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1994 words-probably originally dated 4/29/96,  
Bentonville, Ark 501-273-9445

**KELLOGG, ALICE DeWOLF**  
**December 27, 1862- February 14, 1900,**  
**painter, art instructor, illustrator.**

In the late nineteenth century, Alice DeWolf Kellogg stood among the prominent art leaders in Chicago. As one of the original students at the Art Institute of Chicago, her budding career closely followed the growth of art in the city. Kellogg, through talent and determination, achieved a great deal in her short life. Within the limits of a male-dominated profession, Kellogg managed to open wide the door of opportunity that had been merely cracked for women in art in Chicago.

Kellogg was the fifth of six daughters of Dr. John Leonard and Harriet (Scott) Kellogg.(1) In 1851, Dr. Kellogg, a homeopathic physician, moved his family west from Manlius, New York, settling in Englewood, a Chicago suburb. They lived a comfortable but simple life, pursuing a wide range of interests from primitive camping to nights at the opera. They eventually moved to a seventy acre farm south of the city to what is now Evergreen Park. The family read extensively; Emerson and Thoreau were favorites. Education was encouraged in the close-knit family. While Kellogg was still musing over the direction of her life, Kate Starr Kellogg, her closest sister and confidante, was already pursuing a successful career with the Chicago Public Schools.(2)

In 1879 as an experiment, seventeen year old Kellogg enrolled in the new Academy of Fine Arts. Her rapid progress proved the experiment to be a success. By the time the Academy had become the Art Institute of Chicago in 1882, the five foot tall brunette had already been awarded a scholarship and was appointed assistant instructor under Henry F. Spread.(3)

In 1880, Kellogg and a friend Marie Koupal, along with a handful of other students, established the first art association for women in the city. Membership of the Bohemian Art Club, named for Koupal's nationality, grew rapidly as the club became a much needed support system for serious women artists. They met on Saturdays to have discussions, give criticisms, and sketch from live models. Each summer they packed up to camp and sketch for two weeks in the country. In 1883, the club held their first annual art exhibition at the Art Institute.(4-1)

Kellogg was attracted to Arthur B. Davies from Utica, New York, one of her students at the Art Institute. The relationship developed as the two spent a great deal of time together painting, sketching and talking over the philosophy of metaphysics.(5)

By the mid-eighties, Kellogg opened a studio in Central Music Hall with Ida C. Haskell, her best friend from San Francisco. Kellogg held private classes in the studio and out of doors as well as teaching at the Art Institute. Kellogg and Haskell decided to study in Europe to advance their training in figure painting. In October of 1887, they traveled to Paris accompanied by Kellogg's sister Gertrude, and Haskell's mother.(6) Davies, unable to afford a European education, left Chicago to seek his fame and fortune in New York City.(5)

The young women joined several other Bohemian Art Club members in Paris, including Pauline Dohn, Eva Webster, Anna Page Scott, and Nan Stanley. They all roomed together to defray expenses for rent and studios.

Kellogg entered L'Ecole Julian studying under the masters Gustave Boulanger, and Jules Lefebvre. She also attended classes at the atelier of American teacher Charles Lasar. Within a year of study, she had a drawing accepted in the Salon.(7-12)

In the summer of 1888 Kellogg and several colleagues traveled to Rijsoord, Holland to sketch. The group considered touring museums to be a major portion of their European education and they stopped at several in Holland and others along the route back to Paris.(6)

That fall, Kellogg and some of her friends moved to the Latin Quarter of Paris changing to the nearby Colarossi School where she studied under the masters Gustave Courtois, Jean Rixens, and Dagnan-Bouveret. Kellogg reported to her family that her monthly living expenses were \$67 which covered tuition and rent for studio and apartment.(6)

Kellogg debated whether to enroll in a coeducational sketching class which employed nude models. She loved the freedom given the students in Paris, but not the liberties taken by the Frenchmen in such a sensitive class. She was surprised and disappointed at the harassment and lack of respect given the women students .."these French men are not decent.", she wrote to her family. Kellogg enrolled in several coeducational classes, but she chose to take this particular class in the women's atelier.(6)

