

# The Development and Current Status of Lithography in the United States

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## 1. The Beginning

Printmaking in Europe has enjoyed a long and prosperous tradition dating back to the 15th Century. This art medium was not placed any significance in the New World until the end of 19th Century, and even then was mostly confined to intaglio and woodcut printmaking; lithography was not given much interest. In the U.S., the first lithographic press was established in 1819 in Philadelphia. Bass Otis was thought to be the artist to print the first lithograph in (1). Although there were several notable 19th Century lithographers such as Thomas Cole, William Rimmer, William Morris Hunt, James A. M. Whistler, Joseph Pennell and Thomas Moran, the public at the time adopted an ambiguous attitude towards lithography. Since the commercially produced popular lithographs provided enough visual satisfaction to the public, creativity and innovation were not on demand. For this reason, chromolithograph was not seriously considered an "art." Further discouraging artists from treading into the field of lithography were the lack of equipment and crudeness of techniques.

Nevertheless, these hindrances did not prevent Pennell from making crucial contributions to lithography. Early in his career, Pennell appreciated the unique strengths of lithography due to his active involvement in the European art scene, and to his close friendship with Whistler. His love for lithography, further stimulated by works of young French artists, such as Toulouse-Lautrec (1864-1901) and the brilliant color lithographs by Pierre Bonnard (1867-1947), prompted Pennell to draw his own lithographs. In 1893, through the invitation by the British printmaker Thomas Way, Pennell made his first lithograph in London. Subsequently, in 1914, two beautiful lithographs were produced at Pan Press in Berlin, Germany; in particular, the tusche and rough edges in *The Grain Elevator, Hamburg Harbor*(Figure 1) fully demonstrated the uniqueness of lithography.

In addition, Pennell persuaded Unwin Press to publish a book on lithography co-authored by him and his wife Elizabeth Robins. The result was *Lithography and Lithographers*, published simultaneously in London and New York City on the 100-

year anniversary of the invention of lithography (2). This was the first solemnly written book that described the 19<sup>th</sup> Century history of lithography and noteworthy lithographers in the context of art history. Besides this book, Pennell tirelessly gave lectures on lithography, and as a juror for various European and American printmaking exhibitions. These accomplishments made him the most influential advocate of lithography at the time. Unfortunately, the eruption of World War I interrupted his effort, which did not recommence until 1917, when he returned to the U.S. permanently and started promoting lithography by lecturing, teaching and writing. Although Pennell spent a great deal of his years in Europe, his “profound contribution to the development of lithography in the U.S.” (3) and his status as the Father of American Lithography are fully agreed upon by art historians.

## **2. The Transition of Early Twentieth Century**

After World War I ended, many American artists flooded Europe partly in aspiration for the “Cafe Culture” and the Bohemian life style, and partly in search of the intellectual and sensual stimulation that was unattainable in the U.S. Many American artists became interested in lithography after being immersed in the rich lithographic traditions of France and Germany and encountering lithographers who were ubiquitous in these countries. Of them, Edmand Desjobert was distinct from the rest of Parisian printmakers who were well-known for their arrogance. Desjobert cordially welcomed and established close relationships with American artists, and generously offered his print shop for their use. Moreover, Desjobert patiently and diligently complied with even the most difficult requests from the artists in terms of manipulations of the stone. His printing were known for richness and refinement, and exhibited preferences for the silkiness of Chinese, Japanese or Indian-imported handmade paper. The fine quality of paper and French ink produced a unique dream-like characteristic. Desjobert often worked with Adolf Dehn and Yasuo Kuniyoshi (Figure 2), both of whom were characterized by delicate and refined styles which were further embellished by Desjobert’s printmaking techniques. Carl Zigrosser described Dehn as “the Debussy of lithograph..... He works with pen or crayon, with pointy or flat edges..... He rubs and picks and scratches and scrapes..... He caresses or attacks the stone according to his mood” (4). At an exhibition in February 1929 in Wayhe Gallery, he was praised by Bolton Brown for bringing the art of lithography to a higher level (5). Kuniyoshi, on the other hand, preferred to use exclusively lithographic crayon, specifically layers of sharp lines drawn by crayon, to scratching and rubbing as the means of presentation. The 24 lithographs produced in 1928 at Desjobert’s workshop were the masterpieces of his career.

