

Greater than



**the art and influence of
Stanley William Hayter
and Atelier 17**

Greater than 17

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An exhibition drawn from the printmaking collection of Tyrus Clutter, Associate Professor of Art at the College of Central Florida. With essays and photographs of artwork by Professor Clutter.

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Front Cover:

Atelier 17
Isolde Baumgart
1971

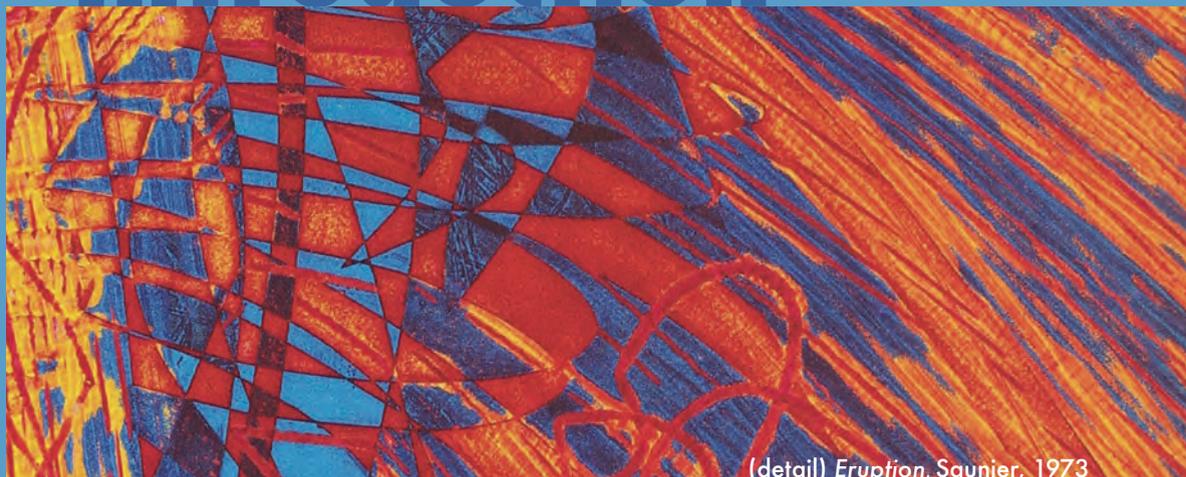
Back Cover:

Untitled Holiday Print
Stanley Hayter and
Helen Phillips
1955

Left:

Eruption
Hector Saunier
1973

introduction



(detail) *Eruption*, Saunier, 1973

This exhibition was born out of education and evangelism. The seeds were planted during my formal education, while the collection, itself, was acquired as the basis of my continuing self education. The evangelistic aspect stems from my enduring quest to inform people of the unique place of printmaking as an art form—dispelling the myths and misconceptions, so that others might fall in love with this medium, too.

The words “print” and “copy” tend to be interchangeable in our general usage. This is not a modern phenomenon. When the graphic media of engraving and etching were first developed in the West, in the fifteenth and sixteenth centuries, they were often employed for the task of economically reproducing previously extant images, such as paintings, or as book illustrations. And that is the primary position that printmaking held for nearly five hundred years. It was generally viewed as an inferior art form, with painters and sculptors enjoying the status of artistic geniuses, while printmakers were often relegated to the level of mere craftsmen.



Araignée, Hayter, 1967

Even today, the term “print” is regularly met with a certain understanding that another “original” work exists, of which the prints are merely copies. The proliferation of offset lithographic reproductions—or rather, posters—and digital photographic giclée reproductions are likely the culprit. And while lithography can also be a creative printmaking method in its own right, the bulk of this exhibition focuses on the unique revival of etching beginning in the early twentieth century, and the exploratory impulse that pushed the medium into previously unexamined directions. It follows that path through the century, considering the role of the medium within modern art and the innovations that impacted art theory and practice up to our present time.

The assembling of these prints had its foundation in my somewhat accidental introduction to the artists and artworks in the middle 1990s. I created my first prints while seeking a graduate painting degree at Bowling Green State University. Printmaking techniques provided alternative media with which to explore concepts already arising in my painting. At first, printmaking seemed like my drawing process: clearly delineated forms considered as “other” than my painting process, and a means to a different end. They were essentially black and white and not fully connected to the goals of my painting. However, this changed when I discovered the works of both Stanley William Hayter and Dick Swift.

In my second year of graduate school I was asked to take on the additional role of gallery assistant. This provided me the opportunity to learn some skills in exhibition preparation, so I was glad to accept the job. A primary part of my responsibilities was organizing the BGSU permanent collection into a searchable database. It took two years to do this from scratch, for two to three





Miracle II, Swift, 1958

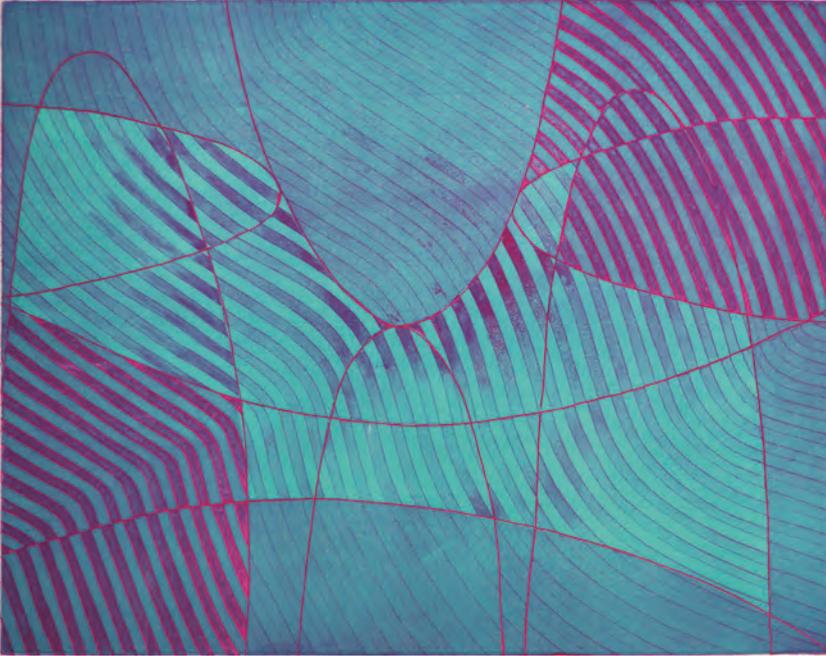
thousand objects. Much of the work in that collection consisted of prints, stored in flat files, collected by the university's printmaking faculty over the prior three decades.

As I sorted through the drawers of prints I was taken aback by the intense coloration and textural qualities of works I discovered by Hayter and Swift. As primarily a painter, the color immediately caught my attention—it upended my concept of what an etching was or could be. The intensity of Hayter's *Saddle* and Swift's *The Prophecy II* sent me to my professors in search of answers concerning the process used. They provided me with an abbreviated version of the process, but I needed more. I was already thoroughly researching each of the artists in the collection, during the very early days of the internet, though I also sought out resources through interlibrary loans and started my investigation of the works of Hayter and the artists of his workshop—Atelier 17.

I began to delve deeper into etching techniques as I completed my MFA. Additionally, my painting began to break the bounds of traditional rectangular formats, so the oddly shaped plates of Dick Swift's works, like *Miracle II*, were beginning to influence me. Since editioned prints provide "multiple originals," I left Bowling Green with the goal of obtaining some of these etchings if I ever came across them in the future.

My collection actually began in the late 1990s, after I landed my first college teaching position. The commerce side of the internet was still in its infancy, but eBay was already changing the way people bought and sold items. I was able to obtain my first Stanley Hayter work—*Wind*—through eBay. Works by Dick Swift were much harder to track down. Eventually, I inquired about the works of Swift through a printmaking email listserv and ultimately was contacted by Daniel Lienau, a print dealer in Santa Rosa, California. He had *The Prophecy II* in his inventory and I was able to add that as one of the first works in my collection. Lienau even facilitated a phone call with Swift that gave me additional

introduction



Saddle, Hayter, 1970

insight into his works. This was an occasion I cherish since it was during the final decade of Swift's life.

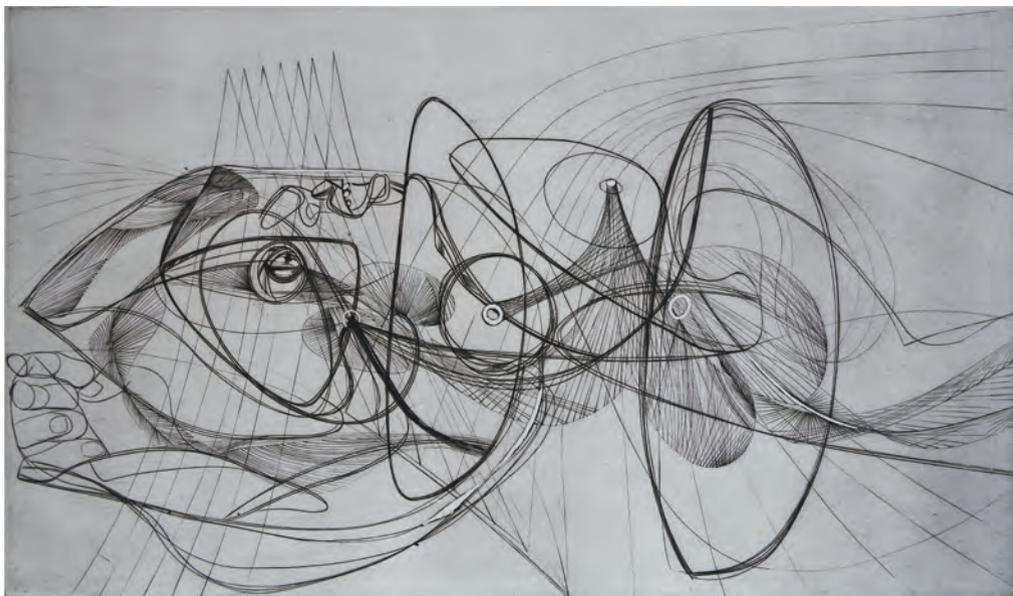
While I have obtained some works from specific art dealers, most pieces have come through my somewhat unorthodox method of online—especially eBay—auctions. This is not the route I necessarily suggest for the novice collector, but there are plenty of great bargains to be had by the patient and dedicated individual. This was more complicated early on. Sothebys auction house held online auctions around the year 2000, and both Hayter's *Death by Water* and Mauricio Lasansky's *El Maestro* came from there. Sothebys even teamed up with Amazon for a time, and I found a couple pieces in that way. So few people were using these services then that the bidding competition was not intense and outstanding deals were often available. But that only lasted for a short period, because the lack of competition also created a lack of profitability for the auction houses, which soon moved on to other models.

