

EXACTLY OPPOSITE

The Newsletter of the Berkeley Historical Society

Volume 34 Number 1

WINTER 2016

The Downtown Berkeley Art Museum of the 1920s

By Ann Harlow



A 1905 view of the Homestead Loan Association building at 2270 Shattuck near Kittredge, occupied by the short-lived Berkeley Art Museum from 1928 to 1932. At right is the old Carnegie Library.

If you've visited the current exhibit at the History Center, you've encountered near the door a manikin in a 1920s flapper-style dress. She's there to represent a time when there was a Berkeley Art Museum almost 90 years before the one that is about to open. It existed from 1928 to 1932.

A Berkeley Art Association had been founded in 1907 with the intention of creating a downtown art museum. Its first officers were banker George Baxter, school principal Charles Biedenbach, musician Bertha Brehm, physicist E. P. Lewis, librarian Blanche Morse, and suffragist Elinor Carlisle. The association presented a series of art exhibitions at the First Congregational Church and then at the California School of Arts and Crafts, but the plan to build a museum never quite got off the ground, and within three years the organization seems to have dissolved.

During the 1920s Charles Keeler, as managing director of the Berkeley Chamber of Commerce, repeatedly made speeches and published statements that Berkeley had great potential as a center for the arts and should have a municipal art gallery. By 1922 he had established an Arts and Crafts Committee of the Chamber of Commerce and publicized its intentions nationally. "Just as all America looks to Grand Rapids for the production of furniture or to Dayton for cash registers or to Detroit for automobiles, so may it look to Berkeley for the production of works of art," he said in the Berkeley Gazette of January 31, 1923. The following December he published his vision for the Berkeley of the future, including a civic center complex with a large auditorium, art gallery and museum.

(continued on page 3)



President's Message

Happy New Year!

As the city prepares to usher in 2016 with the opening of a new UC Berkeley Art Museum and Pacific Film Archive (BAMPFA) at the end of January, BHS has been busy placing the new Museum in a meaningful historical context. October 11th saw the opening of the exhibit, "Berkeley: Art Capital of the West," curated by Ann Harlow. The exhibit displays early drawings of dreamed-of art museums, as well as photographs of Berkeley's early artists and their milieus. The post-WWII modern art scene is highlighted in the exhibit with the story of Berkeley's 1970 "brutalist" raw concrete BAMPFA, which became the locus of an experimental art scene from the '70s until 2014.

For the opening of the exhibit, members were treated to a first-hand account of this lively period, as the legendary founder of BAMPFA, Peter Selz, shared memories of the intersection of art and protest in Berkeley during the late '60s and '70s in conversation with Ann Harlow, Paul Karlstrom, and Gabrielle Selz.

On November 19th, current BAMPFA director Lawrence (Larry) Rinder gave an illustrated talk on the history of the UC Art Museum, starting with the Bacon Art Gallery in 1881, and ending with his preview of the BAMPFA about to open at Center and Oxford Streets. Rinder's presentation was received by an appreciative and curious audience.

For those who missed these presentations, you can sample the art exhibits and events of the 1970-2014 BAMPFA via the slide show in the exhibit. Another important supplement to what is on the walls and in the display cases can be found in the three binders available on request. One is a compilation of newspaper articles from the 1890s to the 1940s. Another is a scrapbook of memorabilia from feminist art exhibits in Berkeley in the 1970s, and the third is full of fascinating miscellany. Try to find time to spend an hour or two at the History Center this winter perusing this material if you haven't yet done so.

Please join us for further talks on Berkeley's art world, which are scheduled for the new year. For details, check the calendar on the back of the newsletter and our website.

Before we say goodbye, we want to give thanks to Country Joe McDonald and BHS archivist Shelley Rideout for organizing a very successful Veterans Day event on November 11th. The large Veterans Auditorium was filled with veterans, friends and family, as leaders of the City and veterans organizations honored our soldiers' sacrifices, while emphasizing the need to support these veterans in their transition to civilian life.

Thank you to all who helped to make 2015 a full and exciting year at BHS!