Other noteworthy American lithographer in Paris during the 20s, besides Dehn and

Kuniyoshi, included Stuart Davis, Louis Lozowick, and Andree Ruellan. Davis presented in his most important works the streets of Paris in the late 20s using Cubism, and reflected the spirit of Paris as seen by an American modernist. He returned to the U.S. in the early 30s, and immediately abandoned the techniques acquired abroad and adopted the black-and-white-only, abstract style. Many American lithographers benefited greatly from the knowledge and experience brought back by these artists. One of the most famous was George Miller, born to a family of lithographers, who was the master printer at American Lithographic Company. In 1917, Miller opened his own workshop specializing in artist's lithographs. The first artists he collaborated with were Albert Sterner, and then George Bellows. Bellows was well-known for his realistic portrayal of early American lives. Owing to his rich experience in book illustrations, he encountered no difficulty drawing directly on stones. Bellows became fascinated by this medium with his first experimentation, and immediately set up his own workshop and asked Miller to help. His lithographic exhibited a rich thematic variety exceeding that of his oil paintings—from childhood memories to New York City scenes to the mellow middle-class lifestyles, and presented what he considered American. Among them, *Sunday Going to Church* (1921) recalled from his childhood memory in Ohio the whole family heading for the Sunday church service on a carriage. In the picture, the father greeted some pedestrians while little Bellows sat uncomfortably in his stiff suit inside the crowded car. The picture fully depicted his sarcastic attitude towards religious activities of this sort during this time.

Lozowick was an active lithographer artist in the U.S. during the 20s. The four years living in Berlin and the exposure to the art of lithography inspired him to present the American landscapes using geometric shapes and lines. Lozowick's early works, the series entitled *Cities*, reflected the deep influence from German and Russian Constructivism. After returning to the U.S., he dedicated to lithography, and received countless awards. His work *Brooklyn Bridge* (1930) (Figure 3) was awarded the Collins Prize at the Third Annual Exhibition of American Lithographs. This elegant geometric composition of radial shapes and perpendicular lines was his most representative work.

### **The Emergence of Los Angeles Lithography**

Los Angeles at the turn of last Century was a cultural desert, vast different from the arts haven it is now. The first avant-garde art exhibition did not take place until the Los Angeles County Museum hold it first in 1920. Following this exhibition was the founding of the Los Angeles Group of Independent Artists in 1922 to counter the extremely conservative California Art Club. Important members of the LAGIA included MacDonald-Wright, Thomas Hart Benton, and Peter Krasno. Printmaking had traditionally been a very conservative field, and the Print Makers Society of

California, like the Club, was full of artists who were content with producing romantic landscape prints. The message was clear from the comment by one of the members: "Why should we displace good conservative work to make place for something we do not like? ..... The only difference is that conservative prints are more carefully composed and drawn....." (6). At the time, printmaking basically meant etching, and lithographs were extremely rare, and the earliest lithographer in L.A. all started their careers elsewhere. For example, Doug Parshall studied at the Art Students League of New York, and Henrietta Shore studied lithography in Mexico. These artists were too few to establish a firm ground for the development of lithography, and Los Angeles did not see its thriving until the post-World War II era, when printmaking became a profession.

### **3. The Critical Period of Great Depression**

When the American stock market collapsed in 1929, the entire country entered into a depression. This did not pose a direct threat to the market of lithographs since it was very specialized and small to begin with, and the amount of works produced by the artists did not change much. On the other hand, the depression quickly affected the incomes of the lithographers. In Miller's workshop, for instance, the previously sizable clientele of architects almost diminished to none by the 1930s. The profit from the tiny number of artists could not sustain the workshop. At the end, Miller had to resort to selling the accumulated printer's proofs (7) and teaching printmaking at school to make a living.

