

PROS vs CONS

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QUESTROYAL FINE ART, LLC

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As the owner of all of the work offered herein, I had to discover and weigh each painting's shortcomings against its attributes. Nothing is perfect so a presentation of the cons and the pros is actually the best way to determine a painting's merit. I have provided just a glimpse of how I mitigated opposing issues. An informed decision requires full information and dialogue, which I am eager to share with you.

LOUIS M. SALERNO, Owner



Granville Perkins (1830–1895)
Sunset over the Palisades, 1859
Oil on canvas
12¹/₈ x 18¹/₈ inches
Signed and dated lower right:
Granville Perkins / 1859

Pro: The majestic Palisades tower over of the Hudson River adjacent to New York City. This very view inspired many of our nation's most famous painters, and this example by Perkins merits serious consideration.

Con: Perkins was an accomplished and well-credentialed painter who never quite received the recognition his best work merited.

Analysis: This painting holds the artist's auction record and causes one to consider the degree of fame Perkin's might have attained had he executed at this level more consistently. But for those who value merit above fame, opportunity awaits.

Asking price: \$37,500



Leon Kroll (1884–1974)
Monhegan, The Washerwoman, 1913
Oil on panel
8⁵/₁₆ x 10³/₄ inches
Estate stamp on verso

Pro: Monhegan, Maine, was a favored subject matter for many American artists and Kroll, often working alongside George Bellows, created plein-air depictions of the raging fury of the sea that are original, highly coveted artistic triumphs.

Con: It is difficult to find a fault with these works. *Monhegan, Foot of Blackhead* has a small but stable crack in its panel that does not diminish its appeal.

Analysis: These works may be purchased separately or as a pair. They are especially exciting together as it would be difficult to find another pair of the same subject that is as compelling.

Asking price: \$21,500 each
(\$40,000 as a pair)



Leon Kroll (1884–1974)
Monhegan, Foot of Blackhead, 1913
Oil on panel
8³/₈ x 10³/₄ inches
Estate stamp on verso



Max Kuehne (1880–1968)

Across the Hudson

Oil on canvas laid down on board
24 x 30 inches

Signed lower left: *Kuehne*;
on verso: *Across the Hudson / Max Kuehne*

Pro: Max Kuehne was a successful modernist painter who enjoyed the patronage of such important tastemakers as Gertrude Vanderbilt Whitney and Dr. Albert C. Barnes.

Con: Although a skilled painter, Kuehne has not yet reached the fame of some of his contemporaries, such as his teacher Robert Henri.

Analysis: This modern painting carries a more accessible price point than similar scenes by artists of greater fame.

Asking price: \$95,000



Sanford Robinson Gifford (1823–1880)

Windsor Castle at Sunrise

Oil on canvas
7¹/₈ x 11¹⁵/₁₆ inches

Pro: In my interactions with the most astute collectors over the last 30 years, there is always one artist whom most concede is the most brilliant: Sanford Robinson Gifford. His canvases are poetic triumphs.

Con: This painting's non-American subject matter is less appealing to some collectors.

Analysis: Gifford's extraordinary abilities as the preeminent luminist are on display in this fine example. Its commanding presence belies its size, and the discounted price mitigates its European subject matter.

Asking price: \$95,000



Edmund W. Greacen (1876–1949)

Union Square, New York, 1917

Oil on canvas

16¹/₈ x 20¹/₁₆ inches

Signed and dated lower left:

Edmund Greacen / - 1917 -

Pro: This painting depicts a famous and beloved locale in New York City in winter.

Con: Greacen is better known for his scenes of summertime, particularly beaches.

Analysis: Although not one of his best-known subjects, this New York City view is well executed, and collectors never tire of New York scenes.

Asking price: \$35,000



Charles Burchfield (1893–1967)

Night in Gardenville, 1937

Watercolor and ink on board

10³/₈ x 14³/₈ inches

Monogrammed and dated lower left:

CEB / 1937

Pro: In 2009–2010, the Whitney Museum of American Art presented a major Burchfield retrospective in conjunction with two other museums. Since then, interest in and the value of his work has been steadily increasing. Over 90 museums include his work in their collections, and he is widely recognized as one of the most important and original artists of the 20th century.

Con: As interest in this artist escalates, greater capital is required to acquire his most desirable work.

Analysis: Rising prices are actually a good indicator of importance and perception. Burchfield's brilliance is not yet fully appreciated by a worldwide audience, but there is every reason to believe that his appeal is fueled by the originality of his vision and not by the whim of present day taste.

Asking price: \$145,000



Charles Baker (active 1839–1888)

Summer Landscape, 1859

Oil on canvas

22 x 30 inches

Signed and dated lower right:

C BAKER / 1859

Pro: This is a finely rendered work that is on par with paintings by the best-known artists of the 19th century. Baker exhibited at the American Art Union in 1847, and his work was collected by the American master Jasper Francis Cropsey.

Con: Very few of this artist's work has traded at public auction, which makes it difficult to establish value. Those who acquire his paintings must be confident that they are acquiring a superior example.

