

San Francisco Bay Area Post Card Club

March 2007

Next Meeting: Saturday, March 24, 12 to 3 pm

Volume XXII, No. 2

Fort Mason Center, Room C-260

Laguna Street at Marina Boulevard, San Francisco

Meetings are usually held the fourth Saturday of every month except December.

Visitors and dealers are always welcome.

IN • ROBERT BOGDAN: REAL PHOTOS
THIS • THE MATHEWSES & THEIR PHILOPOLIS PRESS
ISSUE • SAN FRANCISCO HOTELS: THE FAIRMONT

MEETING NOTES: PEOPLE OF THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

More than 19 million people passed through the gates of the PPIE in 1915. Historian Laura Ackley will tell fascinating tales of special visitors and notable guests, both famous and infamous. Among them will be political dignitaries, the 12-year old girl who named the fair “The Jewel City,” inventors, entertainers, industrial magnates and exotic denizens of the “Joy Zone”—quirky characters who lent the fair its special flavor. We will see the famous Diving Girls, listen to a native orchestra at the Tehuantepec Village, and visit the couple that mused their way to the fair via dogsled.

Guests will include a number of fair enthusiasts and exhibitors of PPIEana; several postcard dealers and members will set up including the club box and Ken Prag with boxes of 25¢ cards.

SHOW & TELL: The PPIE, collector’s choice; three card, two minute limit.

PARKING: Come early. Park in pay lot, upper free lot on Bay Street or along Marina Green.

COVER CARD



We’ve seen a number of exceptional cigar real photo cards at meetings lately. Here’s a colorful companion to them, a Tichnor linen from the 1939 New York World’s Fair. It comes from Janet Baer’s box of map cards.

The card was issued by the National Commission for Propaganda and Defense of Cuban Tobacco. Cuba! Propaganda!! Tobacco!!! Such highly charged words today seem incompatible with pleasant looking business men, strolling

couples, and children from toddler to grade school age. The gentlemen have all politely removed their hats, and the only insidious note to the image is that the ladies are not wearing gloves. Something is wrong, though. At the top of the wall map, three-eighths of an inch above Havana is Key West, Florida; and the back caption reveals that Cuba obtained 75% of its imports from the US. Close neighbors and trading partners, now sworn enemies... Ah! Politics.

—LEWIS BAER

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Newsletter Deadline: 5th of each month



MINUTES, January 27, 2007

Twenty-nine members and guests signed in; others chose to remain anonymous. Cards were brought for sale by David Parry, Sue Scott, Jack Hudson and Ed Herny.

Newcomer Carol Jensen introduced herself, and announced that she was looking for help in compiling postcards for her upcoming Arcadia book on Byron Hot Springs. Her deadline looms in April!

Ed Herny announced the upcoming shows in San Mateo, Pasadena and Concord.

There were 17 lots in the drawing, including an extremely rare book by Herb Caen, and a 2007 calendar of classic pinups.

Show & Tell: Wayne Nelson heartily endorsed Bob Bogdan's new book on real photo postcards, and eagerly awaits Mr. Bogdan's presentation in February. ... Don Price shared a card that was addressed to him in 1941, with a message reading: "If you're still collecting postcards, this may be one to keep." ... Hy Mariampolski recently returned from the Carte Expo in Paris. Curiously, the promotional postcard had an American theme. Hy also shared a set of cards, published by Albertype, from the Italian pavilion at the 1939 New York World's Fair featuring Il Duce: "Precious propaganda!" Another card showed the Albertype Company's center of operations in New York. ...

Sue Scott showed a multi-view postcard of the old Oyster Loaf restaurant in the Tenderloin.

Dan Cudworth complimented Glenn Koch on his article in the January newsletter, and made special note of the featured cards from the late '60s. Dan shared a few of his own cards from the era, including one that described San Francisco as "Hippieland, USA." A large chrome bearing the caption "This Land Is My Land" had an imprint of an American Indian over Alcatraz in reference to the November 1969 occupation of the island by Native Americans seeking to turn the area into a multi-tribe cultural center. ... Glenn Koch took center stage, modeling the pink plush "Hello Kitty" bag that Darlene had given him as a result of his recent acquisition of "Hello Kitty in San Francisco" cards. The fetching satchel will be perfect for stashing new finds at postcard shows. Glenn also showed some stunning real photos of a female animal trainer at Sells Floto Circus, the Fairmont Hotel lobby on Christmas night in 1925, an advertising card for a local postcard maker, and the Japanese Presbyterian Church on Haight Street that was formerly the site of the San Francisco Theological Seminary. ... John Freeman showed some rare and unusual views of the 1909 Portola Festival. All were crisp real photos, but no photographer's name was given. Many of the same images served as inferior-quality halftone

prints published by the Pacific Novelty Company, but some, including candid photos of the beautiful queen, had never been seen by our resident Portola expert. ... David Parry shared the sentiment that “the card you always remember is the card you didn’t buy.” After picking up some San Francisco cards in Paris, he saw the remainder of the set in London. Too expensive! But, experiencing regrets, he asked Hy to purchase the cards for him. David also showed an SF postal advertising card—from 1882! ... Ed Herny sought information on an 8 by 10 photo of three identified beauties taken by R. Haas, Jr., an SF photographer.

