

**PERHAM WILHELM NAHL** (1869-1935 / **Plate 12b**) was born on January 11<sup>th</sup> in San Francisco. His paternal family traced its artisan members to 17<sup>th</sup>-century Germany. By the mid 1870s his parents had moved into a large house at the corner of Paru Street and Central Avenue in Alameda where he was trained in art at the hands of his illustrious father, Hugo "Arthur" Nahl, and his famous uncle, Charles Christian Nahl.<sup>1</sup> According to the U.S. Census of 1880, he had three brothers, Virgil, Arthur and Constant Alexander, and two sisters, Edna and Augusta.<sup>2</sup> In 1887 Perham first appeared in the Alameda Directory with his occupation listed as "engraver" and his residence in the family home at 2436 Central Avenue.<sup>3</sup> In succeeding years he was recorded as a: "clerk in San Francisco," "printer at H.S. Crocker & Co. in S.F." and "lithographer" at the same business.<sup>4</sup> Nahl learned lithography during an apprenticeship with H. W. Hansen and also became an expert photographer.<sup>5</sup> In 1888 he was elected a director of the Alameda Olympic Club and two years later became its president; he was also an officer and a competitive diver at the local Pacific Swimming Club.<sup>6</sup> He was elected to the "executive committee" of the Alameda Choral Society in 1888 and was active socially in the community.<sup>7</sup> By 1892 he had relocated with his widowed mother to a new residence at 1601 Central Avenue.<sup>8</sup> He was still employed by Crocker & Company in May of 1894 when he married Nanette ("Nan" or "Nannie") Woods in Berkeley.<sup>9</sup> The couple continued to reside in Alameda. Within a year Perham was working as both a draftsman and lithographer at a small San Francisco business that he had co-established with George W. Ellis at 605 Montgomery Street.<sup>10</sup> In the San Francisco Directories of 1896 and 1897 he listed himself as "artist and illustrator" and advertised his private studio at 510 Montgomery Street under "Portrait Artists."<sup>11</sup> In the fall of 1896 he was elected to the board of directors of the Gentlemen's Exercise Club of Alameda.<sup>12</sup> Between 1896 and 1898 he and his wife changed addresses in Alameda three times: 2014 Central Avenue, 1420 Oak Street and 1624 Bay Street.<sup>13</sup> He resided at Bay Street, the home of Nanette's parents, when his son, Malcolm, was born in 1898.<sup>14</sup> In 1900 Perham's mother, Annie G. Nahl, died and the family residence at 1601 Central Avenue burned to the ground.<sup>15</sup> In her meticulously drafted will the vast Nahl estate was distributed to her six children.<sup>16</sup> Perham, who was one of the will's executors, received a selection of family paintings and substantial real estate in Tulare County and the city of Alameda. Between 1899 and 1901 he was a staff illustrator at the *San Francisco Examiner* and reportedly became a composer of popular music.<sup>17</sup> In late June of 1901 he pitched several tents on the grounds of his Bay-Street residence and hosted an overnight party for twenty of the *Examiner's* art staff and their wives. In addition to "various forms of amusements," he provided a chicken breakfast and tour of Alameda.<sup>18</sup> On January 7, 1902 the *Alameda Daily Argus* posted this announcement on its front page:<sup>19</sup>

Mrs. Nanette Nahl has filed a suit in the Superior Court of San Francisco against Perham Nahl for a legal separation. She alleges that her husband has treated her with extreme cruelty, although the specific acts which caused her the great mental anguish she claims to have suffered are not made public.

The parties to this action are both well-known in this city, where they resided up to a short time ago, when they moved to San

Francisco. Both were reared from childhood in Alameda. . . . Mrs. Nahl was Miss Nan Woods and was very popular with the younger society people.

Nan's new residence in San Francisco was at 1258 California Street.<sup>20</sup> At this time Perham made spring and summer trips to the Monterey area.<sup>21</sup>

Nahl's career as an artist developed along unconventional lines. By the mid 1890s he had turned his talents to the staging of scantily-clad tableaux vivants. For the "annual entertainment" of the Acme Athletic Club at the Macdonough Theatre Nahl staged his "representation of bronze statuary" in February of 1894.<sup>22</sup> The *Daily Argus* printed this notice:<sup>23</sup>

Perham W. Nahl and Giles Bradley have signed an agreement with Manager Walter of the Orpheum in San Francisco to appear in their statuary and legerdemain performance at the theatre commencing December 10<sup>th</sup>. Mr. Nahl's representation of Rome and stone age statuary have been greatly appreciated here in local entertainment and Mr. Bradley's deft hands have won him much applause.

In the spring of 1895 young Perham acquired a "risqué reputation" in the national press as the co-organizer of a "public exhibition" on the New York City stage with live models of both sexes that were covered **only** with an ever-thinning layer of bronze pigment. Nahl and his partner, who both posed on stage to flaunt their undraped musculature next to nude female volunteers, were arrested for creating a lascivious display.<sup>24</sup> During the trial he defended himself by claiming that he had held a similar "entertainment of living statues" at the Episcopal Christ Church in Alameda.<sup>25</sup> His expert witness, the distinguished president of the Society of American Artists, William Merritt Chase, declared that "there is nothing immoral about the human frame."<sup>26</sup> All charges were eventually dismissed in the New York court and Nahl returned to California.<sup>27</sup> In November of 1896 to the first exhibition of the Alameda Art League he contributed two works, the oil *Morning in Diamond Canyon* and the watercolor *After the Rain*; both were said to show "this young artist in two of his happiest moods."<sup>28</sup> The ever adventurous Nahl left Alameda in the fall of 1897 to try his hand at gold mining in Siskiyou County, but came home the following spring with another scheme for his "living statues."<sup>29</sup> The Ladies of the St. Agnes Guild at Alameda's Christ Episcopal Church agreed in March of 1899 to stage "as a benefit" his tableau, but they "made their mistake in advertising the Nahl numbers too promiscuously" so that the "horrified" vestrymen of the Church "covered their blushing faces and cried out against . . . an immoral show fraught with danger to the welfare of the community."<sup>30</sup> It was reported that the "edict has gone forth that even the mention of Perham Nahl's living bronze statuary will not be tolerated in the upper strata of Encinal [i.e., Alameda] society . . . costly works of art in marble are being appropriately draped and some . . . are being turned to the wall so as not to shock the modesty."<sup>31</sup> The Church cancelled the event and provided refunds for the eagerly purchased tickets. A month later Perham persuaded the Ladies of the Unity Circle and their orchestra to host his "famous Bronze Statuary and Living Pictures Exhibition" at the Alameda Unitarian Church. Charles C. Judson, the respected Professor of Art at U.C. Berkeley and the Mark Hopkins Institute, agreed to help "pose the figures."<sup>32</sup> The good-hearted Unitarian ladies, who publicly announced that "they placed absolutely no restrictions on the attire of the audience," engaged the well-known Clarkson Dye to paint the scenery and to help with the lavish decorations in the Church. The rather lofty admission price of one dollar included refreshments during the twelve "classic tableaux vivants." The event was such a critical and financial success that it was repeated a month later at Alameda's Armory Hall, this time accompanied by Gertrude Judd's "whistling solos."<sup>33</sup> Nahl maintained a penchant for theatrics throughout his life.<sup>34</sup>

Between 1899 and 1905 Nahl was the "older, serious" student of Charles Judson, Alice Chittenden, John Stanton, Frederick Meyer and Arthur Mathews at the California School of Design in the Mark Hopkins Institute of Art. For his work in the evening class at the Institute, which was taught by Judson, he was awarded an honorable mention in 1899.<sup>35</sup> He was given honorable mentions in the categories of life class and portrait drawing at the School of Design's 1902 annual exhibition.<sup>36</sup> In 1903 he won his first poster competition at the League of the Cross.<sup>37</sup> At the School of Design a year later Nahl received honorable mentions in painting, perspective and anatomy as well as a scholarship.<sup>38</sup> Also in 1904 he was placed on the decorating committee for the Mardi Gras of the San Francisco Art Association (SFAA) and appointed to the editorial staff of U.C. Berkeley's class yearbook.<sup>39</sup> In 1905 the School of Design awarded him a "conditional" teaching certificate and honorable mentions in the composition and design classes.<sup>40</sup>

By late 1902 he had rented a studio at 420 Montgomery Street and soon thereafter established a new San Francisco residence at 1213 Jones Street.<sup>41</sup> This address was about two blocks from the home of the Nahls' family friend, Frederick H. Meyer, the President of the California Guild of Arts and Crafts and a Professor at U.C. Berkeley. It may have been due to Meyer's influence that Perham was appointed in February of 1906 as a non-tenured "Instructor of Pen and Ink Drawing" in the Department of Architecture at the University of California with a salary of one hundred dollars per term.<sup>42</sup> In the summer of 1906 Nahl announced his intention to travel to Paris and study at the Akademie Heymann in München.<sup>43</sup> At this time Meyer approached his young colleague with the proposition that he become the "primary" art instructor at his new Berkeley school and use the European sojourn to observe teaching methods. Nahl

tentatively agreed and promised to sail to Europe with Meyer. On his departure from Berkeley Nahl slyly told the local press nothing of his actual plans (probably at Meyer's insistence), but erroneously declared that he was on a two-year leave of absence to study "the Studios of the Old World," he promised to return to his University position.<sup>44</sup> En route he stopped in Chicago to visit friends and applied for a U.S. Passport.<sup>45</sup> On his application Nahl was described as five feet eight inches tall with blue eyes and "fair hair turning grey." He reached Europe by the fall of 1906. He wrote to Meyer from Paris the following March and declared "that I have studied methods of teaching with a school in mind and am willing to teach . . . go on with what preparations you consider necessary for a school and count on me."<sup>46</sup> He returned to New York City in April of 1907.<sup>47</sup>

Meyer's School of the California Guild of Arts and Crafts opened in June of 1907 and Nahl established his studio and residence in Berkeley at 2039 Shattuck Avenue. On May 30, 1908 he married his second wife, the socialite and local musician June Connor, in the home of her parents with Rev. George White of the First Methodist Church officiating.<sup>48</sup> The couple briefly moved to a house on Fifty-ninth Street before relocating their residence to 281 Harwood Avenue in Oakland.<sup>49</sup> By late 1911 the Nahls had moved into a larger home at 6043 Harwood Avenue to accommodate their two children, Perham C. and Marilee.<sup>50</sup> At Meyer's school, which was renamed the California School of Arts and Crafts (CSAC), he initially taught the sketch and antique classes as well as watercolor and pen & ink drawing.<sup>51</sup> Over the next twenty years additional courses were added to his curriculum: life classes for men and women, anatomy, oil painting, composition and freehand drawing.<sup>52</sup> Nahl was a popular instructor and was the first to take his students on "field trips" to exhibitions in San Francisco.<sup>53</sup> He also instituted an annual outdoor luncheon for the entire school.<sup>54</sup> In 1909 Nahl stopped teaching the summer terms and frequently traveled to Mexico where the indigenous art had a profound influence on his own work.<sup>55</sup> Years later he became surprisingly prudish and advised the art students at the CSAC not to impoverish their parents with study abroad and to remember "that many artists . . . have violated the laws of decency and sobriety [and it] does not argue that such lapses are necessary to artistic development."<sup>56</sup> By 1915 at the CSAC he was teaching primarily evening classes in "life drawing and anatomy", a habit that he maintained through 1935.<sup>57</sup> He gifted one of his lithographs, *Monterey Pines*, to the school in 1917.<sup>58</sup>

Perham Nahl played a prominent role in the formation of the Berkeley art colony and maintained its high profile in the press. For the First Annual Exhibition of the Berkeley Art Association in 1907 he headed the "committee" which was actually the jury that secured pictures from living California artists.<sup>59</sup> He was appointed to a similar "committee" for the Second Annual.<sup>60</sup> Nahl opened the Third Annual of the Berkeley Art Association with a lecture on the "History of Oil Painting."<sup>61</sup> He was co-curator with Frederick Meyer in the summer of 1907 of an exhibition of European posters at the CSAC; several examples were reproduced in the *San Francisco Call*.<sup>62</sup> When Harry Seawell's attempt to run an independent Berkeley art school began to falter, Nahl joined Frances S. Campbell and other artists to revive the undertaking with a new address on Hillegass Avenue and a new name, The Associated Studios.<sup>63</sup> Here Nahl taught graphic arts. In February of 1908 he and Isabelle Percy were selected as judges for the poster competition at Oakland's Ebell Club; Nahl himself had just received an award for poster art.<sup>64</sup> Shortly thereafter as amusing diversions he played the role of "co-judge" with William Keith, Emily Pitchford and Xavier Martinez in a "baby beauty contest" and joined his colleagues Frederick Meyer and Charles C. Judson as a referee in *The Oakland Tribune's* "Beauty Contest" of young society women.<sup>65</sup> In 1911 Nahl addressed the Press Club of Alameda County at Berkeley's Shattuck Hotel and reproduced color prints from his watercolors for illustrations to promote local real estate.<sup>66</sup> He was regarded as one of region's most prominent artists.<sup>67</sup>

Among the highlights of his early exhibition history are the: Mechanics' Institute Fair between 1880 and 1885,<sup>68</sup> California State Fair in 1884,<sup>69</sup> Alameda Art League in 1896 and 1897,<sup>70</sup> three Annuals of the Berkeley Art Association from 1907 thru 1909,<sup>71</sup> Piedmont Art Gallery in 1908,<sup>72</sup> California Club in 1913,<sup>73</sup> and Sorsos Club in 1913 where he exhibited two Mexican scenes.<sup>74</sup> He received a bronze medal at Seattle's Alaska-Yukon-Pacific Exposition in 1909 for his painting *The Silence*.<sup>75</sup> In 1910-11 Nahl's monotypes were given solo exhibitions at San Francisco's Paul Elder Gallery.<sup>76</sup> He was a frequent exhibitor at the Sketch Club of San Francisco from 1909 thru 1912.<sup>77</sup> At its spring show in 1910 he was "represented by three good Mexican scenes in charcoals - *Children of Mexico*, *Cathedral at Cuernavaca* . . . and *Water Carriers*, a typical scene of women bearing water jars on their heads."<sup>78</sup> In 1912 his entries at the Sketch Club included *Song of the Sea* and four monotypes: *California Hills*, *Arbolado*, *Redwoods at Palo-Colorado*, *Redwoods-Arbolado*.<sup>79</sup> He contributed to faculty exhibitions at the California School of Arts and Crafts between 1907 and 1934.<sup>80</sup> In December of 1913 he joined with several other artists, including Bertha Stringer Lee, and established a joint studio-gallery at 315 Sutter Street in San Francisco to market their work; the following year he supported the Society of San Francisco Artists and contributed illustrations to *West Winds*, the first anthology published by the California Writers' Club.<sup>81</sup> At the Panama-Pacific International Exposition of 1915 he was awarded a bronze medal for his psychological study in oil entitled *Despair*. Blanche Marie d'Harcourt, art critic for *The Wasp*, called it "a notable work, representing a shadowy but beautiful nude woman

crouching upon the earth beneath a star-lit sky, the whole thing almost a monotone of cold blue gray and inky shadows."<sup>82</sup> He received a silver medal at the Exposition for his thirteen etchings which carried such titles as: *Monterey Cypress*, *Pan and Syrinx*, *Arbolado* and *Evening*.<sup>83</sup> He also won the fifteen-hundred-dollar first prize at the Exposition for creating its official poster, *The Thirteenth Labor of Hercules*, which portrayed the semi-divine hero separating North and South America to fashion the Panama Canal; the jury of awards insisted that Nahl not be allowed to sign the poster to avoid charges of "favoritism" from local artists.<sup>84</sup> He exhibited a work entitled *Mexico* at the 1915 California Artists Exhibition at the Golden Gate Park Memorial Museum.<sup>85</sup> He contributed to the Jury-free Exhibitions of 1916 and 1917 at the Palace of Fine Arts; from the former his work was selected for a traveling exhibition with stops in Cleveland, Chicago, St. Louis, Milwaukee, Boston and New York.<sup>86</sup> He attended in July of 1916 the reunion of the Montgomery Street "Bohemians," which included such notables as Harry Lafer, Xavier Martinez, Porter Garnett and George Sterling, at San Francisco's Red Paint café where Nahl was the first to draw caricatures on the walls.<sup>87</sup> At the Oakland Art Gallery's Etching Exhibition in September of 1916 and Exhibition of Regional Artists in March of 1917 he served on the jury of selection and exhibited.<sup>88</sup>

Nahl was an early member of the California Society of Etchers and exhibited with that organization between 1913 and the early 1930s.<sup>89</sup> In 1915 at the Fourth Annual of the Society he displayed a monotype entitled *Morning*; two years later at the Sixth Annual he exhibited an etching, *Grandma*, and one monotype, *Point Lobos*.<sup>90</sup> At the Society's Eighth Annual in 1919 he submitted two monotypes.<sup>91</sup> In 1917 and 1919 Nahl was chosen for the jury of selection and executive board of the Society of Etchers.<sup>92</sup> He was the Society's president in 1920 and sat on its board of directors.<sup>93</sup> Because of his contributions to print making and education (among his students were Gene Kloss and George Plowman) the Society of Etchers created the Perham Nahl Prize.<sup>94</sup>

His work was generally well received by the critics. In the late summer of 1912 the Paul Elder Gallery opened a show of his monotypes. Porter Garnett, art critic for the *San Francisco Call*, declared them:<sup>95</sup>

... remarkable for the suavity of their tone. His compositions are varied and interesting and he has displayed a notable facility in the manner of medium that calls for a special technique.

In the course of making these monotypes Nahl has undoubtedly discovered many things about the handling of pigments which heighten the effectiveness of his results. When the difficulties of the process are considered, the technical address displayed and the real beauty of his monotypes seem all the more remarkable.

The following March at the Sketch Club exhibition his work entitled *Cypress* was said to display "excellent composition with an assured technique."<sup>96</sup> At the Oakland Art Gallery's rotating exhibit in February of 1917 his entry entitled *Morpheus* was declared by the critic of the *San Francisco Chronicle*, Anna Cora Winchell, to be:<sup>97</sup>

... a work in which imagination has free play as to design and color. The grace of a woman's figure flung back against the half shadowed enfoldment of arms, is exquisitely outlined and radiates the soothing quality surrounding one who is asleep.

Into the subject Nahl has cleverly interwoven color after color, many of which, subdued in tint, suggest a refined stupor. The figures evidently recline against a world floating through space, the picture being endowed with a sense of vastness.

A month later at the Exhibition of Regional Artists in Oakland he contributed "a night scene in old Mexico – a church-door ajar, a native woman crouched upon the stone steps, awaiting the end of the service. The most interesting feature of the canvas is the ingenious lighting, a cigarette in the woman's fingers, and a glimmering lamp just within the church door."<sup>98</sup> His contribution to the 1917 Bohemian Club Annual, *Good Night*, depicted "a very pretty woman . . . in her robe de nuit . . . her soft bronze hair creeps from beneath a dainty cap . . . the entire figure is gently illuminated, . . . and has the fascination of simplicity."<sup>99</sup> He exhibited at the Bohemian Club through 1935.<sup>100</sup> In February of 1918 San Francisco's Hill Tolerton Gallery displayed his twenty "grotesque" illustrations which he created for the English translation by Arthur Ryder of the Sanskrit epic *Twenty Goblins*.<sup>101</sup> That March he was included among the exhibiting painters at the "Artists' Dinner" sponsored by the California Federation of Women's Clubs in Oakland and he lectured to that organization as well.<sup>102</sup> He contributed a month later to a show of monotypes at the Paul Elder Gallery where many of his "forceful" landscapes of Monterey, Yosemite and Lagunitas were said to "look like etchings."<sup>103</sup> At the 1918 spring Annual of the SFAA he exhibited *The Cub* and *The Stoic*; the latter was the portrait of a Japanese baby.<sup>104</sup> In February of 1919 the redoubtable Willard Huntington Wright, art critic for the *San Francisco Bulletin*, took issue with his lecture on "Futurists, Ancient and Modern" at the Paul Elder Gallery; that April Nahl was appointed to the "hanging committee" of the Sequoia Club.<sup>105</sup>

Outside the San Francisco Bay Area Nahl and his work received recognition. In southern California he contributed his art to the local Society of Etchers in 1916,<sup>106</sup> California Liberty Fair in 1918 and Western Painters in 1922 and 1924-25.<sup>107</sup> He exhibited *Silhouette* and *Childhood* at the 1924-25 Western Painters exhibit which traveled to Denver, Kansas City, Seattle, Portland and Santa Fe.<sup>108</sup> In March of 1926 he represented the "northern region" at a meeting of the Pacific Arts Association in Los Angeles.<sup>109</sup> In 1917 he was a visiting lecturer in

Japanese painting at the University of Southern California.<sup>110</sup> Ten years he later taught a graduate course in art composition at UCLA where he later exhibited Japanese art.<sup>111</sup> By 1912 he was a regular visitor to Carmel and favored the vistas along the Seventeen Mile Drive and Point Lobos as subjects for his etchings.<sup>112</sup> He occasionally stayed as a guest at the cottage of his old friend and U.C. Berkeley colleague, Charles Judson.<sup>113</sup> When he visited Judson's Pebble Beach home in January of 1929, the *Carmel Pine Cone* reminded its readers that "Mr. Nahl is responsible for the etchings *Whispers*, *Earth Bound* and *Dream Lovers*. The first two etchings treat the cypress as human beings."<sup>114</sup> In October of 1926 his monotypes and linotypes of unusual trees were exhibited at the private Carmel Art Gallery; the following May at that venue he displayed two color block prints, *Cypress Tree* and *The Redwoods*.<sup>115</sup> He painted a number of Carmel seascapes, such as *Dunes by the Sea*, which depicts undulating sands in the foreground, a cluster of wind-bent cypresses above and a brief glimpse of the choppy sea.<sup>116</sup>

Throughout the 1920s Nahl was mentioned regularly in the San Francisco Bay Area press. His work was included in the East Bay Artists show at Berkeley's Hillside Club in early 1920.<sup>117</sup> He contributed in May of 1921 to the Third Jury-Free Exhibition at San Francisco's Palace of Fine Arts where his portrait was deemed "highly interesting."<sup>118</sup> That same month at the California Society of Etchers show in Oakland he exhibited "a symbolic presentation of the fate of man."<sup>119</sup> In July his portrait from the Third Jury-Free show was re-exhibited at the Oakland Art Gallery and was characterized as "a tense figure swirled in a Spanish drape. The head is admirably poised and painted, a greenish flat tone its background."<sup>120</sup> This work appears to be similar to his 1913 portrait, *Manton de Manila*.<sup>121</sup> In October of 1921 he exhibited at the Forty-fifth Annual of the SFAA and four months later his work appeared at the Hotel Claremont Art Gallery in Berkeley.<sup>122</sup> He displayed his sketches in October of 1922 at the Teachers' Institute Exhibition in Oakland's Municipal Auditorium.<sup>123</sup> A month later he contributed to the East-West Society Exhibition at the Palace of Fine Arts and served on the jury for the CSAC student exhibition.<sup>124</sup> At The Little Gallery, an artists' cooperative in Berkeley, he exhibited in December of 1922 a study of a child's head called Jennie Cannon called "fine . . . in color . . . poetic."<sup>125</sup> A week later she referred to his painting *Merman* as a "masterpiece."<sup>126</sup> His January 1923 entry at the Bohemian Club, entitled *Childhood*, was described as an "elaborately designed creation woven from childhood dreams."<sup>127</sup> A month later his portrait entitled *Silhouette* at the Western Painters Exhibition in San Francisco's Palace of Fine Arts was said to use "reds, blues and yellows with a happy effect."<sup>128</sup> In 1923 Nahl was a co-founder and "first acting vice-president" of the California League of Fine Arts in Berkeley; he exhibited with that organization between 1923 and 1927 and periodically served as a juror.<sup>129</sup> At the League's Second Annual in the fall of 1924 he displayed a watercolor entitled *Orpheus*.<sup>130</sup> H. L. Dungan, art critic for *The Oakland Tribune*, described this work as "a hardy lad coming out of a blazing hell, [it] is full of fine design."<sup>131</sup> A year later at that same event he exhibited *Morpheus*.<sup>132</sup> In 1926 Nahl was chairman of the League's "jury of selection."<sup>133</sup> In the spring of 1927 he was elected the "first honorary vice-president" of the Berkeley League and served on its board of directors.<sup>134</sup>

In November of 1924 Nahl donated two of his lithographs to the benefit exhibition and sale for the CSAC at the Hotel Oakland; he also served on the organizing committee for that event.<sup>135</sup> Nahl was a "conservative" juror for the Annual Exhibitions at the Oakland Art Gallery between 1924 and 1926.<sup>136</sup> At the Bohemian Club Annual in March of 1925 his canvas entitled *Foecunda Sancto Spiritu* was characterized as "a figure composition with an Oriental tang and a rather unusual design."<sup>137</sup> For the 1925 Annual of the California Society of Etchers at Haviland Hall on the U.C. Berkeley campus he exhibited several works, including: *The Pit* – "a line arrangement," *Somnus* – "two graceful figures – decorative" and *Heredity and Environment*.<sup>138</sup> A fourth entry, a "most unusual etching" of the *Grand Canyon*, was described by Gladys Zehnder, art critic for the *San Francisco Chronicle*.<sup>139</sup>

It has the feeling of great depth and weight, which is suggested in the most extraordinary way. All shading technique is done away with and there is the greatest economy of line. A bird flying in the background gives a wonderful sense of distance.