Co-Presidents,
Jeanine Castello-Lin and Tonya Staros

MUSEUM - ARCHIVES - LIBRARY

The History Center is located in the
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VACATION LAND IN ART

Beauty spots of the Mt. Diablo district, and the first complete art study of the trees of the Giant Forest, on exhibit for two weeks at the

Berkeley League of Fine Arts

2419 HASTE STREET

California's majestic mountains and forests, with the atmosphere and color that make this the land of delight.

Ad in the Berkeley Daily Gazette, May 14, 1926

A new organization, the California League of Fine Arts, started up in 1923 with exhibits in the former McKinley School at 2419 Haste Street. The League's founding officers included Bernard Maybeck, Perham Nahl, and Carol Aronovici, and by August 1924 they had 1000 members. By early 1925 the name had been changed to Berkeley League of Fine Arts, and it was raising funds for a permanent building. Although some "prominent citizens" held advisory roles, this was primarily an artist-run organization. The director was Jessie Fremont Herring, who also taught art at the Cora Williams Institute and gave popular public lectures on a variety of art subjects. This organization included in its goals "the maintaining of a gallery of painting and sculpture, open daily to the public, and the establishment of a permanent collection of works of art." (Berkeley Daily Gazette, April 2, 1924, p. 6)

Then in 1928 a new Berkeley Art Association emerged—at least, this seems to be the first mention of that name in the Gazette since 1910—and opened its Berkeley Art Museum in December of that year at 2270 Shattuck, in a former bank building next to the main library at Shattuck and Kittredge. The museum was open from 2 to 10 p.m. daily. (Note that the new Berkeley Art Museum will also stay open well into the evening, which is unusual these days but convenient for people with day jobs.)

BERKELEY'S ART MUSEUM

An art museum, centrally located, open to the public without charge and designed to embrace numerous cultural features for adults and children, will become a reality tomorrow evening with the opening of the Berkeley Art Museum on Shattuck Avenue adjoining the Public Library.

Berkeley Daily Gazette, December 14, 1928

The first concurrent exhibitions at the Berkeley Art Museum of 1928 were etchings by Roi Partridge and "a very outstanding collection of colored reproductions" of the development of modern art over the past 100 years, brought from Germany by Galka Scheyer. Roi Partridge was a prominent Bay Area printmaker, professor of art at Mills College and director of the Mills College Art Gallery, and husband of photographer Imogen Cunningham. Galka Scheyer, who contributed the art reproductions, was an interesting person, a German woman with a forceful personality who had come to California in

1926 representing the modern artists she called the "Blue Four": Lyonel Feininger, Wassily Kandinsky, Paul Klee, and Alexej Jawlensky. Although given the title of "European Representative of the Oakland Art Gallery," she was not all that successful in selling their work, and as of 1928 she was also teaching art at Anna Head School in Berkeley. That November she played the lead in a Berkeley Playhouse production, "Enter Madame." In January 1929 she gave two lectures at the Berkeley Art Museum on modern art movements. Rose V. S. Berry was also engaged to give a series of six lectures on modern art at the museum beginning the same month. Previously she had been a paid docent at the Palace of Fine Arts of the Panama Pacific International Exposition.

The Art League and the Art Museum ran on seemingly parallel tracks for the next few years, occasionally cooperating, as in February 1930 when Lucien Labaudt gave a lecture at the Museum under the auspices of the League and following a dinner at the Durant Hotel, where the League had a gallery. Many of the same artists were involved in both organizations. Some had quite modern leanings, which probably did not sit well with either Charles Keeler, who felt art had been taking a turn for the worse, or some of the more conservative elements in the community.

(continued on page 4)



Samuel Hume at home in his “castle” (Wells Fargo Archives)

Samuel Hume was the director of the Berkeley Art Museum, although his primary interest was in the world of theater and specifically modern set design. He had previously directed the Greek Theatre and organized plays, pageants, concerts and art exhibits at UC Berkeley from 1918 to 1924. He and his wife Portia lived in the house at 2900 Buena Vista Way, known as Hume Castle or Hume Cloister, designed for them in 1927 by John Hudson Thomas. A good friend of Hume’s and backer of the Berkeley Art Museum was Lester Hink, owner of Hink’s department store. Hume, Hink and others did their best to drum up support for the museum among Berkeley citizens, businesses and city government, but once again, the Art Association did not manage to create a sustainable funding base. With its income reduced in the Depression and needing to vacate the building upon completion of the UA Theater next door, the museum closed “temporarily” on June 1, 1932. It never reopened.

