

Karlshaus Krause

Painter and Printmaker

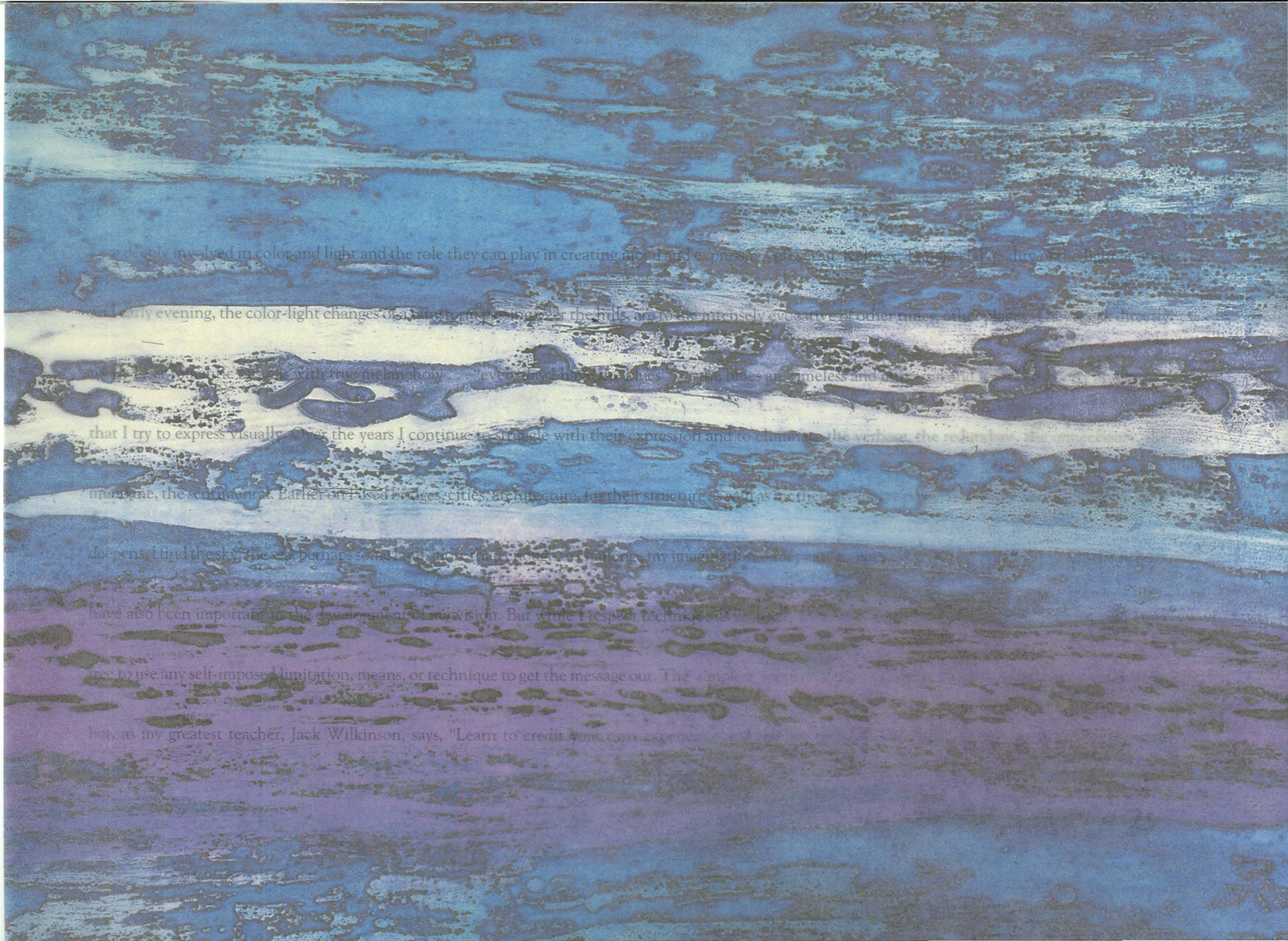
I am deeply involved in color and light and the role they can play in creating mood and expressing powerful feelings. The special quality of the light at dusk and early evening, the color-light changes of a rainstorm passing over the hills, are to me intensely evocative of other times, other places. They speak directly to my most romantic of souls with true melancholy . . . “every day I have the blues” . . . the blues are timeless and universal and it is their poetry and music that I try to express visually. Over the years I continue to struggle with their expression and to eliminate the verbose, the redundant, the unnecessary, the mundane, the sentimental. Earlier on I used bridges, cities, architecture, for their structure as well as for their evocative power, but as my fascination with light deepens, I find the sky, the sea, perhaps some land, more than enough to challenge my imagination—for painting after painting. Printmaking and its disciplines have also been important in the development of my vision. But while I respect technique as such, my own very major concern is with expression and I feel free to use any self-imposed limitation, means, or technique to get the message out. The simplest solution is the one I most admire and find the most elusive, but, as my greatest teacher, Jack Wilkinson, says, “Learn to credit your own experience and the rest will follow.” So I continue in pursuit of illusion.

*Katherine Krause m 73*

An abstract artwork featuring horizontal bands of color and texture. The top section is dominated by various shades of blue and purple, with some lighter, almost white, areas interspersed. Below this, there are prominent horizontal bands of yellow and white, which appear to be layered or painted over the darker colors. The bottom section transitions into a deep purple and magenta hue, with some lighter, textured areas. The overall effect is one of depth and complexity, with the colors and textures appearing to flow and blend together. The artwork is presented on a dark background, possibly a book cover or a poster.

Invited Artist  
Karin and Brentmaker

University of Oregon  
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School of Architecture  
and Allied Arts



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and the  
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# Acknowledgments

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*Awash*, 1987, color etching, Tribute Edition, 7/10, 17<sup>3</sup>/<sub>4</sub>" x 22<sup>1</sup>/<sub>2</sub>"  
Collection of Ann and Uly Cheng

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*LaVerne Krause*, life-size cutout, photograph by David Joyce, 1977

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# Foreword

**T**he University of Oregon Museum of Art is delighted to present this retrospective exhibition and catalog of the work of LaVerne Krause (1924–1987), one of the Northwest’s most accomplished artists and one of the region’s most influential teachers.

LaVerne Krause was a dynamic, persuasive artist, inside and outside of the classroom. She was a leading force in the teaching of printmaking and its appreciation as a fine art in the Northwest. Among her peers she actively promoted collecting the art of living artists.

This exhibition began with the desire of the faculty in the Department of Fine and Applied Arts of the University of Oregon to honor their departed colleague and to give the occasion for a thorough study and appreciation of her accomplishments as a painter and a printmaker. We thank department head Kenneth R. O’Connell for his enthusiasm and his initiative in much of the early planning stages. We are indebted to Kenneth H. Paul, who served as guest curator for the exhibition. As a printmaker in the Department of Fine and Applied Arts, he worked closely with Krause for many years.

Kathleen Nicholson, LaVerne Krause’s colleague from the Department of Art History, assisted in

planning the exhibition and contributed an essay for this catalog. Darcia Krause, LaVerne’s daughter, wrote the biography for the catalog, provided invaluable assistance, and lent many works to the exhibition. Francis Newton, director emeritus of the Portland Art Museum and LaVerne’s long-time friend, lent his support in many ways.

Tommy Griffin, curator of exhibitions, worked closely with guest curator Kenneth H. Paul to organize the exhibition and catalog, and he was ably assisted by other members of the University of Oregon Museum of Art staff: Lawrence Fong, registrar, and Claudia Fischer, assistant to the registrar, handled the many aspects of the loans and insurance; Mark Clarke, museum technician, prepared the works for display; administrative assistant Ethel Weltman and accounting technician Stephen Deck managed written materials and financial records; and custodian Dorothy Schuchardt attended to details to help the installation go more smoothly.

We thank Karen Johnson, director of research and development for the UO School of Architecture and Allied Arts, for chairing our fund-raising efforts, and research and development administrative assistant Pat Skipper for keeping

our information current. Through their efforts, and those of Dr. Francis Newton, this project is supported by contributions from more than eighty individuals and foundations. In particular, we wish to acknowledge support from the Autzen Foundation, Marshall and Jesta Cronyn, Brian and Lynda Lanker, Dr. Francis Newton, Richard Paulin, and the Harold and Arlene Schnitzer Family Foundation. We are happy to acknowledge a grant in support of the exhibition from the Oregon Arts Commission.

UO financial support has come from the Oregon Humanities Center and the Center for the Study of Women in Society, in addition to the Department of Fine and Applied Arts and the Museum of Art’s LaVerne Krause Fund.

We are especially grateful to Pete Gribskov and the staff of QSL Printing, Eugene, who donated a significant portion of the catalog printing costs. The UO Office of University Publications helped prepare the catalog for publication.

Finally, we thank the lenders, who have agreed to part with these paintings and prints for several months so that others may appreciate them.

Stephen C. McGough  
Director, UO Museum of Art

# Preface

**T**he LaVerne Krause exhibition and this catalog, made to document it, provide a nice summary of a very productive relationship between LaVerne Krause and the University of Oregon where she was both a student and a teacher. LaVerne entered the University of Oregon with a scholarship in 1942 and continued her studies until she graduated with a B.S. degree in 1946. During this period, encouraged by her teachers, she decided to make producing and studying art her life work. Certainly she was aware that such a choice meant continuous hard work and study but to her all this effort brought her greater and greater satisfaction.

In 1966, LaVerne was invited to become a faculty member at the University of Oregon and continued in this challenging role until 1986. During this twenty-year period, she spent a summer teaching at Louisiana State University, attended a printmaking workshop in Oslo, Norway, helped in founding the Northwest Print Council, and produced numerous paintings, drawings, and prints, many of which are shown in this exhibition. As LaVerne and her work received more and more recognition, the university and its art department were reflected in her glory.

Often, monies within the university were granted to LaVerne so that she was able to travel and carry out many of her more ambitious undertakings. After LaVerne passed away in 1987, the university, to show its great appreciation for the attention she brought to the University of Oregon, named a gallery in Lawrence Hall in her honor.

It is hoped that if you visit Eugene for this exhibition at the Museum of Art you will also plan to visit the LaVerne Krause Gallery in Lawrence Hall.

Dr. Francis Newton



# A Remembrance: LaVerne as an Educator and a Printmaker

By Kenneth H. Paul

**M**y acquaintance with Professor Krause began when I joined her in the University of Oregon printmaking program in 1970. Having been her closest departmental colleague for more than sixteen years, I was pleased to undertake curatorial work for this project. I had met her friends, watched her art evolve, shared views and experiences about life and teaching with her, seen her in action in studio classes, and attended many of her famous parties; I considered that I knew her well. However, in pursuing various aspects of background work for the exhibition, I encountered many new things about her character, as well as some fascinating material concerning the intertwining of her personal history and that of the department. Working on the show has left me with a new appreciation of my former colleague. My purpose here will be to offer some thoughts about her as a teacher and maker of original prints. Knowing LaVerne as I did makes it hard for me to exercise a scholar's classical detachment in writing about her and her work, but I want to share some personal glimpses into the life and art of this singular woman.



Fig. 1: Self-Portrait #4, 1958, etching, 7" x 5<sup>3</sup>/<sub>8</sub>" Collection of Wallace K. Huntington

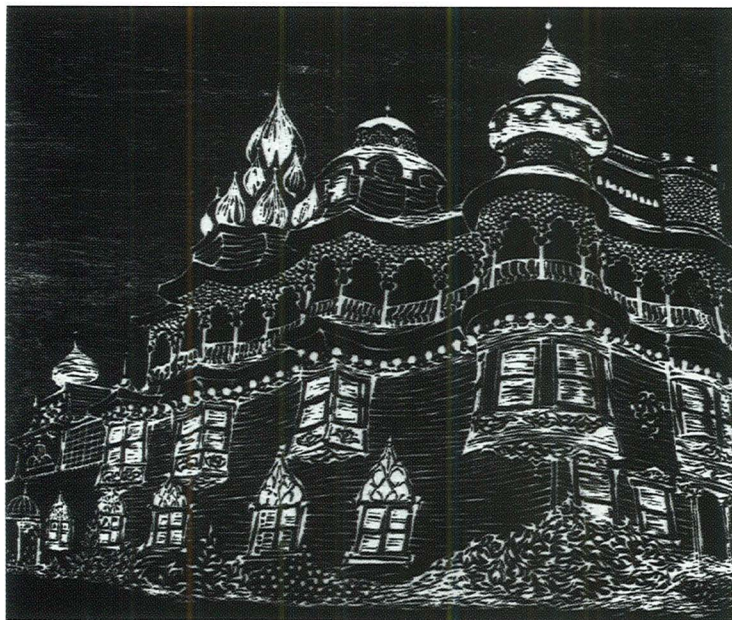


Fig. 2: Rococo Night in San Francisco, c. 1965, woodcut, 15/50, 20" x 26"  
Collection of Wallace K. Huntington

LaVerne Krause was associated with the School of Architecture and Allied Arts over most of her life, and fully appreciated its uniqueness. When she entered the UO in 1942 on an art scholarship, she had been considering a career in commercial art. However, finding no such classes here, she soon abandoned that plan and entered into her lifelong love affair with painting, drawing, and printmaking. The school's studio programs had always emphasized a highly personalized approach to arts education, so curricular structure was flexible, and the advising strategies more individualized than prescriptive. As a senior colleague once observed, "At Oregon you take people rather than subjects." The configuration within the school at the time allowed LaVerne to study architectural design in addition to her other art studio classes. As a result, she remained interested in Victorian buildings during her career, often featuring them in her imagery. She did not study to become a teacher in any formal way, nor did she ever pursue the terminal degree in art. Events and circumstances led her to teaching at the university.

Soon after graduation, LaVerne was married and moved back to Portland. Children arrived, and the demands of a family left far less time to pursue her art. In an effort to escape creative isolation and maintain her personal studio discipline, LaVerne began taking evening art classes in the early 1950s at the Portland Art Museum School. LaVerne's only printmaking work as a UO student had been in lithography under Professor McCosh, but now she had an opportunity to learn other print media. She studied silkscreen with Bunce. Manuel Izquierdo helped her to get started at home with

woodcuts. Her first work in etching was at a peer-taught workshop sponsored by Artists Equity (of which she was later to be both state and national president). In 1959 a major three-month printmaking fair was presented in Portland with the sponsorship of the Museum Docents and the help of state funds; LaVerne was in charge of the materials. When it ended, the participants used the remaining supplies and equipment to set up a cooperative printmaking studio downtown. Eventually, LaVerne took on a managerial and instructional role there; this experience turned out to be her main preparation for an appointment at the University of Oregon.

The artist's long involvement with printmaking is linked with the history of the Department of Fine and Applied Arts, and in a larger sense, to the development of the genre in the context of mid-twentieth-century American art. Oregon's was the first studio arts program in the West to offer the master of fine arts degree. Gordon Gilkey (curator emeritus, Portland Art Museum) earned the earliest M.F.A. in printmaking in the mid-1930s. Gordon's personal enthusiasm for prints was accommodated by the faculty, particularly Architecture Professor Eyler Brown, who owned an etching press. Professor Maude Kerns also used a press at the school for her art education courses. Stone lithography was taught by David McCosh, whose instructional approach stressed the medium's contributions to drawing. The presence of this sundry hardware notwithstanding, it was to be years before printmaking would become a defined curricular discipline at Oregon, primarily through the agency of LaVerne Krause.



This early status of printmaking at Oregon, in fact, mirrored the state of the American graphic arts in general during those inter-bellum days. Although printmaking had enjoyed something of a heyday in Europe since the late nineteenth century, it seemed to be regarded by most artists in the United States as a minor genre. A relative few practitioners seem to have kept printmaking alive by plying their esoteric craft in isolated workshops. The American audience for prints apparently consisted of a rather limited number of connoisseurs and enthusiasts; many were artists in their own right, having some technical understanding about how prints are made. The public tended to confuse original prints with images produced by photomechanical reproduction. True, there were notable prints by well-known Americans (such as Bellows and Sloan), but few established artists seemed to have the time or inclination to master the technical intricacies of printmaking.

The Federal Art Project of the Works Progress Administration started to change this situation in the early 1930s. A large number of high-quality original, hand-printed works were made by artists associated with the project. The crisis of the Great Depression had provided them with unprecedented opportunities to work together for an extended time, sharing experiments and ideas. When the WPA wound down, its skilled artists and artisans were dispersed to various parts of the map. One such person was Portland's Louis Bunce, who had become an experienced silkscreen printmaker. He was later

*Fig. 3: Steel Bridge, 1958, lithograph, 8/11, 15" x 11"*  
*Collection of Douglas F. Cooley Memorial Art Gallery, Reed College*

to instruct LaVerne Krause in this medium, which had been christened *serigraphy* by some members of the art world to distinguish it from other screenprinted products such as wallpaper or billboards.

For the duration of WWII, Stanley W. Hayter's famous print studio Atelier 17 emigrated from Paris to New York. This aroused considerable interest in the American art community and gave both artists and collectors access to ideas from overseas. Hayter and his associates were exploring innovative approaches to the making and printing of hand-wrought plates. Although most of these artists were also practitioners of painting or other disciplines, they viewed printmaking as a unique, autonomous art form. The postwar years brought GIs home in large numbers to finish their formal education with financial help from Uncle Sam. University art departments expanded, and many added printmaking to their offerings. This rapid revitalization for the genre brought an end to its former image as a minor craft.

The Pacific Northwest was becoming a center of activity in prints. Northwest Printmakers, a prestigious, regularly held national juried print show, was sponsored throughout the 1950s and 1960s by the Seattle Art Museum. Prints were now enjoying a higher public visibility and being added to institutional collections through purchase prizes. A group of Portland-based artists (Louis Bunce, George Johanson, William Givler, Jack McLarty, Manuel Izquierdo, et al.) were becoming known for their serigraphs, etchings, lithographs, and woodcuts. LaVerne took classes with them at the Portland Art Museum School and later shared in a

collective workshop. That shop was where she also had her first teaching experience. LaVerne was increasingly active in the Portland art scene; her visibility and stature as an artist were growing. Meanwhile, back at the UO, Fine and Applied Arts Department Head Jack Wilkinson became interested in starting a more formally structured printmaking program. Gordon Gilkey, then dean of liberal arts at Oregon State University, was in the process of putting together one of the world's most comprehensive private collections of prints. When Wilkinson consulted with him about a suitable person for the job, Gilkey suggested Krause. Jack hired her in 1966 as a visiting adjunct professor. She gained tenure here in 1969. LaVerne continued to maintain simultaneous residences, studios, sets of associates, and friends as well as civic commitments in both Eugene and Portland; she commuted nearly every weekend, leading a kind of double existence. She was considered to be an activist in both communities.

