

ART AND ARTISTS.

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A short time ago a young woman from Chicago sent to the annual exhibition of the American Society of Artists a painting which appealed to the members of the organization so forcibly that the artist was elected to membership, an honor not frequently accorded to exhibitors, especially when they are women. The painter of this picture, which claimed admirers, both among those whose opinions are had been well trained as well as among those to whom the picture told simply a story full of tenderness, is Miss Alice D. Kellogg whose portrait here appears.

A little over a dozen years ago there entered the classes of the Academy of Fine Arts, which has now become the Art Institute, a young miss who had no idea then that she was to find in her work the beginning of her life's mission. It was simply an experiment, but the test proved that there was in her composition that which in time found expression in work such as that to which we have alluded. Studying under Mr. H. F. Spread, Mr L.C. Earle and Mr. J. Roy Robertson, after two years Miss Kellogg began assisting the first named as a teacher. She won, at the close of one school year, the highest prize, which in those days was a practical if not beautiful reward, a certificate for three months' tuition. Two years of somewhat aimless study and she opened a studio in connection with Miss Ida C. Haskell in Central Music Hall. From that time there was evidence of work of a more serious character, which steadily improved, both by reason of the teaching of classes in sketching out of doors, in the studio and in the Institute, and also by reason of careful study.

Pictures which indicated this improvement were shown from time to time in the Palette club exhibits, her first work, "The Children's Corner," being there exposed. In 1887 Miss Kellogg went to Paris, studying in the Académie Julian under Gustave Boulanger and Jules Lefèbvre. She was one of the first two women whose studies from the nude were selected for permanent retention upon the walls of the school. She studied, too, under the American artist Charles Lasar, whose assistance proved valuable to her. Moving to the Latin Quarter in the second year of her stay in Paris, Miss Kellogg changed to the Carlorossi school, and Gustave Courtois and Jean Rixens became the masters whose advice guided her brush. Once, too, Dagnan-Bouveret, on a day joyfully remembered, criticised her work.

She exhibited at least twice in the Salon, first a drawing and then a pastelle, and in the Exposition Universelle she was represented by a portrait of her sister. Just before coming home she finished her picture, "The Mother," to which allusion is made in the open sentence of this little sketch. Since her return from across the water she has guided numerous classes in painting. In teaching she is remarkably successful. A member of her present class had two water-colors accepted at the exhibit of the American Water Color Society now just closing in New York. She industriously follows her profession, painting in water-color as well as oil, and using crayon and charcoal with excellent results.

She has painted several portraits. One, that of the late John C. Coonley is now at the Union League Club. One reason for Miss Kellogg's success in her class work and, as we believe, in her painting also may be discovered in her cheerful disposition. She is enthusiastic, too, in her art work, and her paintings bear unmistakable evidences of the carefulness, her sense of color and her love of nature. Miss Kellogg, who was one of the charter members of the Bohemian Club, is now the president of the Palette Club.