

San Francisco Bay Area Post Card Club

*Meetings are held the fourth Saturday of every month except December
Visitors and dealers are always welcome*

See us online at www.postcard.org

August 2004

Volume XIX, No. 8

Next Meeting: Saturday, August 28, 12 to 3 PM

Fort Mason Center, Room C-370

Laguna Street at Marina Boulevard, San Francisco

Please disarm pagers, cell phones, and alarms during the meeting.

Program Notes: We'll be our own program this month as we talk about postcard books we've read and recommend. Sue Scott will bring the catalog of the Lauder Japanese exhibit in Boston, Lew Baer will bring several books that he has reviewed for the postcard press. What have you read—such as *Had a Good Time, Stories from American Postcards*—that we will all want to hear about?

Two packets of cards have come in the mail and will be available to select from for our and the club's benefit. The box from Milo Zarakov contained a mixed bag of worldwide items including several jackalopes and exaggerations. From the Cape Cod club came another selection of California cards including some very nice and not often seen Los Angeles views.

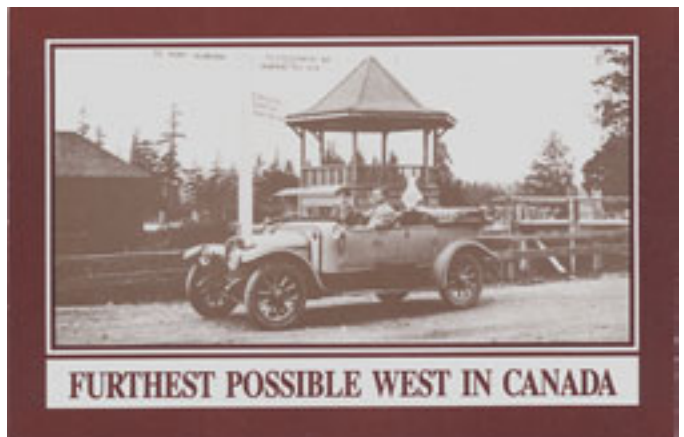
Presidio Postcard Walk, 1PM, Sunday, August 29, led by Bob Bowen. Meet at the flagpole (the tallest in the city) across from the Officer's Club, Moraga and Graham Streets, in the Presidio. Bring your SF military cards.

Show & Tell: Summertime pleasures, gayways and collector's choice. Three item, two minute limit.

– COVER CARD –

Here's a glimpse of where your Editor and Staff Artist spent the month of July: camping in the wilds and on the urban edges of southern British Columbia. After a week on the mainland—the theaters and Greek festival of Vancouver, the dim summeries of Richmond—we ferried to Vancouver Island for relaxation, sightseeing, and postcarding. We succeeded in our endeavors and frequently enjoyed the company of postcard friends. Life in and around Victoria is at the same time calm and stimulating. Travel tips gladly given.

—Lew Baer



CLUB OFFICERS

President:

Ed Herny, 510 428-2500
e-mail: edphemra(at)pacbell.net

Vice President:

Bob Bowen, 415 563-8442

Editor: Lew Baer, 707 795-2650

PO Box 621, Penngrove CA 94951
e-mail: editor(at)postcard.org

Treasurer/Hall Manager:

Dan Saks, 415 826-8337
e-mail: belette(at)rcn.com

Recording Secretary:

Bruce Diggelman, 510 531-7381

Webmaster:

Jack Daley: webmaster(at)postcard.org

Newsletter Deadline: 10th of each month

MINUTES, July 24, 2004

Twenty-seven members and guests signed in.

The meeting was called to order by Vice President Bob Bowen. Guest Laura Ackley and seldom seen member Bunny Moses were introduced.

Bob announced the Presidio postcard walk on August 29th (meet at the flagpole by the Officer's Club at one o'clock) and that elections of club officers will be held in November. He also mentioned the proposed parking fee for Fort Mason Center.

Fourteen people were winners in the drawing.

There was no business to discuss.

Show & Tell: Hester Lox showed turkey and Greek postcards; Ray Costa displayed his scrapbook with postcards and philatelic items; George (Giorgio) Epperson showed Italian cards; Darlene Thorne told of how she had been selected for the Grand Jury and met a major South Bay postcard collector.

