A detailed landscape painting of a wide river valley. The scene is dominated by a large, calm body of water in the foreground and middle ground. On the left, a small boat with a white sail is visible on the water. In the distance, a range of mountains is visible under a sky filled with soft, white clouds. The right side of the painting shows a steep, rocky hillside covered in dense green trees. The overall color palette is muted and naturalistic, typical of the Hudson River School style.

QUESTROYAL FINE ART, LLC

# WORTHY OF THE AGES

Important Hudson River School Paintings



COVER DETAIL

**David Johnson** (1827–1908)

*Rogers Slide, Lake George, New York, 1870*

Oil on canvas

13<sup>3</sup>/<sub>8</sub> x 21<sup>3</sup>/<sub>8</sub> inches

Monogrammed lower right: *DJ 1870.*

BACK COVER

\* **Sanford Robinson Gifford** (1823–1880)

*Sunset in the Wilderness with Approaching Rain*

Oil on canvas

7<sup>5</sup>/<sub>16</sub> x 11<sup>3</sup>/<sub>8</sub> inches

ABOVE

\* **Albert Bierstadt** (1830–1902)

*North Coast Indians*

Oil on board

10<sup>3</sup>/<sub>8</sub> x 18<sup>1</sup>/<sub>8</sub> inches

Monogrammed lower right: *ABierstadt.*

March 10–April 8, 2017

An Exhibition and Sale

# WORTHY OF THE AGES

## Important Hudson River School Paintings

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**David Johnson** (1827–1908)

*Rogers Slide, Lake George, New York, 1870*

Oil on canvas

13<sup>3</sup>/<sub>8</sub> x 21<sup>3</sup>/<sub>8</sub> inches

Monogrammed lower right: *DJ 1870.*

## WORTHY OF THE AGES

It may be surprising to know that it remains possible to acquire paintings by artists of the Hudson River School at sensible valuations. For nearly two centuries, their works have been included in virtually every major American museum, and in recent years exhibitions featuring paintings by these masters have opened internationally. Self-taught artists, once scorned by critics, they are now thought of in the context of the world's most elite painters.

Oddly, the origin of the name used to identify these first, and most important, American landscape painters was ironically the result of a derogatory remark. It was likely made by an English critic who chose to draw attention to the river on which they traveled, disregarding the artistic merit of their work. Their canvases document many extraordinary locations on or near that river, but they also journeyed to the West to capture an unseen grandeur. The paintings of the Hudson River School remind us of the solitude found on walks in majestic woods, the splendor visible from mountain tops, and the simple joy of a picnic in a pristine field. Each of us was born with the innate ability to experience the restorative pleasures these works provide, without the need for scholarly explanation.

These are paintings that will make invaluable contributions to the character of your home because they encourage thought and spark essential conversations. They coexist in marked counterpoint to the multitude of technology that surrounds them. For adults, they are a reminder of a childhood spent outdoors, of adventurous excursions beyond city boundaries, and for children, they will inspire a curiosity for nature that will forever enrich their lives.

If you are an experienced collector, you understand the magnitude of what will be on view. For those that are in the process of discovery, I urge you to visit this exhibition and learn as much as you can. Count on us to be sensitive to your concerns and completely transparent. I will make sure that you ask the questions that you might not have thought to ask. We will make you aware of why we think a work's positive attributes outweigh any adverse issues. Our gallery owns most of what we offer, which is the best proof of our conviction.

Think of these paintings as lifetime assets. In fact, they should be considered multigenerational possessions for you and your children and their children. In this context, they are remarkably undervalued.

LOUIS M. SALERNO, *Owner*

# HUDSON RIVER SCHOOL ARTISTS AT THE TENTH STREET STUDIO BUILDING

*I have commenced a large picture nine feet long, of Laramie Peak which promises to be one of my best pictures. My Studio is in the 10th Street Studio Building. 27 artists live here in harmony together, which makes the Art atmosphere very pleasant.*<sup>1</sup>

—ALBERT BIERSTADT, January 20, 1860

In early nineteenth century America, artists often found themselves working out of cold, cramped rented attic spaces. In 1857, premier American architect Richard Morris Hunt was commissioned to build the Tenth Street Studio Building. Officially opened in 1858, the Studio Building at 15 Tenth Street between Fifth and Sixth Avenues was the first art studio building in the United States. A writer for *The Art Journal* noted that “the Studio-Building in Tenth Street has no counterpart in Europe, where artists are not assembled in this kind of community but generally have their *ateliers* dotted here and there.”<sup>2</sup> It was designed to allow artists ample space and light to work and exhibit, and to encourage a comingling of artistic ideas. It consisted of a large, two-story central gallery space with an expansive skylight and gas lighting. Studios surrounded the gallery on three levels with wide staircases connecting the floors, welcoming visitors to circulate throughout. The building attracted Hudson River School painters and became the unofficial headquarters of American art.

