

Books Received

Tim Fife

Y. Adams. *The Philosophical Roots of Anthropology*. Stanford, California: CSLI Publications, 1998. ISBN 1-57586-128-3 (pbk); 466 pages.

An historical view of the field of anthropology. By "applying anthropology's own tools onto itself," Adams has been able to trace back the binding threads of his discipline to pre-Renaissance philosophical thought. While focusing primarily on North American anthropological practices, Adams skillfully points out the contributions that such great thinkers as Cicero and Nietzsche made that would help found the study now known as anthropology.

Dennis Altman. *Global Sex*. Chicago: The University of Chicago Press, 2001. ISBN 0-226-01606-4 (hardcover); 216 pages.

An examination of the social and cultural implications connected to globalization and western sexual liberalism. With a biting intellectual wit, Altman takes a look at how we view ourselves as sexual beings in a world where national boundaries are slowly becoming invisible. This should be considered a unique and timely reference for anyone interested in current politics, gender studies, or worldwide sexuality in general.

Allan Antliff. *Anarchist Modernism: Art, Politics, and the First American Avant-Garde*. Chicago: University of Chicago Press, 2001. ISBN 0-226-02103-3 (hardcover); 289 pages; black and white illustrations and photographs.

An examination of the connections between the artistic Anarchist movement of the early 20th century and the political and cultural thinkers of the time. By looking at this time period with the eye of a social and art historian, Antliff draws out unseen and unexpected connections between this wide-ranging movement and the modernist movement.

Ariella Azoulay. *Death's Showcase: The Power of Image in Contemporary Democracy*. Cambridge, Mass.: MIT Press, 2001. ISBN 0-262-01182-4 (hardcover); 303 pages; black and white photographs.

A critical examination of how death is portrayed in modern day media, museums and photography. While most of the images and stories contained in this book relate to recent conflicts in the Middle East, it is by no means aimed at only those interested in international affairs. This book should appeal to all parties interested in philosophy, photographic theory, rhetoric, or cultural studies, as it makes connections to all of these fields and more.

Edward Barrett, Deborah A Levinson, and Suzana Lisanti. *The MIT Guide to Teaching Web Site Design*. Cambridge, Mass: The MIT Press, 2001. ISBN 0-262-02500-0 (hardcover); 102 pages; color photographs.

A concise "how to" guide explaining effective techniques and founding principles for capable web site design. While the web is relatively new and different when compared to traditional graphic design, these authors argue that the same basic design principles apply to both. The focus of teaching web site construction should not be on the end product alone, but on the design process and supporting ideas, as when designing traditional communication and interaction pieces.

Geoffrey Batchen. *Each Wild Idea: Writing, Photography, History*. Cambridge, Mass.: The MIT Press, 2001. ISBN 0-262-02486-1 (hardcover); 236 pages; black and white photographs.

A collection of essays on photography as it relates to modernity, history, and visual culture. This somewhat eclectic collection makes a number of stunning connections between photograph and modern culture by examining photographic history and theory in a remarkable style that is simultaneously philosophical and scientific. This should prove to be a valuable resource to any serious photographer and most dedicated visual designers.

Sol LeWitt. *Incomplete Open Cubes*. Edited by Nicholas Baume. Cambridge, Mass.: The MIT Press, 2001. ISBN 0-262-52311-6 (pbk); 112 pages; black and white and color photographs.

A review and critical examination of LeWitt's open cubes project, "a machine that makes the art." This book takes a look at the tremendously interesting ideas of innovative abstract artist Sol LeWitt, who, through a single idea, created a serial system of artwork. From 2.5 inch cubes to 3.5 foot cubes, this book covers all of the manifestations of LeWitt's single idea.

Puppets, Masks, and Performing Objects. Edited by John Bell. Cambridge, Mass: The MIT Press, 2001. ISBN 0-262-52293-4 (hardcover); 197 pages; black and white photographs.

A look at the traditional and avant-garde uses of puppets and performing objects in worldwide art. Looking at not only the historical significance of puppets, but also the development of puppet theater in the United States and elsewhere, Bell explains the significance of puppetry and performing objects as a respected art form and educational tool.

Nancy Moore Bess with Bibi Wein. ***Bamboo in Japan***. New York: Kodansha America, Inc., 2001. ISBN 4-7700-2510-6 (hardcover); 244 pages; black and white and color photographs.

