

QUESTROYAL FINE ART, LLC

Truth







VOLUME XX FALL 2019

Important American Paintings

Truth

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A Special Request

Dear Collector,

We have never charged for any of the many catalogues we have distributed over the last two decades.

If you enjoy them, please consider making a contribution to CaringKind—The Heart of Alzheimer's Caregiving. This exceptional charity has been at the forefront of Alzheimer's and dementia caregiving for more than thirty years. CaringKind provides programs and services that support the practical needs of individuals and families affected by a dementia diagnosis. These include access to a twenty-four-hour helpline; individual and family counseling sessions with licensed social workers; a vast network of support groups, education seminars, and training programs; and a bracelet identification program for those who wander.

To learn more about CaringKind's important work and to make a donation, visit www.caringkindnyc.org/questroyal/donate, or send a check payable to "CaringKind" to Questroyal Fine Art, 903 Park Avenue, Third Floor, New York, NY, 10075. Thank you!

Sincerely,

A handwritten signature in black ink, appearing to read "Louis M. Salerno". The signature is fluid and cursive, with a prominent vertical stroke on the right side.

Louis M. Salerno

Owner, Questroyal Fine Art, LLC

Board of Directors, CaringKind—The Heart of Alzheimer's Caregiving



Albert Bierstadt (1830–1902),
Forest near Saratoga, PLATE 6

Take It Personally: Buying Art In Real Life BY CHLOE HEINS

TLDR. I had to Google it. *Too long; didn't read.* Clever, I thought, though social media acronyms make me cringe. My husband (clad in yellow shorts) had texted “TLDR” with a link to an article (from a respected literary journal, no less) about how mustard yellow is the new “millennial pink.” I snickered and nodded approvingly (lately that yellow color *was* everywhere) but I wasn’t going to read the article. It snagged my attention then lost it just as quickly. Though it happens all the time, I suddenly found it troubling. How can something be relevant yet *not* important enough to actually read? Nowadays, this is the contradictory nature of most digital content, served on the screens that exhaust our seeing capacity. The term “content” is ironic, because most of it lacks substance and imparts emptiness. Everywhere we turn, we are bombarded by an incessant stream of sensationalized text and doctored images. It is endless and sickening, like eating junk food instead of a real meal. Our addictive, overactive devices make it impossible to be present. In many ways, I long for the heyday of print when people were motivated by their stack of unread *New Yorkers* or novels on the nightstand. IRL: *in real life*. The endless and worrisome acronyms haunt me—we seem to be abbreviating everything so we can say more yet interact less. But have we stopped to think about the consequences?

We are no longer listening to each other or hearing ourselves. We still want to learn and relate but now rely on heartless methods for sharing our thoughts and ideas. We live in a state of too much information and constant communication without real connection, and it affects every aspect of our lives. We can now buy art online with a tap or a click, the same way we add milk and eggs to our in-app shopping carts. Lately, as a new mom, I’ve done all my grocery shopping on my iPhone, but after months of rock-hard fruit arriving at my door, my “ripe, please!” notes ignored, I found myself missing the gentle squeeze-and-sniff ritual of the produce aisle. We have become too comfortable buying art in the same impersonal way. On one hand I embrace technology and appreciate the convenience of viewing and buying art online, while on the

other I worry about the long-term implications of acquiring art without human interaction. Finding a gallery you can trust and making a purchase with a quick phone call or email can be crucial, especially when there is competition for a specific piece and a fast decision is required. However, those dealings still involve a person-to-person exchange. Despite the transactional ease of online art sales, I fear that completely eliminating the human component from buying art could eventually alter the legacy of the art itself.

Characteristically, when art is sold through a gallery, even the briefest exchanges between dealer and client yield some type of personal insight: thoughts, comments, or plans for where the piece is going. Paintings, specifically, are unique objects and visual manifestations of an artist's interpretation of the subject—physical, emotional, societal, spiritual, etc. The story of a painting's existence begins with the artist's initial inspiration, and with each new owner, another chapter is written. Over time, these chapters, or layers of personal connection, shape an artwork's evolving identity.

The strong bond between collectors and their art cannot be easily weakened. Many can remember every detail about buying their first piece of art, and vividly retell the experience as one might describe meeting their spouse. They share these moments wholeheartedly—and in person. If we choose to buy art impersonally and leave no trace of our own connection to it, or the experience of acquiring it, doesn't this make our relationship to it less meaningful? And, if we withhold from the artwork's story, aren't we also shortchanging our own?

Art that is unique, tangible, memorable, and no longer being made has become valuable beyond its worth. It helps us return to a visceral way of seeing and to live life in full. It gives us a reason to pause, absorb, think, and feel—the way we used to.

WARNING

This catalogue presents paintings that are out of sync with contemporary taste. They may not appeal to anyone but you, and they will not suggest any elevated social status.

ALL are valued at a fraction of a fraction of contemporary works, such as the \$105 million car crash or the \$91 million rabbit.

You may be criticized for owning paintings by artists whose works are celebrated in museums but not headlines.

Yet your paintings will reveal more about you than anything else you own.

A League of Their Own BY LOUIS M. SALERNO

I welcome you to our twentieth consecutive, annual catalogue of important American paintings. Each painting is a compelling example by one of our nation's most historically significant artists, with an appeal that is timeless and distinct from those paintings whose valuations have been grossly distorted by the frenzy of contemporary preference. When our culture is mature enough to value paintings based upon merit and rarity, these paintings may be impossible to acquire. They are in a league of their own.

Be on guard for the one that inspires you. In the end, this is the most essential reason to acquire a work of art. But if you need some reassurance, I think you will be impressed by the collectors who have previously owned these paintings as well as the exhibition and literary histories of the works. Also, and this may be most valuable of all, I am always going to make you aware of the issues that concerned me and how I reconciled them before I made my decision to purchase. I might lose the sale but gain your confidence, which is far more valuable to me.

I urge you to visit the gallery. It is an easy place to like—no pressure—the paintings do all the work. With a bit of luck, you may come upon a canvas that you wish to live with, the one that you will sit before with a glass of wine that reminds you of where to find your true north. Great art can do this.

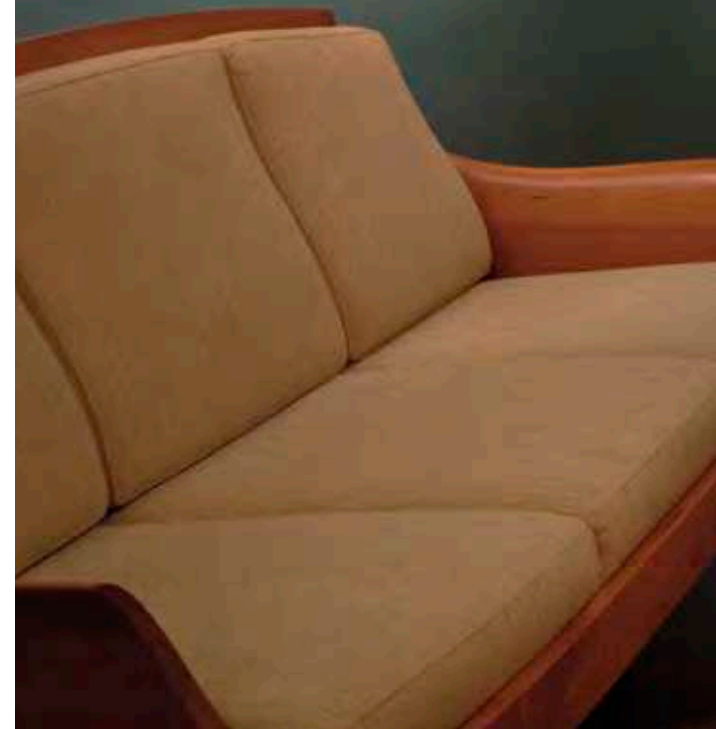
LMS *Wisdom*

Many years ago, I bred and sold thoroughbred horses. A gentleman arrived at my farm to discuss the pedigrees of the broodmares for sale. During the course of our conversation it was obvious that he would breed these mares, and many generations of their produce, in an effort to perfect a bloodline that he believed would have great potential. It occurred to me that unless he planned on becoming a centenarian, he would not see the results of his efforts. He understood my thoughts and informed me that his efforts were for his grandchildren and their children. He said that he benefited from the forward thinking of his ancestors and had every intention of carrying on the tradition.

Those of us who love American art might keep this concept in mind. America is a young country, and its historical paintings will become progressively rarer and more significant over time. Also, in proportion to the age of many other nations, we are presently in a cultural adolescence, favoring the sleek and trendy while undervaluing the classic and timeless. But we will ultimately come to cherish our native art. Imagine the advantage our grandchildren might have if some of our best art is passed on to them. I am not only referencing the potential economic benefit, but also the preservation of all that matters most to us, communicated by the art we collect. Of course, we would like to pass on capital to make things easier for our families, but nothing we leave for them will say more about what we cherished than the art we leave behind.

LEFT TO RIGHT:

Albert Bierstadt (1830–1902), *Forest near Saratoga*, PLATE 6
Luigi Lucioni (1900–1988), *In the Birches*, 1974–77, PLATE 18
Edmund C. Tarbell (1862–1938), *Peonies and Iris*, 1926, PLATE 28
Roger Medearis (1920–2001), *Missouri Farm*, 1970, PLATE 19
Charles Burchfield (1893–1967), *Sunlight after the Rain*, 1916, PLATE 9
George Bellows (1882–1925), *Between Moon and Sun*, 1913, PLATE 3





Milton Avery (1885–1965)

PLATE 1 *Mandolin with Flowers*, 1948

Oil on canvas

28 x 36 inches

Signed and dated lower right: *Milton Avery 1948*

PROVENANCE

Estate of the artist

The Harmon Gallery, Naples, Florida, October 1969

Private collection

Estate of above

Sale, Christie's, New York, New York, December 4, 1987, lot 357

David Barnett Gallery, Milwaukee, Wisconsin, acquired from above

Private collection, Florida, acquired from above, ca. 1989

Sale, Christie's, New York, New York, May 22, 2003, lot 76, from above

Private collection, acquired from above

EXHIBITED

DC Moore Gallery, New York, New York, *Milton Avery: Independent Vision*, May 17–June 16, 2000

Hackett Freedman Modern, San Francisco, California, *Milton Avery: Select Works 1933–1963*, January 9–March 1, 2003

Avery Galleries, Bryn Mawr, Pennsylvania, *Picturing Music*, October 16–November 13, 2015

LITERATURE

Robert Carleton Hobbs, *Milton Avery* (New York: Hudson Hills Press, 1990), 156.

Milton Avery: Select Works 1933–1963 (San Francisco: Hackett Freedman Modern, 2003).

NOTE: According to scholar Barbara Haskell, “As the forties advanced, Avery’s concentration on color and the simplification of shapes became increasingly intense.... Space in his paintings came to be determined by the interaction of adjacent hues—not by linear perspective or value contrast.”¹

1. Barbara Haskell, *Milton Avery* (New York: Whitney Museum of American Art, 1982), 92, 108.

Milton Avery was an outlier of American art in the mid-twentieth century. At the time, abstraction dominated the market, yet Avery developed a realist style typified by imagery distilled into essential forms. Critics eventually recognized his authenticity and his genius—especially his use of color—and Avery earned a reputation as one of America’s premier modernists. Confirming his stature, museums such as the Metropolitan Museum of Art, the Smithsonian American Art Museum, and the Whitney Museum of American Art house his work. The auction record for an Avery painting is an astonishing \$5,653,000.

“The pared-down simplicity that Avery has achieved, especially in the ’50s and early ’60s, is the very negation of ‘style’, as we have come to think of it in Europe. And if the result is on occasions ultra-naïve, Avery stands nonetheless as one of the first American painters who was not tempted to curb his native talent by affecting European mannerisms.”

— Edwin Mullins, “Developments in Style—XV: Milton Avery,” *London Magazine*, January 1, 1965, 39–40.

“The art of Milton Avery forms a subtle and intelligent synthesis of a great many of the ideas that have guided American painting during the whole of the past 50 years and even earlier. His work stands between pre-war Europe and post-war America, between figuration and abstraction, and between the early pioneers of New World painting and those of our own times.”

— Edwin Mullins, “Developments in Style—XV: Milton Avery,” *London Magazine*, January 1, 1965, 34–35.

“Today Avery looks top-notch in as bright a light as you want to throw on him, although in a multiple sense he may be the quietest American artist alive. As a man he sees no point in talking about art (why say it when you can paint it?), and as a painter he has reduced form and color to what seems, from picture to picture, the ultimate simplification possible without abandoning all recognizable reference to the visual world.”

— John Canaday, “Milton Avery: His New Work Affirms His High Position,” *New York Times*, November 3, 1963, X13.

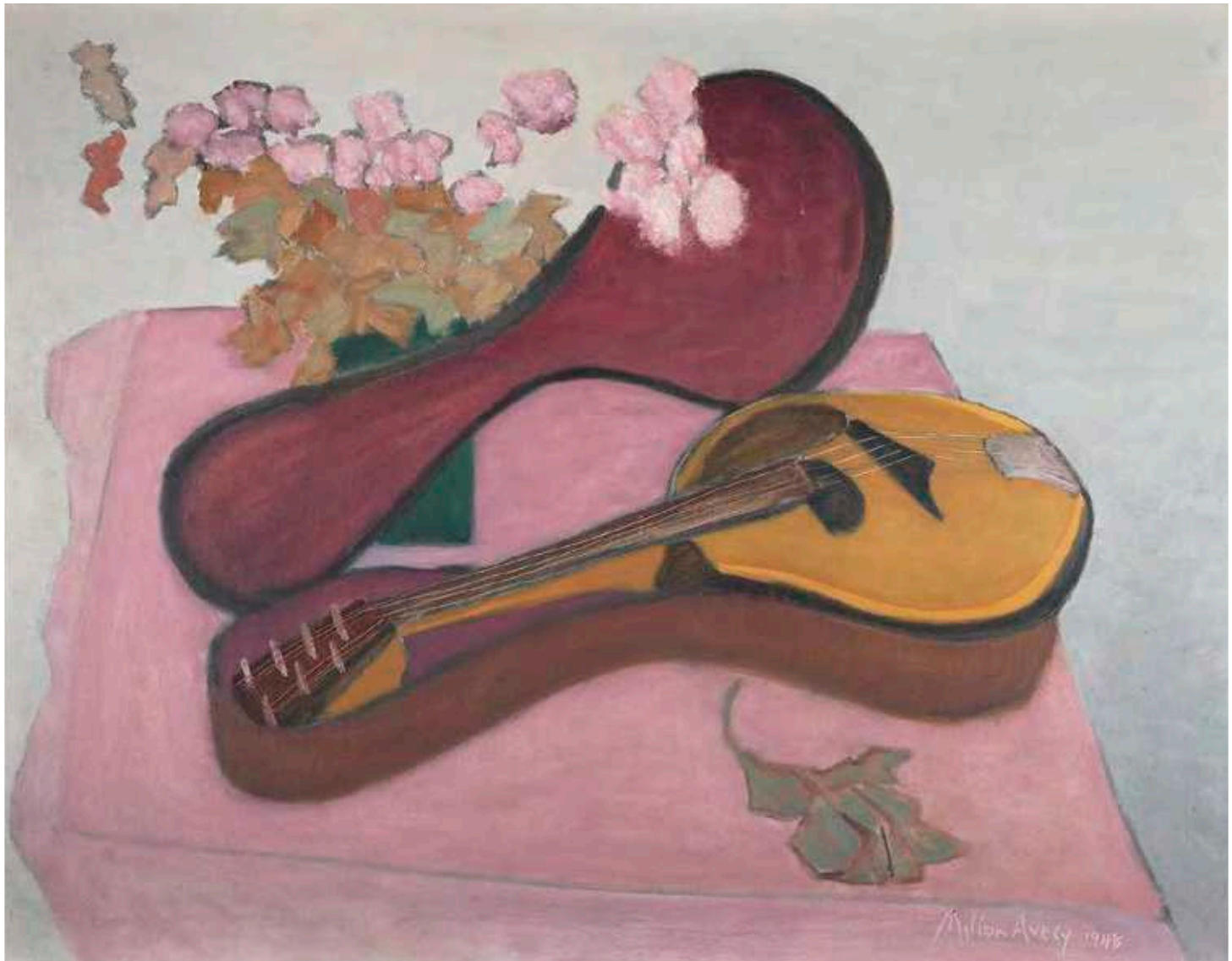


PLATE 1 *Mandolin with Flowers*, 1948

James Carroll Beckwith (1852–1917)

PLATE 2 *Man Sketching*

Pastel on paper laid down on canvas

34¹/₄ x 19¹/₈ inches (sight size)

Signed lower right: *Beckwith*

PROVENANCE

The Jordan-Volpe Gallery, New York, New York

Private collection, Minneapolis, Minnesota

Joan Michelman, Ltd., New York, New York

Private collection, New York

Joan Michelman, Ltd., New York, New York

Private collection, acquired from above, 1987

EXHIBITED

Wunderlich & Co., New York, New York, *Second Exhibition of the Painters in Pastel*, May 7–26, 1888

Berry-Hill Galleries, New York, New York, *Intimate Revelations: The Art of Carroll Beckwith (1852–1917)*, December 1, 1999–January 15, 2000

LITERATURE

“Professor of Pastels,” *New York Times*, May 5, 1888, 4.

“The Pastel Exhibition,” *Art Amateur* 19 (June 1888): 3.

Pepi Marchetti Franchi and Bruce Weber, *Intimate Revelations: The Art of Carroll Beckwith (1852–1917)* (New York: Berry-Hill Galleries, 1999), 54, 55, 83, 142.

