

## Art by Tattooists Beyond Flash

Jo Waterhouse

Tattoos and tattoo culture have gone mainstream in the last few years, with popular TV shows such as *LA Ink*, *Miami Ink*, and *London Ink* making celebrities out of tattooists and their clients. Highly skilled artists, many tattooists have moved beyond the artwork they draw on skin to create personal work on canvas. *Art by Tattooists* is the first book to showcase this art.

The book features twenty-six international artists who use a variety of mediums, from ink, watercolor, acrylic paint, and oil to lino printing, painting on wood and board, and even examples of tattoo-style street art and skateboard graphics. Many of the artists are heavily influenced by the imagery they use as tattooists – roses, hearts, skulls, scrolls, birds, pin-ups, etc. – and carry this into their personal work. Other work features colors, themes, or subject matter that is more subtly related to tattoo styles.

Given the current popularity of all things tattoo-related, the book will have a wide appeal, not only to anyone interested in tattoo art and culture but also to artists, illustrators, designers, and students.

Jo Waterhouse is a freelance writer interested in many areas of art, including lowbrow, street, skateboarding, and tattoo art. She is the author of *Concrete to Canvas: Skateboarders' Art* (2005) and *Concrete 2 Canvas: More Skateboarders' Art* (2007) and regularly contributes to several websites and art magazines, interviewing a variety of international artists.

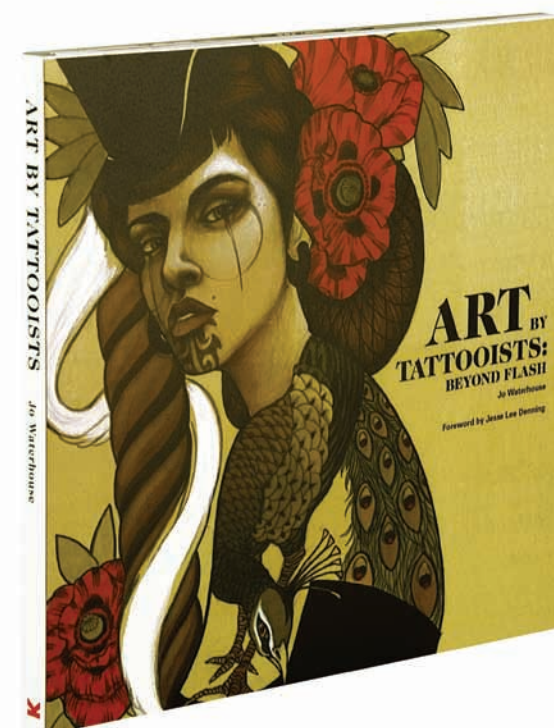
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200 color illustrations  
128 pages  
8 ¾ x 8 ¾ in  
ISBN (paperback) 978 1 85669 631 9  
US \$19.95 / CAN \$25.95  
Art  
October 2009

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- The first book to focus on artworks by tattooists
- Features work by 26 of the best tattoo artists from around the world
- Work spans a variety of mediums from ink, watercolor, acrylic, oil on canvas, lino printing, and drawing to examples of tattoo-style street art and skateboard graphics

ISBN 978-1-85669-631-9



# Clifton Carter

Clifton Carter is originally from Frederick County, Maryland, but is now based in San Francisco where he's worked at Ed Hardy's Tattoo City for the last five years.

Clifton has been interested in art for as long as he can remember, having drawn and painted from an early age. Art was always his favorite subject at school. I was a part of a gifted art program in both the 4th and 5th grades. I also participated in an art-residence program in the 7th grade. Between high school and starting in tattoo, which was about a year ago, I attended numerous unstructured figure drawing classes, did some abstract graphics and did interior and exterior graffiti art.

Clifton got his first tattoo in 1996 in Maryland, which was of his wife's name vertically written from knee to ankle in a Brazilian graffiti style. He knew he wanted to be a tattooist after his third tattoo.

Tattooing is the most important art form on a personal level in the world currently. No other type of art connects artist and patron and viewer at the way that tattoo does. That's why they resonate with so many people now.

