

# San Francisco Bay Area Post Card Club

April 2007

Next Meeting: Saturday, April 28, 12 to 3 pm

Volume XXII, No. 3

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.

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- LAURA ACKLEY: PEOPLE OF THE PPIE
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**Program Notes:** Cole Valley artist Niana Liu's original watercolor paintings incorporate Victorian people into modern-day San Francisco scenes. Her intriguing artwork shows women in ankle-length dresses waiting for a contemporary streetcar, or an old-fashioned big-wheeled bicycle sharing the streets with a diesel-powered Muni bus. Other paintings meld vintage Eastern themes with Western popular culture, such as a 1940s Shanghai calendar girl posing with a computer. Niana's popular "I Live Here" series shows her carefully designed practical maps of San Francisco neighborhoods. And luckily for us, Niana reproduces her paintings in postcard form! Join us for some creative inspiration from this young and unique artist.

**Show & Tell:** Maps, modern signed artists, and, as always, collector's choice.

**Parking:** Can be difficult. Take public transit, carpool; park in pay lot within FMC gates, in free lot above FMC (enter from Bay Street) or along Marina Green.

## COVER CARD

A classic from the Golden Age, this embossed postcard published by Artist Atelier H. Guggenheim & Co., Zurich, belongs to the *WINDER* subcategory of *Gruss aus* cards. The portrayal of related objects streaming along a winding path was utilized repeatedly by this Swiss publisher to show traditional costumes, dancers, military uniforms, animals, and other themes. The style appears to have evolved from the Swiss folkloric paintings, known as *poya*, of chains of livestock parading their way during the transhumance—up to the mountains in the Spring and back to the valleys in the Fall. This colorful card shows beer steins done up in national



and occupational costumes. The *Amerikaner* is on the second level, fourth from left.

—Ed.

## CLUB OFFICERS 2007–2008

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**Newsletter Deadline:** 5th of each month



### MINUTES, March 24, 2007

About forty people signed the meeting roster, and several others escaped, leaving no trace of their attendance. Cards were brought for sale or trade by Ed Herny, Lew Baer, Daniel Saks, Niana Liu, Ken Prag and Bill Hayes; and the club 10¢ box.

PPIEana was exhibited by Paul Robertson, Ron Ross of the SFHA and Jay Stevens, who brought his ever more fabulous lighted collection of jewels from the Tower of Jewels.



We were called to order by President Ed Herny.

Guests were introduced:

Paul Robertson, who told of the new items in his PPIE poster collection that he had brought for display: an advertisement for the 1914 Masked Ball by Louis C. Mulgardt, architecture coordinator for the fair; a shop window poster from 1911 celebrating San Francisco getting the OK for a fair; a small poster used nationwide dated April 1914 from the PPIE publicity department; and a small poster of Mulgardt's plan for the Court of the Ages (later Abundance) used in designing the de Young Museum

Robert Clark, a Mulgardt scholar and author and retired professor from Princeton

Jeff Magnin, a vernacular snapshot collector who discovered real photos at the Concord show

Corey Cate, who received a PPIE spoon from his grandmother and now has 250+ metal PPIE items (Corey related he recently lost an enamel spoon on eBay to a \$550 bid!)

Rudy and Natalie Schafer and their daughter Charlotte, promoters of the Sacramento Capitol Shows; Rudy brought a postcard from the pneumatic tube model post office at the PPIE

Paul Isaacson, a student of the PPIE

Niana Liu, a local artist specializing in postcards of her city maps

Bill Hayes, a collector and dealer of PPIEana, whose mother went to the fair and remembered it all her life

Ron Ross, President of the San Francisco History Association which is celebrating its 25th anniversary

There were many winners in the drawing.

Announcements: Web Master Jack Daley told of problems with our web site over the past weeks discovered by Jay Stevens. After much research and site maintenance we have switched to a new web host. Please let Jack know of any problems you might encounter.

Lew Baer suggested that Jack's title be changed to Web Wizard.

Ed Herny told that tomorrow will be the new one-day antiquarian show in San Mateo; it's indoors, so paper dealers will be there.