NOTE: This pastel was likely executed on the artist’s trip to André, France, in 1882. The work depicts the French genre and landscape painter Alexis-Marie Lahaye (1850–1914) who spent the same summer in André painting outdoors and boating on the Seine.

James Carroll Beckwith enjoyed enormous success as a portrait and landscape painter in the late nineteenth century. Trained at the National Academy of Design, he later joined the Parisian atelier of portraitist Emile Auguste Carolus-Duran. It was there that Beckwith developed his graceful, impressionist style. Beckwith’s work also bares the influence of his lifelong friendship with John Singer Sargent, with whom he shared a studio in Paris. Beckwith went on to win prizes at the 1887 Paris Salon, medals at the Exposition Universelle of Paris in 1889 and 1900, and gold medals at the 1895 Cotton States and International Exposition in Atlanta, and the 1901–2 South Carolina Interstate and West Indian Exposition in Charleston. His paintings are within the holdings of the Metropolitan Museum of Art, the New-York Historical Society, the Smithsonian American Art Museum, and the Wadsworth Atheneum Museum of Art.

“With the crayon, Beckwith simply luxuriates. His hand is inimitably supple, firm and graceful in manipulating this implement.”

— Edward Strahan, “James Carroll Beckwith,” *Art Amateur* 6 (April 1882): 96.

“Thus our gifted countryman, profiting from assiduous cultivation of natural ability, is regarded by us confreres as an unerring draughtsman, admirable colorist, a master in his selection of elements to enter into a composition, and possessed of unusual facility in seizing likeness and bringing forward salient characteristics with beauty and truth and strength.”

— Ada Crisp, “Carroll Beckwith,” *New York Times*, December 18, 1898, 5.



PLATE 2 *Man Sketching*

George Bellows (1882–1925)

PLATE 3 *Between Moon and Sun*, 1913

Oil on panel

15 x 19½ inches

On verso: *BETWEEN MOON AND SUN / GEO BELLOW'S*

PROVENANCE

The artist

Mr. & Mrs. Walter Greenough, Montclair, New Jersey, gifted from above, 1914

[With] Montross Gallery, New York, New York

Mrs. Frank Sieberling, Iowa, 1946

Doris and Herbert Sloan collection, Michigan

Private collection, Michigan, by bequest from above

EXHIBITED

Columbus Gallery of Fine Arts, Ohio, *Paintings by George Bellows*, March 21–April 21, 1957

Columbus Museum of Art, Ohio, *George Wesley Bellows: Paintings, Drawings, and Prints*, April 1–May 8, 1979, no. 23

University of Michigan Museum of Art, Ann Arbor, Michigan, *Spectator of Life: Works by George Bellows from the Sloan Collection (Doris Sloan Memorial Exhibition)*, October 4–December 7, 1997

LITERATURE

Artist's Record Book A, 211.

George Wesley Bellows: Paintings, Drawings, and Prints (Columbus, OH: Columbus Museum of Art, 1979), 34, no. 23.

NOTE: This work is included in the online catalogue raisonné of the artist's work compiled by Glenn C. Peck.

In the early twentieth century, George Bellows was one of America's most important realist painters. He studied in New York under Robert Henri and continued his teacher's legacy by becoming a central figure of the second generation of Ashcan painters. Bellows's mature style is distinguished by loose, expressive brushstrokes with which he captured the pulse of America. He embraced a wide range of subject matter—from sporting events to coastal landscapes, to intimate portraits. His work is in every important museum collection of American art. The highest price paid at auction for a Bellows painting is a staggering \$27,702,500.

"His paintings contain all the important characteristics of genius."

— Glenn Collins Peck Jr., "The Paintings of George Bellows," *American Art Review* 19 (November–December 2007): 110.

"An exhibition of the work of George Bellows cannot fail to excite interest among a public familiar with his highly personal and almost uncomfortably candid art."

— "George Bellows' Work on Exhibition," *New York Times*, November 10, 1918, 4.

"George Bellows is one of the most prodigiously talented and ambitious artists America has ever produced."

— Earl A. Powell, "Director's Foreword" in Charles Brock et al., *George Bellows* (Washington, DC: National Gallery of Art, 2012), n.p.



PLATE 3 *Between Moon and Sun*, 1913





PLATE 3 *Between Moon and Sun*, 1913, detail

Johann Berthelsen (1883–1972)

PLATE 4 *Nocturne (Statue of Liberty and Manhattan Sky Line)*

Oil on canvas

19½ x 24½ inches (sight size)

Signed lower right: *Johann Berthelsen*

PROVENANCE

Private collection, Connecticut

Sale, Shannon's Fine Arts Auctioneers, Milford, Connecticut,
May 2, 2019, lot 14, from above

EXHIBITED

Questroyal Fine Art, LLC, New York, New York, *Painting the City:
A New York State of Mind*, May 9–24, 2019

NOTE: As an immigrant, the Statue of Liberty was the first thing
Johann Berthelsen saw when he came to the United States in 1890.
This painting is one of only two known paintings by Berthelsen
of the celebrated landmark.

Born in Copenhagen, Denmark, Johann Berthelsen immigrated to the United States as a child and found his first mode of artistic expression in music. He was a highly trained vocalist who toured the country performing in operas and concerts, and in 1913 became the youngest-ever head of the voice department at the Indianapolis Conservatory of Music. In 1920, he moved to New York where he gave private singing lessons and created pastel drawings of the bustling city around him. He was elected a member of the American Watercolor Society in 1926, and began to take oil painting seriously as a career in the 1930s. He was a member of the Allied Artists of America and Salmagundi Club, and his work is in the permanent collections of Hickory Museum of Art and Rawr-West Art Museum. The Sheldon Swope Art Museum mounted an important retrospective of his work in 1988, *Johann Berthelsen: An American Master Painter*, and in 2014–15 he was the subject of a solo exhibition that traveled to the Richmond Art Museum and Rawr-West Art Museum.

“Rewarded by a gold medal in the field of music, his successful ‘twin’ career of artist and musician has made possible his poetic handling of these delightful Whistlerian depictions which are creating an enviable selling record for contemporary American Art.”

— “Palette of the Month: Johann Berthelsen,” M. Grumbacher advertisement, *Parnassus* 11 (April 1939): 40.

“His nocturnes, especially those depicting boat traffic on the East River, clearly show the influence of Whistler.”

— Frank Burke, “Johann Berthelsen: An American Artist,” *American Art Review* 26, no. 6 (2014): 62.

“In time Berthelsen’s work caught the attention of a number of prominent people, and his paintings appeared in the collections of CBS president William Paley, singer Dinah Shore, columnist Walter Winchell, and Broadway star Ethel Merman. Frank Sinatra was especially impressed with his work and owned over thirty of his paintings. Dag Hammarskjöld, Secretary General of the United Nations, asked for a rendering of the UN building, which he placed above his desk.”

— Frank Burke, “Johann Berthelsen: An American Artist,” *American Art Review* 26, no. 6 (2014): 62–63.



PLATE 4 *Nocturne (Statue of Liberty and Manhattan Sky Line)*

Albert Bierstadt (1830–1902)

PLATE 5 *Autumn Landscape*

Oil on paper laid down on board

13⁷/₈ x 18³/₄ inches

Signed lower left: *ABierstadt*.

PROVENANCE

Kennedy Galleries, New York, New York

Sale, Sotheby Parke Bernet, New York, New York, April 17, 1975, lot 26

Richard M. Scaife, Pittsburgh, Pennsylvania, acquired from above

Sale, Freeman's, Philadelphia, Pennsylvania, December 9, 2018, lot 21, from above

RELATED WORK

Landscape, oil on canvas, 13³/₈ x 18³/₈ inches, signed lower right:
ABierstadt; Gilcrease Museum, Tulsa, Oklahoma

A remarkable figure in American art, Albert Bierstadt is remembered for his adventurous journeys to the American West at a time when the region was largely unknown. While on his travels, he sketched breathtaking vistas, and later in his New York studio he created magnificent, romanticized landscapes. Bierstadt was a prolific and enterprising member of the Hudson River School; his paintings both won him success and attested to the grandeur of the American wilderness. The artist's masterpieces have sold at auction for more than \$7 million, and they can be found on the gallery walls of the country's finest museums.

"Bierstadt! The name alone was enough to send murmurs of excitement through the audience at a recent lecture....As one of the most celebrated artists of the nineteenth century and indeed all of American art, Albert Bierstadt is familiar to many."

— *Albert Bierstadt in New York & New England* (Catskill, NY: Thomas Cole National Historic Site, 2013), 3.

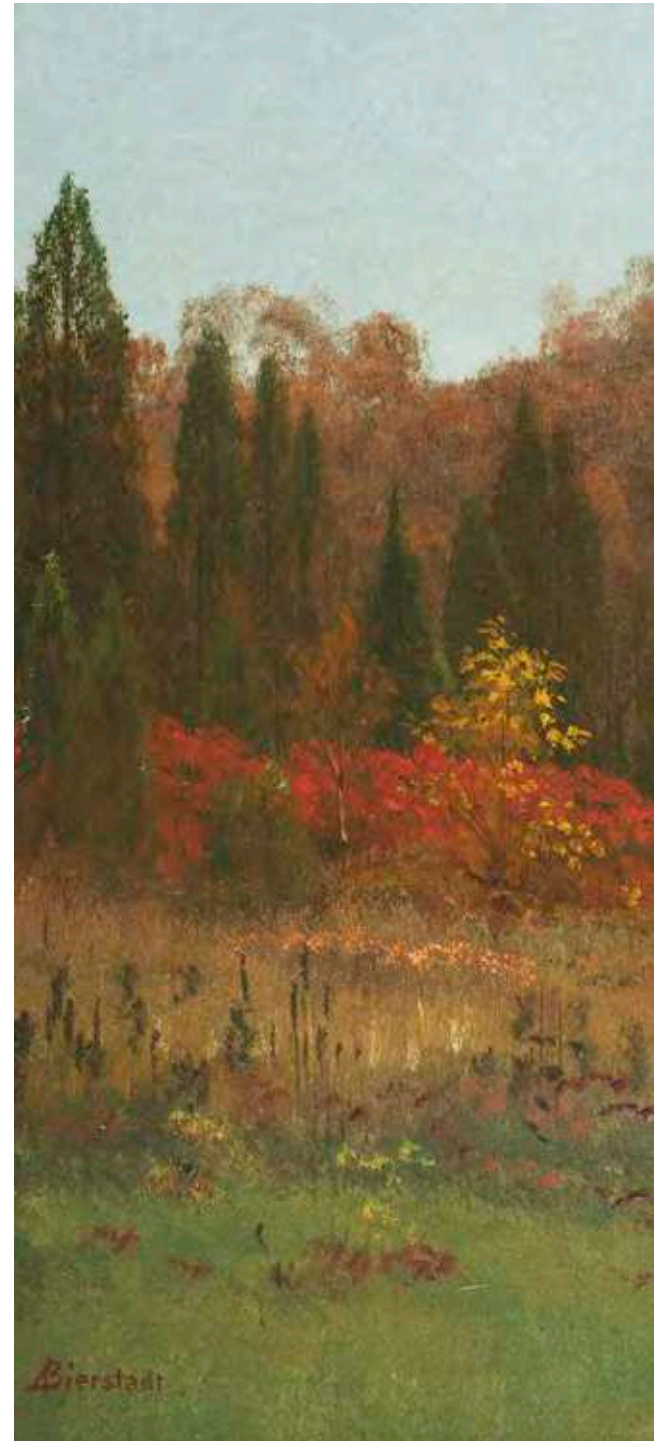




PLATE 5 *Autumn Landscape*

PLATE 6 *Forest near Saratoga*

Oil on canvas

21³/₄ x 28¹/₂ inches

Monogrammed lower left: *ABierstadt*

PROVENANCE

Mr. C. Wasserman, Brooklyn, New York

Dr. Joseph Malone, Brooklyn, New York

Dr. and Mrs. Davis, Brooklyn, New York

Private collection, Bennington, Vermont, daughter of above

William Vareika Fine Arts, Newport, Rhode Island

Private collection, acquired from above, 1998

Sale, Sotheby's, New York, New York, May 21, 2019, lot 77,
from above

LMS *Forever*

Recently, I visited the Metropolitan Museum of Art and observed a group of young people looking in amazement at a magnificent painting by Bierstadt.

It occurred to me that this response has likely been repeated in three different centuries at institutions around the world. And, in the centuries to come, there is no reason to believe that the response will be any different, because while some artists have created work as good, no one has ever done it better.

This clear truth should fortify anyone considering the acquisition of a painting by this irrefutable American master.

“The moment he caught the view fatigue and hunger were forgotten. He said nothing, but his face was a picture of intense life and excitement. Taking in the view for a moment, he slid off his mule, glanced quickly to see where the jack was that carried his paint outfit, walked sideways to it and began fumbling at the lash-ropes, all the time keeping his eyes on the scene up the valley...As he went to work he said, ‘I must get a study in colors; it will take me fifteen minutes!’ He said nothing more.”

— William Newton Byers, “Bierstadt’s Visit to Colorado: Sketching for the Famous Painting ‘Storm in the Rocky Mountains,’” *Magazine of Western History* 11 (January 1890).

“There are few landscape painters living whose reputations have reached so far as that of Albert Bierstadt. His paintings are as well known and at least as highly appreciated in Europe as they are here.”

— “Living American Artists. No. III. Albert Bierstadt, N. A.” *Scribner’s Monthly* (March 1872): 605.



PLATE 6 *Forest near Saratoga*

Ralph Albert Blakelock (1847–1919)

PLATE 7 *Landscape Silhouette at Twilight*

Oil on panel

7¹/₄ x 10³/₄ inches

Signed illegibly lower right

PROVENANCE

Private collection, Connecticut

Sale, Neal Auction Company, New Orleans, Louisiana, July 8, 2017, lot 917, from above

NOTE: This painting has been authenticated and catalogued by the University of Nebraska Inventory as NBI-1719, category II.

Ralph Albert Blakelock came into artistic maturity in the late nineteenth century with his unusual atmospheric landscapes. With unorthodox materials and techniques, Blakelock's color, texture, and mood created captivating visual effects and emotive images. It was not until the last decades of his life, when he was consumed by mental illness, that the art world acknowledged the singularity of his work. In 1916, the sale of a Blakelock painting set the record for the highest price paid at auction for a work by a living American artist; one hundred years later, the artist's canvases continue to demand astonishing prices. In 2000, a magnificent Blakelock was auctioned for \$3,525,750.

LMS *One of the Greatest*

“One of the greatest artists America has produced.”

— *New York Times*

Blakelock's influence and admiration reaches across every genre: the Ashcan leader Robert Henri praised his work, the impressionist master William Merritt Chase purchased his paintings, member of The Eight George Bellows called him a “genius,” modernist Marsden Hartley thought his work was a “plausible basis for a genuine American art,” Pop art sensation Andy Warhol owned his work, and he was Abstract Expressionist Franz Kline's favorite artist.

“Whatever else may be said about late-nineteenth-century American painting, it must be admitted that it produced a small group of about the strongest individualists in the history of art. Homer, Blakelock, Eakins, and Ryder.”

— Robert M. Coates, “Blakelock,” *New Yorker*, May 3, 1947, 70.

“It has been said of him, that he stands quite alone among American artists as an original creative genius whose endowment was unusually artistic and whose sense of the beautiful was peculiarly acute.”

— Frederick W. Morton, “Work of Ralph A. Blakelock,” *Brush & Pencil* 9 (February 1902): 269.

“At such times, in the persons of such men as Poe or Blakelock, American art seems to flare up and consume the boundary-posts of convention and become a law unto itself.”

— “The Art of Blakelock,” *The Nation*, May 4, 1916, 473.



PLATE 7 *Landscape Silhouette at Twilight*

Oscar Bluemner (1867–1938)

PLATE 8 *Venus*, 1924

Watercolor and pencil on paper

5 x 6³/₄ inches

Monogrammed lower left: *OFB*; inscribed, dated, and monogrammed left margin: *Eliz Nov 13-24 65W OFB*

PROVENANCE

The Charles Rand Penney Collection, Lockport, New York

Zabriskie Gallery, New York, New York

Hollis Taggart Galleries, New York, New York

Private collection, acquired from above, 2010

Sale, Sotheby's, New York, New York, May 21, 2019, lot 13, from above

EXHIBITED

Ramapo College Art Gallery, Mahwah, New Jersey, *Oscar Bluemner: The New Jersey Years: Drawings and Watercolors 1916–1926*, October 18–November 17, 1982

Burchfield Penney Art Center at SUNY Buffalo State, New York, *Burchfield in Context*, November 21, 1998–January 31, 1999

RELATED WORK

Venus, 1924, watercolor on paper, 9¹/₂ x 12³/₄ inches; Private collection, reproduced in Barbara Haskell, *Oscar Bluemner: A Passion for Color* (New York: Whitney Museum of American Art, 2005), 86, fig. 72.

NOTE: This work is from a series of watercolors that Bluemner made after moving to Elizabeth, New Jersey, in August 1924. He referred to the works on paper in this series as “paintings.”

“The painter must always strive after color alone, create because of it and with it.”

— Oscar Bluemner, “Painting Diary,” August 1911, quoted in Barbara Haskell, *Oscar Bluemner: A Passion for Color* (New York: Whitney Museum of American Art, 2005), 43.

