

**ALICE  
KELLOGG  
TYLER**

1866-1900

Private Works

Fall 1986



front cover

1 oil on wood panel  
c. 1890's  
initialled A.K.T., verso

2 oil on canvas  
c. 1898  
14<sup>1</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>4</sub> inches  
Probably a painting of Alice's  
nephew, John Kellogg Rich.

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# ALICE KELLOGG TYLER

1866-1900

## Private Works

*Alice, you are not one of those ill-fated  
ones who have to die with all their  
music in them.*

Arthur B. Davies

As the nineteenth century came to an end, 34 year old Alice Kellogg Tyler painted a self-portrait entitled, "Find the Lady". The scene is a corner of her bedroom in Chicago and in the painting we see, not only a window and a dresser, but also a rocker on which a woman has left her clothes. At first it appears that no one is in the room, but reflected in the mirror we can barely distinguish among the bedclothes the artist's dark head resting on a pillow. To paint herself as a woman who has almost disappeared was doubly prophetic. Kellogg Tyler would live only six weeks into the twentieth century and the majority of her artwork would be hidden from public view for more than eighty years.

At the time of the artist's death the Kellogg family boxed up hundreds of examples of her drawings, oil sketches, watercolors and paintings along with her diaries, photos and letters from Paris which they preserved untouched and unexhibited. The remarkable survival of such a complete body of nineteenth century artwork and letters provides us with a vivid new viewpoint on the social and aesthetic life in Chicago and Paris during this important time of transition in American art.

Kellogg Tyler was part of an influential generation of American artists who studied together in France in the 1880's.<sup>1</sup> When they returned, their teaching and painting would be instrumental in leading the art of the United States from a provincial to an international status. Most of these European-trained American artists would work in New York, but a few pioneers like Kellogg Tyler would lead in the development of regional art centers such as Chicago, St. Louis and Indianapolis.<sup>2</sup> Within this group she was a pioneer of another sort, for in the small circle of prominent nineteenth century American artists there were very few women.<sup>3</sup>

Another interesting aspect of Kellogg Tyler's work is that it reveals, in the very last years before her death, a shift from academic to impressionist concerns. On the surface, American painting throughout the nineties was dominated by conservative Beaux Arts styles which would have little bearing on the direction of twentieth century American art. Chicago, in particular, was devoted to this academicism which was exemplified in that city's Columbian Exposition of 1893. Kellogg Tyler's exhibition works were all well within this approved tradition.

A few Americans at this time, however, were shaking off the dark palette and contrived poses of this older style and developing an American form of impressionism. Kellogg Tyler delighted in producing quick oil studies and in these we unexpectedly find that she too was leaning toward a more modern style. The spontaneity, brighter color, casual poses, daring compositions and interest in the effects of sunlight in these works show a close relationship to the kind of painting that would be in vogue after Kellogg Tyler's death.

Before the re-emergence of her work it was generally believed that no Chicago artist had broken ranks with academicism until after 1900.<sup>4</sup> Now we can see that hidden in the private works of Kellogg Tyler (and possibly works by other forgotten artists) there was, in fact, a development toward impressionist painting in that city, a development that has been overlooked because official styles so dominated public taste. Kellogg Tyler's years of painting in Chicago and teaching at the Art Institute may also now explain, in part, why that school would produce so many impressionists after 1900, and among them several noted women painters.<sup>5</sup>

\* \* \* \*

Alice Kellogg was the fifth of six daughters born to John Leonard and Mary Gage Kellogg. The family was unusually close and Alice found continuous emotional and financial support from them throughout her artistic career. Her parents, sisters, nieces and nephews would always be her favorite subjects.<sup>6</sup>

Her father was a prominent physician of holistic medicine and the Kellogg girls were raised in a home devoted to ideas about the mysterious links between body and soul. Alice seems to have been particularly preoccupied with metaphysical ideas, especially those of Swedenborg and Mary Baker Eddy. She and her sister, Kate, later a district supervisor in the Chicago school system, held seances and devoted themselves in their everyday life to manifesting the Good into physical form. Alice, who was already suffering from the nephritis which would eventually kill her, seems to have felt that her unexplained headaches and bouts of depression would disappear if she could achieve a greater measure of spiritual harmony.

