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❖ **FINE PRINTS** ❖

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IFPDA 2021 SPRING VIRTUAL PRINT FAIR
(Prints are listed in alphabetical order by artist)

May 14-May 28

- 1) [Coal Heavers](#)
JAMES ALLEN
American, (1894-1964)

Etching, 1935, Ryan 65, McRae 65; edition unknown. 11 7/8 x 9 7/8 in. Signed in pencil. This is a superb impression with full margins. The condition is fine. This uncommon print is located in the Smithsonian, the National Gallery of Art, and the Crystal Bridges Museum of American Art. There is now an online catalogue by Lynn McRae published by the Stanford University Libraries.
\$4,500

- 2) [Down the River](#)
THOMAS HART BENTON
American (1889-1975)

Lithograph, 1938, Fath 33, edition 250. 12 1/2 x 9 15/16 in. Signed on the stone, lower right. Signed in pencil. This is a fine impression with full margins. The condition is fine and the print came with the original AAA mat and label. The scene depicted is somewhere along the White River in the Ozarks. This print is also called the Young Fisherman.
\$4,200

- 3) [Avenue du Bois](#)
PIERRE BONNARD
French, (1867-1947)

Lithograph printed in colors, 1899, Bouvet 59, edition 100. 12 x 18 in. Unsigned. This is a fine impression with very good colors. The margins are full with a deckle edge on all sides. Excellent condition. This is a lovely work from the series Quelques Aspects de la Vie de Paris; a set of twelve plates plus the cover. Bonnard was the printer under the direction of Clot, according to Bouvet. The set was published by Vollard. This and other works from the series were pencil signed on occasion.
\$6,750

- 4) [Nos Ames, en des Gestes Lents \(Our souls, in Slow Movements\)](#)
MAURICE DENIS
French (1870-1943)

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Lithograph printed in colors, 1898, Cailler 116, edition 100. 11 5/8 x 16 in. Titled on the stone and signed in pencil, lower right. This is a fine impression with fresh, vibrant colors. The margins are full and the condition is excellent. This is plate 9 from the Amour suite as published by Vollard and printed by Clot, Paris. Here we have one of the finest prints by the artist and a stellar French color print from the 1890s. This work is not always signed in pencil.

\$5,000

5) [Gleaming Sands](#)

WILLIAM RUSSELL FLINT

British, (1880-1969)

Drypoint, circa 1930, edition unknown. 13 3/8 x 8 1/2 in. Signed in the plate, lower right. Signed and numbered "xxviii" in ink. This is a stellar impression printed with tone. The margins are full and the condition is fine apart from old hinges at the top, verso. The paper bears a partial WHATMAN watermark. Flint was born in Edinburgh and he was a remarkable draughtsman from the beginning of his career. He started as a medical illustrator and later worked as an illustrator for the London Daily News. At his peak, he excelled in watercolor, oil painting and printmaking.

Gleaming Sands is representative of his best work in drypoint.

\$1,000

6) [Incoming Fog](#)

FRANCES GEARHART

American, (1869-1959)

Block print printed in colors, probably 1930-31., edition unknown. 10 x 10 7/8 in. Signed and titled in pencil. This is a superb impression printed on her typical, fibrous wove paper. The margins are full and the condition is fine. This stellar work is illustrated on page 83 of Behold the Day, The Color Block Prints of Frances Gearhart, published by the Pasadena Museum of California Art, edited by Susan Futterman. The prints were made primarily from linoleum blocks but the artist liked to call them "block prints".

\$9,000

7) [Dandelion](#)

WILLIAM GREENGRASS

British (1896-1970)

Linocut printed in colors, 1936, edition 50. 10 x 8 1/8 in. Signed, dated, titled and numbered in pencil. This is a fine impression with wide margins. Old tape hinges at the four corners and top and bottom, verso, not affecting the image. Also, two small cello hinges at the top corners, recto.

