

Books Received

Contributors: Marti Rae Louw (M.R.L.) and Victor Margolin (V.M.)

James S. Ackerman. *Origins, Imitation, Conventions: Representation in the Visual Arts*. Cambridge, MA: The MIT Press, 2002. ISBN 0-262-01186-7 (hardcover); 326 pages; black & white illustrations.

A collection of studies illuminating artistic progress and its relationship to the past. Ackerman suggests that the authority of the past may be as much a stimulus as a restraint on artistic innovation. To ground his argument he focuses on the origins of innovation, imitation and their roles in invention and finally convention as a means of communication between an artist and the viewer in the development of visual forms of representation. These categories are explored with an emphasis on the progress in techniques of architectural representation. M.R.L.

The Alliance of Art and Industry: Toledo Designs for a Modern America. Toledo: Toledo Museum of Art, 2002. Distributed by the Hudson Hills Press. ISBN 0-935172-15-7; 234 pages. (pbk); Black & white + color illustrations.

The catalog of an exhibition featuring products designed and produced in Toledo. Essays by Dennis Doordan, Jeff Meikle, John Heskett, and others. V.M.

Nina de Angeli Walls. *Art, Industry and Women's Education in Philadelphia*. Westport, CT: Bergin & Garvey, 2001. ISBN 0-89789-745-5 (hardcover); 182 pages, black & white illustrations.

A narrowly focused study about the rise of artistic training and careers for women in the visual arts by examining the 150-year history of the Moore College of Art and Design in Philadelphia. Arranged chronologically, the chapters address evolving challenges women faced in gaining professional standing as teachers, artists and designers. This book gives definition to the often unrecognized role women played in shaping the aesthetic values of American consumer culture in the twentieth century. M.R.L.

Art as Image: Prints and Promotion in Cincinnati, Ohio. Edited by Alice Cornell. Athens, OH: Ohio University Press, 2001. ISBN 0-8214-1335-X (hardcover); 235 pages; black & white illustrations.

A series of essays documenting Cincinnati's place in print and publishing history. Back when Ohio was still considered part of the Northwest Territory, this city became a major publishing center. Filled with nineteenth century images, this book captures the period's intriguing visual culture as expressed in prints, newspapers, posters, portfolios, playing cards and such, produced mostly in service to promotion and advertising. M.R.L.

Ashish Arora, Andrea Fosfuri, and Alfonso Gambardella. *Markets for Technology: The Economics of Innovation and Corporate Strategy*. Cambridge, MA: The MIT Press, 2001. ISBN 0-262-01190-5 (hardcover); 338 pages; black & white illustrations.

An incisive examination of how technology and knowledge are becoming definable and tradable commodities. The authors analyze technology strategy and the economics underlying innovation. This work succeeds by offering a powerful set of concepts by which to understand markets for technology. M.R.L.

Michael Barson and Steven Heller. *Red Scared! The Commie Menace in Propaganda and Popular Culture*. San Francisco: Chronicle Books, 2001. ISBN 0-8118-2887-5; 160 pages; black & white + color illustrations.

A richly illustrated survey of imagery covering America's complex relationship with Communism and Soviet Russia in a variety of media. Includes timelines charting significant political and cultural events between 1848 to 2000, as well as commentary on the ways in which books, films, magazines, newspapers, comics and posters dealt with the propagandistic messages of the day. V.M.

Black & White Photography: Architecture: Developing Style in Creative Photography. Edited by Terry Hope. Crans-Près-Céligny, CH: RotoVision, 2001. ISBN 2-88046-534-6 (pbk); 142 pages; black & white photographs.

Techniques for photographing architecture with black and white film. Filled with beautiful examples of architectural images, this book moves through location choices, composition, interiors, and details while looking at tone, texture and contrast choices. Different printing and processing techniques are given with concise textual explanations of possible effects. Contributing photographers' talk about the methods used for included example works. M.R.L.

Jonathan Bloom. *Paper Before Print: The History and Impact of Paper in the Islamic World*. New Haven: Yale University Press, 2001. ISBN 0-300-08955-4 (hardcover); 320 pages; black & white illustrations + color.

A unique journey into Islamic culture and history while examining the transformative impact of paper on a society during the Middle Ages. Centuries before the Gutenberg press, Muslims carried papermaking technology from China across Central Asia to Europe and with them changed the shape of mathematics, music, art, architecture. This book is a fascinating view into an early communication technology that made writing portable and revolutionized information transfers between cultures. M.R.L.

Trevor Bounford (Alastair Cambell, series consultant). *Digital Diagrams: How to Design and Present Statistical Information Effectively*. New York: Watson-Guptill Publications, 2000. ISBN 0-8230-1572-6; 192 pages; color illustrations.

A practical guide to the craft of information design, with particular attention paid to illustrating statistics. Includes an overview of modern diagram design and instruction on how to take advantage of available software to create a clear and engaging diagram. V.M.

David E. Brown. *Inventing Modern America: From the Microwave to the Mouse*. Cambridge, MA: The MIT Press, 2002. ISBN: 0-262-02508-6 (hardcover); 210 pages; color illustrations.

