

ARTS

# Eva does Art and Architecture

by Trevor Campbell

*Crash Course in Art/Architecture* written by Eva Howarth published by Doubleday Canada Ltd.

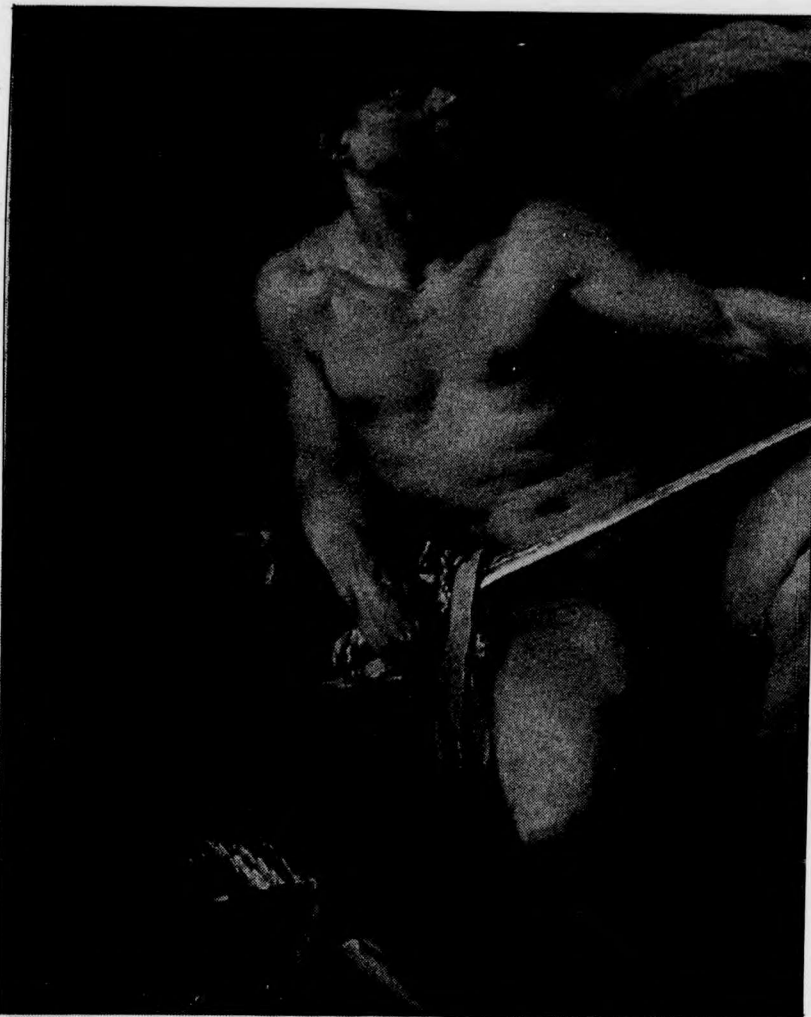
When was the last time you looked at a cubist painting and wondered what had inspired the artist? Or perhaps, as you strolled past the St. Lawrence Hall on King St., you marvelled at the architectural styling. With your curiosity stimulated, you eventually sought out a historical text and found the desired information.

Unfortunately, the photograph or colour plate that accompanied the prose failed to capture the vivacity of the original. So, depending on time constraints, you ventured again to these works finally able to enjoy their beauty, now aware of their historical context.

If you have ever found yourself in any of these situations, Eva Howarth's two books entitled *Crash Course in Art* and *Crash Course in Architecture* are for you.

Both pocket books (\$14.95) are organized as reference guides with brief accounts of stylistic periods in chronological order that are cross referenced and, in the case of the art guide, colour coded for quick access. The text on art uses slick colour plates while the architectural guide uses brown and white watercoloured drawings. Historical time charts that list the major events of the century precede each chapter so as to place the following information into perspective.

Sacrifices were necessary, however, in order to present this



If I see another cubist I'll round off his corners.

information so succinctly. *Crash Course in Art*, which makes only token mention of sculpture and photography, begins in the medieval period of the 13th-century and ends with the popular art of the sixties. Howarth doesn't mention her reasons for the omissions,

but the assumption is that the pluralistic seventies and retro-eighties, generally steeped in the preceding artistic traditions, are self-explanatory, while paintings produced before the 13th-century are mere foundations from which later paintings developed.

Remember that this is not an actual history text.

*Crash Course in Architecture* necessarily begins with the buildings of Classical Greece, from which most relevant design takes its examples. The post-lintel style, prevalent in ancient temples, can be seen in many contemporary structures, including some of the buildings on the York University campus, with their redundant penchant for right angles.

These descriptions are cross referenced with building materials

and architectural features guides which allow the reader to easily determine styles and dates. Unfortunately, the brown and white watercolour drawings used as accurate examples fail to convey the grandeur intrinsic to stone and marble.

As reference guides, these two books achieve the author's goals. They are easy to refer to. But, be prepared to use other texts, because, unless you have previously studied art or architecture you will need to seek out some of Eva Howarth's terminologies.

## Sonic Whomp!

by Howard Kaman

Colin James  
Sudden Stop  
Virgin Records

Like fellow Canadian prodigy Jeff Healey, Colin James faced an identity crisis with his first record. Also like Healey, he has successfully overcome it with his sophomore effort. Just as *Hell To Pay* defined Healey as a rocker first, and a bluesman second, *Sudden Stop* removes the ambiguity from James' chosen style.

On *Sudden Stop*, there are no radio-ready pop songs in the vein of "Five Long Years," from his debut. Instead, James and ZZ Top producer Joe Hardy have crafted an album of uncompromising rock. Throughout, James pays subtle homage to blues-rockers that have influenced him in the past.

The tone is set early on, when James opens the album with Robert Johnson-style bare acous-

tic blues, segueing into the powerful "Just Came Back." Although deadened by being the first single to get saturation airplay, the tune's sonic whomp is quite a shock. "Just Came Back" quickly sets the pace for the assault to come. Virtually the entire record is a guitar attack, showcasing James' skill with an axe.

One of the most interesting tracks, successfully mixing the blues with a reggae beat, is "Give It Up." This song features a typically stunning vocal from Bonnie Raitt. One of *Sudden Stop's* bouncier tracks, it's a sure bet as a second single.

The production on most of the album has a rougher, more relaxed edge than James' debut, giving him the freedom to take the music where he wants it. Hardy has put the guitar in the forefront, instead of muddling it in a perfect mix — a wise choice for a showman like Colin James.

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