

**Form,
Growth,
and
Variation**

The Experimental Prints of
Helen Phillips

Christa Story

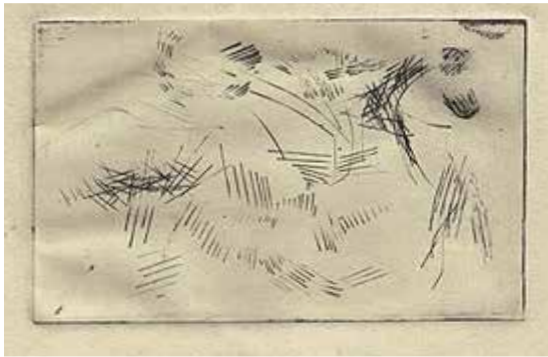
Prints done at Atelier 17 were a vehicle of discovery and self expression rather than a way to make complete printed editions. As other Atelier 17 artists Helen Phillips pursued variant effects in successive proofs, by changing the marks, inkings, and papers. Especially before 1950, Phillips's prints done at Atelier 17 are primarily documentations of learning techniques and practice in mark-making on copper plates, the changes she pursued, and the many states recorded.

In the 1950s began a fervent exploration of color printing. Many of the impressions of this time period are unique impressions that resulted from simultaneous color printing and various inking techniques.

What follows is a catalogue of Phillips's known prints, with as many variations illustrated as possible.

The following document is the *Known Prints* section of:
Christa Story, *Form, Growth, and Variation: The experimental prints of Helen Phillips*,
Wright Museum of Art, USA, 2023/24

Early Atelier 17 prints (1936–1939)



1

Burin Studies, 1936

Engraving

Plate: 4 1/4 x 2 7/8 in.

Sheet: 8 1/2 x 6 3/4 in.



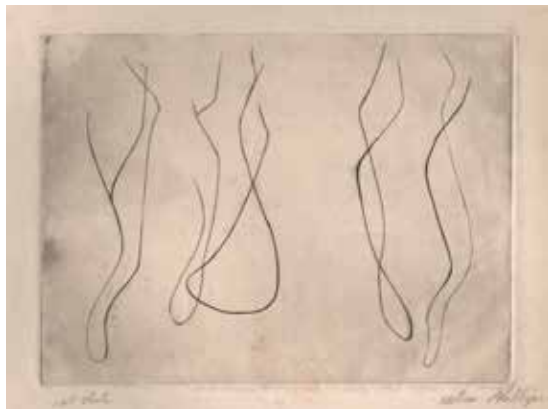
2

Untitled, 1936

Engraving and soft ground etching

Plate: 5 3/4 x 5 in.

Sheet: 11 3/4 x 9 1/8 in.



3

Untitled, 1936

Engraving

Plate: 5 3/8 x 7 1/4 in.

Sheet: 10 1/2 x 13 in.

Signed recto

Annotated "1st state"

4

Burin Practice Plate, 1936

Engraving

Plate: 5 x 3 1/8 in.

Sheet: 10 1/4 x 6 5/8 in.

Signed, titled and dated recto



5

Untitled, ca. 1936

Sugar lift etching

Plate: 7 5/8 x 6 1/2 in.

Sheet: 13 3/16 x 9 7/8 in.



6

Untitled, ca. 1936

Sugar lift etching

Plate: 4 3/16 x 4 in.

Sheet: 6 5/8 x 10 in.

Signed recto





7

Sculpture in progress, 1936
Engraving and etching
Plate: 7 3/8 x 4 7/8 in.
Sheet: 12 3/4 x 10 1/4 in.
Signed recto



8

Study, 1936
Engraving and drypoint
Plate: 7 3/4 x 5 3/4 in.
Signed and dated recto

Annotated "State 1" (left)
and "State 2" (right)

Illustrated in Weyl,
"Shifting Focus" 2018



9

Five Figures, 1936
Engraving
Plate: 4 x 6 in.
Sheet: 7 7/8 x 11 1/2 in.
Signed and dated recto

10

Untitled, ca. 1936

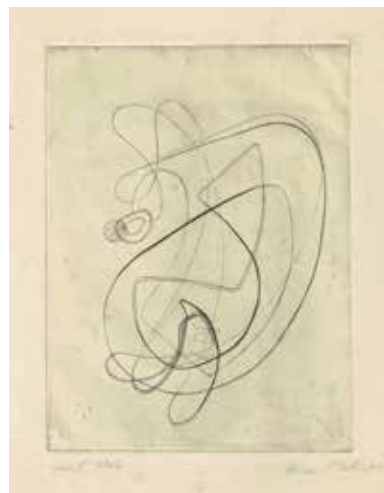
Engraving

Plate: 7 1/4 x 5 1/2 in.

Sheet: 13 x 10 1/4 in.

Signed recto

Annotated "first state"



11

Practice plate, ca. 1936

Engraving with plate tone

Plate: 7 1/4 x 4 1/8 in.

Sheet: 12 3/4 x 10 in.

Signed recto



12

Burin practice, 1936

Engraving with hand work

Plate: 5 x 6 7/8 in.

Sheet: 10 1/2 x 8 7/8 in.





13

Untitled (Surreal Head), 1936

Etching and aquatint
Plate: 3 7/8 x 4 15/16 in.
Sheet: 7 5/8 x 11 1/2 in.
Signed and dated recto

Annotated "one of first plates"



14

Untitled (Surrealist Feet), 1936

Etching and aquatint
Plate: 3 3/4 x 7 3/4 in.
Sheet: 6 1/4 x 10 1/2 in.
Signed and dated recto

Annotated "unique proof, plate lost, first etching, Nov. 1936"



15

The Arena, 1936

Engraving
Plate: 5 7/8 x 4 in.
Sheet: 11 3/16 x 8 3/4 in.
Signed, titled, and dated recto

16

Untitled (Arches), ca. 1936

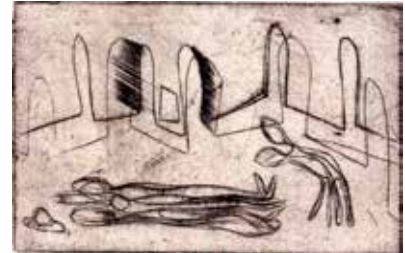
Engraving

Plate: 2 3/4 x 5 in.