Concise profiles of 35 inventors whose works have been chosen to exemplify the technological creativity of the United States over the last century. Subjects range from well known inventors like Thomas Edison and Steve Wozniak to lesser known pioneers such as Stephanie Kwolek, inventor of Kevlar and Wilson Greatbatch, inventor of the first cardiac pacemaker implant. For an overview of some of the greatest innovations in science and technology and the men and women behind them, this book provides a well-illustrated and accessible entrée to the subject. M.R.L.

Mel Byars. *The Best Tables, Chairs, Lights: Innovation an Invention in Design Products for the Home*. Crans-Près-Céligny, CH: RotoVision, 2001. ISBN 2-88046-651-2 (hardcover); 448 pages; color photos and illustrations.

A visually delightful presentation of experimental and technically groundbreaking designs in chairs, tables and lighting. The author organizes the chapters by material—tables are grouped into wood, metals, glass, plastic and other categories. These material considerations are reflected in the commentary on the design, craftsmanship and manufacturing technology. For each object, blueprint-like illustrations provide schematic information on dimensions, fasteners, casting and joints that will please those interested in the details of a design. M.R.L.

Thomas P. Cambell. *Tapestry in the Renaissance: Art and Magnificence*. New Haven, CT: Yale University Press, 2002. ISBN 0-300-09370-5 (hardcover); 604 pages; black & white illustrations + color.

A sumptuously illustrated survey of tapestry production and its technical and design artistry in Renaissance Europe. This study focuses on the stylistic evolution of tapestry in the Netherlands and its influence on Italian and French weaving centers. The important place tapestry held in the ceremonial and daily life of wealthy patrons is woven into a compelling historical narrative. This book will make even the uninitiated appreciate these tremendous artistic creations. M.R.L.

Casting Shadows: Images from a New South Africa. Photographs by Edward West. Edited by Leslie King-Hammond. Ann Arbor, MI: The University of Michigan Museum of Art, 2002. ISBN 0-295-98118-2 (pbk); 96 pages, color photographs.

A lyrical collection of images of South Africans by noted photographer Edward West. Throughout West uses shadowy figures as a metaphor to depict the slow emergence of blacks in a post-apartheid era. An interview with the photographer and essays by Athol Fugard and Wally Serote round out this visual ode to the humanity of South Africa's shadowed classes. M.R.L.

Capsule 1: Independence. Minneapolis, MN: Capsule, 2001. ISBN 0-9715208-0-1 (pbk); 90 pages, color images.

A self-published collection of declarations and manifestos concerned with independence from the design firm Capsule. This artfully produced small hand book includes *The Declaration of Independence*, *The Universal Declaration of Human Rights*, Timothy Leary's *Declaration of Evolution* and Walter Gropius's *Bauhaus Manifesto* with a foreword by Minnesota Governor Jesse Ventura. The purpose of this panoply of loosely linked ideas is somewhat unclear—self promotion, public education or something else? M.R.L.

Central European Avant-Gardes: Exchange and Transformation, 1910-1930. Edited by Timothy O. Benson. Cambridge, MA: The MIT Press, 2002. ISBN 0-262-02522-1 (hardcover); 447 pages; color + black & white photographs and illustrations.

A city-by-city curatorial investigation of the avant-garde art movement in Central Europe. Filled with color reproductions, this book tracks the complex web of interactions among artists and intellectuals and the resulting influences that lead to Expressionism and Constructivism. The book was published to accompany an exhibit by the same name at the Los Angeles County Museum of Art. M.R.L.

Medardo Chiapponi. *Cultural Sociale del Prodotto: Nuove Frontiere per il Disegno Industriale (The Social Culture of the Product: New Frontiers for Industrial Design)*. Milan: Feltrinelli, 1999. ISBN 88-07010273-0 (pbk); 205 pages.

An exploration of industrial design's relation to other disciplines, its role in the process of innovation, and in the larger field of product planning. The author calls for a broadened role of the industrial designer and for a new orientation in design education. V.M.

Liza Dalby. *Kimono: Fashioning Culture*. Seattle: University of Washington Press, 2001. ISBN 0-295-98155-5 (pbk); 396 pages; color + black & white illustrations.

A detailed look at the reciprocal influences of fashion and culture through the history of the kimono. Part social history and part anthropological exploration of clothing as material culture, this book follows the kimono robe from its introduction from China to its rise as a national costume, a form of "geishawear" and finally its gradual disappearance from the streets of modern Japan. For those interested in the aesthetic subtleties of how fashion and culture play out in color, pattern, fabrics, layers, lengths and drape, this book offers over 350 illustrations and engaging text that should appeal to both the lay person and academic alike. M.R.L.

David Daye. *Professional Photography: Family Portraits*. Crans-Près-Céligny, CH: RotoVision, 2001. ISBN 2-88046387-4 (pbk); 139 pages; color photographs and illustrations.

An attractive instructional manual on how to take professional looking family portraits. Much of the advice is common sense or cliché, but if one is looking for lighting, color and composition techniques from taking family photos, from babies through grandparents, this book offers some helpful hints. M.R.L.