Once settled in, though, she enjoyed herself tremendously at Colarossi's school, "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] when we again sally forth to the evening class This is great fun!"(6)

In 1889, Kellogg spent six weeks touring the museums of Italy and made a brief visit to Switzerland. Upon returning to Paris, she learned that another drawing had been accepted in the Salon. At the same time, the portrait of her sister Gertrude, entitled "Miss G.E.K." was accepted in the Fine Arts Pavilion at the Paris Universal Exposition.(7-16) Out of 254 contributing artists in the American section, she was one of only sixteen women selected by the all-male jury.(8-14,24) Kellogg and Frederick Freer were the only Chicagoans represented at the fair.(8-276,283) Other Americans who exhibited were Wm. Merrit Chase, Elizabeth Jane Gardner, and John Singer Sargent. Furnished with season tickets to both the Exposition and Salon, Kellogg stayed occupied for weeks.(6)

In the studio, Kellogg hired a model and quietly painted a picture of a mother and baby, entitled, "The Mother". She wrote her family, ".. it is delightful and I am enjoying the study more than anything I've undertaken here."(6)

August of 1889, Kellogg took a steamship back to the United States, stopping in New York to see Davies. While separated, the two artists had kept up their romance sending each other letters

and gifts. Several times Kellogg had written home that she and Davies were considering marriage, nevertheless, her family was anxious to have her back home.(6)

When Kellogg returned to Chicago she opened a studio. As she developed the new techniques that she had learned in Paris, demand grew for her compositions and portraits. At the same time, Kellogg was planning to marry Davies and continue her career in New York.(4-2) For reasons unknown, Davies abruptly ended the relationship. Kellogg responded to the unexpected loss by increasing her workload, although she did not resume her position at the Art Institute until 1892.(9)

In 1890 she became involved with Hull-House, a new settlement home for immigrants established in 1887 by Jane Addams and Ellen Gates Starr. In contrast to the discriminating and excluding world outside, Kellogg and other bright young women found a haven in the companionships within the walls of Hull-House.(10-15) She was the first art teacher,(11) and contributed to the art exhibits held there in Butler Gallery. Kellogg became very devoted to Addams and developed many close friends at Hull-House.

In 1891, Kellogg drew national attention when she sent the painting, "The Mother" to an exhibition in New York by the Society of American Artists. The painting was accepted for exhibition and the artist was inducted immediately as a member. She was the first Chicagoan and the only "western" artist at the time to be admitted to the prestigious art association.(12) As a result, Kellogg appeared as the featured artist in Century Magazine's Series of American Artists "The Mother" was illustrated on the cover.(13)

The Bohemian Club was also gaining success. In 1888, the name was changed to The Palette Club to reflect the professionalism that it had attained.(7-18) Due to the economic depression of the early 1890's sales of paintings were little to none. The Palette Club members decided to reduce the size of their paintings to make them more affordable to individuals. This proved to be a wise business move, as seventeen pieces were sold. Kellogg produced many paintings in this small format throughout the 1890's.(7-18) By 1893, membership was over seventy, one third of whom had studied abroad. Kellogg was elected president in 1891 and 1892, and again in 1895.(7-18)

In 1893, the Chicago World's Fair served as a vehicle of success for individual artists as well as the Palette Club as a whole. The all-male jury selected 520 painters and sculptors to exhibit in the Fine Arts Building, 104 of whom were women.(14-82) Of these women, eight were members of the Palette Club.(15) Kellogg's painting, "The Mother", and a drawing entitled, "Intermezzo" were included.(14-274) The painting "Miss G.E.K." hung on the wall in the boardroom of the Women's Building.(10-561)

The Palette Club was invited to decorate the Women's Department of the Illinois Building. A five panel frieze was painted representing the different accomplishments of women. Kellogg's panel was titled "Instruction". The club exhibited 125 works within the building,(16) four were submitted by Kellogg.(17)

After the Fair, Kellogg continued painting in her studio, holding private classes, teaching classes at the Art Institute, and at the Hull-House. In addition to the Palette Club and Society of American Artists, Kellogg was active in the Cosmopolitan Art Club, the New York Water Color

Club, the Society of Western Artists, and the Chicago Art Association.