At the Bohemian Club in February of 1926 he displayed *Guanajuato*, "a good study of light and shadow" in a street scene.<sup>140</sup> His work appeared in the 1926 spring Annual of Berkeley's All Arts Club at the Northbrae Community Center.<sup>141</sup> For the 1926 summer Annual of the California Society of Etchers at the Vickery, Atkins & Torrey Galleries Nahl exhibited two etchings on the same theme, both fantasies of naked human torsos contorted in the form of cypress trees. The first, entitled *Bound or Earth Bound*, won the popular vote "cash prize" from the Society of Etchers.<sup>142</sup> The second, by far the most erotic, was favored by the critics and carried the title *Whispers*.<sup>143</sup> H. L. Dungan described this work as "harmonious and graceful" and made no mention of *Bound*.<sup>144</sup> The critic Harry Noyes Pratt compared Nahl's study of nudes and Monterey cypress trees with the "realistic portrayal" of a similar topic by Cornelius Botke.<sup>145</sup>

Hanging close by is a print by Perham Nahl, *Whispers*. Nahl has taken the same subject, but he has seen in it infinite possibilities. The dark masses of the foliage are spread against the sky, quite as conventionally handled if more poetically, as in the other print. But where the grotesquely twisted trunks of the cypress would rise are two figures, male and female, in close embrace. It is an

expression of that symbolism which has marked Nahl's work for some years past, but an expression far beyond anything he has previously exhibited. The draughtsmanship is exquisite – it would not be Nahl were that not so! – and the whole thing is vibrant with life. To me it is an unusually splendid expression of the etcher's art, rising far above mere craftsmanship.

Nahl was partly responsible in November of 1926 for bringing an exhibition of Diego Rivera's drawings to Haviland Hall on the U.C. Berkeley campus.<sup>146</sup> He displayed paintings and etchings in March of 1928 with the Alameda County Art League Exhibition at the Town and Gown Club of Berkeley.<sup>147</sup> For the Bohemian Club Annual of 1930 he offered "a fanciful painting of a maiden mountain caressed by her lover, the sun."<sup>148</sup> In the spring of 1931 as a member of the Bohemian Club he contributed to the Inaugural Exhibition at the Alma de Bretteville Art Gallery in San Francisco.<sup>149</sup> At the Bohemian Club Annual in 1933 he submitted his first sculpture, *The Three Disgraces*, which showed "three heads, Folly, Ignorance and Superstition."<sup>150</sup> The *San Francisco Chronicle* called this work "grotesque and humorous . . . the most elaborate of the sculptures."<sup>151</sup> His prints were included in the 1934 show at Jennie Cannon's studio-gallery in Berkeley.<sup>152</sup> In March of 1935 his work was in an exhibit by U.C. Berkeley faculty and students at the new campus museum.<sup>153</sup> Concurrently, at the Bohemian Club Annual he submitted *The Duffer*, "a painting of an elderly and rather tough individual," and *Reminiscence*, "a delightful wood carving of a young nude, very erect. Back of her an old woman is kneeling and thinking over the days that were."<sup>154</sup>

Beginning in the summer session of 1912 he was appointed an Assistant in Freehand Drawing and Anatomy at the U.C. Department of Drawing and received a salary of five hundred dollars per annum.<sup>155</sup> He conducted classes in "general drawing, perspective and figure work." His summer classes were so popular that within a year he was assisted by Jessie Willard.<sup>156</sup> By 1915-16 he became an Instructor at the University and University Extension. In 1918 he was promoted to Assistant Professor.<sup>157</sup> He co-taught elementary drawing with Eugen Neuhaus and in 1916 inaugurated the drawing from life course with nude models.<sup>158</sup> With the establishment of the Department of Art at U.C. in the early 1920's he eventually rose to the rank of Associate Professor in 1924 and Professor in 1929. Under Nahl's direction in 1927-28 his upper division and graduate students designed and painted murals in the Little Theatre of Berkeley High School.<sup>159</sup> At that venue in 1929 he lectured on the composition and historical importance of the murals.<sup>160</sup>

Far Eastern art continued to hold his attention. In 1919 the University appointed Nahl curator of the William Dallam Armes collection of "Oriental prints, scripts and curios" which included among its three thousand paintings "representatives of Japanese art dating from the beginning of the earliest schools."<sup>161</sup> He arranged for its first exhibition at the University Library in February of 1921. Early in 1928 he traveled to Japan and "conducted many study groups" in Kyoto; his temporary replacement at the University was Frank Van Sloun.<sup>162</sup> Nahl also served as curator for the exhibitions of Yamagishi wood block prints in 1927 and the Hiroshige prints in 1928 at U.C.<sup>163</sup>

Nahl became something of a society figure with very broad interests. He was ranked among the "celebrities" at the Artists' Mardi Gras and benefit concerts.<sup>164</sup> His advise was sought as an elected director of The Little Theatre.<sup>165</sup> At a variety of public venues throughout the Bay Area and southern California he lectured between 1897 and 1934 on topics that ranged from Mexican Murals and American Futurist Art to Japanese Prints.<sup>166</sup> Unfortunately, he carried his conservative philosophy in art to the extreme in 1926 when he joined William Clapp and other jurors in banning an "obscene" nude painting from the Oakland Art Gallery.<sup>167</sup> He was frequently picked as a "conservative" juror for art competitions; he habitually encouraged his own students to exhibit.<sup>168</sup> In October of 1928 he was elected to the advisory board of the newly revived Berkeley Art Association and aided in the establishment of Berkeley's first public Art Museum at 2270 Shattuck Avenue.<sup>169</sup> He was a popular judge at garden shows and an officer of the Oakland Chess and Checker Club.<sup>170</sup>

Perham Nahl died on April 9, 1935 at 9:00 a.m. in Stanford University Hospital three days after he was struck by a drunk driver on Van Ness Avenue in San Francisco.<sup>171</sup> That driver was eventually tried for manslaughter. In the obituary for his colleague and former teacher Glenn Wessels observed: "Beginning as an illustrator, he later found delight in Impressionist color; more latterly, reacting against the modernism of the West, he found his equivalent philosophy of rhythmic form in the arts of the East. . . his memory will be kept in the hearts of those who knew him well."<sup>172</sup> In October of 1935 the CSAC held a memorial exhibition of Nahl's work and dedicated a Japanese garden in his name on campus; the following February another memorial show was held at the University of California Art Gallery.<sup>173</sup> Five years after Nahl's death his etchings appeared on exhibition at The Print Rooms in Hollywood.<sup>174</sup> A large comprehensive show of his work was staged during June of 1938 at the State Library in Sacramento.<sup>175</sup> A portion of Founders' Hall on the Oakland campus of the California College of Arts and Crafts was named for Nahl.<sup>176</sup> His niece, Marjorie Nahl, became a successful artist.<sup>177</sup>

**ENDNOTES FOR NAHL:** 1. Polk 1877-78, p.515. / 2. U.S. Census of 1880 [ED ?, Sheet 35]. / 3. Polk 1887-88, p.803. / 4. Polk: 1888-89, p.868; 1889-90, p.939; 1892, p.649. / 5. *CHS* 15, 1936, pp.302f. / 6. *DAC*, October 13, 1888, p.8; *SFL*: November 11, 1890, p.8; January 15, 1891, p.7; June 8, 1892, p.8; June 26, 1893, p.2; November 19, 1894, p.10; *TOT*, November 13, 1890, p.5. / 7. *DAC*, September 17, 1888, p.5; *SFL*, May 5, 1890, p.3. / 8. Polk 1892-93, p.682. / 9. *ADA*: May 14, 1894, p.1; June 1,

1894, p.1; Crocker 1894, p.1057. / 10. Crocker 1895, p.538. / 11. Crocker: 1896, pp.1164, 1704; 1897, pp.1272, 1860. / 12. *SFL*, October 11, 1896, p.13. / 13. Polk: 1896, p.516; 1897, p.563; 1898, p.521. / 14. U.S. Census of 1900 [ED 319, Sheet 11A]; Polk: 1900, p.539; 1901, p.449; 1902, p.488. / 15. *ADA*, October 6, 1900, p.1. / 16. *ADA*: June 25, 1900, p.1; July 10, 1900, p.1; February 20, 1901, p.1; June 11, 1901, p.1; cf. *ADA*, October 21, 1896, p.4. / 17. Crocker: 1900, p.1276; 1901, p.1311; *BDG*: June 2, 1938, p.6. / 18. *ADA*, June 29, 1901, p.1. / 19. *ADA*, January 7, 1902, p.1. / 20. Crocker 1902, p.1327. / 21. *ADA*, June 3, 1902, p.4; *MHR*, June 1902, p.24. / 22. *SFL*, February 23, 1894, p.3. / 23. *ADA*, November 22, 1894, p.1. / 24. *Atlanta Constitution*, April 22, 1895, p.2; *LAT*, April 28, 1895, p.21. / 25. *SFX*, April 14, 1895, p.30. / 26. *NYT*, March 27, 1895, p.8. / 27. Cf. Hjalmarson, pp. 131-34, 205. / 28. *ADA*: November 16, 1896, p.1; November 20, 1896, p.1. / 29. *ADA*, March 8, 1898, p.4; *TOT*, August 9, 1898, p.4. / 30. *SFL*, March 30, 1899, p.10. / 31. *SFL*, March 31, 1899, p.10. / 32. *TOT*, April 7, 1899, p.3; *SFL*, April 7, 1899, p.10; *ADA*: April 17, 1899, p.1; April 19, 1899, p.1; April 21, 1899, p.1; April 27, 1899, p.1; April 28, 1899, p.1. / 33. *ADA*, May 10, 1899, p.4. / 34. *TCR*, February 8, 1919, p.6. / 35. *ADA*, May 18, 1899, p.4. / 36. Halteman, pp.154, 65; *SFL*, May 17, 1902, p.14; *MHR*, June 1902, p.26. / 37. *SFL*: April 10, 1903, p.9; April 21, 1903, p.4. / 38. *MHR*, Summer, 1904, pp.29f. / 39. *SFL*: February 5, 1904, p.7; April 30, 1904, p.4; May 14, 1904, p.14. / 40. *SFL*, May 13, 1905, p.9. / 41. Crocker: 1903, p.2003; 1904, pp.1366, 2025; 1905, pp.1370, 1999. / 42. U.C., *Catalogue*, February, 1906, p.12; U.C., *Courses*, 1906-07, p.185; *SFL*, February 14, 1906, p.9. / 43. *SFL*, August 22, 1906, p.6; *TOT*, August 22, 1906, p.4; Bernier, p.173. / 44. *BKR*: July 25, 1906, p.6; August 4, 1906, p.3; cf. *BDG*, August 2, 1906, p.5. / 45. U.S. Passport Application No. 19670, issued on August 10, 1906 in Chicago. / 46. Letter from Perham Nahl to Frederick Meyer dated March 14, 1907; Archives of the California College of the Arts, Oakland. / 47. *New York Passenger Lists*, Liverpool to New York City, arrived April 22, 1907, T-715. / 48. *TOT*: March 8, 1908, p.26; March 14, 1908, p.11; May 23, 1908, p.7; May 24, 1908, p.31; May 27, 1908, p.7; May 29, 1908, p.7; May 30, 1908, p.5; *Los Angeles Herald*: March 11, 1908, p.10; June 7, 1908, p.2-1; *LAT*, March 13, 1908, p.2-6; *BKI*, May 5, 1908, p.5; *BDG*, June 22, 1908, p.5. / 49. Polk: 1908, p.1386; 1909, pp.651, 1136, 1367; 1910, pp.646, 1102, 1319; 1911, pp.664, 1136; U.S. Census of 1910 [ED 39, Sheet 6A]. / 50. Polk: 1912, p.936; 1915, p.1205; *AAA*: 12, 1915, p.436; 14, 1917, p.564; 20, 1923, p.627; U.S. Census of 1920 [ED 68, Sheet 10B]; U.S. Census of 1930 [ED 1-51, Sheet 9A]. / 51. *SFL*: June 24, 1907, p.7; July 15, 1907, p.6; *TOT*: June 25, 1907, p.4; May 31, 1908, p.31. / 52. *CSAC*, 1907-1922. / 53. *BDG*, April 7, 1909, p.5. / 54. *BDG*, May 6, 1909, p.8. / 55. *SFL*, May 21, 1909, p.9; cf. *SFC*, June 22, 1924, p.6-D. / 56. *TOT*, July 19, 1914, p.27; cf. *ATC* 2, 1914, p.7. / 57. *TCR*, May 31, 1924, p.7; *TAT*, August 17, 1934, p.13; *TOT*, January 13, 1935, p.S-7. / 58. *ATC* 5, 1917, p.21. / 59. Appendix 1, No.2; *TCR*, December 7, 1907, p.16. / 60. *SFL*, September 15, 1908, p.4. / 61. *BDG*, October 25, 1909, p.1. / 62. *SFL*, August 11, 1907, p.7-M. / 63. *BDG*, October 20, 1909, p.5. / 64. *TOT*, February 15, 1908, p.18; *SFL*: February 17, 1908, p.6; February 20, 1908, p.2. / 65. *TOT*: May 23, 1908, p.7; May 24, 1908, p.33; May 31, 1908, p.3; September 5, 1908, p.5; September 23, 1908, p.8; *SFL*, September 6, 1908, p.24. / 66. *ADA*, March 6, 1911, p.8; *TOT*, October 11, 1911, p.6. / 67. *MDC*, March 20, 1914, p.3. / 68. Halteman, p.III.135. / 69. Halteman, p.III.95. / 70. *SFL*, November 20, 1896, p.11; *ADA*, April 28, 1897, p.1. / 71. Appendix 1, Nos.2-3, 5. / 72. *BDG*, March 4, 1908, p.5. / 73. *SFC*, December 14, 1913, p.62. / 74. Schwartz, *Northern*, p.87. / 75. *SFL*, June 20, 1909, pp.5-M, 31; *TCR*, June 26, 1909, p.14. / 76. *SFL*, May 1, 1910, p.42; December 10, 1911, p.37. / 77. *SFL*, November 28, 1909, p.31. / 78. *SFL*, April 10, 1910, p.34. / 79. Schwartz, *Northern*, p.87. / 80. *TOT*: November 30, 1924, p.6-S; December 2, 1926, p.35; March 11, 1934, p.12-S; *TAT*, March 30, 1934, p.13. As late as 1964 his work was shown posthumously at CAC exhibits: *TOT*, August 16, 1964, p.8-EN. / 81. *SFC*, December 21, 1913, p.20; *TOT*: September 23, 1914, p.14; November 11, 1914, p.8. / 82. *TWP*, January 20, 1917, p.10. / 83. *Trask*, pp.170, 173, 191, 347, 411; *SFC*, July 25, 1915, p.17; *CPC*, July 28, 1915, pp.1, 4. / 84. Bernier, p.173; *SFC*, March 22, 1914, p.19; *TOT*, February 28, 1915, p.47; *ATC* 3, 1915, p.4. / 85. Schwartz, *Northern*, p.87. / 86. *TOT*: June 11, 1916, p.13; June 18, 1916, p.14; November 12, 1916, p.27; *TWP*: November 11, 1916, p.11; December 8, 1917, p.15. / 87. *TOT*, July 30, 1916, p.27. / 88. *TOT*: September 17, 1916, p.42; March 18, 1917, p.35. / 89. The following citations give the dates when some of Nahl's work was immediately forthcoming or on display at the Society's Annual and/or special exhibitions. Annual exhibitions were habitually held in San Francisco and other shows were staged throughout the Bay Area: Schwartz, *Northern*, p.87; *SFL*: March 30, 1913, p.28; April 6, 1913, p.27; August 30, 1930, p.8; *TOT*: April 27, 1913, p.38; April 15, 1917, p.24; May 13, 1917, p.24; August 10, 1919, p.B-5; June 4, 1922, p.A-13; June 7, 1925, p.6-S; August 16, 1925, p.6-S; March 21, 1926, p.S-7; November 21, 1926, p.S-5; September 16, 1929, p.D-5; September 22, 1929, p.7-S; *SFC*: October 25, 1914, p.26; June 13, 1920, p.E-3; April 10, 1921, p.F-3; June 3, 1923, p.6-D; October 10, 1926, p.6-F; September 22, 1929, p.D-5; February 16, 1930, p.D-5; September 14, 1930, p.4-D; *TWP*: April 7, 1917, p.10; March 1, 1930, p.12; *BDG*: June 17, 1922, p.5; June 9, 1923, p.10; September 19, 1929, p.7; September 4, 1930, p.7; *CPC*, October 10, 1925, p.9; *TAD*, October 1, 1929, p.22. / 90. *CSEE*: 1915, 1917. / 91. *CSEE*: 1919. / 92. *TOT*, February 4, 1917, p.24; *SFC*, February 4, 1917, p.18; *CSEE*: 1919. / 93. *SFC*: April 25, 1920, p.E-3; February 15, 1925, p.D-3; *AAA* 18, 1921, p.102. / 94. *TOT*, June 11, 1922, p.B-5. / 95. *SFL*, September 29, 1912, p.35. / 96. *SFL*, March 23, 1913, p.31. / 97. *SFC*, February 11, 1917, p.D-3. / 98. *TOT*, March 25, 1917, p.24. / 99. *SFC*, December 2, 1917, p.S-8. / 100. *TOT*: December 9, 1917, p.22; January 23, 1923, p.6-B; March 22, 1925, p.S-5; January 30, 1927, p.S-7; *SFC*: March 23, 1924, p.6-D; March 30, 1924, p.6-D; March 15, 1925, p.14; *CPC*: February 21, 1930, p.11; February 28, 1930, p.9; *SFW*: February 13, 1932, p.7; February 11, 1933, p.7; *IAT*: February 17, 1933, p.14; March 15, 1935, p.15. / 101. *SFC*, February 17, 1918, p.4-E. / 102. *TOT*: March 20, 1918, p.6; March 24, 1918, p.22; March 27, 1918, p.6. / 103. *SFC*, April 14, 1918, p.E-3. / 104. *TWP*, May 4, 1918, p.16. / 105. *SFB*, February 11, 1919, p.4; *SFC*, April 27, 1919, p.E-3. / 106. *LAT*, February 6, 1916, p.3-4. / 107. *Moure*, p.B-80. / 108. *SFC*, January 21, 1923, p.4-D. / 109. *TOT*, March 28, 1926, p.6-S. / 110. *LAT*, August 2, 1917, p.1-6. / 111. *LAT*: May 19, 1927, p.2-5; August 3, 1930, p.3-14; *TOT*, July 10, 1927, p.4-W. / 112. *SFL*, June 2, 1912, p.42; *CPC*: June 9, 1923, p.8; August 12, 1927, p.6; *CCY*, December 29, 1926, p.4. / 113. *CPC*, May 29, 1926, p.3. / 114. *CPC*, January 4, 1929, p.14; Plate 12b; Appendix 6. / 115. *CPC*: October 15, 1926, p.11; May 20, 1927, p.10. / 116. B & B, June 24, 1992, No.6330. / 117. *BDG*, January 16, p.11; *TCR*, January 17, 1920, p.9; *TOT*, January 18, 1920, p.1-B. / 118. *TOT*, May 15, 1921, p.2-B; cf. *IAT*, May 14, 1921, p.318. / 119. *TOT*, May 29, 1921, p.S-7. / 120. *TOT*, July 31, 1921, p.S-5. / 121. B & B, June 24, 1992, No.6325. / 122. *TOT*: October 12, 1921, p.13; February 5, 1922, p.S-5; *BDG*, February 4, 1922, p.6. / 123. *TOT*: October 15, 1922, p.S-7; *BDG*, October 21, 1922, p.5. / 124. *TOT*: November 17, 1922, p.13; November 26, 1922, p.7-S. / 125. *BDG*, December 2, 1922, p.5. / 126. *BDG*, December 9, 1922, p.5. / 127. *SFC*: January 28, 1923, p.4-D; February 4, 1923, p.4-D. / 128. *TOT*, February 4, 1923, p.8-S. / 129. *AAA* 20, 1923, p.112; *TOT*: March 12, 1923, p.2-A; April 1, 1923, p.16-A; June 1, 1923, p.21; November 23, 1924, p.31; *TCR*, March 17, 1923, p.13; *BDG*: April 14, 1923, p.6; May 31, 1923, p.6; June 23, 1923, p.6;

