 1-59030-195-6

Children's Workbook

by Sarah F. Talhamy

Agawam, MA: SLG, 2005.

80 pp., 7 black & white illus., \$15.00, paper.

ISBN: 0-615-12907-2

Art Activities for Mind and Imagination

by Judith Peck

Ramsey, NJ: Imagination Arts Publications, 2004.

80 pp., 68 color illus., \$26.99, paper.

ISBN: 0-9746119-2-1

Reviewed by Michele Rippey, Miami Beach, FL

From what resources do you get ideas? One looks at idea books presumably to get new ideas or to be reminded of previous ones. Are you, the reader, in the habit of consulting books for ideas to design activities or come up with