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<http://hullhouse.uic.edu/hull/urbanexp/main.cgi?file=viewer.ptt&mime=blank&doc=873&type=print>

KELLOGG TYLER, ALICE DeWOLF

December 27, 1862-February 14, 1900

PAINTER, ART INSTRUCTOR, ILLUSTRATOR

Alice Kellogg was the fifth of six daughters born to Dr. John Leonard and Harriet (Scott)

Kellogg. In 1851, Dr. Kellogg, a homeopathic physician, moved his family west from Manlius,

New York, settling in Englewood, a Chicago suburb. The Kelloggs were members of the

Unitarian Church and were interested in Christian Science, Theosophy, and the ideas of

Emmanuel Swedenborg, founder of Swedenborgianism. Alice Kellogg maintained a lifelong

interest in metaphysical subjects. The family eventually moved to a seventy-acre farm south of

the city in what is now the South Side suburb of Evergreen Park. Education was encouraged and

the family read extensively; Emerson and Thoreau were among their favorites. Kate Starr

Kellogg, Alice's older sister, had begun a career as a teacher and administrator with the Chicago

public schools. As closest sister and confidant, she offered Alice Kellogg a role model of an

independent career woman. In 1879, Kellogg enrolled in the new Academy of Fine Arts,

established as the Chicago Academy of Design in 1866, where she made rapid progress. By the

time the Academy became the Art Institute of Chicago in 1882, Kellogg had been awarded a

scholarship and was appointed assistant instructor under Henry F. Spread, one of the academy's

founders.

In 1880, Kellogg and a friend, Marie Koupal, along with a handful of other students, established the Bohemian Art Club, one of the first art associations for women in Chicago.

Membership in the organization, named for Koupal's nationality, grew rapidly as the club

became a much needed support system for serious women artists. The group met on Saturdays for discussions, to give criticisms of each other's work, and to sketch from live models. Each summer the group went off to camp to sketch for two weeks in the country. In 1883, the club held its first annual art exhibition at the Art Institute of Chicago.

At this time Kellogg became attracted to Arthur B. Davies from Utica, New York, one of her students at the Art Institute and later a nationally recognized painter. Their relationship developed as the two spent time together painting, sketching, and discussing their common interest in metaphysics.

By the mid-1880s, Kellogg had opened a studio in the Central Music Hall building with Ida C. Haskell, another artist and her best friend. During this period, Kellogg held private classes in the studio and out-of-doors and taught as well at the Art Institute. In 1887, Kellogg and Haskell resolved to study in Europe to advance their training in figure painting. In October of that year, they traveled to Paris, accompanied by Kellogg's sister Gertrude and Haskell's mother. Davies, unable to afford a European education, left Chicago to seek his fame and fortune in New York City.

The young women joined several other Bohemian Art Club members in Paris, including Pauline Dohn, Eva Webster, Anna Page Scott, and Nan Stanley. The group roomed together to defray expenses for rent and studios. Kellogg entered L'École Julian in Paris, studying under the masters Gustave Boulanger and Jules Lefebvre. She also attended classes at the studio of American teacher Charles Lasar. After only a year of study, she had a drawing accepted in the Paris Salon, the official exhibition of art annually sponsored by the French government. In the summer of 1888 Kellogg and several colleagues traveled to Rijsoord, Holland, to sketch and to tour art museums as a major part of their European education.

That fall, Kellogg and some of her friends moved to the Latin Quarter of Paris to be near to the Colarossi School, where she studied under the masters Gustave Courtois, Jean Rixens, and Pascal Dagnan-Bouveret.

Kellogg debated whether to enroll in a coeducational sketching class that employed nude models. She loved the freedom given the students in Paris but not the liberties taken by French men. She was surprised and disappointed at the harassment and lack of respect given women students. "These French men are not decent," she wrote to her family (letter to her mother, October 25, 1888).

Once settled in, however, 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 two hours of talking, reading, or writing [letters] when we again sally forth to the evening class. This is great fun!" (Kellogg to her family, November 2, 1888).

In 1889, Kellogg spent six weeks touring the museums of Italy and made a brief visit to Switzerland. Upon returning, she learned that another of her drawings had been accepted in the Paris Salon. At the same time, a portrait of her sister Gertrude, [end page 468] *Miss G.E.K.*, was accepted in the Fine Arts Pavilion at the Paris Universal Exposition. The 1889 Paris Exposition was the largest and most diverse world's fair to date. Although there were 572 works exhibited in the American fine arts section, Kellogg and Frederick Freer were the only Chicagoans represented at the fair. Other Americans who exhibited were William Merritt Chase, Elizabeth Jane Gardner, and John Singer Sargent. In the studio, Kellogg hired a model and quietly painted a picture of a mother and baby entitled *The Mother*.

In August 1889, Kellogg took a steamboat back to the United States, stopping in New York to see Davies. During their separation, 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.

Upon her return to Chicago, Kellogg opened a studio. While in Paris, she had acquired new techniques, including a knowledge of "frotte," a process of washing in a transparent layer of approximate colors and values, onto a clean canvas, in order to establish and evaluate the composition before proceeding with final application of the pigment. In addition she had begun to experiment with rendering her subjects in an outdoor setting, a style developed by the impressionists, as opposed to her earlier, more traditional, academic landscapes and indoor portraits. Building upon these new techniques, she continued her artwork in Chicago and saw demand for her compositions and portraits grow. At the time, Kellogg was planning to marry Davies and continue her career in New York. For reasons unknown, Davies abruptly ended the relationship, marrying another woman in 1892. Kellogg responded to the unexpected loss by increasing her workload, although she did not resume her teaching position at the Art Institute until 1892.

