

Pfister

THE PFISTER ART



The Pfister



When my father
purchased The Pfister
Hotel in 1963, he had a
vision of returning The

Pfister Hotel to its original splendor and
position in the community. Not the least
of this endeavor was his commitment to
restoring and building The Pfister's
marvelous art collection, often called the
largest collection of Victorian art of any
hotel in the world.

Numbering well over 80 pieces, it
remains on display throughout the public
areas of this historic hotel. In 1993, we
entered the second century of The Pfister's
life and in a few short years we will enter a
new millennium. I am delighted that we can
look forward to sharing this treasured
collection with Milwaukeeans, visitors to
our city, and our hotel guests. Enjoy!

A handwritten signature in dark ink, appearing to read "Stephen H. Marcus". The signature is fluid and cursive, with a large, stylized "S" at the beginning.

Stephen H. Marcus
Chairman and Chief Executive Officer
The Marcus Corporation
January 1, 1997

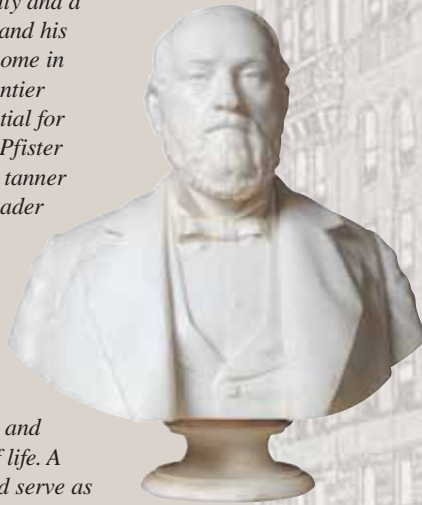


Guido Pfister

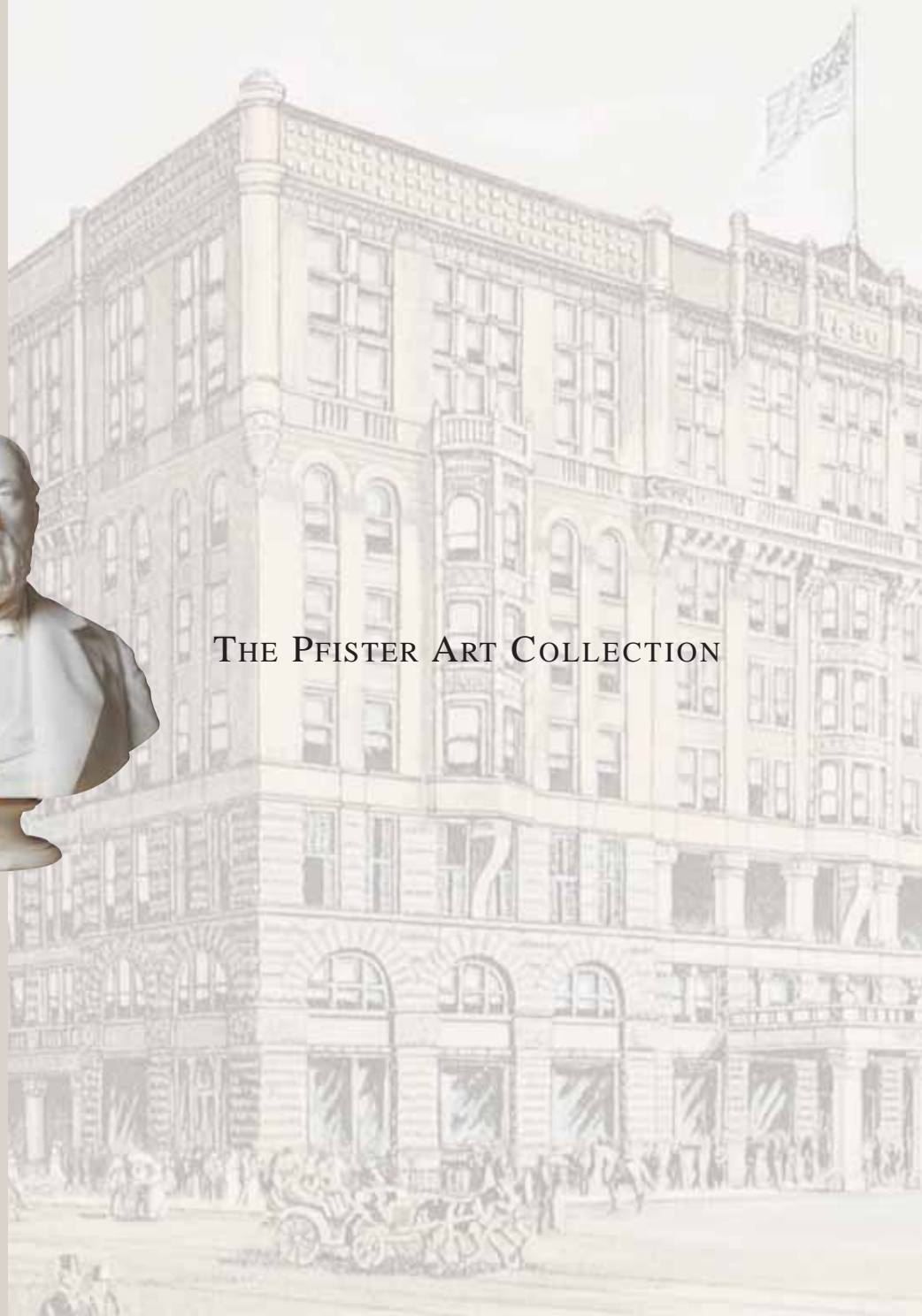
In 1845, Guido Pfister left Germany and came to America in search of opportunity and a better life for himself and his family. He made his home in Milwaukee, then a frontier town with great potential for growth and business. Pfister made his fortune as a tanner and soon became a leader in the community.

After amassing his fortune, he began to pursue a new dream: to build a hotel which would serve as home to men and women of all walks of life. A grand hotel that would serve as a “palace for the people” welcoming guests and neighbors alike that would act as Milwaukee’s grand salon or “living room.”

Part of Pfister’s dream included filling his hotel with beautiful artwork. The Pfister’s impressive art collection is a reflection of Guido Pfister’s exquisite taste.