Signed recto

Annotated "Burin practice plate for 'dead cow'" (cat. 32)

Double sided plate in the collection of Tyrus Clutter; Posthumous print pulled by collector shows additional plate work.



17

Untitled burin study, 1936

Engraving

Plate: 2 3/4 x 5 in.

Double sided plate in the collection of Tyrus Clutter; Posthumous print pulled by collector is only known impression.



18

Untitled (mask), ca. 1936

Engraving

Plate: 3 3/4 x 3 in.

Sheet: 6 1/2 x 5 1/4 in.

Signed recto



Sleep, 1936

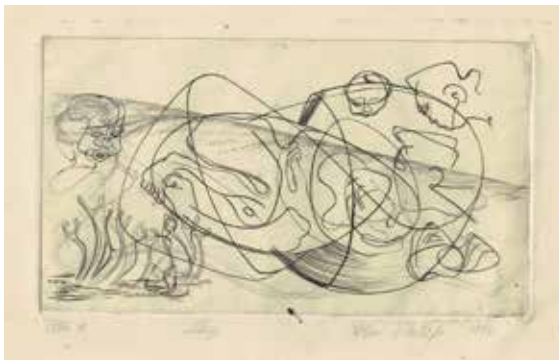
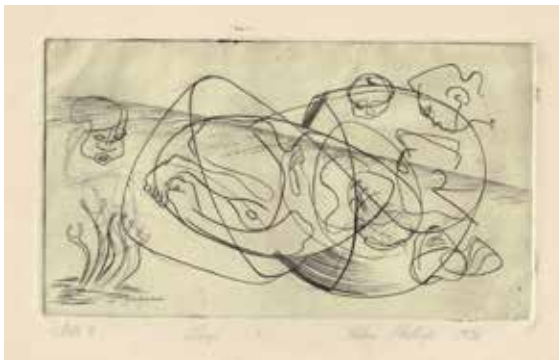
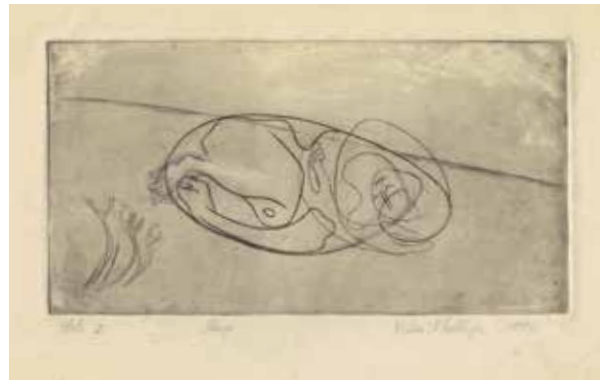
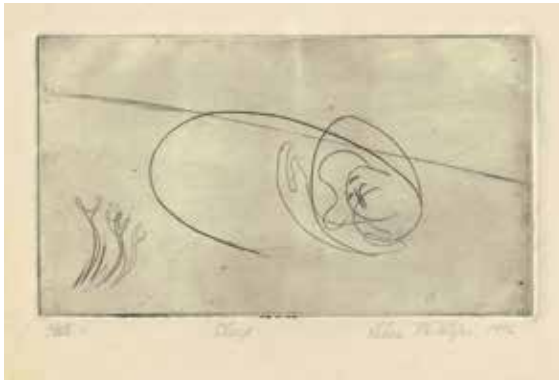
Engraving, state 1,

Engraving with graphite, states 2-4

Engraving and soft ground etching,
states 5-6

Plate: 4 1/8 x 7 1/2 in.

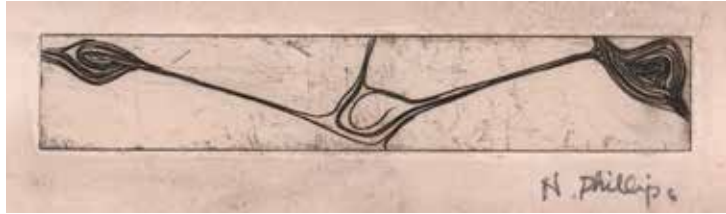
Signed, titled, and dated recto



20

Untitled burin practice,
1936

Engraving
Plate: 1 x 5 13/16 in.
Signed recto



21

Untitled (Paris), 1936

Engraving
Plate: 5 7/8 x 4 in.
Sheet: 11 1/2 x 8 5/8 in.

Copper plate (two sided,
cat. 22)



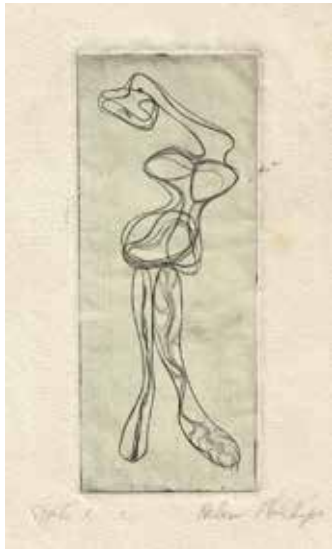
22

Burin Practice Plate, 1936

Engraving
Plate: 5 7/8 x 4 in.
Sheet: 11 3/8 x 8 7/8 in.

Copper plate (two sided,
cat. 21)





23

Untitled (standing figure),
ca. 1936
Engraving
Plate: 5 x 2 in.
Signed recto

Annotated "State 1" (left) and
"State 2" (right)



24

Untitled (Looped lines),
ca. 1937
Engraving and soft ground
etching
Plate: 6 1/8 x 3 1/8 in.
Sheet: 12 1/2 x 10 1/4 in.
Signed recto



25

Untitled, 1936-7
Engraving
Plate: 3 7/8 x 5 7/8 in.
Sheet: 10 1/2 x 12 3/4 in.
Signed recto

Annotated "Burin 36-37"

26

Untitled (Closing forms), 1937

Engraving with graphite, 1st state (not signed)

Engraving, 2nd state

Engraving with soft ground, 3rd state

Plate: 6 7/8 x 4 3/4 in.