A critical look at the nature and history of bamboo as an artistic medium. Written by world-renown basket maker Nancy Moore Bess, this examination of bamboo explains about the history of bamboo both as a medium and as a source of inspiration for motifs and designs. Bess focuses on bamboo's appreciable versatility by highlighting its multiple uses, from musical instruments to garden fences. If you don't know much about the possibilities of bamboo, this book will certainly open your eyes.

Looking Closer 2: Critical Writings on Graphic Design. Edited by Michael Bierut, William Drenttel, Steven Heller, & DK Holland. New York: Allworth Press, 1997. ISBN 1-880559-56-0 (pbk); 273 pages.

A collection of essays by over 40 of the industry's and academia's leading thinkers and doers. The collection covers topics such as Design as Language, Teaching and Learning, Public Works, and even a number of Critical Profiles on such greats as Paul Rand and David Carson. Thought provoking and insightful, these essays investigate some of the innate ties between design and the rest of the world.

Regina Lee Blaszczyk. ***Imagining Consumers: Design and Innovation from Wedgwood to Corning***. Baltimore, Maryland: The John Hopkins University Press, 2000. ISBN 0-8018-6193-4 (hardcover); 380 pages, black and white and color photographs.

A look at the mass-consumption market of the early 20th century from the point of view of the manufacturers and retailers. Taking advantage of the previously untapped archives of major manufacturers, Blaszczyk insightfully examines how china and glassware manufacturers managed to appeal to the pragmatic consumer culture of the time in this educating look at design fueled by consumer standards.

Cailin Boyle. ***Color Harmony for the Web: A Guide for Creating Great Color Schemes On-Line***. Gloucester, Mass.: Rockport Publishers, 2001. ISBN 0-56496-603-8 (pbk); 191 pages; color illustrations.

One of eight books in a series on using color effectively in graphic design. This guide focuses on how to make the right color choices on "every Web project—every time." One of the most helpful aspects of this book is that it offers hundreds of two and three tone color schemes that can be used as the base for any type of web project. It is a good resource for anyone who wants to make his or her "Web colors sing."

Mario Carpo (translated by Sarah Banson). ***Architecture in the Age of Printing: Orality, Writing, Typography, and Printed Images in the History of Architectural Theory***. Cambridge, Mass.: The MIT Press, 2001. ISBN 0-262-03288-0 (hardcover); 246 pages; black and white illustrations and photographs.

An interesting work dealing with the theory of connections between information communication and architecture. In this strikingly original argument, Carpo suggests that a direct connection can be made between the popular method of information transmission and the architectural theory of any age. From oral tradition to manuscript format to movable type (and even suggestions of the impact of digital representation), Carpo compares and contrasts eras in human communication history and the architecture that was created around it.

Edwin Datschefski. ***The Total Beauty of Sustainable Products***. United Kingdom: RotoVision, 2001. ISBN 2-88046-545-1 (pbk); 175 pages; color photographs.

An examination of designing and creating products that are "100% sustainable—good for people, profits and the environment." By basing his argument on the fact that nearly every product designed creates waste in one way or another, Datschefski attests that only through improved design can a product be truly sustainable. With over 70 product examples, Datschefski explains how to design products with the environment in mind that will effectively result in more sustainable solutions.

Ronald J. Duncan. ***Crafts, Capitalism, and Women: The Potters of La Chamba, Columbia***. Gainesville, Florida: University Press of Florida, 2000. ISBN 0-8130-1774-2, (hardcover); 253 pages; black and white illustrations.

An examination of the artwork and traditions of an as yet unstudied region of Columbia. By looking at not only the artwork itself, but also at the socioeconomic factors of the region, Duncan takes an ethical and anthropological look at the unappreciated creators of some of the most beautiful artwork to come out of Latin America today. This study would be valuable to those interested in craft production, gender studies, cultural dynamics, or anthropology in general.

Dianna Edwards and Robert Valentine. *Catalog Design: The Art of Creating Desire*. Gloucester, Mass.: Rockport Publishers, 2001. ISBN 1-56496-751-4 (hardcover); 160 pages; black and white and color photographs.

A beautiful and stimulating (both intellectually and otherwise) examination of the catalog industry from both a graphic design perspective and a cultural perspective. Edwards and Valentine take a serious look at what is all too often referred to as junk mail in this provocatively illustrated investigation of material designed not only to sell products, but to sell images and lifestyles.