The meeting was concluded quickly, and David Parry took the floor for his PowerPoint presentation on the Architecture of the PPIE.

—Bruce Diggelman, Recording Secretary

TREASURER'S REPORT

As of August 10, 2004 \$971.45

[Perhaps the declining balance in our coffers has left Dan Saks too weakened to raise an alarm, but it appears we will be in or near the poorhouse by the end of the meeting year. Our expenses are about \$240 per month which covers room rental, newsletter printing and mailing, and web site maintenance. We will be faced with a deficit of about \$1000 by the end of 2005 if we continue operating as we have been. We have the option of trimming expenses (fewer or smaller newsletters, less desirable meeting space), raising dues, or finding other cash generating activities. Your input and support will be needed. —Ed.]

—Daniel Saks, Treasurer/Hall Manager

BRAVA! BRAVA!

Heartiest thanks and congratulations are due Kathryn Ayres for her super job as Newsletter Editor Pro Tem in July. I was proud to open our copy. It looked similar to the standard issue, but did not read the same. Her writing and editing has a fresh style and feel that I found exciting. Kudos also go to Web Master Jack Daley who coaxed and coached Kathryn through the process of getting the issue web-ready for posting on www.postcard.org.

—Lew Baer



WELCOME TO OUR NEW MEMBERS

Walter and Gail Kransky, long time collectors of E H Mitchell, Greetings (all), Comics, Tucks, local views, Petley, Wm Standing, large letter, Expo, Wunsch, Pinups, WN-views, Disney, Women, etc. Walt edits the San Jose club news.

Shirley Bittancourt, a collector.

Betty and William McCarty, collectors of animals, rhymes, train engines, Disney, Western, rackcards, bridges, photos of stars and famous people, presidents, buildings, waterfalls, and windmills; they welcome approvals.

Matthew McQueen, collector of early Edward H. Mitchell PMC's and "vignettes."

Richard Stein has rejoined; he is liquidating all of his cards.

POSTCARD CALENDAR – More on page 12

First Sunday of every month, **Alameda**, collectibles faire, former Naval Air Station.

Sept. 5, Sunday, **Healdsburg** Plaza, free antique show, 9am-4pm*

Sept. 18, Saturday only, Santa Cruz, Postcard & Paper Collectibles show at the UCSC Inn, 611 Ocean Street 10am-4pm*

Sept. 24-26, Friday-Sunday, Pasadena, Vintage Paper Fair, 400 West Colorado Blvd., Fri. 1pm-7pm, Sat. 10am-6pm, Sun. 10am-4pm*+

Oct. 2-3, Saturday-Sunday, Concord, Vintage Paper Fair, Concord Centre, 5298 Clayton Road, 10am-6 and 4pm*+

Oct. 8-9, Friday-Saturday, Santa Rosa, Redwood Empire Post Card & Paper and antique bottle show, Finley Hall, Sonoma County Fairgrounds, Fri. 12-7pm (\$5), Sat. 9am-3pm (Free)

Oct. 16-17, Saturday-Sunday, **San Mateo**, Antique & Collectibles Show, San Mateo Expo Fair-

grounds, Sat. 9am-6pm, Sun. 10am-5pm*

Oct. 23-24, Saturday-Sunday, **Alameda**, Book, Print & Paper Fair, former Naval Air Station, Sat. 9am-6pm, Sun. 10-5*

Nov. 13, Saturday, Sunnyvale, Postcard & Paper Show, Elk's Club, 375 N. Pastoria, 10am-4pm*

Nov. 18-21, Thursday-Sunday, **San Mateo**, Hillsborough Antique Show, San Mateo Expo Fairgrounds, 11am-8pm, Sunday 11am-5pm*

Nov. 27-28, Saturday-Sunday, **Pleasanton**, Great American Train Show at the Fairgrounds, 11am-5pm*

Dec. 3-4, Friday-Saturday, **Auburn**, Bottle & Collectibles Show, Gold Country Fairgrounds, 1273 High Street, Fri. 2pm-8pm, Sat. free entry Sat. 9am-4pm*

Dec. 11-12, Saturday-Sunday, **San Rafael**, Antique & Collectors Fair, Civic Center, 10am-6 and 5pm*

Dec. 18-19, Saturday-Sunday, **San Rafael**, Great American Train Show, Civic Center, 11am-5pm*

