

*and now*

FOR SOMETHING DIFFERENT

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## QUESTROYAL FINE ART, LLC

Important American Paintings

903 Park Avenue (at 79th Street), Third Floor, New York, NY 10075 T:(212) 744-3586 F:(212) 585-3828

HOURS: Monday–Friday 10–6, Saturday 10–5 and by appointment

EMAIL: [gallery@questroyalfineart.com](mailto:gallery@questroyalfineart.com) [www.questroyalfineart.com](http://www.questroyalfineart.com)

With titles such as *Abandoned House in Winter*, *End of the Line*, *Tunnel of Love*, and *The Palmist*, we are presenting uncommon examples. Included are works by a modernist master completed when he was just seventeen years old and a nostalgic painting depicting “spooks” frightening young lovers. Each work has an unusually compelling quality that will introduce a good dose of artistic vigor into any collection.

VIVE LA DIFFÉRENCE!

LOUIS M. SALERNO, Owner



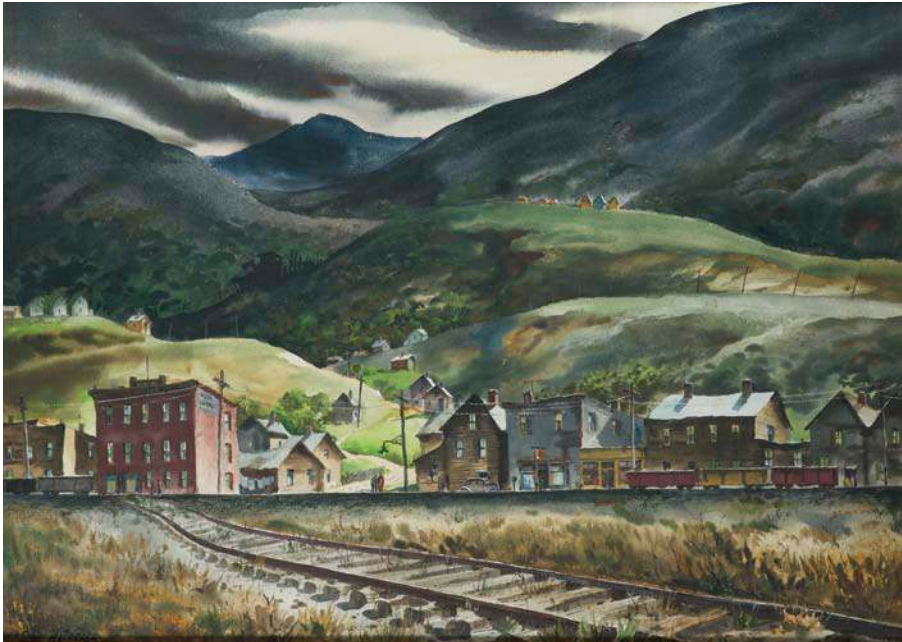
**Henry Martin Gasser** (1909–1981)

*Abandoned House in Winter*

Watercolor on paper

19 <sup>5</sup>/<sub>8</sub> x 24 <sup>5</sup>/<sub>8</sub> inches

Signed lower right: *H. GASSER* /



**Henry Martin Gasser (1909–1981)**

*End of the Line*

Watercolor on paper

22 x 30<sup>1</sup>/<sub>4</sub> inches (sight size)

Signed lower left: *H. GASSER*; on verso:

*"END OF THE LINE" / H. GASSER*



LEFT

**Reginald Marsh** (1898–1954)

*Tunnel of Love*, 1943

Oil on board

24 x 36 inches

Signed and dated lower right: *Reginald Marsh 1943*

**Winslow Homer** (1836–1910)

*Fresh Air*

Ink on paper

7<sup>15</sup>/<sub>16</sub> x 4<sup>15</sup>/<sub>16</sub> inches

Inscribed lower right: *PHOTO ENG. CO. N.Y.*;

on verso: "*Fresh Air*"—by *Winslow Homer*. / 14 x 20





**George Ault** (1891–1948)

*Poppy Field in Bloom*, 1908

Watercolor on paper

7 x 10 inches

Monogrammed lower left: GA.; on verso:

*Sketch. Cap Gris Nez, France. / G. C.A. July 1908.*



**Oscar Bluemner** (1867–1938)  
*View of Lehmenburg, Pennsylvania, 1914*  
Gouache on paper  
5 x 7 inches (approx.)  
Signed and dated center left margin:  
*O. Bluemner N.Y. - 14*



LEFT

**Cecil C. Bell** (1907–1970)

*Passing Shower*, 1945

Oil on canvas

20<sup>1</sup>/<sub>8</sub> x 30<sup>3</sup>/<sub>16</sub> inches

Signed upper right: *CECIL C BELL*; on verso: 1945

**Charles Burchfield** (1893–1967)

*Morning Glories*, 1915

Mixed media on paper

14 x 10 inches

Signed and dated lower right: *Chas. Burchfield / Aug. 1915*; on verso: *August 1915*





**Marsden Hartley** (1877–1943)

*Wild Rose*, 1936

Oil on board

18 x 14 inches

Initialed lower left: *M.H.*; on verso:

