

ASK

QUESTIONS



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QUESTROYAL FINE ART, LLC
Important American Paintings

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ASK QUESTIONS

There are certain questions that many galleries dread being asked; they know honest answers could cost them a sale. I think the answers to these most-dreaded questions actually work in our favor. This is because Questroyal has already purchased most of the paintings that we are offering, and, as part of our prepurchase process, were satisfied with the answers to the most difficult questions posed. Is the painting in good condition? Is the subject matter desirable for the artist? Was it painted during the best period of the artist's career? Where does it rank in the artist's oeuvre? Can the asking price be justified? If we lose a sale as a result of encouraging you to ask tough questions, we earn something far more valuable—your trust!

I find that I learn the most as I respond to my clients' questions. I'm ready when you are.

LOUIS M. SALERNO, Owner



Ralph Albert Blakelock
(1847–1919)

Summers Past

Oil on board

6³/₄ x 5¹⁵/₁₆ inches

Initialed lower left: A-1

Why is this painting signed A-1?

The A-1 signature was used by Ralph Albert Blakelock late in his life while he was institutionalized. It indicates that a work was created during his most progressive period when his compositions pushed toward modernism.



Edward Moran (1829–1901)
Moonlight at Greenport
Oil on canvas
11 ¹/₁₆ x 15 ¹/₈ inches
Signed lower left: *Edw. Moran*

Is this artist related to the Western painter Thomas Moran?

Yes, Edward was Thomas's older brother and gave Thomas his first art instruction. Edward favored seascapes over landscapes and was acknowledged internationally during his lifetime as one of the nation's leading marine painters. His work is in many museums, including the National Gallery of Art and New-York Historical Society.



William Bradford (1823–1892)

Arctic Sunset, 1873

Oil on board

12 1/16 x 20 1/8 inches

Signed and dated lower right:

W^m Bradford / 73

Is this a desirable subject matter for William Bradford?

Bradford is best known for his exploration of the icy coasts of New England, Labrador, and the Arctic.

Examples of his Arctic subjects, as renowned as Western scenes by Albert Bierstadt and Thomas Moran, are in such prestigious collections as the Metropolitan Museum of Art and the de Young Museum.



Robert Salmon (1775–ca. 1845)
*Calm & Sunset, Shipping;
Tynemouth Point and Boat*, 1830
Oil on panel
16³/₈ x 25³/₄ inches
Signed and dated lower right:
R SALMON 1830; on verso:
Painted by R Salmon / Boston

Is the early date of this painting significant?

Robert Salmon was one of the earliest marine painters in America, working in Boston between 1828 and 1842. He influenced the next generation of great marine painters, including Fitz Henry Lane and William Bradford.



What are some of William Edward Norton's achievements?

William Edward Norton (1843–1916)

Ship at Sea, 1877

Oil on canvas

8¹/₄ x 11⁷/₈ inches

Signed and dated lower left:

W. E. Norton '77

Norton studied under the great visionary artist George Inness, won multiple awards in American exhibitions, and received an honorary mention at the Paris Salon of 1895. Today, his works are in the permanent collections of the Museum of Fine Arts, Boston, and the Smithsonian American Art Museum.

Frank Myers Boggs (1855–1926)

Quai Henri IV à Paris

Oil on canvas

28¹⁵/₁₆ x 36¹/₄ inches

Signed and inscribed lower left:

Frank-Boggs Paris

How did Frank Myers Boggs's career relate to his contemporaries?

Boggs and John Singer Sargent were near exact contemporaries. Both American expatriates were successfully welcomed and accepted by European artists and critics, while still enjoying praise in their homeland for their unique styles.





Albert Bierstadt (1830–1902)
Mount Pilatus above Lake Lucerne
Oil on paper laid down on canvas
13⁵/₁₆ x 19³/₈ inches
Monogrammed lower left: AB

Is this painting a good value?

Because of the bias for American scenes by Albert Bierstadt, this incredible painting is priced at a fraction of Bierstadt's Western mountain views. This could change as major European museums continue to showcase important American artists.

William Bliss Baker (1859–1886)

In the Orchard, 1881

Oil on canvas

16¹/₁₆ x 12¹/₈ inches

Monogrammed and dated lower left:

WBB / July 9 1881

What did William Bliss Baker achieve in his lifetime?