#### **Impact of the Federal Art Project**

By the time President Roosevelt was inaugurated in 1933, the art market in the U.S. had almost disappeared entirely, and artists were in financial despair. In order to promote the revival of the arts, the new government initiated several undertakings to encourage artists to continue with their works. The Federal Art Project was the only one dealing with printmaking. It was a division of the Federal Project No. 1, and included programs for theater, music and literature. These initiatives were a great impetus to the advancement of art in the U.S., and had groundbreaking importance in the development of lithography. As Gustave von Groschwitz stated in the publication for the 1950 Exhibition of Color Lithographs at Cincinnati Art Museum, color lithographs in the U.S. were extremely scarce before 1936; the amount of lithographs produced under the Federal Art Project was greater than the sum in history (9). Groschwitz served as the Graphic Art Division Supervisor of the Project from 1935-1938, and was a key figure in the promotion of lithography. His interest in lithography was kindled by Albert Heckman, a famed printmaker, and was

augmented during his service, when he encountered and befriended many more passionate artists. Prior to the completion of the workshop sponsored by the Project, all prints were produced in workshops elsewhere. Miller, Jacob Friedland, and Will Barnet all contributed to the process. In 1936, the Project workshop was finally set up on the 39<sup>th</sup> Street of New York City, with the experienced Ted Wahl, Joseph Peroutka and Nathaniel Spreckley as master printers, and Russel Limbach as technical consultant.

During its operation, the Project workshop produced a total of 130 color lithographs, most of which had 4 or 5 colors. Participating artists included Friedland, Limbach, Davis, Lozowick, Ida Abelman, Arnold Blanch, Emil Ganso, Beatrice Mandelman, Jack Markow, and Joseph Vogel (10). The facilities, experienced printers, and the devoted support from Groschwitz allowed these artists to freely explore and experiment with the endless possibilities in lithography. We can boldly claim that, without the Federal Art Project, the development of lithography in the U.S. would be dozens of years behind its current state. According to art historian Dore Ashton, “all of the statements made subsequently by the major artists of the forties and fifties, the obvious value the WPA had for them was that of artistic community. They often point out that the artist, like everyone else, was starving and the Project was a meal ticket..... But the most compelling force that emerges is the sense of having found each other” (11).

In 1930, Jackson Pollack moved from L.A. to New York City, and studied painting under Thomas Hart Benton in the Art Students League. Influenced by his brother Charles, Pollack participated in the Federal Art Project despite the lack of interest in lithography at the time. He first joined the Division of Painting, and experimented with lithography on his own in Wahl’s workshop. By this time, Pollack’s abstract expressionism had not formed yet; he mostly imitated Benton’s countryside landscapes, and later, inspired by David Alfaro Siquieros, started experimenting with spontaneous and accidental effects.

### **Federal Art Project Outside of New York City**

With the opening of the workshop in New York City, other Federal Art Project-sponsored workshops started to emerge elsewhere in the United States. Wahl became the lithographer at Newark workshop, and Grant Arnold at Woodstock. The Project also funded the opening of workshops in San Francisco and Los Angeles, presided by Ray Bertrand and Kail Winter as master printers, respectively. By now, 16 workshops had been set up in nine states—five in New York, four in California, and one each in Connecticut, Florida, Maryland, Michigan, Ohio, and Pennsylvania (12). These workshops enjoyed the advantage over New York City for complete

freedom from government involvement, but suffered from deficient facilities, especially for color lithography.

#### **4. Interruption by the World War II**

The Federal Art Project was terminated in 1943, and all the printers had to switch careers with the closing down of print shops. The U.S. engagement in World War II further discouraged any printmaking creativity. Lithographers like Miller were not drafted because of age, but the anxiety and resource shortage associated with the war eliminated virtually all artistic creations. Lynton Kistler of L.A. closed his shop and started working in a government organization on the East coast, and Arnold converted to conducting geological measurements for the government.

