

QUESTROYAL FINE ART, LLC

The Uncommon Catalogue



VOLUME XI FALL 2010

Important American Paintings

The Uncommon Catalogue

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A FUNDAMENTAL DIFFERENCE

We own the paintings we sell. At first glance, this may not seem very significant, but it is what makes us most valuable to you, the collector. We search for paintings that represent the best work of an artist and carefully consider their quality, condition, and value; those that are judged superior are acquired. As a result, collectors may contemplate paintings with both the knowledge and confidence that we, as professional buyers with a well-seasoned research staff, found the works worthy enough to commit our own capital. Most galleries offer consigned paintings without having made any commitment and set prices according to the whim of an anonymous seller. The market determines our prices, and we understand that transparency is the only way to establish long-term relationships. —LMS

Foreword by Louis M. Salerno

This year, my staff challenged me to abandon our usual format and experiment with new ideas. We decided that collectors should have an understanding of what motivated me to buy each work. So, you will not find the scholarly essays that have always accompanied our paintings. Instead you will have my personal thoughts and commentary. Don't complain—you didn't have to pay for the catalogue.

In the unlikely event that a glimpse into my psyche fails to provide sufficient inspiration, we have provided images of paintings in various interiors. These views will give you a sense of how a painting can transform a room. We are proud of this innovation and trust that you will find it interesting.

A section of the catalogue is devoted to the basics of collecting. It will provide insight into issues such as condition, framing, and lighting as well as connoisseurship and valuations. It will be helpful to beginners, but experienced collectors may also find it useful.

Those of you who know us realize that we are an “ego-free” gallery. Everyone is welcome and no question is annoying. Important paintings will add a new dimension to your life and have real merit as an alternative investment. Visit us and see the difference for yourself!

Paintings under \$100,000

THE THIRD CERTAINTY

Through the Dark Ages, the great famines, the plagues, world wars, and the Great Depression, art has been shown, sold, stolen, collected, criticized, condemned, and cherished.

Today worldwide art sales exceed \$20 billion. Nothing is certain but death, taxes, and art—the third certainty. —LMS

LEFT: Max Kuehne, *Rockport Harbor, Maine*, PLATE 7
RIGHT: Alfred Thompson Bricher, *Along the Shore*, PLATE 17



Albert Bierstadt (1830–1902)

PLATE 1 *Indian Fishermen*

Oil on paper mounted on canvas

7 x 18 ¾ inches

Indian Fishermen presently resides in my office—only a few blocks from its obese, egomaniacal cousins that have been institutionalized and forever confined within the galleries of the Met. Bierstadt was far less constrained in the execution of smaller canvases, and the efficacy of their expression was equally—if not more—profound. He was always eager to show them with considerable pride to patrons who visited his studio. I highly recommend this safe, sane, and housebroken relative.



John William Casilear (1811–1893)

PLATE 2 *Landscape*, 1869

Oil on canvas

9¼ x 16 3/16 inches

Signed and dated lower right: *J.W.C.*(artist's monogram) 69

Landscape (1869) is an extraordinary example of Casilear's artistic prowess. Here, his refined sense of light and perspective is on a par with the luminist masters Sanford Robinson Gifford and John Frederick Kensett. Interestingly, Casilear was honored with the task of completing some of Kensett's paintings after the younger artist's sudden death. Clearly, Casilear's contemporaries regarded his work very highly. Modern collectors may want to take a note from them and consider including Casilear in their collections.



Samuel Colman (1832–1920)

PLATE 3

Coastal View at Twilight, Venice in Distance

Oil on canvas

15¹/₈ x 24 inches

Signed lower right: *Sam Colman*

I think that Colman is as much of a romantic as Thomas Moran, and while Colman's views of Venice are less expensive, they are no less poignant. Colman had an incredible passion for travel and would paint locales that stimulated his senses. Coastal View at Twilight, Venice in Distance is a vivid memory still alive more than a century later.





Edward Alfred Cucuel (1875–1954)

PLATE 4 *Central Park, New York*

Oil on board

10 ¹/₁₆ x 14 ¹/₁₆ inches

Signed lower left: *Cucuel*; titled and signed on verso:
Central Park, N.Y./Cucuel

In this little jewel by Cucuel, the city's ceaseless energy shimmers in vibrant color at the edge of Central Park. The park, however, remains quiet and green, forever reassuring the frenzied New Yorker that solitude is just steps away. I think of Central Park as the soul of the city, and I always search for worthy paintings that depict its likeness and spirit.

Henry A. Ferguson (1845–1911)

PLATE 5 *A View of Gold Street, New York*

Oil on canvas

27 5/8 x 44 3/16 inches

Signed lower right: *Henry A Ferguson*

Sometimes in late August, when the city is deserted for summer pursuits, the roar of a frenzied metropolis is silenced and old New York lives again. In Ferguson's nostalgic A View of Gold Street, New York, we may wander in the canyons of the lower city, experiencing life as it once was. I think there is more to be learned about life by looking back.





Joseph H. Greenwood (1857–1927)

PLATE 6 *The Peat Bog*, 1899

Oil on canvas

34 1/4 x 50 7/16 inches

Signed and dated lower right: *J. H. Greenwood. 99.*

Perhaps the most rewarding thing I do as a dealer is discover a great painting by a lesser-known artist.

Greenwood's The Peat Bog is just such a work.

This gem was displayed alongside those of other nineteenth-century masters at an important exhibition of American paintings; however, no works exceeded its brilliance. I bought it without hesitation and submit it here, once again, in the company of the greatest American painters!

Max Kuehne (1880–1968)

PLATE 7 *Rockport Harbor, Maine, 1919*

Oil on canvas mounted to board

20 ³/₁₆ x 24 ¹/₈ inches

Signed and dated lower right: *Kuehne 19*; titled, signed,
and dated on verso: *Rockport Harbor Max Kuehne 1919*

Over the last decade, I encountered artworks that captured my immediate attention not once, but multiple times. On each occasion, the creator of the compelling painting was Max Kuehne. The last time this happened, I immediately purchased the work, and I now offer it as a prized selection in this catalogue. Trained by both William Merritt Chase and Robert Henri, Kuehne creates images that are distinguished by a palette that is so incredibly fresh and vibrant, the illusion of a perpetual present is absolutely convincing. A number of the nation's most esteemed museums, including the Met and the Whitney, acquired his paintings during his lifetime; therefore, those of us who own his work are in very good company.



Jervis McEntee (1828–1891)

PLATE 8 *Autumn Light*, 1874

Oil on board

4 7/8 x 6 1/4 inches

Signed and dated lower left: *JME* (artist's monogram) '74

The best things really do come in small packages. This plein air gem by McEntee has all the qualities of his most superior work as well as an immediacy unique to smaller compositions. In 1856, a critic for The Crayon reported that discerning collectors had a preference for “works which concentrate all the thought in a small space.” Isn’t it wiser for quality to be the principal criterion? And since the market’s misplaced emphasis is size, the best values are often smaller works.



Edward Moran (1829–1901)

PLATE 9 *Steamships and Sailing Boats in New York Harbor, 1893*

Oil on canvas

18 1/8 x 30 1/8 inches

Signed and dated lower left: *Edward Moran 1893*

Few artists captured as brilliantly as Edward Moran the churn and swirl of New York Harbor when the old and new worlds converged. In the highly charged Steamships and Sailing Boats in New York Harbor, powered boats and sailing vessels move in opposite directions on an agitated waterway. In the distance, the Brooklyn Bridge is partially obscured by dark smoke as Manhattan is illuminated by a light source of unknown origin. I have owned other views of New York Harbor by Moran, but few have risen to this degree of poetic and meaningful expression.



Paul Sawyer (1865–1917)

PLATE 10 *Lower New York from Grace & Co.'s Pier*

Oil on artist's board

9 1/8 x 12 1/8 inches

Signed lower right: *Paul Sawyer*; inscribed on verso:
Lower New York from Grace & Co.'s Pier

I have always admired the work of Paul Sawyer, an artist whom Kentucky cherishes and claims as its own. Although from the Midwest, Sawyer painted much of his greatest work in New York, and I am personally drawn to the rhythmic strokes and tightly woven color that define his minimalist technique in this painting.

Lower New York from Grace & Co.'s Pier has the visual command of American impressionism at its best but is distinguished by the bravado of an artist who is true to his own vision. Twice this painting was removed from my office for display elsewhere in the gallery, and twice I demanded its return.





William Louis Sonntag (1822–1900)

PLATE 11 *Autumn Landscape*

Oil on canvas

14 ¹/₈ x 20 ¹/₄ inches

Signed lower left: *W.L. Sonntag*; signed and inscribed on verso:
W.L. Sonntag 18[illegible]

Every so often, I discover a painting that rivals the work of artists who have achieved a greater degree of fame.

In Autumn Landscape, William Sonntag has risen to a level of artistic achievement that merits inclusion in this or any other catalogue of important American paintings.

If collectors seek to acquire a Sanford Robinson Gifford or Jasper Francis Cropsey that is of the same caliber as this work, then they must be prepared to invest many times more capital. I am of most value to collectors when I offer this type of painting.

