



graphs, diagrams
tions. Many examples of
Tamarind printed lithographs
are offered by artists such as
Jim Dine and Ed Ruscha,
Tamarind staff and others.
Lithographic printmaking
strikes many as a complex and
challenging process, which is
why this kind of 'instruction
manual' is invaluable to the
understanding of the sheer
variety of lithographic
techniques. I recommend it to
the experienced printmaker
wanting to 'brush up' on an
unfamiliar method and also to
the novice or student starting
out and requiring a deeper
understanding of a new
inspiration.

Tom Martin
Artist & Head of Curwen Studio, UK

is discussed
and
auxiliary material (posters,
invitation cards, etc., many
designed by Lohse, who was by
training a graphic designer)
are reproduced. Though the
aim of elucidating Lohse's
relationship with collaborators
is laudable, the point is lost on
non-German speakers who
cannot read the extensive
notes and it makes the book
cumbersome to use.

Lohse's meticulous, often
beautiful prints merit a wider,
English-speaking following.
This useful, sturdy reference
source is more for academics,
libraries and dealers.

Alexander Adams
Artist & writer, Germany

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where Gale is a Director) are
bringing together in pursuit of
artistic excellence. As Gale
himself puts it: 'Long estab-
lished knowledge sits comfort-
ably alongside cutting edge
technologies.'

The clarity of instruction
and lavish illustrations make
this book a great starting point
and inspirational for anyone
intrigued to discover the many
beautiful qualities of print-
making. It is also a very useful
teaching aid and should be in
every school art department.

Sean Rorke. Artist-printmaker & Develop-
ment Manager, Hot Bed Press, Salford, UK



BOOKS RECEIVED

Harold Curwen & Oliver Simon
Curwen Press: Design

Brian Webb & Peyton Skipwith
Antique Collectors' Club, UK, 2009. 96 pp.
150 colour illustrations. Hardback, 220 x 145
mm. £12.50. ISBN 978 1 8514 9571 9

Focus on the heyday of Curwen
Press in the 1920s and '30s with
artists such as Edward Bawden,
Paul Nash, Edward Ardizzone
and Edward McKnight Kauffer.

minutes 1011-1022
Stephen A Fredericks
Rice University Press, USA, 2009. 164 pp.
B/w illustrations throughout. Paperback, 253
x 203 mm. \$17.50. ISBN 978 0 89263 011 0
A lively account of the USA
etching revival via the activities
of the New York Etchers' Club.

The Darker Side of Light
Arts of Privacy, 1850-1900
Peter Parshall
National Gallery of Art, Washington, in assoc-
with Lund Humphries, 2009. 192 pp. Colour
illustrations throughout. Hardback, 279 x 191
mm. £35. ISBN 978 1 84822 021 8
An alternative account of late
19th century prints from the
introspective context of the
world of private collecting.