The greatest obstacle faced by lithography in New York City, however, was the lack of interest among the new generation of artists. The few exceptions such as Robert Motherwell, Mark Rothko, William Hayter, and Atelier 17 produced intaglio, owing to their encounters in Hayter's workshop with some European masters who took refuge in the U.S. The emphasis placed on printmaking by these European artists, nevertheless, could not alter the discrimination of the American artists against this art form. The artistic compositions during that period emphasized conceptual expressions, and adamantly opposed social realism and indirect expositions. To these avant-garde artists, printmaking, particularly lithographs, were completely deficient as means of expressing their spirit and ideas.

During the 1920s and 1930s in the U.S., lithographs were all produced by famous painters; however, they were made exclusively by lithographers during the subsequent decades. Hayter was partially responsible for planting in the young minds the impression that printmaking is an old, conservative art form. Despite this attitude, lithographs in the 1940s and 1950s saw a much wider spectrum of creativity and styles, especially in California, where artists soon discovered the automated lithographic technique. By then, abstract expressionism was the trend, and lithography was a perfect means for this style. In 1948, a group of avant-garde artists in San Francisco, including Richard Diebenkorn and Frank Lobdell, started creating calligraphy style abstract lithographs. Similarly, in Los Angeles, Hans Burkhardt's and Emerson Woelffer's calligraphic lithography and Sam Francis's tusche wash effect paved a new way for graphic art.

#### **Lithography at Schools**

Printmaking facilities at schools were scanty before World War II. During the post-

war years, although the number of art students and funds vastly increased, work spaces were still confined in cramped basements or temporary classrooms. These crude facilities allowed the continuation of lithography in the U.S. Many artists turned to printmaking teaching as a profession in order to make ends meet after the war. These included Ture Bengtz of Massachusetts; Heckman, Barnet and Robert Blackburn of New York; Robert Gardner, Jerome Kaplan and Benton Spruance of Pennsylvania; Garo Antredonian (Figure 4), Arthur L. Helwig, Alfred Sessler and Emil Weddige of the Midwest; Caroline Durieux, Richard Zoollner of the South; Bertrand, Leon Goldin, Jules Heller, and Nathan Oliveira of California. Some of these acquired lithography training as apprentices in lithographic workshops, some at the Art Students League or the Chicago Arts Institute, and others in Europe. The wide range of experiences resulted in greatly varied abilities. Reginald Neal, the Chairman of Fine Arts Department at University of Mississippi, produced a film entitled *Color Lithography: An Art Medium*, which gave the most complete account of lithography development at the time.

### **Development in Los Angeles**

Kistler moved back to Los Angeles in 1945 from the East coast, and set up a workshop on the 3<sup>rd</sup> Street, prepared to become a full-time printer. He recognized that, in order to be successful, interest for printmaking had to be elevated among artists in California. Therefore, in addition to the word of the mouth, Kistler distributed flyers and held lectures at schools and artists associations to stimulate interest. Because many commercially-oriented workshops converted to offset printing and abandoned the traditional hand press after World War II, tons of lithograph stones were dumped in the landfill or nearby river. As a result, raw materials for lithograph were in short supply. Kistler countered all the obstacles with the most ingenious solutions. His friendliness and kind-hearted disposition, on top of the great passion for lithography, won him the love and respect of many artists. Between 1945 and 1958, artists who worked with Kistler included William Brice, Wayne Thieband, June Wayne, Helen Lundeborg, and Dan Lutz. In the late 1940s, Kistler collaborated with the surrealist master Max Ernst and Man Ray, whose works were displayed in the William Copley Gallery of Beverly Hills. Kistler was specifically invited to produce the first lithograph for Ray entitled *Alphabet for Adults*, and then for Ernst the catalogue of his January 1949 Retrospective Exhibit.