Signed recto



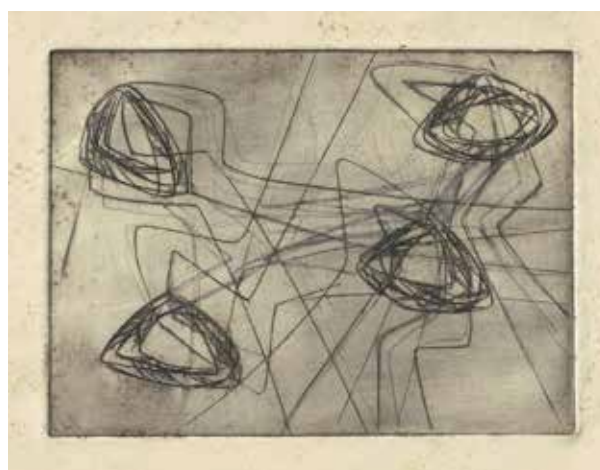
27

Untitled (angled forms), ca. 1937

Engraving with graphite

Plate: 3 1/2 x 4 3/4 in.

Sheet: 6 3/8 x 9 3/4 in.



28

Field of Hands, ca. 1936

Engraving and aquatint

Plate: 6 3/8 x 12 3/8 in.

Signed and titled recto

Four states with additions in
graphite, State 5 with aquatint



29

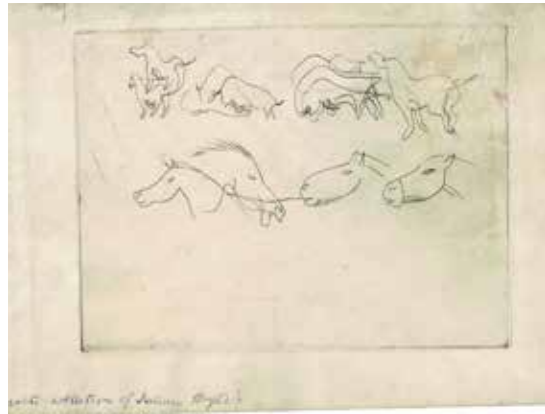
Untitled (horse heads), 1936–7

Engraving

Plate: 6 x 7 7/8 in.

Sheet: 7 7/8 x 11 7/8 in.

Annotated: private collection of Julian Hayter



30

Untitled (Sculpture on a Beach), 1936–42

Engraving with graphite

Plate: 10 x 7 7/8 in.

Signed recto

Exhibited: *Hayter et l'Atelier 17, Calcografia, Rome, Italy 1990; A Poetica Do Traco: Gravuras do Atelier, Foundation Vieira da Silva, 2006; Surrealism Beyond Borders, Metropolitan Museum of Art, NY 2021*



31

Untitled, 1936–39

Engraving with graphite

Plate: 9 7/8 x 7 3/4 in.

Sheet: 17 3/8 x 11 5/8 in.



32

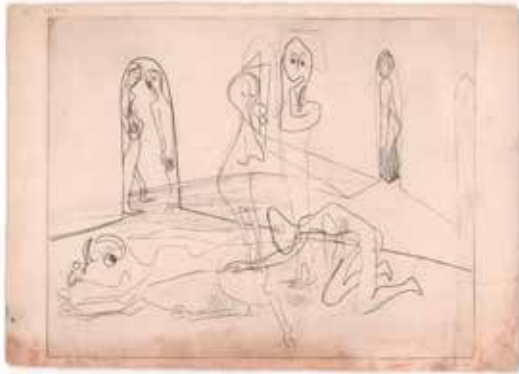
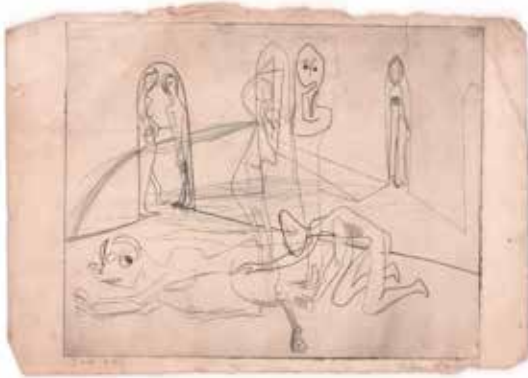
Dead Cow, 1936–37

Engraving and soft ground etching

Plate: 8 1/4 x 10 3/8 in.

Signed, titled, and dated

Six progressive state impressions, four with graphite



Two Figures (Deux Personages), 1937

Engraving, etching, and soft ground etching with scorper

Plate: 5 1/8 x 3 1/8 in.

Signed recto

Six progressive state impressions





34

Seated Woman, ca. 1937

Engraving with scraping

Plate: 7 x 4 3/4 in.

Sheet: 10 1/2 x 8 1/16 in.

Signed and titled recto

Annotated "state"



35

Untitled, 1937

Engraving, state

Plate: 10 1/4 x 5 3/8 in.

Sheet: 13 1/8 x 9 7/8 in.

Signed recto



36

Untitled, ca. 1937

Engraving with additions in Siena ink
and graphite

Plate: 14 1/2 x 2 3/4 inches

Signed recto

Two states



Figures, 1937–38

Engraving and aquatint

Plate: 5 7/8 x 6 9/16 in.

Signed recto

Nine progressive states, 9th state with ink wash



38

Small Dancing Figures, 1937–38

Engraving, soft ground etching, and creeping bite

Plate: 3 1/2 x 2 1/2 in.

Signed recto

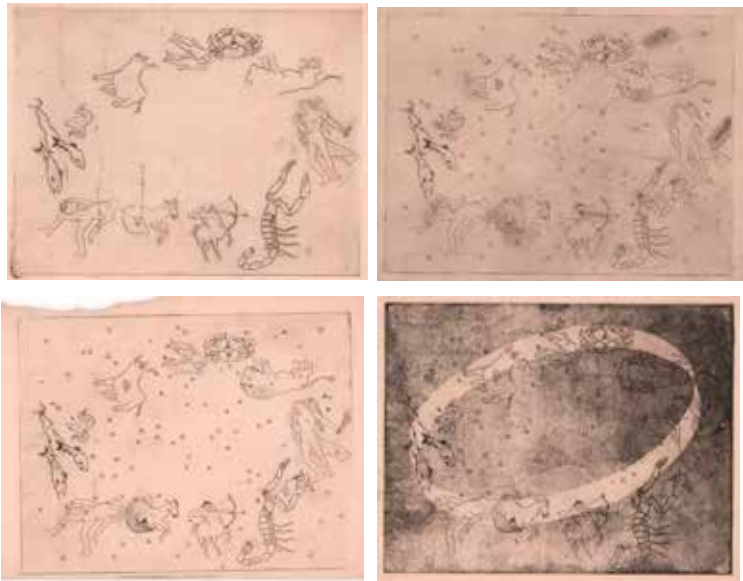
Ten progressive states; final state (AP) with soft ground, 8th, 5th, 4th, and 2nd states with graphite additions



39

Untitled (Zodiac), 1936–39
Engraving and aquatint
Plate: 8 x 9 7/8 in.