In Baker's short life (he died at only twenty-seven years old), he won the prestigious Julius Hallgarten prize from the National Academy of Design. He exhibited regularly alongside the best artists of his day at the Boston Art Club, Brooklyn Art Association, National Academy of Design, Pennsylvania Academy of the Fine Arts, and Salmagundi Club.





Henry Martin Gasser (1909–1981)

July Harbor

Oil on canvas

30¹/₈ x 36¹/₁₆ inches

Signed lower right: *H. GASSER*; on stretcher
bar: *JULY HARBOR – HENRY GASSER, N.A.*

**Which artist in Questroyal's inventory
is in the most demand?**

While there is tremendous interest in Ralph Albert Blakelock as an established painter, our most in-demand rising star is Henry Martin Gasser. Collectors of all genres find themselves drawn to Gasser's skillful, sometimes haunting, city and harbor scenes.



George Inness (1825–1894)
A Country Shed, ca. 1866–68
Oil on canvas
10 x 15 inches
Signed and dated indistinctly
lower left: *George Inness*

Is this work considered a Barbizon painting?

While Inness traveled to Paris and was greatly influenced by the Barbizon painters, his work was more progressive and visionary than that of his contemporaries. His expressive, symbolic, and at times abstracted works helped to transition American painting toward the modern ideal of art of art's sake.



Karl Witkowski (1860–1910)

Newsboy, 1899

Oil on canvas

20¹/₈ x 14¹/₈ inches

Signed and dated upper left: *KWitkowski / 99*

**With which art movement was
Karl Witkowski associated?**

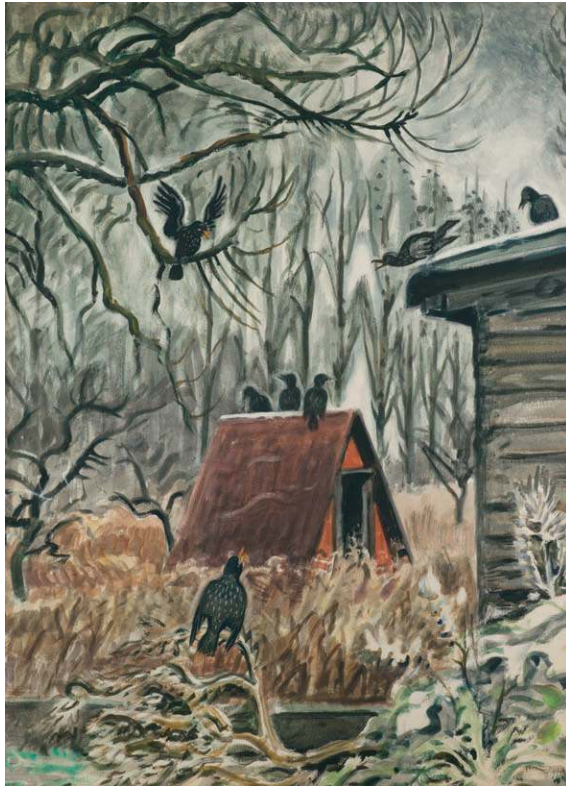
Witkowski was a genre painter especially known for his portrayals of street boys. In the post-Civil War period, scenes of scrappy young entrepreneurs were favored by newly successful businessmen.

Alfred S. Mira (1900–1980)
Greenwich Village, New York
Oil on canvas
25¹/₈ x 30¹/₁₆ inches
Signed lower right: *Mira*

**Is the location of this painting
desirable to collectors?**

New York City scenes are always popular with collectors of American art. Greenwich Village in particular has a long history as an artist's haven, beginning with the opening of the landmark Tenth Street Studio Building in 1858 and continuing into the modern era.