—KATHRYN AYRES, RECORDING SECRETARY PRO TEM

MINUTES, February 24, 2007

Thirty-eight members and guests signed in; others chose to remain undocumented. Cards were brought for sale or trade by several members.

We were called to order by President Ed Herny.

Introductions included Tom Layton, a new member who is collecting data on postcards of San Jose; Mabel Miyasaki who came with Tom; Paul Klahn, who came for an appraisal of postcards from his son-in-law’s father; and Bob Bogdan, the day’s speaker and a club member. Dan Cudworth introduced his brother and sister, Steven Cudworth and Marlice Nye, who are “not collectors yet.”

Announcements: Carol Jensen told that she had brought complimentary postcards from Byron Hot Springs. ... Jack Daley, our Web Master, has been having headaches. Because of a recent problem at our web host, www.postcard.org was down briefly, and as a result, we are looking to move to a more reliable and customer service oriented web host ... Lew Baer announced that the Reno stamp show is inviting us to exhibit in stamp show style frames, and he read a letter from Albert Muller withdrawing his membership because of inability to get to the meetings. ... Wayne Nelson showed a book on postcards he had just purchased at the expanded library book sale downstairs.

Ed Herny plugged the new San Mateo show on

Sunday at the end of March put on by the Alameda Fair promoters. Ed also announced the last minute field trip to the Oakland Museum to see the Mathews exhibit, tomorrow at 2 pm, and next month will be our annual PPIE meeting. Laura Ackley will be the speaker on “People of the PPIE”; invite anyone who might be interested.

There were several lots in the drawing and an equal number of lucky winners.

Business: Ed Herny told that we are always looking for exciting group events to take part in aside from the monthly meetings. Suggestion from the audience: Alcatraz!

—BRUCE DIGGELMAN, RECORDING SECRETARY

Show & Tell: Darlene Thorne brought two pages of real photos, 16 in all including two from Cupertino, interiors, Russian River, end of Prohibition, J cards, Teddy Roosevelt and Santa in the chimney of City of Paris. ... Hy Mariampolski showed two cards, both political—one of a baby cajoling you to buy war bonds, the other of a building owned by the Political Equality Organization in New York with a suffragette. ... Dan Cudworth put two albums on the table and showed a view of LA decked out for the ’32 Olympics; the Lindberghs, Lucky and Anne Morrow; two postcard size photos from the Art Deco era; the Pan Am car of the future; another of TR, this time aboard ship with Harry Houdini, 1914.

Karen Anderson said she knows little about real photos and showed photo cards of a volcano in Mexico and a church on a plaza. ... Jack Hudson showed a photo card made in 1907 by Ellen Jorgenson, a member of the Jolly Jokers and a lady photographer; a card of an Indian woman at Pala who was Helen Hunt Jackson’s inspiration for Ramona; a series of Indian lace makers as taught by Mrs. Sterling; a 1902 series by John Frederick of Chinese people that were later reprinted in color; a blimp disaster in Redding, 1909; and three Russian Revolution cards, 1917, Petrograd. ... Janet Baer showed real photos of a parade on Market Street from her religious category, an unfortunate fortune

teller; a tea party; a museum card of Rockwell Kent art, Chinese people reading posted notices on a wall, and a reader in bed.

Lew Baer showed several cards from his goat collection—all made by highly sought after photographers. ... John Freeman did no selecting; he brought all of his real photos with unknown locations from 1906-1915, a good cross section of clothes and styles in one album. ... Mary Morganti, Head Librarian and Archivist at California Historical Society, brought no cards, but she described real photos of the 1906 fire in the society's archives, signed George Watson, Los Angeles. ... Bruce Diggelman showed two cards of Broadway in Oakland—one between 19th and 20th Streets, the other of a real estate office. ... Shirley Bittan-court told that she joined the club to learn about the cards she had been collecting all her life and showed a card of her grandfather in 1913, of his home that had been completed just before the 'ought six earthquake, and one of her mother in an Oakland band uniform. "I am learning!" ... Ed Herny showed a non photo card of a block print published by the Catholic Worker: "Help us to be humble"; it has a great message as well.

Program: **Robert Bogdan on Real Photos**

Kathryn Ayres introduced Bob, revealing that he is from Vermont, a Professor Emeritus of Syracuse University, a columnist for "Postcard Collector" magazine, a club member and author of several books on postcards including his latest, REAL PHOTO POSTCARD GUIDE.