George J. Stengel (1872–1937)

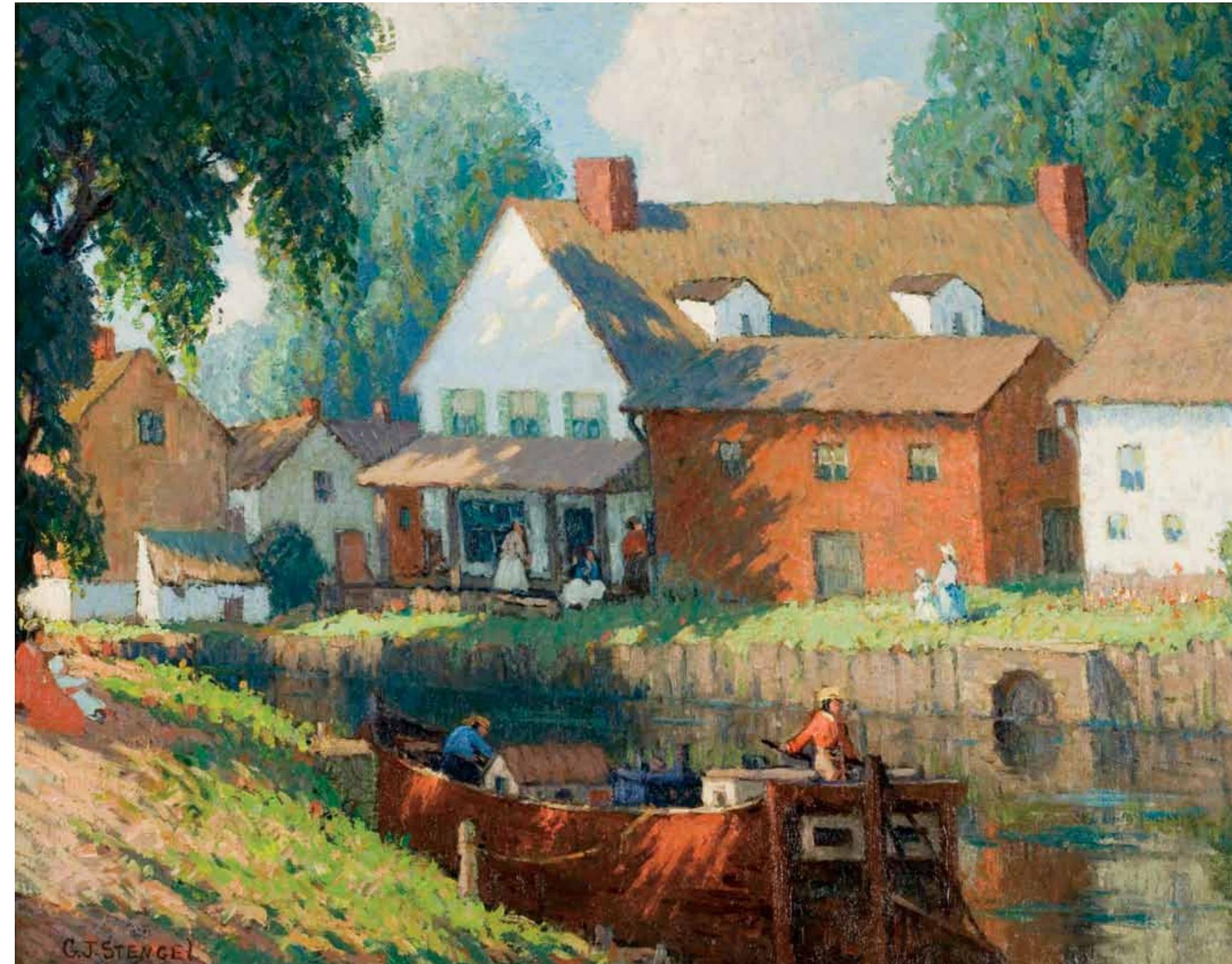
PLATE 12 *Tying Up*

Oil on canvas

24 1/4 x 30 1/4 inches

Signed lower left: *G. J. Stengel*; titled and signed on verso:
-Tieing (sic) Up—G. J. Stengel.

A good collector with a reputation for discovery called to say that his financial circumstance required that he sell a group of paintings by the same artist. I went to see the works and entered the grand foyer of the collector's home—I stood in absolute awe as the full effect of twenty-one incredibly fresh and brilliantly crafted impressionist canvases took hold. I contemplated my own finances but quickly abandoned logic for passion. I have included two paintings here by George Stengel and remind you that nineteen others await your inspection at the gallery. A contemporary of the Bucks County masters Edward Redfield and Daniel Garber, Stengel shares their virtuosity but not their lofty valuation.



George J. Stengel (1872–1937)

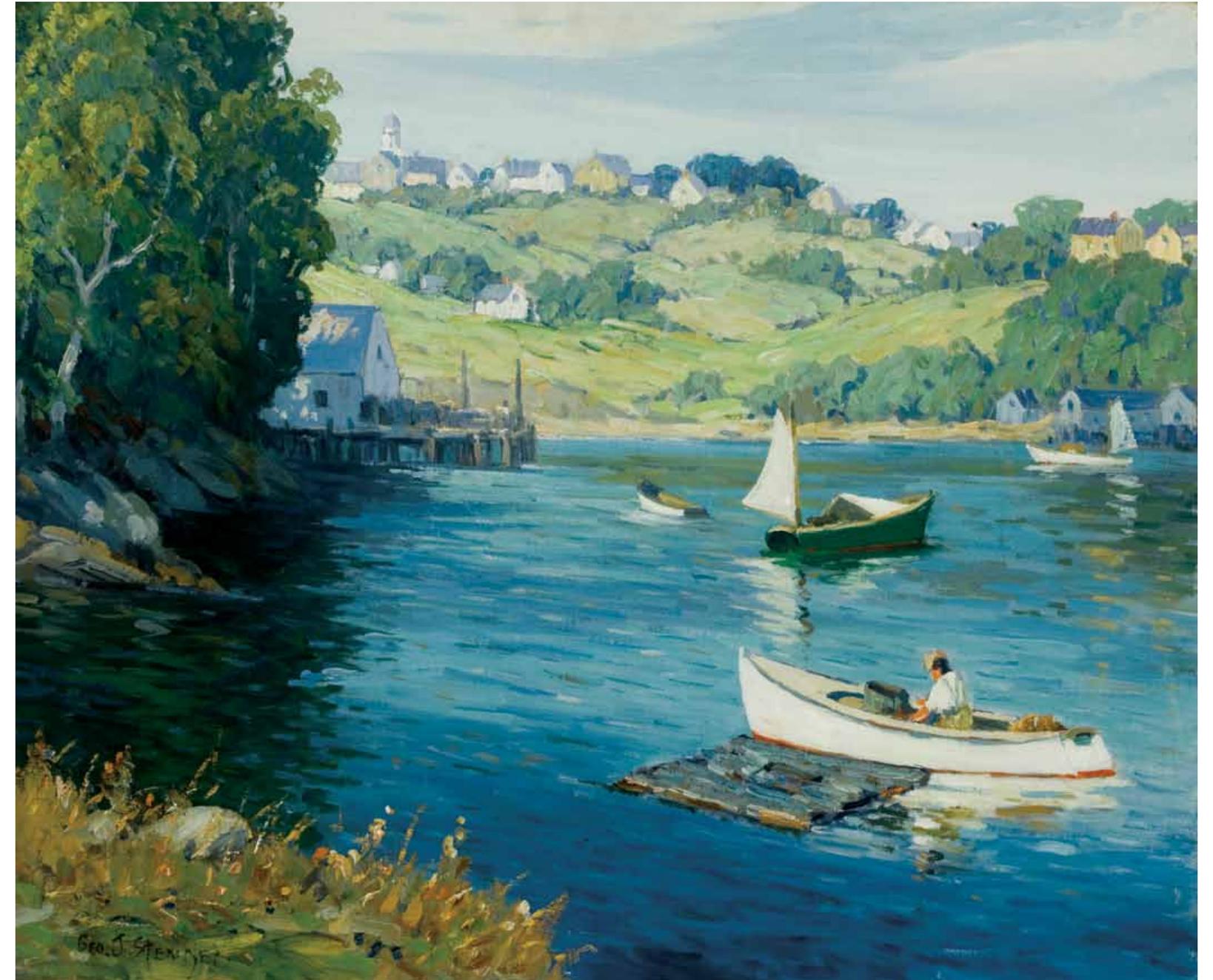
PLATE 13 *The Lobsterman*

Oil on canvas

25 1/4 x 30 1/4 inches

Signed lower left: *Geo. J. Stengel*; titled and signed on verso:
The Lobsterman G. J. Stengel

While Stengel painted a great many images of Bucks County, he also successfully captured the character of other locations. This view of Monhegan Island harmoniously echoes the peaceful tranquility of a special American place and is painted with great reverence to the many artists who found inspiration on its shores. The Lobsterman was exhibited at both the Salmagundi Club and at Stengel's 1942 memorial exhibition at the Hudson River Museum.





John Williamson (1826–1885)

PLATE 14 *Indian Summer, Catskill Mountains*

Oil on board

7 ⁷/₁₆ x 12 ³/₈ inches

Signed lower left: *JW* (artist's monogram); titled and signed on verso: *Indian Summer, Catskill Mountains J.W.*

Even the most devoted Hudson River school collectors sometimes forget the significance of the Catskills as the inspiration for what was to become America's most indigenous art. This region is where Thomas Cole first journeyed up the Hudson to paint and what attracted the attention of his most important patrons. Thereafter, virtually every great nineteenth-century American landscape painter made the same pilgrimage, and the resulting works are very desirable. John Williamson's Indian Summer, Catskill Mountains is a stunning luminist painting of this hallowed region and has the added benefit of an inscription on the verso, which confirms the location of its subject.

Paintings from \$100,000 to \$195,000

I never owned a painting that required maintenance, updates, manuals, lawyers, or licenses. Just hang, light, and look. —LMS

Milton Avery, *Still Life*, PLATE 15



Milton Avery (1885–1965)

PLATE 15 *Still Life*, 1949

Oil on canvas board

17 ¹⁵/₁₆ x 23 ¹⁵/₁₆ inches

Signed and dated lower left: *Milton Avery 1949*

For the modernist, rebellion is a tool no less important than color and form. This seemingly simple still life wages war on convention. Using bold modernist concepts, Avery flattens space and paints with uncompromising color. The image is in obvious defiance of the still-life painting of prior generations and is also, in fact, in defiance of nature itself. We can safely conclude that this painting would not hang in your grandparents' home.



Ralph Albert Blakelock (1847–1919)

PLATE 16 *Indian Ghost Dance*

Oil on canvas

16 ¼ x 33 ¼ inches

Signed lower right: *R. A. Blakelock*

Blakelock is absolutely one of the best painters that ever lived, and while Indian Ghost Dance is not for everyone, it is a symphony of magic to those attuned to his expressionistic style. This degree of reverence and praise from a dealer is likely met with suspicion, so I urge you to consider the opinion of an esteemed American artist, an art critic, and a legendary gallery owner:

[Blakelock] made a strong impression not only upon American art, but upon the art of the world.

— GEORGE WESLEY BELLOWS, artist, 1916

[Blakelock was] one of the greatest artists America has produced. . . . By every right he deserves a niche equal in importance to the positions held by Winslow Homer, Albert P. Ryder, and Thomas Eakins.

— EDWARD ALLEN JEWELL, art critic of *The New York Times*, 1942

Few American artists deserve a higher niche in the Temple of Fame than R. A. Blakelock. Endowed with unusual gifts, without special training, he has produced work of which any collector might be proud.

— WILLIAM MACBETH, art dealer, 1900



Alfred Thompson Bricher (1837–1908)

PLATE 17 *Along the Shore*

Oil on canvas

12 ¼ x 25 ½ inches

Signed lower left: *ATBricher* (artist's monogram)

Bricher is certainly among the best of all the American coastal painters, but collectors have been critical of his tendency to be somewhat formulaic. I selected this painting because of its spontaneity and freshness—qualities that discerning collectors seek in his work.