Charles Burchfield (1893–1967)

Crows at Twilight, 1948

Watercolor and gouache on paper laid down
on board

34⁷/₈ x 25³/₄ inches

Monogrammed and dated lower right: *CEB / 1948*

**Was Charles Burchfield influenced
by any other modern artists?**

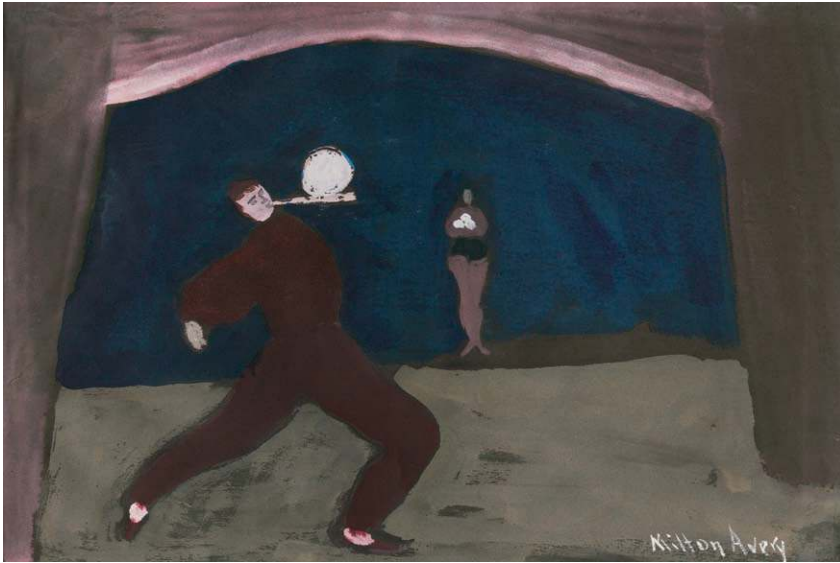
Burchfield is considered the least
derivative of the modern artists.
He did not travel overseas nor seek
inspiration from other painters,
but rather created his own distinct,
symbolic style for expressing his
deeply personal vision of nature.



Hayley Lever (1876–1958)
The Detroit Electric, Model 75
Oil on board
11 ¹⁵/₁₆ x 15 ¹/₂ inches
Signed lower right: *Hayley Lever*

Which artist most influenced Hayley Lever?

On a 1908 trip to Europe, Lever encountered the work of the great post-impressionist Vincent van Gogh. The lively brushwork and expressive colors left a lasting impression on the artist, which can be seen in his best works.



Milton Avery (1885–1965)
The Acrobats
Gouache on paper
12¹/₂ x 18¹/₄ inches (sight size)
Signed lower right: *Milton Avery*

Where does this artist fit in American art history?

Milton Avery is one of the most important modernists. He was influenced by Fauvism and increasingly moved toward the flattened and abstracted forms that would dominate the New York art scene in the mid-twentieth century. Today, his work is in more than eighty museum collections and his auction record is \$5,653,000.

Thomas Eakins (1844–1916)

Study of a Man's Head for "Mending the Net"

Oil on panel

6 x 5³/₈ inches

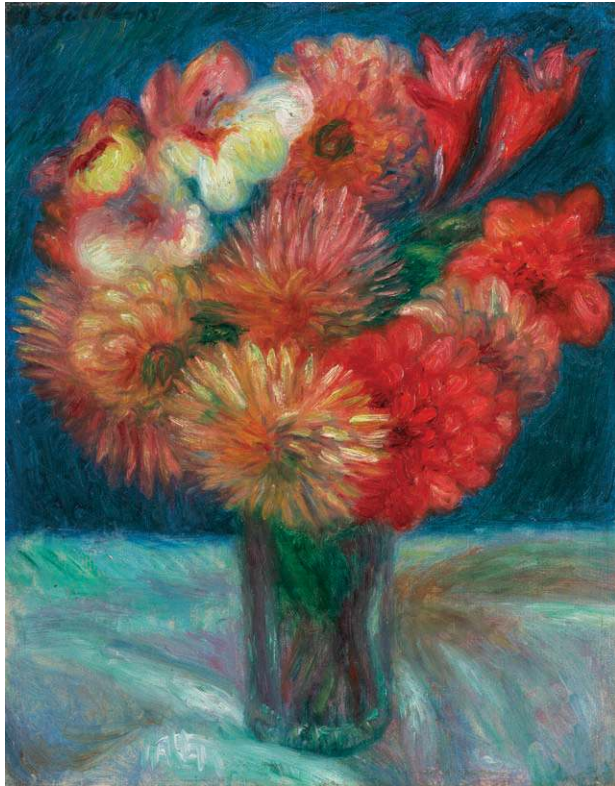
Inscribed and signed lower right:

Study by / Thomas Eakins

Why does this work look unfinished?

