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## Books Received

Contributors:

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*Alternative Futures for Changing Landscapes: The Upper San Pedro River Basin in Arizona and Sonora.* Edited by Carl Steinitz. Washington, DC: Island Press, 2003. ISBN1-55963-335-2 (paperback) 202 pages; color + black & white photographs and illustrations.

An exhaustively illustrated case study analysis of the development and conservation options generated by one alternative futures project. Using an innovative GIS-based simulation modeling strategy, researchers consider the demographic, economic, physical and environmental processes to project the impact of development on an area. The study is a detailed but interesting look at how creative visualization can help to form a sustainable future.

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Bob Baxley. *Making the Web Work: Designing Effective Web Applications.* Indianapolis, IN: New Riders, 2003. ISBN0-7357-1196-8 (paperback) 474 pages; black & white illustrations.

A methodical approach to understanding and prioritizing on-line design issues. Baxley's three-tiered system starts with the application's structure, focuses on the users' behavior and then finishes with the visual and verbal presentation. With sections devoted to establishing goals, identifying users and a selection of case studies, this guide is a thorough reference for web designers, product marketers and software engineers.

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*Between Worlds: A Sourcebook of Central European Avant-Gardes, 1910–1930.* Edited by Timothy O. Benson and Éva Forács. Cambridge, MA: The MIT Press, 2002. ISBN 0-262-02530-2 (hardcover) 736 pages; black & white photographs and illustrations.

An engrossing collection of primary source documents from the Central European avant-gardes — most translated into English for the first time. The manifestoes and magazines rescued from obscurity reveal themselves as major influences in the more celebrated modernist movements of Western Europe. This extensive compendium includes writings from László Moholy-Nagy, Walter Gropius and others less known but equally devoted adherents to social change through art and design.

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Werner Blaser. *Powell/Kleinschmidt Interior Architecture.* Boston, MA: Birkhäuser – Publishers for Architecture, 2002. ISBN 3-7643-6561-7 (hardcover) 175 pages; color + black & white photographs and illustrations.

A beautifully illustrated quarter-century's worth of interior architecture from an influential firm. From boardrooms to penthouse apartments, the spaces pictured all reflect an assured clarity of design. Powell/Kleinschmidt turn the hard-edged geometries of the most utilitarian spaces—cafeterias and classrooms—into something at once striking and welcoming. The oversized volume would make an attractive choice for coffee tables and a worthwhile addition to serious design libraries.

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

A nicely bound collection of more than 200 trademarks designed by the high-profile design firm Chermayeff & Geismar. From Xerox to the Museum of Modern Art, NBC to NPR, this team has significantly shaped the way we view countless corporations and institutions. Browsing through this a colorful resource branding strategies should stimulate any designers' trademark creativity.

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Gary R. Edgerton. *Ken Burns's America.* New York, NY: St. Martin's Press, 2001. ISBN 0-312-23646-8 (hardcover) 268 pages; black & white illustrations.

An assessment of the genius that lies behind a master documentarian's packaging of American history for television audiences. Through his innovative use of archival materials for camera, Ken Burns brought the *Civil War* to life for public television viewers and reinvigorated the documentary as a viable medium for popular history. Edgerton traces the development of Burns' craft and trademark style from his breakthrough film *Brooklyn Bridge* to the phenomenal commercial success of his most recent series *Jazz* and along the way offers a revealing portrait of a non-fiction filmmaker's rise to fame.

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*Far Veder Varia: Air Made Visible, A Visual Reader on Bruno Munari.* Edited by Claud Lichtenstein and Alfredo W. Häberli. Rohnert, Switzerland: Lars Müller Publishers, 2000. ISBN 3-907044-89-4 (hardcover) 286 pages; color + black and white photographs and illustrations.

An artfully presented introduction to the influential yet little known Italian designer Bruno Munari. As a philosopher, poet, draftsman and inventor Munari's creations often exist in the indefinable space between disciplines. This illustrated overview of his work demonstrates the breadth of his art and goes far toward establishing Munari's long-overdue place in design history. Designers and dabblers alike would enjoy this glimpse into the mind of a man who made life his art.

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Catharine Fishel. *Inside the Business of Graphic Design: 60 Leaders Share Their Secrets of Success.* New York, NY: Allworth Press, 2003. ISBN 1-58115-257-4 (paperback) 288 pages.

An unprecedented collection of interviews with the founders and principles of today's top design firms. Design journalist Fishel gathers stories of studio start-ups and retrenchments, personal success and professional challenges from Penatgram, WINK, Designkitchen and other leading design firms. Engagingly narrated and full of useful advice, the interviews are a valuable resource for creative professionals at any stage in their careers.