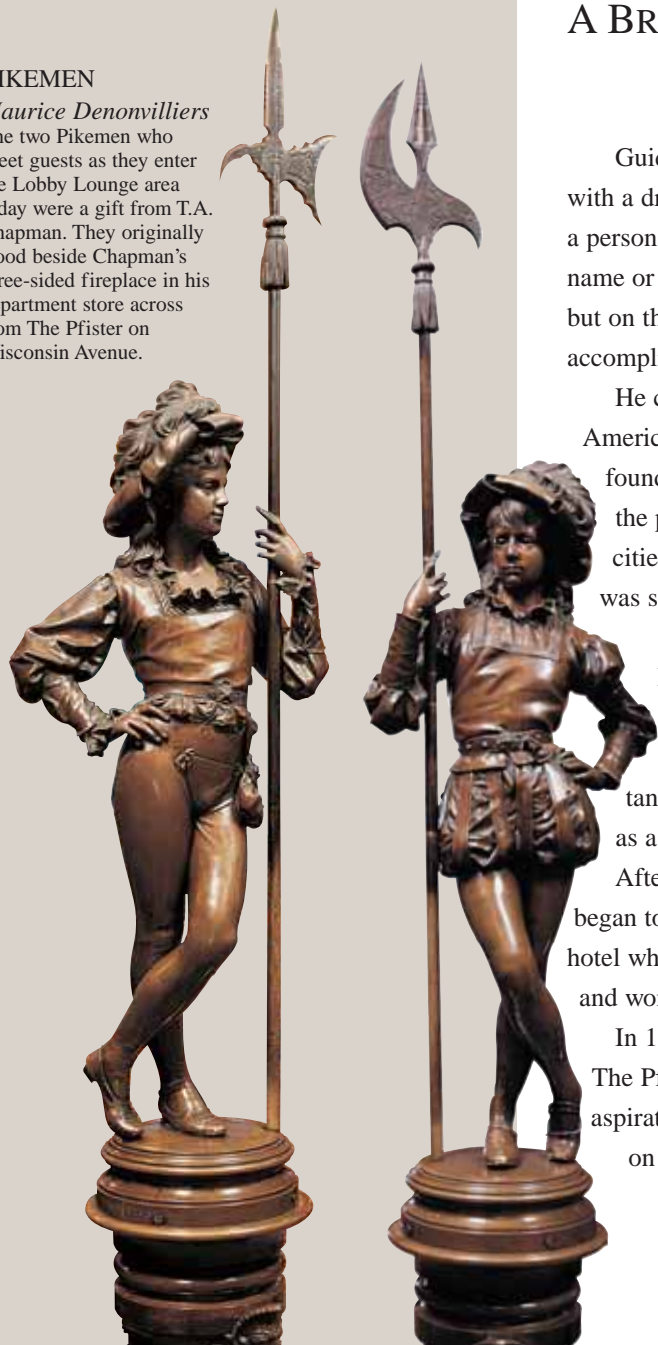
THE PFISTER ART COLLECTION



PIKEMEN

Maurice Denonvilliers

The two Pikemen who greet guests as they enter the Lobby Lounge area today were a gift from T.A. Chapman. They originally stood beside Chapman's three-sided fireplace in his department store across from The Pfister on Wisconsin Avenue.



A BRIEF HISTORY

Guido Pfister left Germany in 1845 with a dream: to live in a country where a person is judged not by his name or position in life, but on the merits of his accomplishments.

He came to America, and what he found amazed him. Alive with the promise of new beginnings, cities were flourishing and trade was strong.

Pfister found his home in Milwaukee, then a frontier town with enormous potential for growth. He made his fortune as a tanner and soon established himself as a community leader.

After amassing his fortune, Pfister began to pursue a new dream. To build a hotel which would serve as home to men and women from all walks of life.

In 1889, Guido Pfister died while The Pfister Hotel was still just an aspiration, but his son Charles lived on to fulfill his father's dream.



Construction of the hotel began in 1890 and continued for over three years. The hotel was finally completed in 1893 by architect H.J. Esser. The project, originally budgeted for \$500,000, cost \$1.5 million, a staggering sum even for this opulent Victorian era.

The Pfister was one of America's first all-electric hotels and was completely fireproof. Standing eight stories high, the hotel featured a Romanesque Revival exterior complete with enormous granite columns, elaborate ornamentation and towering bay windows.

Inside, The Pfister contained 200 guest chambers with 61 private bathrooms and 14 baths. Each room had its own individually controlled thermostat, a first for any hotel in the world.

Under the direction of Charles, The Pfister flourished and became famous worldwide for its outstanding service and gracious accommodations. The strict attention to detail and exceptional architecture served to build a reputation for The Pfister as a destination in itself.

Early in his days of operating The Pfister, Charles had befriended a young boy named Ray Smith. He gave the boy a job and began to mentor him in the hotel business.

Smith began his career at The Pfister as a bellboy in 1895. From there, he worked his way up to key



Early Post Cards

A series of post cards capturing the beauty of The Pfister Hotel were used to spread the word about the hotel's superior accommodations.

clerk, then to the position of manager in the hotel's cigar store, and finally to general manager.

After Pfister's death, Ray Smith was handed over the family's dream. As promised, he carried on the tradition of excellence for which The Pfister was renowned. In



1926, Smith opened The English Room, then a small pub serving steaks and chops, beginning yet another Milwaukee tradition. During the 30s and 40s, The English Room served as a gathering spot for Milwaukee's prominent citizens. Presidents and dignitaries from around the world made regular visits to The Pfister then known as "The Grand Hotel of the West."

But the start of World War II abruptly ended these prosperous times. As families sent their sons overseas to fight, those at home

1893 Grand Opening

According to the May 2, 1893, edition of *The Milwaukee Sentinel*, The Pfister grand opening "was in a way to Milwaukee what the opening of the World's Fair was to Chicago." Pictured here is how The Pfister appears over 100 years later.

supported the effort in any way possible. No exception, Smith opened the doors of The Pfister as a shelter for European refugees who fled their countries and came to the United States. Smith continued to run the hotel until 1944, when his son Lawrence formally purchased the hotel from him.

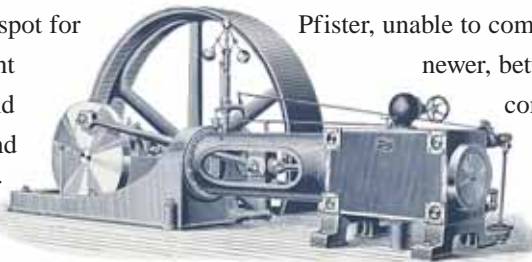
After the war, as America began to prosper, new hotels began springing up to meet the new market's demands. The

Pfister, unable to compete with its newer, better equipped

competitors, was sold in a bankruptcy auction to respected local businessman,

Ben Marcus. Mr. Marcus vowed to return the hotel to its former grandeur.

It's quite obvious, his commitment to excellence still continues today.



One of the Nation's First.

