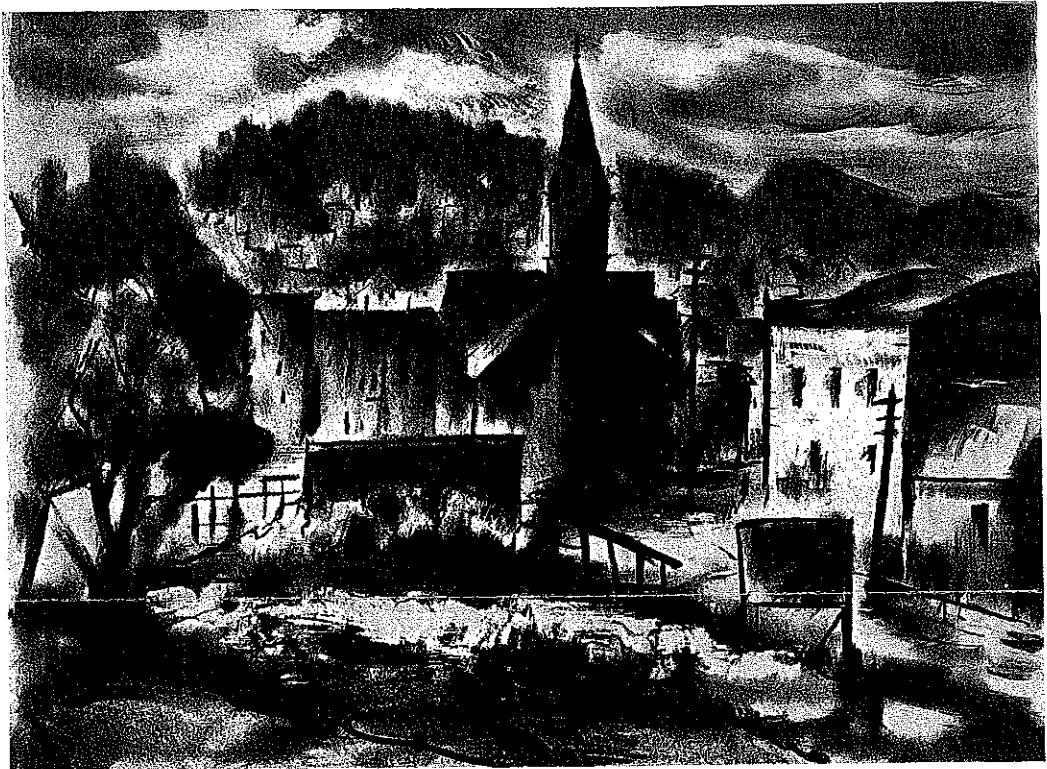


SAN FRANCISCO ART ASSOCIATION BULLETIN

VOL 5  SEPTEMBER 1938  NO 2



On Church Street. S. F. Art Association Prize for Lithograph, Annual Exhibition of Drawings and Prints.

