

A painting of two women walking on a path by the water, with a large question mark overlaid. The scene is set outdoors with lush green trees and a bright blue body of water in the background. The women are dressed in simple, dark clothing. The overall style is impressionistic, with visible brushstrokes and a vibrant color palette.

ASK QUESTIONS

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The best way to understand a painting is to engage in an informative dialogue. To that aim, we have asked a question and provided an answer for each work presented here. I hope it encourages you to call or visit the gallery because I find that by conversing with collectors I too gain a greater understanding, both of the art and of the interests of those considering an acquisition. We have a very competent team of researchers who are prepared to help with further details and information.

I continue to believe that meaningful American paintings are substantially undervalued. I encourage potential and experienced collectors to consider the advantages of working with a gallery that has the conviction to own the vast majority of the art it offers.

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Edith Mitchell Prellwitz (1864–1944)

East Wind (The Bathers)

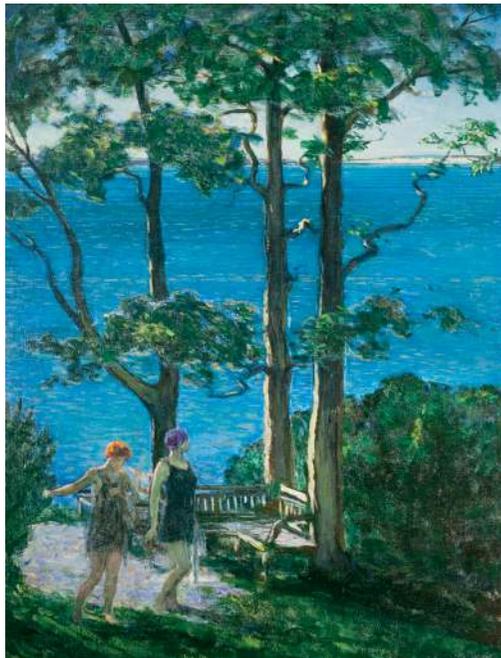
Oil on canvas

36 x 27 inches

Signed lower right: E. PRELLWITZ

Is Prellwitz popular among collectors of American paintings?

Prellwitz's paintings have been growing in popularity among both private collectors and major institutions. Significantly, her paintings were recently acquired by the Greenville County Museum of Art and the Metropolitan Museum of Art.





Leon Kroll (1884–1974)
Brooklyn Bridge
Oil on panel
8³/₈ x 10⁵/₈ inches
Signed lower right: *Leon Kroll*

Was Kroll associated with any other artists?

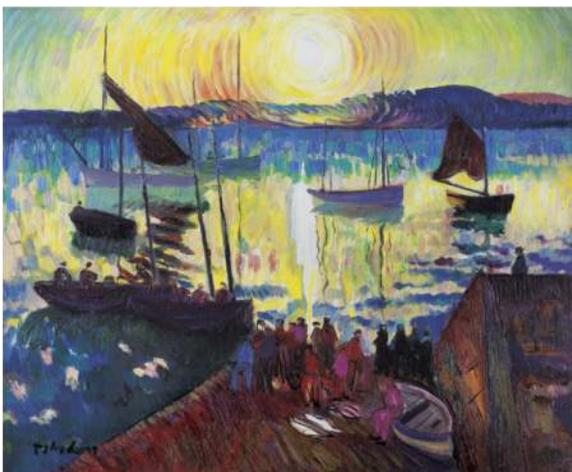
Kroll entered the New York art scene in 1901 with classes at the Art Students League under John Henry Twachtman. Kroll later befriended Robert Henri and George Bellows, painting alongside both of them in Monhegan, Maine, and exhibited with the best modern artists of the era at the 1913 Armory Show.



Ralph Albert Blakelock (1847–1919)
The Apparition
Oil on canvas
24¹⁵/₁₆ x 30¹/₁₆ inches
Signed lower right: *RA Blakelock*

Did Blakelock use a specific technique to achieve this distinct surface quality?