The Allis Company of Milwaukee built two electrical engines to power The Pfister. The company later became Allis-Chalmers.





*Russell Bowman
Director, Milwaukee
Art Museum*

INTRODUCTION

If a hotel can be said to be synonymous with a city, it is perhaps The Pfister Hotel which is most connected to Milwaukee. Opened in 1893, The Pfister was undoubtedly intended to demonstrate the sense of quality, the abundant technology and generous hospitality of Milwaukee to the rest of the world. For more than one hundred years the hotel has held to that vision. Its 1965 expansion and 1993 renovation, undertaken through the leadership of owners Ben and Steve Marcus, have kept it at the forefront of American hotels.

One of the exceptional reflections of the vision of the hotel's founder, Guido Pfister, was the art collection. Drawn from some of the most prominent artists working both internationally and throughout America, the art collection represented the commitment to both quality and the comfort of the visitors.

Dating generally to the years surrounding the hotel's founding, the art collection is an exceptional example of late Victorian taste in America. A number of the artists in the collection remain well known today. For example, Europeans such as Adolph Schreyer and Eugene Fromentin and Americans such as Daniel Ridgway Knight and Richard LaBarre Goodwin figure prominently in the collections of many European and American arts institutions today. Interestingly, another version of Schreyer's *The Wallachian Post-Carrier* is in the collection of the Milwaukee Art Museum along with the works of Fromentin and Goodwin. Also of interest is the range of the collection, from a fairly even-handed representation of German, French, Italian and American talents of the day to some of the most respected artists then working in Milwaukee such as Louis Mayer and Richard Lorenz. It must be said that the owners or their agents kept within the fairly conventional taste for historical and genre subjects, pleasant landscapes and figural compositions which did not depart too much from the expectations of their clientele. But it is precisely these reasons – both its breadth and conventionality – that the collection acts as such a telling barometer of the taste of its time.

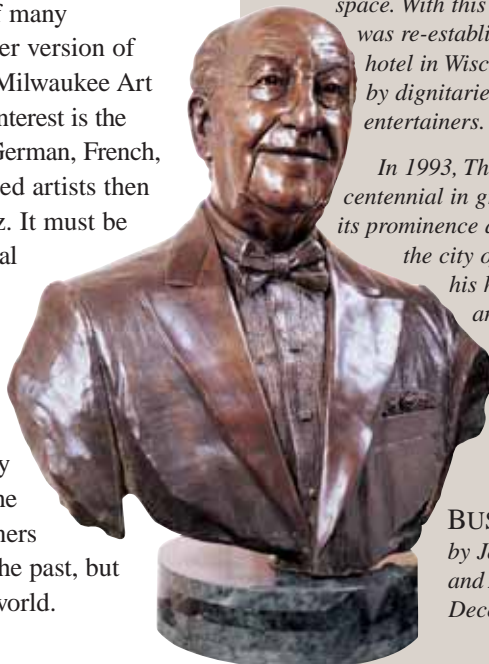
Today the collection is a unique asset providing an extraordinary insight into the taste of the turn-of-the-century and contributing to the inviting surroundings that only the best hotels can provide. The owners are to be congratulated not only for preserving this vital legacy of the past, but for employing it to continue to bring the best of Milwaukee to the world.

Ben Marcus

Young Ben Marcus immigrated from Poland in 1925 at age 13 and settled with his family in Minneapolis, Minnesota. While still in high school, he operated a newspaper route for the Minneapolis Journal, and continued working there while studying at the University of Minnesota. Marcus began his company in 1935 when he renovated a burned-out department store into a 500 - seat movie theatre in Ripon, Wisconsin. By 1941, he owned eight movie theatres around the state.

Ben Marcus acquired his first hotel, The Pfister, in 1963. With the help of his son Steve, he launched a major renovation and expansion including the addition of a 185 - room tower, convention facilities, parking ramp, nightclub, pool and commercial space. With this complete, The Pfister was re-established as the pre-eminent hotel in Wisconsin, visited once again by dignitaries, politicians and famous entertainers.

In 1993, The Pfister celebrated its centennial in grand style, reaffirming its prominence as the foremost hotel in the city of Milwaukee. Through his hard work, determination and commitment, Ben Marcus serves as a reminder to all people that dreams can indeed come true.



BUST OF BEN MARCUS
*by Jeffrey Hanson Varilla
and Anna Koh-Varilla
December, 1995*



DIANA OF THE HUNT

(after Domenichino)

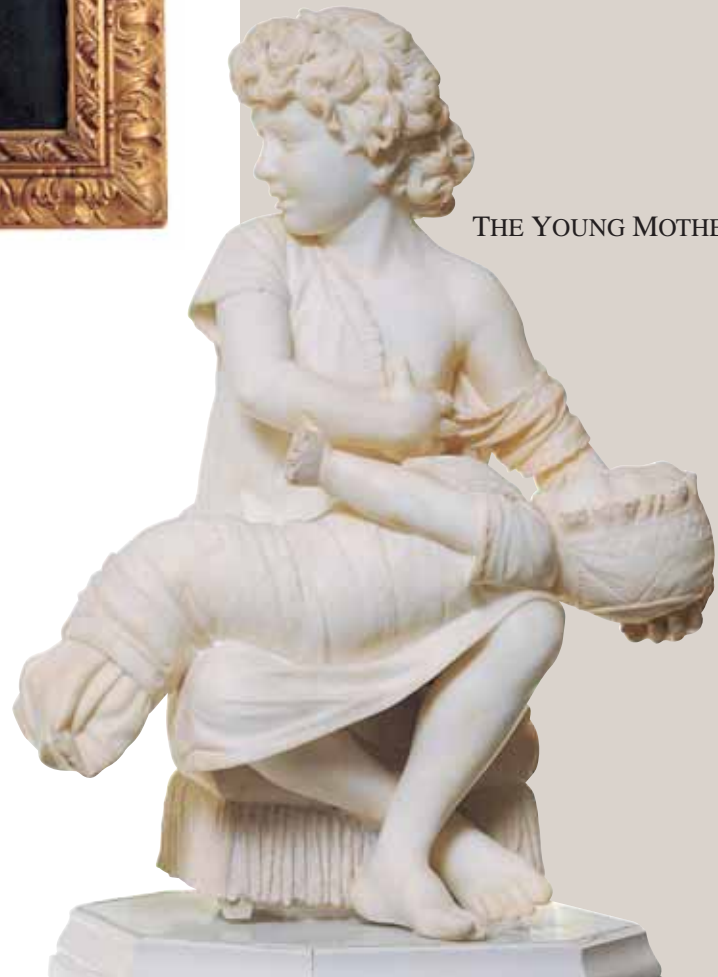
Italian

Born in Bologna, 1581.

