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## Harry A. Kay 1930s Santa Cruz Photographer

By Frank Perry



Santa Cruz Museum of Art & History  
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Santa Cruz, CA 95060  
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# Harry A. Kay

## 1930s Santa Cruz Photographer

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Harry A. Kay worked as a professional photographer in Santa Cruz, California, from 1930 to 1940. Although Kay is not well known today, his portrait, wedding, event, scenic, and advertising photography was top notch, and provides an important visual record of Santa Cruz County during the Great Depression.

### Introduction

The inspiration for researching this biography of photographer Harry Kay began in 2017, when the author gained access to nearly 400 of Harry Kay's original 5x7-inch negatives. Each negative was still in its original envelope, with a number and description. Topics included events (such as the City Hall dedication); sports (including polo, archery, horseshoes, and golf); resorts (i.e. Sycamore Grove, Evans Rest, and Mt. View Ranch); towns (including Brookdale, Ben Lomond, Felton, Capitola, Soquel, Santa Cruz, Watsonville, and

Boulder Creek); and the waterfront (boardwalk, swimming events, the beach, boat races, fishing boats, and sailboats). There were also pictures of Big Basin, the Santa Cruz Big Trees (now Henry Cowell Redwoods State Park), and scenery along West Cliff Drive. In looking through the images, even as negatives, I realized that this was a priceless treasure. How fortunate that these had somehow survived and can now be shared.

Harry Kay is not as well known around Santa Cruz today as some of the other local photographers of the early to middle twentieth century (such as Ole Ravnos, William Sherer, Ed Webber, Henry Washburn, George Lee, and Vester Dick)—though perhaps that will change with the publication of this sketch. Harry's best work was on a par with the others, but he was only active for about a decade.

I first heard the name "Harry Kay" many years ago. He took my mother's Santa Cruz High School graduation photo in 1936, and she mentioned his name when I was young. My appreciation for his work grew in the mid-1980s when I helped prepare some historical exhibits on the Santa Cruz Municipal Wharf and we used some of his photographs. Several more decades passed, but I still knew little of the man behind the lens. With the



Sailboat on Monterey Bay, 1930s, by Harry Kay.

discovery of the negative collection, I wanted to learn more about his life and work.

Harry Kay was often mentioned in Santa Cruz newspaper articles from 1930 until his death in 1953, and it is mostly from these that this biography was pieced together.

### Biographical Sketch of Harry Kay

Not much is known of Harry Ashley Kay's early life, other than that he was born in New York City, on May 18, 1883.<sup>1</sup> He was raised in New York and, like many people of that era, his formal education concluded at the 8th grade.<sup>2</sup> He married Catherine Beyer in New York in 1903, and they had one child, daughter Hazel, a couple of years later.<sup>3</sup> Catherine, an artist, was a native of Germany and was also born in 1883.<sup>4</sup> She emigrated to the United States as a young girl, presumably with her parents.<sup>5</sup> Harry worked as a commercial artist before they moved to San Francisco in 1920.<sup>6</sup>

Unfortunately (and ironically), no photographs of Harry or Catherine have been discovered by the author so far. Draft registration records, however, describe Harry as being six feet tall with brown hair, hazel eyes, and a light complexion.<sup>7</sup>

After living in San Francisco for several years, the Kays moved to Los Angeles where Harry worked for Metro-Goldwyn-Mayer in the portrait department.<sup>8</sup> Presumably this meant he was involved in taking and/or printing portrait photos of movie actors. Movie studios generated thousands of "glossy black-and-whites" back then to send to fans, supply to newspapers and magazines, and for display in theater lobbies and windows. Still photographs were also needed for posters and other promotional materials.

In the summer of 1930, Harry and Catherine moved to Santa Cruz, settling into a cottage on East Cliff Drive in the Twin Lakes area.<sup>9</sup> Both 47 years old. They had first visited Santa Cruz while on vacation and decided to move here permanently. He was described at the time as a portrait photographer, story writer, and painter (specializing in desert scenes). Daughter Hazel, who was by then an adult and married to George Campbell, remained in Los Angeles. The Campbells had two children, Blossom and Marvin, and would sometimes come to visit Harry and Catherine in Santa Cruz.<sup>10</sup>

