

BOUND FOR HOME

WILLIAM S. PHILLIPS

Fine Art SmallWorks™ Giclée Canvas:

limited to 100 s/n.

9"w x 12"h.

\$225 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

TOWARD THE SETTING SUN

WILLIAM S. PHILLIPS

The USS *Hornet* (CV-8) steams prophetically into a Pacific sunset with the Doolittle Raider's 16 B-25s spread and lashed down across her deck. SBD's of the USS *Enterprise*'s (CV-6) Scouting Squadron 6 (VS-6) patrol above. Sending two of the United States aircraft carriers, the core of Vice Admiral Halsey's of Task Force 16, to the Japanese coast in 1942 was a risk of the highest order, especially for a fleet and a nation reeling from Japan's string of Pacific victories. TF 16's assets were deemed so valuable that its early discovery by Japanese picket craft on the morning of April 18, 1942, 200 miles short of the intended launch point, prompted the immediate launch of Doolittle's aircraft. At the time, the mission was even referred to as the Halsey-Doolittle Raid. Nine of the sixteen ships that made up TF 16, most importantly the carriers *Hornet* and *Enterprise*, would six weeks later take part in dealing the staggering blow to the Japanese Fleet off Midway. The Doolittle-Halsey Raid truly marked point when the Rising Sun first began to set.

Fine Art Personal Commission Print:

limited to 298 s/n. Signed by the artist and four surviving Doolittle Raiders. Image: 24" w x 16½" h.

Paper: 27" w x 26" h. \$395 unframed

Framed \$ _____

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DAUNTLESS AGAINST A RISING SUN

WILLIAM S. PHILLIPS

“This painting contains everything I like about symbolic aviation art. It’s full of symbolism as two SBD-3s—S-9 and S-11 of VS-5—fly from the USS *Yorktown* aircraft carrier against the dark clouds of war and a rising sun, the symbol of the Japanese empire.

In this case, the sun is symbolic of hope and the dawn of a new day as the tide turns in the Pacific at the Battle of Midway in June of 1942.

The name of the painting, *Dauntless Against a Rising Sun*, was a natural. A SBD dive-bomber was referred to as a “Dauntless” and the two in this painting capture the spirit of the U.S. forces in those dark days after the initial Japanese victories in the Pacific.

Fine Art Anniversary™ Giclée Canvas:
edition not to exceed 100 s/n. 36" w x 24" h.

\$1250 unframed

Framed \$ _____

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THE PATIENT WIFE

WILLIAM S. PHILLIPS

Fine Art SmallWorks™ Giclée Canvas:

limited to 100 s/n.

12"w x 9"h.

\$175 unframed

Framed \$ _____

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AFTERNOON DEPARTURE AT STONEY POINT LIGHT

WILLIAM S. PHILLIPS

Welcome back to Phillips Bay, artist William S. Phillips' popular nostalgic creation portrayed in his Phillips Bay series of paintings. Stoney Point Light was built in the mid-1800s on the northern most point of land at the entrance to the inner harbor at Phillips Bay. Its name came from the rugged and treeless landscape along the windswept edge of the channel. The lighthouse keeper who lives and works here has a choice assignment. The rambling cape home runs right up to the lighthouse door so attending to the lighthouse duties, particularly in stormy weather, is close at hand.

The era is the mid-1950s. The Grumman Goose, designed in the 1930s as an eight seat amphibian commuter plane, served in WWII in combat and training. After the war the "Goose" returned to commuter and business use, especially around water, from Catalina, to Alaska, and yes, to Phillips Bay.

Fine Art Giclée Canvas:

limited to 175 s/n. 17" w x 13" h.

\$395 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

FISH TALES AT BEAVER CAMP

WILLIAM S. PHILLIPS

With no offense to the practitioners of the culinary arts, you just can't beat the taste of a freshly caught trout, skillet fried on an open fire, a hundred miles from the nearest gas-range stove. Need we mention the view? It was designed and built by Mother Nature herself. As for Beaver Camp, well, you can find it anywhere you can land a de Havilland (DHC-2) Beaver, the work-horse float plane of the North Country. As for the fish tales themselves, a great deal of that depends of the company and the day. But as a rule of thumb, consider this: the wider the arms are spread, the greater the tale.

Fish Tales at Beaver Camp and Bill Phillips are featured in the August issue of *Western Art Collector*. As they say in the story, "Bill produces a sensitive and wonderfully composed landscape, and the depth and perspective of these paintings are outstanding." We couldn't agree more.