Frederic Edwin Church was one of the first occupants and brought immediate prestige to the building. Space was in such high demand that in 1873, an annex was opened in the building next door. The exhibition opportunities in the Studio Building were particularly appealing. In the mid-nineteenth century, artists typically sold their own work

directly to patrons without a dealer or gallery. Resident artists regularly organized receptions to promote new work and bring wealthy New Yorkers into their studios. In a January 25, 1873 diary entry, long-time resident Jervis McEntee recorded, “We had a reception at the Studio Building today which seems to have been a success so far as numbers and respectability of the visitors is concerned. The wealth of New York was out in full force...Tenth Street was full of carriages all the afternoon.”<sup>3</sup> Along with receptions, the practice of single-painting exhibitions within the artist’s studio was extremely successful for some artists, most famously Church and Albert Bierstadt. In 1859, Church displayed his landmark *Heart of the Andes* (The Metropolitan Museum of Art). In just five days, twelve thousand visitors passed through the building, each paying twenty-five cents admission. The lines were down the street and the police were called in for crowd control. When Bierstadt displayed *The Domes of the Yosemite* (St. Johnsbury Athenaeum) in 1867, the reviews were mixed but the coverage was so widespread that one reporter wrote, “Next to the Civil War, the fiercest conflict of modern times is the controversy now raging among art-critics of New York.”<sup>4</sup>

In 1878, William Merritt Chase moved in and brought a looser, more painterly style with him. As an influential teacher, he inspired a new generation of artists. With the dawn of the Gilded Age, art became more valuable to a growing class of collectors and patrons, and artists were increasingly able to have dealers and galleries represent them. While the studios were in use until 1952, the exhibition functions of the building began to lose their importance. The building was finally razed in 1956.



LEFT

Tenth Street Studio Building, 51 West 10th Street between Fifth and Sixth Avenues, New York, New York, between 1870 and 1890. Library of Congress, Prints and Photographs Division, The AIA/AAF Collection, [LC-DIG-ds-04961]

RIGHT

Worthington Whittredge's Tenth St. studio, 1866. S. Beer, photographer. Miscellaneous photographs collection, Archives of American Art, Smithsonian Institution.

*Standing, left to right:* Thomas Le Clear, Worthington Whittredge, John William Casilear, John George Brown, Jervis McEntee, William Hart, Régis François Gignoux, Edward Lamson Henry; *seated, left to right:* John Ferguson Weir, Sanford Robinson Gifford, William Beard, Richard William Hubbard, Seymour Joseph Guy

## RESIDENCIES OF ARTISTS IN THE EXHIBITION



\*Paintings by artists who worked in the Tenth Street Studio Building are indicated in this catalogue by an asterisk.

1. Albert Bierstadt, letter to Catherine Amory Chandler Parsons, January 20, 1860, in Nancy K. Anderson, Ross Merrill, and Michael Skalka, "Albert Bierstadt: A Letter from New York," *Archives of American Art Journal* 40, no. 3/4 (2000): 29; Bierstadt's *Base of the Rocky Mountains, Laramie Peak* (unlocated) was exhibited at a Studio Building reception on March 26, 1860.
2. E. T. L., "Studio-Life in New York," *The Art Journal* 3 (1877): 267.
3. "Jervis McEntee's Diary," *Archives of American Art Journal* 8 (July–October 1868): 14–15.
4. *Independent* (New York), May 23, 1867, in Nancy K. Anderson and Linda S. Ferber, *Albert Bierstadt: Art & Enterprise* (New York: Hudson Hills Press, in association with the Brooklyn Museum, 1990), 91.

For a thorough examination of the importance of the Tenth Street Studio Building in American art, see Annette Blaugrund, *The Tenth Street Studio Building: Artist-Entrepreneurs from the Hudson River School to the American Impressionists* (Southampton, NY: The Parrish Art Museum, 1997).

## Albert Bierstadt

Albert Bierstadt's career followed an epic course. As one of the first artists to explore the Western frontier, he achieved a level of fame and prosperity previously unknown in the world of American art. Born in Prussia, raised in Massachusetts, and trained in Düsseldorf, Bierstadt created landscapes that combined German precision with American Romanticism. His fantastic visions of soaring mountain peaks reflected the height of his ambitions, astounding viewers with the country's yet unspoiled grandeur. Recognized outside the United States, he was awarded the French Legion of Honor by Napoleon III, the Imperial Order of St. Stanislaus by Alexander II of Russia, and the Imperial Order of Medjid by the Sultan of Turkey.