Raymond Donovan and Leong K. Chan, eds. *HIV/AIDS Imaginaries: Hong Kong, Malaysia, Singapore, Thailand Sydney: University of Technology, UTS Gallery, 2001.* ISBN 1-86365-835-1; 36 pages; color illustrations.

Exhibition catalog for the show entitled "Rubber Love: Language & Representations." HIV/AIDS in South-East Asia "which surveys the graphic component of the public health, material culture surrounding HIV and AIDS," particularly the "use of language and representations in the promotion of prevention campaigns." (p. 4) V.M.

Raymond Donovan and Leong K. Chan, *Visualizing AIDS: Images in Art and Design Sydney: The University of New South Wales, College of Fine Arts, Ivan Dougherty Gallery, 2000.* ISBN 0-7334-0697-1; 60 pages; black & white illustrations.

Exhibition catalog for the show curated by the editors (with Beverly Fielder) and including paintings by Jeri Drucker, photographs by William Yang, and graphics by the Australian Socio-Graphic AIDS Project and the South East Asian Socio-Graphic AIDS Project. With a bibliography of texts that deal with images of AIDS in art and design. V.M.

Paul Dourish. *Where the Action Is: The Foundations of Embodied Interaction*. Cambridge, MA: The MIT Press, 2001. ISBN 0-262-04196-0 (hardcover); 245 pages; black & white illustrations.

A treatise positing a philosophical basis for human-computer interaction. Drawing on the phenomenological traditions of Wittgenstein and Heidegger that emphasize the primacy of natural practice over abstract cognition in everyday activity, Dourish describes how tangible, social interactions lie at the core of embodied interaction. He suggests that the design of interactive computer systems in the future will need to adopt this reality. M.R.L.

Digital Lab: Print and Electronic Design / Advertising. Edited by Gavin Ambrose and Chris Kelly. Crans-Près-Céligny, CH: RotoVision, 2001. ISBN 2-88046-557-5 (hardcover); 156 pages; color photographs.

Examples of digital design in print, poster and media advertising from around the world. This slick presentation of fourteen distinctive ad campaigns includes comments on the project concept and process by the creative directors. The book provides a quick reflection on trendy advertising and the talk behind it. M.R.L.

Douglas Dreishpoon, Allan Trachtenberg. *The Tumultuous Fifties: A View from the New York Times Photo Archives*. New Haven: Yale University Press, 2001. ISBN 0-300-08821-3 (hardcover); 272 pages; black & white illustrations.

A rich, photojournalistic view of a pivotal decade and essays on the role and development of news photography. Culled from the New York Times Photo archives, affectionately known as the morgue, this book accompanies a recently opened travelling exhibition. The photographs are arranged thematically under headings "America in the World," "Mechanization in Command," "Fame and Infamy" and "American Ways of Life," with captions for background. This book provides great examples of photojournalism, photography, and American culture in the 1950s. M.R.L.

Michael Dunn. *Traditional Japanese Design: Five Tastes*. New York, NY: The Japan Society, 2001. ISBN 0-913304-49-2 (pbk); 181 pages; color photographs.

A lavishly illustrated exploration of an aesthetic and cultural approach to appreciating traditional Japanese design. Each chapter presents craft objects that embody one of the five tastes—Artless Simplicity (*Saboku*), Zen Austerity (*Wabi*), Gorgeous Splendor (*Karei*) and Edo Chic (*Iki*) and Ancient Times (*Kodai no Bi*). The arrangement of these exquisite utilitarian objects by taste criteria reveals the subtle forces driving Japan's unique design culture. M.R.L.

Ecology and Design: Frameworks for Learning. Edited by Bart R. Johnson and Kristina Hill. Washington D.C.: Island Press, 2002. ISBN 1-55963-813-3 (pbk); 530 pages; black & white illustrations.

An impassioned entreaty calling for the inclusion of ecology as a standard requirement in landscape architecture and design education programs. In addition to arguing for the necessity of teaching ecological principles to future environmental designers, the authors provide clear examples of how to institute these changes. M.R.L.

Feminist Interpretations of John Dewey. Edited by Charlene Haddock Seigfried. University Park, PA: The Pennsylvania University Press, 2002 (pbk); 317 pages.

A collection of essays reevaluating John Dewey's pragmatist philosophy from a feminist perspective. Contributors find resonance with Dewey's opposition to logical positivism which in turn supports attempts to find alternatives to male biases in Western philosophy. This book offers a fixed lens through which to look at the meaning of Dewey's work. M.R.L.

Cecilia Flores. *Ergonomía para el Diseño (Ergonomics for Design)* Chimalistac, México: D. R. Librería, 2001. ISBN 968-5374-02-3; 241 pages; black & white illustrations. In Spanish.

A technical text addressing the cultural aspects of design as it relates to the problems posed by ergonomics. Addressing practitioners in the fields of industrial design, architecture, engineering, construction and even graphics, Flores incorporates social, psychological, atmospheric and physical concerns in her text. V.M.

Michael Fleishman. *Starting Your Career as a Freelance Illustrator or Graphic Designer*. New York, NY: Allworth Press, 2001. ISBN 1-58115-199-3 (pbk); 261 pages; black & white illustrations.