By the first decade of the 2000s eBay was leveling the playing field. Little tricks to finding great deals—like knowing common misspellings of an artist's name—were eliminated by better search software. However, so were the hacks into the system that allowed unscrupulous buyers to employ software robots that could block other bidding in the last seconds of an auction. Still, it is the slow research of the art and artists of Atelier 17, over a twenty-year period, that has made this collection possible. Knowing the retail prices for works helps the collector

understand if he or she is paying too much at an auction. And there is always the thrill of the chase, when you find that one piece that fills in a chronological gap or provides a link between artists. It actually took twenty years to finally track down one of Hayter's *Saddle* etchings.

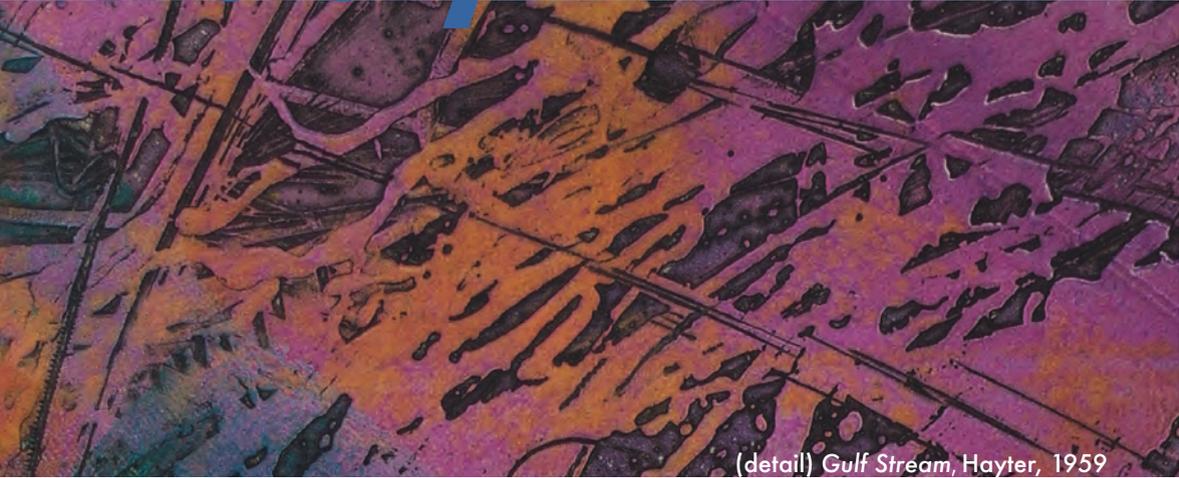
As a working artist, the collection of these pieces has been instrumental in my greater understanding of processes. The depth of the plates, the interaction of colored inks, and the countless other nuances available only through the physical examination of each print have taught me more than any reproduction in a book or on a computer screen ever could. While Hayter and many of the Atelier 17 artists passed on before I could have learned directly from them, the legacy of their experimental works lives on. Without ever meeting these artists, their works have guided my own printmaking endeavors. The direct access to these works, as I live with them on a daily basis, has influenced my process over the past two decades.

I collect these works for my own enrichment and enjoyment, but they are not for me alone. All artists desire that their works become part of the daily lives of others—that they might enhance and beautify spaces or expand and challenge ideas. As a collector, I also acknowledge my responsibility. I have gathered these disparate works together. Just like the artists who formed them; each work has a life and a backstory. When they come together—live together—they become greater than these individual stories. It is this continuing narrative surrounding the art and artists of Atelier 17—a narrative that now includes me—which I hope to share with others. Perhaps my passion for this work will ignite an interest in a new generation of artists and collectors so that the story can continue to be told.



Death by Water, Hayter, 1948/1976

history



(detail) *Gulf Stream*, Hayter, 1959

Stanley William (Bill) Hayter's life and work spanned most of the twentieth century. Born outside of London in 1901, Hayter came from a family that had been creating art for generations. However, in his formative years this was not the vocational path he first pursued. After studying chemical engineering at university, Hayter took a position with the Anglo-Iranian Oil Company (currently British Petroleum or BP). This led him to work in Iran from 1922-25. While in Iran he produced some paintings of the local landscape and portrait drawings of his colleagues, launching him into his next chapter.

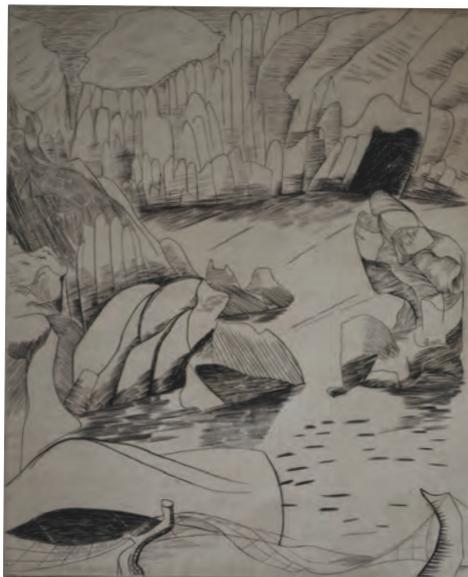
Hayter left Iran in 1925 after a bout with malaria. Back in Britain the following year, he exhibited some of the Iranian paintings at the corporate offices of the Anglo-Iranian Oil Company. These were fairly traditional, mostly representational images. The success of the exhibition—he sold nearly all the work displayed—persuaded him to pursue art as a full-time career. He then, like many aspiring artists of the period, made his way to Paris. During his first few months in France Hayter studied at the Academie Julien, but soon left its somewhat formal constraints to explore an art practice on his own.

Expanding his media options beyond drawing and painting, Hayter next began learning the basics of various print media. It did not take long before the influence of his friend Joseph Hecht took root. Hecht, a Pole who had moved to Paris in 1920, favored engraving. Hayter also took to the



Rue de la Bourse, Hecht, c. 1938-40

burin—the tool of the copper engraver—and began creating somewhat representational scenes that were, nonetheless, connected to the modernist forms running through the avant-garde of 1920s Paris. Hayter's imagery retained elements of representation with increasing abstractions throughout that decade. Hecht's *Rue de la Bourse* is reminiscent of Hayter's own early work, particularly his *Paysages urbains* series of Parisian street scenes, from 1930.

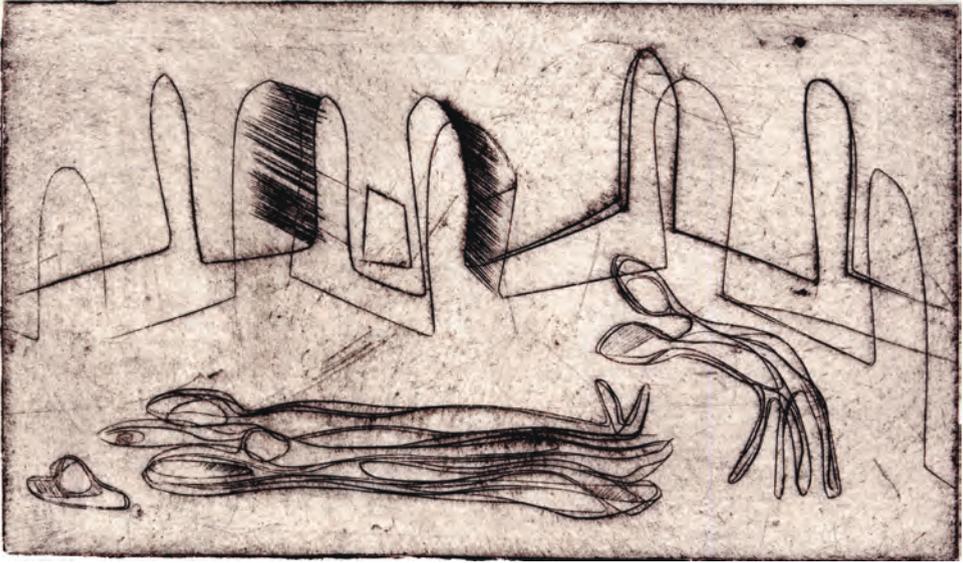


Rocks, Husband, c. 1935

By 1927 Hayter was approached by two friends—Alice Carr de Creeft and Dalla Husband—to teach them printmaking techniques. As the tale postulates, he responded he would oblige if they could find a press and two more people interested in learning the processes. Essentially this is what happened and the atelier (the French term for studio/workshop) was established as an exploratory and somewhat collaborative workshop, albeit in its embryonic form. As more and more artists began to participate in the new venture, the studio was forced to move to larger facilities. It did this twice before it landed in a location at 17 Rue Campagne-Premier, which led to the studio's moniker of Atelier 17.

In the early 1930s Hayter was associated with and exhibited with the Paris surrealists; it was the only movement with which he ever held somewhat formal ties. In particular, he took to the concept of automatism, the method of unconscious, intuitive drawing with no preplanned imagery in mind, as exhibited in *Croquis*. In his printmaking work this was made manifest in the journey of the line of a burin through a metal plate. Stylistically, this type of automatic line is found in works like *Death by Water*, an engraving based on a section of T.S. Eliot's "The Waste Land." The automatic line can also be found in the illustrations Hayter produced for the book *Les Marionnettes*. Starting in the late 1930s, Hayter worked with poets and writers in a collaborative effort that was in keeping with the working methods of the surrealists. Sometimes these projects took the form of suites of engravings or etchings produced by him and other Atelier 17 artists, such as Dalla Husband and John Buckland-Wright. Notable are the *Solidarité* and *Fraternity* portfolios that were made to draw attention to the Spanish Civil War. He continued working on various collaborative illustrative projects throughout his life.

