

#### October 10-December 30, 2025

#### An Exhibition and Sale

Visit the gallery to view the entire exhibition of over 50 paintings, or browse virtually at www.questroyalfineart.com

#### QUESTROYAL FINE ART, LLC

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FALL 2025

COVER DETAIL:

**Edward Moran** (1829–1901) Sunset on New York Bay, 1877

#### Classic is Forever

The worth of many paintings is predicated on nothing more than their compatibility with the moment's prevailing taste. But the times and tastes change.

We prefer to place our faith in work with merit that is recognizable to every succeeding generation and will prevail long after the appeal and distractions of transient fads and trends rise and fall. These are paintings of historical importance substantiated by scholarship, provenance, and museum inclusion.

Let's place our resolve in the belief that there is, in all people, an inherent appreciation for what is classic that only needs to be awakened.

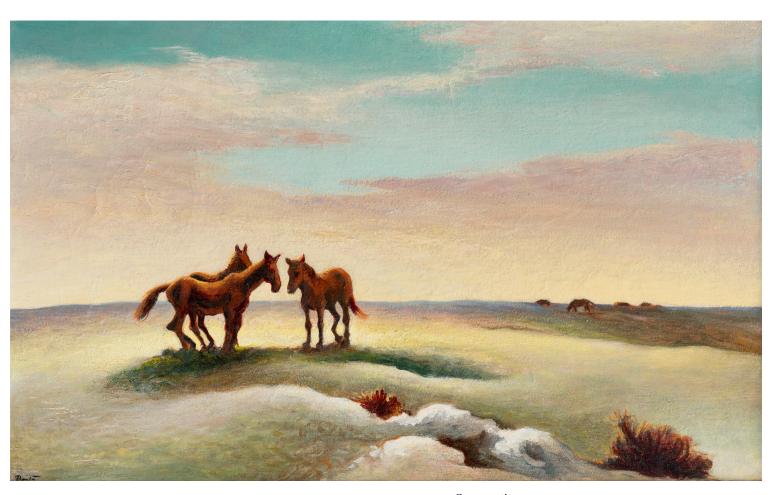
Whether you are considering your first acquisition or are one of the many distinguished collectors or museums that have acquired from us, know that these are the paintings we have committed our capital and reputation to own and offer.

LOUIS M. SALERNO, Owner

# Thomas Hart Benton (1889—1975)

ARTIST AUCTION RECORD \$5,580,000

Thomas Hart Benton was a pre-eminent figure in American Regionalism. Benton was also a skilled musician, and his painted scenes often reveal a profound engagement with the senses—particularly sound—translating rhythm and harmony into visual form. This fusion of visual and auditory sensibilities is evident in many of his works. *Conversation* exemplifies this synthesis. His work is held in over 60 museums, including the Whitney Museum of American Art, National Gallery of Art, Pennsylvania Academy of the Fine Arts, and the National Academy of Design.



Conversation
Oil and tempera on board  $17^3/4 \times 28$  inches
Signed lower left: Benton

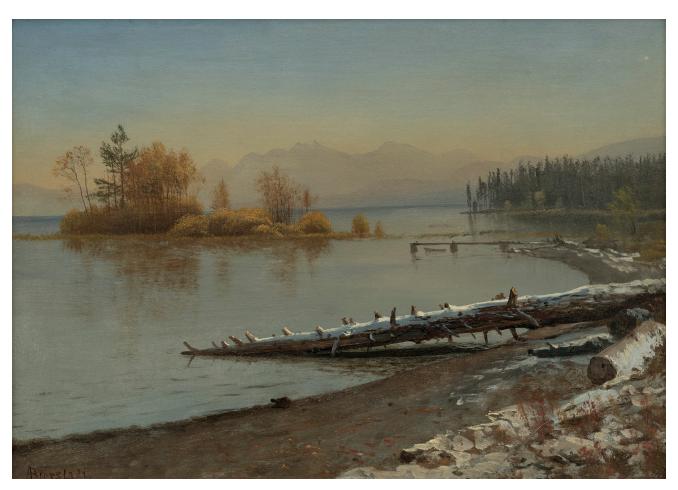
\$695,000

# Albert Bierstadt (1830–1902)

ARTIST AUCTION RECORD

\$7,321,000

Bierstadt is widely regarded as one of America's greatest landscape artists, whose paintings provide a distinctive record of the nation's natural history in the late nineteenth century. His work helped popularize the American West, bringing its dramatic scenery to a broad audience. Blending European techniques with the unique landscapes of the West, his paintings are held in over 100 institutions including the White House, The Metropolitan Museum of Art, and the National Gallery of Art.