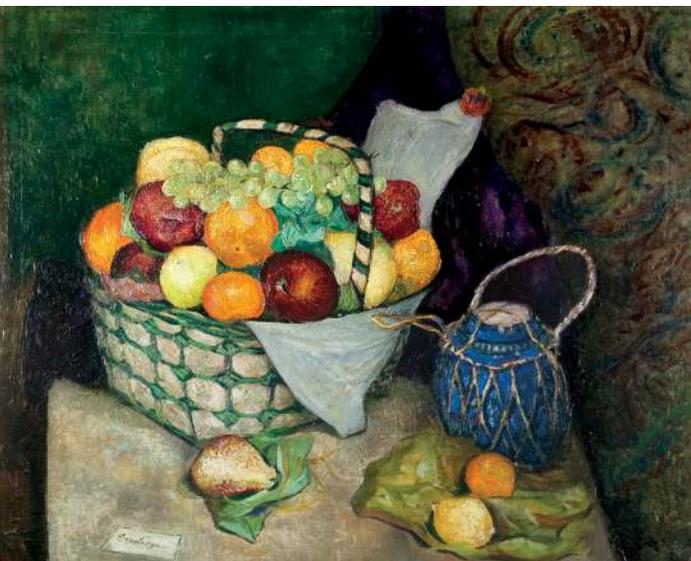
As the only landscape artist during his time creating imaginary landscapes to evoke a powerful mood, Blakelock developed a unique process to express his singular vision. He worked in multiple layers of paint and varnish to build up the surface of his paintings, and then rubbed and scraped into them to reveal the layers below, using such unorthodox tools as pumice stones.



Hayley Lever (1876–1958)
Fishing Boats, Sunrise
Oil on canvas
20¹/₄ x 24¹/₄ inches
Signed lower left: *Hayley Lever*

To which artistic movement does Lever belong?

Although often classified as a post-impressionist, Lever is unique in American art. His use of vibrant color and dynamic brushwork, and the resulting sense of movement in his paintings, cause comparisons with Vincent van Gogh, whom Lever greatly admired.



Hayley Lever (1876–1958)
Basket of Fruit
 Oil on canvas
 29¹/₂ x 35³/₄ inches
 Signed lower right: *Hayley Lever* \

Is Lever included in any important museums?

Lever's work is included in more than forty museum collections, including the Brooklyn Museum, the Metropolitan Museum of Art, Smithsonian American Art Museum, and the Art Gallery of NSW in Sydney, Australia.

Irving Ramsay Wiles (1861–1948)
Pathway in the Garden
 Oil on panel
 9³/₄ x 13¹⁵/₁₆ inches
 Signed lower right: *Irving R Wiles*

Was Wiles influenced by any impressionist painters?

Wiles's formal study of art began at the Art Students League in 1879 under William Merritt Chase. In 1882, Wiles maintained a studio in the Tenth Street Studio Building alongside Chase and the two formed a close friendship. Wiles was further influenced by his study in Paris at the Académie Julian.



Charles Burchfield (1893–1967)
Sunflowers at Late Dusk, 1916
 Gouache, watercolor, and pencil on paper
 19¹/₈ x 13⁷/₁₆ inches
 Signed and dated lower left: *Chas Burchfield*
 – 1916; on verso: *Sunflowers at Late Dusk /*
August 24, 1916 –

Is this view of a specific location?

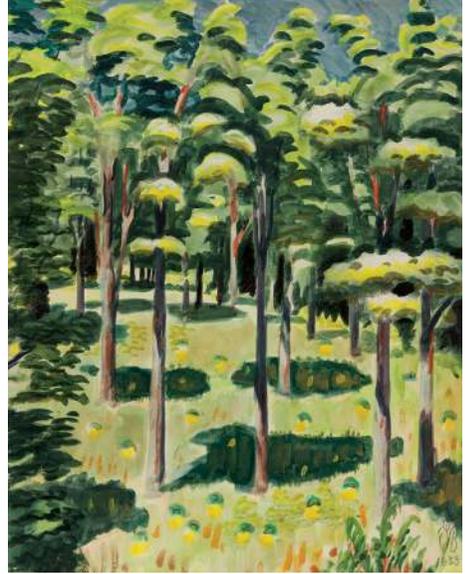
This is a view of the artist's backyard in Salem, Ohio, at the house where he lived from 1898 to 1921. Burchfield painted this location several times throughout his career as an expression of nostalgia.