In 1939, when Hayter returned to London for a brief period, he experimented with making prints from his copper plates in wet plaster, which produced



Untitled Engraving, Phillips, c. 1936-37

an actual three dimensional surface. This disruption of the traditional rigid categories of art may have been due to the collaborative nature of the prewar Atelier 17, an environment that included artists such as Pablo Picasso, Joan Miro, and Alexander Calder as occasional participants. The following year Hayter married his second wife, Helen Phillips, an American sculptor who had come to study in Paris and eventually found her way to Atelier 17, and Bill Hayter. This marked a pivotal time in the life and work of Atelier 17 as many things were soon upended with the rise of the Nazis in Europe.

In 1940, now in the US with his new bride, Hayter set about re-establishing Atelier 17 after abandoning the Paris location. Much has been made of the new location established at the New School for Social Research in New York City—and the more traditional academic format that it necessitated—in the fall of 1940. However, Hayter first spent the summer months teaching a course at the California School of Fine Arts (now San Francisco Art Institute) and was also given his first one-person exhibit in the US at the San Francisco Museum of Fine Arts. It was



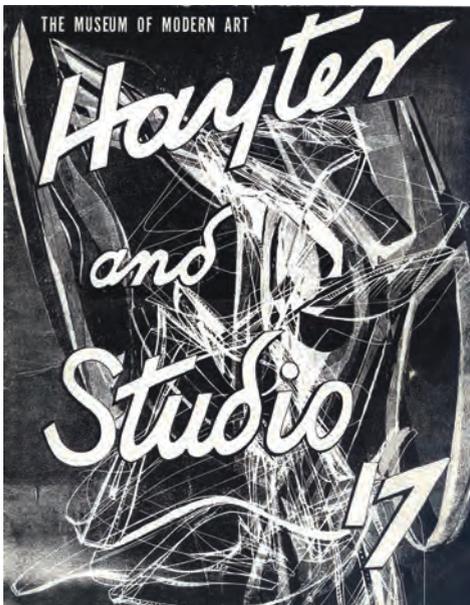
Night Moth, Hayter, 1946

a natural connecting point since Helen Phillips had first studied at the fine arts school. Hayter's contact with west coast artists led to the establishment of an independent, experimental strain of printmaking in that region which will be discussed later.

A new facility and new artists in New York City provided a fruitful ground for Hayter and the atelier in the 1940s. This was a period when the city was flooded with Europeans fleeing their ravaged continent. Experimental modernist artists, similar to those who had once visited the Paris atelier, were now finding their place alongside Americans in the New York facility. During this period Hayter first began to investigate methods of printing in color that required only one passage of a plate through the press. Utilizing the top surface of the plate, Hayter initially used silk screens to offset ink onto an intaglio (recessed, engraved or etched lines) inked plate, as evident in *Night Moth*. This was later replaced by a method of rolling colored inks directly onto the top surface of the plate through stencils, as seen in *La leçon d'anatomie* and *Famille Japonaise*.



La leçon d'Anatomie, Hayter, 1954/55



Cover of Museum of Modern Art Bulletin

It did not take long for the presence of Atelier 17 in New York to make an impact on the New York scene. By 1944 abstract expressionists like Jackson Pollock and Willem de Kooning were making appearances at the New York atelier. This was also the year of the *Hayter and Studio 17: New Directions in Gravure* exhibition at the Museum of Modern Art—a show which later traveled throughout the US and then to Latin America (through the auspices of the State Department). Hayter quickly made important friends in the American art world. No doubt his association with Peggy Guggenheim—who had worked to get some of his prints and plates out of the old Paris atelier—helped. Still,

history

Hayter's exuberance and charm served him just as well. As the New York atelier expanded (moving to a new location independent of the New School in 1945) other artists helped direct the day-to-day operations, freeing Hayter to travel throughout the US during the 1940s, spreading his knowledge and enthusiasm of prints and printmaking across the continent.

By 1950 the conflict that drove Hayter from Europe had long subsided and he returned to Paris to reestablish Atelier 17. Two locations—one in New York and one in Paris—existed until the New York facility was ultimately closed in 1955. The Paris atelier remained an essential experimental hub that attracted artists from around the world. The impact of the collaborative efforts of Hayter and some of his assistants and co-directors continued to push the boundaries of printmaking, causing it to move forward as a creative medium in its own right.

In 1957 the Atelier 17 artists, working on experimental color etching processes, happened upon a development that Hayter referred to as simultaneous color printing (more widely called color viscosity printing). Hayter's first experiments utilized engraving along with a deep acid biting of plates that had been spattered with varnish or drawn upon with a permanent marker called a Flo-master pen (*Poisson Rouge*, *Gulf Stream*, *Fond de la mer*, and *Red Flow*). These were the materials and methods preferred throughout the 1960s and eventually the images produced visual effects reminiscent of the op art movement (*Rubis*, *Helix*, *Araignée*, and *Vortex*), until Hayter began using adhesive plastic sheeting to produce a similar effect. *Saddle*, *Sea Serpent*, *Wind*, and *Free Fall* were created using the plastic sheets to form deeply bitten patterns, in the 1970s.



Rubis, Hayter, 1968

Hayter continued working in painting and drawing throughout his life, but his legacy is his transformation of intaglio printmaking into a truly creative medium. In the 1980s Hayter's work combined elements from nearly every stage of his development (*Hidden Figure*) and he kept working, even into his last year of life. While the daily business of running Atelier 17 had been passed on to others years before, Hayter remained the figurehead. Hayter's relentless pursuit of creative methods in printmaking ultimately revolutionized the medium within the twentieth century.

international



(detail) *L'echa Jaudape*, Caporaso, 1969

From the birth of Atelier 17 the workshop was an international affair. Stanley Hayter—a British born man—was taught the engraving process by a Polish printmaker, living in Paris, and then went on to start a studio at the request of two Canadian women. This kind of openness was a hallmark of the atelier in many ways. Paris in the 1920s and '30s remained the center of the rapidly changing modernist art forms. The city attracted artists from all around the globe. Before the Paris atelier was abandoned at the onset of World War II, participating artists came from such wide ranging locations as England, Hungary, Poland, Spain, Sweden, the United States, Japan, and South Africa.

This cosmopolitan atmosphere was no different when Hayter took up residence in the US. The war had forced the dislocation of various continental European artists. Many artists working in modern, abstracted forms were often designated as “degenerate” by the Nazi regime. That title hampered their ability to work and teach, and their art was often confiscated, as well. The US, and New York City in particular, became a haven for those artists escaping repression. The influx of European modernists into New York essentially transplanted the seeds of modernism into a new locale. As fate would have it, the new Atelier 17



(Tanina) *La Vollee*, Roland, 1974



Untitled, Téletz, 1961

was dropped right into the middle of this modernist melange.

The replication of the Paris atelier formula was not automatic. The confines of an American academic program at the New School were not exactly part of Hayter’s intention. The first year was slightly mired in the more traditional forms of the American Scene artists, a more realist style which was somewhat antithetical to Hayter’s desire to transform intaglio into a truly original and creative medium. This eventually changed and, by the time of the 1944 Museum of Modern Art exhibition, it was apparent that a revolution in printmaking was underway. A quick look at Minna Citron’s changing style (*Sherman*—1941, *Dancer*—1945, and *Marine*—1948) reveals the influence of these modernist styles on American artists during this period.

Aside from the European transplants and the early American modernists, an influx of other international artists began trickling into the New York atelier. In 1943 the Argentinian Mauricio Lasansky came to Atelier 17 to study on a Guggenheim Fellowship. He was one of many Latin American artists who passed through Hayter’s workshop. Lasansky was already a well respected printmaker, but his time in New York broadened his scope as he was introduced to new modernist visual vocabularies. Lasansky would eventually play an enormous role within the American printmaking renaissance.

As the New York atelier prospered, Hayter continued his evangelistic efforts to promote the rebirth of innovative intaglio processes. He often traveled the continent demonstrating new methods developed at the workshop. During these trips he would leave the atelier in the capable hands of various shop assistants and managers. Enriqu  Zañartu—born in Paris to a Chilean family—was one such manager. He started at the atelier while it was in New York and later helped Hayter reestablish it in Paris in 1950. Both Karl Schrag and Terry Haass—immigrants from Europe—managed the New York studio, too. With Haass as co-director with Harry Hoehn.



Tortillard, Bricaut, 1960

Once Paris was again the sole location of the atelier, even more international artists were discovering Hayter and the artists working there. This was in part due to the international venues that hosted the Museum of Modern Art exhibit, but also the institution of international biennial printmaking exhibitions beginning in the 1950s and '60s. Atelier 17 continued to attract British and European artists, such as Doris Seidler, Agathe Sorel, and Francoise Bricaut, just as it had before the war. Artists including the Argentinian Angelica Caporaso, and the Chileans Eugenio Téllez and Sergio Gonzalez-Tornero worked at the atelier in Paris in the '60s and '70s, as new processes were being developed. Both the Indian-born Krishna Reddy and Argentinian Hector Saunier became managers of the atelier in Paris, as well as collaborators with Hayter as new color processes and methods of plate development paved the way for further explorations. Eventually, Saunier, and later the Taiwanese artist Shu-Lin Chen, would continue Atelier 17 under the new name Atelier Countrepointe, after Hayter's death.



Los, Gonzalez-Tornero, 1961

Even after the return to Paris, with the establishment of more academic printmaking programs at US universities, many American artists made their way across the Atlantic once there was no longer a stateside location of Atelier 17. Both Dick Swift and David Driesbach spent time in the re-established Paris Atelier 17 and then returned to teach the innovative techniques to a new generation of students in the US.



