

The background of the slide is a painting of a forest landscape. In the foreground, there are several tall, slender trees with dark trunks and sparse foliage. The ground is covered in a dense layer of brown and orange leaves, suggesting autumn. In the middle ground, a small figure of a person wearing a red coat is visible, standing on a path or clearing. The background shows a hazy, distant landscape with rolling hills under a pale sky. The overall style is that of a 19th-century landscape painting.

WOODS AND WILDS

AMERICAN WOMEN ARTISTS
PAINTING THE LANDSCAPE (1840-1870)

Welcome



JULIE HART BEERS (1835-1913)

Fishing near a Cascade, 1869 (Detail), Oil on board
12 3/8 x 9 1/8 inches, Signed and dated 1869, lower left

“GENTLE READER, DO YOU KNOW THE EAGER, PAINFUL JOY OF MOUNTAIN EXPLORATION—THE TREADING OF FORESTS WHERE PRESUMABLY NO LOVER OF THE PICTURESQUE HAS BEEN BEFORE; THE CRASHING AND CRAWLING THROUGH THE THICKETS OF STUNTED FIRS AND SPRUCES WHERE THE REBOUNDED AND RETAINING BOUGHS IMPERIL THE EYES AND CLAW THE CLOTHING OF THE ALPINE ASPIRANT; THE ASCENDING OF THE BEDS OF MOUNTAIN-BROOKS TO FIND SOME WATERFALL WORTHY OF RENOWN, NOT UNLOVELY EVEN IN DROUGHT, HIDDEN IN DEEP MOUNTAIN BASIN AND VISITED ONLY, AND NOT REPORTED ON, BY LOGGER AND TRAPPER?”¹

Hawthorne Fine Art is pleased to share the work of the women artists of the Hudson River School. The collection herein depicts the woods and wilds of our still young country in the years prior to its centennial. From majestic mountain scenery to quiet forest interiors with woodland creatures, these works illuminate the lives of the artists: 19th century women with inquisitive minds and diverse interests outside the home including botany, mountaineering, travel, and culture. Above all, the works reveal their dedication to craft and their passion for exploring the world around them.

Please contact us for inquiries on the works presented herein by email: info@hawthornefineart.com or by phone: 212.731.0550 and read the biographies of their makers on our website: www.hawthornefineart.com.

Sincerely,

JENNIFER C. KRIEGER, *Managing Partner*
MEGAN BONGIOVANNI, *Research Associate*

HAWTHORNE FINE ART, LLC
575 5th Avenue, 14th Floor, New York, NY 10017 (by appointment)

¹ Edith Cook “A New England Pilgrimage,” *Catholic World*, Volume 41, Issue 244, July 1885 (433-444)”

ELIZA BARCHUS
(1857-1959)

The Three Sisters
Oil on canvas
22 x 36 inches
Signed lower right



SUSIE M. BARSTOW
(1836-1923)

Squirrel in a Woodland Nook
Oil on panel
7 ½ x 5 ½ inches
Estate of the Artist



JULIE HART BEERS
(1835-1913)

Hudson Valley Vista

Oil on board

12 ½ inches (diameter)

Signed lower right



JULIE HART BEERS
(1835-1913)

Summer Landscape, 1869

Oil on canvas

12 ½ x 20 ¼ inches

Signed and dated 1869, lower left



JULIE HART BEERS
(1835-1913)

Fishing near a Cascade, 1869

Oil on board

12 3/8 x 9 1/8 inches

Signed and dated 1869, lower left



JULIE HART BEERS
(1835-1913)

Forest Interior with Rivulet, 1870

Oil on canvas

11 5/8 x 19 3/8 inches

Signed and dated 1870, lower right



JULIE HART BEERS
(1835-1913)

Summer along the Boquet River, 1875
Oil on canvas
9 x 11 inches
Signed and dated 1875, lower left



JULIE HART BEERS
(1835-1913)

