

## THE WOMAN'S ART CLUB.

A house in Tenth Street, behind the Church of the Ascension, has been taken by a little club of young ladies who practice art for their livelihood, for art's sake, or for diversion. The excellence of work in oil and water colors and etching turned out by women has been remarked very often in reviews of exhibitions in THE TIMES, especially in exhibitions at the Academy of Design. It is well, therefore, that women should combine here, as they have long combined in Paris, to show their own work by itself, unaffected by the opinion or the prejudices of masculine juries of acceptance and masculine hanging committees. At 9 West Tenth Street all the pictures are by women. Their acceptance and arrangement have given the feminine committees all the hard work and trouble usually borne by the men, and borne, too, with that anglic spirit of patience, which commonly is found among artists under such circumstances!

This is the third annual exhibition of the Woman's Art Club of New-York. The first was held at the Berkeley Athletic Club, and the second at 9 East Seventeenth Street, but neither was so comprehensive as the collection now shown. Very nearly 300 oils, water colors, pastels, etchings, and crayons are on exhibition, each and all the work of women, and most of them the work of the ladies of the club.

The Woman's Art Club of New-York is not to be confounded, be it noted, with the Ladies' Art Association, an organization earlier in the field, which has classes for instruction and tries to aid women in the struggle for existence. The Woman's Art Club is less practical in aim and has the social side more developed. The President is Miss Emily Slade, the Treasurer Miss Frances Hunt Throop, and the Secretary Miss Elizabeth S. Cheever. Among the members are artists whose work is often seen and admired at the general exhibitions, such as Miss Clara T. McChesney, Mrs. Dora Wheeler Keith, Mrs. Ella Condie Lamb, Mrs. Amanda Brewster Sewell, and Miss Bertha Art. A membership of forty-six is claimed by the club.

Miss Emily Slade, the President, offers three pictures, among which a peasant in dark blue apron and wearing heavy wooden shoes ("In Holland") is the best. Miss Throop, the Treasurer, has four examples, a little hard in color, but with signs of power in composition. Mrs. Clara Weaver Parrish of the Committee on Selection is one of the best workwomen who exhibit. Her pastel "Study of a Head" and her "Japanese Dolls" have decided qualities of modeling and texture. "The Interruption" is a damsel in water colors seated near cut roses. She is clad in a red dress and looks at a letter. Of three specimens of the work of Mrs. Ella Condie Lamb, another committeewoman, the best is a very excellent profile half-length of a lady, drawn in pastel. The face is in shadow and the figure is held very upright indeed.

The exhibition is not confined to works by members of the club. Miss Mary Cecilia Wheeler of Montana has two well-schooled groups of the sort that students at Antwerp learn to paint. "Sympathy with Sorrow" shows two Hollandish maidens before white curtains; one stands with a black-edged letter in her hand, the other sits and holds the mourner's hand. "Contentment" is a meal of bread and butter enjoyed by a little boy and his sister, the Dutch maid cutting the bread. "A Calm Sunset," water color by Miss Adelaide W. Wadsworth of Boston, is very charming in tone, the blues of the ocean being delicately wrought. "Sea and Sky," by Fanny W. Tewksbury, is another very pleasing marine done in water colors with little pigment. "Delphine," by Miss Carol M. Albright of New-York, is a pretty little figure in water colors; "A Gray Day," by Miss Harriet Bain, shows a dock with dories and fishing craft; "The Colored Home," a hospital interior with five old colored women, painted by Miss Anna Wood Brown, is a very creditable piece by a member of the club, the others being guests. Miss Rose Clark of Buffalo has been in the Netherlands to learn how to sketch in water colors with soft outlines the figures of children of the people—"A Busy Child," and "Breakfast." The same influence, but in this case exerting itself on a Netherlander, is seen in "Evening" and "In the Fields," by Miss Anna Hugenholz, a lady whose attractive work is also to be seen at the Society of Watercolorists in the Academy of Design.

Among the foreign contributions the still life by Miss Bertha Art of Brussels makes a mark; her three contributions in water colors are broadly and boldly wrought. Miss Louise Breslau of Paris, whose triumphs in the atelier troubled the unquiet pride of Marie Bashkirtseff, is represented by "Spring" and a portrait, somewhat hard but skillful works. Miss Mary Cassatt of Paris has no oils or water colors, but there is a set of those colored dry-point etchings of a pronounced Japanese kind in which she indulges and which look so much like colored lithographs. The women and children in these colored prints (there are no men) are one and all of the last degree of ugliness and the perspective in many of the views is singular. A specimen not previously shown at Keppel's is the figure of a woman in a blue dress seated before a desk licking the gum on an envelope. The least unattractive is an omnibus interior, with mother, nurse and child on a side seat, and a view of the Seine through the windows behind them.

Another Parisian colonist whose work appears at the salons from time to time is Miss Emma E. Klumpke, whose "Portrait of My Mother" is painstaking and unflattering, while her "Grandmother," an elaborate water color, is able without having any charm. Meritorious pictures might be selected in addition to these; especially are the water colors by Miss Louise H. King and Mrs. Rhoda Holmes Nicholls worthy of remark. The temporary galleries of the Woman's Art Club are not lighted as well as are rooms expressly built to show off pictures, so that many dark and half-lighted corners exist. But next year the Fine Art Society will have its building completed, and the Woman's Art will make use of its gallery. Meanwhile the present exhibition is a credit to the young club. It is open daily from 9 A. M. to 6 P. M., and 8 P. M. to 10 P. M. To-morrow is the last day.