

Alice B. Chittenden Papers

**Owned and filmed by the Archives of American Art, Smithsonian Institution.
Gift of Mrs. Robert Larribeau, February
27, 1974.**

Creator/Author: Chittenden, Alice Brown, 1859-1944.

Title: Alice Brown Chittenden papers, 1860-1972.

Physical Description:

0.6 linear ft. (on 2 microfilm reels)
reels 919 and 950

Biographical/Historical Note:

Painter; San Francisco, California.

Summary: Correspondence; notebooks; drawings and sketches; financial logbook; scrapbook; exhibition catalogs; and photographs.

REEL 919: Correspondence; 2 school notebooks; 40 drawings and sketches; a financial logbook kept by Alice Chittenden; a scrapbook of clippings; and 6 exhibition catalogs.

REEL 950: 38 photographs of Chittenden's paintings and of her family, including some albumen cartes-de-visites; a photo album containing 125 photographs of her family and friends;

Title: Alice Brown Chittenden papers

Summary: 2 cased ambrotypes and 1 cased tintype of Chittenden as a child and 1 cased ambrotype and 1 cased tintype of her mother, Ann Miriam Green Chittenden, ca. 1860-1865.

Restrictions: Patrons must use microfilm copy.

Provenance: Donated 1974 by Virginia Larribeau, granddaughter of Alice B. Chittenden.

Additional Forms:

35mm microfilm reels 919 and 950 available at Archives of American Art offices and through interlibrary loan.

Subjects: Painting, American--California--San Francisco.
Women painters--California.

Title: Alice Brown Chittenden papers

Additional keyword indexed subjects:
Painters.

Form/Genre: Photographs.

Cartes-de-visites.

Ambrotypes.

Tintypes.

Art work.

Sketches.

Repository Location:

Archives of American Art, Smithsonian Institution, 8th and F
Sts., NW, NMAA-PG Bldg., Washington, D.C. 20560

Indexed Names: Chittenden, Ann Miriam Green.

FLOWER PAINTING.

Chronicle Dec. 1885

Features of the Ladies' Art Exhibition.

THE NOTEWORTHY CANVASSES

A Creditable Display by the Feminine Artists of the City.

The natural tendency of the feminine mind toward flower painting is largely illustrated by the mass of bloom which greets the eye on entering the Art Gallery of the Ladies' Exhibition, and from which the occasional canvas of some artist, touched with the diviner inspiration of a higher subject, stands out with decisive individuality.

Flower painting is essentially and particularly the province of the drawing-room artist. There is a certain, delicate satisfaction to be gathered from this not too difficult phase of art. An honest effort in this direction, guided by talent, is apt to be encouraged by a swift success. The clever amateur finds but few thorns in the attempt to put the wild rose on canvas, and with a skill in the use of color, a fair knowledge of drawing and some artistic taste in grouping, overcomes the intricacies of brambles, bush and briar without an expenditure of mental strength, without an effort at originality.

ALICE CHITTENDEN.

Perhaps the most conspicuous picture at the Ladies' Art Exhibition, and certainly most conspicuously hung, is Alice Chittenden's "Chrysanthemums." The artist has caught all the vivid color of chrysanthemums in their season of fullest bloom, has revealed in their gorgeous warmth, has tossed them in a great glowing mass against some tawny matting, toned them faintly by the juxtaposition of a somber jar, and bravely dispensed with the usual accessories of a round glass bowl and the edge of a marble-top table. Mrs. Chittenden's work evinces great care and faithful devotion to drawing and color, but the aggressive brilliancy of her "Chrysanthemums" strikes the startled visitor with a thud, and one turns with relief to her quieter "Magnolia," which lacks only the fragrance of life.

NELLIE BURRELL.

Nellie Burrell is a promising artist in flower painting. The grace of her grouping and the artistic sense which separated the conflicting glow of her "Chrysanthemums" into two pictures and bade her mass the soft richness of the yellow flowers into a low bowl, from which they struggle with a beautiful naturalness, is most happy in its execution and makes her work distinctively good among much which may possess equal merit from a purely technical standpoint.

specimens of still life and the indigestible array of all the fruits of the year out of season. Her landscape, in the French style, possesses both the merits and the peculiarities of this especially green version of Nature, but her little "Sketch of Chinatown" recalls some of Henry Alexander's best work and is most cleverly executed in dull tones. It is perhaps the best example of the style in which this lady probably excels. She relies upon a slant of light falling on the soft, gray effect of wood and stone, and her little picture breathes a clearly artistic perception as well as decided individuality.

M. E. EVANS.

There is an evident strain after effect in the titles chosen by M. E. Evans for her various pictures. But there is apparent in some of the work itself an admirable tendency to cut loose from prescribed rules; and originality, when under control, is always delightful. The touch of the "Mikado" has various crude points, but is, on the whole, a bright and truthful little picture. "Well! the Democrats Have It," is well painted and very badly chosen, lacking the novel suggestion of the other picture and quite weighed down beneath its far-fetched sentiment. There is nothing to suggest political disappointment or elation in the face portrayed, which is that of a calm and inoffensive old man who might be quoting the price of potatoes.

NELLIE HOPPS.

The contributions of Nellie Hopps are marked by the hurried touches and general similarity inseparable from the work of an artist who is prolific rather than particular. Her style can never separate itself from that of Julian Rix, and since she must be an artistic echo, it is to be regretted that she does not reproduce the character and strength belonging to even the worst of his work, as well as his somewhat peculiar views on the subject of color. San Francisco will always feel a certain local pride in Nellie Hopps, who is an industrious little home artist, but she has given her city a small but severe blow in her "Old Wall," which is painted in a lovely shade of mauve usually confined to kid gloves.

MARIAN WEEKS.

Marian Weeks' study of an "English Farm Girl" hardly needs the little explanatory note given in the catalogue—"taken from life." Life is apparent in every line of the sweet, tender face, in every healthful tint of the round cheek, which seems to flush and pale beneath the gaze, in the "English violet eyes," in the pose of the strong, supple throat and the shy droop of the head. The picture is delicious with a dewy sort of youth and freshness which holds and fascinates the eyes and haunts the imagination. It is one of those restful, satisfactory studies that not only adorn a gallery but could be taken home and lived with intimately and never wearied of.

ELIZABETH STRONG.

Another adorable piece of work is Elizabeth Strong's "Head of Mogadore," Tintong Round, Exposition Canine, Paris. This picture stands out from everything else around it. It is full of a deep, doggy, expressive beauty, of steadfast faith and marvellous, dumb patience. It is by far the best of the three pictures by this clever artist at the exhibition, though the others are both good, the "Rubinstein" and "La Premiere Chasse," the two mad, eager, crazy puppies in the latter being especially true to dog life.

E. A. FENNIMAN.

E. A. Fenniman has contributed two

wrapped in the morne light of the dying day? Why not be content with an art which is all her own, which cries out boldly and successfully in the head of the woman of the people, "The Sailor's Wife"?

MATILDA LOTZ.

As the choicest *bonne-bouche* is kept for dessert, so the artistic soul draws its last and deepest enjoyment from a lingering contemplation of Matilda Lotz's wonderful work. "Le Premier Dejeuner" calls for no criticism. It asserts its superiority and declares itself the best picture hung in the art exhibition. It is a masterpiece from the hand of a painter of animals who knows and loves her subject. With a caressing touch of her brush she defines the calm contemplativeness of the setter, the alertness of the terrier, the absorbed gluttony of some particular breed, whose tail above the box into which he has precipitated himself is the only key left to the mystery of his race. Her "Dogs" are two soft, shaggy, sad-eyed creatures resting in the wet marsh of field under the gray sky of hunting weather. Her pictures are beautiful and satisfactory illustrations of the true art which is the faithful reproduction of nature.

PALETTE AND EASEL.

What the Artists Are Doing—The New Craze in Painting.

Although several of San Francisco's prominent artists have betaken themselves elsewhere on business or pleasure, the remaining members of the fraternity have amply made up for their absence, as can be seen by a visit to the various studios and art galleries. A new picture by H. D. Yolland is on exhibition at the Post-street gallery. It sustains him in his reputation as a marine artist of the first order. "The New Vintage" is the result of the Autumnal labors of Edwin Deakin. This, like his other works, will bear close inspection, as its merits are not diminished by a near view. Some fine specimens of California trout are shown by G. H. Jackson. A very lifelike portrait by Joseph Brouchoud is noticeable among the present collection at the rooms of the Palette Club. Religious painting being a specialty with M. Brouchoud, he is largely employed by Catholic ecclesiastics, who before his arrival were accustomed to send their orders to Rome. He also displays especial skill in that particular branch of art painting on glass, which does not seem to be very well understood by any but Continental artists. Theodore Worces is still occupied with his *clawes*. Hill has gone with his family to New Orleans, where he has bought a plantation. Gay Gotham continues to retain Julian Rix, and Tavernier, as has before been stated in the papers, is on a visit to the Sandwich Islands. Frederick Yates, it appears, has been too busy painting portraits, to follow the bent of his imagination. Samuel Brooke's latest work, a peacock on a stone wall, is an impressive piece of color. Miss A. B. Chittenden still takes the lead in flower painting. Mrs. General Knautz of Angel Island has brought "A Norwegian Flord" from her travels in Europe as the result of her labors there. The portrait of an aged musical composer, by Mrs. Richardson of Oakland, is attracting much attention, and tends to disprove the assertion that women are not capable of producing strong work.