Ferns Along Water's Edge
Oil on canvas
12 x 20 inches
Signed lower left



**MARION "MINNIE" ROBERTSON BEERS BRUSH
(1853-1945)**

Wildflower Meadow beside a Stream

Oil on canvas board

8 x 10 inches

Signed with monogram (MRB) at lower right



**MARION "MINNIE" ROBERTSON BEERS BRUSH
(1853-1945)**

Woodland Interior with Cascade

Oil on board

9 1/4 x 6 1/8 inches

Signed with monogram (MRB) at lower left



SARAH COLE
(1805-1857)

Ancient Column Near Syracuse, c. 1848

Oil on canvas

11 ⁷/₈ x 11 ⁷/₈ inches

Inscribed verso, "A Column Standing near Syracuse,
Sicily copied from a picture by T. Cole by S. Cole"



CHARLOTTE BUELL COMAN
(1833-1924)

Flight through the Woods

Oil on canvas

15 x 22 inches

Signed lower left



**EDITH WALKER COOK
(1839-1902)**

Autumn Landscape, 1865
Oil on canvas
7 ½ x 6 ¾ inches
Signed and dated 1865, lower left



**EDITH WALKER COOK
(1839-1902)**

New Jersey Shoreline, 1863
Oil on canvas
8 x 6 inches
Signed and dated 1863, lower right



**ELIZABETH GILBERT JEROME
(1824-1910)**

Sunset along a Rocky Coast, 1860
Oil on canvas
14 x 22 inches
Signed and dated 1860, lower left



**ELIZABETH GILBERT JEROME
(1824-1910)**

Tropical Landscape, 1873
Oil on canvas
22 1/4 x 18 1/4 inches
Signed and dated, lower center



MARY KOLLOCK
(1840-1911)

Campsite in the Adirondacks
Oil on canvas
20 x 36 inches
Signed lower right



ABBIE C. THURBER
(1830-1898)

Early Autumn on Esopus Creek, Kingston, N.Y.
After Alfred Thompson Bricher (1837-1908)
Oil on composition board
12 inches diameter
Signed and inscribed with title on verso



MARY JOSEPHINE WALTERS
(1837-1883)

Autumn River with Punt in the Reeds

Oil on canvas

13 ¼ x 23 ¾ inches

Inscribed in pencil on the stretcher



MARY JOSEPHINE WALTERS
(1837-1883)

Autumn Scene with Figures

Oil on canvas

16 x 26 1/4 inches

Signed lower right



MARY JOSEPHINE WALTERS
(1837-1883)

Hayricks [Possibly New Jersey Hayricks], c. 1876
Oil on canvas
23 x 39 ½ inches
Signed lower right



LAURA WOODWARD
(1834-1926)

Camel's Hump, Vermont, 1877
Oil on canvas
14 x 24 inches
Signed and dated lower left



A detailed oil painting of a forest stream. The scene features a small waterfall cascading over large, moss-covered rocks in the foreground. The water is depicted with vibrant, cool tones of blue and green, contrasting with the warm, earthy browns and greens of the surrounding forest. The background shows a dense forest with tall, slender trees and a soft, hazy atmosphere. The overall style is characteristic of 19th-century landscape painting, with visible brushstrokes and a rich, textured surface.

About the Artists

Julie Hart Beers (1835-1913)

Julie Hart Beers was born in Pittsfield, Massachusetts to Scottish-born parents Marion Robertson and James Hart. In 1830, her parents came to the United States with her brothers and settled in Albany. Recognized as leaders in the American School of Art, William Hart (1823-1894) and James McDougal Hart (1828-1901) began their careers painting panel decorations for a coach-maker in Albany. It is possible that their father held a similar occupation. Census records for the year 1855 indicate the elder James Hart was employed as a painter.¹

While little is known of Beer's early life and education, she began her artistic training under the tutelage of her brother James.² By the age of twenty, Beers had married George Beers, a printer from Albany County. The couple lived in Albany with her parents and her brother James.³ Their daughter Marion Robertson Beers was born in Albany in 1854.⁴ A second daughter, Katherine S. Beers, was born two years later. In 1855, James moved to New York City where he established a studio in the Dodworth building. William arrived in the city two years prior and was an associate member of the National Academy of Design.⁵ Beers soon followed suit.