July 21, 1926, p.6; April 16, 1927, p.5. / **130. BDG**, November 10, 1924, p.6. / **131. TOT**, November 23, 1924, p.31. / **132. SFC**, November 22, 1925, p.D-3. / **133. WTA**, February 1926, p.26. / **134. TOT**, April 17, 1927, p.6-S; **SFC**, April 24, 1927, p.D-7; **TVP**, August 18, 1928, p.23. / **135. TOT**: November 19, 1924, p.19; November 23, 1924, p.1-B; November 30, 1924, p.6-S; December 1, 1924, p.4. / **136. TOT**: November 16, 1924, p.S-6; January 31, 1926, p.S-5. / **137. SFC**, March 22, 1925, p.D-3. / **138. TOT**, September 6, 1925, p.S-5; **CPC**, October 10, 1925, p.9. / **139. SFC**, August 30, 1925, p.D-3. / **140. TOT**, February 28, 1926, p.10-M. / **141. BDG**, April 29, 1926, p.6. / **142. SFC**, October 10, 1926, p.6-F; **CPC**: October 15, 1926, p.11; **BDG**, May 21, 1927, p.7. / **143. Bound** is Plate 12b; Appendix 6. / **144. TOT**, September 26, 1926, p.4-S. / **145. BDG**, September 23, 1926, p.6. / **146. TOT**, November 7, 1926, p.S-5. / **147. TOT**, March 21, 1928, p.8; **BDG**, March 22, 1928, p.7. / **148. SFC**, February 23, 1930, p.6-D. / **149. SFL**, April 25, 1931, p.8; **SFC**, May 3, 1931, p.4-D. / **150. TOT**, February 19, 1933, p.8-S. / **151. SFC**, February 19, 1933, p.D-3. / **152. BDG**, March 29, 1934, p.6. / **153. BDG**, March 28, 1935, p.9; **TOT**, March 31, 1935, p.7-S. / **154. TOT**, March 10, 1935, p.S-7. / **155. SFL**: June 2, 1912, p.42; June 16, 1912, p.72; **TOT**, October 9, 1912, p.3; **U.C. Courses**, 1913-14, pp.77-79; **U.C. Catalogue**, September, 1914, p.27. / **156. SFL**, June 8, 1913, p.32. / **157. U.C. Catalogue**: September, 1915, p.29; February, 1916, p.31; March, 1919, p.27; **U.C. Courses**, 1918-19, p.73. / **158. TCR**, January 1, 1916, p.12. / **159. BDG**, October 8, 1927, p.5. / **160. BDG**, October 18, 1929, p.5. / **161. TCR**, February 5, 1921, p.14. / **162. California Passenger and Crew Lists**, Yokohama to San Francisco, arrived June 22, 1928; **CPC**, January 27, 1928, p.5; **TOT**: January 29, 1928, p.S-5; June 27, 1928, p.30; June 29, 1928, p.S-5; December 30, 1928, p.4-A; January 11, 1929, p.28; **SFC**, February 12, 1928, p.D-7; **ARG**, July-August 1928, p.9; **TAD**, May 15, 1935, p.12. / **163. TOT**, February 13, 1927, p.6-S; **BDG**, October 25, 1928, p.8. / **164. TOT**: March 24, 1918, p.22; February 9, 1919, p.29; February 25, 1919, p.7; March 2, 1919, p.31; April 7, 1919, p.7. / **165. TOT**: April 13, 1918, p.4; May 12, 1918, p.13. / **166. TOT**: March 20, 1897, p.6; October 19, 1919, p.4-S; January 11, 1920, p.B-7; April 24, 1921, p.S-4; April 30, 1921, p.5; March 6, 1923, p.10; March 11, 1923, p.4-S; May 25, 1924, p.S-7; October 25, 1925, p.S-7; November 8, 1925, p.S-7; May 20, 1927, p.52; May 25, 1927, p.14; November 20, 1930, p.20; October 15, 1933, p.8-S; July 15, 1934, p.8-S; September 16, 1934, p.S-3; **SFC**, October 19, 1924, p.D-3; **BDG**: February 19, 1927, p.6; May 21, 1927, p.7; May 16, 1929, p.7; October 31, 1930, p.7; November 22, 1930, p.7; November 12, 1931, p.7; May 20, 1932, p.7; October 19, 1933, p.5; **SFL**, October 25, 1930, p.14. / **167. TOT**, February 23, 1926, p.1. / **168. TOT**: March 11, 1917, p.24; March 19, 1923, p.26; September 20, 1925, p.6-S; December 9, 1934, p.S-7; **SFC**, November 23, 1924, p.D-3. / **169. TAI**: November 3, 1928, p.17; December 15, 1928, p.6; **SFC**, November 4, 1928, p.D-7. / **170. TOT**: April 20, 1933, p.11; April 27, 1934, p.26; January 14, 1932, p.15. / **171. TOT**: April 6, 1935, p.1; April 14, 1935, p.S-9; April 27, 1935, p.10; **BDG**, April 9, 1935, pp.1f; **LAT**, April 10, 1935, p.1-1; cf., Dhaemers, pp.73-93; Heyman, pp.13f; Edwards, pp.10-16; Hailey, vol.1, pp.78-83; Baird, pp.28f; Hughes, p.802; Herry, pp.120-23; Falk, p.2385; Jacobsen, p.2328. / **172. TAI**, April 26, 1935, p.20. / **173. TAI**, October 18, 1935, p.14; **TOT**: October 20, 1935, p.S-7; March 1, 1936, p.S-7; **BDG**, November 1, 1935, p.7. / **174. LAT**, September 22, 1940, p.3-8. / **175. BDG**, June 2, 1938, p.6. / **176. TOT**: July 29, 1966, p.7; October 30, 1966, p.27-SC. / **177. BDG**, May 2, 1935, p.7.

**CHARLES PETER NEILSON** (1867-1937 / **Plate 16a**) was born in Pittlesie Cults, Fifeshire, Scotland. According to the 1881 Census of Scotland, he lived with his parents and three younger brothers in Eastwood where he attended grammar school.<sup>1</sup> He reportedly received his art education in Glasgow. His maternal grandfather was the noted portrait painter, James Wilson.<sup>2</sup> He migrated to the United States in 1888, moved to San Francisco about 1891 and married Katherine Lange, a "professional singer and music teacher," two years later. By late 1894 the couple resided at 1623c Eddy Street.<sup>3</sup> The following spring the *San Francisco Call* ran a feature article on four of Lorenzo Latimer's most "promising young students," one of whom was C. P. Neilson. The *Call* reproduced a sketch of his watercolor entitled *A Mexican Water-Cooler* and added that most of Neilson's studies show a "delicacy of treatment, with just a trace too much of the impressionist. As his teacher is anything but impressionistic the tendency is personal."<sup>4</sup> In October of 1895 the Neilsons moved to Alameda and established a residence at 2036 San Antonio Avenue. He immediately opened a studio in downtown Alameda on Central Avenue at the corner of Oak Street and placed on exhibition "a number of water color drawings and sketches."<sup>5</sup> By 1899 their home address had changed to 1418 Pearl Street; his studio was then on Park Street at the corner of Central Avenue.<sup>6</sup> According to the U.S. Census of 1900, the couple had a six-year-old son, Ariel, and a relative of Charles' in residence.<sup>7</sup> A second son, Edward Francis, was born in 1902. By late 1900 Charles Neilson was specifically listed in the Alameda Directory as "artist and teacher of drawing, 1361 Park" Street with a new home address at 1419 Versailles Avenue.<sup>8</sup> The Neilsons were conspicuous at San Francisco and Alameda society functions, benefits and fashionable Bohemian soirees where Katherine was a popular performer "with her flute-like voice and finished method of vocalization;" Charles once attended a "fancy dress party" attired as a cowboy.<sup>9</sup> In 1901 he shared a studio in San Francisco with Charles Chapel Judson, first at 207 Sutter Street, and then at the more spacious 420 Montgomery Street.<sup>10</sup> At the latter address they were joined by Sydney Yard, Edward Currier, Henry Raschen and Marion Drewe.<sup>11</sup>

He maintained a very visible and professional presence beyond his immediate circle of artists. His illustrations appeared in several local newspapers, including the *San Francisco Call* and *Alameda Daily Argus*.<sup>12</sup> In 1900 he published an article on "Pictorial Composition" in the local monthly, *Camera Craft*, where he advised aspiring photographers on the "principles of composing" a scene by using the methods taught in art schools.<sup>13</sup> Before civic groups, school children, teachers' associations and clubs Neilson was a popular and frequent public speaker in San Francisco and northern California on the subjects of art appreciation and art education.<sup>14</sup> Between November of 1896 and June of 1902 he frequently lectured to San Francisco's prestigious Theosophical Society on such topics as: "Intellect and Intuition: Their Relation to the Development of the Psychic Powers Latent in Man," "The Journey of Life: Its Ultimate Purpose

and Present Value," "Man and His Destiny" and "The Divine Man: The Art of Right Living."<sup>15</sup> He also won recognition as an art historian and in 1904 published on *Applied Art in San Francisco* in *Sunset* magazine. Neilson illustrated this article with his own detailed drawings.<sup>16</sup> That year he sat on the "Judgment Committee" of the California Guild of Arts and Crafts.<sup>17</sup>

Neilson contributed his watercolors to the: San Francisco Art Association (SFAA) between 1895 and 1906,<sup>18</sup> Mechanics' Institute Fair of 1897,<sup>19</sup> Sketch Club of San Francisco in 1898,<sup>20</sup> Red Cross Benefit Exhibition of 1898 at the San Francisco Press Club,<sup>21</sup> Sorosis Club of San Francisco in 1901,<sup>22</sup> and California State Fair from 1900 to 1902.<sup>23</sup> At the State Fair of 1900 he won the first prize in watercolor.<sup>24</sup> At the 1897-98 winter Annual of the SFAA he displayed four well-received watercolors of San Francisco's Chinatown.<sup>25</sup> At the Mark Hopkins Institute of Art Annual Exhibition of Water Colors, Pastels and Black & White in the fall of 1901 and 1902 his scenes of Monterey, which included the *Custom House*, were characterized as "clear" and "strong enough" to be compared with oils; the press was especially fascinated with his peculiar "elevation" studies around Telegraph Hill.<sup>26</sup> He was one of the few local artists to have a "portfolio" of his work on exhibition in 1903 at San Francisco's United Crafts and Arts Building.<sup>27</sup> Neilson regularly exhibited his popular watercolors of the Carmel coast, Santa Cruz and the California missions at his San Francisco studio which was open to the public on Saturday afternoons.<sup>28</sup> Along with Gottardo Piazzoni, Xavier Martinez, Arthur Putnam, Anne Bremer, Maynard Dixon, and others he helped to organize in 1902 the short-lived California Society of Artists, a secessionist group that opposed the stifling restrictions and politically manipulated juries of the SFAA.<sup>29</sup> Their intent was to offer more accessible exhibitions. At the Society's inaugural show, which was held in Neilson's studio, seven of his ten displayed watercolors depicted the Monterey Peninsula.<sup>30</sup> Aside from his frequent exhibitions at the Mark Hopkins Institute of Art,<sup>31</sup> Neilson found new San Francisco venues at the: Industrial and Fine Arts Exhibition of the California Club in 1901,<sup>32</sup> First Annual Painters' "Salon" of 1903 in the Palace Hotel,<sup>33</sup> California Guild of Arts and Crafts in 1904 and 1905,<sup>34</sup> Schussler Brothers Gallery in 1904 and 1905,<sup>35</sup> Artists' Society in 1905,<sup>36</sup> Daingerfield "Art Exchange" Studio in 1905,<sup>37</sup> and Subscription Exhibition in 1905.<sup>38</sup> In April of 1906 he exhibited his *Mexican Home* at the Society of California Artists.<sup>39</sup> His painting of *Mission Dolores* was hung in the California Building at the St. Louis Exposition in 1904.<sup>40</sup> That fall his watercolors were given a solo exhibition in Denver.<sup>41</sup> At the 1905 Lewis and Clark Exposition in Portland his exhibited work received a silver medal.<sup>42</sup>

Critics valued his work. The *San Francisco Chronicle* said of his one-man show at Schussler's in August of 1904:<sup>43</sup>

There has been a pilgrimage this week to the handsome gallery of a local dealer to see the unusually interesting collection of pictures which C. P. Neilson, the water colorist, is showing as the result of his recent trip into out-of-the-way places of Mexico. The exhibition will continue throughout the week, affording everyone an opportunity to see the Neilson pictures, which are of architectural and historical interest as well as artistic.

It is Neilson's way to roam far from the places other artists seek their subjects. In times gone by while other artists were painting Monterey, Neilson went to the inaccessible Mission of San Juan Bautista and secured some of the best Mission pictures that have been done in recent years. Besides San Juan, Neilson has painted other missions and one of Dolores that is on exhibition with the pictures of Mexico. Neilson through the past few years learned to express in water color the texture of adobe and the shadows of the arcades, the real life and spirit of the missions, so when he went to Mexico he was well prepared to interpret what he saw. Being a good draughtsman, Neilson could make the most of the architectural beauty of the land which has inherited the Moorish legacy from its mother country. In short, Neilson has painted "pictures" of Old Mexico, and artists and art lovers owe him a debt for his contribution to art annals of this State.

Perhaps the most important picture in the collection is the largest. It is a scene of Guadalupe. The composition is attractive in that it gives the life of the street and a suggestion of the castled heights above. A tall, slender tree cuts the foreground in a decorative manner. Neilson has laid his colors in with a sure hand in broad washes, simple in the extreme, yet suggesting all the detail of latticed windows, creeping flowering things and the effective lights and shadows.

In all, there are about eighty pictures, mostly Mexican, the others being some of Neilson's recent Mission pictures, a few done in Monterey and others where fancy has taken this artist.

That October Laura Bride Powers in a general review of his paintings for the *San Francisco Call* observed:<sup>44</sup>

Then there's C. P. Neilson at work on beautiful bits of Old Missions - notably San Juan Bautista, with its vine-clad buttresses, its famous old doorway leading into the ruined churchyard, its riotous garden with a gaunt white cross rising prophetically from a gay flower bed.

Neilson's Mexican scenes are varied in character, and rather more ambitious than his earlier old Mission sketches. They are all exquisitely colored and idealized in treatment.

His latest work - and he is a busy lad - has been done in and around Monterey. Chinatown and the gray sand dunes are

among these portrayals, among which the most attractive to my untutored eye is a sand dune by the water's edge, at eventide, with a purple glow reflected on the sand from the dying sun. Over the gray waste is a pink, green and purple splash of blossoms - a pretty potpourri of color. Gladness is the note of all of Neilson's work.

His eleven watercolors of Mexico at the 1904 fall Exhibition of the SFAA received this assessment in the *Chronicle*: "C. P. Neilson shows a number of Mexican water colors, marking distinctly his progress. Excellently drawn and splendidly colored, they are among the best pictures hung."<sup>45</sup> He held a joint exhibition with Anna Frances Briggs at San Francisco's Sequoia Club in late April of 1905 and received many positive comments in the local newspapers.<sup>46</sup> Laura B. Powers said of his paintings:<sup>47</sup>

... every one ... is worthy - every one is conscientious and honest in its presentation. Then there are those that reveal the poet - the interpretation of woodland nature through the lense of love.

Here is where Neilson shows himself in tune with the tender moods of nature ... a little pool of water in a glen, the trees on the bank throwing their shadows on the still water. In this unpretentious little canvas is a most unusual conception of color - a deep purple shadow jewelling the pool like a great amethyst. And it is true, this daring interpretation of woodland shadow. ... This is a revelation.

The *Berkeley Daily Gazette* noted of his Sequoia show:<sup>48</sup>

In this exhibition of his work Mr. Neilson displays a greater versatility than even his friends and admirers credit him with possessing, and there is evident, too, the results of much hard, close study and well-directed industry, which cannot fail to be very pleasing to the artist. All this is forced upon the observer, who recognizes in the paintings a sincerity in technique which adds abundantly to the painter's characteristic brilliancy of treatment of the varied subjects he presents.

There are forty-four pictures in the collection, and they cover a field of rare diversity, some beaming with the bright sunlight of Mexico and color that holds the eye, while others are eloquent of the cool, though clear atmosphere of old Monterey, against which are the contrasts of typical scenes in the Chinese quarter of San Francisco, bits of marine subjects and interiors of California missions.

He also contributed to group exhibitions at the Sequoia Club.<sup>49</sup> He was a avid supporter of that organization and participated in their dinners, costume parties and theatrical productions.<sup>50</sup> Between the fall of 1904 and the summer of 1906 the *Call* reproduced in its art reviews four of his watercolors, including "a characteristic Mexican scene of exquisite color and suggestion" and his famous *Eucalyptus Grove at Berkeley*, as well as a striking photograph of the artist by Emily Pitchford.<sup>51</sup>

Between 1895 and 1905 Neilson made several sketching trips to Mexico. In the early spring of 1904 he spent a considerable amount of time in Cuernavaca.<sup>52</sup> He habitually joined Bay Area artists who summered in California's Monterey, because the "old capital" reminded him of the quaint towns south of the border.<sup>53</sup> Some of his earliest recorded visits to Pacific Grove and its environs were in 1899; a year later he first exhibited his Monterey Peninsula paintings at the SFAA.<sup>54</sup> His wife often joined him for his long summer stays in Pacific Grove.<sup>55</sup> George Sterling mentioned his 1906 visit to Carmel with Xavier Martinez.<sup>56</sup> The two painters had been close friends before 1902 when Martinez exhibited his portrait of Neilson at the Bohemian Club.<sup>57</sup> From 1907 to 1909 Neilson exhibited at the Del Monte Art Gallery.<sup>58</sup> He vacationed with his family in Ben Lomond.<sup>59</sup>

Neilson played an important role in developing the arts in Alameda. In 1896 he was instrumental in re-organizing the Alameda Art League and its associated art classes at the local Art Students League. He served as that group's secretary, treasurer and primary instructor.<sup>60</sup> At the Art League's First Exhibition in the fall of 1896 he displayed over sixty pastels and watercolors "of high merit;" one was entitled *Chinatown Alley*.<sup>61</sup> The *Alameda Daily Argus* said of his paintings:<sup>62</sup>

Of these, a sketch on Oakland's water front, a delicious thing, "By Quiet Waters," and "A Gentleman's Log Cabin" seemed to attract special notice. The last is full of careful detail.

The picturesque scenes of San Francisco's Chinatown are among the best of this artist's exhibit. They have so successfully caught the characteristic, semi-oriental spirit that in looking at them one imagines himself far away from the commonplace scenes of our Western country.

The *Call* reproduced a flattering sketch of the well-tailored Neilson.<sup>63</sup> Among the contributing artists at the First Exhibition were: Raymond Yelland, Charles Judson, Perham Nahl, Lorenzo Latimer and Isabel Hunter. At the League's Second Exhibition in April of 1897 there were more artists, including the prominent figures: Charles Dickman, H. Percy Gray, Henry Joseph Breuer, Giuseppe Cadenasso, Henry Raschen and Mary DeNeale Morgan.<sup>64</sup> The *Alameda Daily Argus* observed that:<sup>65</sup>

Neilson's Chinese studies are the most striking series among the watercolors. He must be a most prolific worker, for he has nineteen in number. He must have haunted Chinatown since the last exhibition, for he has caught the Celestial in a great variety of picturesque attitudes, which it may be said is not so easy to do. His odd bits to be found up the back allies of Chinatown and in the stalls and shops of the quarter are inimitable. In *Fish Alley* is probably the best of the series.

He taught a sketch class at the Alameda Art League "from draped models and still life subjects" until that group ceased to function in the late fall of 1897.<sup>66</sup> In December of that year at his Alameda studio he staged a public exhibition of seventy of his "excellent paintings, sketches and etchings" along with the work of his students and repeated that event a year later.<sup>67</sup> On one occasion he exhibited reproductions of the "European masters" at the Alameda Teachers' Club Room.<sup>68</sup> He lectured at the Art League as well as at Alameda's Adelpian Club, Art Club, Unitarian Church and Unitarian Club on such topics as: "Graphic Art," "Romanesque Art," "Human Nature Ennobled by Art," "The Purpose of Life," "Art is a Necessity Not a Luxury" and "The Soul of Art."<sup>69</sup> Neilson freely offered his studio for many artistic functions, including a series of art lectures by Professor Ardley of U.C. Berkeley.<sup>70</sup> When Neilson lectured on "Art and the Artist" in 1903, the Alameda press published his text:<sup>71</sup>

... If a man has a love for the beautiful, it can be brought out by seeing the good work of artists. He will find that it is not merely a luxury, but needful. If he does appreciate art, he is the man that he is intended to be.

... The greatest of artists have been international men, and they have brought a more harmonious state of affairs. Art tends to broaden the sympathies.

"Art is essential in the development of a normal man. ...

"In looking at a picture, if it does not seem like nature it is generally conceded that the artist has failed. But an artist does not copy nature. The realistic is not the acme of perfection. He weds colors into harmony, selects elements and arranges them so that they form a unity. ... The best artists have lived through lives of persecution, simply because they have wished to develop this harmony of color. It requires the mind and eye of a genius to see the fine points of the work of a genius."

In December of 1896 he was appointed the "drawing teacher" at Alameda High School and soon held the post of "supervisor of art instruction" in the Alameda Public Schools.<sup>72</sup> From his students "Neilson succeeded in getting results in colored crayon drawing that have not been duplicated in many schools departments of the country" and their sketches were given unprecedented exhibitions during 1899 at the Mechanics' Pavilion in San Francisco and at the National Education Association in Los Angeles.<sup>73</sup> When the art section of the Alameda Teachers' Club staged exhibitions of Bay Area artists in May and December of 1899, one local reviewer noted:<sup>74</sup>

Neilson has a number of sketches of Chinese children and bits of picturesque architecture, but this artist's most recent sketches from Monterey are better in color and stronger in handling than his previous work. His latest work has shown a remarkable improvement that is a source of pleasure to his friends. His pictures are nearly all out-door sketches and are true to nature. He gets fine effects in lights and shade and his greens are true. ...

In 1900 he was instrumental in forming the Art Club of Alameda where he taught art classes.<sup>75</sup> Neilson also conducted private drawing and painting classes from both his Alameda studio and home.<sup>76</sup> When he resigned from the Alameda Public Schools in May of 1901, the *Daily Argus* posted this remarkable notice on the front page:<sup>77</sup>

Among the communications read at the meeting of the School Board last evening was the resignation of Charles P. Neilson as drawing instructor of the public schools. The communication brought forth numerous expressions of appreciation of the work done by Mr. Neilson, not only in the role of teacher, but as a promoter of higher appreciation of art among all those connected with the schools.

The work produced by the pupils of Mr. Neilson has also brought considerable notice to the city. Every member of the board expressed his appreciation of Mr. Neilson's work. It was suggested by Chairman Otis that as Mr. Neilson would not be a candidate for re-election, it would be a good plan to simply express regret at his inability to longer serve the city in that capacity, and thus save the necessity of accepting his resignation. The plan was received favorably and was adopted.

Mr. Neilson intends to devote himself exclusively to his private art work. He has made a specialty of Chinatown studies and his work in that line has attracted attention all over the country. Only recently he was engaged to paint one of the sketches for President McKinley.