Design 1935–1965: What was Modern. Edited by Martin Eidelberg. New York: Harry N. Abrams, Inc., 1991. ISBN 0-8109-3236-9 (hardcover); 424 pages; black and white and color photographs.

A historical retrospective on the major artistic and design movements of the early to mid 20th century. This beautifully photographed review includes some of the most notable pieces of Modernist art and design, including Russel Wright's American Modern dinnerware and Isamu Noguchi's Akari paper lamps, and insightful explanations of why they are so important in the Modernist movement. This volume could also serve as a well-documented source of design history material.

Julie Emerson, Jennifer Chen, Mimi Gardner Gates. *Porcelain Stories: From China to Europe*. Seattle, Washington: University of Washington Press, 2000. ISBN 0-932216-52-8 (hardcover); 319 pages; color photographs.

An intriguing and informative history of porcelain as an artistic medium and the role it played in East/West relations over the past millennium. By combining narratives and art and social history, this group of authors has put together an engaging tale of the creation of porcelain and its growth into a highly valued commodity in both hemispheres of the world. Emerson, Chen, and Gates do a superb job of taking what could be a dull subject and making it into something that is both enjoyable and valuable.

Paul Feyerabend. *Conquest of Abundance: A Tale of Abstraction versus the Richness of Being*. Chicago: The University of Chicago Press, 1999. ISBN 0-226-24534-9 (pbk); 285 pages; black and white photographs.

The unfinished work of the late modern philosopher Paul Feyerabend that examines the tragic limitation of the human mind to take in the vast abundance of beauty that exists in everything from perspectives in painting to characters in literature. In a one of a kind investigation into the capabilities of the human intellect, Feyerabend eloquently leads the reader to his sad, quirky, and often times brilliant conclusions set in a world of rich abundance.

Catherine Fishel. *The Perfect Package: How to Add Value through Graphic Design*. Gloucester, Mass.: Rockport Publishers, 2000. ISBN 1-56496-623-2 (hardcover); 160 pages; color photographs.

A study of 28 different graphic design ideas that have not only worked to sell products and services, but have become phenomena in their own right. As Fishel points out, every once in a while the graphic design connected to a product or service will be so stunning, so inexplicably engaging that it deserves to be directly examined and appreciated. In this collection, Fishel looks at such profitable graphic designs as those associated with Volkswagen, Altoids, and Victoria's Secret.

Barry Gifford. *Out of the Past: Adventures in Film Noir*. Jackson, Miss.: University Press of Mississippi, 2001. ISBN 1-57806-290-X (pbk); 190 pages.

A handbook for the Film Noir movie genre. Gifford examines over a hundred different noir films, dedicating a short essay to each in which he discusses the intricacies and impressions that lie at the heart of each film. The collection is extremely comprehensive, discussing not only the most popular noir films, such as *Angels with Dirty Faces*, *Cape Fear*, and *Chinatown*, but also less renowned films, such as the original *Get Carter* and *The Damned Don't Cry*. Gifford honestly reviews the good, bad, and ugly of the genre, staying true to the aficionados.

Kenneth Geiser. **Materials Matter: Toward a Sustainable Materials Policy.** Cambridge, Mass: The MIT Press, 2001. ISBN 0-262-57148-x (pbk); 479 pages; black and white illustrations.

An argument for the importance of designers being ecologically and financially responsible during the design process by carefully considering the materials to be used. Geiser focuses on the economic and environmental consequences of using certain materials to specific extents. He advocates that designers take responsibility for minimizing these consequences by taking them into consideration during the design process and makes recommendation on how to do so.

Milton Glaser. **Art is Work: Graphic Design, Interiors, Objects, and Illustrations.** New York: The Overlook Press, 2000. ISBN 1-58567-069-3 (hardcover); 272 pages; color illustrations and photographs.

A beautifully illustrated collection of the work and philosophies of Milton Glaser. In this enormous volume, Glaser familiarizes us with his theories about the connections between tradition and new works of art along with presenting a retrospective of his own major works. With pieces ranging from pastels to restaurant interiors, Glaser's work spans the gamut of art and design, creating opportunities for inspiration for any visual designer or artist.

Art and Innovation: The Xerox PARC Artist-In-Residence Program. Edited by Craig Harris. Cambridge, Mass.: The MIT Press, 1999. ISBN 0-262-08275-6 (hardcover); 293 pages; black and white and color photographs.