An art craze seems to have taken possession of the ladies of the city, young and old. They may be found painting all sorts of things, from a pin-cushion or card-case to a three-foot canvas. The older ones take up painting as they would embroidery or any other household accomplishment, but the flashing-eyed damsels of sixteen and over entertain visions as wild and vague as the hallucinations of the by-gone Emperor Norton. Each one imagines herself a future Raphael, and is perfectly

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Alice Chittenden's flower pieces are with great care. One of the roses is the best she has done. Her little picture of a flower is going to the California Exposition. The bright Maroon Tot's nose, completed.

Alice B. Chittenden's artistic work is traits on exhibition worthy and are kind seen lately.

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Mrs. Alice Chittenden will have three pictures at the spring exhibition, one of roses and two companion pictures of chrysanthemums, which she regards as the best work she has yet done.

Miss Alice B. Chittenden has advanced in a surprisingly few years from the place of an art pupil of brilliant promise to that of an artist of striking individuality in her line—flower painting. Her exhibit at the Fair stands out in bold and beautiful contrast to the ordinary work in this department, and she has now in her studio and on her easel some remarkably good work which displays the characteristically skillful manipulation of this gifted young artist.

Alice Chittenden has a number of flower pieces here. They are handled with great care and have many admirers. One of her best efforts was ruined lately. She had some roses on the easel that were wet from her brush. Her little child came in, and, going to the canvas, put up her face to smell the "boo'ful flowers." Some of the bright Marchal Niel rose came off on Tot's nose, and the picture was not completed.

Alice B. Chittenden is doing very artistic work in crayons. Some portraits on exhibition are quite praiseworthy and are among the best of the kind seen lately.

Alice B. Chittenden's "La France Roses" are attracting attention, which is deserved. There is much to admire in her treatment of the subject, which bears comparison with any floral piece in the exhibition. The same may be said of her "Wild Roses," which is a charming picture.

Alice B. Chittenden's flower pieces are attracting much favorable notice. She shows two panels, one of cloth of Eden roses that is particularly good.

Miss Alice B. Chittenden shows a panel of cloth of gold roses. The artist has not done anything better lately.

Alice B. Chittenden is painting a flower piece that possesses all the charm of this artist's best work.

Miss Chittenden has on the easel a very fine flower piece, peonies, that shows great delicacy of touch and beauty of color.

Alice B. Chittenden has been singularly successful in her treatment of a flower subject—panacea.

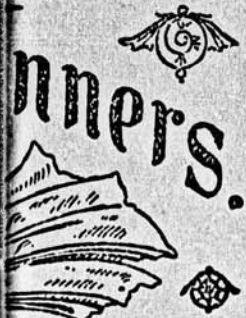
Alice B. Chittenden is working on a flower study that shows good handling and a thorough knowledge of colors.

Mrs. Alice Chittenden is at work on some flowers which she will have in the exhibition. She is also designing

Miss Alice Chittenden, one of our bright young lady artists, leaves next week, with her father, for New York, where she will henceforth reside.

ready enumerated
lower paintings of
surpass all others
alive and alone

Among those present were Judge and Mrs. John S. Hager, Mr. and Mrs. Henry Schmiedel, Mr. and Mrs. William H. Coleman, Mr. and Mrs. Irving M. Scott, Mr. and Mrs. B. Chandler Howard, Mrs. Volney Spalding, Mr. and Mrs. David Bixler, Hon. and Mrs. Horace Davis, Mr. and Mrs. C. V. S. Gibbs, Mr. and Mrs. Charles E. Bancroft, Dr. and Mrs. Thomas Boyson, Mr. and Mrs. Adam Grant, Mr. and Mrs. M. H. de Young, M. and Mme de l'Aubiniere, Mr. and Mrs. Fisher Ames, Mr. and Mrs. Virgil Williams, Mr. and Mrs. M. Straus, Mrs. S. B. Gamble, Mr. and Mrs. L. L. Bass, Mr. and Mrs. E. J. ...



Themselves for the

OF PROMISE.

Ladies Full of Patience Perseverance.

AM satisfied that the profession of dentistry offers excellent opportunities for women. Indeed, one of my consolations in facing the obstacles and discouragements I have had to face has been the thought that I was paving the way would come after me. I am hardest for the first, but taken the initiative the pub- measure prepared for the have been very careful that I have taken. ruthfully say that en eleven years in the pro- three years at Dr. Cool's tant, studying and work- before I did any independ- Dr. Cool was taken sick, his office for four months a recovery I continued to tly, but it is only since last I have opened an office of now in receipt of an excel- in my profession, and I at the profession holds also for women, but no b into it without a steady lining resolution. I will plous in regard to it by ant if a woman of intelli- the study and practice of energy and determination eced. But I heartily hope oman will ever have to en- cles that I have. uragement at first was the a to extend their patronage ounted securely upon the of my fellow-women. It at ladies would be gratified lace themselves and their other woman's hands. I an was slow to place con- nan. Happily, I have sue- ding their trust, however, days ago I was gratified at own society lady say that mfort to be able to send her to me alone, instead of com- spending hours of tedious er teeth were being filled, as en the young girl was in the dentist.

ties for study of dentistry excellent. There are thor- all of which are open to ink it is generally conceded eco dentists are in the front ession. My advice to any

A LADY PIANIST'S BOLD IDEAS.

The Intellectual Phase of Music Far More Important Than the Technical.



HE piano is the "beast of burden" among musical instru- ments. It has to bear everything. Think of the innumerable, tire- some exercises that are daily drummed on it; the discords drawn from it by poor play- ers; the vengeance in-

fllicted on it by musicians who substitute muscle for brains. Yet it is certainly the most useful of all instruments, for it is not only capable of superb harmonies in the hands of a master, but it is invaluable for orchestral work, for scores and reminiscences. But it is certainly the beast of burden among musical instruments. Here, as elsewhere, the study of the piano is almost universal among women.

The field for professional workers is certainly very broad. An able teacher is rarely at a loss for pupils. The opportunities are not brilliant, but the prevailing rates paid well-schooled teachers are liberal, and a woman whose time is well filled is assured of a very comfortable little income.

The local opportunities for instruction to a woman who wishes to follow a professional career are good—up to a certain point. The greatest drawback to an advanced pupil is the lack of opportunity for hearing the best music. There are very few public recitals in San Francisco; there are almost no chances for hearing genuine artists in the profession. Any woman who expects to follow the profession of a pianist should go abroad for a time if she can possibly do so. In England and throughout Europe, in all the large centers, concerts and recitals are always going on, and the student has constant facilities for hearing good music and comparing one's own acquirements with the best models.

So far as systems or methods of study are concerned, for my own part I detest systems. Were there no other reason for working independently of established methods it would be a sufficient one that no two hands or temperaments are ever alike, and that individual talent should be developed by the individual method best adapted to the pupil. The first necessity in the development of the true musician is the foundation of a true taste and the establishment of a love for the art. Confining the pupils to wearisome hours of finger exercises tends to make the study a disagreeable task instead of a delight, as it should be. To my thinking the best training—which should always begin in childhood—is a sort of kindergarten method. Even the youngest child should be taught a little harmony in the first lessons. The intellectual phase of music is of far more importance than the technical. Understand, I do not wish to undervalue the importance and value of a perfect technique. Indeed, until the hand is perfectly controlled, one should never attempt to play; but what I do insist is that if either of the considerations are to be sacrificed, it should be the technical. Melody and harmony are the true essence of music, and they should always come first.

California girls are notably quick of perception and ready to grasp new ideas. I predict that the next twenty years will see a marked advance in musical matters as a result of the earnest study now going on, and the talent in progress of development.

San Francisco

Art study for one who designs entering the profession is best begun in childhood. There should be more art instruction—art of the best kind—in the public schools; then the development of talent would find a natural growth and the pupils who enter the School of Design would come there better prepared.

After the course in the Art School is taken I know that it is the fashion for artists to think they must go abroad for study. I hope I may not be considered biased by the restrictions by which I myself have been bound if I say that there can be artists made on American soil. A few of our best artists in the East have never been abroad, and yet they are doing work that commands

admiration on both sides of the Atlantic. The distinctive American school of art, whose outlines we already dimly see in the near future, will be created by the artists who stay at home. Too many of those who go abroad become mere imitators. Were I able to follow my own choice I would exhaust all the opportunities this country affords for instruction and study and see all the best paintings it contains, and going abroad would be my last step, taken for the sake of broadening my knowledge and enlarging my ideas.

I think students should work from nature from the beginning and follow their own interpretation of nature as well. Nothing is to be so dreaded as mannerisms. Virgil Williams, whose loss has been irreplaceable to the Art School, always encouraged individuality of style.

After all, the great essential for success is work. No amount of talent can accomplish anything without work—constant and indefatigable work.

Alfred B. Chittenden

TAKE NO SHORT CUTS.