By THEODORE POLOS

Graphic Annual Discussed

Lithographs Dominate Exhibition of Drawings and Prints

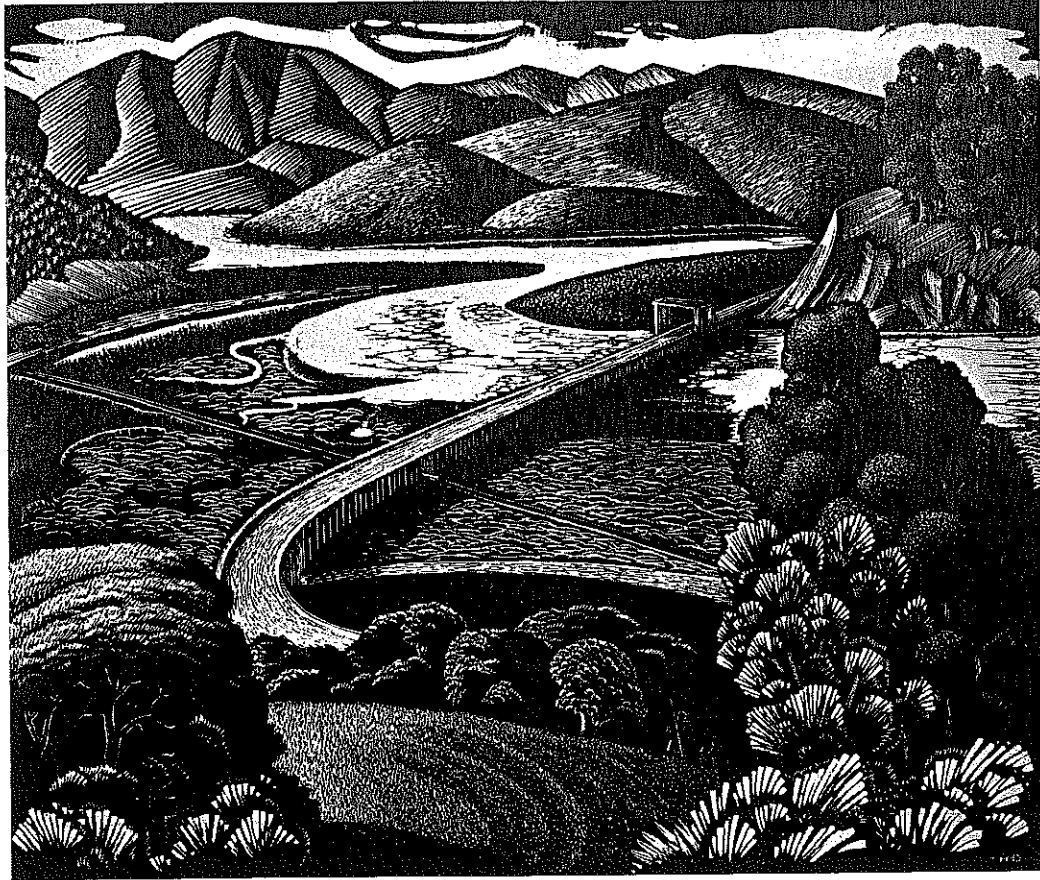
By GEORGE HARRIS

IN LOOKING over the Graphic Annual of this year I was immediately impressed by the high standard of technical excellence achieved in the different media. This is especially true of the lithographs. This medium lends itself quite readily to a strong, bold treatment as well as to a delicate and sensitive handling of the stone. Lithography has taken deep root with many San Francisco artists. This has happened within the last two or three years. The number of lithographs accepted was greater than either the number of block-prints or etchings and was more than half the number of exhibits shown. In this year's graphic

annual lithography is challenging drawing as the medium of major importance. The work exhibited in lithography on the whole was more vital, interesting and consistent than that of the other media.

Lithography is on the up-swing. Etching, which has held such a prominent place in these graphic shows since 1915, has taken the down-swing for the present. When one thinks of Goya and Rembrandt and realizes what a fine medium this is for great creative expression, one does not despair because of the present neglect of the medium. I would have liked to have seen more etchings submitted.

AAF-Chittenden,
= Alice



Richardson's Bay. Artist Fund Prize for Block Print, San Francisco Art Association Annual Exhibition of Drawings and Prints
By MALLETT DEAN

Biographic Sketches

THE following are minute biographies of Artist members, whose work comprises the recent and coming exhibitions in the Art Association Room, San Francisco Museum of Art:

MRS. ALICE CHITTENDEN — August 17 to August 30. Perhaps no name in the roster of the San Francisco Art Association today is so closely linked with the history of the association as is that of Mrs. Alice Chittenden. We find her first in one of Virgil Williams' early classes, San Francisco School of Fine Arts, in 1878. The school then occupied one large room above the California Market on Pine Street, partitioned into studios for drawing and painting.

Alice Chittenden during her days as a student received medals for both drawing and painting.

With the growth of the Art School and its move to the old Mark Hopkins mansion on

Nob Hill several years later, Alice Chittenden became a member of the School Board. In 1893 her name appears as a juror in the exhibition of that year. In 1897 she was appointed a member of the school's faculty. Since then she has exhibited regularly, showing in the National Academy of New York and the Societé des Artistes Francais in Paris, as well as in most important exhibitions in California.

Following is a list of Mrs. Chittenden's medals:

Gold medal for flower painting: San Francisco Exposition of Arts and Industries, 1891.

Two silver medals: California State Fair, 1891-1892.

Silver medal: San Francisco Industrial Exposition, 1893.