In May 1931, the Kays moved to Soquel Drive near Paul Sweet Road, but in March of the following year, they moved back to Twin Lakes.<sup>11</sup> This time they moved into a house at the corner of

Eighth Avenue and Third Street (now Carmel Street), a block from Schwan Lagoon. They promptly remodeled part of the house into "The Twin Lakes Studio," where they sold paintings, photographs, postcards, and camera supplies over the next three years.<sup>12</sup> The Kays were active members of the nearby Twin Lakes Baptist Church.<sup>13</sup>



Twin Lakes Baptist Church, 1930s, by Harry Kay.  
(Courtesy of Rick Hyman)

Harry and Catherine Kay's place of residence would change several more times over the next two decades (including homes on Riverside Avenue, Dakota Street, Ocean Street, Paul Minnie Avenue, and Moran Way), as would the location of the photography studio (Pacific Avenue, Walnut Avenue, and Cooper Street).

Harry was often described as both an artist and photographer. Santa Cruz had an active art community in the 1930s, thanks in large part to the Santa Cruz Art League (founded in 1919) and its leaders. The group held four shows a year at their gallery in Seabright and organized an annual juried exhibition at the Coconut Grove ballroom that drew artists from around the state. Both Harry and Catherine eventually joined.

There were also several other professional photographers in Santa Cruz during the 1930s. These included William H. Melliar, Beulah Ross, George W. Reynolds, and William H. Sherer (who sold his business to Albert F. Kramer in 1937).

In the fall of 1932, Harry temporarily set up a portrait studio on the second floor of Leask's "Seaside Store" at the corner of Pacific Avenue and Church Street in Santa Cruz. Later this building was

known as Leask's Department Store or just Leask's. "The management of Leask's Seaside has arranged with Harry A. Kay, portrait artist, a limited engagement, during which he will [feature] distinctive photography at surprisingly reasonable prices," said an advertisement.<sup>14</sup>

Besides doing portrait work, Harry also had been taking stock photographs of scenic spots throughout the Monterey Bay area, including the spectacular Carmel, Monterey, and Santa Cruz coastlines, and the majestic redwood groves near Felton and at Big Basin. Harry said in 1932 that thousands of these pictures (presumably in the form of photo postcards) had been sold to tourists visiting these areas.<sup>15</sup> In a 1938 advertisement, he offered three postcards for ten cents.<sup>16</sup>



Big wave along West Cliff Drive, Santa Cruz, 1930s, by Harry Kay.

In July 1934, he set up business on Pacific Avenue opposite the St. George Hotel in a studio that had been used by photographer Beulah Ross.<sup>17</sup> Ross, like Kay, specialized in portraits of children and had also worked for Hollywood movie studios.<sup>18</sup> Business must have been good, for less than a year later, in February 1935, Harry opened what he advertised was "the largest photographic studio in Santa Cruz." It was also on Pacific, just three doors south of the Palomar Hotel. "The front of the studio is a display and sales room," said the newspaper, "and the rear of the building will contain dressing rooms and a gallery."<sup>19</sup>

Although seldom mentioned in old newspaper accounts, Catherine Kay was almost certainly involved with the business. Census records list her as a receptionist at a photo studio and as an "unpaid family worker."<sup>20</sup> She probably greeted customers, made sales, scheduled sittings, and assisted in many other ways. Being an artist, she may also have done re-touching of negatives and prints.

In January 1937, after three years on Pacific Avenue, Harry moved his business to Walnut Avenue. The new store was even larger, and he upgraded services by adding some newer equipment.<sup>21</sup>

The next three years were a busy period for Harry, as he pursued multiple facets of his profession. While early advertisements emphasized his child portrait work, he also did wedding, event, news, school, and advertising photography. He restored old photos, sold cameras and photographic supplies, repaired cameras, and did photofinishing (developing film and making prints for others). "You'll like the rich quality and beauty that my personal attention gives to your pictures," he advertised. "And the most important part of my photo finishing service is helping you to get better pictures. . . ."<sup>22</sup>