As a student at the Academy of Fine Arts (shortly afterwards renamed the Art Institute of Chicago), Alice made a lifetime friend who shared her metaphysical concerns, the young Arthur B. Davies. The couple made etchings and drawings of each other and painted out-of-doors together — each struggling from this early age to capture a hint of the unknown in their artwork. Davies would soon go to New York and Kellogg to Paris, but they would maintain a weekly correspondence for years. In one of his last letters to her, he jokingly writes from England that he has chosen this method of contact because he feels in the high winds over the Atlantic that the "brain waves might go astray."

Kellogg's first major art award came when she received a scholarship for graduating at the top of her class at the Academy of Fine Arts.<sup>7</sup> The competition that year included the talented John Vanderpoel,<sup>8</sup> nine years her senior, who would later become an important teacher at the Art Institute of Chicago. Vanderpoel and Kellogg were to remain close friends and later, in Paris, would organize an expedition of Chicago art students for a summer of study in Holland.



3 oil on wood panel

1888

6 $\frac{1}{8}$  x 9 $\frac{5}{8}$  inches

This work, along with plate 4, was painted  
during her travels in Holland

By the 1880's the American art student colony in Paris was at its peak.<sup>9</sup> Among the pupils at the Académie Julien in that decade were Hassam, Twachtman, Tarbell, Benson, Metcalf, Reid, Simmons, Robinson, Bunker, Beaux, Nourse, Schofield, Henri, Anschutz, R. Miller, Stark and Melchers to name a few. In 1887 they were joined by the small, independent-minded young woman artist from Chicago.

Alice Kellogg's weekly letters to her family give a vivid description of the French schools and the activities and attitudes of the art students:

*Monday saw us start out — portfolios under arm — for Colarossi's atelier. We were the first there . . . the model was ready to be posed, so I asked Angelo, our janitor, if we could go to work. Parfaitement he responded so we posed the youth, a fine model too, and when the older pupils arrived behold — a bevy of Americans calmly ensconced on high stools and quietly working away. The C. school is far less rigidly organized even than the Julien. One has the utmost liberty . . . We go in the forenoon from eight to twelve, then home to a good lunch after which we go to the galleries, to interesting places about Paris, coming home to dinner at nearly six, then a two hours of talking reading or writing [letters] where we again sally forth to the evening class. This is great fun! There is a large circle of drawing stands somewhat like watercolor boards only much firmer, these are connected by a segment of pipe which runs across the back of each board, with a jet on the left of each . . . so that all the jets are supplied by one souvet with gas, a great improvement on the lamp we had the first evenings. Here we sit and draw or paint from the draped model who poses in the midst. This week it is an Arab (Italian!) in flowing draperies, last a pretty woman in a beautiful dress coquettishly looking at herself in a hand glass. This class is mixed, both sexes coming if they choose. We are a set in ourselves and from our fastness we observe, with great interest, the various art students French, American, English, with a sprinkling of Russians, Danes of Swedes . . . who gather to sketch, to talk, to smoke, etc. . . .*

Initially Kellogg had not been so positive about this informality, and her American sensibilities were shocked by her first visit to this same coed class:

*It was not pleasant, I can tell you that, although not one disagreeable thing occurred personally to any of us. But there is such a disregard of all that is delicate, such an air of questionable frankness . . . We met Mssrs. [Louise] Jurgensen and [August] Franzen. They were very nice, putting on their coats and laying aside the pipe when they saw us. Mr. J. said, 'I could not advise any lady, a sister of mine for instance, to come . . . these Frenchmen are not decent.'*

However, Kellogg very quickly began to revise her attitudes:

*Ethel and Amy — smoke. Yes they do . . . I have learned one can be a lady and do so.*

Later she would comment:

*I more and more realize how there is, has been in America, a false delicacy . . . I have been a puritan, I have been hard, but I am broken.*

French art study at that time did not include any formal lessons, instead students simply worked from the model. Then, twice a week, the class was visited by a well-known artist who gave individual criticism. Boulanger and Lefebvre, who served in this role at the Académie Julien, were very supportive of Kellogg and one day Boulanger distinguished her by refusing to make any criticism of her work at all. Elihu Vedder reported that the corrections of the teachers were often mild in comparison with the sarcastic comments of fellow students<sup>10</sup> but Kellogg found only support from the other artists:

*I will tell you this privately — I am sure I had learned a great deal in the years I was alone . . . for everyone accuses me of having studied here or in New York a long time.*

The highest award given at Julien's was the rare honor of having one's work hung on the wall. Once there it was never to be moved. Kellogg wrote in 1888 that a drawing of hers was the first selected that year to hang in this small group of artworks and added that she was the only woman represented. Soon afterwards Cecilia Beaux also won this prize and wrote of her great pleasure at seeing her work included in this "meagre collection".<sup>11</sup>

