WATER COLOR EXHIBITION.

The Private View for Artists and Critics Last Evening.

A CREDITABLE DISPLAY.

Water Colors, Black and White Drawings, Etchings and Woodcuts.

The "private view" for artists and art critics of the eleventh annual exhibition of the American Water Color Society took place at the Academy of Design last evening. There were present a large number of artists and the art writers on the morning and evening papers and for different publications. After examining the array of 569 pictures which were hung in the north, east, west and statuary rooms of the Academy and in the corridor running around the broad staircase, a supper was discussed in that informal manner so dear to the hearts of men. The walls of the three principal rooms in which the drawings were hung were covered with burlaps, above which ran a narrow red pleating of taffetas. This arrangement is an admirable one, the general effect being much better than if the collection of pictures were hung against the reddish hued walls of the galleries.

Samuel Colman's "The Cathedral at Quimper, Brittany," in the north room, takes a position well to the front in the examples of the first rank in the exhibition. Careful in architectural detail, strong in technique, full in color, with an admirable atmosphere and well disposed groups in the quaint street, it will repay careful study. The old houses to the left are exceedingly well given, as is the lower half of the cathedral full in the sunlight. In this same rank we would place Mr. Bellows' "A New England Homestead," really very charming. The same artist's "An English Wayside Inn;" William Magrath's "Gathering Help," an admirably treated female figure—very noticeable points being the bare feet and arms—and in which we can only question the naturalness of the somewhat too mineral clue in the skirt and of the green lichens on the rocks; Kruseman Van Elten's "Home, Sweet Home," and William T. Richard's really excellent "Near Paradise, Newport." Next to these in this gallery we place R. Swain Gifford's "On the Lagoon, Venice," in which we note, however, a somewhat slurred treatment of the city in the middle distance and a general want of keying up in tone; J. C. Nicoll's "Shower on the Coast," with well given forewater; E. A. Abbey's "Rose in October," sober in color and sentiment and well posed; William Sartain's "Canal in Venice," very realistic in the buildings, a too pure water and with a figure on a gondola which might well have been felt out, and A. H. Wyant's "Reminiscence of the Connecticut," very charming and strong. Among the other examples we note, as they are numbered in the catalogue, a little study from life by Oscar Kunath; Walter Paris' "Interior of Fort Marian, St. Augustine, Fla.," quite pleasing if we except the figures; A. T. Bricher's "In a Tide Harbor," careful, but not very attractive; J. D. Smillie's "September in the Chemung Valley;" Walter Satterlee's "Belle of the Village," ungraceful and somewhat weak in drawing; Ival P. Pranishnikoff's very interesting Russian story, "His Birthday," a little crude in color but admirable in drawing and finish; Wyant's "Adirondack Lake," Redmond Fay's very excellent "Fruit," Charles Booth's "Pompeian Lady," not pleasing and hard; J. G. Nicoll's "Off Portland Harbor, Maine;" R. M. Shurtleff's "October," nice in color; Harry Fenn's crude "Tangier's scene," Fidelia Bridges' quite pleasing "Kingbird on the Lookout," H. W. Robbins' "New England Homestead," Bauer's pleasing "A Shady Runlet," J. R. Smith's bold drawn "The Old Smithy," Thomas Eakins' excellent genre "Study of Negroes," Kruseman Van Elten's nice little "Study from Nature," and Mary Stillman's persphaelitish "Bloom Time." Among the loaned foreign pictures in this room are "A Chance Meeting," some of Lucio Rossi's charmingly given puppets and a nice little Gignoux.

Passing into the east room, of the first rank are L. C. Tiffany's really admirable "Market Day by the Cathedral Steps of St. Melaine, Morlaix, Brittany," solidly painted and rich in tone, the figures a little too sketchy, if we may be pardoned; William Magrath's excellent figure, "On the Threshold," nicely modelled and with good light and shade effects over the figure and surroundings; F. P. Ryder's fine, "The Old Cook," good in drawing and general tone, and Samuel Colman's broadly treated "Solitude in the Carmic Alps." Pranishnikoff's excellent, "Our Special Correspondent," deserves especial mention, and though lacking somewhat in freedom of handling is nicely drawn and very carefully painted. Henry Farrer's "November Day," is a strong low toned drawing; W. Magrath's head, "Spring," will attract attention from its somewhat novel treatment; Walter Satterlee's "Old Ballads," is charming in sentiment, with a harmonious tone and a pleasing little figure, the whole very careful; Arthur Quartley's Long Island fisher sketch is bold and fine in treatment, and Tiffany's strong study, "A Stranger's Visit to the Cobblers of Bonfark," is very interesting.