Dotaku, Lloyd, 1965

The international reach eventually made its way further east. Japanese artists like Shoichi Hasegawa, Denji Noma, and Aki Roland—as well as Australian Charles Lloyd—made use of the new color viscosity techniques in their works. The Paris Atelier 17 was a destination for experimental printmaking well into the 1980s. And, though Hayter was less prolific in that decade, his presence still fueled the atelier's enthusiasm.

hayter's herstory



(detail) Midy Sorel, 1959

The significant role of women in the history of Atelier 17 cannot be denied. The workshop was founded at the request of two women who wanted instruction in engraving, after all. Women were always part of the dynamic and were integral to running the atelier at several junctures. Decades before the women's movement of the 1960s, female artists were at the forefront of the changes in printmaking happening within midcentury modernist art. And though the women featured in Hayter's *About Prints and New Ways of Gravure* were minimal, there were twelve works by women of the total sixty works in the 1944 Museum of Modern Art exhibition. Twenty percent may not amount to parity, but it was significant for the period. Still, the role of the female artist at Atelier 17 was not without its complications, particularly under the lens of the early twenty-first century.

The Canadian Dalla Husband was one of the two instigators who convinced Hayter to open the atelier. She had met Hayter through Joseph Hecht's studio where they were both working on early engravings. Throughout the 1930s the two were romantically involved. While Atelier 17 was formed in 1927, Hayter was not divorced from his first wife, Edith Fletcher, until 1929, and records only state that he was in a relationship with Husband starting in 1930. The somewhat curious overlap in the late 1920s might cause questions as



Sentinels II, Singer, 1968

to when the relationship with Husband actually began (and why his first marriage ended), but it does seem to set up a pattern in Hayter's cycle of relationships.

Couples, married or otherwise, were not an unusual occurrence at the atelier. In the pre-war period both (husband and wife) Roger Vieillard and Anita da Caro worked at Atelier 17. In the 1960s Krishna Reddy met his first wife, Shirley Witebsky, at the Paris atelier. They were both sculptors and one can see the strong influence of his working style on her intaglio prints.

In the 1970s Jim Monson met Isolde Baumgart at the atelier and they eventually married. Hope Manchester worked at Atelier 17, likely after it reopened in the Paris location, though possibly earlier. Her husband, Ted Appleby, though not officially part of the atelier, also worked in engraving. These two had moved to Alba-la-Romaine

in southern France in 1950, and Bill and Helen Hayter soon followed suit in 1951. Nearly all of these relationships (Hayter's included) paired individuals of differing nationalities. The thing they also shared was the language of art.

During the later 1930s, while the Vieillard's were working with Hayter, Hayter and Dalla Husband traveled to Spain (1937) during the Spanish Civil War. That trip was the impetus for later portfolios by Atelier 17 artists. Husband, Hayter, and Joan Miro were the only artists who participated in both the *Solidarite'* (1938) and *Fraternity* (1939) portfolios that were sold, with proceeds aiding the Spanish Republican Children's Fund. While Husband and Hayter reportedly ended their relationship in 1938 and she left Paris in 1939, another factor entered into the equation in 1936.

It was Hayter's habit to make the rounds and have personal contact with



Metamorphose, Witebsky, c. 1960



Untitled, Manchester, c. 1950

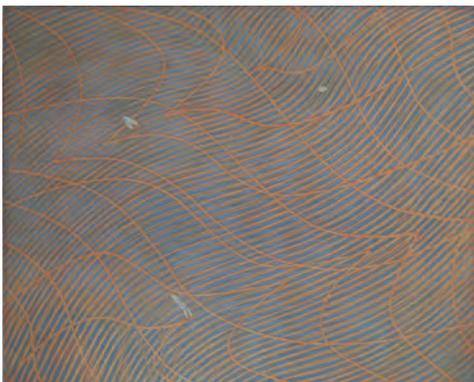
herstory

all artists working at the atelier. And, as painter and printmaker Robert Broner once stated, "If you were young pretty and female, he would visit you a little more often." (Moser) Such was undoubtedly the case when the twenty-three year old Californian Helen Phillips came to Paris in 1936. Though she returned to the US in 1938 after the funds from her travel grant were depleted, she rejoined Hayter in 1940 and the two were married that year before they moved to the states for the remainder of the war period.

Hayter and Phillips were quite a pair. Artistically, they were both experimental and well versed in the new visual vocabulary of the period. Working with engraving was a natural transition for Phillips since she was originally a sculptor. Hayter had had a tradition of printing an image to send to friends around the holidays. In 1954-55 he and Phillips actually collaborated on the annual image (back cover). The two would sometimes exhibit together in galleries (*Artists: Man and Wife* at Sydney Janis Gallery in 1949) and museums, outside of the broader Atelier 17 context. This lasted for decades, until they eventually divorced in 1973.



Pyramide, Phillips, 1952



Désirée, Hayter, 1966

Hayter's third wife was Désirée Moorhead, an Irish poet. Though they did not marry until after his divorce from Helen, an interesting note within Hayter's oeuvre is the 1966 etching entitled *Désirée*. It is similar in style and concept to dozens of works from this period which explore the movements of water and have titles befitting such imagery. Most of these are in editions of fifty to one hundred, yet *Désirée* exists as only about fifteen



L'Araignes, Citron, 1962

of émigré artists at the workshop, the European modernist modes of working quickly inspired many of the Americans.

Minna Citron had already been working in a fairly conservative style by the time she met Hayter. In 1928 she enrolled at the Art Students' League where she was strongly influenced by the artists of the "14th Street School" and their gritty brand of realism. During the 1930s she created realist scenes of the Union Square area of New York, in a style similar to that found in her 1941 work, *Sherman*. One can already sense the shift into slightly abstracted forms in 1945's *Dancer*. Her prominent use of soft ground etching led the way to greater forms of abstraction. By the time she created *Marine*, closer to the end of the decade, all objective imagery had disappeared.

Anne Ryan, similarly, experimented with the use of textiles and soft ground etching textures in her work. The small example of her work here, *Triangulum*, is somewhat in keeping with the typical use of soft ground etching texture at the atelier in the early 1940s, when she first arrived. Hayter used the textures to obtain different values in his images, like in his 1944-45 untitled holiday print or even *Maternity*. Philip Platt's

prints, with a note in the catalogue raisonné that Hayter never printed a full edition because he could not obtain the same ink used for the color trial proofs (the example from this collection is from the variant edition of ten prints). Perhaps this is the case. Yet, since Désirée Moorhead is one of the authors of that catalogue, one might also wonder if she and Hayter never wanted to draw undo attention to the early onset of their relationship. But aside from Hayter's personal romantic relationships, one should dig deeper into the role of women at the atelier.

When Hayter was in New York, at the New School, one of his first tasks was introducing the Americans to the surrealist practice of automatism. Many of the students in the first year took his course to learn engraving, though they already worked in a pre-established pictorial style. In prior decades American artists tended to work in more realist traditions, including American Scene painting and social realism. With a growing mix

herstory

Sea Bird also exhibits this tendency. However, as Christina Weyl examines in her book, *The Women of Atelier 17: Modernist Printmaking in Midcentury New York*, many of the women in the workshop began to embrace the specificity of textile textures within their works, making them prominent design elements. This increased in Ryan's work once she began working in collage, where fabric textures were essential to the compositions. Though this was not always critically praised at the time, it marked some of the first forays into art forms that would later be intrinsically linked to feminism.

It was not just the imagery and innovations of the female members of Atelier 17 that impacted the workshop; the role of individuals in the running of the space was also unprecedented. Ruth Cyril worked as a printshop monitor at the atelier in 1952. (Weyl) In earlier periods it was unheard of for a woman to hold such a position, as a considerable knowledge of the processes and equipment was needed. In fact, prior to Atelier 17, women may have created their own plates, but a male master printer would likely have inked and printed the final editions. Even Cyril's inking process for *La Montagne Enchanté* shows her more independent nature. The application of the red ink in relief seems to be done with a smaller brayer, so the consistency from one print to another within an edition would not be identical. A purist or master printer would accept nothing less than identical prints, but many Atelier 17 artists were less concerned with this over time, seeking expression over exact replication.

Even before Ruth Cyril became a printshop monitor, when Hayter had returned to Paris to reopen Atelier 17 there, Terry Haass filled an even more significant role at the New York location. Haass served as co-director of the New York atelier with Harry Hoehn. This was in 1950 and '51, before she eventually returned to Paris herself. While she was not the sole director, this was still an unusual situation for the early 1950s.

By the end of the 1960s more barriers were being broken down by the atelier's female members. Jean Lodge, who had come to work with Hayter for three months in 1966, stayed for three years. She then decided that it was time to start her own workshop and, along with fellow Atelier 17 artist Angelica Caporaso, that is just what she did. Other women who studied at Atelier 17, notably Ruth Leaf, also started their own printshops over the years. It is a testament to the amount of freedom that Atelier 17 engendered over multiple decades that its female members felt empowered to strike out on their own. Even now, Shu-Lin Chen is a primary assistant at Atelier Countrepoint (the renamed atelier after Hayter's death) where she works alongside Hector Saunier.



Cardinal, Chen, 1997

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(detail) *L'Oeil*, Hayter, 1971

The mention of artwork from Atelier 17 generally brings to mind colorful, abstracted intaglio works from the late 1950s onward. When considering the impact of Hayter and the workshop one must first start with the black and white images of the 1920s and '30s. Hayter's original fascination with printmaking resided in the potential of the medium to produce a unique and inventive visual vocabulary. The surrealist links to the unconscious mind were directly connected to the engraver's burin for Hayter, throughout his entire career. Line was the initial element of Hayter's work, and though it often started with a sketched or drawn line, it would ultimately take form in the very physical process of burin engraving in a metal plate.