### SELECTED EXHIBITIONS

National Academy of Design, 1858–88

Pennsylvania Academy of the Fine Arts, 1859–67

Brooklyn Art Association, 1861–81

Metropolitan Sanitary Fair, New York, 1864

Paris Salon, 1869, 1875, 1879, 1880, 1882, 1889

### SELECTED COLLECTIONS

Amon Carter Museum of American Art, Fort Worth, Texas

High Museum of Art, Atlanta, Georgia

The Metropolitan Museum of Art, New York, New York

Smithsonian American Art Museum, Washington, DC

The White House, Washington, DC

### AUCTION RECORD

**\$7,321,000**

### TENTH STREET STUDIO BUILDING RESIDENT

1860–79



\* **Albert Bierstadt** (1830–1902)

*Purple Mountain / Mountain Landscape*

Oil on paper laid down on canvas

8<sup>1</sup>/<sub>16</sub> x 12<sup>1</sup>/<sub>8</sub> inches

Monogrammed lower right: *ABierstadt*



\* **Albert Bierstadt** (1830–1902)

*Niagara Falls*

Oil on paper laid down on canvas

13<sup>15</sup>/<sub>16</sub> x 18<sup>15</sup>/<sub>16</sub> inches

Monogrammed lower right: *ABierstadt*



## Ralph Albert Blakelock

\* **Ralph Albert Blakelock** (1847–1919)

*Early Landscape*, 1867

Oil on canvas

6<sup>1</sup>/<sub>16</sub> x 12<sup>1</sup>/<sub>8</sub> inches

Monogrammed and dated lower right:

*RABLAKELOCK. 1867*



## William Mason Brown

**William Mason Brown** (1828–1898)

*Autumn Reflections*

Oil on canvas

14<sup>1</sup>/<sub>16</sub> x 19<sup>15</sup>/<sub>16</sub> inches

Monogrammed lower right: *WMBrown*

## Samuel Colman

Painter of the Hudson River, Lake George, the White Mountains, and the American West, Samuel Colman is one of the most significant second-generation Hudson River School artists. Colman studied under Asher B. Durand, who instilled within Colman an appreciation for the natural beauty of the American landscape. His poetic landscapes were praised for their atmospheric effects, and he is considered to be one of the first American artists to achieve critical success in the watercolor medium. Colman traveled extensively through the United States and Canada and spent several years abroad painting in Algeria, Egypt, France, Holland, and Italy.

### SELECTED EXHIBITIONS

National Academy of Design, 1851  
Boston Athenæum, 1855  
Boston Art Club, 1873–86  
Pennsylvania Academy of the Fine Arts, 1879  
Museum of Fine Arts, Boston, 1881

### SELECTED COLLECTIONS

The Art Institute of Chicago, Illinois  
The Metropolitan Museum of Art, New York, New York  
National Gallery of Art, Washington, DC  
Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania  
Wadsworth Atheneum Museum of Art, Hartford, Connecticut

### AUCTION RECORD

**\$505,000**



*Colman's paintings of the American West are rare and highly sought after.*

**Samuel Colman** (1832–1920)

*Twilight on the Western Plains*

Oil on canvas

30<sup>1</sup>/<sub>16</sub> x 40<sup>1</sup>/<sub>8</sub> inches

Signed lower right: *Samuel Colman*.

## Jasper Francis Cropsey

Jasper Francis Cropsey, one of the leading artists of the Hudson River School, brought out the color and breadth of the American landscape in his work. Cropsey first learned the art of landscape painting as an architectural apprentice, acquiring the draftsmanship demonstrated in his best works. He was soon hailed as “America’s painter of autumn.” Cropsey was one of the youngest members ever elected to the National Academy of Design and a founding member of the American Water Color Society. He won a medal from the London International Exposition of 1862, and was presented to Queen Victoria at St. James’s Palace in 1861.

### SELECTED EXHIBITIONS

Brooklyn Art Association, 1861–86, 1891  
London International Exposition, 1862  
Centennial Exposition, Philadelphia, 1876  
Boston Art Club, 1881–86  
The Art Institute of Chicago, 1897, 1900

### SELECTED COLLECTIONS

The Metropolitan Museum of Art, New York, New York  
National Gallery of Art, Washington, DC  
Newington-Cropsey Foundation, Hastings-on-Hudson, New York  
Smithsonian American Art Museum, Washington, DC  
The White House, Washington, DC

### AUCTION RECORD

**\$1,003,500**



**Jasper Francis Cropsey** (1823–1900)

*Greenwood Lake, New Jersey*, 1874

Oil on canvas

12<sup>3</sup>/<sub>16</sub> x 20<sup>3</sup>/<sub>16</sub> inches

Signed and dated lower right: *J.F. Cropsey / 1874*



**Jasper Francis Cropsey (1823–1900)**

*Winter*, 1860

Oil on canvas

15 <sup>1</sup>/<sub>16</sub> x 24 <sup>1</sup>/<sub>8</sub> inches

Signed and dated lower right: *J. F. Cropsey 1860*

*Winter scenes by Cropsey are scarce and among his most striking work.*

Thomas Doughty



**Thomas Doughty** (1791–1856)

*Sublime Landscape*

Oil on canvas laid down on board

14<sup>1</sup>/<sub>16</sub> x 17<sup>3</sup>/<sub>8</sub> inches

Signed lower left: *DOUGHTY*

## Asher B. Durand

Although born to a humble family, Asher B. Durand became one of the most influential painters of the nineteenth century. He began his career as a successful engraver, but his dedication to landscape painting and friendship with Thomas Cole established Durand as a leader of the Hudson River School. Durand espoused a commitment to naturalism and his *Letters on Landscape Painting* in the 1850s art journal *The Crayon* were widely read. In the early 2000s, private sales of Durand's paintings shattered records when *Kindred Spirits* sold for a reported \$35 million and *Progress (The Advance of Civilization)* sold for an estimated \$40 million.