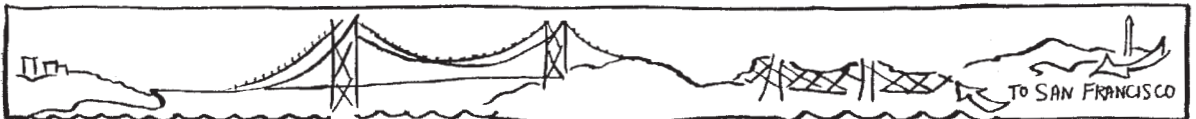
Dec. 31-Jan. 2, Friday-Sunday, **Santa Clara**, Antique Show, Convention Center, 5001 Great Am. Parkway

Bolded dates are shows produced by SFBAPCC members.

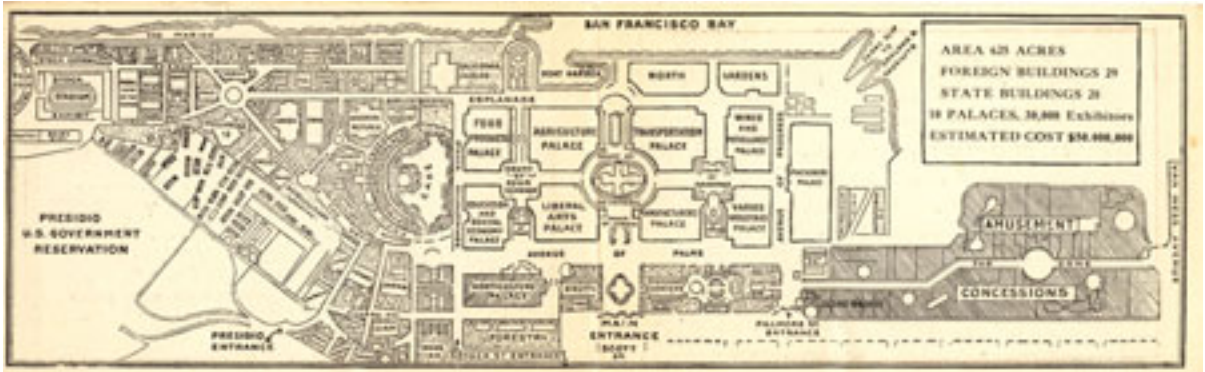
*Ken Prag will set up at these shows. Call him at 415 586-9386 or kprag(at)planetaria.net to let him know what he can bring for you.

+R&N Postcards will be at these shows with cards and postcard supplies for sale.

Postcards are available for browsing and sale seven days a week at the SF Antique Mall, 701 Bayshore Blvd., where 101 and 280 meet, info: 415 656-3530; also Wednesday through Sunday at *Postcards, Books, Etc.*, in Cotati. Call to confirm: 707 795-6499.



July Program: **David Parry with his computer-based presentation on
The Architecture of the Panama-Pacific International Exposition**



Plan of the Panama Pacific International Exposition

The initial idea for an exposition in San Francisco to celebrate the building of the Panama Canal is attributed to merchant Reuben Hale as early as 1904. After the 1906 earthquake, the idea gained a stronger hold and was also seen as a chance to show the world how San Francisco had recovered from that devastating event. At key meetings in December 1909 the initial investment was made. The phrase “San Francisco Invites the World” was coined and the first booster cards were produced. David’s earliest is a Happy New Year card “Don’t forget the Panama-Pacific Exposition San Francisco 1915,” postmarked Dec. 31, 1909.



David briefly mentioned the important earlier expositions in the US and Europe that had influenced the architects responsible for the design of the PPIE. The World’s Columbian Exposition in Chicago, in

1893, even though 20 years before, was still in everyone’s thoughts, and local architects such as Bernard Maybeck were known to have worked on aspects of it. The Franco-British Exposition in London in 1908 had two magnificent courts around which buildings were arranged—the Court of Honour and the Court of Arts.

He showed photographs of the architects selected to work on the PPIE and described their roles. Willis Polk had been appointed to head the Architectural Commission. Polk later said “we decided that the general plan of the fair ought to consist of a series of courts. It would be very difficult to say who first thought of the courts. There are courts in Italy and in Spain. Most of those courts were designed to prevent the hot winds and scorching sun from coming in. Our courts have the unique distinc-



Court of Abundance



tion of being the first ever designed to shut out the cold, piercing windy fogs that sweep in through the Golden Gate!”