Mrs. Kincaid Says That Teachers Should Have a Public School Education.



HE first essential to the woman who wishes to fit herself to be a teacher in our public schools is a thorough training in these same public schools, and plenty of time given to it. She must take no "short cuts" by means of special

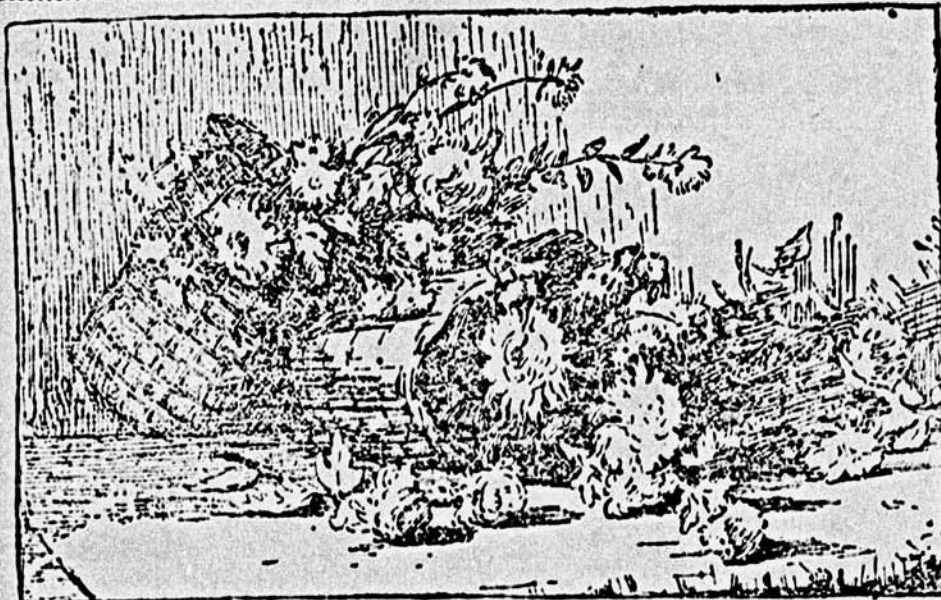
coaching schools, nor do I think that the training received in a private school or seminary will place her in perfect harmony with her vocation. The friction of mind and character in the public schools brings a pupil who would become a teacher into a helpful relationship with her own pupils, which is almost impossible to one who has known only the exclusive associations of private schools.

A proper comprehension of the meaning and intention of normal work is most important to the woman who desires to become a useful and intelligent teacher. There was a time when those who were establishing schools of normal training were unable to conduct these classes according to their own best standards, for they have to contend with the fact that there was little or no demand for teachers possessed of anything more than textbook knowledge. Even now, when the value of normal training is everywhere granted, when 80 per cent of the teachers appointed in the schools of our own city are normal

MRS. CHITTENDEN'S WORK.

One of the most exquisite paintings at the World's Fair will be a group of chrysanthemums carelessly scattered on the floor as they were thrown out of the baskets in which they were sent from the garden.

They are of all colors and shades of colors from dead white to deep crimson or dark yellow, and the delicate fronds have



"CHRYSANTHEMUMS"—By Mrs. Alice B. Chittenden.

been reproduced in the painting with marvelous fidelity.

In the case of two or three of them the impulse is strong to pluck them, so realistic is the work and so beautiful is the whole effect when seen by even a fair light in the studio.

The artist is Mrs. Alice B. Chittenden, so well known in this city for the excellence of her canvases and the richness of her coloring in flower work.

Mrs. Chittenden is really self-taught as far as her specialty is concerned, having only studied portrait painting in the art school under the late Virgil Williams.

Afterward she from love of them undertook to paint the native wild flowers of the State, and so good was her success that she went in for more ambitious work and has painted some wonderful roses, peonies, pelargoniums and other flowers that have been awarded the highest prizes wherever exhibited.

When at the art school Mrs. Chittenden applied herself particularly to perfection of detail, and it is this that has given her the success she has now achieved.

At the World's Fair she will have two paintings, one the group of chrysanthemums and the other a group of peonies, and for form and coloring they will be excelled by no artist at the fair.

Mrs. Waite of the woman's department was very anxious to obtain a panel for the Woman's Pavilion painted by Mrs. Chittenden, but the work she had in hand precluded the idea of any further contributions

THEY CROWDED THE FAIR.

Saturday Night Parties Fill
Aisles and Floors in the
Pavilion.

An Object-Lesson on a Small Scale
on Home Manufactures—Art
and Music.

Saturday night brought out an extraordinarily large crowd to the Mechanics' Fair, and this was more particularly applicable to the young people, who were there in thousands—the same happy, pleasant and delighted throng as used to brighten the fair in years gone by.

The crowds of visitors were interested in the display of mechanical devices and machinery—the very forcible object lesson in home industry which has proved a strong counter attraction against all interesting features on parade. On a small scale were presented California bookbinding, painting signs by machinery, silk-weaving, concentrating and crushing ores, amalgamating metal from sand, inkmaking, printing, shipbuilding, chemical-making and numerous other branches of the industrial arts.

Many of the visitors admitted that they had never thought that such work was done in California, and they were the

ART EXHIBITION CLOSES.

Large Reception at Mark Hopkins Institute—Drawing for Pictures. 1895

Bronze and Marble Statuary—Musical Programme—List of Subscribers.

The exhibition of the Mark Hopkins Institute of Art closed with a reception to the members of the San Francisco Art Association by the resident artists last night. The programme included music by an orchestra under the direction of Henry Heyman, living bronze statuary arranged by Mr. John A. Stanton and Mr. Emil Pissis, refreshments served by a bevy of fair members of the association, and the distribution of sixteen paintings.

The reception committee consisted of Mrs. M. W. Davidson, Mrs. Chittenden, Mrs. Paul Goodloe, Mrs. A. R. Wheelan, Miss Froelich, Miss E. Withrow, Miss Hayneman, Mr. C. D. Robinson, Mr. William Kent, Mr. L. P. Latimer, Mr. J. H. E. Partington, Mr. W. A. Reaser, Mr. F. M. Vermoreken and Mr. Amedee Joullin.

The living bronze and marble statuary caused much favorable comment and hearty applause from all present. The figures were strikingly fine reproductions of the famous works.

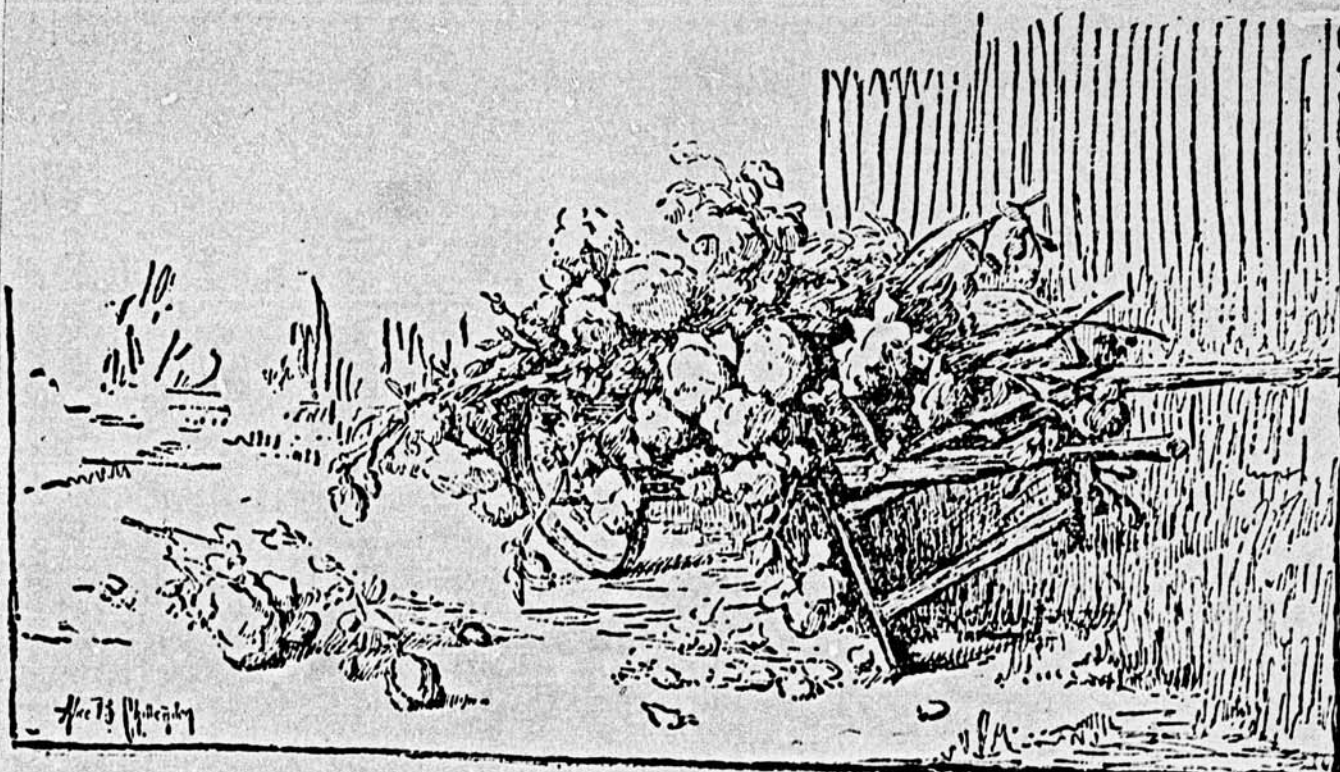
"The Infant St. John," Paul Dubois; "Jason" (antique), Agastus of Ephesus; "Mercury Inventing the Caduceus," Chapu, H. M. A.; "Night," Dagonet; "The Age of Iron," Lanson, A.; "David," Mercie, A.; "Athlete Struggling With a Python" (bronze), Sir Frederic Leighton, P. R. A.; "Genii Guarding the Secret of the Tomb," Saint Marceaux; "Deuil," Fx) Engrand, Antonio; "The Flag," (Ex) Hanneaux; "Melusine and Raymondini," Dampi; "Wrestlers" (antique), Cephisodotus.