In general, the artists' circle in L.A. still showed lack of interest in lithography. The Los Angeles County museum, the only one in the area, never held periodic exhibits of modern prints, neither did the other more influential galleries take printmaking seriously. This apathy was reflected in art schools and universities in L.A., where printmaking education was lagging far behind the East coast. The first lithography class finally opened in late 1945 at University of Southern California, in a small

second-floor temporary classroom set up by Jules Heller. His effort finally paid off, and by 1948 the entire second floor was designated for printmaking, attracting many talented students. The great artists who emerged thereof included Joe Funk, Craig Kaufmann, Kenneth Price, and Dick Frankel. Heller soon became the key figure in the L.A. lithography circle. Between 1950 and 1952, he organized a nationwide exhibition of prints, and published the book *Printmaking Today* in 1958, which was quickly adopted as the textbook all over the country. Heller also founded the magazine *Impression* in an attempt to establish a unique ground for printmaking. Unfortunately, the magazine was cut short after only four issues due to the lack of patronage. These four issues nevertheless left valuable records on the early development of lithography.

## **5. After the 1960s: Golden Years of Lithography Workshops**

Late 1950s and the 1960s were the period of prosperity for American lithography, thanks to the much better creative environment and popular demand for printmaking. Many workshops of different sizes were established. The two most influential were the Universal Limited Art Editions in Long Island, New York, and the Tamarind Lithography Workshop, both set up in the late 1950s.

### **The birth of Tamarind Lithography Workshop**

Tamarind Lithography Workshop was the training ground of many exceptional lithographers, who then worked with prominent painters and sculptors all over the country. One of the most accomplished lithographers was June Wayne. Born in Chicago, she was determined to become an artist very early in life. At age 18, Wayne had a large-scale individual exhibition at the Palacio de Bellas Artes in Mexico City (Figure 5). During the 1940s and 1950s, Wayne participated in the Federal Art Project, and subsequently became a designer of ornaments for the fashion industry. These experiences proved to be valuable resources which enabled her to become a leading voice in modernist art during her years in Los Angeles.

In 1957, Wayne moved to Paris, and worked with lithography under Marcel Durassier. She discovered a great deal of lithography techniques that were virtually unknown in the U.S., and realized that adequate infrastructure was necessary before lithography could join the mainstream art culture. During her visit from Paris, Wayne discussed her concern with W. McNeil Lowry, Chairman of Ford Foundation, that the serious shortage of lithographers forced her to study in Paris, and was a great impediment to the development of lithography. She was asked to draft a project proposal after several such meetings. In 1959, Wayne returned to Los Angeles, and



immediately dispatched a letter to Lowry, stating that “I would bring my French artisan over for a year or two to work with artists and to train a couple of likely apprentices to carry on the art..... Once I have successfully got a shop going, I would adopt it to other locales” (13).

On July 17th, 1959, the project proposal was completed and sent to Lowry. The six main objectives were: 1) To train a large number of American lithographers; 2) to spark an interest in and provide adequate knowledge to lithography among American artists; 3) to promote better and closer collaboration between artist and printer, and to encourage experimentation with various printmaking possibilities; 4) to stimulate the market of lithography; 5) to help employ lithographers without complete financial dependence on artists; 6) to produce quality lithographs and thus elevate the artistic status of lithography. Meanwhile, Wayne set up a studio in her own building on Tamarind Boulevard in Los Angeles, and planned to build a printmaking workshop behind the studio once the project was funded. The anticipated workshop was thus named Tamarind.

Ford Foundation finally issued a 3-year grant of US\$165,000 for the project in September, 1959. However, Wayne was faced with an unexpected problem. Durassier, the intended lithographer, kept raising his wage demand, driving Wayne to consider hiring an American lithographer instead. She came across an article by Garo Antreasian in a *Print Council Newsletter*, stating that “in the United States there are too few first-class litho workshops..... It is essential for several large shops to be set up in key geographical locations to serve as focal centers for this activity in the U.S..... Fewer still are lithographic printers with sufficient knowledge or subsidy to produce work on the levels of quality as high as that of their counterparts in Europe. The training necessary is a life time and often several generations of experience, and yet we must have men of such caliber if lithography is to flourish” (14). These words spoke Wayne’s mind. Since Antreasian himself was an outstanding lithographer, Wayne arranged to meet him and discuss the possibility of his working in Tamarind. She also visited Antreasian’s workshop and his works in Indianapolis. “His lithographic techniques were better than anyone I have seen, and his color lithographs are up to the standards of the French ones” (15), Wayne expressed. Wayne therefore hired Antreasian as the master printer, and Clinton Adams as the Associate Director. Tamarind formally opened in June, 1960.