As a lark he acted as a judge for the best decorated boat at the annual Alameda Carnival.<sup>78</sup>

Beyond Alameda in the greater East Bay Neilson was quite active in the art scene. In the summer of 1897 he contributed several "well-drawn" watercolors "of Chinese subjects" to the Oakland Industrial Exposition; at that same event in the fall of 1898 he was awarded a second prize in the art section for "several clever sketches; studies of Chinatown with good color effects, and a nicety of expression, not often found."<sup>79</sup> Between December of 1897 and May of 1899 he was an exhibiting member of the short-lived Oakland Sketch Club.<sup>80</sup> In 1901 Neilson and Charles Judson held a joint exhibition of their paintings at the Hale Gallery in Berkeley.<sup>81</sup> He contributed several "unusually good" watercolors, including *In Chinese Quarters* and *Monterey's Old Custom House*, to the Loan Exhibition and Second Annual of the Oakland Art Fund sponsored by the Starr King Fraternity in February and December of 1902.<sup>82</sup> At the Fourth Annual of the Oakland Art Fund in February of 1904 his *Interior of the San*

*Juan Mission* was said to be "a satisfying and pleasing study, in some respects the best work of this artist."<sup>83</sup> That fall at Saake's Oakland gallery he exhibited over forty paintings that Zoe Radcliffe of the *Call* described:<sup>84</sup>

... as delicious bits reminiscent of his recent trip to Old Mexico, as well as views of Monterey and San Francisco's famous Chinatown. . . . many delightful interiors and exteriors of historic Mexico, particularly a fascinating sketch of an old convent window. He has several paintings of old adobe buildings that are exceptionally fine. Few artists can put into their work the poetry that distinguishes these sketches.

In 1905 for the Fifth Annual of the Oakland Art Fund sponsored by the Starr King Fraternity he displayed four scenes of Mexico and one of San Francisco's Mission Dolores.<sup>85</sup> Also that March he held a solo exhibition and later a joint show with Xavier Martinez at Oakland's Palette, Lyre and Pen Club where both men tried and failed to establish a permanent art gallery.<sup>86</sup> They both socialized and lectured at that Club.<sup>87</sup> In Oakland Neilson exhibited at the Nile Club and Home Club in 1905.<sup>88</sup> That spring he moved his family to 2330 Fulton Street in Berkeley for convenient access to his part-time University appointment as the Instructor in "water coloring" at the Department of Architecture.<sup>89</sup> In April on the University campus the SFAA sponsored his lecture, *Art and Its Practical Application*, which was illustrated with his own watercolors of Chinatown and Monterey.<sup>90</sup> At that time he was characterized as "one of California's famous painters." The articulate Neilson also spoke on art historical topics in Berkeley and won great acclaim for his course of lectures on "Old Grecian Art."<sup>91</sup> He began teaching at the University early in 1906.<sup>92</sup>

That April his San Francisco studio was destroyed along with his valuable collection of "Chinatown sketches" and "notable paintings of Monterey scenes."<sup>93</sup> Although he saved the paintings of many other artists, his valiant attempt to rescue the famous Piazzoni frieze from the Girl's Club was ultimately unsuccessful.<sup>94</sup> Like William Keith, Neilson was determined to replace his own lost art with "even better" works. Immediately after the earthquake he was hired by the San Francisco Chamber of Commerce to give "stereopticon lectures" throughout the West and as far east as Omaha, Nebraska, on the optimistic plans for the rebuilding of the city.<sup>95</sup> Catherine Angello, one of Alameda's most prominent residents, acted as the "general manager" for this enterprise.<sup>96</sup> On a visit to Los Angeles in May he tentatively accepted an invitation to teach that fall at the local Art Students League. An excited Antony Anderson, the art critic of the *Los Angeles Times*, announced Neilson's visit and his impending classes at the League; he even published Pitchford's dramatic photo of the artist.<sup>97</sup> Neilson's 1906 summer course in watercolor at U.C. Berkeley met five mornings a week from 9 to 12 and from 2 to 4 in the afternoons. Children also attended his classes where he lectured twice weekly on art history.<sup>98</sup> Apparently, visitors to his lectures were allowed to attend without charge. This popular course received a lengthy and highly flattering review by Will Sparks in the *Call*.<sup>99</sup> A Berkeley newspaper repeated the review two days later.<sup>100</sup> During this period Neilson completed a large Berkeley landscape entitled *Le Conte Oaks* which measured twenty-two by thirty-five inches.<sup>101</sup> His "rich" watercolors appeared in Berkeley's 1906 Studio Building exhibition.<sup>102</sup>

When the University failed to offer him a permanent "full-time" appointment, he assumed his post as Instructor in Watercolor at the Los Angeles Art Students League.<sup>103</sup> Neilson was "loathe to leave Berkeley" since it was "the ideal spot for home . . . and art."<sup>104</sup> He was so popular that before his departure on August 30<sup>th</sup> he was made an honorary member of the Art Students' Club on campus.<sup>105</sup> Neilson left his family in Berkeley and rented a small studio-residence for himself at 233 South Broadway in Los Angeles.<sup>106</sup> To his fifteen watercolors, which had been saved due to their exhibition in Santa Barbara during the San Francisco earthquake, Neilson added eleven more pieces for his first Los Angeles show at Steckel's Gallery in October.<sup>107</sup> Anderson lavished much praise on the "great refinement" of his work that was a "joy forever" and reproduced his watercolor *Morning on Monterey Coast*. His show at Steckel's was carried into the following spring. At that time Anderson continued his glowing assessment and reproduced in the *Times* Neilson's *Country Road*, "a very charming and inviting vista . . . one of the best in the gallery, [it] shows Mr. Neilson's recent growth in technique."<sup>108</sup> Neilson also exhibited at the local Atelier d'Art.<sup>109</sup> In addition, he continued his program of public art lectures with topics that ranged from art education and home decoration to arts and crafts. His audiences ranged from as many as twelve hundred high school students to just a few dozen acolytes at an "impromptu" reception for the Indian mystic Baba Bharati.<sup>110</sup> On one occasion he lectured on "Art and its Relation to Life" before the women's Friday Morning Club.<sup>111</sup>

Although he initially received a warm welcome at the Art Students' League, his approach to teaching was not compatible with the demands of his new employer and he returned to Berkeley by early August of 1907.<sup>112</sup> When he was unable to find "suitable employment" there, he traveled to San Diego with his family, established a studio-residence at 1471 Tenth Avenue and had considerable success in selling his watercolors.<sup>113</sup> He advertised himself in the local Directory as a "drawing instructor." During his tenure in San Diego he painted numerous local landscapes, including the large watercolor, *La Jolla Caves*, now in the San Diego Museum of Art.<sup>114</sup> He made at least one visit to Mexico. In the fall of 1907 he began tutoring as a "drawing teacher" in a San Diego grammar school.<sup>115</sup> At this time he made a brief trip to Berkeley where one of his watercolors tied for first place in a charity exhibition on the U.C. campus.<sup>116</sup> He also traveled to Santa Barbara on several occasions and sold his

watercolors at the local Potter Gallery.<sup>117</sup> In March of 1908 he accepted the position of "painting instructor" at the California State Normal School of San Diego, but stayed only one term.<sup>118</sup> About this time his wife, Katherine, initiated divorce proceedings and with her two sons moved back to Alameda where they lived on Pearl Street in a boarding house owned by her mother.<sup>119</sup> Coincidentally, Neilson's eldest son, Ariel, became an artist who specialized in customized greeting cards and his youngest boy, Edward Francis, was a well-known singer who co-founded the "Mountain Players" of Mt. Tamalpais.<sup>120</sup>

To avoid complications over the divorce Neilson traveled frequently. When his exhibition of fifty watercolors closed at the Blanchard Gallery in Los Angeles, he removed his work to Chicago and New York during the summer of 1908. Antony Anderson noted that Neilson's "recent studies of the missions are strong and beautiful, giving unhackneyed and picturesque views of the walls, and will no doubt attract much favorable attention in the East."<sup>121</sup> That December he exhibited at the Schussler Brothers in San Francisco his watercolors and the *Call* focused on one:<sup>122</sup>

... a curve of gray stone wall in the center of which is a single window high placed with the piquant, challenging face of a Mexican senorita smiling over the potted red geraniums on the worn stone ledge. Although an unusual conception it demands attention that very score. The old wall is remarkably painted, every stone showing as solidly as if it possessed depth, and the crevices and chinks showing shadowy in the afternoon sunshine.

Apparently, this picture was so unusual and captivating that the *Los Angeles Times* repeated the identical description.<sup>123</sup> He exhibited his watercolors at the Del Monte Art Gallery in 1909 and was made an "honorary exhibitor" of the Fine Arts League of Los Angeles County.<sup>124</sup> In April of 1909 he displayed several works at the Little Corner of Local Art in Los Angeles while he was away in München.<sup>125</sup> In the summer of 1910 the *Call* reported that Neilson had left Holland and arrived in California with the intent of opening a temporary studio in Los Angeles for six to eight months. According to Margaret Doyle, art critic for the *Call*:<sup>126</sup>

Several of his Dutch scenes are already on view in this city at Schussler Brothers and at Courvoisier's in Sutter Street, all of them being watercolors. Old windmills, with the quaint and picturesque Dutch homes in the distance beyond river or lake, . . . show the simpler side of life of the Netherlands in a warm intimate, appealing way. The skies in nearly all of these scenes are particularly noticeable, with their heavy masses of grey and white clouds, covering the heavens from horizontal line to zenith. Through these the golden sunlight drifts, lighting with its bright yellow tints the face of the landscapes and giving to all of the settings an effect of spring time between showers.

Some Monterey studies are also shown, one a stretch of sand dunes, daintily handled beneath a pale blue sky; another an early moonlight sketch of a fishing village under a quiet grey and silver sky. The sea is at rest and the fishing boats are at anchor for the night, while the weather beaten old grey buildings are touched with a silver glory in the dim evening light. It is a quiet scene, suggestive of rest and the deep peace of nightfall, and is a characteristic bit of Neilson's work.

After scheduled exhibits in Pasadena he intended to establish his permanent residence in San Francisco. For unexplained reasons he abruptly left the United States. Thereafter his name disappears from California. It is assumed that he remained in Europe until his death.<sup>127</sup>

**ENDNOTES FOR NEILSON:** 1. Scotland Census of 1881, RD: Eastwood, p.12. / 2. *LAT*, October 7, 1906, p.6-2. / 3. Crocker 1895, p.1118. / 4. *SFL*, March 11, 1895, p.7. / 5. *ADA*, October 19, 1895, p.1; Polk: 1896, pp.516, 629; 1897, pp.563, 689. / 6. Polk: 1899, pp.535, 644; 1900, pp.539, 696; *MHR*, December, 1899, p.35. / 7. U.S. Census of 1900 [ED 311, Sheet 2]. / 8. *MHR*, December, 1900, p.36; cf., Polk: 1901, pp.449, 550; 1903, pp.514, 650; Halteman, pp.1.237f. / 9. *ADA*: November 7, 1896, p.4; November 6, 1899, p.1; March 19, 1900, p.4; *SFL*: February 12, 1905, p.20; March 7, 1905, p.8; March 26, 1905, p.20; March 28, 1905, p.8; April 1, 1905, p.8; April 25, 1905, p.8. / 10. *ADA*: August 7, 1901, p.4; *MHR*: Christmas, 1901, p.43; Summer, 1903, p.38; Crocker: 1902 p.1960; 1903 p.2003; 1904 pp.1373, 2025; 1905 pp.1376, 1999. / 11. *SFL*, October 22, 1905, p.19. / 12. *SFL*, March 11, 1895, p.7; *ADA*: April 13, 1898, p.4. / 13. *CMC* 2, 1900, pp.26-29. / 14. *ADA*: October 6, 1899, p.4; May 3, 1902, p.4; *SFL*: October 6, 1899, p.3; October 7, 1899, p.3; November 15, 1903, p.38; November 22, 1903, p.47; December 31, 1903, p.11; March 14, 1905, p.4; January 28, 1907, p.6; *BDG*: December 29, 1903, p.6. / 15. *ADA*, November 7, 1896, p.4; *SFL*: March 20, 1898, p.12; May 28, 1899, p.12; September 17, 1899, p.16; June 15, 1902, p.36. / 16. *SNT* 13.2, 1904, pp.137-40; cf. Neilson's "Mission San Juan Bautista," *SNT* 16.2, 1905, pp.136-38; *SNT*: 18.2, 1906, pp.111f.; 18.3, 1907, pp.190-93; 18.4, 1907, p.357. / 17. *SFL*, December 2, 1904, p.5; *Catalogue, Second Annual Exhibition of the Guild of Arts & Crafts*, San Francisco, 1904. / 18. Halteman, pp.1.237f; *TAT*, November 18, 1895, p.14; *SFB*, April 24, 1897, p.5; *AAA* 1, 1898, p.392; *ADA*: March 8, 1900, p.4; March 22, 1901, p.1; *SFC*, November 16, 1900, p.7; November 8, 1901, p.9; November 20, 1903, p.9; *SFL*: November 17, 1897, p.5; March 22, 1901, p.11; November 8, 1901, p.4; November 20, 1903, p.16. / 19. Halteman, p.11.137. / 20. *TAT*, January 31, 1898, p.10. / 21. *SFL*, June 10, 1898, p.10. / 22. *TAT*, October 14, 1901, p.255; *IQT*, October 19, 1901, p.9; one of his Sorosis Club entries was entitled *In Chinese Quarters*. / 23. Halteman, p.11.96. / 24. *ADA*, September 27, 1900, p.1. / 25. Cf. Plate 16a; Appendix 6. / 26. *SFL*: November 10, 1901, p.20; December 1, 1901, p.15; November 14, 1902, p.9. / 27. *IQT*, December 22, 1903, p.6. / 28. *SFL*: October 23, 1904, p.19; August 27, 1905, p.19; September 3, 1905, p.19. / 29. *SFL*: March 15, 1902, p.9; May 2, 1902, p.9; *SFX*, March 16, 1902, p.11; George W. Neubert, *Xavier Martinez (1869-1943)*, Oakland, 1974, pp.27f, 53; Hagerty, pp.62f. / 30. *MHR*, June, 1902, pp.20-22; Schwartz, *Northern*, pp.16, 87f. / 31. *SFL*: November 17, 1905, p.9; November 19, 1905, p.19; November 26, 1905, p.19. / 32. *ADA*, April 13, 1901, p.1. / 33. He exhibited over a dozen watercolors with San Francisco scenes of the coast, Mission Dolores and Chinatown as well as San Juan Bautista Mission and Monterey (*SFC*,

November 11, 1903, p.9; *SFL*, November 12, 1903, p.5; *TAT*, November 16, 1903, p.342. / 34. In 1904 he displayed three scenes of Mexico and four of Monterey; Schwartz, *Northern*, p.88; *SFL*: November 20, 1904, p.19; December 4, 1904, p.19; December 7, 1905, p.2. / 35. *ADA*, August 23, 1904, p.1; *SFL*, August 20, 1905, p.19. / 36. He contributed twenty-five landscapes, primarily of Mexico and Monterey (Schwartz, *Northern*, p.88; *SFL*, November 12, 1905, p.19). / 37. *TAT*, November 27, 1905, p.435. / 38. *SFL*, December 24, 1905, p.23. / 39. *SFL*: March 25, 1906, p.23; April 8, 1906, p.23; April 11, 1906, p.5. / 40. *ADA*, May 7, 1904, p.4. / 41. *ADA*, October 8, 1904, p.3. / 42. *BDG*, May 3, 1905, p.1; *ADA*, November 4, 1905, p.5. / 43. As cited in *ADA*, August 30, 1904, p.4. / 44. *SFL*, October 23, 1904, p.19. / 45. *SFC*, November 27, 1904, p.32. / 46. *ADA*, April 8, 1905, p.6; *SFL*: April 27, 1905, p.8; April 29, 1905, p.8; May 7, 1905, p.19; May 21, 1905, p.19. / 47. *SFL*, April 30, 1905, p.19. / 48. *BDG*, May 4, 1905, p.8. / 49. *SFL*, November 24, 1905, p.7. / 50. *SFL*: November 13, 1904, p.24; November 28, 1905, p.8; January 7, 1906, p.43; March 27, 1906, p.8; March 30, 1906, p.9. / 51. *SFL*: October, 23, 1904, p.19; May 21, 1905, p.19, September 3, 1905, p.19; July 22, 1906, p.22. / 52. *ADA*: January 23, 1904, p.3; April 9, 1904, p.3; April 30, 1904, p.4. / 53. *MHR*, Summer, 1904, p.32; *ADA*, October 1, 1904, p.6; *SFL*: October 2, 1904, p.19. / 54. *ADA*: March 31, 1899, p.1; June 8, 1899, p.4; July 31, 1900, p.6; *MHR*, Summer, 1900, p.40. / 55. *ADA*: June 6, 1900, p.4; June 19, 1902, p.4; July 26, 1902, p.4; June 4, 1903, p.4; April 9, 1904, p.3; *SFL*, August 13, 1905, p.36. / 56. *Sterling*: January 13, 1906; January 15, 1906. / 57. *TAT*, December 22, 1902, p.426. / 58. Schwartz, *Northern*, p.88; *SFL*, November 3, 1907, p.6. / 59. *ADA*: March 28, 1903, p.1; December 26, 1903, p.4; March 23, 1904, p.4; June 6, 1904, p.4; October 18, 1906, p.1. / 60. *ADA*: August 5, 1896, p.1; November 19, 1896, p.1; October 2, 1897, p.1; *SFL*, August 6, 1896, p.11. / 61. Plate 16a; Appendix 6. / 62. *ADA*, November 20, 1896, p.1. / 63. *SFL*, November 20, 1896, p.11. / 64. *ADA*: April 21, 1897, p.1; April 28, 1897, p.1; April 29, 1897, p.1. / 65. *ADA*, April 29, 1897, p.1. / 66. *ADA*: January 14, 1897, p.1; December 3, 1897, p.1. / 67. *ADA*: December 3, 1897, p.1; December 17, 1898, p.1. / 68. *ADA*, October 21, 1899, p.1. / 69. *ADA*: January 8, 1897, p.4; January 23, 1897, p.1; September 28, 1897, p.1; November 6, 1899, p.1; November 29, 1901, p.4; January 22, 1902, p.1; January 25, 1902, p.1; February 7, 1902, p.4; February 24, 1902, p.1; February 25, 1902, p.4; March 11, 1902, p.1; April 2, 1902, p.4; April 23, 1902, p.4; April 30, 1902, p.4; May 14, 1902, p.4; May 21, 1902, p.1; May 28, 1902, p.4; August 24, 1903, p.4; *SFL*, December 26, 1901, p.9; *MHR*, Christmas, 1901, p.25. / 70. *ADA*: January 13, 1898, p.4; January 20, 1898, p.1. / 71. *ADA*, August 27, 1903, p.1. / 72. *ADA*, December 16, 1896, p.1; *SFL*, December 17, 1896, p.11; *LAT*, October 7, 1906, p.6-2. / 73. *ADA*: May 24, 1899, p.1; June 7, 1899, p.1. / 74. *ADA*, May 19, 1899, p.1; cf. *ADA*: May 18, 1899, p.1; December 6, 1899, p.1. / 75. *ADA*: March 1, 1900, p.1; November 1, 1900, p.1. / 76. *ADA*: October 20, 1902, p.4; November 7, 1902, p.1; August 18, 1903, p.4; August 20, 1903, p.1. / 77. *ADA*, May 8, 1901, p.1. / 78. *SFL*, September 17, 1902, p.9. / 79. *SFL*, July 18, 1897, p.15; *IOI*, November 19, 1898, p.8; *ADA*, December 10, 1898, p.1. / 80. *IOI*: December 31, 1897, p.8; May 16, 1899, p.5. / 81. *BDG*, October 16, 1901, p.3. / 82. *ADA*: February 26, 1902, p.1; February 27, 1902, p.1; *IOI*, December 6, 1902, p.6. / 83. *BDG*, February 24, 1904, p.6. / 84. *SFL*: November 24, 1904, p.6; December 7, 1904, p.6. / 85. Schwartz, *Northern*, p.88; *IOI*: February 16, 1905, p.8; March 6, 1905, p.2; March 8, 1905, p.16; *SFL*: March 5, 1905, p.19; March 7, 1905, p.6; *SFC*, March 5, 1905, p.27. / 86. *SFL*: March 14, 1905, p.4; May 30, 1905, p.6; June 24, 1905, p.6; June 26, 1905, p.4; *IOI*, May 30, 1905, p.9. / 87. *SFL*, April 30, 1905, p.36; *IOI*: November 11, 1905, p.16; March 25, 1905, p.7. / 88. *SFL*: June 15, 1905, p.6; June 18, 1905, p.19; June 24, 1905, p.6; Schwartz, *Northern*, p.87. / 89. *ADA*, November 4, 1905, p.5; Polk 1906, p.732, 775. / 90. *IOI*, April 12, 1905, p.12; *ADA*, April 12, 1905, p.1. / 91. *BDG*, May 12, 1906, p.5; *SFC*, May 14, 1906, p.10. / 92. U.C., *Catalogue*, February, 1906, p.12; U.C., *Courses*, 1906-07, p.185. / 93. *BKR*, August 30, 1906, p.6. / 94. *SFC*, June 4, 1906, p.5. / 95. *SFL*, May 27, 1906, p.20; *SFC*, June 4, 1906, p.5. / 96. *IOI*, May 11, 1906, p.8. / 97. *LAT*, June 3, 1906, p.6-2. / 98. *TCR*: July 28, 1906, p.6; August 11, 1906, p.4. / 99. *SFL*, July 22, 1906, p.22. / 100. *BDG*, July 24, 1906, p.2. / 101. *TCR*, August 4, 1906, p.8. / 102. *TCR*, December 8, 1906, p.13; Appendix 1, No.1. / 103. *SFL*, August 22, 1906, p.6; *BKR*, August 30, 1906, p.6; *LAT*: September 9, 1906, p.6-2; September 23, 1906, p.6-2. / 104. *TCR*, July 14, 1906, p.6. / 105. *SFL*, August 30, 1906, p.4. / 106. *LACD* 1907, pp.1082, 1654. / 107. *LAT*: October 7, 1906, p.6-2; October 21, 1906, p.6-2; *ADA*, October 10, 1906, p.8; cf. *LAT*, January 13, 1907, p.6-2. / 108. *LAT*, April 28, 1907, p.6-2. / 109. *LAT*, November 25, 1906, p.6-2. / 110. *LAT*: September 23, 1906, p.6-2; November 18, 1906, p.6-2; July 21, 1907, p.6-3; *SFL*, January 28, 1907, p.6. / 111. *Los Angeles Herald*, December 30, 1906, p.2-2; *LAT*, January 19, 1907, p.1-12. / 112. *TCR*, October 13, 1906, p.11; *SFL*, March 4, 1907, p.7. / 113. *SFL*, September 2, 1907, p.6; *The San Diego Directory*, San Diego Publishing Company, 1908, p.396. / 114. D. Scott Atkinson, "San Diego in the Eye of the Artist, 1875-1940," *ART* 11.6, 1999, p.165. / 115. *ADA*, October 23, 1907, p.8. / 116. Refer to the narrative in Chapter 3. / 117. *SFL*, May 3, 1908, p.23. / 118. *SFL*: March 22, 1908, p.18; August 2, 1908, p.22. / 119. U.S. Census of 1910 [ED 3, Sheets 2A & 2B]. / 120. *IOI*, August 9, 1966, p.40; U.S. Census of 1920 [ED 3, Sheet 3A]. / 121. *LAT*, July 26, 1908, p.3-2; cf. *SFL*, August 2, 1908, p.22. / 122. *SFL*, December 6, 1908, p.29. / 123. *LAT*, December 13, 1908, p.3-2. / 124. *LAT*: March 14, 1909, p.2-6; March 21, 1909, p.3-2. / 125. *LAT*, April 25, 1909, p.3-18. / 126. *SFL*, July 17, 1910, p.41. / 127. Cf., Falk, p.2397; Jacobsen, p.2340; Hughes, p. 807; Moure, p.179.