The floral decorations were in keeping with the occasion and the place. The distribution of the paintings was made late in the evening, the gem of the collection, "Sunset," by Keith, going to E. W. Hopkins. Arthur Rodgers drew "Alameda Sand Dunes," by A. Joullin; Frank J. Sullivan "The Young Mother," by Helen Hyde; Mrs. William Kohl "The Haunted Wood," by R. D. Yelland; E. W. Hopkins "Gray Day, Brittany," by John A. Stanton; Mr. Max Heilbrunner "The Rising Moon," by C. Chapel Judson; Leon Sloss Jr., "California Pumpkin Fields," by Louise M. Carpenter; H. J. Crocker "Indian Camp in the Redwoods," by H. Raschen; Frank J. Sullivan, "Indian Study," by H. Raschen; Frank J. Sullivan, "Ruins of the Palace at St. Cloud," by Chris Jorgensen; E. Gallois, "A Bit of Alameda," by R. L. Partington; J. A. Severance, "Marine," by Charles Graham; Mrs. William Kohl, "A Gray Day," by Manuel Urnuela; Max Heilbrunner, "Sand Dunes," by Manuel Urnuela; G. R. B. Hayes, "In the Foothills of Santa Rosa," by L. P. Latimer; H. J. Crocker, "A Sketch," by Lou E. Wall.

PRINCE CARNIVAL'S BALL.

Hopkins Institute Is Being Prepared for the Grand
Mardi Gras.

"THE BARROW OF ROSES," BY ALICE B. CHITTENDEN.



Miss Alice B. Chittenden's sketch is that of a wheelbarrow full of roses. The original may be seen at the Hopkins Art Institute, where it never fails to attract favorable notice. It may be said that Miss Chittenden has made, perhaps, the most extended study of wild flowers of any California artist. In her studio may be seen sixty paintings, each representing one or more native flowers. Each painting is a work of art in itself. It is the intention, ultimately, to have a volume published, with illustrations of native flowers based on this collection. Miss Chittenden has also won encomiums for portrait painting; but she takes especial pride in her floral work—roses and chrysanthemums being her specialties. She paints these flowers out of doors and there is a freshness about them that smacks of the sunlight and the open air.

November 21 - 1897

MANY PICTURES AT THE EXHIBITION.

Ready for the Winter Display
at the Hopkins Institute
of Art.

The winter exhibition of pictures at the Mark Hopkins Institute of Art opens this evening. The paintings include a number of very good specimens of local work and a few fine canvases from private collections.

As a whole, the exhibition is one of the best ever presented in this city. There is a variety

April 23. 1897.

FEW ARTISTS HAVE MADE CONTRIBUTIONS.

Meager Display of Paintings at
the Art Institute's Spring
Exhibition.

Water Colors and Pastels Are
Brought Well Into Prom-
inence.

SEVERAL PORTRAITS BY FRED YATES.

Not a Large Canvas in the Entire Collec-
tion—the Showing Made Is,
However, of Interest.

The spring exhibition of paintings at the Hopkins Institute of Art is one of the slimmest that has been held there. There is not a large canvas in the entire collection. It must not be inferred, however, that the display is uninteresting.

This year for the first time the water-color paintings and the pastels are brought to the



One of the most attractive pastels is a soft, twilight, wood and water pastel by L. P. Latimer, appropriately termed "Solitude." R. D. Yelland has a picture of somewhat similar style in oils, "Autumn Twilight, Long Island, N. Y." Mrs. Mary T. Menton has a couple of pretty, delicate water colors, one a yacht in still water with loose sails, the other a fresh "Study in Violets." Miss Alice B. Chittenden has a glowing chrysanthemum picture in her very best style, maintaining easily her reputation as a specialist in flower painting. Jules Pages Sr. and Jules Pages Jr. are both "on the line." Jules pere has an accurate, detailed picture of the Musee de Cluny, Paris, and Jules fils a Charente-Chinoise, recognizable at a glance as of San Franciscan origin. The latter is labeled "Salon de Paris, Mentionnee Auterleurment."

Fred Yates' portraits attracted much attention for the reason that he is well known here and went from San Francisco to make fame, and fortune, too, in London. His portrait of General Barnes is excellent, though the black frame is strongly suggestive of an event which it is to be hoped will not happen for many years, as the General is still alive and hearty. Of Charles R. Bishop there is also a good portrait. The counterfeit pretense of Irving M. Scott is less happy. It has a very painty look and there is an expectancy and uneasiness in the pose suggesting anxiety as to bids on a cruiser. In the vernacular of the studio, "It lacks repose."

Arthur F. Mathews is still studying biblical scenes. Having disposed of Judith, who dispatched Holofernes, he has now painted an Adam and Eve after the fall, with the angel behind and above them, ready to drive them from Eden.

Mrs. Elizabeth Curtis O'Sullivan does not need the bolster of her musical husband's reputation. She excels in her own art and her portrait of a child, though in a trying light, shows good work. Mary Curtis Richardson has a pleasing portrait of a young lady wearing a sort of green velvet dress covered with a white diaphanous material which only a modiste could describe adequately.

ART

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IN THE REALM OF ART.

ART LOVERS have had an excellent opportunity this week to indulge their fondness for the beautiful at the art exhibitions of Mr. W. K. Vickery, 224 Post street. Mr. Vickery has rare judgment in the selection of his treasures and a visit to his gallery is a feast for the eyes. This week's exhibit was a collection of paintings by Moffat Lindner of London, an artist of the impressionist school, and originally exhibited in the Dunthorne gallery. Apropos of art matters, on looking over an old file of *Kate Field's Washington*, the editor of *TOWN TALK* found the following tribute of appreciation to one of our California artists, and takes pleasure in reproducing it in these columns:

"California girls who have developed into women of note are more than a few. We are proud of their success, and feel that to them should be awarded that laurel wreath of modern times—complimentary mention in the printed page. Whatever may be the reason, it is in the realm of art that our California girls have won their widest recognition. Their names are known not only in the east, but in Europe. It is the dream of every artist—yes, of every artistic mind—to see Europe, to study among the treasures of its great cities. But that such an environment is necessary for the development of genius is not conceded. For instance, Alice B. Chittenden, whose fame as an artist has radiated in every direction, from her home in San Francisco, has never been abroad.

"Many of her critics declare that from the breadth and delicacy of her work, the force of the arrangement, the composition of her pictures, the massing of light and shade, the vigor and brilliancy of her colors, that her work might have been produced by a man, but never by a woman who had not received an art education in the old world. Her paintings are familiar to art lovers in San Francisco, where they have always been hung on the line at the exhibitions of the Art Association. One of her canvasses was sent to New York and received the compliment of being very well hung at the National Academy of Design, receiving favorable notices in all the papers, which was all the more noteworthy from the fact that it was the only floral piece so honored.

"It is upon her roses that Alice B. Chittenden's reputation has been made. But it would be unjust to the artist not to mention her grand chrysanthemum piece which was sold to Captain Goodall of Oakland.

"Although born in New York, Alice B. Chittenden may rightly be called a California girl, since she was brought here when only two months old. She has been educated in our public schools, and received her art education in the Art School of the San Francisco Art Association under Virgil Williams, entering that institution when not more than sixteen. There she worked with such assiduity that in two years she had accomplished what it usually takes three or four years to do. She received one medal for drawing, another for painting, and paid for her tuition by crayon portraits from life. Her landscapes are receiving high praise, and of late she has been indulging the bent of her ambition by returning to her first love—figure and portrait painting."

Mrs. Chittenden is one of the directors of the Art School—an indefatigable worker, thoroughly in love with her art. She teaches; she prosecutes her studies with untiring vigor. Her portraits in pastels were among the features of the Loan Exhibition of Ladies' Portraits last spring. Her pictures of California wild flowers, of which she is preparing a representative series of the flora of our State, should endear her to the hearts of all lovers of California.

This collection is made up of the work of others whose names are well known to all on this Coast who are interested in the painters' art, among whom is Alice B. Chittenden, who, by the way, has been in Europe for the last fifteen months, but has just returned to New York, and when last heard from was visiting relatives in Maine. She plans to come to San Francisco the last of this month, and writes to a friend here that one of her canvasses, entitled "White Roses," has been accepted at the Salon. She will assume charge of the Saturday classes at the Art Institute when the school opens in August. Also the collection includes drawings by Guy Rose and Albertine Randall Wheelan, who is now in New York, head over heels in work.