In 1944 Hume and Hink revived the Berkeley Art Association and its dream of a downtown art center. There was evidently hope of securing special postwar construction funds. Hume became active in the Western Association of Art Museum Directors, and several Bay Area museum directors agreed to serve on an advisory committee for the new Berkeley Art Museum. Architect Michael Goodman drew plans for a building in the civic center that would include gallery spaces and an auditorium. Hume began making plans for showings of foreign films, corresponding with Henri Langlois of the Cinémathèque Française in Paris and with suppliers of film projection equipment, and prefiguring the Pacific Film Archive by more than twenty years.

But alas, again not enough money was raised to fulfill the vision of a downtown civic art museum. Eventually, in 1967 the Rotary Club built the Berkeley Art Center in Live Oak Park. Now we also have a Downtown Arts District with exhibits organized by the Civic Arts Commission and the soon-to-open UC Berkeley Art Museum and Pacific Film Archive. Maybeck, Keeler and Hume would be proud of their town if they could see it now.

Visit our exhibit, “Art Capital of the West”: Real and Imagined Art Museums and Galleries in Berkeley, at the Berkeley History Center through April 2 (open Thursday–Saturday, 1–4 p.m.)

Mme. Chiang Kai-shek and Claremont Court

By Burl Willes

Shortly after the Berkeley History Center opened in 1992, a gentleman was a regular visitor. He sat quietly and read the 1938 reverse telephone directory from our reference library shelf. After several visits, he introduced himself as the young, unemployed teenager who had been hired during the Depression to help create the reverse telephone directory, listing number and names by address. Each book was hand-typed with carbon copies and sold for \$65.00. This rare original volume has been a valuable research tool at the History Center. Just recently, the information it contained helped solve an intriguing puzzle.

In 2008, volunteer Mary Spivey discovered a typed reminiscence entitled “Madame Chiang and the Claremont Housing Covenant, Berkeley.” It made for fascinating reading. The document was unsigned and not dated, but included several clues. The author had lived directly across the street from “Mr. Lipman,” a gentleman who had made it possible for an Asian woman to rent and later buy in an all-white neighborhood.

The second clue was the first name of his brother—Al. Both the author and brother Al were soon to finish their education at Cal Berkeley. Their parents had been called suddenly to Washington, D.C., with the start of World War II and would not be returning to Berkeley. The two brothers were asked to list the house for rent and then join them later in Washington.

A Chinese woman with “impeccable references” applied to lease the house. Aware that no Asians other than servants were allowed to live in the Claremont Court neighborhood, the two brothers realized they were on “dangerous grounds.” Mr. Chamberlain, their trusted family attorney, advised that they speak with their neighbors. But the neighbors were not sympathetic and some were hostile.

“Directly across the street from us lived a couple that Al and I thought aged, Mr. and Mrs. Lipman [2943 Avalon Avenue]. He was president of one of those big banks in San Francisco [Wells Fargo]. We decided to talk with Mr. Lipman next. We had no idea what his response would be, but we thought if he did give us his blessing it might mollify the other neighbors.”

Frederick Lockwood Lipman was the legendary man who had rushed to San Francisco in 1906 from his home on Warring Street and saved all but one volume of bank records from the fire. Later he was able to recreate the missing volume from his prodigious memory.

“Mrs. Lipman answered the door. When we asked to see Mr. Lipman, she wanted to know what it was about. When we told her, she said that Mr. Lipman would certainly want to see us. She called him from somewhere back in the house and showed us into a library just off the entrance hall. Mr. Lipman appeared directly.

“Mrs. Lipman introduced us and told him what we had come for. He immediately expressed delight at the prospect of having Madame Chiang as a neighbor. He said he had been on friendly terms with her family for years. Then he asked us why we had thought it necessary to bring this matter to their attention. When we told him about the racial covenant and the reaction of the neighbors we had already spoken with, he launched into a spirited lecture on racial justice which was just as good and as warm as anything we had come from [UC Berkeley].

“We asked him if we could tell other neighbors that he endorsed our proposal and refer them to him if necessary. His answer was something like ‘of course,’ ‘by all means.’



Mme. Chiang Kai-shek as she would have appeared, c.1942, when she applied to rent the Bradley home at 2938 Avalon Avenue.