Died in Naples, 1641.

Oil on Canvas 26" x 39-1/4"

"The composition is the same as that used by Domenichino in his painting of *The Hunt of Diana* which hangs in the Borghese Gallery in Rome." National Gallery of Art, Washington, D.C.



THE YOUNG MOTHER



INCENSE

Roberto Bompiani

Italian

Rome, 1821-1908.

Watercolor 28" x 20"

"Roberto Bompiani, eleven years older than Costa and far more conservative in every way, nevertheless showed himself open to new ideas and emancipated himself in his best work almost entirely from what was narrow and conventional in the style imposed upon him by his early training. Bompiani devoted himself to sculpture at first, but later turned his attention almost or quite exclusively to painting, and became an Italian Bourguereau. He took his subjects from mythology, from history, and from religious art and peopled his canvases with figures of ideal beauty, making them physically perfect, and at the same time raising them above the plane of ordinary humanity by the nobility of their faces and spirituality of their expression. His pictures are widely scattered, some of them are in Italy, others in South America, and still others in the United States." *History of Modern Italian Art*. Ashton Rollins Willard.

This smoothly painted watercolor shows Bompiani's skill as a draughtsman and composer. The process of laying successive washes of color upon a well-organized drawing has been abandoned by modern watercolorists in favor of freer technique. The older method resulted in fine tonal qualities and exact drawing, but lost in the way of color.

SAPPHO

Louis Mayer

American

Oil on Canvas 34" x 20"

In this imaginative study of the Greek poetess, linear rhythm weaves through the neutral tones of figure and background. With line as a basis and paint thinly applied, this idealized portrait of *Sappho* has an unsubstantial quality that makes it fade from sight and reappear.



PHOEBE



THE NUDE FIGURE

Louis Mayer

American

Born in Milwaukee, 1869.

Pupil of Max Thody (Weimar), P. Hocker (Munich),
B. Constant and J. P. Laurens (Paris).

Portrait, figure and landscape painter.

Works in Burlington, Iowa, Public Library;

Des Moines, Iowa, State Historical Collection;

Madison, Wisconsin, State Historical Collection;

Milwaukee Art Institute;

Washington, D.C., National Museum.

Oil on Canvas 32" x 24"

This is a very quiet, subdued study of a nude figure seated near the edge of a pool. The figure is designed to occupy most of the pictorial space. A soft light falls on the back of the figure and serves as an illuminating source for the sombre colors.

GRECIAN GIRL

Antonio Torres

Spanish

Born in Tarragona, Spain, 1874.

Studied in Barcelona and at the

Julien Academy in Paris.

Oil on Canvas 36" x 22"

Torres adhered to neo-classicism and sought to paint the ideal type of young woman. In *Grecian Girl*, he offers a smoothly painted figure in classical robe against a garden setting. The girl holds an oil jar and in the distance is a suggestion of temples. Torres' style of painting is based on the principle of drawing first and color as a supplement.

FRIENDS

Pietro Scadrone

Oil on Panel 30" x 24"





CAVALIER
Carlo Ferrari
Watercolor 29" x 15-1/2"



YOUNG WOMAN HOLDING TAMBOURINE
Gustavo Simoni
Watercolor 29" x 15-1/2"



THE CHAT

Filippo Indoni

Italian

Active 1870-1884 in Rome.

Watercolor 28" x 20"

Indoni painted in much the same manner as Bompiani, but was interested in genre subject matter rather than mythological or religious themes. Clean, sharply defined forms and precise rendering of detail are characteristic of his watercolor technique.



AT THE FOUNTAIN

Emile Auguste Pinchart

French

Born in Cambrai, 1842.

Pupil of Gérôme.

Active in Paris and Geneva.

35" x 23"

This quiet genre picture is a study in neutral tones of grey and red. Unified by shades of grey near middle value, *At the Fountain* offers in place of dramatic movement, repose in color and subject matter.



THE CAVALIERS

Patri

Oil on Canvas 22" x 18"

If Patri is compared with Lesrel, it will be seen that the former was a less capable draughtsman and designer, but applied his pigment in a more plastic fashion. In *The Cavaliers*, the paint is brushed in freely and obscures the drawing. Lesrel remains within contour lines and makes the paint reinforce his drawing.

THE FALCON HUNT

Jean Richard Goubie

French

Born in Paris.

Pupil of Gérôme.

Medal, 1874.

Genre painter.

Oil on Canvas 51" x 39-1/4"

The design of *The Falcon Hunt* is founded upon light that filters through a forest interior in the early morning or evening. A bright area appears in the sky and the remaining lights are subdued and shifted from one form to another. Although this painting contains a story element, the total effect hinges upon the interpretation of landscape.



CHIANTI

E. Giachi

Italian

Oil on Canvas 72" x 78"

Examine closely the two foreground figures and notice how solidly they are painted. There is good plastic order in the way drawing, modeling and color are integrated.



CARD GAME

Adolphe Alexander Lesrel

French

Born in 1830/39.

Pupil of Gérôme.

Oil on Panel 22" x 18"

The merry cavaliers, rich in color and texture, form an interesting triangular design. To appreciate Lesrel, stand close to the painting and notice what unlimited patience he had for completing minute detail.



MUSICIANS

Adolphe Alexander Lesrel

French

Pupil of Gérôme.

Oil on Panel 22" x 18"

Lesrel was interested in the Renaissance period with its rich and colorful costume. He strove to catch the festive spirit of the time in gay little scenes of cavaliers at play. In *Musicians*, he shows patient and skillful rendering of velvet, lace and brocade. Lesrel painted historical, portrait and genre pictures, reaching the height of his career about 1890.



FLIRTATION

R. Peluso

Oil on Canvas 19" x 23"

THE SERENADE

R. Peluso

Oil on Canvas 24" x 18"

The Serenade is a pleasing little genre picture with its competent drawing and solid pattern of chiaroscuro. The simple organization of two figures in linear movement holds the eye within the picture frame.



THE DUET

F. Vinea
Rotogravure
20-1/2" x 16-1/2"



MERRYMAKERS

R. Peluso
Oil on Canvas 19" x 23"



MUSIC

Cesare Auguste Detti

Italian

Born in Spoleto, 1847. Died in Paris, 1914.
Oil on Panel 29" x 22"

The color scheme of *Music* blends together to create the effect of a mellow interior. Soft velvet and satin are brought out in their richness against the architectural design. Detti uses intense colors and a wealth of detail here to establish the mood of a music room, just as he used light, gay colors to give the exterior setting of *The Dance*. Like Lesrel, Detti was fond of the costume picture.