### SELECTED EXHIBITIONS

National Academy of Design, 1861–74  
Brooklyn Art Association, 1862–75  
Paris Salon, 1866  
Exposition Universelle, Paris, 1867  
Pennsylvania Academy of the Fine Arts, 1890

### SELECTED COLLECTIONS

The Metropolitan Museum of Art, New York, New York  
Museum of Fine Arts, Boston, Massachusetts  
National Academy Museum, New York, New York  
New-York Historical Society, New York  
Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania

### AUCTION RECORD

**\$386,500**

### PRIVATE SALES

**\$40,000,000** (estimated)

**\$35,000,000** (estimated)



**Asher B. Durand** (1796–1886)

*Pastoral Scene at Lake's Edge*

Oil on canvas

17<sup>1</sup>/<sub>8</sub> x 21<sup>1</sup>/<sub>8</sub> inches

## Sanford Robinson Gifford



\* **Sanford Robinson Gifford** (1823–1880)

*A Sketch of Schloss Rheinstein*

Oil on canvas

10<sup>7</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>2</sub> inches

Initialed lower left: SRG

Sanford Robinson Gifford was a second-generation painter of the Hudson River School, known for his skillful ability to render light and atmospheric effects. He possessed an acute understanding of the spiritual and emotional inspiration to be drawn from a landscape, depicting brilliant vistas marked by an aerial luminism that transformed quotidian scenes into poetic masterpieces. Over the course of his career he traveled extensively throughout the Catskills, Adirondacks, and White Mountains, though arguably his favorite subject was the Hudson River Valley, where he was born. Upon his death in 1880, the Metropolitan Museum of Art held a special commemorative retrospective to celebrate Gifford's life and work.

### SELECTED EXHIBITIONS

National Academy of Design, 1847–68, 1870, 1872–74, 1876–80

Pennsylvania Academy of the Fine Arts, 1856

Exposition Universelle, Paris, 1867

The Metropolitan Museum of Art, 1874, 1880

Centennial Loan Exhibition, Hartford, 1875

### SELECTED COLLECTIONS

Brooklyn Museum, New York

Museum of Fine Arts, Boston, Massachusetts

National Gallery of Art, Washington, DC

New-York Historical Society, New York

Smithsonian American Art Museum, Washington, DC

### AUCTION RECORD

**\$2,144,000**

### TENTH STREET STUDIO BUILDING RESIDENT

1858–80

- \* **Sanford Robinson Gifford** (1823–1880)  
*Carriage on a Country Road*, 1863  
Oil on canvas  
6<sup>15</sup>/<sub>16</sub> x 12 inches  
Signed and dated lower right: *S. R. Gifford 63*



- \* **Sanford Robinson Gifford** (1823–1880)  
*View of Constantinople (The Golden Horn)*  
Oil on canvas  
7<sup>5</sup>/<sub>8</sub> x 12<sup>7</sup>/<sub>8</sub> inches  
Signed lower right: *SR Gifford*; on verso:  
*The Golden Horn I by SR Gifford*





## Régis François Gignoux

\* **Régis François Gignoux** (1816–1882)

*Niagara Falls*

Oil on canvas

9<sup>7</sup>/<sub>8</sub> x 20<sup>7</sup>/<sub>8</sub> inches

Signed lower left: *R Gignoux*



## William Hart

\* **William Hart** (1823–1894)

*Along the Winding Way*, 1864

Oil on canvas

39<sup>1</sup>/<sub>2</sub> x 54<sup>1</sup>/<sub>4</sub> inches

Signed and dated lower left: *W<sup>M</sup>. HART 64*

## Dubois Fenelon Hasbrouck

**Dubois Fenelon Hasbrouck** (1860–1934)

*A January Morning, Catskills*, 1895

Oil on canvas

34 x 58<sup>1</sup>/<sub>16</sub> inches

Signed, inscribed, and dated lower left:

*D.F. Hasbrouck – N.Y. 1895*



## Arthur Parton

\* **Arthur Parton** (1842–1914)

*Fishing at Sunrise*, 1882

Oil on canvas

22 x 35<sup>7</sup>/<sub>8</sub> inches

Signed and dated lower right: *Arthur Parton / 1882*



## George Inness



**George Inness** (1825–1894)

*Woods at Montclair*, ca. 1885–87

Oil on panel

27<sup>1</sup>/<sub>16</sub> x 21<sup>15</sup>/<sub>16</sub> inches

Signed and dated lower left: *G. Inness 1887*;  
signed and dated lower center: *G. Inness 1885*

George Inness was an artistic innovator, credited with changing the course of American art. Inness moved away from the objective depiction of natural forms to concentrate on an intensely subjective vision. His visionary landscapes drew from the atmospheric style of the Barbizon school, the mystical philosophy of Emanuel Swedenborg, and his own personal impulse to fuel a new language of pictorial expression.

