Philadelphia: A Century in Print



DOLAN/MAXWELL

Philadelphia: A Century in Print argues that the history of American printmaking cannot be fully understood without Philadelphia. While New York emerged as the nation's commercial art capital, Philadelphia became one of its most important centers for printmaking innovation—a city where artists, teachers, printers, and workshops continually expanded the possibilities of the medium.

Beginning in the 1930s, an extraordinary network of institutions—including the Graphic Sketch Club, the Pennsylvania Academy of the Fine Arts, the Works Progress Administration, The Print Club, Tyler School of Art, Philadelphia College of Art, Moore College of Art & Design, the Brandywine Workshop, and countless independent studios—created an environment in which experimentation flourished. Here, technical discoveries were shared across generations, commercial printers collaborated with fine artists, and teachers inspired students who would become innovators in their own right.

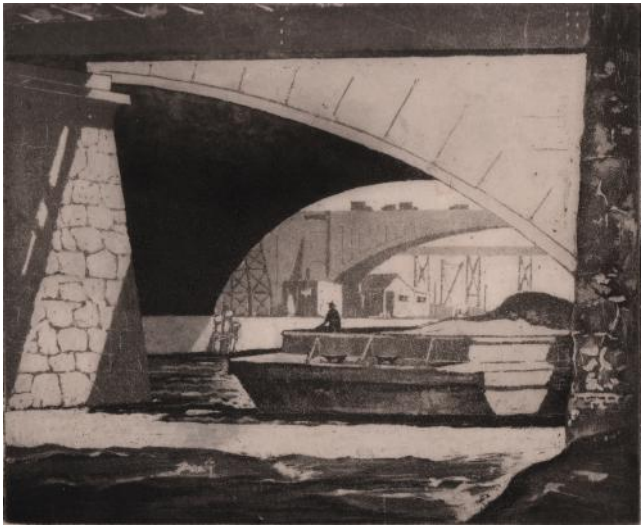
The artists represented in this exhibition reveal a city that never embraced a single style or movement. Instead, Philadelphia fostered a culture of curiosity and invention. From the pioneering aquatints of Earl Horter and the revolutionary carborundum processes developed by Dox Thrash and his colleagues, to Benton Spruance's reinvention of color lithography, Stanley William Hayter's transformative postwar workshops, Eugene Feldman's experimental offset lithographs, and the interdisciplinary practices of contemporary artists, Philadelphia has repeatedly been a place where printmaking itself evolved.

The selection of works presented in this exhibition are milestones within a much larger story, one documented in the accompanying catalog of more than 150 prints. Together they trace an unbroken lineage of artists connected through mentorship, collaboration, and technical innovation, demonstrating that Philadelphia's greatest contribution to American art is not a single movement or generation, but a century-long tradition of redefining what printmaking can be.

Philadelphia's artistic boom in the first half of the 20th century was accelerated by President Roosevelt's New Deal Era program, the Works Progress Administration, an initiative which employed millions of jobseekers to fulfill public works projects. Philadelphia established the Fine Print Workshop in 1937–an arm of the WPA and the only workshop in the nation focused exclusively on the production of fine art prints. This workshop was the incubator that housed a diverse and radically inclusive group of artists whose efforts, experimentation, and innovation helped democratize not only the production of art but also the distribution and accessibility for the broader public to purchase fine artworks. The Fine Print Workshop operated from 1937-1943 and produced several hundred prints and hosted teaching workshops that educated the next generation of artists and printers, strengthening Philadelphia's position as a leading center for printmaking.

Dox Thrash (left) and Claude Clark (right) at the WPA printmaking workshop.





Dox Thrash *Schuykill River Bridges* c. 1940 aquatint

Dox Thrash moved to Philadelphia in 1925 after serving as a Buffalo Soldier in World War I and finishing his studies at the Art Institute of Chicago with the painter Willam Edouard Scott. In Philadelphia, Thrash began to make etchings and aquatints at the Graphic Sketch Club (now Fleisher Art Memorial) under renowned printer Earl Horter. He became one of the lead artists working at the Philadelphia Works Progress Administration's Fine Print Workshop during the Depression, working alongside Philadelphia's premier printmakers from 1937-1943 where he developed the Carborundum Mezzotint with collaborators Hugh Mesibov and Michael Gallagher. Thrash often captured nostalgic rural scenes from his native Georgia, lively figural scenes, and urban Philadelphia landscapes like *Schuykill River Bridges* in his newly adopted city.

Raymond Steth, born Raymond Ryles, moved to Philadelphia from Norfolk, VA, with his family in the 1920s and his early arts education included the the Barnes Foundation and the Pennsylvania Museum School of Industrial Art*. This early Steth etching, *Debris*, was created during his time with the WPA, as inscribed underneath his signature on the lower right corner. He was hired by the WPA in 1938 and worked alongside Dox Thrash and shared a studio with Claude Clark. The works produced by Thrash, Steth, and Clark, among many other notable Black Philadelphia artists, aimed to capture the African American experience and underscore the impoverished social realities of people during the Great Depression.

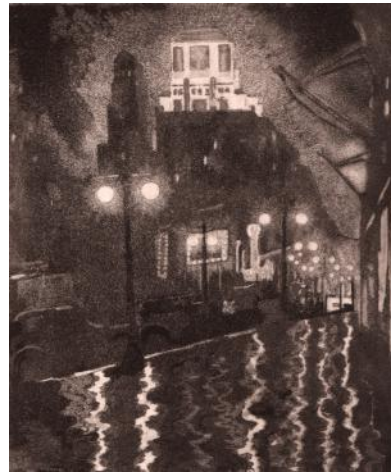


Raymond Steth *Debris* c. 1935-43 etching

*Originally chartered in 1876, the Pennsylvania Museum School of Industrial Art underwent multiple name changes over the course of its history. The first and most significant change was in 1934 when the institution became the Philadelphia Museum of Art. Classes were still taught here including Benton Spruance's lithography and art history courses. In 1964 the school separated from the museum and was renamed the Philadelphia College of Art. The final iteration was in 1967 when the school merged with the Philadelphia College of Performing Arts, forming the University of the Arts (which closed its doors in 2024). Artist's place of education will be listed in this catalogue based on the name during that period.



Elverson Building c 1930 aquatint



Number One Broad Street c 1935 aquatint



Road Menders c 1935 aquatint

Allan Freelon



Untitled (Christmas Window) c 1935 aquatint



Welding c 1935 etching & aquatint



Untitled (Politician) c 1935 aquatint



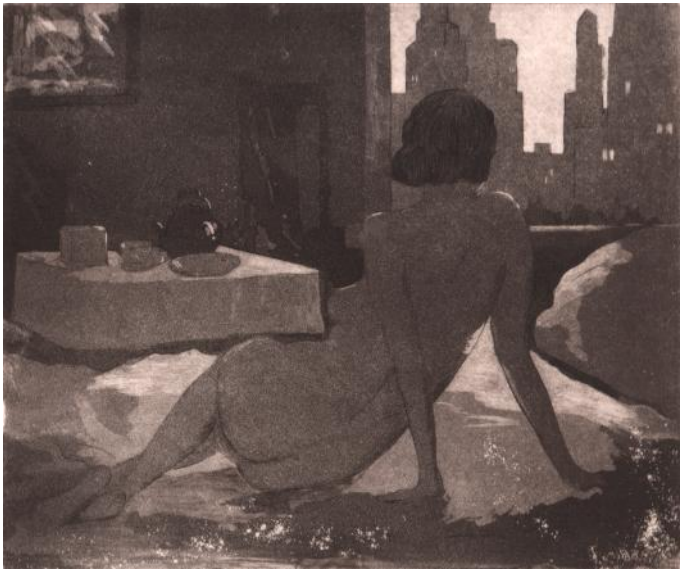
Untitled (Surgery) c 1935 aquatint



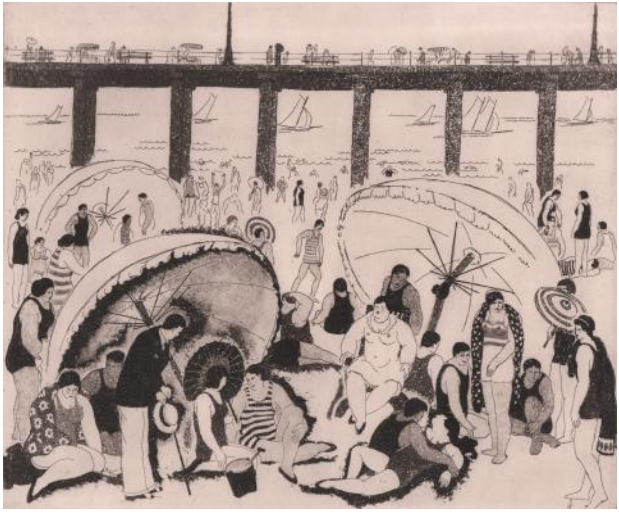
Allan Freelon c 1930s

Dolan/Maxwell advised on the posthumous printing of 22 of Allan Freelon's etched plates in 2008. The plates became available via his son's unfortunate divorce, upon which they were sold to a collector. Several of the images were known to us through the print trade and our research and we strongly believe it was important to have the unknown images printed with care and discretion. We did not wish to see them lost. 16 sets were printed in Philadelphia by C R Ettinger Studios. We are proud and pleased to make a set available.

Allan Randall Freelon had an early start in his arts education beginning with a scholarship to the Pennsylvania Museum School of Industrial Art, a period of study at the University of Pennsylvania, and additional coursework at the Barnes Institute. He also had private instruction from master printers Earl Horter and Dox Thrash. After serving as Second Lieutenant in the US Army during World War I, Freelon taught art in the Philadelphia public school system where he eventually earned an appointment as Assistant Director of Art Education for the city. While he was actively making work during the Harlem Renaissance, Freelon reserved his commentary on the African American experience for his printed work. Freelon served as technical advisor for lithography at The Print Club (now the Print Center). He regularly exhibited with the Harmon Foundation of New York, an institution which promoted the work of African American artists and remained an active member of Philadelphia's printmaking and artistic circles, including his membership in the Pyramid Club alongside peers also featured in this exhibition like Claude Clark, Morris Blackburn, and Julius Bloch.



Nude with City Scene c 1935 aquatint



Sea Beach 1929 etching & aquatint



The Beach c. 1928 etching printed in sepia

Salvatore Pinto



Self Portrait with Model c 1936
wood engraving



Beach Scene c 1933 wood engraving

Originally from Salermo, Italy, Salvatore Pinto's family immigrated to Philadelphia where, in his early years, he trained at the Pennsylvania Museum School of Industrial Art. Pinto was one of many artists who immigrated to the city and enriched the artistic scene with their work, often alternating between images of industrial progress, labor, and leisure. Pinto and two of his brothers made a study trip to Europe supported by Albert Barnes, who provided a letter of introduction to Henri Matisse.



Factory 1936 wood engraving



Earle Miller *One Gloucester Night* c 1935 lithograph

Born in East Brandywine Township, PA in 1907, little is known about Earle Miller's formal artistic education but his works, especially lithographs like *One Gloucester Night* (opposite), survive in some of the finest museums in the country. While his work was not widely recognized during his lifetime, Miller has earned posthumous accolades–evidenced by the Philadelphia Museum of Art's 1991 exhibition *Form and Figure: Fourteen Philadelphia Printmakers*, 1910-1950. Curated by John Ittmann, the exhibition positioned Miller alongside Philadelphia's leading printmakers Alfred Bendiner, Morris Blackburn, Julius Bloch, Earl Horter, Salvatore Pinto, Robert Riggs, Benton Spruance, Raymond Steth, and Dox Thrash.

Clayton Evans Jenkins *Land's End* 1930 wood engraving



Clayton Evans Jenkins drew the sketch of the Spire of Irvine Auditorium which appears on this University of Pennsylvania Bicentennial Wedgwood China plate. He served in the Reserve Officers Training Corps in World War I and rose to the rank of Sergeant before the war ended. He earned the degree of Bachelor of Architecture (B.Arch.) from the University of Pennsylvania with the Class of 1921 and the degree of Master of Architecture (M.Arch.) with the Class of 1922.

In the 1920s and 1930s Jenkins was employed by Erik Jansson, Inc. as a designer of architectural woodwork. In 1930, just months after he first produced a woodcut, he won a city wide printing contest winning over many artists who had received far more training and experience than he. He had a career as a book illustrator, but also worked as an architectural designer for McCloskey Grant Corporation, eventually rising to the position of director of this woodworking firm. In 1951 he was tragically murdered by a hitchhiker he picked up while on a business trip in Western Pennsylvania.

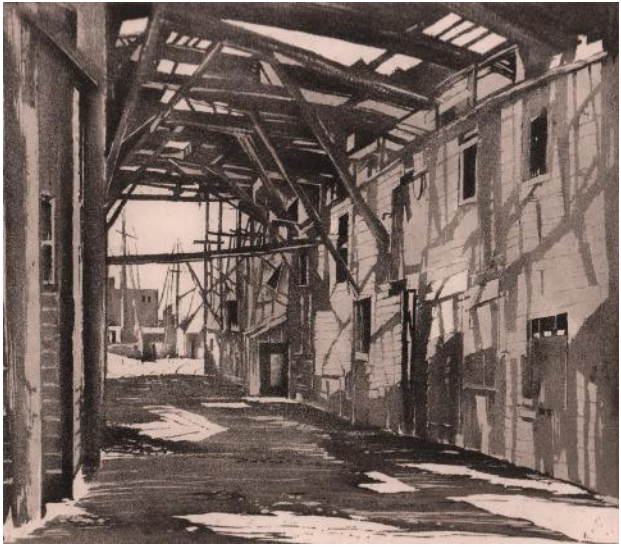
Earl Horter *Rainy Night, Chinatown, Philadelphia* c.1933 aquatint



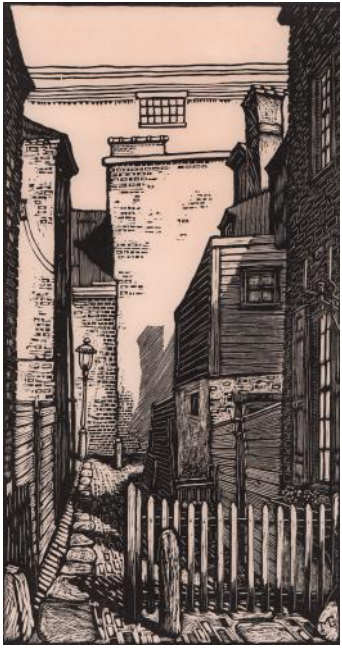
Two 1930s Earl Horter prints included in this exhibition, *Lights and Shadow* and *Rainy Night, Chinatown* won awards from both the Print Club and the Art Institute of Chicago during their respective exhibitions. In these prints Horter explores a painterly aquatint technique that creates strong, atmospheric tonal shifts that lend a moody quality to these architectural landscapes, with shadows that move gracefully across the image. Horter was a highly successful illustrator in the 1920s and assembled an important collection of American and European Modern Art and African Art, with works by Picasso, Braque, Gris, Matisse, Sheeler, and Marcel Duchamp's Nude Descending a Staircase No 1. The effects of the Great Depression were hard on Horter and he sold off his collection, turning to Native American art. He returned to teaching and spent years refining his technique while teaching printmaking at the Graphic Sketch Club, guiding students like Allan Freelon, Isabelle Lazarus Miller, Salvatore Pinto, and Dox Thrash.



