

## Books Received

Tim Fife

Gerhard Banse, Kathe Friedrich. **Kontruieren zwischen Kunst und Wissenschaft**. Berlin: Edition Sigma, 2000. ISBN 3-89404-478-0 (pbk); 335 pages; black and white and illustrations.

This edition is written entirely in German.

Stephanie Barron, Sheri Bernstein, Ilene Susan Fort. **Made in California: Art, Image, and Identity, 1900-2000**. Berkeley, California: University of California Press, 2000. ISBN 0-520-22765-4 (pbk); 352 pages; color and black and white photographs and illustrations.

A collection of artwork relating to California, both as the way it is and the way it has been conceived of over the past century. This enormous and beautiful volume showcases a countless number of artistic representations of the state of California and the thoughts that go along with it. By combining essays about the state and the artwork of the state, the reader is given a full view of California as a place and as an idea.

Lewis Blackwell and David Carson. **The End of Print: the Grafik Design of David Carson**. San Francisco: Chronicle Books, 2000. ISBN 0-8118-3024-1 (pbk); 172 pages; color photographs and illustrations.

A collection of works of one of the 1990's most influential designers, David Carson. David Carson's mastery of typography and design has made him one of the standouts in the current design industry. This book brings together many of his works with commentary by other modern designers. It is a great resource for anyone researching the influential designers of the past decade.

Nicholas Bleachman, Christopher Niemann, Paul Sahre. **Fresh Dialogue One: New Voices in Graphic Design**. New York: Princeton Architectural Press, 2000. ISBN 1-56898-223-2 (pbk); 132 pages; color and black and white photographs and illustrations.

An installment in a series which highlights the American Institute of Graphic Arts spotlighting new emerging graphic designers. In 1999, the AIGA chose to honor the work of Bleachman, Niemann, and Sahre in the field of graphic arts. This book is a documentation of the discussions the AIGA held with them concerning process, inspiration, business and the basic question "Why do we do what we do?"

Geoffrey C. Bowker and Susan Leigh Star. **Sorting Things Out: Classification and its Consequences**. Cambridge, Mass: The MIT Press, 1999. ISBN 0-262-52295-0 (pbk); 377 pages; black and white illustrations.

A historical look at the natural human phenomenon of classification. The authors review how the information infrastructure of classification has been used throughout history, how its invisibility has been manipulated to reach certain goals, and how the nature of classifying things can be seen as always including a moral dilemma. It is an exceptionally interesting and readable exploration of one of the basic building blocks of information design.

Ivan Chermayeff, Tom Geismar, and Steff Geissbuhler. **TM: Trademarks Designed by Chermayeff & Geismar**. New York: Princeton Architectural Press, 2000. ISBN 1-56898-256-9 (hardcover); 223 pages; color illustrations.

A collection of well-known trademarks, all created by Chermayeff and Geismar. While this book does little as far as explaining the process, it is a wonderful source of full-page illustrations and in-print examples of famous trademarks.

**Conceptual Art: A Critical Anthology**. Edited by Alexander Alberro and Blake Stimson. Cambridge, Mass: The MIT Press, 1999. ISBN 0-262-01173-5 (pbk); 569 pages; black and white photographs.

A collection of essays about the under-appreciated field of conceptual art. This is a great research book concerning the avant-garde art movement of the 1960s, conceptual art. Many of these essays are not available anywhere else, and would be invaluable to anyone with a serious interest in this movement.

**Culture and Subjectivity Well-Being**. Edited by Ed Diener and Eunkook M. Suh. Cambridge, Mass: The MIT Press, 2000. ISBN 0-262-04182-0 (hardcover); 355 pages; black and white graphs and illustrations.

A collection of essays exploring the culturally subjective idea of "the good life." With contributors from fields such as psychology, sociology, and political science, this sometimes-technical review covers many of the different and subtle intricacies that live within the subjective definition of 'well-being.' This definition is even examined cross-culturally.

**Defining Dress: Dress as Object, Meaning and Identity.**

Edited by Amy de la Haye and Elizabeth Wilson. New York: Manchester University Press, 1999. ISBN 0-7190-5329-3 (pbk); 160 pages; black and white photographs and illustrations.

A collection of essays related to dress and fashion from multiple perspectives including personal, social, and economic. This book ties together thoughts about and perspectives of dress, ranging from Italian religious dress of the Middle Ages to the dress of gay men in Britain in the 1950s–70s.

**David H. Eberly. 3DGame Engine Design: A Practical Approach to Real-Time Computer Graphics.**

San Francisco: Morgan Kaufmann Publishers, 2001. ISBN 1-55860-593-2 (hardcover); 561 pages; black and white illustration.

An instructional textbook explaining not only the basics, but the advanced steps necessary to create a successful 3D game engine. Moving well beyond the standards of “how to build a game engine,” Eberly gives well detailed insights and code examples of how to implement the all-important high speed algorithms which are necessary to create a professional quality 3D game engine.