(continued on page 6)



“We walked out of the Lipman house glowing, as though we had reached into our pockets and found money. We lost no time in approaching our next door neighbor... They gave us the same treatment, virtually verbatim as had the family we had begun with. But when we pulled out our ‘Lipman card,’ they melted. ‘Of course if you have spoken with the Lipmans and it is alright with them, we will have no objections.’”

“And so we proceeded. We leased the house [2938 Avalon] to Mrs. Chiang. Our family never returned to the neighborhood after the war, [and] when Mrs. Chiang did not renew the lease, we sold the house.”

Using the work created by that unemployed teenager in 1937, we discovered that there were several families listed on Avalon Avenue across from the legendary

Lipman. But only one neighbor had sons. At 2938 Avalon, the 1940 U.S. Census listed: Robert E. Stone, age 49, professor; members of the household: Alice B. Stone, 44; Robert B. Stone, 19; Albert B. Stone, 18. Here was the missing author, Robert Stone.

The prospective tenant was Mrs. Chiang Kai-shek (Soong Mei-ling), wife of Generalissimo Chiang Kai-Shek, a close ally of Sun Yat-Sen, the first president of the Republic of China. Upon Sun’s death, Chiang served as the leader of the Republic of China from 1928 to 1975. Mme Chiang was the daughter of a wealthy business man and Methodist missionary and graduated from Wellesley College in 1917. Her sister Soong Ching-ling was married to Sun Yat-sen. Mme. Chiang spent a great deal of time in the United States advocating for her husband’s government and was on the cover of Time Magazine three times.

By all accounts, Mme. Chiang Kai-shek was happy to reside in Claremont Court. Her dermatologist (she had a rare skin disease) lived in Berkeley and her brother Soong Tse-ven often stayed with her while on banking business. He was a very influential figure in Chinese finance and foreign affairs. He forced Stalin to recognize the Republic of China as the legitimate regime of China and financed the “Flying Tigers” during World War II.

When the house at 2916 Avalon was put up for sale in 1945, she and her brother bought the Spanish residence, which was on a large double lot. There was plenty of space for a vegetable garden. Three full-time gardeners and three indoor staff maintained the property while Mme. Chiang was away in Washington, D.C., New York or Taiwan. Residents remember the long line of limousines outside the house after Chiang Kai-shek died in 1975.

Later that year, the house was sold and she moved to upstate New York. Mme. Chiang was active for most of her long life. She was First Lady of the Republic of China from 1948 to 1975 and made her last appearance before the U.S. Congress in 1995. She died in 2003 at age 105.

Robert B. Stone was a social activist with the YMCA Young Engineers Institute when his photo and that of his brother Albert appeared in the Blue and Gold 1942. Robert Stone went on to practice medicine in Oakland and helped establish the non-profit West Oakland Health Center. He then took a position at the California Veterans’ Home in Yountville and also worked for the non-profit Clinic Olé. He died in 2014 at age 94.



Robert Stone (left) was featured in UC Berkeley’s 1942 *Blue and Gold* as a leader in the YMCA Young Engineers’ Council. His brother Albert (right), in the front row wearing a dark sweater, was also a member.

News and Committee Reports

Archives

Progress is being made on entering data for our photograph collection into our computer system; only a small portion of the collection is currently represented by searchable records. Tim White volunteered and has begun to help in this effort. Larry Layne also is entering photo information into our system. Larry has also made a spreadsheet of our poster collection; there is still work to be done, but we now have a handle on this previously uninventoried mass of materials, some 250 posters for events, businesses, elections, etc.

I have finished processing the interesting Chamber of Commerce collection, 8 cartons and a few boxes of later additions of materials reflecting the Chamber's interests from about 1950 to 1980. I've also been working on a fascinating clipping and leaflet collection from the Berkeley Voice, 8 cartons of files covering all aspects of Berkeley from about 1960 to 1980; files on politics, protests, underground groups, etc., provide an in-depth view of this period of Berkeley's history as reported in newspapers and documented by leaflets.

Berkeley Historical Society contributed a large number of issues of the Berkeley Barb to a scanning effort to mount a complete file of the paper on the web. A recent gift of additional issues brought many new paper issues to us and several issues lacking in the scanning effort; these were forwarded for scanning so they could be added to the online file, which is accessible at <http://voices.revealdigital.com/>.