Dox Thrash *Old Girard Bridge* c 1940s aquatint



Earl Horter *Light and Shadows* c 1933 aquatint



Michael Gallagher
Bladen's Court, Philadelphia 1938
wood engraving

Artists Michael Gallagher and Geraldo Belfiore, both employed by the WPA's Fine Print Workshop, take Philadelphia's iconic architecture as subject in these prints. The city's vibrant, tumultuous, and evolving urban landscape has served as inspiration for artists for generations.



Gerardo Belfiore *Watts Street* 1937 lithograph

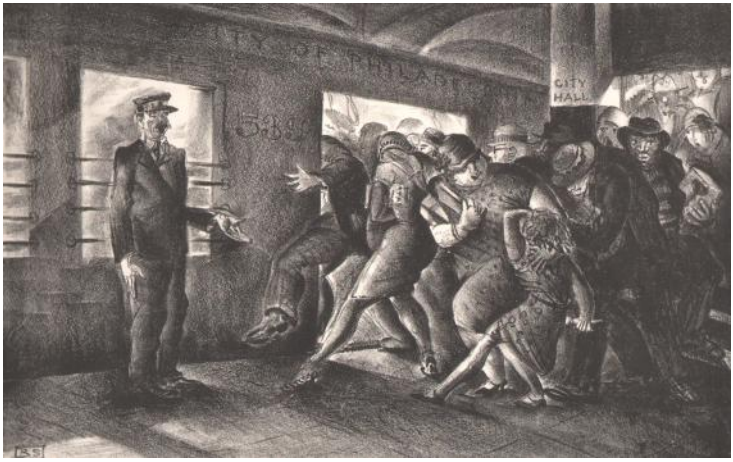
Benton Spruance *Changing City* 1934 lithograph



Philadelphia native Benton Spruance originally studied architecture at the University of Pennsylvania before receiving a scholarship to the Pennsylvania Academy of Fine Arts, where he would graduate in 1929. While at the Academy, he was awarded two Cresson Travelling Scolarships–one in 1928 and 1929–which allowed him to study at the Paris workshop of Edmond and Jacques Desjobert, as well as a short period at Cubist painter André L'Hote's atelier. Spruance was introduced to lithography during his time abroad–sparking a lifelong dedication to the craft and earning him numerous accolades and distinctions as an artist and educator.

Spruance was a remarkable printmaker, innovator, and collaborator who worked with printmakers at the WPA to advance the arts in Philadelphia and with master printer Theodore Cuno in his Germantown studio. He made great strides to perfect the technical methods for printing in monochromatic and color lithography. His work is dedicated to depicting the multitudes of white and blue collar workers navigating shared urban and industrial landscapes, assimilating Cubist sensibilities in a distinctly American environment. Although he abandoned his former architectural studies early on, the influence is visible throughout his oeuvre–a continuous, intertwining dialogue between art, architecture, and humanity. Spruance participated in S W Hayter's workshop at the Print Club and we suspect this had a great influence on his studio practice. He successfully developed new methods for printing color and kept evidence of his experiments with trial proof impressions, as demonstrated by Hayter.

Benton Spruance *Homing Instinct* 1929 lithograph



Spruance was well-regarded during his career and enjoyed many successful exhibitions of his work, along with close personal connections with notable figures like Lessing J. Rosenwald, whose collection—including nearly one hundred prints by Spruance–is now housed in the National Gallery of Art. Rosenwald gifted his collection of 6500 works, in 1943. However the collection, which was then the preeminent print collection in the United States, remained at Avelthorp, Rosenwald's estate in Abington, PA. There it was looked after by a series of curators, including print maker, Ruth Fine, who was hired by the NGA after Rosenwald's death. The collection by then numbering 28000 works, also includes many of Spruance's contemporaries including Stanley William Hayter, Morris Blackburn, Ruth Fine, Claire Van Vliet, Ed Colker, and Jerome Kaplan.



Benton Spruance *The People Work-Night* 1937 lithograph

Benton Spruance was devoted to lithography and created over 400 original lithographs. The 1937 imaginative *People Work* series, where mural-inspired structures capture the layered and complex verve or city life while his many portraits are intimately observed. We are pleased to include his 1932 Self Portrait, showing us himself with lithograph crayon in hand, drawing himself on a thick slab of Bavarian limestone. Spruance would revisit this theme again in 1942 and 1952.



Benton Spruance *Self-Portrait* 1932 lithograph

After studying at the Art Students League in New York, Robert Riggs settled in Philadelphia and worked as an illustrator job alongside Earl Horter at N. W. Ayers and Son. His interest in print, particularly lithography, was stoked by a 1931 Print Club exhibition of George Bellow's series of boxers. Riggs's illustrative sophistication proved well-suited for the medium, and his skills as a draftsman earned him high praise during his career. *Neighborhood Champ* and *Dr. Riggs*, while radically different in subject, exemplify the stylized, grandiose, and dramatic scenes which Riggs became well known for.

While initially developed and used for commercial printing, by the 1930s American artists began turning to lithography as a medium for fine art prints. The soft, tonal, and velvety range in the lithographic process offered artists more versatility and fidelity to the drawing material.



Richard Hood *Clark Park* c 1937 etching

Richard Hood was another distinguished artist who worked for the WPA as an assistant director and helped establish the fine art print workshop. He maintained a longstanding relationship with Philadelphia's artistic community as a teacher and President of the American Color Print Society from 1956-1983. Clark Park continues to be one of Philadelphia's most loved public spaces and it functions today very much as Hood observed it in the 1930s.



Robert Riggs *Neighborhood Champ* c 1932-33. lithograph

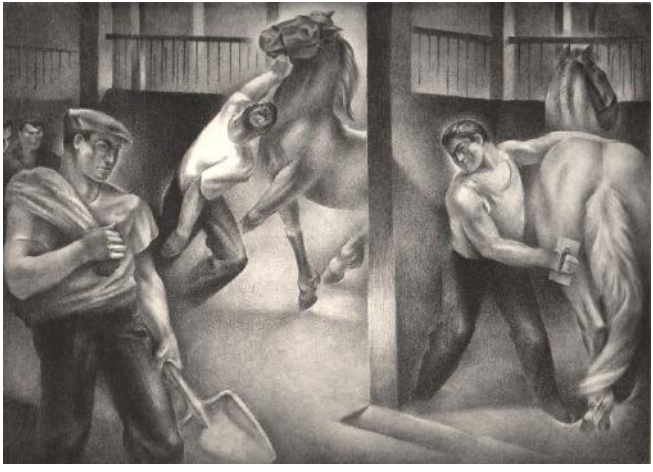
John Morgan (1735-1789) was Physician in Chief to the Continental Army. Riggs's richly inked lithograph signifies a renewed interest in the birth of the United States that took hold in the 1930s.



Robert Riggs *Dr. Morgan* c 1940 lithograph

Daniel Rasmusson *Murder in the Forest* c 1937 etching with plate tone





G Ralph Smith *City Stables c.* 1938 lithograph

G Ralph Smith *Aquarium* 1937 lithograph



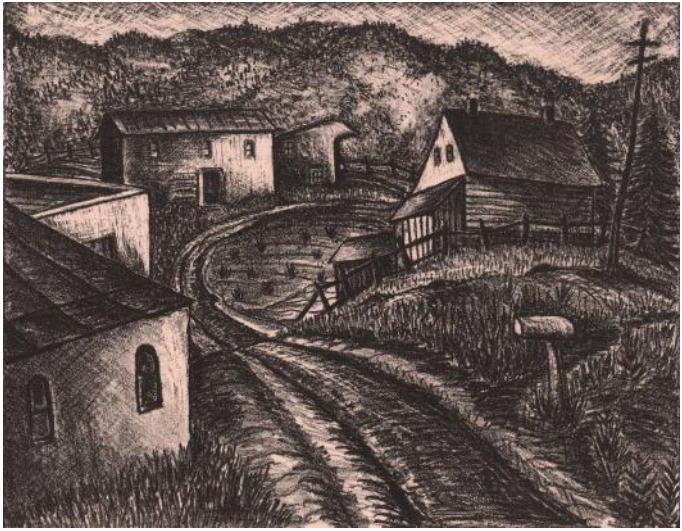
Both Daniel Rasmusson and G. Ralph Smith's prints turn the attention toward the dynamic relationships between man and nature–creating fluid and theatrical tableaus in print. Rasmussen illustrated books and the Philadelphia Museum of Fine Art mounted an exhibition of his theatrical works in 1950. While Rasmusson was employed by the WPA, Smith collaborated with Theodore Cuno to create a suite of lithographic prints which epitomize the American Regionalist aesthetic that was so popular during the 1930s and 40s. Ralph Smith puts a local spin on his excellent prints of the Aquarium, then located at Philadelphia's Water Works.

Dox Thrash *Nellie Scott* c 1940 carborundum mezzotint



Philadelphia is home to the invention of the carborundum mezzotint–also dubbed the Opheliagraph in honor of creator Dox Thrash's mother. Thrash, alongside WPA colleagues Hugh Mesibov and Michael Gallagher, developed a technique that used carborundum (silicone carbide) ground into copper plates to emulate the labor intensive mezzotint etching technique that dates back to the 1600s. Carborundum was abundant in printmaking studios since it is most commonly used by printers to grind lithography stones between print editions so artists were familiar with it as a tool. Mezzotints were known for their incredible tonal range and Thrash's new technique, while labor intensive in it's own right, created a similar quality which was well suited to capture the Social Realism of the period. The combination led to a swell of these new carborundum mezzotint prints produced by artists at the Fine Print Workshop. In 1938, one year after the creation of the WPA, two major exhibitions were held to celebrate the carborundum mezzotint. First at the Philadelphia Museum of Art in February followed by a major showcase of over 200 Federal Art Project prints at the Museum of Natural History in Washington, D.C. that October.

John Sante *Rockdale Road* lithograph c 1935-43



Little is known about John Sante's personal life and career, however, his talent earned him work as a WPA artist where he experimented with the carborundum relief etching technique, a variant on Dox Thrash's carborundum mezzotint. His *Dunes* is an exceptionally rich work, exploiting the expressive range of the new method. *Dunes* and *Rockdale Road* (opposite) belong to the handful of WPA prints Sante created while employed at the fine print workshop.



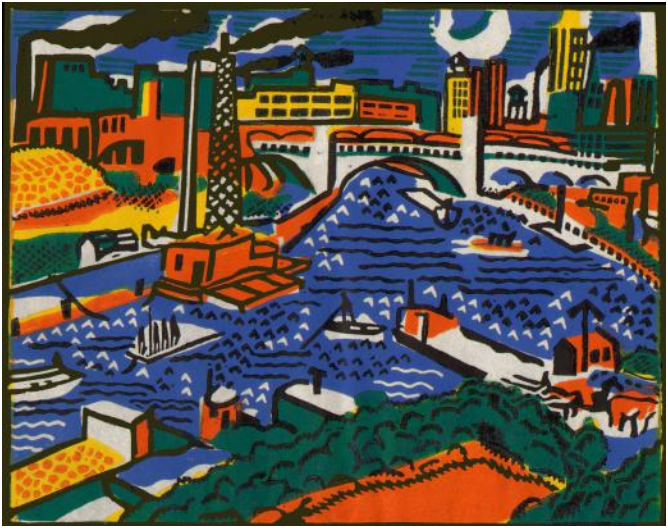
John Sante *Sand Dunes* 1935-43 carborundum relief etching



Philip Levone *Manayunk Gardens* c 1940 color carborundum relief etching

Active primarily in the 1930s and 40s, Phillip Levone's contributions to Philadelphia printmaking shine in this fantastically light and colorful view of Manayunk neighborhood (opposite). This print, also in the collection at the Metropolitan Museum of Art, features Thrash's carborundum technique to wonderful, painterly effect. Levone often took local neighborhoods and Philadelphia's working-class as subjects, creating recognizable, picturesque views that highlight the robust diversity of the area's people and urban landscapes. Both prints show the wide variety of mark-making and applications of the carborundum print.

Bridge of Schuykill River c 1938 color linocut



Like many of his peers, Pittsburgh born Michael Leone's work is shaped by his experiences living through the Great Depression. Best known for his colorful woodblock prints, his social realist style successfully translates the changing architectural landscapes he was familiar with into bright, stylized works bursting with a distinctive, polychromatic palette. While not widely recognized during his lifetime, the featured suite of WPA prints show a fine attention to, and an affinity for, urban exteriors and the colorful reveries of American life.

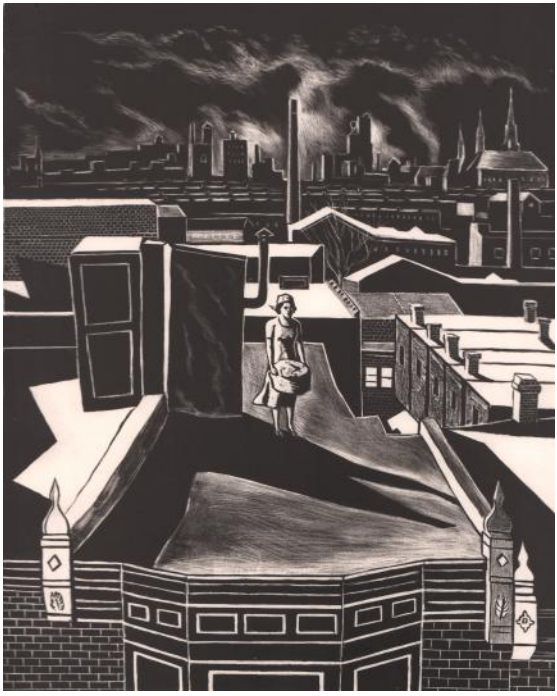
Michael Leone



The Water Tower c 1940 color linocut



The Water Tower Greenwich Village c 1936-40 color linocut



Harry Brodsky *Kensington Rooftops* 1940 lithograph

Harry Brodsky and Vincent LaBadessa were both prolific printmakers who captured the rich magnificence of Philadelphia's architecture. Both artists, like many of their contemporaries in the prewar period, often populated their cityscapes with sympathetic images of workers and the dispirited citizens of Philadelphia.



Vincent LaBadessa *PhiladelphiaWaterfront* 1941 lithograph



Sol Carson *Meal Time* c 1938-43 lithograph

Artists worked vigorously to capture the drastically changing and dramatically charged social realities of Philadelphia–reflecting the broader American experience of the period. Political cartoons, contention, strife, and camaraderie reveal the complex, interwoven realities that affected a generation. Printmaking was dominating the artistic scenes across the nation as the lingering effects of the Depression co-mingled with a postwar boom in the private and commercial art markets.