One of the twentieth century’s leading modernists, Oscar Bluemner cultivated a strong psychological approach to art, relying on the emotive power of color and landscape to guide him through the creative process. The vivid palette, fluid lines, and expressionist forms of his landscapes reveal a sense of passion underlying the surface of everyday life. Born in Germany, Bluemner originally trained as an architect in the tradition of his father and grandfather, studying at the Academy of Fine Arts in Berlin. He immigrated to the United States in 1892, and eventually shifted his focus to painting, joining Alfred Stieglitz’s circle in New York. Bluemner’s fame expanded during the first decades of the twentieth century: he showed five landscapes in the landmark 1913 Armory Show, was featured in the 1916 *Forum Exhibition of Modern American Painters*, and was a frequent exhibitor at Stieglitz’s 291 Gallery. The Whitney Museum of American Art honored his life and work in the 2006 retrospective *Oscar Bluemner: A Passion for Color*. His paintings are also in the Metropolitan Museum of Art, the Smithsonian American Art Museum, and the Museum of Fine Arts, Boston.

“To ensure that each motif registered visually as part of a single composite or ‘totalform’ and not as a separate object, he worked on all parts and corners of a picture simultaneously. As a further safeguard, he often turned pictures upside down while painting in order to verify that he had evenly distributed tone and intensity across the entire surface.”

— Barbara Haskell, *Oscar Bluemner: A Passion for Color* (New York: Whitney Museum of American Art, 2005), 43.

“I present a surprising vision of landscape by the daring use of colors.”

— Oscar Bluemner, quoted in *Oscar Bluemner, Visions of Modern Landscape* (New York: Debra Force Fine Art, 2004), 1.



PLATE 8 *Venus*, 1924

Charles Burchfield (1893–1967)

PLATE 9 *Sunlight after the Rain*, 1916

Watercolor, gouache, and pencil on paper

19⁷/₈ x 13⁷/₈ inches

Signed lower right: *CE BURCHFIELD*; on verso: *6–17–1916– / Sunlight after the Rain*

PROVENANCE

Bernard Danenberg Galleries, New York, New York, by 1970

Helen and David B. Pall, Roslyn Estates, New York, acquired from above Estate of above

Sale, Christie's, New York, New York, May 19, 2005, lot 25, from above

Michael Scharf Family Collection, acquired from above

Sale, Christie's, New York, New York, May 22, 2019, lot 30, from above

EXHIBITED

Interpretations of Nature: An Exhibition and Sale of Early Watercolors by Charles Burchfield, Bernard Danenberg Galleries, New York, New York, January 20–February 7, 1970; Adelson Galleries, Boston, Massachusetts, April 20–May 16, 1970, no. 20

LITERATURE

John I. H. Baur, *Interpretations of Nature: An Exhibition and Sale of Early Watercolors by Charles Burchfield* (New York: Bernard Danenberg Galleries, 1970).

James W. Lane, "Exhibition at Bernard Danenberg Galleries," *Artforum* 8 (March 1970): 78.

Joseph S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections* (Utica, NY: Munson-Williams-Proctor Arts Institute, 1970), 46, no. 119.

"Charles Burchfield, Bernard Danenberg Galleries," *Artforum* 22 (May 1984): 87.

Colleen Lahan Makowski, *Charles Burchfield: An Annotated Bibliography* (Lanham, MD: The Scarecrow Press, Inc., 1996), 115, 133.

W. C. Agee, *The Scharf Collection: A History Revealed* (New York: Snap Editions, 2018), 47, 49, 173, plate 23.

NOTE: This work was likely inspired by the view out the window of the artist's childhood home in Salem, Ohio.

Michael Scharf is a collector of important American modernist works, including those by artists in the circle of gallerist Alfred Stieglitz (1864–1946) and painter Georgia O'Keeffe (1887–1986).

PLATE 10 *Sunflower Arches*, 1954

Watercolor on paper

12 x 18 inches (sight size)

Monogrammed and dated lower right: *CB / 1954*;
on verso: "*SUNFLOWER ARCHES*" / 12" x 18" / 1954

PROVENANCE

Mrs. Ledyard Cogswell Jr., Loudonville, New York

Private collection, by descent from above, until 2019

Menconi & Schoelkopf Fine Art, New York, New York, acquired from above

LITERATURE

Joseph S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections* (Utica, NY: Munson-Williams-Proctor Arts Institute, 1970), 254, no. 1119.

NOTE: This work contains many of the conventions that epitomize Burchfield's oeuvre, including the sunflowers and arches of foliage. The M-shapes are marked in the artist's notes as "Hypnotic Intensity" and the arched openings may relate to his representations of "brooding," "dangerous," or "morbid," aspects that underscore the supernatural in his work.

PLATE 11 *Trees*, 1917

Gouache and watercolor on paper laid down on board

20³/₄ x 17⁵/₈ inches (sight size)

On verso: *April 14, 1917*

PROVENANCE

Private collection, New York

Private collection, by descent from above, 1999

Sale, Bonhams, New York, New York, May 22, 2019, lot 8, from above

Private collection, New York, New York, from above

NOTE: In 1917, Charles Burchfield made more than two hundred paintings and developed important themes within his work that he would carry forward.¹ He said, "I have always believed 1917 to be the 'golden year' of my career. Forgotten were the frustrations and the longing for more freedom. The big city was not for me. I was back home in the town and countryside where I had grown up, which were now transformed by the magic of an awakened art outlook."²

1. Robert Gober, *Heat Waves in a Swamp: The Paintings of Charles Burchfield* (Los Angeles: The Hammer Museum, 2009), 170.

2. Quoted in William E. Steadman, *Charles Burchfield: His Golden Year* (Tucson: The University of Arizona Press, 1965), 20.



PLATE 9 *Sunlight after the Rain*, 1916

Charles Burchfield is a truly exceptional figure in twentieth-century art. His expansive oeuvre includes a range of subjects, from fantastical forests to gritty industrial scenes to tranquil rural towns. Burchfield's characteristic style brims with patterning and motifs that symbolized his personal connection to his environment. In 2010, a major retrospective exhibition of the artist's work traveled to the Whitney Museum of American Art, the Hammer Museum, and the Burchfield Penney Art Center. Such prestigious institutions as the Metropolitan Museum of Art, the National Gallery of Art, and the Museum of Modern Art have collected his work, and the artist's auction record—which continues to climb—is currently \$1,812,500.

“Burchfield is neither mystic, romantic nor philosopher. He feels nature as a child does. He is more alert to its sounds and smells and moods than to its actual aspects or its abstract implications. Both in his early calligraphic style and his later, broader one, he has found a miraculous visual shorthand to express the rasp of insects, the dryness of an August sun, the murmuring movement of grasses.”

— Aline B. Saarinen, “Nature Felt As a Child,” *New York Times*, February 12, 1956, BR4.



PLATE 10 *Sunflower Arches*, 1954



LMS *Rising*

I have been watching the interest in this extraordinary artist escalate. His inventiveness was inspired by his own life experiences and imagination and, of all the American modernists, his work exhibits the least derivative qualities. In 2009–10, the Whitney Museum of American Art, the Hammer Museum, and the Burchfield Penny Art Center presented a major retrospective of his work that amplified his appeal. Presently, over ninety museums include his paintings within their collections, and he is widely recognized as one of the most important and original artists of the twentieth century.

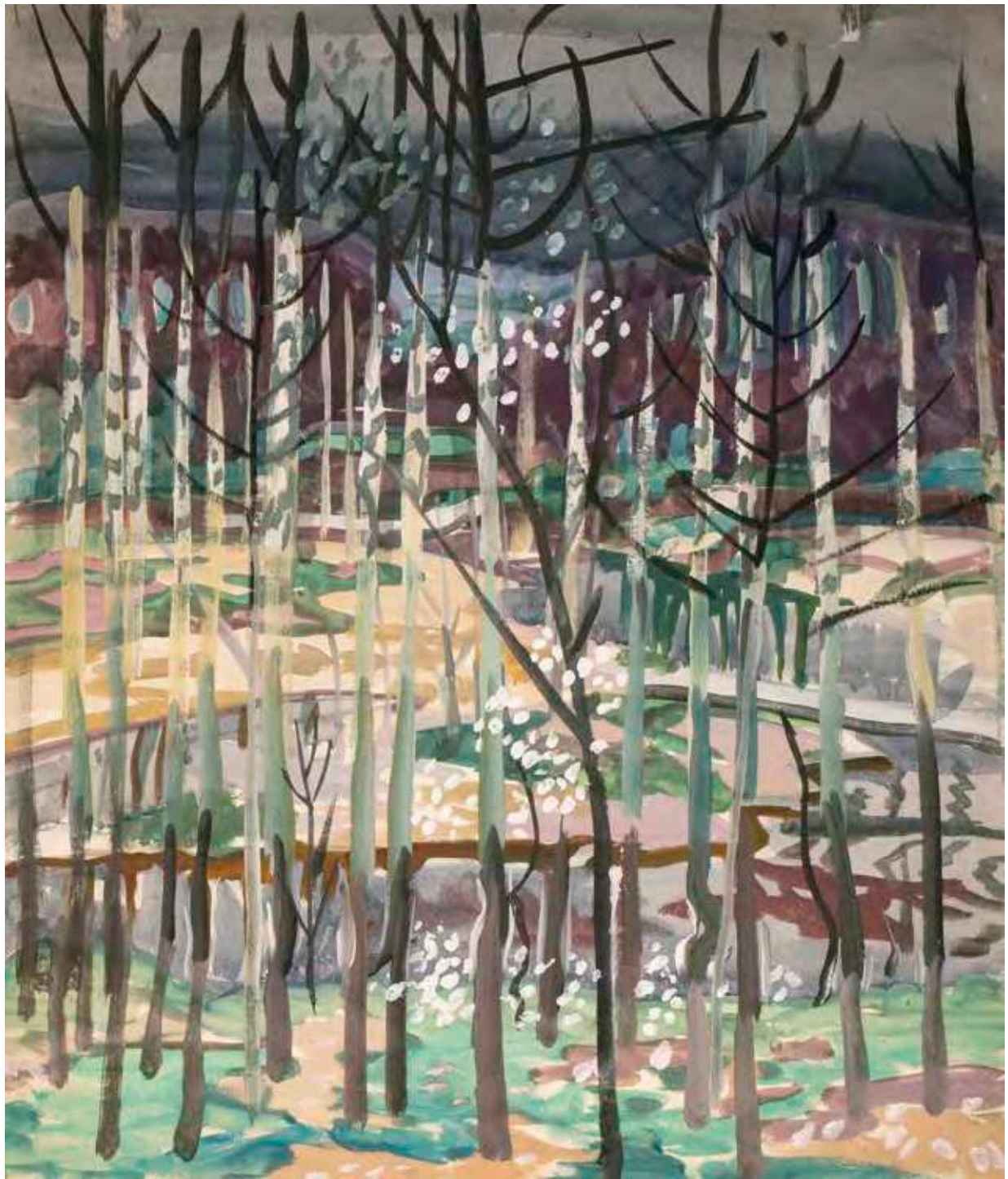
Collectors often ask me to name the American artists who are commanding the most attention—the rising stars. Burchfield is such an artist.

“That so conscious and intelligent a craftsman should not follow the intellectual divagations of so many of his contemporaries implies a good sense, original outlook and obstinacy that are rare, and are reaping their reward as our art begins to drop superfluities, to take stock of itself, and to hope for an independent destiny.”

— Edward Hopper, “Charles Burchfield-American,” *The Arts* 14 (July 1928).

“The work of Charles Burchfield is most decidedly founded, not on art, but on life and the life that he knows and loves best. From what is to the mediocre artist and unseeing layman the boredom of everyday existence in a provincial community, he has extracted a quality that we may call poetic, romantic, lyric, or what you will. By sympathy with the particular he has made it epic and universal.”

— Edward Hopper, “Charles Burchfield-American,” *The Arts* 14 (July 1928).



Jasper Francis Cropsey (1823–1900)

PLATE 12 *October on the Hudson*, 1886

Oil on canvas

18 x 38¹/₈ inches

Signed and dated lower left: *J.F. Cropsey / 1886*–

PROVENANCE

Sale, Ortgies & Co., New York, New York, March 31, 1887, lot 69

(Possibly) Sale, Lihou Art Gallery, New York, New York, February 26, 1889, lot 78A

William Collins

Estate of William Collins

Sale, Fifth Avenue Art Galleries, New York, New York, February 1, 1905, lot 80, from above

H. Alloway, Goshen, New York, acquired from above

Estate of H. Alloway

Sale, Anderson Galleries, New York, New York, March 5, 1926, from above

George Face, New Lebanon, New York, (possibly) acquired from above

Private collection, by descent from above, ca. 1960

[With] New Growth Gallery, New Alexandria, Pennsylvania

Private collection, Murrysville, Pennsylvania

EXHIBITED

National Academy of Design, New York, New York, *National Academy of Design 61st Annual Exhibition*, April 5–May 15, 1886, no. 54

Chicago, Illinois, *Chicago Interstate Industrial Exposition*, September 1–October 16, 1886, no. 74

LITERATURE

Charles M. Kurtz, *National Academy Notes and Complete Catalogue Sixty-First Spring Exhibition* (New York: National Academy of Design, 1886), 13, 116, no. 54.

“Mr. Cropsey’s Paintings,” *New York Times*, March 31, 1887, 4 (as *October on the Hudson River*).

“The Cropsey Sale,” *New York Times*, April 1, 1887, 4.

“Paintings Sold At Auction,” *American Art Annual* 5 (1905–1906): 60.

Ella M. Foshay and Barbara Finney, *Jasper F. Cropsey: Artist and Architect* (New York: The New-York Historical Society, 1987), 166.

NOTE: This painting will be included in the forthcoming addition to the catalogue raisonné of the artist’s work by the Newington-Cropsey Foundation.

LMS *Among the Greatest*

In any ranking of America’s most important nineteenth-century painters, Cropsey might be thought of as among the greatest. His work is to be found in the permanent collections of virtually every major museum in the nation.

A leading figure in the Hudson River School, Jasper Francis Cropsey is celebrated for his vibrant paintings of northeast America. Cropsey accurately recorded seasonal phenomena, and he was especially well known for his fiery autumnal scenes. His paintings convey the vastness of the land and are simultaneously awe-inspiring and serene. Cropsey’s work can be found in countless esteemed institutions, including the Metropolitan Museum of Art, the Los Angeles County Museum of Art, the National Gallery of Art, and the Museum of Fine Arts, Boston. The artist’s auction record exceeds \$1 million.

“[Cropsey is] a painter whose magic causes our room-walls to open, and makes us the possessors of some of the loveliest and grandest estates in which eye can revel, scenes in which the varying forms and countless tints are blended into a harmonious whole, and where, so far as is possible with pencil and canvas, all the infinite charms of our American October, with all its tender feeling and delicious calm, abide as an unfailing source of refreshment and delight.”

— Wm. Henry Forman, “Jasper Francis Cropsey, N.A.,” *The Manhattan* 3 (April 1884): 382.



PLATE 12 *October on the Hudson*, 1886





PLATE 12 *October on the Hudson, 1886, detail*

Henry Martin Gasser (1909–1981)

PLATE 13 *Harrison House*

Watercolor on paper laid down on board

23½ x 30¾ inches (sight size)

Signed lower right: *H. GASSER*;

on verso: “*HARRISON HOUSE*” / *HENRY GASSER* / *N.A*

PROVENANCE

Estate of Richard Yorkowitz

Sale, Heritage Auctions, Dallas, Texas, November 8, 2018, lot 68110,
from above

Henry Martin Gasser achieved renown for the vibrant and evocative townscapes he painted of his native New Jersey in the mid-twentieth century. His distinctive watercolors garnered praise by critics and won many awards during his lifetime. Gasser was also a devoted teacher and wrote several instructional books on his ingenious painting techniques. The significance of Gasser’s work is confirmed by its presence in the permanent collections of the Metropolitan Museum of Art, the Philadelphia Museum of Art, and the Museum of Fine Arts, Boston.

*“[Gasser] gave us a visual diary of a time in America when
humanity prevailed.”*

— Gary T. Erbe, *Henry Gasser: Beyond City Limits* (Youngstown, OH:
The Butler Institute of American Art, 2003), 8.

LMS *One Hundred Lifetime Awards*

Gasser, an ordinary man from an ordinary American town, created paintings that have continued for more than half a century to excite the interest of those searching for meaningful art. His depictions of humble American scenery earned him one hundred lifetime awards and inclusion in sixty museums, including the Metropolitan Museum of Art and the Smithsonian American Art Museum. With all that he accomplished, the value of his paintings has not kept pace with his escalating popularity. But collectors have recognized this disparity, and the value of his paintings has been rising.



PLATE 13 *Harrison House*

Sanford Robinson Gifford (1823–1880)

PLATE 14 *The Mouth of the Shrewsbury River*, 1867

Oil on canvas

11¹/₈ x 19¹/₈ inches

Signed lower left: *S R Gifford*; dated lower right: *July 20 1867*;
on verso: *The Mouth of the Shrewsbury River / SR Gifford 1867*

PROVENANCE

S. B. Dod, Hoboken, New Jersey, by 1881

Private collection, Highland, New York

Sale, Christie's, New York, New York, May 22, 2003, lot 4, from above

Private collection, acquired from above

Sale, Christie's, New York, New York, May 22, 2019, lot 50, from above

LITERATURE

John F. Weir, *A Memorial Catalogue of the Paintings of Sanford Robinson Gifford, N. A.* (New York: The Metropolitan Museum of Art, 1881), 33, no. 454 (as *The Mouth of the Shrewsbury River, a Study*).

Kevin J. Avery and Franklin Kelly, eds., *Hudson River School Visions: The Landscapes of Sanford R. Gifford* (New York: The Metropolitan Museum of Art, 2003), 188, fig. 124, 189.