A review of Xerox PARC's artist-in-residence program which pairs new media artists with scientific researchers working in the same media. From GUIs to personal distributed computing, Xerox PARC has always been on the cutting edge of technological advances, and by looking at its unique artist-in-residence program, it is apparent how they manage to do so. By examining the projects and the program itself, designers can gain an appreciation (and possibly a better understanding) of how innovation can occur.

A Ceramic Continuum: Fifty Years of the Archie Bray Influence. Edited by Peter Held. Seattle, Washington: The University of Washington Press, 2001. ISBN 0-295-98107-5 (hardcover); 198 pages; black and white and color photographs.

A detailed review of the history of one of the most famous artistic brickyards in the United States. Using interviews with current residents, directors and workshop presenters, Held creates a fascinating story about the creation and evolution of the Archie Bray Foundation. The beautifully photographed collection that is displayed within these pages only serve to further illustrate both the attractiveness and inherent importance of the Foundation's efforts to create accomplished artists.

Graphic Design History. Edited by Steven Heller and Georgette Balance. New York: Allworth Press, 2001. ISBN 1-58115-094-6 (pbk); 341 pages; black and white illustrations.

A collection of rare essays about graphic design reaching back to the beginning of the twentieth century. Covering topics from the Bauhaus to American Corporate Design, these collected essays break apart and examine dozens of the major movements and schools of thought concerning graphic design around the world over the past hundred years. It is a must read for all students interested in furthering their studies of design history.

Sadao Hibi. **The Colors of Japan.** New York: Kodansha America, Inc., 2000. ISBN 4-7700-2536-x (hardcover); 102 pages; color photographs.

A historical and cultural investigation into the use of colors throughout Japanese history. Well-structured and beautifully documented, Hibi's historical theory of cultural interpretation of color is based on three factors: geography, class, and external cultural influence. Hibi accompanies his argument with beautiful photographs of both nature and products for ancient and modern Japan. A must read if for no other reason than its breathtaking photography.

Sadao Hibi and Motoji Niwa. ***Snow, Wave, Pine: Traditional Patterns in Japanese Design***. New York: Kodansha America, Inc., 2001. ISBN 4-7700-2689-7 (hardcover); 195 pages; black and white illustrations and color photographs.

A look at the traditional motifs of Japanese culture and their individual histories. Hibi again brings to light the subtleties of traditional Japanese artwork. Here, Hibi and Niwa focus on over 75 of the most popular patterns to exist in Japanese artistry. Along with giving the history of these patterns, there is an added bonus in the form of a collection of over 1,000 family crests, a collection that makes up the entire second half of the book. This book gives the reader a new appreciation for Japanese artwork, and a new perspective from which to view it.

Technology and the Good Life? Edited by Eric Higgs, Andrew Light, and David Strong. Chicago: The University of Chicago Press, 2000. ISBN 0-226-33386-8 (hardcover); 392 pages.

A collection of essays on the impact technology has had on our quality of life. While it is easy to see how technology has made our lives "easier," how often do we think about how our lives have been detrimentally affected by technology. This volume addresses the social, economic, political, and ecological concerns that have arisen hand in hand with the technological revolution of the past few decades. It is an enlightening and thought provoking examination of what we casually refer to as "the good life."

Wu Hung. ***Exhibiting Experimental Art in China***. Chicago: The David and Alfred Smart Museum of Art, University of Chicago, 2000. ISBN 0-935573-33-x (pbk); 224 pages; color photographs.

A look at the "present condition of experimental art in China." With its innovative page layouts and beautiful photography, this book does well in translating its "experimental" subject matter into a print format. By examining not only the art itself but also the lives of the artist and the sociopolitical environment of the nation, Hung takes a look at the process of exhibiting (and sometimes failing to exhibit) art in China.

Hans Joas. ***The Genesis of Values***. Chicago: The University of Chicago Press, 2001. ISBN 0-226-4004-9 (pbk); 250 pages.

A philosophical and social examination of how we create and define value. In this thought provoking treatise on the concept of value, Joas first analyzes then synthesizes the works of such theorists as Nietzsche, Dewey, and Simmel to create a comprehensive and original theory based on the idea that "only by appreciating the creative nature of human action can we understand how our values arise."