Henry Glassie. **Vernacular Architecture.** Bloomington, Indiana: The Indiana University Press, 2000. ISBN 0-253-21395-9 (pbk); 197 pages; black and white and color photographs and illustrations.

An examination of architecture as a device for recording history. Glassie has scoured the U.S., Ireland, Turkey and more to come up with these fabulous examples of how architecture can be used to describe social orders, patterns of time, and causes and effects within local regions.

**Steven Heller and Elinor Pettit. Graphic Design Time Line: A Century of Design Milestones.**

New York: Allworth Press, 2000. ISBN 0-58115-064-4 (pbk); 259 pages; black and white photographs and illustrations.

A catalog of all the major milestones in graphic design in the past 110 years. This well designed book works as a wonderful reference guide to the history of graphic design. With a two-page spread dedicated to every year in the past 110 years, the reader can easily identify the important movements of any specific time period, and watch the evolution of these movements over time.

Michael E. Hobart and Zachary S. Schiffman.

**Information Ages: Literacy, Numeracy, and the Computer Revolution.** Baltimore, Maryland: The John Hopkins University Press, 1998. ISBN 0-8018-6412-7 (pbk); 301 pages; black and white photographs and illustrations.

A historic investigation into the evolution of information technology. This book challenges the thought that we have only just arrived at the *Information Age*. By starting with the Classic Age of Literacy with the Sumerians and Greeks and working all the way up to the Contemporary Age of Computers, the authors uncover man’s innate need and desire to record information and the methods by which we have been doing so for more than 11,000 years.

**Julie Lasky. Some People Can’t Surf: The Graphic**

**Design of Art Chantry.** San Francisco: Chronicle Books, 2001. ISBN 0-8118-2365-2 (pbk); 160 pages; color illustrations.

A comprehensive collection of the work of graphic designer Art Chantry. While promoting the positivity of low-tech, hand-done design, Chantry’s work displays his natural talent as a visual artist. This collection includes both his more recent industry work and his early punk flyers and music posters.

Harold Linton. **Portfolio Design: Second Edition.** New York: W.W. Norton and Company, 2000. ISBN 0-393-73059-X (hardcover); 176 pages; black and white photographs and illustrations.

A guidebook for creating an effective portfolio. Using a great number of examples and practical advice from industry professionals, Linton offers guidance on designing a portfolio, including technique, styling, sequencing, and even information on creating exceptional digital portfolios.

**Richard Longstreth. The Drive-In, the Supermarket, and the Transformation of Commercial Space in Los**

**Angeles, 1914–1941.** Cambridge, Mass: The MIT Press, 2000. ISBN 0-262-62142-8 (pbk); 248 pages; black and white photographs.

A historic examination of two of America’s most beloved commercial spaces, the supermarket and the drive-in. By exploring the familiar commercial buildings of America of yesteryear, Longstreth sheds a light on the development of American society. His study into architecture and retailing help to show the evolution of culture, economy, and urban development of the west coast in the early parts of the last century.

Peter Lunenfeld. *Snap to Grid: A User's Guide to Digital Arts, Media, and Cultures*. Cambridge, Mass: The MIT Press, 2000. ISBN 0-262-12226-X (hardcover); 226 pages; black and white photos and illustration.

"An idiosyncratic guide to the interactive, telematic era." This book takes a scholarly look at the impact and current analysis of new media and the tradeoff between expressiveness and accuracy which is one of the hallmarks of these new forms. By comparing digital media to traditional media, or questioning whether such a comparison is even possible, Lunenfeld provokes the reader to rethink his or her fundamental relationship with the digital world.

*Materials and Techniques in the Decorative Arts: An Illustrated Dictionary*. Edited By Lucy Trench. Chicago: The University of Chicago Press, 2000. ISBN 0-226-81200-6 (hardcover); 572 pages; color and black and white photographs and illustrations.

A reference guide to the creative methods used by skilled craftspeople who make the things around us. Using easily understood language, this guide describes the materials and explains the processes used to create the decorative objects which make up our every day lives.

Arthur I. Miller. *Insights of Genius: Imagery and Creativity in Science and Art*. Cambridge, Mass: The MIT Press, 1996. ISBN 0-262-63199-7 (pbk); 482 pages; black and white illustrations.

An examination of the relationship between scientific imagery and artistic creation. Miller argues that all profound thought can be generalized and categorized by use of the metaphor of seeing. Genius is the revelation and insight of great minds, from Galileo to Einstein to Picasso. This book explores the related creativity which can be found in the works of all these great minds.

Michael Moon and Doug Millison. *Firebrands: Building Brand Loyalty in the Internet Age*. Berkeley, California: Osborne/McGraw-Hill, 2000. ISBN 0-07-212449-0 (hardcover); 318 pages; black and white illustrations.