Sadly, after just four years of marriage Beers's husband passed away. A widow with two young daughters to raise, Beers continued to take up her brush. In the 1860's, she began exhibiting with the Brooklyn Art Association. When she exhibited *A View near Bethel, Maine* in 1868 the Brooklyn Daily Eagle stated, "Mrs. Beers is a careful artist and all her pictures will bear critical inspection and the painting in question is no exception to the rule."⁶ To help make ends meet, Beers took women on summer sketching trips. During the summer of 1871, Beers took 6 young lady artists sketching in Elizabethtown, a small hamlet in the foothills of the Adirondacks. There they sketched along the banks of the Bouquet River. The Brooklyn Daily Eagle noted that, "Some of the lady artists, under the accomplished direction of Mrs. Beers, are working hard and have made fine progress."⁷

In 1875, Beers spent the summer sketching in Dorset, Vermont. Her daughter Marion, an artist in her own right, worked on studies of wildflowers and ferns.⁸ Marion R. Beers (also known as Minnie) was an oil painter and watercolorist. She exhibited with the Brooklyn Art Association and the American Watercolor Society. Beers exhibited with her daughter at the Brooklyn Art Association (1874), at the Cincinnati Industrial Exposition (1875) and the Inter-State Industrial Exposition of Chicago (1877). While less is known of Katherine S. Beers (also known as Kitty), she is listed as an artist in a U.S. census record from 1880.⁹

In 1876, Beers married a second time. Her husband Dr. Peter Tertius Kempson was a journalist and an editor of the New York Insurance Times. An Englishman, he served as reeve of Fort Erie, Canada before coming to the United States in 1873.¹⁰ Kempson resided in Metuchen, New Jersey where he was joined by Beers and her daughters Marion and Katherine. Following her marriage Beers continued to paint and exhibit under the name Julie Kempson.¹¹

During her lifetime, Beers contributed regularly to exhibitions at the Brooklyn Art Association, and the National Academy of Design. She also exhibited with the Artist's Fund Society, the Palette Club, the Lotus Club and the Boston Athenaeum, among others.

Julie Hart Beers (Kempson) died in 1913. She was 79 years old.

Marion "Minnie" Robertson Beers Brush (1853-1945)

Marion "Minnie" Beers was born in Albany, New York to Julie Hart Beers and George Washington Beers, a printer. Like her mother before her, Brush's natural artistic talent was nurtured by her family members. She lost her father while still a toddler. Her mother, widowed with two daughters to raise, continued to paint, and exhibited regularly with the Brooklyn Art Association. To help make ends meet, she took women on summer sketching trips in New York and New England often with her daughters in tow. In 1875, Beers and Brush spent the summer sketching together in Dorset, Vermont. Brush worked on studies of wildflowers and ferns.

In her early twenties, Brush married Dr. Edward F. Brush. An Irish immigrant, Dr. Brush came to the United States as a teenager. He served in the Union army during the Civil War and later became the first elected Mayor of the City of Mount Vernon, New York, serving four terms.

An oil painter and watercolorist, Brush exhibited with the Brooklyn Art Association and the American Watercolor Society. She exhibited with many prominent artists of the day, including her mother, at the Brooklyn Art Association (1874), at the Cincinnati Industrial Exposition (1875) and the Inter-State Industrial Exposition of Chicago (1877).

Marion "Minnie" Robertson Beers Brush (1853-1945) died in Mount Vernon, New York in 1945.

Charlotte Buell Coman (1833-1924)

Coman was born and raised in the village of Waterville, NY. Her family owned a tannery and manufactured shoes. Coman married young and moved with her husband to Iowa to live a pioneer's life on the frontier. Tragically, Coman's husband passed away just a few years into their marriage. Coman also suffered from hearing loss and was almost completely deaf by the age of 40.

Despite these hardships, Coman was determined to live an industrious life. She returned to New York and began studying painting under landscape artist James R. Brevoort. She later moved to Paris where she lived for six years. There she studied under Harry Thomson and Emil Vernier. She often went on sketching trips to the French countryside and to Holland. Much of her work from this period was destroyed by a fire in her studio. When Coman returned to NYC in the early 1880's she became an active member of the arts community.