Four progressive states



40

Ruth Phillips (Leo), ca. 1937
Engraving
Plate: 3 7/8 x 2 in.
Signed recto



41

Nude/Stars, ca. 1938
Engraving
Plate: 3 7/8 x 2 in.
Sheet: 6 3/4 x 5 in.
Signed recto

Annotated "Best love to Ruth and Jay, Helen"





42

***Flying Forms (Stream)*, 1938–48**

Engraving, soft ground etching, and creeping bite

Plate: 5 7/16 x 4 3/16 in.

Signed, titled, and dated recto

Three states; one burin engraving, two with added burin work and graphite; one final state)

Collections: Newfields, Indianapolis, IN;
Victoria & Albert, London, UK



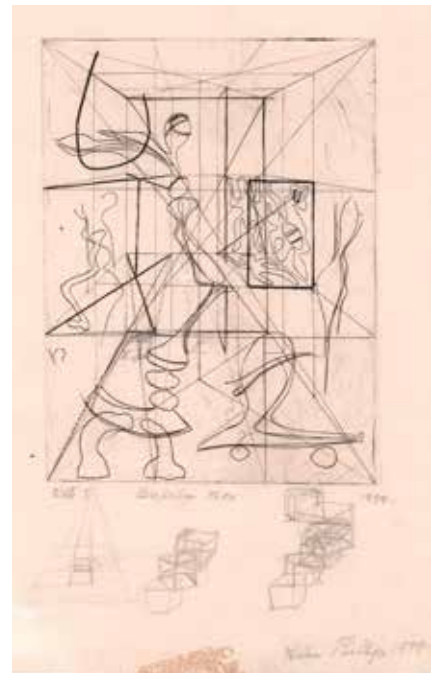
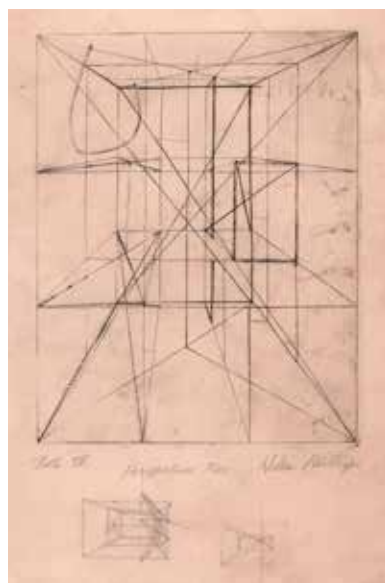
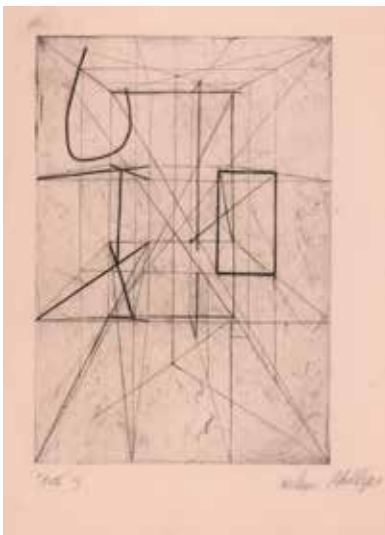
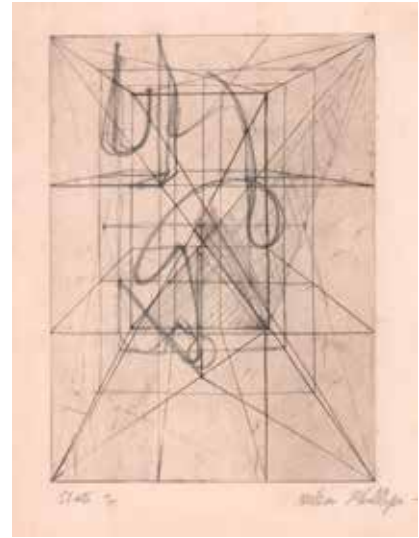
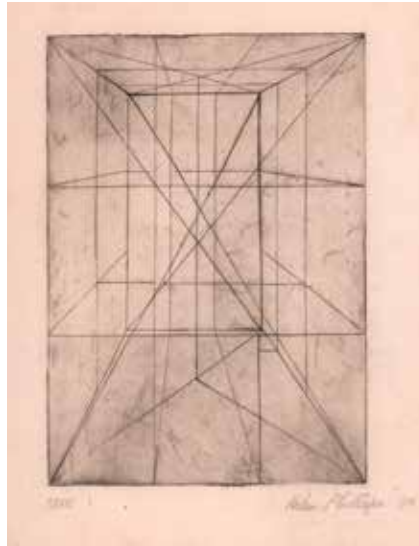
Perspective Box, 1939

Engraving

Plate: 6 7/8 x 5 1/8 in.

Signed recto

Five progressive states with additions in graphite;
1st state with plate tone; 4th and 5th states with
sketching in margin





44

Untitled, 1936–39

Engraving

Plate: 7 $\frac{13}{16}$ x 8 $\frac{1}{4}$ inches

Sheet: 11 $\frac{1}{2}$ x 17 $\frac{1}{2}$ inches



45

London Zoo, 1939

Engraving

Plate: 8 $\frac{3}{16}$ x 10 $\frac{3}{8}$ in.

Sheet: 11 x 15 in.

Signed and titled recto



46

Christmas Card (giraffe), 1939–40

Engraving

Plate: 3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ in.

Sheet: 5 x 4 in.

Signed recto

Prints from New York (1940–49)

47

Seated Man, 1940

Engraving with scorper
Plate: 11 3/4 x 6 7/16 in.
Signed recto

Nine states, many with graphite and marginal sketches

Exhibited: *Hayter et l' Atelier 17*, Calcografia, Rome, Italy 1990; *Hayter et l' Atelier 17*, Musee du Dessin et de L'estampe Originale Arsenal de Gravelines, 1993; *A Poetica Do Traco: Gravuras do Atelier 17, 1927-40*, Foundation Vieira da Silva, 2006





48

Good Luck, 1940–41

Engraving and soft ground etching

Plate: 3 3/4 x 3 in.