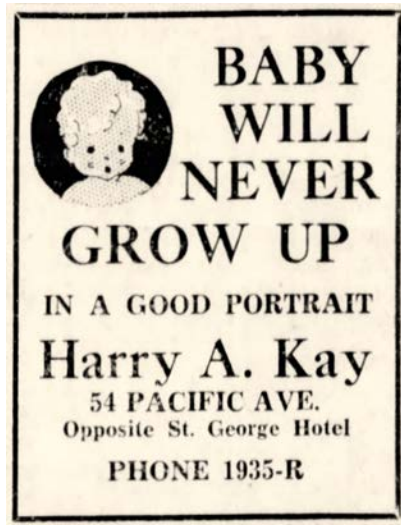
Besides selling still and motion picture photographic supplies such as film, cameras, and camera equipment, he also sold art supplies for showcard writing and linoleum block printing.<sup>23</sup>

Kay regularly introduced special deals or new offerings to promote his business. In May 1937, just



Wedding portrait, Lewis and Matilda Ceresetto, 1938. (Maggiolo collection, Capitola Historical Museum)

*Santa Cruz  
Sentinel,*  
August 10,  
1934, p. 7.



after the Del Mar Theater first opened, Harry offered a free 40¢ movie ticket with two dollars' worth of photo finishing.<sup>24</sup> Later that year he promoted the Moviematic—a three-in-one camera.<sup>25</sup> It could take 16mm movies, still pictures, or pictures for making flip books. The camera cost \$10.

In November 1936, he introduced what he called a “symphony” in black and white. “This new type of portrait combines the beauty of a pastel drawing, the art of an etching, and the most skillful craftsmanship in the use of a camera.”<sup>26</sup> The process was described as leaving out all unnecessary lines, yet expressing the soul of the subject. “The eyes, nose, mouth, cheek, and the hair are all there, some

things showing lightly, some darkly, and some delineated with a flashing silvery line.”<sup>27</sup>

Besides being active with his church, he was also a member of the Santa Cruz Chamber of Commerce and the local chapter of the Humane Society. Not surprisingly, the negative collection includes dog shows and chamber-related photographs. He took all the photographs for a 24-page supplement in the *Santa Cruz Evening News*, November 30, 1938, promoting Santa Cruz as a place of residence. The foreword stated that Santa Cruz was “acknowledged the outstanding section of California for permanent residents who desire all that can be offered in home appeal.”<sup>28</sup>

In 1939, he contributed photographs to a flashy 9x12-inch 32-page booklet titled *Live, Work and Play in Beautiful Santa Cruz County, California*. The Chambers of Commerce of both Santa Cruz and Watsonville directed its publication, and funding came from the County of Santa Cruz. Copies were printed for distribution at the Golden Gate International Exposition on Treasure Island.<sup>29</sup>

He was a member of the first Santa Cruz Camera Club, which formed in 1935 and welcomed both professional and amateur photographers as members.<sup>30</sup>

Harry gave lectures to various civic groups and lectured to night-school classes at Santa Cruz High. Public speaking, however, did not come naturally. “Whenever I am asked to get up and say something before either a small or large audience, I tremble, fuss around, and am generally at a loss as to what to do or say,” he related. “But just let me get a camera in my hand, or on a table or tripod before me, and I



Members of the American Legion gather at the Big Trees, late 1930s, by Harry Kay.



am a different person. I can finger that old box, or just look at it, and go on talking a blue streak, feeling chummy, perfectly at home and with a knowledge that all's right with the world. They're funny things—cameras.”<sup>31</sup>

Harry also wrote magazine articles, including stories about nature and various industries. For the August 1934 issue of *Camera Craft*, he contributed an article on how to build a copying stand. “A copying stand is not only a great convenience, but practically a necessity in any modern darkroom,” he wrote.<sup>32</sup> He provided a list of the lumber, hardware, and electrical fixtures required, then explained step by step how to build it. He was clearly handy around the workshop as well as the photo studio.

Harry tried to earn money however he could. This was typical of small-town photographers. In big cities, it was possible to specialize in one field such as portrait, wedding, news, industrial, or sports photography, but in a small town there was simply not enough business to support such specialties.