A vocational guide aimed at illustrators and graphic designers intending to go freelance. Clearly written and full of basic information about starting and running an independent business, this book offers would-be freelancers a good reality check prior to venturing out on their own. The included sample forms, contracts and letters of assignment are useful, but a detailed discussion of the legal aspects and the protection these critical documents provide is somewhat lacking. M.R.L.

David W. Galenson. *Painting Outside the Lines: Patterns of Creativity in Modern Art*. Cambridge, MA: Harvard University Press, 2001. ISBN 0-674-00612-7 (hardcover); 251 pages; black & white illustrations.

A market economy approach to measuring artists' creative output. Galenson, through statistical analysis of 100 modern painters, has found a link between age and artistic creativity. He characterizes two styles of innovation. Experimental innovators, like Cézanne, who work by trial and error, arrive at their contributions gradually, often late in life. Conceptual innovators, like Picasso, make sudden breakthroughs, often at a young age, by formulating new ideas. This book takes a unique approach to understanding artistic creativity. M.R.L.

Jean-Marc Gauthier. *Creating Interactive 3D Actors and Their Worlds (Without Writing Code)*. San Francisco, CA: Morgan Kaufmann Publishers, 2002. ISBN 0-12-277721-0 (pbk); 325 pages; color + black & white illustrations and screenshots; CD-ROM included.

A set of 3D interactive character animation techniques for non-programmers. Given as 22 project based tutorials, this book allows animators to learn tools and develop the computer graphic skills necessary to build virtual environments and populate them with actors able to interact in the world. The included CD-ROM offers demos of popular modeling/animation programs; related tutorial files and on-line resources.

M.R.L.

Roz Goldfarb. *Careers by Design: A Business Guide for Graphic Designers*. New York, NY: Allworth Press, 2001. ISBN 1-58115-205-1 (pbk); 219 pages.

Vocational guidance for design professionals and students. Written by a recruiter for marketing communications firms, Goldfarb provides practical tips on resumes, design portfolios and interviewing for job seekers in an age of media convergence. Industry experts contribute sections on hiring criteria, business structure and career strategies across different fields including print, advertising, industrial and interactive design. If you are thinking about changing jobs or starting a search, this guide could provide a needed boost.

M.R.L.

Diego Hurtado Gomezjurado. *Technología de la Madera: Procesos de Manufactura para Diseñadores y Arquitectos (Wood Technologies: Manufacturing Processes for Designers and Architects)* San Miguel Chapultepec, México: D. R. Librería, 2000. ISBN 968-5374-01-5; 142 pages, black & white illustrations. In Spanish.

A technical manual for designers, architects and builders, as well as students of industrial design or anyone training for a career that incorporates some aspect of wood construction. Gomezjurado provides detailed instructions for tasks that range from cutting to preserving, and also addresses issues related to manufacturing with wood.

V.M.

Clive Grinyer. *Smart Design: Products that Change Our Lives*. Crans-Près-Céligny, CH: RotoVision, 2001. ISBN 2-88046-524-9 (pbk); 150 pages; color photographs and illustrations.

A stylish presentation of so-called smart products that embrace technology and new materials. Grinyer selects twenty-four products to illustrate his notion of smart design. Some of the selections are familiar—Sony's Aibo cyberpet and Apple's iBook laptop—others are less celebrated but notable such as Boehringer Ingelheim's HandiHaler drug dispenser for asthmatics. Short commentaries about the design process with production drawings make for pleasurable reading about new trends in product design.

M.R.L.

Steven Gulie. *QuickTime for the Web/ For Windows and Macintosh*. San Francisco, CA: Morgan Kaufmann Publishers, 2002. ISBN 1-55860-780-3 (pbk); 725 pages; black & white illustrations and screenshots. CD-ROM included.

An authoritative second edition guide for creating and distributing QuickTime multimedia content. QuickTime has become a prevalent standard for digital media on the web. This guide covers "how-to" sections for integrating videos, recorded sounds, Flash animation, virtual reality, MIDI, still images, live streams, and games into a website.

M.R.L.

Adrian Heath, Ditte Heath and Aage Lund Jensen. *300 Years of Industrial Design: Function Form Technique 1700–2000*. New York: Watson-Guption Publications, 2000. ISBN 0-8230-5368-7; 272 pages; black & white illustrations.

A record of technological innovations and progress in the field, with objects arranged chronologically according to material (metal, wood, ceramic, glass). Supporting text accompanies photos and illustrations of the objects, and includes discussions of historical context, details about the manufacturing process and an evaluation of the design. With a glossary, lists of manufacturers, museums, bibliography and index.

V.M.

Jessica Helfand. *Screen: Essays on Graphic Design, New Media, and Visual Culture*. New York; Princeton Architectural Press, 2001. ISBN 1-56898-310-7 (pbk): 175 pages.

Short essays by a well-known graphic designer on a variety of topics that range from electronic typography and design education to the complexities of designing for new media.

V.M.

Steven Heller *The Graphic Design Reader*. New York, NY: Allworth Press, 2002. ISBN 1-58115-214-0 (pbk); 288 pages; black & white illustrations.