Fine Art Giclée Canvas:

limited to 75 s/n. 18"w x 24"h.

\$525 unframed

Framed \$ _____

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A CHRISTMAS LEAVE, WHEN DREAMS COME TRUE

WILLIAM S. PHILLIPS

The American Homefront Series, an episodic look at home life during World War II, comprises some of artist William S. Phillips' most popular and sought-after works. In this Anniversary Edition of *A Christmas Leave, When Dreams Come True*, it's 1943 and the young soldier from the first painting, *If Only in My Dreams*, is home on leave. "This is one of the fortunate few who got a Christmas leave during World War II," says the artist. "I wanted a more peaceful feeling in this painting, so the soldier is driving into the sunset." There are still shadows on the horizon but the path to victory seems clear. Look closely at each painting in the Homefront Series to find a plane in the sky. The DC-3 in this painting (known in its wartime version as a C-47) is now a passenger airliner. The dog that waited patiently for his master's return sits beside his owner on the way to a family reunion. Tonight on the radio they might even hear, "When Dreams Come True," immortalized by Count Basie.

Fine Art Anniversary™ Giclée Canvas:
edition not to exceed 175 s/n. 32"w x 16"h.

\$595 unframed

Framed \$ _____

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CHASING THE DAYLIGHT

WILLIAM S. PHILLIPS

“My interest in the Daylight was sparked as a young boy,” says the artist, “when my parents took me down to the Sepulveda Boulevard crossing in Los Angeles to watch the train, arriving from San Francisco, roar by. It was a magnificent sight, with a full head of steam up and the late afternoon sun glinting off its sparkling surface.

“I enjoy trains and ride them every chance I get and on one such trip, I watched as a small speck in the sky turned out to be an N2S-2 Stearman—a biplane produced for the Naval Air Training Command. I promised myself I would capture the scene on canvas one day.”

Pilots without instruments can drop low to follow the “iron compass” for directional guidance when storm clouds block visibility. These two U.S. Navy trainees can’t resist the adrenaline rush of pitting their winged racers against the speeding steam engine.

Fine Art MasterWork™ Anniversary Giclée Canvas:
edition not to exceed 150 s/n.
40" w x 20" h.
\$850 unframed

Framed \$ _____

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PRIDE OF ARIZONA
WILLIAM S. PHILLIPS

Fine Art SmallWorks™ Giclée Canvas:

limited to 125 s/n.

8" w x 16" h.

\$225 unframed

Framed \$ _____

www. ^{The}Greenwich Workshop  .com

NEW SOUNDS IN AN ANCIENT CANYON

WILLIAM S. PHILLIPS

Phillips' passion for aviation is second only to his infatuation with the American experience and the impact that the land, its people, its history and its values have upon one another. This is what he calls the American Landscape, paintings about a time, a place and the course of American events.

The Grand Canyon is the iconic American landscape. For millennia, the only sounds heard in the Canyon were those of the elements and all things wild. As man arrived the sounds of early domestication could, only faintly, be heard. By the late 1800s, outfits such as Wellington Starky's Diamond Bar Ranch heralded the news that cattle was king, even in the Grand Canyon. Mining, rail and even the automobile would soon follow.

In 1919, man took to the skies over the Canyon for the first time. A mere nine years later, Grand Canyon Airlines was taking tourists on scenic flights in Ford Tri-Motors such as this one, bouncing the drone of radial engines from ancient rim to ancient rim. Flights such as this confirmed that as yet another era neared its end in the Canyon, a new one had begun in the crown jewel of the American Landscape.

Fine Art Giclée Canvas:
limited to 75 s/n. 22"w x 30"h.
\$725 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

CHRISTMAS TRADITIONS AT WATCHMAN HILL INN

WILLIAM S. PHILLIPS

Against a golden sunset, a Sikorsky VS-44 approaches the harbor at Phillips Bay. As the brisk night air descends on this first night of December, Santa Claus arrives at the Watchman Hill Inn, heralded by two men in Revolutionary War dress and the traditional firing of the cannon. During the Revolutionary War, a citizens' militia kept watch over the Outer Bay from the hill. If they spied British ships on the horizon, the cannon's voice would alert the townsfolk to prepare a defense. These days, the sounding of the cannon is a cause for merriment. The holiday season in Phillips Bay is filled with the traditional joys of colored lights, caroling, feasting and church services, accompanied by a fresh blanket of snow.