Greengrass enrolled at the Grosvenor School of Modern Art in 1930 and he studied with Claude Flight. He was a curator at the Victoria & Albert Museum in London.

\$3,200

8) [October in Santa Fe](#)

NORMA BASSETT HALL

American (1890-1957)

Woodcut printed in colors, 1948, Patterson 86, edition probably 100. 9 7/8 x 8 in. Initialed in the block with the artist's monogram. Signed and titled in pencil. This is a superb impression with full

margins. The condition is fine. This outstanding southwestern image was published by the American Color Print Society in 1948. The artist used seven blocks to complete the image.
\$2,850

- 9) [The Home Sweet Home Cottage, Easthampton](#)
CHILDE HASSAM
American, (1859-1935)

Etching, 1921, Cortissov/Clayton 174, small edition. 10 x 11 3/4 in. Signed in the plate, lower right. Signed in pencil. This is a superb, luminous impression in fine condition. The margins are full with tack holes showing on all sides. This house is where the author of the lyrics for the song lived as a child. His name was John Howard Payne. Childe Hassam can certainly be described as the quintessential American impressionist printmaker of the early 20th century. This is an outstanding example of his work as an etcher.
\$4,750

- 10) [Anangkè \(Fate\)](#)
RICHARD ROLAND HOLST
Dutch (1868-1938)

Lithograph, 1892, edition only 30. 14 x 12 3/4 in. Signed, dated and numbered in ink. Initialed and dated in the plate. This is a superb impression with full margins. The printed surface is flawless. Minor, subtle foxing in the margins. In the lithograph 'Anangkè' ('Fate') the artist depicts himself in a way that is full of religious and mythical connotations. It is based on the myth of Prometheus, the bringer of civilization, who stole the fire of the gods. Prometheus was punished by the gods, who chained him to a rock where a vulture ate his liver out every day that grew back every night. The theme of the print must be closely connected to the artist's own situation and most certainly to the life of Vincent van Gogh. It is therefore no coincidence that Roland Holst dedicated a copy to Vincent van Gogh (this copy is in the collection of the Stedelijk Museum, Amsterdam) and another copy to Theo van Gogh's widow, Jo van Gogh-Bonger. The print was shown first at the 6th exhibition of the Nederlandsche Etsclub (Dutch Etching Club) in Februari-March 1893, where it was praised by the fellow artist Jan Veth, who published an extensive review. The exhibition also showed a print by Jan Toorop with the same subject matter, where Anangkè (Fate) is personified by a woman. The print of R.N. Roland Holst was published in only 30 copies by the art gallery C.M. van Gogh in Amsterdam. In the newspaper De Amsterdammer we read on 3 March 1893 that the print of Anangkè of Roland Holst was sold at the exhibition of the Etsclub. The print has been described as a one of the most important Dutch symbolist prints, inspired by Van Gogh's reed-pen drawings (for instance in the sky with the three stars) and Jan Toorop's treatment of the waves. The image of the suffering Prometheus has a haunting quality. The figure with the thorn crown also resembles Christ. Provenance: Wouter van Leeuwen, Amsterdam. From his 2001 catalogue, The "Nieuwe Kunst," entry # 51.
\$6,000

- 11) [Christmas Eve and New Year \(Kerstnacht - Nieuwjaar\)](#)
THEO VAN HOYTEMA
Dutch, (1863-1917)

Lithographs, 1894, Rijksmuseum/deGroot 48 and 49 (ii/II); edition 200. each image measures 16 x 9 3/4 in. Each image is signed and dated on the stone. Each is signed and numbered in pencil.

These are excellent, rich impressions with full margins. The condition of both sheets is rarely this fine. To quote Cliff Ackley, "The prints' tall vertical format suggests Asian hanging scrolls, and both have symbolically related decorative borders along the bottom edge. The images are for Hoytema unusually abstract and ornamental in feeling." (See page 78, *Holland on Paper in the Age of Art Nouveau* (2014). This iconic pair of lithographs is quite rare today and represents Dutch Art Nouveau (Nieuwe Kunst) at its best.

