

ASK

QUESTIONS



# Ralph Albert Blakelock The Great Mad Genius Returns

NOVEMBER 11 – DECEMBER 10

## Paintings Made at Hospital May Be Means of Restoring Genius of Noted Blakelock

Sketches Made by Artist on Scraps  
of Paper Attract Interest of New  
Yorkers-- Wife Visits Him for First  
Time in Three Years

Sunday's New York World printed the following:

The genius of Blakelock is not dead!

On the very day in February that

Blakelock took the party to his room to exhibit his pictures. It is on the ground floor of a ward devoted to patients who have the liberty of the grounds. Blakelock's room was not the largest and best furnished, but still a bright, sanitary room with two neatly spread iron beds, a dresser, a chair and an old fashioned walnut wardrobe, which the two patients share.

In the shoe drawer Blakelock rummaged for a little cardboard box containing his paints. Laughingly he apologized for the unpretentiousness of his "studio." Secreted in his dresser drawer he disclosed his paintings, the work of the last few

Middletown Daily Times-Press, March 20, 1916

Questions you should ask us:

Is this one of the best examples by the artist in this price range?

Is this a unique opportunity, or is another work of similar quality likely to be available in the near future?

Is there a reason why I should not buy this painting?

Questions you should ask yourself:

Do I want this painting because I love it, or do I want it because of the artist's fame?

Why am I attracted to this painting?

How is this painting relevant to my life experience?

**ASK QUESTIONS!** It is the only way to enrich your understanding of art and the best way to determine if you are working with the right gallery.

The question-and-answer dynamic is what I enjoy most as a dealer. The process is beneficial to both those who ask and those who answer. I often have as many questions for my clients as they have for me because for my advice to be useful, it has to be predicated on your ideas and values.

First, question yourself to determine your own interests and motivations, and then be prepared to ask a dealer this essential question: is there a reason why I should NOT buy this painting? It is challenging and its answer could be critical to your decision.

I'm ready when you are.

LOUIS M. SALERNO, Owner



**Albert Bierstadt** (1830–1902)  
*Rocky Mountain Sheep*  
Oil on board  
5<sup>3</sup>/<sub>4</sub> x 7<sup>13</sup>/<sub>16</sub> inches

**What should a collector look for in an Albert Bierstadt painting?**

Bierstadt is one of the most important painters of the nineteenth century due to his romantic vision. His best works are characterized by triumphant vistas and expressive skies.

**Fairfield Porter** (1907–1975)  
*Study for The Driveway*, ca. 1967  
Mixed media on paper  
29<sup>7</sup>/<sub>8</sub> x 23<sup>5</sup>/<sub>8</sub> inches

**Are Fairfield Porter paintings a good investment?**

Porter's work has become highly sought after by collectors. His works perform well at auction and have been increasing in value in recent years.





**Ralph Albert Blakelock** (1847–1919)

*Apache Indians Breaking Camp  
at Daybreak*

Oil on canvas

3 x 6 inches

Signed lower left: *Blakelock*

**Why are Ralph Albert Blakelock's Indian encampments so highly sought after by collectors?**

These are uniquely and purely American works, free of nearly all outside artistic and cultural influences. With his moonlight paintings, Indian encampments are considered Blakelock's most important subject.



Henry Martin Gasser (1909–1981)  
*Newark Street*  
Watercolor, gouache, and pencil  
on paper  
22½ x 31 inches  
Signed lower left: *H. Gasser*

**Which artist in Questroyal's inventory is the most in demand?**

Regardless of which style or period our collectors prefer, most are drawn to Gasser and many add him to their focused collections even though he falls outside of their typical scope.



Henry Martin Gasser (1909–1981)  
*New York City Skyline*  
Watercolor, gouache, and pencil  
on paper  
14¼ x 21¼ inches (sight size)  
Signed lower left: *H. GASSER.*

**What museums have works by Henry Martin Gasser in their permanent collections?**

Paintings by Gasser are included in many prestigious museums, including The Metropolitan Museum of Art, Smithsonian American Art Museum, and Museum of Fine Arts, Boston.