Abraham Hankins *Figure Group* 1938 aquatint & carborundum mezzotint

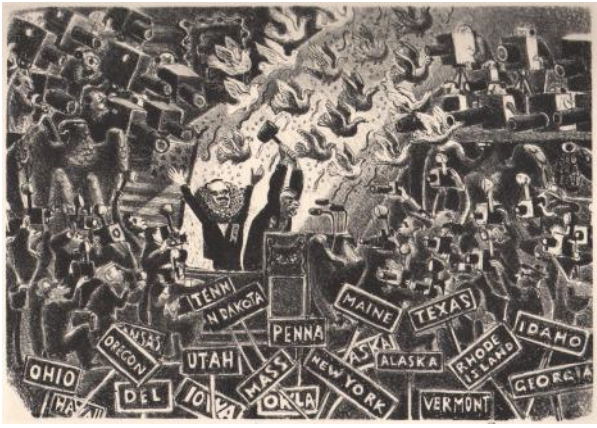
Claude Clark T*ime Out* c 1940 etching





Michael Gallagher *Summer Night* c 1939 etching

Alfred Bendiner . . *And So. . .' (I give you our candidate)* 1948 lithograph



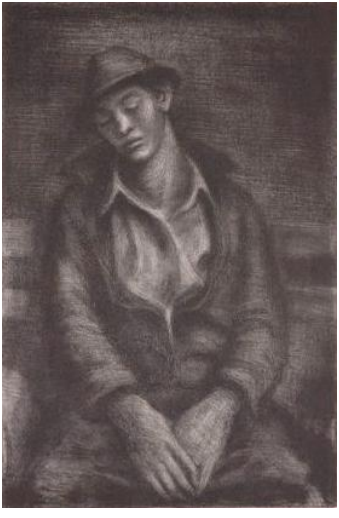


G Ralph Smith *Election Night* c 1936 lithograph



Sol Carson *Tired Out* 1938 lithograph

Julius Bloch's family immigrated from Germany to Philadelphia in the 1890s, where Bloch would go on to make a successful career as an artist and printmaker. He studied art under the guidance of Thomas Anschutz, one of Thomas Eakins's most prominent students and his successor as director of drawing and painting at the Pennsylvania Academy of Fine Arts. These early influences left an impression on Bloch and he would take up the mantle of social realism during his career. This suite of sensitively rendered figure works by Julius Bloch shows his fondness for depicting laborers in dignified states of rest. Bloch and his contemporaries like Sol Carson, maintained a sympathetic view of the workers' struggle.



Julius Bloch *Tired Hitchhiker* c 1935 lithograph



Julius Bloch *Resting* c 1935 lithograph

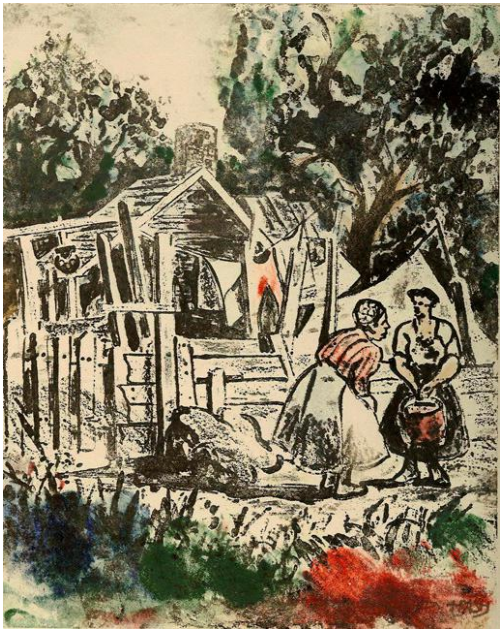


Julius Bloch *Park Benchers* c 1935 lithograph



Dox Thrash *A New Day* 1942-42 etching & carborundum mezzotint

Dox Thrash *Afternoon Chat* c 1939-40 color carborundum relief etching

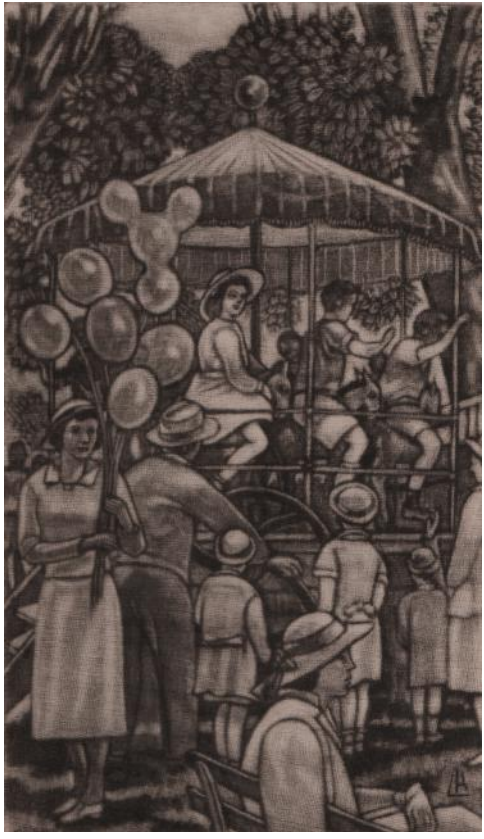


Process and technique are evident with these two Thrash works. The preparatory drawing, incised for transfer of the image to the plate, and the finished carborundum print. Thrash used a hand coloring technique called a la poupée to embellish the plate before printing it a second time.



Afternoon Chat c 1939-40 graphite

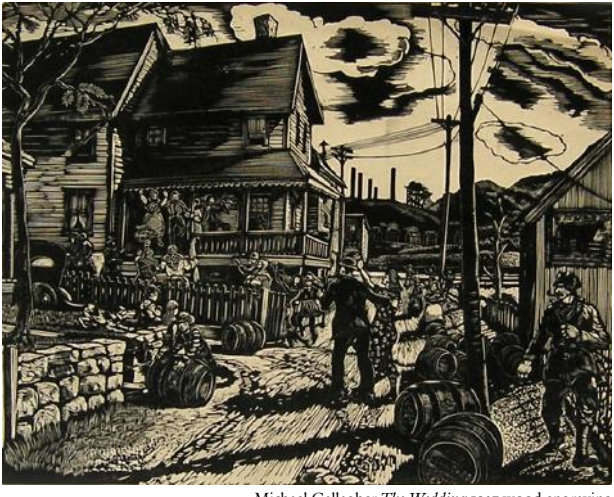
Artists were turning away from European aesthetics and aiming to essentialize American art. Some highlight idyllic rural scenes like Isabelle Miller's *Spring Fever* while others took sports and leisure as their inspiration. Alfred Bendiner's lively suite of baseball lithographs and Leslie Henderson's *Merry-Go-Round* evoke a deep sense of Americana.



Leslie Henderson *Merry-Go-Round* c 1935-43 mezzotint

Isabel Miller *Spring Fever* c 1940 aquatint





Michael Gallagher *The Wedding* 1937 wood engraving

Paul Keene *Bar Room Brawl* 1939 etching & aquatint





Alfred Bendiner *Football Players* 1942 lithograph

The youngest of this 1930s cohort, native born Philadelphian Paul F. Keene's work was shaped by his experiences living between both world wars. A self-described abstract realist, Keene attended the Pennsylvania Museum School of Industrial Art and Tyler School of Art and Architecture before enlisting as a Tuskegee airman during WWII. This early work from Keene, *Bar Room Brawl* shares an overlapping interrogation of masculinity and volatility with Alfred Bendiner's *Football Players.* In both works intertwined forms create a singular mass of limbs energetically captured in space. While Keene's brawlers seem near to tumbling out of frame, Bendiner's lithograph makes bold use of graphic form and line to render athletic competitors locked in a tense moment of brute force, physicality, and fraternity. The work evokes a distinctly American aesthetic that artists like Benton Spruance would also utilize as they spearheaded a new national visual vernacular.

Alfred Bendiner



High Foul cd 1940 lithograph



Strike 1940 lithograph



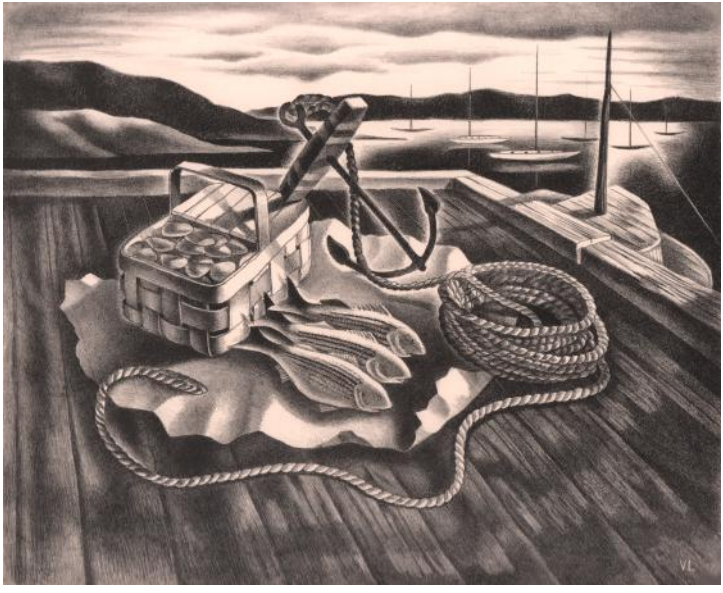
Play at Second 1940 lithograph



Lippy Service 1940 lithograph



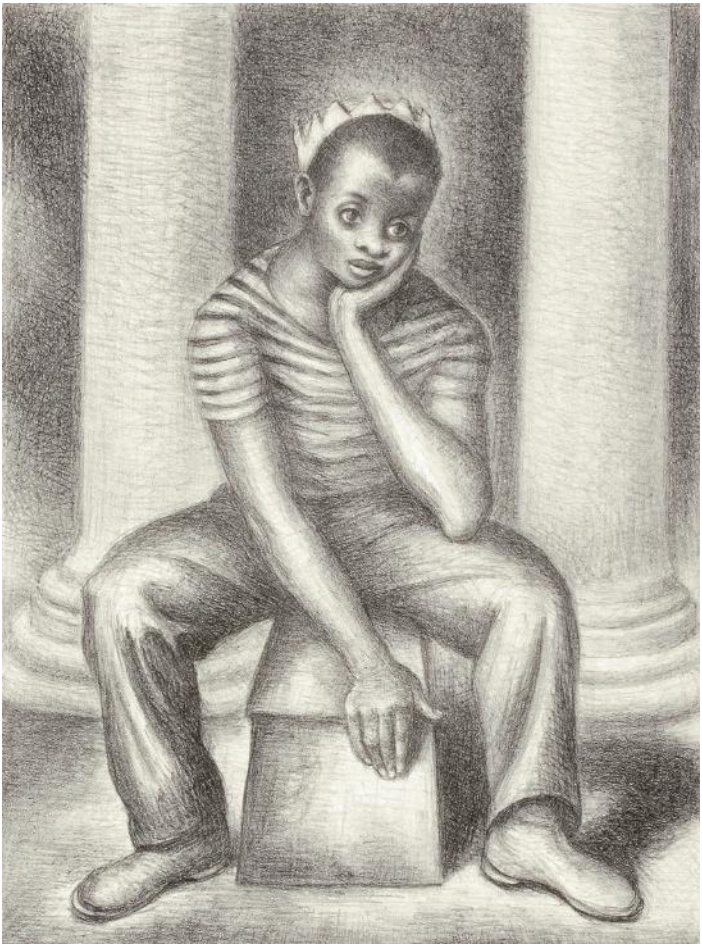
Liner 1941 lithograph



Vincent LaBadessa *Still Life at Wellfleet* c 1940 lithograph



Vincent LaBadessa *Mummer Captain* c 1940 lithograph



Julius Bloch *Shoeshine Boy* c 1945 lithograph



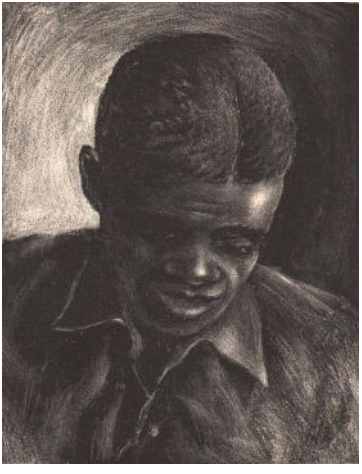
Julius Bloch *Sheet Metal Worker* 1942 lithograph

Julius Bloch *Farm Worker* c 1935 lithograph



Bill Bevens (study for *Farm Worker)* 1940 charcoal





G Belfiore *Brown Study (Ray Steth)* 1936 lithograph

Portraiture became a vehicle for social commentary, offering visibility and dignity to faces which were often overlooked. Inclusivity was a foundational idea proliferating through the WPA artists and the larger artistic community. Julius Bloch made remarkably tender, empathic drawings and lithographs of workers. Gerardo Belfiore made his keenly observed, *Brown Study,* a lithograph depicting his WPA colleague, Raymond Steth.



Ethel Ashton *Untitled* c 1940 lithograph

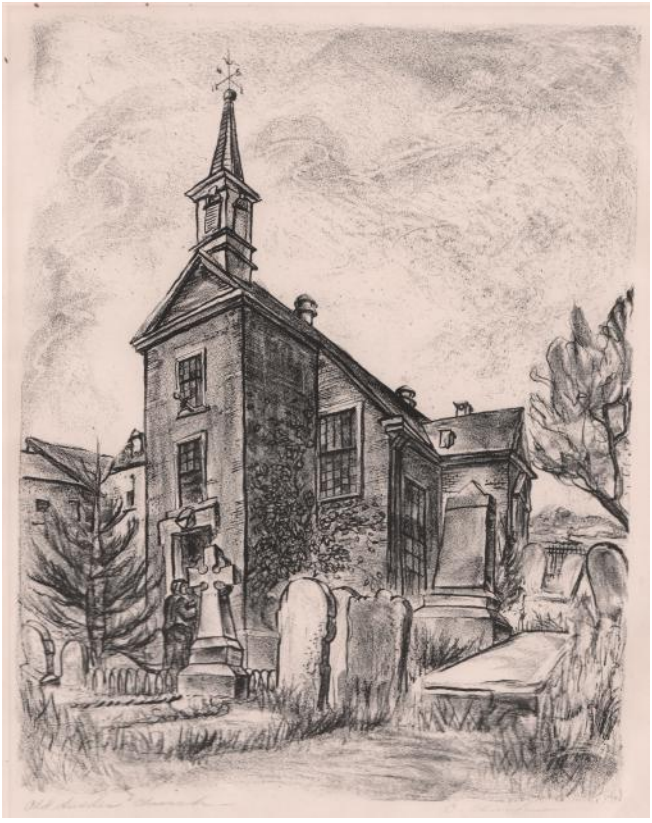
Dox Thrash *Fanaticism* 1933 etching



Fanaticism aka Prayer Meeting is a rare early Thrash etching with very few known impressions. Sermon etchings like this one were popular subjects for black artists in the 1930s and 40s– influenced by the cultural impact of the Harlem Renaissance years prior. Artists like Romare Bearden, Claude Clark, and Raymond Steth (below), also captured the fervor, passion, and tradition of the church through paintings and prints.



Raymond Steth *Summer Sermon* c 1940 lithograph



Claude Clark *Old Swede Church* 1941 lithograph

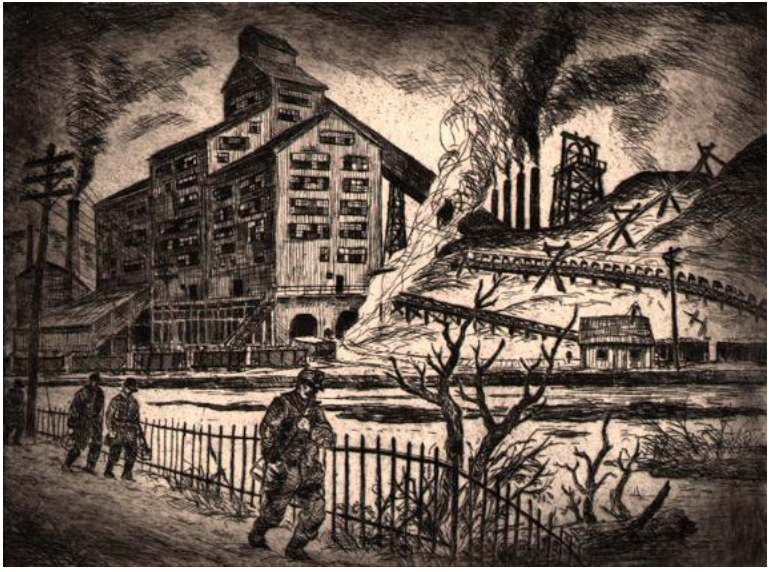


Gerardo Belfiore *Coal Yard* 1943 lithograph



Michael Gallagher *Scranton Coal Miners* c 1939 etching

Born into a lineage of Scranton coal miners in 1898, Michael J. Gallagher, due in part to a series of illnesses and chronically weak lungs, broke the generational coal cycle to become a successful artist and printmaker. While he never followed in the footsteps of his progenitors, the Gallagher family trade exists in the people, places, and landscapes that populate his work. He eventually moved to Philadelphia to study at the Pennsylvania Museum and School of Industrial Art and his postgraduate success as a printer led to Gallagher being named the first technical director of the Philadelphia Fine Print Workshop in 1935. Most other Federal Arts Project workshops in the country focused on producing commercial print work–posters, maps, and advertisements–however, the Fine Print Workshop fostered an environment for experimentation and technical innovations in the printmaking medium, leading to the invention of the carborundum print, with which Gallagher is credited as a co-collaborator. He would utilize this new process in an abundance of prints, many of which are featured in this exhibition. The rich, smoky, atmospheric qualities of the carborundum method, the illustrative figural drawings, and the lithographic crayon amplified Gallagher's Scranton coal town landscapes.