Bob began by thanking the club for its invitation to speak, "I've seen some great cards here. It was definitely worth the trip." He then explained some basic differences between real photos and printed cards: real photos are often one or very few of a kind, while printed cards are issued in large runs; RPs are made on photographic paper; and they have a vernacular quality—that is, they are taken by the people and of the people in a local area, and are less interested in urban life while



PHOTO: JACK DALEY

tending to document the nooks and crannies of small town life. Thus many real photos are personal documents of people's lives and villages. A basic way to tell photo cards from printed ones is by using a magnifying glass to see

if there are dots or patterns in the image. Photos have smooth shading with no dots, and they usually have a stamp box that identifies the brand of photo paper. The earliest photo postcard that Bob knows of was from 1899.

The lights dimmed and the computer slide show began. All images shown were from Bob's collection.

First to appear was a 1901 photo advertisement for Velox paper and a head shot of a native type from 1900. Photo cards were wildly popular in 1905-1907; by the 1920s they had started their decline, and by the 1930s they had lost much of their vernacular quality. [Inaudible click.] A printed view of a real photo studio flashed on the screen.

Bob told that he is particularly interested in the photographers. He has traced the careers of several—how they started out and how they operated, whether professionals with studios, itinerants or snapshotters. Cabinet and stereo cards had lost their popularity by the turn of the century, and real photos took over. Many photo studios closed when they lost clientele to people with cheap accessible cameras; others found real photos were an opportunity to continue in business. The real photo era was the most photographed period of American history; and although the images were printed on paper with postcard backs, they were not necessarily meant for sending in the mail.

One photo maker that Bob is eager to know more about is Maast from Riverside, California.

[Click] Circus images made by Quick appeared; he traveled with a circus in 1910.

1905 to 1935 was an exciting period of significant social change. The horse and carriage disappeared and autos took over. Politics, suffrage, major presidents from TR to FDR, unions, child labor, prohibition, eugenics, the Spanish American, Border and First World Wars, immigration, on and on — so much was happening and much of it was captured on real photos, and only on real photos. However, in the history of photography postcards are ignored!

The [clicks] became more rapid as the light flashed and we saw some of the types and topics of photo cards: town views, transportation, entertainment, labor, portraits, advertising, exaggeration, novelty, and so on. Today we find photographic “art” collectors searching for real photos; they want the truly great images.

We saw a series of main streets and towns, rural and local views that were sold by local merchants and taken at the request of business and home owners, interiors of shops and homes, movie houses, carnivals and side shows, disasters.... Real photos filled an important need until 1910 when newspapers and magazines started using photographic images. The list continued with social history: Ku Klux Klan, a woman IWW orator. Unions sold images to raise funds. Outdoor life: lumberjacks. Medical: postmortems which were common then and showed respect for the deceased. Portraits; the patriotic fervor of WW I; African Americans and other underrepresented ethnic groups; they were often posed to fulfill stereotypes while cards in their personal collections were quite different. RPs of Native Americans showed many stereotypes as well as successes. Some advertising photo cards were mass produced, others came in limited quantity; the best include montages made by local entrepreneurs. Exaggerations... disability studies... education. Classroom shots were good business for local photographers.

Why real photo postcards are important: they are an untapped archive of great breadth and scope that give the insiders’ views. They serve an endless

number of fields and disciplines and record areas of interest over time. They are aesthetically pleasing and are full of information. They are also the only photographic format on which people were encouraged to write comments about the image. Some real photos are “made” by their messages.

Real photos provide documentation of life at the time with details of history at one instant. They reveal the origins of new ideas, the subtleties of racism, gender and gender play that force us to ask questions about our assumptions of what life was like at the time. Real photos help us to discover forgotten events such as early school violence. They put us in touch with youthful practices from the past such as dressing up like Buster Brown; they help explain relationships of children and adults.

We saw a photo card of a couple in a canoe on an Adirondacks lake. The woman who owned it explained its significance to Bob. The man was her father. Two years after the photo was made he fell out of the canoe and drowned. The postcard is an artifact of our culture, and it is our challenge to find out what the cards mean.

The earliest real photos were made from glass plate negatives. Family photography began with the early Brownie cameras which were sent back for development, printing on postcard stock and reloading. As equipment became easier to use more people became do it yourselfers and local photo studios evolved into photo labs. Cards were now contact prints made using celluloid film negatives.

Distinguishing cards made using glass plates from those made from film is subjective, as is telling professional from amateur images. Glass plate prints tend to have people more posed than candid film photos. In general professional photos are also much less candid, but poses can reveal a lot about how people thought of themselves and others at the time.

Real photos without postcard backs are strange. They have little appeal to postcard collectors.

A highly collectible image of a tattooed woman comes with and without the “postcard” imprint on the same type paper. The blank back prints sell for much less. [Applause!]