Children who play along the beaches on these California autumn days have been a subject of extreme delight to Alice Chittenden, and she has caught their pretty, unconscious poses with a fidelity that is altogether appealing. Near the Cliff House shores little folk, from mere babyhood to ten or twelve years, may be seen romping or tumbling or boldly defying an approaching surf. Everyone who goes knows what children do at such a place, and for that reason those acquainted with child antics will more fully appreciate Mrs. Chittenden's pictures.

Scenically, the canvases have attractiveness, too, for the grace of the waves is well depicted, and the "life"

of the sands is all there, but even more lovely is the sunshine element, Mrs. Chittenden having woven into several sketches the luster of a bright day, with its accompaniment of clear, blue waters and a hint of the distant hills.

Another canvas shows a pale gray day, in which the water is correspondingly tinged, though the sands radiate warmth, and the children's shadows are so marked as to indicate the sun's power piercing its way.

Some of the groups have been found at Santa Cruz and others along Alameda's beaches. The latter views are very charming in composition and animation.

Flowers have been a favored subject with Mrs. Chittenden for many years, and her roses are not to be surpassed for delicacy and life-likeness. But a new type of flora engaged her attention during the past summer revealing species beautiful in themselves and exquisitely handled. They were painted in their native soil of the desert near the mouth of the Colorado river. Wonderful and magnificent cacti of varicolored blossoms have posed for the artist. Wild hollyhocks and a desert rose, splendidly petaled, are among those fine pictures of the semi-tropical and semi-arid lands of which lie within forty miles or so of the Salton Sea.

The larger portion of these pictures—children and flowers—are to be seen in Mrs. Chittenden's own studio on California street, though a canvas or two are also to be found in the Courvoisier galleries.

The footsteps of Mrs. Alice B. Chittenden in a recent trip through Europe can be traced in her collection of pictures on exhibition this week at the Schussler gallery at 1218 Sutter street.

Starting in Ireland, Mrs. Chittenden pursued a course which took her through Wales, across the channel into France, and thence to Italy, painting as she went. She began with gray bits and corners of Lake Killarney, and then caught the eerie spirit of the country and went into the hidden places and painted an old weir bridge, and, deeper still, carried away the Muckross Abbey on her canvas. From there she went over to Scotland and painted the purple heather on the rugged highlands and did the best work accomplished on the trip. It is so much less lady-like than anything else that it stands out in the collection.

Before crossing the channel Mrs. Chittenden stopped a while in Wales and did a shepherd's hut on a green slope, showing that the Welsh shepherd probably have a preference for

CALIFORNIA girls with more than a few. V to them should be awarded complimentary mention the reason, it is in the realm of art that they won their widest recognition the East, but in Europe, every artistic mind, to see of its great cities. But the development of genius B. Chittenden, whose fame radiated from her home in San Francisco. Many of her critics declare her work, the force of the pictures, the massing of her colors, that her work but never by a woman in the Old World. Her paintings in San Francisco, where they have been exhibited of the Art Association to New York, and received notices in all the papers, which was all the more noteworthy from the fact that it was the only floral piece so honored. But it would be unjust to the artist not to mention her grand chrysanthemum piece which was sold to Captain Goodall of Oakland. Although born in New York, Alice B. Chittenden may rightly be called a California girl, since she was brought here when only two months old. She has been educated in our public schools, and received her art education in the Art School of the San Francisco Art Association under Virgil Williams, entering that institution when not more than sixteen. There she worked with such assiduity that in two years she had accomplished what it usually takes three or four years to do. She received one medal for drawing, another for painting, and paid for her tuition by crayon portraits from life. Her landscapes are receiving high praise, and of late she has been indulging the bent of her ambition by returning to her first love—figure and portrait painting."

been reproduced in the most faithful and velous fidelity.

In the case of two impulse is strong to see the work and its whole effect when seen in the studio.

The artist is Mrs. Alice B. Chittenden, well known in this city for her canvases and coloring in flower work. Mrs. Chittenden is

far as her special only studied portrait school under the late

Afterward she took to paint the State, and so good went in for more and painted some wonderful polargoniums and exhibited.

When at the art applied herself particularly, and it is this success she has not

At the World's Fair paintings, one the mums and the other for form and color by no artist at the

Mrs. Waite of the was very anxious to Woman's Pavilion den, but the world included the idea of



Lovers' Cove, by Detlef Sammann.

Portraits by Wares and Landscape by Sammann Among Most Notable.

THE annual spring exhibition of the San Francisco Art Association was opened at the Art Institute last night, when society and the patrons of art in the State were present at a reception to members of the association, contributing artists and their friends.

The exhibition comprises work by Californian artists, though the greater part of the pictures on view are by San Franciscans.

Not since before the fire has such a large exhibition of such high-quality pictures been held by the institute. The feature of the show is the exceptional variety of subjects and the varied treatment.

One of the most striking pictures in the collection is a portrait of Miss Gertrude Macfarlane by Theodore Wores. Miss Macfarlane is pictured seated leisurely, dressed in a vivid heliotrope gown. It is a masterly piece of work, which displays the beauty of the subject in no less striking a manner than it does the power of the artist.

Other pictures of Wores were much admired by the crowds at the show last night.

Detlef Sammann, a Los Angeles painter, might have been better hung with his "Lovers' Cove," which is a landscape of exquisite beauty, giving the artist admirable scope in a subject that most would not dare to attempt.

Sammann has dealt with his subject boldly and the result is a work which the exhibition should be proud of hanging. It deserves a better place than a corner in a corridor.

Alice B. Chittenden contributes a number of her popular flower studies, but her best work is in crayon. A "Portrait of Miss Chittenden" is a work which will place the artist



Portrait of Miss Chittenden, by Alice B. Chittenden.

higher than ever in the estimation of those who already know and appreciate her work. To know her contributions in the present exhibition is to appreciate them.

In the same room are some excellent specimens of the work of M. de Neale Morgan, whose conception of mist and fog, morning and evening lights, might easily place the artist in

a Whistler school. What with Morgan, James Albert Holden, Gertrude Trask and a number of very worthy "others,"

always tell his canvases thereafter if there is a woman them.

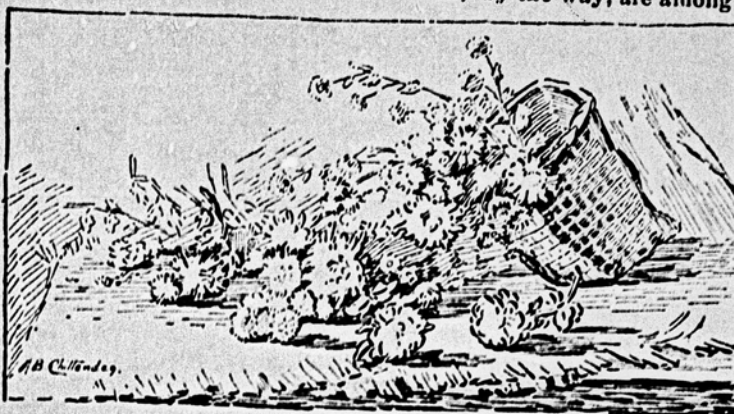
Several of Yelland's pictures have been shown before, but his canvases are always welcome, for they are all true samples of art. The canvas, No. 11, "Sunset at Cypress Point, Monterey," continues to hold its admirers. It has been shown before, but Yelland has done nothing of late that surpasses it. Yelland also has a marine and a Dutch landscape, shown before, and an excellent "View of Mt. Shasta, from Edgewood." One of his best effects is a bit of rustic scenery—a wooden bridge spanning a smiling creek, surrounded by trees and shrubbery. C. D. Robinson has a marine which is one of the best this artist has shown. It is not a new picture, having been exhibited in the National Academy at New York last year. Though it is not on the line, Robinson's canvas is far better than some that have been given that honor. It is a scene on the bay at night. Near Robinson's marine is one by Coulter, a study of the ocean billows. Following Keith and Yelland we will give place to the ladies. Among the best efforts of the female artists is a "Portrait of Madame F.," by Miss Eva Withrow. It is one of Miss Withrow's best works, and takes high place among the pictures in the exhibition. The flesh tints are admirable, the tones soft and harmonious. Madame F. is a very handsome blonde of high caste, so may thank the artist for making an excellent portrait to be handed down to future generations. Norton Bush has left his Florida everglades, among which he dreamed for so many years, and with one bound has sent his muse flying with the scud in a ocean storm. Mr. Bush's large marine, "Adrift," is indicative of excellent work in the future from his brush. It shows an



PORTRAIT MRS. F., By Eva Withrow.