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Gail Greet Hannah. *Elements of Design: Rowena Reed Kostellow and the Structure of Visual Relationships.* New York, NY: Princeton Architectural Press, 2002. ISBN 1-56898-329-8 (paperback) 144 pages; color + black & white photographs and illustrations.

A loving tribute to an influential design instructor presented in lesson form. Rowena Reed Kostellow taught industrial design at the Pratt Institute for over half a century. Her trademark exercises, illustrated by selected student work, are detailed here in full. Part profile of a great instructor, part tutorial, this overview of Kostellow's work remains a source of inspiration and coaching for future industrial designers.

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Steven Heller. *Design Humor: The Art of Graphic Wit.* New York, NY: Alworth Press, 2002. ISBN1-58115-193-4 (paperback) 224 pages; black & white photographs and illustrations.

A revision of Steven Heller and Gail Anderson's 1991 publication, *Graphic Wit: The Art of Humor in Design*. From grotesquely illuminated medieval manuscripts to more contemporary visual puns, Heller demonstrates precisely what can be so funny about graphic design. A collection of "witty" examples and brief interviews with their designers rounds out this exploration into the anatomy of visual humor.

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Tim Kasser. *The High Price of Materialism.* Cambridge, MA: The MIT Press, 2002. ISBN 0-262-11268-X (hardcover) 149 pages; black & white illustrations.

A passionate examination into the consequences of consumerism extending beyond the effects of material gain to the problems suggested by the materialistic desires themselves. Backed by a decade's research on the psychological risks continually faced by our accumulation-driven society, Kasser makes a strong argument for significant change in the way we think about spending.

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Donald Knuth. *Digital Typography.* Stanford, CA: Center for the Study of Languages and Information / CSLI Publications, 1999. ISBN1-57586-010-4 (paperback) 685 pages; black & white illustrations.

An edited collection of technical articles, lectures and personal commentary documenting the seminal work of a leading researcher in the field of digital typography. Knuth lays much of the groundwork for the tools and technology that support desktop publishing and the details of that work is captured in prose as well as programming code and supporting algorithms. Knuth bridges the gap between the aesthetics of letterforms in print and in their mathematical representations on screen. Despite the highly technical nature of the subject, the book retains information relevant to the designer and lay person interested in computer fonts, typesetting and typography in a digital medium.

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Thomas S. Kuhn. *The Road Since Structure: Philosophical Essays, 1970-1993*. Edited by James Conant and John Haugeland. Chicago, IL: The University of Chicago Press, 2000. ISBN (paperback) 335 pages.

A retrospective collection of essays by and interviews with Thomas Kuhn, author of the landmark book *The Structure of Scientific Revolutions*. This work, as influential as it was controversial, delineates Kuhn's radical theory that the history of science is not cumulative but punctuated by an incommensurable series of paradigm shifts. Rather than a retraction or blunting of his ideas, Kuhn seeks to refine and defend his views on the human nature of scientific progress.

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*Looking Closer 2: Critical Writings on Graphic Design*. Edited by Michael Bierut, William Drenttel, Steven Heller and DK Holland. New York, NY: Allworth Press, 1997. ISBN 1-880559-56-0 (paperback) 272 pages.

A follow-up to *Looking Closer*, an important collection of writings on graphic design published in 1994. Featuring contributions from design greats Milton Glaser, Ellen Lupton, Tibor Kalman and more, this book adds to the critical self-analysis emerging from communication design profession. Taken together, these sometimes provocative, often insightful essays form a substantial addition to the growing oeuvre of design criticism.

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William L. MacDonald. *The Pantheon: Design, Meaning, and Progeny*. Cambridge, MA: Harvard University Press, 2002. ISBN 0-674-01019-1 (paperback) 160 pages; black & white photographs and illustrations.

A new printing, with a forward by John Pinto, of William L. MacDonald's study of one of the world's great architectural masterpieces. This well-rounded analysis details the structure's historical context, physical construction and guiding design principles in plain language, accessible to both architecture students and classical historians. First published in 1976, the text still stands as an eloquent argument in support of the Pantheon's cultural resonance.

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Scott McCloud. *Understanding Comics: The Invisible Art*. New York, NY: Harper Collins Press, 1994. ISBN 0-06-097625-X (paperback) 215 pages; color + black & white illustrations.

A comprehensive analysis of the elements defining the comic form's visual style. This detailed exploration, completely written in comic strip form, dynamically demonstrates the fundamental components of the sequential art. Chock full of entertaining tidbits and thoughtful commentary, McCloud's cult classic is essential reading for comic artists and aficionados.

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Scott McCloud. *Reinventing Comics*. New York, NY: Harper Collins Press, 2000. ISBN 0-06-095350-0 (paperback) 242 pages; color + black & white illustrations.

