

PROS

VS CONS

PROS vs CONS

QUESTROYAL FINE ART, LLC

Louis M. Salerno, *Owner*

Brent L. Salerno, *Co-Owner*

Chloe Heins, *Director*

Nina Sangimino, *Assistant Director*

Pavla Berghen-Wolf, *Research Associate*

Jacob Rubin, *Collections Manager*

Kayla Seifert, *Administrator*

Rita J. Walker, *Controller*

(212) 744-3586

gallery@questroyalfineart.com

www.questroyalfineart.com

JANUARY 2021

“What does the seller know that I don’t?”

This is always a critical question for anyone about to make a major acquisition.

For nearly three decades, we have purchased multiple paintings every week and we always weigh the pros against the cons before making a final decision. Many years ago, I decided to share this process with clients interested in our offerings. While it may seem counterintuitive for a gallery to spend time on factors that may detract from a painting’s appeal, we believe that even though there is a chance that we might discourage a sale, there is an even greater likelihood that a prospective buyer will appreciate the effort and become a lifelong client.

This year’s version of PROS vs CONS will hopefully encourage a far more extensive conversation, which I look forward to having with you.

LOUIS M. SALERNO, *Owner*





William Trost Richards (1833–1905)

The Evening Sea, Brigantine, Shoals

Oil on canvas

12¹/₈ x 20¹/₁₆ inches

Signed and dated indistinctly lower left:
W^M.T. Richards 18 [illegible]

\$50,000

Pro: Widely acknowledged as our master painter of the sea and shore, Richards's paintings are found in both major museums and the finest private collections. In this example, his perfectly executed use of color and tone presents an expansive and potent sea that inspires a sense of awe.

Con: It is difficult to find fault with Richards's work. He was a meticulous painter and technician, but some critics would prefer to see more variation in his compositions.

Andrew Wyeth (1917–2009)

Spruce Timber, 1946

Watercolor and gouache on paper laid down on board

21⁵/₈ x 30¹/₁₆ inches

Signed upper right: *Andrew Wyeth*

© 2021 Andrew Wyeth / Artists Rights Society (ARS), New York

\$135,000

Pro: Andrew Wyeth is one of the most well-known artists of the twentieth century, and his iconic *Christina's World* is a highlight of the Museum of Modern Art's collection. His work has broad-based, international appeal.

Con: The dark palette of this watercolor is a bit unusual for the artist but it demonstrates his unique style and innovative technique.



Frank Weston Benson (1862–1951)

In the Deep Woods, 1923

Watercolor and gouache on paper

20⁷/₈ x 14³/₄ inches

Signed and dated lower right:

F. w. Benson / '23

\$37,500

Pro: Both Benson and Tarbell were members of the distinguished group known as “The Ten,” the nation’s most revered impressionists. Tarbell so admired this work that Benson gave it to him as a gift. Its exhibition history and provenance are impressive.

Con: While this watercolor displays Benson’s exceptional abilities, his figurative work is what has secured his fame.



Albert Bierstadt (1830–1902)
*Landscape with Cart and Moonlit
Landscape with Cart*, 1855
Oil on canvas
27⁷/₈ x 20⁵/₈ inches
Monogrammed and dated lower left:
AB 1855
\$85,000

Pro: The name “Bierstadt” is recognized and revered worldwide. His highly charged dramatic depictions of place present nature at the pinnacle of its wonder.

Con: Collectors generally favor his American scenery, but this bias is diminishing as his work is increasingly included in international exhibitions.



Joseph Pennell (1860–1926)

Returning from Staten Island
(View of Lower Manhattan)

Watercolor and gouache on board

7³/₈ x 10¹/₄ inches

\$14,500

Pro: Joseph Pennell, who was influenced by Whistler, was known for his works on paper. He often painted New York City, an ever-popular subject amongst collectors. This attractive watercolor features dynamic brushwork, emulating the bustle of New York harbor.

Con: This work is unsigned, but relates closely to a watercolor in the Los Angeles County Museum of Art's collection. It was also exhibited at William Macbeth, Inc., a leading American art gallery of the period.



Walter Launt Palmer (1854–1932)

Sailing on the Laguna Veneta

Oil on canvas

24⁵/₈ x 34⁵/₈ inches

Signed lower left: *W. L. PALMER.*

\$55,000

Pro: Palmer worked closely with Frederic Edwin Church, the most revered of all the nineteenth-century American painters. Palmer's subtle and successful transition to an impressionist style has impressed critics and astute collectors. His work can be found in many important museum collections.

Con: He is better known for his vivid snow-covered winter scenes. His Venetian paintings, although equally as brilliant, are just beginning to capture the attention of collectors.



Charles Burchfield (1893–1967)

Mid-Afternoon, 1916

Watercolor and pencil on paper laid down
on board

14 x 20 inches (approx.)

Signed and dated lower left and lower right

\$60,000

Pro: Burchfield was inspired by his life experiences and personal inventiveness. Of the modernists, his work is the least derivative, and over ninety museums include his paintings in their collections.

