

The background is a painting of a night sky featuring a vibrant aurora borealis in shades of green, yellow, and pink. Below the sky, a dark mountain range is visible, and in the foreground, a snowy landscape with a few evergreen trees is depicted. The overall mood is serene and majestic.

QUESTROYAL FINE ART, LLC

# STARS NEVER FADE

Ralph Albert Blakelock

Charles Burchfield

Lockwood de Forest

Sanford Robinson Gifford

Marsden Hartley

Sydney Laurence

John Singer Sargent

Eric Sloane

Frederick Judd Waugh

# STARS NEVER FADE

There are paintings that surprise us, challenging us to look beyond the preference of the times. These paintings interest us although they may not be aligned with our aesthetic. We recognize their brilliance no matter the genre, when they were created, or the concepts that inspired them. Some may be by well-known artists, but fame is not what incites our interest.

Why are such paintings so compelling? They appeal to something inherent in human nature that is not informed by, or will ever be extinguished by, ideologies or cultural trends.

In the hope that you may have such an experience, we present nine stars that will never fade.

LOUIS M. SALERNO, *Owner*  
Questroyal Fine Art, LLC



## Ralph Albert Blakelock (1847–1919)



### *Into the Night*

Oil on canvas

25<sup>1</sup>/<sub>8</sub> x 30<sup>1</sup>/<sub>8</sub> inches

Framed: 33<sup>3</sup>/<sub>4</sub> x 38<sup>3</sup>/<sub>4</sub> x 3 inches

Signed lower left in arrowhead: RA Blakelock.

**\$195,000**

He was insane and impoverished, abused and confined to mental institutions, but his art rose above the dire circumstances of his affliction to set multiple American records at auction.

His influence upon artists of both his own and succeeding generations is well documented. George Bellows called him a genius; Marsden Hartley said that his work was a “plausible basis for a genuine American art;” Robert Henri and William Merritt Chase were great admirers; he was Franz Kline’s favorite artist; Andy Warhol and Jamie Wyeth are among his collectors; and some of today’s best-known contemporary painters have been eagerly acquiring his work.

In a great multitude of American museums, in the most esteemed private collections, his work prevails as others fade under the gravity of style and trend. It impacts the thinking person of the twenty first century as profoundly as it did in centuries past.

*Louis M. Salerno*

“One of the greatest artists America has produced.”

—*The New York Times*

“About the strongest individualist in the history of art.”

—*The New Yorker*



## Charles Burchfield (1893–1967)



*Fires of Spring in Big Woods*, 1951  
Watercolor and pencil on joined paper  
39½ x 29¼ inches (sight size)  
Framed: 50⅞ x 40⅞ x 1¾ inches  
Estate stamp lower right

**\$435,000**

Of all the American modernists, Burchfield's work exhibits the least derivative qualities. His inventiveness was inspired by his life experiences and imagination. About 90 museums include his work in their collections, and he is recognized as one of the most important and original artists of the twentieth century. Collectors often ask us to identify the artists whose appeal is consistently rising and Burchfield is an obvious choice.

*Louis M. Salerno*

“Two painters who perhaps contributed most to the support and expansion of the realist tradition during this decade [are] Edward Hopper and Charles Burchfield.”

—Milton W. Brown, “The Early Realism of Hopper and Burchfield,” *College Art Journal* 7 (Autumn 1947): 3.

“Because of his sensitiveness and his remarkable ability to convey his feelings about what he sees, he has become one of the most widely admired of American painters.”

—Edward Barry, “The Imaginative Charles Burchfield,” *Chicago Tribune*, February 12, 1956, 6

“From...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)



## Lockwood de Forest (1850—1932)



*York Harbor, Maine, at Sunset, 1900*

Oil on canvas

21<sup>1</sup>/<sub>8</sub> x 30<sup>1</sup>/<sub>16</sub> inches

Framed: 32 x 41 x 2 inches

Signed and dated lower left: *L. De Forest 1900*

**\$45,000**

Lockwood de Forest moved fluidly among painting, architecture, and design, but his paintings returned him again and again to places where the world seemed content simply to exist. Trained in the tradition of the Hudson River School yet never bound by its more theatrical impulses, he sought the unpretentious view: a harbor at rest, a shaded path, or a stretch of open coast.

His wide and varied career, from his work with Tiffany at Associated Artists to his advocacy for Indian craftsmanship, deepened his sensitivity to pattern, texture, and the subtleties of lived space. When he returned to painting later in life, these sensibilities settled into landscapes that feel inhabited rather than arranged. Whether along the California shore or the rocky coves of Maine, de Forest painted with an instinct for the contemplative and the genuine. He approached each place not to exalt it, but to honor its quiet truth.

Today, a renewed appreciation surrounds his work as prominent galleries reintroduce audiences to the steady and resonant vision that shaped his long and distinctive career.

*Mackenzie Penner*



## Sanford Robinson Gifford (1823–1880)



*The Riverside*, 1854

Oil on paper laid down on board

10<sup>1</sup>/<sub>4</sub> x 7<sup>5</sup>/<sub>16</sub> inches (oval)

Framed: 16 x 19<sup>1</sup>/<sub>8</sub> x 2<sup>1</sup>/<sub>4</sub> inches

Signed and dated lower left: *SRG 1854*

**\$55,000**

Of all the extraordinary paintings we have shown over the decades, few have drawn as much praise by even collectors with an indifference to nineteenth century American paintings as those by Sanford Gifford. The esteemed scholar, Eleanor Jones Harvey wrote in the Metropolitan Museum's 2003 Gifford exhibition catalogue,

“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.”