His personal artwork is created mostly in acrylic paint. His numerous artistic influences include Ed Hardy, tattoos, the human figure, the physics of light and color, abstract art from the Edo period such as Hokusai, the Japanese and Shinto, tattoos from the late renaissance to early twentieth centuries and religion.

My personal artwork is merely another facet of what I do. It is a painting, or a tattoo, or a photo of all it coming from the same place - or at least has a common denominator: I like beauty and ugliness, rough and gentle, color and black, light and dark. Opposites attract me. Nothing influences everything I do. My personal art is more subconsciously based conceptually, whereas tattooing is more about figuring out the best execution of a provided idea.

www.cliftonart.com

Below left: Angel Star. Sun and acrylic on cold pressed watercolor paper. Below right: Anna K. Sun and acrylic on cold pressed watercolor paper.



Below: Intervention on paper.



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Below left: Punk Girl. Sun and acrylic on cold pressed watercolor paper. Below right: One. Sun and acrylic on cold pressed watercolor paper.



Below left: Two. Sun and acrylic on cold pressed watercolor paper. Below right: Three. Sun and acrylic on cold pressed watercolor paper.



# Gillian Goldstein

Gillian Goldstein has been tattooing for two years and is apprenticing under Regina Gonzalez at Invisible NYC. A native New Yorker, Gillian studied illustration at The Academy of Art University in San Francisco.

She had her first tattoo at seventeen by "surreal guys at this study spot in Chelsea", and she knew she wanted to be a tattooist after "about half an hour of hanging out with those guys".

With her personal artwork she works in graphite, watercolor, ink and acrylic, and her subject matter reflects her growing confidence in tattooing.

My artwork has been mostly quite a bit influenced by tattooing. Now that my studies are more focused in that direction, I try to incorporate elements of tattoo that I think will complement the piece. I feel like tattooing has enriched my drawing and painting ability as well as made me more enthusiastic about my personal work. However, there are times I feel like the female form to depict a psychological state that translates into comic images. The inner turmoil seeps up through her skin and sprouts from her mind. It's an observation that at the time, she may appear on the exterior has little to do with what is truly going on in the interior. The work is a combination of those two worlds coexisting, but with a transparency as well as the acknowledgment of being revealed.

www.gillianart.com



Below: Ganesha. Mixed media on watercolor ink and acrylic on paper. Opposite: Mother. Mixed media on watercolor ink and acrylic on paper.



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Below: In the end. Ink and acrylic on illustration board.

La Femme. Ink and acrylic on illustration board.



## Methods and Theories of Art History

Anne D'Alleva

Art historical theory is a forum of intense, often passionate debate. This book provides the art history student with an introduction to the range of theoretical perspectives used in looking at and analyzing art. It covers a broad range of approaches, presenting individual arguments, controversies, and divergent perspectives.

The book begins by introducing the concept of theory and explains why it is important to the practice of art history. Each of the six chapters that form the core of the book presents a group of related approaches that are then discussed in turn and applied to one or more works of art. The book ends with some practical ideas about writing theory-based art history essays.

Anne D'Alleva is Assistant Professor of Art History and Women's Studies at the University of Connecticut. She is the author of *Art of the Pacific* and *Look! The Fundamentals of Art History*.

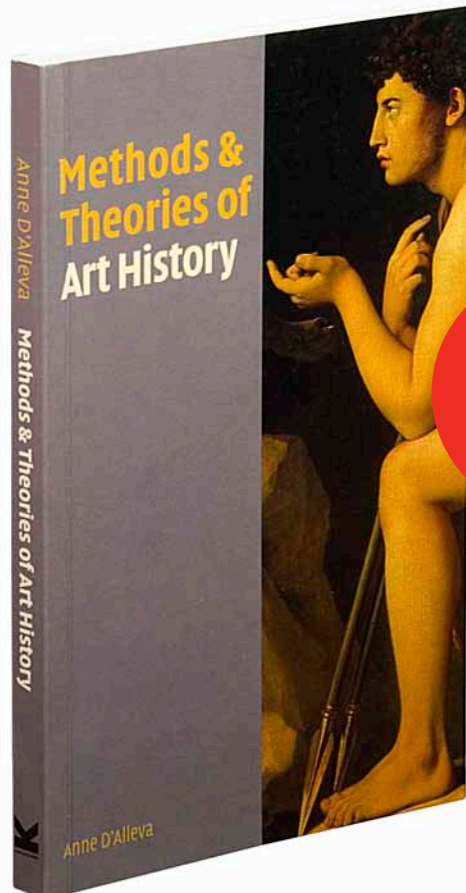
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37 illustrations  
 192 pages  
 5 ½ x 8 ¼ in  
 ISBN (paperback) 978 1 85669 417 9  
 US \$18.95 / CAN \$23.00  
 Art  
 August 2009

