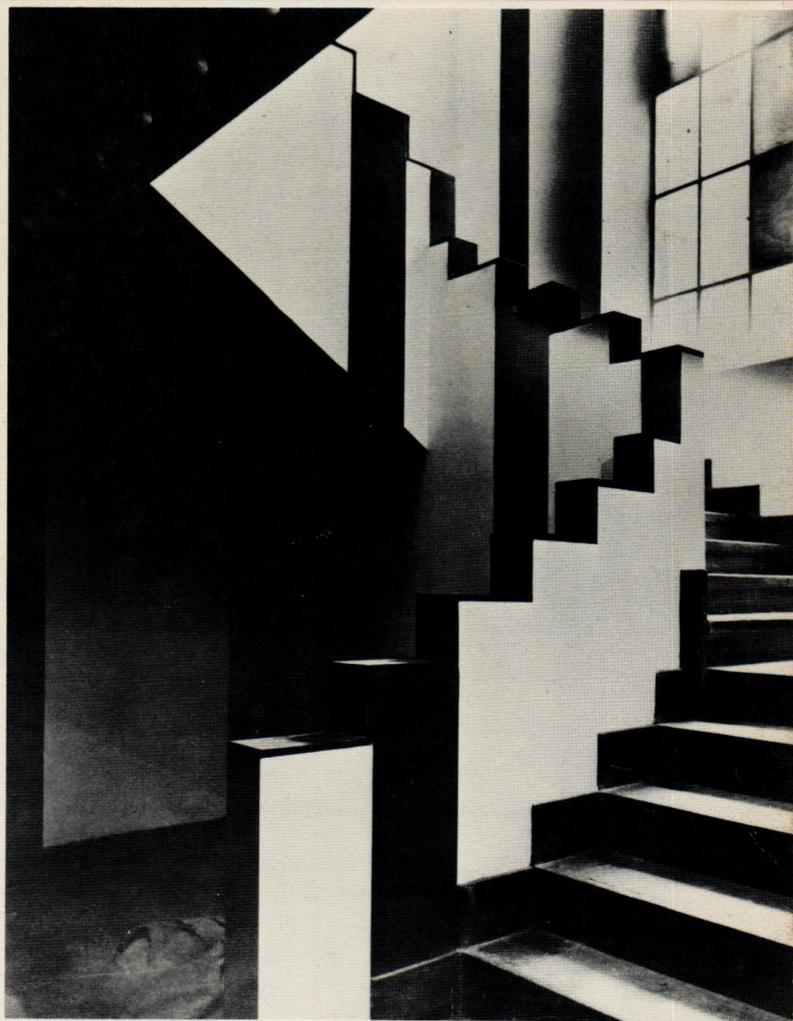


DESIGN BOOK REVIEW



John Beach: Ochsner's *H.H. Richardson*

Alson Clark: Two Recent Books on Neutra

Thomas Gordon Smith: *Robert Stern*

Dora Crouch: Tobriner's *Genesis of Noto*

Glenn Lym: Four Perspectives on the City

Elizabeth Merrill: Interiors

Andrew Rabeneck: Evans's *Fabrication of Virtue*

Paul Rabinow: Irving's *Indian Summer*

Fred Stitt: Ten Working Drawings Books

Winter 1983

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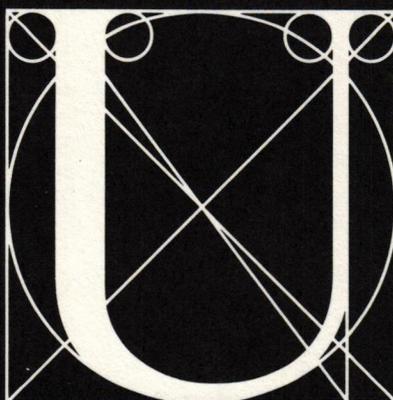
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Winter 1983

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Our aim in *Design Book Review* is a modest one: to review the books released each quarter for consumption by design professionals, specialists, and others with an interest in the design fields.