**KARL EUGEN NEUHAUS** (1879-1963) was born on August 18<sup>th</sup> in Barmen (later known as Wuppertal), Germany, to Emil Neuhaus and Julia Bertha Müser Neuhaus.<sup>1</sup> Eugen worked as an apprentice to a stained glass designer and interior decorator. The young artist graduated with distinction in 1899 from the Royal Art School at Kassel and three years later from the Royal Academy for Applied Arts in Berlin. He studied with Carl Brunner, Max Koch and Otto Eckmann.<sup>2</sup> In 1904 he resigned his appointment as "Instructor in Historic Ornament" at the Municipal Art School of Charlottenburg near Berlin and immigrated to California. Within a year he had married the Sacramento-born Louise (Lulu) Anne Yoerk, a music student whom he had met in Berlin, and established a studio opposite William Keith at 424 Pine Street in San Francisco.<sup>3</sup> Neuhaus' first exhibit in his new home was at the 1904 fall Annual of the San Francisco Art Association (SFAA) where the *San Francisco Chronicle* observed:<sup>4</sup>

Eugen Neuhaus does such interesting work that he does not need to print his name on his canvas large enough to be read across the gallery. Those looking at his pictures would hunt for his name. Neuhaus' style is simple, direct and honest; one little sketch of two horses in a stable attracts attention. The modeling of the animals is excellent.

Ten of his works were accepted to this exhibit and these were primarily scenes from Holland.<sup>5</sup> His Tonalist painting *Summer Time* received a silver medal in 1908 at the SFAA and was declared "a poetic interpretation of nature at her best, in soft tones and almost monotypic in treatment."<sup>6</sup> Neuhaus also received an award at the 1909 Alaska-Yukon-Pacific Exposition in Seattle.<sup>7</sup>

The San Francisco earthquake and fire of 1906 destroyed his studio and most of his unsold paintings. Thereafter he and his wife fled briefly to the Donner Lake area and spent the rest of 1906 in Sacramento and Pacific Grove.<sup>8</sup> Louise Neuhaus already owned a modest Berkeley residence on Henry Street where her husband soon established his new studio.<sup>9</sup> In 1907 the couple divided their time between Berkeley in the fall and winter and Pacific Grove in the spring and summer.<sup>10</sup> That year he was one of the founding members of Monterey's Del Monte Hotel Art Gallery where he served on its first jury and committee for arrangements.<sup>11</sup> George Sterling records several Carmel outings by Neuhaus, including his attendance at a barbecue.<sup>12</sup> Within a year Eugen began to deemphasize Pacific Grove in favor of sketching trips to the Suisun marches, Benicia, and Sacramento River.<sup>13</sup> He also painted the scenic wonders at Yosemite and Santa Monica as well as the rural settlements in Mendocino, Sonoma and Marin Counties.<sup>14</sup> By 1913, after an absence of several years, he began to vacation again on the Monterey Peninsula.<sup>15</sup> In the spring of 1926 he made a well-publicized "sketching trip" from the Russian River to Fort Bragg with Roy Partridge.<sup>16</sup>

From 1907 thru 1909 Neuhaus held the position of Professor of Decorative Design at the California School of Fine Arts.<sup>17</sup> He also taught a Saturday class there.<sup>18</sup> In the fall of 1907 he was reportedly one of the first artists to reestablish a studio in the downtown quarter of San Francisco, specifically at 410 Kearny Street, but he soon relocated.<sup>19</sup> For ten years between 1908 and 1917 he maintained a San Francisco atelier at 537 California Street; thereafter he kept only an East Bay studio.<sup>20</sup> An entry for the "artist" Eugen Neuhaus appears in the Berkeley Directories of 1908 and 1909 with his residence at 1504 Henry Street.<sup>21</sup> In 1910 he purchased a home at 2922 Derby Street, his Berkeley abode for the next thirty years.<sup>22</sup> He became a U.S. citizen in February of 1911.<sup>23</sup> With his first wife Neuhaus had three sons: Carl Eugene, Robert and Victor. When Neuhaus first registered to vote in 1914, he was enrolled as a "Progressive." Thereafter he declined to state his party affiliation until 1936, when he registered as a "Democrat."<sup>24</sup> By 1940 he had separated from his wife and used as his official mailing address the "U.C. Faculty Club."<sup>25</sup> After his second marriage on October 14, 1944 he moved to 2412 Ellsworth Street and later to 2550 Dana Street, both in Berkeley. About 1950 the architect Roger Lee designed a small but very artistic home for the couple in the Orinda Hills. The plan for this residence was so daring that it was included on tours of regional architecture.<sup>26</sup>

By 1908 he was hired as an "assistant" in the Drawing Department at the University of California.<sup>27</sup> He held appointments as the Instructor in Drawing from 1910 to 1915 and Assistant Professor of Decorative Design and Art Appreciation between 1915 and 1923.<sup>28</sup> He occasionally taught the summer sessions.<sup>29</sup> From 1922 thru 1925 he served as chairman of Berkeley's newly established Art Department.<sup>30</sup> Here he held the titles of Associate Professor from 1923 to 1927 and Professor between 1927 and 1949.<sup>31</sup> Thereafter he was Professor of Art, Emeritus. His classes were popular, but his students' work was not always well-received. When the Berkeley Art Museum invited his classes to exhibit in June of 1929, the critic for *The Oakland Tribune*, Constance Dixon, noted that his pupils in "advanced design have done some brilliant color work, although the form is somewhat uninteresting. The class in composition does not seem to have done so well. The work seems strained, a bit incoherent, as though it were unfinished."<sup>32</sup> Neuhaus authored numerous articles and ten books, including two works on the art and galleries at San Francisco's Panama-Pacific International Exposition of 1915, an equivalent study of the San Diego Exposition a year later, and a summary of the art at the Golden Gate International Exposition in 1939-40. In 1918 he directed the summer session of the Art Department at UCLA.<sup>33</sup> That year he became the "lecturer on history and theory of art" at Mills College in Oakland where he remained until 1927.<sup>34</sup> In 1924 under the auspices of the U.C. Extension Division he gave a series of six art lectures in Monterey and Carmel.<sup>35</sup> For the University Extension in 1922 and 1930 he also conducted popular art history tours through the United States and Western Europe.<sup>36</sup> He taught the "History of American Art" for the U.C. Extension into the mid 1930s.<sup>37</sup> In addition, he offered several courses at the Dominican College of San Rafael in 1928-31, University of Hawaii in 1937 and California College of Arts and Crafts in Oakland from 1949 to 1951.<sup>38</sup> He lectured on American art in 1933 at the University of Marburg where he received an honorary doctorate.

Throughout his life Neuhaus maintained a high profile outside of academic circles. He periodically served on the juries for several art organizations, some of which included the: San Francisco Sketch Club in 1913, Oakland Art Gallery from 1923 to 1951 (where he served as a designated "conservative"), Berkeley League of Fine Arts in the mid 1920s, American Pen Women in 1927, State-wide Annual of the Santa Cruz Art League in 1931 and the California State Fair.<sup>39</sup> In 1914 Neuhaus was elected a director of the San Francisco Society of Artists.<sup>40</sup> At the Panama-Pacific International Exposition of 1915 he served as a member of the International Jury and became chairman of the Advisory Committee for the West.<sup>41</sup> His lectures on the "Art of the Exposition" in Berkeley, Oakland,



Alameda and San Francisco were extremely popular and profitable. In 1915 he earned a phenomenal eight thousand dollars as a speaker.<sup>42</sup> Throughout his career he spoke on art history and appreciation at public museums and private galleries in San Francisco and the East Bay as well as to dozens of civic organizations.<sup>43</sup> In 1923 he gave a series of six lectures at the Del Monte Art Gallery in Monterey.<sup>44</sup> A year later he spoke at Carmel's Theatre of the Golden Bough.<sup>45</sup> In June of 1941 he lectured at the Carmel Art Institute.<sup>46</sup> He was an early member of the Berkeley City Planning Commission where he courageously fought a losing battle to ban shake roofs after the devastating 1923 fire.<sup>47</sup> He served as the "first vice-president" of the Berkeley League of Fine Arts from 1925 thru 1928 and sat on the board of directors.<sup>48</sup> He was a member of the Advisory Committee for the art exhibition in the California Building at the 1939-40 Golden Gate International Exposition on Treasure Island and lectured at that venue.<sup>49</sup>

In general, art critics offered positive reviews of Neuhaus' work. At the Inaugural Exhibition of the Del Monte Art Gallery in 1907 *The Courier* appraised his seven displayed landscapes of the Monterey Peninsula:<sup>50</sup>

Eugene [sic] Neuhaus has a number of strong canvases, and a great deal of interest is shown in his medium – a tempera – similar to that used by the old masters. He has painted with much freedom and surety of touch, and he is especially happy in the reflections in two lakes scenes [of Lake Majella]. The most poetical of his eight pictures is *Ebb Tide*, which was painted from his own doorstep in Pacific Grove.

For this same exhibition Anna Pratt Simpson, art critic for *The Argonaut*, observed that his canvases "emphasize the fact that this painter has made long strides from the compelling, if quite crude, work of a year ago . . . Neuhaus' style has . . . gained in finish . . . [and] a sense of poetry of nature has unquestionably been developed."<sup>51</sup> One of his uncatalogued submissions to the Del Monte Gallery may have been his portrait of the artist Evelyn McCormick.<sup>52</sup> Apparently, he experimented with the "brilliant" colors of the Impressionists in 1906, but abandoned that palette for a more subdued approach in the following year to the great relief of some critics and to the annoyance of others.<sup>53</sup> One connoisseur referred to these experiments as "crudeness."<sup>54</sup> The reputed frequency of foggy and overcast skies in northern California was *not* responsible for his color shift back to the "low-pitched schools of California," but rather his desire to conform to the expectations of the buying public and his peers. Between 1905 and 1907 the *Call* reproduced at least five of his Tonalist paintings, including *The Open Road* and *Lake Majella*.<sup>55</sup> In 1909 Hanna Larsen characterized the latter as "somber without being dreary."<sup>56</sup> At this same time an unnamed critic in the *San Francisco Chronicle* praised his "solid" view of Mt. Tamalpais for the "warm tones in the foreground . . . in strong contrast to the deep purple hues of the hills . . . [and] a sheet of tidal water, showing the reflected lights of the sky."<sup>57</sup> Neuhaus was ambitious for advancement and eager to sell his work. In 1911-12 he completed the high profile commission to create three Tonalist "mural decorations," each measuring eight by fifteen feet for Sacramento's new Mills National Bank which was designed by the renowned architect Willis Polk.<sup>58</sup> Regarding his 1911 exhibition of twenty-four coastal scenes from Mendocino at Vickery's in San Francisco, Katherine Prosser, art critic for the *Call*, struck a decidedly positive note: "What Neuhaus lacks in fine precision of detail, he makes up for in the broadness and honesty of his production. His pictures are strong and true portrayals of California landscape at its best."<sup>59</sup>

Through the second and third decades of the twentieth century some critics took exception with Neuhaus' experiments, lack of clarity and the mediums he employed. Porter Garnett, the new art critic for the *Call*, had this assessment of his work in 1913:<sup>60</sup>

Neuhaus' style is broadening, and it seems to be his purpose to do things that will be bigger in every way than his earlier pictures. He is once more painting in oils, having abandoned tempera for the time being, after producing in that medium some of his most charming, if not most serious work.

Neuhaus' recent paintings have individuality, but there is a falling off in this quality from his earlier and more decorative pictures. In the pictures he showed at the Bohemian club exhibition he seemed to be passing into a new style. The more recent Berkeley pictures bear out the opinion that Neuhaus' work is just now in a transitional state, from which he promises to emerge with the completion of these canvases into an altogether finer expression. Certain mannerisms have crept into his work lately, such as a rather impertinent use of dry color and an unpleasantly persistent whorl-like brush stroke in the rendering of such rounded forms as are presented by the Berkeley hills and oaks. But since he is working toward something as yet unrealized, these present idiosyncrasies may pass out of his work.

He apparently got the message and briefly returned to tempera, "in which medium he has always worked with conspicuous skill . . . [and] has given to a number of his new canvases a highly interesting romantic quality."<sup>61</sup> Louise E. Taber, art critic for *The Wasp*, offered the following brief note on his submissions to the 1918 Annual of the SFAA: "*Berkeley Hills*. The kind of a picture one finds in a cheap restaurant, only not in oil. Another canvas is slightly better."<sup>62</sup> His contributions to the 1919 monotype exhibition at the Oakland Art Gallery were said by Laura Bride Powers, the art critic for *The Oakland Tribune*, to have too great a tonality in "browns" unlike his temperas in which "he is a devotee . . . of the clean, translucent medium."<sup>63</sup> It was obvious by the mid 1920s that his art had many admirers, but

several critics believed that it had stagnated and began to say so. In March of 1927 his solo exhibition of thirty landscapes and marines on the U.C. Berkeley campus was praised in the local press because the artist had "tried to grasp the bigness and simplicity of nature."<sup>64</sup> H. L. Dungan of *The Oakland Tribune* proclaimed that Neuhaus painted "exceedingly well" and "resisted the lure of radical design in art and the vivid colors of the modernist. . . . There is the feeling of . . . calmness and dignity that is soothing."<sup>65</sup> A month later, when that show was moved to the California Palace of the Legion of Honor, it drew this response from Junius Cravens, art critic for *The Argonaut* of San Francisco:<sup>66</sup>

The exhibition of landscape paintings by Eugen Neuhaus, . . . is an interesting revelation of a foreign artist who has apparently become in the twenty-three years he has spent here, a thoroughly oriented Californian in all but his art. Of the thirty-one canvases in the collection the smaller proportion is expressive of his adopted country with its eucalypti and rock-tumbled coast lines. The majority of his paintings are decorative compositions of the western shore translated into German, done in the manner characteristic of many of the landscapes of central Europe at the end of the last century. They are solidly executed, and many of them are satisfying in color, while others fall into too much prettiness, having a sweetness that is scarcely representative of this rather rugged, semi-arid coast. On the whole the exhibition is pleasing and well worth seeing.

The subjects of his California scenes had such "rural and poetic titles" as: *Eucalypti*, *San Luis Obispo Peak*, *Carmel Bay*, *Over the Hills and Far Away* and *Heart Strings*.<sup>67</sup> In March of 1930, when another of his solo exhibitions was moved from Haviland Hall at U.C. Berkeley to the Palace of the Legion of Honor, Cravens offered further penetrating observations:<sup>68</sup>

It is a greatly idealized world, neat and orderly, and decidedly pastoral which is reflected back to us from the thirty-six colorful landscapes by Eugen Neuhaus . . . it is also a completely silent, static world. It would almost seem as though that while Neuhaus painted, the world had stopped turning on its axis, and Dame Nature had held her breath, for no suggestion of movement is anywhere apparent in his canvases. . . .

The reason for this may be discovered in the fact that Neuhaus seems to be concerned primarily with form, mass and effulgent color. To him the elements appear to be nothing more than so many planes which he has combined to suit his purpose as deliberately and as unemotionally as a surgeon might perform an operation. "Golden Autumn-Lafayette" is the one canvas in the collection, so far as we can recall, in which there is a suggestion of life and penetrability; it is the one vista which invites one to enter it – the one scene through which some living creature might pass.

These observations are not made in a derogatory nor even critical spirit. They merely point out in Neuhaus' works those qualities which go toward making him essentially a decorative painter. In his canvases, he passes through the countryside, tidying it up as he goes, clearing away the underbrush and all unsightly things, and ignoring sordid realities. He thus translates the world into carefully metered idyllic poems of exceptional charm – for his canvases certainly have charm. They are meticulously beautiful in composition and color, and his highly perfected execution of them is faultless. He is sincere in his painting to a degree, putting into his works everything technical that he has to give, and also everything beautiful – except a soul. . . . The inner surfaces – the sounds, smells, movements, meanings and emotional reactions – simply do not exist. Art – *la belle dame sans merci*.

However, conservative critics, such as Edgar Walter of the *San Francisco Call-Bulletin*, praised his canvases, which had such titles as *North Coast Headland* and *The Jazz Barn at Moraga*, and added that he "has a hand restrained from the extremes toward either modernism or the academic style."<sup>69</sup> By December of 1930 Neuhaus had completed for Berkeley High School several murals which depicted "the Bay and the Golden Gate as seen from the hills east of Berkeley" as well as Mt. Tamalpais and El Cerrito Hill viewed from Richmond.<sup>70</sup> Also that month his collection of carefully chosen icons, which were "banished during the anti-religious campaign" in Russia, were displayed at the Palace of the Legion of Honor and the Berkeley Art Museum; this show was accompanied by his lecture on the "Treasures of Russia."<sup>71</sup>

Criticism apparently had some impact on Neuhaus' style. In July of 1932 he submitted to the First Annual Summer Exhibition of California Artists at the Palace of the Legion of Honor a canvas entitled *The Sutter Buttes* which "was painted the present year in this artist's newer manner."<sup>72</sup> In September of 1935 at the SFAA's First Annual Exhibition of Graphic Art and Water Color in the San Francisco Museum of Art he submitted a scene of "everyday architecture of rural America with the somber sort of richness one gets in the work of Hopper."<sup>73</sup> In January of 1936 at the Fifty-sixth Annual of the SFAA he exhibited a single oil, *Monument Aux Morts*, described as "a broken tree stump standing dramatically against hills."<sup>74</sup> Alfred Frankenstein of the *Chronicle* praised his large canvas, *Morro Road*, at the 1938 Annual of the SFAA in the San Francisco Museum of Art and said of his Hawaiian studies at Gump's:<sup>75</sup>

These are vivid, eruptive, volcanic. The intricate, vigorous pattern of the subject seems to lend itself most successfully to linear treatment. Neuhaus' report on Hawaii suggests that van Gogh had the misfortune to be born on the wrong continent.

Neuhaus' conservative self-portrait at the Gump's show in April of 1938 was reproduced in *The San Francisco News*; the following March his work was judged current enough to be included in Utah's prestigious Springville Annual Exhibition of National Art.<sup>76</sup> In the 1940s and 1950s his experiments with modern trends in art and even abstract constructions were generally ignored by critics. At the Sixty-second Annual of the SFAA in 1942 his "well-painted" *Mountain Farm* was said to yield "a point to modernism" with its "crooked house."<sup>77</sup>

Neuhaus exhibited regularly in the San Francisco Bay Area and throughout the United States.<sup>78</sup> A partial list of his exhibition history includes the: SFAA between 1904 and 1946,<sup>79</sup> Fifth Annual Exhibition of the Oakland Art Fund at the Starr King Fraternity in 1905,<sup>80</sup> Schussler Brothers Gallery of San Francisco from 1905 to 1920,<sup>81</sup> San Francisco Artists' Society in 1905 and 1910,<sup>82</sup> Daingerfield Studio of San Francisco in 1905,<sup>83</sup> Sketch Club of San Francisco between 1907 and 1914,<sup>84</sup> Vickery, Atkins & Torrey Gallery in San Francisco between 1907 and 1910,<sup>85</sup> Alameda County Exposition at Oakland's Ildora Park in 1907,<sup>86</sup> Sequoia Club of San Francisco from 1907 to 1910,<sup>87</sup> Del Monte Art Gallery between 1907 and 1922,<sup>88</sup> Paul Elder Gallery of San Francisco in 1907,<sup>89</sup> Arts and Crafts Exhibition at Ildora Park in 1908,<sup>90</sup> California Conservatory of Music Exhibition in 1909,<sup>91</sup> Third Annual of the Berkeley Art Association in 1909,<sup>92</sup> Hillside Club of Berkeley between 1909 and 1913,<sup>93</sup> Bohemian Club between 1909 and 1913,<sup>94</sup> Newton Sharp Memorial Exhibition of 1909-10 in San Francisco,<sup>95</sup> California Club of San Francisco in 1908-09,<sup>96</sup> Courvoisier Gallery of San Francisco in 1911,<sup>97</sup> Gump Gallery of San Francisco from 1912 to 1938,<sup>98</sup> San Francisco Architectural Society in 1913,<sup>99</sup> Sorosis Club in 1913,<sup>100</sup> Town and Gown Club of Berkeley in 1914,<sup>101</sup> Panama-Pacific International Exposition of 1915,<sup>102</sup> Jury-free Exhibition of 1916 at the Palace of Fine Arts in San Francisco,<sup>103</sup> Memorial Museum at Golden Gate Park in 1916,<sup>104</sup> Oakland Art Gallery from 1916 to the early 1950s,<sup>105</sup> Red Cross Benefit Auction of 1917 in Oakland,<sup>106</sup> California Liberty Fair of 1918,<sup>107</sup> Ebell Club of Los Angeles in 1917,<sup>108</sup> Belgium Relief Exhibition of 1918,<sup>109</sup> Exhibition of Monotypes at Mills College and U.C. Berkeley in 1918,<sup>110</sup> 1919 Exhibition of Western Artists in Los Angeles,<sup>111</sup> East Bay Artists Exhibition at the Hillside Club in 1920,<sup>112</sup> Art Institute of Chicago from 1920 to 1925, California State Fair from the 1920s to 1948,<sup>113</sup> Helgesen Gallery of San Francisco in 1921,<sup>114</sup> Philadelphia Academy of the Fine Arts in 1921-22, Teachers' Institute Exhibition of 1922 at Oakland's Municipal Auditorium,<sup>115</sup> Traveling Exhibition of the American Federation of Arts in 1924,<sup>116</sup> (California) Berkeley League of Fine Arts in 1923 and 1925,<sup>117</sup> Berkeley Arts and Crafts Shop in 1923,<sup>118</sup> Jury-free Exhibition of 1923 at the Auditorium,<sup>119</sup> Rabjohn & Morcom Gallery of San Francisco in 1923-24,<sup>120</sup> Exhibition of California Landscapes at U.C. Berkeley in 1924,<sup>121</sup> Mills College Art Gallery of Oakland in 1925,<sup>122</sup> All Arts Club of Berkeley at the Northbrae Community Center between 1926 and 1928,<sup>123</sup> American Masters Exhibition at the Palace of the Legion of Honor in 1926,<sup>124</sup> Alameda County Art League at the Town and Gown Club of Berkeley in 1928,<sup>125</sup> Los Angeles Museum in 1928,<sup>126</sup> Jury-free Exhibition of the Berkeley Art Association at the Berkeley Art Museum in 1929,<sup>127</sup> Exhibition of Monotypes at Mills College Art Gallery in 1930,<sup>128</sup> Exhibition of Flower Paintings at the Palace of the Legion of Honor in 1931,<sup>129</sup> First Annual Summer Exhibition of California Artists at the Palace of the Legion of Honor in 1932,<sup>130</sup> First Annual Competitive Water Color Exhibition at Gump's in 1932,<sup>131</sup> Self-Portrait Exhibition of 1933 at the Palace of the Legion of Honor,<sup>132</sup> Faculty and Student Exhibition at the U.C. Berkeley Art Gallery in 1935,<sup>133</sup> California-Pacific International Exposition of 1935 in San Diego, Bay Region Art Association Annual at Oakland's Capwell Building in 1935,<sup>134</sup> San Francisco Museum of Art in 1935, Golden Gate International Exposition at Treasure Island in 1939-40,<sup>135</sup> and Self-portrait Exhibition of 1943 at the de Young Memorial Museum.<sup>136</sup> Neuhaus had numerous solo exhibits of his work; some of the venues included the: Vickery, Atkins & Torrey Gallery in 1910 and 1911,<sup>137</sup> Sketch Club in 1912 and 1913-14,<sup>138</sup> University of California at Berkeley in 1927, 1930 and 1937,<sup>139</sup> Palace of the Legion of Honor in 1927 and 1930,<sup>140</sup> Berkeley Women's City Club in 1935,<sup>141</sup> Gump Gallery in 1938,<sup>142</sup> and Mills College in 1964.