Lake Tahoe Oil on paper laid down on board  $13^{1/2} \times 19^{3/8}$  inches Monogrammed lower left: ABierstadt.

\$175,000



Lake Mary, California
Oil on paper laid down on board
19 x 27 inches
Monogrammed lower right: ABierstadt

\$145,000



# Ralph Albert Blakelock (1847—1919)

ARTIST AUCTION RECORD \$3,525,750

Passion for Blakelock's work has not waned since his death in 1919. At the turn of the twentieth century, paintings by the artist set two American auction records. During the famous Catholina Lambert sale in 1916, the total realized for the Blakelock canvases exceeded that for the Monets, the Renoirs, the Botticellis, and the Pissarros. And at the very beginning of the twenty-first century, a Blakelock achieved the highest price at a Sotheby's sale in New York, selling for more than \$3,500,000. *The New Yorker*, in 1947, proclaimed "the strongest individualists in the history of art, Homer, Blakelock, Eakins, and Ryder." His work is in over 100 museum collections.

Moonlight Landscape
Oil on panel  $13^{3/4} \times 10^{7/8}$  inches
Signed lower right in arrowhead: R.A. Blakelock
(NBI-143-1)

\$135,000

# Thomas Doughty (1791—1858)

ARTIST AUCTION RECORD \$292,000

A self-taught artist, Doughty was exhibiting landscape paintings of the Schuylkill, Brandywine, Hudson, and Connecticut Rivers at Pennsylvania Academy of the Fine Arts by 1822. Often credited as the first American artist to focus entirely on landscapes, he helped shape the Hudson River School, and some scholars suggest he influenced its founder, Thomas Cole. Doughty's work is held in many major museums including the National Gallery of Art, the Museum of Fine Arts, Boston and The Metropolitan Museum of Art.



Evening on the Schuylkill Oil on canvas  $29^{5/8} \times 49^{7/8}$  inches

\$75,000



#### Charles Burchfield (1893—1967)

ARTIST AUCTION RECORD \$1,812,500

With surging auction records and scholarly acclaim, Burchfield's brilliance is widely recognized. His groundbreaking creativity visually expressed multiple senses. "I'm going to give you more sounds and dreams, and—yes, I'm going to make people smell what I want them to, and with visual means." He invented symbols to express scent and sound, motifs not seen in the work of other painters. A great many museums have his work in their collections including the Whitney Museum of American Art, The Metropolitan Museum of Art, and Pennsylvania Academy of the Fine Arts.

Winter Sun Watercolor and pencil on paper  $17^3/8 \times 24^1/2$  inches (sight size) Signed lower right: Chas Burchfield

\$47,500

Fires of Spring in Big Woods, 1951 Watercolor and pencil on joined paper  $39^{1/2} \times 29^{1/4}$  inches (sight size) Estate stamp lower right

\$435,000



# Jasper Francis Cropsey (1823-1900)

ARTIST AUCTION RECORD \$1,003,500

Jasper Francis Cropsey was a leading figure of the Hudson River School. His work conveyed a serene, celebratory mood reflecting both the optimism of America's centennial and nostalgia for unspoiled nature. His landscapes present an idealized yet harmonious vision, achieved through subtle gradations of color that create tonal cohesion. Known as the "painter of autumn," he devoted his career to capturing the season's brilliance. His works are housed in over 70 major institutions including The Metropolitan Museum of Art, the National Gallery of Art, and the Smithsonian American Art Museum.

