in 1934 where Alfred H. Barr Jr. was director and Philip C. Johnson, director of the Department of Architecture.

In its last two sections the book deals principally with the work of individual American practitioners of design. Some of them, like Walter Dorwin Teague, Henry Dreyfuss or Norman Bel Geddes have to be regarded as part of international industrial design history, while others should be remembered as inventors of obsoletism and of the functionally unjustified but commercially profitable ‘facelift’.

Mr. Pulos reacts with fairly bad grace to the influence of the Bauhaus and Bauhaus-connected immigrants, making an exception for its art-educational innovations. One is reminded of Tom Wolf’s rantings against Gropius, et al. In fact, through its publications and various exhibitions, the Bauhaus had established its influence on American designers years before the famous Bauhaus personalities – Gropius, Mies van der Rohe, Marcel Breuer, Herbert Bayer, Joseph Albers, Hin Breidenbeck – arrived on American shores.

By and large, the book covers the same territory as that available in the Englishman John Hesekett’s Industrial Design, published in 1960, which is much less bipartisan and in sum teaches the same lesson, alas, at a cheaper price. Considering the constant interchange of ideas between Europe and the USA, Hesekett offers a more nuanced overview. Inclusion of his book in Pulos’ 220-item bibliography might have served a useful purpose.

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LIVRES REÇUS/BKOKES RECEIVED


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KNOX, GEORGE. Piazzetta, A Trecento Exhibition of Drawings, Prints and Books. Washington, National Gallery of Art, and Cambridge, Cambridge University Press, 1984. 228 pp., illus., $69.00 (cloth).


SHIRKES, RALPH E. and STEVEN HILLER. The Art of Satire: Painters as Caricaturists and Cartoonists from De Lacroix to Picasso. New York, Pratt Graphics Center and Horizon Press, 1984. 125 pp., illus., $15.50 (paper).