and go on to suggest the community-interactionist approach based on the work of Willis and J. R. Roberts and outline a corresponding guidance model. Broadly sociological in orientation, this approach makes a special note of the influence of parents, peer groups, school, neighbourhood, and subculture on career development.

Overall, *Career Development in Britain* provides a wealth of conceptual material for the serious student of vocational theory and career development. While there has been a significant flow of career development ideas from the United States to Britain in recent decades, the British perspective on career development remains predominantly social-structural, reflecting the conditions of the British society. This orientation is amply demonstrated in the writings just reviewed. The papers in the book are generally well organized, show remarkable clarity of thought, and reflect a high level of scholarship. For those of us who are mainly exposed to the North American literature in career development, reading *Career Development in Britain* should be a most refreshing and exhilarating experience.

Klepsch, M., & Logie, L. (1982). *Children Draw and Tell: An Introduction to the Projective Uses of Children's Human Figure Drawings.* New York: Brunner/Mazel.

Reviewed by: Josef Schubert, University of Regina.

This delightful book will make some readers regret not having collected children's drawings before. By means of a series of good reproductions it demonstrates that every drawing has its own story to tell, and that it is worthwhile learning how to understand it. Having said this, I must continue with a word of warning. The book is directed primarily to child care professionals with no previous training in projective psychology. In his introduction Dr. Di Leo suggests that, "to those beginning a study of the projective uses of child art, this work offers the necessary contextual information" (p. vi). I am afraid the book does not fulfil that promise. It offers neither an adequate theoretical introduction for beginners nor will it enable them to use the test. A two-and-a-half page chapter on "art as a projective technique" followed by a three-and-a-half page chapter comparing self report, observation, and projective techniques simply does not provide sufficient depth for serious discussion.

The literature review is exhaustive, but consists mainly of an uncritical collection of research summaries. The methodological problems of research in projective techniques are formidable. Until recently most studies in this area suffered either from lack of clinical sophistication or methodological inadequacy. Such studies neither do justice to a test's potentialities nor demonstrate its validity. Unfortunately, the authors lump together studies of various levels of sophistication without discussing the implications of their findings. The critical reader will conclude that human figure drawings do not constitute a valid personality test, and do not discriminate between diagnostic groups. Not a single test sign has been shown to have a clear cut interpretation. What about the use of drawings for research purposes? Here too applications are limited. It

is of course possible to compare drawings of various groups and obtain statistically significant results. So what? It may be interesting to know that the frequency of hostility signs in children differs for various nationalities (p. 115); such findings neither validate the signs, nor do they demonstrate cultural differences in aggressivity. We do not learn much from the fact that U.S. children draw more smiling faces than children in Australia, Canada, England and New Zealand (p. 115). The book is full of such reports which are cited without further comment. In short, although this review is useful as a reference for the specialist, it will probably only confuse the reader who expects a demonstration of the scientific validity of the procedure or at least an authoritative statement on the present state of the art.

Why, in that case, should the test be used at all?

The author gives a convincing answer.

"Children are able to convey in their drawings thoughts or feelings they cannot possibly express in speech or writing." (p. 7)

After all, we do not need a drawing in order to determine whether a child is anxious, or angry, or physically handicapped. It is however, important to realize that the features of a drawing do not represent random scribbles, but are psychologically meaningful.

The principles of interpretation are clearly explained and well illustrated by the analysis of more than eighty drawings. The author's approach to the analysis of drawings is holistic. The interpretation starts with the formation of a global impression, a working hypothesis about the meaning of the drawing which must be corroborated by several specific features (size, placement, omissions, treatment of body parts). The interpretation should never rely on a single test sign. Finally, the validity after the general impressions is tested by independent clinical data: "one should not use drawings in isolation, but along with other sources of information about the child" (p. 42).

The book illustrates the use of the technique in a variety of circumstances. Four chapters are devoted respectively to the investigation of children's self concepts, attitudes to members of their family, group values, and attitudes to significant people (e.g., teachers, physicians or dentists). Each chapter includes detailed instructions for administration, followed by brief summaries of the interpretation given to various features of the drawing. Justifiably, the authors qualify most interpretation rules with a cautious "maybe." "Suspicious children ... may also emphasize ears ... teeth may represent abnormal aggressivity ... inclusion of buttons ... may suggest too much dependency" (pp. 44-45).

In the opinion of this reviewer these paragraphs are too condensed. I doubt whether the meaning of twelve drawing features can be adequately expressed in less than two pages. However, the sections on the rules of interpretations do enable the reader to follow the reasoning underlying the authors' interpretation of the reproduced drawings.

Clinical psychology in North America has attempted to solve human problems by behavioural engineering. The futility of such an endeavour has become increasingly evident. Emphatic understanding of the client's phenomenological world is the basis of all good counselling, even of behaviour modification. For this reason *Children Draw and Tell* is welcome. It is recommended to any child care professional and, indeed, to anyone who wants to enrich their

understanding of children. But remember, this book does not teach how to interpret drawings. It is an introduction to kindle interest, an invitation to serious study. But it shows that the study is worth the effort.

George, R. L., & Cristiani, T. S. (1981). *Theory, methods, and processes of counseling and psychotherapy*. Englewood Cliffs, New Jersey: Prentice-Hall. 331 pages.

Reviewed by: Daniel Klassen, Associate Professor, Lakehead University.

There has been a great need to integrate counselling theory and practice; George and Cristiani's book provides an integration of theory, methods, and processes throughout the four-part volume. Each chapter in Part II, "Theoretical Approaches to Counseling" contains a generous section on ways and means of implementing theory, including a discussion of specific techniques and methods. Similarly, Part III, "Counseling Processes and Methods," presents the theoretical foundations of the procedures and skills. This persistent reference to theory and process is the strength of George and Cristiani's work.

The focus of Part I is on the counsellor as a person. The distinction made here is between what the counsellor *does* and who he *is*. The authors contend that effective counselling is a subtle combination of values, beliefs, and attitudes. *What* the professional therapist does may at times be greatly amplified by *how* he does it. In the same way the effect of what the helper does is all but lost because of how it is done. The person of the counsellor and therapist is more accurately reflected in *how* they perform rather than in *what* they do.

Salient theoretical approaches to counselling and psychotherapy are described in Part II. A young discipline tends to be preoccupied with its own definition and fails therefore to draw a clear line of distinction between itself and related disciplines. It is only as a discipline matures that the relationships between the disciplines is most clearly seen. It is therefore worthy of note that George and Cristiani have included a chapter which describes the insights and perceptions which counselling and psychotherapy have drawn from disciplines such as philosophy, sociology, and psychology. Part II concludes with a chapter entitled "Toward a Personal Theory of Counselling" which highlights the authors' commitment to helping the readers integrate theory and practice. Novices in the counselling profession too frequently claim that theory is meaningless to practitioners or that it simply does not work. The chapter is most helpful in that it describes the various steps in building a personal theory. The authors suggest, for instance, that a counsellor or therapist should have a working familiarity with the major current approaches. Furthermore, they say therapists must be willing to examine their own views of human nature and their own assumptions about the nature of people.

It seems essential that counselors explore in depth their own values, attitudes and beliefs about what constitutes a good life, what people are like and what they themselves are like. (p. 127)

The locus of all helping is centred in the self and therefore the professional helpers must be clear about who they are.