Bill Roberts

Oral History

This year, the oral history program has been transitioning from transcription of interviews to making video interviews available on our website and on YouTube. Now on the BHS web site are two interviews related to the Free Speech Movement (FSM) – those of Professors Peter Dale Scott and Leon Wofsy. Both professors were affected by the FSM, and thereafter became involved in the University's educational reforms and in the new activism of the faculty and students. In particular, both Scott and Wofsy were early critics of the Vietnam War, speaking out in teach-ins and publishing with other academics. You can access their interviews through links on our web site under "Oral History" or look for the Berkeley Historical Society channel on YouTube.

Keep your eye on our web site for more interviews to come from the oral history staff, including a recent interview with Professor Wofsy on his recollections of the labor and Communist Party movements in the United States from the 1930s until the '50s. Also look for new interviews being conducted by our mentees at Berkeley High: on the Japanese-American experience in Berkeley, Berkeley's Yiddish-speaking community, and Berkeley social activists.

Jeanine Castello-Lin and Tonya Staros

Programs and Events

The Program Committee continues to be very active in bringing exhibits and events at the Berkeley History Center. We teamed up with the Archives Committee to provide the support for the November 11, 2016 Veterans Day tribute to the 25th Anniversary of the first in the nation, online Vietnam War Memorial created by the City of Berkeley and Country Joe. The exhibit for the day was created by the Program Committee from scrapbooks donated by Country Joe and other ephemera donated by veterans' families along with the narrative by Country Joe about the creation of this memorial on Country's Joe's website—<http://www.countryjoe.com/memorial.htm>. We also provided a lunchtime reception for the approximately 130 veterans, officials, families, and friends who attended. We were happy to receive donations from Andronico's, Costco, and Semifreddis. The BHS Publicity and House Committees also supported this event.

(continued on page 8)

McGee-Spaulling Exhibit Now Online

The Heart of Berkeley: The Historic McGee-Spaulling District

If you didn't see it live at the Berkeley Historical Society in 2013-14, you can visit it online now! The members of the McGee-Spaulling-Hardy Historic Interest Group (MSHHIG) are tickled pink to announce that our exhibit—The Heart of Berkeley: The Historic McGee-Spaulling District—is now accessible online at www.mcgeespaullingexhibit.org.

The Historic McGee-Spaulling District is bounded by Martin Luther King, Jr. Way, Dwight Way, Sacramento Street and University Avenue. From the purchase of 157 acres of land in the Berkeley flatlands by Irish immigrant farmer James McGee in 1855 through the early twentieth century it was mostly farm land, becoming more developed after the 1906 earthquake and the completion of electric streetcar lines and electric train lines connecting the District to the rest of the city.

Learn more about the history of this District in the comfort of your own home. Some of the topics covered: transportation, schools and churches, prominent residents, the McGee family, preservation, radicalization of the District, native inhabitants, and Mexican settlers. See a timeline of the District dating back to the Huchiu Indians and up to the present.

There will be a link to it on our already existing website www.mshhig.com as well as on the Berkeley Historical Society's website www.berkeleyhistoricalsociety.org

A few sections of the site are still under construction, but we hope to have them finished shortly. If anyone would like to give us comments or feedback, please contact us at mshhig2000@gmail.com.