\$9,000

- 12) [Bowsprit](#)
ROCKWELL KENT
American (1881-1940)

Pencil on tracing paper, probably 1930, See Burne-Jones 56. 5 1/2 x 7 in. (image). Signed upper left, "Rockwell Kent (sketch for woodblock 'Bowsprit')." Our drawing is in very good condition. (The sheet was mounted quite some time ago to a thin, archival rag board, apparently to soften the look of some creasing and wrinkling in the image.) This outstanding, working drawing is not mentioned in the Burne-Jones catalog as the author was probably not aware of it. He does, however, reference and illustrate a preliminary drawing from the Zigrosser Collection of the Philadelphia Museum of Art, but it is considerably less developed than our work. We are offering this outstanding drawing WITH AN IMPRESSION OF THE PRINT for which this is the definitive study. The woodcut "Bowsprit" was printed in an edition of 120 and it measures the same size as the drawing (which has a pencil borderline on all sides). The margins are full and the condition is excellent. The woodcut is signed in pencil, lower right. (The canceled block is part of the Adler Collection in the Princeton University Library.) Provenance for both works: Baldwin-Wallace College, Ohio (deaccessioned, 2010.)

\$14,000

- 13) [Stairhall](#)
ARMIN LANDECK
American, (1905-1984)

Drypoint and engraving, 1950, Kraeft 104, edition 100. 12 x 14 3/8 in. Signed in pencil. This is a fine impression with full margins. The condition is also fine apart from a very faint suggestion of toning within an earlier mat opening. The scene is the old Delmonico Hotel on East 14th Street in New York. Landeck had a studio there for many years. Provenance: M. Knoedler (with their label).

\$2,200

- 14) [Break in the Thunderstorm](#)
MARTIN LEWIS
American, (1881-1962)

Drypoint, 1930, McCarron 86 (ii/II), intended edition of 85. 12 3/8 x 9 7/8 in. Signed in the plate, lower left. Signed in pencil. This is a superb impression printed on a wove paper with a subtle greenish-blue tint. The margins are full and the condition is exceptionally fine. According to the catalogue, the location is the corner of 34th Street and Park Avenue, near Lewis's studio.

Provenance: Kennedy Galleries, New York (with their label). The McCarron catalogue states 66 recorded impressions including 16 trials.

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- 15) [Quarter of Nine, Saturday's Children](#)
MARTIN LEWIS
American (1881-1962)

Drypoint, 1929, McCarron 78, edition 107. 9 7/8 x 12 7/8 in. Signed in the plate, lower left. Signed in pencil, lower right. Also inscribed by the artist, "watakashi no E." This is a superb impression printed on off white laid paper. The margins are full and the condition is excellent. Provenance: Kennedy Galleries (with their label). The scene is 34th Street at Park Avenue, New York.
PRICE ON REQUEST

- 16) [Distant Manhattan from Brooklyn](#)
LOUIS LOZOWICK
American (1893-1973)

Lithograph, 1937, Flint 145, edition 200. 7 15/16 x 13 in. Signed and dated on the stone. This is a fine impression with full margins. The condition is excellent. This stellar image was published by the American Artists Group and printed by George Miller. The Flint catalogue does not mention any other editions. The print is not pencil signed as is the case with all AAG editions and we have the original folder which accompanies the print.
\$3,500

- 17) [Les Rochers Rouges, or, La Mer à Camaret](#)
MAXIMILIEN LUCE
French (1858-1941)

Lithograph printed in colors, 1895, I.F.F 16, edition about 60. 12 1/4 x 17 3/8 in. Signed in blue pencil in the lower right. This is a superb impression printed on chine applique. The margins are full. The condition is fine. This colorful, engaging print was published by Gustave Pellet and bears his ink stamp in the lower right. (See Lugt 1190). The print also bears his initials (See Lugt 1194) and he numbered the print as well. Luce was friendly with Pissarro and Signac.
\$3,500

