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The Lively Arts



Tribute to a Sculptress ---Adaline Kent Howard

R. H. Hagen

ART is something one sees. The artist is something one seldom sees. The paint on the canvas and the carved stone always exist beyond the one who had the imagination and the technique that created them.

But the artist who painted the canvas or carved the stone also exists. And when that artist ceases to exist there occurs something, both in art and in life, that can be called a void.

No greater human void ever occurred in that special segment of the world made up of the people who create art and the people who like art in San Francisco, than when Adaline Kent Howard died in an auto accident on March 24.

Adaline Kent Howard was a sculptress; and, as such, her works will exist beyond her. But when she died so unexpectedly, the wonder was that nobody worried about her sculpture, which is perfectly capable of taking care of itself, but that everyone suddenly discovered the person who was Adaline Kent Howard,



Adaline Kent Howard

quite apart from the works which she had created—a person who looked at art and at life with a vivid and unblinking enthusiasm.

That recognition produced a remarkable response. And probably the greatest tribute to her was that the response was not concerned with the mere perpetuation of the name of Adaline Kent Howard, but in the perpetuation of the life and the art for which she stood.

One response was the establishment of a fund for the acquisition of a redwood forest area in Marin county.

Another was the establishment of a memorial fund to "perpetuate the lifetime interest of Adaline Kent Howard in artists and institutions of art in the Bay Area." The fund is to be used for art scholarships, awards and projects under the sponsorship of the San Francisco Art Association.

The beautiful, the typical, thing, of course, is that she beat all her memorializers to the punch. Ten thousand dollars has been bequeathed in her will for ten annual awards of \$1000 each to promising young California artists.

That philanthropy was but the last instance of how she had helped deserving artists throughout her whole career.

Hers was a special kind of help. It wasn't a hand-out. As one of her friends expressed it: "Addie never gave artists money; she bought their works!"