Alice Kellogg continued to receive some of the highest awards available to art students at that time. She was accepted twice into the highly competitive Salon exhibitions<sup>12</sup> and had one of these works hung "on the line". She also had a painting accepted in the Exposition Universelle of 1889 in Paris.<sup>13</sup>

Kellogg, like her peers, had come to Paris to participate in and learn the revered French artistic traditions. It is interesting to see in her letters to her family during these years how her ideas were slowly transformed. After her first work was accepted at the Salon she wrote home:

*Our enthusiasm for the Salon is decidedly dashed by the undeniable fact, hardly concealed at all, of the all-important potency of 'influence' and wire-pulling.*

She expressed this reaction to French theory:

*So many people think that technique is a study in itself . . . I think this is the rock that French Art will founder on unless there is a revival, and a general one, of the supremacy of meaning over manner, of sincerity above superficiality.*

But Kellogg, by this time, wholeheartedly approved of the lack of rigidity in French instruction and noted that the teacher there represented the ideals of art to his students more than any one particular style. She advised her sister, Mabel, who was then studying at the Art Institute in Chicago:

*Miss Larry told me that you had just received your monthly report and that it was very good indeed. Monthly reports are interesting but don't bother about them. 'to thine own self be true' and the monthly reports will come trotting meekly after.*



A.K.T., c. 1890-95



4 oil on canvas covered board  
1888  
7 x 5<sup>1</sup>/<sub>8</sub> inches



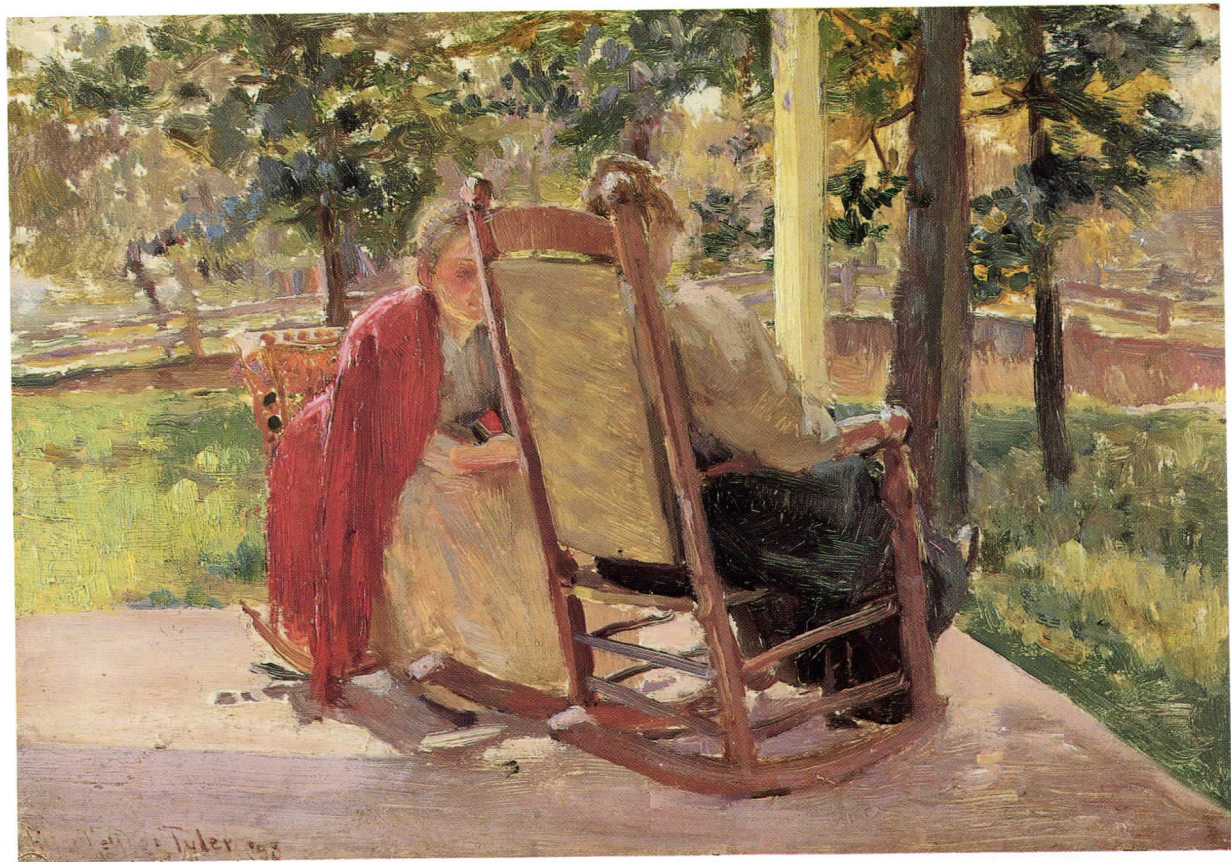
*She could paint sunlight with  
the best of them.*