Among others we noticed W. Magrath's little "The Gardener," T. C. Farrer's unpleasant "Rochester Castle, River Medway;" Mrs. H. P. Gray's pleasing head, "Geldo;" Henry Farrer's neat but scratchy "A Quiet Pool," A. T. Bricher's "What the Tide Left," a little A. H. Wyant, J. D. Smillie's "In the Orchard," J. Hopkinson Smith's "On the Hillside," with excellent qualities; A. Kappe's comical "toilers of the Sea," the water, however, hot caricatured, but good; F. S. Church's "Scraping Acquaintance with the Baby Elephant," R. M. Shurtleff's very pleasing "Forest Stream," W. T. Richards' large and good "Coast Scene," T. W. Wood's careful and amusing, albeit too realistic, "Stolen Glance;" G. T. Shelton's "Sunset Near Venice," a muddled dream of a Turneresque effect; C. S. Rheinhart's excellent figure, "At the Ferry;" J. H. Smith's "Looking Seaward," and Mrs. Marshall's very good still life, "Our Pleasant Vices." Two foreign water colors by D. Bourgoin in this room deserve especial mention—"The Studio of Vibert," really masterly, and "The Studio of Berne Bellecour," both strong in technique, rich in color, very careful, worthy of much study and capable of imparting much information. Among the other foreign examples in this east room are a couple of Stequois, a little and very peculiar sketch by Lindseer, a charming Ciceri—"Passing Storm"—a small Zeim and a fine Corrazzo.

Passing across the corridor to the west room we find Granville Perkins' pleasing "Gathering Salt Hay;" W. Magrath's "Cottage Singer," F. A. Silva's good "Fishers Off Fire Island," with some excellent drawing; L. G. Tiffany's "Street Scene in Algiers," true in color and with a good air; Voltaire Combs' not pleasing "Age of Politeness;" A. A. Anderson's "Garden Scene in Seville," ambitious, but crude in color and with badly modelled figures; T. Reed Dickinson's pleasing "Dulse Gathering in the North of Ireland;" Wyant's pretty little "Keene Park;" J. R. Barclay's careful and good "Sketch in Verona;" A. T. Bricher's characteristic "Among the Hazards;" Thomas Eakins' excellent "Seventy Years Ago;" R. Swain Gifford's strong "The Shore of Nonquitt, Mass.;" J. D. Smillie's carefully drawn "Near Conway, N. H.;" T. W. Wood's unartistic but still natural "Crossing the Ferry;" R. Swain Gifford's breezy "Salt Vats at Dartmoor, Mass.;" Hugh Newell's pair of pleasing and nicely drawn figure, "The Old Oaken Bucket" and "The Farmer's Boy;" W. Magrath's "Landscape with Sheep;" George H. Smillie's charming "Day in Early Winter;" A. A. Anderson's quite pleasing "Eastern Bazaar;" P. Moran's "The Stable Door;" and Samuel Coleman's "In the Meadows, Farmington, Conn."

In this room there are several noticeable foreign examples. D. Laws' "In the English Lake District" is an excellent picture; H. Lebo's "Wood Interior" is good; Dega's "A Ballet" is striking and interesting, reminding one of Kenny Meadows; Toland's "Reverie" is quite charming, with some excellent qualities, the face being very pleasingly treated; and a "Color Bearer," by Detaille, though not an especially strong example, is interesting.

In the corridor are P. Moran's stable scene, a neat little Bricher, a small and charming Wyant, Pranishnikoff's "The Smugglers"—full of life and action; Harry Fenn's good bit, "Carrigan Head, Donegal, Ireland;" a carefully drawn little W. Paris, a striking little sketch signed W. H. G., a little landscape by Granville Perkins, a J. H. Smith, James Thorpe's very natural sheep, in a pleasing landscape; a large coast scene by William T. Richards, a neat little marine by H. Farrar, an example of Miss Jacobs, quite pleasing; a neat little flower piece, signed A. W. M.; a large and peculiar H. Farrar, with a stumpy old woman driving home geese, and John Thorpe's pleasing coast scene.

The sculpture room, with its little collection of examples in black and white etchings, &c., is very interesting. Here we see passing to the right on entering from the west room a drawing by Abbey, and the engraving below from its photographed reproduction on the block; a couple of bold and effective figures by Kelly; a pair of good, almost outline, heads by A. Gross; C. S. Reinhart's sketches, "Noon" and "Midnight;" C. Y. Turner's excellent and lifelike portrait of a lady; W. H. Shelton's good little sketch of a broken buggy, nice in feeling, but for the technique we cannot say much; six interesting etchings by Thomas Moran, the two upper ones in the frame especially strong; Hardie's good crayon head, R. Swain Gifford's first state of his etching of the sketch of his water color in the adjoining north room, a duck study in pen and ink, very finely done, by W. M. Lafe, and a wonderfully accurate etching of is by H. Wolf; a characteristic T. S. Church; several interesting proofs of drawings in Scribner's Magazine (Jael Segurd's "Christmas Eve," very noticeable); a nice little landscape etching by Farrar, a J. D. Smillie of some cattle, four by A. Barry after H. Miller, the original W. H. Gibson's illustration, "On the Road to Hide and Seek Town;" two good insain studies by J. H. Smith, and a proof of a fine engraving of Lafarge's drawing, Bishop Hatto.

Among the interesting foreign drawings in this room we notice a charming little half length in light sepia, by Fritz August Kaulbach; one of Detaille's masterly pen and ink sketches, representing mounted French officers interrogating some German prisoners; a Vibert and a Berne Bellecour and a L. Vinans. There are a number of foreign etchings, among which is a large Seymour Haden, by which is a trial proof of part of the plate, and a number of Whistlers.

The collection compares very well with the exhibi-

tion made last year, and is on the whole very interesting, many represented showing decided progress. The Hanging Committee deserve credit for an admirable arrangement. To-day the exhibition is open by card to those especially interested in water color painting; to-morrow to artists and their friends, and on Monday to the general public.