A forward-thinking sequel to McCloud's *Understanding Comics: The Invisible Art*. Arguing for a more imaginative, inclusive approach to an art traditionally bound by commercial interests, McCloud suggests twelve revolutionary ways for comics to reach their full potential. Creative rights, genre diversity and digital production are among the issues driving comic reform. Like its predecessor, the illustrated text itself serves as an appealing example of what comic books might become.

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Ruari McLean, *How Typography Happens*. New Castle, DE: Oak Knoll Press / The British Library, 2000. ISBN 1-58456-019-3 (paperback) 96 pages; black & white illustrations.

A short illustrated history of the emergence of typography as a professional practice in Western Europe and the United States. This book, based on a series of lectures given by the author at the University of Cambridge, begins with one of the earliest know manuals of printing, the seventeenth century *Mechanic Exercises on the Whole Art of Printing* and progresses through to the work of the great German typographer Jan Tschichold and his contemporaries. Divided into three chapters, the first deals with typographic traditions and influences in English-speaking Britain and American, the second with Germany and the third France. This succinct and richly illuminated collection will delight type lovers, book designers and those interested in type as image.

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Daniel Miller. *The Dialectics of Shopping*. Chicago, IL: The University of Chicago Press, 2001. ISBN 0-226-52648-8 (hardcover) 222 pages.

A serious look at one of the modern world's favorite pastimes. Examining a variety of shopping experiences and purchasing habits, Miller explores issues of kinship, community, politics and identity associated with buying and accumulating. While Miller's language is somewhat dense, the results of his extensive research would be of interest to sophisticated critics of consumer culture.

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Julius M. Moravcsik. *Meaning, Creativity and the Partial Inscrutability of the Human Mind*.

Stanford, CA: Center for the Study of Languages and Information/CSLI Publications, 1998. ISBN 1-57586-126-7(paperback) 200 pages.

A philosophical approach to theories of language and cognition that casts humans as explanation-seeking and -forming creatures. Moravcsik argues persuasively that natural languages differ from formal and computationally based languages in being unable to capture the context dependent and inter-subjectivity of holistic explanatory schemes. Written for an interdisciplinary audience in clear prose with concise overviews of the field, this book will appeal to followers of Chomsky, AI researchers, semiotics, linguists and students interested in language, meaning and the unknowable aspects of the human mind.

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Mario Pricken. *Creative Advertising: Ideas and Techniques from the World's Best Campaigns*. New York, NY: Thames & Hudson Inc., 2002. ISBN 0-500-51074-1 (hardcover) 263 pages; color photographs and illustrations.

A thoughtfully selected collection of advertising campaigns presented with a review of the techniques and guiding principles that contribute to their success. Engaging enough to draw the attention of non-designers, this oversized book offers more than striking pictures and witty taglines. Insightful brainstorming suggestions and process ideas balance the numerous examples, together forming a useful and attractive tool for creative professionals.

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*Puppets, Masks, and Performing Objects*. Edited by John Bell. Cambridge, MA: TDR Books, 2001. ISBN 0-262-52293-4 (paperback) 198 pages; black & white photographs and illustrations

A collection of essays on the history and cultural significance of object enhanced performance. From Indian shadow puppets to Victorian automatons to Broadway's *The Lion King*, this book's contributors offer insight into the dramatic possibilities of an often marginalized art. Together these essays advance a compelling claim for puppetry's continuing cultural and artistic relevance in an age when we talk about human robot interaction.

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Jay Satterfield. *"The World's Best Books": Taste, Culture and the Modern Library*. Boston, MA: University of Massachusetts Press, 2002. ISBN 1-55849-353-0 (hardcover) 248 pages; black & white illustrations.

A comprehensive look at the Modern Library's series of carefully chosen titles and their extraordinary impact on America's book culture. Satterfield engagingly tracks the "The World's Best Books" from the budget home libraries of the 1920s intellectual fringe to the bookshelves of the middlebrow middle-class. Expertly marketed, the Modern Library bridged the traditional gap between commerce and culture without losing the respect of literary critics.

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Paula Scher. *Make It Bigger*. New York, NY: Princeton Architectural Press, 2002. ISBN 1-56898-332-8 (hardcover) 272 pages; color photographs and illustrations.

A vibrantly illustrated professional autobiography of one of the most recognizable contemporary graphic designers. Scher articulately details her professional journey from the bottom rung of CBS records' art department to her seat at Pentagram Design. This candid, entertaining narrative offers readers an inside view of the vast corporate networks and commercial forces that stifle innovative design, and reveals the techniques Scher has used to overcome them.

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William R. Sherman and Alan B. Craig. *Understanding Virtual Reality: Interface, Application, and Design*. San Francisco, CA: Morgan Kaufmann Publishers, 2002. ISBN 1-55860-353-0 (hardcover) 565 pages; black & white photographs and illustrations.