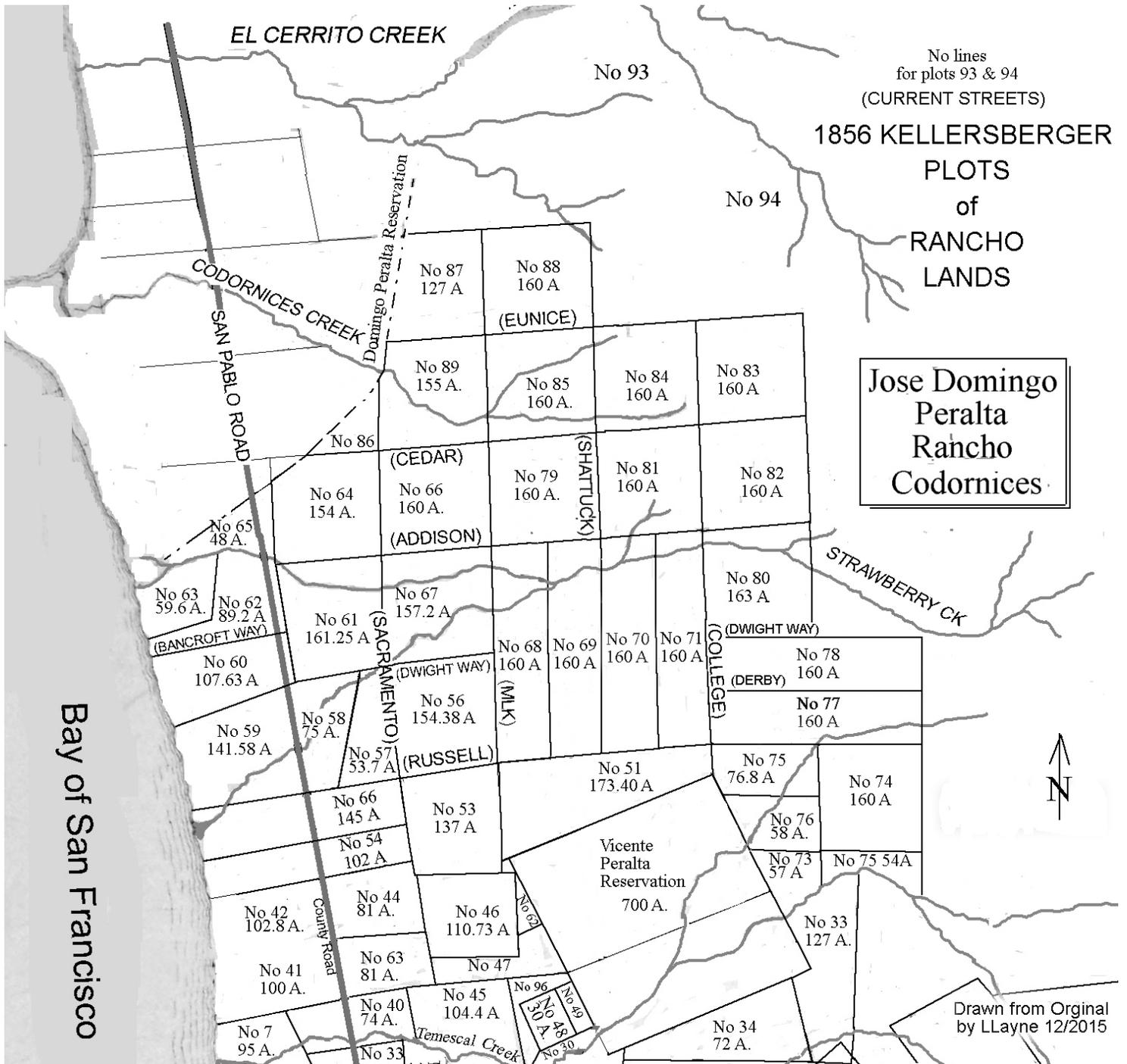
The Layout of Berkeley

By Larry Layne

The name Kellersberger is probably not on the tip of the tongue for most local historians, but this was the man who laid out most of Berkeley. Julius Kellersberger, a Swiss surveyor, arrived in California in 1851 to seek his fortune in gold. After an unsuccessful venture he settled in San Francisco as a surveyor and soon was instrumental in surveying the East Bay. In 1853 he laid out San Pablo Road for the Alameda County Board of Supervisors. In 1855 he was employed under a private contract to the U.S. Surveyor General's office to survey the Ranchos of Jose Domingo and Vicente Peralta. The Rancho de San Antonio of Luis Peralta (ca. 1820) had been divided up (ca. 1840) to his four sons. Jose Domingo Peralta got what would become Berkeley. The rancho land had been sold, swindled, conned, or stolen out of ownership of the four sons by 1855 by some famous Berkeley entrepreneurs. Kellersberger came along to map out this land. His map was published in 1856.

