

PROS

vs

CONS

Provoking Thought

Louis M. Salerno, *Owner*

Brent L. Salerno, *Co-Owner*

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Ally Chapel, *Senior Administrator*

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Eli Sterngass, *Administrative Assistant*

Rita J. Walker, *Controller*

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: galler@questroyalfineart.com www.questroyalfineart.com

PROS vs CONS

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Every asset has pros and cons. Most sellers do their best to emphasize the pros and avoid the cons. A discussion that includes adverse factors will lead to a greater understanding of a particular painting, and increase a prospective purchaser's confidence.

Straightforward and transparent conversations are the best way to distinguish ourselves. We own most of the paintings we sell and are always willing to share all that we consider before making a purchase.

Given space limitations, our ideas have been presented to stimulate a more extensive dialogue. We look forward to your thoughts and questions.

LOUIS M. SALERNO, Owner



Edward Moran (1829–1901)

Galleon at Sunset

Oil on canvas laid down on board

20 x 36 inches

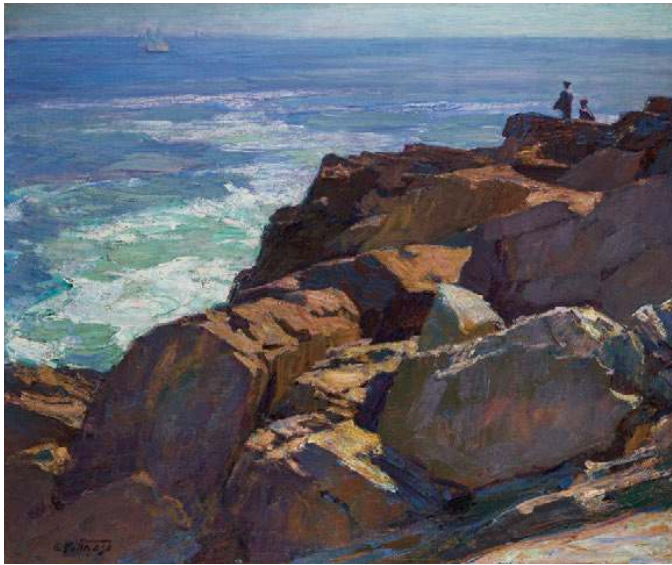
Signed lower left: *Edward MORAN*

Pro: The older brother of American master Thomas Moran, Edward Moran is known for his stunning marine paintings. This well-executed example is priced significantly below similar work by the artist.

Con: The galleon was the primary vessel of European fleets from the sixteenth to the eighteenth centuries—a departure from Moran's more typical depictions of nineteenth- or early twentieth-century vessels.

Analysis: The date and style of the ship—a rare subject for the artist—does not justify our substantially discounted price for this work.

Asking price: \$19,500



Edward Henry Potthast (1857–1927)

Rockbound Coast, Ogunquit

Oil on canvas

25³/₁₆ x 30¹/₈ inches

Signed lower left: *E Potthast*; on stretcher bar: *A ROCK BOUND COAST / 25 X 30*

Pro: *Rockbound Coast* is roughly the same dimensions as Potthast's co-auction record, *Beach at Far Rockaway* (\$1,384,000), and offers a significant value by comparison.

Con: Potthast's beach scenes with more prominent figures are typically the most valuable.

Analysis: *Rockbound Coast* offers an opportunity to acquire an attractive example by Potthast at a wise price, well below the auction record.

Asking price: \$150,000



James Augustus Suydam (1819–1865)

Moonlit Coast

Oil on board

8¹/₈ x 10¹/₈ inches (oval)

Initialed lower left: *JAS*

Pro: *Moonlit Coast* is a striking and rare moonlight scene by an important luminist, who was a friend and admirer of John Frederick Kensett.

Con: Smaller-scale, oval canvases do not appeal to everyone.

Analysis: Nineteenth-century American moonlight scenes have serious appeal to collectors, especially those by revered artists such as Suydam, whose work can be difficult to find.

Asking price: \$49,500



John Whorf (1903–1959)

Fisherman's Moon

Watercolor and gouache on paper

14⁵/₈ x 21 ¹/₂ inches

Signed lower right: *John Whorf*; on verso: *Winram / #33 / Fisherman's Moon*

Pro: Whorf is often compared to John Singer Sargent for his skill in watercolor. Whorf's moonlight scenes attract collectors and display a luminosity that is difficult to achieve through such deep tones in the medium.