Analysis: While Baker is not well known, his talent is irrefutable and is substantiated by Cropsey's desire to collect his work.

Asking price: \$32,000



Martin Johnson Heade (1819–1904)

Cherokee Roses in an Opalescent Vase, ca. 1883–95

Oil on canvas

20¹/₁₆ x 12³/₁₆ inches

Signed lower left: M J Heade

Pro: Heade is lauded as one of the best still-life painters of the 19th century, creating a contemplative aura in his interior arrangements.

Con: The most valuable works by this artist are of South American hummingbirds and orchids.

Analysis: Heade excelled at a variety of genres, and Cherokee roses rank well above other of his still-life subjects.

Price on request



Hayley Lever (1876–1958)

Figures on a Dock

Oil on canvas

20 x 24 inches

Signed lower right: *Hayley Lever*

Pro: Lever was an esteemed post-impressionist and the recipient of a multitude of awards. The idiosyncratic quality of his stylized brushwork and palette are easily recognizable and serve to distinguish his most appealing paintings.

Con: This work exhibits Lever's characteristic brushwork and preferred composition, but its muted palette is devoid of the explosive color that some prefer.

Analysis: This canvas presents an exceptional degree of poise and refinement. Lever's energetic strokes are tamed by a soothing palette that imparts a genuineness to the subject.

Asking price: \$45,000



Warren Sheppard (1858–1937)

Untitled (Ships), 1876

Oil on canvas

20 1/8 x 34 1/8 inches

Signed and dated lower right:

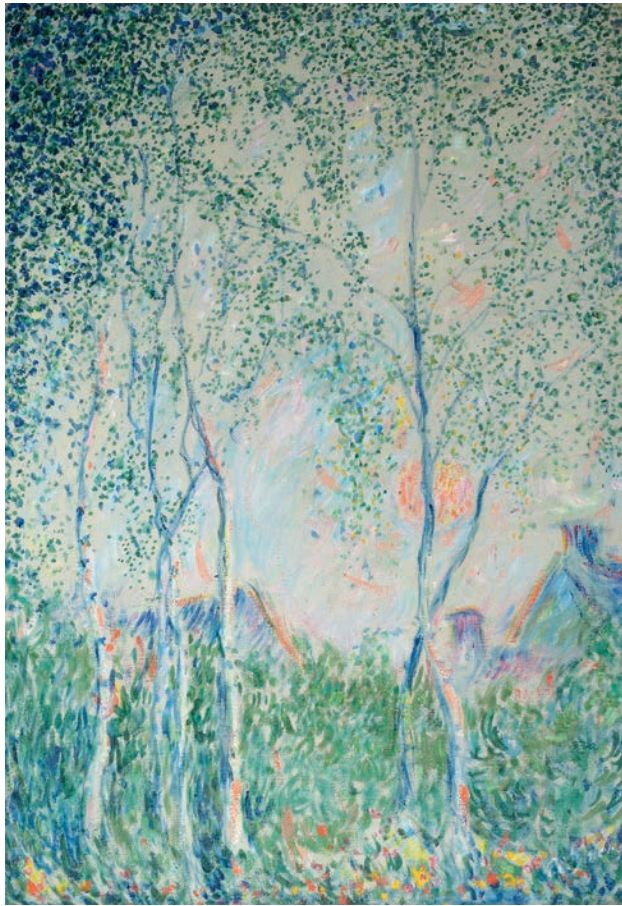
W.W. Sheppard / 1876

Pro: Sheppard was the winner of the famed New York to Bermuda race, and his most appealing artistic efforts present dynamic views of sailing. This painting is especially distinguished by its scale and quality.

Con: Sheppard would have received far greater recognition had he confined his work to marine subjects.

Analysis: This oil could be shown with the very best examples of American marine paintings and substantiates Sheppard's inclusion in many museums across the nation.

Asking price: \$39,000



Theodore Earl Butler (1860–1936)

Sunset, Giverny

Oil on canvas

28⁷/₈ x 19¹/₄ inches

Pro: Theodore Butler was deeply connected to the international impressionist movement, and even married Claude Monet's stepdaughter.

Con: His spectacular city views command the highest prices at auction, but Giverny is also very desirable subject matter.

Analysis: This painting is a wonderful impressionist landscape, with a restrained palette yet vibrant brushwork, depicting a location that was critical to the advent of Impressionism.