NOTE: Gifford spent most of the summer of 1867 painting on the New Jersey coast, particularly at Sandy Hook and Long Branch. This painting depicts Sandy Hook Bay, where the Shrewsbury River meets the ocean between the mainland Atlantic Highlands and the Sandy Hook peninsula. According to scholar Dr. Ila Weiss, this work is the “only known study for an important lost exhibition piece, *Sunset Over the Mouth of the Shrewsbury River, Sandy Hook, N.J.* That painting was exhibited at the National Academy of Design in 1868, the Brooklyn Art Association in 1869, and the Philadelphia Centennial in 1876 and it was included on the artist’s ‘List of Chief Pictures.’”¹ The final painting was considered one of the artist’s greatest achievements at the time it was exhibited. The present work is, according to Dr. Weiss, a “symphony of visual effects, large and small” and a “virtuosic display of Gifford’s delight in effects of light and color,” no doubt a luminist achievement.²

1. Dr. Ila Weiss, unpublished letter, March 2019.

2. *Ibid.*

Sanford Robinson Gifford was an important member of the Hudson River School’s second generation. Poised at the vanguard of luminism, Gifford was known as a master of light and atmospheric effects: he painted the air that surrounded the mountains and the space that filled the valleys as much as he depicted the land itself. In 2003, the Metropolitan Museum of Art mounted an exhibition on the artist’s contribution to the genre of landscape painting. The auction record for a Gifford painting was set earlier this year at \$2.9 million.

“The works of Sanford R. Gifford seem to us the just exponent of that which is highest, fullest, ripest—most poetic and profound—in landscape.... Most varied in his powers; interpreting every expression of the landscape with the most appreciative sense of its subjective subtleties.”

— Eleanor Jones Harvey, “Tastes in Transition: Gifford’s Patrons,” *Hudson River School Visions: The Landscapes of Sanford R. Gifford*, eds. Kevin J. Avery and Franklin Kelly (New York: The Metropolitan Museum of Art, 2003), 86.

LMS *Poetic Triumph*

Collectors seem to enjoy debating the merits of painters in an effort to determine who is truly the best. Of the Hudson River School artists, Bierstadt, Church, and Cole are always in the mix. But, in my discussions with collectors for more than thirty years, there is one name that most concede deserves the top position: Sanford Robinson Gifford.

His sensational ability to paint air, something that is nearly impossible to paint, allows him to infuse a timelessness into his work that rises to the very pinnacle of transcendentalism. Never seeking the dramatic or overtly grand, Gifford’s canvases are poetic triumphs!

Without doubt, I believe that we are offering a masterpiece.



PLATE 14 *The Mouth of the Shrewsbury River, 1867*





“Gifford’s place among the champions of American art is assured. In the whirlwind of change that has accompanied the progression of the twenty-first century, you might take an Uber to the Metropolitan Museum of Art or Smithsonian American Art Museum and use an e-ticket to enter. But on their walls, you will find Gifford’s paintings, as did your ancestors who arrived on horseback, and as will your children’s children who may arrive by teleportation.”

— Louis M. Salerno

“If we were to select one of our landscape-painters as an example of artistic intelligence—by which we mean the power of knowledge in the use of means, the choice of subjects, and the wise direction of executive skill—we should confidently designate Sanford R. Gifford.”

— Henry T. Tuckerman, *Book of the Artists: American Artist Life, Comprising Biographical and Critical Sketches of American Artists: Preceded by an Historical Account of the Rise and Progress of Art in America* (New York: G. Putnam & Son, 1867), 524.

William Stanley Haseltine (1835–1900)

PLATE 15 *Vesuvius at Dusk*, 1872

Oil on canvas

23 x 17 inches

Initialed and dated lower left: *W.S.H. '72*

PROVENANCE

Louisa Morgan Satterlee, Greenwich, Connecticut

Estate of Louisa Morgan Satterlee

Private collection, Greenwich, Connecticut

Sale, Christie's, New York, New York, June 3, 1983, lot 99, from above

Private collection, New York

Sale, Sotheby's, New York, New York, March 15, 1986, lot 135, from above

Private collection, Florida, acquired from above

Sale, Christie's Online, May 15–22, 2019, lot 184, from above

RELATED WORKS

Drawing, Study of Mt. Vesuvius from Sorrento, Italy, 1858, brush and wash, graphite on paper, 18¹/₁₆ x 23⁹/₁₆ inches, inscribed lower left: *Vesuvius from Sorrento / Eruption of June 58 Evening*; Cooper Hewitt, Smithsonian Design Museum, New York, New York

The Bay of Naples, ca. 1858, oil on canvas, 30¹/₂ x 25¹/₂ inches, inscribed lower left: *W.S. HASELTINE*; Figge Art Museum, Davenport, Iowa

NOTE: Haseltine was enamored with Italy and eventually settled in Rome, where he joined the international art colony in 1867. Following the European pictorial tradition of the prior centuries, some of his paintings envision classical Italian landscapes and themes. This work, as well as that in the collection of the Figge Art Museum, is based in part on a drawing at the Cooper Hewitt, Smithsonian Design Museum, of the June 1858 eruption of Vesuvius. This perspective is probably from the northern end of the Bay of Naples, near Posillipo, Italy.

William Stanley Haseltine was one of the nineteenth century's most celebrated expatriates, whose Italian landscapes introduced American audiences to the romance, history, and beauty of the ancient landscape. Born in Philadelphia, he trained under Paul Weber before continuing his studies in Düsseldorf, Germany. He became entrenched in the artist colony there, traveling with fellow American artists Albert Bierstadt, Emanuel Leutze, and Worthington Whittredge. Haseltine remained at the heart of the American art scene when he joined the Tenth Street Studio Building in New York in 1859, but returned to Europe in 1866. From 1867 until the end of his life, Haseltine lived in Rome and developed his reputation for stunning Italian scenes. He exhibited his work at the National Academy of Design, the Brooklyn Art Association, and the Pennsylvania Academy of the Fine Arts. Today, his paintings are featured in the Metropolitan Museum of Art, the National Gallery of Art, and the de Young Museum, Fine Arts Museums of San Francisco.

"No one can give you a more poetical version on canvas of this southern Italian sea shore than Haseltine."

— *Philadelphia Evening Bulletin*, December 16, 1870.

"It is hardly possible to look at these pictures and not recognize marks of original genius of a high order."

— "Haseltine's Pictures," *Boston Evening Transcript*, May 19, 1874.



LMS *What's Not in the Garage*

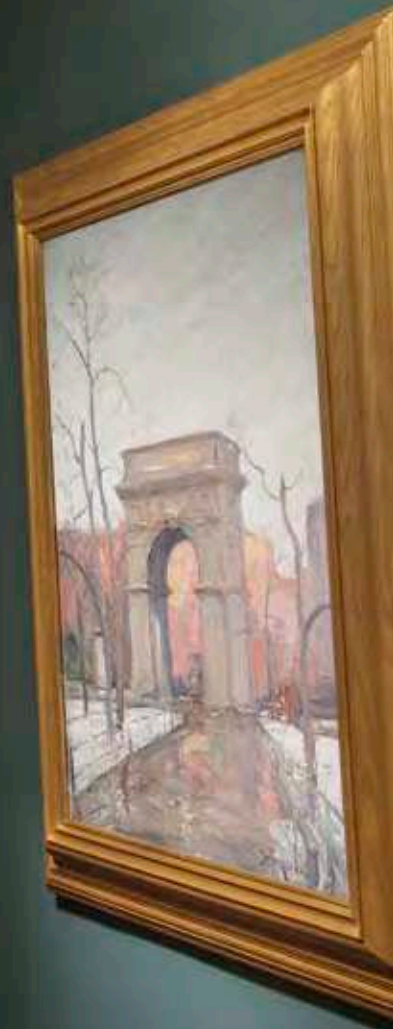
As a young collector, I was always excited to show my latest acquisition to my family. I had just placed a striking view of the Hudson River above the living room sofa as my then ten-year-old son entered the room. He took a quick look at the painting and proceeded to inform me that I could have bought a Ferrari for what I paid for the painting. As the years passed, I would often discuss the merits of the painting with him and his friends, but invariably they all remained focused on what was not parked in the garage.

One afternoon, he and his high school buddies were conversing in the living room and gesturing at the large Hudson River painting. I was unseen but could hear the conversation. It was the painting's survival 150 years since its creation that ultimately intrigued the boys. They wondered why it was the most valuable object in the room and why was it shown over different sofas in the ever-newer homes of each succeeding generation. Now, with a different mindset, they realized that the painting holds a place in a world that is constantly reshaped by technology and the latest trends.

I imagine that one day, weary of all the perpetual political and ideological dissent, after parking the Ferrari in the garage, they might sit in their favorite chair and look away from the neon light of ubiquitous monitors to contemplate the restorative truth forever preserved within the confines of a frame on an old painting above their latest sofa.

LEFT TO RIGHT:
Frederick Judd Waugh (1861–1940), *Moonlight*, 1893, PLATE 30
William Stanley Haseltine (1835–1900), *Vesuvius at Dusk*, 1872, PLATE 15
Bela de Tirefort (1894–1993), *Winter in Washington Square Park*





John Frederick Kensett (1816–1872)

PLATE 16 *New England Coastal Scene with Figures*, 1864

Oil on canvas

14¹/₄ x 24³/₁₆ inches

Monogrammed and dated lower right: *J.F.K. / '64*.

PROVENANCE

Alexander Gallery, New York, New York

Private collection, New York

[With] Berry-Hill Galleries, New York, New York, by 2003

Private collection, New York

LITERATURE

Bruce Weber, *American Paintings XI* (New York: Berry-Hill Galleries, 2003), 32–33.

NOTE: This painting will be included in the forthcoming catalogue raisonné of the artist's work by Dr. John P. Driscoll and Huntley Platt.

John Frederick Kensett dedicated himself to portraying America's natural marvels, an endeavor that secured his standing as a master of luminism and one of the Hudson River School's finest artists. He painted his subjects fastidiously, believing that the land was magnificent just as he found it and required no further elaboration. As a result, an overwhelming sense of wonder and quietude pervades his New England woodland interiors, seascapes, and landscapes. This pioneering artist's work resides in the Los Angeles County Museum of Art, the National Gallery of Art, and the Metropolitan Museum of Art, among other prestigious institutions. His auction record is an impressive \$1,248,000.

"An exquisite poetic perception, a sensitive delicacy of temperament which is affected by the beauty and glory of nature in every aspect, and a conscientious devotion to study which has thoroughly accomplished a remarkable natural facility, explain both the works and the fame of Kensett."

— "American Artists," *Harper's Weekly*, July 13, 1867, 1.

"There is no greater favourite than this Artist; and the esteem in which his pictures are held has always seemed to us an involuntary tribute to the correctness with which he studies Nature."

— "Fine Arts," *The Albion, A Journal of News, Politics and Literature* (May 8, 1852): 225.

"In his miniature reproductions of American coast and river scenery Mr. Kensett stood without a peer, and almost without a rival."

— "Obituary—J. F. Kensett," *Minneapolis Star Tribune*, December 18, 1872, 2.

LMS *This Painting at This Moment*

Weigh all that Kensett accomplished—inclusion in virtually every major American museum, a founder of the Metropolitan Museum of Art, and one of the pioneers of the uniquely American luminist movement—against what we are asking for this major example by inarguably one of the greatest painters this nation has ever produced. When all of his best work is in museums or important collections, and when inflation has further eroded the value of the dollar, this painting at this moment will have been an opportunity you will not want to regret missing.



PLATE 16 *New England Coastal Scene with Figures*, 1864

Hayley Lever (1876–1958)

PLATE 17 *Harbor Scene*

Oil on board

13 x 15⁷/₈ inches

Signed lower left: *Hayley Lever*,

PROVENANCE

Private collection, Philadelphia, Pennsylvania

Avery Galleries, Bryn Mawr, Pennsylvania

Private collection, New York, New York

Hayley Lever was a prominent post-impressionist painter who worked primarily in New York City and New England. He was born in Australia and traveled throughout Europe, where he developed his artistic skills, before immigrating to America in 1912. Contemporaries extolled the vibrant harbor and coastal scenes for which Lever has become known, and such high regard resulted in countless accolades, including many solo exhibitions and awards. His paintings have sold for as much as \$162,500 at auction and can be found in such museums as the Metropolitan Museum of Art, the Pennsylvania Academy of the Fine Arts, and the Smithsonian American Art Museum.

“Few of our younger landscape painters have attracted so much attention as Mr. Hayley Lever, an impressionist of daring resource and with an unusual gift for eloquent design.”

— A. S. Levetus, “Studio Talk,” *Studio* 55 (February 1912): 47.

“Mr. Lever’s paintings ... are of the sort to which one cannot be indifferent: they are too powerful to be dismissed simply as not to one’s liking.... The paintings give an impression of brilliant color and strong light.”

— “Posters Shown with Canvases,” *Rochester (NY) Democrat and Chronicle*, September 13, 1914, 22.

“There is a kind of Herculean, heroic sweep in his vision.”

— Pearl McCarthy, “Art and Artists,” *Toronto Globe and Mail*, August 29, 1938, 23.

“Here is a man who has taken gold medals galore, and no clamor ever went up that they were undeserved. The painters recognize his talent and have recognized it for several years.”

— “Hayley Lever at Macbeth’s,” *Brooklyn Daily Eagle*, April 4, 1920, 10.



PLATE 17 *Harbor Scene*



PLATE 17 *Harbor Scene, detail*



Luigi Lucioni (1900–1988)

PLATE 18 *In the Birches*, 1974–77

Oil on canvas

24¹/₈ x 18¹/₁₆ inches

Signed and dated lower left: *Luigi Lucioni 1974–77*

PROVENANCE

Milch Gallery, New York, New York

Mr. and Mrs. Justin D. Miller, Fort Lee, New Jersey, acquired from above, 1978

Private estate, New York, New York

Sale, Fifth Avenue Auctions, New York, New York, June 2, 2019, lot 14, from above

Private collection, Coral Gables, Florida, acquired from above

LITERATURE

Stuart P. Embury, *The Art and Life of Luigi Lucioni: A Contribution Towards a Catalogue Raisonné* (Privately printed, 2006), 220, no. 74.1.

An Italian immigrant at the start of the twentieth century, Luigi Lucioni fed a childhood interest in art with studies at the Cooper Union and National Academy of Design. Upon being awarded a travel scholarship by the Tiffany Foundation, he traveled to Italy in 1928 where he was greatly influenced by the works of Italian masters Piero della Francesca, Andrea Mantegna, and Leonardo da Vinci. The experience led to the development his distinct style of “classic realism,” created through invisible brushstrokes and a concentration on the essential elements of each object. Lucioni received great praise throughout his life, and exhibited at numerous venues, including the Art Institute of Chicago, the Pennsylvania Academy of the Fine Arts, and the Venice Biennale. Today, his works are in the permanent collections of the Metropolitan Museum of Art, the Smithsonian American Art Museum, and the Whitney Museum of American Art.

“Since I have no family, I hope to leave a small mark with my paintings, leave something behind. I do the best that I can do.”

— Luigi Lucioni, quoted in Stuart P. Embury, *The Art and Life of Luigi Lucioni: A Contribution Towards a Catalogue Raisonné* (Privately printed, 2006), 40.

“People say I paint every leaf on the tree. I don’t ... No, it’s a kind of a searching out the thing that makes it look real.”

— Oral history interview with Luigi Lucioni, 1971 July 6, Archives of American Art, Smithsonian Institution.

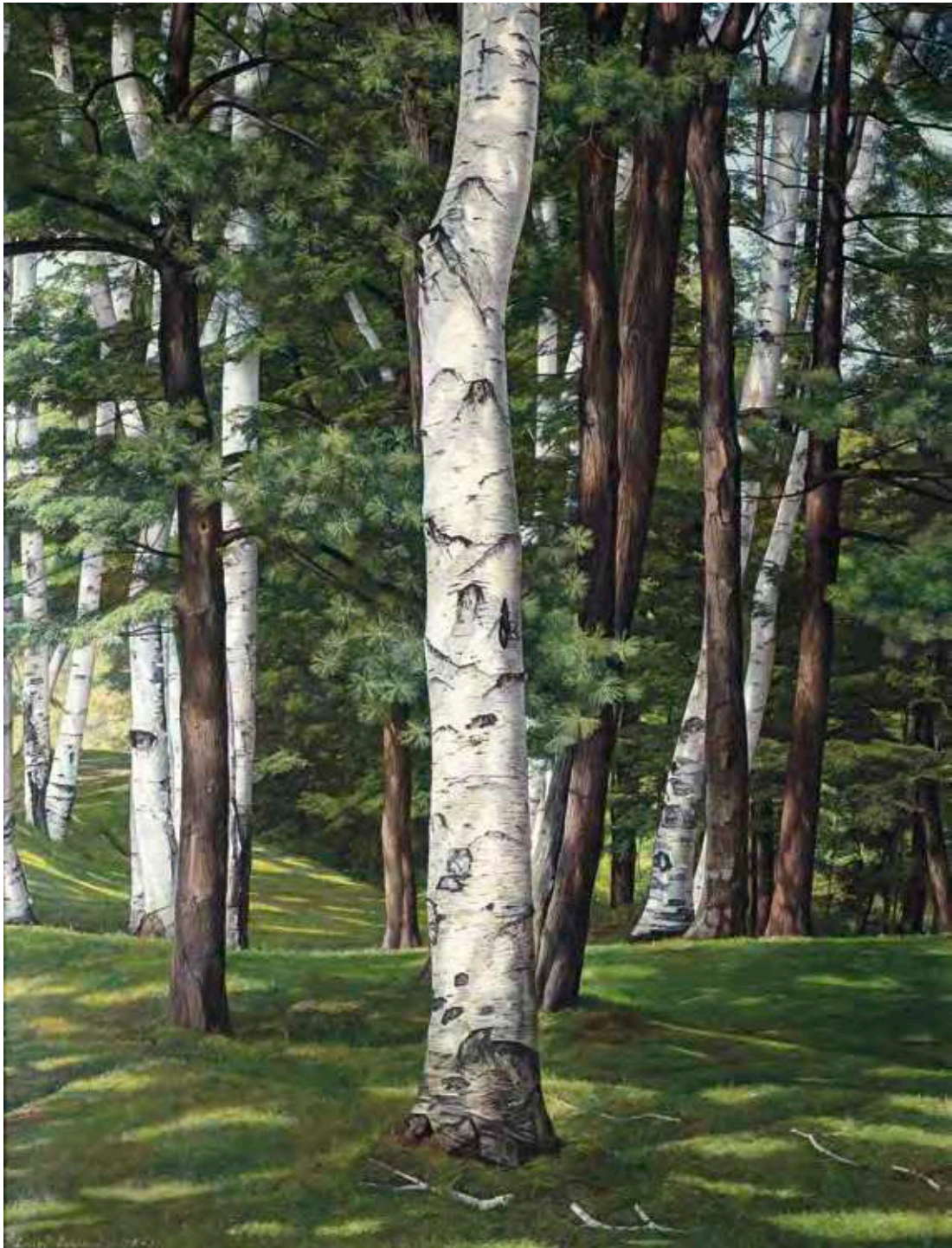
“In 1932, Lucioni became the first and youngest contemporary artist in the Metropolitan Museum of Art’s collection. Today, his work is included in the collections of the most prestigious museums in the land, including the Crystal Bridges Museum of American Art, the Smithsonian American Art Museum, and the Whitney Museum of American Art.”