Thank you to Chris Pollock for providing and operating his projector and to Dan Saks for arranging for the screen, shade and extension cord.

—NOTES TAKEN BY LEW BAER

TREASURER/HALL MANAGER REPORT

As of March 6, 2007\$6,168.19

—DANIEL SAKS

WELCOME TO OUR NEW MEMBERS...

Carol Jensen, a collector of Byron Hot Springs, Eastern Contra Costa County and authors.

Mike and Betty Mitchell

Cavallini Papers & Co., Inc., Brad Parberry, a collector with varied interests and a publisher of postcard artistry.

Steven Singer, a collector.

...AND FAREWELL TO AN OLDTIMER

Bill Haynes, Darlene Thorne’s father and a club member, died in Burlingame on March 2. He was 93 years of age and remained active all of his life. Although not an aggressive collector, Bill enjoyed his membership in the club and acquiring postcards that rekindled fading memories. He will be missed by us and by his family, to whom we extend our heartfelt sympathy.

OAKLAND FIELD TRIP

On Sunday, February 25, 15 of us—including friends and spouses—gathered at the Oakland Museum of California for a tour of the Arthur and Lucia Mathews exhibit, led by Ed Herny. The works of the artist and artisan couple were displayed through several galleries. We saw murals and a frieze on canvas, many paintings in oil and watercolor, furniture and miscellaneous furnishings. No postcards were on display; in fact there

was only one small case holding the Mathewses’ artistry on paper. Ed had shown their postcards with his program in January and they are pictured in this edition of the newsletter. Thanks Ed! Alcatraz next?

POSTCARD CALENDAR

March 25, Sunday, **San Mateo**, Antiques and Collectible Market, expo Fairgrounds, 9am-3pm*

April 6-7, Friday-Saturday, **Costa Mesa**, RBF Vintage Collectibles Show, Orange County Fair, Bldg 10; 10am to 6 and 4 pm \$6 (Early bird Thursday 2-7pm, \$40.) A BIG show! www.rbfshow.com

Apr. 15, Sunday, **San Mateo**, Antiques and Collectible Market, expo Fairgrounds, 9am-3pm*

Apr. 21-22, Saturday-Sunday, Santa Cruz, Central Coast Postcard & Paper Show, UCSC Inn, 611 Ocean Street, 10am-5 and 4pm*+

Apr. 26-29, Thursday-Sunday, **San Mateo**, Antique Show, San Mateo Expo Fairgrounds, Thursday-Friday 10am-7pm, Saturday 10am-6pm, Sunday 10am-5pm*

Apr. 27-29, Friday-Sunday, **Burlingame**, WESTPEX 2007, SF Airport Marriott

May 11-12, Friday-Saturday, **Grass Valley**, Old West Antiques Show at the Fairgrounds, Fri. 10am-5pm, Sat. 9-4*

May 19-20, Saturday-Sunday, Concord, Postcard & Paper Show, Concord Centre, 5298 Clayton Road, Saturday 10am-6 and 5pm, \$6 entry, Sunday Free entry*+

May 27, Sunday, **Healdsburg**, Antique & Collectors’ Fair on the town plaza, 9am-4pm*

June 1-3, Friday-Sunday, Pasadena, Vintage Paper Show, 400 W. Colorado Blvd., Fri. 1pm-7pm, Sat. 10am-6pm, Sun. FREE 10am-4pm*+

July 8, Sunday, **Healdsburg**, Antique Fair on the town square, 9am-4pm*

Aug. 11-12, San Francisco, Vintage Paper Show, Hall of Flowers, 9th & Lincoln, Golden Gate Park, 10am-6 and 5pm*

Bolded entries are produced by club members.

*Ken Prag will be here. Let him know what he can bring for you:kprag(at)planetaria.net.

+R&N Postcards will have cards and supplies.

ARTHUR AND LUCIA MATHEWS & THE POSTCARDS OF THEIR PHILOPOLIS PRESS

by ED HERNY

Arthur and Lucia Mathews played a major role in the rebirth of the San Francisco artistic community in the decade following the earthquake and fire of 1906.

Arthur Mathews was born in Wisconsin in 1860, and his family moved to Oakland in 1866, where his father began a construction business which developed into an architectural practice. Arthur spent much time in his father's office and was taught architectural drafting. He also studied painting. In 1879 he entered the design competition for the unfinished Washington Monument. His design, though not the winner, received praise and was published in two art journals, and soon thereafter, he enrolled in the San Francisco Art Association's School of Design. In 1881, he was hired by Britton and Rey as a designer and lithographer and worked there for three years where he created the striking cover of the sheet music, *Knight Templar's Grand Entrée March*—published as a souvenir of the Triennial Conclave of the Knights Templars in San Francisco in 1883. He traveled to Paris to study painting at the Academie Julian, received its Grand Gold Medal and exhibited at the Paris Salons of 1888 and 1889 and the Exposition Universelle of 1889.