gry ocean, a sullen sky from which rain is pouring in torrents upon a storm-tossed vessel. Upon the horizon a sun burst proclaims the coming of the calm. He is not yet at his best in marines. His water is weak, and he is not quite at home in a storm, but Mr. Bush is certainly deserving of much praise for the effort he has made to show his undoubted talents upon a wider field—on the open sea—than he has heretofore attempted. Of course, no art work would be complete without one at least, of Bush's Florida scenes. The one shown is a scene in the everglades, done in the artist's best style, for he paints these canvases *con amore*. The largest picture on the north wall, and that which has been given the place of honor there, is by Arthur F. Mathews. It shows two women in a market, evidently, picking ducks. It is a very good painting, to which Mr. Mathews must have given long and careful study. Both women are excellent studies, there being but one possible fault to be found. That is in the right hand

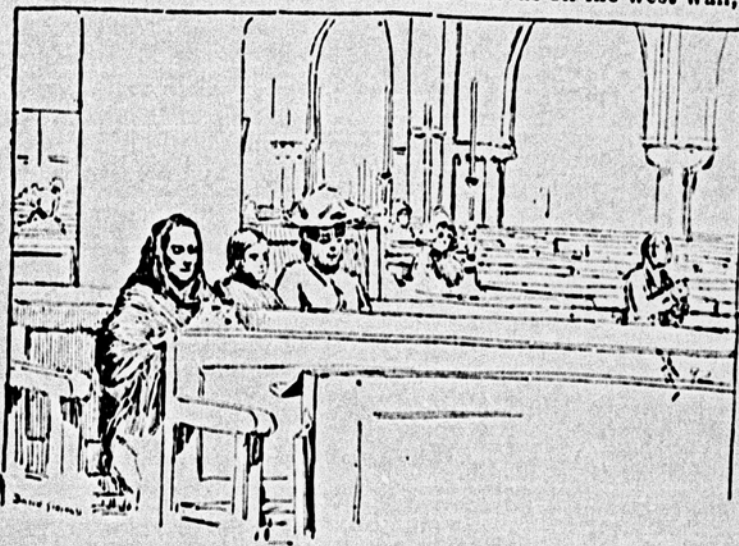
Alice B. Chittenden's large canvas, "Chrysanthemums," has the place of honor on the south wall. Miss Chittenden has done some of her best work in this painting, which has been highly praised. Her chrysanthemums, which, by the way, are among



CHRYSANthemUMS, By Alice B. Chittenden.

The most difficult flowers to paint, are excellent. Tumbling from a Chinese basket, the flowers are strewn upon the ground in artistic profusion, making a very pleasing effect. Miss Chittenden's pansies are excellent.

Peixotto's most ambitious effort is "In Church," which has been shown before. It has the gray tones in which this artist takes so much delight, and is a good painting, but on account of its subject probably, is not possessed of the sympathetic qualities which are required for admiration. The old high-back wooden pews give an idea of puritanical severity, which is not in high favor in these luxury-living days. Peixotto does good work and is a rising young artist. He has a small canvas on the west wall,



IN CHURCH, By E. C. Pierotto.

also on the line, a corner of a churchyard, which shows some excellent tones. Some exception may be made, however, to the tones on his monument, which may be seen in nature, but if so, only under very peculiar circumstances. Next to Peixotto's small canvas on the west wall is a large one, "A Corner in a Garden," by M. Evelyn McCormack, a former pupil of the School of Design, whose excellent work does great honor to that institution. This painting has been shown in the Salon. It is certainly a painting deserving of high praise, for the artist is one of the young school and this is among her first works.

Lee Lash has displayed three canvases, which evidence both the good and the bad work this artist can do. No. 5, "Fourth and Townsend Streets," is the best shown. It is a small canvas, the scene being the railroad crossings in the gray of the morning, when the freight wagons are just beginning to move, and the busy world in that vicinity is about to bustle. There is much good work in it, and Lash should receive his full meed of praise for the painting. But why did Lash endanger the reputation as a good artist he has gained by much excellent



ALICE CHITTENDEN AND THE ART SCHOOL

by Mildred Rosenthal

Few California artists have been as intimately associated with the growth of this state's cultural activities as has Alice Chittenden. A student of the *School of Design*, (later to be known as the California School of Fine Arts) in 1878; early member of the San Francisco Art Association and one of the first women to serve as juror in Art Association shows; teacher in the Saturday Classes of the Art School since 1897, and for years previous a member of its School Board, her recent severance as teacher in the Art School climaxes a career of unusual interest.

When Alice Chittenden enrolled in the *School of Design*, established in 1874 by the San Francisco Art Association, it was housed in a loft over the California Market on Pine Street; Virgil Williams was the sole instructor. The institution that was to become one of the important art schools in America was just being developed. The San Francisco Art

Association, organized in 1871, was then concentrating on the need for art education, and the school was beginning to share the interest of an already established Art Association gallery and library.

San Francisco as a center of business and social activity had been steadily growing, and a need for the cultivation of art was beginning to be felt. To quote Marian Hartwell in the *Art Association Bulletin* for May, 1937: "Thirty years charged with the drama of Western development lay behind . . . years in which a vigorous and colorful life had found its focus in San Francisco.

Wealth was increasing with fabulous rapidity. The Fairs, Stanfords, and Hopkins occupied Nob Hill, and other mansions were being built that needed elegance of decoration. In fact, art was in demand. Of lithographs and painting there was already a supply. (Continued on page 17)



Gold Medal for Flower Painting: San Francisco Exposition of Arts and Industries, 1891.

Two Silver Medals: California State Fair, 1891-92.

Silver Medal: San Francisco Industrial Exposition, 1893.

Silver Medal: California Mid-Winter International Exposition, 1894.

Silver Medal: World Columbian Exposition, Chicago, 1902-03.

Silver Medal: Alaska-Yukon-Pacific Exposition of Seattle, 1909.

Silver Medal: Lewis and Clark Centennial Exposition of Portland, 1905.

Although most San Franciscans recognize Alice Chittenden as a painter of portraits and still life, she has devoted part of her life, these past fifty years, to the painting of California wildflowers. Exploring the High Sierra country by stage and horseback, decades before our present highways were constructed, Mrs. Chittenden collected dozens of rare and little-known varieties, all of which have been named by Alice Eastwood, California scientist. Beautifully drawn, Mrs. Chittenden's wildflower portfolios represent a valuable contribution both as art and science. An exhibition of the collection at a local museum is being arranged for this Fall.



ALICE B. CHITTENDEN

Drawing, painting, Children's Saturday class. Studied with Virgil Williams, Mark Hopkins Institute. Exhibited: Salon des Artistes Francais, Paris; National Academy, New York; San Francisco Museum of Art. Won five silver medals at expositions in San Francisco, World's Columbian Exposition, Chicago; Portland, Seattle, and California State Fair. Won gold and silver medals at the San Francisco Exposition of Art and Industries. Painter and teacher of art.

affected by the stimulus of her personality.

Alice Chittenden entered the Art School, then known as the California School of Design, as a student of Virgil Williams in 1877. She has witnessed the growth of the Art Association and has been part of the Art School itself from its early struggling years when it was housed in a loft over the California Market on Pine Street to its present position of influence. She has observed the broadening of vision and approach to art teaching, from her own student years, when a life class was "taboo" and one learned anatomy from a study of the skeleton, through the years of separated life classes for men and women, and on to the large mixed life classes of today.

"In my first student years," said Mrs. Chittenden, "the Art School had but one instructor, Virgil Williams, but as the classes grew, Mrs. Williams assisted, then Yelland came from New York, taking over cast drawing and landscape. As a help in anatomy, a young doctor lectured, sometimes bringing a paralyzed patient from one of the hospitals."

"I began exhibiting portraits in crayon after two years in the School," she continued, "and after another year's study of painting began exhibiting in Art Association Annuals. In 1897 I was appointed as teacher in the Saturday Class. The School was then in the old Mark Hopkins Mansion. I had been on the School Board for a number of years. At the time of the earthquake, there were sixty students in my class and I had two assistants. Normal Students in those years were required to do practice work in teaching and were assigned to my classes."

We recall, personally, with delight, the feeling of superiority and distinction when, as a student in the Art School in 1910 we were selected to "assist Mrs. Chittenden on Saturdays." Her intelligent criticism and insistence

on sound draughtsmanship still lingers with us.

During her years as teacher and exhibiting artist, Alice Chittenden made several trips to New York and Europe, studying and exhibiting in France and Italy. She was one of the first women to serve on an Art Association jury and has received medals and awards in Europe and America for flower still lifes and portraits. Mrs. Chittenden's paintings are included in many local and Eastern collections.

Alice Chittenden's life has been interwoven in the activities of the Art Association. Still young and vigorous, she is taking an active part in the coming exhibition of the Art School's Alumni. We cannot visualize the Saturday Classes without her

—M. R.



were laid in ashes. On the same location a simple structure, less pretentious but better fitted to the needs of an art institute, appeared, and the school's present name was established. Swept away with the ruins were the taboos of the earlier period and a School of Fine Arts, reflecting the vitality of a new era, emerged.

The School has occupied its present location on Chestnut Street for fourteen years. It is too well known to San Franciscans and too well recognized in America to necessitate discussion in this article.