THE CHESS GAME

B. A. Trask

Oil on Canvas 21" x 25"

TIRED OUT

Andrea Secondo

Oil on Canvas 24" x 18"

Secondo here relates an incident of two jolly monks in a wine cellar. This is a short story in paint.



THE KISS

B. Palo

Oil on Canvas 23" x 29-1/2"

Palo has combined two phases of interest in *The Kiss*. First, he developed the foreground episode of the monk and lovers, and then painted, in a different color scheme, an interesting background of sunlight falling on foliage.



FORTUNE TELLER

Ludwig Vollmar

German

Born in Sackingen, 1842.

Died in Munich, 1884.

Oil on Canvas 34" x 27"

The story-telling picture usually demands completion in the mind of the observer. Such is the case of the *Fortune Teller*, where the prophecy must be imagined to give full meaning to the painting. Vollmar has supplemented good drawing here with a clever scheme of lighting to suggest mystery in the old fortune teller's house.



THE CAPTIVE

Paul Louis Narcisse Grolleron

French

Born in Seignely, 1848.

Died in Paris, 1901.

Pupil of Bonnat.

Began as a painter of decorative and genre studies.

From 1882 on painted military pictures.

Oil on Canvas 31" x 25-1/2"

This Grolleron is from his period of genre pictures. The interpretation is literal and photographic, but very ably done. Good drawing, faithful attention to surface pattern and a favorable scheme of light and shade make *The Captive* a well-done picture.



NINON DE LENCLOS

Georges Achille-Fould

French

Born in Asieres, 1865.

Student of Leon Comerre and
Antoine Vollon.

Oil on Canvas 50" x 42"

This painting is an imaginative study of Ninon de Lenclos, the famous French beauty and wit of the 17th century. Ninon, noted for her amours, made a splendid subject for the spicy brush of Achille-Fould. There is courtly brilliance and elegance in this painting, plus skillful drawing and a sensitive feeling for texture. Florid overstatement in this case most truly expresses the court of Louis XIV.



FLIRTATION

Georges Achille-Fould

French

Oil on Canvas 72" x 46"



Flirtation presents, in changed form, Achille-Fould's favorite romantic theme. Here, the graceful, full-length figures stroll through the garden during an interlude of the masquerade. The same delicacy of drawing and depiction of costume characterizes this painting.



MUSICIANS

M. Roberti

Watercolor 12" x 7"

Roberti's technique of watercolor painting follows the process of applying thin washes to a carefully organized drawing.



TRYSTING PLACE

M. Roberti

Watercolor 12" x 7"

Trysting Place is a detailed study of two figures near a garden wall.

L'ETERNELLE POMME D'EVE

Georges Achille-Fould
French
Oil on Canvas 51" x 51"

Achille-Fould treats background spaces in a summary manner compared to his accurate rendering of the figure, costume and still life. As in *L'Eternelle Pomme D'Eve*, the natural form of trees are sketched in broadly and appear as a stage backdrop. This abstraction of distant spaces, contrasted with the naturalism of foreground, gives the Achille-Fould a theatrical air.



FLORA
A. Cipriani



CONFIDENCES

Federigo Andreotti

Italian

Born in Florence, 1847. Died in 1883.
Oil on Canvas 34" x 25"

"Francesco Vinea, Tito Conti, Federigo Andreotti and Edoardo Gelli are in Italy the special manufacturers who have devoted themselves, with the assistance of Meissonier, Gerome and Fortuny, to scenes from the 16th and 17th centuries, to plumed hats, Wallenstein boots, and horsemen's caps, to Renaissance lords and laughing Renaissance ladies, and they have thereby won great recognition in Germany." *The History of Modern Painting*. Richard Muther.

Confidences leans heavily upon a dextrous hand in the painting of textures. Billowy gowns, frills and laces are set down in a display of the current fashion of Andreotti's time.



THE FAN

Various Artists

Austrian School 1905.
Oil on Panel

The fan-shape grouping of pictures was a popular way of exhibiting a collection of small studies by various artists. The eleven little paintings here represent as many diverse techniques and subjects.

THE SHELL

Charles Amabel Lenoir

French

Born in Chatelaillon, 1860.

Pupil of Bouguereau, de Tony, and Robert-Fleury.

Received the second Prix de Rome.

Oil on Canvas 56" x 33"

Lenoir followed the classic style of Bouguereau with its emphasis upon sound drawing and smooth gradation of forms. *The Shell* is an idealized figure study, subdued in color, and sensitive in its quiet conception of pattern.





LOVE'S DREAM

Willem Johannes Martens

Dutch

Born in Amsterdam, 1838/39.

Student of Pieneman.

Spent several years of study in Rome.

Settled in Berlin, 1890.

Oil on Canvas 31" x 40"

Love's Dream symbolizes the innocence of youth. Martens has here experimented with a floating composition. No form of the central design touches any part of the frame. Thus the cherub and youth remain as a static unit within the center of the painting.

ORIENTAL GIRL

A. Telser

Oil on Canvas 25" x 50"

Oriental Girl reminds one of the modern French painter, Henri Matisse, in respect to subject matter and composition. There the analogy ends, for Telser followed the conventional method of drawing supplemented by textures and value, while Matisse stresses the decorative arrangement of color and surface pattern minus academic drawing.

THE STARS

Edward Bisson

French

Born in Paris, 1856.

Pupil of Gérôme.

Oil on Canvas 51" x 35"

Bisson symbolically represents the beginning of night by the figure of a goddess rising above the earth, scattering stars from her veil. The figure turns in a spiral from the lower section of dark into a sharp light falling on the face and shoulders. The delicate features and smooth painting reveal Bisson's romantic interest in the portrayal of an ideal type.





PORTRAIT

Henri Rondel

French
Born in Avignon, 1857. Died in Paris, 1919.
Student of Gérôme.
Portrait and interior painter.
Oil on Canvas 25" x 22"

In this wistful portrait, Rondel presents a romantic type of beauty. Titian-hair and pallid skin denote his conception of the ideal woman. Though sensitively painted, this portrait lacks the solidity of a Ridgway Knight.

REVERIE

Consuelo Fould

French
Born in Cologne, Germany.
Active 1865-1895.
Oil on Canvas 84" x 45"

Fould, in this painting, was influenced by the English school of painting as exemplified in Gainsborough. *Reverie* has a monochromatic color scheme of brown and the background is painted in the Gainsborough manner. The drawing is accented by free brush stroke and assumes dominance over value, color and design.