Signed, titled, and dated recto

Three states, one with plate tone and Phillips noting the year in reverse. Two final impressions; one annotated "For Muriel and Fred with love, Helen"



49

Untitled, 1939–40

Engraving

Plate: 5 x 3 1/8 in.

Sheet: 13 x 10 in.

Signed recto

50

Figures in Space,
1940–41

Engraving

Plate: 6 3/4 x 5 1/8 in.

Signed, titled, and dated
recto

One state with heavy
graphite (left)

Exhibited: *Hayter and
Studio 17*, Museum of
Modern Art, NY 1944;
Hayter et l'Atelier 17,
Calcongrafia, Rome, Italy
1990



51

Untitled (Abstract Figure Grouping),
1942–45

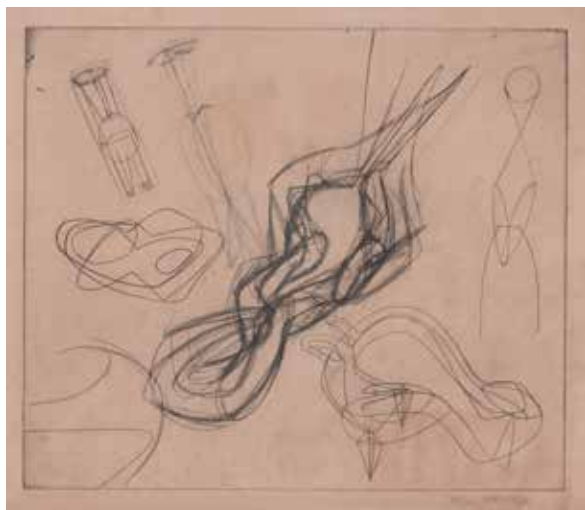
Engraving with soft ground etching

Plate: 4 5/8 x 3 7/8 in.

Signed recto

Three progressive states, 1st state with ink
and graphite sketches in margin





52

Untitled, 1943–4
Engraving with graphite
Plate: 10 x 11 3/4 in.
Sheet: 12 1/2 x 18 in.
Signed recto

Designs for bronze sculpture *Moto Perpetuo* (1944/5), especially in lower right



53

Upon this Rock, 1948
Open bite etching and
simultaneous color printing
Plate: 10 1/4 x 5 3/8 in.
Sheet: 13 1/4 x 9 3/4 in.
Signed, titled, and dated recto

Poem *Upon This Rock* by Ruthven
Todd

Exhibited: *Hayter et l'Atelier 17*,
Calcongrafia, Rome, Italy 1990;
Hayter et l'Atelier 17, Musee du
Dessin et de L'estampe Originale
Arsenal de Gravelines, 1993

Explorations in Color: Paris (1950–1969)

54

Three Figures (Trois Personnages),
1945–50

Engraving printed
relief on graph paper
Plate: 7 1/4 x 3 1/2 in.
Signed recto

First proof annotated
on verso: "trial proof
1st state, roller"



Three Figures (Trois Personnages),
Engraving, deep bite etching, and
simultaneous color printing
Signed recto

Annotated "plate from NY"





55

Untitled, 1950

Deep bite etching

Plate: $6 \frac{15}{16} \times 2 \frac{3}{4}$ in.

Sheet: $9 \frac{1}{2} \times 7 \frac{1}{2}$ in.

Signed recto



56

Untitled, 1950–54

Engraving, deep bite etching, and
simultaneous color printing

Plate: $6 \frac{3}{16} \times 4 \frac{11}{16}$ in.

Sheet: $13 \frac{1}{4} \times 10 \frac{1}{4}$ in.

Signed recto



57

Worlds Flung into a Tomb
(Moving Angles), 1950–52

Linoleum cut

Block: $10 \frac{9}{16} \times 8$ in.

Worlds Flung into a Tomb (Moving Angles), 1950–52

Open bite etching
 Plate: 10 9/16 x 8 in.
 Signed recto

Collection: Museum of Fine Arts, Boston, MA

Exhibited: *Prints by Stanley William Hayter and Helen Phillips*, Achenbach Foundation San Francisco, CA, 1956



59

Singing Bird (L'Oiseau qui Chante),
1950–1955

Engraving, deep bite, soft
ground etching with scoper and
simultaneous color printing
Plate: 10 x 6 5/8 in.

Collections: De Young Museum,
San Francisco, CA; National Gallery
of Art, Washington, DC



Copper plate



60

Small Dancers (Petites Danseuses),
1951–55

Deep bite etching and
simultaneous color printing

Plate: 5 5/16 x 10 3/16 in.

Signed, titled, and dated recto



Zinc plate



61

Paluma Fia, 1951–52

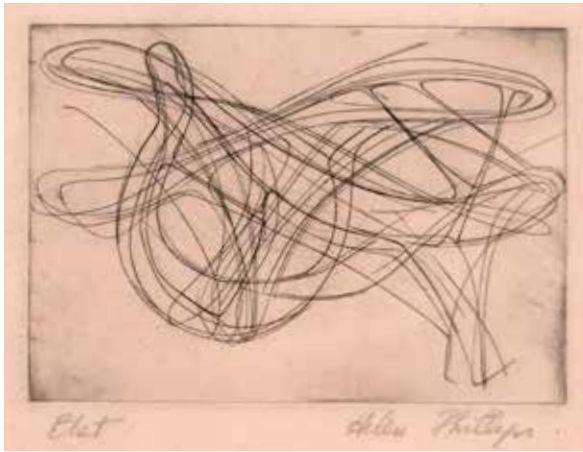
Deep bite etching and
simultaneous color printing

Plate: 4 1/4 x 5 3/8 in.

Sheet: 6 3/8 x 10 in.