Michael Gallagher *Coal Breaker* 1937 etching

Michael Gallagher *Mine Cave In* 1935 lithograph





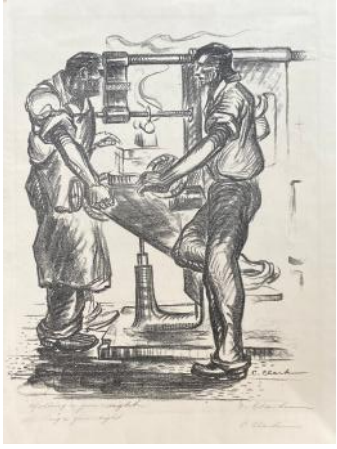
Dox Thrash *One Horse Farmer* c 1944-48 carborundum mezzotint

Artists working in Philadelphia captured the city's rich history of industrial manufacturing, feats of architectural engineering, and the influx of laborers who toiled in and around the region. Claude Clark and Ethel Ashton both studied art in Philadelphia and went on to work at the WPA, contributing to the wealth of artwork that was produced at the Fine Arts Workshop. These prints honor the grit, tenacity, and artisanship of Philadelphia's working class.

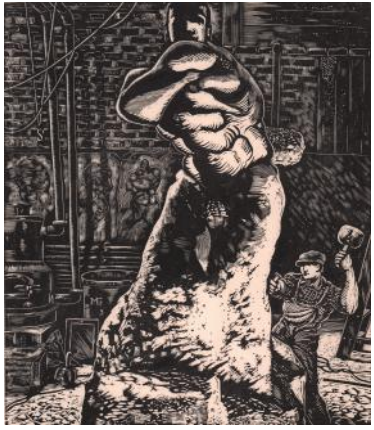


Ethel Ashton *Welder* 1945 lithograph

Ethel Ashton found success as a Philadelphia artist, exhibiting her earliest work (primarily paintings and watercolors) beginning in the late 1920s and continuing to exhibit until her passing in 1975. While a student at the Philadelphia School for Design for Women (now Moore College of Art and Design) Ashton met and formed a longtime friendship with artists Alice Neel and Rhoda Medary, whom she shared a studio with in Washington Park. Ashton's work before the mid-50s primarily focused on portraiture, capturing the diversity of Philadelphians around Rittenhouse, Fairmount Park, and other densely vibrant pockets of the city. Before her pivot to more strict abstraction in her later career, Ashton joined the WPA's painting and sculpture division in 1935, developing a style that blended Social Realism with regionalist tendencies alongside many of her colleagues.



Claude Clark *Milling a Gunsight* c 1941 lithograph



Michael Gallagher *The Sculptor* 1937 wood engraving

While not originally from Philadelphia, from 1935-1944, Claude Clark devoted himself to the study of fine art first at the Pennsylvania Museum School of Industrial Art followed by four years at the Barnes Foundation, encountering works ranging from the old masters, European impressionists, modernists, and the first substantial collection of African art in the United States. Post-graduation Clark found work at the WPA from 1939-1942 and formed ties with artists like Raymond Steth and Dox Thrash. Clark's art was a deeply personal expression of Social Realism, sharply tuned toward diasporic themes and the Black experience.



Dox Thrash *Pier 27* 1937 aquatint



Michael Gallagher *Nancy Jane* c 1936 lithograph



Vincent LaBadessa *Tunnel Hotel, Maryland* c 1940-43 lithograph



Michale Gallagher *Moving Day* 1939 etching



Dox Thrash *Figure on a Horse* c 1940s-50s carborundum mezzotint

Jerome Kaplan was a painter, printmaker, and illustrator hailing from Philadelphia. He attended the Philadelphia College of Art under the tutelage of both Benton Spruance and Paul Froelich and, with the help and recommendation of Spruance, went on to teach at the same institution after graduating. Kaplan writes in his essay "Benton Spruance: A Memoir," that he was given the opportunity to work as an apprentice to Spruance at the PCA, first as a stone dampener and eventually being hired to teach his own lithography class This early lithograph from 1942, *Boy, Dark Room*, uses the medium to great effect, demanding a closer inspection of the darkest corners of the ambiguous and unnerving space. His work is in the collections at the Philadelphia Museum of Art, the Museum of Modern Art, and the British Museum among several other institutions.



Jerome Kaplan *Boy, Dark Room* c 1942 lithograph

Cynthia Illif *Good Friday Phila* c 1940 lithograph



Cynthia Illif spent many years in Philadelphia, working as an instructor of design at the Pennsylvania Museum School of Industrial Art. Her introduction to printmaking stemmed from a desire to duplicate a number of her ink wash drawings. She experimented with aquatints and, by the 1940s, had begun to make strides in lithography. Her technical skill as a draftsman made her an ideal lithographer and she, like Paul Laessle, took the Italian Market neighborhood of Philadelphia as stage for her print *Good Friday*. Her sensitivity and command of the lithographic crayon are exemplified here in the subtle transitions of tone and the rich, fine figural detail, and rendering of St Mary Magdalene de Piazzi church–still standing near the corner of Montrose & Belulah St.

An Introduction

THE American Color Print Society has hitherto chosen for its annual gift print either etchings or woodcuts printed in color. For 1944 the Society offers still another graphic medium, a lithograph in two colors by Cynthia Iliff.

Lithography—surface or chemical printing—employs the third great principle or technical method for making prints. The first and oldest is the "relief" principle, used in woodcuts, in which parts of a block are cut away, leaving the lines and areas to be printed standing in relief. The second is the "intaglio" principle, used in etching, in which the lines to be printed are cut into the plate and then filled with ink. The third process makes use of the antipathy of grease and water. The artist draws with a greasy crayon on a slab of special limestone found only in Bavaria. By a series of chemical steps, which it will not be necessary to elaborate here, the greasy marks become fixed and prevented from spreading on the stone. The slab is then moistened with water. Wherever there is a greasy line or spot the water will be repelled, but everywhere else the stone will absorb water and become damp. A greasy printing ink is now rolled over the surface. Wherever there is a greasy mark the ink will take, but wherever the stone is damp and clear the greasy ink will be repelled. When a sheet of paper is placed on the stone and the whole run through a press, an exact replica of the original drawing appears on the paper.

The process was invented around 1798 by Aloys Senefelder. He himself tells the story of how it happened accidentally: "I had just ground a stone plate smooth in order to treat it with etching fluid and to pursue on it my practice in reverse writing when my mother asked me to write a laundry list for her. The laundress was waiting but we could find no paper. My own supply had been used up by pulling proofs. Without bothering to look for writing materials, I wrote the list hastily on the clean stone with my prepared ink of wax, soap, and lampblack, intending to copy it as soon as paper was supplied." Curiosity as to the possibilities of this chance application of ink and stone led him to further experiments till he had evolved the complete process, including the use of several stones for colorprinting.

The making of color prints by lithography is relatively little practiced now in this country chiefly on account of the expense and the technical problems involved. The use of more than one stone necessitates some method of superimposing the color separations with exact registry. The range of colored lithographic inks also is limited. Nevertheless a few American artists, among them Davies, Charlot, Ganso, Max Kahn, Limbach, and Pytlak, have made definite contributions to the field.

Cynthia Iliff is a Philadelphia artist who also teaches design at the Museum School of Industrial Art. She came upon print making about 1934 in the course of her studies in black and white three-dimensional design. She had made a number of wash drawings and cast about for a way of duplicating them. Her first prints were aquatints, but more recently she has been making lithographs and stencil prints. She is an expert technician in all graphic mediums in addition to her endowments in draughtsmanship and design. Her choice of squirrels as subject matter comes from knowledge and experience. She has observed and studied squirrels, made pets of them, even raised them, and above all has drawn them **con amore** for many years.

CARL ZIGROSSER

Carl Zigrosser (1891-1975) was a transformative prints curator at the Philadelphia Museum of Art and known for befriending and supporting contemporary print makers.



Albert Laessle *South 9th Street (Philadelphia)* c 1938 carborundum relief etching



Dox Thrash *Backstage* c 1939-40 carborundum mezzotint



Dox Thrash *Sunday Morning* c 1939 etching



Dox Thrash *Sunday Afternoon* 1941 etching

Thrash and Gallagher were friends as well as colleagues. A generation older than most of the artists employed by the WPA and both with previous experience as printmakers, they became mentors to the younger artists. This group indicates shared life experiences as well as the experimental nature of the workshop. Thrash made a second plate and flips the image to further the story of his mother's devotion. Gallagher provides *Sunday Evening*, his Scranton view of the story.



Michael Gallagher *Sunday Evening*, 1939 color carborundum relief etching

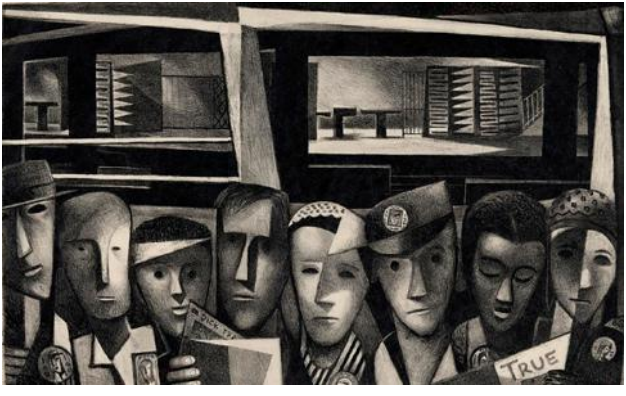
Leonard Nelson *Break the Chains* 1945 woodcut



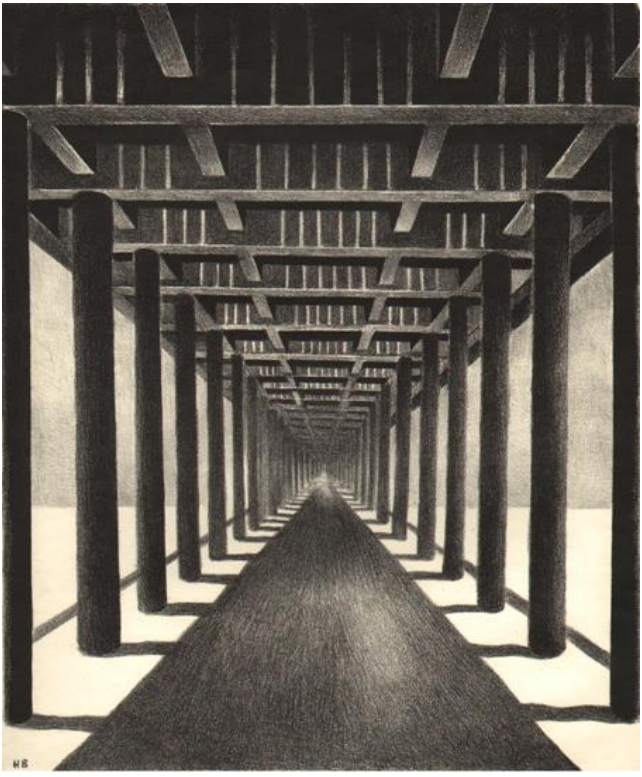
Leonard Nelson had a robust career with his roots split between New York and Philadelphia. The work he produced in the 1940s and 50s was shown in major museums and galleries like the Guggenheim, where he was recognized as a prominent figure in the Abstract Expressionist Avant-Garde. While in Philadelphia he explored printmaking, sculpture, and welding alongside a 30-year career as a professor at Moore College of Art.

Benton Spruance *World of One's Own* 1948





Benton Spruance *Subway Shift,The Second Front* 1943 lithograph



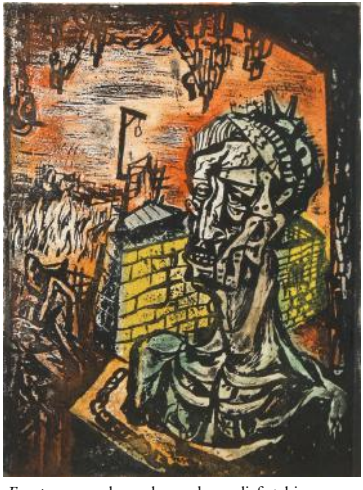
Harry Brodsky *Under the Boardwalk* 1945 lithograph



Horatio C. Forjohn *Andante Allegro* c 1935-39 lithograph



Europa 1942 carborundum relief etching



Europa 1942 color carborundum relief etching

Hugh Mesibov, "… inspired by the relief etchings of William Blake took credit for both of these developments. The carborundum etching technique begins with the carborundum mezzotint plate, on which the artist has draws a design with acid-resist. When the plate is immersed in acid, the design stands out in relief. The printed result is similar in appearance to soft-ground etching , with an image delineated by wide, dark lines. …" There was a good deal of excitement among workshop artists to create color precinct in various mediums. The rough sUrface of the carborundum plate allows it to hold different colors of ink without their running together, wherein greatly facilitates the printing process. …Often a carborundum relief etching would be double printed with their raised areas of plate inked in black or another key color, and then the same sheet was printed again with colored inks applied to specific areas of the plate"

Our thanks to Cindy Medley Buckner.

Morris Blackburn *Untitled (Rafferty's)* 1949 wood engraving





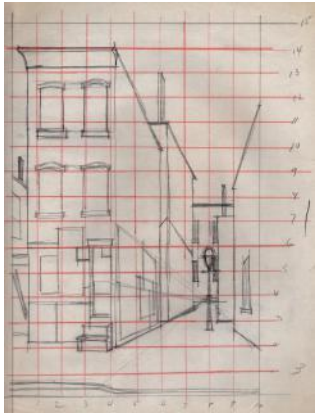
Morris Blackburn *Woman Under Beams* c 1950 wood engraving

Morris Blackburn began his formal art education first at the Philadelphia Trade School for architectural drawing followed by instruction at the Graphic Sketch Club of Philadelphia and the Pennsylvania Academy of Fine Arts. Blackburn remained in Philadelphia his whole life, contributing to not only the artistic scene but also as a longtime educator and mentor—teaching printmaking, drawing, and painting for over 30 years. Blackburn's work from the postwar period are a reminder of his first forays into art and education: Architecture. This series of prints and drawings are unmistakably Philadelphian in every aspect. Graphic lines and sharp, angular forms tower over quiet city streets, evoking the moody allure of urban landscapes. Blackburn was proficient in capturing cityscapes both local and abroad, and his work is collected in several institutions around the world.