John William Casilear (1811–1893)

PLATE 18 *Genesee Valley, 1870*

Oil on canvas

25 1/4 x 45 inches

Signed and dated lower right: *JWC* (artist's monogram) · 70 ·

I am often asked who I think is the most underestimated of the Hudson River school painters, and my reply is always, "Casilear." This artist achieved a significant degree of recognition during his lifetime and was an extraordinary draftsman; his fine hand is obvious in Genesee Valley (1870), which was his 1871 National Academy exhibition piece. As a dealer, I have found that Casilear's American work is scarce and, consequently, his paintings are not often seen outside museum walls. His stature would be greatly enhanced if more works of this quality surfaced.

William Merritt Chase (1849–1916)

PLATE 19 *Shinnecock Hills*

Oil on panel

6³/₈ x 9⁵/₁₆ inches

Inscribed on verso: *W. M. Chase, Shinnecock*

A master painter and teacher, as well as a member of The Ten — America's most elite group of impressionists — Chase had a profound impact on this nation's future painters. From 1891 to 1902, he served as headmaster of the Shinnecock Hills School of Art, teaching the next generation of American artists (Rockwell Kent was just one of his Shinnecock students). Some of Chase's greatest paintings depict the Shinnecock, Southampton, area. This work is an absolute gem that is just as fresh and crisp as the day it was created — and it presents a rare opportunity for a collector to acquire the most highly regarded subject matter of this revered American artist.



Thomas Doughty (1793–1856)

PLATE 20 *Fishing in a River*, 1828

Oil on canvas

22 x 27 inches

Signed and dated right center: *TD. 1828*; signed lower right: *DOUGHTY*

Thomas Cole has long been considered the leader of the Hudson River school, but many collectors believe, as I do, that Thomas Doughty may have greatly influenced him. This exquisite work from 1828 is one of the finest examples of early American landscape painting that I have ever seen. It has many of the visual elements and the palette that we associate with Cole and lends great credibility to the belief that Doughty's stature and importance should be elevated.



George Inness (1825–1894)

PLATE 21 *Monte Lucia, Perugia, 1873*

Oil on canvas

13 ⁷/₈ x 19 ³/₄ inches

Signed lower right: *G. Inness*; inscribed on verso:

No. 161 13 ³/₄ x 19 ¹/₂ 1873 Monte Lucia, Perugia Italy

Inness is regarded as the father of American landscape—and with good reason. He developed a radical painting technique that expressed a deeply personal response to his subject matter without the slightest trace of inhibition. A daring departure from the recognized norm, his artistic vision was as important as the nature that inspired it. Monte Lucia, Perugia is a brilliant example of a canvas made fertile by Inness's creativity, which intensifies by the process of a viewer's imagination. The artist's genius has never been denied, and his work is still sensibly valued.



Rockwell Kent (1882–1971)

PLATE 22 *View of Resurrection Bay, Alaska*

Oil on canvas

28 1/4 x 34 1/4 inches

I got a call from a good dealer about this Rockwell Kent.

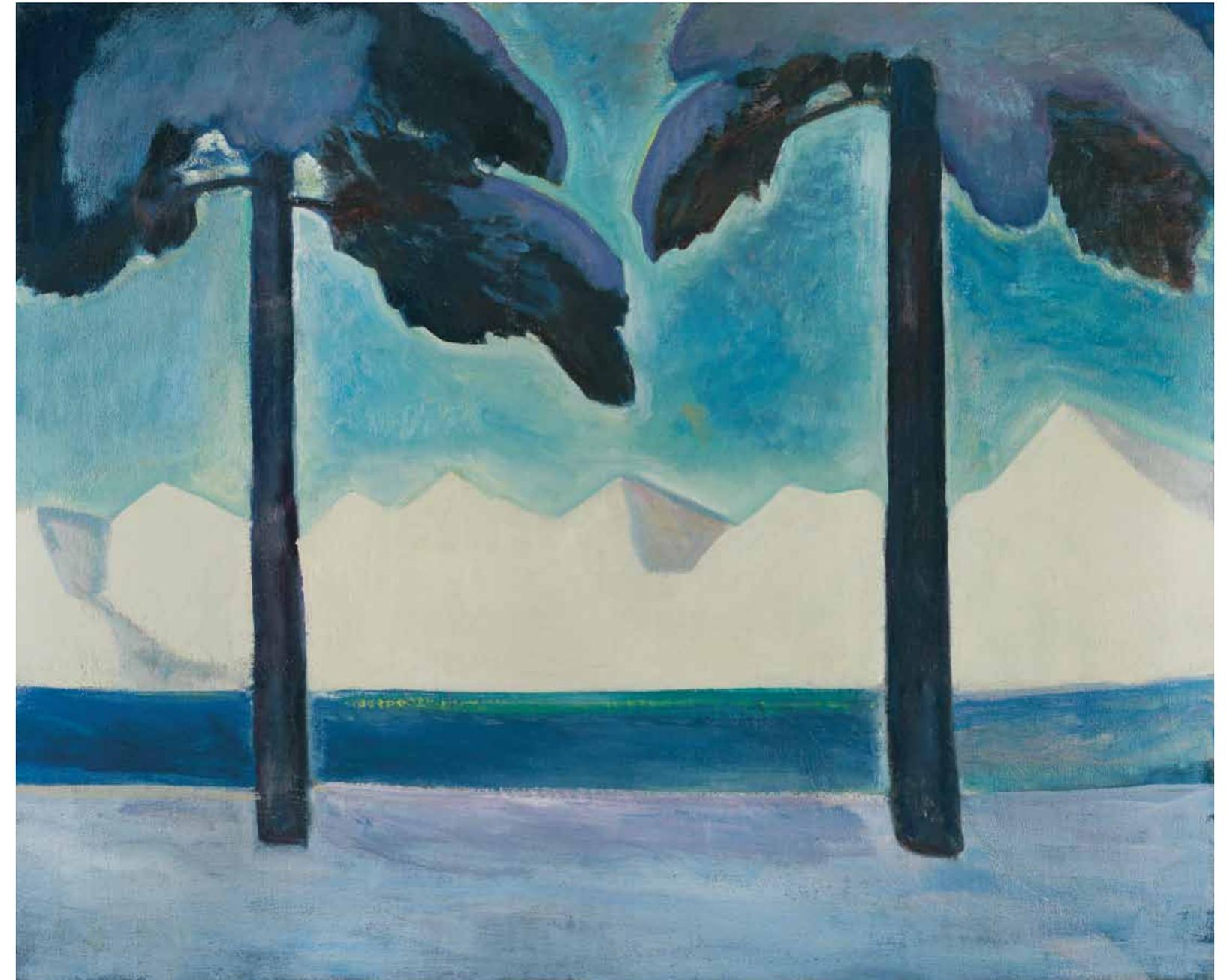
He told me it was a large view of Alaska, which was a major

subject for the artist. I bought the painting the moment

I saw it because it is very modern and forward-thinking.

Most importantly, I can offer it for under \$200,000, and lesser

works have sold for that or more at auction.



Aiden Lassell Ripley (1896–1969)

PLATE 23 *The Pond Cover*, 1947

Oil on canvas

27 ³/₁₆ x 40 ¹/₈ inches

Signed and inscribed lower left: *A. Lassell Ripley* ©1947;
titled, signed, and inscribed on verso: "*The Pond Cover*"
by *A. Lassell Ripley* ©1947

There are just a few great sporting artists whom America can claim as its own, and Aiden Lassell Ripley's star is rapidly rising in this category. The Cape Cod Museum of Art recently concluded a retrospective of his work (fall 2008); his art and life were the subject of an article in American Art Review; and a major publication with a comprehensive review of his oeuvre was released this year. At the time I purchased The Pond Cover, it established the artist's auction record. Most collectors understand the importance of owning an artist's best work, and this painting has the size, subject matter, and sales history to substantiate its quality.



James A. Suydam (1819–1865)

PLATE 24 *Newport Beach, 1863*

Oil on canvas

18 1/8 x 30 3/8 inches

Signed and dated lower right: *J. A. Suydam. 1863*

Among the “hardest to find” of American painters (he died at the young age of 46), Suydam enjoyed great familial wealth, and, as a result, his artistic expression was unencumbered by commercial considerations. In reference to this advantage, Daniel Huntington remarked that there were “no pictures that were more charming, more opposed to sensationalism, more peculiar and delightful, than the few [Suydam] has given to art.”

The visual elements of this quintessential Newport scene are muted so as not to detract from the intensity of its luminist sensibility and transcendental aspirations. It is most akin in mood and poetic language to the art of Suydam’s friend and mentor, John Frederick Kensett. I believe this work deserves to be ranked among the most sophisticated of nineteenth-century American paintings.



Guy Carleton Wiggins (1883–1962)