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- **A jargon-free analysis of complex theories of art history**
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- **Ideal for the undergraduate student and for gallery visitors**

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 Look Again!

Architecture  
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# 1000 Interior Details for the Home And Where to Find Them

Ian Rudge and Geraldine Rudge

This book looks at every aspect of interior detail for domestic spaces. It is designed to appeal to anyone interested in improving the home environment, from DIY enthusiasts to professionals such as architects and interior designers. Products selected come from around the world and are all currently available to buy (websites of manufacturers/suppliers are included in the product captions). The selection includes a combination of the newest and the best products launched since the millennium, arranged into chapters to provide inspiration for every space in the domestic interior.

The book has seven chapters: Walls and Floors; Doors, Windows and Stairs; Heating and Cooling; Kitchens; Bathrooms; Lighting; Home Technology. Each chapter is prefaced by an in-depth interview with a leading architect or designer who has a specialist knowledge of the chapter's subject. For example, James Soane, co-founder of Project Orange, looks at windows and doors. Gregorio Spini, the founder of Kundalini, one of Italy's most progressive lighting manufacturers, discusses domestic lighting. Jack Mama, creative director at Philips Design, talks about technology in the home.

Ian Rudge is the co-founder of 100%Design, the UK's leading design event, launched in 1995 with sister shows in Moscow and Tokyo. He is now joint-director of Tent London, a group of cutting-edge design shows which were launched at the Truman Brewery during London Design Festival, 2007. Geraldine Rudge, Ian's sister, was editor of *Crafts* magazine, the international applied and decorative arts title, for eighteen years. She has written for a range of national newspapers and magazines and is author of *Garden Crafts* (1999).

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**Flood** suspended downlight by Adam Reed for Kundalini. (www.kundalini.it) etched frosted glass, stainless steel, aluminium reflector and integrated as of etched glass diffuser. Various colours. 100 600 x 100 x 100mm (2 3/8 x 3 1/2 x 3 1/2 in)

**Snake** wall or ceiling light by Luca Bertoni and Marco Malacchi for Cini & Cini. Small square, featuring an etched glass etched paper, a circle of light, soft lens, half metal, with chrome or brushed metal. (Cini & Cini) 110mm (4 1/4 in) x 110mm (4 1/4 in) x 110mm (4 1/4 in)

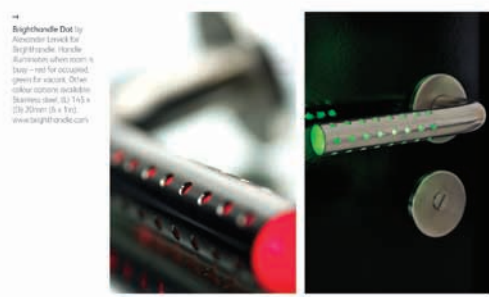
**Abyss** by Cini & Cini for Kundalini. Table lamp made using a modular structure of injection-moulded polycarbonate elements for a high range. 120mm (4 3/4 in) x 110mm (4 1/4 in) x 110mm (4 1/4 in)



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**Collage** pendant by Louise Campbell for Louis Pugh. Composed using three pieces of steel, a glass, etched with graphic patterns, which enclose one of combinations of patterns. Available in black, orange, yellow, under metal or white. 100 300 x 100 300mm (3 1/4 x 11 3/4 x 3 1/4 in)



**Brightside** Dim by Alexander Linnik for Brightside. Flexible fluorescent tubes with a base – not for occupied spaces for mobile. 20-watt compact fluorescent. Stainless steel. 32 145 x 20 20mm (1 1/4 x 3/4 in)