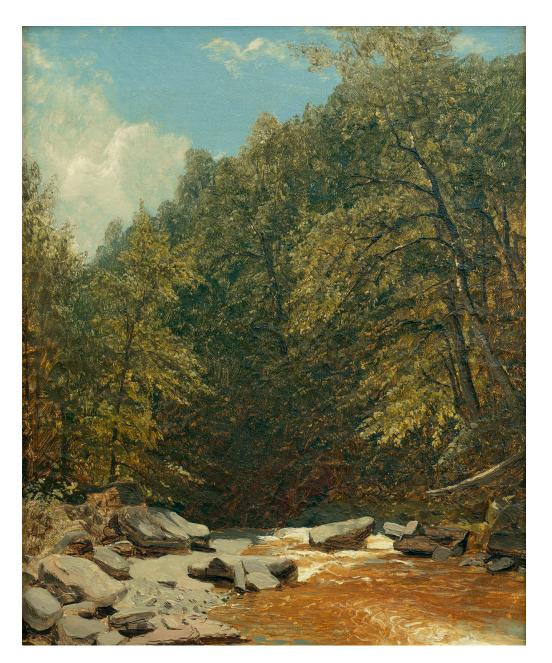


 $Hudson\ Landscape$  Oil on canvas  $10 \times 18 \ \text{inches}$  Signed and dated center left:  $JF.\ Cropsey\ 1895$  \$95,000



On the River, 1883 Oil on canvas  $24^{1/4} \times 44^{1/8}$  inches Signed and dated lower left: J.F Cropsey 1883

\$375,000



# Sanford Robinson Gifford (1823-1880)

ARTIST AUCTION RECORD

\$2,900,000

Gifford was among the most important painters of the Hudson River School. His refinement of light and atmospheric qualities contributed to the development of Luminism, a genre that was a uniquely American conception. Gifford is often thought of as the most poetic of the American masters. The most discerning collectors continue to seek his work and over 50 museums including The Metropolitan Museum of Art, the Smithsonian Museum of American Art, and the Brooklyn Museum include his work in their collections.

Rocks and Brook in the Catskills Oil on canvas  $12^{1/4} \times 9^{7/8}$  inches Signed lower left: S. R. Gifford

\$90,000



Sunset Over the Shawangunks Oil on canvas  $8^{1/2} \times 14^{7/8}$  inches Estate stamp on verso \$550,000

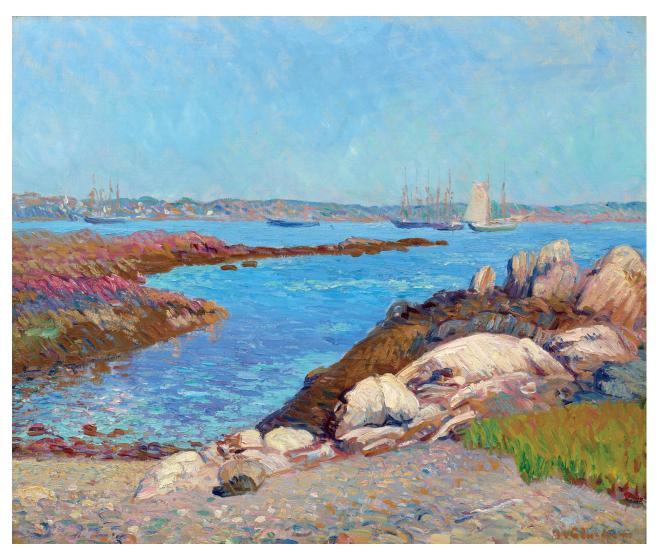


Manchester, Massachusetts, 1864 Oil on canvas  $10^{1/4}$  x  $19^{1/4}$  inches Signed, inscribed, and dated lower left: SR. G. Manchester 1864; estate stamp on verso \$375,000

#### William Glackens (1870—1938)

ARTIST AUCTION RECORD \$1,707,500

William Glackens made some of his finest paintings in seaside towns, exploring new techniques and developing his own imaginative Impressionist style. Glackens was actively involved in major early twentieth-century art organizations and exhibitions, including The Eight in 1908—a famous group that challenged academic painting and traditional practices. He played key roles in organizing the 1910 Exhibition of Independent Artists and serving on the American art selection committee for the 1913 Armory Show. His work is held in over 60 museum collections including the Museum of Fine Arts, Boston, the Brooklyn Museum, and The Metropolitan Museum of Art.