The sensitive rendering of light and atmosphere in this affordably priced small gem, is an ideal selection for any collector.

*Louis M. Salerno*



## Marsden Hartley (1877–1943)



*Still Life with Peaches and Pears*

Oil on canvas

10<sup>3</sup>/<sub>4</sub> x 18<sup>1</sup>/<sub>4</sub> inches

Framed: 18<sup>1</sup>/<sub>4</sub> x 26 x 2 inches

(unsigned)

**\$110,000**

Through his international travels and lifelong connection to nature, Marsden Hartley developed new artistic approaches to traditional American subjects, helping shape early twentieth-century modernism. As part of the circle of artists promoted by Alfred Stieglitz, including Georgia O’Keeffe, Arthur Dove and Charles Demuth, he found a community that encouraged experimentation.

His exposure abroad to painters such as Cézanne, Matisse and Van Gogh informed his use of strong color and simplified form—qualities he applied to his landscapes, portraits, still lifes and genre scenes to create a dynamic tension between grounded subject matter and the flatness of the picture plane.

*Erin Chase*

“Marsden Hartley is one of the great artists and certainly one of the most intriguing art historical subjects of all time.”

—Roberta Smith, *The New York Times*, January 31, 2003

“It is never difficult to see images—when the principal image is embedded in the soul.”

—Marsden Hartley



## Sydney Laurence (1865–1940)



*The Northern Lights*

Oil on board

16 x 20 inches

Framed: 23<sup>1</sup>/<sub>4</sub> x 27<sup>1</sup>/<sub>4</sub> x 2<sup>1</sup>/<sub>4</sub> inches

Signed lower left: *Sydney Laurence*

**\$45,000**

Seeing the Northern Lights has always been near the top of my bucket list. A few months ago, they were expected to be visible even in New York City, and I waited with real anticipation. The night came and went, and despite my vigilance the sky offered nothing. I felt letdown as my hope deferred, at least until the next morning when I walked into the gallery and found that we had acquired a painting of the Northern Lights by Sydney Laurence. I stood before it, and in that moment, it felt as though my bucket list had one less item on it.

Jokes aside, few painters translated the grandeur of Alaska with the clarity and authority of Sydney Laurence. Nowhere is this gift more evident than in his depictions of the Northern Lights. Even viewers who claim little interest in landscape painting often find themselves stopped by his auroras, which rise not with drama, but the quiet power of nature.

Laurence's works were exhibited prominently during his lifetime at the Royal Society of British Artists and at three Paris Salons, where he received an award in 1894. His Alaskan scenes later appeared in major venues, including the Smithsonian and the San Francisco World's Fair.

*Mackenzie Penner*



## John Singer Sargent (1856–1925)

“To live with Sargent’s water-colours is to live with sunshine captured and held.”

—Evan Charteris, Sargent’s friend and biographer



*A Forest Scene, Val d'Aosta, Purtud, c. 1907*

Watercolor and pencil on paper

11<sup>3</sup>/<sub>4</sub> x 15<sup>5</sup>/<sub>8</sub> inches (sight size)

Framed: 21<sup>1</sup>/<sub>2</sub> x 25<sup>1</sup>/<sub>4</sub> x 2<sup>1</sup>/<sub>4</sub> inches

On verso: Estate stamp JSS (circled)

**\$95,000**

Sargent’s watercolors step away from the formality of his portraits and shows us the mastery of an artist at complete ease in nature. Though he is perhaps lesser known for these works, it is watercolor where Sargent got his start as a child, having been gifted a set by his mother encouraging him to paint.

In these later works, Sargent’s proficiency with the medium becomes evident. Scholar Janet Chen, reflecting on his paintings of the Swiss Italian border, described these watercolors as “visceral and compelling, captivating in a new, modern sense based not on spiritual symbolism but on the power and invention of human observation.”

Each brush stroke seems to come as naturally as the breath, with both the transience and clarity of an exact moment.

*Mackenzie Penner*



## Eric Sloane (1905–1985)



### *Autumn Sundown*

Oil on board

21½ x 33 inches

Framed: 27½ x 39 x 2 inches

Inscribed and signed lower left:

*Autumn Sundown Eric Sloane*

**\$33,500**

Sloane's art motivates us to move away from the monitors, force open a window, inhale the earth's musk, soil our nails with dirt and our boots with mud, tend our land, grow our vegetables and demand as much vigor of our backs as we require of our minds. Sloane was never aligned with his contemporaries. His art was never cutting edge. Its brilliance is found in its practicality and visualization of an essential ideology.

It is an art that reeks of the earth but speaks with the authority of the ages. It has a place in the humblest of homes or in the galleries of the great museums.

*Louis M. Salerno*



## Frederick Judd Waugh (1861—1940)

In addition to his celebrated seascapes, Frederick Judd Waugh produced portraits, landscapes, genre scenes, mythological subjects and still life paintings. He also worked as an illustrator and contributed camouflage designs for the U.S. Navy during World War I.

His work was met with exceptional acclaim, earning him numerous awards including the Popular Prize at the Carnegie International Exhibition for five consecutive years, a distinction unmatched by any other artist. Waugh received his formal training at the Pennsylvania Academy of the Fine Arts under Thomas Eakins and later at the Académie Julian in Paris with Adolphe-William Bouguereau.

*Erin Chase*



*Evening, 1888*

Oil on board

12 $\frac{1}{4}$  x 18 $\frac{1}{2}$  inches

Framed: 22 x 28 $\frac{1}{4}$  x 2 inches

Signed and dated lower right: *F.J. WAUGH / 1888*

**\$23,000**

## QUESTROYAL FINE ART, LLC

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