- 18) [Making the Engine](#)
CHRISTOPHER R.W.NEVINSON
British (1889-1946)

Lithograph, 1917, Black 16, edition 200 signed and 100 unsigned impressions. 16 7/8 x 11 7/8 in. Signed, dated and numbered in pencil. This is a fine impression with full margins. The condition is also fine. This powerful image was part of a series of six prints called Britain's Efforts and Ideals: Making Aircraft. This was first exhibited at the Fine Art Society, London and received a very positive response. This series was Nevinson's first commission upon being appointed an official war artist in 1917.
\$ 12,500

- 19) [North Sea Fishermen](#)
B.O.J. NORDFELDT
American (1878-1955)

Woodcut printed in colors, 1906, Donovan 11, edition unknown. 9 x15 in. Signed, dated and numbered "52" in ink in the upper left corner of the image. This is a fine impression on Japanese paper of this large, dynamic print. The condition is fine with the typical small margins on all sides. Like virtually all of Nordfeldt's prints, color variations exist and this one is especially good looking. The influence of Japanese prints is here clearly evident. The catalogue states this is the Swedish coast off Kulaberg.
\$3,950

- 20) [Windblown Trees](#)
MARGARET PATTERSON
American (1867-1950)

Woodcut printed in colors, circa 1920, Bakker 56a, edition unknown. 7 x 9 3/4 in. Signed in pencil, lower right, within the image. This is a superb, vibrant impression of this well-known image. The print is trimmed along the edge of the image (by the artist) and attached at the top to a black paper support sheet which extends slightly beyond the print (also done by the artist). In addition, the print and black paper are mounted at the top edge to a sturdy, tan matboard-like support. This is the original presentation as prepared by Patterson and we've seen this approach before. The condition is excellent. As viewed on page 20 of the Bakker retrospective catalogue from 1989, there's an oil study for this image as well as a charcoal and white pastel drawing.
\$6,500

- 21) [Mist on the Thames](#)
JOSEPH PENNELL
American, (1857-1926)

Aquatint, 1903, Wuerth 247, edition probably 35 proofs. 8 1/2 x 10 3/8 in. Signed and numbered in pencil "32." The margins are probably full and untrimmed and the condition is fine. The paper is a soft, fairly thin laid. This uncommon, beautiful print was done the year Whistler died. It's a subject which reminds us of Whistler, certainly, and the painterly, tonal effects are also reminiscent of Whistler's watercolors and oils of the Thames.
\$2,200

- 22) [Woman Picking Cabbages \(Femme Cueillant des Choses\)](#)
CAMILLE PISSARRO
French, (1830-1903)

Etching and drypoint, 1888, Delteil/Cailac 77 (ii/VII); edition 17. 4 x 2 3/8 in. Signed in pencil and inscribed "2e état - No. 2." The print is titled below by the artist. There's an authentication inscription on the verso, top, by Georges Henri Manzana Pissarro, the artist's son. This is a fine

impression of this extremely rare early state before the plate was overworked. The condition is fine apart from slight rippling on the outer edges of the sheet and a very subtle wrinkle in the top left corner margin. There were only 17 lifetime impressions of this print.
\$4,200

- 23) [Red Chestnut No. 1](#)
JOHN PLATT
British (1886-1967)

Woodcut printed in colors, 1927, Chapman 14, total edition unknown 15 1/4 x 8 3/4 in. Signed titled and numbered in pencil. This is a fine impression with full margins. The condition is very good apart from a subtle wrinkle in the upper right corner just touching the image and a wrinkle and small paper loss in the lower left corner margin. This impression is from the "projected" edition of 68 but we have seen two other impressions now which are numbered from an edition of 150.
\$3,500