Portsmouth Harbor, New Hampshire Oil on canvas 25 x 30½ inches Signed lower right: W. Glackens

\$295,000

#### Marsden Hartley (1877—1943)

ARTIST AUCTION RECORD

\$6,744,500

Art critic Hilton Kramer called Camellias in a Vase "a small masterpiece of pictorial construction," highlighting Marsden Hartley's absorption of European modernism into a distinctly personal expression. The painting marks his shift from symbolic abstraction to a more formal, compositional style, emphasizing flatness through bold color and centralized design. Camellias in a Vase was featured in the prestigious exhibition, American Impressions: Masterworks from American Art Forum Collections, 1875-1935, held at the Smithsonian American Art Museum in 1993. One of the most famous early Modernists of twentieth-century American art, Hartley's work is represented in over 70 museums including the Whitney Museum of American Art, the Pennsylvania Academy of the Fine Arts, and the Museum of Fine Arts, Boston.

Camellias in a Vase
Oil on canvas mounted on board
27 x 19 inches

\$375,000





# Charles Webster Hawthorne (1872—1930)

ARTIST AUCTION RECORD

\$298,500

Hawthorne was one of America's most dynamic, forthright portrait painters, as well as a creative, inspiring teacher. He was known for his lushly painted portraits and landscapes that emphasized color and light effects, creating Impressionist figure paintings such as *The Red Sash*. Of all his teachers, the most influential was William Merritt Chase, leading Hawthorne himself to begin teaching and founding the Cape Cod School of Art. His works are held in over 30 major museums including the Art Institute of Chicago, The Metropolitan Museum of Art, and the Smithsonian American Art Museum.

The Red Sash
Oil on panel
27 x 21<sup>1</sup>/2 inches

Signed upper center: CW Hawthorne

\$225,000

## Hermann Herzog (1832—1932)

ARTIST AUCTION RECORD \$487,500

Herzog is celebrated for his realistic portrayals of rugged landscapes and striking atmospheric effects. During the 1850s and 1860s, he traveled across Europe depicting animals, waterfalls, and storm-filled skies in luminous light, exhibiting prize-winning work at the Paris Salon and the Pennsylvania Academy of the Fine Arts. *Caribou in the Mountains* demonstrates his blend of 19th-century Romanticism with the reflective light and luminism characteristic of the Hudson River School. His work is represented in over 20 museums including The Metropolitan Museum of Art, the Smithsonian American Art Museum and the White House permanent collection.



Caribou in the Mountains
Oil on canvas
20 x 30 inches
Signed and dated lower right: H. Herzog. 1878.

\$125,000

# George Inness (1825—1894)

ARTIST AUCTION RECORD \$1,945,000

Often referenced as the father of American landscape, George Inness was driven by a zealous spirit to portray truth in nature. An 1865 *Evening Post* article praised *Coming Storm* for capturing the "moment of breathless silence, the hush before the storm so common in our summer afternoons," noting that the work confirmed Inness's place among the foremost landscapists of the world. Inness's work is held in over 90 institutions including The Cleveland Museum of Art, The Carnegie Museum of Art, The Metropolitan Museum of Art, and the Phillips Collection.



Coming Storm, 1864 Oil on canvas  $16^{1/4}$  x 24 inches Signed and dated lower right: G. Inness 1864

\$165,000

# **Rockwell Kent** (1882—1971)

ARTIST AUCTION RECORD \$852,500

Rockwell Kent was revered for his ability to capture nature in visually arresting, often mystical landscape paintings, including his varied *Monhegan Island* series, which inclined toward the abstract. His work on the island preceded that of fellow artists Edward Hopper and George Bellows, who later came to paint there, inspired by Kent's work. His work is represented in more than sixty museums worldwide including the Smithsonian American Art Museum and the Hermitage Museum in Russia.



Blackhead, Monhegan Island, Maine Oil on board  $12^{1/8} \times 16$  inches Signed lower left: Rockwell Kent

\$175,000

# **Edward Moran** (1829—1901)

ARTIST AUCTION RECORD \$1,327,500

Moran began a series of works depicting the city's waterways, capturing its transformation into a thriving commercial center during some of its most dynamic years. At the 1877 National Academy Exhibition, he presented *Sunset on New York Bay* with an asking price of \$3,000—well above his standard prices, indicating the importance of this painting which ranks among his greatest achievements. His work is held in over 30 museums including The Metropolitan Museum of Art, Museum of Fine Arts, Boston and the New York Historical Society.