Hayter's earliest work was related to Joseph Hecht's in that he was using line to replicate forms derived from the natural world, as seen in Hayter's *Small Horse* bookplate and the various animal images of which Hecht was so fond. The work of others at the atelier in the early years, like Dalla Husband and Roger Vieillard, relates to the early stages of Hayter's imagery. That period soon passed once he recognized that the flat plane of the printed image could exist as its own



The Spade, Hayter, 1942



Kneeling Figure, Hayter, 1949

some other item into a plate covered with soft ground was a novelty. For others, like Dick Swift, it became a truly creative mode of expression. Hayter first used soft ground textures to create something akin to “veils” of value. When one texture was bitten into a plate over an earlier texture, a blending of values would result. *Kneeling Figure* illustrates this. There is a transparency to the individual textures which allows them to retain their individual, distinct layers, while also creating a darker value through the multiplication of those layers. The black engraved line—and white scorper line—also retains a distinct space in the image above the soft ground textures.

unique space. Into the beginning of the 1930s that space was being developed completely with a burin line, but by 1933 Hayter was starting to utilize both passages of soft ground etching textures and scorper lines. At first this was just in black and white. The actual physical quality of the process of engraving with the scorper (a U-shaped engraving tool that makes a wider, open “trough” within the surface of the plate) suggests a space above the surface of the black engraved line in the print. This use of an embossed white line is sometimes referred to as gauffrage. It is evident in a work like *Death by Water*, where the viewer senses a white line rising above the darker elements of the image.

The soft ground etching elements varied for Hayter over time. For many Atelier 17 artists the textures produced when impressing a fabric or



Fleur V, Friedlaender, c. 1979

For Hayter, however, there was also a great interest in color. It was present in his paintings, but he desired a way to print in color through a different method than what was traditionally used. Artists had been printing color in intaglio processes since William Blake in the late nineteenth century. The dilemma, for Hayter, was that this required multiple plates for different colors. This created problems with registration of the various plates on the paper, and also led to a lack of spontaneity in the creative act—which was even more problematic for Hayter. Regardless, other artists not directly tied to Atelier 17 were producing impressive modern compositions using the multi-plate method. Johnny Friedlaender was perhaps one of the most successful in creating fresh imagery with that older technique.



Maternity, Hayter, 1940



Cain and Abel, Brussel-Smith, 1957-58

In 1940, after moving to the US, Hayter made his first move into color intaglio printing. *Maternity* was his first print in the US and his first color print. The color was applied directly to the paper through three silk screen colors, using tempera paint. The intaglio plate was then printed over the colors in black. The result was stunning, but Hayter sought a more concise process to achieve the same effect.

After Atelier 17 was reestablished in New York City, Hayter was ready to begin experiments with color that would allow for a plate to pass through the press only once. The primary method of achieving this throughout the 1940s and '50s was to roll colors onto a plate through stencils. Generally, the plate was first intaglio inked in black; meaning that black ink was forced into the crevices of the plate and then the top surface was wiped clean so that

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only the lower lines and textures would print on the paper. The colors were then rolled over the top surface of the plate and the combination of colors sent through the press all in one pass. *La leçon d'anatomie* is an excellent example of this technique. It shows all the developments of Hayter's techniques up to that point, at their full power. Included is a strong white scorper line that becomes an armature for the imagery. Bernard Brussel-Smith's *Cain and Abel* proofs also provide insight into how such a work was developed, with a black and white proof of the engraved line which can be compared with the further developed image, with both the soft ground textures and stencil rolled colors applied.



Hayter and Phillips in his Washington St. Studio, 1948; promo photo for Janis Gallery.

is a rare collaboration with his wife Helen (untitled back cover image). For this work Hayter engraved an image into a copper plate while Helen carved a linoleum block. The copper was intaglio inked in black and a blue ink was rolled onto the linoleum block. The blue ink was then offset onto the copper and the copper plate was finally covered with a layer of orange ink via a roller. The resultant combination was then sent through the press.

Helen Phillips, like many artists at Atelier 17, was originally trained as a sculptor. Printmaking was a second creative outlet for many of the artists, including Hayter, who himself kept painting throughout his career. The sculptors, in particular, approached the intaglio plate in a fully three dimensional manner that opened up new possibilities. Agathe Sorel's *Melting Point* has the familiar, dimensional white line. However, she did not employ the scorper as Hayter had, rather she drilled holes through the plate and cut completely through it with a jig saw or jeweler's saw. The sculptural conception of the plate was eventually taken to its logical



Melting Point, Sorel, 1964

conclusion by Krishna Reddy. Reddy had previously trained as a sculptor before coming to Paris to work at Atelier 17. As an alternative to using a deep “open” bite of acid to lower the surface level of his plates, he began using an electric rotary engraving tool (such as a Dremel™) to carve into the surface of the plate. *Floraion* was the first such plate he developed entirely with hand tools, utilizing no acid.

Another alternate technique was the use of the scraper as a mark making tool. Originally developed as a tool to even out or lower the surface of a plate, to “erase” a line or mark, the scraper was found to produce interesting textures on its own, or along with acid baths. This can produce subtle gray values, but it was also

important for those working in color. Sergio Gonzalez-Tornero’s *Los*, Richard Lacroix’s *La Mousson*, Hector Saunier’s *Eruption*, and Hayter’s *Night Sea* all show the evidence of the scraper. Hayter even mentions Gonzalez-Torneno’s technique in his book *New Ways of Gravure*, stating that the artist would use two rollers of the same density but with different colored inks, rolled over the surface in perpendicular directions, to produce a slight color shift.

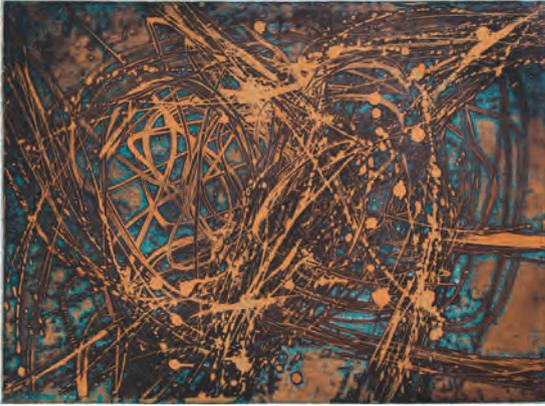


Floraion, Reddy, 1965



Untitled, Moti, 1964

Indian, Krishna Reddy and his fellow countryman Kaiko Moti were the members of the workshop noted for discovering the signature color process of Atelier 17. Employing some of the earlier color stencil processes, the two noticed that when rolling a stiffer, tackier ink over another, oilier ink, the two would reject each other. This finally opened up the secret that Hayter had been searching for. By changing the viscosity (oiliness) of the inks used, the artist could manipulate how much the colors would mix—or not mix—on the plate and then send the plate through the press only once. A new, more sculptural approach to the



Poisson Rouge, Hayter, 1957

plate also allowed the inks to be rolled onto the plate at various levels, depending on how hard or soft the composition of the roller was.

These innovations in the working methods of the artists arose out of the open studio concept of Atelier 17. Nothing was proprietary for the artists. Instead, they freely shared their methods and processes. An interesting outcome of this is discussed in Joann Moser's essay

"The Impact of Stanley William Hayter on Post-War American Art." Moser mentions the period in the 1940s when Jackson Pollock was working on engravings at Atelier 17, alongside the European émigré artists. Pollock's paintings at the time were still connected to the symbolic Jungian shapes and automatism of surrealism. However, the process of engraving required him to rotate the plate, working from all sides, producing images that were developed in a method somewhat closer to his famed drip paintings, which would not actually appear for another few years.

Hayter, during that same period, was also working on engravings that were deeply rooted in automatism and aspects of surrealism. Yet, the sinuous engraved line was still his primary focus. By the end of the 1950s, Hayter seems to have incorporated some of Pollock's painting method into his own print work. This was in part due to the development of the color viscosity printing method, but also the introduction of the Flo-master pen into the atelier. The pen (and liquid varnish) took over as Hayter's primary method of initial plate development in the late '50s and early '60s. *Gulf Stream* and *Red Flow* reveal this fluid change in Hayter's work that opened new possibilities to explore his longtime interest in the movement of water, which preoccupied him throughout the 1960s and intermittently through the remainder of his career. *Poisson Rouge* is the first of Hayter's intaglio images to utilize the Flo-master, varnish, and viscosity printing method. It marks a major transition in his work.



L'Oeil, Hayter, 1971

While Hayter did explore the outer perimeter of the intaglio plate—with two of the three examples, *L'Oeil* and *Rubis*, found here—it was actually other Atelier 17 artists who pushed further into that realm. In the 1960s painters such as Frank Stella and Tom Wesselmann were experimenting with shaped canvases. Artists at the atelier, like Terry Haass and Agathe Sorel, worked with plates in other geometric formats. Ferdinand Springer was especially known for his biomorphic, multi-plate compositions reminiscent of organic forms. Dick Swift, in particular, let his imagery dictate the exterior shape of the individual plates, sometimes leaving voids that printed as embossed white shapes (also seen in works by Enriqu  Zañartu and Sheigla Hartman). Eliminating the necessity of the rectilinear format of the plate, which had existed in printmaking since its inception, was only natural as much about the essence of art was being called into question during the 1960s.



Shrinagar, Springer, 1961

Though Hayter remained the figurehead in this printmaking revolution, he was still able to learn from and utilize innovations discovered by other Atelier 17 artists. Hector Saunier had been working at the Paris atelier since 1966. He quickly took to the methods and materials. His reciprocal influence on Hayter starts to show up by the early 1970s. Both artists began designing their plates by covering them with Venilia, a plastic adhesive sheet (known as Contact Paper in the US) and cutting sections away, letting acid bite large open areas to a lower depth, to create the varying levels required by the color viscosity method. Saunier was also a master of the graduated roll, wherein a roller applies a color that goes from full strength to transparent, or fades from one color to another. *Aladino* and *Jardin Suspendu* are excellent examples of this. In Hayter's plates of



Aladino, Saunier, 1978

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the 1970s and '80s (which were usually printed by Saunier) we can see how this subtly changes his work. Using only two ink colors, *Wind* seems to reveal several more through the gradient of a red-violet rolled onto the surface with a soft roller. *Hidden Figure* also shows the influence of Saunier on Hayter, as an increasing use of stencils returned to the master's work in his final decade.

Sometimes the small innovations of artists who came through the atelier were limited to a few practitioners, and not widely used by others. One such method is Dick Swift's use of soft ground to arrive at unconventional textures. The development of Swift's *Oedipus* is annotated in Leonard Edmondson's 1973 book, *Etching*. Aside from the oddly cut shapes of the plates, printed in color viscosity, Swift "reverses" the soft ground texture. After first biting textures into the soft ground, impressed from cloth, paper, or plant matter, Swift cleaned the plate and then essentially "intaglio inked" the plate with soft ground again and bit it once more in an acid bath. This allowed the original texture to rise above the surrounding areas of the plate, reversing what was initially intaglio and what was relief.