Fine Art Giclée Canvas:

limited to 200 s/n. 24" w x 12" h.

\$450 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

REFLECTIONS

WILLIAM S. PHILLIPS

Every aviation art collector knows aviation art is not merely about aircraft, it is about a time, a place and the course of human events. Each painting evokes the concepts freedom, honor, duty and sacrifice aligned with the era an aircraft represents. This is what collectors speak of when they talk of the grandeur of William S. Phillips' art, where a passion for the significance of aviation melds with a landscape artist's soul.

Phillips' passion for aviation is second only to his infatuation with the American experience and the impact of the land, its people, its history, and its values on each other. This is what he calls the American Landscape, paintings about a time, a place and the course of American events.

Reflections covers central themes of William Phillips' vision of Americana. The cowboy, one American icon, ponders the vastness and beauty of another.

Fine Art Giclée Canvas:
limited to 75 s/n. 12"w x 24"h.
\$495 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

THE MOONWATCHERS

WILLIAM S. PHILLIPS

“This is a celebration of commitment and enduring romance,” says William S. Phillips. It is a love story, one that speaks of love in its various stages. You cannot help but wonder how many times our moonwatchers have held hands and shared dreams sorrows as they have watched each season pass and each new moon wax and wane.

“Our couple sits quietly with their dogs, gazing out across chapters of their lives. There is the warm and comfortable home that has heard the laughter of children; there is the church where they were married so many years ago. And there in the distance, is ‘their’ moon. I hope this print can be shared and appreciated by lovers—the moonwatchers—of any age.” This beloved work of art from acclaimed painter William S. Phillips returns as a Greenwich Workshop Anniversary Edition. Like the full moon itself, *The Moonwatchers* will only appear for a limited time, so call your Greenwich Workshop Authorized Dealer today.

Fine Art Anniversary Edition Giclée Canvas:
edition not to exceed 175 s/n. 32"w x 19"h.
\$795 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

INTO THE ARMS OF THE DRAGON

WILLIAM S. PHILLIPS

The Doolittle Raid on Japan was always designed as a one way mission: from the carrier to friendly airfields in China by way of Tokyo. Due to early discovery by Japanese picket boats, Captain David Jones and the rest of Crew 5 (aircraft 02283) left the deck of the USS *Hornet* knowing their one-way trip was perilously shorter. At a small break in the cloud cover over Chu Chow the members of Crew 5, who could coax their aircraft no further, left the plane, trusting their parachutes, the wind and the Chinese people to lead them to safety.

In Chinese folklore the *lóng*, or dragon, symbolizes all that is good: abundance, prosperity, divine protection and the Chinese people themselves. The dragon is believed to be the benevolent guardian of water, as well as life-giving rain and storms. As they tumbled into the stormy night sky, David Jones and his crew entrusted their safety—and their lives—to the arms of the dragon. The Chinese paid dearly for the aid and shelter they provided—Japanese forces killed an estimated 250,000 Chinese civilians as retaliation and intimidation to prevent further assistance of American soldiers. The brave sacrifices of the Chinese saved many lives and solidified the American people in their determination to succeed. William S. Phillips inspiring new limited edition *Into the Arms of the Dragon* pays tribute to the combined efforts of two nations. Both the Fine Art Limited Edition Giclée Canvas and Fine Art Limited Edition Giclée Print of this spectacular image have been signed by surviving members of Doolittle's Raiders.

Fine Art Giclée Print:

limited to 350 s/n. 25" w x 19½" h.

\$450 unframed

Framed \$ _____

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Fine Art Giclée Canvas:

limited to 200 s/n. 30" w x 24" h.

\$995 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

CHANNEL DAWN

WILLIAM S. PHILLIPS

The Supermarine Spitfire was a single-seat fighter used by the British and many other Allied countries during World War II. Easily identified by its distinctive elliptical wings, the Spitfire grew to legendary status during the Battle of Britain. The Spitfire performed so well during the battle and was so beloved by pilots that, unlike other models, it remained in production through the end of the war.

Fine Art SmallWorks™ Giclée Canvas:
limited to 125 s/n. 12" w x 9" h.
\$225 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

I'LL HOLD YOU IN MY DREAMS

WILLIAM S. PHILLIPS

Locomotive 4443 of the Noon Coast "Daylight" slowly eases to a stop at Santa Barbara Station. The next stop is San Luis Obispo, 119 miles up the line. With a scheduled ride time of two hours and eighteen minutes, a passenger might have time for dinner in the dining car—if he wanted to spend at least ninety cents on dinner, or splurge on the fresh mountain trout at \$1.50. In the air over the station are two P-38 fighter aircraft on their first test flight, a mere day after rolling off the assembly line in Burbank. Full production of operational aircraft has begun and will continue around the clock.