*WILD ROSE / MARSDEN HARTLEY / 1936*



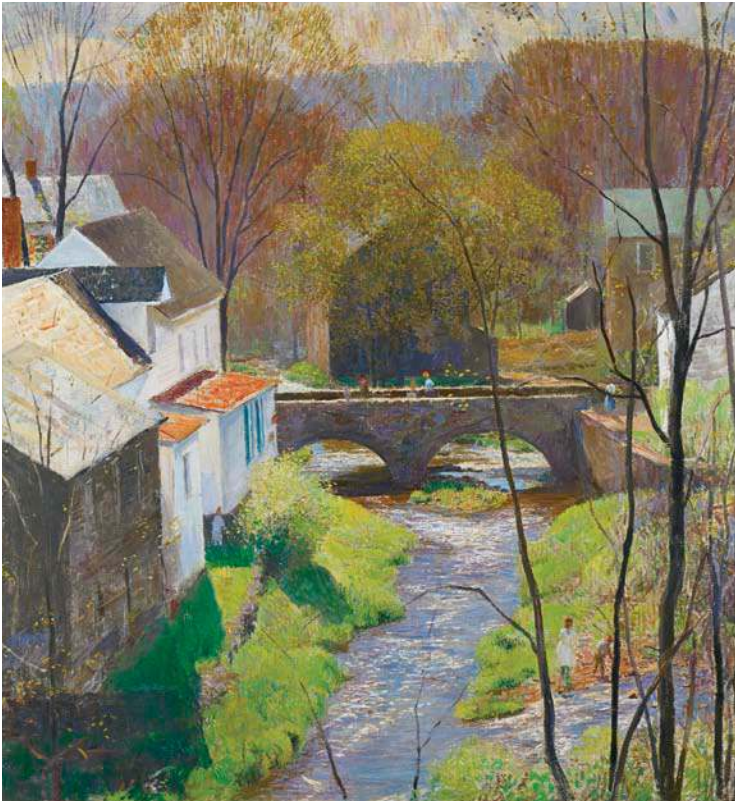
**Milton Avery** (1885–1965)

*Industry*

Watercolor and gouache on paper

17<sup>7</sup>/<sub>16</sub> x 23<sup>5</sup>/<sub>8</sub> inches (sight size)

Signed lower right: *Milton Avery*



**Daniel Garber** (1880–1958)  
*Carversville—Springtime*  
Oil on canvas  
30 <sup>1</sup>/<sub>8</sub> x 28 <sup>1</sup>/<sub>4</sub> inches (approx.)

RIGHT  
**Fairfield Porter** (1907–1975)  
*Primroses and Goldenrod*, 1966  
Oil on board  
18 x 20 inches  
Signed and dated upper right:  
*Fairfield Porter 66*; on verso:  
*Primroses + Goldenrod / 18 x 20*  
oil 1966 F Porter





**Thomas Blinks** (1860–1912)  
*English Pointers in a Landscape*  
Oil on canvas  
14 <sup>1</sup>/<sub>8</sub> x 18 inches  
Monogrammed lower left: *TBlinks*

**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*





**Hayley Lever** (1876–1958)  
*Downtown Street Scene*  
Oil on board  
7<sup>7</sup>/<sub>16</sub> x 9<sup>7</sup>/<sub>16</sub> inches  
Signed lower right: *Hayley Lever*



**George Elmer Browne** (1871–1946)

*Afternoon in Venice*

Oil on board

10 <sup>5</sup>/<sub>8</sub> x 13 <sup>5</sup>/<sub>8</sub> inches

Signed lower left: *Geo Elmer Browne.*;

on verso: *Afternoon in Venice*



**Leon Kroll** (1884–1974)

*Monhegan Seascape*, 1913

Oil on panel

15 x 19<sup>9</sup>/<sub>16</sub> inches

On verso: *LEON KROLL / Painted in Summer 1913*



**Mabel May Woodward** (1877–1945)

*A Colorful Group*

Oil on board

8<sup>1</sup>/<sub>4</sub> x 10<sup>3</sup>/<sub>16</sub> inches

Signed lower right: *M. Woodward*



**Childe Hassam** (1859–1935)

*Morning off Valencia, Spain, 1883*

Watercolor on paper

8<sup>7</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>2</sub> inches

Signed and inscribed lower left: *Childe Hassam / Valencia Spain / 83*



**Edward Henry Potthast** (1857–1927)

*Rockbound Coast, Ogunquit*

Oil on canvas

25<sup>3</sup>/<sub>16</sub> x 30<sup>1</sup>/<sub>8</sub> inches

Signed lower left: *E Potthast*; on stretcher bar:

*A ROCK BOUND COAST / 25 X 30*



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**Harry Roseland** (1866–1950)

*The Palmist*, 1903

Oil on canvas

12 1/16 x 16 1/16 inches

Signed and dated upper right: HARRY.ROSELAND./03;  
on verso: "THE-COLORED-PALMIST" / PAINTED-  
TO-ORDER-FOR / JAMES-G-MOULTON / CHICAGO / ILL.  
/ BY - HARRY.ROSELAND./1903