Paul Jobling & David Crowley. ***graphic design: reproduction and representation since 1800***. New York: Manchester University Press; 1996. ISBN 0-7190-4467-7 (pbk); 296 pages; black and white photographs and illustrations.

A well-researched examination of the "production and consumption of graphic design in Europe" over the past two centuries. This work is both a study in theory and historical guide to the evolution and proliferation of graphic design as a means of social communication. This book should be interesting to all who are interested in both the history and the social implications of communication design, along with considering the roles of censorship, consumerism, digital growth, and symbology.

Donald E. Knuth. ***Digital Typography***. Stanford, California: CSLI Publications, 1999. ISBN 1-57586-010-4 (pbk); 685 pages; black and white illustrations and photographs.

A collection of papers by one of the most important men involved in the desktop publishing revolution of the past two decades and world renowned computer scientist. While some technical expertise is needed to understand parts of this book, the overall historic value of the papers presented cannot be overstressed. Each paper was cutting edge when first published, and when read as a group, they clearly illustrate graphic design's evolution from traditional letterpress technology to digital typography.

Leonard Koren. ***13 Books: (notes on the design, construction, and making of my last...)***. Berkeley, California: Stone Bridge Press, 2001. ISBN 1-880656-59-0 (pbk); 144 pages; black and white illustrations.

A uniquely designed and well-illustrated look at the production of the collected works of the author. Koren's thoughts on expertise have driven him to write a book for which he is the ultimate expert, a book about the creation of his other books. From initial inception to individual page layout, this book serves as an illuminating and personal look at the necessary steps of book production.

Maud Lavin. *Clean New World: Culture, Politics, and Graphic Design*. Cambridge, Mass: The MIT Press, 2001. ISBN 0-262-12237-5 (hardcover); 201 pages; black and white photographs.

An examination of the connections between the public messages of graphic design and sociocultural changes of the past half century. Lavin takes a frighteningly accurate stab at the public's interpretation of graphic design and graphic design's ability to communicate to such an unbelievable extent with the public. She looks at how graphic design can sometimes be so perverse as to warp communication and the connections between graphic design, money, power, and the audience.

Ruari McLean. *How Typography Happens*. New Castle, Delaware: 2000. ISBN 0-7123-4642-2 (pbk); 96 pages; black and white reproductions.

An unusual look at the transformation of typography into typographic design and the history of the book. McLean uses a myriad of rare and effective examples of typography throughout the ages to explain the significance and development of typography as a field of design in and of itself. With extensive references, this book helps to illuminate a commonly under appreciated facet of communication design.

Daniel Miller. *The Dialectics of Shopping*. Chicago: The University of Chicago Press, 2000. ISBN 0-226-52646-1 (hardcover); 222 pages.

A critical and intellectual look at how and why we shop. After observing and researching shoppers in London, Miller has put together in this work a study of the economic, social, cultural, and anthropological motivations and contradictions that shoppers face everyday. Miller investigates the formation of relationships that come about through shopping along with the ethical dilemmas of consumerism.

Julius M. Moravcsik. *Meaning, Creativity, and the Partial Inscrutability of the Human Mind*. Stanford, California: CSLI Publications, 1998. ISBN 1-57586-126-7 (pbk); 200 pages.

A highly intellectual examination of new theories in human language and lexical meaning. Moravcsik takes a critical view of the current theories of man as primarily an "information processing creature," and puts forth new theories of man being an "explanation and understanding seeking creature." Chock full of in-depth views of the phenomena of language and human cognition, this book is far more approachable than first anticipated and is a very intellectually stimulating read.

Motif Design. *Digital Type*. Rockport, Mass: Rockport Publishers, 1997. ISBN 1-56496-259-8 (hardcover); 144 pages; color illustrations and photographs.

A collection of creative and effective examples of manipulating type to solve communication design problems. While some of the ideas are slightly dated, most of what is presented in this installment of the Motif Design series can be useful to graphic design students. There are hundreds of full color examples in this well documented collection that can be used as inspiration for any number of communication design projects.

Fergus O'Connell. *How to Run Successful Projects in Web Time*. Boston, Mass.: Artech House, Inc., 2001. ISBN 7-58053-165-2 (hardback); 241 pages; black and white illustrations.

A "how to" guide providing tips and techniques useful in drastically reducing the timeframe for completing software projects. Written for project managers, this guide adapts proven techniques from the motion picture industry and effectively applies them to software development projects. In a world where time quite literally is money, O'Connell's rules will help you earn more by wasting less.