I first met LaVerne Krause in September 1970. Professor Krause did not appear pleased in making my acquaintance with her furrowed brow, minimal eye contact, and shortness of speech. These were ominous signs for me, her newly hired junior colleague. She was also toting a copy of Machiavelli's *The Prince*. Having some familiarity with that tome, I hoped that her interest in it was merely academic. Peculiar circumstances had prevented any previous introduction between us; I was trying to make a good impression, so the situation was more than a little unnerving for me. It was much later when I learned that LaVerne had been equally anxious at our first encounter, although for a somewhat different reason: her

efforts to develop the printmaking program here had evidently been slowed by philosophical differences with one or more of my predecessors. I was quite correct in feeling that I was being closely scrutinized. Fortunately, we had similar views about the things most important to such a program, and were able to build a mutually respectful and supportive working relationship.

Always a highly expressive artist and personality, LaVerne was hard to ignore. Indeed, one could literally hear her coming, laden with books and papers, a jangle with jewelry and keys. She was rarely without one of her many hats. Frequent remarks have been made—often admiringly—about her mercurial temperament. It is true that her personal style did not include silent suffering in the presence of pretentious intellectualism, academic folderol, or the perceived belittling of art and artists. Visiting luminaries of art and academia were often challenged by her, openly and *fortissima voce*, in public forum. Academic pedigrees or repute meant little to LaVerne if she could not respect your stance as a person. It was not unusual for her to disarm a new acquaintance by posing a question such as, "What kind of art do you own?" Her opinion was that everybody should be a patron of visual art, and she had her own impressive personal collection to back up this credo. It included examples by noted figures, but she also purchased many pieces from students and struggling emergent artists who needed both the money and the moral support. Ever an advocate for the underdog, she regularly extended herself in support of people coping with discouraging conditions. A number of impecunious students worked for her privately at home or in her studio.



LaVerne was an outspoken opponent of what she called the “big Art Star system”—a seemingly collusive mind-set that tends to perpetuate the promotion of better-known megapolitan artists to the general detriment of locationally disadvantaged ones. Her teaching style could sometimes be quite confrontational, but no one doubted for even a second that she cared deeply about students, education, art, and artists. Former students have pointed out that her criticisms were not calculated to belittle individuals, but were aimed at behaviors, assumptions, or circumstances that she believed should be examined. LaVerne felt that it was more important to teach by personal example than by the mere transplanting of information or method. In fact, she mentioned a number of times that she thought that it was not even possible to teach art. One could provide students with history, technical instruction, and response to whatever they were creating, but art per se was not something you could really learn from someone else: each art student must find her or himself as an artist, with the requisite motivation coming from inside.

Her struggles as a young artist undoubtedly prepared LaVerne Krause for a close personal identification with her students. From her own experience she knew that most of them, especially the women, would face very real obstacles in remaining active as artists: raising children, living with financial insecurity, coping with rejection of their work, and more. Brynn Jensen (M.F.A., 1975, currently in San Francisco) writes, “I thought of LaVerne as my ‘artist mother’ because of the way she nurtured my work and gave validity to my ambition to be an artist. . . . [She] was the

Klunt & Schatt '01  
 Fraktion - Wiener Werkstätte - 1914 Schön  
 Still alive in Hawaii - ar 23 I was interested in art +  
 music - Wiener Werkstätte - Dancing + painting

Full



commission a 2nd portrait by G Klunt  
 went out to Klunt's garden house - monk's robe  
 and sandals - he smelled like an animal - body  
 cat - Painted Frak with the lining out of the  
 few coats + with a lot of eastern + oriental papers  
 in the background. large Oriental screen



first woman art professional I had studied with and was a role model for me." Other former pupils mentioned specific counsel she had given them about developing their work or conducting their lives and careers in art. Ed Geis from Portland recalled studying with her in 1967-68; LaVerne said, "Ideals are okay, but you guys better figure out the real world—you're going to have to sell your work sometime if you want to stay alive (laugh)—it isn't easy, you know." Students were told to be themselves—not to fret over others' opinions of them or their work, and of course to consider most carefully the personal commitments and sacrifices required for pursuing art as a livelihood. "You can go out and party on Friday night, or you can stay home and work at becoming an artist," she remarked. LaVerne wanted a broad arts education for her students and often gave slide lectures about painting and sculpture in her print classes. Her own studies of art history had been with Jack Wilkinson, who had presented a painter's-eye-view of the subject. The Department of Art History was a later addition (1963) to the school. Its general lower-division survey courses were unable to treat twentieth-century art in depth, so LaVerne tried to cover the lives and philosophies of many modern masters, believing that the artistic aspirations of younger artists develop out of such models. She lectured about Nolde, Schiele, Modersohn-Becker, et al. Many of the artists she chose had had difficult lives in one way or another. LaVerne may have had her romantic side, but she was a very practical person when it came to surviving as an artist—the stereotypical bohemian artist's life was not a useful reference for her.

Sketchbook notes, 1975, Collection of Estate of LaVerne Krause

It is difficult to imagine anyone so utterly committed to a life in art. Inclined to sketch whenever possible, LaVerne would often get out her Liliputian finger-ring watercolor set during departmental meetings or airplane trips. When she was traveling or sojourning in distant places, her friends would get postcards from her that were small original watercolor paintings of places she'd visited.

Her journals are filled with careful notes about her daily activities in both the personal and professional spheres. Entries range from her private conversations with luncheon partners to notations about art she had seen, or insights that had come to her in the course of teaching. It is unusual to have such complete and direct documentation of an artist's everyday affairs. While the consistency between her private thoughts and the actual conduct of her life is striking, I was intrigued by a remark she made in a 1983 interview (for the Smithsonian Institution's Northwest Oral History Project)—that being shy had always posed a personal problem for her. LaVerne's penchant for speaking up in public was evidently cultivated by her to compensate for this inner shyness. The interview transcript is brimming with anecdotes, snippets of Oregon art history and philosophical observations related to her work and her teaching. For example, when the interviewer mentioned certain artists' reluctance to spend too much time around the work of others lest they become "derivative," LaVerne countered, "I think it's good to be influenced, myself . . . we all come from something else. There is no such thing as being 'original.'" Among her acknowledged influences were Goya, Degas, Turner, Picasso, Munch,

Monet, Kollwitz, and the German Expressionists. She frequently made visual studies of others' art, trying to experience something of what they had seen and felt as they worked.

The prints made by LaVerne over the years were often related to her concerns as a painter, but it would be a mistake to conclude that her ideas in the latter medium always spawned those for the former. For instance, the physical decisions necessitated in making intaglio plates or wood blocks helped her to become particularly conscious about what happens at the edges of forms. She was fascinated by what could be seen where one shape met another, particularly in terms of color interplay. She usually kept light/dark contrasts very subtle in order to draw attention to the shifts of warm to cool at the boundaries of color areas and individual shapes. In both the paintings and the colored prints, LaVerne often gave her marks sufficient breadth to be read as shapes in themselves. Some of the color prints look quite "painterly" in this sense. On the other hand, her love for the directness of the drypoint line (scribed with a sharp point right into the copper) reflected her commitment to the traditions of linear draftsmanship. As a means of employing direct brushwork in her etchings, she would often opt for the sugar-lift ground method (Fig. 4). Although her graphic style was bold and expressive, she always strove to develop her drawing skills further by regularly attending the open figure drawing sessions at the school.

LaVerne often made reference to the parallels between music and visual arts, particularly in terms of harmony. Music was an abiding passion for



Fig. 4: Darcia and her intended Calvin, 1983, lift ground etching, AP, 23<sup>3</sup>/<sub>4</sub>" x 17<sup>5</sup>/<sub>8</sub>"  
Collection of Estate of LaVerne Krause



Fig. 5: Gordon Gilkey

Portfolio: Portraits, Friends, Artists, 1979, etchings, 10/25, 16" x 12" Collection of University of Oregon Museum of Art, Gift of the artist 82:9 A-T



Fig. 6: Michele Russo

LaVerne; she had played in her school band and continued to enjoy the company of musicians within her circle of friends. Jam sessions were often part of the sometimes tumultuous social gatherings at LaVerne's place. Her musical tastes were quite catholic, but her particular passion was the blues. The word "blues" appears in the titles of a large number of her prints and paintings. Of course, she had known the kinds of struggle and depression that we associate with the blues, but her nordic sensibilities also seemed attuned to that area of the spectrum. In a way comparable to the famous Blue Period in Picasso's life and art, LaVerne Krause produced some emotionally blue work during her own difficult times. Perhaps the most notable of these began in February 1977, when she learned she had lost around eighty uninsured works—paintings, drawings, prints—in a fire in Portland's Fountain Gallery. This blow was followed a short time later by a period of unrest among our graduate students, which undermined LaVerne's usual pleasure and satisfaction as a teacher for a time.

As might be expected, there are a number of very moody images from this period, such as landscapes with heavily glowering skies. Interestingly, she worked her way out of this gloom by taking on a special print project—*Portfolio: Portraits, Friends, Artists*. In this set, many of her longtime associates are portrayed; sitting with them, sketching and reminiscing with them, proved to be a very cleansing and healing process for her. Another significant development for LaVerne came around this time when Una Wilkinson (Jack's widow, and an accomplished artist herself) persuaded her to experiment with monotype. Prior to that time, LaVerne seemed to share a view held by many

traditionally trained printmakers that a monotype was little more than a transferred painting, thus being neither fish nor fowl. Upon trying the method herself, however, she was immediately attracted by the direct, spontaneous character of this medium. It resulted in works that fused the painter's expressive means with the rich surface qualities offered by printers' inks. It became one of her major means of working.

The printmaking program remains as LaVerne's primary and most visible legacy at this university. It continues to offer instruction in all the major print media each term, and has made new connections with computers, graphic design, and photography. Despite its inevitable evolution as a creative genre, printmaking continues to be a particularly social form of art, because of the sharing of equipment, space, and method that is always a fact of printmakers' lives. This cooperative aspect has helped us to keep in touch with a high percentage of former students, some of whom live and work in other countries. Many of them have found professional success as artists, and are still interested in our school.

The Pacific Northwest is still a major center for printmaking in this country. LaVerne was one of the founding members of the Northwest Print Council; the important Gilkey print collection now resides in the Portland Art Museum. Virtually all of the colleges and universities in the Northwest include printmaking in their curricula. Professor Krause played a key role in establishing printmaking in the mainstream of art through her efforts as advocate, practitioner, and teacher.

*Kenneth H. Paul is an associate professor in the Department of Fine and Applied Arts at the University of Oregon.*





# Works on Paper

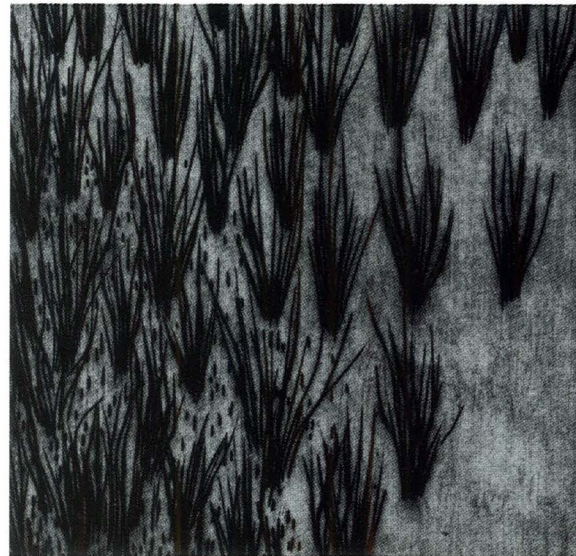


Fig. 9: Grass, n.d., etching, 8/50,  $3\frac{7}{8}$ " x  $3\frac{7}{8}$ "  
Collection of Estate of LaVerne Krause

Left: Fig. 8: The City, early 1960s, etching, 5/20,  $14\frac{3}{4}$ " x  $4\frac{5}{8}$ "  
Collection of University of Oregon Museum of Art, Gift of Virginia  
Haseltine 74:31.75

Facing Page: Fig. 7: Student Work, 1946, watercolor, 14" x 18"  
Collection of Estate of LaVerne Krause



Fig. 10: "Mercy? There is none!", 1959, woodcut, 1/30, 16<sup>1</sup>/<sub>8</sub>" x 18"  
Collection of Estate of LaVerne Krause

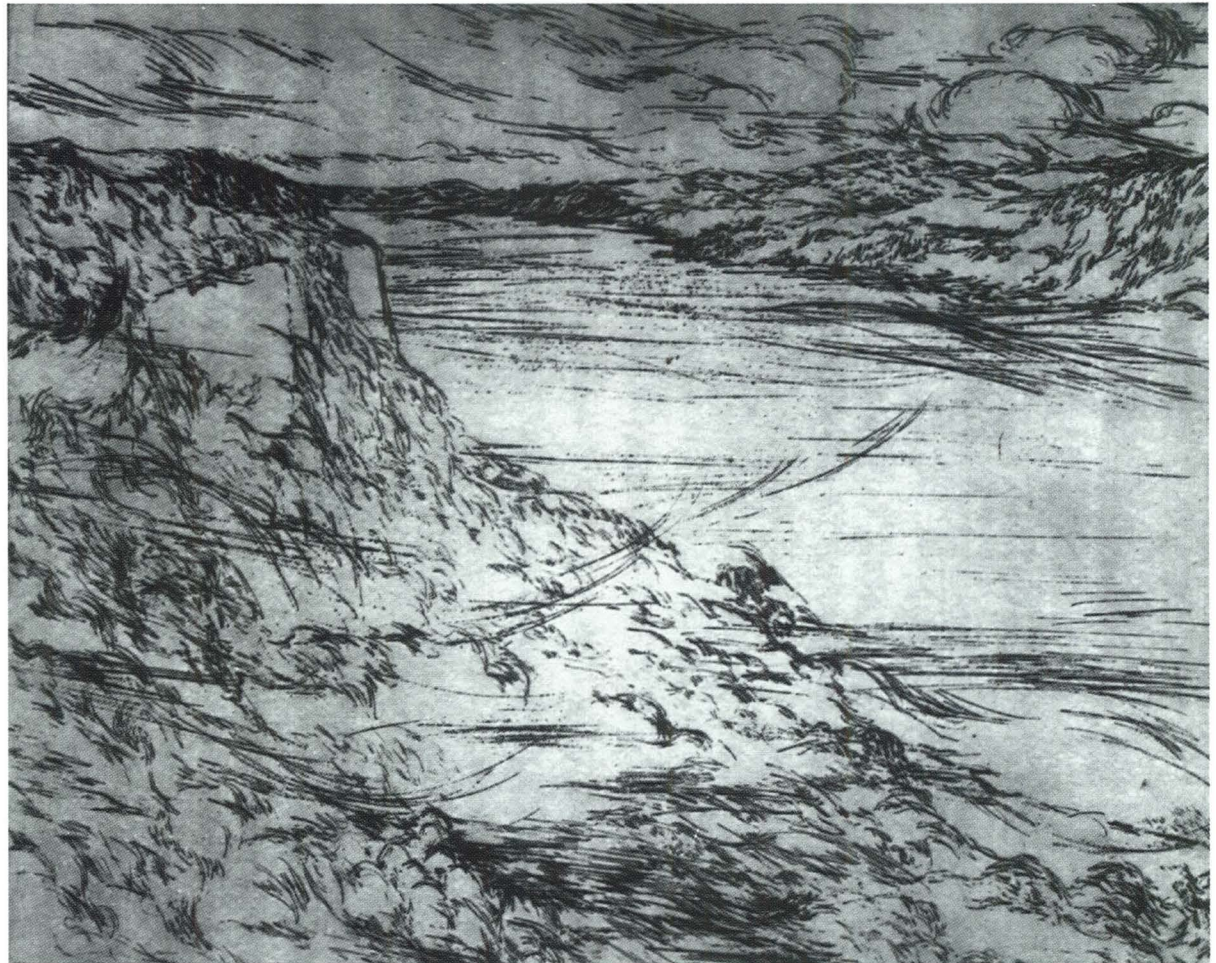


Fig. 11: Winds in the Columbia Gorge, 1963, etching, 11<sup>3</sup>/<sub>4</sub>" x 14<sup>5</sup>/<sub>8</sub>" Collection of Estate of LaVerne Krause



Fig. 12: Max, 1964, woodcut, 8/50, 30" x 19" Collection of Estate of LaVerne Krause

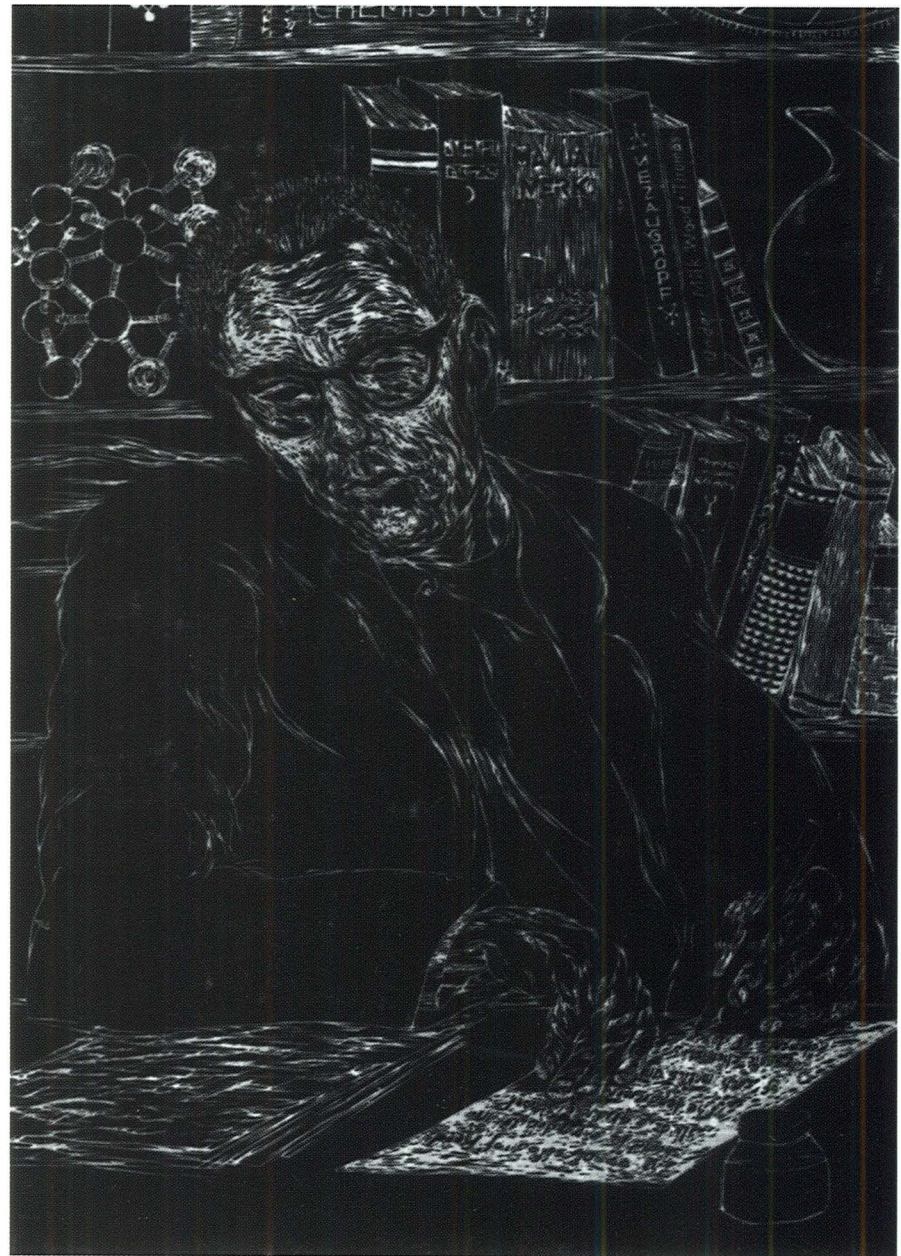


Fig. 13: Classical Figure, 1964, woodcut, 31 1/2" x 20" Collection of Estate of LaVerne Krause