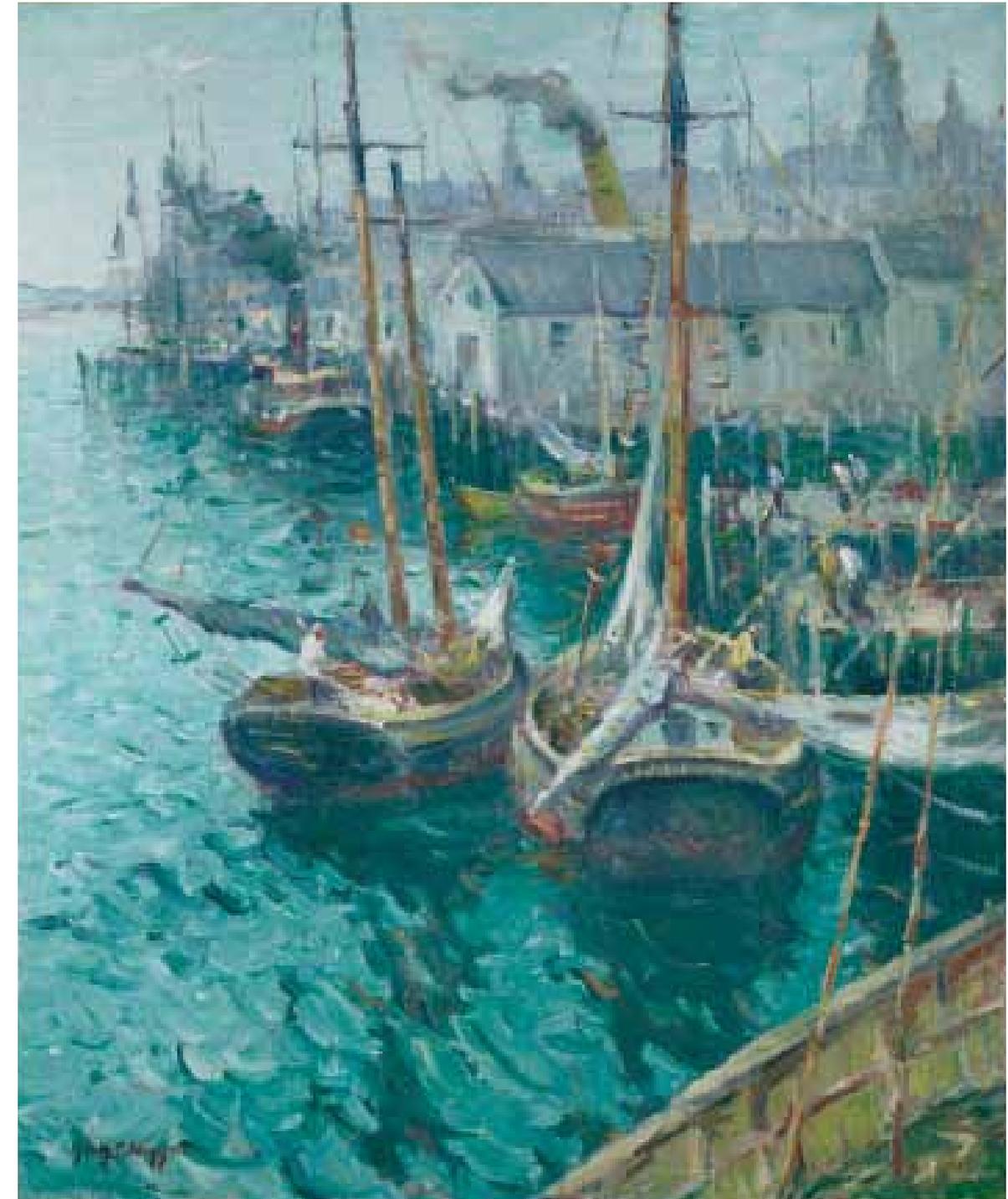
PLATE 25 *Easterly Winds, Gloucester*

Oil on canvas

30 ⁷/₁₆ x 25 ³/₈ inches

Signed lower left: *Guy C. Wiggins*; titled and signed on verso:
EASTERLY WINDS Guy C. Wiggins –

Guy Wiggins was the youngest painter ever to have a work included in The Metropolitan Museum of Art. Most collectors are familiar with his iconic views of New York City in winter, but some of his absolute best work was produced earlier in his career. Easterly Winds, Gloucester is an extraordinary example of his ability. The paint handling and mastery of perspective are second to none. The good news is that while his city scenes command higher prices, this fascinating image of Gloucester is unquestionably equal in merit.





Paintings from \$250,000 to \$675,000

Within these pages you will experience the only known antidote to modernity. One hundred and fifty years of what was thought to be progress is erased and layers of complexity unraveled to reveal a long-obscured truth. Welcome to the American nineteenth century, a more transparent time, far from the machinations of financial institutions and where the word “subprime” refers only to a lesser grade of beef. —LMS

George Wesley Bellows (1882–1925)

PLATE 26 *Flaming Breaker*, 1913

Oil on panel

15 x 19 1/2 inches

Signed lower left: *GW Bellows*; inscribed on verso:

Flaming Spray Breaker Geo Bellows 146 E 19 NYA 187

It simply comes down to this: Bellows has emerged as the most highly desired of the Ashcan painters. His auction record exceeds \$27,000,000, and it is increasingly difficult to acquire his important works. The Maine oils of 1913 are certainly among the strongest in his oeuvre, and this work in particular is one of the most powerful renderings I have ever seen.



Ralph Albert Blakelock (1847–1919)

PLATE 27 *Pawpack Falls, Hawley, Pennsylvania*

Oil on canvas

42 1/2 x 30 1/2 inches

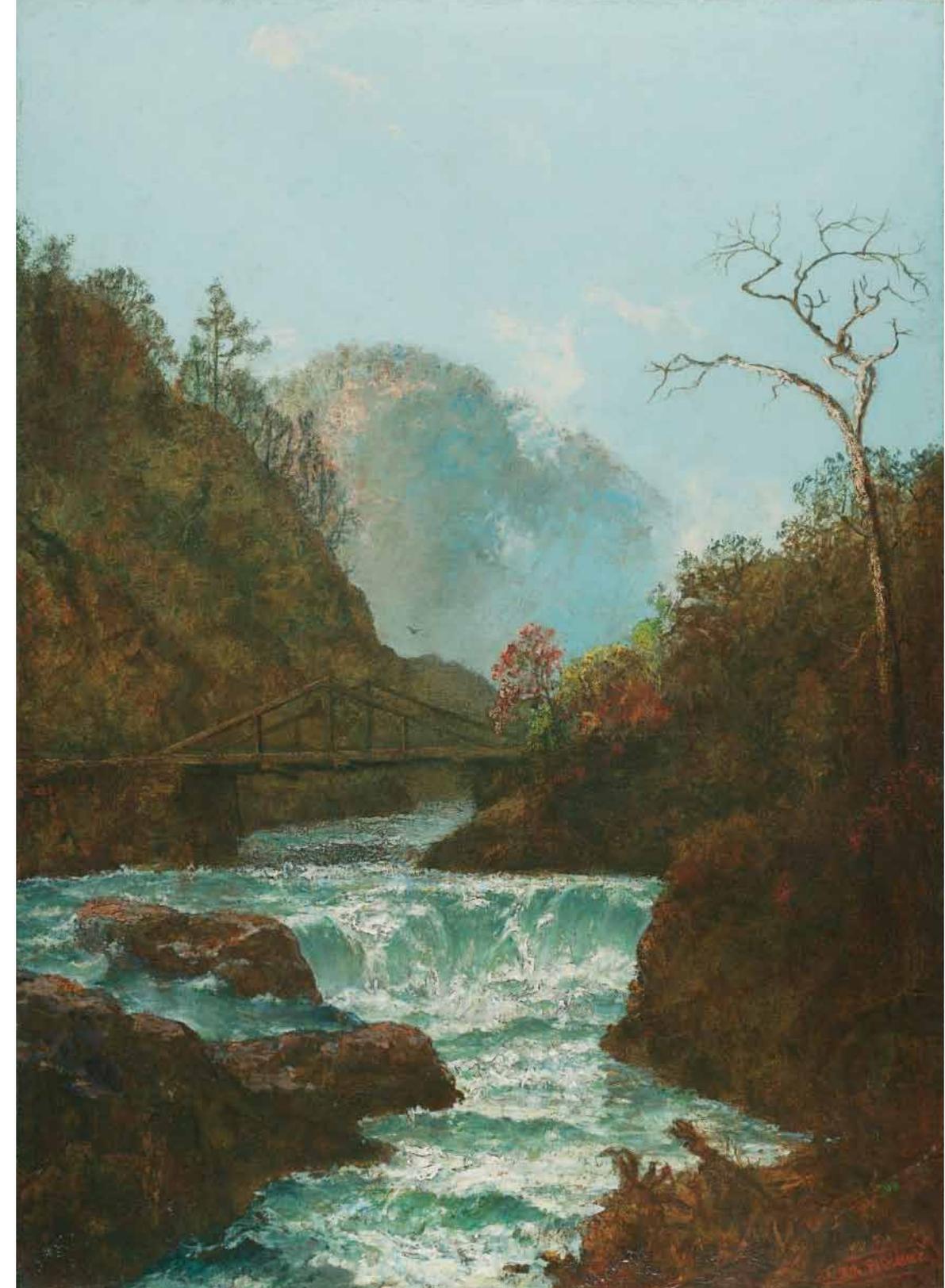
Signed lower right: *R.A. Blakelock*

At the turn of the century, Blakelock was arguably the most sought-after painter in the world. Not once, but twice he set American records.

At the 1916 Catholina estate sale, his works outsold such European masters as Botticelli, Rembrandt, Renoir, Monet, and Pissarro.

I acquired this painting late one afternoon and found myself still sitting in front of it well after everyone else had left. I wanted to spend time with it, maybe with a glass of fine wine. I know this artist very well, and works of this caliber are seldom found outside of museums.

The next day, we discovered that Cora Blakelock, his wife, wrote a letter stating that she believed this to be “one of his finest works.”



Arthur B. Carles (1882–1952)

PLATE 28 *Still Life, Flowers*

Oil on canvas

68 ⁵/₈ x 45 ⁵/₈ inches

Signed lower left: *Carles*

About one hundred years ago this avant-garde artist, trained by William Merritt Chase and Thomas Anshutz, commanded the attention of Henri Matisse and Georges Braque. Alfred Stieglitz gave Carles his first one-man exhibition, and shortly thereafter he was asked to participate in the Armory Show as an equal to Van Gogh, Cézanne, Gauguin, Braque, and Matisse. Now, I offer Arthur Carles's monumental Still Life, Flowers, with extensive provenance, exhibition, and literary history that distinguish this work as one of his greatest paintings. If you find fault with this painting, try stamp collecting.



Jasper Francis Cropsey (1823–1900)

PLATE 29 *Autumn Vista*, 1875

Oil on canvas

12 1/8 x 20 3/16 inches

Signed and dated lower left: *J.F. Cropsey 1875-*

John Ruskin, the world-renowned English art critic, once accused Cropsey of exaggerating the vibrant autumnal colors in his paintings. Cropsey purportedly responded by presenting actual fall foliage (sent from New England) to the English public, thereby proving his veracity to the brilliant hues of America's autumn season. Cropsey is America's great painter of the fall, and Autumn Vista demonstrates the full range of his abilities. In 1847, The Literary World prophesied that Cropsey's talent would equal that of Cole and Durand.



Sanford Robinson Gifford (1823–1880)

PLATE 30 *Mountain Lake*

Oil on canvas

12 1/8 x 10 inches

Signed lower right: *S R Gifford*

Gifford is my favorite artist. Although he is not as grand as Bierstadt or Church, he is in many ways more effective.

His singular ability to “paint air” enables viewers to almost see the invisible, in that density and temperature are convincingly expressed. This painting is extraordinary because Gifford reveals his concept of the sublime by contorting the sky into a vortex that hovers ominously over ragged mountains draped in brooding color (would you want to be the guy in the canoe?). Usually quiet and reflective, Gifford steps out of character to shout as if sounding an alarm.