Con: Recent major exhibitions and scholarship has called attention to his genius, and as a consequence it has become increasingly difficult to acquire his work.



Charles Burchfield (1893–1967)

Drought Motifs, 1953

Crayon and charcoal on paper

8½ x 11¾ inches

Monogrammed and dated lower right:

CEB / 1953; on verso: *RECENT /*

1953 / 57 – DROUGHT MOTIFS /

CONTE + CHARCOAL

\$17,500



Frederick J. Mulhaupt (1871–1938)

Port under Difficulties

Oil on board

11⅞ x 15¹⁵/₁₆ inches

Signed lower left: *MULHAUPT-*

\$40,000

Pro: Frederick J. Mulhaupt is referred to as the Dean of the Cape Ann School and is a recognized leader of this important artist's colony. These "crushed jewel" frozen harbor scenes are his most desirable work.

Con: Mulhaupt is gradually escaping his designation as an important regional painter and gaining national recognition.



John Appleton Brown (1844–1902)
*Celia Thaxter's Garden and View
of the Sea, Appledore, Isles of Shoals*

Pastel on board

17⁷/₈ x 21⁵/₁₆ inches

Signed lower right: *J. Appleton Brown*

\$27,500

Pro: Writer Celia Thaxter's hotel on Appledore Island was a summer retreat for artists and writers. A nearly identical composition by master impressionist Childe Hassam is in the collection of the Metropolitan Museum of Art.

Con: Despite depicting an important location, Brown is most celebrated for his bright meadow scenes of apple blossoms and charming cottages.



Guy C. Wiggins (1883–1962)

Columbus Circle, 1936

Oil on canvas

25¹/₈ x 30¹/₁₆ inches

Signed lower left: *Guy Wiggins.*; on verso:
Columbus Circle / Guy Wiggins NA / 1936

\$97,500

Pro: In 1912, Wiggins became one of the youngest artists to have a work acquired by the Metropolitan Museum of Art. He is perhaps the most widely recognized painter of New York City in winter, and these depictions are the most desirable in his oeuvre.

Con: Flags are highly valued in his paintings. Some collectors might prefer that the flags in this composition were given a bit more prominence.



Alfred S. Mira (1900–1980)
Washington Square, New York

Oil on canvas board

16 x 11⁷/₈ inches

Signed lower right: *Mira*

\$26,500

Pro: Mira continues to command the attention of collectors. His New York City views are imbued with an artistic sensibility that is unique in composition, style, and tone. They are important creative contributions, independent of ideas developed by other masters.

Con: Although Mira's talent is now gaining the attention it merits, he is still not as well known as other important artists who focused on expressing the character of New York. However, the opportunity to acquire his works below their intrinsic value is not likely to persist much longer.



Joseph Stella (1877–1946)
Church at Nighttime with Starry Sky
Oil on canvas
11⁷/₈ x 9¹/₂ inches
\$29,000

Pro: A modernist gem, Stella's *Church at Nighttime with Starry Sky* reveals the artist's spiritual upbringing. He explored the ancient artistic theme of divinity through a modern lens, even in his renowned futuristic depictions of the Brooklyn Bridge, which he called a "shrine."

Con: This work is unsigned. However, it originated from the artist's family by direct descent.



Hermann Fuechsel (1833–1915)

Kaaterskill Falls, 1859

Oil on canvas

30 x 24¹⁵/₁₆ inches

Signed and dated lower left:

H. FÜCHSEL. / 1859

\$57,500

Pro: Kaaterskill Falls was one of the most important locales for Hudson River School artists. Painted by Thomas Cole, Asher B. Durand, and Sanford Robinson Gifford, it became a requisite destination for artists of the period.

Con: Fuechsel is less well known than some of the other artists he worked alongside at the Tenth Street Studio Building. This painting rises to the level of his famous peers but not their price point.



Ralph Albert Blakelock (1847–1919)

The Waterfall

Oil on canvas

15³/₈ x 11¹/₄ inches

Signed lower left: *RA Blakelock*

\$65,000

Pro: One of the most important American artists, Blakelock's visionary work inspired the inception of Modernism. At auction early in the twentieth century, his work established multiple auction records.

Con: Blakelock is best known for his scenes of Indian encampments and moonlit skies. However, the mystical quality of this work demonstrates the uniqueness of his creativity.



Jane Peterson (1876–1965)

Gloucester Harbor

Gouache and charcoal on paper

24¹/₁₆ x 30¹/₁₆ inches

Signed lower right: *JANE PETERSON*

\$110,000

Pro: A beautifully painted example, *Gloucester Harbor* depicts a subject revered by the artist and her collectors. Despite her exotic travels, the picturesque fishing towns of Cape Ann, Massachusetts, inspired some of her best work. Also, works by women artists of the period are in constant demand due to their disappointing scarcity.

Con: Oils by Peterson are more valuable due to unjustified market bias. However, opportunity exists in quality works on paper.

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 www.questroyalfineart.com