Kellersberger made efforts to adhere to square 160-acre plots. The U.S. parceled land into mile-square "sections" of 640 acres; a quarter-mile parcel is 160 acres. The land now comprising downtown, Southside, Elmwood, and portions of the University became four rectangular 160-acre plots, numbered 68 through 71, totaling a square mile bordered by what are now Addison, Russell, College and MLK. These had been claimed by Francis Shattuck, James Leonard, George Blake, and William Hillegass. There are plot designations of odd sizes and shapes closer to the Bay, reflecting prior ownership and/or squatting. The area comprising the Berkeley Hills, north and east of the University, was "mountain lands," designated Plots 90 and 91 with no clear border between the two. The Rancho land north of Hopkins/Rose, roughly between Codornices and Cerrito Creeks, was designated the Peralta Reserve. Today virtually all major streets south of Hopkins/Rose follow the plot lines of Kellersberger's map. The two glaring exceptions are Telegraph and Adeline; both follow lines of railroads.

By the time the Town of Berkeley came into existence in 1878, development was well underway. The open Peralta Reserve lands to the north of Hopkins/Rose and the hills were developed at the beginning of the twentieth century, especially after the 1906 San Francisco Earthquake, with most streets following the lay of the land. Today many legal lot descriptions include the two-number plot designations of Kellersberger.



Calling All Willard Alumni

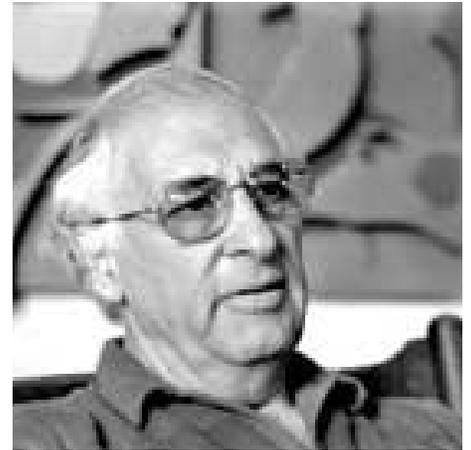
2016 is the centennial of Willard Middle School. Opened in 1916 as the first junior high in the United States, Willard has a long history in the Berkeley community. The Willard Centennial committee is currently seeking alumni for video interviews for a short film that will celebrate Willard.

We would also like to hear from Willard alumni, descendants or neighbors with pictures, a good story, and/or other memorabilia, so we have the opportunity to capture the larger Willard community. Please contact the Centennial Committee Chair, Kimi Hill at kodanih@comcast.net.

Sunday Afternoon Talk: Carl Worth, March 6

Come to the History Center on March 6th, 3-4:30 p.m., to hear about the first twelve years of the Berkeley Art Center in Live Oak Park, 1967 to 1979. Carl Worth, its first director, will show slides of some of the early art exhibits there and reminisce about the local art scene of the late '60s and '70s. There will be time following his talk for questions and discussion.

Born and raised in New York, Carl Worth had studied art at UC Berkeley with David Park, Herschel Chipp, and others. He worked for two years at the Cooper Union Museum of Decorative Arts in New York, then returned to Berkeley. The Berkeley Rotary Club funded the construction of what was at first called the Berkeley Art and Garden Center as a gift to the city. Worth was hired by the city as its first director and remained until Proposition 13 led to the end of city funding and the Center closed.



Carl Worth in 2007

In Appreciation: Mark Peters, 1924-2015



We were saddened to learn of the recent death of long time BHS volunteer and Archives Committee member Mark Peters. For eight years, Mark came to the History Center every Friday and patiently scanned thousands of photographs into our database. He also chaired the Archives Committee for a time, preparing agendas and organizing meetings.

Mark never spoke much about his early life, but he did reveal that his family came to the United States from eastern Europe when he was a young child. He served in the US Navy during World War II, and moved to Berkeley in the late 1950s.

Mark's special historical interest was old newspapers, and he had a large collection of newspaper memorabilia. A small statuette of a Berkeley Gazette delivery boy and a Gazette newspaper carrier bag were his gifts to the BHS collection. Mark read widely and loved to instigate spirited discussions about politics and topics of the day.

He "retired" from his BHS volunteer job about three years ago, due to declining health, but kept in touch, visiting the Center or meeting for lunch occasionally.

Mark was predeceased by his longtime companion, Rosemary Green. He was a small man with a big heart, and we will miss him.

Annual Attendance Report for 2015

The History Center received 780 regular walk-in visitors. Special event attendance totaled 680, and walking tours drew about 250 participants, for a total of 1,710.