Old Business: Ed Herny asked that we submit field trip ideas to him. Alcatraz has already been suggested and is being worked on.

New business: None.

Show & Tell: Darlene Thorne started collecting the PPIE 35 years ago and showed real photos of the building of Festival Hall and diving girls, and a pop-up die cut Kewpie fair card. ... Jim Caddick brought a #9 Ansco 3¼ by 5½ folding camera and a booklet of contact prints dated 1955 from Bear Photo Service and a packet of AZO postcard stock.

... Janet Baer showed her offering of PPIE cookies made from a Fair recipe and portraying the Scintillator, postcard backs, TR stamp and Lincoln Beachey's last flight. ... Lew Baer showed a real photo of a chauffeur, made at the PPIE. ... Craig Blackstone brought an article about a postcard mailed from the Western Front during WW I and finally delivered to the 86

year-old daughter of the addressee in 2007. The Royal Mail suggested it had been lost "behind a fitting."... Michael Lucas, a PPIE collector, showed the terra cotta head he rescued at a yard sale; it had been cast off as rubble from the rehab of the Palace of Fine Arts.

—BRUCE DIGGELMAN, RECORDING SECRETARY

*Program:*

### **Laura Ackley on People of the PPIE**

Laura Ackley, an architectural historian, has been speaker several times for our annual PPIE programs, always to our great pleasure and elucidation.

We were the first audience for Laura's Power-Point presentation about some of the prominent

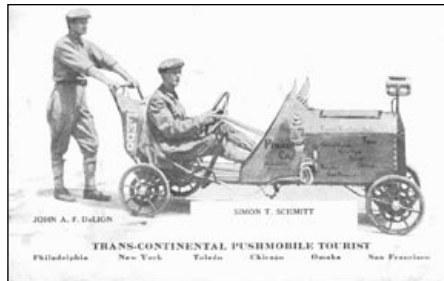
and peculiar people seen at the 1915 fair. The program began with views of the day and night panoramas of the fairgrounds as also seen on the home page of [www.postcard.org](http://www.postcard.org). Laura then thanked the club and "its very knowledgeable members" for inviting her and for their help. Many of the images we would see were from the collections of David Parry and Chuck Banneck.



The first postcard image was of a giant Panama Hat floating in the canal to promote San Francisco and the fair-to-be. Then a bird's eye view of the fairgrounds appeared, followed by a contemporary photograph of the exact same area. Viewing the Palace of Machinery as the eastern boundary and the Palace of Fine Arts as the western helped to put the 1915 view in modern context. The fair welcomed 19 million visitors during its run, the most since the two-year Columbian Expo of 1893-4.

The world was at war in 1915, so most visitors and exhibitors came from neutral areas. Ansel Adams was there, as were Helen Keller, Buffalo Bill Cody and Duke Kahanamoku, the Hawaiian world record swimmer. Sculptor Benny Bufano moved West to work on the fair construction, and he stayed.

Postcards showed how folks got to the PPIE — by boat, plane, train, auto,



even on stilts, or by walking backwards, in horse drawn wagon and dog sled, greyhound cart, deer drawn cart and pushmobile.

The Liberty Bell was one of the star visitors, and postcards showed views of it crossing the continent. The last time it left Philadelphia was for the PPIE. Al Jolson came, and so did D. W.



Griffith and the much beloved Lotta Crabtree who had given the fountain at Market and Kearney Streets to the city and was making her absolute final public appearance.

Charlie Chaplin, Mabel Normand and Fatty Arbuckle showed up. We saw a film of Fatty, and Mme. Ernestine Schumann-Heink, who had sung to 3000 children in Festival Hall, sang from *Gotterdammerung* for us. Margaret Woodrow Wilson, the President's daughter, cut a record of *The Star Spangled Banner*, which was sold at the fair, and we heard that, too. Mme. Maria Montessori set up a model public school. Phoebe Apperson Hearst, mother of W.R., was President of the Women's Board.