There are several known cases of Harry covering news stories, such as damage from floods and giant waves in late 1931.<sup>33</sup> In June 1932, he was off to the Bay Area to get a photograph of the airship *Akron*.<sup>34</sup> In 1933, he photographed the still-smoldering ashes from a major fire in Capitola. “Photographer Harry A. Kay was ‘Johnny on the Spot’ Wednesday morning following the Capitola fire and before the flames died down had taken a group of the best views yet seen of the ruined district.”<sup>35</sup> In 1937, Harry’s photograph of brave Santa Cruzans taking a midwinter dip in Monterey Bay appeared in the *San Francisco Chronicle*.<sup>36</sup>

Harry and Catherine took vacation trips around the West, where he photographed many of the

national parks. Sometimes he faced personal danger to get the perfect “shot.” On one occasion he was taking pictures in the desert between Blythe and the Salton Sea, when his foot suddenly sunk into a hole. “That hole was a nest of side-winder rattlesnakes,” he explained.<sup>37</sup> According to an article on Kay in the *Santa Cruz Evening News*, if you put a camera in the hands of a photo bug, “there is no telling to what lengths of foolhardiness he will go.”<sup>38</sup>

By 1940, Harry had moved his shop to Cooper Street, but things were not going well.<sup>39</sup> It would turn out to be a very bad year. In April, he had to file for bankruptcy. In June, State Board of Equalization agent John J. Hayes filed a complaint against Harry, alleging that he was operating without a sufficient sales tax permit. That same year Harry also became ill.<sup>40</sup> The nature of the illness is uncertain. It is also unclear the degree to which the illness and business failure were related. An account from 1942, however, reported that he had left the photography business due to ill health.<sup>41</sup>

After recovering, he went to work for a local real estate agent. In early 1942, he got his broker’s license and opened his own real estate office on Locust Street.<sup>42</sup> His real estate newspaper advertisements were for residential sales, leases, and rentals. Houses that year typically sold for around \$2,000-\$3,000. Small houses rented for \$15 to \$25 per month.

**10 RM. HOUSE (5 BEDRMS). AUTO**  
gas floor furnace. Two large corner  
lots. Two blocks to bus, school, stores.  
**\$2500, only \$500 cash.**  
**\$1500 buys cozy home; three rooms,**  
bath, garage. Cement foundation. All  
utilities. Near bus. Fine view, only  
**\$500 cash. Near beach.**  
**HARRY A. KAY, 19 LOCUST ST.**  
**15-3-5-58**

*Santa Cruz Sentinel*, March 7, 1942, p. 7.



“After the Fire of Feb. 8th, 1933, Capitola, Calif.”

Photograph by Harry Kay. (Nicol collection, Capitola Historical Museum)

Income from the real estate business was apparently not enough to make ends meet, for within a few months he got a job selling advertising for a local weekly newspaper.<sup>43</sup>

Near the end of 1942, Harry and Catherine moved to West San Carlos Street in San Jose so he could take a job as a machinist with the Hendy Iron Works in Sunnyvale.<sup>44</sup> The timing suggests that this was in connection to the war effort. The Kays kept their house in Santa Cruz, however, and visited on weekends.

The Kays eventually moved back to Santa Cruz, and for a time he ran a mail-order business selling real estate forms. He sold that business in 1948.<sup>45</sup>

In the late 1940s, Kay became extensively involved with the Santa Cruz Art League and in 1948, was elected to the board of directors.<sup>46</sup> This was an important period for the League, Santa Cruz's premier arts organization at that time. An informal "club" for three decades, the group incorporated in 1949 and was raising money for a permanent gallery on Broadway. The new facility opened in 1951 and remains the Art League's headquarters.

In May 1953, Harry Kay was elected Art League vice president.<sup>47</sup> At the first board meeting with the new officers, he was also chosen unanimously to serve as chair of the executive committee.<sup>48</sup> Sadly, his term only lasted a few weeks. On June 28, he fell and broke his hip and two days later he died at the age of 70. He had reportedly been in poor health for the previous four years. He passed away less than a month from what would have been Harry and Catherine's fiftieth wedding anniversary.<sup>49</sup>

Catherine died in 1958, at age 75.<sup>50</sup> Harry and Catherine are buried in adjacent graves at Santa Cruz Memorial Park (formerly the I.O.O.F. Cemetery) and share a headstone.



Kay headstone, Santa Cruz Memorial Park. (Photo by the author, May 3, 2018)

Although once prominent in Santa Cruz as a photographer and artist, Harry Kay slowly sank into obscurity. Yet, no doubt, thousands of his photographs have survived—hidden in attics and closets with old wedding albums, shoeboxes of postcards, and in musty school yearbooks. His promotional postcards of Santa Cruz and the Monterey Peninsula were mailed to many parts of the United States, and probably to other countries as well.