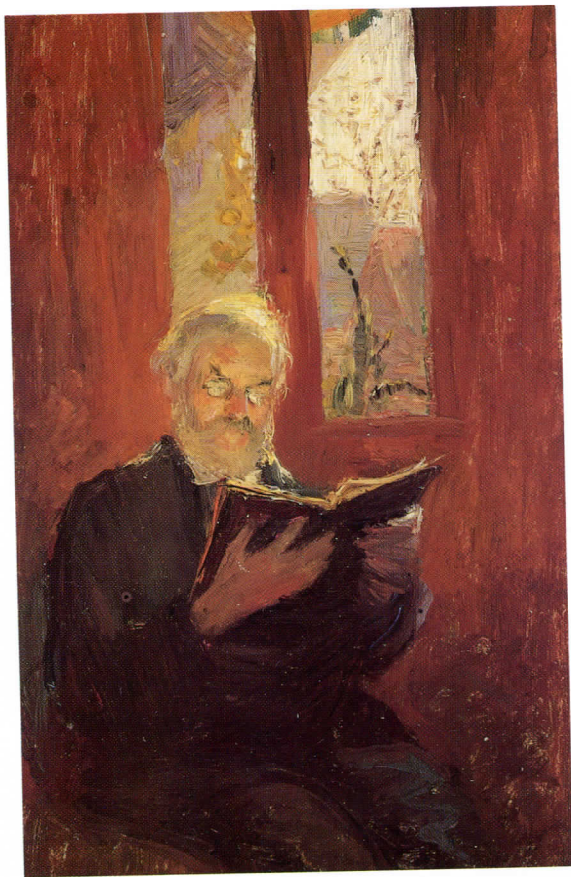
Lorado Taft

5 oil on wood panel  
c. 1898  
10 x 7 inches

6 *A Sunny Corner of the Verandah* 1898  
oil on wood panel  
6<sup>7</sup>/<sub>8</sub> x 10 inches  
signed and dated at lower left  
titled verso with inscription







7 oil on wood panel  
c. 1890's  
7 x 4 1/2 inches

Later she added:

*The good is done, when you are freest from all consciousness, of teachers, friends, even self, where easily and strongly and simply the hand does what the brain is scarcely conscious of directing.*

During her time there Kellogg mentions contact with many artists and others who would be important in the 1893 Chicago world's fair. She knew the influential Sara Hallowell, who would organize a public exhibition of European works, including French impressionists, in Chicago as early as 1890.<sup>14</sup> Through Hallowell she met Mary Fairchild MacMonnies who would paint a mural for the fair. Kellogg had Thanksgiving in Paris with Lawton S. Parker and mentions visiting with the Wheelers, Florence Esté and the directors of the Art Institute among others.

Kellogg spent time travelling in England, Italy, Switzerland, Germany and Belgium besides summering in Holland. Like many other Americans, she reported that she was more impressed and influenced by the Old Masters she saw in museums than she was by modern works displayed each year at the Salon or the Ecole des Beaux Arts. In Paris, in addition to her study at the Académie Julien and the Colarossi, she was also a pupil of Charles Lasar.

During her last weeks in Paris she saw the official opening of the Exposition Universelle:

*Great preparations were being made, many mounted soldiers, fountains playing higher than usual. Extra lights . . . magnificent pennants . . . the Quai was black with people . . . the trees near us were being filled with great lanterns of yellow which gave the hitherto barren buttonball the appearance of a phenomenally fruitful orange tree. . . . The bridges [were] tiaras of colored lights . . . quite transformed. The Eiffel tower, which I have not admired by day, suddenly, with a full explosive sound, became a pillar of fire, I had to acknowledge it beautiful. But, my time is 'up'.*