Coman's work was heavily influenced by the Barbizon school. In 1876, her work was lauded at the Philadelphia Centennial Exposition by critics who compared her work to Corot. Coman exhibited regularly in New York and at the Paris Salons. In 1905, she received the Shaw Memorial Prize from the Society of American Artists and in 1910 was elected as an Associate member of the National Academy of Design.

Like many woman artists of this period, Coman signed her work with her initials to hide her gender. Coman painted until the end of her life. She died at the age of 91 in Yonkers, NY.

Edith Walker Cook (1839-1901)

Edith W. Cook was born in New Jersey in 1839 to Martha Duncan Walker and Gen. William P. Cook. A graduate of West Point, Gen. Cook served in the United States Cavalry and was later employed as chief engineer of the Camden and Amboy Railroad, the first rail system in New Jersey. Active in politics, Gen. Cook was a prominent member of the Democratic party. He was appointed Major General by the governor of New Jersey in 1862. Cook's mother was an accomplished author and poet whose work appeared in popular magazines. She had a special interest in Polish literature and culture. Her translation of Krasinski's *The Undivine Comedy, and other Poems* was published by J.B. Lippincott a year after her death.

A lawyer and politician, Cook's maternal uncle Robert J. Walker served as secretary of state under President Polk. During the Civil War he wrote articles for the *Continental Monthly*, a political and literary periodical, published by J.R. Gilmore. Cook's mother was the editor of the publication between 1863 and 1864.

Cook's brother Eugene B. Cook, a Princeton graduate, was a chess expert who authored several books on the subject. He was also a musician and an authority on figure skating. Cook's sister, Lucia G. Pychowska was a writer and amateur botanist. The three siblings shared a love of the outdoors and were avid mountain climbers. As members of the Appalachian Mountain Club, they contributed detailed accounts of their excursions in the White Mountains to the club's journal *Appalachia*.

Residents of Hoboken, New Jersey, the Cooks were friends with the family of Edward A. Stevens and lived a short walk from the Stevens family estate at Castle Point which later became the Stevens Institute of Technology. The Cook family was also friends with artist Jervis McEntee. In his diary dated June 11, 1872, McEntee wrote of visiting the Cooks in Hoboken on his return to New York. In a letter to McEntee in 1873 Cook's mother wrote, "...when Edith does something very nice in art, I always feel very grateful to you and Mr. Whittredge."

In 1864, Cook exhibited *On the Kaaterskill Creek and Head of the Catskill Clove from South Mountain* at the 39th Annual Exhibition of the National Academy of Design. An art critic for the *Continental Monthly* said, "the later [painting] is a spirited and truthful representation of a beautiful bit of Catskill scenery. The Hunter and Plattekill Mountains, Haine's Fall, the Clove Road and intervening ravines, the winding woodpath, and burnt trees, are close records of fact, set in a far-away sky and a real atmosphere."

In 1868, Cook contributed two works to the 1st Winter Exhibition of the National Academy of Design. In 1871, Cook exhibited a painting entitled *Evening Berlin Falls* with the Ladies' Art Association at Clinton Hall on New York City's Astor Place. The exhibit included work by several notable women artists including Susie Barstow, Mary Kollack, and Sophie M. Tolles. That same year, she contributed a painting entitled *Just Morning, at Cape Ann, Mass* to the 46th Annual Exhibition of the National Academy of Design. A critic for the *New York Herald* said the work was, "too harsh, but faithful, and admirable in local color." In 1873, Cook was one of approximately 30 women artists included in the 48th Annual Exhibition of the National Academy of Design. In 1874, she exhibited in the 7th Annual Exhibition of the American Society of Painters in Water Colors at the National Academy.

In addition to painting, Cook was also a writer and poet and made regular contributions to *Catholic World*. In 1886, her poetry was included in *Children's Ballads: From History and Folk Lore*.

Edith W. Cook died in 1902. She was 62 years old. Today, her work can be found in Dartmouth's Hood Museum of Art.