According to his obituary, he was also well known at one time for his panoramic views of the

Santa Cruz waterfront and Pasatiempo, and for photographs of wharf oddities.

Another one of his local claims to fame is that, in 1938, eight of his pictures were placed in a time capsule for the Santa Cruz City Hall cornerstone.<sup>51</sup>

## The Photographs

Photography, like other forms of art, goes through fads in response to changes in artistic taste and advancements in technology. Harry was very much a photographer of his times. This is especially true of his portrait work. He tended to adjust the camera to have a very shallow depth of field. He focused on the eyes, sometimes leaving other parts of the head slightly blurred. He also preferred lower contrast than would become popular by mid-century.

His surviving negatives are mostly 5x7 inches and made of Agfa or Kodak film. For those that were printed as postcards (which at that time were 3.5 x 5.5 inches), he cropped the images. Many of the photographs were taken with a wide field of view, indicating that he intended to crop them later. To make a postcard, he placed the negative directly against the postcard-sized photo paper to create what is called a contact print. After exposure to a light source, the negative was removed and the paper put through a series of chemical baths to produce a permanent image. All of this had to be done in a darkroom.

Many of the negatives in the collection bear a hand-written number along one edge. The lowest is 150; the highest 3,980. Even lower numbers were found among prints in museum and private collections. Numbers for a certain event or location are often clustered together. Since he arrived in Santa Cruz in 1930, and since the last year on the negative envelopes is 1940, it is fair to assume that he took at least 4,000 photographs over a ten-year period, or an average 400 per year. Of course, it is possible that he may have taken other photos and either not numbered them or applied a different system. Indeed, there are a few unnumbered negatives, and a few where he changed the number, or added a suffix such as "A." In at least one case he used a number twice.

In one example, he re-photographed an image and used the resulting copy negative for the purpose of making postcards. This is K332, titled "Along West Cliff Drive, Santa Cruz, Calif." Presumably, he did not want to write the caption on the original negative in case he wanted to produce enlargements of the photograph without a caption.



No. 3012-13-14 Date \_\_\_\_\_

Name Bicycle Polo

Address \_\_\_\_\_


No. of Rolls	Size	Developing
No. of Packs	Size	Prints
Negatives	Prints of each	Enlargements
REMARKS:		TOTAL

**Select your snapshots for enlarging now!**

● Among your collection and the snapshots enclosed, you are sure to find several pictures worth enlarging. Framed for the family — as gifts for friends — for distant relatives — enlargements are sincerely appreciated.

And the cost is surprisingly small. We'll be glad to give you further details.

**HARRY A. KAY**  
 19 Walnut Ave. SANTA CRUZ, CALIF.  
 Just a few steps from Pacific Ave.

 **ASK FOR AGFA FILM**  
 PICTURES THAT SATISFY OR A NEW ROLL FREE

Harry A. Kay envelope, 1937.

The collection of negatives seems to represent about ten percent of his numbered negatives, so there are many more images and subjects beyond those discovered while researching this article.

Can the number be used as an indication of the approximate date the photograph was taken? Only a few of the images have dates, either written on the envelope, on the negative, or deduced from the photograph. Some show an event for which the date is known; others show automobile license plates with the year. Postmarks on the backs of postcards are of limited use, but at least indicate that the photograph was taken sometime before that date.

Many of the higher numbers are from 1938 and 1939. But there are also some low numbers from that time period. K91, a view of Rio Del Mar Beach, shows 1939 as the date, and the automobiles in the picture are indicative of the late 1930s. K633 shows the Esplanade in Capitola after the storm of December 1931. But K638 (only five numbers higher) shows the Capitola fire of February 8, 1933. It could be that Harry started numbering the negatives part way into the 1930s, retroactively numbering earlier pictures of the same geographic area together.

For those printed as postcards, Harry used India ink to carefully print a caption on the negative. The negative number was also added to the caption. The captions appear as white lettering on the printed postcards (reversed from the black ink on the negative). For portraits and some enlargements, Harry's name appears on the matt or back of the print rather than directly on the photograph.

