A precise definition of what is meant by "collaboration" is difficult to determine when referring to American printmaking. In general, the term has come to represent the myriad circumstances in which persons other than the artist have assisted in the making of the artist's prints. A collaboration consists of the interaction between an artist, who is also referred to as the printmaker, and a printer. Typically, the efforts of the artist and printer complement rather than duplicate one another. The artist develops the idea and creates the image on the plate, stone, block, paper, or screen; the image is printed by the printer. "Collaborative American Printmaking" is not meant to overlook, and thus diminish, the importance of those artists who have assumed total responsibility for the making of their prints—but rather to explore the various contexts in which American artists have made prints and thereby portray how an art form has evolved. While many printmakers have successfully printed their own proofs and editions, others have sought the skills of a professional printer for a variety of reasons. Most printmakers have an interest in other art media as well, and have been unable or have chosen not to devote the time necessary to master the often complex technical demands of the printmaking processes. The collaborative workshop has also freed many artists from having to devote scarce financial resources and studio space to the purchase and maintenance of printmaking equipment. A printmaker may be sufficiently competent to pull individual proofs of an image, yet lack the skill necessary to print a large edition, maintaining a consistently high quality. Some processes are more problematic than others and warrant a higher incidence of collaboration. Lithography, in particular, is a relatively complicated and volatile process which utilizes notoriously heavy stones and cumbersome presses. 

The prevalence of collaboration in contemporary American printmaking is well recognized. Many exhibitions of the past twenty years have been devoted exclusively to prints created at a particular collaborative workshop or group of workshops. Since 1960, it has become standard practice for prints created in a collaborative workshop to carry the chop mark of
and with what the plate was wiped, shadows and highlights
decreased to de-emphasize the role of printer, and this has obscured the fact
that American printmaking has been, to a significant extent, a collaborative art, since its adoption as an independent fine art in the mid-nineteenth century.

The intaglio processes such as etching, drypoint, aquatint, and mezzotint were the interest of American artists who engaged in printmaking from the 1850s into the 1930s. The adoption of intaglio printmaking by American artists in the latter half of the nineteenth century constituted the advent of printmaking as an independent fine art in the United States. Popularly known as the "Etching Revival," this movement closely followed precedents established in France and England. The American painters were following their European counterparts by undertaking intaglio printmaking as a serious part of their other activities as painters. The American FORUM prints, a New York City publication, advertised the intaglio printmaking which was the subject of the media, and applied this to original subject matter, to give advice or service as needed, from instructing the novice to those residing in New York City. These artists represented the artists, innovations being the results of problem-solving on the part of the printer and the artist.

James McNeill Whistler (1834-1903) may be considered the first prominent exponent of modern American printmaking. Through this tie was further strengthened between the French, English, and American print movements, though it must be acknowledged that this experimenter's impact on the development of intaglio printmaking was limited at that time to those residing in New York City. These artists represented a number of generations and stylistic preferences. Whistler was available to give advice on how to set up a printing press in his studio in New York City, and by his own standards, each artist could offer the artist a wide range of graphic media to choose from; each printer generally having the ability to print more than one medium. Printmaking was the dominant medium at both workshops, each could offer the artist a wide range of graphic media to choose from; each printer generally having the ability to print more than one medium. Printmaking was the dominant medium at both workshops, each could offer the artist a wide range of graphic media to choose from; each printer generally having the ability to print more than one medium. Printmaking was the dominant medium at both workshops, each could offer the artist a wide range of graphic media to choose from; each printer generally having the ability to print more than one medium. Printmaking was the dominant medium at both workshops, each could offer the artist a wide range of graphic media to choose from; each printer generally having the ability to print more than one medium. Printmaking was the dominant medium at both workshops, each could offer the artist a wide range of graphic media to choose from; each printer generally having the ability to print more than one medium. Printmaking was the dominant medium at both workshops, each could offer the artist a wide range of graphic media to choose from; each printer generally having the ability to print more than one medium. Printmaking was the dominant medium at both workshops, each could offer the artist a wide range of graphic media to choose from; each printer generally having the ability to print more than one medium. Printmaking was the dominant medium at both workshops, each could offer the artist a wide range of graphic media to choose from; each printer generally having the ability to print more than one medium.
printer who had mastered the subtleties of the demanding proc- ess. The eventual acceptance and growth of lithography was de- pendent, from the beginning, upon a symbiotic relationship between the artist/printer and the printer. This burgeoning
interest in lithography was encouraged significantly by the efforts of two printers, Bolton Brown and George Miller, and the artists who worked with them.