### **SELECTED EXHIBITIONS**

National Academy of Design, 1844

Exposition Universelle, Paris, 1867

Boston Art Club, 1871

World's Columbian Exposition, Chicago, 1893

San Francisco Art Association, 1895

### **SELECTED COLLECTIONS**

The Art Institute of Chicago, Illinois

Brooklyn Museum, New York

The Metropolitan Museum of Art, New York, New York

Smithsonian American Art Museum, Washington, DC

The White House, Washington, DC

### **AUCTION RECORD**

**\$1,945,000**

Daniel Huntington



**Daniel Huntington** (1816–1906)

*Lake Mohonk*, 1872

Oil on canvas

12<sup>1</sup>/<sub>16</sub> x 24 inches

Signed and dated lower right: *D. Huntington 72*



**John Frederick Kensett** (1816–1872)

*Woodland Interior with Stream*

Oil on canvas

10<sup>1</sup>/<sub>8</sub> x 14 inches



**John Frederick Kensett** (1816–1872)

*Wooded Landscape with Boulders*

Oil on canvas

14 x 20<sup>1</sup>/<sub>16</sub> inches

Monogrammed lower left: *JFK*

## John Frederick Kensett

One of the most important artists of the Hudson River School, John Frederick Kensett painted intimate landscapes that celebrated the American wilderness. Kensett studied in Europe alongside John William Casilear and Asher B. Durand. Initially known for his woodland interiors and panoramas, Kensett later turned his focus to seascapes, which particularly embody the beautiful luminous qualities with which Kensett is frequently associated. His delicately rendered, elegant compositions are praised for their harmonious appearance.

### SELECTED EXHIBITIONS

National Academy of Design, 1830–60, 1861–73

Pennsylvania Academy of the Fine Arts, 1852–69

Brooklyn Art Association, 1861–84

### SELECTED COLLECTIONS

Brooklyn Museum, New York

Los Angeles County Museum of Art, California

The Metropolitan Museum of Art, New York, New York

Museum of Fine Arts, Boston, Massachusetts

National Gallery of Art, Washington, DC

### AUCTION RECORD

**\$1,248,000**

# Thomas Moran

Thomas Moran was one of the best-known and most influential painters of the Hudson River School working in the United States in the second half of the nineteenth century. Known for his exquisitely rendered landscapes, Moran's iconic depictions of the American West not only brought him fame as one of the country's preeminent landscape artists but contributed to the establishment of the United States' first national park at Yellowstone in 1872.

## SELECTED EXHIBITIONS

Pennsylvania Academy of the Fine Arts, 1856  
National Academy of Design, 1857–1922  
Exposition Universelle, Paris, 1867  
Centennial Exposition, Philadelphia, 1876  
Pan-American Exposition, Buffalo, 1901

## SELECTED COLLECTIONS

Cooper Hewitt, Smithsonian Design Museum, New York, New York  
The Metropolitan Museum of Art, New York, New York  
National Gallery of Art, Washington, DC.  
Philadelphia Museum of Art, Pennsylvania  
The White House, Washington, DC

## AUCTION RECORD

**\$17,737,000**



**Thomas Moran** (1837–1926)

*Feudal Castle*, 1905

Oil on canvas

30<sup>1</sup>/<sub>16</sub> x 45<sup>1</sup>/<sub>16</sub> inches

Monogrammed and dated lower right: *TMORAN / 1905*



**Thomas Moran** (1837–1926)

*Sunset*, 1922

Oil on canvas

14<sup>1</sup>/<sub>4</sub> x 20<sup>1</sup>/<sub>8</sub> inches

Signed, dated, and monogrammed lower left: *T.MORAN. / 1922 /*

*TMORAN*; on verso: *To my good friend C.F. Lummis / Moran / 1922*



**Thomas Moran** (1837–1926)

*Sunset, Amagansett*, 1905

Oil on canvas

30<sup>1</sup>/<sub>2</sub> x 40<sup>1</sup>/<sub>2</sub> inches

Monogrammed and dated lower right: *TMoran 1905*

*Sunset, Amagansett is one of the largest and most important of Moran's New York paintings.*

## William Trost Richards

William Trost Richards embraced and mastered each phase of nineteenth-century painting. His extraordinary career began in Philadelphia, where he developed his technique under the German artist Paul Weber. His hyperclear landscapes drew the admiration of the American Pre-Raphaelites, but Richards is best known for his panoramic coastal scenes and luminous seascapes. By 1873, he was regarded as one of the “the best-known watercolor painters of America.”