## Santa Cruz and the Great Depression

There are few clues that Harry's photographs were taken during the worst economic depression in American history. There are scenes of CCC tents at New Brighton Beach, but that's about all. There are several reasons for this. Foremost was that Harry was trying to earn a living. He took photos of pretty scenes that he could sell as postcards. Others were taken for clients, such as the Chamber of Commerce, the Boardwalk, or various resorts that were trying to attract visitors to Santa Cruz. His wedding and portrait photographs were taken for people who could afford the luxury of professionally taken pictures.



Christening of the Greyhound Bus "City of Santa Cruz," November 10, 1936. Photograph by Harry Kay.

There are also other factors. Soquel resident Paul Parsons, who grew up in Santa Cruz during the 1930s and 1940s, recalls what his father used to say: "Santa Cruz was always behind the times. The Depression hardly ever got here, and then it was very late."<sup>52</sup>

In 2009, Edith Perry described growing up in the Live Oak area near Santa Cruz in the 1920s and 1930s:



Although we were no doubt affected by the Depression, I think people in rural places like Live Oak were able to manage better than people in cities. People grew a lot of their own food and could get by on meager incomes. Dad earned about \$2 per day working at the Brown Ranch. When mother bought groceries, she kept close track of how much everything cost. She fed a family of five on \$20 per month.

When I needed a new coat, Mama would get a secondhand one from somebody, turn it inside out, and recut it. . . . When the soles of my shoes wore out, I would put cardboard inside the shoes so I could wear them a while longer.<sup>53</sup>

Despite Santa Cruz being somewhat insulated from the economic woes of the 1930s, there was plenty of Depression-related news and a number of programs intended to provide aid. In early 1933, the Chamber of Commerce instigated a “trade warrant” program to help create local jobs and boost trade with local businesses. Harry took a photograph to help promote the program.<sup>54</sup>

Later in 1933, numerous local businesses, including the *Santa Cruz Sentinel*, joined in support of the National Recovery Act (NRA). Soon, the Works Progress Administration (WPA) had a crew working at Big Basin making improvements to the park. Later, the Civilian Conservation Corps (CCC) had a crew near Capitola. Most of the young men in these programs, however, were from other parts of the nation. Federal money helped build a new Santa Cruz City Hall and later the Civic Auditorium. Capitola benefited from a new sewer line.

Research on Kay’s work did not turn up any scenes of rural poverty or of Santa Cruz’s photogenic but deteriorating Chinatown (even though it was a block from Harry’s last photography shop).<sup>55</sup> His assignments led him to focus his camera on the middle and upper class. The poor people were not playing golf, swinging polo mallets, or skeet shooting.

In summary, Harry’s photos give a biased look at depression-era Santa Cruz. But, to be fair, all photographers are biased. Everybody’s photographs document their own little world of the people they care about and the things in which they are interested. It is impossible to go out with a camera and take an album’s worth of photographs, no matter how many, that are not biased in some manner.



Mortgage burning, Santa Cruz Chamber of Commerce, December 14, 1936. Photograph by Harry Kay.

Harry’s photographs nevertheless provide a unique and priceless window into the Santa Cruz of the 1930s. They capture the beautiful redwoods and coastline, improvements to the community, and Santa Cruzans at play. Many are of places that no longer exist or have dramatically changed—in some cases to the point of being nearly unrecognizable. On the other hand, some things, like the giant redwoods, have hardly changed at all.

**Note: The Harry A. Kay negative collection was donated by the author to the Santa Cruz Museum of Art & History and is available for research by appointment. Scans of the images have also been deposited in the collections of the Capitola Historical Museum and the San Lorenzo Valley Museum.**

## Acknowledgements

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kindly let me study the Harry Kay images in their collections.

## About the Author

Frank Perry was born and raised in Santa Cruz and serves as curator of the Capitola Historical Museum.

Harry's name, enlarged from the wedding portrait, page 3.



## Notes

For newspapers, both the page number and column number are given.

<sup>1</sup> World War II Draft Registration Card, April 25, 1942. (<https://www.ancestry.com/search/collections/1002/>, courtesy of Stanley D. Stevens)

<sup>2</sup> United States Federal Census, Santa Cruz, California, 1940.

<sup>3</sup> "Harry A. Kay, Photographer-Artist, Dies." *Santa Cruz Sentinel*, June 30, 1953, 1:1. See also United States Federal Census, Los Angeles City, 1930. (Lists Hazel Campbell as born in about 1905.)