The idle period of lithography in the 1950s led to a vastly decreased production of lithographic equipment, and complete absence of some specialized materials. The

U.S. actually stopped importing printmaking papers from France and Germany. Understandably, Tamarind in its early days faced major difficulties, but they were soon overcome by the hard work and determination of these pioneers. While in Europe, Wayne had observed some dishonest and unprofessional behaviors. Therefore, she listed strict moral policies in lithograph production, asking that the entire process be recorded in details, and that the printer's proofs and the limited prints be watermarked with seals of the workroom and lithographer.

### **Universal Limited Art Editions**

Unlike Wayne, Tatyana Grosman and her husband Maurice escaped to the United States in 1943 from Nazis' persecution. Maurice was a painter in Europe, and after arrival became a silkscreen printer for livelihood. After experiencing a heart attack episode, Tatyana took over the responsibility of managing the business. She decided to produce limited quantities of high quality silkscreen prints for famous painters. When Tatyana showed the works to William Lieberman of New York Museum of Modern Art, Lieberman taught Tatyana how to distinguish between original works and prints, and that the artist was to produce the original plate. By great fortune, Tatyana found two small stone plates right in front of her residence in West Islip, and acquired a used lithographic press. These items embarked a career in lithographing, and enabled her to set up Universal Limited Art Editions. Tatyana was not at all discouraged by her lack of knowledge in lithography, and enthusiastically consulted and recruited talents. Larry Rivers, painter and good friends with Tatyana, naturally became the first invited artist. While in Rivers's studio discussing the specifics, Tatyana met the poet Frank O'Hara, thus conceiving the idea of *Stones*(Figure 6), a series of lithographic presentation of poetry and paintings. Tatyana did not start looking for a lithographer after Rivers and O'Hara had already finished the plate. Through friends she found the veteran printer Blackburn, who consented and worked at both his own studio and Universal from 1957 to 1962. Artists whom he worked with included Sam Francis(Figure 7), Jim Dine, Jasper Johns, Robert Rauschenberg, and Helen Frankenthaler.

In the early years of Universal, the workshop was set up in the living room of the Grosman residence. When larger and larger works were produced, she bought a larger press and placed it in the garage. Although lithography was an unfamiliar territory for many, Tatyana's charm and persuasiveness convinced and encouraged many artists to experiment with it and cooperate with her.

### **Printmaking Workshop**

Blackburn, the lithographer at Universal, started studying lithographic printmaking in 1938, and was at the Harlem Community Art Center and the Art Students League.

In addition, he was the assistant of Barnet for many years. Blackburn resided in France between 1953 and 1954, and opened his own workshop in 1949 after returning to the States. The press room was initially named "Bob Blackburn Workshop," then changed to "Creative Graphics Workshop," and finally, in 1959, the "Printmaking Workshop." The purpose of this workshop was not for commercial use, but to compete with the Atelier 17 of William Hayter, so that lithographic artists were provided facilities to create. Blackburn did not aim to profit, but to stimulate interest in lithography among the young generations. His idealistic insistence placed the Workshop in constant financial stress. Fortunately, many long-time supporters volunteered to pay some money every month to supplement the expenses and sustain the Workroom.