Throughout these years of growth and change, Alice Chittenden continued to play her part. She has observed the broadening of vision and approach to art teaching from her own student years, when a life class would have horrified the parents of the sentimental young ladies who studied with her, through the years of separate life classes for men and women, and on to the

CLUB MAGAZINE — AUGUST, 1941

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Alice Chittenden and The Art School

(Continued from page 9)

The time was ripe for the development of a salon. . . . An isolated community with unlimited resources needed its own center of art."

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San Francisco Art Association
Published Monthly by The S. F. A.
Bulletin Editor.....MILTON
Associates.....RALPH STACKPOLE, WILSON

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Alice Chittenden entered the School then known as the California School of Fine Arts as a student of Virgil Williams. She has witnessed the growth of the Art School and has been part of the Art School since its early struggling years when it was in a loft over the California Masonic Temple on Market Street to its present position of 1000 Chestnut Street. She has observed the broadening of approach to art teaching, from her own student years, when a life class was "taught" through the years of separated life classes for men and women, and on to the life classes of today.

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We recall, personally, with delight the ing of superiority and distinctiveness of a student in the Art School in 1905, selected to "assist Mrs. Chittenden in her life classes." Her intelligent criticism

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A high-contrast, black and white close-up photograph of a man's face, focusing on his eyes and a dark, textured cap with a light-colored emblem. The image is grainy and has a dramatic, almost abstract quality due to the extreme contrast. The man's eyes are visible through the dark areas, and the cap appears to have a circular emblem with a cross-like shape inside. The overall mood is somber and intense.

San Francisco Art Association Bulletin
Published Monthly by The S. F. Art Association
Bulletin Editor.....MILDRED ROSENTHAL
Associates.....RALPH STACKPOLE, WILLIAM HESTHAL



Alice Chittenden Resigns

When the California School of Fine Arts opens the Fall Season in August it will be without its best known and oldest instructor. Since 1897, Alice Chittenden has been instructor in drawing in the Saturday Class of the school. There are but few local artists who have come under her guidance or been stimulated by her personality.

Alice Chittenden entered the Art School, then known as the California School of Design, as a student of Virgil Williams in 1877. She has witnessed the growth of the Art Association and has been part of the Art School itself from its early struggling years when it was housed in a loft over the California Market on Pine Street to its present position of influence. She has observed the broadening of vision and approach to art teaching, from her own student years, when a life class was "taboo" and one learned anatomy from a study of the skeleton, through the years of separated life classes for men and women, and on to the large mixed life classes of today.

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Mark Hopkins Institute in the old residence with brilliant receptions more than for use as education, the school teaching staff grew. It joined the faculty of the Mark Hopkins Institute; Fred Yates and painters served as instructors. Arthur Mathews became the first principal. By 1905 the school had earned a reputation as a center of art in these days that Alice Chittenden was on the school board. The 1906 earthquake and the mansions of Nob Hill that was a landmark, at the same location a pretentious but better than an art institute, appears its present name was away with the ruins of an earlier period and a reflecting the vitality of the city. It occupied its present location for fourteen years. San Franciscans and Americans to necessity. Years of growth and Alice Chittenden continued to play a part in the broadening of the school to art teaching from its original days, when a life class was the parents of the children who studied with Alice Chittenden, and on to the

— AUGUST, 1941

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ALICE B. CHITTENDEN

Drawing, painting, Children's Saturday class. Studied with Virgil Williams, Mark Hopkins Institute. Exhibited: Salon des Artistes Francais, Paris; National Academy, New York; San Francisco Museum of Art. Won five silver medals at expositions in San Francisco, World's Columbian Exposition, Chicago; Portland, Seattle, and California State Fair. Won gold and silver medals at the San Francisco Exposition of Art and Industries. Painter and teacher of art.

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During her years as teacher and exhibiting artist, Alice Chittenden made several trips to New York and Europe, studying and exhibiting in France and Italy. She was one of the first women to serve on an Art Association jury and has received medals and awards in Europe and America for flower still lifes and portraits. Mrs. Chittenden's paintings are included in many local and Eastern collections.

Alice Chittenden's life has been interwoven in the activities of the Art Association. Still young and vigorous, she is taking an active part in the coming exhibition of the Art School's Alumni. We cannot visualize the Saturday Classes without her —M. R.



THE PRESIDENT AND BOARD OF DIRECTORS OF THE SAN FRANCISCO ART ASSOCIATION REQUEST THE PLEASURE OF YOUR COMPANY AT A RECEPTION AND TEA IN HONOR OF ALICE B. CHITTENDEN, AND A PREVIEW OF HER WILD FLOWER STUDIES, AT THE CALIFORNIA SCHOOL OF FINE ARTS, 800 CHESTNUT STREET, ON FRIDAY AFTERNOON, OCTOBER THIRD, NINETEEN HUNDRED AND FORTY-ONE, FROM FOUR TO SIX O'CLOCK.

MRS. CHITTENDEN'S PAINTINGS
WILL BE ON EXHIBITION TO
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[Drawn by Alice B. Chittenden.]

Oct. 3. 1941

Alice Chittenden Honored



Alice Chittenden and Gottardo Piazzoni

The reception for Alice Chittenden, given by the San Francisco Art Association at the California School of Fine Arts, on October 3, was one of the season's high lights. The gallery and social hall were hung with about one hundred and fifty of Mrs. Chittenden's wild flower studies, part of a collection which she has executed over a period of fifty years. In all, Mrs. Chittenden's paintings of California Wild Flowers include several hundred studies, all of which have been named and tabulated by Alice Eastwood, California Naturalist. They include renderings of many specimens now extinct.

Friends, artists and former students called to honor Mrs. Chittenden, who holds the distinction of representing, in the Alumni Association of the California School of Fine Arts, the Class of 1881.

At their last meeting, the Board of Directors of the San Francisco Art Association unanimously conferred upon Mrs. Chittenden an Honorary Life Membership in recognition of her long and valued services to the artists of this community.

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MRS. CHITTENDEN'S STUDIO

The attic of the Hamilton

Party Honors Alice Chittenden

Back in 1878 the California School of Fine Arts had 70 or 80 pupils and only one instructor. He taught all branches of art, but there was no life class. Nudes were all right in paintings, but parents weren't eager to have their sons and daughters meet them in person.

Those were but some of the things Mrs. Alice Chittenden recalled today as she prepared for the reception being given in her honor late this afternoon at the school. Asked if she were a native Californian, Mrs. Chittenden replied reluctantly:

"Well, not quite. But practically, since I came here as a baby."

That Mrs. Chittenden has a special love for this state is evidenced by the more than 370 wildflower studies that went on exhibit today at the school. They have been, and continue to be, her specialty, though she also is well known for her por-

traits and landscapes, some of which have been exhibited at the Salon in Paris and the National Academy in New York.

For three years she was a student at the school, and then in 1897 she became a member of the faculty. When the California School of Fine Arts was affiliated with University of California, Mrs. Chittenden automatically became a member of Cal's faculty, at that time its first and only woman member.

She retired as an instructor at the school last May, but she's still painting, and intends to continue for a long time to come. Hosts at today's reception are the school, the San Francisco Art Association artist members and the Women's Auxiliary of the association. The exhibit of her work was previewed today and will be open to the public tomorrow.

News

eyelid lining. *News*

Reception to Honor Alice Chittenden

Alice B. Chittenden, veteran artist of San Francisco, will be honored at a reception and tea to be given Friday at the California School of Fine Arts by artist members of the Art Association and the Women's Auxiliary.

The reception will also serve to present a preview of her watercolor sketches painted over a period of 50 years. She has been a member of the art school faculty since 1897, and many of her pupils from her children's Saturday morning classes through the years, and who are now established artists themselves, will be present Friday to pay tribute to her.

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Artists' Reception

ALICE B. CHITTENDEN will be

Charles P. Overton.

AND

Alice B. Chittenden.

MARRIAGE LICENSE

AND

CERTIFICATE OF MARRIAGE.

Dec 10, Nov. 10,

Recorded at Request of,

Horatio Stebbins.

NOV/2, 1886

in Index 50 of Marriage License at page 250.

Dembarshin County Recorder.

By L. H. Jacoby Deputy.