Fig. 14: Winds on the St. John Bridge, 1965, woodcut, 12/50, 8 $\frac{1}{2}$ " x 12" Collection of Estate of LaVerne Krause



Fig. 15: Steel Bridge, 1965, silkscreen, 16 $\frac{1}{2}$ " x 12 $\frac{1}{4}$ "  
Collection of Estate of LaVerne Krause

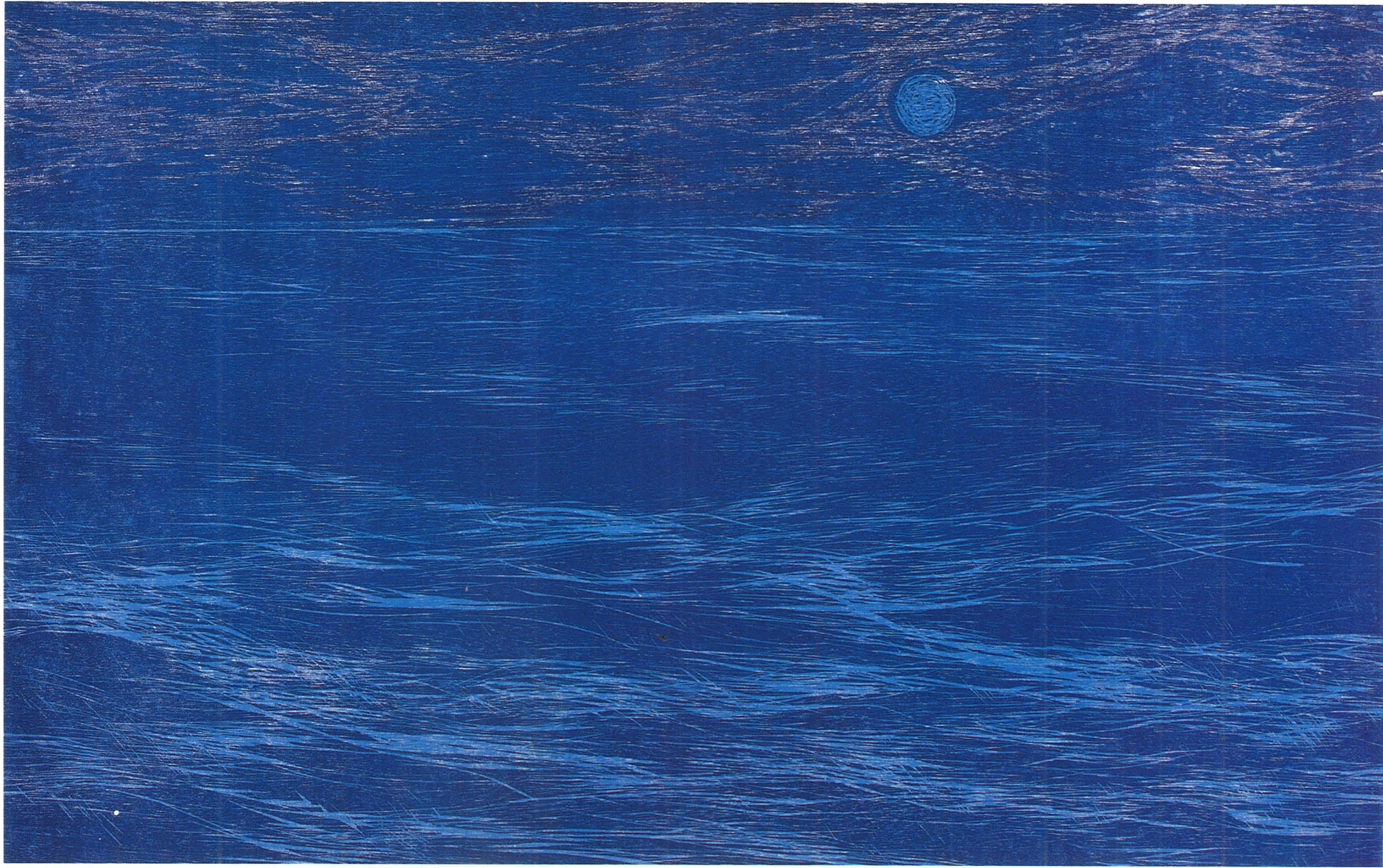


Fig. 16: Moonlit Sea and Calm, 1967, color woodcut, 18/50, 18<sup>7</sup>/<sub>8</sub>" x 29<sup>7</sup>/<sub>8</sub>" Collection of Sam and Paula Nicholls



Fig. 17: Male Nude, (In and Out), n.d., inkwash, 29" x 20" Collection of Estate of LaVerne Krause



Fig. 18: Male Nude, (In and Out), n.d., lithograph, 3/20, 27" x 17 1/2" Collection of Estate of LaVerne Krause

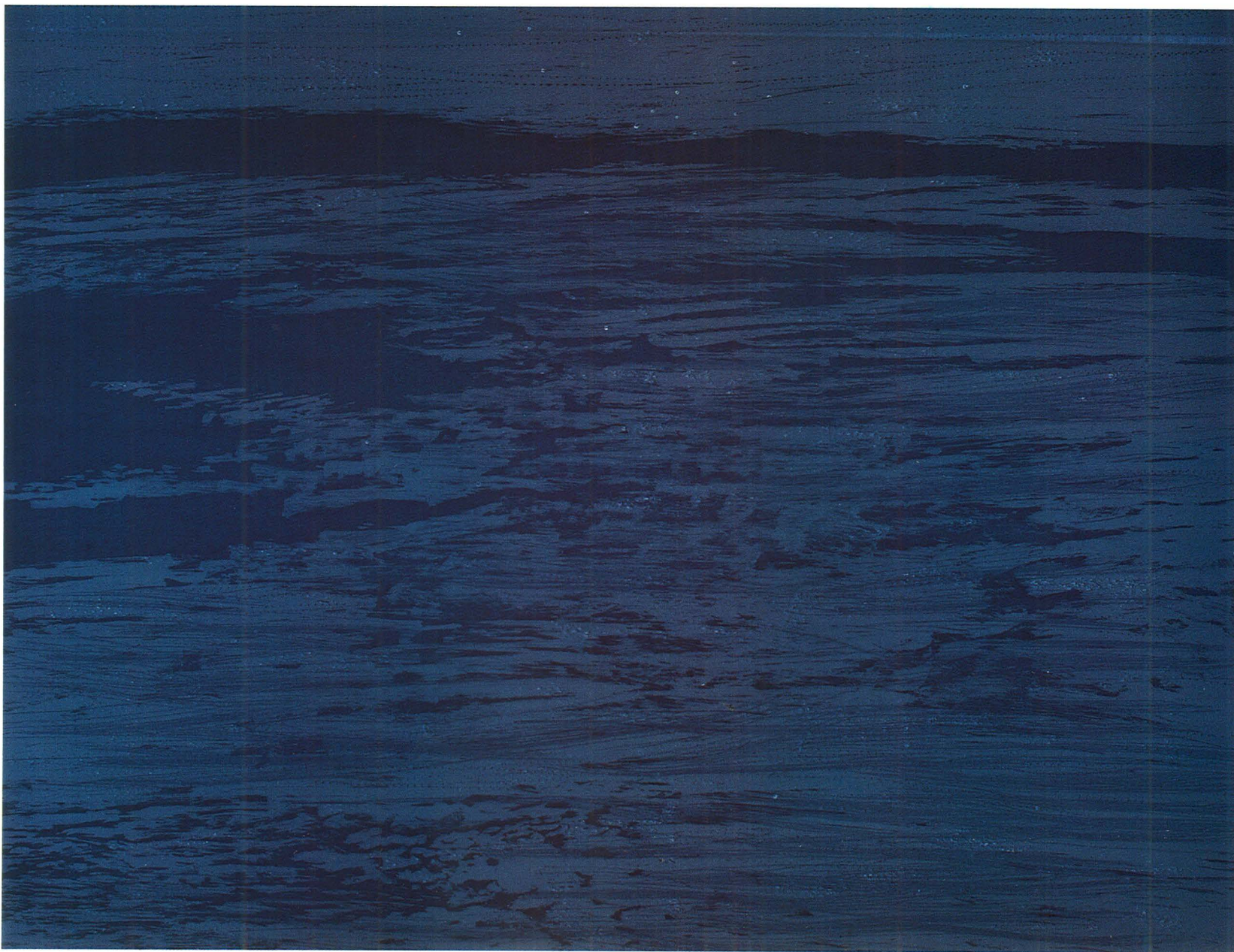


Fig. 19: Oslo Blues, 1974, etching, AP, 15<sup>1</sup>/<sub>4</sub>" x 19<sup>1</sup>/<sub>2</sub>" Collection of Estate of LaVerne Krause



Fig. 20: Oceanside Blues, 1987, color intaglio, Tribute Edition,  $11\frac{3}{4}'' \times 23\frac{3}{4}''$  Collection of Jordan D. Schnitzer

Facing Page: Fig. 21: Green Fields, 1984, collagraph, 4/50,  $17\frac{3}{4}'' \times 23\frac{7}{8}''$  Collection of Ann and Uly Cheng





Fig. 22: New Mexico Mountains, 1981, monotype, 17 1/2" x 22 1/2" Collection of State of Oregon Department of General Services



Fig. 23: Painted Desert, 1982, monotype,  $17\frac{5}{8}$ " x  $23\frac{3}{4}$ " Collection of Estate of LaVerne Krause

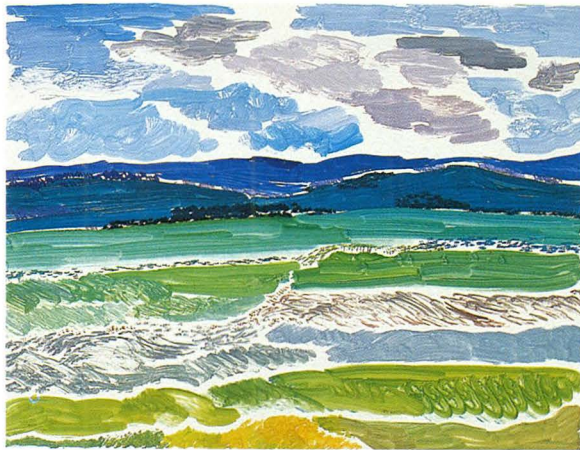


Fig. 24: Green Blues, early 1980s, monotype, 17 $\frac{1}{2}$ " x 22 $\frac{1}{2}$ "  
Collection of John and Joyce Anicker



Fig. 25: Eltville, 1985, monotype, 16 $\frac{1}{4}$ " x 24"  
Collection of Estate of LaVerne Krause

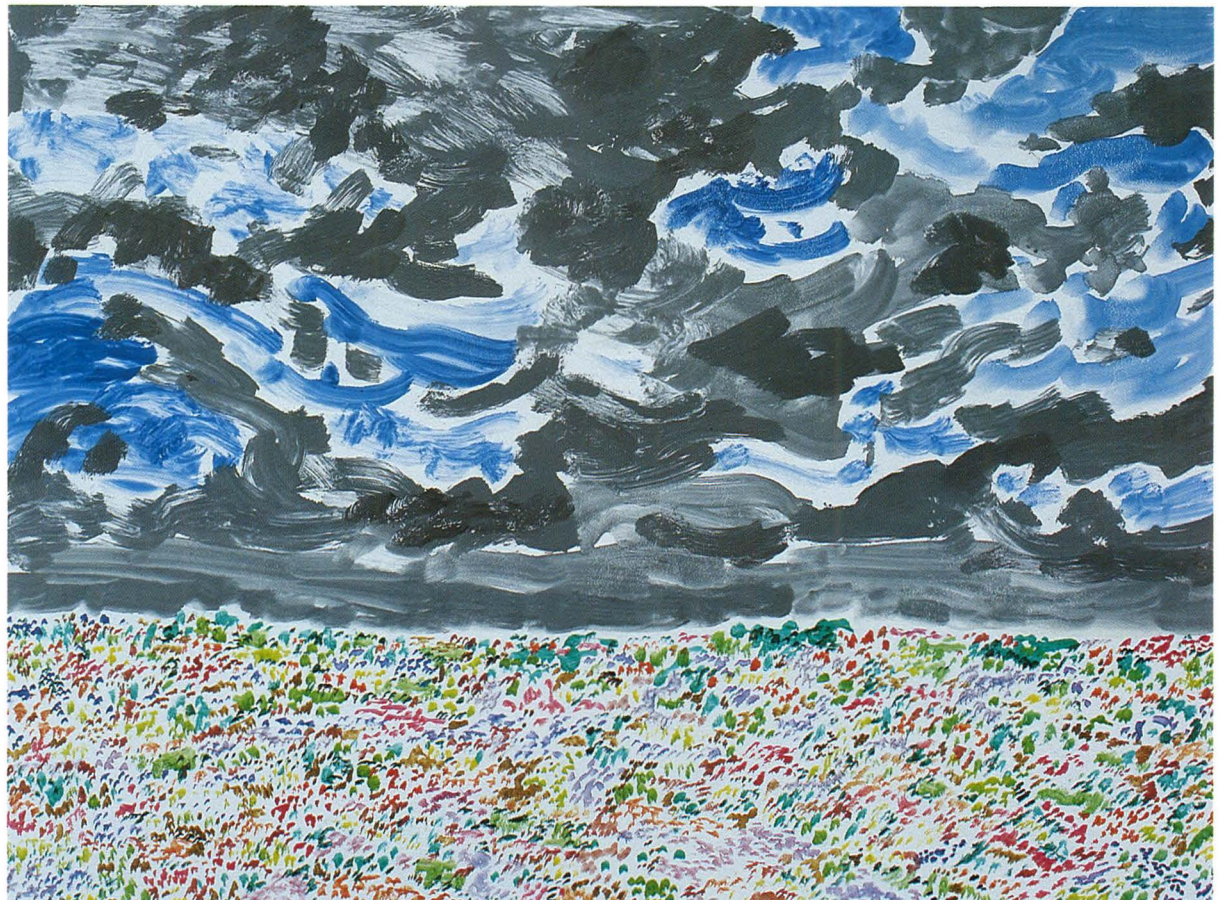


Fig. 26: Creil, 1985, monotype, 17 $\frac{3}{4}$ " x 23 $\frac{3}{4}$ " Collection of Estate of LaVerne Krause



Carol 12/20 for Arlene with love and admiration Kallme Krause 1985  
for 22 years of her 1964 - to 1986

Lois Bunge when her 1964 personally Arlene Schinsten  
Carol Sanders 1/20 Brothers = Ken Sanders 2/20 Barry Sanders 3/20 Jimmy Emster 2/20  
(Krause) printed me

only  
prints 12 My very last print I will ever make on wonderful handmade paper = IMAGO  
(soaked)

"My last print I will ever  
make on wonderful  
handmade paper..."

Fig. 27: Carol, 1985, woodcut, 12/20, 22" x 14<sup>3</sup>/<sub>4</sub>" Collection of Arlene and Harold Schnitzer



Virgil Swecden

# An American Landscape Painter

By Kathleen Nicholson

**A**rtists who turn to the landscape for their inspiration or subject matter are confronted with an initial choice: whether to respond to nature on its own demanding terms, or to revise it to suit one's individual artistic needs or personality. The best painters of landscape historically have struck a balance between the two responses. Painters like J.M.W. Turner, Claude Monet, or Cezanne were inspired by their direct contact with nature, with being in new places and terrains, or with sensing light or wind or color when out-of-doors. However, they then interpreted those experiences or sensations, or reacted to them, rather than just reproducing in their paintings what they might have seen. In the process, they also used their materials, whether watercolor or oil paint, to their best advantage, so that the resulting works of art retain the visual excitement of their very making. LaVerne Krause understood the challenge that landscape painting presents to an artist, and in the best tradition, she met it head on. The evolution of her style was marked by a steady confrontation between the natural motif, whether the Oregon coast or the hilltowns of Italy, and the creative, transformative power of artistic means: lively brushstrokes, a textured surface, and strong,

vibrant color. The outcome, on view in this exhibition, is a body of work that captures a sense of landscape that is refreshing and enduring, imagery that LaVerne intended to be "timeless and placeless," however specific or familiar the motif or locale might be. Her paintings celebrate the lay of the land, the varying light and colors, and the pleasures of viewing or travelling through such terrain.

LaVerne's fascination with landscape began early in her career. While her initial training centered on the human figure and led her to paint portraits, figure studies, and the occasional still-life, her attention was drawn to, and sustained by, the larger environment around her. She credited her childhood experience of the gentle, rolling Oregon farmland around Molalla with stimulating her abiding interest in landscape. A sensitivity to qualities of space, light, and color came through the art-making process itself, as she sought to transform what she saw into what she felt and understood about those stimuli. Describing *The City* (Fig. 28), a critical transitional painting from 1959–60, she explained that "I thought of how the light falls on the city downtown and the shifts as light moves out and away." In considering those changes, and how to respond to them with the

materials of paint on canvas, she discovered or developed an essential character of her art, the animated, rhythmic flow that would consistently bring her imagery to life. *The City*, which offers an elevated view across the city of Portland to Mt. Hood on the horizon, pulses and undulates and leads the eye around at a lively pace through its shifts in brushwork and color. There are reminders of Cezanne's studies of Mount Sainte Victoire in the overall arrangement of the scene, but LaVerne replaced Cezanne's systematic analysis and control of the forms of nature with a more vibrant, unpredictable response to the multiplicity of sensations that she observed out her studio window. Unlike Cezanne, who sought to arrest nature and make it permanent, she thrived on changes, whether in the declining light of early evening or in the larger topography of the region, and worked to bring a sense of the ongoing moment into her landscapes.