Instrumental music was well represented. There was an organist and a Mexican orchestra. John Philip Sousa and his band competed for audiences against Camille Saint-Saens and the Boston Symphony in Festival Hall, and we heard Sousa's *Pathfinder of Panama March*, which was written especially for the exposition. We saw Mlle. La Gai and Loïe [Loie] Fuller, a dancer in silk garments and a symbol of Art Nouveau. Alma de Bretteville Spreckels, who posed for the statue atop the Dewey Monument in Union Square, helped bring her protegee Rodin's sculpture to the fair.



There were daredevils, too: Barney Oldfield, Eddie Rickenbacker, Lincoln Beachey who perished and was replaced by Art Smith who flew spirals at night with flares on his wings. While Smith toured elsewhere, another aviator, Charles Niles, raced his biplane against—and beat—a speed boat.

And politicians. So many politicians: Vice President Thomas Marshall;



FDR and Eleanor representing Wilson's cabinet; Taft had broken ground before the fair opened and returned; Wm. Jennings Bryan spoke at the Independence Day celebration after resigning from Wilson's cabinet in favor of U.S. neutrality; and TR spoke on peace and war and against neutrality.

From the military came Major General Goethals, the canal builder, who had been inspired to push his workers to have the job done before the fair opened. Captain Reese of the *USS Oregon* came ashore from his ship anchored off the coast.

Inventors: Alexander Graham Bell and Thomas Watson; Luther Burbank, the plant wizard; Henry Ford; on Edison Day the city was encouraged to turn on all its lights.



Katherine Haglund was the Fair Mascot. "Jewel City," chosen as the fair's name, was suggested by Oakland schoolgirl Virginia Stephens who rode on the float for African-American kids. Laura Ingalls Wilder was visiting her journalist daughter, Rose, and wrote to her husband describing the Tower of Jewels and Scintillator. Many other contemporary authors were there, as well.



**TREASURER/HALL MANAGER REPORT**

As of April 7, 2007 ..... \$5879.48

We will be meeting in Building C, Room 260.

—DANIEL SAKS, TREASURER/HALL MANAGER

**WELCOME TO OUR NEW MEMBERS**

Harry Precheur, a collector

Richard Moody, a dealer and collector favoring

Yellowstone and bears. Richard found us through

[www.postcard.org](http://www.postcard.org), and it was the Mitchell info

that sold him on joining.

**...from the EDITOR**

It's geek to me, but the computer language that makes our web site perform so exceptionally is Web Master Jack Daley's *lingua franca*. When things were not going well online recently he repaired and reconstructed our site again and again. The problems were with the web host back East who was unable or unwilling to fix them. Jack insists on the best support so that he can make us look our best, and so he researched and moved [www.postcard.org](http://www.postcard.org) to a new host. You won't notice any changes when you go there, but you will notice how exciting it is to see our club presented in full color to the cyberworld of countless millions of people. If you are not online, ask at a public library for guidance to [www.postcard.org](http://www.postcard.org).

It's time for another club publishing project, and I suggest we follow up on an idea put forth by Bob Bogdan who spoke to us on real photos in February: a survey of postcard photographers of the Bay Area with representative illustrations of their work. We have a good deal of information on a number of the well known photographers, but there are dozens more about whom little has been revealed. This book would be a year long project starting with a meeting of interested club members. If you would like to take part or have a favorite photographer that you would like to see included, please let the Editor know. My thoughts

All of these names were accompanied by flashes of light as their faces appeared on the screen, but there were no clicks. Computer slide shows are mechanically silent.



Ethnic personalities included residents of the Native American, Pueblo, Samoan, Maori, Fiji and Tehuantepec Villages—all of whom lived on the fairgrounds. There were bagpipers and natives of Somaliland. Dorothy Morrell of 101 Ranch was elected Queen of the Fair. New York City police-

woman Blanche Payson came, and so did midgets Major Gus Simon of the Boer War and Elizabeth, the Living Doll, who spoke seven languages and signed many postcards.

There were animal personalities, too: the High School Dogs, bears, the Educated Horse, Alligator



Joe and an Ostrich Farm. Spike the Dog showed off the power of his "human" brain. Women had major roles as dancers, queens of various days of the fair, and the original Sun Maid girl tossed raisins to the crowds from a soaring aeroplane.