Morris Blackburn *23rd and Vine* 1950
drypoint
drypoint with ink wash









Morris Blackburn *Philadelphia Alleyway* c 1952 group of 2 graphite drawings, gouache study & screenprint



Mildred Hurwitz *West Philadelphia Houses* c 1952 etching

A frequent exhibitor at the Print Club, the Art Alliance, and Allen's Lane Art Center during her career, Philadelphia born artist and printmaker Mildred Dillion was immersed in the city's printmaking scene. Like many of her peers, she studied at the Pennsylvania Museum School of Industrial Art, PAFA, the Barnes Foundation, and abroad in Europe. She also learned under the instruction of Earl Horter at the Print Club, taking the Philadelphia institution as a subject in her work, *Print Club Tea*. (The Print Club would be featured in a number of her prints, including a 1944 serigraph of the same name, featuring the exterior of the building.) Dillion creates a delightfully light, playful atmosphere, showing the interior of the space, salon-style gallery, and the fashionable attendees—students, faculty, and society matrons. Print Club Tea showcases the highly important social aspect of these events, and hosting was its own achievement (Mrs. Benton Spruance hosted during the 1960's). These silver serviced tea socials followed the Friday matinee performances from the Philadelphia Orchestra.



Mildred Dillon *Print Club Tea* 1946 soft ground etching

The Print Club 1960s

Founded in 1915 by a small group of local collectors interested in contemporary printmakers. I first went there in the 50s and 60s, when the Print Club (now the Print Center) was one of the best known (among those interested in art) and more hospitable institutions in the city, open to everyone, most certainly art students, of which I was one.

Aside from looking at exhibitions, which had an international flavor in many instances, a local flavor in others, there were afternoon teas, I think usually on Friday, where tea, was in fact, the beverage offered. As I recall, it was poured from a silver server, with silver cream and sugar containers as well. Sometimes small cookies or pastries were offered as well, depending on whether someone had covered the expense for them. The Print Club adhered to what we assumed were "old Philadelphia" manners and rituals, especially those of us who wasn't used to them. The tone was set by Berthe Von Mosczisker, who was the Club's director for several decades. She was welcoming to all who were part of the Club community and its several committees.

Prints in Progress was newly important to the at that time; and for a relatively brief period, a lithography printer, Paul Narkiewicz was on staff as well. I was often the sponger for his edition printing, and I also was able to print some of my own lithographs. In 1972, Brandywine Workshop (now Brandywine Workshop and Archives) was founded, soon after the Club's lithography shop was closed.

Prints in Progress

Prints in Progress was a Print Club program founded in 1960 to bring together practicing artists, assistants that accompanied them, and school children who were taught to make prints in various media. A portable press used for lithography and etching was an essential tool for the program. Over time, workshops were developed throughout the city, putting art closer to the center of children's lives. Prints in Progress eventually led to the development of two important programs, now known as the Brandywine Workshop and Archives and The Fabric Workshop and Museum.

Ruth Fine

The Print Club was originally founded by a group of private art collectors who noted a lack of robust print collections in museums (particularly at the PMA here in Philadelphia). Their goal was to organize and distribute the artwork of contemporary printers, giving these artists and their work larger exposure. During WWII and under the leadership of Andrew Wight Crawford membership decreased and the organization was barely keeping afloat, seeking new leadership in the form of Berthe von Mosczisker, daughter of one of the original founding collectors. By 1944 Von Mosczisker had been appointed second director of the club and, under her guidance, the Print Club was revitalized. Von Mosczisker studied prints under Dr. Jacob Rosenberg at Harvard University's Fogg Museum and worked in the archives of both the Fogg Museum and the Academy of Fine Arts before taking up the reins of the Print Club. It was through her that Stanley William Hayter's workshop came to fruition, further renewing and strengthening the Print Club's prominence as an artistic center for contemporary artists and collectors. Von Mosczisker and the Artist's Workshop had a profound impact on artists in Philadelphia, encouraging and supporting artistic experimentation in print processes and materials. The Print Club continues to offer artists opportunities to engage with new techniques and provides critical exposure through their gallery to a large audience of collectors. Margo Dolan was the fourth director of the club from 1973-1978 where she focused on strengthening membership and nurturing new relationships between artists and collectors. During her tenure exhibitions, artist and collector events, and auctions were held at higher frequency–creating, according to Dolan, Philadelphia's own mini Sotheby's.



Berthe von Mosczisker, director of The Print Club

Unfolding 1945-46 engraving



Beginning in 1945 Stanley Willam Hayter held monthly workshops at the Print Club which drew a number of artists to Philadelphia that were interested in technical experimentation across print mediums. Hayter's early involvement with the European Surrealist movement translated beautifully into the print medium and he had great command of technique, material, and surface–often blending engraving, etching, screenprint, and even gaufrage. His work captivated artists like Fred G. Becker, Abraham P. Hankins, Morris Blackburn, Paul F. Keene, and Jerome Kaplan who were embracing a new American Modernism. These workshops had a lasting effect on artists who attended, as evidenced by the striking shift from the Regionalist images of the pre-war period into the array of abstraction, Surrealism, and colorful form permeating through every corner of image-making.

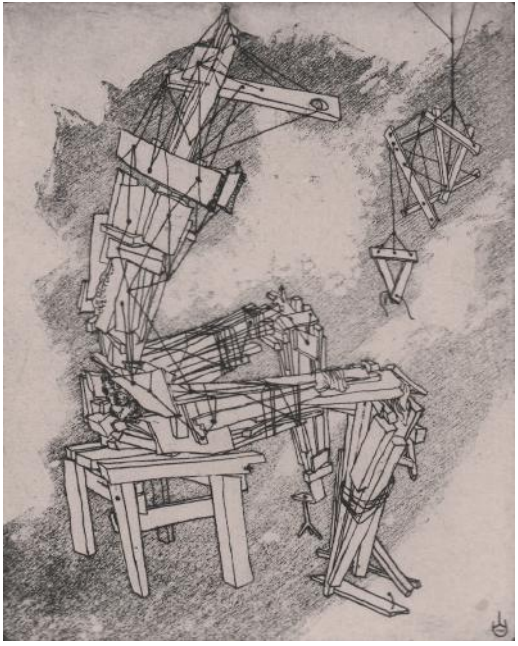
Stanley William Hayter



Cinq Personnage 1946 engraving, soft ground etching, screenprint & gaufrage



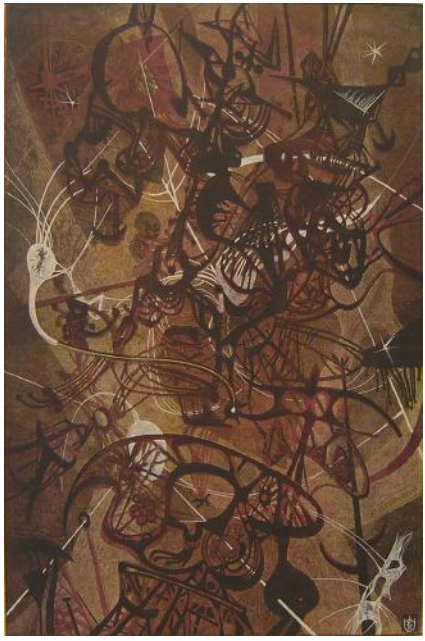
Sea Myth 1946 engraving, soft ground etching & gaufrage



Untitled (Marionette) 1947 etching & soft ground etching

Fred G Becker

While not native to Philadelphia, Becker ingratiated himself within the city's arts community in the post-war period as an instructor at the Tyler School of Art. Becker was among the first artists who enrolled in Hayter's Atelier 17 workshop,. In 1946 & 1946, Becker developed his own method for printing multi-plate color intaglios, and, significantly, while working closely on Hayter's own transformational invention, simultaneous color viscosity printing. Becker's etchings engage with Surrealist devices in biomorphic shape, subconscious line, and total abstraction of figure–expressions that are present across many artists' works as they navigated the aftermath of WWII.



Aerial Jungle IV 1947 engraving, soft ground etching



Tryptich 1947 engraving & etching

Anita Heiman *Naturja* 1949 soft ground etching & aquatint with screenprint



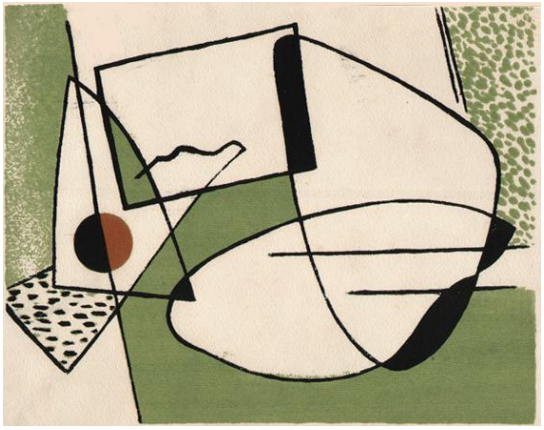
A graduate of the Tyler School of Art and Architecture, Anita Heiman began her printmaking career at Hayter's Print Club workshops. Her work *Naturaja* was exhibited as part of the collective of women working at Hayter's Atelier 17, the revolutionary space that facilitated the exploration of the printmaking medium. The women who worked in the studios at Atelier 17, including Heiman, engaged with mid-century abstraction, neo-Dadaism and other postwar movements. Heiman's soft-ground etching presents a finely executed assemblage of inspiration, experimentation, and mid-century aesthetic.



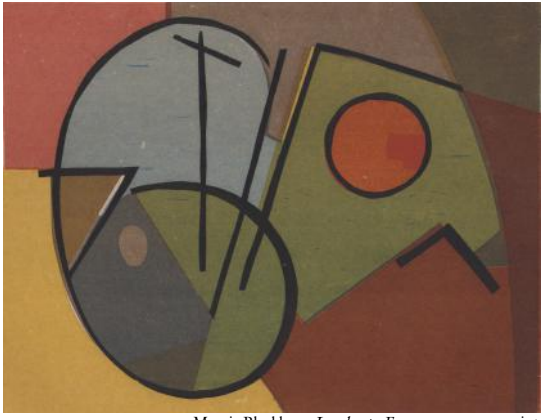
Morris Blackburn *Reverse Movement* 1947 screenprint



Morris Blackburn *Orchestration* 1947 screenprint



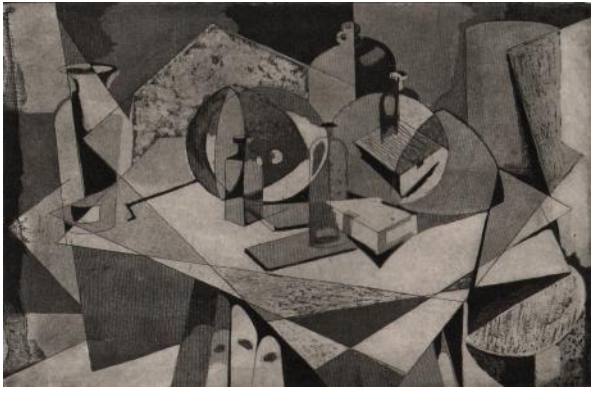
Morris Blackburn *Time and Space* 1942 screenprint



Morris Blackburn *Landscape Forms* 1944 screenprint



Abe Hankins *Untitled* 1948 screenprint



Reggie Gammon *Cubist Still Life* 1950 etching



Harry Brodsky *Still Life No.3* 1949 lithograph



Elizabeth Lentz *Piscatorial Paradise* c 1940, color woodcut

Elizabeth Horter née Lentz was a skilled printmaker whose work is held in print collections at the National Gallery of Art and the Woodmere Art Museum. Lentz's vibrant, multicolored woodcut *Piscatorial Paradise* shows her working in a similar mode to the abstract surrealists, with expressive, looping lines creating a superfluity of the sea. Her marriage to celebrated artist Earl Horter tends to overshadow her own artistic merit, skill, and talent–partly through her own efforts as she spent much of their marriage (1938-1940) promoting Horter's work over her own.

The devastation of Europe after World War II brought expatriate and refugee artists and intellectuals stateside with many drawn to Philadelphia's robust network of artists, educators, and collaborative spaces. This influx of mass cross-cultural exchange shifted the artistic epicenter from war-torn Europe to the United States and created an incubator for new ideas and stylistic evolutions as artists dealt with the trauma and aftermath of war. Cubism had already found a significant footing before the war, but Modernists were challenging the boundaries of the style, pushing Cubism's deconstructive aesthetics and ideals in new directions. The birth of Abstract Expressionism was the result of this exploration—gradually stripping away forms until they reached a pure non-representationalism. The quickening interest in Cubism and Abstraction permeated through all mediums and some of the great feats of technical and artistic experimentation came in the form of printmaking. American printmakers moved away from Regional Realism and embraced the fractured, explorative spirit of these new developing styles. Artists like Harry Brodsky, Reginald Gammon, Elizabeth Lentz, Larry Day, and many others thrived in this experimental environment.



Abe Hankins *Still Life* 1948 screenprint



Harry Brodsky *Paper Fantasy* 1952 lithograph



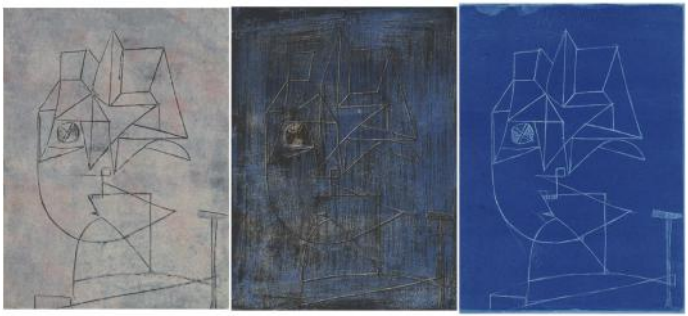
Edward Colker *Carnival Horse* c 1950
engraving & etching

Larry Day spent his youth in the Philadelphia area, often visiting the Philadelphia Museum of Art and the Penn University Museum's archeological collections. He attended the Tyler School of Art with assistance from the G.I Bill, graduating in 1950. There, armed with his keen interest in archeology and the ancient world, he studied fresco techniques that would inform his approach to painting during his career. He is best known for his realist pictures that pull inspiration from art historical narrative styles of the past merged with the sensibilities and modernism of the 1950s.



Larry Day *Untitled* c 1950 engraving

Abraham Hankins

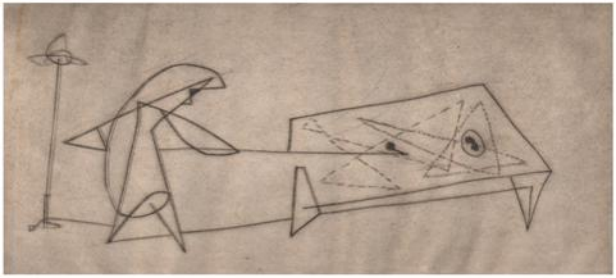


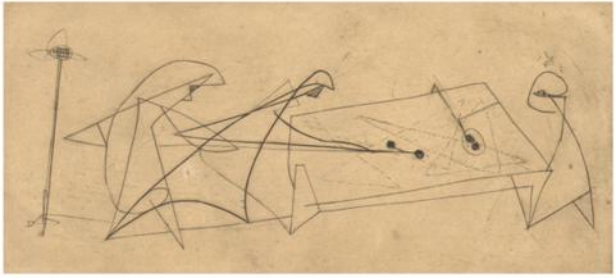
Head c 1945 set of 3 engravings with relief



Time for Play 1948 screenprint

Two sets of prints by Hankins, *Head* (above) and *Untitled (Billiards)*, offer a wonderful insight into the printmaking process and the individual considerations of the artist throughout the many stages of a print. Using the same image as the foundational starting point, *Head* highlights the techniques and strategies available to printmakers that can significantly alter the final product material manipulations. (Viscosity print, paper type, inking/wiping technique) *Untitled (Billiards)* reveals the evolution of an idea as proofs are pulled and plates are reworked in sequence.