Martin Johnson Heade (1819–1904)

PLATE 31 *White Cherokee Roses in a Salamander Vase*

Oil on canvas

26 1/4 x 13 1/4 inches

Signed lower left: *M J Heade*

No American artist has ever approached the elegance and sensuality achieved in Heade's floral still lifes. It has been a long time since I've owned a Heade of this caliber, and I have not been able to remove it from my home since the day I bought it. The artist is a master of spatial illusion; this painting defies the canvas's constraints of dimension and depth so that when the work is placed on the wall, it is not so much a still life as a portal through which the viewer glimpses a separate life. Heade's roses flourish in mysterious light within their own atmosphere. The moment I hung this work in my room, it was absolutely transformed. I invite anyone who considers its purchase to experience this visual enigma in person or, at the least, evaluate my sanity.



Martin Johnson Heade (1819–1904)

PLATE 32 *Crimson Roses in a Glass*

Oil on canvas

19 1/8 x 11 1/4 inches

Signed lower right: *M. J. Heade*

Heade's crimson roses are as elegant and sensual as his Cherokee roses but are rarely as expensive. This creates a compelling opportunity for an astute collector because we all know that "a rose by any other name would smell as sweet." This may also be one of the few paintings that will pay a lifelong dividend: give it to your wife as a gift, and chances are you will never again have to buy her flowers. This is sound and reliable economics.



Thomas Moran (1837–1926)

PLATE 33 *Nutting, Autumn, 1864*

Oil on canvas

16 1/8 x 20 3/16 inches

Signed and dated lower right: *THO^S MORAN 1864.*

Dealers and collectors often speculate as to which paintings represent an artist's best work— a debate that usually remains unresolved, as there is no mutually accepted authority. This painting by the undisputed American master Thomas Moran is representative of his best work. You may ask how I can make such a bold statement (and you may doubt it, given my occupation); however, I think you will accept the opinion of the ultimate authority: Thomas Moran, himself. In August 1863, he began a list of paintings described as those “to which I attach any value,” and it became known as his “opus list.” I proudly submit to you opus number seven: Nutting, Autumn (1864). Any further difference of opinion must be settled by a séance.



Paintings above \$700,000

*It is wise to discount my ideas in proportion
to the degree of salesmanship you suspect,*

but do not miss a truth in plain sight.

*This is a defining moment in which many will
look back and say, "If only I invested then." —LMS*





Thomas Hart Benton (1889–1975)

PLATE 34 *Swing Your Partner*, 1945

Watercolor and gouache on paper

22 ⁵/₈ x 31 ¹/₂ inches (sight size)

Signed and dated lower right: *Benton '45*; inscribed on verso: *Swing your Partner - / Ozarks - water color. / Painted 1945 / Water color / Thomas H. Benton*

*Benton was arguably the most important regionalist painter of the 1930s; however, his significance to American art did not stop there. While crafting his uniquely stylized paintings, Benton also served as a teacher at the Art Students League, attracting and mentoring such burgeoning modernists as Jackson Pollock (who, along with his brothers, traveled cross-country specifically to study with Benton). Demand for Benton's work is consistently escalating, and auction results certainly substantiate the trend. *Swing Your Partner* was created at the high point of his career, and the subject matter is very desirable. This painting should be considered as one of the most important of his watercolors and could be the centerpiece of any major modernist collection.*



Thomas Moran (1837–1926)

PLATE 35 *Red Rock, Arizona (Coconino Pines and Cliff, Arizona), 1902*

Oil on canvas

20 ¼ x 30 ¼ inches

Signed and dated lower left: *TMoran*. (artist's monogram) *N.A. 1902*

In a 2010 auction catalogue, the foreground of Red Rock was nearly unreadable. At the sale preview, I immediately observed that the problem was with the photograph, not the actual painting. The auction itself had few important nineteenth-century works, and I realized that many collectors would not attend the sale—they would formulate an opinion of this painting based on the catalogue image, which gave the few of us who saw Red Rock in person a great advantage. These circumstances allowed me to make one of the best purchases I have made in the last decade. A testimony to its quality and importance, this painting was also selected by Ruth Moran (his daughter) as one of only fourteen paintings for inclusion in A Loan Exhibition of Paintings by Thomas Moran, N.A. to Commemorate the Centenary of His Birth in 1937.







The Basics of Collecting

When you find the right painting, you have found some part of yourself that you need to be better acquainted with. —LMS

LEFT: Thomas Doughty, *Fishing in a River*, PLATE 20

RIGHT: Martin Johnson Heade, *White Cherokee Roses in a Salamander Vase*, PLATE 31

The Basics of Collecting

It is no surprise that art collecting can become a life-long passion given the emotions it evokes. Just as a painting sheds light on the nature of its creator, a collection mirrors its owner’s personality, interests, history, and values. A truly great collection also reflects discernment and knowledge.

Still, questions remain: Why collect American art? What do these paintings offer that other collectibles do not? And furthermore, what determines value?

Collecting American Art

American art bears witness to the evolution of our country. Although history tends to spotlight European art, many artistic schools began or flourished in the United States. The resultant paintings, whether landscapes or modern abstractions, tell us where we come from and who we are. The Hudson River school, tonalism, American impressionism, and modernism all reflect values and traditions unique to our nation.

The many styles and genres of American art ensure that there is a niche for every collector. The first—and, arguably, most important—aspect of starting a collection is identifying which types of objects you most connect with. Each work of art is inherently distinct, and so it can affect everyone differently. Purchasing a work that you and your family enjoy for its aesthetics, subject matter, emotional resonance, educational value, and/or history will guarantee that you never experience buyer’s remorse.

American art also performs a function outside the realm of your home. Prices paid for works by Ameri-

can artists are on the rise. A 2007 study completed by two professors from New York University showed that, from 1956–2006, the compound annual rate of return for American paintings that predated 1950 was 13.1%. This yield is higher than that of the S&P 500 (10.6%), bonds (6.7% and 5.5%), and gold (5.5%) for the same period of time.¹ As suggested in Questroyal’s *Art vs. Stocks and Bonds*, paintings can also help diversify a portfolio, thereby lowering financial risk.

While American art can potentially produce a substantial return, this motivation should not be the sole reason for collecting. Art provides a deeply enriching experience that transcends mere ownership. Though certainly not easy, beginning and maintaining a valuable collection are endlessly rewarding pursuits.

How to Determine Quality

It is imperative to consider quality when making an acquisition in order to ensure that your collection will hold its value and continue to exist in perpetuity. There are many issues to consider when looking for a worthy painting. Once a collector finds a work he or she wants to acquire, it is important to first evaluate the object’s physical condition. It is vital that buyers identify potential problems (*see sidebar on opposite page*), determine whether they can be repaired, and calculate the associated costs. Galleries typically restore and repair paintings before offering them to clients, thereby making the hassle of arranging for such services obsolete. Even so, collectors should

discuss condition with trusted dealers before making an acquisition.

Another consideration is connoisseurship. This term is primarily used to describe the assessment of authenticity and the historical importance of a painting. Quality in this regard depends on many points of analysis. These include, but are not limited to, whether the work is from the artist’s best period of production and if it includes what is judged to be the artist’s top subject matter. These determinations are largely shaped by the expertise of industry professionals, scholars, and collectors.

A work’s provenance (lineage of owners) and exhibition history also affect its value. Provenance can reveal several things about a painting. For example, a work held by an artist or his or her family can indicate that it was of great importance to its creator, potentially adding to its perceived value. Paintings once owned by well-respected collectors or museums are likewise highly regarded. Similarly, an exhibition at a major institution demonstrates that the work is of scholarly interest and that it is a key example from the artist’s oeuvre. (While it is good to know a work’s provenance, it should be noted that many masterpieces of great value come with incomplete or limited ownership information. For this reason, collectors should consider a work’s provenance, but not allow a lack of recorded history to dissuade them from acquiring a painting of remarkable quality and worth.)

This brief discussion has offered some beginning advice for evaluating the quality of an artwork; however,

After a while, you become aware of the three-pronged aspect of how to evaluate a painting. One is the aesthetic way a painting relates to you. Number two is condition, and three is the place of the painting within the artist’s body of work. These are three things we always consider when acquiring works of art.

—HANK MARTIN

We collect art because we must—it adds so many dimensions to our lives, both aesthetically and intellectually. To paraphrase Thomas Jefferson, we cannot live without art.

—GARY & ALEXIS STILES

The Hudson River school is limited to about seventy-five years. We also like the history of that period, and, being patriotic, we can identify with the wonderful landscapes that depict a pure America.

—WAYNE & HOPE LEIZEAR

Condition and Conservation: An Abbreviated Glossary

Abrasion – loss of paint from friction; typically, due to contact with frame or harsh cleaning

Blacklight (v) – to inspect the condition of a painting under ultraviolet light

Cleaning – the use of chemicals to remove stains, discoloration, accumulated dirt, and/or varnishes

Craquelure – hairline cracks resulting from drying, aging, environment, and/or support; found in various patterns and thickness

Inpainting – the application of new paint to diminish visible damage such as paint loss; also referred to as “retouching”

Lining – the addition and adhesion of a fabric backing to a canvas for stabilization

Paint loss – loss of paint due to flaking, cracking, abrasion, or chemical processes

Skinning – paint loss and surface damage caused by overcleaning

Tacking – the use of nails to adhere a canvas to its support (usually a stretcher)

Tear – a small fissure mended on the verso by the application of an adhesive and backing material; paint loss on front is often filled and inpainted

Varnish – a layer of material that produces a “glossed” appearance and increases color saturation; dated varnishes are often removed due to their unstable properties

Connoisseurship is something beyond looking at a painting . . . it has to do with understanding the intrinsic value of the painting and being able to communicate with it.

—DAVID GREY

Being a connoisseur means having that immediate interaction with the painting, and it also means having an in-depth understanding of the artist's perspective and views. That additional information about time, place, and perspective adds so much to our understanding of paintings.

—LAURA GREY

there are a number of other avenues to explore for developing an “eye.” Many beginning collectors find it helpful to consult conservators and scholars—including museum professionals, dealers, and other collectors—particularly when studying the styles and strengths of individual artists and the condition of specific paintings. Other valuable resources are scholarly books (such as artists’ monographs and catalogues raisonnés), exhibitions, and classes. Some universities and museums offer courses on connoisseurship that facilitate the development of art analysis and interpretation.

While the assessment of quality plays an important role in the world of collecting, it is important to note that it is a *subjective* science. Art-world professionals and collectors can have disparate views about acceptable condition and connoisseurship. Remember to keep an open mind and to trust your own eye and instincts, as these are the foundations upon which almost every meaningful private collection is built.