Eugen Neuhaus died in Berkeley on October 29, 1963 at the age of 81 and was survived by his second wife, the former Leona May Fassett, and his son, Robert.<sup>143</sup> Within local art circles Neuhaus was regarded as a "somewhat dictatorial personality."<sup>144</sup> William Keith "strongly resented" his "blunt critical judgment" and banned Neuhaus from his studio. Despite this antipathy, the younger artist authored a biography on Keith. Neuhaus, who claimed that Keith recommended him for election to the Bohemian Club, described himself as an "exhibitionist by nature."<sup>145</sup> His assertion that the U.C. Berkeley Art Department was founded as a result of his brilliant 1915 lectures on the art of the Exposition is contradicted by the evidence.<sup>146</sup> Neuhaus' dogmatic and vehement opposition to the teaching of Post-Impressionist and Modernist painting in that department created deep and ultimately fatal divisions.<sup>147</sup> He also had a tendency to be tactless and on one occasion, to the annoyance of the press, he hung a "tiny American flag" below a substantially larger German banner at his Pacific Grove home.<sup>148</sup> In an interview with Hanna Larsen he contrasted the neglect of the arts by the United States government with the beneficence of his native Germany.<sup>149</sup>

**ENDNOTES FOR NEUHAUS:** 1. WHOA, vol.21, 1940-41, p.1922. / 2. McGlauffin, p.306. / 3. Crocker 1905, pp.1381, 1999; SFL: January 29, 1905, p.19; May 2, 1905, p.8; October 29, 1905, p.19; November 11, 1905, p.8; Schwartz, *Northern*, p.90. / 4. SFC, November, 27, 1904, p.32. / 5. Halteman, p.1238. / 6. TCR: April 4, 1908, p.10; April 25, 1908, p.14. / 7. BDG, December 1, 1909, p.5; Bernier, p.173. / 8.

SFL: June 24, 1906, p.16; July 29, 1906, p.27; September 2, 1906, p.27; TCR: September 15, 1906, p.6; October 6, 1906, p.11. / 9. BKR, January 9, 1906, p.3. / 10. SFL: January 14, 1907, p.7; September 16, 1907, p.6; October 14, 1907, p.7. TAT: June 29, 1907, p.778; BDG, September 17, 1907, p.5; TCR, November 23, 1907, p.16; Neuhaus, *Self-Portrait*, pp.78, 89f. / 11. Hoag, pp.44f; TAT: February 16, 1907, p.463; April 27, 1907, p.633; TOT: February 17, 1907, p.22; April 27, 1907, p.10; TCR: March 9, 1907, p.13; April 27, 1907, p.13; SFL: February 19, 1907, p.8; April 7, 1907, p.22; May 5, 1907, p.30; August 12, 1907, p.6; August 14, 1907, p.13; MDC, April 21, 1907, p.1; SFX, April 21, 1907, p.43; QVM 50, 1907, p.66; AAP 5.11, 1914, p.391. / 12. Sterling: August 7, 1907; August 21, 1907. / 13. SFL: July 19, 1908, p.21; June 13, 1909, p.33; September 4, 1910, p.40; June 9, 1912, p.29; January 16, 1913, p.29; TCR, July 25, 1908, p.14; SFC, June 27, 1909, p.26. / 14. TCR: May 14, 1910, p.14; July 9, 1910, p.14; SFC: August 28, 1910, p.25; March 9, 1930, p.8; March 30, 1930, p.D-5; SFL: May 8, 1910, p.45; January 22, 1911, p.32; TOT, June 6, 1926, p.S-5. / 15. SFL, February 16, 1913, p.29; MDC, June 24, 1916, p.3; SFC, May 25, 1924, p.6-D. / 16. SFC, June 13, 1926, p.8-F. / 17. Halteman, p.138; SFL, August 22, 1909, p.31; in 1961 this institution was renamed the San Francisco Art Institute. / 18. SFL: June 24, 1907, p.7; August 5, 1907, p.6; TCR, June 29, 1907, p.13. / 19. SFL, October 7, 1907, p.9; TCR, October 12, 1907, p.16; U.C., *Catalogue*, September, 1908, p.26. / 20. SFL, December 6, 1908, p.29; Crocker 1910, p.1849; AAA: 7, 1909-10, p.171; 10, 1913, p.318; 12, 1915, p.437; 14, 1917, p.565. / 21. Polk: 1908, p.1388; 1909, p.1138. / 22. U.S. Census of 1910 [ED 55, Sheet 11A]; U.S. Census of 1920 [ED 173, Sheet 3A]; U.S. Census of 1930 [ED 1-290, Sheet 15A]; Polk: 1910, p.1104; 1918, p.827; 1925, p.1205; 1933, p.565; 1940, p.637. / 23. SFL, March 5, 1911, p.30. / 24. CVRI, Alameda County: 1914-1938. / 25. CVRI, Alameda County: 1940-1944. / 26. BDG, May 10, 1951, p.10. / 27. U.C., *Catalogue*, February, 1908, p.18; September, 1909, p.22. / 28. U.C., *Courses*, 1910-11, pp.166f; U.C., *Catalogue*: September 1915, p.30; October 1920, p.40. / 29. SFL: June 16, 1912, p.72; June 8, 1913, p.32; July 13, 1913, p.55. / 30. Chapter 3, note 91; AAA: 20, 1923, p.213; 22, 1925, p.244. / 31. U.C., *Courses*, 1923-24, p.46; U.C., *Courses*, 1927-28, p.46. / 32. TOT, June 2, 1929, p.S-5. / 33. TOT, June 16, 1918, p.24. / 34. AAA: 16, 1919, p.181; 21, 1924, p.235; TOT: July 27, 1919, p.S-7; November 14, 1920, p.B-3; April 17, 1921, p.S-7; WHOA, June 21, 1940-41, p.1922. / 35. SFC, July 20, 1924, p.D-3. / 36. TCR: November 26, 1921, p.7; February 18, 1922, p.7; TOT, February 26, 1922, p.7-S; BDG, October 18, 1929, p.S-7. / 37. SFC, August 23, 1936, p.D-6. / 38. BDG: October 12, 1950, p.10; May 10, 1951, p.10. / 39. SFC: April 27, 1913, p.27; January 4, 1931, p.D-5; January 25, 1931, p.D-5; TOT: May 7, 1923, p.31; November 23, 1924, p.31; January 31, 1926, p.S-5; February 23, 1926, p.1; November 27, 1927, p.6-S; January 18, 1931, p.S-7; February 1, 1931, p.S-7; BDG: April 12, 1924, p.7; November 19, 1927, p.7; January 3, 1931, p.5; January 29, 1931, p.7; October 11, 1935, p.19; October 8, 1937, p.7; March 1, 1951, p.12; June 19, 1952, p.12; TAT, May 30, 1952, p.18. / 40. SFC, October 11, 1914, p.26. / 41. Trask, p.348. / 42. SFX, February 14, 1915, p.55; CPC, February 17, 1915, p.1; TCR: March 6, 1915, p.9; April 10, 1915, pp.4f; SFC: August 29, 1915, p.19; September 5, 1915, p.19; September 12, 1915, p.22; September 19, 1915, p.22; September 26, 1915, p.22; October 3, 1915, p.22; Neuhaus, *Reminiscences*, p.10. / 43. SFL, June 9, 1912, p.29; BDG: April 11, 1914, p.1; April 15, 1914, p.5; January 27, 1939, p.8; October 26, 1939, p.11; January 4, 1951, p.13; TOT: October 30, 1921, p.6-S; December 28, 1924, p.7; January 11, 1925, p.S-7; January 9, 1927, p.6-S; April 29, 1928, p.8-M; December 8, 1935, p.S-7; TCR: February 23, 1924, p.10; October 3, 1925, p.5; TWP: September 20, 1924, p.23; April 18, 1928, p.23; SFC: January 11, 1925, p.D-3; January 2, 1927, p.6-F; January 16, 1927, p.12-D; January 29, 1928, p.D-7; CPC, July 25, 1925, p.2. / 44. CPC, October 27, 1923, p.1. / 45. CPC, June 28, 1924, p.1. / 46. CPC: June 13, 1941, p.10; June 27, 1941, p.3. / 47. Neuhaus, *Reminiscences*, pp.31f. / 48. AAA: 22, 1925, p.130; 25, 1928, p.59; TOT, June 6, 1926, p.S-5; BDG, April 16, 1927, p.5; SFC, April 24, 1927, p.D-7; TWP, August 18, 1928, p.23. / 49. SFW: August 13, 1938, p.15; September 7, 1940, p.13; TOT, May 12, 1940, p.B-7. / 50. TCR, May 18, 1907, p.13; cf. Schwartz, *Northern*, p.90. / 51. TAT, May 4, 1907, p.651. / 52. SFL, April 21, 1907, p.32. / 53. SFL, November 3, 1907, p.1-6; TAT, April 11, 1908, p.234. / 54. SFL, April 22, 1907, p.6. / 55. SFL: March 5, 1905, p.19; November 12, 1905, p.19; April 21, 1907, p.32; October 14, 1907, p.7; November 3, 1907, p.1.6. / 56. TCI, 16.6, 1909, p.637. / 57. SFC, March 28, 1909, p.32. / 58. SFL: June 9, 1912, p.29; March 23, 1913, p.24. / 59. SFL, March 5, 1911, p.30; cf. SFL, March 26, 1911, p.31. / 60. SFL, February 16, 1913, p.29. / 61. SFL, June 22, 1913, p.32. / 62. TWP, May 4, 1918, p.16. / 63. TOT, July 27, 1919, p.S-7. / 64. BDG: March 10, 1927, p.6; April 9, 1927, p.7; cf., SFC, March 6, 1927, p.D-7; TOT, March 6, 1927, p.A-15. / 65. TOT, March 13, 1927, p.S-5. / 66. TAT, April 23, 1927, p.13; cf. TOT: April 10, 1927, p.S-5; April 17, 1927, p.6-S. / 67. SFC: April 10, 1927, p.D-7; April 17, 1927, p.D-7. / 68. TAT: March 22, 1930, p.13; April 12, 1930, p.13; cf., SFC: March 8, 1930, p.7; March 27, 1930, p.9; April 3, 1930, p.7; April 18, 1930, p.11; BDG: March 9, 1930, p.D-5; March 30, 1930, p.D-5; TWP: March 15, 1930, p.12; April 5, 1930, p.12; April 12, 1930, p.12; TOT, April 13, 1930, p.M-6. / 69. SFL, April 5, 1930, p.8. / 70. BDG, January 15, 1931, p.6. / 71. SFL: November 22, 1930, p.7; December 13, 1930, p.10; SFC, November 30, 1930, p.4-D. / 72. SFC: July 10, 1932, p.D-3; July 17, 1932, p.D-3; cf. SFW, July 16, 1932, p.7; TOT, July 17, 1932, p.8-S. / 73. SFC, September 22, 1935, p.D-3. / 74. SFAL: TOT, February 2, 1936, p.S-7. / 75. SFC, April 3, 1938, p.28-W. *The Oakland Tribune* reproduced his charcoal drawing from the Gump's show, *Mount Olomanu*, and offered a short review (TOT, January 30, 1938, p.S-5). / 76. SFW, April 2, 1938, p.7; SLI, March 19, 1939, p.14-E. / 77. TOT, October 25, 1942, p.10-B. / 78. SFL: November 17, 1905, p.5; December 10, 1905, p.19; January 14, 1906, p.23; SFC, March 14, 1914, p.19; Falk, p.2405; Jacobsen, p.2347. / 79. Halteman, pp.1238; SFAL: SFL: November 18, 1904, p.3; November 20, 1904, p.19; March 31, 1905, p.9; November 19, 1905, p.19; November 26, 1905, p.19; April 2, 1905, p.19; March 13, 1906, p.5; November 15, 1907, p.2; March 29, 1908, p.21; SFC, March 31, 1905, p.9; April 19, 1931, p.D-7; April 3, 1938, p.28-W; BDG, April 1, 1905, p.8; BKR, March 13, 1906, p.3; TAT, March 24, 1906, p.182; TCR, April 3, 1909, p.14; TOT: March 24, 1918, p.36; April 7, 1918, p.22; October 12, 1921, p.13; April 6, 1941, p.8-B. / 80. His thirteen exhibited paintings and drawings were primarily scenes of Holland; Schwartz, *Northern*, p.90; TOT, February 16, 1905, p.8; March 3, 1905, p.7; SFL: March 5, 1905, p.19; March 7, 1905, p.6; SFC, March 5, 1905, p.27. / 81. SFL, August 20, 1905, p.19; January 9, 1910, p.30; April 27, 1913, p.36; TAT, September 11, 1905, p.209; SFC: January 14, 1914, p.20; December 3, 1916, p.18; April 13, 1919, p.S-11; February 8, 1920, p.E-3; OSE, April 16, 1919, p.5. / 82. SFL: November 12, 1905, p.19; May 22, 1910, p.42; May 29, 1910, p.39. / 83. TAT, November 27, 1905, p.435. / 84. In November of 1910 his five tempera contributions to the painting exhibition were entitled: *Westport-Mendocino*, *Diamond Cove-Benicia*, *Monterey Pines*, *House on the Hill*, *The Road to Vallejo*; Schwartz, *Northern*, p.90; SFL: February 25, 1907, p.6; April 7, 1909, p.7; November 28, 1909, p.31; September 25, 1910, p.34; November 13, 1910, p.42; April 9, 1911, p.33; March 23, 1913, p.31; SFC: March 28, 1909, p.37; November 8, 1910, p.9; March 15, 1914, p.19. / 85. SFL, April 12, 1914, p.19; SFX, April 5, 1914, p.31. / 86. SFL, January 30, 1910, p.30. / 87. TCR, August 31, 1907, p.14. / 88. TAT, March 30, 1907, p.558; SFL: September 16, 1907, p.6; November 21, 1909, p.20; January 22, 1910, p.13; November 27, 1910, p.42; TCR:

January 29, 1910, p.14; November 26, 1910, p.14; *TOI*, November 10, 1910, p.20. / **88.** Schwartz, *Northern*, p.90; *SFL*: November 3, 1907, p.16; September 13, 1908, p.28; *TCR*: September 10, 1908, p.14; April 2, 1910, p.14; *SFC*: November 12, 1911, p.7; July 17, 1921, p.E-3; *CSM*, September 14, 1917, p.8; *LAT*, March 14, 1920, p.3-2; *BDG*: June 25, 1921, p.6; September 9, 1922, p.6; *MDC*: June 30, 1921, p.2; July 7, 1921, p.4. / **89.** *SFL*, January 14, 1907, p.7. / **90.** *SFL*, October 25, 1908, p.31. / **91.** *SFC*, September 15, 1909, p.5; *SFL*, October 10, 1909, p.34. / **92.** Appendix 1, No.5. / **93.** Appendix 1, Nos.4, 7; *TCR*: April 6, 1912, p.7; March 15, 1913, p.14; *TOI*, March 10, 1913, p.10; *SFL*, March 16, 1913, p.31. / **94.** Schwartz, *Northern*, p.90; *SFL*: March 4, 1909, p.7; May 29, 1910, p.39; April 16, 1911, p.72; April 23, 1911, p.33; December 10, 1911, p.37; November 17, 1912, p.61; *SFC*, November 17, 1912, p.27; *SFX*, November 30, 1913, p.34. / **95.** *SFL*: November 28, 1909, p.51; January 22, 1910, p.13; January 23, 1910, p.30. / **96.** *SFL*: October 13, 1908, p.7; October 26, 1908, p.6; *BDG*, December 1, 1909, p.5. / **97.** *SFL*, September 3, 1911, p.47. / **98.** *SFL*: July 28, 1912, p.22; November 17, 1912, p.61; November 12, 1932, p.9; *SFC*, November 30, 1913, p.21. / **99.** *SFL*, March 30, 1913, p.28. / **100.** Schwartz, *Northern*, p.90. / **101.** *BDG*, April 2, 1914, p.4; *TCR*, April 4, 1914, p.15; *SFC*, April 5, 1914, p.19. / **102.** He displayed six works: *Helvetia Cemetery, Cliffs at Westport, Plowing at Ingleside, Monterey Dunes, A Corner of Lake Merced and Eucalypti at Berkeley Hills* (Trask, pp.194, 196, 348). / **103.** *TOI*, June 18, 1916, p.14. / **104.** *SFC*, January 22, 1916, p.8; *TOI*, November 19, 1916, p.2. / **105.** At the Annual of 1935 he displayed a very stern self-portrait; a year later *West Butte*; in 1938 a still life entitled *Michaelmas Daisies* and in 1940 his "superb watercolor," *Abalone Shells*; *TOI*: November 19, 1916, p.26; December 3, 1916, p.24; July 27, 1919, p.S-7; March 17, 1935, p.S-7; March 22, 1936, p.B-5; October 13, 1940, p.B-7; *SFC*, February 11, 1917, p.D-3; *BDG*: October 27, 1938, p.7; December 20, 1951, p.12. / **106.** *TOI*, October 7, 1917, p.20. / **107.** He exhibited one work entitled *The Cove-Carmel*; Moore, p.B-80. / **108.** *AAA* 15, 1918, p.57. / **109.** *SFC*, January 27, 1918, p.6-S. / **110.** *TOI*, June 16, 1918, p.24. / **111.** *SFC*, November 16, 1919, p.E-5; *TOI*, November 16, 1919, p.S-7. / **112.** *TCR*, January 17, 1920, p.9; *TOI*, January 18, 1920, p.1-B. / **113.** His contributions to this annual were infrequent; *SFC*, September 8, 1929, p.D-5; *BDG*, September 19, 1935, p.7; *TAT*, January 20, 1939, p.20; *TOI*, August 22, 1948, p.C-5. / **114.** *BDG*, May 21, 1921, p.6. / **115.** *TOI*, October 15, 1922, p.S-7; *BDG*, October 21, 1922, p.5. / **116.** *SFC*, July 13, 1924, p.D-3. / **117.** *TOI*: April 1, 1923, p.16-A; June 1, 1923, p.21; November 23, 1924, p.31; June 7, 1925, p.6-S; June 14, 1925, p.6-S; *BDG*, June 23, 1923, p.6; *SFC*: November 11, 1923, p.6-D; November 16, 1924, p.D-3; February 22, 1925, p.D-3; *TCR*, November 29, 1924, p.9. / **118.** *BDG*, October 27, 1923, p.6. / **119.** *TOI*, November 25, 1923, p.S-5. / **120.** *BDG*, November 24, 1923, p.6; *SFC*, March 2, 1924, p.6-D. / **121.** *TOI*, January 18, 1924, p.A-11. / **122.** *TOI*: September 18, 1925, p.48; September 27, 1925, p.6-S. / **123.** *TOI*: April 25, 1926, p.S-7; April 24, 1927, p.5-S; April 15, 1928, p.6-S; *BDG*: April 23, 1927, p.7; April 19, 1928, p.7; *CPC*, April 29, 1927, p.10; *SFC*, April 22, 1928, p.D-7. His *Eucalyptus Pool* was placed on "permanent exhibition" by the Club in 1951 (*BDG*, April 26, 1951, p.8). / **124.** Neuhaus' contribution, *Summer Day*, was reproduced in *The Oakland Tribune*; *BDG*, November 12, 1926, p.9; *SFC*, November 14, 1926, p.6-F; *TOI*: November 21, 1926, p.S-5; November 28, 1926, p.S-5. / **125.** *TOI*, March 21, 1928, p.8; *BDG*, March 22, 1928, p.7. / **126.** *LAT*, August 12, 1928, p.3-22. / **127.** *BDG*, March 1, 1929, p.6; *TOI*, March 3, 1929, p.A-15; *SFC*, March 10, 1929, p.D-5. / **128.** *SFC*, November 2, 1930, p.4-D. / **129.** *BDG*, June 18, 1931, p.7; *TWP*, June 20, 1931, p.12; *SFL*, June 20, 1931, p.14; *SFC*, June 21, 1931, p.6-D. / **130.** *SFL*: July 9, 1932, p.9; July 16, 1932, p.9; *SFX*: July 10, 1932, p.6-E; July 24, 1932, p.6-E. / **131.** *BDG*, November 17, 1932, p.6. / **132.** *SEW*, September 16, 1933, p.5; *BDG*, September 21, 1933, p.9; *TAT*, September 22, 1933, p.13. / **133.** *BDG*, March 28, 1935, p.9; *TOI*, March 31, 1935, p.7-S. / **134.** *TOI*, April 28, 1935, p.S-7; *BDG*, May 23, 1935, p.7. / **135.** His exhibited canvases was entitled *In Sonoma County*; *SEW*, January 7, 1939, p.11; *TOI*: January 8, 1939, p.B-7; April 28, 1940, p.B-7; *BDG*, May 1, 1939, p.8; *SFC*, August 25, 1940, p.16-W. / **136.** *TOI*, September 5, 1943, p.B-3. / **137.** Schwartz, *Northern*, pp.24, 90; *SFC*, March 20, 1910, p.58; *SFL*: March 27, 1910, p.48; January 22, 1911, p.32; March 5, 1911, p.30. / **138.** *SFL*, June 9, 1912, p.29. / **139.** *BDG*: March 3, 1927, p.7; April 2, 1927, p.6; September 9, 1937, p.7; *CPC*, March 25, 1927, p.10; *SFC*, March 9, 1930, p.D-5. / **140.** *AAA* 24, 1927, p.64; *TWP*, April 16, 1927, p.23; *SFC*, April 6, 1930, p.D-5. / **141.** *BDG*, February 4, 1938, p.7; *TOI*, February 24, 1935, p.S-7; all but two of the displayed paintings were reportedly twenty years old. / **142.** This show, like his 1937 solo exhibit at U.C. Berkeley, was primarily scenes from Hawaii in oil and charcoal (*BDG*, February 4, 1938, p.7; *TAT*, February 18, 1938, p.19). / **143.** *BDG*, October 30, 1963, p.29; cf., Neuhaus, *Self Portrait*, pp.5ff; Neuhaus, *Reminiscences*, pp.1ff; cf. NCAB 51, pp.697f; Raymond L. Wilson in Westphal, *The North*, pp.132-35; Heyman, p.14; Seavey, p.31; Shields, pp.248-52, 323f; Jones, *Twilight*, pp.7ff; Spangenberg, pp.43ff; Andersen, p.43; Orr-Cahall, p.112; Hughes, p.810; Wall Moore, p.370. / **144.** Cornelius, vol. 1, pp.422f, 548ff. / **145.** Neuhaus, *Reminiscences*, pp.9, 28f, 36f. / **146.** Chapter 3, note 91. / **147.** C. C. Foley in Baird, pp.30f. / **148.** *SFL*, April 29, 1907, p.6. / **149.** *SFL*, July 8, 1907, p.6.

