

mark of so many crafts. By contrast, the paintings of the vessels themselves (some reproduced in very satisfactory colour) are often stylized, almost iconic and occasionally have an air of folk art about them. It is a pity that the authors did not provide the measurements of the originals chosen for reproduction, nor include at least one example of those charming silk relief models which are hung framed like paintings, but present a somewhat stereoscopic effect. However, such criticisms in no way detract from a thoroughly satisfying book.

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Shoots: A Guide to Your Family's Photographic Heritage. THOMAS L. DAVIES. Danbury, New Hampshire: Addison House, © 1977. 72 p. ill., ports. ISBN 0 89169 012 3 \$4.75.

Shoots was written to show the neophyte how to collect, identify, preserve, copy, and display his family's photographic heritage. The blurb on the back cover says that the author "has clear, helpful, and straightforward answers to most of your questions." While in some ways this book is helpful and straightforward and is written in a style that is both disarmingly readable while sounding authoritative, it is unfortunate that many of the author's ideas are not stated clearly enough and are often incorrect.

Good suggestions are made about where to look for photographs and how to recruit family members to find and identify them. On the technical side, Davies gives a short history of photographic processes and the dates of their use. He refers to the delicate nature of photographs, and duly warns against using either plastic album pages or adhesive rubber cement. Although he mentions the danger of nitrate film, he does not provide a means of identifying it. In Appendix A, the author outlines plans for building a copy stand which should be adequate for occasional use. It is a practical alternative to the design for a homemade copy stand given in Kodak's *Basic Copying* (#AM-2), although the instructions on use are not as thorough as those supplied by Kodak.

The author appears not to understand the meaning of either "archival" or "archival processing," both of which appear frequently in the text. For the storage of photographic prints and negatives, polyethylene bags such as "Baggies" are suggested. Only one type of polyethylene is considered archival: that which has a neutral pH and is free of peroxides and sulphur; "Baggies" probably do not meet these standards. Suitable polyethylene sleeves such as 'Print File' are not mentioned. His instructions for the processing of photographic negatives include no reference to HE-1 hypo eliminator and gold chloride toning, both necessary for archival permanence. In discussing the processing of photographic prints, he makes contradictory statements: on page 38, he incorrectly asserts that simply treating prints "in selenium toner and Perma Wash will give archival permanence," whereas on pages 39 and 40, he opposes this with a rambling description of an acceptable method of archivally processing prints. One wonders what the novice would make of it all!

On the subject of mounting prints, the author unwisely promotes the use of dry-mounting tissue "as the best mounting method." Since it is an irreversible process, dry mounting should never be applied to original prints. One must also take issue with the author's contention that "a photograph will last nearly as long on a wall or in a portfolio box as it will in a steel vault." The fact that photographs on display are subject to the harmful effects of light and thus should be protected from excessive exposure is

basic to the care not only of photographs but also of paper in general. Finally, the author advocates the use of plastic heat lamination to preserve any documents that one might collect along with the photographs. Unfortunately, this type of lamination will eventually destroy the documents it encloses.

It is a pity that the person most likely to purchase a copy of *Shoots* will be least likely to discern its errors.

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Interpretation. Compiled by ROSEMARY S. REESE. Edited by FREDERICK L. RATH, JR. and MERRILYN ROGERS O'CONNELL. Nashville, Tenn.: American Association for State and Local History, ©1978. ix, 90 p. (A Bibliography on Historical Organization Practices; v. 3) Members: \$7.50, non-members': \$10.00.

The demand for a reference guide to literature on how museums and related institutions such as archives can fulfill their educational function has prompted the American Association for State and Local History to publish *Interpretation*, the third volume in the series *A Bibliography on Historical Organization Practices*. Traditionally, museums have been concerned with the accumulation, storage and exhibition of their holdings. While curatorial duties continue to be of paramount importance, educational functions now receive equal attention. With a firm commitment to making artifacts understood, museums are actively engaged in educating the public in an attempt to help them interpret fragments of the past. Consequently, museums have entered "the business of raising consciousness" of the public to the awareness that objects and images are not only representations of fact but also reflect concepts.

This volume presents a selective list of current reference tools published in the United States to aid those involved in planning and organizing museum-sponsored programmes for public participation and discusses the value and the responsibility of museums to interpret their holdings. Visual communication techniques and the principles of teaching and learning are meshed closely throughout in order to interpret museum holdings effectively.

The sources are grouped under four main subjects: "Museum Programs," "Museums and Schools," "Museum Exhibits," and "Museums in the Media Age." All entries are listed according to Library of Congress main entry headings and annotations are given where deemed necessary. A list giving subscription information about the periodicals referred to in the bibliography is appended.

The materials listed will assist both professionals and amateurs in accommodating the needs of the resident as well as outlying communities. The range of the volume is suggested by the inclusion of references which allow for the adoption of standard programmes for historic sites, museums and schools. Design and exhibit techniques are given the attention they deserve.

To ensure ready access to the fundamental and most practical resource tools, nineteen monograph titles were selected from the sources listed in the bibliography to form a "basic reference shelf." In addition to the current sources supplied in this volume, the compilers strongly recommend that every museum join a national and international historical or museum organization, as well as local and specialized associations, for these relationships provide vital contact with current trends in museology. Several major organizations are noted, including the Canadian Museums Association.