As a successful artist, Arthur returned to San Francisco and taught at the San Francisco Art Students League, served as Assistant Director at the California School of Design and in 1890 became its director, a position he held for sixteen years. Among his innovations were lightening the teaching load so instructors could spend more time painting, and emphasizing life drawing of nude models instead of plaster casts of marble statues. Although harshly critical of students' work when it did not meet his high standards, he was attentive and encouraging when it did. He also supported the artistic efforts of women students in an age when this was not widely accepted. Among his students

were Armin Hansen, Florence Lundborg, Francis McComas, Xavier Martinez, Giuseppe Cadenasso, and Granville Redmond.

In 1893, Mark Hopkins' widow donated their Nob Hill mansion as a new home for the school, which then became known as the Mark Hopkins Institute of Art.



EXC. LEW BAER

A competition was initiated in 1896 by San Francisco mayor James Phelan to create the best painting on a subject from California history. Arthur won first prize with *Discovery of San Francisco Bay by Portola* which was honored in 1913 when it was chosen for the design of the 10¢ commemorative postage stamp for the 1915 Panama Pacific International Exposition.

1896 also marked the beginning of Arthur's career in decorative arts with his first commission to paint a mural. Destined for the private library of a wealthy San Franciscan, *The Arts of Peace*, painted on canvas three feet high by 108 feet long, was installed as an endless frieze around the four walls of the room.

Arthur won acclaim for the more than 20 public and private murals he completed over three decades. Among those still extant are six panels done in 1908 for a branch of the Oakland Free Library, now the African American Museum and Library, and the 1912 three-panel mural for the Lane Medical Library in San Francisco, now home to the California Pacific Medical Center Library. Among those lost was a group done for Arbor Villa, the Oakland estate of pioneer entrepreneur F. M. (Borax) Smith.



EXC. FRANK STERNAD

Throughout this period, Arthur continued to paint at his easel, with subjects ranging from Biblical and mythological, to allegorical interpretations of California, nature and woman. His style was later referred to as California Decorative, described as a synthesis integrating decorative arts and crafts with the fine arts. He participated as artist and juror in four world's fairs: The World's Columbian Exposition in Chicago in 1893, and all three of the San Francisco fairs: the California Midwinter International Exposition in 1894, the Panama Pacific International Exposition in 1915 and the Golden Gate International Exposition in 1939-40. In other exhibits he won numerous awards, including the first gold medal awarded for painting by the American Institute of Architects in 1923.

Lucia Gay Kleinhans was born in San Francisco in 1870. At age 17 she enrolled in Mills College in Oakland where she concentrated on art and in 1890 entered the California School of Design. She studied under Arthur Mathews, who recognized her talent and placed her in his advanced class. Lucia shared a studio at 728 Montgomery Street, across the street from the notoriously bohemian Montgomery Block, where Arthur also rented a studio. By 1893, they were spending time together, including outings in Marin County, where they sketched the wooded hillsides. They were married in 1894, and Lucia continued to study at the Mark Hopkins Institute. In 1898 they traveled to Europe, where Lucia,



DECORATION FOR LANE MEDICAL LIBRARY From Painting by ARTHUR F. MATHEWS

DECORATION FOR LANE MEDICAL LIBRARY from painting by Arthur F. Mathews

unimpressed by the old masters, studied with James McNeill Whistler in Paris.

Back in San Francisco in the fall of 1899, Arthur resumed teaching at the Hopkins and Lucia went back to painting at her studio. By this time she had created her own style of graphic design and illustration. She favored portraits and natural forms, particularly flowers, especially poppies, and employed formats other than painting, among them block prints, stencils and letterpress ornaments.

When the earthquake struck on April 18th, 1906, the lives of San Franciscans were changed forever. For the Mathewses it was both a tragedy and an opportunity. Their home on Fell Street and Lucia's studio had been spared. Arthur's studio and much of his work were consumed by the inferno. While thousands of San Franciscans, including a number of artists, chose to leave the city for new homes elsewhere, the Mathewses chose to stay and embarked upon the mission of rebuilding and restoring the beauty of their stricken city.

Arthur gave up teaching, and he and Lucia became full time artists. They took on a business partner, John Zeile, and Arthur designed a two-story brown-shingled building at 1717 California Street.



California Painted by ARTHUR F. MATHEWS

CALIFORNIA painted by AFM

One of the first new structures in the burned area, it was built on the site of Zeile's home and was completed by October 1906. The first floor housed the Furniture Shop and Philopolis Press; upstairs were studios for Arthur and his friend, landscape painter William Keith.