In 1890 Kellogg became associated with the social settlement at Hull-House, established by JANE ADDAMS and ELLEN GATES STARR in 1889. Already known for its advocacy and leadership of the arts and crafts movement in the city, Hull-House attracted artists, craftswomen, and craftsmen and was one of the significant art enclaves in late nineteenth-century Chicago. Jane Addams recalled Kellogg as the first among the Chicago artists who generously gave service to Hull-House. Kellogg began lecturing, teaching art, and exhibiting her work at Hull-House during the 1890s. She taught in the studio of Hull-House's Butler Gallery during the

spring of 1892. Kellogg eventually developed close relationships with Jane Addams and with many Hull-House residents and associates.

In 1891, Kellogg drew national attention when her painting *The Mother* was accepted for exhibition by the Society of American Artists in New York. Soon thereafter, Kellogg was inducted as a member of this prestigious organization. She was the first Chicagoan and the only midwestern artist at the time to be admitted to the association. As a result, Kellogg was the featured artist in *Century Magazine's* Series of American Artists in January 1893, and *The Mother* was illustrated on the cover.

The Bohemian Art Club was gaining influence. In 1888, the group's name was changed to the Palette Club to reflect the professionalism that it had attained. During the economic depression of the 1890s, paintings became difficult to sell. The Palette Club members decided to reduce the size of their paintings to make them more affordable to the public. This decision proved a wise business move. Kellogg produced many paintings in small format throughout the 1890s. By 1893, membership in the Palette Club totaled more than seventy women, one-third of whom had studied abroad. Kellogg was elected president in 1891, 1892, and again in 1895.

The World's Columbian Exposition, held in Chicago in 1893, served as a vehicle for success for individual members of the Palette Club, as well as for the club as a whole. The all-male jury, established to select work to be exhibited in the Palace of Fine Arts, chose 520 painters and sculptors, 104 of whom were women. Of these women, eight were members of the Palette Club. Kellogg's painting, *The Mother*, and a drawing, *Intermezzo*, were included. The painting of Kellogg's sister Gertrude, *Miss G.E.K.*, was hung on the wall of the boardroom of the Woman's Building.

The Palette Club was also invited to decorate the Women's Department of the Illinois Building. A five-panel frieze was painted representing different accomplishments of women. Kellogg's mural, *Instruction*, occupied one of the panels. The Palette Club exhibited 125 works within the building, four of which were Kellogg's.

After the exposition, Kellogg continued painting in her studio, holding private classes, and teaching classes at the Art Institute and at Hull-House. In addition to the Palette Club and Society of American Artists, Kellogg was a member of the Cosmopolitan Art Club, the New York Watercolor Club, the Society of Western Artists, and the Chicago Art Association.

In spite of her full schedule, Kellogg had always planned to have a family. In 1894, she married Chicagoan Orno James Tyler, a self-taught artist, who worked as the secretary of Story and Clark Organ and Piano Company. Mutually devoted and supportive, theirs appears to have been a fulfilling and happy marriage.

During the 1890s, Kellogg Tyler painted portraits of many influential Chicagoans, several of whom were associated with Hull-House. Among them were Jane Addams; ELEANOR SMITH, Hull-House Music School director; Jenny Dow, Hull-House kindergarten teacher; MARY ROZET SMITH, and LYDIA COONLEY WARD, Hull-House benefactors; and CORNELIA DE BEY, physician and Hull-House supporter. In 1897, Kellogg Tyler illustrated the book *Singing Verses for Children* by Lydia Avery Coonley [Lydia Coonley-Ward] and other Hull-House associates. The delicate drawings in this book revealed Kellogg Tyler's affection for and sensitivity to children.

The same year that the book was released, Kellogg Tyler had a miscarriage very late in pregnancy. By the end of 1898 her health began to deteriorate; she was dying of Bright's

disease, a complication of diabetes. She was cared for by her physician, Dr. Cornelia De Bey, who lived with Kellogg Tyler's sister, Kate Starr Kellogg.

Suffering from pain, weakness, and recurring blindness, she produced very little artwork in her last year. Alice Kellogg Tyler died at age thirty-seven and was buried at Mt. Greenwood Cemetery in Chicago. Jane Addams wrote her eulogy and read it at the funeral.

A leader among women artists in Chicago during the late nineteenth century, Alice DeWolf Kellogg Tyler distinguished herself during her brief career as a teacher and artist. Noted [end page 469] Chicago sculptor Lorado Taft, a friend and colleague, wrote a tribute on the first anniversary of her death in which he summed up her short but productive life: "Mrs. Tyler's art was distinctly up to date in the best sense of the term.... 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" (*Chicago Record*). Her work has recently come to the attention of art critics and patrons. In 1989, the Pennsylvania Academy of Fine Arts did a Paris 1889 exhibit, featuring American artists at the Parisian Universal Exposition. Interest in Alice Kellogg Tyler continues to grow as a result of this show, as she is reevaluated and her importance as an American artist identified.

Sources. Kellogg's letters to her family, 1887-89, are located in the Alice Kellogg Tyler Papers, Archives of American Art, Washington, D.C. Other letters and materials are located in the Jane Addams Memorial Collection, UIC Spec. Coll. Information about Kellogg can be found in Annette Blaugrund with Joanne W. Bowie, "Alice D. Kellogg: Letters from Paris, 1887-1889," *Archives of American Art Journal*, vol. 28, 1988, and Annette Blaugrund, *Paris 1889, American Artists at the Universal Exposition*, catalog for the exhibition (1989). Lorado Taft's tribute to

Kellogg appeared in the *Chicago Record*, February 14, 1901. Kellogg's paintings are located at the Jane Addams' Hull-House Museum, UIC; at CHS; and in private collections. [ends on page 470]

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