A personal collection of design related essays by a noted art director and pop cultural aficionado. The anthology explores the intersection between graphic design and popular culture and presents examples of their reciprocal influences on visual media over the last forty years. M.R.L.

Steven Heller and Marshall Arisman, eds. *The Education of an Illustrator*. New York: Allworth Press, 2000. ISBN 1-58115-075-X; 265 pages; black & white illustrations.

A collection of essays from 30 educators and practitioners that includes discussions about the field of illustration and the role of the illustrator, as well as essays, interviews and course syllabi from professionals who describe the transition from gathering knowledge to forming a career. V.M.

Steven Heller and Seymour Chwast. *Graphic Style: From Victorian to Digital. New Edition*. New York: Harry N. Abrams, Inc., 2000. ISBN 0-8109-2984-8. 263 pages; black & white and color illustrations.

New, expanded edition of the 1988 survey of graphic design styles and trends ranging from the industrial era to the present. Lavishly illustrated, with new material on the digital era, including sections on deconstruction, Émigré, fontism, controlled chaos, rave, kinetics and new simplicity. V.M.

Steven Heller and Louise Fili *Design Connoisseur: An Eclectic Collection of Imagery and Type*. New York: Allworth Press, 2000. ISBN 1-58115-069-5; 208 pages; black & white illustrations.

A sourcebook of rare typefaces, ornaments, letterheads, and trademarks from Europe and the United States, dating from 1900 to 1940, and reprinted for the first time since the 1940s. The authors arrange the specimens according to "inherent visual relationships" that they see between them. V.M.

Steven Heller and Phillip B. Meggs, eds. *Texts on Type: Critical Writings on Typography* New York: Allworth Press, 2001. ISBN 1-58115-028-2; 275 pages.

An anthology of more than fifty texts on the history, aesthetics and practice of typography and type design, including essays by practitioners and arguments from both traditional and innovative viewpoints. Texts organized into the following categories: aesthetics, criticism, anatomy, movement, practice and reflections. V.M.

Steven Heller and Christine Thompson *Letterforms Bawdy, Bad, Beautiful: The Evolution of Hand-Drawn, Humorous, Vernacular, and Experimental Type*. New York: Watson-Guption Publications, 2000. ISBN 0-8230-0464-3; 192 pages; black & white and color illustrations.

A survey of experimental (and, often, reactionary) type design that challenges traditional forms and standards, with special attention to the following categories: vernacular, hand-drawn, digitally driven and humorous. Attention is given to the varied sources for these styles and problems such as the tension between readability and artistic expression are explored. V.M.

Isabelle Hyman. Marcel Breuer, *Architect: The Career and the Buildings*. ISBN 0-8109-4265-8 (hardcover); 384 pages; color + black & white photographs and illustrations.

A comprehensive study of Breuer's architectural oeuvre. This weighty tome utilizes extensive archival materials, plans, sketches and photographs to document his work and tell the story of an architectural career that was memorable for much more than tubular steel chairs. M.R.L.

Don Ihde. *Bodies in Technology*. Minneapolis, MN: University of Minnesota Press, 2002. ISBN 0-8166-3846-2 (pbk); 232 pages.

A contemporary American philosopher investigates how our sense of our bodies and orientation in the world is affected by new technologies. Disembodied experiences of time and place create new conceptions of reality that will only continue to expand as virtual reality engines improve. Ihde provides a philosophical basis on which to consider the nature of the body and its perceived reality in cyberspace. M.R.L.

Juha Järvinen and Ilpo Koskinen. *Industrial Design as a Culturally Reflexive Activity in Manufacturing*. Sitra Report Series 15. Saarijärvi, Finland: Gummerus Printing, 2001. ISBN 951-563-405-9; 190 pages; black & white illustrations.

A research publication intended for a professional audience, this book looks at the ways in which companies use industrial design as part of a large effort to understand its position in the current manufacturing economy. An effort is also made to show how companies might make better use of design. V.M.

John Chris Jones. *The Internet and Everyone*. London: Ellipsis, 2000. ISBN 1-899858-20-2; 592 pages; black & white illustrations.

An exploration of the internet's implications for society on economic, political, technological and artistic levels in the form of collected letters, essays, dramas and meditations on the phenomenon. V.M.

Joel T. Jordan, Summer Forest Hoeckel and Jason A. Jordan. *Searching for the Perfect Beat: Flier Designs of the American Rave Scene* New York: Watson-Guption Publications, 2000. ISBN 0-8230-4751-2; 160 pages; color illustrations.

A record of the visual style of American rave culture, including 350 art works, names of previously unknown designers and dates of events. New York Times music critic Neil Strauss's introduction provides a brief history of the culture that produces these images, and the authors arrange the works into a chronology of styles and forms. V.M.

Guy Julier. *The Culture of Design*. London: Sage Publications, Ltd., 2000. ISBN 0-7619-6866-0; 0-7619-6867 (pbk); 224 pages; black & white illustrations.

A theoretical overview of contemporary design practice in both business and professional contexts with special attention paid to the relationship between design and advertising. V.M.