At the same time, LaVerne's larger artistic development proceeded with a visual logic similar to that of Cezanne or Monet. From 1958 through the 1970s, each painting contained the seeds for the next, yielding a rich, mature artistic vocabulary that would be refined during the 1980s. By her own assessment, it was only with *The City*, and its



Fig. 28: *The City*, c. 1959–60, oil on canvas, 48" x 60" Collection of Seattle Art Museum, Northwest Annual Purchase Fund

flirtation with the liberating effects of the New York art scene and abstract expressionism of the late 1950s, that her painting “really began to do something.” She noted that she became “less concerned about realism and more concerned about expressionism.” Visually, that shift entailed a more emphatic loosening of form, a backing away from descriptive details in favor of a play of brushstrokes, and an expansion of the range of colors used. While still keyed on the sombre side, *The City* is spiked with a range of greens, ochres, and violets that begin to brighten the visual field. LaVerne’s approach to expressionist painting here and throughout her career was tempered by her keen interest in the landscape itself. That is, her artistic language or intent never became so highly personal or so overwrought that one would need an outside explanation to grasp its meaning. Her visual imagery remains open and accessible because she always allowed the landscape motif with which she started to exert its own commanding presence. While she registered a range of moods—some works are dark and brooding, others intensely warm, uplifting, and Matisse-like in spirit—those moods coexist with the inherent character of the day or place depicted.

By the mid 1960s, LaVerne began to seek out bolder organizing rhythms in nature itself. In *From Gearhart to Seaside* (Fig. 29), from 1965, she set the horizontal reach of the coast in visual tension with a sense of deep space strongly receding to the dark green headland on the horizon. The larger scene is unified by the broad areas of color and the punctuating curve of blue. To convey such a seemingly simple view

of coastal scenery in fact requires a powerful, encompassing grasp of nature. LaVerne could not only take in the broader landscape, but could organize it just enough to impress its sweep on the viewer. The beach appears as a starkly open and empty place, yet full of seaside color and light. This painting anticipates later works like *Estuary*, 1979 (Fig. 52), or *Cannon Beach*, c.1983 (Fig. 47), but with only the slightest implications of the banding of colors that would become one of LaVerne’s signature approaches to landscape. *Cannon Beach* has much the same sweep or expansiveness as *From Gearhart to Seaside*, but is filled in with patches or areas of color. Greens and blues in the right foreground balance or compete with the sky and the deep green headland on the horizon. A still later opening up of the landscape can be seen in the small painting *Arezzo*, 1985 (Fig. 64), which, though not a seascape, has a similar breadth and extension to it.

Beginning in the late 1960s, LaVerne simplified some of her compositions dramatically. In works like *Moving* (Fig. 30), she juxtaposed horizontal stripes or bands of color from top to bottom to form land and sky meeting at the halfway point in a darker strip of distant mountains or clouds. In these works, the landscape elements were distilled down to their purest essence. A second generation version can be seen in works like *Silver Salmon Sky*, 1979 (Fig. 51), and *Rock Springs*, 1981 (Fig. 31), but with small diagonal strokes that blend the bands in the former and more broken and softer edged stripes in the latter work. LaVerne felt that she had made “a big breakthrough” in her late 1960s works. She commented that “I don’t think

anybody else noticed it very much, but I think it was a really important time.” One of the decisive influences on her was a visit to an exhibition in Seattle called *Serial Imagery*, which featured “artists who would take a theme and then just keep working on it,” like Claude Monet with his *Haystacks* or Joseph Albers and his *Homage to the Square*. She responded to the opportunity these artists had set for themselves to work on color shifts within a given composition, and then applied it to her own subject matter. “I started thinking about the landscape in terms of stripes,” she explained, “. . . you can begin to look at the landscape and begin to see a lot of striping and sort of horizontality, and relate that to the canvases.” The bands or stripes became the perfect vehicle for LaVerne’s strong sense of color harmonies, another hallmark of her work.

Two technical changes accompanied the late 1960s breakthrough: the use of acrylics and letting the raw linen canvas show between the bands of color. The ease and fast-drying aspect of acrylics freed her to concentrate on her imagery. Letting the canvas show sensitized her to the edges or boundaries between colors. She shared this technique with a number of inspired painters of landscape including John Constable, Wassily Kandinsky (in early work done in Holland) and Edvard Munch. Having a warm tan or brownish ground appear throughout the composition both unifies the scene as a whole and reads quite literally as a warm “ground” for a landscape (see, for instance, *Rimshot*, 1981 (Fig. 61)). The exposed linen areas moreover become active parts of the the color composition and the shaping of the landforms. LaVerne’s particular adaptation of the



Fig. 29: From Gearhart to Seaside, c. 1965, oil on board, 32" x 48" Collection of Dr. Francis Newton



Fig. 30: Moving, 1969, acrylic on linen, 60" x 48" Collection of University of Oregon Museum of Art, Gift of Richard C. Paulin, in memory of Walter C. Paulin (1895–1985) 85:10

technique involved harmonizing her colors to the tones of the linen so that her ground can appear quite atmospheric as well, as in *Rock Springs*, 1981. Here the muted colors, white and blue at both top and bottom, working toward lavender at the horizon in the sky area, and teal green across the center, complemented by salmon, are lightly brushed, imparting an ephemerality, an airiness or haziness to the scene. The resulting quality of atmosphere reads less as actual weather, however, than as a visual equivalent of memory, of vaguely remembering such a day.

Simultaneous with the development of the striped landscapes was the continuation of a style first seen in *The City*. In paintings like the untitled work of 1966 (owned by Harsh Investment) effects of space and light take precedence over the patterns of the land and clouds. Here, LaVerne's artistic affiliation came closest to another landscape painter she greatly admired, J.M.W. Turner, though her brushwork was choppy and more regularized. The strokes here run on a slight diagonal which gives an all-over agitation or movement to the scene. Another work that employs close tonalities and blended areas is *Spring Violet Flasher*, 1970 (Fig. 32). The interweaving of color areas creates a different, more diffuse kind of atmosphere and mood. In its general effect, the application of paint in *Spring Violet Flasher* relates to LaVerne's use of watercolor and its fluidity. One can sense the artist responding to different weather, or to the feel of distinctly different days through her paint handling. *Storm on 64*, 1984 (Fig. 34), takes yet another approach, utilizing rounded edges to convey a heavy sky and stormy

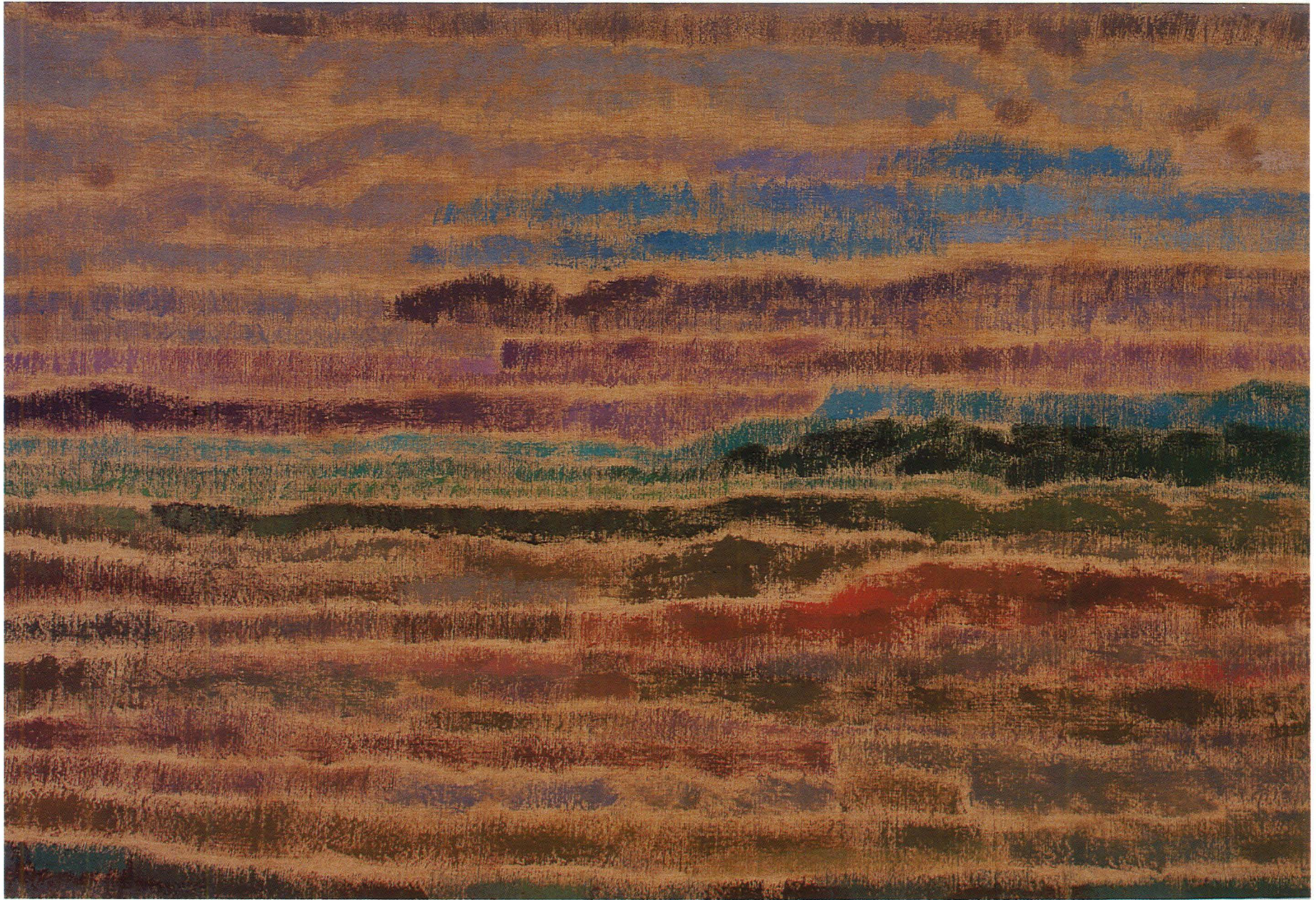


Fig. 31: Rock Springs, c. 1981, acrylic on linen, 34 $\frac{1}{4}$ " x 51" Collection of Northwest Regional Educational Laboratory

atmosphere. Its deep recession and the organic shapes convey a sense of rapid movement both in and through the landscape, as if there was need for urgency.

Two very different kinds of life experiences marked the 1970s for LaVerne. In 1973–74, while on sabbatical leave from the University of Oregon, she made her first trip to Europe, traveling extensively before settling in Norway for a period of intense work and research. Changes of environment can exert a lasting influence for landscape painters, sharpening their powers of observation. LaVerne had expected to concentrate on printmaking during her stay in Oslo, but “the light was so beautiful and it was so dramatic. . . . the impact of that landscape became quite something.” She took special note of the rapidly changing seasonal light at high latitude, noticing, for example, the way that snow reflected its own particular kind of light. She responded to the striking scenery with equally striking paintings like *Silver Snow Blues*, 1975 (Fig. 33). At the end of the decade, LaVerne went through a different kind of reassessment after eighty of her works of art, including some of her personal favorites, were destroyed in a gallery fire in 1977.

Though the loss caused her deep distress, she rebounded at the beginning of the 1980s with a sequence of paintings that developed the initiatives of her earlier work. In *San Juans*, 1980 (Fig. 35), a bold new ordering of the landscape can be seen. The painting conveys a sense of deep space complemented by strong color in stripes that bleed one into another. *Palouse* (Fig. 36) and *Grand Canyon* (Fig. 57), dating from the same year, similarly use an increased scale and breadth

in conjunction with strong patterning, one more orderly and responsive to the broad swells of the Palouse topography, the other a wonderful patchwork of brushstrokes alive with the range of colors one marvels at in the rock formations of the American Southwest. Still a third approach can be seen in *Rimshot*, 1981, with its fluid mosaic of colored rectangles recalling in a different visual idiom the impressive Southwestern geology that LaVerne experienced through a residential fellowship in Taos under the auspices of the Wurlitzer Foundation in the summer of 1981.

Her fascination with the variety of landscape continued, with acuteness, in paintings like the diptych *Florence from Boboli* (Fig. 60), which physically fit together the components of sky and land, both harmonizing and contrasting. The patterning of shapes in the areas of land and sky suggest the bustle of the “local color” of a fabled tourist city, with the warm reds, oranges, and corals spiked by blues, yellows, and greens contributing to an upbeat tempo. From 1983 and 1984 respectively, *Mojave* (Fig. 58) and *Campagna* (Fig. 62) speak to LaVerne’s mastery of her subject matter and her art. The soft desert colors of *Mojave* are subtly matched and horizontally ordered to suggest the striking emptiness of the western landscape; in *Campagna*, a bold diagonal foreground of strong earth colors and a sky with scudding, lumpy clouds transports the viewer to a distinctly different time and place, summoned up in only enough detail to leave space for individual travel memories and experiences.

LaVerne Krause’s art is stamped with her unique personality. Something of that spirit can be intuited from the pulse or beat that runs through



Fig. 32: *Spring Violet Flasher*, n.d., oil on canvas, 48" x 80"  
Collection of First Interstate Bank



Fig. 33: Silver Snow Blues, n.d., oil on linen, 36" x 48 1/2"  
Collection of Oregon State Capitol Art Collection

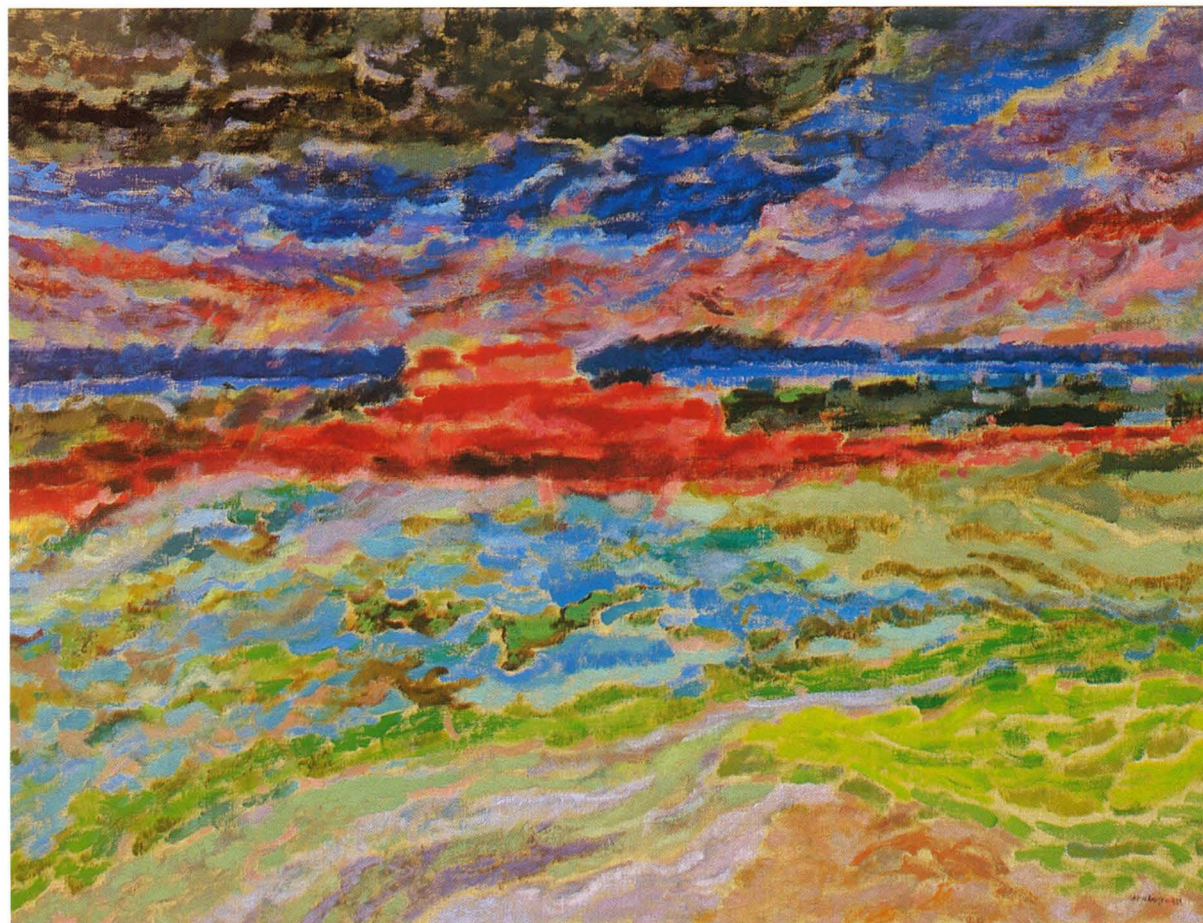


Fig. 34: Storm on 64, 1984, oil on canvas, 36" x 48" Collection of Estate of LaVerne Krause

her paintings, observable in their internal rhythms, array of colors, and calligraphic brushwork. It will come as no surprise that the artist was a woman constantly at work, on the go, and taking in as much as she channeled back into her art. She admitted that “I’m rather compulsive about making art and I’m really quite miserable if I’m not doing it.” Her diary substantiates that she would work on two or more paintings in the same work session, or paint and print on the same day, or make some headway on one painting while sizing a canvas for another. LaVerne was also a tireless sketcher. Using her tiny, portable watercolor set, she would sketch while riding in a car from Eugene to Portland, or from trains in Europe, or from whatever window she might have been looking. Her sketchbooks contain lively visual responses to the scenes before her eyes or on her mind, to which she could return in the working situation of her studio. They are remarkable both for their numbers and their completeness. That is, her sketches were rarely rough notes or tentative jots; instead, they have the fullness and encompassing perception of her paintings and prints. She considered the activity of constant sketching essential to her acuity, comparing it to the practice required of musicians or the to fitness conditioning of runners. She saw herself “as an artist who also needs to remain in good condition all the time.”

An essential facet of that artistic “conditioning” was the value LaVerne placed on spontaneity itself. The medium of watercolor suited her very well in recording her experiences. Similarly, she found monoprinting, a technique she took up only in 1978, to supply much the same set of advantages and challenges. A monoprint is done in one

session, with no possibility of reworking. Moreover, the image that results from pressing paper to a freshly painted surface (she preferred white formica, since it mimics working on a sheet of white paper) has an element of the unpredictable to it. LaVerne appreciated that both watercolor and monoprint “are very demanding in the fact that you have to have total concentration. And you have to sort of go with what happens in them. I mean they’re not mediums that you work back into very much. And I guess perhaps I like that kind of experience of being fully involved and at complete attention and then sort of taking whatever results you get.” That combination of diligence and serendipity would seem to have given LaVerne’s art as a whole its special character, combining underlying order with a vivid immediacy.