At the Furniture Shop, Zeile handled finances, Arthur Mathews was designer, and Lucia Mathews was the decorative artist. They produced classical unornamented furniture for commercial use as well as highly decorated artistic pieces. Some of their picture frames, furniture, and small wood objects are intricately carved or meticulously hand-painted in polychrome fashion, and a few are lavished with both forms of ornamentation. The frames, designed to hold particular paintings by Arthur and Lucia, often incorporate elements of the pictures. The unique pieces of furniture and woodwork are so embellished that they rise to the level of masterpieces of decorative art. Few of these items were made, and mostly for the Mathewses, Zeile, and a small number of friends. Although even fewer were signed, evidence points to Lucia as the artist who did the painting and carving on these special pieces. She had the skills, and the motifs employed, including the ubiquitous carved and painted poppies, are those for which she was noted.

The Furniture Shop had only one major commercial project, the design and construction of the furniture and interiors of the Masonic Temple built on Van Ness near Market Street in 1913. The building remains today with some of the original artistic interior still visible.

The Furniture Shop remained open for business until 1920, by which time changing tastes and world events had ended public appreciation for the wonderful objects it produced.

The Furniture Shop remained open for business until 1920, by which time changing tastes and world events had ended public appreciation for the wonderful objects it produced.



MONTEREY PINE painted by Lucia M. Mathews



COLUMBIA THEATRE DECORATION from painting by AFM

Another Mathews venture, the Philopolis Press, shared the ground floor at 1717 California Street and published a monthly magazine. *Philopolis* promoted art and civic improvement following the earthquake and fire. Its editorial source was clearly Arthur, while the design and decoration seems to have been shared by Arthur and Lucia. Indeed, while the subtitle on the covers of the first three volumes reads “Published for those who care,” even a casual glance shows that it was certainly published “by” those who care. The first issue of *Philopolis* appeared in October 1906, the same month the Furniture Shop opened and barely six months after the earthquake. It resembled other quaint periodicals of its day—a small pamphlet with covers of heavy uncoated gray or tan paper, saddle stitching, and letterpress printing. What set it apart was its decoration. Every issue had Lucia’s poppies on the front cover. One evening, while perusing a group of *Philopolis* issues with collector friends, one of them had a minor eureka moment when he noticed that for the first four volumes the number of poppies on the cover matches the volume number! Inside each issue are text illustrations and ornaments and usually tipped in plates, some in color. I made the observation that each November issue includes a turkey drawing, and the number of turkeys correlates with the volume number.

The subject of the articles, particularly in the first volumes, is the rebuilding of San Francisco. Arthur was driven by the vision of a “city beauti-

ful.”

ful” and thought the mostly vacant downtown area offered a unique opportunity for rebuilding a city that would rival—or exceed—Paris in its beauty. In 1911, when the city won the competition to host the PPIE, Arthur proposed Nob Hill as a fair site! Neither this nor many of his other ideas were put into practice. In the recovery decade after the earthquake, citizens were eager to rebuild quickly and return to normalcy; there was neither time nor money to spare for unnecessary beauty. Before and during the 1915 fair Arthur wrote extensive articles on his ideas for its design. The last issue of *Philopolis* appeared in September 1916.

Philopolis Press also published books. My own research has recorded 41 titles issued between 1908 and 1921. The subject matter ranges from California history to poetry to alternative medicine, while the style varies from plain to lavishly illustrated and bound. About a third of the titles give Philopolis Press as the publisher. Another third name A. M. Robertson as publisher with Philopolis Press the implied printer. The remainder state only “privately printed.” For both *Philopolis* magazine and Philopolis Press books, it is not clear where they were printed. The first few issues of the magazine indicate they were printed at the Sequoia Press of Bruce Brough. There is no evidence that there was a printing press at the Furniture Shop at any time, although there may have been. The publications may have been designed at the Furniture Shop by Arthur and Lucia and the printing contracted out.

Philopolis Press produced an assortment of paper ephemera as well as postcards, including trade cards, bookplates, concert programs, pamphlets, calendars and two publications for the Sketch Club, a San Francisco group of women artists. Lucia was its president during 1908-09, and in 1908 Philopolis Press published EXHIBITION OF THE SKETCH CLUB and CONSTITUTION AND BY-LAWS OF THE SKETCH CLUB.