### **The Contemporarie Graphic Art Center**

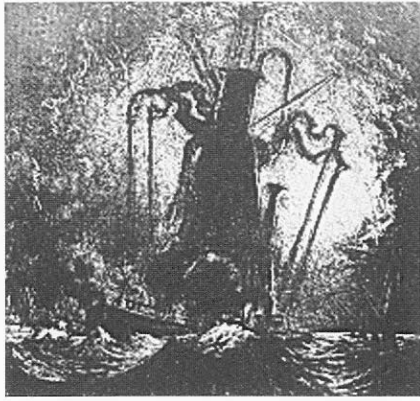
Margaret Lowengrund was another artist who set up a workshop in Woodstock, New York. In 1923, Lowengrund relocated from Philadelphia to New York City, and studied lithography at Art Students League under Pennell. While living in Europe, she studied lithography under A. S. Hartrick in England and then painting under Andre Lhote in Paris, and participated in Paris Autumn Salon. Lowengrund returned to the States and settled down in Woodstock, where she realized was lacking in lithographic facilities. She therefore set up a printmaking workshop in the basement of the Artists Association.

Meanwhile, Lowengrund opened a small art gallery in the City named "The Comtemporaries," in which stood a small workshop. The printmaking market in the U.S. was not yet revived in the 1950s, and even Miller's workroom was faced with financial difficulties despite its great reputation. Lowengrund disregarded these anticipated problems and instead bought an even larger place on the Third Avenue and 75th Street, which was named "The Contemporarie Graphic Art Center". The Center went into operation in November 1955, and famous artists were invited to make lithographs, which were sold through Lowengrund's gallery. Works produced in the Center were regarded as the finest in American lithography history. Artists who worked there included Davis, Milton Arery, Adolf Dehn, David Smith, Graham Sugherland, and Rifino Tamayo. Unfortunately, Lowengrund was soon pressed by financial burden from the costly rent and the less than optimal sales. In order to survive, Lowengrund sought help from the Rockefeller Foundation, but was turned down for the Center's commercial nature. She therefore turned to Pratt Institute for affiliation, and changed the name of the Center to Pratt Contemporarie Graphic Arts Center. The Rockefeller Foundation finally agreed to a 3-year grant of US\$50,000. Sadly, Lowengrund passed away in an accident, and could not witness the fulfillment of her dream. Fritz Eichenberg took over the management responsibilities and fared very well, although the Center turned out very different

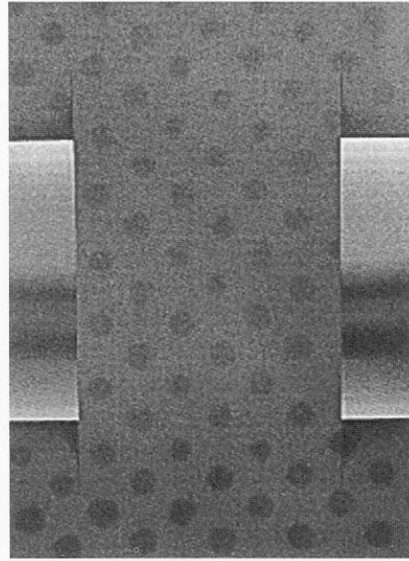
from Lowengrund's aspirations. This was the history of the present Pratt Graphics Center.