**SPD** by SmartGlass International. Eco-friendly window coating and glass that controls the amount of light, glare and heat passing through it. Makes most for use considering its interior and exterior use. Clear film glass in a variety of finishes including low reflective, low-emissive, decorative, manufacturer's a range of dimensions, and thicknesses, even an anti-glare. (www.smartglass.com)



**STAIR COLOR** Glass by Scott Gubins. Glass laminated glass available in a wide range of transparent and translucent colors. (www.scottgubins.com)



**QUADRA** Series wall lighting fixture by Massimo Lusa for Aluac. Aluminium with glass covering, available in a variety of finishes. Made to measure. (www.aluac.it)

**Folding Fisside SL 35** for the modern dining by Sottsass. When closed, an additional corner, opened when opened, original folding character is evident. Swivel or automatic opening direction. Aluminium, glass, 110mm (4 1/4 in) x 110mm (4 1/4 in) x 110mm (4 1/4 in). (www.sottsass.com)

# Drawing for Interior Design

Drew Plunkett

Portfolio Skills

This volume covers all stages of visual presentation in interior design, from early concept sketches and more evolved technical drawings to complex computer renderings, models for client presentation, and production drawings for contractors.

Step-by-step sequences and special tips show students how to make the most of the available media, while practical advice on everything from communicating with clients and contractors to the legal implications of production drawings are covered. A comprehensive and varied selection of drawings from practitioners and student designers will whet readers' appetites, encourage enthusiasm, and suggest possibilities.

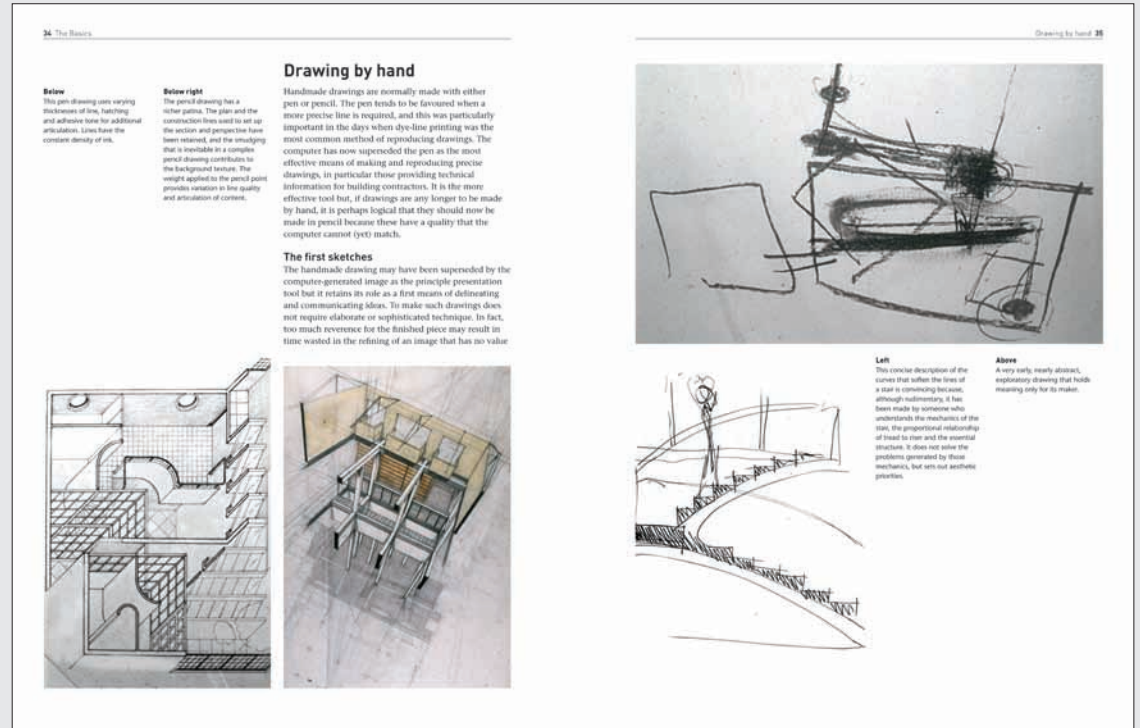
This book will be an invaluable, inspirational, and practical resource for interior design and interior architecture students and practicing interior designers alike.