How to Enhance Your Collection

Once a collector purchases a painting of good condition and quality, the next step becomes proper display. Two things that can greatly influence the overall look of a collection are framing and lighting.

Frames are works of art themselves. Previously of minor concern, the frame is now regarded as an integral part of a painting—and one that drastically affects the viewer’s experience. For instance, put a \$1.7 million Thomas Moran in the wrong frame, and all of a sudden

it loses its brilliance. Dealers try to choose frames that are appropriate for the works they sell—after all, it is to their advantage to make the paintings look their best. Framing is usually based on what is aesthetically pleasing and also historically accurate. Some paintings come with the frame chosen by the artist, making it original to the work; other frames are period (from the same era as the painting) or reproduction (a modern construction based on plaster molds). The style of painting can also dictate the best match: most nineteenth-century works are best displayed in frames from or based on ornate 1800s prototypes, while paintings from the mid-twentieth-century often look better in contemporary frames. Collectors should discuss frames with their dealer to guarantee a choice that will enhance both the painting and its future environment.

Lighting is similarly crucial to a painting, affecting its legibility and colors. Many collectors find it advantageous to rely on custom light fixtures that can be attached to individual paintings. These lamps provide even illumination and controllable levels of brightness. Correct lighting optimizes the beauty of a painting and should be chosen with the same level of scrutiny as framing.

Where to Start

Visiting galleries is essential to learning more about art and collecting, even if you are not immediately ready to acquire works. Good dealers understand that not everyone is prepared to purchase a painting; nevertheless, they are willing to share their knowledge of

the field and market with anyone who passes through their doors. Going to galleries also allows you to develop your opinions about art, which is the most significant thing to consider before beginning a collection. When viewing several paintings, you are compelled to understand and articulate the specific style, period, and details that appeal to your eye and mind. This knowledge is of utmost importance given that any acquisition will become part of your home and daily life.

Beginning a fine art collection can be intimidating at times, but most experienced collectors, scholars, and dealers make themselves available to answer questions and provide advice. This community of art enthusiasts have all, at one point or another, begun their journeys with the same passion and desire to make art a part of their lives. Art collecting is an enriching pursuit that can begin at any time and with any means. The point is to enjoy it. —JLW

Portions of this text were excerpted from Questroyal Fine Art’s The Collector’s Series.

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Our collection enhances our environment because we have purchased paintings that we love. We get the enjoyment of living with them, and that is twofold: it makes the house look great and also gives us a sense of incomparable satisfaction and pleasure to be surrounded by beautiful paintings.

—JESSICA MARBAIN

We always enjoy seeing new paintings that are available and talking to the dealers and other collectors about the paintings. . . . We find the discussions intellectually stimulating. We like to hear other people’s views about the paintings and test our views.

—LOGAN & PENNY DELANEY

Works in the Catalogue

PLATE 1

Albert Bierstadt (1830–1902)

Indian Fishermen

Oil on paper mounted on canvas

7 x 18³/₄ inches

PROVENANCE

Elliott Galleries, New York

Sale, Christie's, New York, December 2, 2004, lot 82

Questroyal Fine Art, LLC, New York

Private collection, Washington, D.C.

Turner Reuter, Inc., Middleburg, Virginia

Questroyal Fine Art, LLC, New York

Private collection, Maryland

PLATE 2

John William Casilear (1811–1893)

Landscape, 1869

Oil on canvas

9¹/₄ x 16³/₁₆ inches

Signed and dated lower right: *J.W.C.* (artist's monogram) 69

PROVENANCE

Questroyal Fine Art, LLC, New York

Private collection, New York

PLATE 3

Samuel Colman (1832–1920)

Coastal View at Twilight, Venice in Distance

Oil on canvas

15¹/₈ x 24 inches

Signed lower right: *Sam Colman*

PROVENANCE

Private collection, Philadelphia

PLATE 4

Edward Alfred Cucuel (1875–1954)

Central Park, New York

Oil on board

10¹/₁₆ x 14¹/₁₆ inches

Signed lower left: *Cucuel*; titled and signed on verso: *Central Park, N.Y./Cucuel*

PROVENANCE

Private collection, a friend of the artist

Private collection, by descent from the above

PLATE 5

Henry A. Ferguson (1845–1911)

A View of Gold Street, New York

Oil on canvas

27⁵/₈ x 44³/₁₆ inches

Signed lower right: *Henry A Ferguson*

PROVENANCE

Private collection, Los Angeles

Private collection, New York

PLATE 6

Joseph H. Greenwood (1857–1927)

The Peat Bog, 1899

Oil on canvas

34¹/₄ x 50⁷/₁₆ inches

Signed and dated lower right:

J. H. Greenwood. 99.

PROVENANCE

The artist

Private collection

By descent until 2010

EXHIBITED

Babcock Galleries, New York, *From the Light of Distant Skies: A Selection of 19th-Century American Paintings*, April 8–August 11, 2010

PLATE 7

Max Kuehne (1880–1968)

Rockport Harbor, Maine, 1919

Oil on canvas mounted to board

20³/₁₆ x 24¹/₈ inches

Signed and dated lower right: *Kuehne 19*; titled, signed, and dated on verso: *Rockport Harbor Max Kuehne 1919*

PROVENANCE

Montross Gallery, New York (a prestigious Fifth Avenue gallery in operation from 1908 to 1926)

PLATE 8

Jervis McEntee (1828–1891)

Autumn Light, 1874

Oil on board

4⁷/₈ x 6¹/₄ inches

Signed and dated lower left:

JME (artist's monogram) 74

PROVENANCE

Private collection

PLATE 9

Edward Moran (1829–1901)

Steamships and Sailing Boats in New York Harbor, 1893

Oil on canvas

18¹/₈ x 30¹/₈ inches

Signed and dated lower left:

Edward Moran 1893

PROVENANCE

Private collection, New York

PLATE 10

Paul Sawyier (1865–1917)

Lower New York from Grace & Co.'s Pier

Oil on artist's board

9¹/₈ x 12¹/₈ inches

Signed lower right: *Paul Sawyier*; inscribed on verso: *Lower New York from Grace & Co.'s Pier*

PROVENANCE

Private collection, New York, until 1996

Questroyal Fine Art, LLC, New York

Private collection, Massachusetts

PLATE 11

William Louis Sonntag (1822–1900)

Autumn Landscape

Oil on canvas

14¹/₈ x 20¹/₄ inches

Signed lower left: *W L Sonntag*; signed and inscribed on verso: *W. L. Sonntag 18* [illegible]

PROVENANCE

Mrs. Beatrice Dunn, Bismarck, Arkansas

Private collection, Hot Springs, Arkansas

PLATE 12

George J. Stengel (1872–1937)

Tying Up

Oil on canvas

24¹/₄ x 30¹/₄ inches

Signed lower left: *G. J. Stengel.*; titled and signed on verso: *–Tieing* (sic) *Up–G.J. Stengel.*

PROVENANCE

Mrs. Grace Varian Stengel, wife of the artist Hudson River Museum, by bequest from the above

Private collection, New Jersey

EXHIBITED

The Salmagundi Club, New York, 1924

Yonkers Art Association, New York, 1924

LITERATURE

Brian Peterson, William Gerdts, and Sylvia Yount, *Pennsylvania Impressionism* (Philadelphia: University of Pennsylvania Press, 2002), 300.

Thomas C. Folk, *New Hope Impressions: George J. Stengel 1866–1937* (Lenox, Mass.: Hard Press Editions, 2008), 50 and cover illustration.

Note: In his book *New Hope Impressions: George J. Stengel 1866–1937*, Thomas Folk writes: “*Tying Up* is probably the finest of Stengel’s scenes of the Delaware Canal. There are many genre-like elements, with vignettes of the boatman, mothers and children, and figures entering what seems to be a country store.”

PLATE 13

George J. Stengel (1872–1937)

The Lobsterman

Oil on canvas

25¹/₄ x 30¹/₄ inches

Signed lower left: *Geo. J. Stengel*; titled and signed on verso: *The Lobsterman G. J. Stengel*

PROVENANCE

Mrs. Grace Varian Stengel, wife of the artist Hudson River Museum, by bequest from the above

Private collection, New Jersey

EXHIBITED

The Salmagundi Club, New York

Hudson River Museum, Yonkers, New York, *George J. Stengel Memorial Exhibition*, 1942

Private collection, New Jersey

LITERATURE

Thomas C. Folk, *New Hope Impressions: George J. Stengel 1866–1937* (Lenox, Mass.: Hard Press Editions, 2008), 34–35.

Thomas C. Folk, “New Hope Impressions: George J. Stengel,” *American Art Review* 20, no. 1 (January–February 2008): 155.

PLATE 14

John Williamson (1826–1885)

Indian Summer, Catskill Mountains

Oil on board

7⁷/₁₆ x 12³/₈ inches

Signed lower left: *JW* (artist's monogram); titled and signed on verso: *Indian Summer, Catskill Mountains J.W.–*

PROVENANCE

Michael N. Altman Fine Art & Advisory Services, LLC, New York

Private collection, Massachusetts

PLATE 15

Milton Avery (1885–1965)

Still Life, 1949

Oil on canvas board

17¹⁵/₁₆ x 23¹⁵/₁₆ inches

Signed and dated lower left:

Milton Avery 1949

PROVENANCE

Theo Waddington Galleries, Toronto

Sale, Christie's, New York, March 16, 1990, lot 396

Private collection, New York

Note: A letter from the Milton and Sally Avery Arts Foundation accompanies *Still Life*.

PLATE 16

Ralph Albert Blakelock (1847–1919)

Indian Ghost Dance

Oil on canvas

16¹/₄ x 33¹/₄ inches

Signed lower right: *R. A. Blakelock*

PROVENANCE

Sale, Doyle New York, April 24, 1985, lot 146

Anatol Bekkerman, New York

Collection of Mr. and Mrs. Joseph P. Carroll, New York

RELATED WORKS

The Pipe Dance, c. 1880–1900, oil on canvas, 48¹/₂ x 72 inches, signed lower right: [illegible] *Bla*[kelock]. The Metropolitan Museum of Art, New York, Gift of George A. Hearn, 1909.

The Vision of Life, 1895–1897, oil on canvas, 21¹/₈ x 39³/₈ inches. The Art Institute of Chicago, Charles H. and Mary F. S. Worcester Collection, 1947.55.

Note: This painting has been authenticated and catalogued by the University of Nebraska Inventory as NBI-1430, category II.