Part of the diligence involved a lifelong habit of looking at art, studying art history, and copying. LaVerne’s basic attitude was that “it’s good to be influenced.” She felt it was critical that an artist be a perpetual student, so that he or she remain “open and receptive so that you can take up new material.” LaVerne had her pantheon of favorites—Turner, Munch, Cezanne, Picasso, Monet, Van Gogh—but she was ready to learn whenever the opportunity presented itself, from artists as diverse as Nicolas de Stael (whom she copied in the Walker Art Gallery in 1984) or Modigliani, or Segantini, whom she encountered in an exhibition at the Seattle Art Museum. She explained her immersion in the history of art succinctly: she wanted to “know how the motivation goes” for fellow artists. She placed herself within the larger traditions of art-making

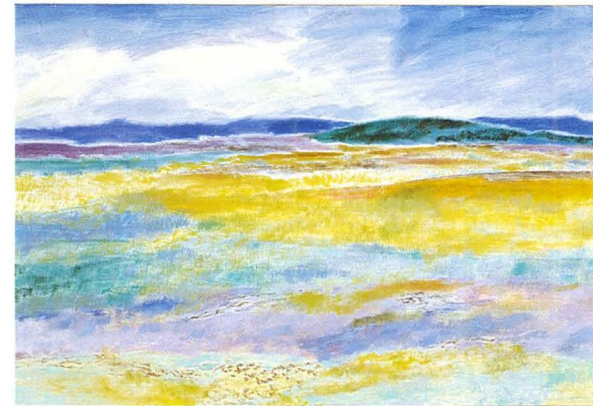


Fig. 35: San Juans, 1980, oil on linen, 36" x 54"  
Collection of Diantha Knott and Associates, Interior Planning and Design



Fig. 36: Palouse, early 1980s, acrylic on linen, 48" x 60" Collection of Security Pacific Bank

with a characteristic humility that her vivacity and brashness often belied. The following lengthy quote, from the Northwest Oral History Project interview conducted in 1983 seems to encapsulate LaVerne's philosophy well. Asked about how she responded to the art scene and its changing styles, she replied:

"It's not that you just become a chameleon and just absorb, though, whatever is coming at you. I don't think it's quite that way. I just think that being open doesn't mean you sacrifice your own inner opinion or central core. It's just to not let that atrophy. I think as an artist that's what we're talking about. We have opinions, and we're very opinionated people, in fact, artists are, but we need to be. I think we need to have some notion, but I think we also need to be open. That's why I think artists make a point of travel, to go look at things. Now some people say we've got to bring the art here. Well, that's partly it, but I think, on the other hand, there is no substitution for being able to go somewhere else and see it too. So that both things need to happen. Both things happening means that you get a fresh eye, you get a new look at something. The central issue that you're working with just gets strengthened too. I've never been in the avant-garde or the mainstream. I don't think I've been in them because I've never thought that that was the most important aspect of art. Doing the latest thing hasn't interested me much at any time. One of my teachers was probably quite influential in that, Jack Wilkinson. And, you know, he used to say, 'By the time something's been done in New York and it filters out to Portland or Eugene, it's already old.' You might as well not even worry about it. I mean, you

might as well just go ahead and do things that come more from your own experience. Learning to credit your own experience was one of the most valuable things, I think, that he taught me. He felt that that was the way things became genuine. I understand what he means by that so thoroughly that I feel that's the way I operate. I'm first of all concerned about how I'm responding to a situation and then I sort of let the chips fall after that."

The intensity of LaVerne's responses more or less dictated that the "chips" would fall into inspired rhythmic patterns, as the paintings in this exhibition prove. The lively, staccato mosaic that makes up *Venice* (Fig. 59) uses oranges and vermillions to evoke the density of a European cityscape noted for its carnivals. *Okanagan* (Fig. 63) by contrast conveys solitude. The large amount of linen showing in this work fosters associations with earthiness. There is a serenity to this landscape, each component of which has its own muted coloration and directional brushwork. The tempo here suggests the feeling of passing by in a car, seeing the strong landforms stretch out as the miles go by. The distinct character of each of LaVerne's works came about at their very conception. In her diary, she named the paintings as she started work on them, then would continue to refer to them by name, as if their personalities were set. She often invoked associations with the "blues" by including that musical reference in her titles (*Silver Snow Blues*, *Green Blues*, *Sea Blues*, *Cul-de-Sac Blues*, *Juniper Blues*), a gesture that parallels Whistler's use of the term nocturne in his, if with a wittier play on words coloristically. The musical allusion adds a nuance of

abstraction and makes us search out a melody or seek an equation between sight and sound as an added enhancement.

LaVerne's primary form of communication, however, was color itself. She both enjoyed color and was fascinated by its properties. That can be seen in the assurance and variability of her palette. Pinks, reds, and violets can dominate one work, for example the small untitled work (Fig. 49) owned by Michele Russo and Sally Haley, which is like a wild sunset with its multiple horizontal bands that create a deep space by the alternations of red and violet anchored by a deep blue stripe of land on the horizon. At the other extreme, *Ferry to Vancouver* (Fig. 48) is a study in subtle, calming blues, greens, and violets. And in between are works like *Rimshot* or *Venice* that run through the full range of colors, scattering them like confetti. In each case, LaVerne's finely tuned sensitivity to color values kept the resulting image in overall balance. She explained that she preferred acrylics in part because she could "get the colors to be really very subtle next to each other." She had observed that subtle working of one color against (or with) another in the art of both Turner and Van Gogh. She enthused, with evident awe, over the "amazing situations in terms of color" they had achieved. In response to the widely varying landscapes she herself visited, from Oregon to Norway to New Mexico, she created her own "amazing situations" as well.

The tie to the landscape as a stimulus is critical, because LaVerne recognized that color and light are inextricably intertwined. While she did not analyze light as Turner or Monet had, she paid



Fig. 37: Sketchbook page, n.d., Collection of Estate of LaVerne Krause

attention to it, noting situations when it was “changeable,” or when the sunshine was particularly beautiful. In *Silver Snow Blues* (Fig. 33), she restricted the palette to achieve an almost monochromatic effect. The result is an edge to edge shimmer that radiates a muted light. Her interest in light was supported by her discovery of iridescent paints. She found that the reflective quality of metallic surfaces contributed to a quality of light that would attract a viewer: “The idea of reflected light is that when you walk past a painting, it sort of beckons to you. In other words, the canvas itself has different capacities for reflected light. It’s another way of studying light, in a way, isn’t it?” she mused. The qualities of light and color opened up a work’s emotional realm or potential for LaVerne. She explained that if she considered herself an expressionist, it was because she felt that color has psychological meaning and value. She explained that she was unsure if color’s meaning “is assigned in any universal way necessarily, but I think on the other hand there are experiences that are very, very common [sunrises or sunsets, for example], that I think that very many people have had. And that we can call upon those experiences in the way that we use color, and so that heightened color experiences are very common.”

Although LaVerne never addressed the issue directly, it was important to her that her imagery was so often derived from the environment immediately surrounding her—the American landscape. She often regretted that she had not been taught about American painting, that the accomplishment of Europeans had dominated her initial awareness of art history. She explained that

it was “a very unfortunate attitude” that she sought to correct in her own teaching “because I think we have a very important heritage in American art, and it wasn’t just started with the abstract expressionists at all; it goes into the nineteenth century and goes back to the beginning.” LaVerne included the work of Native American artists in that heritage as well. Through her own work she consciously allied herself with the traditions of American art. Her paintings have a directness and earnest appreciation of the qualities of the landscape that make this country so very different from European topography—the openness, the horizontal plains that run up against distant hills and mountains, the broad skies and strong light, and the distinctive colors of the earth and rock that vary from region to region. At the same time, LaVerne Krause’s paintings teaches us about the potent way that art makes such scenery memorable.

*Note: Quotes from LaVerne Krause throughout this essay have been taken from her diary, from records of her correspondence, from an essay by Ellen Nichols in *Images of Oregon Women* (Salem, Oregon: Madison Press, 1983), 64–67, and from the recorded interview she gave to Marian Kolisch as part of the Northwest Oral History Project of the Archives of American Art, Smithsonian Institution, 1983. I would like to thank Darcia Krause for making these materials available.*

*Kathleen Nicholson is an associate professor in the Department of Art History at the University of Oregon.*





## Selected Paintings

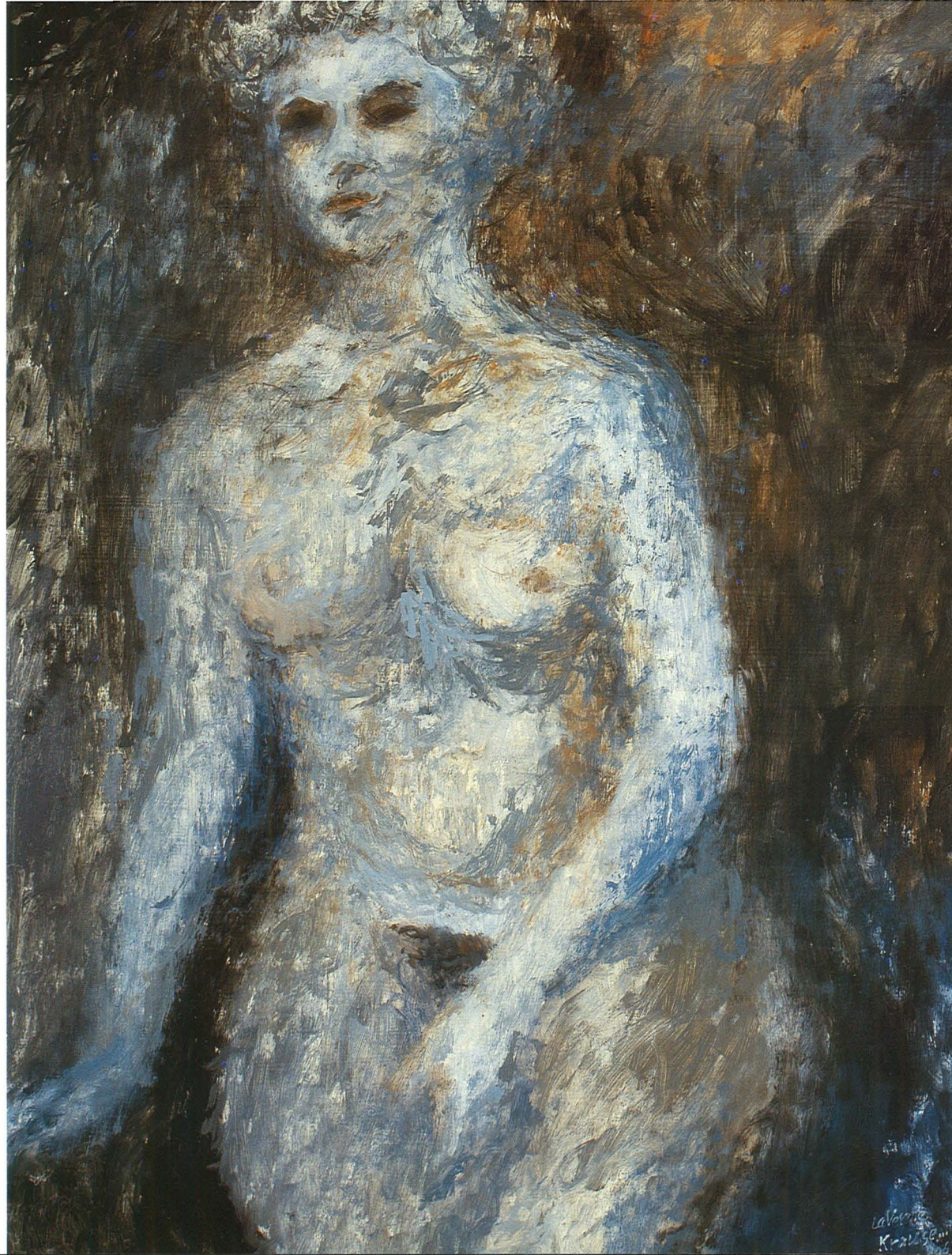


Fig. 40: Untitled, c. 1964, oil on canvas Collection of Jordan D. Schnitzer

Fig. 39 (left): Silver Nude, mid-1960s, oil on board,  $25\frac{3}{4}$ " x  $19\frac{3}{4}$ "  
Collection of E. Byron and Ina M. Smith

Facing Page: Fig. 38: Milton Wilson and Family, early 1960s, oil on board, 48" x 48" Collection of Charles Campbell

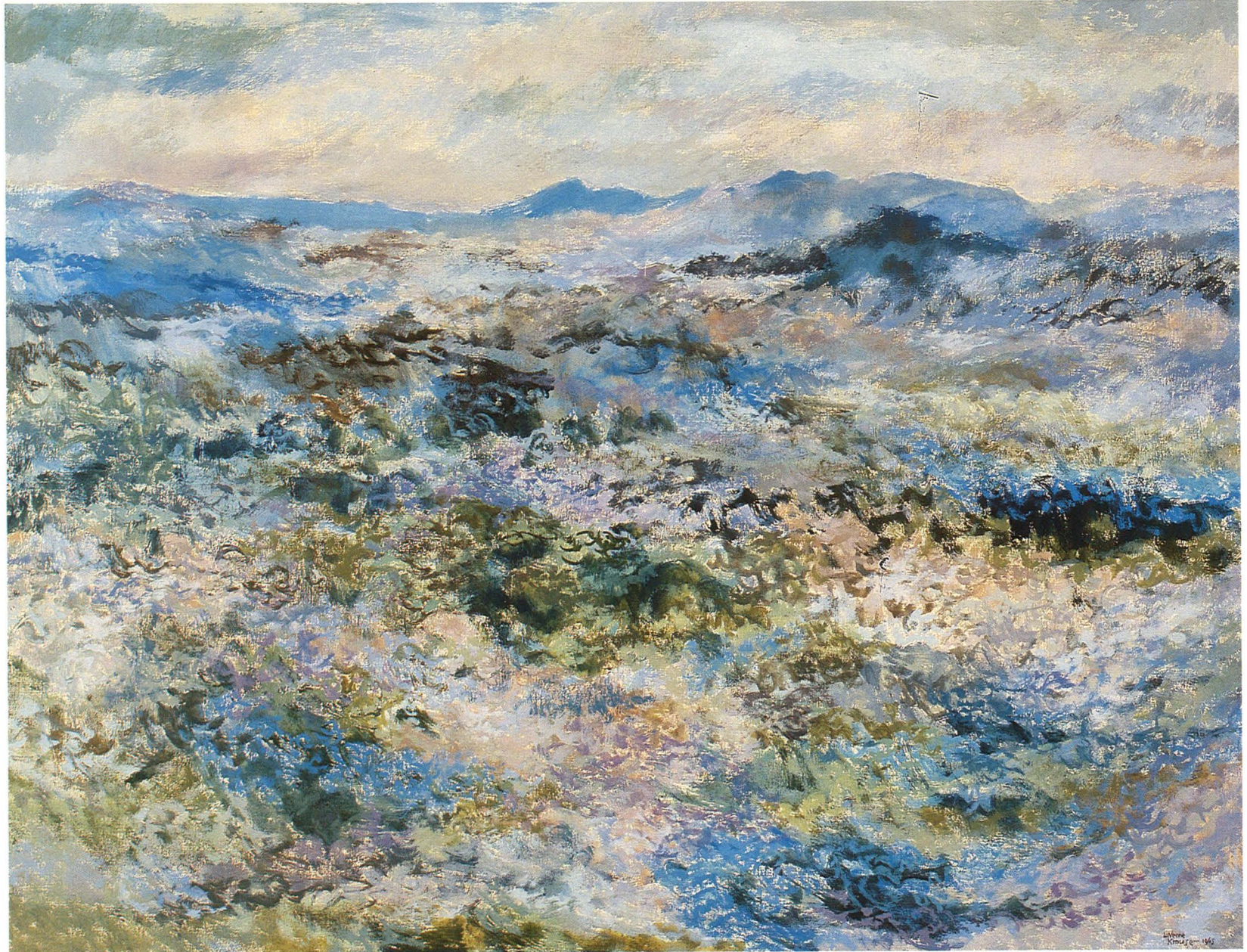


Fig. 41: Spring March, 1965, oil on linen, 42" x 52" Collection of U.S. Bank

Facing Page: Fig. 42: Trees Screen and Angry Sea, 1966, oil on canvas, 48" x 60" Collection of U.S. Bank



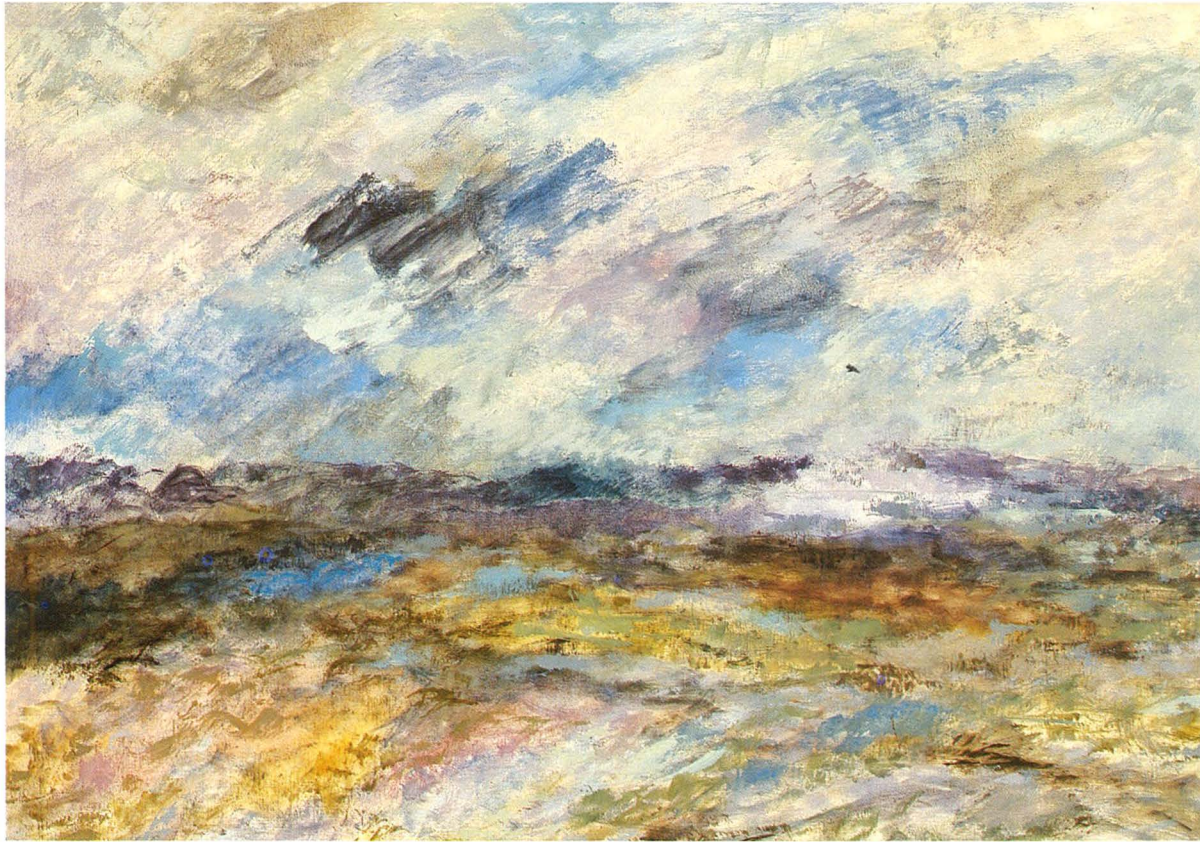


Fig. 43: Eastern Oregon Violet, 1966, oil on canvas, 36" x 48"  
Collection of Arlene and Harold Schnitzer