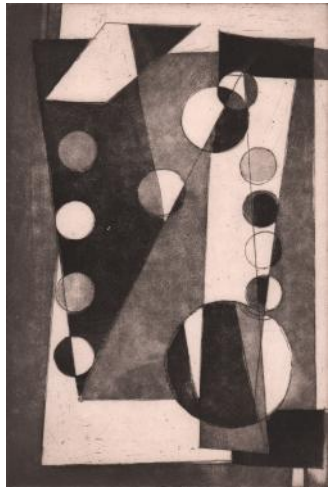


Untitled (Billiards) c 1945
set of 3 progressive proofs engraving, aquatint, watercolor & crayon



Hugh Mesibov *Windows* 1952 screenprint

Mildred Hurwitz began studies at Philadelphia College of Art in the early 1940s where she later earned a BFA. She exhibited at Dubin Gallery and credited Morris Blackburn as an important mentor for her printmaking practice. She was selected by the Senior Artists Initiative to catalog and record her work. "My work is largely influenced by Cubism in that I stress the appearance or Form and Volume. I believe that the objects or shapes, as depicted, should give a three dimensional sensation in appearance. I try always for an overall balance…"



Mildred Hurwitz *Premier Etude* aka *Opus I* 1953 etching & aquatint



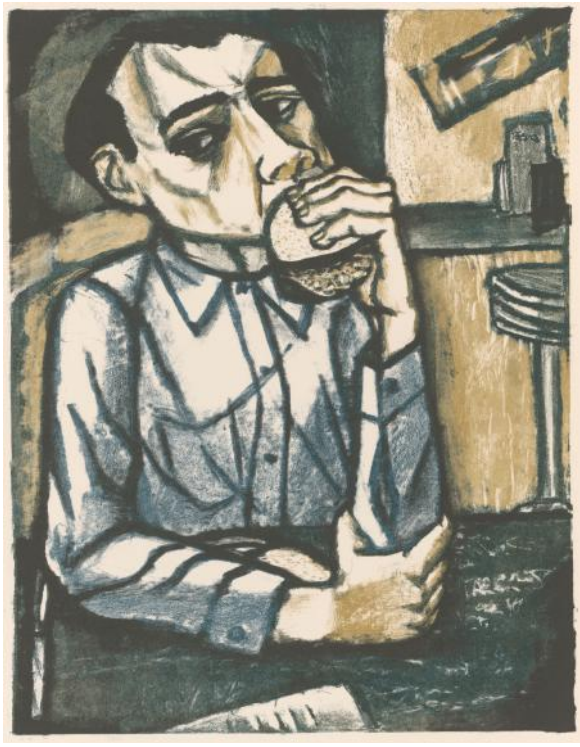
Mildred Hurwitz *Orbit I* 1953, color etching & aquatint



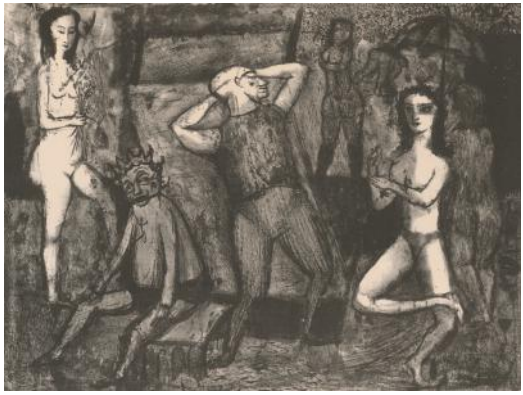
Abraham Hankins *Untitled* c 1950, screenprint



Louis K Stone *Untitled* c 1950 color screenprint



Jerome Kaplan *Food* 1951 lithograph



Jerome Kaplan *Interlude* 1957 lithograph



Jerome Kaplan *Jumper* 1959 engraving, soft ground etching & relief engraving



Jerome Kaplan *Salvation* 1962 lithograph



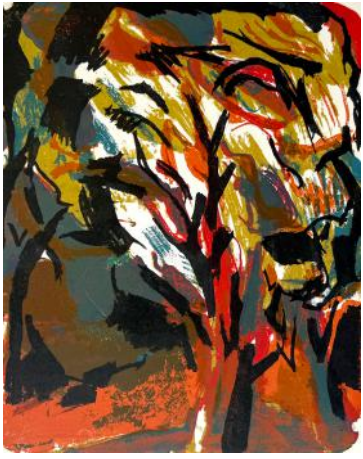
Jerome Kaplan in the PCA lithography studio.

Claire Van Vliet *Sycamore* 1956 etching



Connections to nature, cycles of growth, and seasons of change inform the following works. Artists Claire Van Vliet, Ruth Fine, and Mitzi Melnicoff —all skilled multidisciplinary artists, educators, and printmakers—respond to the natural world with a striking mixture of realism and abstraction. These prints showcase the range of technique and variety in printmaking studios across the city. Claire Van Vliet divides her time between art, instruction, and producing artist books through her publishing house Janus Press. Van Vliet's sensitivity to landscapes and nature stem from her upbringing in the English countryside and her exploration in print extends to developing a technique for pulp paintings, or images created with colored paper pulp.

Ruth Fine *Tree Variations II* 1961 lithograph



Renowned art historian, curator, and writer, Ruth Fine's artistic pursuits are enmeshed with Philadelphia's vibrant art community. Her studio practice centers on the natural world, exploring ecological imagery through abstraction and influenced by her network of curatorial and personal relationships. Fine reimagines colorful, organic forms and often mixes different printmaking techniques into a single image with an emphasis on texture and pattern.



Ruth Fine *May* 1966 lithograph

Ruth Fine *Garden* 1966 lithograph





Ruth Fine *Landscape* c 1960s lithograph

Mitzi Melnicoff *Summer Music* c 1968 woodcut



Mitzi Melnicoff lived and worked in Philadelphia, attended art classes at the Graphic Sketch Club, and took music lessons at the Settlement Music School. She graduated from the Tyler School of Art and Architecture in 1943 and went on to work at N. W. Ayers in the 1950s, gained notoriety as a freelance illustrator, and taught at the Philadelphia College of Art until her death in 1972. Melnicoff's work is held in several institutions including the Woodmere Gallery, whose collection includes a large painted variation on *Summer Music* (featured here), likely painted around the same time as this woodblock print. Melnicoff was a noteworthy printmaker as well as an illustrator and fine artist.

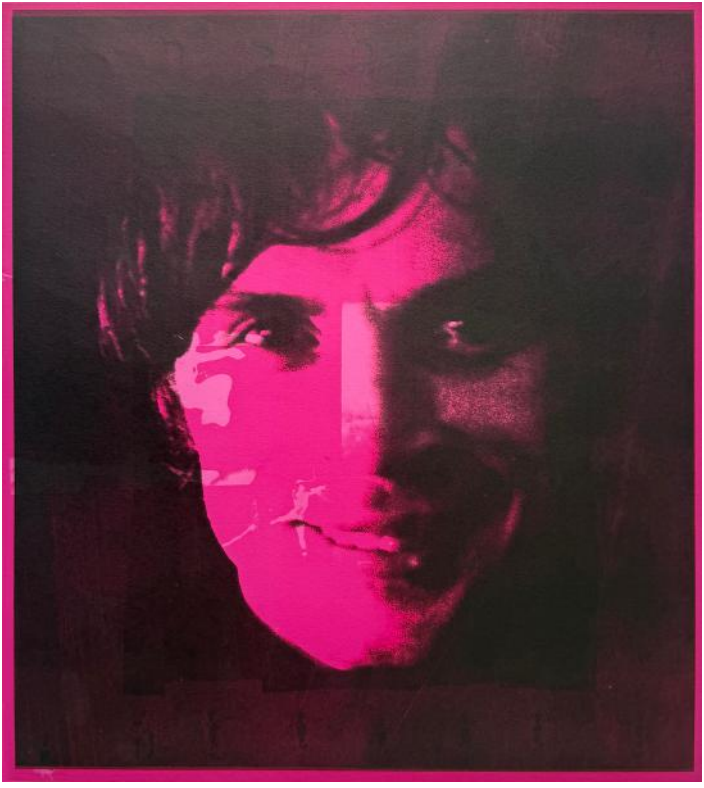


Eugene Feldman *Venice* 1964 offset lithograph

Eugene Feldman was an experimental printmaker and graphic arts pioneer who made significant strides in merging photography and lithography. His career bridged commercial printing and fine art. Through Falcon Press, Feldman designed and printed for an international clientele of museums and galleries, producing award-winning publications. After hours, he explored the creative possibilities of offset lithography, using leftover inks and papers from commercial production. He incorporated photography to make lithographs with images taken from a television screen of Jackie Kennedy at John F Kennedy's funeral; and was granted special permission to photograph ballet sensation Rudolph Nureyev at Philadelphia's Academy of Music. A WWII veteran of the U.S. Army Mapping Unit, Feldman received a Guggenheim Fellowship for Research in Photo-Offset Lithography in 1966. His work is held in major collections worldwide, including the Library of Congress, the Museum of Modern Art, the Philadelphia Museum of Art, and the Stedelijk Museum in Amsterdam.

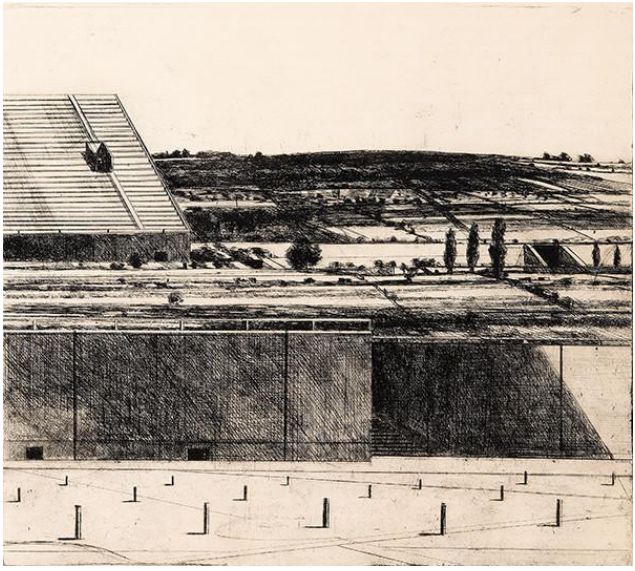


Eugene Feldman *Kennedy Funeral* 1964 offset lithograph (opposite page)



Eugene Feldman *Nureyev* 1964 offset lithograph

Sidney Goodman *Divided Landscape* 1966 etching



Born in Philadelphia in 1936, Sidney Goodman spent his life studying and working in the area. He was recognized as a leading figure in contemporary figurative realist painting during his lifetime and had several major exhibitions, including simultaneous retrospectives at the PMA and MoMA in 1996, and 6 Whitney Biennial inclusions. Although he is best known for haunting and cinematic figural scenes, Goodman's etching *Divided Landscape* explores the drama of human intervention sans figure. The rich, rolling landscape is interrupted with rigid parallels and diagonals of constructed, concrete forms– creating a sense of eerie tension between nature and the modern world.

Born in upstate New York, Virginia Tabor got a late start to her arts education, enrolling at PAFA at the age of 39. Her commitment to her artistic practice was unwavering, however, and she spent years developing her skill. Tabor was a member of several printmaking focused art clubs including the Philadelphia Print Club, Printmaking Council of New Jersey, and the Lehigh Art Alliance. She developed a direct stencil method of screenprinting drawing with resist fluid onto the screen. This led to her prints having a unique, impressionistic style, often using 10 or more colors in an image. She favored tranquil, idyllic landscapes of quiet towns and lively beach scenes, influenced by the time she spent in Cape May. *Sunset Hours* is a color rich urban work—a view of lower Germantown factory buildings as seen from the platform of Wayne Junction, an active station for Philadelphia's Regional Rail lines.



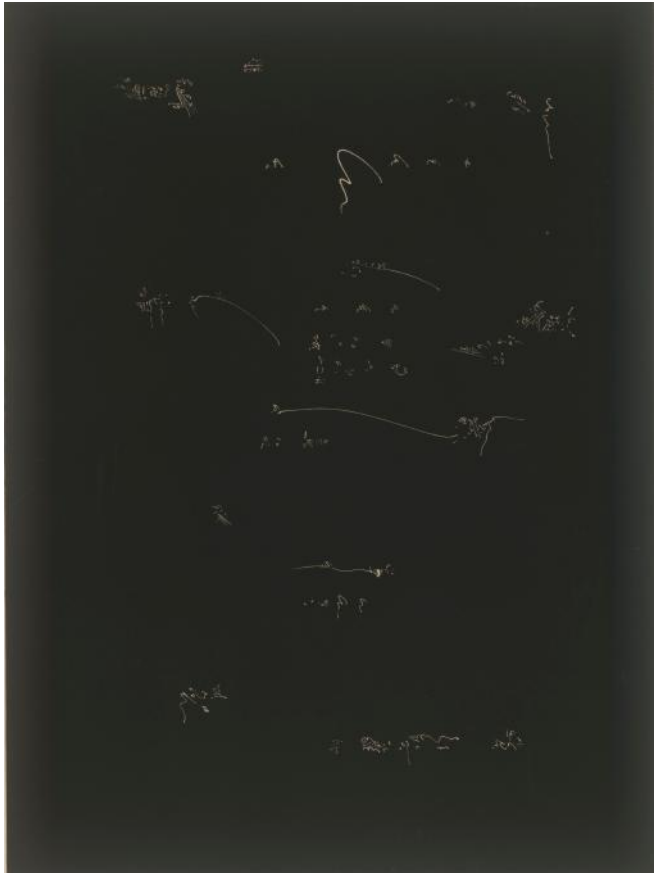
Virginia Tabor *Sunset Hours (Wayne Junction)* 1967 color screenprint

The child of Ukrainian immigrants, Selma Bortner and her family relocated from Cleveland, OH to Philadelphia where she studied at Tyler School of Art and completed advanced study at the University of the Arts, the Graphic Sketch Club, the Print Club, and the Cheltenham Center for the Arts. She was an innovative artist and printmaker who created many of her printmaking materials, including paper, from scratch. *Procession* balances precisely over multiple artistic styles and movements, merging the rich visual history of Ashcan and Social Realism with mid-century abstractions of bright, stenciled color. Bortner's process was equally as important as the finished work. Her instinct for experimentation extended beyond the surface of the plate but into the method of impression as well, with anecdotes of Bortner using her car as a printing press when a traditional one wasn't available.

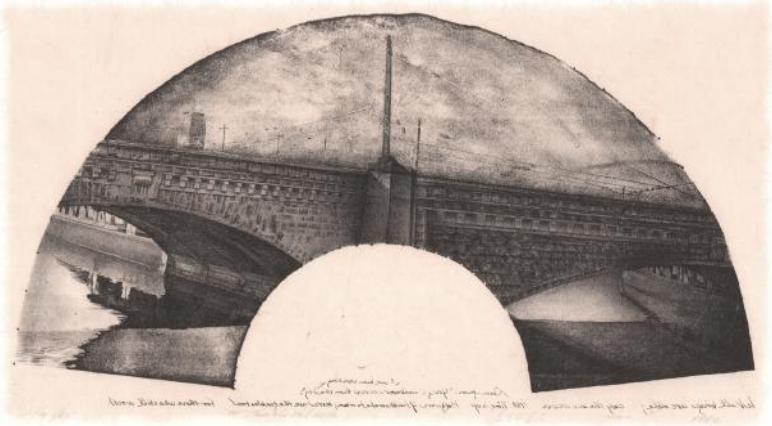


Selma Bortner *Procession* 1966 deep bite etching with stencil

John Dowell *Score IV, Just a Blues* c 1975 etching



A life-long resident of Philadelphia, John Dowell is a Tamarind Master Printer and upon completion of that achievement, returned to teach at Tyler School of Art. *Score IV* is indeed a score and Dowell led a performance of his composition at The Print Club with the print/score was new.