Asking price: \$59,500



Ralph Albert Blakelock (1847–1919)

Landscape at Moonlight

Oil on canvas

16 x 22 inches

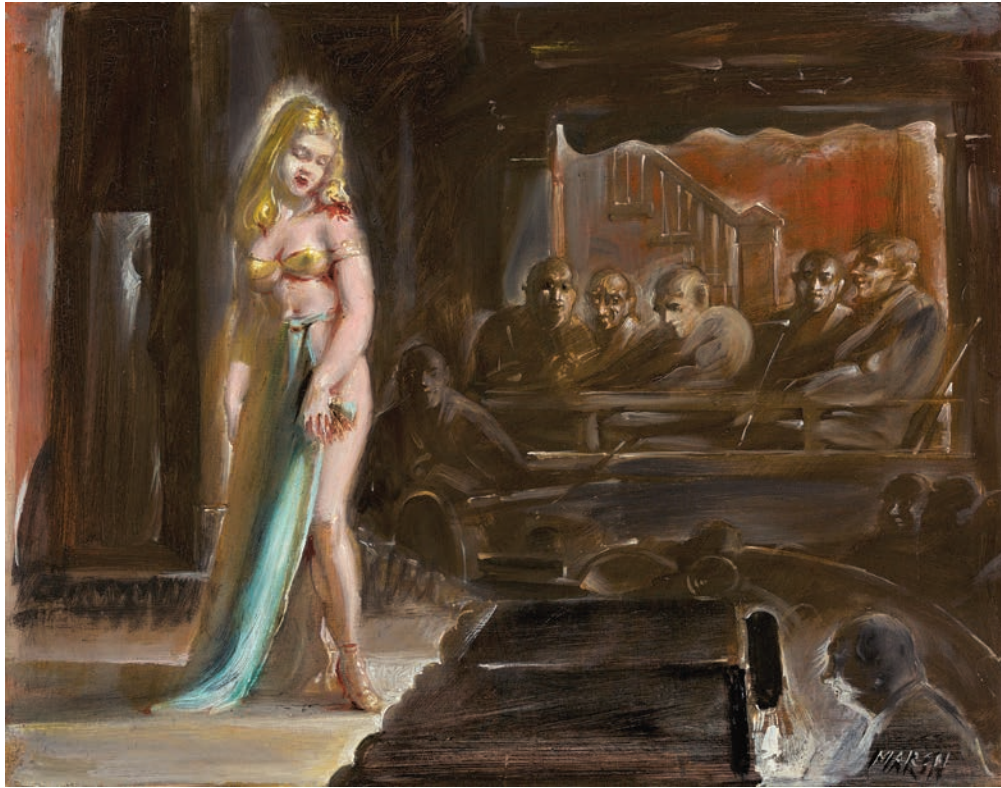
Signed lower right: *R.A. Blakelock*

Pro: This painting is a quintessential example of Blakelock's most sought-after work. It is distinguished by its reliance on the power of imagination and a departure from the far more literal translation of landscape imagery that was prevalent in the period. Blakelock's visionary works established records at auction and secured his fame.

Con: Blakelock's fame precipitated many forgeries which have undermined the confidence of collectors. The acquisition of his work requires a very diligent review of provenance and the guidance of those who are most knowledgeable.

Analysis: We have been collecting Blakelock for decades and have observed a continued and rising interest in his work. He is recognized by artists, scholars, and collectors as a visionary who profoundly influenced the course of American painting. His appeal extends far beyond 19th-century collectors.

Asking price: \$175,000



Reginald Marsh (1898–1954)

Burlesque Queen

Oil on masonite

16¹/₁₆ x 20 inches

Signed lower right: MARSH

Pro: Marsh holds a very unique position in the canon of American art. His truthful depictions of life at the edges of the city in the first half of the twentieth century are raw and forever poignant.

Con: The mature subject matter might be objectionable to some viewers.

Analysis: This work is pure Marsh—in subject matter, execution, and attitude. It has all of the attributes that afford him a place in many of the nation's most venerable museums.

Asking price: \$75,000



John R. Grabach (1886–1981)

View of the Palisades

Oil on canvas

18¹/₄ x 20³/₁₆ inches

Signed indistinctly lower right;
on verso: John R Grabach

Pro: This painting's subject matter has broad appeal and is reminiscent of George Bellows's seminal views of the same location. Grabach's Ashcan works were so revered that the Smithsonian American Art Museum honored him with a solo exhibition in 1980, a tribute not often granted to a living artist.

Con: There has not been a major show for this artist in some time. His best work is not often offered for sale and, consequently, he is underappreciated.

Analysis: This is an intriguing example of an important artist's best work and is a very sensible value.

Asking price: \$28,500



Henry Martin Gasser (1909–1981)

Flat to Let

Watercolor on paper

21³/₈ x 29³/₈ inches (sight size)

Signed lower right: *H. GASSER* /

Pro: Gasser's depictions of humble American scenery earned him 100 lifetime awards and inclusion in 60 museums, including the Metropolitan Museum of Art and the Smithsonian American Art Museum.

Con: The vast majority of his works are watercolors, a medium that is often

undeservedly discounted. Some believe that works on paper are too fragile and will not endure the passage of time as well as oils. However, given the high quality UV-protected glass in use today, this is really not a significant concern.

Analysis: With all of his awards and recognition, the value of his work has not kept pace with his rising popularity. Collectors are recognizing this disparity but, fortunately, his paintings can still be acquired at sensible valuations.

Asking price: \$35,000

QUESTROYAL FINE ART, LLC

Important American Paintings

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