David showed images of the five central courts—the Court of the Universe, designed by McKim, Mead & White; the Court of the Ages, designed by Louis Mullgardt; the Court of the Four Seasons designed by Henry Bacon; and the Court of Palms and the Court of Flowers, both designed by George Kelham, who was also appointed Chief of Architecture. The visitors’ favorite became Mullgardt’s Court of the Ages, which had been inappropriately renamed by the Exposition directors as the Court of Abundance. David showed some stunning night illumination views of that Court and its Tower, which became known as Mullgardt’s Tower, all available on postcards.

David next showed images of the eight central palaces with their consistent coloring and domes—



The Aeroscope aloft

the Palaces of Food Products, Agriculture, Education, and Liberal Arts around the Court of the Four Seasons; the Palaces of Transportation, Mines, Manufactures, and Varied Industries around the Court of the Ages. He went on to show images of the Palace of Fine Arts, the Palace of Horticulture, the Tower of Jewels, the Festival Hall, the Palace of Machinery and the Exposition Auditorium which was built in the Civic Center to host conventions during the PPIE. The idea of a main tower for the PPIE had always been in the plans. The Eiffel Tower built for the 1889 Exposition Universelle in Paris had set a dramatic stand-

dard which later expos struggled to match. At one time, the plan for a main tower for the PPIE had been an 850 ft. high structure to be located at Lincoln Park, where the Palace of the Legion of the Honor is now.

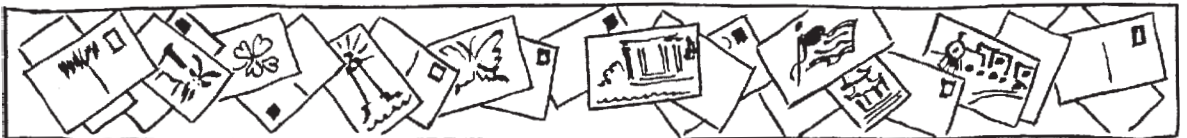
David showed a postcard-sized booster mechani-



Spectators observing...



...the view from the Aeroscope





The Oregon building...

cal card from 1912 which has sand inside it filling champagne glasses and clearly shows the intended Lincoln Park Tower. He also showed a similar vintage 4-panel artist-drawn German Benevolent Society Turn Verein postcard with one of the panels depicting the same tall tower.

David credits Walter D'Arcy Ryan for rescuing the appearance of the PPIE's central tower, the Tower of Jewels, with his idea of attaching 102,000 custom-designed cut-glass "Novagems" of different sizes and colors to it, which not only sparkled during the day, but allowed him to create wonderful night-time effects with his illumination plan. Laura Ackley, who gave us a presentation on the illumination of the PPIE in March 2003, was in the audience and seemed to agree!

David went on to show postcard views of other architectural elements of the PPIE, including Country Pavilions and State Buildings. His favorite is the Oregon Building, loosely described as a



...and the logs it was built of

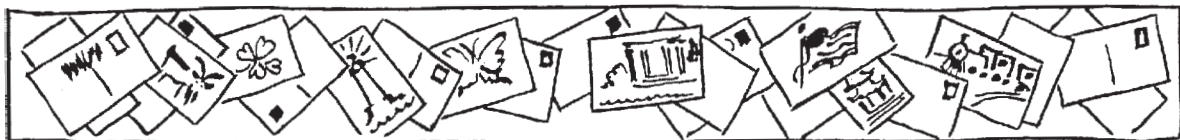
"Rustic Parthenon." He showed a real photo postcard of some of the 48 ft. long, 6 ft. diameter logs on railcars with banners on each car—"Logs for Oregon's Bldg 1915"—being shipped down to San Francisco.



Mullgardt's Tower by Night

Next came postcards of some of the fun attractions of the "Zone," including the Joseph Strauss-designed Aeroscope which lifted visitors high above the fair in a sweeping arc to give them an outstanding view. We saw images of the Aeroscope's two-story car, complete with a conductor.