Alice Kellogg, then 22, returned to Chicago in 1889. The city, which had grown from 250,000 to 1,000,000 since her birth was preparing for its own international exposition in 1893. Mrs. Potter Palmer and the other lady managers of the fair were anxious to find and exhibit examples of work by the few American women artists who had won recognition in France. They chose the painting which Kellogg had shown in the Paris exposition to hang prominently in the Women's Building.<sup>15</sup> Kellogg was also one of only fifteen American women whose works were chosen for exhibition in the Fine Arts Building.<sup>16</sup>

During preparations for the fair, Kellogg sent a painting to New York to be exhibited in the annual show of the Society of American Artists. *The Mother* 1889, was so admired that in 1891 she was elected a member of this prestigious group. *The Graphic* recorded that this was "an honor not frequently accorded to exhibitors, especially



*The Mother* 1889, wood engraving as published in *Century Magazine*.

Typical of the artist's academic work, this painting was acquired by her friend, Jane Addams, for the Hull House where it still hangs. Addams gave the eulogy at Alice's funeral.

- 8 oil on canvas covered board
- c. 1890's
- 9<sup>7</sup>/<sub>8</sub> x 7 inches
- A painting of Alice's husband, Orno



when they are women".<sup>17</sup> (Cecilia Beaux, though eleven years older than Kellogg, would wait until 1893 for admission to this group.)<sup>18</sup> Kellogg's painting was reproduced in *Century Magazine* and now hangs in the Hull House in Chicago.

Upon returning from Europe, Alice Kellogg resumed her teaching at the Art Institute of Chicago. Lorado Taft wrote that at this time she was the leader among Chicago artists<sup>19</sup> and admitted that he envied her the hold she had over the art students that they shared. He reported:

*One of her colleagues in the early days of the school attracted [a director's] attention to her . . . as she was correcting the work of a not over-brilliant pupil. Unconsciously she had put her arm around the child, who nestled close, apparently drinking in the kind, helpful criticism . . . said [the Colleague], 'If I felt that way I might be able to teach as well.'*<sup>20</sup>

Taft also reported that Kellogg was able to hold herself above the "jealousies and bickerings" of the other Chicago painters:

*While we picked each others work to pieces and railed against fate and the unappreciative Chicago public, she painted and thanked God for a world of beauty.*<sup>21</sup>

An important change in Kellogg's life occurred in 1892 when Arthur B. Davies married, and Alice's years of correspondence with him came to an end. However a year later, while in Europe, Davies wrote entreating her to join him there. In this letter Davies complains of his inability to express himself in his canvases and tells Kellogg, "Yours is the way to work":

*To go raking round for a subject and then labor at it till you've knocked all the life out of it is the receipt of most people for the confection of a picture, with what result the world may see. Do send me a sketch on impulse, I think yours always were. I know I should like it and it is such a pleasure to see anyone on the right road.*

After Alice Kellogg married Orno Tyler in 1894, she continued to produce academic paintings, but was also prolific in pursuing the sketches "on impulse" which Davies had praised. These sketches and small paintings form the bulk of her surviving work. The use of small format, which at first seems unusual, is, in fact, an aesthetic compromise for Kellogg Tyler. Since freedom of brushwork and freshness were traditionally allowed in the oil sketch or *pochade*, she could abandon academic formula in a small scale work and yet remain comfortably within French tradition.

In looking at her work almost a century after the artist's death, we sense Alice's determination to record her personal vision with a directness and spontaneity very modern for her time and very appealing to our eyes. But this is a stylistic consideration, and she would have preferred to be remembered for having succeeded at her own expressed goal of maintaining a "supremacy of meaning over manner, of sincerity above superficiality".

Melissa Pierce Williams

## FOOTNOTES

1 For recent examinations of the history of American art students in France in the 1880's I have relied on: Michael Quick, *Expatriate Painters of the Late Nineteenth Century*, [exhibition catalogue] Dayton Art Institute, Dayton, Ohio, 1976; David Sellin, *Americans in Brittany and Normandy 1860-1910*, [exhibition catalogue] Phoenix Art Museum, Phoenix, Arizona, 1982.

2 Kellogg Tyler's position of leadership in the Chicago art community is verified by: Lorado Taft, *Chicago Record*, February 14, 1901 (newspaper articles quoted with only dates are from the Scrapbook of the Art Institute of Chicago and catalogued in the Ryerson *Index to Art Periodicals*); Ralph Clarkson, "Chicago Painters Past and Present", *Art and Archaeology*, XII, October, 1921, p. 139. Jane Addams provides a general discussion in a chapter on Kellogg Tyler in the book *The Excellent Becomes Permanent*, New York, 1932, pp. 50-58, which includes the text of the eulogy which Addams delivered at Kellogg Tyler's funeral.