Drew Plunkett is Head of the Department of Interior Design at the Glasgow School of Art. Since 1981 he has practiced as an interior designer based in London and Glasgow. Plunkett is also active as an exhibitor, curator, and critical writer. His published work includes a chapter in the book *Four Studies on Charles Rennie Mackintosh* and articles and reviews for *Designers' Journal*, *The Architects' Journal*, *Blueprint*, *Magazine of the Mackintosh Society*, and *Building Design*.

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 US \$35.00 / CAN \$45.95  
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 September 2009

- An important practical resource for students, covering all aspects of drawing
- Includes step-by-step sequences and practical tips
- Covers handmade and computer-generated drawing

ISBN 978-1-85669-622-7



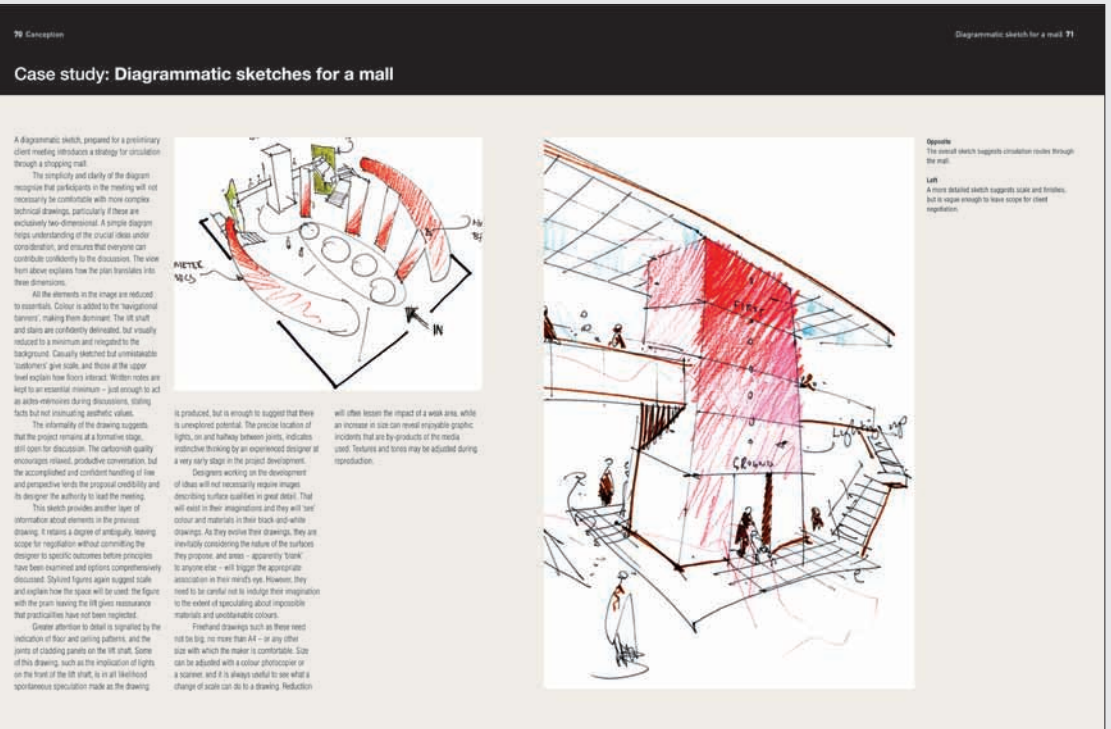
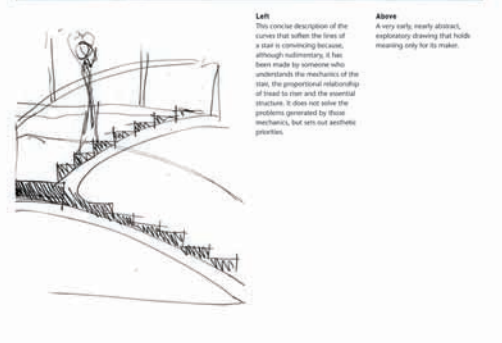
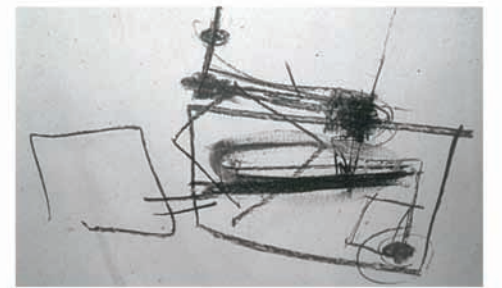
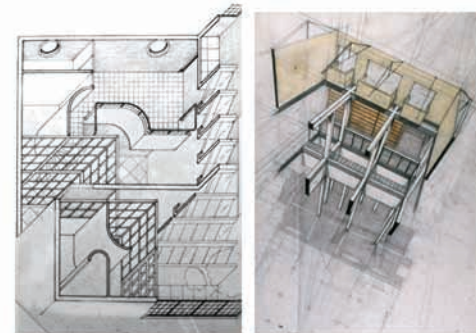
**34 The Basics**