Elizabeth Gilbert Jerome (1824-1910)

Elizabeth Gilbert Jerome was born in 1824 in New Haven, Connecticut to Rebecca (Driggs) and Hezekiah Gilbert. She was descended on her father's side from Matthew Gilbert, an early settler, and the Deputy Governor of New Haven Colony. Her father was employed as a representative of the L. Candee Rubber Co. and in 1837 served the New Haven police Department as captain of the watch. Her only brother, Amos Gilbert, a member of 1st Regiment Massachusetts Volunteer Infantry died at Forst McHenry in 1861.

Jerome received her education at Misses Bahewell's School. While a young student, her sketch-filled notebooks caught the attention of her teacher who recognized Jerome's artistic talent. The teacher provided Jerome with encouragement and the art lessons refused by her conservative parents. At the age of 27, Jerome began studying in Hartford under the German-born artist Julius T. Busch. She studied in New York at the Springley Institute, the National Academy of Design, and under Emanuel Leutze.

In 1857, she was awarded a silver medal at the Hartford County Fair for her copies in crayon. The following year she received a diploma for contributing the best copy of a landscape and best copy of a head, in oil, at the fair. In the 1860's and 70's Jerome exhibited floral works and cabinet pictures depicting Dickens characters such as Little Nell and Dolly Varden at Glazier's Gallery in Hartford. In 1868, Jerome completed a cabinet picture depicting a winter scene for the National Academy of Design which the Hartford Courant called, "a gem [which] deserves a high place in some choice collection." In 1873, she contributed Portrait to the National Academy's 48th annual exhibition. In 1875, Jerome contributed a work entitled Favorites to the National Academy of Design. Listed as E. Gilbert Jerome in the exhibition catalogue, the Hartford Courant erroneously identified Jerome as a male artist by the name of Mr. Gilbert E. Jerome.

During the 1870's, Jerome executed several paintings depicting South American landscapes including Tropical Landscape, 1873. The painting depicts a woman on horseback being led from a dense tropical forest by man carrying a walking stick. The same figures were depicted in a large-scale work by Jerome executed just two years earlier. In Tropical Landscape, 1871, a river divides the landscape exposing a distant mountain. At left, the figures are depicted on a well-trod path flanked by lush tropical vegetation.

While no records have been found indicating Jerome had traveled outside of New York and New England, she was surely influenced by the tropical works of Hudson River School artist Frederic Edwin Church. While a direct link between the artists has not been found, they lived near one another in Hartford. It is possible, Jerome used a well-known and widely available chromolithograph as a reference for her tropical scenes. While this image has not yet come to light, the figures found in her Tropical Landscape, 1871 and Tropical Landscape, 1873 appear a decade later in a work by artist Granville Perkins (1830-1895) titled South American Landscape, 1881.

Elizabeth Gilbert Jerome died in her family home in New Haven in 1910. The home was located on the street named after her father, Gilbert Avenue. Today her work can be found in the National Portrait Gallery.

Mary Kollock (1832-1911)

Mary Kollock was born in Norfolk, Virginia in 1832 to Sarah (Harris) Kollock and Rev. Shepard Kosciusko Kollock. She was descended on her mother's side from John Alden, a pilgrim who arrived in America on the maiden voyage of the Mayflower. Her paternal grandfather Shepard Kollock was a lieutenant in the Continental army.¹ He established *The New Jersey Journal* and edited it for thirty years.² Kollock inherited her love of art from her mother who was an amateur painter.³

Kollock studied at the Pennsylvania Academy of the Fine Arts from 1860 to 1865 under artist Robert Wylie (1839-1877). She later

moved to New York and established a studio while continuing her studies at the National Academy of Design and the Art Students League. In 1875, the artist traveled to Paris where she studied for several years at the Academie Julian and made frequent trips to the French countryside. In 1890, Kollock returned to Paris and established a studio there and took up studies under Paul-Louis Delance (1848–1924), Georges Callot (1857–1903), and Louis Henri Deschamps (1846–1902). Kollock returned to the United States in the spring of 1897.⁴ One of Kollock’s first paintings executed back in New York was entitled *Apple Blossoms* which depicted, “Staten Island country loveleliness.”⁵