We chose to focus on books, both because the discussion of books is an occasion for the exploration of ideas, and because publishing in the design fields has burgeoned to the point that a systematic evaluation of the output is desirable, if only to distinguish the good from the awful.

In our desire to be comprehensive, we have included books on history and aesthetics between the same covers as books on working drawings and specifications. The combination is perhaps jarring, but the design fields by nature straddle the world of ideas and the more pragmatic one of technology and management, and we felt that a magazine which addressed itself to those involved or interested in these fields ought to be suitably catholic in its coverage.

A fair amount of writing on the design fields first comes to light in journals and monographs; in the future we intend to cover these publications as well. We also intend to carry reviews of the new and recent books on a single subjects, such as the one in this issue on working drawing books.

The *Design Book Review* was conceived about fifteen months ago, and originally called the *Architectural Book Review*. The change in emphasis grew out of a conversation with Fred Stitt, who noted that the books we wanted to review were of wider interest than to architects alone. Of the four editors who have been involved with *DBR*, three have some connection with architecture or architectural history (one, mercifully, was trained in comparative literature), and this has given the magazine a certain initial bias toward architectural subject matter which we have tried to correct through choice of reviewers and through an editorial board that reflects the breadth we hope to achieve in our book coverage.

An initial issue scheduled for September, 1982, had to be scuttled, but many of the reviews that were scheduled for that issue are carried here. (We mention this in case our readers are daunted by the size of this issue: future ones will not be so formidable.)

Somehow, we have put this magazine together out of our own resources. We have been vastly aided by a small army of people: our reviewers, our editorial board, our designers, our friends and relations. We have also been greatly aided by our subscribers and advertisers, who have had enough initial feeling for the magazine to throw their lot in with it, sight unseen. We hope it meets your expectations.