F. Kaid Benfield, Jutka Terris, and Nancy Vorsanger. *Solving Sprawl: Models of Smart Growth in Communities Across America*. New York: Natural Resources Defense Council, 2001. ISBN 1-89334033-3 (pbk); 200 pages; color + black & white photographs and illustrations.

Case studies of successful city planning projects to combat sprawl. The authors espouse a "smart growth" approach that emphasizes town-centered, transit and pedestrian oriented development, which mixes residential, commercial, and retail projects. This upbeat book showcases positive examples of growth in urban, suburban, and exurban settings. M.R.L.

Harold Koda. *Extreme Beauty: The Body Transformed*. New Haven, CT: Yale University Press, 2001. ISBN 1-58839-01404. (hardcover); 168 pages, color photographs.

Stunning visual depictions of the often excessive extremes fashion has manipulated in pursuit of beauty across time and cultures. Each chapter covers a part of the female anatomy, the neck and shoulders, chest, waist, hips and feet. Full color photographs show striking examples of clothes and accessories which have been designed to emphasize particular, often unnatural, conceptions of beauty. This catalogue was published to go with an exhibition at the Metropolitan Museum of Art's Costume Institute. M.R.L. Jackie Kwok Yan-chi, ed.

Jackie Kwok Yan-chi, ed. *The Production of Space in Hong Kong*. Hong Kong: Crabs Company Limited, 1998. ISBN 962-85444-1-1; 233 pages; color illustrations. In Chinese and English.

A collection of essays on theories of space, urban planning and research, and observations of community life in Hong Kong, with particular attention to the methodological approaches of Henri Lefebvre and Le Corbusier, and substantial use of the Hong Kong built environment as a case study. V.M.

Pierre Lévy. *Cyberculture*. Translated by Robert Bononno. Minneapolis: The University of Minnesota Press, 2001. ISBN 0-8166-3610-9 (pbk); 243 pages.

A lively but serious attempt to define the nature of Cyberculture. The Council of Europe originally commissioned this book as a report on the state of cyberspace. Divided into three sections Definitions, Theoretical Issues, and Problems, the author seeks to define his terms and the technological infrastructure of cyberspace in the first part, and then addresses the emerging directions of digital culture in music, art, knowledge and society. The last section of the book counters the common dystopian critiques of cyberculture. For those wanting an optimistic overview of the distinguishing features of digital culture, this book offers a great many insights in an easy-to-read manner. M.R.L.

Magdy Ma. *Disoriented Visual Objects: Their Creator and Users*. Hong Kong: CyDot Communications Management and Technology Ltd., 1999. ISBN 962-85586-2-5; 175 pages; black & white illustrations.

Part of the "Sights of Design" series, which takes a critical look at design culture. A collection of essays that deal with the shaping of visual culture, the way in which design contributes to cultural identity and the notion that we must rethink "our relationship with design technology to create a habitable visual world." (p. 15). V.M.

George H. Marcus. *Design in the Fifties: When Everyone Went Modern*. New York: Prestel, 1998. ISBN 3-7913-1939-6; 157 pages; black & white and color illustrations.

A look at the visual face of "Fifties modern" with an explanation of its stylistic development and the optimistic consumer culture that lay behind its objects. An analysis of the interaction between art, design, style and the forward-looking public for which they existed. With images of architecture, industrial design and furniture. V.M.

Marta Iris Montero. *Roberto Burle Marx: The Lyrical Landscape*. Translated by Ann Wright. Berkeley, CA: The University of California Press, 2001. ISBN: 0-520-23290-9 (hardcover); 208 pages; color photographs.

A retrospective on the life and masterworks of the influential Brazilian landscape architect Roberto Burle Marx. This book features 26 of Burle Marx's landscape projects from the memorable Copacabana Promenade to the public spaces and gardens of Brasilia and his many private commissions. The photographs reflect his genius—to create gardens that appear as paintings made with plants and which harmonize nature with architecture. M.R.L.

Victoria Nelson. *The Secret Life of Puppets: Tracing the Curious Reversing Roles of Art and Religion by Surveying the History of Simulacra as Players and Holy Objects in Western Culture*. Cambridge, MA: Harvard University Press, 2001. ISBN 0-674-00630-5 (hardcover); 350 pages; black & white illustrations.

The daunting title belies a fascinating examination of the shifting cultural roles of art and religion through time. Nelson traces these role reversals by surveying the history of human simulacra (puppets, dolls, mannequins, robots and cyborgs) as players and transcendental objects. This quirky slice through Western history provides a rationale for the rise of a mainstream secular culture that displaces graven images and religious impulses with puppetry, magic, science fiction and horror films. M.R.L.

Karla Nielson, David Taylor. *Interiors: An Introduction*. New York, NY: McGraw-Hill, 2002. ISBN 0-69738940-5 (pbk); 484 pages; illustrations + color photographs; CD-ROM included.

A comprehensive, well illustrated textbook approach to interior design. Students will appreciate the broad survey of essential concepts and principles underlying residential and non-residential interior design. The text is supported by abundant visual examples that help clarify the topics under discussion. While the book lacks in depth, it achieves in breadth as an overview of interior design practices. M.R.L.