— Louis M. Salerno

LMS *Realism Is Not What You See*

Lucioni presents nature at its fullest state of fruition, revealing so much essence that it seems unfamiliar. We are in awe of the never-before-seen visualization of what we have intuitively understood. The sensation of a greater meaning dominates our thoughts. “My idea of realism is not what you see, but it’s to create what there is...to find a way to express that essence of realism. You know, the thing that makes it real.”¹

1. Oral history interview with Luigi Lucioni, 1971 July 6, Archives of American Art, Smithsonian Institution.



Roger Medearis (1920–2001)

PLATE 19 *Missouri Farm*, 1970

Tempera on board

16 x 24 inches

Signed lower left: *MEDEARIS*; dated and signed on verso:
1970 Roger Medearis

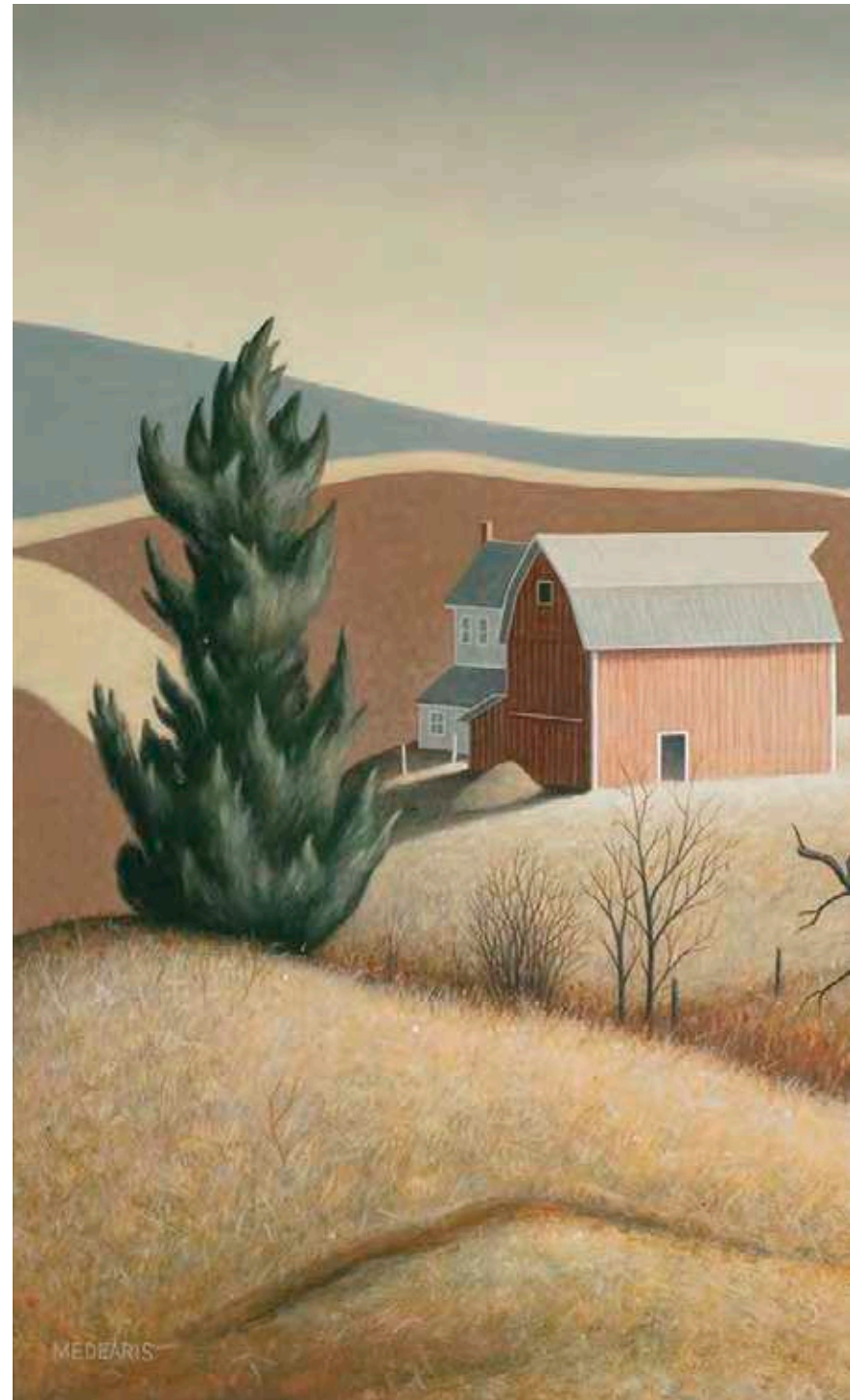
PROVENANCE

Private collection, Massachusetts

Sale, Eldreds Auction Gallery, East Dennis, Massachusetts,
April 6, 2019, lot 830

NOTE: After a decades-long hiatus from painting, Medearis began a new career in the late 1960s. Painted shortly afterward, this work embodies his regionalist style, shaped by his instructor Thomas Hart Benton (1889–1975).

A Missouri native, Roger Medearis studied under the famed regionalist Thomas Hart Benton at the Kansas City Art Institute. Under Benton's influence, Medearis developed a detailed preparatory method of sketching and creating three-dimensional clay models of his subjects. He was featured in the important 1950 exhibition at the Metropolitan Museum of Art, *American Painting Today*. During World War II, Medearis worked as a draftsman for the United States Navy, but after the war, with the rise of Abstract Expressionism and waning interest in Regionalism, he gave up painting. He would not begin making art again until the 1960s, with the last thirty years of his life being especially productive. Works by Medearis are in the permanent collections of the Smithsonian American Art Museum and the Nelson-Atkins Museum of Art.





“Such masterful presentations of landscape and human forms could come only from an artist with a direct link to the great traditions of American painting.”

— M. Stephen Doherty, “Turning Life into Art: Roger Medearis,” *American Artist* 46 (October 1982): 65.

“One has the sense of discovering a buried treasure when coming upon the paintings and prints by Roger Medearis.”

— M. Stephen Doherty, “Turning Life into Art: Roger Medearis,” *American Artist* 46 (October 1982): 65.

Richard E. Miller (1875–1943)

PLATE 20 *Woman in a Boudoir*

Oil on canvas

46 x 35 inches

Signed lower left: *Miller*

PROVENANCE

The artist

Mr. and Mrs. William H. Singer Jr., Netherlands, by 1911

Museum Singer Laren, Laren, Netherlands, 1956

Sale, Mak van Waay, Amsterdam, Netherlands, December 15, 1970, lot 1096, from above

Jon Streep, New York, acquired from above

Private collection, Boston, Massachusetts

Joan Michelman, Ltd., New York, New York

Private collection, New York, New York, acquired from above, 1986

EXHIBITED

Jordan-Volpe Gallery, New York, New York, *A Bright Oasis: The Paintings of Richard E. Miller*, April 25–June 6, 1997

LITERATURE

Singer Memorial Foundation Museum Catalogus (Laren, Netherlands: Singer Memorial Foundation, 1956), 21, no. 165 (as *Naaktfiguur - naked figure - nudité - Nacktfigur*).

Singer Memorial Foundation Museum Catalogus (Laren, Netherlands: Singer Memorial Foundation, 1962), 28, no. 293 (as *Naaktfiguur - naked figure - nudité - Nacktfigur*).

Marie Louise Kane, *A Bright Oasis: The Paintings of Richard E. Miller* (New York: Jordan-Volpe Gallery, 1997), 43, 105, 129, plate 22.

Helen Schretlen, *Loving Art: The William and Anna Singer Collection* (Laren, Netherlands: Singer, Zwolle, Waanders, 2006), 117, 224.

NOTE: William H. Singer Jr. was born into a wealthy steel family in Pittsburgh, Pennsylvania. As an aspiring artist, he spent time in Old Lyme, Connecticut, and Monhegan, Maine, before journeying to Europe and finally settling in the Netherlands. He and his wife, Anna, became important art collectors and met Miller as early as 1902, about a decade before he painted *Double Portrait of Anna and William Singer with a Palette* (West-Noorse Museum of Applied Arts, Bergen, Norway). After William's death in 1956, Anna founded the Museum Singer Laren to house their important collection.

A renowned impressionist, Richard Edward Miller studied art in his hometown of St. Louis, Missouri, for a number of years before moving to France in 1898 to join the Académie Julian. He spent time among the Americans working in Giverny, and taught American students there who came from Providence, Rhode Island. Miller returned to the United States before the outbreak of World War I, taking up a teaching position in Pasadena, California, before moving to Provincetown, Massachusetts, and finally St. Augustine, Florida. He was consistently awarded medals at top exhibition venues, including the Paris Salon, St. Louis Exposition, Pan-American Exposition, and Panama-Pacific International Exposition. Miller's sunlit landscapes and portraits can be viewed at the Art Institute of Chicago, the National Academy of Design, and the Pennsylvania Academy of the Fine Arts.

“In a dignified way he creates as much discussion in artistic circles as Whistler once did, or as the ‘cubists’ and the ‘futurists,’ Cezanne and Matisse, do today.”

— Wallace Thompson, “Richard Miller—A Parisian-American Artist,” *Fine Arts Journal* 27 (November 1912): 709.

“He is a pioneer, and perhaps in the end he will be known best as a teacher, for his work as chief instructor in the historic ‘Colarossi’s’ academy has resulted in the dissemination of ‘Millerism’ through a now rising generation of artists.”

— Wallace Thompson, “Richard Miller—A Parisian-American Artist,” *Fine Arts Journal* 27 (November 1912): 711.

“What we do know is that he has a definite artistic conception, a dream of eclectic precision of appeal that surely will be a part of the equipment of whoever is to lead the art of the present out of its wilderness of schisms, ‘new movements’ and bad painting.”

— Wallace Thompson, “Richard Miller—A Parisian-American Artist,” *Fine Arts Journal* 27 (November 1912): 714.



PLATE 20 *Woman in a Boudoir*

Fairfield Porter (1907–1975)

PLATE 21 *Cobb Road, Water Mill in April*, 1966

Acrylic on board

14¹/₂ x 17¹/₄ inches

Signed and dated lower right: *Fairfield Porter 66*;
on verso: *COBB ROAD, WATER MILL / IN APRIL*

PROVENANCE

Estate of the artist

Maggie and James Eaton, gift from above, 1977

Debra Force Fine Art, New York, New York

LITERATURE

Joan Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels* (New York: Hudson Hill Press, 2001), 219, L533.

NOTE: This painting was gifted by the artist's family to Maggie and James Eaton on the occasion of their wedding, August 20, 1977.

PLATE 22 *Woods*, 1968

Oil on board

20 x 18 inches

Signed and dated lower center: *Fairfield Porter 68*

PROVENANCE

[With] Tibor de Nagy Gallery, New York, New York

Edward T. and Mary Lee Esty

Private collection, New York, New York

LITERATURE

Joan Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels* (New York: Hudson Hills Press, 2001), 248, L670.

RELATED WORK

Path in the Woods, 1968, oil on Masonite, 20¹/₁₆ x 18 inches, signed and dated lower right: *Fairfield Porter 68*; Smith College Museum of Art, Northampton, Massachusetts

To create his distinctive form of realism, Fairfield Porter combined the representational heritage of American art with the progressive methods of the avant-garde. Although his paintings are indeed representational, the artist felt aligned with contemporary abstract painters, who valued process over subject. Porter favored commonplace scenes at his homes in Maine and Southampton, New York. His work has been collected by countless museums, including the Whitney Museum of American Art, the Metropolitan Museum of Art, and the Smithsonian Museum of American Art. In 2012–13, the Parrish Art Museum held a major retrospective on the artist. The highest price attained for his work at auction was nearly \$2 million, and recent sales support his growing appeal.



PLATE 21 *Cobb Road, Water Mill in April, 1966*

LMS *Abstraction and Reality*

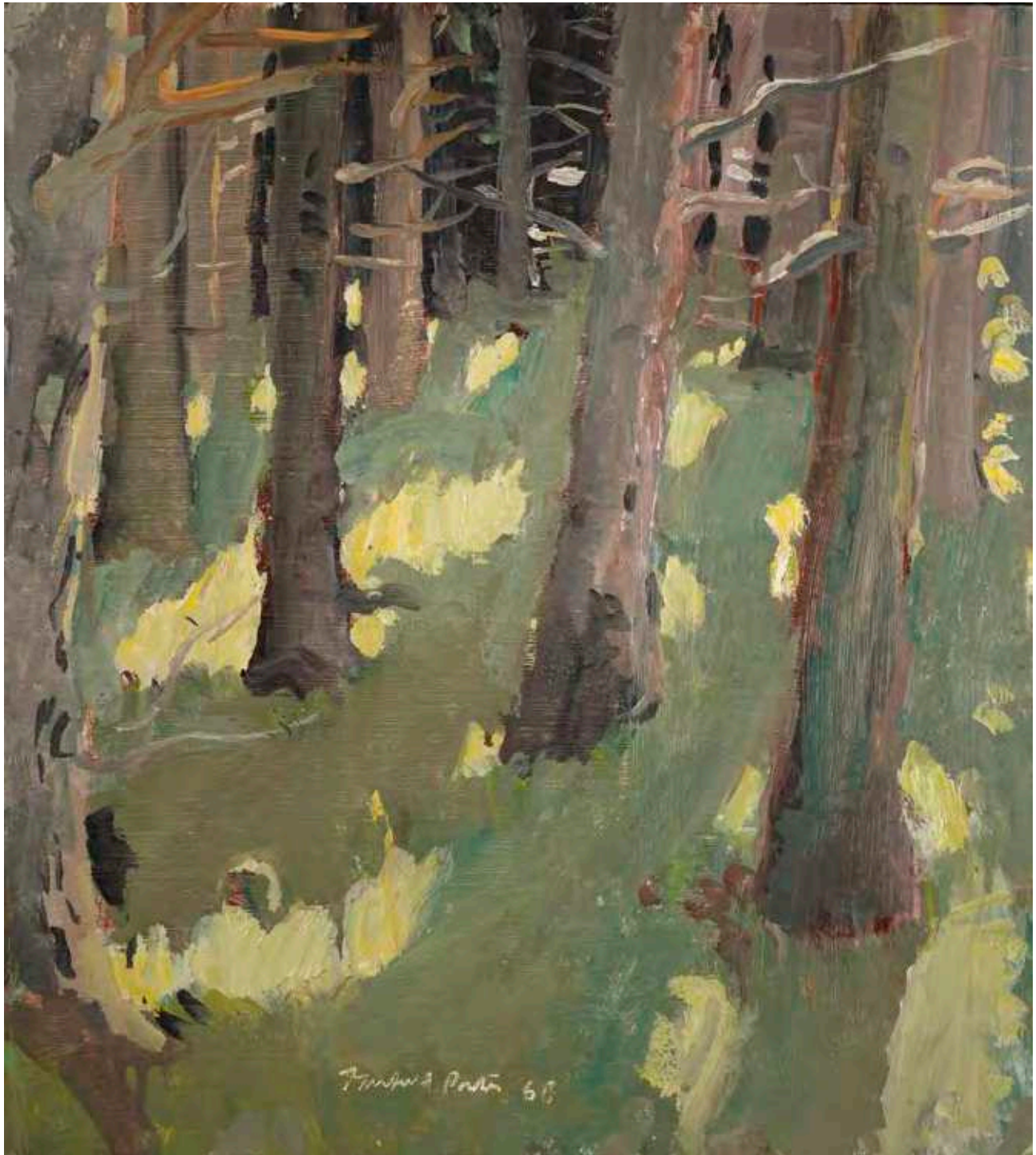
Porter understood that works influenced by ideas channeled from his psyche, without forethought or effort, were superior. He did not inhibit the flow of modern concepts and designs burgeoning in the recesses of his mind into his compositions. His brush deftly mediated the convergence of abstraction and reality, which is the source of the energy seen in his canvases. The thoughtful viewer is fascinated by this co-existence of embryonic ideas and a familiar reality.

“[Porter’s] pictures are evocative of more than their subjects. They recall to us certain pictorial traditions—at times to Manet and the impressionists, at times to Bonnard and Vuillard, at times to Edward Hopper and Edwin Dickinson. There is a French texture to this painting, but an American light.... We are in the realm, then, of French art with a Yankee accent.”