In spite of her full schedule, Kellogg had always planned on having a family. In 1894, she married the “boy next door”, Orno James Tyler of Englewood. He was a self-taught artist who worked as the secretary of Story and Clark Organ and Piano Company. Mutually devoted and supportive, theirs was an ideal relationship. Unlike many women of her day, her career was not hindered by domestic duties.(7-18)

Kellogg painted the portraits of many Chicagoans several of whom were Hull-House associates. Among them were Jane Addams, Eleanor Smith, Lydia Avery Coonley, Mary Roset Smith, John Coonley, and Mrs. A. P. Proctor.(18) In 1897, Kellogg illustrated the book *Singing Verses For Children*, by Lydia Avery Coonley and other Hull-House associates. The delicate drawings revealed her affection for motherhood.

The same year that the book was released, Kellogg had a miscarriage very late in pregnancy. By the end of 1898 Kellogg’s health began to deteriorate. She was dying of Brights disease, a complication of diabetes. She was cared for by her physician, Dr. Cornelia De Bey, another friend from the Hull House.(1) Suffering from pain, weakness and recurring blindness, she produced very little artwork in her last year.

Kellogg died on Valentine’s Day, February 14th, 1900, and was buried at Mt. Greenwood Cemetery. At thirty seven years, Kellogg had risen to the challenges of the time, succeeding in her career as well as her personal life. Jane Addams wrote Kellogg’s eulogy and read it at the funeral.(1) Many of Kellogg’s paintings, including “The Mother” remain in the Hull-House Museum.

Chicago sculptor Lorado Taft, friend and colleague, wrote a tribute to Kellogg on the anniversary of her death that sums her short but productive life. “[her] works are scattered through out many homes; some of her best have been seen at Hull House, a spot very dear to her, and where she fairly radiated light and helpful cheer.....To me she seemed almost an ideal artist- the soul of art personified. In her frank, zestful love of her work, of nature, of life, there was something rare and exalted.”(12)

#### Footnotes

1 Family letters, journals and photos.

2 Note: Kate Starr Kellogg (1854-1925) graduated from Cook County Normal School. She taught at Springer and Douglas Schools, and later was principal of Lewis-Champlin School and Parker Practice School. She was appointed district superintendent under Ella Flagg Young. Kate Starr Kellogg elementary school, 9241 S Leavitt in Chicago was named in her honor.

3 Graphic Weekly Newspaper, February 20, 1892

4 Graphic, July 12, 1890

- 5 Arthur Bowen Davies (1862-1928) Dictionary of American Biographies
- 6 Letters from Kellogg, 1887-1889, are located at the Archives of American Art. Copies of microfilm are available at libraries.
- 7 Archives of American Art Journal Volume 28, Number 3, 1988 Alice D. Kellogg : Letters from Paris 1887-1889, Annette Blaugrund with JoAnne W. Bowie
- 8 Paris 1889, Annette Blaugrund, 1989
- 9 Graphic, June 18, 1892
- 10 The Fair Women, Jeanne Madeline Weimann  
also Graphic, May 27, 1893
- 11 The Excellent Becomes the Permanent, Jane Addams
- 12 Chicago Record February 14, 1901, Lorado Taft
- 13 Century Magazine January 1893
- 14 Revisiting the White City, Palace of Fine Arts, Smithsonian
- 15 Graphic March 25, 1893
- 16 Graphic March 18, 1893
- 17 Official Catalogue of the Illinois Woman's Exposition Board, 1893
- 18 Chicago Post, February 17, 1900

#### Sources

Annette Blaugrund, published by the Pennsylvania Academy of the Fine Arts with Harry N. Abrams Inc. Publishing Company Paris 1889, American Artists at the Universal Exposition (1989). The 304 page color catalog was prepared for the 1989 traveling exhibit sponsored by the Pennsylvania Academy of the Fine Arts featuring the recreation of the American section of the fair.