### **Impact of Tamarind Lithography Workshop**

In the 1960s and 1970s, numerous printmaking workshops emerged on the East and West coasts, most of which headed by lithographers trained at Tamarind. Mary Welsh Baskett, Curator of Printmaking Department of Cincinnati Art Museum, organized a special exhibition of prints produced in American printmaking workshops. In the publication for the exhibition, Baskett wrote that "Over the last twenty-five years, this country has seen a phenomenal expansion in creative printmaking focused on graphic workshops" (16). The workshops featured included Collector's Press, set up by Ernest de Soto in San Francisco; Cirrus Editions, by Jean Milant in Los Angeles; Gemini G. E. L., by Ken Tyler in Los Angeles; Landfall Press, by Jack Lemon in Chicago; and Hollander Workshop, by Irwin Hollander in New York City. Of these, the most successful was Gemini, which was established in 1966 by Ken Tyler, Director of Tamarind, and businessmen Sidney Felsen and Stanley Grinstein. For a good first step, they invited the esteemed painter Josef Albers to produce the first piece of the workshop. Taylor then printed a 16-piece collection using traditional techniques, and named it *White Line Square* (1966). Later, Ray Man and Ben Shawn were also invited. This cautious and conservative approach was finally changed with the joining of Robert Raucheberg. His work *Booster* (Figure 8) was the largest lithograph yet in history, and an ultimate challenge to the traditional printmaking techniques. Furthermore, stimulated creativity and innovative spirit in Gemini. In 1969, Taylor collaborated with Jesper Johns on the "Lead-Relief" which incorporated many new elements, redefined lithography, and led to the *Ice Bag* (1970) by Claes Oldenburg. Nevertheless, lithograph remained the principle medium at Gemini. Over the past 30 years, most of the important American artists had worked with Gemini one time or another. These included Frank Stella, Ellsworth Kelly, Donald Judd, Roy Lichtenstein, David Hockney, and Edward Kienholz. Following the 1960s, the American printmaking market gained momentum, and many famous galleries included a division specifically for graphic art—Brooke Alexander, Pace Editions, Castelli Graphics, Marlborough Graphics were all good examples. They posted multiple pages of color advertisements in art magazines to promote newly produced printmaking works. In the 1970s, the economic boom also boosted the prices of prints; the values again plummeted with recession in the 1980s. It is evident that the market of prints is still closely associated with the economy, but it is nowhere comparable to the 1930s. After a century of struggle and development, lithography is now part of the mainstream American art. In addition to the technical innovations, the artists' explorations and experimentation into various possibilities have led lithography a whole new dimension.



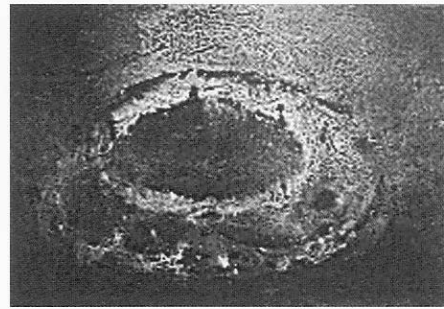
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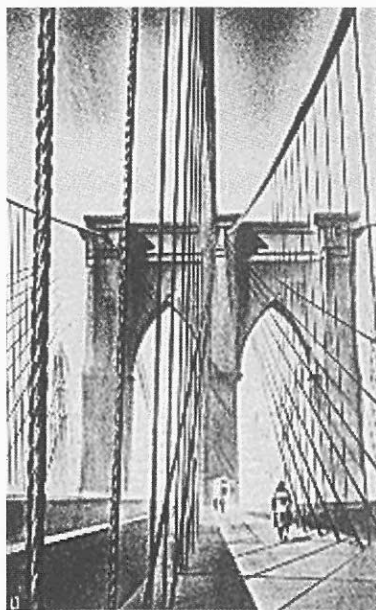
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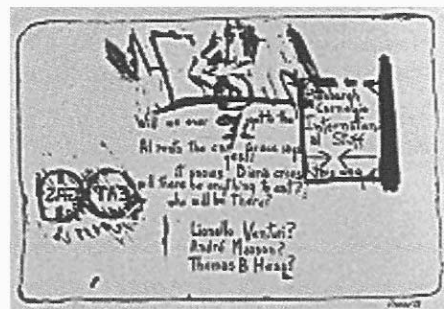
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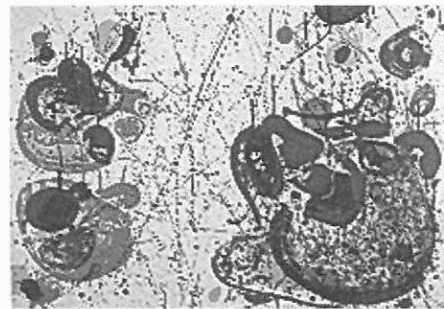
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