The screen darkened, and applause filled the room.

—NOTES TAKEN BY LEW BAER

are not to restrict it to real photo makers, but to include any photographers whose images appeared on postcards. We can talk informally at the April meeting and perhaps begin outlining organizational details.

The newsletter cupboard is bare again. Your contributions are required. Cover cards are needed, as are letters, comments, articles and interesting cards. Much of our content is San Francisco oriented, but there are no rules when it comes to postcards. Anything you can offer will be considered for publication and, when archived on our web site, will be available for reference by the entire world.

Submissions by email are preferred, but clearly written hard copy is OK, too. Full color JPG scans of highest quality, 300 DPI (resolution) can be attached to email. And full size, full color photocopies work well. Whichever, please leave a bit of background around the postcard image. Send email to editor(at)postcard.org and postal mail to PO Box 621, Penngrove CA 94951. Thanks!

I've researched and devised a new credit line for cards used in the newsletter: EX A:, the abbreviation for the Latin *ex albo(-is)*, from the album(s) of

#### POSTCARD CALENDAR

**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 4, Friday, San Francisco, City guide walked by Bob Bowen, Fort Mason to Aquatic Park; meet 2 pm NW corner of Bay and Van Ness. Free.**

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\***

Aug. 18-19, Saturday-Sunday, **San Rafael**, Antique & Collectors' Fair, Civic Center, 10am-5pm\*

**Aug. 25-26, Saturday-Sunday, Sacramento, Capitol Postcard & Paper Show, 6151 H Street, 10am-5 and 4pm\*+**

**Sept. 15, Saturday, Santa Cruz, Postcard & Paper Show, 611 Ocean, 10am-5pm\***

**Sept. 22-23, Saturday-Sunday, Glendale, Vintage Paper Show, Civic Auditorium, 1401 N. Verdugo Road, Sat. 11am-6pm, Sun. (Free) 10am-4pm\*+**

Nov. 1-4, Thursday-Sunday, **San Mateo**, Hillsborough Antique Show, San Mateo Expo Fairgrounds, Thurs.-Fri. 10am-7pm, Sat. 10am-6pm, Sun. 10am-5pm\*

**Nov. 17-18, Saturday-Sunday, Concord, Vintage Paper Show, 5298 Clayton Road, 10am-6 and 5pm; Sunday Free\*+**

Dec. 8-9, Saturday-Sunday, **San Rafael**, Antique & Collectors' Fair, Civic Center, 10am-5pm+

Bolded entries are produced by club members.

\*Ken Prag will be here. Let him know what he can bring for you: 415 586-9386, kprag(at)planetaria.net.

+R&N Postcards will have cards and supplies.

*P.S.* RUMOR HAS IT that a manuscript on the history and production of Britton & Rey, the superb San Francisco lithographers, is being readied for publication by the Book Club of California. The book, however, will include no information on their postcard output. This should give impetus to the proposed club publishing project surveying the postcard photographers of the Bay Area.

WOODY LA BOUNTY of the Western Neighborhoods Project asked to use the image of Carville, that eccentric colony of decommissioned streetcars and cablecars out on Ocean Beach, shown in September 2005. We forwarded it by email. Remnants of the buildings can be seen today incorporated into larger structures. Here is another view.



[WWW.POSTCARD.ORG](http://WWW.POSTCARD.ORG) received an e-mail from Carolyn Lundberg in Utah who was researching her family history. She found some in the January issue of this newsletter in the picture of Clyde Menke. Carolyn wrote that her cousin, born in 1923, was a cheerleader and the National Champion Baton Twirler who traveled the US doing major parades and other shows around age 10-12. He attended Galileo High, never married or had children. "He was constantly traveling and enjoying life. Clyde lived all his life in Daly City. He was buried in Colma at the end of 2005. He was the funniest, most charming guy with a huge zest for life and a successful businessman in real estate. He was in show business in his younger life and



ALL CARDS THIS PAGE EX. A: LEWIS BAER

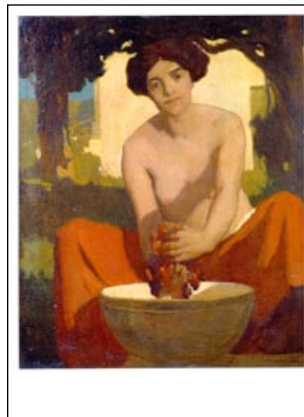
loved to demonstrate his drumming and tapdancing skills, even into his '80s. We loved him, and my family will be thrilled that your club found his card and remembered him!"