Signed, titled, and dated recto

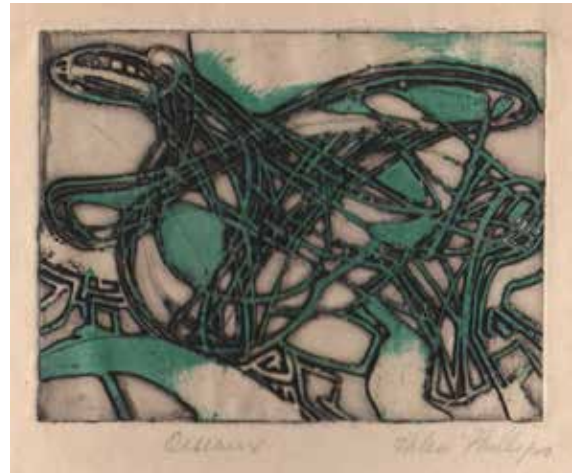




62

Birds (Oiseaux), 1951–53
 Engraving, open bite etching, and
 simultaneous color printing
 Plate: 4 1/4 x 5 7/8 in.
 Signed recto

Exhibited: *Prints by Stanley
 William Hayter and Helen Phillips*,
 Achenbach Foundation San
 Francisco, CA, 1956

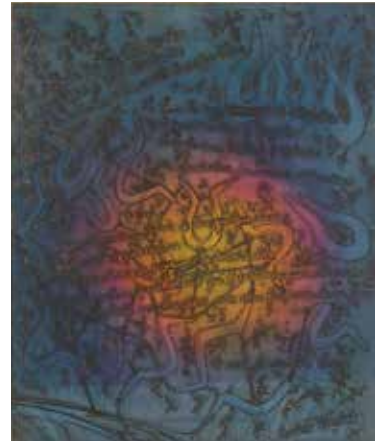


63

Poem, Andre Verdet, 1951
1960 published in *21 Etchings & Poems*,
Morris Gallery, NY, ed. 50
Etching
Plate: 13 3/4 x 11 3/4 in.
Signed and dated recto

Three known artist proofs
with simultaneous color
printing; Editioned in black
and white

Collections: National
Gallery of Art, Washington,
DC; Minneapolis Institute
of Art, MN; Davis Art
Museum at Wellesley, MA;
Baltimore Museum of Art,
MD; Whitney Museum of
American Art, NY; Musée
du Dessin et de l'Estampe
originale de Gravelines,
France; Plate is owned by
Allentown Art Museum, PA



64

World (Monde), 1952–54
Deep bite etching
Plate: 9 5/8 x 5 7/8 in.
Sheet: 12 5/8 x 9 3/4 in.
Signed and titled recto

Annotated "AP"



Zinc plate



65

Small Encounter (Petit Rencontre),
1952

Deep bite etching with scorper
and simultaneous color printing

Plate: 5 3/16 x 3 13/16 in.

Signed, titled, and dated recto



Figure in the Night (Personage de la Nuit),
1952

Engraving, deep bite etching, and
simultaneous color printing

Plate: 4 7/16 x 5 15/16 in.

Signed, titled and dated recto

The engraving on this plate was done in NY
and the deep bite in Paris. Burin engraving
was first printed in 1951 from plate brought
from NY to Paris). Reproduced in Buckland
Wright's book; reproduced in Hayter's *About
Prints*

Collections: De Young Museum, San
Francisco, CA; Allentown Art Museum, PA
(titled *Fauves* by the artist)

Exhibited: *Prints by Stanley William Hayter
and Helen Phillips*, Achenbach Foundation
San Francisco, CA, 1956



67

The Trap (La Piège), 1951–52
Engraving, open bite etching, and
simultaneous color printing
Plate: 14 1/8 x 10 1/2 in.
Signed, titled, and dated recto

Edition of 200

Collections: National Gallery, Washington
DC; Davis Art Museum at Wellesley, MA;
De Young Museum, San Francisco, CA;
Blanton Museum of Art, University of
Texas at Austin



Copper plate



Exhibited: *Prints*
by Stanley William
Hayter and Helen
Phillips, Achenbach
Foundation San
Francisco, CA,
1956; *Cutting Edge:
Modern Prints*
from the Atelier 17,
Cleveland Museum
of Art, Cleveland,
OH, 2017



Night Flight (Vol de Nuit),
ca. 1952

Engraving, deep bite
etching, and simultaneous
color printing

Plate: 5 3/4 x 4 5/8 in.

Signed and titled recto



Copper plate



69

Praying Mantises (Mantes Religieuse), 1952

Engraving, open bite etching, and simultaneous color printing

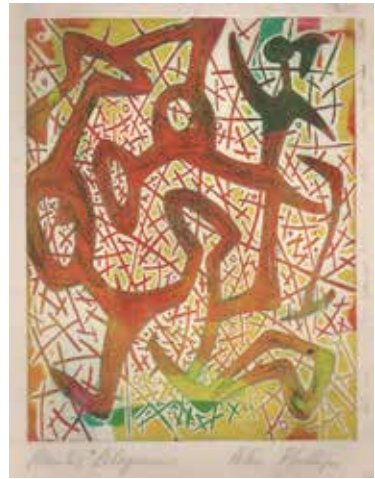
Plate: 10 9/16 x 8 in.

Signed and titled recto

Copper plate, collection of MFA Boston (page 30)

Collections: Wright Museum of Art, Beloit College, WI; Museum of Fine Arts Boston, MA; Musée du Dessin et de l'Estampe originale de Gravelines, France; Library of Congress, Washington, DC

Exhibited: *Prints by Stanley William Hayter and Helen Phillips*, Achenbach Foundation San Francisco, CA, 1956



70

Amphora (Greeting Card),
1952–53

Etching and simultaneous
color printing

Plate: 3 9/16 x 1 7/8 in.

Sheet: 5 5/8 x 5 5/8 in.

Signed and dated recto



71

In Flight (En Vol),
1953

Engraving, open
bite etching, and
simultaneous color
printing

Plate: 9 5/8 x 6 1/2 in.