**Below**  
 This pen drawing uses varying thicknesses of line, hatching and adhesive lines for additional articulation. Lines have the constant density of ink.

**Below right**  
 The pencil drawing has a softer quality. The pen and the construction lines used to set up the section and perspective have been retained, and the smudging that is inevitable in a computer pencil drawing contributes to the background texture. The weight applied to the pencil point provides variation in line quality and articulation of content.

**Drawing by hand**  
 Handmade drawings are normally made with either pen or pencil. The pen tends to be favoured when a more precise line is required, and this was particularly important in the days when day-line printing was the most common method of reproducing drawings. The computer has now superseded the pen as the most effective means of making and reproducing precise drawings, in particular those providing technical information for building contractors. It is the more effective tool but, if drawings are any longer to be made by hand, it is perhaps logical that they should now be made in pencil because these have a quality that the computer cannot (yet) match.

**The first sketches**  
 The handmade drawing may have been superseded by the computer-generated image as the principle presentation tool but it retains its role as a first means of delineating and communicating ideas. To make such drawings does not require elaborate or sophisticated technique. In fact, too much reverence for the finished piece may result in time wasted in the refining of an image that has no value.



**70 Conception**

**Case study: Diagrammatic sketches for a mall**

A diagrammatic sketch, prepared for a preliminary client meeting, introduces a strategy for circulation through a shopping mall.

The simplicity and clarity of the diagram recognize that participants in the meeting will not necessarily be comfortable with more complex technical drawings, particularly if these are exclusively two-dimensional. A simple diagram helps understanding of the crucial ideas under consideration, and ensures that everyone can contribute confidently to the discussion. The view from above explains how the plan translates into three dimensions.

All the elements in the image are reduced to essentials. Colour is added to the 'horizontal' elements, making them dominant. The lift shaft and stairs are confidently delineated, but visually reduced to a minimum and relegated to the background. Casually sketched but unmistakable 'bookshelves' give scale, and those at the upper level explain how floor's attract. Water-colour is kept to an essential minimum – just enough to act as subtle reminders during discussions, stating facts but not introducing aesthetic values.

The informality of the drawing suggests that the project remains at a formative stage, still open for discussion. The cartoonish quality encourages relaxed, productive conversation, but the accomplished and confident handling of line and perspective lends the proposal credibility and its designer the authority to lead the meeting.

This sketch provides another layer of information about elements in the previous drawing. It retains a degree of ambiguity, leaving scope for negotiation without committing the designer to specific outcomes before principles have been explained and options comprehensively discussed. Stylized figures again suggest scale and explain how the space will be used. The figure with the gun leaving the lift gives reassurance that practicalities have not been neglected.

Greater attention to detail is signalled by the indication of floor and ceiling patterns, and the joints of cladding panels on the lift shaft. Some of this drawing, such as the implication of lights on the front of the lift shaft, is an all likelihood spontaneous speculation made as the drawing is produced, but is enough to suggest that there is unexplored potential. The precise location of lights, on and halfway between joints, indicates instinctive thinking by an experienced designer at a very early stage in the project development.

