



Trees and hills . . . Cor deGavere had a real feeling for them, and her paintings show it in their sensitive, impressionistic style. She was first librarian of the Seabright Library as well as a prolific and excellent painter. The show of her work is titled "Impressions of Santa Cruz."



Art Museum Show in April

Dell William

Shy . . . modest . . . gracious and fabulously talented are all terms that were used to describe Cor deGavere.

Miss deGavere, leading light in local art circles for a number of years, died suddenly on a visit to Holland in 1955. But memories of her live on in the many fine works of art she left here and elsewhere.

Santa Cruz Museum will honor Miss deGavere with a special showing of her works through April. Local citizens have generously loaned their paintings and drawings by Miss deGavere for the show.

It is particularly fitting that the local museum is giving this show. Cor served as Seabright branch librarian from 1922 to 1949, when the library and the museum were housed in the present museum building. She had a deep and lively interest in both, as well as in her art.

Cor was born in Batavia, Java, Dutch East Indies, and came to Holland when she was 6. She was orphaned there and an uncle took her into his home. Cor showed artistic promise at an early

age and was entered for studies in the Royal Academy of Art in The Hague where she attained honor student status.

As an honor student her work was hung in the Royal Academy, and when she left, she was given the very great honor of being allowed to exhibit there anytime she chose.

In 1911 she went to Paris and to London at the invitation of the British Royal Academy, where her work also was exhibited.

During World War I Cor put away her paints temporarily and entered Red Cross work, caring for Belgian refugees. She came to America in 1920 and became a student of the celebrated artist Arthur Hill Gilbert. By 1926 she had her American citizenship.

Miss deGavere came to Seabright to paint and work in the tiny library. Here she found lifelong friends and a place she loved as long as she lived. Once she said of Seabright and Santa Cruz area: "I realize its possibilities as a place to inspire the artist and have never wanted to leave . . . It has everything — ocean, hills, lagoons, open fields, blue skies, blue water, its wonderful redwood and eucalyptus groves — never too hot or too cold — an ideal spot in which to live and paint."

Her work was widely exhibited in all major cities of the U.S. She also was active in forming the Santa Cruz Art League and later, in raising funds and planning the Gallery building at 526 Broadway.

I remember Cor personally, because once she painted

an oil portrait of my older son. He was 4 years old.

She worked quickly, carefully, her blue-gray eyes not missing a detail as she sketched the preliminary charcoal.

She knew it would be difficult for a 4-year-old to sit still for long periods, so she planned a series of short sittings and worked as quickly as she could. She was a quiet, friendly sort of person and somehow you sensed a deeply spirited quality in her gray-blue eyes, or were they blue-gray? They seemed to change color at times, like the Monterey Bay she loved and painted so well.

Margaret Koch



COR deGAVERE

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By Kenneth Recker

GETTING HARMONY IN YOUR FURNISHINGS

To have a beautifully decorated home, everything you buy, whether it be a piece of furniture or an accessory, should be interesting in its own right—and yet, should also harmonize with the other pieces.



Sometimes rooms and homes are not as beautiful as they might be because there is a lack of harmony among the furnishings. But, how do you go about getting this harmony?

First, there are two extremes to avoid. One extreme is to have everything in the same proportion, color and texture—that would be monotonous. The other extreme is to have everything completely different. That would be confusing.

Good harmony in decorating is achieved by having neither monotony nor confusion. Furniture and accessories should have variety and yet present a happy blend.

For example, you can use different shapes, but repeat accent colors to get unity. Or, you can get furniture pieces that have contrast in themselves for emphasis, yet still have a pleasing relationship to the other furnishings.



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