Con: This work recently sold at auction below market value.

Analysis: The painting responded dramatically to reframing and is commanding attention in the gallery.

Asking price: \$35,000



Alfred Thompson Bricher (1837–1908)

At the Lake, 1873

Oil on canvas

18¹/₂ x 16 inches

Signed and dated lower left: *A. T. BRICHER · 1873*

Pro: This is a well-balanced composition, distinctive for its rich color palette and clarity.

Con: Bricher is best known for his coastal views.

Analysis: An affordable Hudson River School painting by a highly recognized and well-known American master, *At the Lake* merits serious consideration.

Asking price: \$47,500



Hermann Fuechsel (1833–1915)

Boating on the Hudson, 1869

Oil on canvas

12 x 20 ¹/₈ inches

Signed and dated lower right:

H. FUECHSEL / N.Y. 69.

Pro: This nicely balanced composition depicts the Hudson River, unsurprisingly the most in-demand subject matter for Hudson River School paintings.

Con: Although his work appears in several prominent museums and important collections, Fuechsel is not as well-known as his famous contemporaries.

Analysis: At the prestigious Dusseldorf Academy and the renowned Tenth Street Studio, Fuechsel worked in the company of Albert Bierstadt and Worthington Whittredge. He earned the respect of his esteemed peers and his work deserves to be shown alongside that of the Hudson River School masters.

Asking price: \$29,500



William Mason Brown (1828–1898)

Autumn Landscape

Oil on canvas

12¹/₁₆ x 18¹/₁₆ inches

Monogrammed lower right: *WM Brown*

Pro: This work exhibits exceptional technical ability and attention to detail, without detracting from its poetic sensibility, common to Brown's most developed landscapes.

Con: Brown is best known for his extraordinary still lifes.

Analysis: Collectors are beginning to recognize Brown's talent for landscape paintings, which are typically less expensive than his still life subjects.

Asking price: \$50,000



Levi Wells Prentice (1851–1935)

Apples in a Basket

Oil on canvas

11⁷/₈ x 18 inches

Signed center right: *L.W. Prentice*.

Pro: A fine example of a still life that is not modeled after the European tradition. Prentice was self-taught and celebrated for his original, purely American still lifes.

Con: The market for nineteenth century still life painting is presently tepid.

Analysis: Prentice's original style will always be appealing to discerning collectors. This may be exactly the right moment to acquire his work.

Asking price: **\$37,500**



Luigi Lucioni (1900–1988)

Andante in Yellow and Green, 1975

Oil on canvas

22¹/₈ x 26¹/₈ inches

Signed and dated lower left:

Luigi Lucioni 1975

Pro: Lucioni's stylized still lifes exhibit classic elements but present as unique and modern.

Con: His landscapes have somewhat more appeal and recognition than his still lifes.

Analysis: Over the course of the last decade, we have observed a rising interest in Lucioni's still life paintings. They are often included in American modernist collections.

Asking price: \$47,500

Frederick J. Mulhaupt (1871–1938)