### SELECTED EXHIBITIONS

Paris Salon, 1873

Centennial Exposition, Philadelphia, 1876

Boston Art Club, 1878, 1882–86, 1898

Exposition Universelle, Paris, 1889

Centennial of the Pennsylvania Academy, 1905

### SELECTED COLLECTIONS

The Art Institute of Chicago, Illinois

The Metropolitan Museum of Art, New York, New York

National Gallery of Art, Washington, DC

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania

Smithsonian American Art Museum, Washington, DC

### AUCTION RECORD

**\$1,650,500**



**William Trost Richards** (1833–1905)

*Sunlit Valley*

Oil on paper laid down on canvas

6<sup>11</sup>/<sub>16</sub> x 10<sup>5</sup>/<sub>8</sub> inches

Signed lower left: *W<sup>m</sup> T. Richards*



**William Trost Richards** (1833–1905)

*Off Conanicut, Newport, 1904*

Oil on canvas

34 x 60 inches

Signed and dated lower right: *W<sup>M</sup>. T. Richards. 04.*

## Robert Walter Weir



**Robert Walter Weir** (1803–1889)

*View from West Point*, 1877

Oil on panel

7<sup>1</sup>/<sub>16</sub> x 11<sup>5</sup>/<sub>8</sub> inches

Initialed and dated lower left: *R.W.W. 1877*

## Francis Augustus Silva

Francis Augustus Silva was a luminist painter best known for his marine subjects. The son of an immigrant barber, he never received formal artistic training, but found success as a painter after he was discharged from the military, where he served in the Civil War. Silva kept a studio in New York, but took frequent trips along the East Coast. He developed a style of dramatically lit, atmospheric painting, frequently depicting areas such as Boston Harbor, Cape Ann, Narragansett Bay, and Long Island. Towards the end of his life, he moved to Long Branch, New Jersey, but maintained a space in the Tenth Street Studio Building in Manhattan. He is celebrated for his delicately rendered, atmospheric seascapes.

### SELECTED EXHIBITIONS

American Institute, 1848–50

National Academy of Design, 1868–86

Brooklyn Art Association, 1869–85

Boston Arts Club, 1883

### SELECTED COLLECTIONS

Brooklyn Museum, New York

The Currier Museum of Art, Manchester, New Hampshire

National Gallery of Art, Washington, DC

Peabody Essex Museum, Salem, Massachusetts

Terra Foundation for American Art, Chicago, Illinois

### AUCTION RECORD

**\$2,658,500**

### TENTH STREET STUDIO BUILDING RESIDENT

1882–86



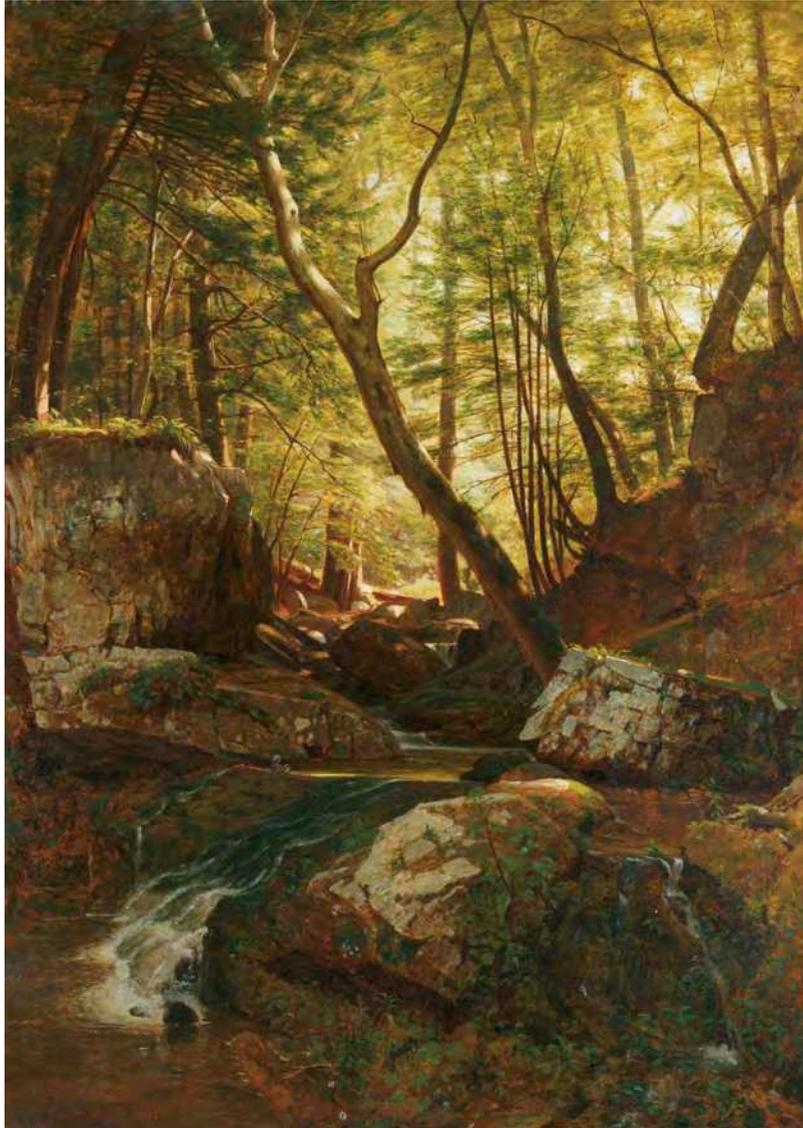
\* **Francis Augustus Silva** (1835–1886)