The style of Atelier 17 artists has sometimes been negatively critiqued over the past half century. In particular, the use—or some might say, overuse—of soft ground textures and ubiquity of color viscosity printing have been maligned. Within this collection it is easy to see how that judgment could be made. However, Hayter's goal was not to make a master printmaker of every student who passed through his door. Most of the artists worked primarily in other media. The works and artists that shine from the Atelier 17 roster tend to be those that embrace innovation in both imagery and process. Those risks are what made the atelier a foundation in international modernism.



Oedipus, Swift, 1966

coast to coast



(detail) *L'esprit Libere*, Swift, 1965

After establishing Atelier 17 in New York, Stanley Hayter spent a considerable amount of time traveling across the US during the 1940s. Hayter made appearances at colleges and art schools in many regions, including the Art Institute of Chicago and the California School of Fine Arts in the late 1940s. A recurring event was his monthly master class at the Philadelphia Print Club, held most years from 1945-52. Contact with artists and collectors in areas outside of Manhattan did much to spread the interest in modernist prints. Hayter was a natural spokesperson for the medium, yet he could not travel to every outpost of the continent. This is where the nature of the intaglio print as a form of multiple became so important as an essential tool for awakening the postwar consciousness to modernist forms and imagery.

MOMA's *Hayter and Studio 17: New Directions in Gravure* exhibition traveled to about a dozen venues in 1945 and '46. Print exhibitions had the ability to disseminate the imagery and techniques of the artists to an ever broadening audience, sometimes in multiple locations simultaneously. Still, it was Hayter's enthusiasm that motivated artists to take up intaglio plates and explore the medium with innovative techniques. Even after Hayter returned to Paris in 1950, he had already impacted dozens of artists who continued on in the US with his evangelistic zeal. Most notable of these was Mauricio Lasansky.



Sol y Luna, Lasansky, 1945

coast to coast

After early success in printmaking in his home country of Argentina, Mauricio Lasansky came to New York City on a Guggenheim fellowship in 1943 to further his studies. Aside from setting out to study every one of the 150,000 prints in the collection of the Metropolitan Museum of Art (which he ultimately did), Lasansky quickly found his way to Atelier 17 and was invited to join it in its formative years in New York. His earlier intaglio work had been in a realist vein, which was somewhat dreamlike in its imagery. Once in New York, Lasansky left behind the more provincial quality of his earlier style and began to use the burin with a more aggressive approach.



El Maestro, Lasansky, 1962

Lasansky's work was included in the 1944 MOMA exhibition. During that period it was highly influenced by the European émigré artists working at the atelier. All of them were, in turn, influenced by the work of Picasso and French modernism. With the atrocities of World War II continuing to unfold, Lasansky and others processed the horrific distortions of Picasso's *Guernica* painting (1937) through their own images. Lasansky's Jewish parents had left eastern Europe decades before, so the Holocaust, though far away from the US, was not exactly far from him. One can sense its impact in much of his work, including *Sol y Luna* of 1945.

The following year Lasansky was invited to teach at the University of Iowa. It was there that he founded the seminal print program—known as the Iowa Print Group. Eventually, Lasansky's work would shift toward complex color intaglios utilizing multiple plates, like *El Maestro*. The Iowa Print Group would go on to travel print exhibitions throughout the US, again disseminating the new visual vocabulary further into the heartland of the country. The greater impact was with the students graduating from the University of Iowa, who would go on to initiate and lead print programs at universities throughout the country—including Bowling Green State, where the impetus for this collection ultimately was formed.

David Driesbach was one such print missionary. He studied with both



Flower, Sun and Wind, Schrag, 1974



Smoke Rings, Driesbach, 1978

Lasansky and Hayter. He mainly taught at midwestern colleges in the 1950s and '60s, ending up at Northern Illinois University in Dekalb. His work combines the figurative elements, which never left the work of Lasansky, with the color viscosity printing method that was so present in Hayter's work from the late 1950s onward.

Lee Chesney was another artist who began his studies in the central regions of the country. His BFA in painting came from the University of Colorado, Boulder, but he then ended up under the tutelage of Lasansky in Iowa, where he received a printmaking MFA. Further studies included several international ventures, as well as a stint with Hayter (probably in New York, but after Hayter had reopened the location in Paris). The proximity to abstract expressionist artists is revealed in his surrealist-tinged *Delegation* intaglio print, which brings to mind the automatism of Arshile Gorky. Chesney taught in the midwest at the University of Illinois-Urbana, for nearly twenty years, but eventually ended up in the Los Angeles area for a time before finishing his career in Hawaii.



The Gates of Hell, Freed, 1969

Ernest Freed was another early convert to printmaking. He also started his printmaking journey when he met Mauricio Lasansky in Iowa. Freed had come to work as the head of Art Education at the university and ended

up studying with Lasansky while there. He eventually went on to Otis Art Institute (now Otis College of Art and Design) in Los Angeles, California. Freed brought the innovations of the Iowa Print Group to southern California and began to influence his students at Otis. Both Dick Swift and Leonard Edmondson studied with Freed and would become part of the core group of printmaking innovators in the Los Angeles area. Swift and Edmondson, as well as Ynez Johnston, were also among the founding members of the Los Angeles Printmaking Society, which has worked to educate the public about printmaking and popularize the medium since 1962.

It was through Leonard Edmondson's influential book, *Etching*, that many more artists in the 1970s eventually learned of the innovations of Atelier 17. Though he did not work as an official member of the atelier, he was quite familiar with the processes. Published in 1973, the book explains processes for works such as Hayter's *Saddle* etching (which was illustrated, though mis-titled as *Vortex*) and Swift's *Oedipus*. Edmondson had been a friend of Ynez Johnston's since their early years together at the University of California, Berkeley, which was coincidentally about the time when Hayter first arrived in the bay area in 1940. Johnston never officially studied with Hayter, but did visit him in Paris in 1949 or '50.



Burial Ground, Edmondson, 1960

Dick Swift, like many American printmakers in the twentieth century, was able to trace his heritage back to the Iowa Print Group. After completing his MFA in 1958, Swift went to Paris in 1964 and '65 to study at Atelier 17. One can see a bit of the shift in his work after this period. While Lasansky, and many of his students, favored the use of multiple plates, printed over each other, when creating color intaglio works, Swift often employed the color

viscosity method of printing, which was coming into significant use at Atelier 17 during the time he worked there. Swift ended up teaching at California State University, Long Beach for about thirty years and was active as an artist into his 90s.

Of course, Hayter's influence on artists who worked in the eastern US was equally important. Gabor Peterdi had first worked with Hayter in Paris in 1934. He eventually made his way to the US in 1939 and, after his war service, once again worked with Hayter at the New York location of Atelier 17. Eventually he began to teach in the New York area, founding and directing the Graphics Workshop at the Brooklyn Museum School of Art. Later he would also teach at Hunter College and, finally, at the Yale School of Art.

Though Fred Becker was born in California and began his art studies there, he continued his studies in New York in the early 1930s and eventually worked on the Federal Art Project of the WPA, until 1939. As the Project came to a close, Hayter was just starting up Atelier 17 at the New School. Becker began there, but his work was interrupted with war service. After his return from the war, Becker went on to teach at the Tyler School of Art in Philadelphia, followed by Washington University in St. Louis, where he established their printmaking department. He eventually returned to Atelier 17 in Paris around the time of their color printing innovations. He finished out his career at the University of Massachusetts Amherst, disseminating the innovative techniques of Atelier 17 all along the way.

Ruth Leaf was born in Long Island and studied at several New York institutions, including Atelier 17. Printmaking became her passion, and while she was adept in several print media, she was probably better known for her color viscosity etchings. Leaf was an important figure among the female artists to come from Atelier 17. Aside from teaching, she, like Edmondson, wrote an important book entitled *Intaglio Printmaking Techniques*, in 1976.



Inferno, Becker, 1947

Another influence in the New York area was Karl Schrag. He began making prints at the atelier in the late 1940s. He was also highly involved with the New York atelier and was the final director at that location before it ultimately closed. He continued to teach printmaking at Brooklyn College and then Cooper Union.

Whether starting from the coasts and influencing art and artists in the middle portions of the US, or (like Lasansky) starting in the middle of the country and influencing artists out toward the coasts, modern printmaking processes swept over the continent in the midcentury. And while each of these artists and teachers influenced one another and subsequent generations of printmakers, there is a common source. Stanley Hayter's Atelier 17 served as both a starting point and persistent innovation hub from the midcentury onward. The reverberations of the atelier's impact, from the early days with only a handful of participants, to its current designation of Atelier Countrepoint, continue to impact the face of contemporary printmaking.

the artists



(detail) *Cross Current*, Poenaru, 1971

Theodore (Ted) Appleby

(American, 1923-1985)

Untitled

c. 1951, Engraving, 4 3/4" x 3 3/4"

(attributed) *Untitled*

c. 1951, Engraving with Relief Color Roll,
7 5/8" x 7"

Martin Barooshian

(American, born 1929)

My Asia Minor

c. 1965, Color Viscosity Intaglio, 23 3/4" x 18 1/2"

Isolde Baumgart

(German, 1935-2011)

Atelier 17 (Poster for 1971 Exhibition)

1971, Color Intaglio, 15" x 13 1/2" (plate size)

Ember Days

c. 1970, Color Viscosity Intaglio, 9 3/4" x 7 5/8"
(Lakeside Studio Proof)

Fred Becker

(American, 1929-2004)

Inferno

1947, Engraving and Gauffrage with Rainbow
Relief Roll, 7 1/2" x 6 1/4"

(image of this work included in the Fourteenth
Exhibition of Prints by members of the Atelier 17
Group at the Laurel Gallery, New York City, 1949)

Arun Bose

(Indian American, 1934-2007)

Sacred Horses

c. 1970, Color Viscosity Intaglio,
17 3/8" x 17 1/2"

Francoise Bricaut

(French, born 1938)

