

sources of information. The information sources were categorized into six groups: human sources, broadcast media, printed media, networked, organization, and other. Chapter six expands on the previous chapter to look at the ways in which media credibility and cognitive authority are used in orienting information seeking. The author also discusses the strategies individuals employ to deal with information overload. Such strategies include filtering and withdrawal. Comments from those interviewed are interspersed throughout the text.

Chapter seven deals with the sharing of information as an everyday information practice. The author states that, "in the broadest sense, information sharing may include providing information, receiving information provided by other people, confirming receipt of the information, and confirming that the information is jointly understood." The work ends with some "concluding remarks" from the author.

Each chapter has a list of references at the end, and the work includes several graphs and charts as well as an extensive bibliography and an index. An interesting read, librarians of all types will want to peruse this book. *Everyday Information Practice* is recommended for most library and information studies collections. It is a welcome addition to the field of information-seeking behaviors.—Nicole Mitchell, *University of Alabama at Birmingham*.

Ann J. Topjon. *Carl Larsson: An Annotated Bibliography*. New Castle, Del.: Oak Knoll Press, 2008. 504p. alk. paper, \$135 (ISBN 9781584562108). LC2007-47169.

Ann J. Topjon, Associate Professor and Librarian Emeritus at Whittier College, California, spent more than twenty years researching Swedish artist Carl Larsson. Topjon wrote exhibition catalog bibliographies for the 1992 retrospective in Stockholm and 1997's "Carl and Karin Larsson: Creators of the Swedish Style" in London and consulted Swedish archives, libraries, and museums to create *Carl Larsson: An*

Annotated Bibliography, a well-researched guide to his life and work.

Carl Larsson (1853–1919) is best known for his watercolors of domesticity and nature, which "represented the traditions of a peaceful and rural Swedish countryside as well as an uncomplicated existence, an idealized world" in the midst of the Industrial Revolution. One benefit of this modern, mechanizing force was new color reproduction techniques in the 1890s, which brought his eight published albums of art and text into European homes. The German-published *Das Haus in der Sonne* (*The House in the Sun*), an amalgamation of three albums, became a 1909 bestseller and Larsson's first international success.

Born into poverty, Larsson worked as a newspaper illustrator and photograph retoucher to support his family. He struggled at the Royal Art Academy in Stockholm and as an artist in Paris, dealing with depression and rejection from the art community, until he was finally recognized in the early 1880s. At Grèz-sur-Loing, a Scandinavian artists' colony outside Paris, he painted breakthrough watercolors, abandoning his earlier oil painting style, and met his wife, artist Karin Bergöö (1859–1928). Larsson and Bergöö had eight children and inherited a house, Lilla Hytttä, in the small village of Sundborn in Dalarna, Sweden. Their lives and art have characterized the image of Sweden at home and abroad to this day.

Due to a rainy summer in 1894, making *plein air* painting impossible, Larsson's energetic family life became the subject of his warm, bright watercolors of domestic comforts, epitomized in his first well-known album *Ett Hem* (*A Home*). The "Larsson style" of interior decorating, known for "freshness, light, clear colors, and 'Swedishness,'" as compared to the dark, dignified Victorian interiors of the time, is the "apotheosis of Swedish design both nationally and internationally." As well as contributing to design and interior decorating, Larsson was a master of all

mediums and was influenced by British Pre-Raphaelitism, the 18th-century provincial Gustavian period, Art Nouveau, Japonisme, and traditional Swedish arts and crafts.

The annotated bibliography contains his chronology, publications, book illustrations, and periodical writings and illustrations, as well as works about him, such as monographs, incidental works, encyclopedia entries, exhibition catalogs, and journal, yearbook, and newspaper articles. Sixteen color plates display his considerable skills.

Included is his last monumental, controversial work, "Midvinterblog" ("Midwinter Sacrifice"), a mural for a stairway at the National Museum of Stockholm, which was rejected by its board of directors in 1916 for its dark subject matter. The "massive paean to paganism" depicts the Norse legend of King Domalde, who sacrificed himself to avert famine. Although Larsson's work is sunny and sentimental, his dark side was demonstrated by his suicidal thoughts as a young man and his struggles with "Midvinterblog," which some critics assert broke him psychologically.

The work differs from his other frescoes for the museum, such as the triumphant, nationalistic "Gustav Vasas intåg i Stockholm 1523" ("The entry of Gustav Vasa into Stockholm, 1523"), also included in the book. One of the criticisms of "Midvinterblog" is that it is not historically accurate, but neither is "Gustav."

The controversy over the work culminated in 1987 when a Japanese executive purchased it, and again in 1997 when the museum bought it back and displayed it where it was originally intended.

Through the bibliography, one traces his narrative through art history. His impact on the Swedish national conscience is noted by the outpouring of grief after his 1919 death. Interest waned until 1953, when a new edition of *Jag*, his autobiography, was published and a retrospective was mounted in Stockholm to commemorate his hundredth birthday. While earlier works explored Larsson's formal art, a new generation of scholars shifted their focus to Carl and Karin's design aesthetics and influence. Also traceable is the "Midvinterblog" controversy, starting in 1911, with peaks during the 1987 auction and 1997 museum purchase.

Carl Larsson: An Annotated Bibliography is an accomplishment, with almost 6,000 entries from around the world, spanning his lifetime to the present. To "engender further interest in scholarly research on Carl Larsson to ensure his continued and rightful place in the history of art," Topjon skillfully and systematically documents and annotates works of and about the artist. The book is recommended for art history libraries as well as institutions that focus on interior decorating and design, due to the Larssons' enduring impact in these areas.—Margot Note, *World Monuments Fund, New York, N.Y.*