**PERRY HARMON NEWBERRY** (1870-1938) was born on October 16<sup>th</sup> in Union City, Michigan, the son of a school teacher. From the U.S. Census of 1880 we learn that his father moved the family to Coldwater, Michigan, where he served as the County Clerk.<sup>1</sup> In addition to his parents, Perry shared a home with two brothers, one sister and a servant. His mother, Fannie, was a writer of children's books. In 1883 he apprenticed as a wood engraver to his brother Max, but eventually became an insurance agent in Chicago.<sup>2</sup> Perry married in 1892, moved to San Francisco five years later and joined the art staff of the daily *Examiner*. By late 1898 he had relocated to San Jose where he maintained an address at 247 South Market Street.<sup>3</sup> According to the U.S. Census of 1900, he lived in that city on First Street with his wife, Bertha, and business partner, Ozro Brubaker.<sup>4</sup> Both men listed their occupation as "newspaper editor." Newberry "began his political career in California as the protégé of Johnnie Mackenzie, then boss of the Herrin machine in Santa Clara county."<sup>5</sup> "As a reward for faithful service" he was appointed San Jose's "Captain of Police" in 1900. His brilliant career almost met a tragic end a year later when Franklin Hichborn, a newspaper reporter, sued Newberry for "criminal libel." Apparently, San Jose's mayor had asked Newberry in an official capacity to interview the owner and editor of the *Los Angeles Times* in order to discover the "anonymous" author of the slanderous article on San Jose published by that newspaper. In Los Angeles the editor of the *Times* claimed that Hichborn was responsible and Perry reported his findings. While the libel case was under investigation he briefly relocated to a San Francisco residence at 305 Larkin Street and worked on the editorial staff

of *The Wave*, a conservative weekly.<sup>6</sup> At the trial in Santa Clara County officials from the *Times* denied that they had named Hichborn as the author.<sup>7</sup> Newberry may have been the innocent victim of political intrigues. His attempt to align himself with new political factions in San Jose met with limited success.

In 1904 Perry and Bertha moved to San Francisco where they resided at 415 Howard Street.<sup>8</sup> He reportedly helped to reorganize the *San Francisco Post* and was involved in "the advertising and publicity business."<sup>9</sup> As the member of the "reform wing" in the Republican Party he became embroiled in local politics. His primary target was the corrupt Board of Elections.<sup>10</sup> He registered large numbers of new voters and fought "grafters" who put unqualified residents on the election rolls.<sup>11</sup> Newberry served as secretary for the Republican League and became a campaign manager for reformist candidates, including the future U.S. Senator Hiram Johnson.<sup>12</sup> He ran the Dan Ryan campaign for San Francisco mayor, but was seen as a liability in the press who dubbed him "Gooseberry" and claimed that his "uncontrolled optimism" was merely a façade for his own political ambitions.<sup>13</sup> He also established a reputation as a talented writer and was included on the exclusive guest list of regional literati at the Sequoia Club's "Writers' Night."<sup>14</sup> Newberry was playfully satirized in the press along with his friends Herman Whitaker and Henry Lafler for their amateurish scheme to build a 40-foot boat on the top of Telegraph Hill and so avoid paying rent.<sup>15</sup> When funds ran out for the project, the three men incorporated and sold artfully designed stock certificates under the name *The Rent-Dodgers Ltd.* to their friends who included Xavier Martinez, Ambrose Bierce, George Sterling and James Hopper. This group along with Jack London, Gelett Burgess, Wallace Irwin, Maynard Dixon and Mary Austin met at Coppa's restaurant. Years later Newberry would give public lectures on his "Bohemian Days" in San Francisco.<sup>16</sup> The U.S. Census of 1910 placed his address at 1413 Montgomery Street where he enrolled on the voter index.<sup>17</sup> His occupation at this time was listed as "advertising manager" for the Pacific Cereal Association.<sup>18</sup> In 1910 he wrote light fiction and the children's page for the *San Francisco Call*.<sup>19</sup> Several years later he developed a reputation for his short stories in popular magazines.<sup>20</sup> The Newberrys were making regular summer excursions to Carmel.<sup>21</sup> In July of 1910 he published an editorial in the *Call* in which he vehemently defended the quality of literature produced by the writers of Carmel and claimed to have invested his "entire life's savings - some \$200." to establish his permanent home there.<sup>22</sup> With his own hands he built a number of homes in Carmel and the Carmel Highlands, including his first residence on Carmelo Street in 1913.<sup>23</sup>

More than any other figure in Carmel history Perry Newberry was truly a Renaissance man. For decades he was intimately involved in every facet of the Forest Theatre Society; he served as its president in 1913-14 and was frequently on the board of directors from 1912 through the mid 1930s.<sup>24</sup> In 1911 he played the role of Sir Toby Belch in Shakespeare's *Twelfth Night*. A year later he adapted *Alice in Wonderland* for the Carmel stage, reserving the role of Mock Turtle for himself; in *The Toad*, a play penned by his wife, he managed the production and starred in the principal role as the king's dwarf.<sup>25</sup> *The Toad* was so successful that it was later staged with the help of Frank Powers at the Greek Theatre on the U.C. Berkeley campus. Also in 1912 he played the role of Sergeant Ortega in *The Pageant*. The three-act farce, *Burn It!*, was written, produced and directed by Perry himself in the Arts and Crafts Hall in May of 1913 and was repeated three months later in the Forest Theatre.<sup>26</sup> In 1913 he also co-authored a children's play, *Aladdin and the Lamp*, played the role of Friar Tuck in the Robin Hood saga *Runnymede* and spoke offstage parts in Takeshi Kanno's *Creation-Dawn*.<sup>27</sup> *Aladdin*, under the titles *The Magic Lamp* and *The Beggar of Bagdad*, was converted into a light opera by Newberry and Thomas V. Cator and eventually staged in San Jose and Oakland.<sup>28</sup> His experimental political drama, *The People's Attorney*, was given a one-day performance in the Forest Theatre on August 30, 1913.<sup>29</sup> He also acted in the 1915 production of *Sweet Lavender* and the 1916 production of *The Piper*.<sup>30</sup> He was the stage director and coach for the 1916 production of *Yolanda of Cypress* and a year later performed the same tasks for *A Thousand Years Ago*, *The Blue Bird* and G. B. Shaw's *Androcles and the Lion*.<sup>31</sup> Newberry designed the sets for all his own productions.<sup>32</sup> He avidly supported the construction of the Arts and Crafts Club Theatre, sat on its board of directors and in January of 1924 wrote, produced and directed its second dramatic undertaking, *Wild Oats*.<sup>33</sup> His last large production in the Forest Theatre was *Rip Van Winkle* in August of 1925.<sup>34</sup> He resigned as president of the Arts and Crafts Club in February of 1937 when the Club gave the Forest Theatre to the City of Carmel.<sup>35</sup>

Newberry sold his Carmel home and briefly left the village during World War I to serve as the YMCA Secretary with the 77<sup>th</sup> Division of the American Expeditionary Forces.<sup>36</sup> On his passport application he listed his occupation as "writer" and was described as five feet ten inches tall with blue eyes, light brown hair, a large mouth and "concave" nose.<sup>37</sup> In 1920 after his return to Carmel he listed his occupation in the U.S. Census as "author of books."<sup>38</sup> He also worked as an efficiency expert and auditor for the Rice Milling Company of San Francisco.<sup>39</sup> About 1922 the Newberrys relocated to a bungalow on Monte Verde Street at Fourth Avenue.<sup>40</sup> In September of 1926 they moved to their new Carmel-area home, the first residence built in the recent subdivision of Hatton Fields.<sup>41</sup> Most of Newberry's income came from writing and organizing pageants. He penned over a dozen novels for young adults, including *Tom Westlake's Golden Luck* (1913), *Castaway Island* (1917) and *The Black Boulder Claim*

(1922), and co-authored a series of detective stories with Alice MacGowan.<sup>42</sup> Their best seller, *Two by Two*, was serialized in the *Saturday Evening Post* and was published in 1922 as a book by Stokes of New York under the title *The Million Dollar Suitcase*. Some of their other titles from Stokes included: *The Mystery Woman* (1924), *Shaken Down* (1925), *The Seventh Passenger* (1926) and *Who Is This Man?* (1927).<sup>43</sup> Perry continued to publish mysteries into the mid 1930s.<sup>44</sup> On one occasion in April of 1922 he and MacGowan lectured on the "thriller" in literature at Paul Elder's Lecture Room in San Francisco.<sup>45</sup> At this time Newberry helped to open the new Coppa's restaurant in that city.<sup>46</sup> For the 140<sup>th</sup> anniversary of Junípero Serra's death he was appointed director of the Pilgrimage Festival in October of 1924.<sup>47</sup> He produced the first Serra pageant at the Carmel Mission in 1911 and a year later co-wrote the second pageant; he often continued in the capacity of co-organizer and occasionally "pageant master" from 1914 through the early 1930s.<sup>48</sup> He developed a reputation for creating "historical pageants" and was hired for that purpose in 1914 by the city of Santa Cruz. In 1915 he was invited to San Francisco's Panama-Pacific International Exposition and to Long Beach to co-direct their productions.<sup>49</sup> In 1922 he helped organize the "May Fête" in Carmel.<sup>50</sup> A year later he was asked to stage the "mammoth historical pageant" in the Panama Canal Zone.<sup>51</sup> Between May of 1932 and April of 1933 he serialized his "Authentic Autobiography" in weekly installments for the *Carmel Pine Cone*, in part as a satirical response to Lincoln Steffens' autobiography.<sup>52</sup> Newberry's work, which was written in a folksy style reminiscent of Mark Twain, provides valuable insights to his very complex personality.

In his own right Newberry was a highly talented artist. For both of the 1912 Forest Theater productions, *Alice in Wonderland* and *The Toad*, Perry printed the posters from large wood blocks that he carved himself.<sup>53</sup> In June of 1923 he executed the advertisement for the Theatre's production of *Kismet*.<sup>54</sup> He taught "Newspaper and Commercial Illustrating – Cartooning, Poster Making, Wood Block Cutting and Printing" at the 1924 Carmel Summer School of Art.<sup>55</sup> In 1918 he exhibited his wood block prints at the Twelfth Annual Exhibition of the Arts and Crafts Club.<sup>56</sup> In an open and juried competition he won the first prize and fifty dollars for creating the "official poster" of the 1928 Serra Pilgrimage Festival.<sup>57</sup> He was a member of the Carmel Art Association and between 1934 and 1936 served on the organizing committee of its benefit *Bal Masque* at the Del Monte Hotel.<sup>58</sup>

With the solid backing from the community of artists and literati Newberry became the "strong opponent of reckless development" and for many years was the most potent political force in the seaside hamlet. His first foray into local politics was in 1916 when he received only fifty-eight votes and failed to win election to Carmel's board of trustees.<sup>59</sup> He prevented the construction of a large resort hotel in town and delayed the paving of Ocean Avenue until 1922.<sup>60</sup> When proposals were announced to build a city hall with municipal bonds, he and other "arts and letters" candidates were elected to Carmel's board of trustees in April of 1922 on a very dogmatic anti-growth platform.<sup>61</sup> This "Newberry alliance" defeated the bond proposal and vigorously fought to preserve "rural" Carmel for over a decade.<sup>62</sup> He served for at least twelve years as the managing (or associate) editor and for a shorter period as co-publisher of the weekly *Carmel Pine Cone* whose editorial columns and front page provided the perfect platform for his political agenda.<sup>63</sup> As the candidate who received the most votes for city board of trustees in 1922 and 1929, he became president of the board and mayor of Carmel. After Herbert Heron, the poet, playwright and theatrical producer, was chosen mayor in April of 1930, Newberry spearheaded a drive to annex five new districts, including Hatton Fields, to the town of Carmel and thus control their development.<sup>64</sup> According to the Carmel voter index, he listed his profession as "writer" and registered as a "Republican" from 1912 to 1932 and as a "Democrat" after 1934.<sup>65</sup> He received some publicity in the San Francisco Bay Area when he signed a petition against unsolicited door-to-door circulars as part of his "rebellion against a new method of commercialism" in Carmel.<sup>66</sup> However, his high ideals and evident intellect did not guarantee his tolerance. In April of 1932 he joined William Silva, Austin James and several other prominent Carmelites to oppose the "communist" John Reed Club where Ella Winter, the wife of Lincoln Steffens, served as secretary and treasurer.<sup>67</sup> In 1934 Perry's wife died and he himself was suffering from declining health. To celebrate the twenty-fifth anniversary of his residence in the town the *Pine Cone* dedicated its May 24, 1935 issue to "the inventor of Carmel" and showered him with well-deserved praise.<sup>68</sup>

On September 12, 1936 he married in Salinas the Berkeley journalist and public health nurse, Ida L. Brooks, who had written in 1906 one of the earliest reviews of the Carmel art colony.<sup>69</sup> After living for twelve months in Berkeley the couple moved to a Carmel house on Vista Avenue between Junipero and Mission Streets.<sup>70</sup> Perry Newberry died on December 6, 1938.<sup>71</sup> Three days later the *Pine Cone* devoted most of its issue to memorials for its great citizen.<sup>72</sup>

**ENDNOTES FOR NEWBERRY:** 1. U.S. Census of 1880 [ED 30, Sheet 7]. / 2. *CPC*, September 30, 1927, p.9. / 3. CVRI, Santa Clara County, 1900. / 4. U.S. Census of 1900 [ED 69, Sheet 17B]. / 5. *SFL*, October 9, 1907, p.2. / 6. Crocker 1904, p.1324. / 7. *SFL*, January 8, 1902, p.9; January 9, 1902, p.9. / 8. Crocker 1904, p.1381. / 9. *CCY*, December 9, 1938, p.4. / 10. *SFL*, October 4, 1905, p.4; October 18, 1905, p.3. / 11. *SFL*, July 19, 1905, p.7; September 27, 1905, p.2; *CPC*, May 24, 1935, p.4. / 12. *SFL*, November 6, 1907, p.2; May 21, 1909, p.2; *TOI*, July 26, 1912, p.16. / 13. *SFL*, October 9, 1907, pp.1f. / 14. *SFL*, December 8, 1905, p.2. / 15. *SFL*, July 5, 1908, p.5. / 16. *CPC*, May 12, 1923, p.1; Hagerty, pp.73-85. / 17. U.S. Census of 1910 [ED 309, Sheet 18A]; CVRI, City and County of San Francisco, 1910. / 18. Crocker: 1909, p.1177; 1910, p.1274; 1911, p.1227; 1912, p.1262. / 19. *SFL*, February

12, 1910, p.3; March 12, 1910, p.7; April 16, 1910, p.7. / 20. *CPC*, October 4, 1916, p.4. / 21. *SFL*, July 3, 1910, p.37. / 22. *SFL*, July 22, 1910, p.6. / 23. Perry/Polk 1916-17, p.3; *CPC*, January 31, 1925, p.1; September 9, 1927, p.9; September 27, 1935, p.1. / 24. *SFX*, July 14, 1912, p.79; *CPC*, April 20, 1922, p.1; September 15, 1923, p.1; *TOI*, January 29, 1924, p.29. / 25. *SFX*, July 4, 1912, p.5; July 5, 1912, p.11; July 6, 1912, p.5; July 20, 1912, p.6; *TOI*, July 7, 1912, p.26; July 19, 1912, p.14; July 21, 1912, p.19; *MDC*, July 4, 1912, p.1; July 6, 1912, p.1. / 26. *CPC*, May 24, 1935, p.8. / 27. *SFX*, May 25, 1913, p.46; August 17, 1913, p.35; *TOI*, June 15, 1913, p.23. / 28. *MDC*, June 21, 1922, p.3; *CPC*, June 29, 1922, p.6; October 7, 1922, p.8; February 24, 1923, p.6; June 16, 1923, p.1. / 29. *CPC*, May 24, 1935, p.8. / 30. *CPC*, March 31, 1915, p.4; *SFC*, June 25, 1916, p.21; *CSM*, July 25, 1916, p.6. / 31. *TWP*, July 8, 1916, p.11; *CPC*, July 19, 1917, p.1; May 24, 1935, p.8. / 32. *CPC*, December 27, 1929, p.20. / 33. *CPC*, September 7, 1922, p.12; September 28, 1922, p.1; May 19, 1923, p.2; November 3, 1923, p.1; November 10, 1923, p.8; December 22, 1923, p.1; January 5, 1924, p.1; *ARG*, October, 1927, p.10. / 34. *CPC*, May 24, 1935, p.8. / 35. *CPC*, February 12, 1937, p.1. / 36. *CPC*, June 13, 1918, p.1; October 17, 1918, p.1. / 37. U.S. Passport Application No.31217, issued August 20, 1918 in San Francisco. / 38. U.S. Census of 1920 [ED 14, Sheet 6B]. / 39. *CPC*, April 6, 1922, p.4. / 40. *CPC*, May 25, 1922, p.15; Perry/Polk 1922-23, p.10. / 41. *CPC*, September 3, 1926, p.3; Perry/Polk 1930, p.445; U.S. Census of 1930 [ED 27-31, Sheet 5A]. / 42. *CPC*, June 29, 1922, p.6; *TOI*, March 23, 1924, p.4-W; September 18, 1927, p.4-W. / 43. *CPC*, May 24, 1935, p.8. / 44. *CPC*, September 13, 1935, p.4. / 45. *CPC*, April 20, 1922, p.10. / 46. *CPC*, April 27, 1922, p.10. / 47. *LAT*, June 19, 1924, p.1-5; August 12, 1924, p.2-3; October 5, 1924, p.M-10; *CPC*, June 28, 1924, p.1; October 4, 1924, p.1; October 11, 1924, p.1; *SFC*, July 6, 1924, p.6-D; *TOI*, August 24, 1924, p.B-9; September 28, 1924, p.B-9. / 48. *CPC*, June 30, 1915, p.1; October 6, 1921, p.7; May 24, 1935, p.8; *TWP*, February 22, 1930, p.12. / 49. *CPC*, March 31, 1915, p.4; August 11, 1915, p.4. / 50. *CPC*, April 20, 1922, p.1. / 51. *CPC*, February 24, 1923, p.6. / 52. *CPC*, May 13, 1932, p.10; May 20, 1932, pp.10, 15; May 27, 1932, pp.10f; June 10, 1932, pp.14f; etc; cf. *CPC*, March 3, 1933, p.9. / 53. *SFL*, June 30, 1912, p.58. / 54. *CPC*, June 16, 1923, p.1; January 7, 1927, p.10. / 55. *Brochure of the Eleventh Season, Carmel Summer School of Art, 1924; CPC*, June 7, 1924, p.1; *TCR*, May 17, 1924, p.9; *SFC*, June 22, 1924, p.6-D. / 56. Appendix 2. / 57. *TOI*, June 4, 1928, p.4. / 58. *CPC*, September 21, 1934, p.1. / 59. *CPC*, September 13, 1935, p.5; *TOI*: September 20, 1935, p.22-B; September 21, 1936, p.B-9. / 60. *CPC*, November 1, 1916, p.1. / 61. *CPC*, April 14, 1921, p.1. / 62. *LAT*, April 12, 1922, p.1-5; *CSM*, April 14, 1922, p.16. / 63. E.g., *CPC*: May 25, 1922, p.1; June 1, 1922, p.1; June 8, 1922, p.1; August 17, 1922, p.1; September 28, 1922, p.1; August 31, 1922, pp.1, 4; September 21, 1922, pp.1, 8; May 26, 1923, p.1; September 22, 1923, p.1; December 22, 1923, p.1; January 5, 1924, p.1; March 15, 1924, p.9; June 28, 1924, p.1; October 3, 1925, pp.1f; October 10, 1925, p.1; October 15, 1926, p.11; February 25, 1927, p.9; March 18, 1927, p.9; June 3, 1927, p.9; June 10, 1927, p.9; April 6, 1928, p.1. / 64. *CPC*, August 29, 1939, p.9. / 65. *CPC*, April 25, 1930, p.1; *TOI*, September 7, 1930, p.O-9. / 66. CVRI, Monterey County: 1922-1938. / 67. *TOI*, June 15, 1931, p.D-13. / 68. *LAT*, April 22, 1932, p.1-2. / 69. Cf. *CPC*, September 11, 1936, p.2. / 70. *TOI*, September 9, 1936, p.2; *CPC*, September 11, 1936, p.2; cf. *SFL*, January 14, 1906, p.10. / 71. Perry/Polk 1937, p.404; *CPC*, September 10, 1937, p.14; September 17, 1937, p.5; May 6, 1938, p.10. / 72. *CCY*, Dec. 9, 1938, pp.1, 4; *GHT*, Dec. 9, 1938, p.8; Gilliam, pp.122-27, 169ff; Temple, pp.166ff. / 73. *CPC*, Dec. 9, 1938, pp.1-10.

**KATHERINE (Kate) WHITE NEWHALL (1840-1917 / Plate 15a)** was born on December 22<sup>nd</sup> in Fall River, Massachusetts, and lived near Concord, New Hampshire, into the 1850s.<sup>1</sup> During the mid 1860s she studied at the Cooper Union for the Advancement of Science and Art in New York where she was awarded diplomas in drawing and painting from still life; Katherine received instruction from such notables as Carleton Wiggins, Rufus Wright and Mauritz F. H. de Haas. During her tenure in New York she exhibited at the National Academy of Design and the Brooklyn Art Association. In 1875 she moved from Brooklyn to Plainfield, New Jersey.<sup>2</sup> Here she lived with her prosperous widowed brother, Henry B. Newhall, in a home that included his two sons and daughter; also in residence were Katherine's mother, Sarah, younger brother, Charles S. Newhall, and a servant. In 1897 Kate relocated with Charles, who was now an ordained missionary, and his new family to Redlands, California, and two years later to Berkeley where they lived on Fulton Street. According to the U.S. Census of 1900 she listed her occupation as "Artist, Painter."<sup>3</sup> One of the first exhibitions of her work in San Francisco was at the William Morris Gallery. It elicited this response from the *San Francisco Chronicle*:<sup>4</sup>

Mr. Morris has also in his keeping some work by Kate W. Newhall, one of the few American women who paint marines. She shows two pictures, one done in sunlight and the other under the brilliant moon. They are both of exceeding interest, and Miss Newhall is a creditable acquisition to the art colony of this State. She has come West to live and is at present in Berkeley. She is one of the two pupils that M. F. H. de Haas was ever willing to take – a strong endorsement of her talent.