At least 20 different postcards bear the Philopolis Press imprint. Of those 13 are color reproductions of Arthur Mathews paintings and murals; one

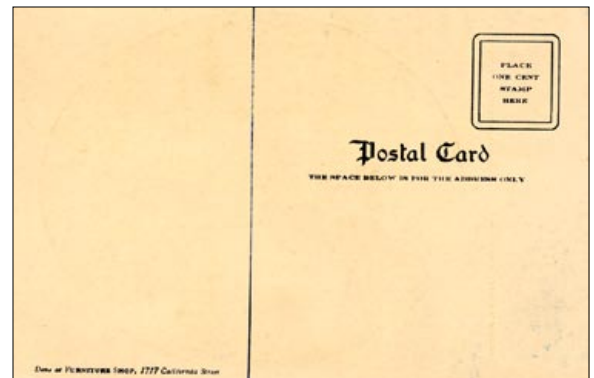
is of a Lucia Mathews painting, and two illustrate William Keith landscapes. Two are sepia prints of the bronze doors that Arthur designed for the Union Bank and Trust Company of San Francisco. One reproduces the three Thanksgiving turkeys published in volume three of *Philopolis* magazine. The last advertises Racine McRoskey’s book, *THE MISSIONS OF CALIFORNIA*, published by Philopolis Press in 1914. Others will likely be found as collectors continue to search for them.

The legacy of Arthur and Lucia Mathews lives on. Their artistic collaboration has left us paintings, murals, furniture, books and, yes, postcards. They both died at age 85, Arthur in 1945 and Lucia in 1955. The Oakland Museum of California owns a large proportion of their surviving works thanks to the farsightedness of two of its curators, Paul Mills and Harvey L. Jones, and the generosity and commitment of Harold Wagner, who knew the Mathewses in their later years.

References:

Jones, Harvey L., *THE ART OF ARTHUR AND LUCIA MATHEWS*; San Francisco: Pomegranate Communications, 2006.

Jones, Harvey L., *MATHEWS—MASTERPIECES OF THE CALIFORNIA DECORATIVE STYLE*, The Oakland Museum, 1972



A Philopolis Press back

Gruss aus Frank Sternad...

While going through his boxes in preparation for the RBF show in April, Frank came across this *Gruss aus* Dresden card that reminded him of the similar image in *FACING DISASTER*, the club-published book on the 1906 earthquake and fire. It seems that public transportation was a worldwide concern in the first decade of the 20th century that the automobile was soon to change.



AN OVERLOOKED HOTEL

From John and Glenda Cheramy, friends of the club in Victoria, BC, came a scan of a card from the Hotel Arnoux at 545 Turk Street. The card is doubly interesting because of its postal use. Mailed from San Francisco to Canada in 1940 it was franked with a 1¢ stamp, when the rate was 2¢.

The back was marked 2¢ postage due with a hand stamp by the Canadian post office as well as the international postage due rate of ten centimes. Two 1¢ postage due stamps were affixed to the face of the card, presumably when the recipient paid the charges for the one cent shortage and penalty.

There are a number of philatelic fanciers in the club. Cards with comments on interesting postage usage are always welcomed by the Editor.



Found in the Editor's TO FILE box: a luscious French real photo, a Czech card that inspired my latest gardening projects, three naughty children from my hubble bubble category... and they're all smoking!



P.S. STAMP OF APPROVAL: George Juilly passed along a clipping from *Linn's Stamp News* that tells of stamp collectors' appreciation of postcards. Although some stamp chasers do enjoy the images on cards, most prefer postally used postcards, and the more postal markings the better. That's true to a degree among us postcarders who are usually striving for a balance of beauty, interest and information. Postal markings do tell a lot, as do messages, but if they obscure or deface the image side, we are usually turned away. Postal markings on postcards may have been not permitted in stamp exhibits at one time, which seems counter to both hobbies. A number of stamp collectors interviewed for the *Linn's* article confessed to having postcards in their collections and to looking for them at stamp shows. The final comment was that stamp dealers would be wise to stock boxes of postcards and that show promoters would be wise to have postcard dealers at their shows.

Postcards and stamps proved to be good show people at last year's WESTPEX. Several of our number prepared standard postcard size exhibit boards with cards of the 1906 calamity and its aftermath. The exhibits were well received by philatelists, and postcarders made several significant finds in the stamp dealer boxes. The WESTPEX theme for this year is Emperor Norton, a persona seldom seen on postcards as he died 14 years before picture postcards made an appearance.

WESTPEX 2007

Guest Societies
U.S. Philatelic Classics Society
American Revenue Association

4800 pages of Exhibits • 75 Dealers
Auction • Meetings & Seminars

Court of Honor
The William H. Gross Collection
United States Classics, 1847-1969
Winner of the Grand Prix National
at Washington 2006

April 27, 28, 29 • San Francisco Airport Marriott

Exhibits will not be our concern this year, but we can attend the show, learn a bit about the stamp hobby and search for postcards. See ya there!

THERE IS ONLY ONE postcard that I have seen of Norton I, Emperor of the United States, and it is in my box of miscellaneous San Francisco cards. It is a real photo, the image having been captured a half century earlier.

ALONG WITH OTHER postcard friends Janet and I spent a few hours at the new de Young Museum.