- 24) [Centaure Aiming at the Clouds \(Centaure Visant les Nues\)](#)
ODILON REDON
French, (1840-1916)

Lithograph, 1895, Mellerio/Hyman 133, edition 50. 11 1/4 x 9 1/2 in. Signed on the stone, lower right. Signed in pencil. This is a fine impression printed on chine appliqué. The margins are wide. The condition is good apart from some toning on the verso and imperfections showing on the chine, primarily on the extreme edges of the sheet which is a light gray. This is a proof without the tiny, printed title and edition "50 ep." just below the image at center. The catalogue mentions that a few of these were printed in black and green ink. One such example is found at the Kröller-Muller Museum in Holland.
\$9,500

- 25) [Approach to the Station](#)
BENTON SPRUANCE
American (1904-1962)

Lithograph, 1932, Fine/Looney 70, edition 28. 10 7/8 x 13 3/4 in. Initialed on the stone, lower right. Signed, titled, numbered and next to that, "imp. Theo Cuno." This is a superb impression in fine condition with full margins. George Bellows was a major inspiration for Spruance throughout his career, most notably in the early work from the 1930s and 1940s.
\$ 12,000

- 26) [Les Deux Trotins](#)
THEOPHILE ALEXANDRE STEINLEN
French (1859-1923)

Etching and aquatint, 1902, Crauzat 65 (iii/III); one of three proofs in the third state. 9 x 5 3/4 in. Signed in the plate and signed in pencil. Furthermore, this superb impression is inscribed "essai" (trial proof.) The condition is fine. The margins are wide if not full. Crauzat lists 19 proofs plus three trials, as we have here, in the third state. This is a rare print as such and so very typical of Steinlen's best imagery.

\$2,500

- 27) [Forest of Flame](#)
HARRY STERNBERG
American, (1904-2001)

Lithograph, 1939, Moore 158, Warner 56; edition unknown. 12 1/2 x 16 1/2 in. Signed on the stone, lower right. Signed and titled in pencil. This is a fine impression with wide margins. The condition is excellent apart from a small, very faint spot of toning in the margin above the second smokestack on the left. This exemplary print from the period is illustrated and discussed in *Graphic Excursions, American Prints in Black and White, 1900-1930, Selections from the Collection of Reba and Dave Williams (1991)*, entry 81. Impressions are located in the Art Institute of Chicago and the National Gallery of Art, among other institutions.

\$6,000

- 28) [The Kitchen](#)
JAMES A. MCNEILL WHISTLER
American, (1834-1903)

Etching, 1858, Glasgow 16 (ii/II); Kennedy 24 (ii/III); Glasgow cites 67 known impressions. 9 x 6 1/4 in. Signed in the plate, lower right. This is a very fine, rich impression printed on a light cream laid paper. The margins are substantial. The condition is excellent. This outstanding, early work was published in the French Set in this state. Auguste Delâtre was the printer and his name and address appear in the plate, lower right.

\$8,000

- 29) [Seed Time and Harvest](#)
GRANT WOOD
American (1891-1942)

Lithograph, 1937, Johnson 2, edition 250 7 3/8 x 12 1/8 in. Signed and dated in pencil, lower right. This is a fine impression in superb condition. The margins are full. This is an exemplary lithograph from Wood's early work.

\$7,000

- 30) [In the Spring](#)
GRANT WOOD
American, (1891-1942)

Lithograph, 1939, Johnson 13, Cole 13; edition 250. 8 7/8 x 11 3/4 in. Signed in pencil. This is a very fine impression with full margins. The condition is outstanding. In his excellent 2016 catalog of Grant Wood's lithographs, Bruce Johnson writes the following about this print: "...the lithograph transcends from being a portrait of one individual to a symbol of all farmers and their relationship to their land." (pg. 105). The paper bears a RIVES watermark and was printed by George Miller in New York.
\$6,500

NOTE: *Prices are subject to change without notice.*