Helen Maria Turner (1858–1958)
The Morning Call, 1918
 Oil on canvas
 16 x 12 inches
 Signed and dated lower right: *Helen M. Turner / 1918*

Was Turner acknowledged by her contemporaries?

Although Turner did not achieve critical success until she was in her fifties, in 1921, she became the fourth woman ever to be accepted as an academician by the National Academy of Design. In 1914, the Metropolitan Museum of Art purchased one of her portraits, and she was distinguished with a solo exhibition at the High Museum of Art in the late 1920s. More recently, Turner was honored with a retrospective at the Dixon Gallery and Gardens in 2010.



Charles Burchfield (1893–1967)
Woodland Scene, 1939
 Watercolor on paper
 22 x 18 inches
 Monogrammed and dated lower right: *CEB / 1939*;
 on verso: *Woodland Scene*

Do woodland scenes hold any significance for this artist?

Burchfield was deeply spiritual and strove to understand his place in the world around him. He felt a strong connection to nature, and his woodland scenes are ripe with symbols of human emotion that he called “Conventions for Abstract Thoughts.”



John Appleton Brown (1844–1902)
Celia's Garden, 1879
 Oil on canvas
 18¹/₈ x 24¹/₈ inches
 Signed and dated lower right:
J. Appleton Brown .79

Who is Celia?

Celia Thaxter was a writer and poet. Brown was part of a circle of notable literary and artistic personalities— which included Ralph Waldo Emerson, William Morris Hunt, and Childe Hassam—who gathered at her father’s hotel on Appledore Island in the Isles of Shoals, Maine.



Frederick J. Mulhaupt (1871–1938)

Harbor View at Sunset

Oil on canvas

15 x 24¹/₄ inches

Signed lower left: MULHAUPT—

What kind of paintings is Mulhaupt best known for?

Mulhaupt is renowned as “the Dean of the Cape Ann School” and is best known for his carefully composed impressionist depictions of Gloucester Harbor. He first visited Gloucester in the summer of 1907, and relocated there around 1922 to study the bustling harbor year round.



George Bellows (1882–1925)

Ocean Headland, Blackhead, Monhegan, 1911

Oil on panel

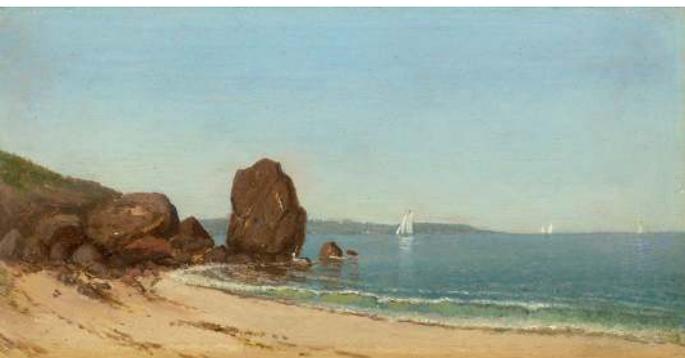
11¹³/₁₆ x 15¹/₄ inches

Signed lower right: GEO BELLOWS; on verso:

OCEAN HEADLAND / BLACK HEAD MONHEGAN / GEO BELLOWS. / 146 E 19 / N.Y.

Is the location of this scene desirable to collectors?

The island of Monhegan, Maine, has attracted American artists since the mid-nineteenth century, and became an important locale for American modernists via Ashcan master Robert Henri. Bellows first visited in 1911 with Henri, and Bellows’s Monhegan works are celebrated as some of his best.



James Renwick Brevoort (1832–1918)

Half Moon Cove, Gloucester Bay, 1871

Oil on board

6³/₈ x 12¹/₄ inches

On verso: J. R. Brevoort / 1871.

Was Brevoort’s talent recognized in his own time?