A comprehensive overview of virtual reality technologies and techniques. Using real-world examples from diverse fields, the book makes a case for VR as an increasingly effective and applicable communications medium. With its broad scope, straightforward style and companion instructional Web site, this book would make an excellent introductory text for students exploring virtual reality applications.

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*Studies in the Decorative Arts: Women Designers in the USA 1900-2000*. Edited by Sarah B. Sherrill. New York, NY: The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture, Fall-Winter 2000–2001. ISSN 1069-8825; 194 pages; black & white photographs and illustrations.

An issue of the international design journal dedicated to the work of twentieth century women in design. Historically, female designers have been an often marginalized group, their many contributions to the field lost or discounted. This special edition journal—featuring articles, interviews and book reviews focused everything from handbags to landscapes—invites readers to re-evaluate the traditional view of a woman's role in design.

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David B. Stewart. *The Making of a Modern Japanese Architecture: From the Founders to Shinohara and Isozaki*. New York, NY: Kodanasha International, 2003. ISBN 4-7700-2933-0 (paperback) 304 pages; black & white photographs and illustrations.

A look back at the evolving face of twentieth century Japanese architecture focusing on two of its best-known contributors. By placing the early and mature work of Shinohara and Isozaki in the historical context of an increasingly Westernized and modernized culture, Stewart seeks to explain changing perceptions of Japanese space. This exhaustive examination, of interest to students of architecture and Asian studies, identifies the forces that led to the current state of architecture in Japan and its influence worldwide.

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

A series of essays by philosophers and scholars of technology responding to Albert Borgmann's "device paradigm" and its meaning for sustainability, the environment and the progress of human culture. Contributors seek to untangle the knotted relationships between advancing technologies, the decline of focal things and practices in light of human needs and values. While erudite in tone, these essays are relevant to those concerned with the pursuit of the good life both individually and collectively.

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Amy Tucker. *Visual Literacy: Writing About Art*. New York, NY: McGraw-Hill Higher Education, 2002. ISBN 0-07230222-4 (paperback) 281 pages; color + black & white illustrations.

An introductory textbook for understanding and writing about critical issues shaping art discourse today. For students of art and art history, Tucker covers the elements of visual analysis, essay writing strategies, research techniques and critical methods as well as case study examples for instruction. Color illustrations, discussion points and sample writing assignments make this a useful aid for teaching the analytical tools and methods used in seeing, interpreting and writing about visual culture.

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Bruce Wands. *Digital Creativity: Techniques for Digital Media and the Internet*. New York, NY: John Wiley and Sons, Inc., 2002. 0-471-39057-7 (paperback) 326 pages; color + black & white photographs and illustrations.

A comprehensive guide for artists and designers entering the digital realm. School of Visual Arts instructor Wands takes readers step by step through the digital design process using his personal work as examples. Insightful overviews of typography, animation, audio applications, digital photography, and more are punctuated by interviews with professionals working in the field and useful tips for developing personal techniques. Wands' accessible style and helpful illustrations makes this a practical resource appropriate for most skill levels.

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David Watkin. *Morality & Architecture Revisited*. Chicago, IL: The University of Chicago Press, 2001. ISBN 0-226-87483-4 (paperback) 191 pages.

A revised version of a renowned late seventies attack on the Modernist establishment. Condemning buildings designed without regard to traditional forms, local materials or nascent patterns, Watkins finds new targets to lambaste in the structures built in the decades since the book's original publication. He also reflects on his argument's sometimes welcome, often hostile reception in the architectural community. Watkin's polemic remains an eye-opening read for both defenders and deriders of the modernist movement.

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Alina Wheeler. *Designing Brand Identity: A Complete Guide to Creating, Building, and Maintaining Strong Brands*. Hoboken, NJ: John Wiley & Sons, Inc., 2003. ISBN 0-471-21326-8 (hardcover) 240 pages; color + black & white photographs and illustrations.

A lucid guide to the many facets of brand identity design. Using real-world examples and thoughtful diagrams, Wheeler takes readers stage-by-stage through the process of creating and implementing a successful identity program. The book's easy style and comprehensive scope make it an appropriate choice for design students and professionals in need of a big-picture view of brand identity.

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Alexander W. White. *The Elements of Graphic Design: Space, Unity, Page Architecture, and Type*. New York, NY: Alworth Press, 2002. ISBN1-58115-270-7; 160 pages; color + black & white photographs and illustrations.

A process-oriented guide to graphic design. This illustrated introduction to the central principles of page layout instructs readers through well-chosen examples and thoughtful explanations. Focusing on the interplay of positive and negative spaces, White builds an eloquent case for emptiness as the most effective page-ordering tool.