PUBLISH OR...: Frank Sternad has added his name to the list of authors and publishers among us. Frank and Don Scott have researched, written and published a 351 page book on *papel sellado*, THE REVENUE STAMPED PAPER OF MEXICO 1821-1876. The book took many years of research and continuous updating and does have a postcard connection, the one image on the frontispiece. Thanks to Frank's skill with print-on-order publishing, the manuscript can be updated as needed with copies delivered promptly to buyers. Info: [fsternad\(at\)sonic.net](mailto:fsternad(at)sonic.net)

MATHEWS REDUX: A postcard published by Canessa



Printing of the mural in the Witches' Grotto of Italian Kelly's restaurant at 931 Kearney Street has always fascinated me. Other postcarders I've shown it to say they'd never seen it before. While looking at the cards by Arthur Mathews used in the March newsletter I was trying to convince myself that it was



an undiscovered AFM masterpiece. After our group visit to the Oakland Museum to see the exhibit there, I have wavered to the point of withdrawing my speculation. Here's the card and a genuine AFM in the de Young Museum permanent collection.

—LEW



# The John Marsh Stone House

Contributed by CAROL A. JENSEN

THE GREAT STONE HOUSE built in 1856 by the pioneering Dr. John Marsh is historically remarkable. Its unique architectural character represents one of



the most dynamic periods in California history. It is important to put the significance of the house within the larger context of the man, the area, and the time in which it was conceived and built. The John Marsh Stone House was placed on the National Register of Historic Places in early 1977, and it was designated one of “Save America’s Treasures” in 1998.

In 1836, Marsh was still in his mid-thirties when, after investigating many tracts of land, he purchased a vast Mexican land grant, Rancho Los Meganos, for \$500. As the first Anglo settler in California’s Central Valley, he suddenly became the absolute ruler of a new, fifty-thousand-acre wilderness empire. This was the culmination of a lifetime spent exploring the North American frontier. Even before John Sutter, of Gold Rush renown, Marsh had moved into a hostile wilderness where no European had dared live before.

Then, at the height of Marsh’s success, tragedy stalked the family. His wife, Abby, died before the home’s construction was finished, and Dr. Marsh was to live in the Stone House for less than three months before he was viciously murdered. The house, designed to reflect the owner’s wealth and

growing importance, became a monument to the end of an adventurous life and the dangers of the American frontier.

## THE GREAT STONE HOUSE

Preparations for building included firing brick and quarrying stone within the rancho land. Architect Thomas Boyd, newly arrived in San Francisco, was hired to put a form to the plans developed by Marsh and Abby. What a magnificent and unique form it was! The large house, with pleasing rectangular proportions of 36 by 60 feet, rises 40 feet to the ridge of the roof. The interior walls of plastered brick stack straight up from the first through the third levels. This inherent geometry is largely responsible for the structural survival of the house through one and one-half centuries of neglect, misuse, and earthquakes.

The roof at 45 degrees is very steep with four large dormers that create useful and interesting full-height areas on the third level. The roofing is hand-split redwood shakes in alternating rows of rounded “fish scale” and square-ended shingles. A large tower on the east side rises 47 feet, with rustic battlements at its upper edge adding unique drama to the form of the house. The crenellated top of the tower suggests defensive use. Further excitement and beauty is added by the ten-foot wide piazza, or verandah, that circles three sides, and two small balconies at the third level on the east and west





# The "F" Word

by BOB BOWEN

sides that provide balance to the structure.

