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## **BRANDYWINE WORKSHOP AND ARCHIVES: PHILADELPHIA'S GLOBAL PRINTMAKING LEGACY ENTERS A NEW ERA**

*From Philadelphia to the world, the creative incubator has connected artists, collectors, and educators through the art of fine art printmaking for over five decades*

**PHOTOS:** [HERE](#)

**PHILADELPHIA, PA (November 25, 2025)** – For more than 50 years, [Brandywine Workshop and Archives \(BWA\)](#) (730 S. Broad Street) has championed diversity, experimentation, and access in contemporary printmaking. Founded in 1972 by artist and educator **Allan L. Edmunds**, the Philadelphia-based nonprofit has become a global nexus for artists, collectors, and educators exploring the art and innovation of print. Long a cornerstone of the city's creative ecosystem, BWA has profoundly shaped the global field of fine art printmaking.

Now, after decades of fostering artistic innovation behind the scenes, the organization is entering a new phase: expanding public access through a dedicated gallery space, community-facing programs, digital initiatives, and renewed investment in artists and education. Today, the first floor of BWA's historic Firehouse serves as a gallery space where visitors can view and purchase original works on paper created through the Workshop. Through these efforts, BWA continues to connect artists and audiences with the power of fine art printmaking.

This next chapter also reflects BWA's evolving leadership structure, part of a succession plan launched in 2023 following Edmunds's retirement. **Rebecca Morrison**, a Wharton MBA whose career spans strategy consulting, venture capital, and brand management, has joined as **Executive Director**, overseeing the organization's strategic growth, operations, and sustainability. She succeeds **Michele Parchment**, who joined BWA in 2023 with more than 30 years' experience in nonprofit and museum leadership, and now serves as **Director of Gallery Services and Collection Support**, leading artist engagement, exhibition curation, and collection stewardship. Together, Morrison and Parchment combine business strategy and artistic expertise to guide BWA into its next era of creative and organizational growth.

Since its founding, BWA has produced limited-edition prints with nearly 400 artists whose works are included in 22 significant collections nationwide, including the National Gallery of Art. From early collaborations with modern masters such as **Sam Gilliam (painter)** and **Alison Saar (sculptor)** to residencies with emerging artists from the United States, Africa, Asia, and the broader Americas, BWA's influence spans generations and geographies, shaping how printmaking has advanced and is collected and studied.

"Brandywine Workshop and Archives is more than a studio. It offers a full ecosystem of technical mastery, creative partnership, and global perspective," said **Morrison**. "Whether a painter, sculptor, printmaker, or multimedia artist, creators come here to test new ideas, and push printing technology to

make collectible prints. We've built the infrastructure, from state-of-the-art presses to expert master printers, so that the artist's vision is the only limit."

### **Collections and Collecting**

The results of Brandywine Workshop and Archives' half-century of collaboration live on in an extensive archive of works on paper, representing artists from nearly every continent and creative discipline. The BWA Permanent Collection features over 1,100 limited-edition fine art prints created by visiting artists. It includes more than 300 donated works from leading printmaking institutions such as the Robert Blackburn Printmaking Workshop (New York City), Taller Experimental de Gráfica (Havana), Hatch-Billops Collection (New York City), and Self Help Graphics & Art (Los Angeles). Works created at Coronado Print Studio and the Serie Project (Austin, TX) are also represented digitally.

These prints are exhibited in one of BWA's three galleries—Firehouse Gallery, Printed Image Gallery and Glass Gallery—at its Philadelphia campus, featured in traveling exhibitions, and shared through 22 Satellite Collections established at art museums, universities, and heritage centers across the United States, including Detroit Institute of Arts, Harvard Art Museums, Museum of Contemporary Native Arts/Institute of American Indian Art (New Mexico), Philadelphia Museum of Art, Pennsylvania Academy of the Fine Arts, Rhode Island School of Design Museum, and more. They are also available on BWA's website and [Artura.org](https://www.artura.org), the institution's educational digital database for public viewing.

BWA makes original works of art on paper available for purchase by the public both in person at its South Broad Street galleries and through its [online store](https://www.bandywineart.com) (Brandywine.Art). Collectors can browse by artists, heritage, or theme, discovering one-of-a-kind fine art prints priced from a few hundred to several thousand dollars. Each sale directly supports BWA's nonprofit mission, helping to fund future artist residencies and sustain the art of fine-art printmaking.

"Our mission has always been to sustain the art of printmaking by supporting the artists who practice it," said **Carolyn Lowe, Board Chairperson** at Brandywine Workshop and Archives. "Each print that leaves our studio represents a dialogue between artist and printer, tradition and technology, and Philadelphia and the world."

### **Craftsmanship and Collaboration in Practice**

As a nonprofit, BWA reinvests all proceeds from print sales directly into its residency programs, ensuring artists can continue to create through fully funded opportunities. A typical residency, valued at nearly \$20,000, covers materials, studio time, housing, and a stipend, allowing artists to focus entirely on experimentation and production.