Bolton Brown (1865-1936) may have done more than any other individual. An artist as well as a printer, Brown considered the printer a full collaborator in the creation of the art. He made lithography accessible to all artists by teaching other artists to make the process a viable one. His best-selling book on lithography, written by Brown, was published in 1930 by the Chicago Art Institute. This book was a detailed manual that gave instructions on how to proceed to create a fine print. It also served as a distin-
guished reference book for the medium. The lithography workshop at 6 East 14th Street, New York City, was relatively short-lived, August, 1935, of a Graphic Arts Division within the Works Progress Administra-
tion's Federal Art Project. Although the workshop had a graphic arts
character, it nonetheless served as a distin-
guished service to artists. During the Fifties, the American Lithographic Company became an important commercial firm in New York City. In 1917, Miller gave up his commercial job to print solely for artists, making lithography a full-time occupation. His lithography company, Miller Lithographing, was in operation by 1917 in Los Angeles. The company grew to become one of the largest in the United States. Miller's company was one of the first to offer artists a collaborative relationship with the printer. Miller encouraged the artist to be involved with the printing process as much as possible. Miller's company, like Brown's, provided a collaborative atmosphere conducive to experimental printing. The printmaking workshops established in nine states, the largest being that located in New York City, were a crucial part of the graphic arts division. The workshops not only provided work relief for artists; they also created an atmosphere conducive to experimenta-
tion. Miller was able to print and made hundreds of prints available to the artists. The company also offered a printing service to artists.

The 1950s and functioning in 1960, were responsible for the revival of the printmaking medium in the United States. At Tamarind Lithography Workshop in Los Angeles, promising and established artists burned printed at UL.A.E. for five years, beginning in 1957, and were burned by Brown in the later 1970s and the 1980s have extended the presence of intaglio printing. The printmaking workshops conceived in the late 1940s and functioning in 1960, were responsible for the revival of the printmaking medium in the United States. At Tamarind Lithography Workshop in Los Angeles, promising and established artists were invited to work at the workshop. During its first ten years of operation, the workshop awarded grants to 103 artist-fellows and the subsequent years.

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Articles
AFTERWORD
We tend to read history backward through the lens of our own experience. Because of this natural inclination, all too often we misread the past. One of the tasks of the curator is to act as an historian, analyzing the documents handed down through time, thereby helping us to gain a new, more accurate vision of distant events. When this process is done well, the curator creates an exhibition which enables us to learn, to see afresh. Collaborative American printmaking is such an exhibition. The curator, Larry David Perkins, Registrar of the Lowe Gallery, has brilliantly demonstrated that the current collaborative spirit of American printmaking is both an old and a new situation. It is old because the American artist-printmaker has always had access to the master printer, but it is new because the master printer is, at long last, receiving a greater measure of recognition for his contribution. In the collaborative partnership of printmaking, the artist conceives the image, but it is up to the master printer, through his skill and knowledge, to bring that image to its fullest potential.

The exhibition Collaborative American Printmaking has been realized in the same collaborative spirit as the works of art themselves. It was through the able stewardship of Dr. Allan Coletta, Director of the Syracuse University Art Collection, and Dr. Donald Aiken, Curator of the Syracuse University Art Collection, that the University came to develop an outstanding collection of American prints, and it is from this collection that the vast majority of the works in the exhibition have been drawn. Mr. Perkins enhanced this selection with prints graciously lent by George Arents Research Library for Special Collections, Syracuse University; Yale University Art Gallery, SUNY College at Oswego; Museum-Williams-Foote Institute, Utica, New York; Crown Point Press, Landfall Press, Caselli Graphics, David McKee Galleries, The Printmaking Workshop and Mr. Will Bernet all of New York City. Understanding the importance of this project, the Syracuse University Senate Committee on Research generously awarded Mr. Perkins a grant to aid him in his research and publication. Ms. Babara Ward of the Graduate Program in Museum Studies helped Mr. Perkins with the preparation of the bibliography and checklist. Mr. Perkins' work was greatly eased through the generous assistance of Dr. David Prince, Curator of the Syracuse University Art Collection; Dean Griff, Preparator of the Syracuse University Art Collection, and Ms. Betty LaPlante, Office Coordinator of the Lowe Gallery, assisted in all aspects of publication preparation. We are especially grateful to C. W. Pike, Associate Professor, Department of Visual Communications, Syracuse University, for designing the brochure and checklist. Donald M. Lantry, Dean, College of Visual and Performing Arts, and Rodger Mock, Director, School of Art, supported the exhibition throughout all its stages of development.

Dr. Edward A. Aiken
Director, The Joe and Emily Lowe Gallery