**Reginald Marsh** (1898–1954)

*Tunnel of Love*, 1943

Oil on masonite

24 x 36 inches

Signed and dated lower right:

*Reginald Marsh 1943*

**Does this scene depict a real place, or was it imagined?**

This was a popular tunnel of love ride at Coney Island, New York. Coney Island was an important locale for many American artists, particularly Marsh, as shown by recent exhibitions at the New-York Historical Society, Wadsworth Atheneum, and Brooklyn Museum.

**Jefferson David Chalfant** (1856–1931)

*Smiling Boy*, 1886

Oil on canvas

16<sup>1</sup>/<sub>16</sub> x 22<sup>1</sup>/<sub>16</sub> inches

Signed and dated lower right:

*J.D. Chalfant - 1 - 1886.*

**What is significant about this work?**

While the model for this painting is anonymous, it is a rare portrait of a black figure in the nineteenth century.





Frederick Usher DeVoll (1873–1941)  
*On the East River*  
Oil on board  
11 x 14<sup>7</sup>/<sub>8</sub> inches  
Estate stamp on verso

**How desirable are New York City scenes to collectors of American paintings?**

New York is one of the most popular locales for urban scenes because of its iconic architecture and importance as an artistic center from the nineteenth century through the present.



John Whorf (1903–1959)  
*Northern Sword*  
Watercolor on paper  
22<sup>1</sup>/<sub>8</sub> x 30<sup>1</sup>/<sub>2</sub> inches  
Signed lower right: *John Whorf*

**How do critics rank John Whorf as a watercolorist?**

During his lifetime critics compared Whorf to both John Singer Sargent and Winslow Homer. Sargent himself was so impressed that he purchased Whorf's work.

**Walter Launt Palmer** (1854–1932)

*Steeple in the Snow*, 1885

Watercolor, gouache, and pencil on paper  
24<sup>1</sup>/<sub>2</sub> x 19<sup>1</sup>/<sub>2</sub> inches (sight size)

Signed lower right: *W. L. PALMER. / 1885.*

**What did the greatest American landscape painter have to say about Walter Launt Palmer?**

Palmer's teacher Frederic Church said, "Wallie is the coming man so far as I can see and I would like to be of use to him before he gets so far advanced as not to require my aid."



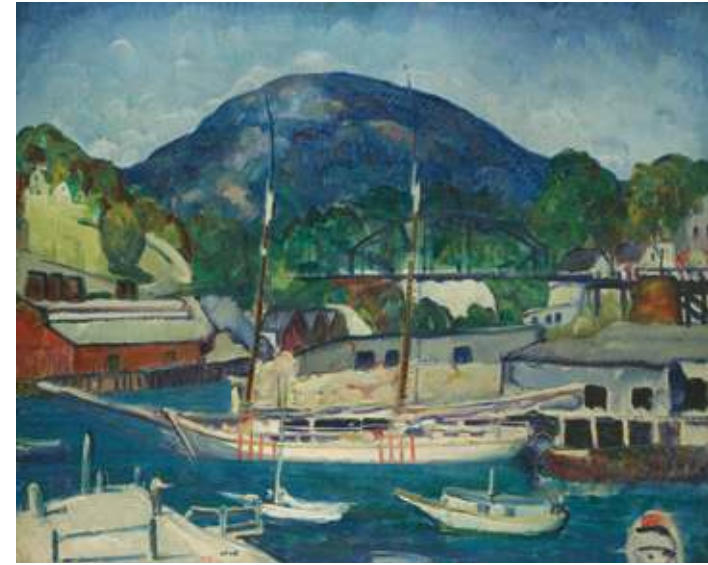
**Leon Kroll** (1884–1974)

*Rockport, Maine*

Oil on canvas

26<sup>1</sup>/<sub>8</sub> x 32<sup>3</sup>/<sub>16</sub> inches

Signed lower left: *Kroll*;  
on verso: *Rockport Main* [sic]



**Was Leon Kroll a member of The Eight?**

Kroll was not a member of this exclusive group of modernists, but he painted with George Bellows and while Kroll's work is influenced by Bellows's bold style, he offers his own individualistic approach.