THE DANCER

Georges Jules Victor Clairin

French
Born in Paris, 1843.
Died in 1919.
Student of Ecole des Beaux Arts.
Pupil of Picot and Pils.
Medal, 1882.
Historical painter.
Oil on Canvas 60" x 35"

"Clairin entered Ecole des Beaux Arts, and there met Henri Regnault, with whom he formed a life-long attachment. He accompanied Regnault to Spain and Morocco, and was one of the company that made the sortie at Buzenval, where Regnault so untimely died. In 1866, he exhibited a 'Scene from the Conscription of 1813,' illustrating a story by Erckmann-Chatrian; in 1869 he sent to the Salon an 'Episode of the Spanish Revolution of 1868.' Other Spanish subjects followed, the fruit of his visit to the peninsula and to Morocco. When painting in a lighter vein Clairin was much better, persons masquerading, dancers, etc. He painted a portrait of Mlle. Sara Bernhardt." *Art and Artists of our Time*. Clarence Cook.

Clairin painted boldly with free brush stroke. He achieves a plastic feeling in *The Dancer* by the relation of color and value in the large areas. His form does not evolve through individually shaded parts, but is contained in the finer adjustment of flat color spaces.



THE ROSE

Adolphe Piot

French

Born in Dijon.

Student of Cogniet.

Portrait and genre painter.

Oil on Canvas 26" x 20"

"Piot came to Paris with the rest of the ambitious ones, and found out Cogniet, the good teacher, who besides winning a sterling reputation for himself, has helped so many young artists to a career. Piot may not have turned out one of those 'brightest boys' who, as Swift says, are the master's joy, but he does his teacher no discredit at least, and among the minor poets of the brush he deserves a pleasant corner by himself." *Art and Artists of Our Time*. Clarence Cook.

The Rose is an idealized portrait study. Due to the soft, delicate colors and smooth style of painting, this picture has a sweet, sentimental appeal. Piot, however, shows skillful rendering in the costume and hair.



BREAKFAST

Léon François Comerre

French

Born in Trélon, 1850. Died in Paris, 1916.

Medal and Prix de Rome, 1875.

Pupil of Cabanel.

Painted portraits, historical and genre pictures.

Oil on Canvas 43" x 28"



"At the Ecole des Beaux Arts, he took off all the medals, and wrested from Bastien Lepage the Prix de Rome, an incident which occasioned great excitement in the artist-world, since a large body of the younger men were persuaded that the prize should have gone to Lepage, and that Comerre's victory was the result of academic favoritism. Comerre made his first mark by his 'Danseuse,' a strikingly realistic picture of a ballet dancer in gauze skirts and tights, seated and resting from her airy gambols. This was a masterpiece of lightness and dexterity in the painter's art, and secured attention for whatever the artist might offer in the future." *Art and Artists of Our Time*. Clarence Cook.

That Comerre was a highly skilled draughtsman and composer, can be seen from this realistic painting entitled *Breakfast*. The color scheme is restricted to greys and whites, and the detail, while retained, is simplified to the advantage of form.



THE ROYAL LOVE FEAST

Ferdinand Wagner

German

Born in Passau, 1847.

Pupil of the Academy at Munich.

Student of Ovaglio.

Visited Rome and Venice.

Oil on Canvas 28" x 60"

The Royal Love Feast presents a complicated organization of figures worked into a bold pattern of dark shapes against a center light in the background. The drawing and execution of detail is meticulous. Wagner created this picture in the tradition of the Venetian school with its wealth of color and complex sense of plastic order.

STRAWBERRIES

C. Thoma-Hoefele

German

Oil on Canvas 23" x 17"

Strawberries is a skillful rendering of still life. The still life serves, more often than any other form of painting, as a laboratory experiment for the artist. Using arbitrary arrangements, he is induced to work out problems of composition, color and texture.





THE ROSE GARDEN

Daniel Ridgway Knight

American

Oil on Canvas 32" x 26"

The Rose Garden is a variation of the same theme found in *Marie* – a young woman in her garden pauses in a moment of reverie. Color and values, as well as the attitude of the figure, evoke the poetic mood Knight sought to express.

MARIE

Daniel Ridgway Knight

American

Born in Philadelphia, Pennsylvania, 1839.

Died in Paris, France, 1924.

Pupil of the Pennsylvania Academy of Fine Arts.

Studied at the Ecole des Beaux Arts, under

Gleyre and Meissonier.

Member of the Paris Society of American Painters.

Officer of the Legion of Honor.

Knight of St. Michael of Bavaria.

Oil on Canvas 46" x 35"

Knight's paintings reflect a mood of dreaminess. The pose and expression give *Marie* a pensive quality. Structurally the painting is sound in form and contains fine passages in the manipulation of pigment. The pattern in the costume is subdued to fit with the simple rendering of form. Quiet color and indefiniteness in the background help to create a poetic mood.



ADMIRATION

Edouard Richter

French

Paris, 1844-1913.

Studied in Hague and Antwerp.

Pupil of E. Hebert and L. Bonnat.

Genre, still life and landscape painter.

Oil on Canvas 57" x 41"

The episode in *Admiration* vies for interest with the very literal interpretation of the rose arbor. Richter's lack of design here causes indecision as to what is most important in the painting. In Ridgway Knight's paintings of a similar theme the design is controlled to emphasize the figure.



THE POPPY FIELD

Louis Aston Knight

American

Born in Paris, 1873.

Son and pupil of Daniel Ridgway Knight.

Student of Lefebvre and Robert-Fleury.

Oil on Canvas 26" x 32"

If comparison is made between *Marie* and *The Poppy Field*, the influence of Ridgway Knight will be apparent, especially in the background painting of river, hills and sky. There is similarity of color and value system. The predominance of figure over landscape in *Marie* throws the human motive forward while in *The Poppy Field* nature assumes prime importance.

THE FISHERWOMAN

Alfred Guillaou

French

Born in Concarneau, Finistere.

Pupil of Cabanel and Bouguereau.

First exhibited at the Salon in 1867.

Oil on Canvas 34" x 58"

The content of this painting lies in a deep study of life on the coast of Brittany. The austerity of the country with its bleak, rocky shore is achieved here by Guillaou through a subtle relation of sombre grey colors. The long horizontal design with its simple vertical figure creates, by stark contrast of movement, a feeling of dignity and simplicity. Guillaou was born on the cape of Finistere and grew to love this rugged country.



TWO CHILDREN

Hugo Oehmichen

German

Born in Borsdorf, 1843.

Pupil of Dresden Academy.

Visited Italy, 1866-'67.

Settled in Düsseldorf in 1870.

Oil on Canvas 29" x 22"

The charm of this little picture is not only in its subject matter, but also in the quiet form evolved through a simplified method of painting. Solid drawing and a natural scheme of lighting make this genre study a sound piece of realism.