<sup>4</sup> United States Federal Census, Santa Cruz, California, 1940. See also "In Memoriam: Catherine and Harry A. Kay." *Santa Cruz Sentinel*, June 29, 1960, 12:4.

<sup>5</sup> "Catherine Kay Rites Pending." *Santa Cruz Sentinel*, August 26, 1958, 12:1.

<sup>6</sup> "Harry A. Kay, Photographer-Artist, Dies." *Santa Cruz Sentinel*, June 30, 1953, 1:1.

<sup>7</sup> World War II Draft Registration Card, April 25, 1942. (<https://www.ancestry.com/search/collections/1002/>, courtesy of Stanley D. Stevens)

<sup>8</sup> "Twin Lakes Home Bought As Studio By Camera Artist." *Santa Cruz Evening News*, March 9, 1932, 3:2.

<sup>9</sup> "Los Angeles Artist Takes Cottage Here." *Santa Cruz Evening News*, July 16, 1930, 6:3.

<sup>10</sup> "Mr. and Mrs. George Campbell . . ." *Santa Cruz Evening News*, September 1, 1932, 2:2. (According to the 1940 census, Blossom was born about 1925, Marvin about 1932.)

<sup>11</sup> "Twin Lakes Home Bought As Studio By Camera Artist." *Santa Cruz Evening News*, March 6, 1932, 3:2.

<sup>12</sup> Ibid. See also, "Harry Kay Opens Downtown Photo Establishment." *Santa Cruz Sentinel*, February 3, 1935, 6:1.

<sup>13</sup> See Ruth Eschleman. "Church Members To Make Yuletide Tree Decorations." *Santa Cruz Sentinel*, November 30, 1933, 7-6. (Lists Mr. & Mrs. Kay as members.)

<sup>14</sup> "The Management of Leask's . . ." *Santa Cruz Sentinel*, October 6, 1932, 16:6-8. (advertisement)

<sup>15</sup> "S. C. Camera Man Takes Series of California Scenes." *Santa Cruz Evening News*, February 11, 1932, 12:7.

<sup>16</sup> "Large Selection Photographic Postcards." *Santa Cruz Sentinel*, July 16, 1938, 8:1. (advertisement)

<sup>17</sup> "Harry A. Kay, Photographer, successor to Beulah Ross." *Santa Cruz Sentinel*, July 13, 1934, 7:3-4. (advertisement)

<sup>18</sup> "Distinguished Photographer Opens Studio Here; Exhibit Planned For Phelan Park." *Santa Cruz Evening News*, June 9, 1932, 8:1.

<sup>19</sup> "Harry Kay Opens Downtown Photo Establishment." *Santa Cruz Sentinel*, February 3, 1935, 6:1.

<sup>20</sup> United States Federal Census, Santa Cruz, California, 1940.

<sup>21</sup> "Harry Kay Will Move Studio to 19 Walnut Ave." *Santa Cruz Sentinel*, January 7, 1937, 2:2; and "Kay to Move Photo Studio to Walnut." *Santa Cruz Evening News*, January 5, 1937, 2:7.

<sup>22</sup> "Your Snapshots Deserve Careful Finishing." *Santa Cruz Evening News*, August 8, 1935, 9:8. (advertisement)

<sup>23</sup> "Now In Stock . . ." *Santa Cruz Evening News*, October 24, 1935, 2:3 (advertisement)

<sup>24</sup> "Free Theater Tickets." *Santa Cruz Evening News*, May 24, 1937, 7:2. (advertisement)

<sup>25</sup> "A Big Hit." *Santa Cruz Evening News*, October 28, 1937, 7:8. (advertisement)

<sup>26</sup> "Harry Kay Shows Something New In Photographic Art." *Santa Cruz Sentinel*, Nov. 15, 1935, 11:8.

<sup>27</sup> "H. Kay's Camera Is Producing New Kind of Portrait." *Santa Cruz Evening News*, November 14, 1935, 5:1.