Kollock’s painting entitled *Narmoad’s Head, Cape Ann* exhibited in 1869 at the 44th Exhibition of the National Academy of Design was described as “fresh and natural” in the *New York Daily Herald*. The Herald’s critic noted that the painting, “has some meaning, and is therefore better than pictures of greater size and pretension, which are but meaningless copies of objects.”⁶ Kollock spent the summer of 1869 on a sketching trip in Wisconsin. Her painting *View near Barre* from this period depicts “a roadway in the foreground and housetops of the village rising above the trees in the middle distance.”⁷

In 1870, Kollock contributed *Coast Scene at Cape Ann* and a Pennsylvania river scene entitled *Scene in the Kishoquilla* to a show at the National Academy of Design. The artist spent the summer of 1870 sketching in the mountains of North Carolina.⁸ Kollock’s studio at 896 Broadway was adjacent to the Ladies Art Association of which she was a member. The Ladies Art Association was credited with establishing the first life class for women in New York City.⁹ Kollock exhibited with the association in January of 1871.¹⁰

In the spring of 1871, Kollock exhibited a painting entitled *On the Schuylkill* at the Brooklyn Art Association. A critic for the *Brooklyn Daily Eagle* described the work as “a fine toned landscape” and noted the progress Kollock had made in her work since her contribution the year before.¹¹ In November of the same year Kollock exhibited a painting entitled *On the Juniata* depicting “a beautiful river scene” at the Brooklyn Art Association.¹² She exhibited *In the Wissahickon Creek, Near Philadelphia* and *Gothie Mountains in the Adirondacks* at the 47th Annual Exhibition of the National Academy of Design in 1872.¹³ That same year, Kollock contributed *On the Eno, North Carolina* to the 5th Winter Exhibition at the Academy.¹⁴

In 1875, Kollock returned to Europe where she spent time sketching in Pont-Aven, Brittany and found her work there to be in high demand.¹⁵ In the 33rd Exhibition of the Brooklyn Art Association in December 1876, Kollock’s “large and pleasantly toned lake scene,” hung in the Academy Gallery alongside works by prominent American artists Alfred Thompson Bricher (1837–1908) and Charles D. Hunt (1840–1914) to name but a few.

In 1906, a critic for the *Times Dispatch* declared, “[Kollock’s] work is always good. She is conscientious in a persistent way that is unusual in a woman’s efforts. The critic further stated, “Being sympathetic with nature, it is not strange that the leaves and the waters, the hills and the shadowy valleys make intimacies with her and show to her their loveliest tints and softest atmospheres.”¹⁶

On leaving Virginia for New York Kollock stated, “When I make little trips through the country, and put my impressions on canvas, I can have the best advice of the best masters simply for the looking. New York throws open its academies and exhibition halls, and I can study the style of this painter and that one who has excelled in the thing I want to do. By noting the achievements of others, I can avoid mistakes of my own, and nowhere except in New York is this condition found. That is why we all come to the big city—we can learn as we could not learn if we stayed in our home place.”¹⁷

Mary Kollock died in New York City in 1911. She was 78 years old

Abbie C. Thurber (c. 1830-1898)

Abbie C. Thurber was born in Providence, Rhode Island to Eliza (Beedle) and John G. Thurber, a master carpenter and ship builder. In 1842, her father launched a ship camel from his dock. Invented by the Dutch and used throughout Europe, ship camels aided large vessels in crossing shallow waters. The introduction of this naval architecture by Thurber was the first of its kind in the United States. It provided much needed assistance to whaling vessels navigating the shoals of Nantucket Harbor.

While little is known about Thurber's life, according to archival Providence City Directories, she was active as a portrait and landscape painter for nearly two decades starting in the late 1870's.

Thurber's *Early Autumn on Esopus Creek*, Kingston, N.Y. is painted on a shallow dish made of composition board. Thurber used china painting, primarily a woman's craft, to create a Hudson River School painting. As a model Thurber used the work of Alfred T. Bricher whose painting of *Early Autumn on Esopus Creek*, Kingston, N.Y. was published as a chromolithograph by L. Prang & Co. and would have been widely available.

