



HAWTHORNE
Fine Art

GEORGE WILLIAM SOTTER (1879-1953)

Winter Nocturne

Oil on board

7 x 9 inches

Signed lower right

Unwarmed by any sunset light / The gray day darkened into night,
A night made hoary with the swarm / And whirl-dance of the blinding storm,
As zigzag, wavering to and fro / Crossed and recrossed the winged snow:
And ere the early bedtime came / The white drift piled the window-frame,
And through the glass the clothes-line posts / Looked in like tall and sheeted ghosts.
The old familiar sights of ours / Took marvelous shapes; strange domes and towers
-John Greenleaf Whittier (1807-1892)

Born in Pittsburg, PA in 1879, George William Sotter became well known for his paintings of Bucks County, PA and his work with stained glass. He began his artistic career as an apprentice in stained glass studios. In 1902 he moved to Bucks County and began his studies at the Pennsylvania Academy of Fine Art with Edward Willis Redfield, a premier painter of the New Hope School. Here, he was a student of Henry Keller, William Merritt Chase, William Langson Lathrop and Thomas Anshutz as well.

Sotter lived in Holicong, Pennsylvania, near New Hope, in a converted 19th-century stone barn. He is well known for painting landscape scenes of Bucks County, which link Sotter to the New Hope School of American Impressionism. He also maintained a stained glass studio in this home, employing approximately 10 craftsmen, where he fashioned stained glass windows that remain extant in cathedrals, churches, and monasteries throughout the country.

In 1907, Sotter married Alice E. Bennett, a fellow artist. The couple took an extended honeymoon throughout Europe where they painted and studied. Upon his return, Sotter taught design and painting at the Carnegie Institute of Technology for the next nine years. His works were well received and exhibited throughout his career. Such institutions include; the Art Institute of Chicago, Corcoran Gallery Biennial, National Academy of Design, Panama Pacific Exhibition of 1915 and St. Louis Exposition-World's Fair 1904.



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Winter Nocturne is a dynamic example of how Sotter's training in stained glass directly translated to his canvases. His palette is bold and his brushwork is full of rich texture. Here, he composes the snow laden landscape and night sky with subtle variations of color, a technique that adds dimension and an almost prismatic effect. With the introduction of a few structures at the base of the mountain, the painting becomes a statement of nature versus man. The cold snow and the massive terrain become the dominant factors of this work.