3 To do justice to Kellogg Tyler in this respect it is necessary to distinguish her from the larger body of women artists who would achieve recognition in the early twentieth century. It is also unfair to compare her to American women expatriate painters such as Cassatt, Nourse, MacMonnies and others who found a much more supportive environment in France. In the United States itself only Lilla Cabot Perry, Cecilia Beaux and Maria Dewing established reputations in the 1890's important enough to ensure their inclusion in general histories of American art. Jeanne Weimann reports in *The Fair Women*, Chicago, 1981, the difficulties of the lady managers in finding qualified American women artists in 1893. St. Louis and Indianapolis, though strong art centers, had no prominent women painters in the 1890's. The Chicago papers and Lorado Taft also claimed that Kellogg Tyler was the only woman Midwesterner in the prestigious Society of American Artists.

4 William Gerds, *American Impressionism*, New York, 1984, p. 246.

5 Records are incomplete and research is slow, but with the help of Mary McIsaac, Archivist of the School of the Art Institute of Chicago, I have established that Kellogg Tyler was a full-time instructor in the years that Frederick Frieseke and Pauline Palmer were enrolled there. It is not possible in most cases to document official student-teacher relationships.

6 Quotes and information in this section, unless otherwise noted, were taken from Alice Kellogg Tyler's personal papers and letters.

7 *The Graphic*, February 20, 1892, p. 478.

8 *Chicago Chronicle*, February 16, 1900.

9 Quick, 1976, p. 40.

10 Sellin, 1982, p. 6.

11 Cecilia Beaux, *Background with Figures*, Boston, 1930, p. 123.

12 W. Lewis Fraser, *Century Magazine*, XLV, January 1893, p. 478.

13 *Ibid.*

14 Weimann, p. 182.

15 Weimann's book shows a photograph of the painting in the Boardroom of the Women's Building. Though I have found no published reference to it, Kellogg Tyler's records include a photograph of a mural which family tradition claims one that she painted for the Women's Building.

16 *Chicago Post*, February 1900.

17 *The Graphic*, loc. cit.

18 Frank Goodyear and Elizabeth Bailey, *Cecilia Beaux, Portrait of an Artist*, [exhibition catalogue], Pennsylvania Academy of Fine Arts, Philadelphia, 1974-75, p. 12.

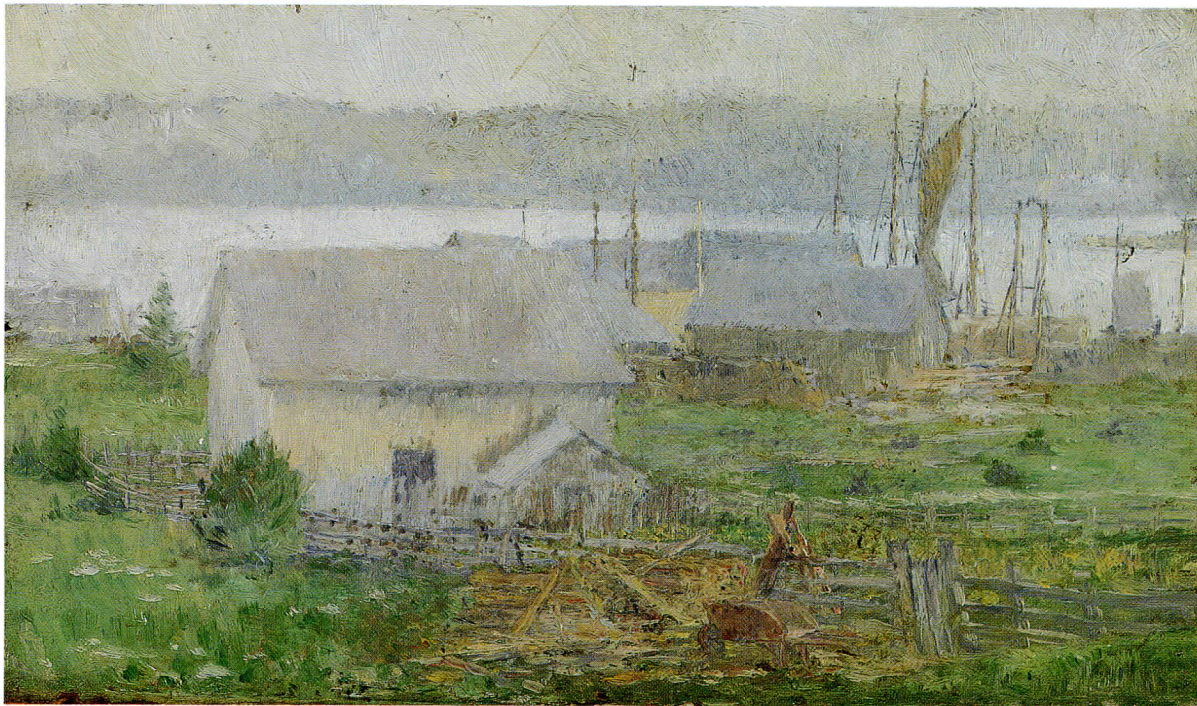
19 Taft, loc. cit.