An October Evening

Oil on canvas

30¹/₄ x 25¹/₈ inches

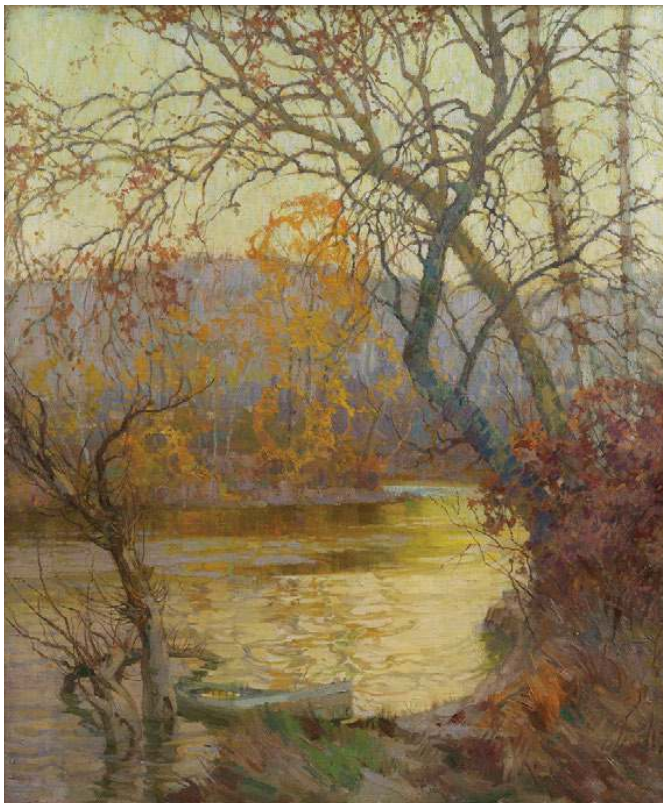
Signed lower left: *MULHAUPT—*

Pro: Many collectors consider Mulhaupt to be the best of the Cape Ann artists. We believe that he ranks among the best of the American impressionists.

Con: Mulhaupt's icy harbor paintings are typically thought of as his best work.

Analysis: This work showcases Mulhaupt's exceptional talent and is priced well below winter harbor scenes of comparable size.

Asking price: \$40,000





Edith Mitchill Prellwitz (1864–1944)

Young Woman Knitting

Oil on canvas

30¹/₄ x 25 inches

Signed lower left: *E. M. PRELLWITZ*.

Pro: The demand is higher than ever for works by talented twentieth-century female artists. Last year, the Metropolitan Museum of Art added a Prellwitz to their collection, as did the Greenville County Museum of Art.

Con: This work is unsigned; however, it comes directly from the artist's estate.

Analysis: *Young Woman Knitting* is a beautiful portrait and balanced composition, with nuanced interplay between light and dark, by a celebrated woman artist who is growing in popularity.

Asking price: \$28,000

Chauncey Foster Ryder (1868–1949)

Snow in November

Oil on canvas

24⁷/₈ x 29⁷/₈ inches

Signed lower left: *Chauncey F. Ryder*

Pro: Ryder is an artist with spectacular credentials and widespread museum representation.

Con: With few examples of his best work available for sale, collectors need to be reminded of his ability and accomplishments.

Analysis: We have observed the positive reaction collectors have had to paintings by Ryder. If enough of his quality works become available, demand will increase substantially.

Asking price: \$28,500





William Trost Richards (1833–1905)
Fidelia Bridges's Garden, 1872
Oil on board
8³/₄ x 15³/₄ inches
Initialed and dated lower right: *WTR* 72.

Pro: A rare and lush landscape by Richards, which depicts the garden of his student and friend Fidelia Bridges.

Con: Richards is best-known for seascapes.

Analysis: This is a rare work for Richards, undeniably optimistic and beautiful. The subject of an artist's garden has always been popular amongst collectors, and this depiction by Richards is especially meaningful.

Asking price: \$58,500

John Fabian Carlson (1874–1945)

Morning Mists, Keene, New Hampshire

Oil on canvas

25 1/8 x 30 1/8 inches

Signed lower right: *John F. Carlson*; on
stretcher bar: *Morning Mists / John F. Carlson*

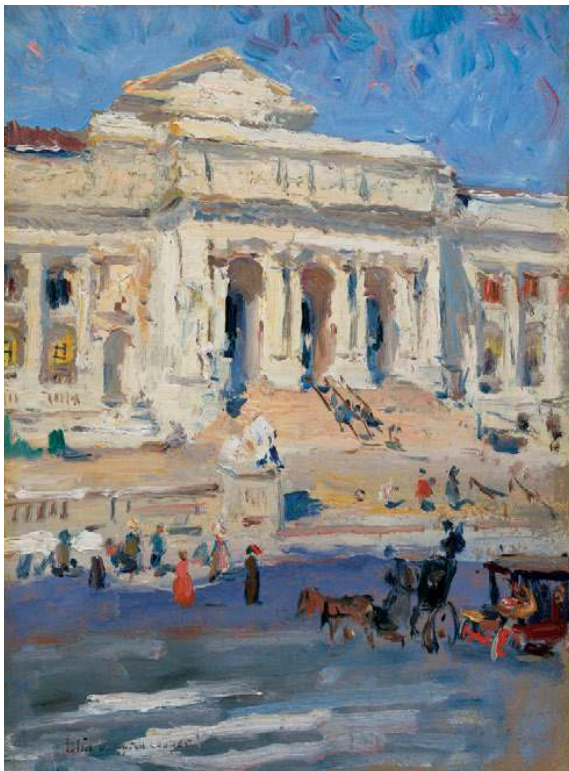
Pro: *Morning Mists* is a sensitive depiction of the solitude of a winter morning in a quiet New England town.