Signed, titled, and
dated recto

Collections: Palmer
Museum of Art,
Pennsylvania
State University,
PA; Georgetown
University,
Laungier Library,
Washington, DC



Zinc plate



72

Pyramid (Pyramide), 1953
Engraving, open bite etching, and
simultaneous color printing
Plate: 13 1/8 x 6 1/16 in.
Signed recto

Exhibited: *Prints by Stanley
William Hayter and Helen Phillips*,
Achenbach Foundation San
Francisco, CA, 1956

Collections: Musée du Dessin et de
l'Estampe originale de Gravelines,
France; Collection of Tyrus Clutter



Copper plate

73

Underwater (Sous marin), 1953
Engraving, deep bite etching,
and simultaneous color printing
Plate: 6 1/2 x 3 3/4 in.
Signed, titled, and dated recto

Exhibited: *Prints by Stanley
William Hayter and Helen
Phillips*, Achenbach Foundation
San Francisco, CA, 1956



74

Migration, 1953
Open bite etching and
simultaneous color printing
Plate: 10 7/16 x 8 5/16 in.
Signed, dated, and titled recto

Exhibited: *Prints by Stanley
William Hayter and Helen Phillips*,
Achenbach Foundation San
Francisco, CA, 1956



Zinc plate



75

Figures (Personages), 1953

Deep bite etching with scorper and simultaneous color printing

Plate: 5 1/16 x 3 13/16 in.

Signed, titled, and dated recto



76

The Encounter (Rencontre), 1954

Open bite etching and simultaneous color printing

Plate: 24 3/4 x 19 1/4 in.

Signed, titled, and dated recto

Zinc Plate

Collection: Free Library

of Philadelphia, PA; De Young Museum, San Francisco, CA; Museum of Fine Arts Boston, MA

Exhibited: *Prints by Stanley William Hayter and Helen Phillips*, Achenbach Foundation San Francisco, CA, 1956

77

Encounter (Rencontre), 1950

Linocut
Block: 9 x 8 7/8 in.
Sheet: 15 x 11 3/8 in.
Signed recto



78

Encounter (Rencontre), ca. 1950

Linocut
Sheet: 24 x 20 in.
Signed recto

Likely a simplified design of *Encounter* used as broadside for her solo exhibition at *La Hune* (right)



79

Amphora, 1954

Open bite etching and simultaneous color printing
Plate: 19 11/16 x 12 5/16 in.
Sheet: 25 x 17 5/8 in.
Signed, titled, and dated recto

Collections: Wright Museum of Art, Beloit College, WI

Exhibited: *Hayter et l'Atelier 17*, Calcografia, Rome, Italy 1990; *Twentieth Century Master Prints*, Paris, New York, Londres, 1992



Zinc plate





Zinc plate

80

Child's Voyage (Voyage d'Enfant), 1954

Deep bite etching and simultaneous color printing

Plate: 10 1/4 x 5 3/8 in.

Signed, titled, and dated recto



81

Dancers (Danseuse), 1954

Deep bite etching and simultaneous color printing

Plate: 10 3/8 x 5 3/8 in.

Signed, titled, and dated recto

Copper plate

82

***Acrobats (Saltimbanques)*, 1954**

Open bite etching and simultaneous color printing
Plate: 25 1/4 x 15 5/8 in.
Signed, titled, and dated recto

Collections: Victoria & Albert, London, UK; Free Library of Philadelphia, PA; Musée d'Art Contemporain de Montréal, Canada

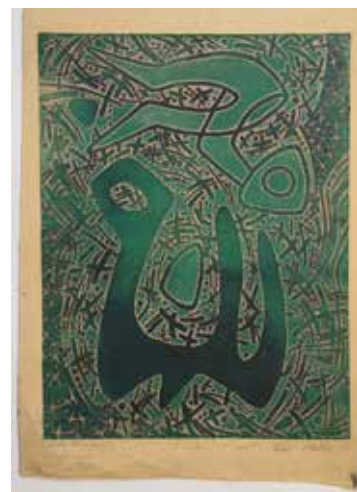
Exhibited: *Prints by Stanley William Hayter and Helen Phillips*, Achenbach Foundation San Francisco, CA, 1956



83

***At the bottom of the Sea (Au fond de la Mer)*, 1954**

Open bite etching and simultaneous color printing
Plate: 15 7/8 x 12 in.
Signed in recto





84

Duo, 1954

Open bite etching and simultaneous color printing

Plate: 12 7/8 x 20 1/2 in.

Signed and dated recto

Exhibited: *Prints by Stanley William Hayter and Helen Phillips*, Achenbach Foundation San Francisco, CA, 1956



85

Catch, 1954

Open bite etching and simultaneous color printing

Plate: 9 15/16 x 19 3/8 in.

Signed recto

Exhibited: *Prints by Stanley William Hayter and Helen Phillips*, Achenbach Foundation San Francisco, CA, 1956; *Women of Atelier 17*, Greenwich Arts Council, Greenwich, CT, 2020



Copper plate

***Mermaids (Naiades)*, 1954**

Open bite etching and simultaneous color printing

Plate: 13 1/4 x 31 1/8 in.

Signed recto

Edition of 60

Collections: Blanton Museum of Art, University of Texas at Austin.

Exhibited: *Prints by Stanley William Hayter and Helen Phillips*,
Achenbach Foundation San Francisco, CA, 1956; *Women of Atelier*
17, Greenwich Arts Council, Greenwich, CT, 2020





87

The Walk (La Promenade), 1955–56
 Open bite etching and simultaneous
 color printing
 Plate: 15 1/2 x 20 in.
 Sheet: 22 x 27 5/8 in.
 Signed and titled recto

Annotated "Color trial proof"



88

S.W. Hayter and Helen Phillips
Greeting Card, 1955
 Engraving and soft ground etching
 with scorper
 Plate: 5 3/4 x 4 1/4 in.
 Sheet: 7 x 5 1/2 in.
 Signed and dated recto

Collections: British Museum, London,
 UK; Baltimore Museum of Art, MD;
 Allentown Art Museum, PA; Collection
 of Tyrus Clutter



89

Masked Ball (Bal Masque aka
Personnage), 1956
 Open bite etching and simultaneous
 color printing
 Plate: 19 1/2 x 9 3/4 in.
 Signed and titled recto

Collections: De Young Museum, San
 Francisco, CA

90

Virgo, 1956

Open bite etching and simultaneous color printing

Plate: 18 3/8 x 15 1/4 in.

Signed and titled recto

Collections: Cincinnati Art Museum, OH; Smithsonian American Art Museum, Washington, DC; De Young Museum, San Francisco, CA; Newfields, Indianapolis, IN

Exhibited: *Prints by Stanley William Hayter and Helen Phillips*, Achenbach Foundation San Francisco, CA, 1956

Sylvan Cole, Jr., president of the Associated American Artists (AAA), reached out to Phillips on Feb. 12, 1962 about this print asking her to send one or two impressions to him for purchase. He signs, "Much love to you both".



