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 obsolescent 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 Wolfe'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 Breidhendeck - arrived on American shores.

By and large, the book covers the same territory as that available in the Englishman John Heske's Industrial Design, published in 1980, 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, Heske offers a more balanced overview. Inclusion of his book in Pulos' 220-item bibliography might have served a useful purpose.

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LIVRES REÇUS/BOOKS RECEIVED


KOLTUN, LILLY. Private Realms of Light. Amateur Photography in Canada, 1839-1940. Markham (Ont.), Fitzhenry & Whiteside, 1984. XI + 334 pp., illus., $51.00 (cloth).


SHIKES, RALPH E. and STEVEN HELDER. The Art of Satire: Painters as Caricaturists and Cartoonists from Dürer to Picasso. New York, Pratt Graphics Center and Horizon Press, 1984. 125 pp., illus., $13.50 (paper).