Sunset on New York Bay, 1877 Oil on canvas  $34 \times 63^{3/4}$  inches Signed and dated lower left: Moran. 1877.

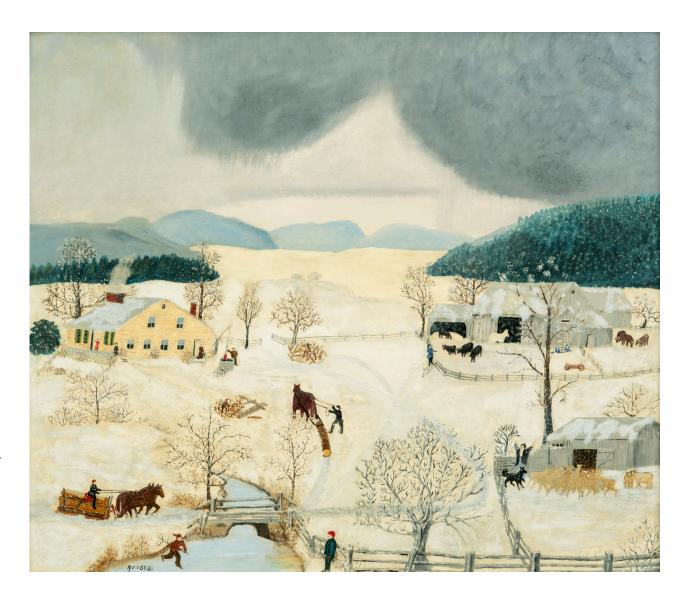
\$495,000

# Grandma Moses (Anna Mary Robertson Moses) (1860—1961)

ARTIST AUCTION RECORD

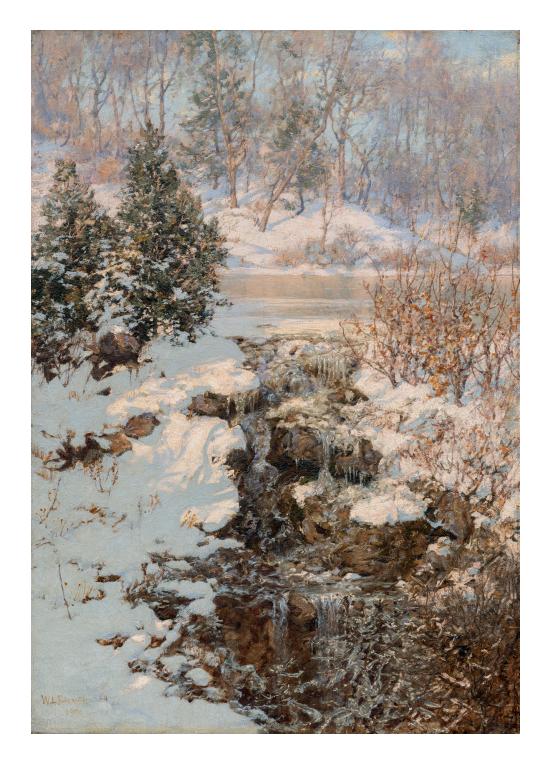
\$1,360,000

Perhaps America's best-known painter, Anna Mary Robertson Moses—known as Grandma Moses—began painting at the age of 77. Her nostalgic views of American life resonate with each succeeding generation, and reproductions of her work are prevalent across the country. Moses' work is held in many major institutions including The Metropolitan Museum of Art and the White House.



December
Oil on board
26 x 30 inches
Signed lower left: MOSES.

\$135,000



# Walter Launt Palmer (1854—1932)

ARTIST AUCTION RECORD \$198,000

A distinguished American Impressionist painter, Walter Launt Palmer is renowned for his masterful depictions of snow-covered landscapes, earning him the title "Painter of the American Winter." He excelled at capturing the translucent effects of light on snow and the palpable chill that fills the winter air, creating an immersive visual experience. Palmer's work is held in distinguished museum collections including the Museum of Fine Arts, Boston and the Smithsonian American Art Museum.