Tortillard

1960, Color Viscosity Intaglio, 8" x 10 7/8"

Bernard Brussel-Smith

(American, 1914-1989)

Cain and Abel

1957-58, Engraving, State Proof,
19 3/16" x 11 7/8"

Cain and Abel

1957-58, Intaglio and Scorper with Color Relief
Rolls through Stencils, 19 3/16" x 11 7/8"
(with signature stamp from the artist's estate)

John Buckland-Wright

(British, 1897–1954)

Untitled

(Prospectus for Pasiphaë: a poem by A.C. Swinburne)

1949–1950, Two Engravings with Letterpress,
5 3/8" x 3 5/8"**Letterio Calapai**

(American, 1901–1993)

Untitled

c. 1948, Woodcut, 3 1/8" x 2 1/8"

Angelica Caporaso

(Argentinian, born 1928)

*L'écha Jaudape*1969, Intaglio with Color Relief Roll,
16 3/4" x 21 1/2"**Anita de Caro**

(Canadian, 1909–1998)

*Conte de Fees*1937, Hard and Soft Ground Etching,
9 1/2" x 6 1/2"

(former collection of John Buckland-Wright)

Shu-Lin Chen

(Taiwanese, born 1967)

*Cardinal*1997, Etching and Aquatint printed in Color
Viscosity, 15 3/8" x 15 1/8"**Lee Chesney**

(American, 1920–2016)

*Delegation*1950, Color Intaglio,
12" x 14 3/8"**Minna Citron**

(American, 1896–1991)

*Dancer*1945 (from the 1985 edition of 100), Hard and Soft
Ground Etching, 5 5/8" x 4 7/8"*L'Araignes (The Spider)*1962, Etching, Aquatint and Gauffrage with Color
Relief Roll, 26" x 15"*Marine*1948, Etching and Aquatint with Color Stencils,
6 1/4" x 8 7/8"(image of this work included in the Fourteenth
Exhibition of Prints by members of the Atelier 17
Group at the Laurel Gallery, New York City, 1949)*Sherman*1941, Etching and Aquatint on Gray-green Paper
(printed outside the edition between
1941 and 1947), 6 15/16" x 8 3/16"**Ruth Cyril**

(American, 1920–c. 1980)

La Montagne Enchante'

1960, Intaglio with Relief Roll, 17 1/2" x 30 7/8"

David F. Driesbach

(American, 1916–2019)

*Smoke Rings*1978, Shaped Plate Color Viscosity Intaglio,
8 5/8" x 13 1/8"**Leonard Edmondson**

(American, born 1929)

*Burial Ground*1960, Color Intaglio, 11 1/2" x 17 3/4",
(published by International Graphic Arts Society)*Untitled*c. 1960, Intaglio, 6" x 11 3/8", (Christmas Greeting
from Collectors of American Art, Inc.)**Ernest Freed**

(American, 1908–1974)

*Circe*1957, Multi-plate Hard and Soft Ground Etching,
Color Trial Proof, 6" x 8 3/4"*The Gates of Hell*1969, Multi-plate Hard and Soft Ground Etching,
9 1/2" x 15 1/2"*Untitled Christmas Print*1967, Engraving with Color, 9 3/4" x 6"
(two versions, one in blue, one in orange)

Ernest Freed

Untitled Christmas Print
1972, Shaped Linoleum with Embossing,
4 1/2" x 3 5/8"

Johnny Friedlaender

(German, 1912-1992)
Fleur V
c. 1979, Color Intaglio, 7 5/8" x 5 1/2"

Three Poems

1981, Color Intaglio, 7 3/4" x 6 1/8"

Patricia de Gogorza

(American, born 1937)
Bird Mountain
1961, Color Intaglio, 9 3/4" x 13 1/4"

Sergio Gonzalez-Tornero

(Chilean, born 1927)
Cool World
1966, Color Viscosity Intaglio, 16 3/4" x 14"

Los

1961, Color Viscosity Etching with Scraper,
15 1/2" x 13 1/2"

Rose Field

1965, Color Viscosity Intaglio, 17 3/4" x 13 1/8"

Terry Haass

(Czech, 1923-2016)
Nexus III
1968, Color Intaglio, 10 1/2" diameter

Nexus V

1968, Color Intaglio, 10 1/2" diameter

Nexus VI

1968, Color Intaglio, 10 1/2" diameter

Kaléidoscope 3 (orange)

1972, Color Intaglio, 6 3/8" x 6 3/8"

Kaléidoscope 4 (red)

1972, Color Intaglio, 5 3/4" x 5 1/4"

Untitled Greeting Card

(holiday card for Lacouriere Paris)
1973, Color Intaglio, 4 1/2" x 3 3/8"

Untitled Greeting Card

c. 1970, Color Intaglio, 3 1/4" x 2 1/8"

Untitled Greeting Card

c. 1970, Color Intaglio, 3 1/4" x 1 7/8"

Sheigla Hartman

(American, born 1943)
Crown of Thorns
1969, Shaped Plate Color Viscosity Intaglio,
22 1/2" x 14 1/2"

Shoichi Hasegawa

(Japanese, born 1929)
Autre Marine
c. 1971, Color Viscosity Intaglio, 23 7/8" x 19 3/8"

La Ciel en Fleurs

c. 1968, Color Viscosity Intaglio, 21" x 19 1/4"

Stanley William Hayter

(British, 1901-1988)
Araignée
1967, Color Viscosity Intaglio 11 3/4" x 9 5/8"

Croquis

(alternate: *Croquis au burin*, Burin Studies)
1973, Engraving, 15 1/2" x 11 1/2"

Death by Water

1948/1976, Engraving and Scorper on brass plate,
16" x 23 7/8"
(image of this work included in the Fourteenth
Exhibition of Prints by members of the Atelier 17
Group at the Laurel Gallery, New York City, 1949)

Désirée

1966, Scorper and Soft Ground Etching with Relief
Roll, 15 1/2" x 19 1/8" (from the variant edition)

Famille Japonaise (Japanese Family)

1955, Intaglio and Scorper with Color Stencils,
14 3/8" x 9 3/4"

Fond de la Mer (Seabed)

1960, Etching inked in Intaglio and Relief,
11 3/4" x 19 3/8"

Free Fall

1974, Color Engraving and Soft Ground Etching
with Relief Roll in Gradation, 23 3/8" x 19 3/8"

Gulf Stream

1959, Color Viscosity Intaglio 20 1/8" x 19 1/2"

Helix

1969, Color Soft Ground Etching with two Relief
Rolls, one through a stencil, 25 1/2" x 19"

Hidden Figure

1983, Color Engraving, Soft Ground Etching, with
Relief Roll in Gradation, 20 1/2" x 16"
(unsigned proof from collection of Hector Saunier)

La Leçon D'Anatomie (The Anatomy Lesson)

1954/55, Intaglio and Scorper with Color Relief
Rollers through Stencils, 15 1/2" x 11 1/2"

Illustrations from Heinrich Von Kleist's

Les Marionnettes

1947, reproductions of drawings, pages each
6 1/2" x 4 1/4"
(#257 from a published number of 972 books)

L'Oeil (The Eye)

1971, Color Viscosity Intaglio, 15 3/8" diameter

Maternity

1940, Three Silk Screen colors printed onto paper
then overprinted with Engraving and Soft Ground
Etching Plate, One of four Artist Proofs, 9" x 7 1/2"
(Hayter's first print in the U.S. and first Color Print)

Night (La nuit)

1960, Color Viscosity Intaglio with experimental
plastic resist, 11 5/8" x 19 1/8"

Night Forest (Feuilles Eparses)

1963, Color Viscosity Intaglio, 8 1/8" x 6 3/4"

Night Moth (Laurel Number One)

1946, Intaglio with Silk Screen on plate,
6" x 4 1/2"

Night Sea (2 versions)

1962, Color Viscosity Intaglio, 11 1/2" x 15 1/2",
Artist Proof and one of four Color Trial Proofs

Personnage a genoux (Kneeling Figure)

1949, Engraving and Soft-ground Etching
9 7/8" x 5 7/8"
(unsigned Chalcographie du Louvre edition)

Poisson Rouge (Goldfish)

1957, Color Viscosity Intaglio, 12 1/4" x 17 7/8"

Red Flow

1963, Color Viscosity Etching, 15 1/2" x 11 5/8"
(trial proof exhibited at Museum of Geneva, 1966)

Rubis

1968, Etching inked in Intaglio and Relief,
11" x 11"

Saddle

1970, Color Soft Ground Etching with Relief Roll,
17" x 21 1/2"

Sea Serpent

1976, Engraving and Soft Ground Etching printed in
Color Viscosity, 16 3/16" x 21"

Small Horse

1931, Engraving, 2 1/2" x 3 1/4"
(Ex Libris proof printed in 1978)

The Spade (Le Beche, annual holiday print)

1941-42, Engraving, 3 7/8" x 2 7/8"
(from collection of architect Serge Chermayeff)

Untitled Drawing

1986, Ink on Paper, 11 3/4" x 7 1/2"

Untitled (annual holiday print)

1944-45, Engraving and Soft Ground Etching,
3 7/8" x 3"
(from collection of architect Serge Chermayeff)

Vortex

1968, Soft Ground Etching and Scorper with
Viscosity Printing, 19" x 16"

the artists

Stanley William Hayter

Wind

1974, Color Soft Ground Etching with Relief Roll in Gradation, 23 5/8" x 17 1/4"

SW Hayter and Helen Phillips

Untitled Holiday Print

1955, Engraving, Offset Linoleum, and Relief Roll 5 3/4" x 4 1/4"

Joseph Hecht

(Polish, 1891-1951)

Biche Morte (Dead Doe)

1928, Engraving, Artist Proof, 5 1/2" x 9"

Petite Biche Cochée I (Little Doe Lying)

c. 1920-23, Engraving, trial proof, 3 1/2" x 5 1/4"

Roy V. Titus Bookplate

c. 1920-23, Engraving, 2 1/8" x 1 1/2"

Rue de la Bourse (Street of the Stock Exchange)

c. 1938-40, Engraving, artist proof, 6 7/8" x 9 1/2"