Young soldiers departing for war after Pearl Harbor faced the unknown road ahead with patriotic and passionate commitment and they held their heads high as they bid their loved ones farewell.

MasterWork™

Fine Art Giclée Canvas:

limited to 75 s/n. 48"w x 24"h.

\$1250 unframed

Framed \$ _____

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Fine Art Giclée Canvas:
limited to 250 s/n. 30" w x 15" h.
\$595 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

LATE SEASON, BLOCK ISLAND

WILLIAM S. PHILLIPS

Following in the footsteps of his successful Inns of Christmas series, William S. Phillips now begins Inns of the Seasons, beginning with *Late Season, Block Island*. William and his wife, Kristi, traveled to Block Island, Rhode Island, to research the local inns and found themselves at the Atlantic Inn, owned by Brad and Anne Marthens. “The inn gives you a feeling of Block Island as it must have been many, many years ago,” says the artist. “It has that laid-back feeling of a classic New England inn.”

Other timeless Phillips landscapes include *If Only in My Dreams* and *Summer of '45: And All Creation Rejoiced*.

Fine Art Giclée Canvas:

limited to 250 s/n. 30" w x 15" h. \$550 unframed

Framed \$ _____

CHRISTMAS ON THE EIGHTH

WILLIAM S. PHILLIPS

To the dedicated golfer, a day without golf is hardly a day at all. Imagining Christmas for these enthusiasts, Bill Phillips created *Christmas on the Eighth*, a charming holiday tribute to those most loyal of hobbyists. "I expect that if they were really into it they would have gone out, cleared the snow off the greens and played a round of golf," says the artist. At the end of the eighth hole, though, it's nice to have a warm, cheery house to which to return.

Fine Art SmallWorks™ Giclée Canvas:
limited to 300 s/n. 12"w x 9"h.
\$235 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

FIRST BOOTS ON THE GROUND

WILLIAM S. PHILLIPS

November 14, 1965, Ia Drang Valley, Vietnam at the beginning.

At 10:48 the helicopter touches down, and Lt. Col. Moore, Sgt. Major Plumley, Capt. Metsker, Bob Ovellette, Al Bosse and Vietnamese translator Mr. Nik become the first boots on the ground at Ia Drang. Helicopter pilots Bruce Crandall and Ed Freeman would go on to receive the Medal of Honor for their actions during the battle of Ia Drang, a battle which would go down in history as one of the most intense of the Vietnam War. This three-day struggle would later be documented in the best-selling book *We Were Soldiers Once... and Young* by Lt. Gen. Hal Moore (Ret.) and Joseph Galloway.

William S. Phillips compellingly depicts the chaos of LZ X-Ray in *First Boots on the Ground*. The piece is countersigned by Lt. Gen. Hal Moore (Ret.), Command Master Sgt. Basil Plumley (Ret.), Al Bosse, Robert Ouellette Sp. 4 (Ret.) and Lt. Col. Bruce Crandal (Ret., MOH).

Fine Art Giclée Canvas:

limited to 100, signed by the artist and six surviving Vietnam Veterans and numbered. 38" w x 19" h. \$795 unframed

Framed \$ _____

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Fine Art Print:

limited to 800, signed by the artist and six surviving Vietnam Veterans and numbered. 28" w x 14" h. \$395 unframed

Framed \$ _____

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DENALI SUMMER

WILLIAM S. PHILLIPS

William S. Phillips' new painting *Denali Summer* features two celebrated icons of the far North: one natural, one man-made. The forbidding and beautiful Alaskan wilds provide the backdrop for the legendary workhorse of the Alaskan bush: a De Havilland Beaver float plane. As the plane roars over the summer tundra, the icy river below rushes and tumbles its contents of glacial silt. On the distant horizon, America's highest peak dominates the horizon. (Mount McKinley is also known as *Denali*, or "The High One," in the language of the local people.) Mount McKinley's scale is so massive that the mountain actually creates its own weather and today its peak sparkles in the brilliant sunlight on one of the few cloudless days of the year.