20 *Ibid.*

21 *Ibid.*

*Her canvases have always a sort of transparency . . . a delicacy of texture as if she would have them a medium through which the divine rays might pass.*

Jane Addams



9 oil on wood panel  
c. 1890's  
4 1/2 x 7 1/2 inches



10 oil on canvas  
c. 1885-1899  
6<sup>7</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>2</sub> inches



11 oil on wood panel  
c. 1890's  
6<sup>7</sup>/<sub>8</sub> x 10 inches


back cover  
12 *Old Stable* c. 1894-99  
oil on wood panel  
4<sup>1</sup>/<sub>2</sub> x 7<sup>1</sup>/<sub>2</sub> inches  
signed and titled verso



A M E R I C A N A R T S

Face 1986





*Alice Kellogg Tyler*  
*FALL 1987*



front cover:  
Untitled, c. 1895-98  
oil on canvas  
10<sup>1</sup>/<sub>4</sub> x 16 inches

above:  
Untitled figure study, c. 1887-89  
charcoal on laid paper  
24 x 18<sup>1</sup>/<sub>2</sub> inches (sheet)  
This is typical of Alice's academic  
drawing from her period of study in Paris.

This catalogue is intended as a companion to our publication of Fall, 1986, titled *Alice Kellogg Tyler, Private Works*. In the essay written for that publication we wrote in detail about aspects of Tyler's life and career, and here would like to bring the reader up to date on research in progress.<sup>1</sup>

Alice Kellogg was born in Chicago and raised in a close knit and well to do family. She graduated, at the top of her class, from the Academy of Fine Arts (later the Art Institute of Chicago). From 1887-89, Kellogg studied in Paris, primarily at the Académie Julien and the Colarossi, where she again won distinctions for her painting. While in France, the young artist was invited to participate in prestigious exhibitions, including the annual Salon and the Parisian World's Fair of 1889.

Alice Kellogg became a major figure in the Chicago art world after her return. More than one contemporary source<sup>2</sup>, including sculptor Lorado Taft, cite her as the most important artist in the city at that time. During the 1890's, Kellogg taught at the Art Institute, and was president of a local artist's group. She was invited to exhibit in the Fine Arts Building and Women's Building at the Chicago World's Fair, 1893, and also painted a mural in the neo-classical style for the Illinois State Building.

Kellogg was awarded, in 1891, membership in the Society of American Artists, an unusual achievement for any woman, but especially a young one. In 1892, Kellogg learned of the marriage of her close friend, Arthur B. Davies, and her long correspondence with that artist ended. Two years later, Alice Kellogg married Orno Tyler. She died on Valentine's Day, 1900, at the age of thirty-six.

Alice Tyler's studio was preserved intact until the early 1950's when the family home was sold. Tyler's art and personal effects were then boxed and kept by her favorite nephew, John Kellogg Rich, until his death in 1974. The preservation of Tyler's artworks and artifacts since that time has been largely due to the efforts of Laura Nichols<sup>3</sup> and JoAnne Bowie.<sup>4</sup>



Untitled, c. 1895-98  
oil on wood panel  
4 1/2 x 7 1/2 inches



During her lifetime, Tyler was recognized primarily for her full-scale and conventionally academic paintings, of which the best, *The Mother*, Tyler gave to her friend, Jane Addams, and it now hangs at Hull House. But Tyler will probably be best remembered for the many small, informal paintings she did of family and friends.