— Hilton Kramer, “The Art of Conservation,” *Lincoln (NE) Star*, February 11, 1969, 9.

“The retrospective exhibition of Fairfield Porter’s art at the Heckscher Museum emphasizes that he is one of the most outstanding contemporary American artists.... History is now recognizing that Mr. Porter is a major artist and has been all along.”

— David L. Shirey, “Porter’s Works on Display,” *New York Times*, December 22, 1974, B4.



William Trost Richards (1833–1905)

PLATE 23 *The Shores of Bude, Cornwall*, 1885

Oil on canvas laid down on panel

28¹/₁₆ x 44 inches

Signed and dated lower left: *W^M.T. Richards / 1885*

PROVENANCE

Estate of A. Margaret Bok, Rockport, Maine

Sale, Skinner Auctions, Boston, Massachusetts, May 10, 2019, lot 234, from above

Private collection, New York, New York, acquired from above

RELATED WORK

Trevalga Head, Cornwall, 1885, oil on canvas, 24 x 42 inches; Oklahoma City Museum of Art, Oklahoma

In the second half of the nineteenth century, William Trost Richards traveled throughout northeast America to paint intimate forest scenes and grand marine paintings with precision and detail. Richards is associated with the Hudson River School as well as the American Pre-Raphaelites, a group of artists devoted to thoroughly studying and accurately recording nature. His work is held in the country's finest museums—the Metropolitan Museum of Art, the Smithsonian American Art Museum, and the Pennsylvania Academy of the Fine Arts. To date, the highest price paid for a Richards painting at auction is \$1,650,500.

“He stood for hours in the early days of Atlantic City or Cape May, with folded arms, studying the motion of the sea,—until people thought him insane. After days of gazing, he made pencil notes of the action of the water. He even stood for hours in a bathing suit among the waves, trying to analyze the motion.”

— Son of William Trost Richards, quoted in Harrison S. Morris, *Masterpieces of the Sea: William T. Richards, A Brief Outline of His Life and Art* (Philadelphia: J. B. Lippincott Company, 1912), 10.

“No artist had ever before studied the wave motions in an exact and scientific manner, so as to understand the relations of one wave to another and of all to the undercurrents and the wind and the tide, and all those varied forces which make the water on one shore, one sky, so different from the water on another shore or under another sky.”

— Art critic Dr. Alfred C. Lambdin, quoted in Harrison S. Morris, *Masterpieces of the Sea: William T. Richards, A Brief Outline of His Life and Art* (Philadelphia: J. B. Lippincott Company, 1912), 57–58.

“At the Exposition Universelle ... the French artists, and those who incline to the impressionist school, are said to have stood before his pictures filled with amazement at the amount of patient labor which was required to produce such extraordinary works.”

— “W. T. Richards,” *Aldine: The Art Journal of America* 9 (March 1, 1879): 262–65.



PLATE 23 *The Shores of Bude, Cornwall*, 1885

Theodore Robinson (1852–1896)

PLATE 24 *Hillside, Springtime, Giverny*

Oil on canvas
15³/₄ x 15³/₄ inches

PROVENANCE

Private collection
Berry-Hill Galleries, New York, New York
Spanierman Gallery, New York, New York
Private collection, Allentown, Pennsylvania

EXHIBITED

In Monet's Light: Theodore Robinson at Giverny, The Phoenix Art Museum, Arizona, February 6–May 8, 2005; Wadsworth Athenaeum Museum of Art, Hartford, Connecticut, June 4–September 5, 2005

Theodore Robinson was among the first Americans to adopt Impressionism and played a critical role in the style's development in the United States. Robinson spent formative periods painting in the French countryside, at one point working alongside Monet at Giverny, yet he remained active in the New York art scene throughout his career. At auction, Robinson's paintings have sold for over \$2 million. His works have found homes in the collections of the Metropolitan Museum of Art, the National Gallery of Art, and the White House.

“Theodore Robinson’s work holds a special place in the history of painting in the United States, for he was among the first to be influenced by the Impressionist movement and the study of the effect of pure sunlight.”

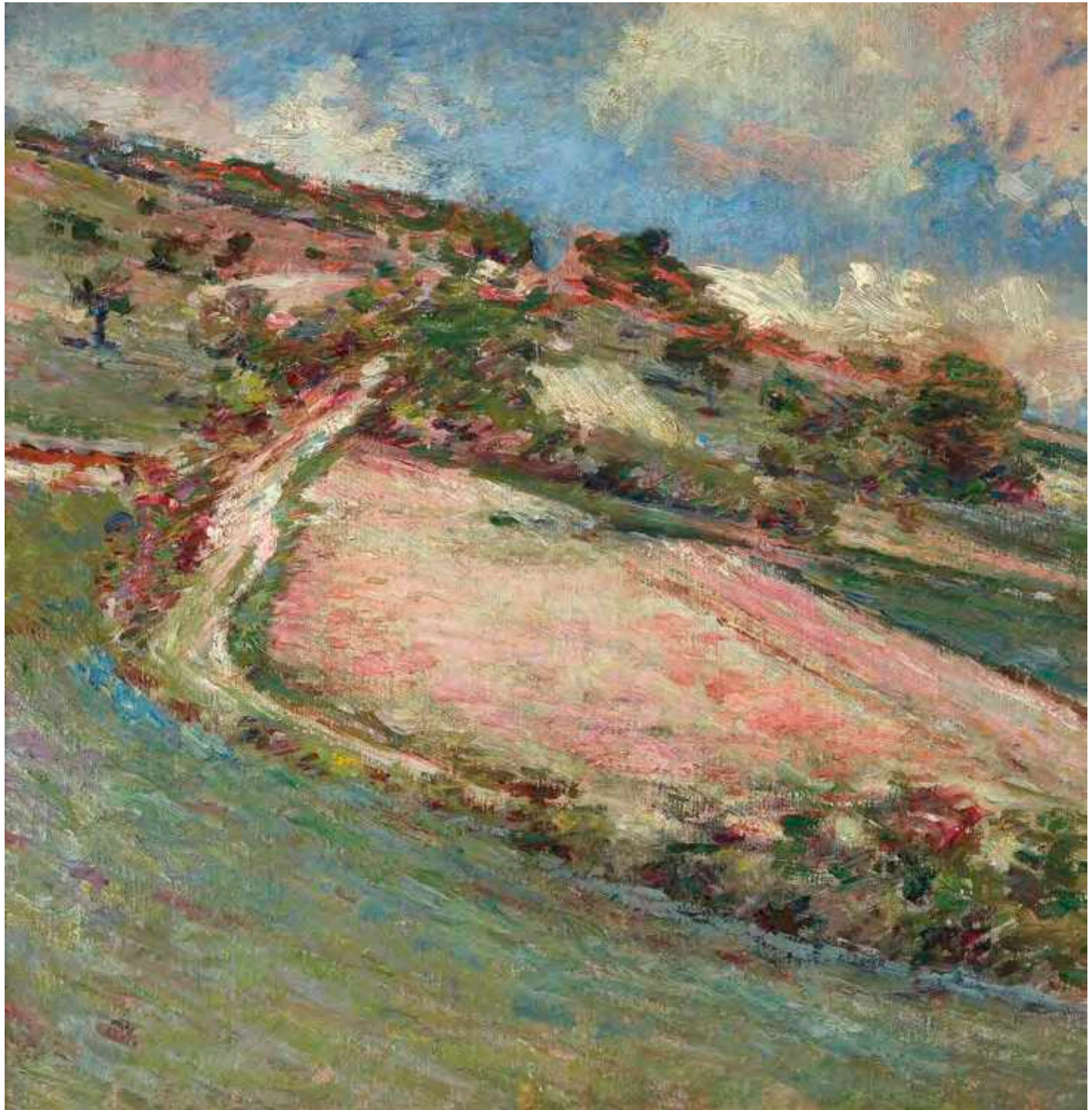
— Florence N. Levy, “Theodore Robinson,” *The Metropolitan Museum of Art Bulletin* 1 (July 1906): 111.

“Robinson went straight to the heart of the scene, however simple and unambitious it may have seemed. Out of little he made much. He painted light, air, and colour. The purest lyric talent we have thus far produced, he sang a song steeped in outdoor brightness and objective tranquility.”

— Christian Brinton, “American Painting at the Panama-Pacific Exposition,” *International Studio* 56 (August 1915): 30.

“He could make of color and of pure naturalism a poetry that is so deeply felt.”

— John I. H. Baur, *Theodore Robinson* (Brooklyn, NY: The Brooklyn Museum, 1946), 52.



Everett Shinn (1876–1953)

PLATE 25 *The Arch, Washington Square*, 1929

Watercolor, gouache, and pencil on board

12¹/₄ x 18¹/₈ inches

Signed and dated lower left: *EVERETT SHINN / 1929*

PROVENANCE

Private collection, New Jersey

Sale, Christie's, New York, New York, December 6, 1985, lot 230, from above

Private collection, acquired from above

[With] Berry-Hill Galleries, New York, New York, by 2000

Sale, Christie's, New York, New York, September 16, 2016, lot 33, from above

Questroyal Fine Art, LLC, New York, New York, acquired from above

Private collection, Calabasas, California, acquired from above, 2016

EXHIBITED

Berry-Hill Galleries, New York, New York, *Everett Shinn: The Spectacle of Life*, November 28, 2000–January 13, 2001

Berry-Hill Galleries, New York, New York, *Homage to the Square: Picturing Washington Square 1890–1965*, May 24–July 13, 2001

Questroyal Fine Art, LLC, New York, New York, *Painting the City: A New York State of Mind*, May 9–24, 2019

LITERATURE

Janay Wong, *Everett Shinn: The Spectacle of Life* (New York: Berry-Hill Galleries, 2000), 57, 135, 174, plate 22.

Homage to the Square: Picturing Washington Square 1890–1965 (New York: Berry-Hill Galleries, 2001), 110, 172, plate 10.

J. J. Wong, “The Early Work of Everett Shinn (1897–1911): Art at the Crossroads of a New Century” (PhD diss., Graduate Center of the City University of New York, 2002), 171, fig. 163.

RELATED WORKS

Washington Square, New York, 1910, pastel on paper board, 22 x 30 inches, signed and dated lower right: *E. Shinn 1910*; Museum of Fine Arts, Boston, Massachusetts

Washington Square, ca. 1945, oil on canvas, 37¹/₂ x 41¹/₂ inches, signed lower left; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

Everett Shinn depicted the grit and glamour of city life, revealing the faceless despair of the unemployment line and the vibrant spectacle of the theatre. Born in New Jersey, Shinn trained at the Pennsylvania Academy of the Fine Arts and began working as an illustrator for *Harper's Magazine*, *Vanity Fair*, and *Life*. At the beginning of the twentieth century, he gained prominence as a member of Ashcan School, a tightly knit group of artists that included Robert Henri, George Luks, and John Sloan. Connected by their interest in Social Realism and urban subjects, they engineered a radical departure from academic convention. Widely exhibited during his lifetime, including as part of the exclusive group The Eight, Shinn's work is now featured in the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Museum of Fine Arts, Boston.

“For fifty years I breathed the changes in Washington Square.... Close at hand to where I lived it drew my interest, day and night to sketch, to look, or to rest.”

— Everett Shinn, quoted in Janay Wong, *Everett Shinn: The Spectacle of Life* (New York: Berry-Hill Galleries, Inc., 2000), 54.

“Shinn had more talent and facility than any of The Eight.”

— Mahonri Sharp Young, *The Eight: The Realist Revolt in American Painting* (New York: Watson-Guption Publications, 1973), 144.

“Let us value Everett Shinn for his wonderful depictions of the streets of New York, the lights of the city and the theatre, the hansom cabs and swirling traffic of a past he knew and drew so well, and accord him his deserved niche in the history of the rebirth of realistic movement in our art.”

— Ira Glackens, quoted in *The Eight* (New York: Owen Gallery, 2005), 89.



PLATE 25 *The Arch, Washington Square, 1929*



EVERETT RUESS 1929



PLATE 25 *The Arch, Washington Square, 1929, detail*

Eric Sloane (1905–1985)

PLATE 26 *Evening Quiet*

Oil on board

19¹/₈ x 38 inches

Signed and inscribed lower left: *Eric / Sloane / NA*

PROVENANCE

Fenn Galleries, Santa Fe, New Mexico

Sale, Leslie Hindman Auctioneers, Chicago, Illinois, September 28, 2014, lot 238, from above

Private collection, Brookfield, Connecticut

Sale, Shannon's Fine Arts Auctioneers, Milford, Connecticut, May 2, 2019, lot 44, from above

Eric Sloane was a prolific visual artist who was fascinated with early America and weather. His most recognizable paintings depict vernacular architecture in the countryside. Executed in an expressive realist style, such works convey the expansiveness and quietude of historic rural America. Sloane was also a dedicated student of meteorology, and he incorporated his scientific knowledge of weather—especially cloud formations—into his art. His work can be seen today in museums such as the Addison Gallery of American Art and the National Air and Space Museum of the Smithsonian Institution.

“Perhaps most astonishing of all was his ability to make us feel a mood, to sense the past, to appreciate the early American experience and to become more aware.”

— Jim Mauch, “The Art of Eric Sloane,” accessed October 6, 2007, <http://www.eric sloane-awareness.com/artpage.htm>.

“Eric Sloane is an artist of notable gifts, who also has in him—in proportions that are in constant flux—generous streaks of poet, grizzly bear, philosopher, child, lover, farmer and guru.”

— Frederic A. Birmingham, “Eric Sloane’s Brush with Life,” *Saturday Evening Post* 255 (July/August 1983): 66.

“If we take Henry Thoreau, Winslow Homer, Robert Frost and Huck Finn and stir well, we may not have exactly Eric, because he is unique, but we’ll have something of an idea.”

— Frederic A. Birmingham, “Eric Sloane’s Brush with Life,” *Saturday Evening Post* 255 (July/August 1983): 66.

“Andrew Wyeth referred to Sloane as ‘an Artistic Treasure of Americana.’”

— Mimi Sloane, quoted in Michael Wigley, *Eric Sloane’s America: Paintings in Oil* (Mineola, NY: Dover Publications, Inc., 2009), 9.

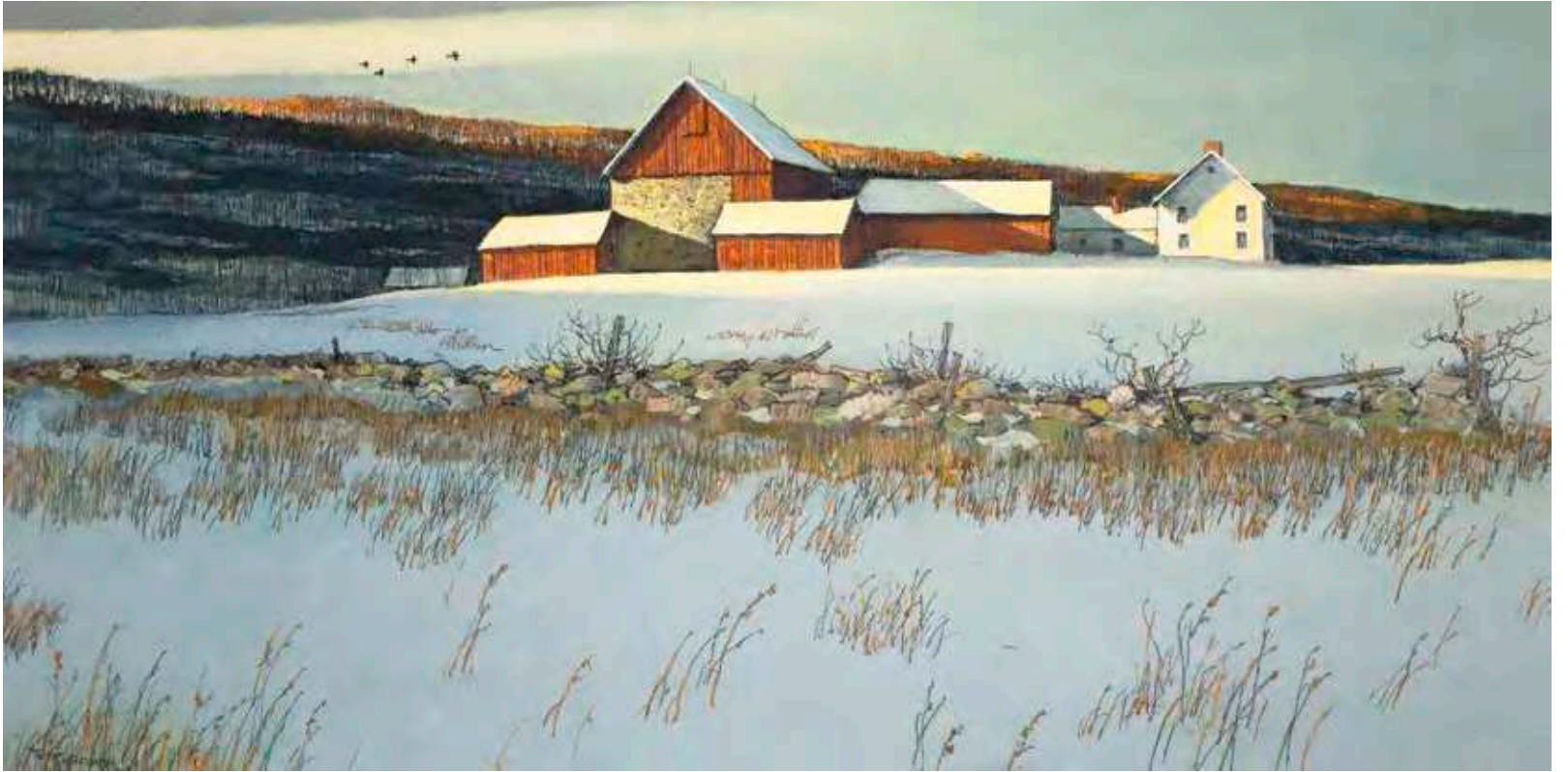


PLATE 26 *Evening Quiet*

William Louis Sonntag (1822–1900)