Fig. 44: Cul-de-Sac Blues, 1975, oil on canvas, 48" x 72"  
Collection of Estate of LaVerne Krause

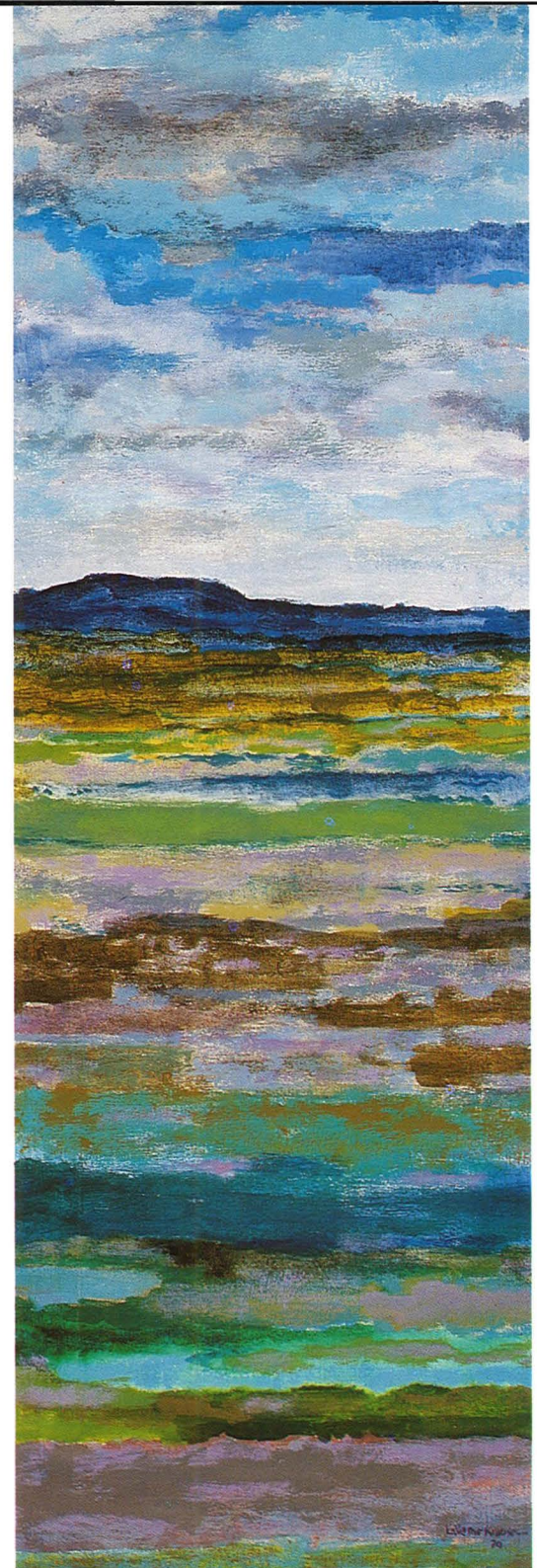




Fig. 46: Green Hill Road Looking Towards Eugene, 1984, acrylic on linen, 20" x 24" Collection of Ann and Uly Cheng

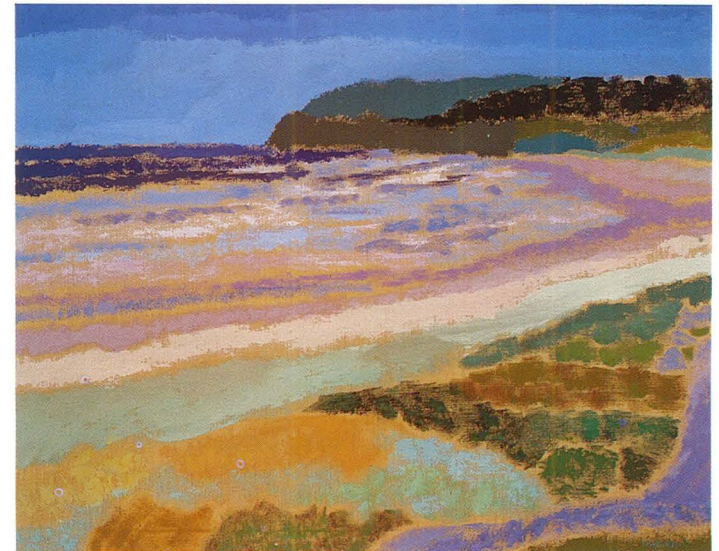


Fig. 47: Cannon Beach, 1977, acrylic on linen, 24" x 29<sup>3</sup>/<sub>4</sub>"  
Collection of State of Oregon Architecture and Allied Arts Collection

Left: Fig. 45: Bayou, 1970, acrylic on canvas, 42" x 14"  
Collection of Carol Lange



Fig. 48: Ferry to Vancouver, 1975, watercolor,  $10\frac{7}{8}$ " x  $14\frac{3}{8}$ "  
Collection of John and Joyce Anicker



Fig. 49: Untitled, n.d., acrylic on canvas, 16" x 19" Collection of Sally Haley and Michele Russo



Fig. 50: Seattle Sunrise, 1979, acrylic on linen, 30" x 22"  
Collection of Ann and Uly Cheng

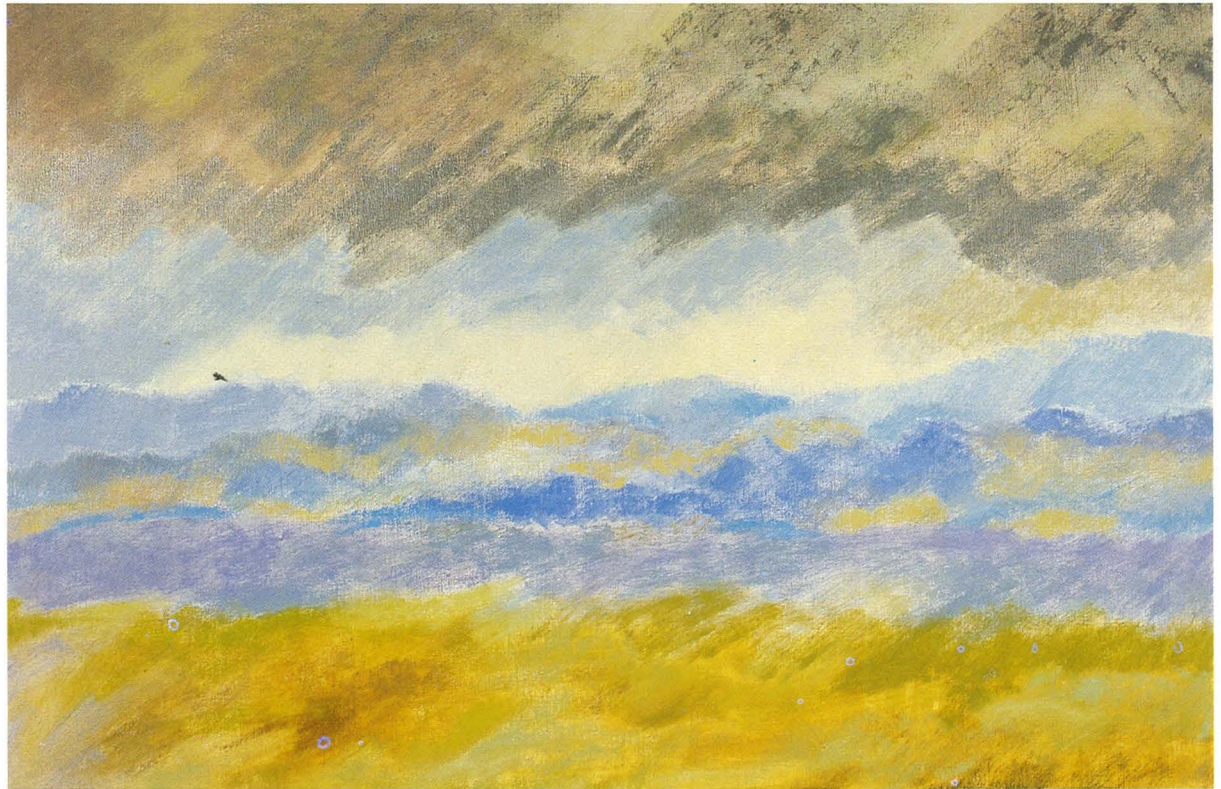


Fig. 51: Silver Salmon Sky, 1979, acrylic on linen, 24" x 36"  
Collection of Ron Lovinger

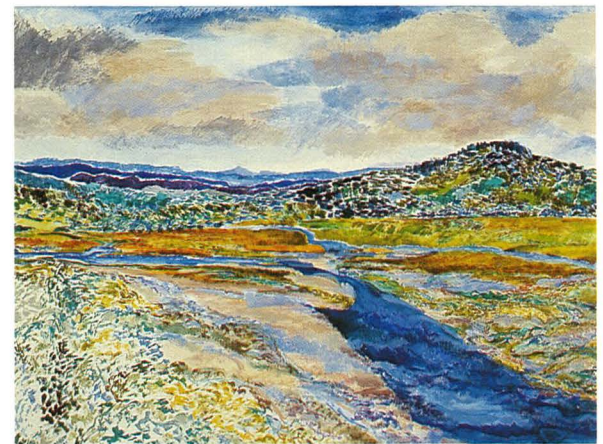


Fig. 52: Estuary, 1980, oil on canvas, 48" x 66"  
Collection of Estate of LaVerne Krause



Fig. 53: Ranchos Looking West, 1981, watercolor, 11" x 14" Collection of Mirza Dickel Huntington



Fig. 54: Purple Panorama, 1982, watercolor, 4 $\frac{3}{4}$ " x 6 $\frac{1}{4}$ "  
Collection of Ron Lovinger

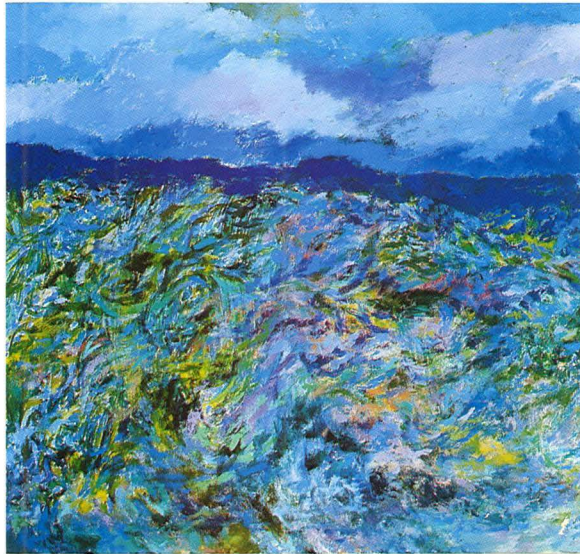


Fig. 55: Spring Poetic, n.d., oil on canvas, 48" x 44"  
Collection of State of Oregon Department of General Services



Fig. 56: German Grass, early 1980s, acrylic on linen, 48" x 48" Collection of Ann and Uly Cheng



Fig. 57: Grand Canyon, early 1980s, oil on linen, 48" x 80" Collection of Security Pacific Bank



Fig. 58: Mojave, 1982, acrylic on linen, 24" x 24"  
Collection of Mirza Dickel Huntington



Fig. 59: Venice, 1982, acrylic on linen, 46" x 52" Collection of Oregon Freeze Dry, Inc.

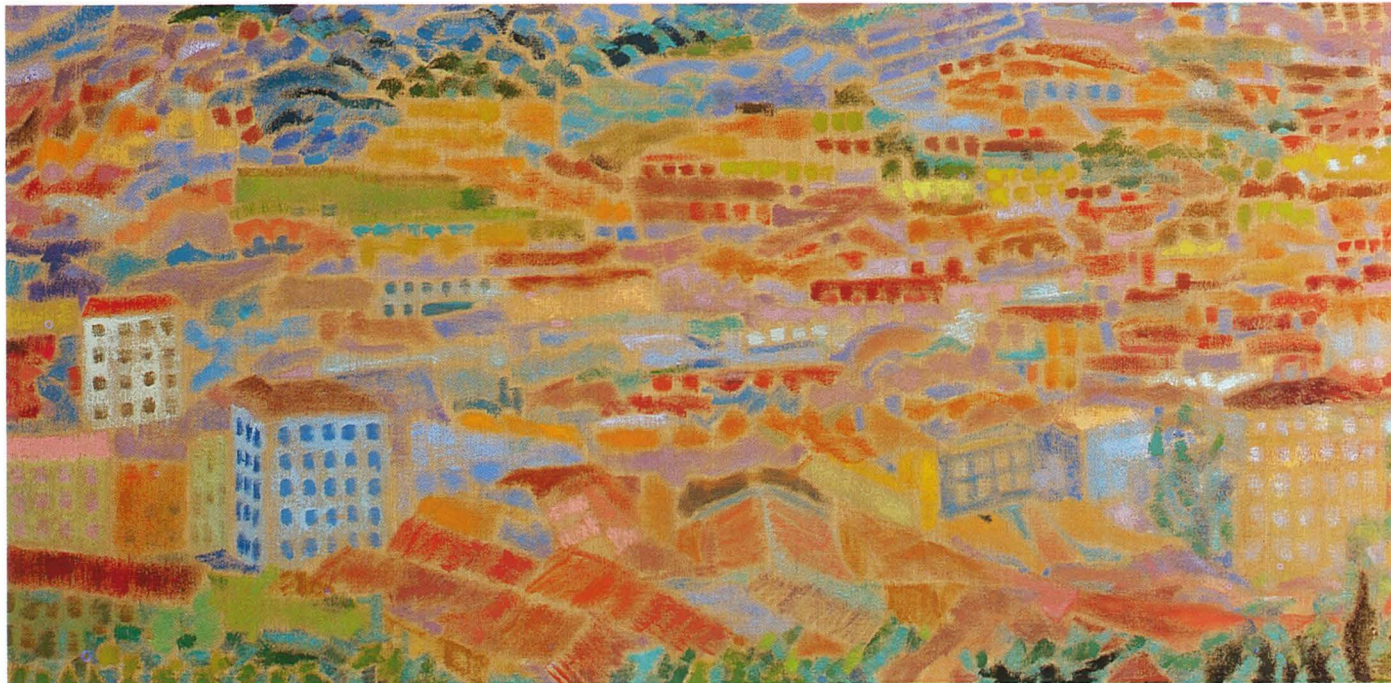


Fig. 60: Florence from Boboli, early 1980s, acrylic on linen, diptych, 62" x 80" Collection of Estate of LaVerne Krause





Fig. 62: Campagna, 1984, acrylic on linen, 46" x 70" Collection of Estate of LaVerne Krause

Facing page: Fig. 61: Rimshot, c. 1984, acrylic on linen, 43" x 55" Collection of Estate of LaVerne Krause



Fig. 63: Okanagan, 1984, acrylic on linen, 31<sup>3</sup>/<sub>4</sub>" x 55<sup>3</sup>/<sub>4</sub>" Collection of Estate of LaVerne Krause



Fig. 64: Arezzo, 1985, acrylic on linen, 14" x 32" Collection of Estate of LaVerne Krause



# My Mother's Story

by Darcia Krause

**L**aVerne was a “love child,” born out of wedlock on July 21, 1924. Her birth mother, Alice Wrolstad, was the daughter of Norwegian immigrants who ran a general store in Yoder, Oregon. Her birth father, Claude Yoder, was part of the German Mennonite family for which the town of Yoder was named.

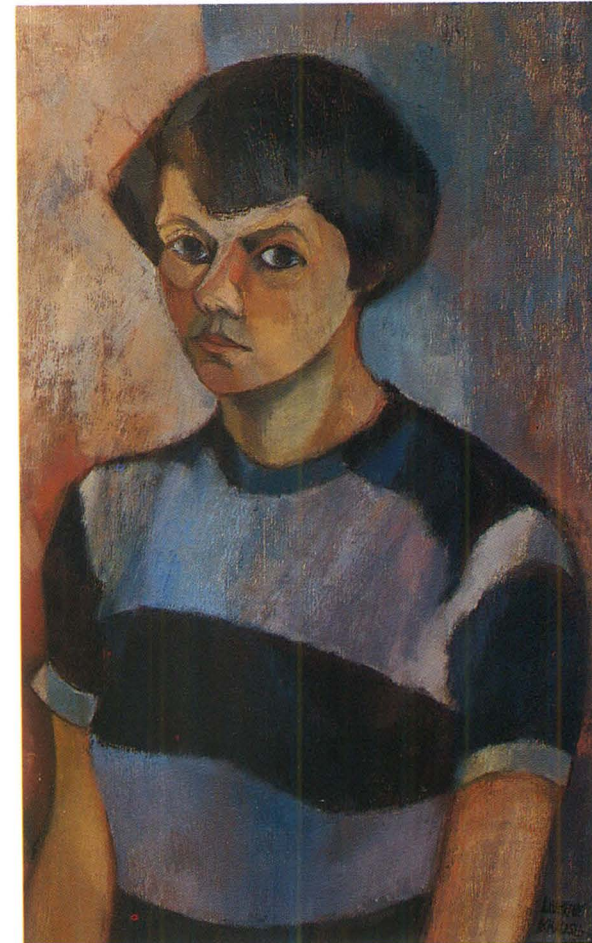
Alice Wrolstad, born in 1903, was the third of nine children in her family. She was attractive, with thick, dark hair, pale skin, big blue eyes, and a dimpled smile. Alice was also intelligent; she did well in school and was very good at art. But when she was twelve years old, a serious illness left her neurologically damaged and epileptic. In those days, there was no treatment for epilepsy, so when Alice had “fits,” people labeled her “strange” and shied away from her. In her loneliness, Alice turned to art, drawing and painting the landscape near her home. When Alice became pregnant at age nineteen, Claude Yoder’s parents told him not to marry her because of her “fits,” and he followed their advice. Alice went to a home for unwed mothers in Portland and decided to give her child up for adoption.