*Sailing at Twilight*, 1877

Oil on canvas

20 x 36 inches

Signed and dated lower left: *F.A. SILVA. 77*



\* **Worthington Whittredge** (1820–1910)

*Kaatskill Creek*

Oil on canvas

28<sup>1</sup>/<sub>16</sub> x 20<sup>1</sup>/<sub>8</sub> inches

Signed lower left: *W. Whittredge*

## Worthington Whittredge

Born in a log cabin on the American frontier, Worthington Whittredge's talent and versatility brought him to the forefront of nineteenth-century American landscape painting. Educated in Europe, Whittredge combined the style of the Hudson River School with elements of the French Barbizon school. Skilled at capturing the unspoiled beauty of the American landscape, Whittredge fully participated in the spirited ethos of Manifest Destiny. He is revered for his panoramic depictions of the American West.

### SELECTED EXHIBITIONS

National Academy of Design, 1846

Pennsylvania Academy of the Fine Arts, 1853–67

Centennial Exposition, Philadelphia, 1876

Pan-American Exposition, Buffalo, 1901

Louisiana Purchase Exposition, St. Louis, 1904

### SELECTED COLLECTIONS

Brooklyn Museum, New York

The Metropolitan Museum of Art, New York, New York

Newark Museum, New Jersey

Smithsonian American Art Museum, Washington, DC

The White House, Washington, DC

### AUCTION RECORD

**\$1,870,000**

### TENTH STREET STUDIO BUILDING RESIDENT

1859–1900



\* **Worthington Whittredge** (1820–1910)

*Twilight at Shawangunk Mountains*

Oil on board

9<sup>7</sup>/<sub>8</sub> x 14<sup>3</sup>/<sub>4</sub> inches

Signed lower right: *W. Whittredge*

## John Williamson

John Williamson is known for his atmospheric depictions of mountain scenery. Particularly drawn to the Adirondack and Catskill Mountains, he made frequent painting trips to the region, as well as to the Berkshire Mountains, White Mountains, and Green Mountains of New England. His intimate, poetic landscapes draw from the style of the luminists and have been compared to the work of John Frederick Kensett and Sanford Robinson Gifford. Born in Scotland, Williamson spent the majority of his life in Brooklyn, New York, where he helped establish the Brooklyn Art Association.

### SELECTED EXHIBITIONS

National Academy of Design, 1850–85

American Art Union, 1852, 1853

Brooklyn Art Association, 1861–82

### SELECTED COLLECTIONS

Brooklyn Museum, New York

Hudson River Museum, Yonkers, New York

Fenimore Art Museum, Cooperstown, New York

### AUCTION RECORD

**\$81,600**



**John Williamson** (1826–1885)

*Kaaterskill Clove*

Oil on canvas

14<sup>1</sup>/<sub>8</sub> x 10<sup>3</sup>/<sub>4</sub> inches

Monogrammed lower left: *J. W.*

*This is the area in New York's Catskill Mountains that Thomas Cole painted at the very inception of the Hudson River School.*



**John Williamson (1826–1885)**  
*View from the Bluff*, 1861  
Oil on canvas  
11<sup>15</sup>/<sub>16</sub> x 18<sup>1</sup>/<sub>8</sub> inches  
Initialed and dated lower left: *J.W\_61*



**John Williamson (1826–1885)**  
*Rainbow after the Storm*  
Oil on board  
4<sup>7</sup>/<sub>8</sub> x 6<sup>1</sup>/<sub>2</sub> inches (oval)  
Initialed lower right: *JW.*

## Additional Works in the Exhibition

PLEASE CONTACT US  
TO REQUEST AN IMAGE

### American School

*Autumn Landscape*  
*Crow Nest, From Bull Hill, West Point*

### Anderson, Frank

*Hudson River View in Autumn, 1867*  
*Sailboats on the Hudson, 1878*

### \*Bierstadt, Albert

*A Trail through the Trees*  
*Colorado Waterfalls*  
*Figures along the Coast of Italy*  
*Indian Encampment*  
*Mount Pilatus above Lake Lucerne*

### \*Blakelock, Ralph Albert

*Autumn Landscape*  
*Mist in the Valley*  
*Mystical Landscape*

### \*Bradford, William

*Arctic Sunset*

### Bricher, Alfred Thompson

*Afternoon by the Ocean*  
*Low Tide*  
*Narragansett Shore, 1871*  
*Newport Coast*  
*Rocky Shoreline*