Zinc plate



91

Adam and Eve, 1958

Open bite etching and simultaneous color printing

Plate: 20 1/4 x 13 5/8 in.

Signed, titled, and dated recto





92

Dancers (Danseuses), 1959
Open bite etching and
simultaneous color printing
Plate: 19 7/8 x 13 5/8 in.
Signed, titled, and dated
recto

Zinc plate

Collections: Cincinnati Art
Museum, OH



93

Red Couple (Couple Rouge),
1959
Soft ground etching and
simultaneous color printing
Plate: 15 5/8 x 19 7/8 in.
Sheet: 20 1/2 x 26 1/2 in.
Signed, dated, and titled
recto



94

Personage (Chat), 1958–60
Soft ground etching
Plate: 20 x 14 in.
Sheet 25 x 20 in.
Signed and titled recto

95

The Family (La Famille), 1959–60
Open bite etching and simultaneous
color printing
Plate: 15 1/2 x 20 in.
Signed, dated, and titled recto

Collection: National Museum of
Fine Arts, Santiago, Chile



96

Woman (Femme), 1959
Open bite etching and
simultaneous color printing
Plate: 19 13/16 x 13 11/16 in.
Signed, titled, and dated
recto

Upside down version called
Jaune





97

***Suspended Sculpture
(Sculpture Suspendie),***

ca. 1958

Soft ground etching

Plate: 20 x 14 in.

Sheet: 25 x 20 in.

Signed and titled recto



98

Structure I, 1958–62

Open bite etching and
simultaneous color printing

Plate: 19 1/2 x 11 3/4 in.

Signed, titled, and dated

Collections: National
Museum of Fine Arts,
Santiago, Chile; De Young
Museum of Art, San
Francisco, CA



99

Pallas Athéne, ca. 1960

Open bite etching and
simultaneous color printing

Plate: 15 1/8 x 11 1/2 in.

Signed and titled recto

Exhibited: Salon de Mai

100

Structure, 1962

Soft ground etching and simultaneous
color printing

Plate: 19 5/8 x 13 5/8 in.

sheet: 25 3/8 x 19 5/8 in.

Signed, dated, and titled recto

Illustrated in Hayter's *New Ways of Gravure*

Exhibited: *Women of Atelier 17*, Greenwich
Arts Council, Greenwich, CT, 2020



101

Construction, 1963

Open bite etching and simultaneous
color printing

Plate: 27 x 15 5/8 in.

Signed, titled, and dated recto

Collection: British Museum, London,
UK; Musée d'Art Contemporain de
Montréal, Canada; Collection of
Tyrus Clutter



102

Structure, 1963

Open bite etching and simultaneous
color printing

Plate: 16 x 16 in.

Sheet 21 x 21 in.

Signed, titled, and dated recto





103

Growth I (Croissance I), 1965
Open bite etching and simultaneous
color printing
Plate: 19 1/2 x 15 1/2 in.
Sheet: 24 1/2 x 18 3/8 in.
Signed, titled, and dated recto

Annotated "Color trial proof"



104

Growth III (Croissance III),
1965
Open bite etching and
simultaneous color printing
Plate: 19 1/4 x 12 1/8 in.
Signed, titled, and dated
recto

Annotated "Color trial proof"



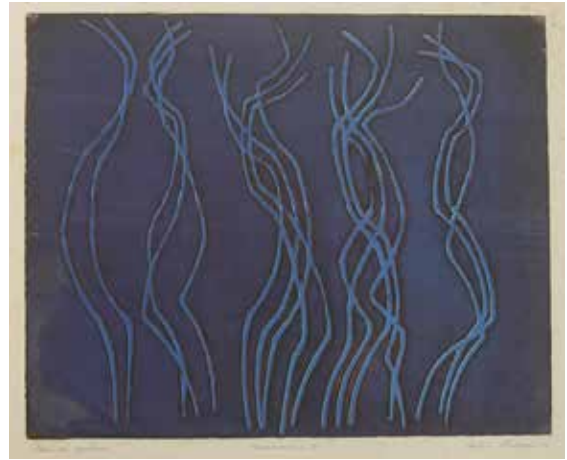
105

Growth IV (Croissance IV), 1965
Open bite etching and simultaneous
color printing
Plate: 19 1/4 x 13 5/8 in.
Sheet: 25 3/4 x 19 3/4 in.
Signed, titled, and dated recto

Annotated "Color trial proof"

106

Growth V (Croissance V), 1965
Open bite etching and simultaneous
color printing
Plate: 15 9/16 x 19 1/4 in.
Sheet: 19 7/8 x 26 1/2 in.
Signed, titled, and dated recto



107

Growth VI (Croissance VI), 1965
Open bite etching and simultaneous
color printing
Plate: 19 1/4 x 12 1/8 in.
Signed, titled, and dated recto

Annotated "Color trial proof"



108

Growth VII (Croissance VII),
1965
Open bite etching and
simultaneous color printing
Plate: 19 1/4 x 15 9/16 in.
Signed recto



Late prints (after 1970)



109

Greeting Card, 1970

Linocut

Plate: 3 3/4 x 6 in.

Sheet: 5 3/8 x 7 in.

Signed, titled, and dated recto

Annotated "Many Happy returns of the Day- 29-Sept, 1992 with love Mom"

Collection: Tyrus Clutter



110

Cosmos III, 1976

Soft ground etching
and simultaneous color
printing

Plate: 11 3/4 x 9 1/2 in.

Annotated "optic plate 3"

111

Flux, 1976

Etching

Plate: 11 5/8 x 7 7/8 in.

Collections: Given by Malcolm Bick¹ to:
Mount Holyoke College Art Museum, South Hadley, MA
Mead Art Museum, Amherst, MA
National Gallery of Art, Washington, DC
Davis Art Museum at Wellesley, MA
St. Louis Art Museum, MO
Clark Art Institute, Williamstown, MA



1 Malcolm Bick and his wife were neighbors of Phillips and Hayter and collected both artist's work.

112

Composition, 1980

Linocut and simultaneous color printing

Block: 11 x 8 in.

Signed and dated recto

Annotated "colour trial"



113

Untitled, 1982

Linocut and simultaneous color printing

Block: 11 x 8 in.

Annotated "color state"