Ian Noble and Russell Bestley. *Experimental Layout*. Crans-Près-Céligny, CH: RotoVision, 2001. ISBN: 2-88046-610-5 (pbk); 160 pages; color photographs.

Examples of experimental layouts in a range of international graphic design projects. With ample illustration, the text attempts to provide a theoretical framework for innovation in the art of layout. Interviews with the designers offer insights into the process and concepts behind the work. Students and practitioners of graphic design will find this a useful resource for ideas and inspiration. M.R.L.

Vanni Pasca and Lucia Pietroni. *Christopher Dresser, 1834–1904: Il Primo Industrial Designer*. Per Una Nuova Interpretazione della Storia Del Design (Christopher Dresser 1834–1904: The First Industrial Designer. For a New Interpretation of the History of Design). Milan: Lupetti, 2001. ISBN 88-8391-032 (pbk); 269 pages; black & white illustrations. In Italian.

A reinterpretation of Dresser's work which asserts his centrality to the history of design. The volume also includes documents by Henry Cole, Owen Jones, Gottfried Semper, Richard Redgrave, and Dresser himself. V.M.

David Pearson. *New Organic Architecture: The Breaking Wave*. Berkley: University of California Press, 2001. ISBN 0-520-23289-5 (pbk); 223 pages; color photographs, black & white illustrations.

Over 250 full color photographs and related text capture the range and beauty of organic architecture—a movement that is both an ethos and a style. The first part of the book is organized around eight slightly vague themes which provide an overview of organic architecture, its roots, concepts and fascination with the geometry of natural forms. The second part includes contributions from 30 renowned architects and designers in the ecological building movement who write about their personal approaches to architecture. This book offers designers, architects and nature-lovers clear examples of buildings that draw on nature for inspiration and revel in the beauty of curved forms. M.R.L.

Amelia Peck and Carol Irish. *Candace Wheeler: The Art and Enterprise of American Design, 1875–1900*. New Haven: Yale University Press, 2001. ISBN 1-58839-002-0 (hardcover); 276 pages; color + black & white illustrations.

A scholarly assessment of Candace Wheeler's contributions to both textile and interior design and her attempt to professionalize women's work in the design field. Divided into sections, the first part chronicles the impressive career of a young woman as she rises from a student of textile arts into partnership with Tiffany as an interior designer and textile specialist and finally forms her own woman-owned and run textile firm. The second section provides a richly illustrated catalogue of Wheeler and her associates' designs for textiles, wallpapers and interior furnishings with detailed descriptions. For a revealing social history and a view of American taste during the latter part of the nineteenth century, this book will not disappoint. M.R.L.

Anna K. C. Petersen. *New Zealanders at Home: A Cultural History of Domestic Interiors 1814–1914*. Dunedin, New Zealand: University of Otago Press, 2001. ISBN 1-877276-14-6 (pbk); 172 pages; black & white photographs, color illustrations.

A visual history of nineteenth century domestic interiors in New Zealand. Contemporary photographs, drawings and paintings with accompanying text offer readers insights into the housing and material circumstances of New Zealanders from traditional Maori whare, missionary homes, to suburban villas and bungalows. This study provides an interesting historical snapshot into the domestic life of both colonials and indigenous peoples. M.R.L.

Laura R. Prieto. *At Home in the Studio: The Professionalization of Women Artists in America*. Cambridge, MA: Harvard University Press, 2001. ISBN 0-674-00486-8 (hardcover); 292 pages; black & white illustrations.

An engaging cultural history tracing the emergence of a professional identity for women artists. Looking at the diverse careers of pre-1930 female artists for evidence, Prieto follows the professional trajectories of well-known artists such as Mary Cassatt and Georgia O'Keefe as well as those of lesser known artists and women of color. These stories reveal the prospects and constraints women faced in gaining ungendered recognition and professional acceptance for their work. M.R.L.

Positions in Architecture: The Chicago Architectural Journal 9. Chicago, IL: The University of Chicago Press, 2000. ISBN 0-9614053 (pbk); 152 pages; black & white photographs.

A compilation of personal manifestos about architecture selected by members of the Chicago Architectural Club. After an eleven-year hiatus, this edition marks the reinstatement of the journal with contributions from practicing architects and club members. The essays reflect on the forces that shaped yesterday's architecture and seek to define those issues central to architecture today. M.R.L.

Kriss Ravetto. *The Unmaking of Fascist Aesthetics*. Minneapolis, MN: University of Minnesota Press, 2001. ISBN 0-8166-3743-1 (pbk); 296 pages; black & white photographs.

A densely written critique of the Fascist aesthetic discourse that has emerged in postwar film, literature, and art. Ravetto identifies contemporary works that have co-opted Nazi and other Fascist symbols and imagery and in the interpretation reinvigorate and generalize the aesthetics of fascism. She provides counterexamples of filmmakers whose representations provide more subtle reflections on "The Final Solution" and a Fascist past. This opinionated work challenges readers to think about the role of aesthetics in the politics of memory. M.R.L.