- <sup>28</sup> “Foreword [to Life Worth While in Santa Cruz County, California].” *Santa Cruz Evening News*, November 30, 1938, 10:1.
- <sup>29</sup> “Confer on S. C. Folder for Golden Gate Fair.” *Santa Cruz Sentinel*, February 2, 1939, 1:2.
- <sup>30</sup> “Camera Club Is Organized . . . .” *Santa Cruz Evening News*, December 4, 1935, 1:2-3. (This club seems to have only met for a short time. A new club of the same name formed in 1938, but ceased meeting during the war. It was reactivated in 1946.)
- <sup>31</sup> “Riptide and Undertow: Camera Courage.” *Santa Cruz Evening News*, April 11, 1935, 9:1-2.
- <sup>32</sup> Harry A. Kay. “A Convenient Copying Stand,” *Camera Craft*, August, 1934, 381-386. <https://archive.org/details/cameracraft411934phot/page/380>.
- <sup>33</sup> “Storm Havoc Near Santa Cruz.” *Santa Cruz Evening News*, December 31, 1931, 6:4-5.
- <sup>34</sup> “Harry A. Kay . . . .” *Santa Cruz Evening News*, June 2, 1932, 1:5.
- <sup>35</sup> “Fine Pictures Of Capitola’s Burned District.” *Santa Cruz Sentinel*, February 10, 1933, 3:6.
- <sup>36</sup> “How’d You Like To Do This This Morning” *Santa Cruz Sentinel*, January 10, 1937, 12:7-8.
- <sup>37</sup> Ibid.
- <sup>38</sup> “Riptide and Undertow: Camera Courage.” *Santa Cruz Evening News*, April 11, 1935, 9:1-2.
- <sup>39</sup> R. L. Polk’s *Directory of Santa Cruz*, 1940, p. 113, lists Harry’s business as being at 20 Cooper Street, room 203. Residence was in Pleasure Point.
- <sup>40</sup> “Legal Notice: Notice of First Meeting of Creditors.” *Santa Cruz Evening News*, April 10, 1940, 6:8; and “A complaint alleging . . . .” *Santa Cruz Sentinel*, June 7, 1940, 7:2.
- <sup>41</sup> “Harry Kay Opens Real Estate Office.” *Santa Cruz Sentinel*, February 15, 1942, 2:7.
- <sup>42</sup> Ibid.
- <sup>43</sup> “Harry Kay . . . .” *Santa Cruz Sentinel*, December 1, 1942, 3:4. (The weekly newspaper may have been *Riptide*.)
- <sup>44</sup> “Personals.” *Santa Cruz Sentinel*, January 20, 1943, 3:4.
- <sup>45</sup> “Public Notice: Notice of Intended Sale.” *Santa Cruz Sentinel*, October 28, 1948, 4:3.
- <sup>46</sup> “Art League Elects Board.” *Santa Cruz Sentinel*, May 7, 1948, 3:1. (It is uncertain when he and Catherine joined the League, but it was not until the late 1940s that newspaper articles started mentioning Harry’s involvement.)
- <sup>47</sup> “Geo. T. Masury Succeeds Claude Buck As Art League President.” *Santa Cruz Sentinel*, May 7, 1953, 1:2-3.
- <sup>48</sup> “Directors Of Art League In First Meeting.” *Santa Cruz Sentinel*, May 17, 1953, 6:6.
- <sup>49</sup> “Harry A. Kay, Photographer-Artist, Dies.” *Santa Cruz Sentinel*, June 30, 1953, 1:1.
- <sup>50</sup> “Catherine Kay Rites Pending.” *Santa Cruz Sentinel*, August 26, 1958, 12:5.
- <sup>51</sup> “Harry A. Kay, Photographer-Artist, Dies.” *Santa Cruz Sentinel*, June 30, 1953, 1:1. See also, “Corner Stone of City Hall is Dedicated.” *Santa Cruz Evening News*, June 6, 1938, 1:3.
- <sup>52</sup> Personal conversation with the author, 2018.
- <sup>53</sup> Edith Perry. “Growing Up In Early Live Oak.” *Santa Cruz County History Journal*, No. 6 (Pathways to the Past), 2009, 91-103.
- <sup>54</sup> The photograph is in the collection of Special Collections and Archives, McHenry Library, UC Santa Cruz, box 13, folder 2, accession number ms0427\_pho\_00964.
- <sup>55</sup> Some of photographer George Lee’s images of Chinatown are in the book, *The Life and Photographs of George Lee*, Edited by Geoffrey Dunn, Capitola Book Company, 2002.



Santa Cruz Kennel Club 13th annual dog show, Santa Cruz High School athletic field, July 31, 1938. Photograph by Harry Kay.