L. K. Peterson and Cheryl Dangel Cullen. *Global Graphics: Color: Designing with Color for an International Market*. Gloucester, Mass.: Rockport Publishers, 2001. ISBN 1-56496-293-8 (pbk); 191 pages; color illustrations and photographs.

A guide to using color on design projects with international markets. This instructional and informative text outlines how the seven basic colors are viewed and interpreted in over forty countries. It is a fantastic resource for any designer who is working on projects that are aimed at cultures outside of the United States. With dozens of well-documented real world examples, it gives advice on when and when not to break the rules.

Handbook of Action Research: Participative Inquiry & Practice. Edited by Peter Reason and Hilary Bradbury. Thousand Oaks, California: Sage Publications, Inc., 2001. ISBN 0-7619-6645-5 (hardcover); 468 pages.

A collection of writings on the emergent field of action research as it pertains to social inquiry. This volume of essays explains the philosophies behind participative and co-research, dissects the details of properly presenting components, and spotlights the competencies needed to conduct such research.

François and Jean Robert. **Faces**. San Francisco, California: Chronicle Books, 2000. ISBN 0-8118-2793-3 (pbk); 270 pages; black and white and color photographs.

A brilliantly photographed collection of faces found in nature and every day products. Comical, mysterious, and sometimes downright creepy, this collection of photographs will have you looking for faces in everything from your coffee maker to raindrops on a window. This is easily one of the most amusing and inspired books I have seen in a long time.

John Robson. **Captain Cook's World: Maps of the Life and Voyages of James Cook R.N.** Seattle, Washington: The University of Washington Press, 2000. ISBN 0-295-98019-2 (hardcover); 211 pages; color illustrations.

An extremely well documented biography on the life and explorations of British Sea Captain James Cook. While being surprisingly approachable for a history text, this book is also staggeringly comprehensive and enjoyable to read. The strikingly impressive life's work of James Cook is presented with over 125 specially made maps marking nearly every piece of geography that Cook set foot on. This is both an immaculate geographic and historical resource and a fun read.

Janice M. Roper and Jill Shapira. **Ethnography in Nursing Research**. Thousand Oaks, California: Sage Publications, Inc., 2000. ISBN 0-7619-0874-9 (pbk); 148 pages.

A "how to" guide for doing ethnographic research in a nursing setting. This guide is written for researcher with basic research methods experience. It is a comprehensive work detailing not only how to conduct a primary ethnographic study, but also the steps needed to properly analyze and interpret the data and how to write an effective report. It is an invaluable resource for any student working on ethnographic research in the medical field.

Tempus Fugit: Time Flies. Edited by Jan Schall. Seattle, Washington: University of Washington Press, 2000. ISBN 094261433-x (pbk); 356 pages, black and white and color illustrations and photographs.

A review of the exhibition *Tempus Fugit: Time Flies*, which "encapsulated representative notions of time as experienced and understood at the end of the century." Filled not only with stunning pieces of artwork and in-depth critiques, but also with interesting tid-bits on our transcendent concept of time, this book appeals to both the artistic and the scientific. It is a collection of artwork that examines the relativity of time, dating back to 900 CE (for an explanation of why it's not 900 "AD", read the book).

Pat Schleger. Zero: **Hans Schleger—a Life of Design**. New York: Princeton Architectural Press, 2001. ISBN 1-56898-273-9 (pbk); 271 pages; black and white and color photographs and illustrations.

A survey of the life and work of German born graphic designer Hans Schleger as written by his wife. With a forward by Paul Rand, this archive of the work of a graphic design pioneer can truly be appreciated by anyone who admires the evolution and the current state of graphic design. With an exhaustive collection of drawings, paintings, photography, and most of all, brilliant design work, even those unfamiliar with the contributions made by Hans Schleger will find this biography impressive and inspiring.

Susan Schulten. **The Geographical Imagination in America, 1880–1950**. Chicago: The University of Chicago Press, 2001. ISBN 0-226-74055-2 (hardcover); 319 pages; black and white photographs and illustrations.

A look at the connections between politics, education, public opinion, and the American understanding of geography. This book offers a strikingly original critical study of the policies of the US government and educational systems in the late 19th and early 20th centuries and the consequential effects they had on the American public in relation to their understanding of maps. It also looks at the transformation within the industry of map design that took place in the same era.