Diagrammatic working on the development of ideas will not necessarily require images describing surface qualities in great detail. That will exist in their imaginations and they will 'test' colour and materials in their back-and-forth drawings. As they evolve their drawings, they are inevitably considering the nature of the surfaces they propose, and when – opportunistically – to explore else – will trigger the appropriate association in their mind's eye. However, they need to be careful not to indulge their imagination to the extent of speculating about impossible materials and unobtainable colours.

Freshhand drawings such as these need not be big, no more than A4 – or any other size with which the reader is comfortable. Size can be adjusted with a colour photocopier or a scanner, and it is always useful to see what a change of scale can do to a drawing. Reduction will often lessen the impact of a weak area, while an increase in size can reveal desirable graphic incidents that are by-products of the media used. Textures and tones may be adjusted during reproduction.



**Opposite**  
 The small sketch suggests circulation routes through the mall.

**Left**  
 A more detailed sketch suggests scale and finishes, but is vague enough to leave scope for client negotiation.

# Extreme Architecture

## Building for Challenging Environments

Ruth Slavid

What kind of architecture emerges in an extreme environment? Responding to some of the ultimate challenges in architecture, the buildings featured in this book provide valuable insight into the extremes of architectural thinking. In an increasingly unstable world, some of the lessons that they teach about self-sufficiency may yet become more generally applicable. Lessons from terrestrial environments are being used in designs for space, while space technology is also being applied on earth.

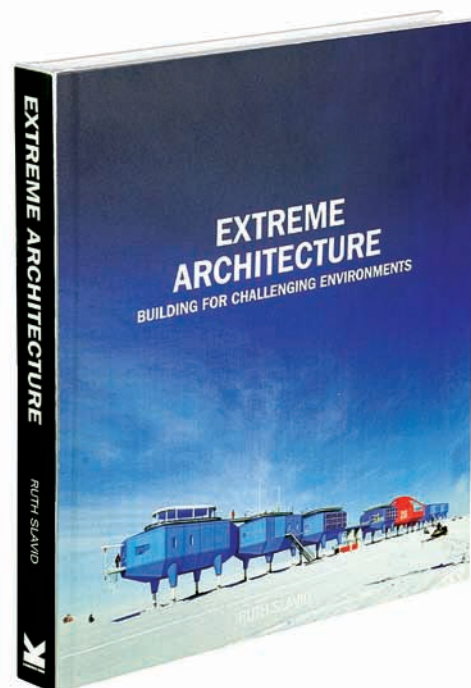
Divided into five chapters— Hot, Cold, High, Wet, and Space— *Extreme Architecture* showcases 45 examples of recent buildings designed for challenging environments. It includes a desert refuge in southern Arizona, a floating marine research center, an underground seed vault in northern Norway, and a South Pole research station. Each case study begins with a clearly presented table listing the altitude, annual rainfall, and average temperatures of the site. This information is accompanied by photographs showing the project in its environment, as well as by drawings, site plans, and computer renderings where appropriate.

Ruth Slavid is an architectural writer and editor. She worked for *The Architects' Journal* for 15 years, in roles including deputy editor and online editor. She is the author of *Wood Architecture* (2005), *Wood Houses* (2006), and *Micro: Very Small Architecture* (2007), all published by Laurence King.

400 illustrations, 300 in color  
 208 pages  
 9 x 9 3/4 in  
 ISBN (hardback) 978 1 85669 609 8  
 US \$40.00 / CAN \$51.95  
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 September 2009

- Reflects current concerns about the environment and climate change
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## Very Small Shops

John Stones

The limitations of a tiny space, rather than inhibiting designers, often result in some of the most innovative and exciting retail design. While small shops offer the chance for famous designers to experiment and showcase their skills for the retailers who can afford them, other independent retailers will be competing for the same customers and looking for ideas to implement on their own.

This book brings together some of the best recent, innovative examples of small store designs from around the world. All the shops measure less than 1,600 square feet (many much less), and are grouped by size, with explanations and tips from their designers. Types of outlet featured include fashion, accessories, opticians, technology, food, and confectionery. The book is divided into three sections: small shops, smaller shops, and tiny shops. Each section begins with an interview with a designer of a small shop, explaining the creative opportunities and difficulties in greater detail. This book will be inspirational for retail designers and small shop owners looking to create their own big statement in a small space.