Untitled (Donkey)

c. 1920-23, Engraving, 2" x 1 1/4"

Lawrence Heyman

(American, born 1932)

Untitled

c. 1963, Engraving, 9 1/2" x 6 1/2"

Harry Hoehn

(American, 1918 - 1974)

Lament for a Piper

1959, Color Aquatint, 17 1/2" x 23 1/4"

Ian Hugo (aka Hugh Parker Guiler)

(American, 1898-1985)

Encircled

1945 (from 1979 edition), Engraving, 6 7/8" x 5"

(Gladys) **Dalla Husband**

(Canadian, 1899-1943)

Rocks

c. 1935, Engraving, 8 3/4" x 7"

Ynez Johnston

(American, born 1920)

Tribal Coast

1964, Multiple Plate Color Intaglio, 11 3/8" x 17 3/4"

Untitled (Mother and Child)

c. 1949, Relief Inked Etching, 7 13/16" x 5 7/8"

Untitled (Recent Paintings Exhibition Print)

1976, Color Etching and Aquatint, 7 13/16" x 5 7/8"

Alain de la Bourdonnaye

(French, born 1930)

Untitled Composition

1960, Color Intaglio, 5 1/2" x 9"

Untitled Composition

1961, Color Viscosity Intaglio, 5" x 7 3/4"

Untitled Composition

1959, Color Viscosity Intaglio, 3 3/8" x 6"

Untitled Composition

1986, Color Viscosity Intaglio, 3 7/8" x 6 1/4"

Richard Lacroix

(Canadian, born 1939)

La Mousson

1963, Scraper and Mixed Process Color Viscosity Intaglio, 15 1/2" x 16 1/2"

Mauricio Lasansky

(Argentinian American, 1914-2012)

El Maestro

1962, Mixed Color Intaglio Processes from Three Plates, 15" x 15"

Sol y Luna

1945, Engraving, Scraper, Hard and Soft Ground Etching, Aquatint, Scraping and Burnishing, 15 7/8" x 20 3/4"

(image of this work included in the *Atelier 17: New Etchings and Engravings by Members of the Group at the Leicester Gallery, London, 1947*)

Ruth Leaf

(American, 1923-2015)

The Blues

c. 1975, Color Viscosity Intaglio, 17 1/2" x 5 1/2"

Jean Lodge

(American, born 1941)

Yellow Web

1968, Color Etching, 15 1/2" x 17 3/4"

Charles Lloyd

(Australian, born 1930)

*Dotaku*1965, Shaped Plate Color Viscosity Intaglio,
13" x 10 1/4"**Hope Manchester**

(American, 1907-1976)

*Untitled*c. 1950, Engraving and Soft Ground Etching, with
Scorper, 6 3/4" x 3 3/4"**Gordon Menzies**

(Scottish, born 1953)

Metamorphosis

1974, Color Viscosity Intaglio, 10 3/8" diameter

James (Jim) Monson

(American, born 1943)

*Totem*1978, Color Viscosity Intaglio, 10" x 9 1/2"
(created at Lakeside Studio)**Kaiko Moti**

(Indian, 1921-1989)

Untitled

1964, Color Viscosity Intaglio, 15 1/2" x 13 1/8"

Denji Noma

(Japanese, born 1935)

The Horizon

1964, Color Viscosity Intaglio, 15 3/4" x 19 3/4"

Murasaki (Violette)

1964, Color Viscosity Intaglio, 9 3/4" x 15 3/4"

Gabor Peterdi

(Hungarian American, 1915-2001)

Lanikai

1969, Color Viscosity Intaglio, 19 12" x 23 1/2"

Helen Phillips

(American, 1935-1995)

*Module Construction*1954, Etching and Open Bite with Relief Rolls,
27" x 15 1/2"*Pyramide*1953, Etching and Open Bite with Relief Roll,
19 9/16" x 13 1/8"*Untitled* (holiday greeting print, 3 versions)1970, Linoleum Relief print as Monoprint,
3 1/2" x 6"*Untitled*c. 1936-37, Copper Engraving Plate
(engraved on both sides), 2 7/8" x 4 15/16"*Untitled*

c. 1937, Engraving, 2 7/8" x 4 15/16"

Untitled Burin Studies

c. 1936-37, Engraving, 4 15/16" x 2 7/8"

Roger Platiel

(German French, 1934-1978)

Le Songe de Cortez

1975, Color Viscosity Intaglio, 13 1/2" x 14 3/4"

Daniel Philip Platt

(American, 1904-1970)

*Sea Bird*1944, Engraving and Soft Ground Etching,
11 5/8" x 8 7/8"(image included in the 1944 Hayter and Studio
17: New Directions in Gravure exhibition at the
Museum of Modern Art)**Rigmor Poenaru**

(Norwegian, born 1945)

Cross Current

1971, Color Viscosity Intaglio, 13 1/4" x 23 1/4"

Krishna Reddy

(Indian American, 1925-2018)

Floraison (Blossoming)

1965, Plate Worked with Hand Tools, inked in Color Viscosity, 17 3/8" x 13 1/2"

Forme Rombaute (Falling Figure)

1973, Color Viscosity Intaglio, 13 1/4" x 17 3/8"

Forme Roude (Dawn Worship)

1973, Color Viscosity Intaglio, 13 5/8" x 17 1/2"

Nono Reinhold

(Dutch, 192-90)

Untitled

1963, Color Viscosity Intaglio, 3 3/4" x 5 1/4"

Dolf Rieser

(South African, 1898-1983)

Dancers

c. 1938, Engraving with Relief Color Offset, 11 3/4" x 17 3/4"

Aki Roland

(Japanese, born c. 1909)

Nagare (Flow)

1965, Color Viscosity Intaglio, 15 1/2" x 11 1/4"

(Tanina) La Vollee

1974, Color Viscosity Intaglio, 21 3/8" x 17 3/8"

Anne Ryan

(American, 1889-1954)

Triangulum (from Constellation Series)

c. 1945, Hard and Soft Ground Etching, 2 7/8" diameter

Hector Saunier

(Argentinian, born 1936)

8

1969, Color Viscosity Intaglio, 3 7/8" x 3 7/8"

Aladino

1978, Engraving in Color Viscosity with Relief Roll in Gradation, 20 1/4" x 18"

Allucination deltaïque

(Deltaic Hallucination)

1970, Color Viscosity Intaglio, 19 1/8" x 15 1/2"

Eruption

1973, Color Viscosity Intaglio, 21 1/2" x 17 1/2"

Floating Island

1970, Color Viscosity Intaglio, 5" x 4"

Jardin Suspendu

1978, Engraving with two Relief Rolls, 5 3/8" x 17 1/4"

Kites

1974, Color Viscosity Intaglio, 17" x 16 3/4"

Redes (Fishing Net)

1972, Color Viscosity Intaglio, 19" x 14"

Karl Schrag

(German American, 1912-1995)

Flower, Sun and Wind

1974, Etching, 1 3/8" x 2"

Doris Seidler

(British, 1912-2010)

Blitzed Gothic

1957, Lucite Engraving, 21" x 12 1/4"

The Garden

1966, Color Viscosity Intaglio, 9 7/8" x 7 7/8"

Gail Singer

(American, 1924-1985)

Sentinels II

1968, Color Viscosity Intaglio, 13 1/8" x 14 3/8"
(from personal collection of David F. Driesbach)

Agathe Sorel

(Hungarian, born 1935)

Melting Point

1964, Color Intaglio with Relief Roll, 16" x 20 3/8"

Midi

1959, Color Viscosity Intaglio, 13 1/8" x 17 1/2"

Ferdinand Springer

(German, 1907-1998)

Composition

1970, Etching inked in Intaglio and Relief, 7" x 4 3/8"

Shrinagar

1961, Seven Plate Etching inked in Intaglio and Relief, 18" x 12 5/8" (with Lacouriere Blind Stamp)

Dick Swift

(American, 1918-2010)

Before the Fall

1972, Color Viscosity Intaglio, 35 3/8" x 17 1/4"
(Artist Proof from Lakeside Studio)

The Disrobing of Christ: Station #10

1957/58, Mixed Intaglio Processes,
17 3/4" x 14 1/2"

First Born

1964, Color Intaglio from Two Shaped Plates,
30 1/8" x 17 5/8"

L'esprit Libere

1965, Color Viscosity Intaglio,
7 3/4" x 9 5/8", artist's proof

The Masquerade

1964, Mixed Intaglio Processes with Color Viscosity
Printing, 12 1/4" x 7 3/4"

Miracle II

1958, Color Intaglio from Two Shaped Plates,
7 1/2" x 16 3/8"

Oedipus

1966, Shaped Plate Color Viscosity Intaglio,
29 3/4" x 10"

The Prophecy II

1969, Shaped Plate Color Viscosity Intaglio,
15" x 26"

Scheherazade

1964, Mixed Process Color Viscosity Intaglio,
6" x 5"

The Temptation of Eve

1965, Color Intaglio with Relief Roll,
25 5/8" x 14 7/8"

Veneration of the Ancestors

1955, Color Intaglio printed from two plates,
17 7/8" x 22"

Eugénio Téllez

(Chilean, born 1939)

Untitled

1961, Color Viscosity Intaglio, 19 1/4" x 15"

Untitled

c. 1962, Color Intaglio with Relief Roll,
9 1/2" x 6 5/8"

Roger Vieillard

(French, 1907-1989)

Prométhée

c. 1939, Engraving, 9" x 8 1/4"

Shirley Witebsky

(American, 1925-1966)

Autumn

c. 1960, Color Viscosity Intaglio, 14" x 17 1/2"

Fruit Tree

c. 1960, Color Viscosity Intaglio, 14" x 18"

Metamorphose

c. 1960, Color Viscosity Intaglio, 14" x 17 1/2"

Sea Star

c. 1961, Color Viscosity Intaglio, 13 1/2" x 9"

Enrique Zañartu

(Chilean, 1921-2000)

Untitled

(from the portfolio *Grafica Latino Americana*)
1970, Multi-plate Color Intaglio, 11 1/4" x 12 7/8"

Untitled

1952, Color Intaglio, 4 7/8" x 3 1/2"

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