Liane Sebastian. **Digital Design Business Practices: For Designers and Their Clients**. New York: Allworth Press, 2001. ISBN 1-58115-086-5 (pbk); 397 pages.

A complete guide to successfully managing your way through the publishing industry. This uniquely designed "how to" book outlines and then dissects every major step in the process of creating and producing print and interactive design projects. Some of the areas covered include estimates and proposals, fees, photography, web site construction, and ownership issues. Even as the field advances technologically, many of these issues will remain as pertinent areas of concern whenever professional production is called for.

Alec Sharp and Patrick McDermott. ***Workflow Modeling: Tools for Process Improvement and Application Development***. Boston, Mass.: Artech House, Inc., 2001. ISBN 1-58053-021-4 (hardback); 345 pages; black and white illustrations.

A guide aimed at business and technical professionals to help streamline workflow processes. While not written with design students in mind, this book could certainly aid any group working on a project with multiple steps. The real world scenarios provided lend validation to the techniques offered by the authors. By applying these logical yet innovative techniques to group projects, the likelihood of efficiently achieving success should be greatly improved.

Studies in the Decorative Arts. Volume VIII, Number 1. Edited by Sarah B. Sherrill. New York: The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, 2000. ISBN 1069-8825 (periodical); 194 pages; black and white photographs.

A collection of articles, interviews and book reviews, most of which deal with "Women Designers in the USA, 1900-2000". With articles including *Designing their Turf: Pioneer Women Landscape Designers and Feminist Writings on Twentieth-Century Design History, 1970-1995: Furniture, Interiors, Fashion* this publication brings together a group of talented writers all focused on examining women's roles in the development of design as a field of study and employment in America.

Kenneth E. Silver. ***Making Paradise: Art, Modernity, and the Myth of the French Riviera***. Cambridge, Mass.: The MIT Press, 2001. ISBN 0-262-19458-9 (hardcover); 191 pages; color illustrations and black and white photography.

An exquisite look at the art and lifestyle of the debonair and untouchable southern coast of France and how it was romanticized by artists in the early to mid 20th century. Silver examines the artwork that came from artists who either lived in or visited the famed stretch of coastline between Marseilles to Monte Carlo. Through innumerable paintings and photographs, Silver breaks down and analyzes the world's love of this beautiful locale.

Bill Stumpf. ***The Ice Palace that Melted Away: How Good Design Enhances Our Lives***. Minneapolis: University of Minnesota Press, 1998. ISBN -8166-3730-X (pbk); 169 pages; black and white illustrations.

A collection of essays by the designer of the Aeron Chair on making the world a better place to live in through design. While some of his ideas may be a little off the wall (like seats inside the wing of an airplane to allow for a better view), they all have the same root, make the world a more enjoyable place to be by thinking through the creation of things. From products that last a lifetime to integrating design with nature, Stumpf's ideas are a refreshing reminder of the life-improving possibilities of design.

Eric Viardot. ***Introduction to Information-Based High-Tech Services***. Boston, Mass.: Artech House, Inc., 1999. ISBN 0-89006-647-7 (hardback); 182 pages; color and black and white illustrations.

A handbook for creating and effectively handling customer-ready high-tech services. This textbook-like edition gives very structured and informative advice on such valuable topics as Identifying and understanding customers, Achieving quality high-tech services, and organizing human resources. For those looking to go into business for themselves, or anyone entering the high-tech services market, this book should prove to be an invaluable resource.

Bruce Wands. ***Digital Creativity: Techniques for Digital Media and the Internet***. New York: John Wiley & Sons, Inc., 2002. ISBN 0-471-39057-7 (pbk); 196 pages; black and white and color photographs.

An up-to-date look at the connection between traditional graphic design fundamentals and the exploding field of digital and electronic media. Written with graphic design students in mind, this well illustrated guide makes explicit connections between the worlds of traditional print design and the multimedia world of digital design. With in-depth examinations of everything from audio recording to digital photographic color correction to video editing techniques, this book offers the design student an edifying look at the possibilities of digital media.

Zheng Wang. *Internet QoS: Architecture and Mechanisms for Quality of Service*. San Francisco: Morgan Kaufmann Publishers, 2001. ISBN 1-55860-608-4 (hardcover); 239 pages; black and white illustrations.