The earliest advertised address for the studio-home of Newhall was at 2326 Fulton Street.<sup>5</sup> She resided here and at 2001 Haste Street until late 1903, when Charles purchased their permanent Berkeley home at 2629 Piedmont Avenue.<sup>6</sup> She regularly volunteered her services for local school projects and was elected treasurer of the Snell Seminary Alumni Association.<sup>7</sup> However, it was her art that brought recognition.

Kate Newhall was a popular figure in Berkeley, especially with the reclusive William Keith, whom she accompanied on sketching hikes in the neighboring hills. In 1903 she lent several of her "wonderful marine canvases" to the Loan Exhibition at the local McKinley Grammar School.<sup>8</sup> The following year she was listed as a member of the Oakland Art Fund.<sup>9</sup> She again garnered much favorable publicity when she donated two paintings, *Ocean Lights* and *Sunset*, to the McKinley School in 1906.<sup>10</sup> Like many Berkeley artists her habitual escape was to Carmel-by-the-Sea.<sup>11</sup> Here in May of 1905 the Wallace Johnsons staged a public exhibit of her paintings in their home. The critic for the *Chronicle* observed:<sup>12</sup>

One half of the room was devoted to the views of Carmel painted by Miss Katherine Newhall. All of these are of rare beauty,

but the sea views, especially elicited general enthusiasm and admiration. Miss Newhall has been at Carmel since January, and during this time has been doing splendid work with the brush.

A pleasant feature of the exhibition was a fine group of pictures of the Carmel Mission . . . .

Her 1905 canvas, *Carmel*, was undoubtedly displayed at this first art exhibition in Carmel and is one of the earliest dated works from this area.<sup>13</sup> Newhall was one of the founding members of the Carmel Arts and Crafts Club; she contributed her work to its Inaugural Exhibition in July of 1906 and probably to its First Annual Exhibition in 1907.<sup>14</sup> She regularly socialized with Mary DeNeale Morgan, Josephine Culbertson and Ida Johnson.<sup>15</sup> She continued to spend a large part of each summer and early fall in Carmel through 1915. That year the entire Newhall family spent a month at the Culbertson-Johnson home.<sup>16</sup> Kate occasionally returned to New York and to New Hampshire's "White Mountains . . . in search of rest and recreation."<sup>17</sup> Her California sketching expeditions extended from Lake Tahoe to Santa Barbara.

Her landscapes and marines, especially shoreline scenes at twilight, were exhibited locally at the: San Francisco Art Association from 1900 to 1901,<sup>18</sup> Schussler Brothers Gallery in San Francisco in 1905,<sup>19</sup> Sally Daingerfield "Art Exchange" Studio Gallery in San Francisco in 1905,<sup>20</sup> Studio Building Exhibition of Berkeley in 1906 and at all three of the Annuals of the Berkeley Art Association (BAA) between 1907 and 1909.<sup>21</sup> Newhall also contributed in 1907 to the Alameda County Exposition at Oakland's Idora Park.<sup>22</sup> Her works were popular additions to the walls of the Rabjohn & Morcom Gallery in 1907 and one year later to the Arts and Crafts Exhibition at Idora Park.<sup>23</sup> At the BAA's Second Annual she displayed "two marines" and another canvas entitled *Marshes of Glynn*. Some of her exhibited titles included: *Sunset-Golden Gate*, *Gray Day on the Coast*, *Pacific Grove Shore*, *Sunset at Land's End* and *Outside of the Golden Gate After a Storm*.

By the spring of 1910 she and her brother had enlarged the Berkeley house at 2629 Piedmont Avenue and could now afford a live-in Japanese servant.<sup>24</sup> After a short illness of just two weeks Miss Katherine Newhall died on September 6, 1917 in Berkeley and was survived by two brothers, Henry in New Hampshire and Charles.<sup>25</sup>

**ENDNOTES FOR NEWHALL:** 1. U.S. Census of 1850 [ED Concord, Sheet 30]; see note 25 below. / 2. U.S. Census of 1880 [ED 14, Sheet 18]. / 3. U.S. Census of 1900 [ED 397, Sheet 6B]. / 4. *SFC*, December 24, 1899, p.30. / 5. *Polk*: 1901, p.550; 1903, p.651; *MHR*, Christmas 1901, pp.38, 44. / 6. *Polk*: 1904, p.692; 1906, pp.724, 775; 1910, pp.1104, 1319; *MHR*: Christmas 1903, p.36; Summer 1904, p.36. / 7. *TOT*: March 1, 1905, p.12; March 13, 1905, p.4; May 22, 1905, p.16; November 16, 1906, p.10. / 8. *BDG*, October 19, 1903, p.1. / 9. *TOT*, February 20, 1904, p.5. / 10. *BDG*: March 8, 1906, p.3; April 3, 1906, p.5; April 5, 1906, p.5; *BKR*, April 3, 1906, p.5; *SFL*, October 6, 1907, p.5. / 11. *BKR*, May 7, 1904, p.3; *BKI*, April 14, 1910, p.5. / 12. *SFC*, May 22, 1905, p.7; cf. *BDG*, May 26, 1905, p.6. / 13. Plate 15a; Appendix 6. / 14. Appendix 2; *TCR*, May 25, 1907, p.13. / 15. *BDG*, July 17, 1906, p.5; *TCR*, May 25, 1907, p.13. / 16. *CPC*, October 20, 1915, p.4. / 17. *BDG*, May 22, 1907, p.5. / 18. Halteman, p.1.239. / 19. *SFL*, August 20, 1905, p.19. / 20. *IAT*, November 27, 1905, p.435. / 21. Appendix 1, Nos. 1-3, 5; Schwartz, *Northern*, p.91. / 22. *TCR*, August 31, 1907, p.14; *BDG*, September 2, 1907, p.5. / 23. *TCR*, August 17, 1907, p.13; October 17, 1908, p.14. / 24. U.S. Census of 1910 [ED 55, Sheet 4A]. / 25. *BDG*, September 6, 1917; *CPC*, September 13, 1917, p.3; cf., Kovinick, p.230; Hughes, p.812; Falk, p.2411; Jacobsen, p.2352; Petteys, p.522.

**ISABEL LEDCREIGH BROOKS NICHOLSON** (1890-1949) was born on March 28<sup>th</sup> in St. Louis, Missouri, and according to her 1927 biographical entry she studied art under Edmund Tarbell, Richard Brooks, Lee Fritz Randolph and Ruth Ball as well as with "Bohnen and Loup in Lausanne."<sup>1</sup> Isabel Ledcreigh was associated with the American Federation of Arts and the National Association of Women Painters and Sculptures in New York. Her first marriage to James Brooks ended with his premature death. In 1919 she married John T. Nicholson in Richmond, Virginia. According to the U.S. Census in January of 1920, the couple resided in the San Diego pension Casa Loma and listed their occupations as "none."<sup>2</sup> From Isabel's 1924 passport application we learn that she intended to travel through western Europe and was accompanied only by Philip Ledcreigh Brooks, the fourteen-year-old son from her first marriage.<sup>3</sup> Shortly after her return in 1925 she moved to Carmel without her husband and was a resident of the La Playa Hotel with a professional address at the Studio Building. In Carmel she was a painter as well as a sculptress and became a member of the local Arts and Crafts Club. In the summer of 1927 Nicholson held two one-day joint exhibitions at the Arts and Crafts Hall; on July 17<sup>th</sup> with Eva Belle Adams and Ada Champlin and on July 31<sup>st</sup> with Elizabeth Strong and Clara McChesney.<sup>4</sup> That August her landscape of hills and sky with "dark browns blending with greens" at the private Carmel Art Gallery was called "pleasing and beautiful."<sup>5</sup> A month later at that same venue she displayed a portrait of a young man and an "especially interesting" bust of an old man.<sup>6</sup> By 1928 she had relocated to a home on Lisbon Lane in Pebble Beach where she registered on the local voter index as a "Republican."<sup>7</sup> She was a founding member of the Carmel Art Association (CAA) and attended the first meeting on August 8, 1927 at Grey Gables. Nicholson exhibited two busts at the CAA's Eleventh Exhibition in May of 1929, volunteered her time to support that organization and served as its elected "2<sup>nd</sup> Vice-President" between 1929 and 1931.<sup>8</sup> She attended the 1934 members' meeting that voted to incorporate the CAA.<sup>9</sup> In October of that year she contributed to the CAA's Black and White Exhibit "a tenderly-drawn nude."<sup>10</sup> Isabel Nicholson died on September 6, 1949 in Monterey County.<sup>11</sup>

**ENDNOTES FOR I. NICHOLSON:** 1. *AAA* 24, 1927, p.673. / 2. U.S. Census of 1920 [ED 302, Sheet 6A]. / 3. U.S. Passport Application Nos. 479682 and 479683, issued on September 29, 1924. / 4. *CPC*: July 15, 1927, p.6; July 29, 1927, p.6. / 5. *CPC*, August 19, 1927, p.6. / 6. *CPC*, September 23, 1927, p.4. / 7. *CVRI*, Monterey County: 1928, 1940; Perry/Polk 1930, p.510; *AAA* 28, 1931, p.662; McGlauffin, p.308. / 8. Appendix 4; *CPC*: July 12, 1929, p.6; July 25, 1930, p.1; *AAA*: 26, 1929, p.59; 27, 1930, p.60; *TOT*, July 20, 1930, p.6-O. / 9. *CSP*, March 31, 1949, p.8. / 10. *CPC*, October 19, 1934, p.4. / 11. California Death Index; cf., Falk, p.2423; Jacobsen, p.2363; Hughes, p.815; Spangenberg, p.54.

**LILLIE (Lillian) MAY NICHOLSON (De Wolf)** (1884-1964) was born on August 29<sup>th</sup> at the family ranch near the Pajaro-Aromas township (south of Watsonville) in rural Monterey County. Between 1893 and 1902 she received her early instruction at Carneros Grade School. According to the U.S. Census of 1900, her Scottish-born father, Murdock Nicholson, and her Minnesota-born mother, Emma Cole Nicholson, had four surviving daughters, two sons and two resident "farm laborers."<sup>1</sup> The Census listed Lillie May as the eldest child and placed her year of birth in 1884. She attended the California State Normal School in San Jose and received instruction in drawing from Calthea Vivian. Upon graduation in June of 1907 she became a school teacher in Aromas. Beginning in January of 1909 she was employed as a teacher in Hawaii, but returned home before April of 1910 to be included in the Census with the rest of her family at the Pajaro ranch.<sup>2</sup> She left her teaching post at Watsonville in the late spring of 1911 and sailed to Kyoto, Japan, to become an English teacher.<sup>3</sup> On her passport application she was officially described as five feet five and a half inches tall with dark brown hair, green eyes, medium dark complexion and a straight mouth and nose. Her year of birth was listed as 1885 and her Watsonville address was given as 13 Brennan Street.

She returned to the United States in June of 1915 in time for a lengthy visit to the Panama-Pacific International Exposition in San Francisco.<sup>4</sup> For two years beginning in the summer of 1916 she studied at the California School of Fine Arts under John Stanton and Gottardo Piazzoni and resided in San Francisco. In 1918 she taught in the public schools of Santa Clara where she resided at 1590 Franklin Street and enrolled on the local voter index as a "Democrat."<sup>5</sup> In 1919 she was officially selected as a fifth and sixth grade school teacher for the public schools of Oakland.<sup>6</sup> A year later she registered to vote as a "Republican" and gave her Oakland address as 560 Thirty-third Street.<sup>7</sup> According to the 1921 Directory, she resided in that city at the Del Mar Inn.<sup>8</sup> She maintained her Oakland post until the early spring of 1921 when she sailed to France, the British Isles and the Orient for "study and travel."<sup>9</sup> On her new passport application her identity and citizenship were personally verified by Gottardo Piazzoni and the attached notarized (?) birth certificate placed her year of birth as "1890." Nicholson returned from Europe via Japan in late July of 1922.<sup>10</sup> Thereafter she maintained a studio at 667 Lighthouse Avenue in Pacific Grove until the mid 1930s.<sup>11</sup> In January of 1926 she married Paul De Wolf who had just purchased the Griffin estate on Nineteenth Street in Pacific Grove and was about to begin extensive renovations.<sup>12</sup> In less than a year the couple had separated; they formally divorced in 1929. Nicholson's studio attracted a number of visitors from the local art colonies, including Louise M. Carpenter, Jeanette Maxfield Lewis, Roberta Balfour and Bertha Stringer Lee.

Her very short and uneventful career as a professional artist began in 1923. That fall in the San Francisco Bay Area she contributed "a Monterey scene that is mighty well done" to the Jury-free Exhibition at the Auditorium.<sup>13</sup> That year at the Seventeenth Annual Exhibition of the Carmel Arts and Crafts Club Nicholson exhibited *Croquette*, a marine that was described as "good in color."<sup>14</sup> She displayed two pieces at the Club's Eighteenth Annual: *Fishing Boats* and *Monterey Coast*. In April of 1925 she became a charter member of the San Francisco Society of Women Artists and that November she contributed to its First Annual Exhibition at the Hobart Galleries.<sup>15</sup> Also in 1925 she exhibited at the California State Fair.<sup>16</sup> A year later at the latter venue she displayed *Wind Blown Cypress-Monterey Peninsula* and *Through the Cypress-Point Lobos*.<sup>17</sup> She continued to exhibit her bright Impressionistic oils at the Fair through 1928, the same year she offered her painting entitled *Fishing Boats-Venice* at the State-wide Annual in Santa Cruz.<sup>18</sup> When this painting was displayed two months earlier in the exhibition of "Thumb Box Sketches" at the Carmel Art Association (CAA), the reviewer for the *Carmel Pine Cone* called it "one of the most beautiful paintings in the show. The shadows of the boats on the canal are soft, in contrast to the bright colors of the fishing craft."<sup>19</sup> Nicholson was an early member of the CAA and served on its "ways and means committee."<sup>20</sup> She exhibited at the CAA between October of 1927 and August of 1928.<sup>21</sup> For the Fourth CAA Exhibition in March of 1928 she displayed *The Boat Hospital-Monterey, Live Oak and Bit of Monterey Bay*.

In the U. S. Census of 1930 she listed her profession as "landscape artist" and her age as "37."<sup>22</sup> Her career and inspiration failed in the mid 1930s and she permanently abandoned Pacific Grove and eventually became an aircraft mechanic. Between 1936 and 1944 her Oakland residence was given as the Hotel St. Julien and she officially registered her occupation as "artist."<sup>23</sup> Lillie M. Nicholson died in Oakland's Sutter Hotel on November 28, 1964.<sup>24</sup> The art dealer, Walter Nelson-Rees, was given by Nicholson's relatives a large cache of her forgotten paintings which he skillfully marketed in public exhibitions and in his own gallery.<sup>25</sup> Unfortunately, the Oakland hills fire on October 20, 1991 destroyed some of her finest canvases as well as hundreds of masterpieces of California art stored in the home of Nelson-Rees and his partner James Coran.<sup>26</sup>

**ENDNOTES FOR L. NICHOLSON:** 1. U.S. Census of 1900 [ED 12, Sheet 8A]; see note 24 below. / 2. U.S. Census of 1910 [ED 17, Sheet 5A]. / 3. U.S. Passport Application No. 51115, approved May 15, 1911. / 4. *Seattle Passenger and Crew Lists*, Shanghai to Seattle, arrived on June 26, 1915; M.1383-23. / 5. CVRI, Santa Clara County, 1918. / 6. *TOT*: May 31, 1919, p.3; August 5, 1919, p.15. / 7. CVRI, Alameda County, 1920. / 8. Polk 1921, p.797. / 9. U.S. Passport Application No.156614, approved February 2, 1921. / 10. *California Passenger and Crew Lists*, Yokohama to San Francisco, arrived on July 31, 1922. / 11. Perry/Polk: 1928, p.539; 1930, pp.362, 530; CVRI, Monterey County, 1934. / 12. *PGR*, September 22, 1925, p.1. / 13. *SFC*, November 25, 1923, p.6-D. / 14. Appendix 2; *CPC*, August 11, 1923, p.2. / 15. *BDG*: April 16, 1925, p.6; November 14, 1925, p.6. / 16. *LAT*, August 25, 1925, p.1-4. / 17. *Catalogue, Annual Exhibition of Paintings*, California State Fair, Sacramento, September 4-11, 1926. / 18. *Catalogue, First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, p.7; *TOT*, February 12, 1928, p.S-7. / 19. *CPC*, December 9, 1927, p.4. / 20. *CPC*: September 2, 1927, p.6; October 21, 1927, p.5. / 21. Appendix 4. / 22. U.S. Census of 1930 [ED 27-34, Sheet 14B]. / 23. CVRI, Alameda County: 1936-1944. / 24. California Death Index; cf., Walter A. Nelson-Rees, *Lillie May Nicholson, 1884-1964: An Artist Rediscovered*, Oakland, 1981, pp.5ff; Kovicnik, p.374; Petteys, p.525; Jacobsen, pp.2363f; Hughes, pp.815f; Seavey, p.31. / 25. *MPH*, April 5, 1981, p.11-B. / 26. Katherine P. Hough et al., *California Grandeur and Genre*, Exhibition Catalogue of the Palm Springs Desert Museum, Palm Springs, 1991.

**MARIAN GRACE NORTON (Hiley)** (1883-19??) was born in February in Colorado to parents who had immigrated from England about 1861. Before 1900 she and her widowed mother, Emma, resided on Center Street in Berkeley.<sup>1</sup> Between the fall of 1900 and the spring of 1902 Miss Norton studied at the Mark Hopkins Institute of Art and established a San Francisco residence. She exhibited at the Institute in 1904 and 1905.<sup>2</sup> Norton also contributed her portrait of Mrs. Bertram Berrick to the 1904 exhibition at the San Francisco Guild of Arts and Crafts.<sup>3</sup> She returned to that venue a year later with more portraits.<sup>4</sup> The Mark Hopkins Institute commissioned "this charming young lady" to render a portrait for its permanent gallery of Dr. McNutt, an important benefactor. Her "idealized likeness" of Miss Margaret Anglin was praised in the local press.<sup>5</sup> She was apparently quite talented musically and performed at a San Francisco benefit for homeless children.<sup>6</sup> When her studio-residence at 1429 Van Ness Avenue was destroyed in 1906, she resettled in Berkeley with the first wave of artist-immigrants. She found immediate shelter at 2210 Channing Way, the home of her aunt, Mrs. Edward Myers.<sup>7</sup> By September of 1906 she had moved to her new studio-home at 2407 Atherton Street in Berkeley.<sup>8</sup> She immediately attracted attention with her portrait of a popular Berkeley socialite, Miss Enid Lawton.<sup>9</sup> In 1907 her exhibition at the Carlton Hotel received "much favorable criticism" and was reassembled in her Atherton-Street studio for a well-attended "tea." The newspaper article describing these events reproduced a photograph of this stunningly beautiful young artist.<sup>10</sup> Her small portraits on ivory were very popular.<sup>11</sup>

In Berkeley Norton contributed to two public exhibitions: the Studio Building in 1906 and the First Annual of the local Art Association in 1907.<sup>12</sup> At the former one reviewer noted:<sup>13</sup>

There is hung a case of miniatures by Marion Grace Norton. She is a young artist, but gives evidence of possessing native ability. The miniature of a young man in Rembrandt effect is a strong piece of work. . . . The miniatures . . . are remarkable for the exquisite drapery and the background, as well as the facial expression.

Like Frances Campbell, she received frequent commissions from celebrities and from "many prominent society ladies around the bay." The latter delighted in seeing their portraits on display at San Francisco's Guild of Arts and Crafts where Marian was famous for rendering the "character likeness" of her subjects.<sup>14</sup> Following in the footsteps of Jules Mersfelder and the Kleinschmidts, Marian entertained lavishly at special exhibits in her studio. On one occasion musicians, artists and "literary folk" mingled with society patrons who examined and purchased her "numerous pastels."<sup>15</sup> In August of 1907 *The Oakland Tribune* ran a feature article and photograph on the artist with the notice that she had been selected to paint the famous actress, Maude Adams.<sup>16</sup> At this time Miss Norton announced her intention to depart for Europe where she planned to "study under the best masters of miniature painting."<sup>17</sup> She delayed her trip for two semesters in 1907-08 to study design under Isabelle Percy at Berkeley's California School of Arts and Crafts. At that School's "Christmas jinks" she performed a "vaudeville number."<sup>18</sup> Norton apparently left Berkeley in the late spring of 1908.

Her plans for travel were altered on June 17, 1908 when she married the recently retired Captain Alan Hiley in Santa Cruz.<sup>19</sup> According to the U.S. Census of 1910, the couple resided in Felton, Santa Cruz County, where the forty-year-old English-born Hiley listed his occupation as "wood chopper" on a "home farm."<sup>20</sup> They lost their only child soon after birth. This was Alan Hiley's second marriage. In March of 1919 at the Annual of the San Francisco Art Association she displayed five miniature portraits.<sup>21</sup> By 1920 Marian was a divorced "miniature painter" who lived with friends in Alameda.<sup>22</sup> At this time her date and place of death are unknown. Marian Norton Hiley has been the subject of some misinformation. The brief summary by Edan Hughes, as well as the uncorroborated repetition of that material by Falk, places her year of birth in 1839 and her death in Monterey on November 16, 1933.<sup>23</sup> The 94-year-old woman who died in 1933 was Marion *Godrich* Norton and not the artist.<sup>24</sup>

**ENDNOTES FOR NORTON:** 1. U.S. Census of 1900 [ED 397, Sheet 2B]. / 2. Halteman, pp.154, 240; *SFL*: November 19, 1905, p.19; November 26, 1905, p.19. / 3. Schwartz, *Northern*, p.91. / 4. *SFL*, December 7, 1905, p.2. / 5. *SFL*, June 4, 1905, p.19. / 6. *SFL*: June 1, 1905, p.16; May 22, 1905, p.7. / 7. *BKR*, May 5, 1906, p.3; the newspaper incorrectly gives her first name as "Marianna." / 8. *BDG*, September 11,

1906, p.5; Polk: 1907, p.1679; 1908, pp.1391, 1828. / 9. *TCR*, September 29, 1906, p.11. / 10. *BKR*, June 13, 1907, p.8. / 11. *TCR*, December 1, 1906, p.10. / 12. Appendix 1, Nos.1-2. / 13. *TCR*, December 8, 1906, pp.10, 13. / 14. *BDG*: April 25, 1907, p.5; August 10, 1907, p.5. / 15. *TCR*, January 26, 1907, p.11. / 16. *TOT*, August 25, 1907, p.6-1. / 17. *TCR*, August, 17, 1907, p.13. / 18. *BKI*, December 17, 1907, p.5; *SFL*, December 20, 1907, p.4. / 19. *SFL*, June 28, 1908, p.30. / 20. U.S. Census of 1910 [ED 124, Sheet 3B]. / 21. *SFAL*. / 22. U.S. Census of 1920 [ED 12, Sheet 11A]. / 23. Hughes, p.822; Falk, p.2441. / 24. *MPH*, November 17, 1933, p.7.