### Bristol, John Bunyan

*Breaking Sun*

### Brown, Harrison Bird

*Seascape, 1866*

### Bush, Norton

*Tropical Sunset, 1890*

### Chapin, Charles H.

*Autumn Landscape, 1877*

### Cole, Thomas

*Autumn Landscape (View of Mount  
Chocorua)*  
*Catskill Mountain House*

### Colman, Samuel

*Morning, 1859*

### Cropsey, Jasper Francis

*Doune Castle, 1848*  
*Landscape with Cows near Warwick,  
New York, 1885*

### \*de Haas, Mauritz Frederik Hendrik

*Harbor Scene*

### \*de Haas, William Frederick

*Shoreline with Basket and Boats, 1876*

### Doughty, Thomas

*On the Lake, 1829*  
*View of Niagara Falls*

### Durand, Asher B.

*Dutchess County, New York*  
*Shade of an Old Oak Tree*

### Durrie, George Henry

*Autumn Mountain Scene*

### Fairman, James

*Twilight on the Shore*

### \*Gifford, Sanford Robinson

*A Country Stroll*  
*Manchester, Massachusetts, 1864*  
*Study of Windsor Castle, 1855*

### \*Gignoux, Régis François

*Winter in the Mountains, 1853*

### Hart, James M.

*Twilight with Deer at Lake's Edge, 1872*

### \*Hart, William

*Early Landscape, 1849*  
*Scene in the White Mountains*  
*Summer Watering*  
*Wooded Landscape*

### \*Haseltine, William Stanley

*Coast of Sori, 1893*

### \*Hays, William Jacob, Sr.

*Dakota Badlands, 1860*

### Herzog, Hermann

*Deer in Forest*  
*River Landscape, Florida*  
*Royal Palms*

### \*Hill, John Henry

*Evening Palisades*

### Inness, George

*Valley near Perugia*

### Johnson, David

*Morning, Lake George, 1872*  
Sketchbook drawings

### Kensett, John Frederick

*Autumnal Landscape, 1858*  
*Beverly, Massachusetts, 1871*

*Eagle Rock, Manchester, Massachusetts, 1859*  
*New England Coastal Scene with Figures, 1864*  
*New England Sunrise*

### Knapp, Charles W.

*The Mohawk at Westerville, New York*

### Loemans, Alexander Francois

*Hudson River View*

### \*Martin, Homer Dodge

*In the Catskills*  
*Landscape*

### \*McCord, George Herbert

*River Landscape, 1872*

### \*McEntee, Jervis

*Autumn in the Catskills*  
*Catskill Twilight, 1880*  
*Summer Hills, Hunter Mountain, 1867*  
*The Old Mill*

### Melrose, Andrew

*Palisades of the Hudson*

### Miller, William Rickarby

*Boating on the Old Croton Reservoir, NY, 1851*  
*On the Ausable River*

### Moran, Thomas

*Green River, 1899*

### Morviller, Joseph

*Autumn Afternoon, 1862*

### Murphy, John Francis

*Storm Breaking, 1878–80*  
*Sunset, 1885*

### \*Parton, Arthur

*Summer Stream, 1871*

### \*Parton, Ernest

*Winding Stream, 1898*

### Rawstorne, Edward

*View Down on the Bay*

### Richards, William Trost

*Alpine Landscape, 1860*  
*Atlantic City, New Jersey*  
*Beach Scene, 1875*  
*Bouquet Valley in the Adirondacks, 1863*  
*Coastal Scene with Sailboats, 1875*  
*Farm near Sadsbury, Chester County,  
Pennsylvania*

### Norway

*On the New Jersey Shore, 1897*  
*Seascape, 1883*  
*Woodland Interior, 1856*

### \*Shattuck, Aaron Draper

*Lake Reflections, Clouds in Blue Sky*

### \*Silva, Francis Augustus

*Beer's Cottage, Far Rockaway*

### Smillie, George Henry

Drawings  
*Near Newburyport, 1882*  
*Trees and Meadows of Berkshire, 1871*  
*View of the Valley*

### Smillie, James David

Drawings  
*Twilight Lake, 1872*

### Smith, Henry Pember

*Country Farm*  
*Red House on the River*  
*Sailing Ship on the Horizon, 1880*

### Sonntag, William Louis

*Landscape View*  
*Morning on the Cro' Nest, Hudson River, 1864*

### Volkmar, Charles

*On the Hudson, 1867*

### Weber, Paul

*Mountain Pools*

### Weir, Robert Walter

Drawings

### \*Whittredge, Worthington

*Brook in the Woods*  
*Hunter's Rest*

### Wiles, Lemuel Maynard

*The Cedars, 1869*

### Wyant, Alexander Helwig

*Lake Scene, 1865*  
*Mountain Vista*

\*Paintings by artists who worked  
in the Tenth Street Studio Building  
are indicated by an asterisk.



**Alexander Helwig Wyant** (1836–1892)

*Autumn in the Adirondacks*

Oil on canvas

20<sup>1</sup>/<sub>16</sub> x 30<sup>1</sup>/<sub>16</sub> inches

Signed lower center: *AH Wyant*



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