PLATE 17

Alfred Thompson Bricher (1837–1908)

Along the Shore

Oil on canvas

12¹/₄ x 25¹/₈ inches

Signed lower left: *ATBricher* (artist's monogram)

PROVENANCE

Private collection, New York

Private collection, by descent

PLATE 18

John William Casilear (1811–1893)

Genesee Valley, 1870

Oil on canvas

25 ¼ x 45 inches

Signed and dated lower right: *JWC* (artist's monogram) ·70·

PROVENANCE

Mrs. Richard Schell, 1870

Helen Palmer Lincoln, Lincoln Hill, Wareham, Massachusetts, 1993, by descent

Hollis Taggart Galleries, New York

Private collection, Pennsylvania

Questroyal Fine Art, LLC, New York

Private collection, Connecticut

EXHIBITED

National Academy of Design, New York, *Forty-Sixth Annual Exhibition*, 1871

LITERATURE

Maria Naylor, *The National Academy of Design Exhibition Record, 1861–1900, Volume One* (New York: Kennedy Galleries, 1973), 147.

PLATE 19

William Merritt Chase (1849–1916)

Shinnecock Hills

Oil on panel

6 ¾ x 9 5⁄16 inches

Inscribed on verso: *W. M. Chase, Shinnecock*

PROVENANCE

Private collection, by descent through the family

LITERATURE

Ronald G. Pisano, *The Complete Catalogue of Known and Documented Work by William Merritt Chase (1849–1916)*, volume 3, no. L186 (forthcoming).

PLATE 20

Thomas Doughty (1793–1856)

Fishing in a River, 1828

Oil on canvas

22 x 27 inches

Signed and dated right center: *TD. 1828*; signed lower right: *DOUGHTY*

PROVENANCE

Sale, Christie's, New York, October 7, 1997, lot 27

Alexander Gallery, New York

The James W. and Frances G. McGlothlin Collection

PLATE 21

George Inness (1825–1894)

Monte Lucia, Perugia, 1873

Oil on canvas

13 7⁄8 x 19 ¾ inches

Signed lower right: *G. Inness*; inscribed on verso: *No. 161 13 ¾ x 19 ½ 1873 Monte Lucia, Perugia Italy*

PROVENANCE

Estate of the artist

Sale, Fifth Avenue Art Galleries, New York, February 12–14, 1895, as *Monte Lucia, Perugia, Italy*

P. H. McMahon, Brooklyn, New York

William H. Cummings, Brooklyn, New York

Sale, Anderson Galleries, New York, “William H. Cummings Estate Sale,” April 29, 1921, as *Monte Lucia, Perugia*

Albert R. Jones, Kansas City, Missouri

Virginia Jones Mullin, daughter of the above

Ralph E. Mullin, husband of the above

The Estate of Ralph E. Mullin

Thomas Colville Fine Art, LLC, Guilford Connecticut, 2002

RELATED WORKS

The Olive Orchard, c. 1870–1871, watercolor and possibly some gouache, over graphite, 8 x 10 5⁄8 inches (approximate), signed lower left: *G. Inness*. Whereabouts unknown.

Perugia and the Valley, 1874, oil on canvas, 30 1⁄8 x 44 ¼ inches, signed and dated lower left: *G. Inness 1874*. Maier Museum of Art, Randolph College, Lynchburg. Purchase made possible by the Fine Arts Fund, 1942.

EXHIBITED

American Fine Arts Society, New York, *Exhibition of the Paintings Left by the Late George Inness*, December 27, 1894

The Nelson-Atkins Museum of Art, Kansas City, Missouri, *George Inness (1825–1894): An Exhibition of Paintings from the Collection and in Memory of Mr. and Mrs. Albert R. Jones*, 1958

LITERATURE

Montezuma, “The Inness Paintings,” *The Art Amateur* 32, no. 3 (February 1895): 77.

Ross E. Taggart, “George Inness,” *The Nelson Gallery and Atkins Museum Bulletin* 1, no. 2 (December 1958): 20, as *Perugia and the Valley*.

LeRoy Ireland, *The Works of George Inness: An Illustrated Catalogue Raisonné* (Austin: University of Texas Press, 1965), 155–156, no. 636.

Michael Quick, *George Inness: A Catalogue Raisonné, Volume 1* (New Brunswick, N.J.: Rutgers University Press, 2007), 17–18; 446–447, no. 492.

PLATE 22

Rockwell Kent (1882–1971)

View of Resurrection Bay, Alaska

Oil on canvas

28 ¼ x 34 ¼ inches

PROVENANCE

Kennedy Galleries, Inc., New York

The Tom Veilleux Gallery, Portland, Maine

Salander-O’Reilly Galleries, New York

Simon Parkes, New York

RELATED WORKS

Alaskan Sunrise, 1919, oil on canvas, 28 x 44 inches, signed and dated lower left. Ogunquit Museum of American Art, Gift of E. Weyhe, 1953.

Three Stumps, Alaska, 1919, oil on panel, 12 x 16 inches. Terra Museum of American Art.

PLATE 23

Aiden Lassell Ripley (1896–1969)

The Pond Cover, 1947

Oil on canvas

27 ¾ x 40 1⁄8 inches

Signed and inscribed lower left: *A. Lassell Ripley* ©1947; titled, signed, and inscribed on verso: “*The Pond Cover*” by *A. Lassell Ripley* ©1947

PROVENANCE

The artist

Private collection, Massachusetts, until 1994

Private collection, Maine, by descent

Note: The original owner of *The Pond Cover* was a member of The Laurel Brook Club in Uxbridge, Massachusetts, a club to which the artist also belonged.

PLATE 24

James A. Suydam (1819–1865)

Newport Beach, 1863

Oil on canvas

18 1⁄8 x 30 ¾ inches

Signed and dated lower right: *J. A. Suydam. 1863*

PROVENANCE

Sale, Sotheby’s, New York, November 20, 1989, lot 16, as *Coastal View*

William Vareika Fine Arts, Newport, Rhode Island

Sale, Doyle New York, December 5, 2000, lot 9

Questroyal Fine Art, LLC, New York

Private collection, New York

LITERATURE

Katherine E. Manthorne and Mark D. Mitchell, *Luminist Horizons: The Art and Collection of James A. Suydam*, exh. cat. (New York: National Academy Museum and School of Fine Arts; George Braziller, 2006), 67–69; 154, no.1863.4.

PLATE 25

Guy Carleton Wiggins (1883–1962)

Easterly Winds, Gloucester

Oil on canvas

30 7⁄16 x 25 ¾ inches

Signed lower left: *Guy C. Wiggins*; titled and signed on verso: *EASTERLY WINDS Guy C. Wiggins* –

PROVENANCE

Questroyal Fine Art, LLC, New York

Private collection, Tennessee

PLATE 26

George Wesley Bellows (1882–1925)

Flaming Breaker, 1913

Oil on panel

15 x 19 ½ inches

Signed lower left: *G W Bellows*; inscribed on verso: *Flaming Spray Breaker Geo Bellows 146 E 19 NY A 187*

PROVENANCE

Estate of the artist, 1925

Emma S. Bellows, wife of the artist

Estate of Emma S. Bellows, 1959

H.V. Allison & Co., New York

Alfredo Valente, New York, 1964

Washburn Gallery, New York

H.V. Allison & Co., New York, 1985

Private collection

Adelson Galleries, New York

EXHIBITED

H.V. Allison & Co., New York, 1959

H.V. Allison & Co., New York, 1964

LITERATURE

H.V. Allison & Co., *George Bellows’ Catalogue Raisonné* (accessed at www.hvallison.com), listed as *Flaming Breaker*, August 1913, and included in the Artist’s Record Book A on page 187.

Note: This painting will be included in H.V. Allison & Company’s forthcoming catalogue raisonné of the artist’s work. On a label on the work’s verso, the catalogue authors have written: “Painted on Monhegan Island, Maine, August 1913.”

PLATE 27

Ralph Albert Blakelock (1847–1919)

Paupack Falls, Hawley, Pennsylvania

Oil on canvas

42 ½ x 30 ½ inches

Signed lower right: *R.A. Blakelock*

PROVENANCE

C. H. Ainslie, by 1905

The Collection of C. G. Conn

The Collection of Mrs. David Vaughan, Bozeman, Montana

Vose Galleries, LLC, Boston

Private collection, 1981

RELATED WORK

Hawley Valley, c. 1883, oil on canvas, 15 x 52 ½ inches. Carnegie Museum of Art, Pittsburgh, Gift of G. David Thompson, 1957.

EXHIBITED

Moulton & Ricketts Gallery, Chicago, *Inness, Wyant, and Blakelock*, 1913

Cedar Rapids Museum of Art, Iowa, *American Landscape Tradition*, February 1983

Chrysler Museum of Art, Norfolk, Virginia, *Hampton Roads Collects*, July–September 1984

LITERATURE

Inness, Wyant, and Blakelock, exh. cat. (Chicago: Moulton & Ricketts Gallery, 1913), plate LXII, as *Kaaterskill Falls*.

“The C. G. Conn Collection,” *Fine Arts Journal* 33 (July 1915): 303–304.

American Landscape Tradition, exh. cat. (Cedar Rapids, Iowa: Cedar Rapids Museum of Art, 1983), 126, no. 140. *Hampton Roads Collects*, exh. cat. (Norfolk, Va.: Chrysler Museum of Art, 1984), 15.

Abraham A. Davidson, *Ralph Albert Blakelock* (University Park, Pa.: Pennsylvania State University Press, 1996), 97–102.

Glyn Vincent, *The Unknown Night: The Genius and Madness of R. A. Blakelock, An American Painter* (New York: Grove Press, 2003), 169–170.

Note: This painting has been authenticated and catalogued by the University of Nebraska Inventory as NBI-765, category I.

PLATE 28

Arthur B. Carles (1882–1952)

Still Life, Flowers

Oil on canvas

68 5⁄8 x 45 5⁄8 inches

Signed lower left: *Carles*

PROVENANCE

The artist

Alexander Lieberman, Elkins Park, Pennsylvania, acquired from the above

Max Granick, New York, 1960

Mrs. Rose Granick, New York, wife of the above

David Kravatt, New York

Harold Diamond, New York

Collection of Meyer and Vivian Potamkin, acquired from the above, 1967

Sale, Sotheby’s, New York, May 21, 2003, lot 16

Private collection, New Jersey

EXHIBITED

Wildenstein & Co., New York, *Seven Philadelphia Painters*, October 1927
Pennsylvania Academy of the Fine Arts, Philadelphia, *Art Collecting, Philadelphia Style: Selected Works from a Private Collection*, September–October 1968

Dallas Museum of Art, *The M.P. Potamkin Collection*, January–March 1970

The State Museum of Pennsylvania, Harrisburg, *An Alumnus Salutes Dickinson College 200th Anniversary (From the Collection of Meyer and Vivian Potamkin)*, November 1972–January 1973

Pennsylvania Academy of the Fine Arts, Philadelphia; Corcoran Gallery of Art, Washington, D.C.; National Academy of Design, New York, *Arthur B. Carles: Painting with Color*, September 1983–November 1984

Pennsylvania Academy of the Fine Arts, Philadelphia, *American Art from the Collection of Vivian and Meyer P. Potamkin*, June–October 1989

Pennsylvania Academy of the Fine Arts, Philadelphia, *Founders Day 1996: Potamkin Collection*, March–April 1996

LITERATURE

The M.P. Potamkin Collection, exh. cat. (Dallas: Dallas Art Museum, 1970), n. p.