David concluded with a quote from an Ohio Congressman published in a book called *The Legacy of the Exposition*, as follows: "Our first great Exposition, in 1876, displayed to the world the possibilities of the great Republic as a member of the family of nations; that of Chicago in 1893 pointed to a new world in art and industry; that of Buffalo to the march of science and art as affected by the application of electricity; that of St. Louis, to the stride of education as applied to all departments of hu-





Tower of Jewels and Scintillator by night



The view from the Tower of Jewels

man activity. But it was left to the Panama-Pacific International Exposition to embody in a completed whole all these elements, with the added feature of the emphasis of the aesthetic. The dominant note of this last great World's Fair seemed to me to be expressed in the beauty of design, the perfection

of form in execution and the charm of satisfying completeness as an effort worthy the admiration of all. The entire nation will be glad to point to it as a possession belonging to the United States of America, a national heritage.”

POLITICS: TR TIMES TWO

Hal Ottaway noticed that these two 1904 postcards in his huge political collection were printed and used in San Francisco. They were published by Frank W. Merrill at 524 Sacramento Street and show Republican candidates Theodore Roosevelt and Charles Fairbanks. The point of the cards was to announce a rally to promote Congressional candidates, etc. Political collectors term these “jugate” postcards, in that they show the pair of candidates for Pres and VP. Jugate buttons, posters, ribbons and the like are often more interesting than single candidate items. The upper card was promoting E. A. Hayes, nominee for Congress and T. E. Atkinson, nominee for the Assembly; A. W. Liechti and F. V. Cornish were also addressing Sunset District citizens at 9th Avenue and H street. The lower card tells that Julius Kahn and E. A. Hayes, congressional nominees, and Frank P. Flint of Los Angeles would speak at the Alhambra Theater. Songs by Stanford University Quartette. Ladies invited.



ART OF THE JAPANESE POSTCARD

The Lauder Exhibit at the Museum of Fine Arts, Boston

by Susan F. Scott

Imagine postcards of your favorite topic and then imagine being surrounded by nothing but the best of the best of them. This is how it felt to be in the room with 300 postcards from the Leonard A. Lauder collection on exhibit in Boston's Museum of Fine Arts in early June of this year. These wonderful postcards display the truly magnificent creativity of Japanese artists during the late 19th and early 20th centuries.

For me, as a collector of artist-signed postcards of children and fairies and a lover of many types of art, it was pure pleasure. To see art on postcards in a fine arts museum was another thrill. And what art! Having traveled in Japan in the '70s and been much taken with the sense of style and design used

in Japanese art, I really was excited to see it shown on postcards. I was so enthralled that I went around the room several times, viewing favorites over and over again. I didn't want to leave.

The exhibit was divided into eight subject areas: Postcard History, The Russo-Japanese War, Artist Cards, Art Nouveau, Art Deco, the World of Humor, Advertising, and New Year's Greetings. In particular, the Nouveau and Deco cards were intriguing, and many of those are also considered "artist cards," although they appear in commercial advertising and the New Year's greeting cards as well.

Historically, by 1900 in Japan the postcard was the most popular form of mail. Just as in Europe



Woman with Umbrellas – Children under Tree – Client in Print Shop





The Battle of the Japan Sea, Saito Shoshu

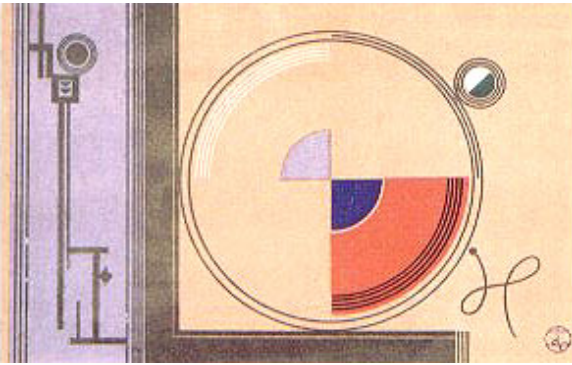
during the heyday of postcard popularity, the Japanese people were eager to collect postcards. When on Sunday, June 1, 1906, at the General Post Office the last set of a 47-design series of cards was sold out, people still waiting in a two mile long line rioted, stoning the office and smashing windows. A postcard in the exhibit featured a photo of the people waiting. Other cards in this section show “Woman Viewing Postcards in an Album” and “Client in a Print Shop” with postcards hanging to dry. This card was used on the front cover of the catalog.