In trying to understand Tyler's career, we have been intrigued by the fact that she painted her more impressionistic canvases on a small scale, the largest ones being usually only twelve by sixteen inches. From the details of execution and the exhibition records, we know that the artist intended these works to be exhibited, and not as studies for larger paintings. In my last essay I suggested that she adopted this format, at least partly, in response to the conservative artistic tastes of Chicago at that time. For, although large impressionistic works were at that time often denigrated as being unfinished, it was accepted in even academic circles to paint in this more spontaneous fashion as long as the work was small. These small paintings, called *pochades*, were frequently exhibited at the time when Tyler was in Paris, and were admired for their freshness.

Recently JoAnne Bowie uncovered an article which shows there was another factor encouraging Tyler to paint in a small format. One of the writers for *The Graphic*, an arts newspaper, reported in 1890 that, while the current economic recession was at the time having a disastrous effect on art sales, Tyler's art organization, the Palette Club, had come up with an ingenious solution to the problem. The members of this group had specifically painted only small works for their annual exhibition, reasoning that these might have extra appeal to the public because of their lower prices. Seventeen paintings were sold from this showing of small works, which was the best selling record of any show at the Art Institute of Chicago for several previous seasons. The discovery of this article provides another clue as to why Tyler, and possibly other artists, produced small works in the 1890's. It seems clear that Tyler's efforts would have eventually resulted in full-scale impressionist works had she lived into the twentieth century when America became more supportive of impressionist painting.



Untitled mother and baby, c. 1890-95  
monotype on laid Japan  
printed in sanguine ink  
9 x 6<sup>1</sup>/<sub>4</sub> inches (plate)

facing page:  
Untitled, c. 1898  
oil on canvas  
27 x 19<sup>1</sup>/<sub>2</sub> inches  
This work shows Alice's sister Mabel Rich  
and her son John.

We consider ourselves fortunate to be part of the exciting efforts to research this remarkable artist's career. We appreciate very much the willingness of Laura Nichols and JoAnne Bowie to share their knowledge with us. In our assessments and publications we have also benefitted from the support of the members of the faculty of the art history department at the University of Missouri, Columbia, and from the advice of Henry Adams, Samuel Sosland Curator of American Art, Nelson-Atkins Museum, Kansas City. We are also indebted to our good friends K.I.P. Henricks and Richard Baumann for their continued assistance and support.

Melissa Pierce Williams

1. In correction of our previous catalogue, JoAnne Bowie has informed me that, though there is conflicting evidence, it now seems more likely that Alice Kellogg Tyler was born in 1864 rather than 1866. Her mother's name was Harriet Bencham Scott Kellogg.
2. *The Graphic, An Illustrated Chicago Newspaper*, June-July 1890; and the *Chicago Record*, February 14, 1901.
3. Laura Nichols and her husband, Dale, attended the auction of the John Kellogg Rich household and committed a large portion of their personal resources to keeping intact a significant group of Tyler's paintings.
4. JoAnne Bowie, who is Alice Kellogg Tyler's great great niece, has spent several years researching details of Tyler's life, transcribing and indexing her letters and piecing together a history of the art in Chicago at the turn of the century. She is now in the process of verifying family tradition which claims that Tyler was friends with Childe Hassam and Robert Henri during her years in Paris.
5. *The Graphic*, May 28, 1892.



*Portrait of John Kellogg Rich*, c. 1895  
oil on canvas  
13 x 10 inches

facing page:  
Untitled, 1896  
oil on wood panel  
6<sup>7</sup>/<sub>8</sub> x 10 inches

This work depicts the Kellogg family  
home in Evergreen Park, south of  
Chicago

A poem is inscribed on the back of the  
panel and dedicated to her sister, Mabel.





Untitled, c. 1895  
watercolor on heavy, wove paper  
15½ x 11 inches  
A painting of Orno Tyler, Alice's husband

facing page:  
Untitled, c. 1898  
oil on canvas  
7½ x 10 inches  
Urban subject matter, such as this scene of  
passengers on a tram car, is unusual for  
the artist.







Untitled, c. 1890-95

oil on board

9¼ x 10 inches

The gentleman is most likely Hal Foster,  
Alice's brother-in-law.

facing page:

*Making Snares*

pencil on paper, c. 1888-89

7½ x 11 inches (sheet)

back cover:

Untitled, c. 1895-98

oil on canvas

7 x 4½ inches





## **Williams & McCormick**

Post Office Box 411474  
Kansas City, Missouri 64141  
Telephone: 314-474-6515 or 816-221-6730

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