Anthony Gorny *For Those Who Still Would* 1980 lithograph with chine colle

In the 19th century the rate of bridge construction in Philadelphia rapidly increased at pace with a city that was ever changing and in a period of great economic expansion. The need for this vital connective structure also became a point of fascination and interest for artists living in the area, serving as a visual and symbolic device with deep meaning. Here artist Anthony Gorny has subverted the arc and architecture of the railroad bridge crossing the Schuykill River. His intentional off-placement creates a striking tension in feeling and geometry. The Schuylkill River Bridge has been the subject of numerous prints across generations seen in Thrash's early 1940's aquatint and here in Gorny's 1980's lithograph.

Raised in Buffalo, NY, Anthony Gorny studied at the Yale School of Art and went on to teach in Philadelphia and San Francisco. He is a multidisciplinary artist who works across printmaking, sculpture, photography, and book arts—with his artist books in several collections, including the Guggenheim and the Vatican. Gorny's work navigates his homosexuality amidst the politically divisive landscape of the 1980s and 90s, resistance and resilience, loss, and visibility.



A P Gorny *Magpie Caliper* 1976-1980 lithograph printed in black, brown and red printed on both sides of the sheet



verso

A P Gorny *Centers of Power* 1986 lithograph & woodcut, printed on both sides of the sheet







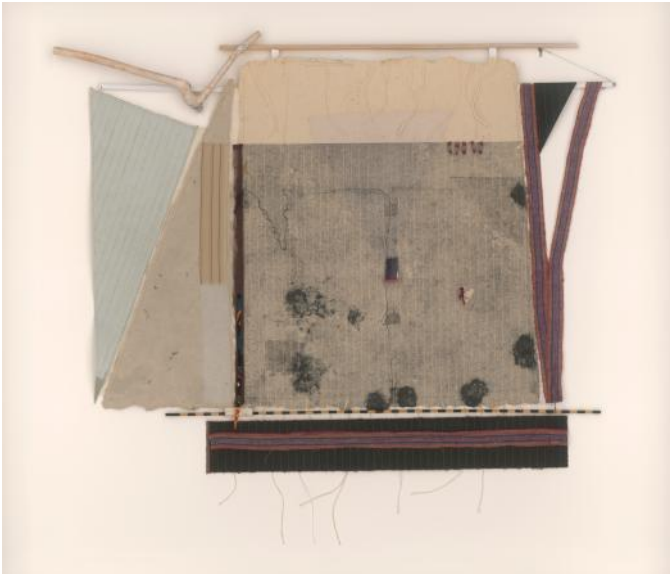
Anthony Gorny *Arlequin's Fountain* 1983 lithograph with chine colle

Gorny's *Centers of Power* is a tour de force of complexity and skill. Filled with conflicting and contradictory imagery, the two-side approach adds another layer to the concepts. Raised in Buffalo, here represented by Niagra Falls, Philadelphia became home and where he taught and exhibited. The excavation for the commuter rail tunnel speaks for Philadelphia. Cain and Abel can be seen on the Falls side.

Martie Zelt *Another Time* 1985 etching, wood, string, fabric & handmade paper



Martie Zelt spent two non-consecutive years in a New Mexico artist residency program (82' and 89'), which left a lasting impression on her work– drawing inspiration from her extensive travels, the desert landscape, and material exploration. Influences like Frank Stella and Joseph Albers can be found in her use of geometric abstraction but her application of collaged materials show a contemplative and adept artist with a distinct voice. Zelt dodges an adherence to any singular school of production, balancing between abstraction, collage, and sculptural forms throughout her career.



Martie Zelt *Untitled* 1985 unique etching, wood, string, fabric & handmade paper

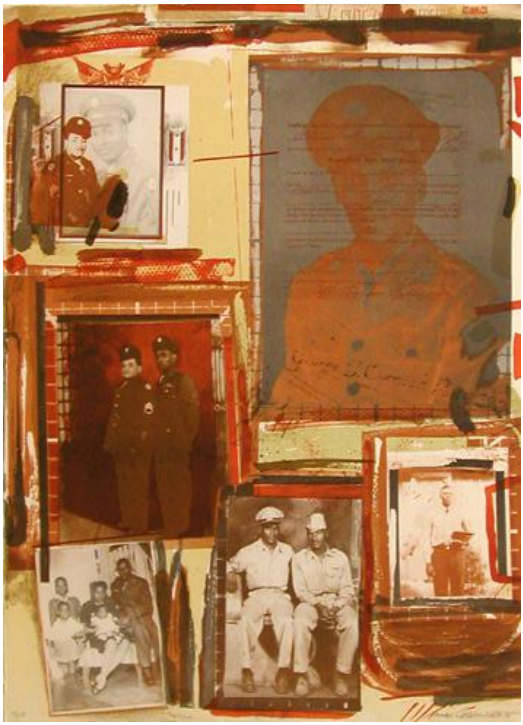




Paul Keene *Untitled* 1998 etching & aquatint
3 variants, 2 with monotype additions



Allan Edmunds *EEA V* 1998 color offset lithograph

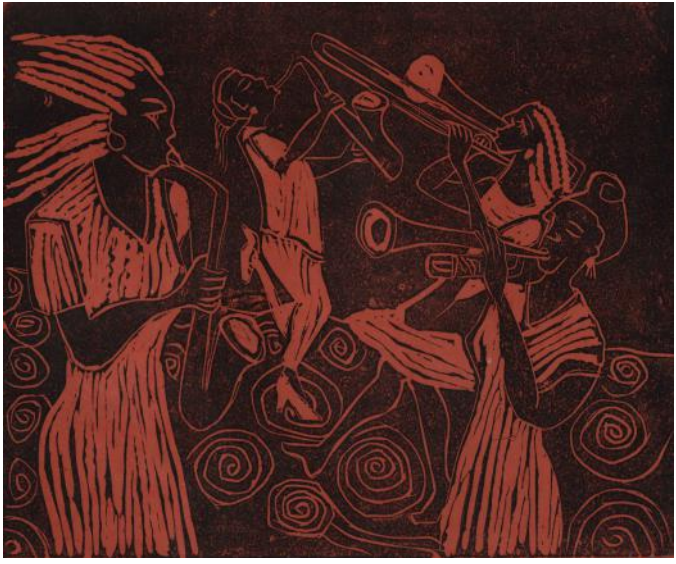


Allan L Edmunds received his Masters from the Tyler School of Art and Architecture and is best known as the founder of the Brandywine Workshop and Archives, a platform from which he's tirelessly promoted artistic collaboration, education, and advancing multiculturalism and inclusivity in the arts. His printmaking practice includes lithography, offset lithography and silkscreen processes which offer a wide range of photographic applications which Edmonds uses to great effect. Edmunds use of photography and collage reflect both personal and shared cultural histories, captured layer upon layer to create a sense of archival documentation, timelessness, and familiarity. *EEA V* (Edmunds Family Album), is from a series mined from a trove of family photos. *EEA V* honors relatives in uniform, clearly a rich family legacy.



Dindga McCannon *Saxophonist* 2022 linocut on found paper

Dindga McCannon *Horn Section* 2018 linocut

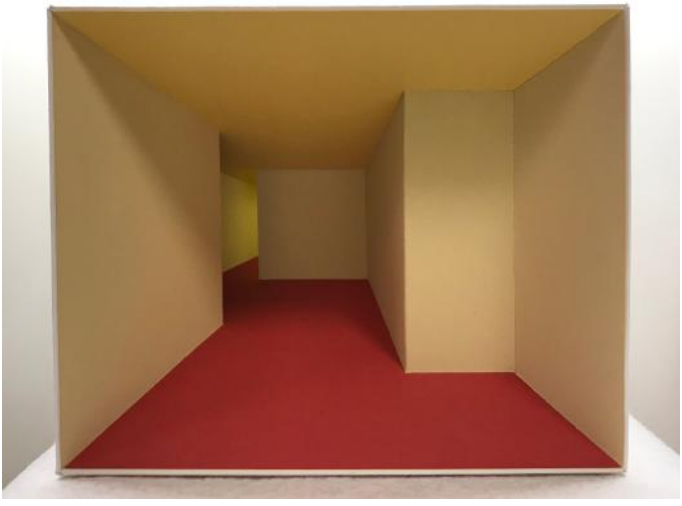


Dindga McCannon was born in Harlem, NY and would go on to become a central the Black Arts Movement with the West African Weusi Artist Collective. McCannon's work covers a wide range of mediums from printmaking, painting, beading, and quilting, and is a celebration of her heritage, West African culture, Black arts, and women's craft. Her works are held by major institutions like the Cleveland Museum of Art, Studio Museum of Harlem, the National Gallery of Art, and the Brooklyn Museum.

McCannon's work has been described by historian Dr. Frieda High Tesfgiorgis as *Afrofemcentric*—a unification of her feminism, Black Liberation politics, and her cultural heritage and traditions. The series of woodblock prints highlights many of these themes and echoes the pattern and bold linework of traditional African textiles.

Lynne Clibanoff *Untitled* 2019 folded screenprint with graphite

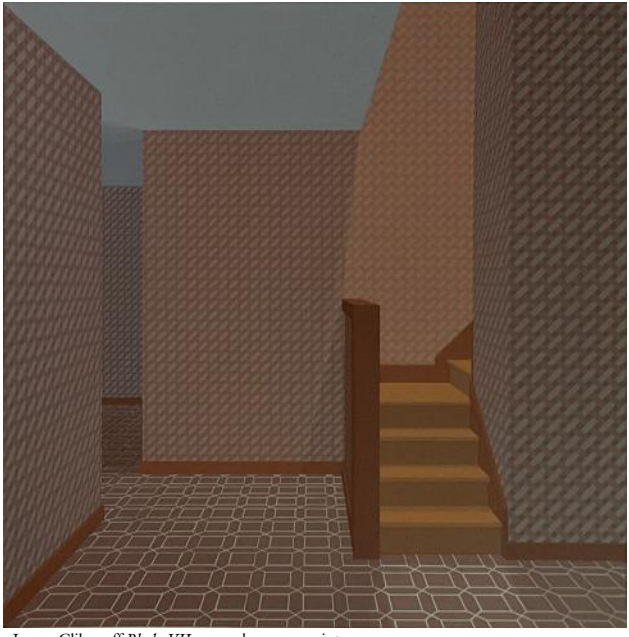




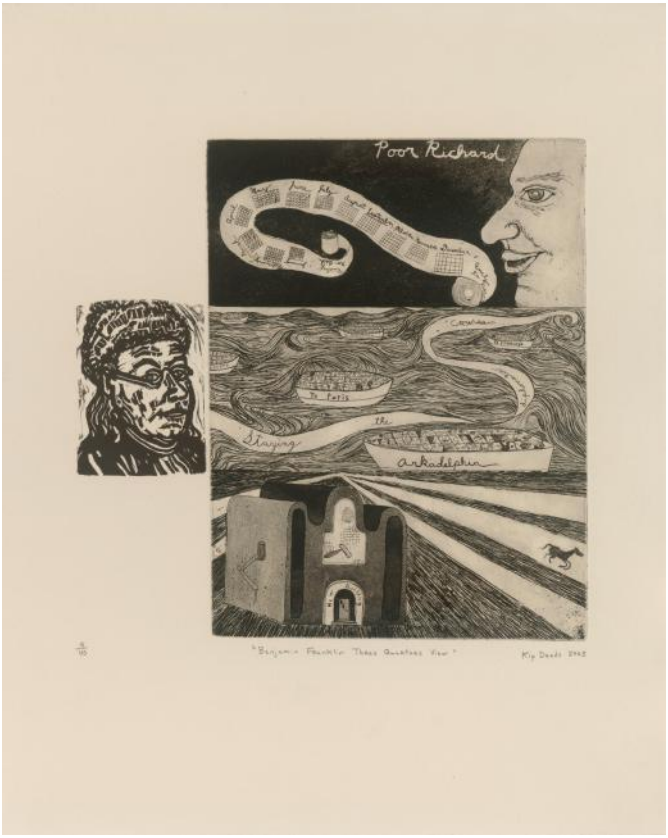
Lynne Clibanoff *An Invitation* 1978 folded screenprint

Lynne Clibanoff was born and raised in Philadelphia and studied at the Philadelphia College of Art where she was a student of, and then a life-long friend of Jerome Kaplan. Architectural interiors are her dominant subject, creating intricate folded screen print vignettes of eerily vacant spaces illuminated by an elusive light source. Her impeccable attention to detail demands closer inspection, darting left to right, and encouraging viewers to decode the mystery for themselves.

Blocks VII is a remarkable instance of craftsmanship and diligence. Clibanoff sets for herself complicated conceptual and technical problems to solve. *Blocks VII* printed from hand-cut screens and the messy clean up of oil-based inks. Carefully modulated color evokes soft light and shadow. In turn the colors glow with inviting warmth. The registration alone astonishes.



Lynne Clibanoff *Blocks VII* 1975 color screenprint



Kip Deeds *Ben Franklin Three Quarters View* 2003 etching

Kip Deeds grew up in Newtown, Pennsylvania and takes inspiration from American Folks artists in the region, citing Edward Hicks' painting Noah's Ark, as an influence point for his continued exploration of folk arks and bestiaries in work like Benjamin Franklin Three Quarters View. Deeds's ark narrative propels the idea of myths and legends, combining Philadelphia histories and figures within the biblical vessel. His work is in many institution collections, including the Philadelphia Museum of Art, Minneapolis Institute of Art, and the Royal Museum of Fine Art, Antwerp.

Amze Emmons *Synthetic Reverie* 2022 watercolor monoprint



Printmaking encourages exploration through experimentation and artists working in Philadelphia continue to produce thoughtful, interesting, and deeply tactile work that reveals a relationship between art, existence, and the natural and built environments we inhabit. As we gain new understandings of the human impact on our shared global landscapes, artists develop a visual language for probing reality using the physical world as a narrative device through diverse lenses. Abandoned structures, desolate open spaces, and haunting vistas where humans have been but no longer linger– leaving behind traces everywhere that are open to interpretation.

Professor and Program Head of Printmaking at Tyler School of Art, Amze Emmons takes uncommon industrial architecture and minimal spaces as his primary subject. An observer of the often overlooked, Emmons captures everyday objects and abandoned structures with delicate precision. His line work is the grounding force around which washes of color and texture pass into and out of frame. Emmons acts as an archiver and collector of images, pulling inspiration from magazines, news articles, and other media ephemera and distilling the accreted visual vernacular into a cohesive image—-a process he calls "psycho-geographic divination".