An Alumnus Salutes Dickinson College 200th Anniversary (From the Collection of Meyer and Vivian Potamkin), exh. cat. (Harrisburg, Pa.: The State Museum of Pennsylvania, 1972), 32, 51.

In This Academy (Philadelphia: Pennsylvania Academy of the Fine Arts, 1983), back cover.

Edward J. Sozanski, “Audacious and Sensual, but Still a Philadelphian,” *The Philadelphia Inquirer*, September 27, 1983.

Barbara A. Wolanin, *Arthur B. Carles: (1882–1952) Painting with Color*, exh. cat. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1983), 87–88, 170.

American Art from the Collection of Vivian and Meyer P. Potamkin, exh. cat. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1989), 8.

Terence G. List, “American Art Masterworks—On View for You,” *The Philadelphia Inquirer*, June 9,1989.

Perkiomen School, *Perkiomen Alumni News* (Pennsburg, Pa.: Fall 1990), front cover.

Janet Wilson, “In the Eye of the Collector,” *Applause* (September 1990): 17.

Edward J. Sozanski, “Bequest Comes Early to the Art Museum,” *The Philadelphia Inquirer*, March 27, 2000.

PLATE 29

Jasper Francis Cropsey (1823–1900)

Autumn Vista, 1875

Oil on canvas

12 1⁄8 x 20 3⁄16 inches

Signed and dated lower left:

J. F. Cropsey 1875–

PROVENANCE

(Possibly) Sale, Mathews Art Gallery, New York, October 26–27, 1875, as *Sugar Loaf Mountain, Orange County, N.Y.*

Charles S. Brown, New York

The family of Charles S. Brown, by descent

Sale, Sotheby’s Parke-Bernet, New York, June 2, 1983, lot 28, as *Autumn Landscape*

Estate of Richard Scofield, Chester, Connecticut

Sale, Skinner, Inc., Boston, November 5, 1993, lot 46, as *Cattle Grazing in an Autumn Landscape: A White Mountain Scene*

LITERATURE

(Possibly) “Mr. Mathews Art Gallery, New York,” *New York Evening Post*, October 26–27, 1875, as *Sugar Loaf Mountain, Orange County, N.Y.*

(Possibly) “City Intelligence,” *New York Commercial Advertiser*, October 25, 1875, as *Sugar Loaf Mountain, Orange County, N.Y.*

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

PLATE 30

Sanford Robinson Gifford (1823–1880)

Mountain Lake

Oil on canvas

12 1⁄8 x 10 inches

Signed lower right: *S R Gifford*

PROVENANCE

Estate of the artist

Estate of Julia Gifford

Estate of Charles Frazier Maurice, great-nephew of the artist

By descent in the family

RELATED WORK

Lake Scene, 1861, oil on canvas, 6 1⁄8 x 8 1⁄2 inches, initialed and dated lower left: *SRG 61*. Whereabouts unknown, but published in *Sanford R. Gifford*, exh. cat. (New York: Alexander Gallery, 1986), as no. 18.

Note: The artist’s family reports that this work was possibly executed at Echo Lake in Franconia in the New Hampshire mountains.

PLATE 31

Martin Johnson Heade (1819–1904)

White Cherokee Roses in a Salamander Vase

Oil on canvas

26 1⁄4 x 13 1⁄4 inches

Signed lower left: *M J Heade*

PROVENANCE

Charles Sterling, Philadelphia

Richard Nash, Bloomfield Hills, Michigan

Island Weiss Gallery, New York

The James W. and Frances G.

McGlothlin Collection

EXHIBITED

Museum of Fine Arts, Boston; National Gallery of Art, Washington, D.C.; Los Angeles County Museum of Art, *Martin Johnson Heade*, September 29, 1999–August 17, 2000

Virginia Museum of Fine Arts, Richmond, *Capturing Beauty: American Impressionist and Realist Paintings from the McGlothlin Collection*, May 19–September 18, 2005

Virginia Museum of Fine Arts, Richmond, *American Art from the McGlothlin Collection*, May 1–July 18, 2010

LITERATURE

Theodore E. Stebbins Jr., *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné* (New Haven, Conn., and London: Yale University Press, 2000), 338, no. 561.

Theodore E. Stebbins Jr. et al., *Martin Johnson Heade*, exh. cat. (Boston: Museum of Fine Arts; New Haven, Conn.: Yale University Press, 2000), 124; 130; 193, no. 67.

David Park Curry, *Capturing Beauty: American Impressionist and Realist Paintings from the McGlothlin Collection*, exh. cat. (Richmond, Va.: Virginia Museum of Fine Arts, 2005), 25.

Sylvia Yount, *Private Passion, Public Promise: The James W. and Frances G. McGlothlin Collection of American Art*, exh. cat. (Richmond, Va.: Virginia Museum of Fine Arts, 2010), 38.

Note: In his 2000 exhibition catalogue, Theodore E. Stebbins Jr. writes: “[Heade] also employed some vertical compositions, where the roses are in glass tumblers or in vases on plush-covered tables, as with *White Cherokee Roses in a Salamander Vase*. . . . In this tour de force the roses themselves are shown in various stages of maturity, from closed buds to completely open blossoms, and from many angles.”

PLATE 32

Martin Johnson Heade (1819–1904)

Crimson Roses in a Glass

Oil on canvas

19 1⁄8 x 11 1⁄4 inches

Signed lower right: *M. J. Heade*

PROVENANCE

Sale, Sotheby’s, New York, May 26, 1986, lot 53

Charles Sterling, Philadelphia

Island Weiss Gallery, New York

The James W. and Frances G.

McGlothlin Collection

EXHIBITED

Westmoreland Museum of American Art, Greensburg, Pennsylvania, *Penn’s Promise: Still-Life Painting in Pennsylvania, 1795–1930*, May 29–July 31, 1988

Virginia Museum of Fine Arts, Richmond, *American Art from the McGlothlin Collection*, May 1–July 18, 2010

LITERATURE

Penn’s Promise: Still-Life Painting in Pennsylvania, 1795–1930, ed. Paul A. Chew, exh. cat. (Greensburg, Pa.: Westmoreland Museum of American Art, 1988), 2, no. 37; 17.

Theodore E. Stebbins Jr., *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné* (New Haven, Conn., and London: Yale University Press, 2000), 332, no. 532.

Sylvia Yount, *Private Passion, Public Promise: The James W. and Frances G. McGlothlin Collection of American Art*, exh. cat. (Richmond, Va.: Virginia Museum of Fine Arts, 2010), 37, as *Still Life with Red Roses* (1880).

PLATE 33

Thomas Moran (1837–1926)

Nutting, Autumn, 1864

Oil on canvas

16 1⁄8 x 20 3⁄16 inches

Signed and dated lower right:

THO^S MORAN 1864.

PROVENANCE

Private collection, Massachusetts

Private collection, Connecticut, since 1997

EXHIBITED

Great Central Sanitary Fair, Philadelphia, June 1864, as *Fall Scenery*

LITERATURE

Nancy K. Anderson, *Thomas Moran*, exh. cat. (Washington, D.C.: National Gallery of Art; New Haven, Conn.: Yale University Press, 1997), 189; 352, no. 7.

Note: This painting will be included in the forthcoming catalogue raisonné of the artist’s work by Stephen L. Good and Phyllis Braff.

PLATE 34

Thomas Hart Benton (1889–1975)

Swing Your Partner, 1945

Watercolor and gouache on paper

22 5⁄8 x 31 1⁄2 inches (sight size)

Signed and dated lower right: *Benton ’45*; inscribed on verso: *Swing your Partner- / Ozarks - water color. / Painted 1945 / Water color / Thomas H. Benton*

PROVENANCE

Associated American Art Galleries, Chicago

Collection of Dr. and Mrs. Kane Zelle, Tequesta, Florida

Sale, Sotheby’s, New York, April 29, 1976, lot 158

Private collection

EXHIBITED

Associated American Art Galleries, Chicago, *Thomas Hart Benton*, 1946

Springfield Art Association, Edwards Place, Springfield, Illinois, 1955

Lakeview Museum of Arts & Sciences, Peoria, Illinois, 1962

Norton Museum of Art, West Palm Beach, Florida, 1975

LITERATURE

“Art by Benton Will Feature Chicago Show,” *Sarasota Herald-Tribune*, February 22, 1946.

Minneapolis Daily Times, February 23, 1946.

New York Sun, February 28, 1946.

Note: This painting will be included in the forthcoming catalogue raisonné of the artist’s work by the Thomas Hart Benton Catalogue Raisonné Committee.

PLATE 35

Thomas Moran (1837–1926)

Red Rock, Arizona (Coconino Pines and Cliff, Arizona), 1902

Oil on canvas

20 1⁄4 x 30 1⁄4 inches

Signed and dated lower left:

TMoran. (artist’s monogram) *N.A. 1902*

PROVENANCE

Albert Gallatin, Long Island, c. 1905

James Gallatin, New York, by descent, 1937

David Findlay Jr., 1989

Rosenstock Arts, 1989

Private collection, Colorado, 1989

Gerald Peters Gallery, Santa Fe

Private collection, South Dakota

EXHIBITED

Clinton Academy, East Hampton, Long Island, *Memorial Exhibition: Paintings and Etchings by Thomas Moran, N.A.*, July 18–August 7, 1928

Newhouse Galleries, Inc., New York, *A Loan Exhibition of Paintings by Thomas Moran, N.A. to Commemorate the Centenary of His Birth*, January 12–February 6, 1937

Note: This painting will be included in the forthcoming catalogue raisonné of the artist’s work by Stephen L. Good and Phyllis Braff.

*These are the paintings that stimulate us in a most
profound way, adorn our homes, educate our children,
and ignite conversations we might never have had.
They provide historical perspective as markers
from which we may measure how far we have drifted
from a more natural existence. —LMS*