*Left: Portrait of LaVerne Krause, 1983, photograph by Marian Kolisch, Collection of Estate of LaVerne Krause*

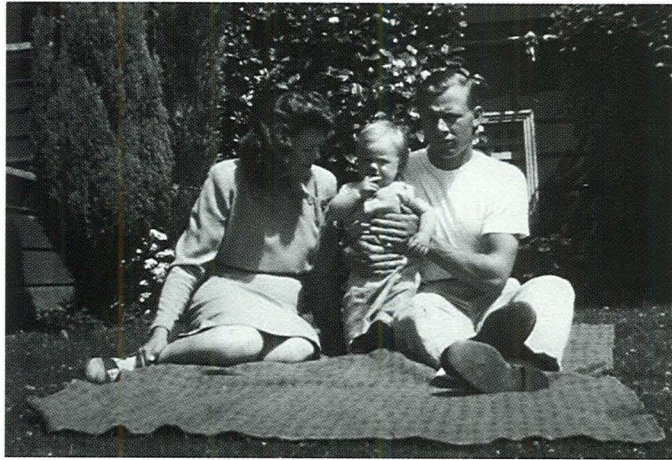
For the first six weeks of her life, LaVerne was an “orphan” at the White Shield Home while her relatives debated about who would take her. Finally, Jim and Hannah Erickson, a childless couple in their forties who were related to LaVerne, decided to adopt the child and raise her as their own. They decided not to tell LaVerne that she was adopted, and so she grew up not knowing the truth about her birth.

LaVerne’s childhood was fairly secure, if a bit lonely. Her parents doted on her, telling her she was wonderful, encouraging her imagination and self-expression. Her parents were middle-aged, so it was like being raised by grandparents, LaVerne said.

LaVerne’s adoptive mother, Hannah, was a lovable eccentric with a great sense of humor and a zest for life, both of which she passed on to LaVerne. Hannah was a packrat and a collector of beautiful objects and ornate bric-a-brac, much like LaVerne. She was kind and goodhearted, honest in all her dealings, and she possessed a deep and rugged faith in God. LaVerne was given a strong spiritual foundation, thanks in large part to Hannah, who was a devout Christian.



*Fig. 65: Self-Portrait, 1957, oil on canvas, 29<sup>3</sup>/<sub>4</sub>" x 20"*  
*Collection of Estate of LaVerne Krause*



*LaVerne, Max, and Lee Krause, 1948*

When LaVerne was a baby, her father bought a nine-acre farm near Molalla, and moved the family there. Jim Erickson raised chickens and sold eggs for a living; Hannah was a housewife and mother. These early years were happy, carefree ones for LaVerne. LaVerne had pets, but few playmates, so she learned to play alone. She invented little skits, which she would act out for her parents, to their great delight. When she was bored, her mother would give her paper and pencil and tell her to draw. LaVerne spent many hours drawing and coloring, so by the time she started school her artistic inclinations were already clear. She attended a small, one-room schoolhouse in the country through third grade.

When LaVerne was nine, her family moved to the city. It was 1933, the height of the Depression, and Jim Erickson's egg business was not doing well. The family had food to eat, but no money to buy anything else, so Jim took a job in Portland as a warehouse worker.

The move to Portland brought changes for LaVerne. She now attended Multnomah Grade School with hundreds of other children, and she became quite shy. After two years in Multnomah, her family moved to Southeast Portland, where LaVerne attended Sellwood Grade School for sixth, seventh, and eighth grades. It was at Sellwood that she met her future husband, Lee Krause.

After her initial shyness, LaVerne grew to like the city. There were children to play with. Sellwood Park had a swimming pool. She could go to the movies. Her mother took her downtown to the art museum, the library, and the department stores.

But in 1938, as she was about to start high school, LaVerne's parents moved back to their farm in the country and LaVerne was upset. As a child she had enjoyed farm life. For a teenager, it felt stifling and dull. LaVerne wanted to go out, but her parents were approaching sixty now and liked to stay home. LaVerne felt stuck.

At Molalla High School, however, LaVerne blossomed. She became an honor roll student, acted in high school plays, worked on the school newspaper and yearbook, played trumpet in the marching band, and joined the 4-H Club. These activities gave her the social life she craved.

In the summers, LaVerne earned money picking berries and hops, and it was on one of her jobs that she first learned of her adoption—news which would devastate her and turn her world upside down. A total stranger told LaVerne, "Oh, you're the Erickson girl, the one who was adopted." LaVerne, thinking this was a joke, went home and told her parents—who were then forced to tell her of her adoption. Poor LaVerne was completely traumatized. She suddenly realized that she was "different" from the other children, and she felt like an outcast. She felt that people had been talking about her behind her back; this was probably true, since most of the town had known she was adopted before she herself did. The pain of that experience would stay with LaVerne for the rest of her life, giving her great compassion for others who were "different."

As her high school graduation approached, LaVerne had no clear plans for her future. Her parents didn't have much money and were not

well educated, so LaVerne had never imagined that she would be able to go to college. However, her high school principal saw LaVerne's potential and began talking to her parents about getting her into college on a scholarship. Her parents were supportive of this plan—her mother thought that LaVerne would make a good commercial artist or illustrator—and so she applied to the University of Oregon and was accepted on scholarship.

World War II lasted through most of LaVerne's college years (1942–1946). With most of the boys gone to war, the girls could devote nearly all their time to studying; LaVerne thrived on this. She lived in a university co-op, where students did several hours of chores per week in exchange for cheap room and board. After living in the country, LaVerne found the university atmosphere exciting and stimulating. She soaked up knowledge like a sponge and thrived on intellectual debate. During the summers, she worked at the shipyards in Portland—scraping barnacles off ships—to help finance her college education.

In 1945, LaVerne fell in love by mail. She saw Lee Krause's name in a newspaper article listing the names of local boys who were overseas, and encouraging folks to write to them. She remembered Lee from eighth grade and sent him a letter when he was stationed in Guadalcanal. They began corresponding and exchanging pictures, and became engaged by mail. When Lee got out of the Marines in 1945, he moved to Eugene and started school at the UO. Lee and LaVerne were almost inseparable, and in June

1946—one week after LaVerne's college graduation—they were married in a big church wedding.

Lee wanted to pursue his college education, so the newlyweds moved into the Amazon married student housing complex in Eugene. LaVerne was a full-time housewife while Lee worked at Nabisco and went to school. A son, Max, was born in August 1947. In 1948 Nabisco transferred Lee to Portland. I was born there in April 1949, and my brother Jay was born in October 1952.

These early Portland years were hard on LaVerne. The responsibility of mothering three children became increasingly overwhelming for her, particularly on their tight budget. Lee was frustrated because he'd had to quit college and work full-time to support his growing family. LaVerne missed her university friends and felt intellectually isolated and stifled by the day-to-day demands of running a household. LaVerne's own writing explains the situation best:

“After I came to Portland from Eugene in the fall of 1948, I did very little painting at first and was generally discouraged about the whole subject. We lived in an old house on Marion Street and we had very little money for anything. We had enough to eat but we were practically out of wood and so we lived in the kitchen and bedroom and hung a quilt up to shut off the living-dining room, and of course the front room-studio was shut off. We didn't even have money to go to a movie.

That winter I decided that I'd just try a little

painting anyway. I had no confidence in what I could do, but I still wanted to paint because it didn't seem I could quit after I'd worked so hard in school and had so many dreams and ambitions. And also, I thought about what Mr. Hayden had told me when I told him I was getting married: “You'll never paint another stroke!” That always stung and goaded me. And anyway I was so morose that I decided it wouldn't hurt anything to just go ahead and paint what I saw because no one would see it anyway. I painted a landscape with two Holly trees and one of the yellow house on the corner and the houses down the block. In the summer of '49 I began to draw more and I began to draw the kids regularly: Max's head and Darcia who was in a teeterbabe.

The winter of '50 was cold with considerable snow and during the month of January I was out of the house only twice: once to mother's and once to Lee's mother's. Our car, which we were buying from my folks, froze up and was practically a total loss. During this time I painted a landscape with trees and another painting, *Yellow House At Night*, staying up until 4:00 one morning when the snow was at its most beautiful. Lee took this painting down to the museum to hang in a group show when it was still wet.

The summer of '50 was most depressing for me. I painted a couple of flower paintings but they were thoroughly devoid of anything. I sent a painting to the Metropolitan Show, which was rejected and cost the fine sum of \$12.00 to transport.



Fig. 66: Yellow House at Night, 1951, 15<sup>1</sup>/<sub>4</sub>" x 27<sup>3</sup>/<sub>4</sub>" Collection of Estate of Laverne Krause

I became so morose a kind of numbness overtook me, and nothing could arouse me. Contributing factors included our car being stolen in July and resentment toward my father-in-law who had moved in with us in June. In addition to the children, I had his laundry and meals to prepare—the trivia of life, but I wasn't able to paint and was so depressed. I'd go downtown or to a movie, but it wouldn't bring forth any response or enthusiasm. I was sure no one ever looked at my paintings and I might as well be dead.

But I didn't really want to be dead because it was such a little thing that snapped me out of it. I remember it so well. I was in the library at the museum and the librarian said to me, "You're LaVerne Krause, aren't you?", and then told me that she liked my work and went on to describe *Yellow House At Night* which she had seen in the museum show eight months before. She also said that from my work she had judged me to be a much older person. Well, I will never forget how much this meant to me because here was someone with no ulterior motive saying that she liked my work and remembered it."

After Jay was born, LaVerne began taking classes and attending lectures at the Portland Art Museum. Her depression lifted as she became more and more involved in the Portland art world. She joined Artists Equity and became friends with other artists, including Jack McLarty, Louis Bunce, Manuel Izquierdo, and Michele Russo. Then, in June, 1954, Lee's job took the family back to Eugene for two years. Although LaVerne loved Eugene, this move was

a setback, since she had just started getting established in the Portland art scene.

In Eugene, LaVerne got her first teaching job. She taught children's art classes at a local community center. (In those days, women artists were generally relegated to teaching children rather than adults.) She also became close friends with Norma Driscoll and Bob Gilmore, fellow artists from her university days who had married and settled in Eugene. Norma and Bob were unique, in that they had rejected paying jobs to pursue full-time painting, all while raising six children. LaVerne loved the Gilmores' idealism, energy, and intellects, and she spent countless hours discussing art and philosophy with them, in a friendship that lasted the rest of her life.

In April 1956, Lee was transferred back to Portland, and again LaVerne started over. This time, however, she knew artists in Portland, so starting over was easier. LaVerne threw herself into her artwork, taking more classes at the museum and spending every available moment painting and making prints. She became active socially as well, attending lectures and openings and artists' parties, and hosting Artists Equity meetings at her home.

At the same time that her career was expanding, LaVerne's home life began taking some difficult turns. Lee was a good father, spending time with the children and taking some of the load off LaVerne, thus freeing her to work on her art. But in 1957, Nabisco made Lee an auditor, which took him out of town for two weeks each month. With Lee gone, LaVerne had no help

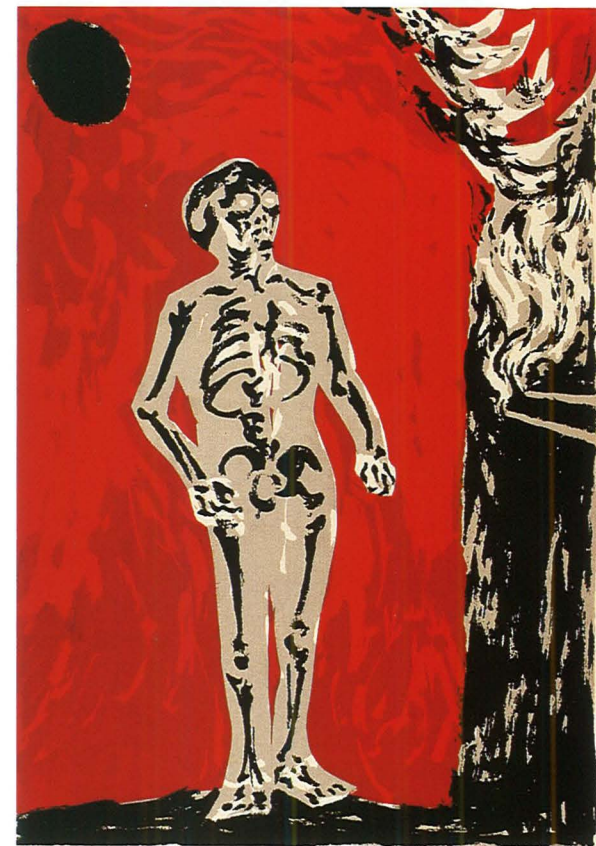


Fig. 67: *The Moment of Death*, 1959, silkscreen, 13/14, 17" x 12"  
Collection of Estate of LaVerne Krause



Fig. 68: *Death Overall*, 1959, 5/30, color woodcut, 12<sup>3</sup>/<sub>8</sub>" x 12<sup>1</sup>/<sub>8</sub>"  
Collection of Estate of LaVerne Krause



Fig. 69: Storm on the Willamette, 1959, lithograph, 19/20, 15<sup>1</sup>/<sub>2</sub>" x 20<sup>1</sup>/<sub>4</sub>" Collection of Estate of LaVerne Krause

with the children (now five, eight, and ten) and the pressure was on. LaVerne didn't drive—she took the bus or rode a bicycle—which made things that much harder when Lee was out of town.

LaVerne's father, Jim, had died in 1952, and in 1958 her mother, Hannah, died of a heart attack. LaVerne was devastated.

LaVerne handled her grief in the way she knew best, through her art. She created a series of works about death, chilling images of eternal night and the grim reaper's hand reaching out to entice. In this same period, LaVerne began to dress in black: black dresses, black tights, black pants, black sweaters, black caps, black shoes. Even her bicycle was black. It was her way of mourning.

In 1959 she won her first major art award when her painting, "Storm On The Willamette" won first prize at the Oregon Centennial exhibition. She had worked hard for ten years to get this kind of recognition and was absolutely thrilled that she was now "established."

LaVerne's interest in printmaking blossomed in the late 1950s when she and several other artists rented space together in a co-op arrangement, so that they'd have their own space to make prints. For the Oregon Centennial, they organized a Printmaker's Fair exhibit where the artists would take turns demonstrating printmaking to the public. LaVerne demonstrated silkscreen and woodcut printing on a weekly basis throughout the summer. Eventually, the co-op arrangement fell apart, but LaVerne kept the space (in an old

downtown Portland building) for her own printmaking studio. She subsidized the rent by holding printmaking classes there, with three to five students at \$5.00 each per class.

LaVerne was presented with a critical decision when Nabisco decided to transfer Lee back east to Ohio or Pennsylvania. LaVerne considered going with him, but then decided that she couldn't because it might mean the end of her hard-won art career. Lee felt that he could not leave Nabisco. He and LaVerne agreed to a divorce, which was final in June 1960.

After the divorce, LaVerne bought a house in Northwest Portland and moved there with the children. She was still mourning both for the loss of her mother and the failure of her marriage. At age thirty-six she had never lived alone, never had to be completely responsible for the household, the finances, and the three children. LaVerne was always resourceful, and between child support, income from teaching, and a few art sales, she managed to support herself and the children. The family experienced privation but survived due to LaVerne's perseverance.

In 1961, to get out of her depression, LaVerne began giving parties. Never someone to do anything halfway, she went all out, dressing flamboyantly and staging loud, wild parties at her house, usually with 100 people or more, live music, dancing until all hours, and lots of good food. LaVerne's reputation as a hostess earned her the title "Duchess of Hoyt Place." This continued until the late 1970s, when she finally calmed down.

In the early 1960s, a couple of years after her divorce, LaVerne became good friends with Emma Krause, her former mother-in-law. Emma loved LaVerne as a daughter and reached out to her after the divorce, including her in all family events. Emma was a strong, hard-working German woman who had raised four children during the Depression and had been divorced. LaVerne admired Emma's strength as well as her loyalty and compassion. Emma was the hub of a large, close-knit family. After LaVerne's parents died, she felt alone, with no family, and Emma Krause took her in and acted like a mother to her. Emma's children were like brothers and sisters, and LaVerne felt loved and grateful to be part of the Krause family. LaVerne loved strong women, and Emma Krause was a role model as well as a friend.

LaVerne had wanted to teach full time for years, but there were no openings at any nearby colleges or universities. Then, in late 1965, Jack Wilkinson contacted her about teaching a couple of terms at the University of Oregon as a visiting assistant professor. LaVerne seized this opportunity. She rented an apartment in Eugene and began her UO teaching career in January 1966.

Teaching came naturally to LaVerne. Once she started teaching at the university, she never stopped; she had found her life's work as artist/professor. LaVerne was compelled to draw, to paint, to print. Hardly a day went by when LaVerne didn't engage in them. When LaVerne had cancer, she told me that if she couldn't paint, she didn't want to be here. She wasn't being melodramatic. To her, life and art were one and the same.

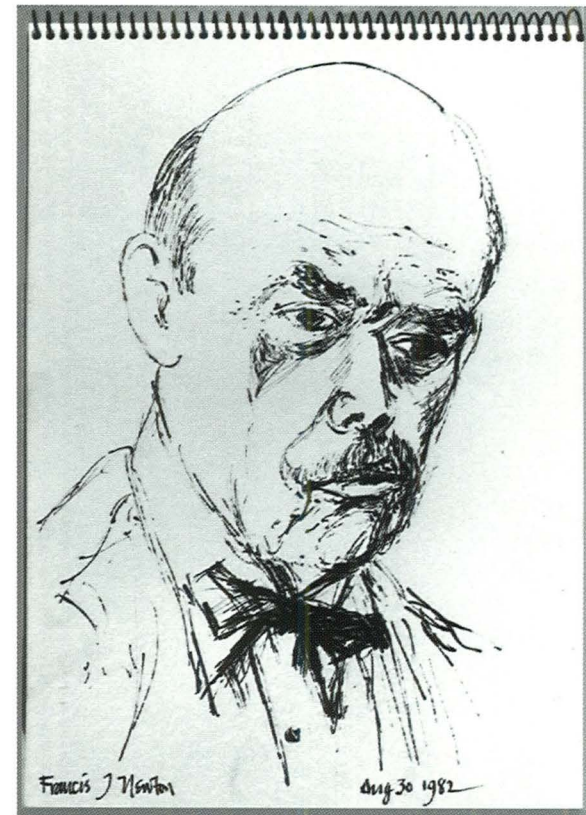


Fig. 70: Sketchbook, Francis Newton, 1982, pen and ink  
Collection of Estate of LaVerne Krause

In the mid 1960s, LaVerne's work began to be shown in Portland galleries: first the Image, then later the Fountain. LaVerne became close friends with Arlene Schnitzer, the owner of the Fountain. LaVerne appreciated the value of a good art dealer. She had experienced how much work was involved in putting on exhibitions, so she never begrudged an art dealer's commission. She knew it was earned.