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

(Concluded on Page 5, Col. 1)

Biographic Sketches

(Continued from page 3)

Silver medal: World Columbian Exposition, Chicago, 1902-1903.

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

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

Mrs. Chittenden's influence is still being felt in the Saturday Classes of the Art School, where she occupies the position of instructor in drawing. Her vitality, independence, and clear thinking have left their impress upon the hundreds of students who have had the privilege of being enrolled in her classes. "Sometimes I wonder," she said, as we recently discussed the art school's history, "whether the youth of today can fully appreciate the great advantages they are offered in this school for the study of art. In my student days there were no life classes. Our curriculum consisted of cast drawing, portrait, landscape, and composition, all taught by Virgil Williams. As a help in anatomy, a young doctor lectured to us, using as a model a paralyzed patient. It was very simple indeed, but I suppose it was our enthusiasm that carried us on."

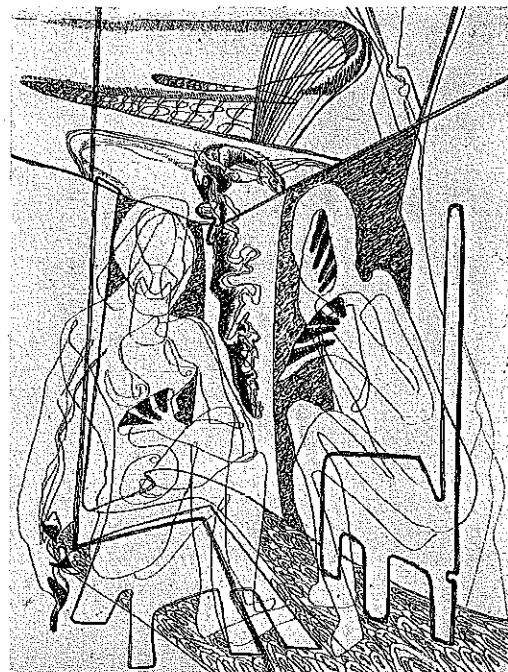
Enthusiasm and the capacity for knowledge and growth still distinguish Alice Chittenden.

VERA BERNHARD and MARGERY NAHL—September 1 through September 13. Vera Bernhard is presenting her first all-sculpture show. She is a San Francisco artist whose work is characterized by individual and significant interpretation. In addition to sculpture, her water-colors and pastels have been shown in all the major exhibitions of the San Francisco Bay Region.

Margery Nahl is the third generation painter of the name in California. Educated from the age of twelve in Paris, her painting is deeply influenced by the French tradition, though she retains, through her inheritance, a strong personal expression. She has exhibited five times in Paris and also in San Francisco. This is her first all-portrait showing.

JENNIE VENNERSTROM CANNON—September 14 through September 27. The editor quotes from a letter from Mrs. Cannon which expresses her background and ideas in Art:

"Born and reared in a Minnesota wilderness where the turnip lamp, the old oaken bucket and the wood kitchen range were our utilities, I, at the age of five, plied my one and only medium, Mrs. Stewart's laundry blueing. Water colors by the yard! Marines with deserted islands in the distance, alter-



Le Sacre Sans Merci. S. F. Art Association Prize for Etching. Annual Exhibition of Drawings and Prints. By BARBARA OLMSTED

nated by faces of grotesque gnomes and trolls (stimulated by the reading of Hans Christian Andersen's Fairy Tales) were my subjects. Ayre's Almanac and the Bible comprised our library.

"If getting down to bare essentials is a requisite for the making of an artist this should have been a good beginning. But progress, that illusive, undefineable factor, set in and greatly altered if not neutralized this so auspicious beginning. Residence at five large universities, interspersed by travel in some fourteen countries, eventually chased into the background the trolls, gnomes and witches which in childhood after nightfall threatened to get me. And Mrs. Stewart's laundry blueing (still on the market) has since given way to conventional oils and water colors, to say nothing of black and white. But I am still devoted to blue, carrying some five shades on my palette, and marines are still my most preferred subject.

"In a swiftly moving world I have found it best not to work from recipe, nor to preempt other people's ideas. As in the portraits of Gertrude Stein, there are, in my exhibition, 'many styles and many manners'—both an asset and a detriment. But an artist being the queer creature that he or she is, can not have everything, and most of us work and do not analyze and dissect."

M. R.