The National Academy of Design granted Brevoort full membership as an academician in 1863, and named him professor of scientific perspective in 1872. In Henry T. Tuckerman’s definitive *Book of the Artists* (1867), he noted Brevoort’s “pleasing atmospheric effects, ... rare feeling, ... [and] fine management of light.”



Childe Hassam (1859–1935)

Castle Garden, 1894

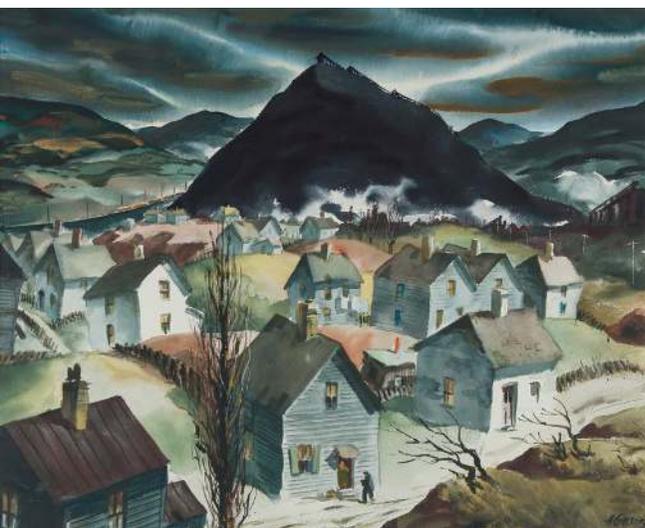
Oil on canvas

12¹/₄ x 20³/₈ inches

Signed and dated lower left: *Childe Hassam 1894*.

Where is this castle located?

Located in Battery Park in Manhattan, "Castle Garden" is now Castle Clinton National Monument. Originally constructed in 1814, this landmark has served as a fort, entertainment space, immigration center, and aquarium. Hassam is beloved for his impressionist scenes of New York City, and his auction record of \$7,922,500 was set by a view of Fifth Avenue.



Henry Martin Gasser (1909–1981)

Study for "Return to Slag Valley"

Watercolor and gouache on paper

18³/₄ x 22³/₄ inches (sight size)

Signed lower right: *H. GASSER*; on verso: *STUDY FOR / "RETURN TO SLAG VALLEY" / HENRY GASSER, N.A.*

Is there much interest in works by Gasser?

We consider Gasser to be a rising star and have witnessed growing interest in this artist over the past several years, resulting in our successful exhibition last fall, *Bound for Posterity: Henry Martin Gasser (1909–1981)*. His work is included in sixty museums, including the Metropolitan Museum of Art and Smithsonian American Art Museum.



Winslow Homer (1836–1910)

Through the Fields, 1879

Pencil and gouache on paper

9⁷/₈ x 14⁷/₈ inches (sight size)

Signed and dated lower left: *Winslow Homer / 1879*

Is this work less important because it is on paper?

As a master watercolorist and talented illustrator, some of Homer's most desirable works are on paper. In fact, his auction record of \$4,842,500 was achieved by a watercolor in 1999, and has not yet been matched at auction by any of his oil paintings.



Leon Dolice (1892–1960)
New York City in the Snow
Pastel on paper
11½ x 7¾ inches (sight size)
Signed lower right: *Dolice*

Did Dolice frequently depict urban scenes?

New York City architecture was the favorite subject of this painter and printmaker, who focused on pastel drawings in the 1930s. Dolice emigrated from Vienna in 1920 and was encouraged in his pursuits by friend and fellow artist George Luks.



Thomas Waterman Wood (1823–1903)
His First Smoke, 1891
Oil on canvas
18¼ x 24¼ inches
Signed and dated lower left: *T. W. WOOD. / 1891.*

Is this a typical subject for the artist?

A prominent member of the New York art scene, Wood trained initially as a portrait painter. After moving to New York City in 1867 and becoming a founding member of noteworthy organizations such as the Artists' Aid Society, he gained critical acclaim for his genre scenes, which often featured children in both rural and urban settings.

QUESTROYAL FINE ART, LLC

Important American Paintings

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