The exterior made of rectangular, buff-colored, sandstone blocks quarried on the rancho enhances the architectural character. The use of stone in the California of the mid 1800s was rare and signifies the wealth and importance of the owner (Kirker, California's Architectural Frontier, 1960). The stone exterior and brick interior walls are separated by a four-inch void that would have moderated the seasonal temperatures of the area. However, the uneven firing of the brick, the moisture intrusion of the sandstone and the failure to tie the two materials together has made the house structurally vulnerable.



## SAVE THE JOHN MARSH HOUSE

The John Marsh Historic Trust is dedicated to saving the John Marsh Stone House located near what is now the city of Brentwood in Eastern Contra Costa County. To that end, the nonprofit trust works with State Parks and Recreation, the City of Brentwood, and private individuals to preserve its heritage. The State Parks General Plan currently underway is designed to create the largest state historic park in California encompassing 3,600 acres. The Stone house will be the crown jewel of this effort for which the Trust actively seeks public and private funding.

From text by Eugene Metz A.I.A., President, John Marsh Historic Trust

Images from the collection of Carol A. Jensen, Treasurer, John Marsh Historic Trust and SFBAPCC member

More about the Stone House at [www.JohnMarshHouse.com](http://www.JohnMarshHouse.com)

**No**, it isn't *that* word. The "F" word I am thinking of is FRISCO, a once popular diminutive sobriquet for the city of San Francisco. It is a nickname that today we seldom ever see or hear, and certainly don't dare to say out loud. But it wasn't always that way. "Frisco" is a name that dates back to the latter half of the 19th century, to the days of the Barbary Coast, when the city had a boisterous and busy waterfront. It is a name that appeared in the literature of Jack London, who in his Yukon days was known as "Frisco" Jack London. In the *CRUISE OF THE DAZZLER*, written in 1902, London wrote, "the 'Frisco Kid,' the boy who mooned over girls in pictorial magazines had vanished, and 'Frisco Kid,' the sailor strong and dominant was on deck." In *THE IRON HEEL* London wrote, "...in 1918 I was present at a meeting of the 'Frisco' Reds." However, at the same time, a contemporary of London's, writer Ella Sterling Cummins, dismissed the "Frisco" nickname as "flippant sailor-slang."

As early as the 1880s, perennial mayoral and coroner candidate, Dr. Charles Carroll O'Donnell, an associate of Denis Kearney, campaigned on the slogan, "The Chinese must go or they'll ruin Frisco!" After several tries for office, O'Donnell was finally elected the city's coroner. Herb Caen, in his 1953 book, *DON'T CALL IT FRISCO*, wrote that "Frisco" was a nickname "that reminded the city uncomfortably of its Barbary Coast cribs and of sailors who were shanghaied." Yet in the same book he included a chapter titled, "They called it Frisco" and credited the San Franciscans of the Mission, who spoke their own language and poked fun at anybody from the other side of the Market Street car tracks. Among the well-known names Caen included in the chapter were Mayor "Sunny" Jim Rolph, District Attorney Matt Brady, and bail bondsman and political fixer Pete McDonagh; baseball players Harry Heilman



During 1907-1908, a cartoonist named C. Gardner published several post cards of pen and ink drawings, including "Doing Things up Brown in New Frisco," part of a series recognizing the rebuilding of the city. Gardner also did another series of cards "In Dear Old Frisco!"

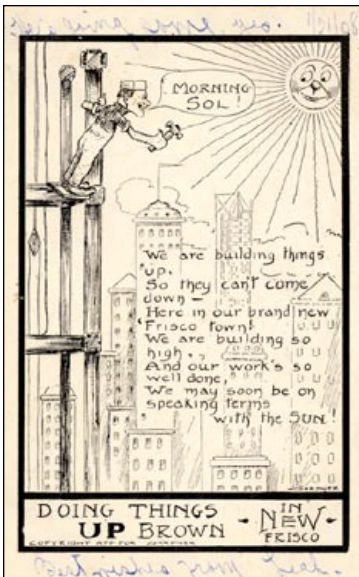


lamenting the city's post-earthquake dust and grime and, in particular, San Francisco's crowded and tardy trolley cars. This series was probably making reference to the contentious four-month-long strike by trolley car motormen and conductors against United Railroads in 1907.