PLATE 27 *Forest Interior*

Oil on canvas

30 x 22¹/₈ inches

Signed lower right: *Sonntag*

PROVENANCE

Private collection, Ellenville, New York

Questroyal Fine Art, LLC, New York, New York, 2016

Private collection, California, acquired from above, 2016

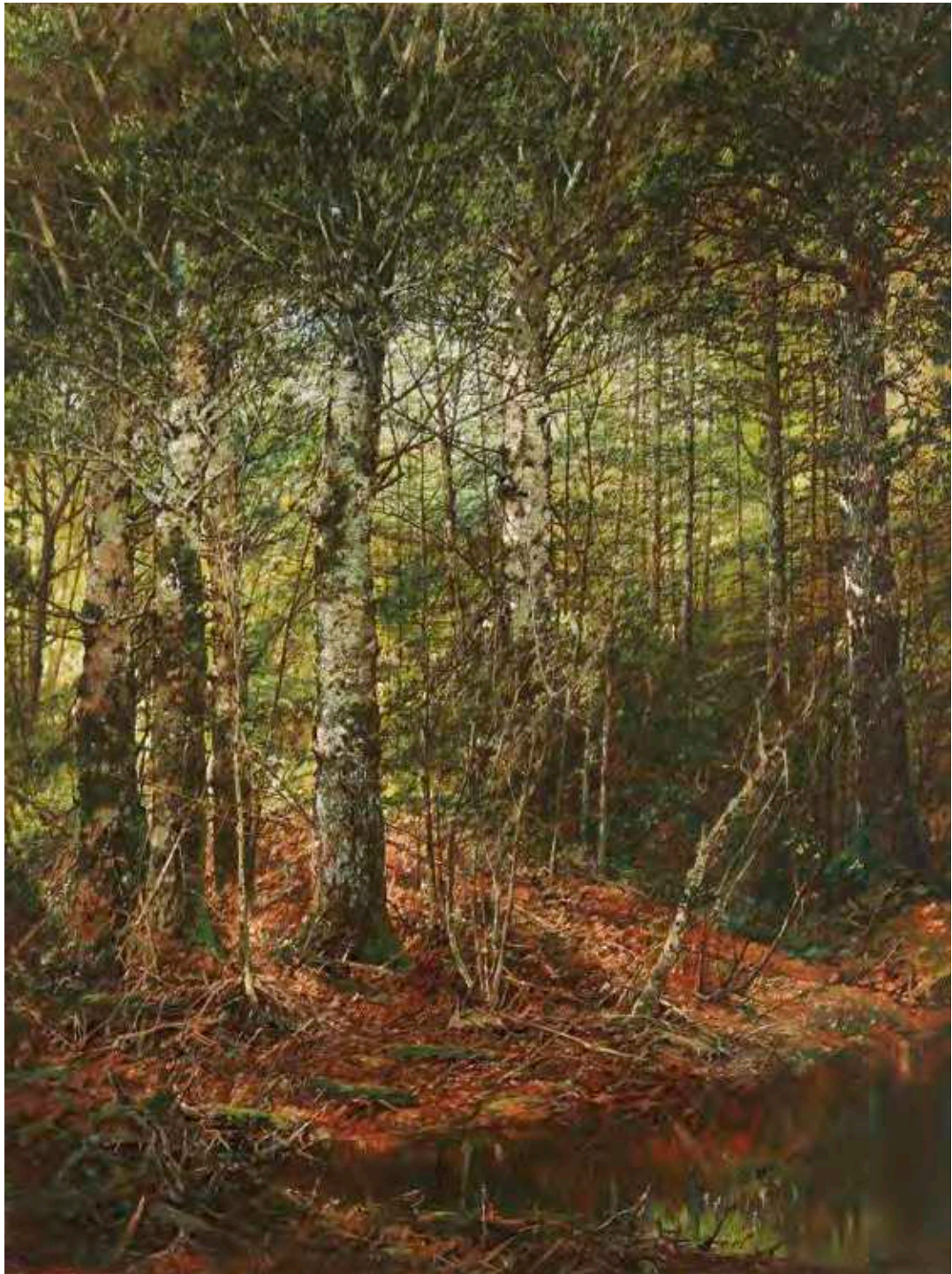
William Louis Sonntag was a vital force in the Hudson River School movement. Inspired by the sweeping grandeur of the American landscape, Sonntag traveled extensively from his home in Cincinnati, Ohio, through the Ohio River Valley into Kentucky and West Virginia. He painted dramatic landscapes featuring cloud-filled vistas and majestic mountain ranges invested with a strong Romantic sentiment. Sonntag was elected an academician of the National Academy of Design in 1861, and exhibited at major venues such as the Boston Art Club, the Pennsylvania Academy of the Fine Arts, and the Brooklyn Art Association. A major work by the artist was recently acquired by the Palmer Museum of Art of the Pennsylvania State University, where it went on display this summer. Sonntag is also represented in the collections of the Metropolitan Museum of Art, the Smithsonian American Art Museum, the White House, the Museo Nacional Thyssen-Bornemisza in Madrid, and the National Gallery of Victoria in Melbourne.

“The rapidity of Mr. Sonntag’s hand, the precision of his touch, the cleverness of his lines, the tone of his colors, have served to give his pictures a marked individuality.”

— *Cosmopolitan Art Journal* 3 (December 1858): 28.

“His imagination is fertile, his fancy lively, his poetic sensibilities acute.”

— *Cosmopolitan Art Journal* 3 (December 1858): 28.







LMS *Less Than a Pair of Shoes*

A client visited the gallery with his little granddaughter at his side. I greeted them, and he politely stated that he hoped that our prices were not as exorbitant as the Madison Avenue store that had sold him the shoes in the fancy bag he was holding.

A few moments later, he was admiring a \$75,000 painting. It was the perfect moment for me to test a concept that I really believed to be relevant. I said, “That painting is actually less expensive than the shoes you just bought.” With a wry smile he replied, “I have always suspected that art dealers are mathematically challenged, but you are obviously a rarified example.” His sarcasm was justified before he heard what I hoped would be wisdom. I asked his eight-year-old granddaughter if she liked the painting. “Oh yes,” she said, “it looks just like the lake that grandpa and I camp at.” I then looked at Grandpa and said, “Those shoes will be worthless in a few years, but the painting will be around for a lifetime,” and, winking at the little girl, I added, “well maybe two lifetimes. And,” I emphasized, “what might the value of the painting be when your grandchild is your age?”

While I would like to report that he bought the painting, he did not. But I can say that over the years he did buy several others, and I suspect his granddaughter will have quite a collection someday.

Most of the things we acquire have a very limited useful life. Our possessions are so often replaced by improved versions or we grow tired of them. The acquisition of an important painting is a lifetime purchase and, for some, it may be a multi-generational asset. Is it not logical to measure its cost as a percentage of a lifetime’s income and further adjust that by its potential resale value? With this in mind, perhaps the real cost of even the most expensive painting is actually less than a pair of shoes.

LEFT TO RIGHT:

Edmund C. Tarbell (1862–1938), *Peonies and Iris*, 1926, PLATE 28

David Johnson (1827–1908), *Near Noroton, Connecticut*, 1875

Edmund C. Tarbell (1862–1938)

PLATE 28 *Peonies and Iris*, 1926

Oil on canvas

29¹/₈ x 24¹/₄ inches

Inscribed, signed, and dated lower right: *To David Blaney / Tarbell-26*

PROVENANCE

The artist

David Blaney, from above, 1929

Private collection, by descent from above

Sale, Skinner Auctions, Boston, Massachusetts, May 10, 2019, lot 355

EXHIBITED

The Bostonians: Painters of an Elegant Age, 1870–1930, Museum of Fine Arts, Boston, Massachusetts, June 11–September 14, 1986; Denver Art Museum, Colorado, October 25, 1986–January 18, 1987; Terra Foundation for American Art, Chicago, Illinois, March 13–May 10, 1987, no. 80

Impressionism Transformed: The Paintings of Edmund C. Tarbell, The Currier Museum of Art, Manchester, New Hampshire, October 13, 2001–January 13, 2002; Delaware Art Museum, Wilmington, Delaware, February 15–April 28, 2002; Terra Foundation for American Art, Chicago, Illinois, May 11–July 21, 2002

LITERATURE

Trevor J. Fairbrother, *The Bostonians: Painters of an Elegant Age, 1870–1930* (Boston: Museum of Fine Arts, 1986), 88, 167, no. 80.

Susan Strickler, *Impressionism Transformed: The Paintings of Edmund C. Tarbell* (Manchester, NH: The Currier Museum of Art, 2001), 145, no. 53.

RELATED WORKS

Still Life: Vase of Peonies, ca. 1925, oil on canvas, 25¹/₈ x 21³/₁₆ inches, signed lower right: *Tarbell*; The Metropolitan Museum of Art, New York, New York

NOTE: This work was given by Tarbell to David Blaney, the son of fellow Boston School painter Dwight Blaney, as a wedding gift.

Peonies were among the artist's favorite flowers to grow in his garden and to paint.¹

1. Patricia Jobe Pierce, *Edmund C. Tarbell and the Boston School of Painting* (Hingham, MA: Pierce Galleries, Inc., 1980), 117.

A founding member of the esteemed Ten American Painters, Edmund C. Tarbell was a leading American impressionist. Born in Massachusetts, he attended the School of the Museum of Fine Arts, Boston, before journeying to Paris to study at the prestigious Académie Julian. He traveled extensively throughout Europe before returning to Boston in 1888. He became an important teacher at the School of the Museum of Fine Arts, where his students were known as “Tarbellites.” His first exhibition, at the St. Botolph Club in Boston in 1891, established his reputation as the leader of the Boston School of artists. Tarbell won numerous awards throughout his career, and his work is in many prestigious museum collections today, including the Metropolitan Museum of Art, the Terra Foundation for American Art, and the Museum of Fine Arts, Boston.

LMS *One Potent Still Life!*

Both those who never intended to consider it and those who would usually find its subject matter unappealing have been halted by this painting. It is a work with universal visual appeal. But a painting is especially compelling when it distracts even those who are accustomed to working among great works of art. This exceptional still life by Tarbell, a founding member of the elite group of American impressionists known as “The Ten,” has excited everyone at the gallery, especially me. On multiple occasions, I have walked past over one hundred paintings to stand before this one, potent still life.



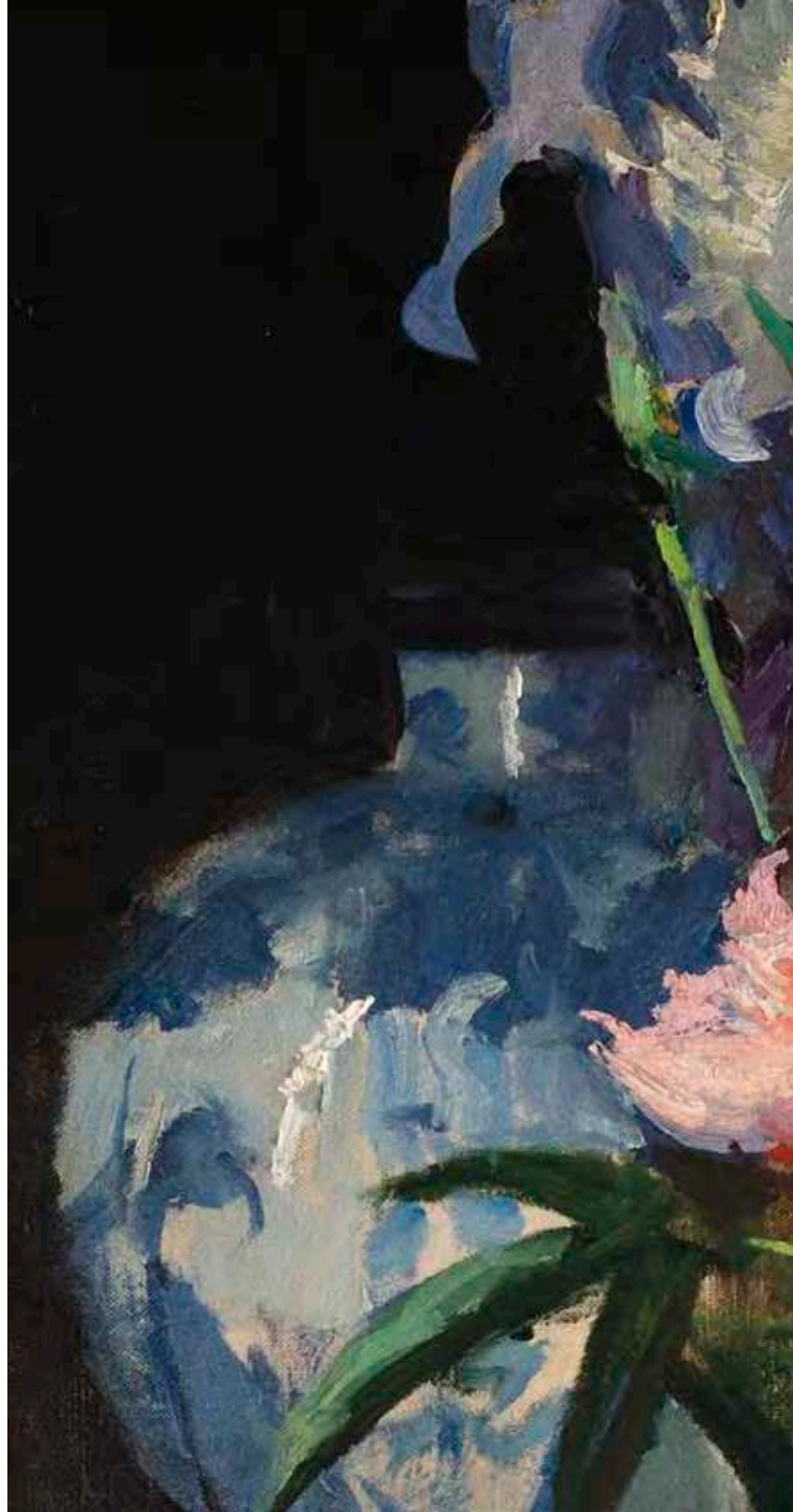
PLATE 28 *Peonies and Iris*, 1926

“Such simply beautiful painting is even rarer to-day than it has been in the past. We are the more grateful for the straightforwardness and the accomplishment of Mr. Tarbell’s work.”

— Kenyon Cox, “Art in America: The Recent Work of Edmund C. Tarbell,” *Burlington Magazine for Connoisseurs* 14 (January 1909): 260.

“One of the things that makes Tarbell’s painting different from that of other men is the way he treats shadows. This matter of shadows is one of the most difficult and perplexing in the whole business of painting, and as one looks back over the history of art from Da Vinci down to our time one will see that a painter’s manner of treating shadows had a good deal to do with whether he was a good painter or a bad.”

— Philip L. Hale, “Edmund C. Tarbell—Painter of Pictures: Living American Painters—Twelfth Article,” *Arts and Decoration* 2 (February 1912): 156.





Robert William Vonnoh (1858–1933)

PLATE 29 *Leah*, 1923

Oil on canvas

45⁷/₈ x 45⁷/₈ inches

Signed and dated upper left: *Vonnoh 19*[illegible]23

PROVENANCE

The artist

Ainslie Galleries, New York, New York

Archibald H. Henry, New York

Private collection, California, 1972–2003

Private collection

Berry-Hill Galleries, New York, New York

Sale, Doyle, New York, New York, November 5, 2013, lot 171

Private collection, New Jersey

EXHIBITED

Ainslie Galleries, New York, New York, *Robert Vonnoh and Sculpture by Bessie Potter Vonnoh*, March 15–31, 1923

Salmagundi Club, New York, New York, *Ladies Afternoon Reception and Tea on the Opening of the Exhibition of Water Colors, Illustrations, and Etchings by Members*, April 7, 1923

Kansas City Art Institute, Missouri, *An Exhibition of Work by Robert Vonnoh, N.A.*, April 1923

The Stendahl Galleries, Los Angeles, California, *Exhibition and Sale of Work by Robert Vonnoh, N.A.*, May 4, 1923, no. 10

National Academy of Design, New York, New York, *Winter Exhibition*, November 17–December 16, 1923, no. 376

Venice, Italy, *XIV Esposizione Internazionale d'Arte della Città di Venezia*, 1924, no. 541 (as *Il Drappo*)

National Academy of Design, New York, New York, *Centennial Exhibition*, October 17, 1925–March 21, 1926, no. 237

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *Annual Exhibition*, 1926 (Walter Lippincott Prize for best figure piece in oil)

LITERATURE

“Vonnoh's Half Century,” *International Studio* 77 (June 1923): color plate, 232–33.

Royal Cortissoz, “The Subject Picture Its Salient Feature,” *New York Tribune*, November 18, 1923, 8.

“Some of the National Academy Pictures,” *New York Times*, November 25, 1923, 10.

“Vonnoh's ‘Leah’ an Academy Feature,” *Art News* 22 (December 15, 1923): 7.

“Contemporary Art and the National Academy,” *American Magazine of Art* 15 (January 1924): 716.

Robert William Vonnoh, “Leah,” *American Art Student* (October 31, 1925): 22–23.

“Prize Winners at the Philadelphia Exhibition,” *Boston Evening Transcript*, February 6, 1926, 8.

M. B. Hill, “Robert William Vonnoh (1858–1933),” (Graduate School of the City University of New York, 1982).

American Painting XI (New York: Berry-Hill Galleries, 2003), 96–99.