STATE OF

CITY & COUNTY OF

SAN

FRANCISCO

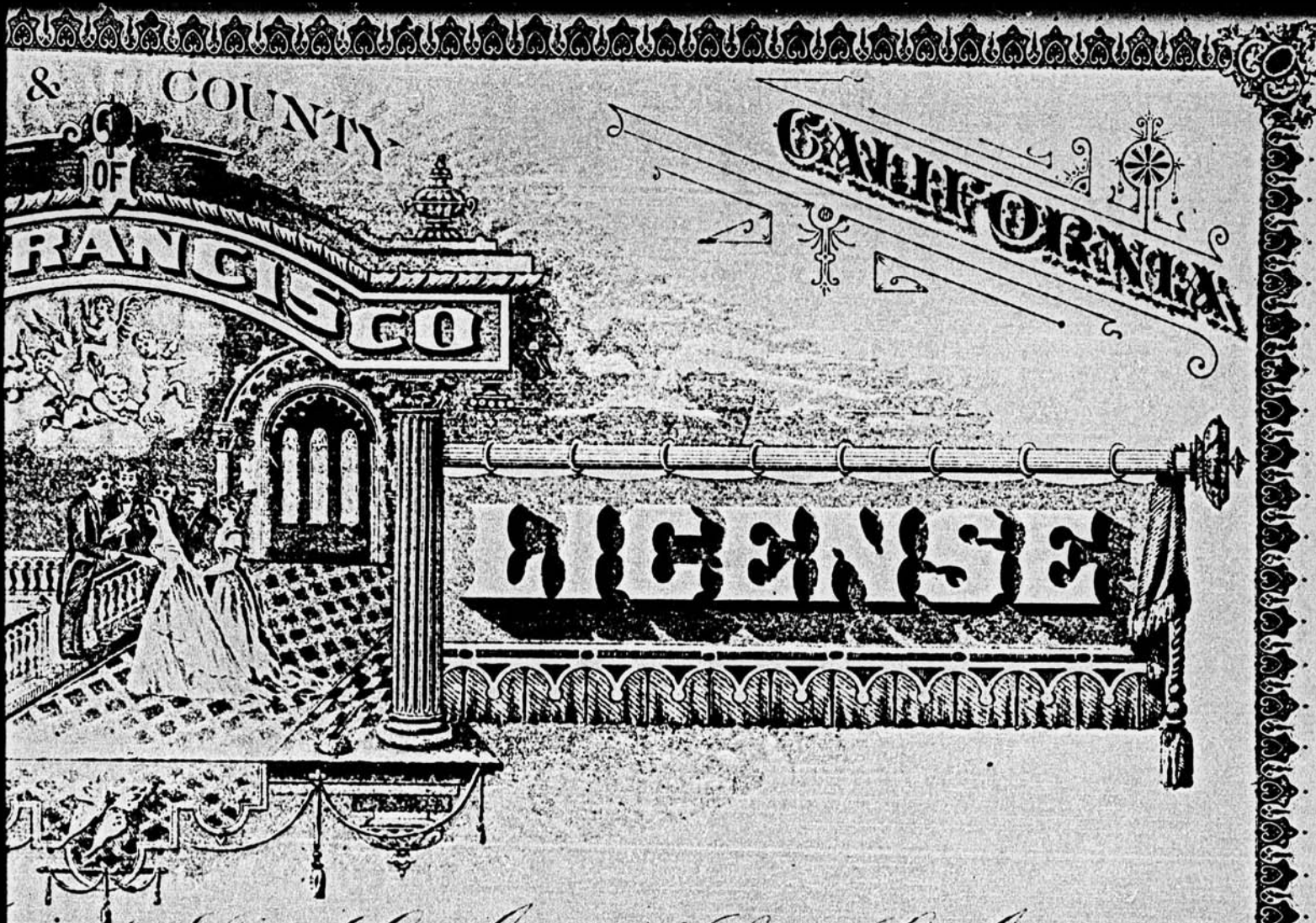
MARRIAGE

These Presents are to authorize and license any Justice of the Peace, Priest, or Minister of the Gospel of any denomination, within the County of San Francisco, to marry
Charles F. Overton Age 27
Place of Residence 1414 Geary S.F.
and Alice B. Kitterenden Age 27
Place of Residence 319 Ellis S.F.
And certify the same according to law. This

In Witness Whereof, I have hereunto set my hand and the Seal of the County of San Francisco, this _____ day of _____, 19____.

Gas. J. Flynn

County Clerk of the City and County of San Francisco,
and ex-officio Clerk of the Superior Court thereof.



Justice of the Supreme Court, Judge of the Superior Court, Justice of the
within the City and County of San Francisco, to join in Marriage
x Age 29 Years & past

Age 25 Years & past

law. They are of sufficient age to contract marriage

and the Seal of the Superior Court in and for the City and County of San Francisco
day of November 1856

of San Francisco,
perpetual thereof

Deputy Clerk

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ALICE CHITTENDEN AND THE ART SCHOOL

by Mildred Rosenthal

✿ Few California artists have been as intimately associated with the growth of this state's cultural activities as has Alice Chittenden. A student of the *School of Design*, (later to be known as the California School of Fine Arts) in 1878; early member of the San Francisco Art Association and one of the first women to serve as juror in Art Association shows; teacher in the Saturday Classes of the Art School since 1897, and for years previous a member of its School Board, her recent severance as teacher in the Art School climaxes a career of unusual interest.

When Alice Chittenden enrolled in the *School of Design*, established in 1874 by the San Francisco Art Association, it was housed in a loft over the California Market on Pine Street; Virgil Williams was the sole instructor. The institution that was to become one of the important art schools in America was just being developed. The San Francisco Art

Association, organized in 1871, was then concentrating the need for art education, and the school was beginning to share the interest of an already established Art Association gallery and library.

San Francisco as a center of business and social activity had been steadily growing, and a need for the cultivation of art was beginning to be felt. To quote Marian Hartwell in the *Art Association Bulletin* for May, 1937: "Thirty years charged with the drama of Western development lay behind . . . years in which a vigorous and colorful life found its focus in San Francisco."

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Alice Chittenden Resigns



When the California School of Fine Arts opens the Fall Season in August it will be without its best known and oldest instructor. Since 1897, Alice Chittenden has been instructor in drawing in the Saturday Class of the School, and there are but few local artists who have not come under her guidance or been affected by the stimulus of her personality.

Alice Chittenden entered the Art School, then known as the California School of Design, as a student of Virgil Williams in 1877. She has witnessed the growth of the Art Association and has been part of the Art School itself from its early struggling years when it was housed in a loft over the California Market on Pine Street to its present position of influence. She has observed the broadening of vision and approach to art teaching, from her own student years, when a life class was "taboo" and one learned anatomy from a study of the skeleton, through the years of separated life classes for men and women, and on to the large mixed life classes of today.

"In my first student years," said Mrs. Chittenden, "the Art School had but one instructor, Virgil Williams, but as the classes grew, Mrs. Williams assisted, then Yelland came from New York, taking over cast drawing and landscape. As a help in anatomy, a young doctor lectured, sometimes bringing a paralyzed patient from one of the hospitals."

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Franciscans, and their response to the school was immediate.

In 1893 Edward F. Searles deeded the magnificent Mark Hopkins residence to the University of California, in trust for the San Francisco Art Association. The School became known as the *Mark Hopkins Institute of Art*, and although the old residence was better suited to the brilliant receptions and soirees of the period than for use as an institute of art education, the school flourished and the teaching staff grew. Yelland, Carlson, Narjot joined the faculty and left their impressions; Fred Yates and other early California painters served as instructors. Later, when Arthur Mathews became Dean, assisted by Amedie Jouillin and John Stanton, the school had earned its place as a recognized center of art instruction. It was in these days that Alice Chittenden served on the school board.

Then came the historic earthquake and fire of 1906, and the mansions of Nob Hill, with the school that was a landmark, were laid in ashes. On the same location a simple structure, less pretentious but better fitted to the needs of an art institute, appeared, and the school's present name was established. Swept away with the ruins were the taboos of the earlier period and a School of Fine Arts, reflecting the vitality of a new era, emerged.

The School has occupied its present location on Chestnut Street for fourteen years. It is too well known to San Franciscans and too well recognized in America to necessitate discussion in this article.

Throughout these years of growth and change, Alice Chittenden continued to play her part. She has observed the broadening of vision and approach to art teaching from her own student years, when a life class would have horrified the parents of the sentimental young ladies who studied with her, through the years of separate life

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Gold Medal for Flower Painting: San Francisco Exposition of Arts and Industries, 1891.

Two Silver Medals: California State Fair, 1891-92.

Silver Medal: San Francisco Industrial Exposition, 1893.

Silver Medal: California Mid-Winter International Exposition, 1894.

Silver Medal: World Columbian Exposition, Chicago, 1902-03.

Silver Medal: Alaska-Yukon-Pacific Exposition of Seattle, 1909.

Silver Medal: Lewis and Clark Centennial Exposition of Portland, 1905.

Although most San Franciscans recognize Alice Chittenden as a painter of portraits and still life, she has devoted part of her life, these past fifty years, to the painting of California wildflowers. Exploring the High Sierra country by stage and horseback, decades before our present highways were constructed, Mrs. Chittenden collected dozens of rare and little-known varieties, all of which have been named by Alice Eastwood, California scientist. Beautifully drawn, Mrs. Chittenden's wildflower portfolios represent a valuable contribution both as art and science. An exhibition of the collection at a local museum is being arranged for this Fall.



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"I began exhibiting portraits in crayon after two years in the School," she continued, "and after another year's study of painting began exhibiting in Art Association Annuals. In 1897 I was appointed as teacher in the Saturday Class. The School was then in the old Mark Hopkins Mansion. I had been on the School Board for a number of years. At the time of the earthquake, there were sixty students in my class and I had two assistants. Normal Students in those years were required to do practice work in teaching and were assigned to my classes."

We recall, personally, with delight, the feeling of superiority and distinction when, as a student in the Art School in 1910 we were selected to "assist Mrs. Chittenden on Saturdays." Her intelligent criticism and insistence on sound draughtsmanship still lingers with us.

During her years as teacher and exhibiting artist, Alice Chittenden made several trips to New York and Europe, studying and exhibiting in France and Italy. She was one of the first women to serve on an Art Association jury