Winter Stream Oil on canvas  $20 \times 14 \text{ inches}$  Signed and dated lower left: W. L. Palmer / 1889 \$47,500

## Edward Willis Redfield (1869-1965)

ARTIST AUCTION RECORD

\$996,000

Edward Willis Redfield, a leading Pennsylvania Impressionist, brought vibrant energy to his plein air scenes, with *Spring Valley* showcasing his impasto technique that blends French Impressionism with a distinctly American style. Part of the renowned Nelkin Collection, *Spring Valley* was an important work in their holdings. Redfield's work can be found in many museums including the Art Institute of Chicago and the Pennsylvania Academy of the Fine Arts.



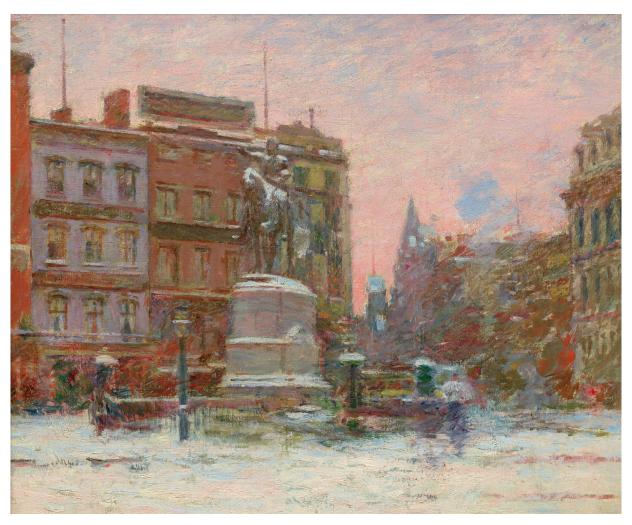
Spring Valley
Oil on canvas  $29^{3/4} \times 36$  inches
Signed lower right:
E.W. Redfield

\$135,000

# Theodore Robinson (1852—1896)

ARTIST AUCTION RECORD \$2,136,000

Among the most revered of the American impressionists, Robinson spent much time with Monet. He also worked alongside Sargent and was in the company of Whistler when he visited Venice. He didn't strive to emulate their technique, but their work inspired his impressionism that was uniquely American. The most important museums include his work in their collections including The Metropolitan Museum, the Whitney Museum, the National Gallery, and the Musée d'Art America in Giverny.



Union Square, Winter (Washington Monument) Oil on canvas  $18^3/8 \times 22^3/8 \text{ inches}$ 

\$185,000

## Carl Wuermer (1900—1983)

## ARTIST AUCTION RECORD \$20,000

Winter Day showcases Wuermer's skill with complex perspective, earning the J. Francis Murphy Memorial Prize at the National Academy of Design in 1928. This painting was exhibited widely at major institutions, including the Art Institute of Chicago, the National Academy of Design, and galleries across Texas and Illinois, and remains a celebrated work in American landscape painting. Wuermer's work is held in museum collections including Amherst College, the High Museum of Art, and the Courtauld Institute of Art.

Winter Day Oil on canvas  $36\,x\,36^{1/\!4}\,inches$  Signed and dated lower right: Carl Wuermer. / 28

\$35,000



# Francis Augustus Silva (1835—1886)

ARTIST AUCTION RECORD \$2,658,500

New York City native Francis Augustus Silva was one of America's most important Luminists. He is known for coastal scenes marked by low horizons, delicate color, and crystalline light. Both paintings shown here highlight Silva's mastery of atmosphere and refined handling of light that defines the luminist tradition. His work was exhibited at the National Academy of Design from 1868 to 1886 and is part of many museum collections including the Brooklyn Museum, Pennsylvania Academy of the Fine Arts, and the New York Historical Society.



View on the Hudson, the Catskills in the Distance Oil on canvas  $12^{1/2} \times 20^{1/4} \, \text{inches}$  Signed lower right: F.A. SILVA.

\$385,000



The Catskills from the Hudson
Oil on canvas
24 x 40 inches
Signed and dated lower right: Francis A. Silva / 1880;
on verso: The Catskills from the Hudson / Francis A. Silva

\$135,000



Sanford Robinson Gifford (1823-1880) Sunset Over the Shawangunks

#### QUESTROYAL FINE ART, LLC

#### **Important American Paintings**

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