Max Kuehne (1880–1968)

*Across the Hudson*

Oil on canvas laid down on board

24 x 30 inches

Signed lower left: *Kuehne*; on verso:

*Across the Hudson / Max Kuehne*

**Is New York an important location for this artist?**

Kuehne was raised in New York City and studied with influential teachers at the New York School of Art. Urban scenes are an important part of his early oeuvre.



Edward Lamson Henry (1841–1919)

*The Home of Dudley Sanford Gregory*, 1875

Oil on canvas

16 x 27<sup>5</sup>/<sub>16</sub> inches

Signed and dated lower right:

*E L HENRY, 1875*

**Which art movement was Edward Lamson Henry associated with?**

In post-Civil War America there was a surge in the popularity of genre paintings. Henry was one of the most successful genre painters and this is one of the best examples by him ever offered at Questroyal.



**Jules Guérin** (1866–1946)  
*The Washington Arch in Washington Square*  
Watercolor and ink on linen laid down  
on paperboard  
26<sup>1</sup>/<sub>4</sub> x 18<sup>13</sup>/<sub>16</sub> inches (sight size)  
Signed lower left: -Jules Guérin-

**Why does this painting look so different from others in the gallery?**

Guérin was a respected illustrator, muralist, and architectural draftsman. This work was painted for a 1902 article in *Century Magazine*, which was printed in black-and-white.



**Abbott Graves** (1859–1936)  
*Flower Garden at Kennebunkport, Maine*  
Pencil, watercolor, and gouache on  
paper laid down on board  
6<sup>7</sup>/<sub>16</sub> x 9<sup>15</sup>/<sub>16</sub> inches  
Signed lower right: *Abbott Graves.*

**Impressionist garden scenes are very popular; are they all out of my price range?**

This small-scale work on paper allows us to offer a beautiful garden scene by a desirable American impressionist for less than \$10,000.



**Hayley Lever** (1876–1958)

*Floral Still Life*, 1941

Oil on panel

10 x 13<sup>7</sup>/<sub>8</sub> inches

Signed and dated lower left: *Hayley Lever / 1941*; on verso: *Hayley Lever / N.A. / Studio Club / M<sup>t</sup> Vernon / NY / June 1941*

**How many museum collections include paintings by Hayley Lever?**

Lever's art is included in forty-six museum collections.



**Levi Wells Prentice** (1851–1935)

*Still Waters*

Oil on canvas

10 x 18<sup>1</sup>/<sub>8</sub> inches

Signed lower left: *L.W. Prentice*

**Who did Levi Wells Prentice study with?**

Prentice was completely self-taught and developed his unique style while working in the wilderness of the Adirondacks.



**Francis Augustus Silva** (1835–1886)  
*The Beach at Long Branch, New Jersey*, 1882  
Gouache on paper  
10<sup>1</sup>/<sub>8</sub> x 19<sup>3</sup>/<sub>8</sub> inches (sight size)  
Signed, inscribed, and dated lower  
right: *FRANCIS A. SILVA / Long Branch.*  
*N.J. / AUGUST 82*

**Why is this painting an exceptional value ?**

The most expensive oil painting by the artist to sell at auction was \$2,658,500. This high-quality gouache is offered for less than 2% of that.

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Brent L. Salerno, *Co-Owner*

Chloe Heins, *Director*

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Shannon Cassell, *Senior Administrator*

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**Alfred H. Maurer** (1868–1932)

*Red Flowers in a Blue Vase*, 1926

Watercolor, oil, and pencil on paper laid down  
on board

21<sup>7</sup>/<sub>16</sub> x 17<sup>15</sup>/<sub>16</sub> inches

Signed and dated upper right: *A.H. Maurer / 26*

**Did Alfred H. Maurer participate in  
any important modernist exhibitions?**

Yes, Maurer was widely exhibited in his  
day and showed work at the landmark  
1913 Armory Show.

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