

Background notes

My pictures are original digital prints. They are composed and drawn on my computer. When I am satisfied with the complete image, I make a disc of it along with a color proof. I take these to my color printer and he makes a pigmented color print of my image on archival paper. Unlike 'giclee' prints, my prints are not reproductions of work done in other media.

My work is usually autobiographical. I have had many experiences as an artist, both personal and professional, and they have been a constant source of inspiration for my work.

I grew up in Washington, D.C. and a rural suburb from the 1930's to 1950. I attended Saturday morning classes at Corcoran Art School from the age of nine until I graduated high school. My art heroes were Edward Hopper, Reginald Marsh, Charles Sheeler and Frederick Remington.

Upon graduation from high school, I came to Philadelphia to study advertising design at the Philadelphia College of Art. I had visited Philadelphia many times before to spend time with my mother's relatives and had the feeling that I had gone from the Twentieth Century into the Nineteenth Century. I was amazed at the Horn and Hardart Automats, The Academy of Music and the Philadelphia Orchestra and the home of the Pennsylvania Railroad.

However, things completely changed for me midway through school when my instructors became Benton Spruance, Jerome Kaplan and Samuel Maitin in printmaking, Raymond Ballinger, Samuel Maitin and Bernard Glassman in advertising design and Franz Kline and Paul Froelich in painting. I was no longer in the Nineteenth Century but on the cutting edge of the Twentieth.

I began exhibiting at the Print Club and the Pennsylvania Academy of the Fine Arts and met Elaine Ruback, one of the few women in my class, who was later to become my wife. I also met Carl Zigrosser and Kneeland McNulty at the Philadelphia Museum of Art and Bertha von Mochizker and Lessing J. Rosenwald at the Print Center.

I was then drafted into the United States Army and served as an artillery surveyor in Germany. While there, I learned a whole new way of looking at the world. It was viewing miles of European geography through a pair of calibrated binoculars.

Most of my professional career was spent at Smith Kline and French Laboratories, now Glaxo Smith Kline, where I was design director. There I met many doctors, psychiatrists, scientists and writers. I have always been interested in various types of technology and this has been the reason for my use of a computer to make my art. My career also provided many opportunities for travel and observation of the art, geography, monuments and objects of many countries.

I have always pursued a dual career of designer and printmaker and my work incorporates those disciplines.