This work is a study for a large painting in the collection of the Philadelphia Museum of Art. Each figure was carefully planned and studied by this realist painter before it was added to the larger work's landscape.





William Glackens (1870–1938)

Vase of Flowers

Oil on canvas

12¹/₂ x 9³/₄ inches

Signed upper left: *W Glackens*

Was William Glackens associated with any other artists?

Glackens was a member of the influential group of modern artists known as The Eight. His impressionist style distinguished him within the group and he is known as the American Renoir.



Granville Redmond (1871–1935)

Moonlight on the Marsh

Oil on canvas

12 x 16 inches

Signed lower left: *Granville Redmond*

What was unique about this artist's life?

Granville Redmond became deaf after a childhood bout of scarlet fever. He devoted himself to the California visual arts scene, and befriended Charlie Chaplin, whom Redmond helped to perfect his famed pantomime technique. Redmond's works are in more than a dozen museum collections.



Luigi Lucioni (1900–1988)

Accent on Blue, 1975

Oil on canvas

16¹/₈ x 18¹/₄ inches

Signed and dated lower right: *L. Lucioni '75*

What is unique about Luigi Lucioni's still-life paintings?

Lucioni had a rebellious spirit; as a child he told one of his art instructors, "I have to do it my way, or I can't do it at all." This attitude led to a unique vision of the world in which he strove to express the essence of realism rather than merely copying the things that he saw.

Edith Mitchill Prellwitz (1864–1944)

Dawn

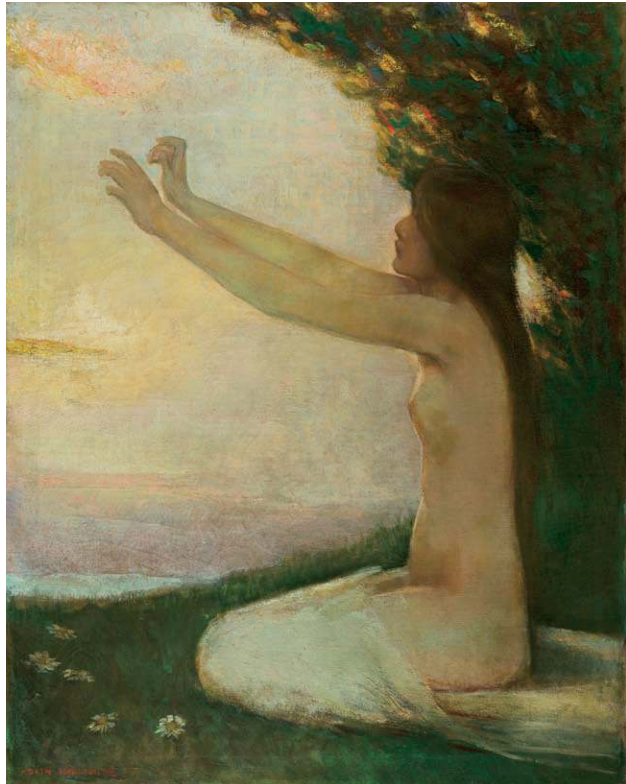
Oil on canvas

36 x 29 inches

Signed lower left: *EDITH PRELLWITZ*

Is Edith Mitchill Prellwitz collected by any major museums?

The Metropolitan Museum of Art acquired a work by this leader of the Peconic art colony in 2016. Her work is also in the permanent collection of the National Academy Museum.





Jane Peterson (1876–1965)

Sunlit Canal, Venice

Oil on canvas

30 x 23¹⁵/₁₆ inches

Signed lower left: *JANE PETERSON*; on
stretcher bar: *74: Sunlit Canal*

Where does this work fit in Jane Peterson's oeuvre?

Peterson was able to break free from the tradition of female artists limiting their subjects to still lifes and domestic scenes. She traveled throughout Europe and North Africa capturing bold, bright views; Venice was a favorite subject.

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