LaVerne moved to Eugene in 1967, once her job became secure. Max and I were in college, Jay was living with his father, and LaVerne lived alone in the house she bought in west Eugene (where she lived for the rest of her life). In 1966 she began seeing Francis Newton (Newt), then director of the Portland Art Museum, and their long-distance romance flourished for the next twenty years. LaVerne spent many of her vacations in Portland at Newt's house. She kept a studio in Portland, a quiet retreat with no telephone, where she would go to paint.

The last twenty years of her life she helped establish a printmaking department and printmaking major at the university. She received fellowships and grants that allowed her to make books, study printmaking, and travel. She spent one sabbatical in Norway, and another touring Europe, which included an extended stay in Italy. She was given a Governor's Arts Award. Many of her prints and paintings were sold to public, private, and institutional collections. Her work was shown in a number of West Coast galleries.

In the 1970s, LaVerne experienced a lot of growth in her personal life, as well as her career.

Her friendship with Francis Newt deepened, and gave her security. Her first trip to Europe broadened her horizons. LaVerne had never liked living alone, and was delighted when her son Jay moved in with her in 1974. It was a good arrangement, allowing LaVerne to travel while Jay cared for the house. LaVerne and Jay were close and emotionally supportive of each other.

LaVerne was a good mother, encouraging her children's talents while respecting each child's uniqueness. She wanted her children to work hard, to be successful, but she wouldn't presume to tell them which interests to pursue. She was proud when I became a lawyer and when Max earned a master's degree in computer science. She admired Jay's career as a pool player, his success at tournaments, and mastery of the game.

1978 was one of the most important years in LaVerne's life, for that was the year she became reunited with her birth mother, Alice Wrolstad. As a child, LaVerne had met Alice at family gatherings, but she had no idea this was her mother; she knew her as "Aunt Alice." By the time LaVerne learned of her adoption, Alice was living in a mental hospital because of her epilepsy. LaVerne didn't see Alice for the next thirty years.

As LaVerne's daughter, I was very curious about Alice, the grandmother I'd never met, and in 1978 I decided to go meet her. At our first meeting I was amazed at how much Alice was like LaVerne! She looked like her, moved like her, acted like her, and even dressed like her, with a large wardrobe of hats and scarves. Alice was smart and intense. She was interested in art and had been teaching art classes

as a volunteer at Chemawa Indian School, a boarding school in Keizer, Oregon. Alice was keenly interested in LaVerne and had saved many clippings and mementos of her famous daughter, of whom she was proud.

After meeting Alice, I knew LaVerne had to see her, so I made the arrangements. LaVerne was apprehensive, intrigued but really afraid. Alice was nervous, too. But when the two of them met, there was instant recognition; it was like looking in the mirror. They were so much alike, cut from the same cloth. Watching them meet was a beautiful sight. LaVerne learned that Alice had loved her all these years, had kept tabs on her through relatives, and quietly prayed that she'd see her lost daughter again. LaVerne saw that Alice was a wonderful, eccentric old lady with a good sense of humor and an interest in art.

LaVerne's meeting with Alice profoundly touched her and changed her life. It was as if a huge burden was lifted from her soul. Prior to seeing Alice, LaVerne had been ashamed of her illegitimacy and rarely talked about it. She'd heard that Alice was strange, perhaps crazy, and she was afraid she might take after Alice and also be strange. But when she saw that Alice was okay, then she felt okay. She **did** take after Alice, but it was positive, not negative. She had found the missing link in her identity. She became close to Alice, visiting every month or two, until Alice's death from cancer two years later. It hurt to lose Alice, but she was relieved that she'd gotten to know her before her death.

Having written about LaVerne's life, I'd now like to discuss her as a person. Anyone who

knew her will remember her energy, her zest for life. LaVerne was always on the go, disliking idleness and filling her life with activity. When she found a new interest, she pursued it with great enthusiasm. I don't remember LaVerne ever complaining of boredom. She was much too intelligent, too creative, to be bored.

LaVerne had an open mind and was one of the least prejudiced people I've known. She was open to new ideas, different cultures, and unusual people.

LaVerne was demanding of herself, as well as others. She demanded hard work, the pursuit of excellence. She was strong-willed and drove herself very hard. LaVerne believed that if a person had talent, it was meant to be used. She felt that each of us has an obligation to contribute to society, to find our role in life and then pursue it with vigor. But she didn't believe in success without ethics. She thought that people should be honest, kind, and forgiving—the Christian values her mother Hannah had taught her. The three dots after LaVerne's signature represented the Holy Trinity (Father, Son, and Holy Spirit) and were a symbol of her Christian faith.

I once questioned LaVerne's generosity toward other people. I asked her how she could be so generous, so forgiving, when others didn't seem to appreciate it. I suggested that maybe she was a fool, and she got mad at me. She said that she was no fool, that she did what she did because she **wanted** to, because it was the right thing to do, whether others appreciated it or not. It was then that I saw the strength LaVerne had, a

strength fueled by her faith and idealism. She was no fool. She was living out her values.

LaVerne was extremely emotional all of her life. She took everything to heart and could not conceal her feelings, which were intense. When she was happy, she was wildly happy, roaring with laughter and exuberant energy. When she was angry, she barked and snapped like a drill instructor, frightening those who didn't know her very well. But if she saw she had upset someone, she would apologize, for she didn't mean to hurt other people's feelings. LaVerne lapsed into depression rather easily, and when she was depressed she was **really** depressed, crying buckets of tears. She felt others' pain almost as deeply as her own and did what she could to help.

LaVerne was a good friend to those she loved. Underneath her sometimes crabby exterior she was a sensitive soul. She loved life and loved people. She loved raw emotion and attempted to convey it through her art. LaVerne's art was her legacy. Her way of life was a legacy, too. She gave what she had, and what she had was love and talent. LaVerne truly was a "love child."



"LaVerne Erickson, 6 Yrs."



# Chronology

## 1924

LaVerne Erickson was born in Portland, Oregon, July 21. Adopted and raised by great aunt and uncle in primarily rural setting. Early fascination with art (draws continually, considered artistic in school). Biological mother was talented at art.

## 1938–1942

Molalla Union High School, Molalla, Oregon. Studies art for four years, appears in plays, plays trumpet in school band.

## 1942–46

Enrolls with a scholarship at the University of Oregon, Eugene. Studies painting and drawing with Professors Andrew Vincent, David McCosh, Jack Wilkinson. Classmates include Tom Hardy, Robert Gilmore, Norma Driscoll, Vernon Witham. Graduates with B.S. in art, June 1946. Marries Lebrecht Krause; three children born; Max, 1947; Darcia, 1949; Jay, 1952. Divorced 1960.

## 1951

Exhibits in Kharouba Gallery, Portland (managed by Louis Bunce).

## 1952

First solo show, Adele's Restaurant/gallery, Portland. Father dies.

## 1952

Solo exhibition, Portland Art Museum.

## 1952–58

Studies part time, Museum Art School, Portland. Works with William Givler, Louis Bunce, among others.

## 1954

Receives an award for printmaking, Northwest Printmakers exhibition, Seattle Art Museum. Joins Artists Equity organization; Portland Chapter President, 1954–56 and 1965–67.

## 1954–56

Lives in Eugene. Teaches children's art class.

**1956**

Returns to Portland. First experience etching at a Portland workshop with George Johanson, William Givler, among others.

**1958**

Second solo exhibition, Portland Art Museum. Mother dies in September.

**1959**

Receives award for painting *Storm on the Willamette*, Oregon Centennial Exhibition. Works at Printmakers' Fair, Centennial Expo Center. Attends Portland Art Museum School (studies silkscreen with Louis Bunce, woodcut with Manuel Izquierdo).

**Early 1960s**

Associated with Image Gallery, Portland. Teaches children's art classes, Portland Art Museum School. Appointed by Governor Mark Hatfield to Governor's Planning Council for the Arts and Humanities (resulting in the establishment of the Oregon Arts Commission).

**1962**

Invited to participate in "Northwest Art Today" show at Seattle World's Fair. Operates printmaking workshop in Portland, offering classes in etching (worked with Ken Shores, Clifford Gleason, Rene Rickabaugh).

**1964**

Wins Ford Foundation painting prize, Seattle Art Museum purchase. Invited to show at Fountain Gallery, Portland, beginning a long association; she will have one-person shows there in 1967, 1969, 1971, 1974, 1978, 1982, 1986.

**1965**

Holds one-person show at Gordon Woodside Gallery, Seattle.

**1966**

Solo exhibition at Salt Lake Center, Utah. Spends summer studying printmaking at Pratt Graphics Center, New York City.

**1966**

Appointed visiting assistant professor of art, Department of Fine Arts, University of Oregon. Teaches drawing, painting, printmaking. Begins long-term friendship with Francis Newton ("Newt"), curator of the Portland Art Museum.

**1967**

Holds solo exhibitions at Portland State University and Oregon State University. Buys house and moves to Eugene.

**1968**

One-woman show, University of Oregon Museum of Art, Eugene.

**1969**

Promoted to associate professor with tenure. Begins to seek establishment of printmaking as autonomous curricular area in the department. Receives award for painting, Artists of Oregon Biennial exhibition, Portland Art Museum. Elected national President, Artists Equity Organization.

**1970**

During summer term, teaches printmaking at Louisiana State University (LSU), Baton Rouge, through an academic exchange arrangement facilitated by LSU department head Jack Wilkinson. Holds one-woman exhibition at LSU. Receives faculty research grant to work on limited edition portfolio *Clouded Sea* (collaboration with poet Vi Gale, typographer Charles Bigelow, and bookbinder Robin Rycraft).

**1971**

Awarded summer faculty research grant at UO to complete work on *Clouded Sea*.

**1972–73**

With collaboration and encouragement from UO Professor Marion Ross, begins work on portfolio *Deady and Villard*, based on two historically important Oregon architects and the UO campus buildings named after them. Work assisted with another UO faculty research grant.

**1973**

Promoted to rank of professor; serves as curricular head of printmaking program at University of Oregon in charge of intaglio and woodcut shop.

Solo exhibition. Portland Art Museum.

**1973–74**

Sabbatical leave from University of Oregon; travels to Europe and works for several months at Atalier Nord, a printmaking workshop in Oslo, Norway. Works on *Deady and Villard*, a limited-edition folio of intaglio prints. Holds one-woman exhibitions at Deichmanske Bibliotek, Oslo, and Rockford College, Rockford, Illinois.

**1975**

Serves as juror, biennial Artists of Oregon exhibition, Portland Art Museum. Is asked to participate in invitational print show in Calgary, Alberta. Travels, paints, sketches in Idaho and Montana, resulting in first solo watercolor show, Fountain Gallery.

**1976**

Featured, along with Portland artist George Johanson in *Printmaker*, a film produced by Manson Kennedy, Portland.

**1977**

Participates in invitational traveling exhibition "Contemporary Issues: Works of Art on Paper," in Los Angeles, Houston, Salt Lake City. Loses eighty uninsured works in fire at Fountain Gallery. Initial experiments in monotype with Una Wilkinson. Receives third UO faculty research grant.

**1978**

Invited artist, Artquake festival, Portland (also 1979, 1980, 1983). Meets birth mother, Alice Wrolstad.

**1980**

Receives recognition for service and excellence at the annual Governor's Arts Award at a special ceremony, Salem.

**1981–82**

Work reproduced in Orbanco calendars, Portland. Awarded residential fellowship, Wurlitzer Foundation, Taos, New Mexico.

**1982**

Participates in the founding of the Northwest Print Council (NWPC), a cooperative nonprofit organization of artists from six western states and two Canadian provinces. During the next several years, participates in a number of NWPC exhibitions, including Japan and Australia. Wins Oregon Printmakers Purchase Award, Mt. Hood Community College. First bout with cancer.

**1983**

Juror for Oregon Printmakers annual exhibition, Mt. Hood Community College, Gresham, Oregon. Work featured in *Images of Oregon Women* by Ellen Nichols, Madison Press, Salem, Oregon. *Northwest Review Books* interview, "Dialogues with Northwest Writers." Holds one-person show of brush drawings at UO Museum of Art.

Interviewed in April and August for Northwest Oral History Project as part of the Smithsonian Institution's Archives of American Art. (Marian Kolisch, interviewer.)

**1984**

Juror, Coos Bay Annual exhibition, Coos Art Museum, Oregon. Participates in group print folio publication *Animals*, Inkling Studio, Portland (edition: sixty). Holds one-woman show at Pacific University, Forest Grove, Oregon.

**1985**

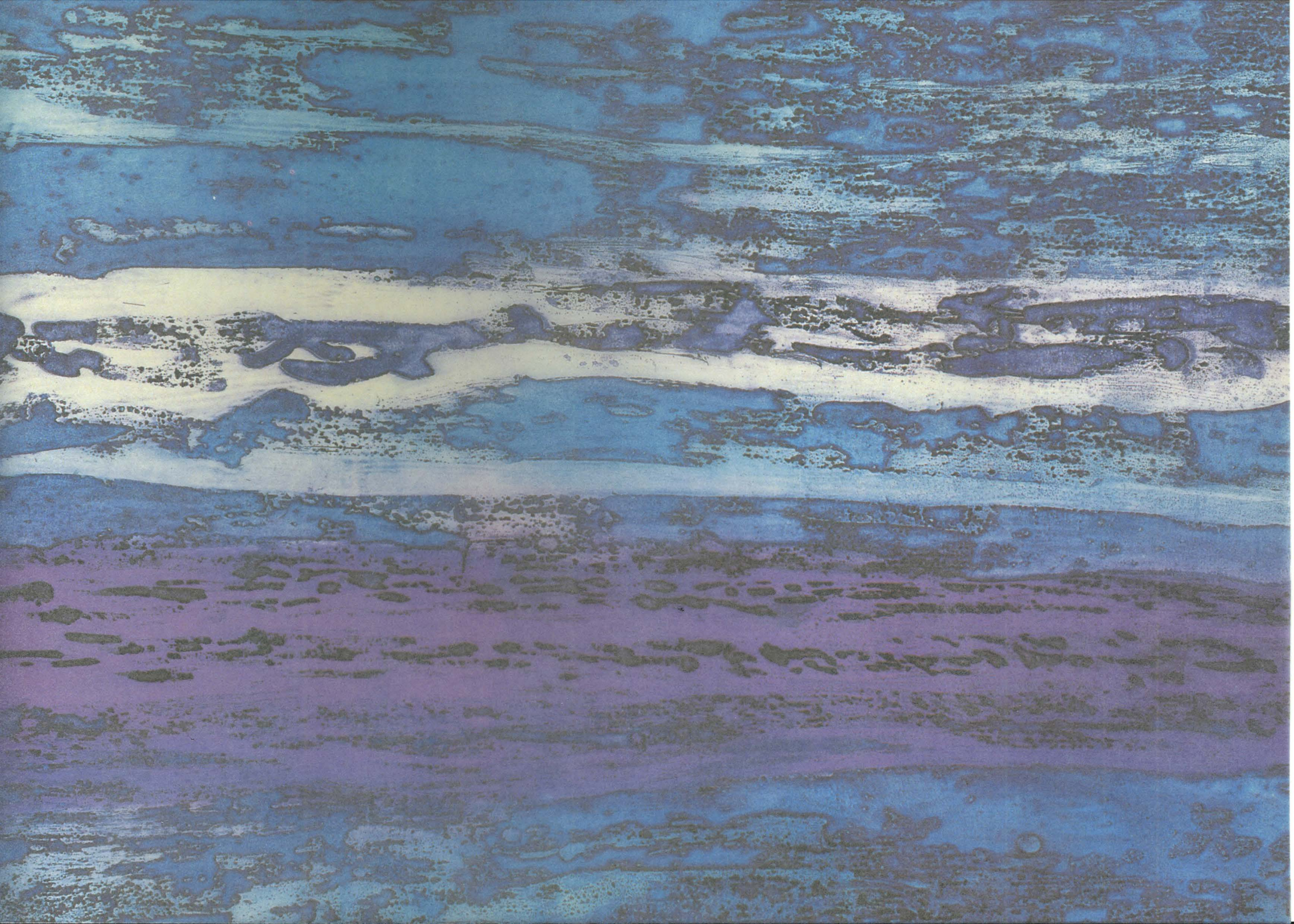
Juror, Maryhill Museum Competition, Maryhill, Washington. Begins to practice Buddhism; combines with Christianity. Tours Europe in summer.

**1986**

Last solo exhibition, Fountain Gallery, Portland. Hult Center for the Performing Arts, Eugene, purchases large painting, *LaGrande*. Retires from position at University of Oregon, due to illness. Eugene *Register-Guard* publishes feature article about her life, work, and her retirement from teaching.

**1987**

LaVerne Krause dies in May after an extended battle with cancer, just a few days before a gala dinner and reception are held in her honor at the University of Oregon Museum of Art.



Invited artist, Artquake festival, Portland (also 1979, 1980, 1983). Meets bird artist Helen Abbey Wrigley.

Receives recognition for service and excellence at the annual Governor Davis Award at a special ceremony.

1981-82

Work reproduced in Oregon calendars, Portland. Awarded residential fellowship, Wurlitzer Foundation, Santa Fe, New Mexico.

Participates in the founding of the Northwest Print Council (NWPC), a cooperative nonprofit organization of artists from the United States and Canadian provinces. During the next several years, participates in a number of NWPC exhibitions, including Japan and Australia. Wins Oregon Printers' Purchase Award, Mt. Hood Community College, and Community Center.

1983

Juror for Oregon Printmakers annual exhibition, Mt. Hood Community College, Gresham, Oregon. Work featured in *Images of Oregon Women* by Ellen Nichols, Madison Press, Salem, Oregon; *Northwest Review Books* by Susan L. Higgins with Northwest Writers; *Hood* by Susan L. Higgins, drawings at UO Museum of Art. Interviewed in April and August for Northwest Oral History Project as part of the Smithsonian Institution's Archives of American Art. (Marian Kolisch, interviewer.)

1984

Juror, Coos Bay Annual exhibition, Coos Bay Museum, Oregon. Participates in group print sale, publication *Artists Looking South*, Portland, Oregon, exhibition, *Some Women Show at Pacific University*, Astoria, Oregon.

1985

Juror, Maryhill Museum Competition, Maryhill, Washington. Begins to practice Buddhism, combines with Christianity. Tours Europe in summer.

1986

Last solo exhibition, Fountain Gallery, Portland, Hult Center for the Performing Arts, Eugene, print and large paintings, *La Grande*. Retires from position at University of Oregon, due to illness. *Eugene Register-Guard* publishes feature article about her life, work, and her retirement from teaching.

1987

LaVerne Krause dies in May after an extended battle with cancer, just a few days before a gala dinner and reception are held in her honor at the University of Oregon Museum of Art.