During the Russo-Japanese war, contemporaries of the time estimate 1,000 sets and 4,500 different types of postcards were published to disseminate information about the war. Postcards were the preferred means of communication. Both photographic cards as well as commemorative art cards were produced. They depicted soldiers, battleships, people waving flags and cheering victories, and newspaper boys at work. Postcards of beautiful women were often sent in care packages to the front. One eight card progressive set forms a panoramic scene of the “Battle of the Ja-

pan Sea.” Each card is highly decorative with royal floral symbols across the top and in the middle the greens of the ocean with ships firing their guns against an orange and blue smoke filled sky. Small photos of military officers appear on all but two cards. The bottom border begins with the Russian double-headed eagle and progresses through stylized sea foam or seaweed and a long white ribbon that becomes on card five and six part of the Japanese flag. The last card has the profile of a captain viewing the battle and several large flowers on top and bottom of the scene. This series is brilliantly colored and exquisitely designed.

The “Artist Card” came into prominence partly because with good printing techniques artists were willing to put their work on postcards. It was also a chance to experiment. Western style, or *yoga*, painters were progressive, using the international styles many acquired from travel abroad. Traditional—*nihonga*—styles persisted as well depicting modern subjects such as Kaburaki Kiyokata’s “Woman with Tennis Racquet.” Among my favorites is an intriguing set of four cards by Kobayashi Kaichi, three of which have western dressed children, a boy





New Year's Greeting Cards

the advent of the artist card they could view small examples of truly fine works of art by some of the best artists of Japan at the time. And that is just what I saw. I had to have the catalog to bring back the images and to reread the stories about the Art of the Japanese Postcard. The history is interesting, but for me it is all in the image.

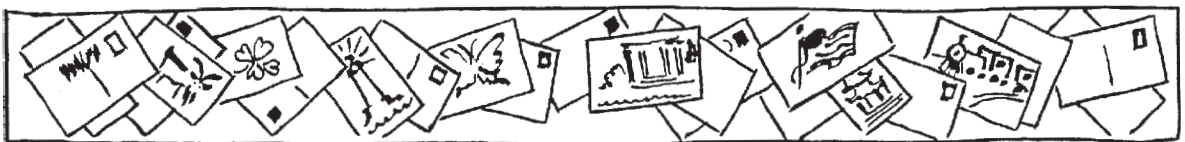
Miyatake Gaikotsu (1867-1955) published the *Kokkei shinbun* (Humor Newspaper) beginning in 1901 and twenty-six supplements to the monthly satirical magazine from 1907 to 1909, "The World of Picture Postcards." Each issue had 30 cards on a single uncut sheet. Peak circulation reached eighty thousand nationwide. One of the two sheets in the exhibit includes an apparent erotic reference when it shows only the lower part of a woman (thereby putting emphasis on what is in her hand) carrying several large phallic shaped mushrooms. Because erotic love was a subversive notion at the time, so says my catalog, these cards are steeped in symbolism. This reader, after long, arduous study of the cards, has deciphered only a few possible references.

Department stores were an early spur to advertising design, as were cosmetic companies. The gov-

ernment also employed artists and produced some of the most avant garde designs of the '30s influenced by Western food, drink and clothing. Firms with full-time artists created posters, logos, wrapping paper, matchboxes and company-sponsored magazines. Several cards in this portion of the exhibit included vignetted photos of hotels and department stores set in art nouveau decoration. Cards from the late '20s and 1930s have the sharp, angular lines of deco design. Three are from 1924 as advertisement for Calpis, a drink I enjoyed in 1970s Japan. (On first being introduced, the name sounded to my ears like "cowpiss", so I was grateful to learn that it was not that at all.)

New Year's Greetings is a separate category because of the ancient tradition of exchanging greetings at that time. The establishment of a mail system and the popularity of postcards gradually eased the obligation of New Year visits. In 1899, the postal service inaugurated a special system whereby all mail received between December 20 through 30 at designated post offices would receive a January 1 cancellation. By 1905, all post offices performed this service.

For those concerned with dating cards with no



postmark, you will need a mathematical formula to decipher the exact year on these cards. New Year cards picture animals of the zodiac and thus there were cards with a monkey; a tiger as a child's toy; a rat dressed in a suit, wearing glasses and playing the piano; a rabbit; a boar; a bull being led by a woman dressed and surrounded by designs that look Pennsylvania Dutch; a rooster, and two cards with goats. There was also a card with seahorses and one with penguins.