THE GLEANERS

Georges Laugée

French

Born in Montvillier, 1853.

Son and pupil of Désire Francois Laugée.

Pupil of Pils and Henri Lehmann.

Oil on Canvas 32" x 23"

The Gleaners became a popular subject with the advent of Millet and the Barbizon school. Laugée's interpretation is spirited and dramatic. Painting simply, without stress of detail, he creates the mood of a gathering storm.



YOUNG BOYS LAUNCHING A BOAT

Frank Rabon

Oil on Canvas 25" x 38-1/2"



TEDDY ROOSEVELT'S DOOR

Richard LaBarre Goodwin

Oil on Canvas 75" x 39-1/4"

Goodwin adopts the mode of assembling a still life of birds and a gun against the panel of a door. The same composition is found in *The Dog* by Alexander Pope. Both paintings are excellently drawn and rendered in texture. Pope's picture has more variation of color – Goodwin clung to a monochromatic scheme of brown.





THE DOG

Alexander Pope

American

Born in Boston, Massachusetts, 1849.

Died in Hingham, Massachusetts, 1924.

Published, "Upland Game Birds and Water Fowl of the United States."

Oil on Canvas 50" x 40"

Excellent drawing and textural variation form the basis of Pope's painting. His broad understanding of surface pattern is displayed in the bird feathers, where the design presents a life-like appearance. His knowledge of animal anatomy is shown in the dog which is soundly constructed and has the quality of a thoroughbred.

DOGS

Edmund Henry Osthaus

American

Born in Hildesheim, Germany, 1858.

Died in Marianna, Florida, 1928.

Student of the Royal Academy in Düsseldorf.

Came to the United States in 1883.

Specialized in dog paintings.

Oil on Canvas 48" x 60"

This sensitive study of dogs shows a masterly hand in the adaptation of animal form to landscape. Detail of natural forms are suggested in simple masses without obscuring the primary motive. Osthaus has happily caught the nervous spirit and tenseness of the dogs.



STILL LIFE

B. Neuville

Oil on Canvas 30" x 50"

In all naturalistic paintings the eye is tempted to wander from one part to another, enjoying the artist's ability to master the texture and drawing of these separate forms. By following such an

inclination in this still life, Neuville's skill at depicting bottles, grapes, peaches, brass and marble is seen. The perfect illusion of materials was his main objective.





SUNDAY AFTERNOON

Richard Lorenz

Born in Weimar, Germany, 1858.

Died in Milwaukee, Wisconsin, 1915.

Studied in Weimar under Struys, Thedy, Brendel.

Oil on Canvas 22" x 30"

Sunday Afternoon should be compared with the landscapes by Richet on pages 44 and 45 for differences of technique. Lorenz used brighter color and depended

upon his color-values to establish the mood of his picture. Richet restricted his palette in color and gained a dramatic effect through the simple arrangement of light and dark. Richet makes the landscape predominant while Lorenz stresses the episode. Horses and genre scenes of western life interested Lorenz.

THE KITTENS

Joseph LeRoy

Belgian

Brussels, 1814-1860.

Son of Pierre LeRoy.

Pupil of Verboeckhoven.

Oil on Canvas 24" x 28-1/2"

LeRoy imparts delicate drawing and textural rendering to this literal interpretation of kittens.





THE WALLACHIAN POST-CARRIER

Adolphe Schreyer

German

Oil on Canvas 39-1/4" x 56"

"Adolphe Schreyer is another painter who, like Barye, Delacroix, and Schenk, likes to paint the story side of life. He produced in rapid succession those pictures of the wild life of Eastern Europe in which horses play so conspicuous a part, and which are so associated with his name by their subjects that a 'Schreyer' without a horse or horses, would be the play of Hamlet with Hamlet omitted. These scenes transported from the half-barbarous lands of the Slavs have an air of exaggeration, but those who know the people and their manners assure us that all the storm and stress, this plunging and rearing of wild or half-tamed horses—hoofs pawing the air, manes and tails streaming to the wind, these swarthy men in queer outlandish garb—all these things, we are assured are the everyday sights and scenes of these countries so far removed from the route of the ordinary traveler." *Tuckerman's Book of the Artists.*

This Schreyer is a dynamic canvas, full of movement from the ominous sky down through the charging horses to the foreground. The swinging diagonal design carries your eye from one form to another. Light and shade, plus the low-keyed color scheme, gives *The Wallachian Post-Carrier* a heavy mood filled with unrest and drama. A Schreyer of similar composition is owned by the Layton Art Gallery.

ARAB HORSEMEN

L. Berton

Oil on Canvas 20-1/2" x 28-1/2"



ARABIAN STEEDS

Adolphe Schreyer

German

Born in Frankfort, 1828.

Died in Kronberg, 1899.

Pupil of Stadel Institute, Frankfort.

Studied at Stuttgart, Munich and Düsseldorf.

Traveled with Prince Thurn through Hungary, Wallachia and Russia.

Accompanied the Austrians in their march through the Danubian Principalities in 1854.

Visited Algiers in 1861, Syria and Egypt in 1865.

Medal, Exposition Universelle, 1867.

Hors Concours.

Created court painter to the Grand Duke of Mecklenburg.

Member of the Academies of Antwerp and Rotterdam.

Honorary member of the Deutsches Nothstift.

Oil on Canvas 31" x 51"

"Schreyer, who lived in Paris, belonged to the following of Fromentin. The Arab and his steed interested him also. His pictures are bouquets of color dazzling the eye. Arabs in rich and picturesque costume repose upon the ground or are mounted on their milk-white steeds, which rear and prance with tossing manes and widestretched nostrils. The desert undulates away to the far horizon, now pale and now caressed by the softened rays of the setting sun, which tip the waves of sand burnished with gold. Schreyer was – for a German – a man with an extraordinary gift for technique and a brilliantly effective sense of life." *The History of Modern Painting.* Richard Muther.

In *Arabian Steeds*, Schreyer establishes a plastic order that utilizes every square inch of canvas. Foreground, horses, men, sky and architecture are integrated into one dramatic conception. The eye does not linger in a Schreyer to admire individual passages of technique, but immediately grasps the artist's primary theme – the sense of movement in life.





WILD HORSES

H. W. Hansen

Oil on Canvas 24" x 36"

Wild Horses is a picture in the manner of Remington. The informal design of horses and cowboys is organized on a diagonal movement. Sky and land remain as quiet areas against the action of the central unit. The cloud of dust in the distance acts to unite this moving section with the background. Notice the nice adjustment of color between the ground and sky.

