



Seabright Crafts was what the sign said on the old Tyrrell house when it was combination museum and crafts center in the days when Cor de Gavere and Margaret Rogers labored to put Santa Cruz Art League on a firm foundation.

Winetasting at Saratoga

September 6 is the date set by members of TWA Clipped Wings for a benefit winetasting and dinner at Paul Masson's Mountain Winery at Saratoga.

More than 250 members and guests are expected for the event, which will benefit the

the pituitary gland. Donations of \$68,000 by members of the 33 chapters of Clipped Wings has helped in research work which led to the synthesis of the hormone. It also led to extending the free program of hormone shots to more children.

Art Was Her Life

By MARGARET KOCH
Sentinel Staff Writer

She was quiet, gentle and gray-haired when I knew her. Cor de Gavere, the artist lady with the unusual name. It wasn't Cora — but just Cor, and later I discovered that it is a Dutch name.

Cor painted a portrait of our oldest son when he was about 4. He and I went to her studio-home in Seabright one afternoon a week for about six weeks while she worked on the oil portrait. Her house was near Wood's Lagoon — today it's the Small Crafts Harbor. But in those days it harbored wild birds and small animals instead of boats. From her house we could hear the pounding of the waves against the cliffs and the cries of the seagulls flying overhead.

Cor loved the shoreline and Monterey Bay, although she rarely painted seascapes, keeping more to mountains and trees and the coastal lagoons.

Two hours can seem like forever to a small boy. I held him on my lap and told him spur-of-the-moment stories about seagulls — this was long before the day of Jonathan Livingston...My gulls were always rescuing an unfortunate bird-brother or doing some other un-gull-like good deed for the day. (Gulls don't act like that in real life as any casual observer can testify; they fight and squabble and attack each other over the most insignificant scrap of garbage.)

Now that I think back, it seems to me that I wove enough cloyingly sweet morality into those gull stories to turn any listener against seagulls for the rest of his life.

My son was too young to know any better, and besides he was a prisoner on my lap. Poor Cor was a captive audience too, as she painted. Her amusement at my impossible flights of fancy appeared from time to time in quiet smiles as she painted. But all of her drive, her force, her concentration went to the painting she was making.

How I wish now that I had got her started talking instead of rattling on myself, although something tells me with surer that Cor was not a "talker." She was a deeply thoughtful person, a gifted painter who made art her life. Deeply religious, she believed in reincarnation.

She never married. And yet one never got the impression that she was lonely or felt she was missing out on life. Art was her life — art and the few close friends she treasured.

She worked quickly and with care on the portrait of the small boy, her blue-gray eyes taking note of every detail as she made the preliminary charcoal sketch.

Behind Cor's sure hand and perceptive eye lay a tragic story. She seldom discussed it but bits and pieces have come out over the years, some in stories in The Sentinel, others researched more recently by Nikki Silva of the San-

return to Holland but the mother died, and shortly afterward, the father died of cancer.

Cor and her surviving sister, Jacoba Catherina, were taken in by an austere uncle and aunt who had no children of their own. Instead of a warmly welcoming family life, the two little orphan girls entered a cold and distant environment. Jacoba was sent away to boarding school and Cor, who was 6, remained with the uncle and aunt. She spent much time alone in their home, and finally was sent to boarding school herself.

School wasn't much better for Cor. She was separated from her sister because of their age difference, and close friendships between students were not encouraged. She began to develop the consuming interest in art that would eventually become her whole life. But she did this without her uncle's blessing — he disapproved of art as a profession and directed Cor into what he considered more stable interests.

Cor became ill while at school and was sent to a health resort where she met Gerard Windt, prominent artist of that day. Windt encouraged Cor to paint and persuaded her to enter the Royal Art School at the Hague.

To please her uncle, Cor accepted a position as assistant pharmacist in an Amsterdam pharmacy, but she continued to paint and draw. It was 1898 when Cor passed the examination for the pharmacy position and she was 21 years old.

In 1907 Cor began her studies at the Royal Academy and became acquainted with an older woman who was to change her life completely — Wilhelmina Van Tonnigen. Cor was 30 years old then.

Wilhelmina offered Cor a job waiting on tables for free board and room and gave her motherly attention and encouragement with her art.