Mary Josephine Walters (1837-1883)

A New York native, Mary Josephine Walters was born in 1837 to Ruth and William A. Walters, M.D. Her father was employed as a City Inspector from 1841 to 1842 and was later elected Coroner of New York City.¹ Dr. Walters died in 1851 when he was just 43 years old, and Walters was a teenager.² Widowed with six children, Ruth Walters moved the family to Brooklyn. While little is known about Walters' education and formal artistic training, she was noted as the favorite female student of Asher B. Durand in a biography of the esteemed artist written by his son, John Durand.³

Although Walters resided in Brooklyn, her studio was located across the river in Manhattan. She worked steps away from National Academy of Design in the Y.M.C.A building on 23rd Street. Her studio neighbors included William Hart, David Johnson, Alfred T. Bricher, and John F. Kensett, to name a few.⁴ Walters began exhibiting at the National Academy of Design as early as 1864.⁵ In 1867, Walters was in her studio full of Catskill views hard at work on a brook scene described by the *Brooklyn Daily Eagle* as, "decidedly pretty and well done."⁶

In 1871, Walters contributed a painting entitled *Chapel Pond, Adirondacks* to the 46th Annual Exhibition of the National Academy of Design. A critic for the *Brooklyn Daily Eagle* said the painting was, "a careful work, realizing in its earnestness and beauty of detail the truth of a study from nature."⁷ In 1872, at the Pittsburgh Art Gallery Walters exhibited what one critic described as, "a little shadowy picture, full of thought."⁸ The same year, she exhibited her *View of the Ausable River, Adirondacks* with the Brooklyn Art Association⁹ and later at the National Academy.¹⁰

While primarily known for her paintings of the Catskill and Adirondack regions, Walters spent summers sketching in northwestern New Jersey.¹¹ In 1873, she contributed a painting entitled *Brascastle* [sic] *Brook* to an exhibition of the Brooklyn Art Association. Located in New Jersey, Brass Castle was a subject favored by Walters. The *Brooklyn Daily Eagle* stated, "in its finish [the painting] is treated with the freshness of a study from nature. The Tree foliage is painted with rare freedom, and the rocks and running water are also beautifully handled."¹² Walters also spent time in the Saddle River Valley sketching woodland and farmyard scenes.¹³

In 1873, Walters was one of thirty women artists included in the 48th Annual Exhibition of the National Academy.¹⁴ In 1877 she

was listed among the artists whose work sold during the National Academy's annual exhibit.¹⁵ In 1881, Walters was included among a list of "prominent" artists including Alfred T. Bricher and J. Francis Murphy whose work was added to an exhibition of watercolors with the Brooklyn Art Association.¹⁶

By 1880, Walters was residing in Ho-Ho-Kus in Bergen County, N.J. with her mother and brother Joseph.¹⁷ She continued to paint and exhibit her work with the American Watercolor Society and the National Academy of Design until the end of her life in 1883. She was 46 years old.

During her lifetime, Walters held a membership with the Brooklyn Art Association where she exhibited regularly. She exhibited with the American Watercolor Society and contributed to annual exhibitions at the National Academy of Design between 1864 and 1883.

Today her work can be found in the collections of the New York Historical Society and the Birmingham Museum of Art.

Laura Woodward (1834-1926)

Laura Woodward, a New Jersey native, once shared a New York studio building with the Hart siblings, as well as pioneering female painters such as Eliza Pratt Greathouse (1819- 1897), Sara Bascom Gilbert and Hannah Jane Blauvelt. While Woodward would ultimately become well-known for her mid-to late-career plein air paintings of the undeveloped Florida wilderness, her success in doing so was predicated on the reputation she forged among the ranks of the male-dominated Hudson River School during the 1870s and 1880s. Woodward exhibited annually at the National Academy of Design, the Brooklyn Art Association, the Pennsylvania Academy of Design, and the Boston Art Club. She also participated in Expositions, including Louisville (1873- 75, 1878, 1885), Cincinnati (1874), Chicago (1875, 1878), and Philadelphia (1876), in addition to numerous galleries.



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