National Museum of American Art and National Portrait Gallery, Revisiting the White City, American Art at the 1893 World's Fair (1993). The 408 page color catalog was prepared for the 1993 exhibit sponsored by the Smithsonian Institution.

Alice D. Kellogg: Letters from Paris, 1887-1889, by Annette Blaugrund, with JoAnne W. Bowie, Archives of American Art Journal, volume 28 number 3, 1988, pages 11-19. A

biographical sketch of Kellogg with emphasis on her letters.

Manuscript Collection: Alice D. Kellogg (Tyler) papers are located in the Archives of American Art. The letters, available in microfilm by inter-library loan, were written by Kellogg to her family while she was studying in Paris 1887-1889.

Newspaper articles from the late nineteenth century are available on microfilm in the Scrapbook Collection in the library at the Art Institute of Chicago.

Art and Artist, The Graphic Newspaper gives the detailed activities of local art clubs as well as individual artists from 1880s to 1900. The Chicago Historical Society and the Newberry Library in Chicago have collections of the Graphic.

Shepherd Gallery, The Julian Academy, Paris 1868-1939 (1989), is a catalog detailing the history of the Julian Academy. It lists instructors as well as American students.

The Fair Women, The Story of the Women's Building World's Columbian Exposition Chicago 1893, by Jeanne Madeline Weimann. The book recreates the Women's Building and the accomplishments of women at the time.

Other Alice Notes:

BORN: December 27, 1862 Chicago

DIED: February 14, 1900 Chicago

#### TRAINING

1881-1883 1879-1881 Graduated with honors, Chicago Academy of Fine Arts with Henry Fenton Spread, Lawrence C. Earle and J. Roy Robertson; 1887-1888 Académie Julian, Gustave Boulanger, Jules-Joseph Lefebvre and Tony Robert-Fleury; 1888-1889 Académie Colarossi, Gustave Courtois and Jean-André Rixens; 1889 Paris, Charles Lasar and Pascal Dagnan-Bouveret

#### RESIDENCE

1862-1887 Chicago; 1887-1889 Paris; 1889-1899 Chicago; 1899-1900 Evergreen Park, Illinois

#### TRAVEL

1886 Burlington, Wisconsin with a sketching class she instructed; 1888 Holland (summer); 1888-1889 York, England (Christmas); 1889 Italy and Switzerland with trustees of Art Institute of Chicago; 1891 Mackinac Island, Michigan; 1892 Wyoming, New York at Hillside, art colony owned by Lydia Avery Coonley Ward (summer); 1896 Bass Lake, Indiana (summer)

#### SELECTED HONORS

1888 Student Honor, Académie Julian; 1889 Student Honor, Académie Colarossi; 1891 Society of American Artists; 1895 Second Charles T. Yerkes Prize, Chicago Society of Artists annual

### SELECTED GROUP EXHIBITIONS

Art Institute of Chicago, American Annual 1894-1896; Bohemian and Palette Club of Chicago annual 1883-1887, 1890-1894, 1895-1896; Butler Gallery, Hull-House, Loan Collection 1891; Inter-State Industrial Exposition 1886, 1890; New York Watercolor Club 1898; Paris Universal Exposition 1889;

Salon Société des Artistes Français 1888, 1889; Society of American Artists 1891; Tennessee Centennial & International, Nashville 1897; World's Columbian Exposition 1893

### INTERESTING NOTES

She met Arthur B. Davies at the Art Institute and a romance ensued. Davies was inspirational in her work until their romance ended in 1892 when he married another woman. She traveled with the Chicago artists Caroline Wade and Ida Haskell (with whom she shared a studio in Chicago), on her first trip to Europe to study in Paris. Upon her return she took a studio in the Giles building with Beatrix Wilcox.