Fine Art Giclée Canvas:

limited to 150 s/n. 30"w x 22"h. \$725 unframed

Framed \$ _____

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WESTBOUND: A DATE WITH THE GENERAL

WILLIAM S. PHILLIPS

“When we get to Chunking, I’m going to give you all a party that you won’t forget,” Lt. Colonel James Doolittle promised the sixteen B-25 crews aboard the *USS Hornet* a few days before their historic air raid on Japan. By April 18, 1942, the relative safety of the China coast was all that Lt. Donald G. Smith’s crew had on their minds. The 15th aircraft (#40-2267) to leave the carrier’s deck had bombed its targets in Kobe, Japan, but the crewmen knew they’d never make it to the Chinese coast near Sangchow. All of Aircraft 15’s crew would eventually make their way to Chunking, but sixteen other Doolittle’s Raiders would not. When the last Raider makes his final flight westward into the day’s fading light, the legend goes, he will be greeted by his fellow Raiders and General Doolittle and they will have a party never to be forgotten.

Fine Art Giclée Print
Countersigned by surviving Doolittle Raiders
limited to 300 s/n. 22" w x 25¹/₆" h. \$550 unframed
Framed \$ _____

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Fine Art Giclée Canvas

Countersigned by surviving Doolittle Raiders
limited to 200 s/n. 30" w x 35" h. \$1295 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

DAWN OF THE LIBERATORS

WILLIAM S. PHILLIPS

Dawn of the Liberators was created as a tribute to the aviators whose bravery contributed to the Allied victory in World War II. The painting was commissioned as a memorial to artist Howard Terpning's brother, First Lieutenant John E. Terpning, who paid the ultimate price to secure American freedom. First Lieutenant Terpning was a pilot in the crew of B-24D Bomber 42-20525, which was lost over New Guinea on May 7, 1944.

As they fly into formation on the way to their targets, two B-24s of the 43rd Bomb Group's 64th Squadron climb into a Pacific dawn. Although they were historically eclipsed in number by their European counterparts, the B-24 Squadrons of the Asiatic-Pacific theater fought a relentless and determined enemy in an unforgiving environment to ensure safety for the Allied nations.

Fine Art SmallWorks™ Giclée Canvas:
limited to 125 s/n. 12" w x 9" h. \$235 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

EVASIVE ACTION OVER SAGAMI BAY

WILLIAM S. PHILLIPS

Shortly after bombing the Tokyo Gas and Electric Company, Pilot Lt. Harold F. Watson banks the B-25 *Whirling Dervish* steeply to avoid a Japanese cruiser that lay directly on the aircraft's escape route to China. It was the ninth of sixteen aircraft to leave the carrier USS *Hornet* on the audacious April 18, 1942 Doolittle Raid on Japan. That United States Army Air Forces bombers could launch from a U.S. navy aircraft carrier was inconceivable at the time. President Roosevelt claimed the aircraft came from a secret airbase in the mythical Shangri-La. American bombers striking the Japanese homeland and passing within sight of Mount Fuji, the most sacred mountain in all Japan, delivered a succinct message to the warring Axis nation: America, the Sleeping Giant, had begun to stir.

Fine Art Limited Edition Print:

limited to 100. Countersigned by Col. William Bower,
Lt. Col. Richard E. Cole, Maj. Thomas C. Griffin,
M/Sgt. Edwin Horton and Maj. Gen. David M. Jones
and numbered. 22"w x 22"h. \$495 unframed

Framed \$ _____

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M/Sgt. Edwin Horton and Maj. Gen. David M. Jones
and numbered. 30" w x 34" h. \$1250 unframed

Framed \$ _____

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LOW PASS FOR THE HOME FOLKS

WILLIAM S. PHILLIPS

On a trip to Garmisch, Germany, Bill Phillips and his wife Kristi discovered a war memorial on a hillside. Surrounding the monument were framed photographs of local young men who had been killed in World War II. Bill was particularly moved by one photograph of a fresh-faced boy, his arms around a cow. "This was no jack-booted Nazi. This was a farm kid who loved his home and went off to fight for it, just as American boys had done."

The boy's story began to develop in Bill's imagination: the young German had gone into the Luftwaffe and learned to fly fighter jets. One day, early in the war, the boy and a friend had buzzed the home valley in their BF-109s. "I guess all pilots have done that, in every country," says Bill. "The pride of flight is universal." Bill checked with a German pilot, who said the practice was strictly verboten—"...but of course we did it."

Fine Art Anniversary Giclée Canvas:
edition not to exceed 250 s/n. 28" w c 16" h
\$750 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com