THE HORSE FAIR

(after Rosa Bonheur)

Oil on Canvas 41" x 88"





MAHOMET

Thomas C. Lindsay

American

Portrait painter.

Resident of Cincinnati, Ohio, about 1880.

Oil on Canvas 48" x 72"

The huge size and realism of *Mahomet* make this an impressive painting. By using a bold, heavy application of pigment on the lion, Lindsay suggests the texture of hair. Dignity, power and nobility are *Mahomet's* through the quiet organization of design and color.



THE COWS

Eugene Fromentin

French

Born in La Rochelle, 1820. Died in Paris, 1876.

Pupil of Remond and Cabat.

Visited Algiers in 1846-'48 and 1852-'53.

Author of travel and art books.

Oil on Canvas 18" x 25"

"In his works Fromentin has expressed himself, and that is enough. Take up his first book, *L'ete dans la Sahara*: by its grace of style it claims a place in French literature. Or read his classic masterpiece, *Les maitres d'autrefois*, published in 1876 after a tour through Belgium and Holland: it will remain forever one of the finest works ever written on art. A connoisseur of such refinement, a critic who gauged the artistic works of Belgium and Holland with such subtlety, necessarily became in his own painting an epicure of beautiful tones."

The History of Modern Painting. Richard Muther.

This animal-landscape is in the spirit and manner of Dutch painting. It is realistic and solid and shows good observation of natural light. Fromentin is better known for his pictures of oriental life inspired by his visit to Algiers.



MOONLIGHT SCENE

H. M. Kitcheel

Oil on Canvas 29-1/4" x 24-1/4"





SHEEP

(after C. E. Jacque)

Oil on Panel 26" x 36"

"An unobtrusive artist, though one of very genial talent, was Charles Jacque, the Troyon of sheep. He has been compared with the rageur of Bas Breau, the proud oak which stands alone in a clearing. A man of forcible character over who age had no power, he survived until 1894 as the last representative of the noble school of Barbizon." *The History of Modern Painting*. Richard Muther.

Sheep is a copy after the manner of Jacque. The colors, composition and application of paint faithfully follow the style of the Frenchman.

ISLE OF JERSEY

William Henry Hilliard

American

Born in Auburn, New York, 1836.

Died in Washington, D.C., 1905.

Oil on Canvas 40" x 65"

"With a natural taste for art, he pursued his studies under many difficulties and discouragements in New York. Later he painted landscapes in the West until he was able to go to Europe. After sketching in England and Scotland he went to Paris, where he entered the studio of Lambient. Upon his return to America he painted for some time in New York, before removing to Boston.

His specialty was landscapes and marines, and he exhibited in many of the principal cities of the United States." *Artists of the 19th Century and Their Works*. Clara Erskine Clement and Laurence Hutton.

Isle of Jersey was painted from a sketch made during Hilliard's European tour. It shows a scene on this small island famous for the Jersey breed of cattle. It is painted with broad brush stroke and creates a mood by the value and color relationship of land to sky.



LANDSCAPE

Leon Richet

French

Born in Solesmes.

Pupil of Diaz.

Classed as one of the painters who prompted the Barbizon school.

Oil on Canvas 21" x 29"

This Richet landscape is painted in the sombre green and grey tones of the Barbizon school. It is a solid interpretation of nature with great feeling for the dramatic tonal quality of trees silhouetted against a sky. In this, as in the landscapes of Lorrain, the human element is submerged beneath the power of nature.

LANDSCAPE

Leon Richet

French

Oil on Panel 28" x 36"

In this landscape Richet again shows his deep feeling for the land with its heavy masses of dark trees against the sky. From the theme of country life, the village, fields, shepherd and sheep, he evolves a painting that is powerful in its simplicity of statement.

SEASCAPE

R. Wood

Print 22-1/4" x 28-1/4"





LANDSCAPE

Leon Richet

French

Oil on Canvas 21" x 29"

Richet is less dramatic in this landscape than in his other two representations. A calm, idyllic feeling results from the winding linear design and close relation of tones.

VENICE

Karl Kaufmann

German

Born in 1843.

Student of the Academy in Vienna.

Architectural and landscape painter.

Oil on Canvas 35" x 48"

Kaufmann's architectural design stresses linear perspective and monochromatic color. His close range of values bring the large open spaces of the canvas into harmony with the geometric pattern of buildings.



VENICE

H. Biondetti

Watercolor 6-1/2" x 11"

Venice is a small, delicately painted watercolor of a scene along the canal.



VENETIAN SCENE

Karl Kaufmann

German

Oil on Canvas 35" x 48"

Like Kaufmann's other scene of Venice, this canvas is created from the point of view of linear rhythm and architectural arrangement. Color is held within a monochromatic range and an atmospheric effect is given through the slight variation of sky and water tones.



VENETIAN SCENE
William Paschal
Watercolor 16" x 24"

A VIEW OF VENICE
Charles Clement Calderon
21" x 31"

GUITAR PLAYER
E. Boisseau





MARKET SCENE IN TURKEY

L. Urban

Oil on Canvas 38" x 28"

This architectural painting is based upon a strong pattern of chiaroscuro. Sunlight, as it falls on the Mohammedan mosque in the distance, balances the heavy dark of foreground buildings. The activity of people in the market is hidden in the formal organization of shadow and light. Color remains secondary to the impression of sunlight.

DOROTHY VERNON

Louis Emile Adan

French

Oil on Canvas 38" x 28"





FLOWER VENDOR

V. Henry Lesur

French

Born in Roubaix, 1863.

Pupil of Flameng.

Oil on Panel 29" x 20"

From a distance, the first impression of *Flower Vendor* is that of an interesting French town. The atmospheric effect Lesur caught reveals a summer day when passing clouds cast deep shadows over the landscape. Upon close examination, detail of episode is seen. The charm of this painting lies in its pattern of light and shade that plays over the street scene.



THE CARDINAL READING

H. A. Bras

Watercolor 21" x 18"

THE PROCESSION

Alonso Perez

Spanish

Born in 1858.

Oil on Panel 30" x 38"

In this medieval scene, Perez's coloring is delicate, light and airy, achieving an effect of unreality. *The Procession* is painted in a scheme of values and colors near middle grey, the range most suited to unsubstantiality.



“DICK AND HARRY”

The Pfister's two bronze lions have been greeting guests in The Pfister since the hotel opened in 1893. The lions were a gift from merchant T. A. Chapman.



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E BENNYTE AIYOS

A. Rosetti

The text for this catalog was compiled by Burton Lee Potterveld, artist and instructor at the Layton School of Art under the direction of Ray Smith, Jr. former President of The Pfister Hotel.

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