At its Philadelphia studio, artists collaborate with master printers using equipment that supports techniques ranging from traditional woodcuts and offset lithographs to digital laser cutting and rapid prototyping on handmade paper. Artists from a wide range of disciplines, including painters, sculptors, photographers, textile artists, and performers, have created new works at Brandywine, translating their visual language into the medium of fine art printmaking.

Collaborations include prominent figures such as **Delita Martin (printmaker)**, **Didier Williams (painter)**, **Miguel Horn (sculptor)**, **El Anatsui (sculptor)**, **Deborah Willis (photographer and scholar)**, and **Hank Willis Thomas (conceptual artist)**, each expanding the boundaries of their primary medium through the

collaborative process. To date, BWA has published over 1,400 limited-edition prints, using techniques such as lithography, screen printing, relief, and mixed-media collage, underscoring its commitment to both craftsmanship and innovation.

### **A Mission Rooted in Access and Innovation**

At the heart of Brandywine Workshop and Archives is its Artist Residency Program. Founded in 1975, it has welcomed more than 400 artists, including early collaborators such as **Howardina Pindell (abstract painter)** and **Romare Bearden (collagist and painter)**, to create new limited-edition prints in collaboration with master printers. The fully funded residencies provide artists with time, space, and materials to experiment across various techniques, including lithography, etching, screen printing, and reliefs, while embracing new technologies such as digital laser cutting and handmade paper.

Over time, the program has expanded into several specialized residencies that reflect BWA's global reach and community focus:

- **Global Visiting Artist Residency** – Invites artists from around the world to live and work in Philadelphia, exploring traditional and experimental printmaking techniques. Participants collaborate closely with BWA's master printers to produce new editions and expand their artistic practice.
- **El Anatsui Fellowships for Africa-Based Artists** – Established by the renowned Ghanaian sculptor and longtime BWA collaborator, this fellowship provides residencies for artists working across the African continent, deepening cultural dialogue and global representation in the printmaking field.
- **Local Visiting Artist Residency** – Supports Philadelphia-area artists in developing new print-based projects using processes such as offset lithography, etching, screen printing, and woodcut relief printing. The program reinforces BWA's commitment to nurturing creative voices within its home city and region.

Through this model, BWA champions access, collaboration, and education in equal measure. Its mission of promoting the art of fine-art printmaking and supporting historically underrepresented artists remains central to every endeavor. By pairing the artist's creativity with the master printer's technical mastery and global partnerships, the organization continues to build creative bridges between artists, collectors, using art to educate communities around the world.

### **Digital Access for Artists and Educators**

The organization also maintains [Artura.org](https://www.artura.org), a first-of-its-kind digital platform that houses thousands of artworks alongside lesson prompts for educators and researchers. The site's interactive map allows visitors to explore artists by region and heritage, underscoring BWA's global scope. Through partnerships with institutions such as The Rosenbach Museum, The Clay Studio, and Mural Arts Philadelphia, and past international exchanges in Scotland, Brazil, and Egypt, BWA continues to merge education, community, and creativity.

“Brandywine is more than a studio. It’s a living archive of artistic exchange,” added **Morrison**. “For over 50 years, we’ve welcomed artists from every corner of the world to Philadelphia to share ideas and push the boundaries of printmaking.”

### **Poised for the Future**

BWA’s recent growth is supported by a five-year, \$2.5 million grant from the Mellon Foundation, fueling new investments in technology, facilities, and outreach. The organization has also increased its visibility through participation in major art fairs such as The Brooklyn Fine Art Print Fair this past March and The Armory Show in September, while forming new gallery partnerships in Atlanta and Baltimore.

In addition to its newly opened gallery at its South Broad Street headquarters on Philadelphia’s Avenue of the Arts, BWA will host a range of public programs, including artist talks, collector previews, and hands-on experiences, that invite the community to explore printmaking up close.

“We’ve always believed printmaking is one of the most democratic art forms,” said **Parchment**. “It’s collaborative, it’s collectible, and it’s a gateway for people to see themselves as participants in the art world.”

As Brandywine looks ahead, its vision remains rooted in both preservation and progress, protecting the traditions of fine art printmaking while embracing new technologies, new voices, and new audiences. From its Philadelphia home to its global network of artists and educators, BWA continues to prove that collaboration and innovation are the true engines of cultural legacy.

BWA’s Firehouse Gallery and Printed Image Gallery are open by appointment, with guided tours on Tuesdays between 10 a.m. and 5 p.m. and on Wednesdays beginning at 5 p.m. when BWA’s evening series, *ArtistNConversation*, are held. Click [here](#) to learn more.

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### **About Brandywine Workshop and Archives**

Brandywine Workshop and Archives (BWA) is a Philadelphia-based nonprofit established in 1972 to advance the art of fine art printmaking and support the artists who practice it. BWA provides residencies for artists from around the world to produce original limited-edition works, offered for sale at Brandywine.Art, and maintains a permanent collection of over 1,100 prints, and collaborates with educators through its digital platform Artura.org. Works created at BWA are represented in 22 major institutional collections across the United States, and the organization continues to expand its reach globally. For more information, visit <https://brandywineworkshopandarchives.org/>.