A guide for marketers concerning the importance of branding on the internet. This book guides the reader through the entire delicate process of creating a brand identity on the internet. By looking at the successful processes of such names as IBM and amazon.com, Moon and Millison make the marketing side of eBusiness a little more understandable.

Loredana Parmesani. *Art of the Twentieth Century: Movements, Theories, Schools and Tendencies 1900-2000*. Milan, Italy: Skira, 2000. ISBN 88-8118-652-7 (pbk); 110 pages; black and white and color illustrations and photographs.

A pocket guide to the art movements of the past century. This book reviews the ideas and time periods behind the major movements of the twentieth century, including Surrealism, Neo-Dadaism, and even Graffiti art. It is a succinct handbook with well-written summaries of nearly 40 different movements.

Moisés Puente. *Pabellones de Exposicion/Exposition Pavilions: 100 Years*. Barcelona, Spain: Editorial Gustavo Gili, SA, 2000. ISBN 84-252-1791-1 (pbk); 192 pages; black and white photographs and illustrations.

A chronological look at the architecture and layouts of World's Fairs and Expo Pavilions throughout the century. With full texts in both Spanish and English, Puente explores the architectural phenomenon of building short-lived experimental structures solely for expositions and experiment's sake. This book examines work by Peter Behrens, Buckminster Fuller, and Le Corbusier among many others.

David Standish. *The Art of Money: The History and Design of Paper Money from Around the World*. San Francisco: Chronicle Books, 2000. ISBN 0-8118-2805-0 (pbk); 114 pages; color reproductions.

A review of the histories and designs of currencies from around the world. Standish takes an engrossing look at the design of paper currencies from countries as varied as Namibia and Macedonia. With an appreciated look at the history of the subject as well, the author even investigates the evolution of the design of the US dollar from the Civil War to the present.

Bruce Stephenson, Marvin Bolt, Anna Felicity Friedman. *The Universe Unveiled: Instruments and Images through History*. New York: Cambridge University Press, 2000. ISBN 0-521-79-143-X (hardcover); 152 pages; color photographs and illustrations.

A documentation of the historic instruments and ideas that have been used to help map our world and our place in the universe. This book looks at the tools that humankind has used to place itself in the universe. The book focuses on the books, maps, and instruments used from the fifteenth century to the nineteenth century and shows how our understanding of the world and the universe around us has expanded as our technologies have improved.

Anthony Vidler. *Warped Space: Art, Architecture, and Anxiety in Modern Culture*. Cambridge, Mass: The MIT Press, 2000. ISBN 0-262-22061-X (hardcover); 301 pages; black and white illustrations.

An exploration into the relationship between space-related fears and phobias and their incorporation into modern art and architecture. Vidler illuminates an extremely thought provoking world of hidden fears and social anxieties and takes a historic look at the evolution of art and architectures' exploitation and experimentation with these fears through their physical and psychological warping of spaces.

Nancy A. Walker. *Shaping Our Mothers' World: American Woman's Magazines*. Jackson, Mississippi: University Press of Mississippi, 2000. ISBN 1-57806-295-0 (pbk); 257 pages.

An investigation into mid-century mainstream periodicals and how, contrary to popular belief, they successfully reflected a complete and multidimensional image of the domestic woman. This extensive investigative report of women's magazines from the 1940s and 50s covers such topics as women as patriots and consumerism in the home.

Rainer K. Wick. *Teaching at the Bauhaus*. Germany: Hatje Cantz Verlag, 2000. ISBN 3-7757-0801-4 (hardcover); 404 pages; black and white photographs and illustrations.

A historic analysis of a number of educator from the Bauhaus, all responsible for the revolution in art education. This is a history about the pedagogical approaches used by such educators as Meyer, Albers, and Moholy-Nagy. The effect of these men and their methods is still felt today, and this book traces their teaching back to its roots.

*Women Designers in the USA 1900–2000: Diversity and Difference*. Edited by Pat Kirkham. New Haven, Conn.: Yale University Press, 2001. ISBN 0-300-08734-9 (hardcover); 462 pages; color and black and white photographs.

An in-depth history of the role of women in the field of design in America over the past century. What makes this book special is that it covers such a wide field of information. From WWII art to the ethnically fueled designs of the 80s, this timeline explores all of the aspects of women's influence on design and puts in it into a larger historical and cultural context.

*World Design: The Best in Classic and Contemporary Furniture, Fashion, Graphic, and More*. Edited by Uta Abendroth, Karin Beate Phillips, Christian Pixis, Volkard Steinbach, and Bernd Polster. San Francisco: Chronicle Books, 1999. ISBN 0-8118-2624-4 (hardcover); 432 pages; color photographs.

An encyclopedic look at innovations in industrial and graphic design over the past century. This beautifully photographed collection varies from inspiring movements in fashion to conceptual automotive design. With well-written summaries on the likes of designers such as Ferdinand Porsche and Adrian Frutiger, any designer can use this book to reference great ideas in design from the past 100 year.