Dina Riccò. *Sinestesi per il design; Le interazioni sensoriali nell'epoca dei multimedia (Synaesthesia for Design: The Sensorial Interactions in the Epoch of Multimedia)*. Milan: Etas, 1999. ISBN 88-453-0941-X. (pbk); 242 pages. Black & white + color illustrations. In Italian.

Considers the question of how media involve the senses. Includes a study of multisensoriality and deals with the question of synaesthesia in language as well as artifacts. V.M.

Charles Roberts. *Final Cut Pro 2 for Firewire DV Editing*. Woburn, MA: Focal Press, 2002. ISBN 0-240-80499-6 (pbk); 429 pages, black & white screenshots.

A comprehensive introduction to the Final Cut Pro editing system. From desktop studio set-up, to image editing, to compositing special effects and outputting the video, this book covers all the necessary steps required to edit film and video projects. Ample screen shots help users digest the written information. Affordable production technologies and editing systems like this make professional filmmaking possible for all. M.R.L.

Joseph Rykwert. *Louis Kahn*. New York, NY: Harry N. Abrams, 2001. ISBN 0-8109-4226-7 (hardcover); 224 pages; color photographs.

A tribute to the lifework of a master American architect, Louis Kahn. Architectural historian Rykwert gives a fresh perspective on Kahn's monumental achievements with large full color photographs, archival sketches and plans from 15 major projects. Architectural lovers and fans of Kahn's work will appreciate this lavishly produced volume. M.R.L.

Roger Sabin and Teal Triggs, eds. *Below Critical Radar: Fanzines and Alternative Comics from 1976 to Now*. Hove, UK: Slab-O-Concrete, 2000. ISBN 1-899866-47-7; 112 pages; black & white, color illustrations.

An introduction to the past 25 years of "fringe publishing culture" from the hippie-era underground press to Internet versions. With essays by practitioners and critics, a timeline of English, American and Canadian works and events, and extensive critical commentary on the reprinted page and cover illustrations. V.M.

Ann Satterthwaite. *Going Shopping: Consumers Choices and Community Consequences*. New Haven, CT: Yale University Press, 2001. ISBN 0-300-08421-8 (hardcover); 384 pages; black & white illustrations.

A sweeping look at the social, civic, economic and moral impact of shopping. Part history and part cultural study, this book traces the links shopping has to community, civility, public space. In the wastelands of the large, featureless superstores of today, Satterthwaite suggests these links have been torn. This is a compelling read for anyone curious about the American obsession with shopping. M.R.L.

Thomas A. Sebeok. *Signs: An Introduction to Semiotics*. Toronto, Canada: University of Toronto Press, 2001. ISBN 0-8020-3643-1 (hardcover); 193 pages.

The revised second edition to Sebeok's seminal text on the semiotics of signs. Written in an accessible textbook fashion, this book lays out in clear terms the notion of signs and symbols, their study, and an exploration of six sign categories. The newly added glossary is a helpful feature for students and individuals new to the sometimes obtuse subject of semiotics and complex sign systems. M.R.L.

Peter N. Stearns. *Cultures in Motion: Mapping Key Contacts and Their Imprints in World History*. New Haven, CT: Yale University Press, 2001. ISBN 0-300-08229-0 (pbk); 120 pages; color illustrations.

Synoptic views of world history highlighting transformative episodes of cultural contact. Beginning with the rise of civilization, this book traces the impact of major cultural encounters through to the present day. Fourteen case studies illuminate the historical consequences of cultural contacts that range in outcome from the spread of religion and science, to population diasporas and forced migrations, and in the modern age to the rise of colonialism and nationalism. Stern concludes with the current diffusion of consumer culture through sports, movies and fast food chains. M.R.L.

Valerie Steele. *The Corset: A Cultural History*. New Haven: Yale University Press, 2001. ISBN 0-300-09071-4 ((hardcover) 202 pages; color + black & white illustrations.

A richly illustrated look at the history and myths surrounding the corset. This book traces the rise of the corset from its first appearance on women in Spain and Italy during the 16th century to its popularization and widespread acceptance during the Victorian period. Steele delves into fetishistic "tight-lacing" practices and the erotic interest in corsets that have captured the imagination of artists and photographers well into our time. The history of the corset reveals a complicated and shifting set of meanings with regards to feminine beauty and sexuality. For those interested in a balanced look at how fashion and images of the female body have changed over time, this book contains a wealth of provocative material. M.R.L.

Gunnar Swanson, ed. *Graphic Design & Reading: Explorations of an Uneasy Relationship*. New York: Allworth Press, 2001. ISBN 1-58115-063-6; 221 pages; black & white illustrations.

A collection of essays that explore the complex relationships between graphic design, reading and the words themselves, and questions the limits of these relationships. V.M.

Martha Thorne, ed. *Modern Trains and Splendid Stations: Architecture, Design, and Rail Travel for the Twenty-First Century*. London: Merrell, 2001. ISBN 1-85894-149-0. (paperback). 160 pages; color illustrations + black & white line drawings.

The catalogue of an exhibition at the Art Institute of Chicago. Includes essays on new train stations, current and future passenger trains, and the future of train travel in the United States. Amply illustrated with color photographs of new trains and stations as well as models of projects for the future. V.M.