(Programs and Events - continued from page 7)

The Program Committee has been very busy developing a schedule of future exhibits, which we list below:

1. **Berkeley! Westward the Course of Empire.** The exhibit provides the deep and enduring history of the naming of the future town and the the early trustees of the College of California that named Berkeley. Opening and Annual Meeting: Sunday, April 17, 2016 and continues through September 17, 2016.
2. **Firestorm: 25 Years After the 1991 Berkeley/Oakland Hills Fire.** This one-month, “pop-up” exhibit will make use of previous BHS exhibits and publications as we explore past Berkeley fires and the changes that have been made to manage such a fire in the future. Opening: Sunday, October 2, 2016 and continues through November 3, 2016.
3. **Home Front: The Sphere of Berkeley’s Civilian Activity in War.** We will look back of Berkeley’s activities at home during the various national wars that occurred. There will be a special emphasis on the US entry into World War I 100 years ago (2016) and World War II 75 years ago (2017). Opening: Veterans Day - Friday, November 11, 2016 and continues through April 15, 2017.
4. **August Vollmer: The Father of American Policing.** Professor Willard Oliver (Samuel Houston University), the author of Chief Vollmer’s most current biography, will mark its publication with an exhibit at the Center. The exhibit will showcase the life of August Vollmer and his close relationship with the city and focus on how this relationship enabled Vollmer to fundamentally transform American policing. Opening and Annual Meeting: Sunday, April 23, 2017 and continues through September 2017.

We welcome any comments, sharing of family and private collections, and support of any type of our exhibits. Please contact Phyllis Gale, Program and Events Committee Chair at (510) 508-4389 to volunteer.

Looking for Local Authors to Feature at Book Festival

The Berkeley Historical Society plans to participate once again in the annual Bay Area Book Festival. The inaugural event was in 2015 and attracted tens of thousands of avid readers to Downtown Berkeley. The festival will be held in 2016 in Downtown Berkeley on the weekend of June 4–5.

We’ll have a booth selling BHS publications and also hosting authors of Berkeley-themed history and fiction. We will also be again sharing our big booth with Berkeley Architectural Heritage Association (BAHA).

Authors will be there at our booth to sign their books and meet their readers, generally for two-hour stints, and BHS will publicize their appearance. Several authors are already committed, but we still have space available for others.

If you are a local author, or have one to suggest as a possible participant, please let us know. We are looking for authors who have written about Berkeley and can help arrange for BHS to get copies of at least one of their Berkeley-related books to sign / sell at the Festival.

We are also looking for authors who will not have their own separate booth at the Festival or be making another signing appearance at the booth of their publisher.

You can contact Steve Finacom at berkeley1860@gmail.com, or Phyllis Gale at p2gale@gmail.com (or by telephone at 510-508-4389). We are trying to firm up the schedule of authors by the end of February, so please be in touch with us before then.

See you in June at the book booth!

Attendance at Special Events

Attendance at Berkeley Historical Society events will now be on a first-come, first-serve basis. Please come early to ensure a seat, as we have a limit of 49 guests, set by the Berkeley Fire Marshal. Note: We are opting for the first-come, first-serve policy after finding that quite a few people made reservations they did not keep, thus causing us to turn away people who might otherwise have enjoyed the program. Thank you.

Berkeley Historical Society Membership

Membership in the Berkeley Historical Society (BHS) helps maintain the quality of all our activities, including archives, exhibits, programs, events, walks, newsletter and operations.

NEW

RENEWAL

Individual \$25

Family \$30

Contributor \$50

Sponsor \$100

Life Member \$500

Student/Low Income \$15

Business \$100

You can also give a gift of a BHS membership or donate to our general or endowment fund(s):

Donate to General Operating Fund \$_____ Donate to Louis Stein Endowment Fund \$_____

Gift membership (enclose name, address, etc. on separate paper)

BHS membership dues and financial donations are tax deductible as charitable contributions to the extent allowed by law.

I am interested in volunteering at the Berkeley Historical Society. Please have someone contact me.

Payment information: Total amount \$_____ Cash Check (payable to BHS) Credit card

Name(s) _____ Mailing address _____

City _____ State ____ Zip _____ Phone _____ Email _____

(We use your email to notify you of special events, confirm event reservations, or send receipt for credit card charge)

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