John Stones is a freelance writer and former features editor of *Design Week*. He has worked for *Icon* and *Marketing Week* as well as contributing to national newspapers and editing a magazine for Virgin Atlantic. He has a PhD from the Courtauld Institute of Art and his first book, *Total Design Sourcebook: Display*, was published in September 2008.

250 color illustrations

256 pages

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ISBN (hardback) 978 1 85669 625 8

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October 2009

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- **Includes interviews with designers**
- **Invaluable guide to small retailers**
- **Shows how the challenges presented by limited spaces were overcome**

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## The Architecture of Yemen From Yafi to Hadramut

Salma Samar Damluji

Until the early 1990s the southern and eastern towns of Yemen were extremely difficult to access. The result of nearly two decades of research, this is the first book to offer an in-depth investigation into the characteristic architecture of the region. The author's first hand research provides detailed insights into building techniques and methods, though still practised, are little known outside the area.

Refreshingly, the book moves out of the more familiar major cities into the hinterlands and explores regions that could be said to be the last strongholds of traditional Arab architecture. The author was allowed to visit locations and sites that had previously been closed to architectural historians. As a result of this privileged access, the text and images combine to convey unique insights and viewpoints: those of the master builders and house owners who actually create and inhabit the buildings.

Salma Samar Damluji is an architect and architectural consultant. She has published several books, including *The Architecture of Oman* (1998) and *The Architecture of The United Arab Emirates* (2006), and has curated a number of exhibitions in London.

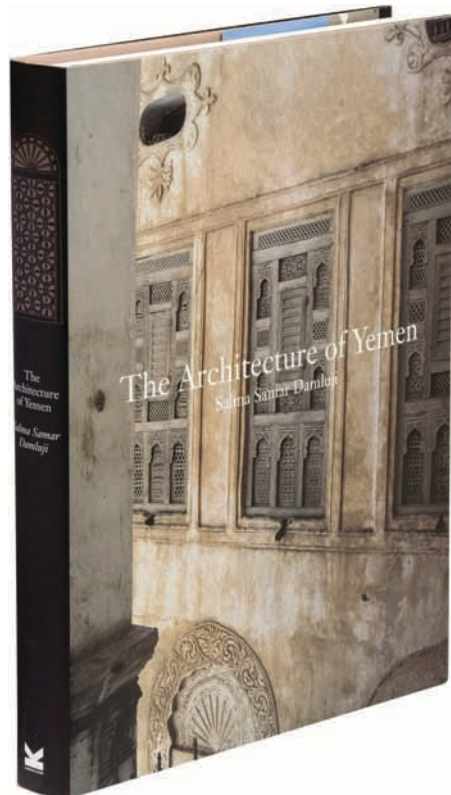
600 illustrations, 400 in color  
304 pages  
9 ¾ x 13 in  
ISBN (hardback) 978 1 85669 514 5  
US \$85.00 / CAN \$109.00  
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## French Interiors in the Eighteenth Century

John Whitehead

The eighteenth century was a period of great inventiveness and originality in French decorative arts and interior decoration.

This book discusses in detail the creation and contents of the interiors of French aristocrats and financiers, including some that have never been photographed before. Using contemporary inventories, letters, and journals it brings to life the tastes and preoccupations of their creators – the Royal family, the aristocracy, the fashionable tourists, and the nouveaux riches, as well as the dealers and craftsmen who worked for them, the artists, designers and architects. In addition, it explores the wider context of the different styles of decoration, the effect upon them of changes in etiquette and social behavior, and the effect they had in turn upon the function and arrangement of rooms within the French interior.

John Whitehead is a frequent exhibitor at international art and antiques fairs, and serves on the committee of the French Porcelain Society. He is a well-known authority on eighteenth-century decorative arts and interior decoration, and has previously written, with Dr Oliver Impey, on the use of Japanese lacquer on French furniture, and with Sir Francis Watson on the porcelain collection of the Grand Dauphin.

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