As collectors, we like to know the processes used in making our cards, for descriptive purposes if nothing else. Determining what process produced a particular card becomes difficult given the fact that many different techniques were often used at the same time. Most common in the period of 1905-1930s were lithography, colotype and tra-

ditional woodblock, and these are the most common techniques used for cards in the exhibit. Colotype is a form of photolithography that uses a film of sensitized gelatin on glass or metal plates that is placed in contact with a negative and exposed to light. The surface attracts ink in proportion to the amount of light received and is then used as in lithography. The catalog from the exhibit shows detailed examples comparing these three types of printing.

I spent several hours at the exhibit. Each postcard was a visual treat that made up a true feast for my eyes.

(All of the above information was taken from the exhibit catalog. Anyone wishing to view the catalog may do so at one of our club meetings.)



The Third Act of the Treasury of the Loyal Retainers



Swimmers and Lifesaver Viewed from Above
Nakazawa Hiromitsu

CALENDAR ADDITIONS

Sept. 14, Tuesday, 7:30 pm, San Francisco, 3333 California Street: For the SFM&HS John Freeman will present his expanded Portolá Festival talk with new images and an original poster-sized print of the postcard showing “a lady tossing roses around”—the image that John says was shock-

ing at the time, because of her “short” skirt.
Sept. 17, Friday, Vallejo. Celebration of the 1854 founding of Mare Island Naval Shipyard and Commander David Farragut its first Commandant. Souvenir cover and cancel: \$2.50 plus #10 SASE to Navy Yard Assn., PO Box 2034, Mare Island, Vallejo CA 94592. Info: Ray Costa.



P.S.

FAIR GAME: Janet and I got to the Sonoma County Fair and in the same building that the Postcard & Bottle Show will be held in

October we saw the exhibits of handicrafts and collections. I found five boards of postcards, and I must have missed at least two. First place went to George Juilly who dug into his exceptional local collection of cards from Cazadero, the rainiest place around—above the downstream end of the Russian River. Titled “The Railroad Years,” it covered the 1886-1933 period and included real photos, and printed cards. Well captioned and very attractive! Other exhibits included mods of birds, a two fold panorama and white borders to chromes of Watertown NY, multi era California Historical Landmarks, and an unribboned board of nice cards of assorted types and eras—PPIE to Santas from a 225 card collection. This seemed the most educational board to me as it showed the great variation and fascination of vintage collectible postcards. I missed a proudly displayed board of continental chromes in the children’s exhibits.

MEMBERS ON THE MOVE: After 58 years in its most recent location, the Gotham Book Mart has moved all of two blocks into new old quarters that previously housed an antiquarian-only, very-rare-book store. Andy Brown who has generously ravaged the Gotham’s postcard archives for images to grace these pages describes the old quarters as “Charles Dickens tumbledown messy.” His new location is more elegantly old worldish, as in carved hardwood shelving and paneled walls. Months of planning, weeks of packing and many days of transporting have left stacks of cartons on every floor ready for more weeks of reshelving. The best part for us—and the Gotham’s clientele—is that old treasures,

long buried beneath newer ones, have been unearthed. We’ll look for them on the bookstore’s postcard reference shelves and, if we’re lucky, in these pages. Should you be wandering the sidewalks of New York stop in at 16 East 46th Street.

IN THE MAIL: From Mike Jacobsen came a yellow border of Death Valley with enlightenment on the May newsletter Cover Card: “That ‘Beatnik Jag’ looks like an XK120 roadster, made from ’49 to ’54. I could sure tell from a full-size card.” [*If you find a full size card, Mike, get one for me too. Lots of fond memories will flow.*] ... Nancy Tucker is doing great stuff for collectors in the Southwest. The Albuquerque club she sparked into being continues to grow. Jean Ann Abuhove, an ABQ correspondent writes “Your Nancy brings some sophistication to this cow town!” ... Wayne Nelson sent in a photocopy of a recent acquisition: an adver-



tising card for Selig Bros. & Sachs suits sold at Union Trading Co, Successors to Wm. Simmons in Oakville, Wash. What struck Wayne odd was “to have a Washington store use an image from the SF earthquake and fire as an attention getter—especially a clothing store. Oakville,” he explained, “is a small farm community.” [*I thought it was odd, too, but just noticed the return mail instructions on its back canceled in 1907: “Postmaster: If not*



delivered in 5 days notify Selig Bros. & Sachs, San Francisco, Cal., who will furnish postage for return.”] ... And from Drene Brennan in London along with a Zan real photo: “This view from Twin