Robert William Vonnoh was born in Hartford, Connecticut, but later moved to Boston where he would begin his career as an artist. Vonnoh attended the Massachusetts Normal Art School beginning in 1875 and traveled to France to study at the Académie Julian in 1880. He returned to Boston for a brief period before crossing the Atlantic again, this time to settle in a studio at Grez-sur-Loing, France. While there, he exhibited and won medals at the Exposition Universelle and the Paris Salon. Vonnoh returned to America and taught at the Pennsylvania Academy of the Fine Arts where his students included Robert Henri, William Glackens, and Maxfield Parrish. Vonnoh was a member of the Lyme Art Association and an academician of the National Academy of Design. Today, his works may be viewed at the Art Institute of Chicago, the Metropolitan Museum of Art, the North Carolina Museum of Art, and the Museum of Fine Arts, Boston.



PLATE 29 *Leah*, 1923

LMS *A Masterwork*

This is a rare opportunity to acquire an award winning painting that has been exhibited at many of the most prestigious venues. In 1926, it was awarded the Walter Lippincott Prize for best figure piece in oil at the Pennsylvania Academy of the Fine Arts, and was impressive enough to be lauded by the *New York Tribune*, *New York Times*, *Art News*, and *Boston Evening Transcript*. It is unquestionably one of the most impressive figurative works we have ever offered.

“Among contemporary painters few are more versatile than Robert Vonnoh.... Mr. Vonnoh excels as a painter of portraits, landscapes and figures; he holds fast to academic tradition and at the same time may be reckoned with those who are in the vanguard of progress.”

— “Robert Vonnoh,” *Art and Progress* 4 (June 1913): 999.

“‘Leah,’ the only nude, seemed to be particularly a tour de force. It is a painting of fine color, typical of the carefully considered treatment which distinguishes Vonnoh’s work. There is vibration in the light of the background, and the paint takes on the transparent, luminous quality of sunny atmosphere itself. In contrast, the flesh is solid and firm, and the dark, rich tones seem to melt smoothly, one into another.”

— “Vonnoh’s Half Century,” *International Studio* 77 (June 1923): 232.

“Just around the corner is Robert Vonnoh’s ‘Leah,’ one of the most beautiful of the many nudes in the exhibition, wounding a rich note reminiscent of the nineteenth century mood, full of the probity of draftsmanship learned in France, a fine harmonious design, warm romantic color, opulence of light.”

— “Some of the National Academy Pictures,” *New York Times*, November 25, 1923, 10.



Frederick Judd Waugh (1861–1940)

PLATE 30 *Moonlight*, 1893

Oil on canvas

26 x 46⁷/₁₆ inches

Signed and dated lower right: • FREDERICK • JUDD • WAUGH 1893.

PROVENANCE

Herbert Schutz and Company, New York, New York

Avery Galleries, Bryn Mawr, Pennsylvania

Questroyal Fine Art, LLC, New York, New York, acquired from above, 2005

Private collection, New York, acquired from above, 2006

Questroyal Fine Art, LLC, New York, New York, acquired from above, 2014

Private collection, California, acquired from above, 2015

EXHIBITED

Pennsylvania Academy of the Fine Arts, Philadelphia, *Annual Exhibition*, 1906, no. 251

Known for spirited images of crashing surf upon rocky coastlines, Frederick Judd Waugh emerged as a major seascape painter at the turn of the twentieth century. After studying under the renowned realist Thomas Eakins at the Pennsylvania Academy of the Fine Arts, Waugh won notice with prizes from the National Academy of Design and the Art Institute of Chicago, as well as a gold medal from the Philadelphia Art Club. He was named an academician at the National Academy of Design and admitted into the National Arts Club, Boston Art Club, and Royal Academy in Bristol, England. His paintings can now be seen in the Metropolitan Museum of Art, the Smithsonian American Art Museum, and the White House.

LMS *Conducive to Wonder*

There is that moment, neither of day nor night, when the light is nearly done and the night begins. Waugh was one of very few painters who possessed the power to bring this brewing mystery to canvas in sheer defiance of the static nature of the medium.

We have offered very few works that are as conducive to wonder!

“His passionate love of the sea finally triumphed, and today he is ranked among the greatest of our marine painters.”

— Anna Seaton-Schmidt, “Some American Marine Painters,” *Art and Progress* 2 (November 1910): 6.

“If the spirit returns to what it knows and loves best, Frederick Waugh may be out in that direction now, studying the glint of sky as it shimmers on churning water.”

— “Frederick Judd Waugh,” *New York Times*, September 12, 1940.

“There are other ways of communicating the spirit of the sea, but in his own particular idiom Mr. Waugh may be regarded as unexcelled.”

— “Waugh is Honored in Art Exhibition; Works of the Distinguished Marine Painter Shown at Grand Central Memorial Exhibition,” *New York Times*, March 10, 1943.



PLATE 30 *Moonlight*, 1893





LMS *Things Collectors Have Told Me*

“After I do all my basic due diligence, I will buy a painting if I can wake up the next morning and feel certain that I’d rather look at the painting than my bank account.”

“It seems that whatever I have bought in my life required a lawyer, a manual, or a mechanic. All I need for my paintings is a hook and a wall.”

“I discovered that I was far better off owning a fine painting of the ocean than a home on the shore. The shore house would mean repairs and maintenance, real estate taxes, potential erosion, jellyfish, and even bigger fish, like sharks!”

“When I see a beautiful sunset or a pristine forest scene I feel at ease. If I come upon a painting that elicits that feeling, it makes perfect sense to make every effort to bring it home.”

Guy C. Wiggins (1883–1962)

PLATE 31 *At the Library, New York*

Oil on canvas

30 x 25¹/₄ inches

Signed and inscribed lower right: *Guy Wiggins NA*; on verso: *At the Library / New York / Guy Wiggins NA*.

PROVENANCE

Private collection, Midland, Texas

Roughton Galleries, Dallas, Texas

Private collection, Los Angeles, California, acquired from above, 2003 Sale, Freeman's, Philadelphia, Pennsylvania, December 9, 2018, lot 66

EXHIBITED

Questroyal Fine Art, LLC, New York, New York, *Painting the City: A New York State of Mind*, May 9–24, 2019

NOTE: This scene depicts a view up Fifth Avenue in New York City. Visible at the left of the composition are the steps and iconic lion statues of the New York Public Library, as well as the flag of the city of New York.

This painting has been authenticated by the artist's son, Guy A. Wiggins.

In the first half of the twentieth century, Guy C. Wiggins painted scenes of New York and New England in an impressionistic style. The streets of New York City—particularly in wintertime—were his favorite subject as well as his greatest legacy. Wiggins also spent significant periods in Connecticut, where he founded an eponymous art school. The Metropolitan Museum of Art first acquired a painting by the artist when he was just twenty-nine years old. Today, his canvases reside in other such prestigious collections as the Art Institute of Chicago, the Brooklyn Museum, and the White House. The current auction record for a Wiggins painting is \$374,400.

“Wiggins represents the final flourish of the impressionist style in American painting.”

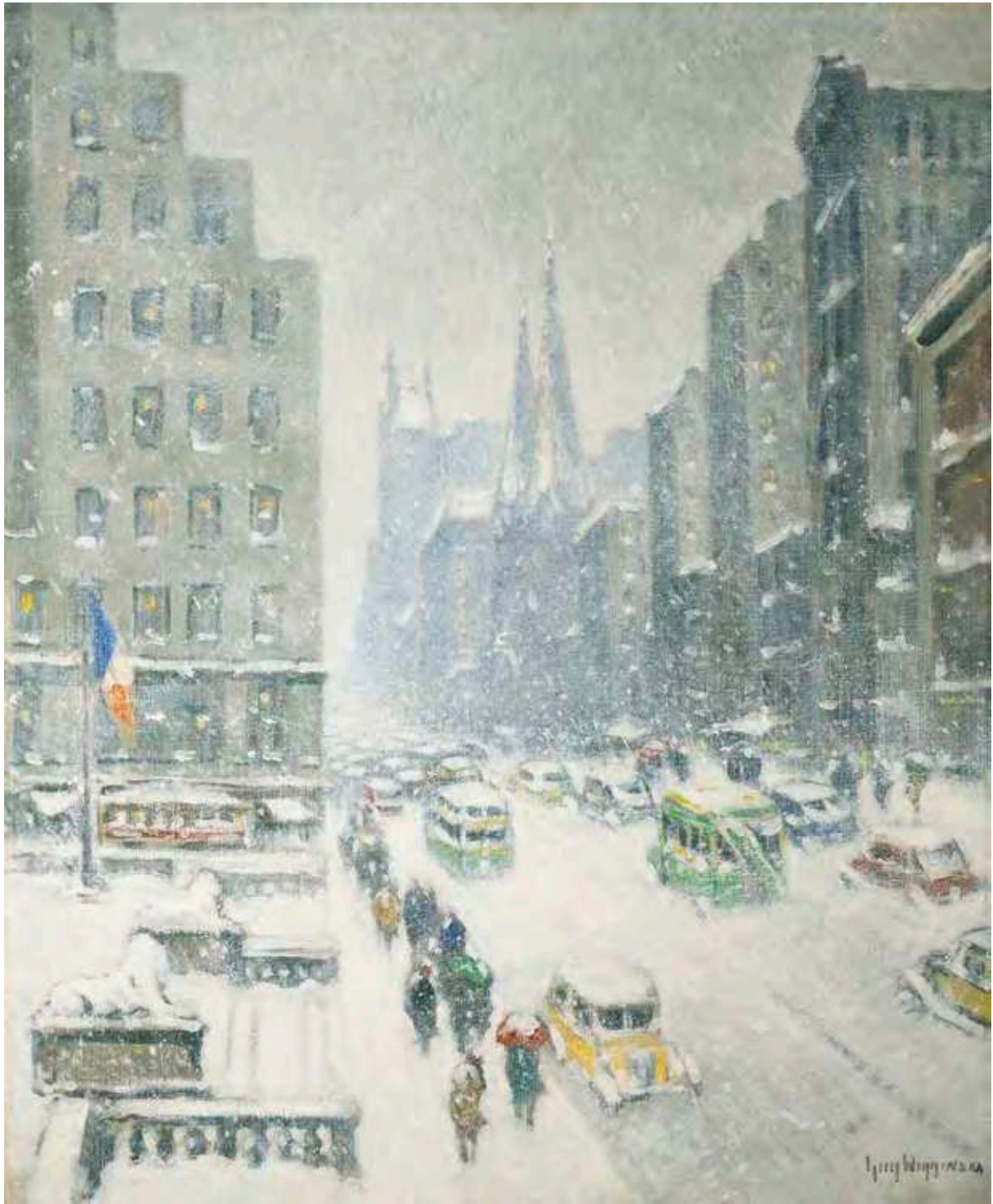
— Donelson F. Hoopes, *The American Impressionists* (New York: Watson-Guption Publications, 1972), 140.

“Wiggins’s combination of the bright colors of urban life with flickering snowfall and the city’s massive architecture (aided by his own early architectural training) proved tremendously successful.”

— William H. Gerds, *American Impressionism* (New York: Abbeville Press, 1984), 227.

“In 1912, not yet 30, Guy Carleton became one of the youngest artists to have a work purchased by the Metropolitan Museum of Art, which bought his ‘Metropolitan Tower.’”

— Ann Farmer, “A Family of Painters Is Having Its Moment,” *New York Times*, June 6, 2011.



Irving Ramsay Wiles (1861–1948)

PLATE 32 *On the Dock*

Oil on canvas
20¹/₄ x 26¹/₁₆ inches
Signed lower left: *Wiles*

PROVENANCE

The artist
Milch Galleries, New York, New York
Emma Austin Yawkey Gardner Ouerbacker, Louisville, Kentucky,
acquired from above, 1943
Private collection, by descent from above
Sale, Doyle, New York, New York, November 12, 2008, lot 1251,
from above
Questroyal Fine Art, LLC, New York, New York, acquired from above
Private collection, New York, New York, acquired from above, 2017

EXHIBITED

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania,
*123rd Annual Exhibition of the Pennsylvania Academy of the Fine
Arts*, 1928, no. 258 (as *The Dock*)
P. Jackson Higgs, Inc. Gallery, New York, New York, 1933
Macbeth Gallery, New York, New York
Milch Galleries, New York, New York
The National Arts Club, New York, New York

LITERATURE

Records of Sales—Portraits and Pictures 1910–1948 (Southold, NY:
Southold Historical Society, 1928), 144.

“American Painting in the Pennsylvania Academy’s 123rd Annual
Exhibition,” *The American Magazine of Art* 19 (March 1928): 130–31
(as *The Dock*).

Geoffrey K. Fleming, *Irving Ramsay Wiles, N. A. 1861–1948: Portraits
and Pictures, 1899–1948* (Southold, NY: Southold Historical Society,
2010), 96, no. 140, 98, no. 152, 160 (as *The Dock*).

NOTE: This work depicts the Wiles family dock on Indian Neck in
Peconic, Long Island, where he had both a home and studio, and
summered beginning in 1895. The figure in the foreground is his
daughter Gladys. Next to the dock is the runabout used by Gladys,
and behind it, the artist’s yawl (a two-masted sailboat). The land at
the horizon is likely Shelter Island, New York.

Irving Ramsay Wiles was the son of a noted painter who studied with
masters of the Hudson River School. The younger Wiles, based in New
York City, continued the legacy of the American landscape tradition with
an impressionist style characterized by exuberant brushwork. A versatile
artist, Wiles branched out beyond the landscape genre and in the early
twentieth century became one of the country’s most renowned portrait-
ists. His paintings can be found in the Metropolitan Museum of Art, the
Smithsonian American Art Museum, and many other institutions. The
record sales price for a Wiles painting at auction is \$635,000.

*“Mr. Wiles is a master of his trade, a delicate and sure draughtsman and
colorist, and, as some critics say, the foremost portraitist of esprit, or
character, in America to-day.”*

— “Chats with Well Known Artists at the Bazaar,” *New York Sun*, June 18, 1916, 5.

*“He is not a man of one idea, though the one idea impelling him always is
good painting.”*

— Dana Carroll, “The Varied Work of Irving R. Wiles,” *Arts & Decoration* 1 (August 1911): 403.

*“One of the many interesting things in the work of Irving R. Wiles is that
just as you have thoughtfully and satisfactorily catalogued it you come
across a fresh canvas entirely along new lines, telling you an invigorating
story of an ever-enlarged interest in life and an ever-increasing grasp of
a sound and intelligently handled technique.”*

— “Irving R. Wiles: Distinctive American Portrait Painter,” *Craftsman* 18 (June 1910): 347.



PLATE 32 *On the Dock*

Price Index

BY PRICE CATEGORY

\$50,000 and below	\$51,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999
7 Blakelock, Ralph Albert	2 Beckwith, James Carroll	9 Burchfield, Charles	1 Avery, Milton
13 Gasser, Henry Martin	4 Berthelsen, Johann	10 Burchfield, Charles	3 Bellows, George
17 Lever, Hayley	5 Bierstadt, Albert	12 Cropsey, Jasper Francis	6 Bierstadt, Albert
19 Medearis, Roger	8 Bluemner, Oscar	20 Miller, Richard E.	14 Gifford, Sanford Robinson
26 Sloane, Eric	11 Burchfield, Charles	23 Richards, William Trost	16 Kensett, John Frederick
	15 Haseltine, William Stanley	29 Vonnoh, Robert William	21 Porter, Fairfield
	18 Lucioni, Luigi	30 Waugh, Frederick Judd	24 Robinson, Theodore
	22 Porter, Fairfield	31 Wiggins, Guy C.	
	25 Shinn, Everett	32 Wiles, Irving Ramsay	
	27 Sonntag, William Louis		
	28 Tarbell, Edmund C.		

BY PLATE NUMBER

1 Avery, Milton \$250,000–\$499,999	12 Cropsey, Jasper Francis \$100,000–\$249,999	23 Richards, William Trost \$100,000–\$249,999
2 Beckwith, James Carroll \$51,000–\$99,999	13 Gasser, Henry Martin \$50,000 and below	24 Robinson, Theodore \$250,000–\$499,999
3 Bellows, George \$250,000–\$499,999	14 Gifford, Sanford Robinson \$250,000–\$499,999	25 Shinn, Everett \$51,000–\$99,999
4 Berthelsen, Johann \$51,000–\$99,999	15 Haseltine, William Stanley \$51,000–\$99,999	26 Sloane, Eric \$50,000 and below
5 Bierstadt, Albert \$51,000–\$99,999	16 Kensett, John Frederick \$250,000–\$499,999	27 Sonntag, William Louis \$51,000–\$99,999
6 Bierstadt, Albert \$250,000–\$499,999	17 Lever, Hayley \$50,000 and below	28 Tarbell, Edmund C. \$51,000–\$99,999
7 Blakelock, Ralph Albert \$50,000 and below	18 Lucioni, Luigi \$51,000–\$99,999	29 Vonnoh, Robert William \$100,000–\$249,999
8 Bluemner, Oscar \$51,000–\$99,999	19 Medearis, Roger \$50,000 and below	30 Waugh, Frederick Judd \$100,000–\$249,999
9 Burchfield, Charles \$100,000–\$249,999	20 Miller, Richard E. \$100,000–\$249,999	31 Wiggins, Guy C. \$100,000–\$249,999
10 Burchfield, Charles \$100,000–\$249,999	21 Porter, Fairfield \$250,000–\$499,999	32 Wiles, Irving Ramsay \$100,000–\$249,999
11 Burchfield, Charles \$51,000–\$99,999	22 Porter, Fairfield \$51,000–\$99,999	



Thurfield P. Sta. 66