John Parman

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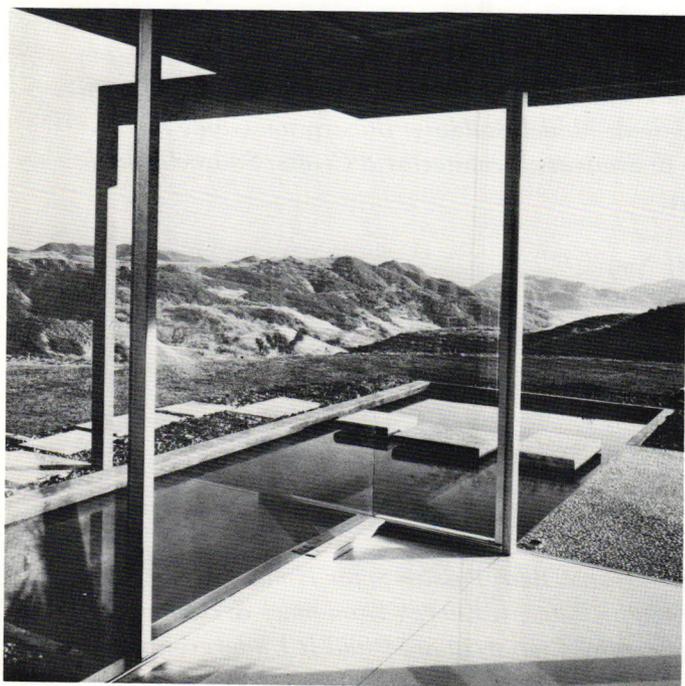
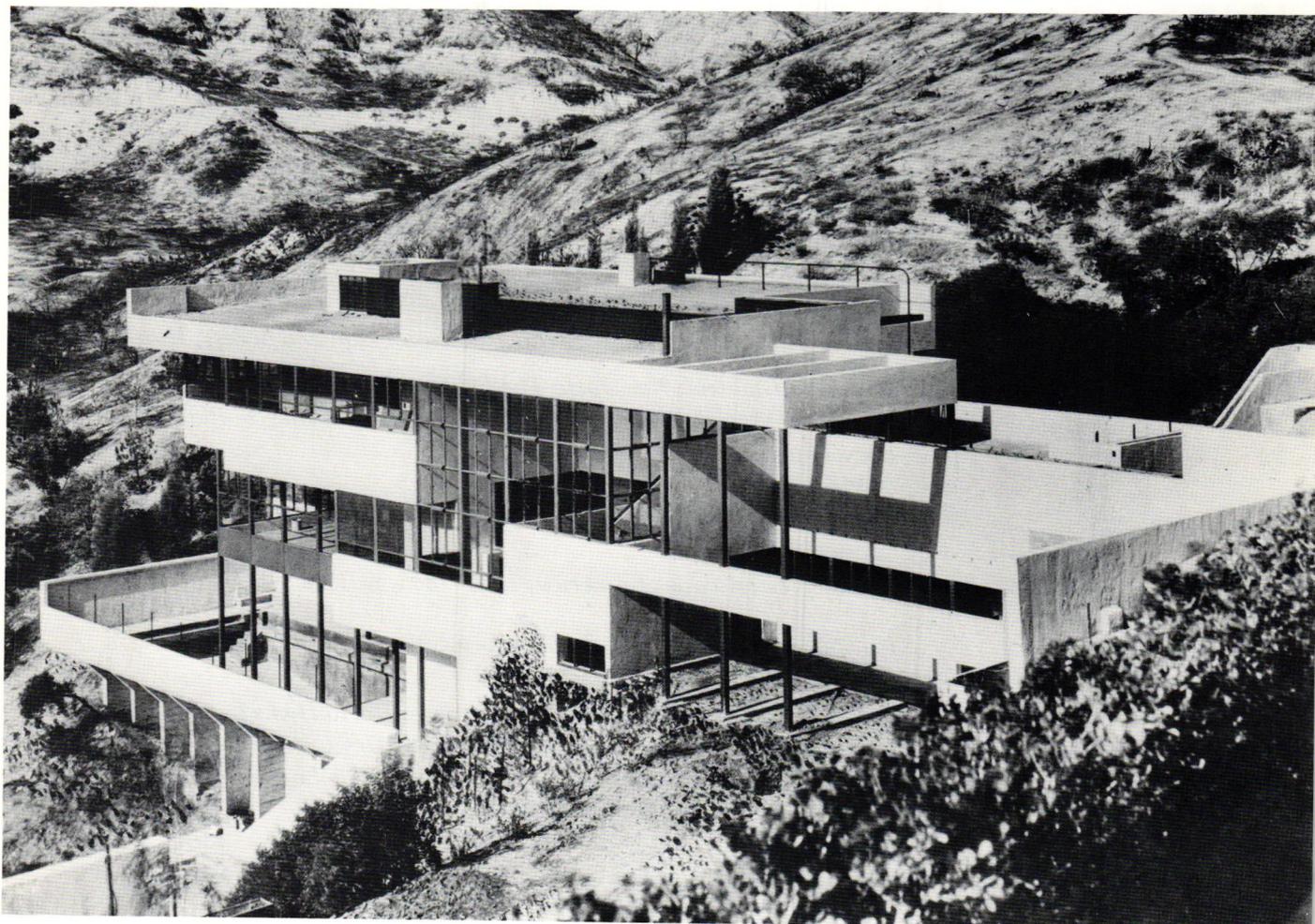
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The first difficulty is that Neutra was a very dislikeable man . . .



Above: LOVELL HOUSE, LOS ANGELES. FROM THE EXHIBITION, "THE ARCHITECTURE OF RICHARD NEUTRA," MUSEUM OF MODERN ART, NEW YORK. PHOTO BY WILLARD D. MORGAN.

Left: SINGLETON HOUSE, LOS ANGELES. FROM THE EXHIBITION, "THE ARCHITECTURE OF RICHARD NEUTRA," MUSEUM OF MODERN ART, NEW YORK. PHOTO BY JULIUS SHULMAN.