Con: Collectors are generally more familiar with Carlson's winter woodland interior scenes.

Analysis: Carlson founded the John F. Carlson School of Landscape Painting at Woodstock, New York. His work is included in a number of major museum collections. Although not a woodland interior, this is a great example of Carlson's painterly talent.

Asking price: \$35,000





Colin Campbell Cooper (1856–1937)

New York Public Library

Oil on board

13³/₄ x 10¹/₄ inches

Signed lower left: *Colin Campbell Cooper*

Pro: Brilliant impressionist renderings of iconic New York scenes such as these are always highly sought after.

Con: On a square-inch basis, it is more costly than other work by Cooper of about the same size.

Analysis: This work is the study for a larger oil painting, which set the auction record for the artist at \$881,000, justifying its higher valuation.

Asking price: \$75,000

Thomas Hart Benton (1889–1975)

Still Life, Flower

Oil on paper laid down on board

9¹¹/₁₆ x 5¹³/₁₆ inches

Pro: Benton is the most coveted of the regionalists, with soaring auction records.

Con: This is a small, non-figurative example.

Analysis: Remarkable for its striking brushwork and nuance, this is a classic study for those unwilling to expend the capital required for a major work.

Asking price: \$39,000





Charles Burchfield (1893–1967)

Long House, North of Wyoming Village,
1951

Mixed media on paper laid down on board
29⁷/₈ x 40⁵/₁₆ inches

Estate stamp lower right: *B-126*;
on verso: *LONG HOUSE 1951 / NORTH
OF WYOMING VILLAGE*

Pro: A large-scale example of Burchfield's mature work, this painting incorporates many of his inventive idiosyncratic stylistic elements. It is competitively priced.

Con: I think this work would have sold some time ago, had I not burdened it with an awkward and overwhelming frame. We are in the process of reframing it as we go to print.

Analysis: Auction results demonstrate that the demand for Burchfield's work continues to rise. A quick review will identify this painting as a good value.

Asking price: \$275,000

John J. Hammer (1842–1906)

The Village, Barefoot

Oil on board

16³/₄ x 10⁵/₈ inches

Signed lower right: *John J Hammer*;
on verso: *N. A. of Design / The Village, Barefoot /
John J Hammer / [illegible] Avenue*

Pro: *The Village, Barefoot* is a superior example of an American nineteenth-century genre painting.

Con: Hammer is an artist with whom most collectors are unfamiliar.

Analysis: His paintings were exhibited at major venues, and this particular work is reminiscent of Winslow Homer's — a bold statement for a painting in this price category.

Asking price: \$19,500





Fidelia Bridges (1834–1923)

Garden Path, 1902

Watercolor and gouache on paper
laid down on board

10⁵/₈ x 18³/₄ inches

Signed and dated lower right:

FBridges. / 1902

Pro: Bridges was a student of William Trost Richards and a devoted observer of nature, who unlike most of her fellow women artists of the period, enjoyed success in her career. This work reflects her interest in the American Pre-Raphaelite movement.

Con: Birds were an important subject for Bridges and are not included in this composition.

Analysis: Bridges is a name worth becoming familiar with, especially for those equally captivated with the natural world.

Asking price: \$47,500



Charles Hoffbauer (1875–1957)

Dîner sur le Toit, 1905

Oil on canvas

15 x 21³/₄ inches

Signed and dated lower right:

Ch Hoffbauer 05

Pro: *Dîner sur le Toit* is a study for the monumental canvas of the same title, which belongs to the collection of the Art Gallery of New South Wales in Sydney, Australia. The larger version was the artist's most famous work, creating a sensation when it was first shown at the Paris Salon in 1905.

Con: This work has a repair that impacts its value.

Analysis: Hoffbauer was held in the highest regard by his contemporaries and continues to be esteemed by collectors.

Asking price: \$75,000



Albert Bierstadt (1830–1902)

A Snow-Covered Peak

Oil on paper laid down on board

16 x 12 inches

Monogrammed lower right: *ABierstadt.*

Pro: Bierstadt is a world-renowned painter, with nationwide museum presence. Mountainous landscapes represent highly coveted subjects for the artist.

Con: The foreground is a bit sketchy.

Analysis: The loosely defined foreground is a device Bierstadt frequently employed in order to heighten the dramatic presentation of the work's primary subject.

Asking price: \$95,000

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