A guide to the latest Internet Quality of Service (QoS) techniques relating to streaming video and audio. Any designer working on web-ready digital projects that involve audio or video would do well to consider this book as a valuable resource. Written by a Bell Labs engineer, these notes on internet architecture are comprehensive and technically detailed, but do, however, require some technical familiarity with the subject to be of maximum effectiveness.

David Watkin. *Morality & Architecture Revisited*. Chicago: The University of Chicago Press, 2001. ISBN 0-226-87483-4 (pbk); 158 pages.

A summary of the reactions to Watkin's 1977 diatribe against the modernist architectural establishment. Nearly 25 years ago, Watkin wrote *Morality and Architecture*, a scathing indictment against the architectural giants of the time who were "throwing up brutal buildings in the middle of our communities," which received vicious praise and equally vicious criticism. A quarter of a century later, his writings are still having an effect on the industry. In this book, Watkin brings us the story of his book's impact and answers the question of whether or not these problems still exist today.

net_condition: art and global media. Edited by Peter Weibel and Timothy Druckrey. Cambridge, Mass.: The MIT Press, 2001. ISBN 0-262-73138-x (pbk); 399 pages; color photographs.

An impressive collection of essays dealing with both the pros and the cons of the expansion of a worldwide media and its influences on societies, economies, politics, and art. Appropriately, this book deals with an international art exhibition of the same name that took place simultaneously in Germany, Austria, Spain, and Japan. This book covers in detail the work exhibited. Digital and interactive art is discussed to a large extent, discussions that would probably prove useful to any artist working in "new media."

The Fashion Business: Theory, Practice, Image. Edited by Nicola White and Ian Griffiths. New York: Berg, 2000. ISBN 1-85973-359-x (pbk); 211 pages; black and white photographs.

A rare look at the fashion industry from the point of view of the business person. Breaking from the tradition of making social commentary on the fashion industry, White and Griffiths explore not only the history of modern fashion, but in this case the necessary synthesis of theory and practice needed to succeed in the industry. They take different perspectives on the fashion business and address such topics as the role of creativity, the origin of glamour, and the power of design.

Rainer K. Wick. *Teaching at the Bauhaus: The standard work on the groundbreaking pedagogical concepts of the Bauhaus*. Germany: Hatje Cantz Publishers, 2000. ISBN 3-7757-0801-4 (hardcover); 404 pages; black and white photographs and illustrations.

A historical view of the Bauhaus and some of its founding members. This tremendously interesting history of the founding school (of thought) for modern design includes the individual approaches of such renowned teachers and designers as Moholy-Nagy, Itten and Kandinsky. By surrounding the story of the Bauhaus pedagogy with a historical context, we are given new insight into the teachings of the individual staffers of the Bauhaus.

Theo Stephan Williams. *The Graphic Designer's Guide to Pricing, Estimating, & Budgeting*. New York: Allworth Press, 2001. ISBN 1-58115-098-9 (pbk); 201 pages.

A much needed and highly understandable view of the "real world" of professional design. By citing both theory and personal experience, Williams sheds light on the most intimidating factors of the professional world of design. This handbook covers such topics as creating and managing budgets, establishing and adjusting rates, and gaining a competitive advantage. All designers about to head out to the job market should take a look at this book before they go, to get a real feel for what to expect.

Yolanda Zapparetta. *Digital Lab: Print & Electronic Design*. United Kingdom: RotoVision, 2001. ISBN 2-88046-368-8 (hardcover); 155 pages; color photographs.

A beautifully documented look at the creative and technical process behind the production of twelve international graphic design projects. By looking at a dozen projects from around the world including book, magazine, and website design, Zapparetta communicates the dedication of culturally diverse communication designers working in an international environment and the problems they faced while laboring on their respective projects.

2001: Building for Space Travel. Edited by John Zukowsky. New York: Harry N. Abrams, Inc., 2001. ISBN 0-8109-4490-1 (hardcover); 192 pages; black and white and color photographs.

An examination of the roles played by visual designers in connection to rocketry, NASA and space travel. Zukowsky investigates the visual artists, architects, civil engineers, and industrial designers whose jobs are all too often overshadowed by the technical achievements of the overall project—namely, anything that involves shooting things into outer space. From the interior designers of the International Space Station to the literary works of Jules Verne, Zukowsky highlights the achievements and contributions made by visual designers to the field of space travel over the past fifty years.