Peaks brings back happy memories of my first visit to SF. A friend took me to the top where a Mexican sold opals for 25 cents out of a bucket. When I got home I had it set in silver and still wear it today.” [Jewelry go-withs, a new collecting category!]

A FAT ENVELOPE came from Peter Barrale in Soquel. It held newspaper clippings and his current—also 1989—National Post Card Week card. The back has a Pioneer heading and a typewritten dividing line caption, “Hollywood, Ca.,-1943.” The photo reproduced on the front shows



Peter in wartime uniform, with Cecil B. DeMille and Lux Radio Theater stars Frances Dee, Don Ameche and Walter Brennan. Peter’s note on the back tells that DeMille had been raised in Pompton, New Jersey not too far from Peter’s home town of Garfield. The photo was taken with a vintage box camera Peter had rented at a drug store for 75¢ a day. Afterwards DeMille took them all to dinner at an Italian restaurant owned by an actor who usually played an Italian restaurant owner. Peter served as a Combat Medic on Iwo Jima where Joe Rosenthal took his unforgettable photograph atop Mount Suribachi.

BEFORE JANET AND I headed for the furthestmost western spot in Canada we headed north and our first touristic stop was in Redding. At high noon on a typically 104° day we hiked a half mile along the banks of the Sacramento to see the Sundial Bridge designed by the world’s leading bridge ar-



chitect Santiago Calatrava. After we walked half-way across its glass deck and grasped its redhot stainless steel railings we headed for the shade and looked for memorabilia vendors. There were none, but a plea to Janice Viscaino brought the only postcard of it, thus far. The jagged white shape is the



support of the structure and the gnomon of the sundial. Cables are strung from it, harp like, that attach to the full length of the walkway. The sun casts its shadow onto concrete hour markers in the garden behind the soaring concrete casting. The walk back to our home on wheels required three rest stops. Next time we'll time it for the evening under-bridge parties.

Here's one of several jackalopes that will be at the August 28 meeting.

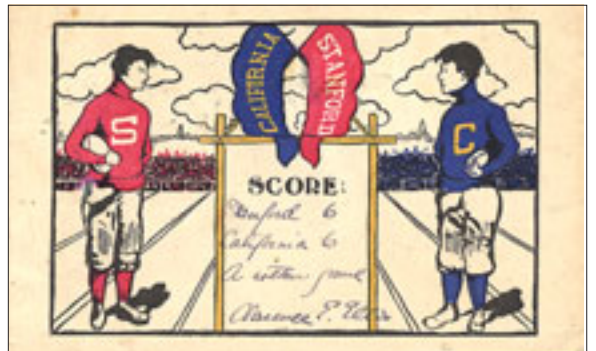
—Lew



BACK TO SCHOOL

Do you remember the weak kneed feeling when you realized that summer vacation would be over in a few days? I do, as well as the grinding in my gut as the first day of school drew ever nearer. We had it good, though, as school did not begin until after Labor Day. Now with extended holiday recesses during the year, summer vacations have been shortened. These cards from the depths of the Gotham Book Mart archives are presented to reaffirm the pleasant memories of having Big Games as our biggest worries.

—Lew



SAN FRANCISCO BAY AREA POST CARD CLUB

APPLICATION FOR MEMBERSHIP

New Renewal Individual or Family \$15 Out of USA \$20

Name: _____

Family members: _____

Address: _____

e-mail: _____ Phone: _____

Collector Dealer Approvals welcome: Yes No

Collecting interests: _____

Please make your check payable to SFBAPCC
and mail it to PO Box 621, Penngrove CA 94951

8/04

P.O. Box 621
Penngrove CA 94951



CLUB MEETINGS

2004

August 28

Aug. 29 Presidio Walk

September 25 ???

October 23

November 27

See us online at www.postcard.org