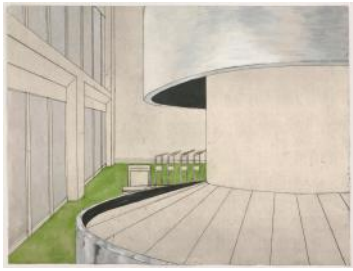


Single Living Unit 2003 intaglio

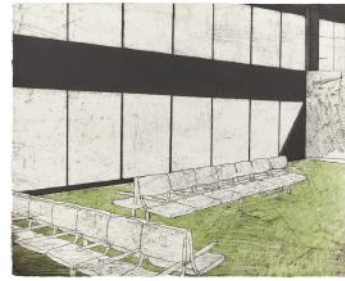


Compliance Tool 2010 etching with screenprint

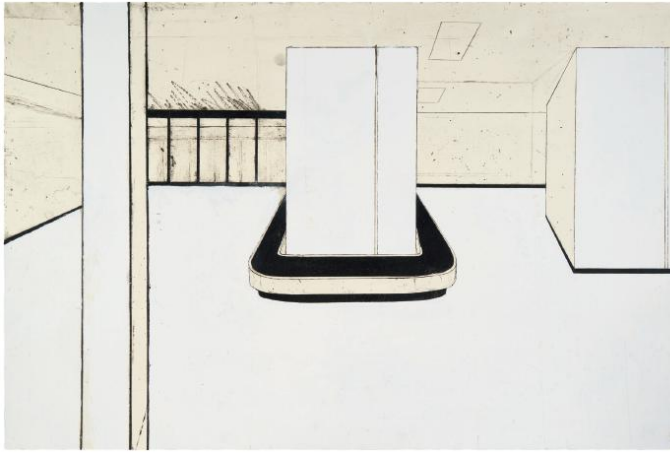
Amze Emmons



Space Syntax 2002 etching with hand coloring



Modern Traveler 2002 intaglio with roll leaf foil



Personal Baggage II 2002 intaglio with roll leaf foil

Katie Baldwin *February* 2012 color woodcut





Katie Baldwin *April* 2012 color woodcut

Katie Baldwin *Distance Between Two Things* 2012
woodcut & screenprint



Katie Baldwin crafts narrative landscapes focused on how technology and mechanization alter, disrupt, and transform the natural world. Baldwin earned a Fulbright Scholarship in 2021 to study mokuhanga woodblock printing in Taiwan and followed up with a series of prints about the agricultural-industrial complex and its effect on the Taiwanese landscape.



Christopher Hartshorne *Legend* 2019 unique multiple block color woodcut

Christopher Hartshorne earned his MFA at Tyler School of Art and maintains a robust printmaking practice—primarily focused on woodblock prints. His process is cyclical in nature, often pulling from his collection of woodblocks to combine into new, architecturally inspired compositions. Repetition and re-imagination are central tenants to Hartshorne's texture and pattern mapping works, continually generating new forms through process.



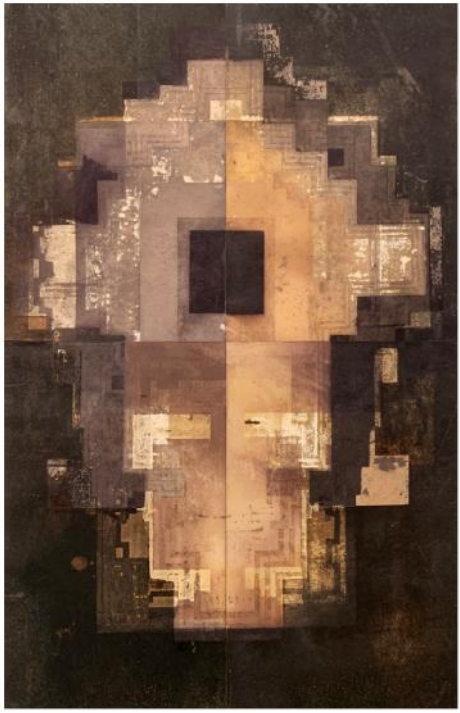
Matthew Colaizzo *Pennsylvania Coal Pile* 2010 woodcut



Matthew Colaizzo *View of the Foundation for a Wind Turbine* 2017 woodcut

Content explored in prints by Colaizzo, Baldwin and Emmons intersects at the ideas of built environment to exploit our energy needs. Their landscapes and city scapes that appear to be innocuous in fact ask much deeper questions. The questions are more pertinent than ever now that geopolitical strife and violence has again flared up again, and again over who controls energy and weapons.

Ryan Parker *Scheme 2* 2020
unique plant-dyed mordant printed woodcut



Architecture continues to serve as strong aesthetic inspiration for contemporary printmakers and non-representational abstraction can still inspire visions of structural forms and patchwork landscapes. Artists Ryan Parker, Steven Ford, and Charles Burwell create layered, overprinted, technically complex prints that evoke architecture and sculptural forms without boundaries. These works, both rigid and biomorphic, have a hypnotic quality that demands close inspection.

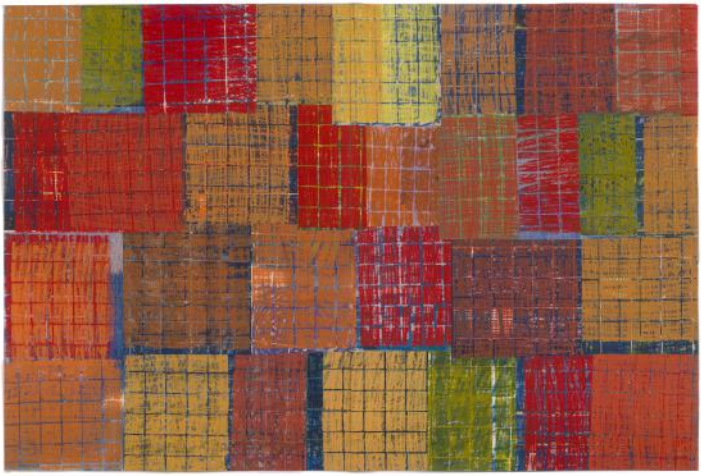




Ryan Parker *Temple Series III, Temple Series I* 2020 unique plant-dyed mordant printed woodcut

Ryan Parker received his MFA from Tyler School of Art and was awarded the Fulbright-Nehru Fellowship in 2017, allowing him to travel to India to research ancient architecture, sustainable fabric production, and the rich history of India's textile arts–block printing, fabric painting, and natural pigment dyes. His studies on pigment are on full display in this set of four prints from two series' Temple Series and Schema. Parker uses natural dyes on paper to create woodblocks that read as ancient structures, labyrinthian and psychologically compelling in nature. These motifs appear across Parker's career, exploring the hypnotic geometry of abstracted architectural diagrams and their impact on an individual's experience within them.

Steven Ford is a Philadelphia-based artist, printmaker, and one half of the jewelry-making team of Ford/Forlano. He graduated from the Tyler School of Art and has been making experimental, processes-driven explorations in print collage for many years. His prints combine techniques like woodcut, collagraph, paper-folding, and over-printing with transparent inks to create generative systems of color and form resulting in vivid, jewel-toned grids that read like woven textiles.



Steven Ford *Untitled (Z0303A)* 2025 unique collagraph with chine colle

Ford's keenly attuned eye for color and line combined with the physicality of folding, inking, building up, breaking down, and re-imagining his printed material is a closed-loop system of pure abstraction in art production. His work is in several institution collections including the Arkansas Museum of Art, Cleveland Museum of Art, Detroit Art Institute, Ezkenazi Museum of Art, Indianapolis Art Museum, Palmer Museum of Art, Philadelphia Museum of Art, Woodmere Art Museum, and the Ballinglen Arts Foundation



Steve Ford *Untitled (X0725C)* 2020 unique collagraph with chine colle



Steve Ford *Untitled (Q0909B)* 2016 unique linocut with chine colle

Donald Odili Odita *Cut* 2018 color lithograph



Born in Enugu, Nigeria, Donald Odili Odita immigrated with his family to Columbus, Ohio, where his father was a professor at The Ohio State University. A teaching position at Tyler School of Art brought Odita to Philadelphia, where he continues to live and work, building an international reputation for his color-driven abstractions on canvas and site-specific murals.

Odita's vibrant geometric abstractions merge personal history with contemporary aesthetics and African cultural traditions. His work builds on the legacy of Black abstractionists such as Howardena Pindell, Ed Clark, Al Loving, and Frank Bowling, whose practices helped challenge prevailing conventions within the American art world during the 1970s and 1980s.



Charles Burwell *Variations* 2004 screenprint

Born and raised in Philadelphia, Charles Burwell received his B.F.A. in painting from Temple University and his M.F.A. in painting from Yale University. Burwell is an abstractionist who creates visually dense, colorful, and stimulating works filled with complexity and movement. Biomorphic shapes are intersected by strict geometric forms and grids, utilizing linear mark-making to ground the otherwise active field of shapes.

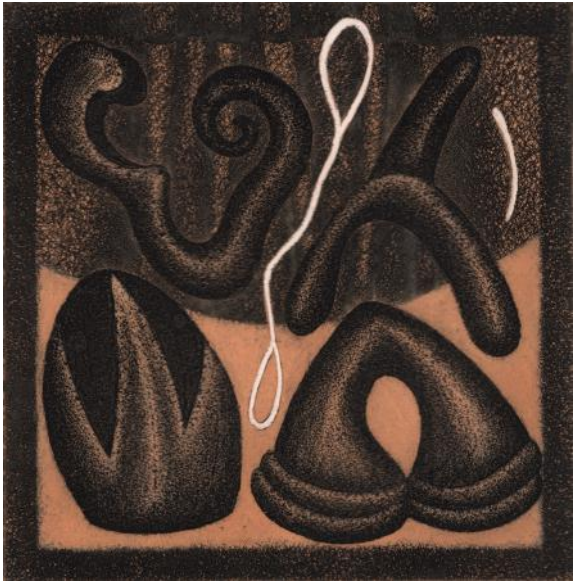
Shelley Thorstensen's prints are meticulously layered, fluid, organic abstractions that appear at once floral and anatomistic. Thorstensn often combines techniques in her search for nuance within the weight or density of her drawn forms. A layer of imagery might possibly be printed on the backside of he image as soft, veiled qualities are called for.. Her work feels instinctual and experimental, driven by process and intuition and carries her reverie for hand pulled prints.



Shelley Thorstensen *Eisheth* 2025
lithograph & relief

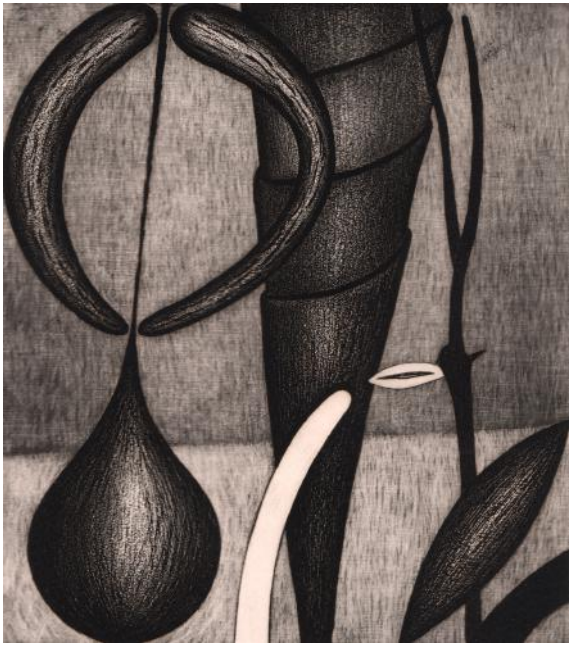


Shelley Thorstensen *Equal Distance* 2002 intaglio, screenprint & linocut with chine colle



Rochelle Toner *What Remains* 1999 etching

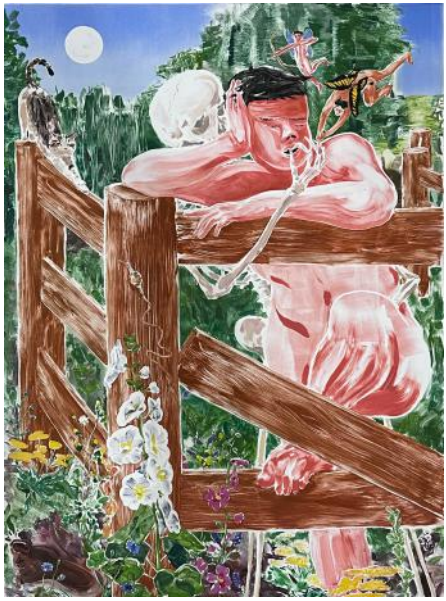
Rochelle Toner *Sensum* 1995 etching



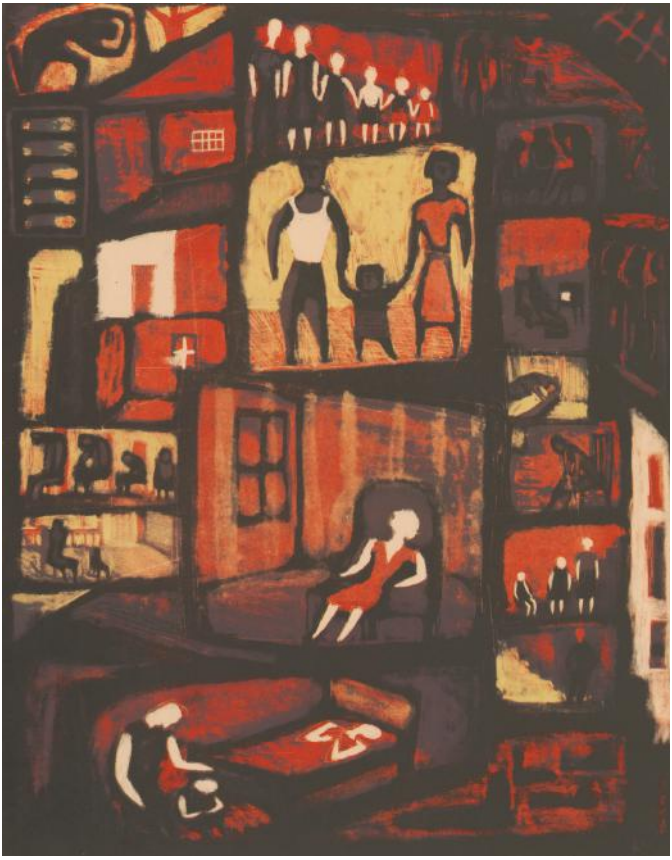
Former professor and Dean Emerita of Tyler School of Art and Architecture, Rochelle Toner has a celebrated career as an artist and printmaker. Like Thorstensen and Burwell, Toner approaches printmaking with bold forms and color, layering, and technical mastery.
Her work is abstract but referential to the nature of human interaction and physical dynamics.

Todd Stong *Tooth Puller* 2026
monotype with etching ink and casaein hand coloring on paper

Todd Stong takes inspiration from Mannerist aesthetics, using elongated bodies as a channel through which themes of body politics, queer love, and memento mori are made visible. Stong's large-scale monotypes impress into the surface painterly marks, capturing and translating the brush, palette knife, sponge, and finger traces into the wet ink before transferring these movements onto paper.



Philadelphia has a remarkable history as one of the nation's leading centers for printmaking. Over the past century, artists working throughout the city have demonstrated a profound commitment to capturing both the everyday and the esoteric in print. While the early 20th century offered opportunities for artistic collaboration through initiatives such as the Works Progress Administration (WPA), Philadelphia continues to attract artists from around the world, drawn by its enduring traditions of artistic production, collaborative workshops and collectives, and expansive network of fine art institutions. Many of the artists featured in this exhibition are innovators, leaders, and educators who sustain these traditions by sharing their knowledge, technical expertise, and artistic legacies with future generations.



Jerome Kaplan *Restrictions* 1951 lithograph



Jonathan Lyndon Chase *For You for Us Come Back Soon* 2019 7 plate lithograph