

ART INSTRUCTION

By Daniel Lombardo, formerly with Jones Lib., Amherst, MA

Alesina, Inna & Ellen Lupton. Exploring Materials: Creative Design for Everyday Objects. Princeton Architectural, dist. by Chronicle. 2010. 208p. illus. bibliog. index. ISBN 978-1-56898-768-2. pap. \$35. ART INSTRUCTION

Bridging the gap between the design of functional objects and the creation of pieces that are featured in places like the Museum of Modern Art, Alesina (environmental design, Maryland Inst. Coll. of Art [MICA]) and Lupton (graphic design, MICA; *Thinking with Type*) encourage designers to exploit inventively the characteristics of everyday materials, such as corrugated cardboard and plastic film. Two extensive studies on creating places to sit and methods for carrying examine novel uses of 32 materials. The authors also discuss taking prototypes into fabrication and marketing. A lively, irresistible volume.

Civardi, Giovanni. Drawing: A Complete Guide. Search, dist. by IPG. 2010. 440p. illus. ISBN 978-1-844485-08-6. pap. \$19.95. ART INSTRUCTION

Italian artist and teacher Civardi has published seven excellent drawing books on techniques, portraits, the clothed figure, hands and feet, scenery, and light and shade. These were collected as *Giovanni Civardi's Complete Guide to Drawing* in 2006. This new incarnation adds material from his 2007 book, *The Nude*, and lowers the cover price, yet it seems pasted together. For a more coherent approach, see Barrington Barber's *The Complete Book of Drawing*.

Doble, Rick. Experimental Digital Photography. Lark: Sterling. 2010. 192p. illus. index. ISBN 978-1-60059-517-2. pap. \$24.95. ART INSTRUCTION

Digital photography has quickly become one of the most creative new artistic forms. Doble, a photographer for more than 40

years, throws out the rule book and teaches techniques that foster expressive, experimental images. Beyond manipulation of light and motion, he sees each image as a drama, with the shapes as performers. This is a good companion to Thom Gaines's wacky *Digital Photo Madness!*, reviewed below.

Gaines, Thom. Digital Photo Madness!: 50 Weird & Wacky Things To Do with Your Digital Camera. rev. ed. Lark: Sterling. 2010. 128p. illus. index. ISBN 978-1-60059-633-9. pap. \$9.95. ART INSTRUCTION

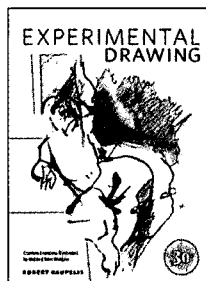
Clearly aimed at a young audience, this volume revels in "the crazy shots [Gaines] took this summer in mirrors" and the use of photo-editing software to change colors or "switch your friends' heads around." This accessible manual promises instant gratification and delivers. Fortunately, behind the glitz is solid training in digital photography. Gaines has more than ten years' experience as a writer and teacher of publishing and multimedia. A distinctive, fun book, revised and updated since its 2007 hardcover release.

Glaser, Jacob. The Art of Drawing Fantasy Characters: Discover Step-by-Step Techniques for Drawing Aliens, Vampires, Adventure Heroes, and More. Walter Foster, dist. by Quayside. 2010. 144p. illus. ISBN 978-1-60058-166-3. pap. \$19.95. ART INSTRUCTION

The popularity of the film *Avatar* has increased interest in fantasy, a perennially appealing genre. Using traditional drawing methods, Glaser, a freelance illustrator, showcases his process of drawing characters and props for science fiction, horror, and

museum), one gets only a hint of the full collection, but the objects chosen are high quality, beautiful, and well reproduced. The only cultures substantially represented are the Maya and contemporary art, strong parts of the larger collection. **VERDICT** A visual Festschrift for local collections and optional for others.—**Jack Perry Brown, Ryerson and Burnham Libs., Art Inst. of Chicago**

Peters, Olaf. Otto Dix. Prestel. 2010. 220p. illus. bibliog. index. ISBN 978-3-7913-5020-2. \$55. FINE ARTS



adventure stories. He encourages the study of human anatomy as a basis for drawing androids, alien beasts, zombies, and barbarian warriors. This is a good beginners' book, but it is not nearly as detailed as John Howe's *Fantasy Art Workshop*.

Kaupelis, Robert. Experimental Drawing. 30th anniversary ed. Watson-Guptill. 2010. 192p. illus. bibliog. index. ISBN 978-0-8230-1622-8. pap. \$22.99. ART INSTRUCTION

Kaupelis passed away last year after nearly three decades as an art and art education professor at New York University. His paintings now acclaim in more than 50 one-man shows. This was a landmark book when it was first published in 1970. For every rule-breaking new method, Kaupelis referred to the masters, from Michelangelo to Motherwell. This classic work is a perfect next step for artists who have mastered the basics.

Leggitt, Jim. Drawing Shortcuts: Developing Quick Drawing Skills Using Today's Technology. 2d ed. Wiley. 2010. 250p. illus. index. ISBN 978-0-470-43548-9. \$59.95. ART INSTRUCTION

Since this was first published in 2002, there have been considerable advances in digital imaging and 3-D computer modeling. Leggitt, an architect, urban planner, and illustrator, introduces new drawing tools as he focuses on architectural rendering. Sections on drawing people, cars, and vegetation are useful only in placing those elements in architectural settings. This is a more accessible volume than Bradley Cantrell and Wes Michaels's *Digital Drawing for Landscape Archi-*

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Marzio, Peter C. Masterpieces from the Museum of Fine Arts, Houston: Director's Choice. Yale Univ. 2010. 208p. illus. ISBN 978-0-300-16372-8. \$50. FINE ARTS

Created to honor Marzio, the Houston MFA's longtime director, this well-produced picture book highlights 100 of his favorite objects from the collection. Arranged largely chronologically (from 3000 B.C.E. to the present), each object has a full-page color illustration facing a brief appreciation (50–150 words) and credit information. At this scale (100 of 60,000 objects in the

Published in conjunction with an exhibition of Dix's paintings at New York's Neue Galerie, this work provides thorough coverage of the artist who best epitomizes the chaotic blend of exuberance, decadence, and pessimism of 1920s Weimar Germany. Dix was a progenitor of the *Neue Sachlichkeit* (New Objectivity) movement, which vehemently aspired toward ugly, cynical representations of humanity and war. *The New Yorker* critic Peter Schjeldahl suggests one must dislike Dix to appreciate his horrid brilliance, calling him Weimar's "most

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