Having grown up with free access to its previous Mediterranean style incarnation, we were lost in a time warp. The tower with its bulk and rough texture penetrates the skyline as

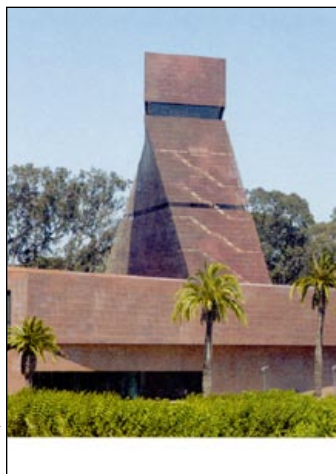


PHOTO: MARK DARLEY

counterpoint to the upstanding earwig of the TV tower on Twin Peaks — very dramatic, as are the vistas from its observation level. The Doré [Dore] Vase stands outside very near the Sphinxes of the first museum and the lily pond. Within the building are exhibit areas, both soaring and compact, and a

fern canyon creates an ambiance for discovery. The gift shop is large and two-level with most of the postcards on the lower floor.

—LEW

CLASSIFIED ADS

Free to members as space permits

PROBLEMS WOMEN SOLVED, the account of the Women's Board of the PPIE and its accomplishments. A fascinating and enlightening book (in fair condition) with tipped in plates, including many notable women of 1915 San Francisco. \$20. See Lew at the March meeting.

Of the “big three” vintage era hotels in the city—the Palace, the St. Francis and the Fairmont—it is the last that has been featured on the greatest and most varied number of postcards, more, too, than less elegant hostelries such as the Stewart. A seemingly endless stream of cards picture the white monolith atop Nob Hill as a ghostly artist drawn image before it was completed, to a burned out hulk after April '06, to an imposing tourist Mecca, and finally to an aristocratic foundation for its somewhat gaudy and disproportionate tower. Outside views are rivaled in number by those for its interior attractions. Cards appearing here are from the collections of Janet and Lew Baer, Glenn Koch and Darlene Thorne.

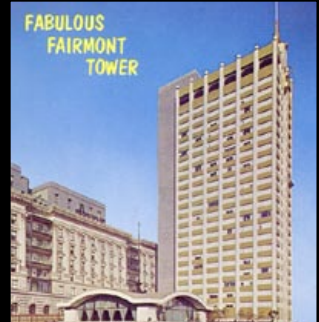
Next month: the F’s, G’s and maybe the H’s. What can you contribute?

EXTERIOR VIEWS



▲ BEFORE APRIL 18, 1906
PORTICO, c. 1915 ▶
▼ CIRCA 1925

▲ AFTER APRIL 18



▼ CIRCA 1940



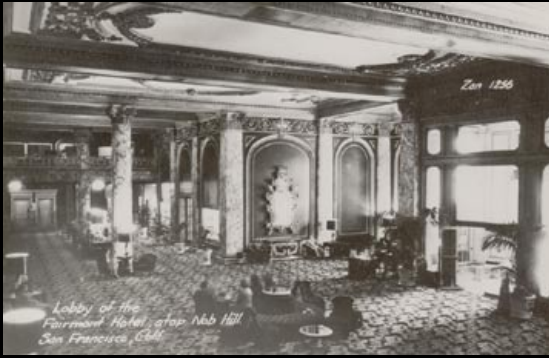
▼ VIEW FROM THE TOWER





188. Offices and Lobby, Fairmont Hotel, San Francisco, Cal.

LOBBY — 1920s, ZAN 1940s, 1950s CHROMES WITH PODESTA BALDOCCHI FLORIST



Lobby of the Fairmont Hotel atop Nob Hill San Francisco, Calif.



RAINBOW LANE (VENETIAN ROOM), CIRCA 1915

VENETIAN ROOM, 1950s





PASTRY CHEF AND KITCHEN CREW 1910



GRILL ROOM, CIRCA 1910 ▲

▼ MERRY-GO-ROUND BAR, 1940S



Reminder!
"HOP A CABLE CAR" to the FAIRMONT
... have Lunch—walk down the hill for exercise.



EARLY WINE PROMO ▶



CIRQUE ROOM, 1930s, '40s, '50s



SAN FRANCISCO BAY AREA POST CARD CLUB
APPLICATION FOR MEMBERSHIP

New Renewal Individual/Family \$15 Supporting \$25 or more Out of USA \$25/35

Name: _____

Family members: _____

Address: _____

e-mail: _____ Phone: _____

Collector Dealer Approvals welcome: Yes No

Collecting interests: _____

Join online at www.postcard.org and remit by PayPal or...
send membership info and your check payable to SFBAPCC
to PO Box 621, Penngrove CA 94951

3/07

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WANTED

Articles, interesting
cards, letters, com-
ments, er... complaints
editor(at)postcard.org

2007 MEETINGS

March 24 - PPIE!
April 28
May 26
June 23
July 28
August 18
September 22
October 27
November 24

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