After two years of study at the Academy, the dean of the school called Cor in.

"Do not take any more lessons, but develop your own technique," he advised. "Be yourself, see much, work much and hear critics."

Cor went to Blaricum, Holland, where she lived for three years before going on to Paris where she studied with Charles Guerin. Her work during this period changed from its somber browns and grays to a brighter palette. She started using the blues, yellows, reds and whites that are more typical of her work in Santa Cruz.

During World War I, Cor volunteered as a Red Cross nurse and helped care for the thousands of Belgian refugees who flooded into Paris.

In 1920 Wilhelmina and Cor decided to move to the United States. Wilhelmina chose Santa Cruz; her brother



COR DE GAVERE, whose work is now on display at Santa Cruz main Public Library's new Art and Music room.

building her little house which she called "Trinity Pines." She also became the part-time librarian at Seabright.

Cor was active socially in the friendly Seabright community, but she was shy and was labelled "stand-offish" by those who never came to really know her. Intelligent, gentle, sweet-natured, she wrote poetry, played music, liked to cook and garden, and painted every day of her life — even when money for supplies was short.

During the trying years of caring for the failing Wilhelmina, Cor "escaped" as often as she could, to pitch a tent on her little piece of property overlooking the lagoon where she could paint and enjoy the solitude.

In 1926 Cor became a U.S. citizen and three years later she went to Holland to visit her sister.

In 1943 at the age of 66, Cor took on the duties of librarian at Garfield Park branch library.

She worked at both branch libraries until 1949 when she retired. In 1951 she entered the local spotlight briefly to present her cut-out silhouettes of "The Prodigal Son" at Santa Cruz Civic Auditorium. Some of these silhouettes are included in the display of her work now at the main Santa Cruz library.

In 1955 Cor was feeling her years. She decided to go to Holland to visit her relatives and she was there just 11 days when she died...a niece wrote the sad news:

"I am so very sad to hear of the death of my aunt Cor de Gavere."

More than 250 members and guests are expected for the event which will benefit the organization's charity, the Human Growth Foundation.

In the past few years, more than 10,000 children in the United States have been discovered to lack the growth hormone normally produced by

more. It also led to extending the free program of hormone shots to more children.

Co-chairing the event are Mrs. Harvey Graf of 15348 Via Palomino, Monte Sereno, and Mrs. E.R. Mrencso of 20317 Williamsburg Lane, Saratoga. Reservations are due by August 30 and the public is invited.

come out over the years, some in stories in The Sentinel, others researched more recently by Nikki Silva of the Santa Cruz Museum staff. The museum is currently showing 111 of Cor's paintings, sketches and silhouette cutouts at Santa Cruz Public Library.

Cor was born in Java in 1877 where her parents were Dutch missionaries. A younger child died in infancy and Cor's mother became seriously ill. The family left Java to

refugees who flooded into Paris.

In 1920 Wilhelmina and Cor decided to move to the United States. Wilhelmina chose Santa Cruz; her brother was living here. Cor was 43 years old when the two women settled in Seabright, and Wilhelmina, much older, was in frail health. The local Dutch community welcomed them and there were picnics and other social affairs. Cor cared for her friend until Wilhelmina's death in 1925.

In 1922 Cor had purchased a lot on 4th Avenue and began

Holland to visit her relatives and she was there just 11 days when she died...a niece wrote the sad news:

"I am so very sorry to be forced to send you a message which must be a great shock to you. My dear Aunt Cor who was as far as I know your very best friend, passed away two days ago after a stay of only 11 days here in in holland."

The letter came to Cor's best friend in Santa Cruz — a crusty little old woman named Margaret Rogers.

During Cor's most fruitful painting years in Santa Cruz she had made "best friends" with Margaret who also painted. Together they went on painting jaunts and worked to establish the Santa Cruz Art League.

They were two very different kinds of women. Cor gentle, quiet. Margaret brusque and outspoken. (Next Sunday to be continued.)

Mandalas To Be Underfoot At Duck Island Theater

A mandala which will cover the entire stage floor at Duck Island Theater has been

life drawing, and I found myself drawn to mandala designs. I just had a compass