The moniker "Frisco" seems to have dis-

appeared from the printed side of post cards after 1908. In recent times, Clasico San Francisco published a chrome card of the Twentieth Century-Fox musical *Hello Frisco Hello*, but there are few if any other examples where the infamous name appears. How-

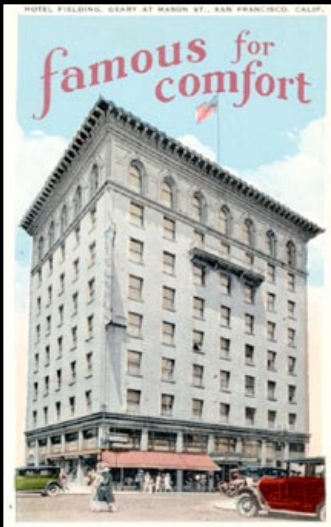
ever, throughout the decades, on the handwritten side of the card, uncounted numbers of visiting tourists and servicemen happily continued to give accounts of their visits to "Frisco," a nickname that long recognized the spunk and spirit of the city and was always said with fondness and affection. So go ahead, if you want to use the "F" word, do so. Call the city **Frisco**.





# SAN FRANCISCO HOTELS – F and G

Images contributed by Lew Baer, Glenn Koch, Dave Parish and Daniel Saks. Send your hotel scans or full color photocopies to the Editor. Next month we'll go to H, and beyond.



HOTEL FIELDING  
GEARY AT MASON

The Fielding Hotel

GEARY AT MASON  
San Francisco  
A R.C. & S. CARS FROM FERRY  
DIRECT TO HOTEL



FRANCISCAN  
350 GEARY



◀ THE GARTLAND  
GEARY & LARKIN

HOTEL GATES ▶  
140 ELLIS STREET



THE GIRLS FRIENDLY SOCIETY  
LODGE, 1534 SUTTER STREET

GAYLORD, JONES NEAR GEARY

GLENN, TURK & MARKET

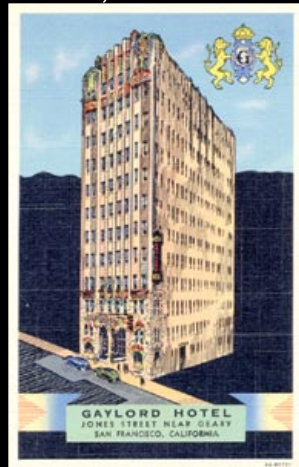
GOLDEN GATEWAY  
1500 VAN NESS



THE GIRLS FRIENDLY  
SOCIETY LODGE



1534 SUTTER STREET  
Corner of Klavan  
PHONE, WEST 252  
SAN FRANCISCO, CALIF.







GOLDEN STATE, POWELL AT ELLIS



GOLDEN WEST, 350 GEARY STREET



GOODFRIEND, 245 POWELL



GOVERNOR, 180 TURK STREET



THE GRAND HOTEL, TAYLOR & TURK STREETS



GRANADA



GRANT, 753 BUSH STREET



GOLDEN EAGLE  
◀ 253 - 3RD

GLOSTER  
O'FARRELL  
AND MASON



Profile:

## YOU CAN'T JUDGE THIS BOOK BY HER COVER

by DARLENE THORNE

Nestled deep in a Bohemian setting is a home that is so indicative of its owners that it should be named “Artist.” Janet Baer, an intellectual artist, sits comfortably on an antique settee and displays cards from her collection. She has to catch her breath every so often, as she is caught up in the emotion of her postcards.

Her first postcard, aptly named “Good Fortune,”



foretold in tea leaves that she would have a happy marriage.

That marriage would be to club newsletter editor, Lew Baer, whom she has known since childhood in San Francisco. They have been married for over 45 years and have been collecting cards for much of that time. “Our marriage is not always peaceful: we both have fiery temperaments, and we are impatient and creative people who are willing to color outside the lines and on the walls,” Janet conceded.

From her first card, other eclectic categories sprung forth; tea, witches, magic, sprites and spirits, religion, nature, seasons and women—just to name a few. “One thing leads to another, and another, and then still another.” She logically states “Roads go nowhere without a map, so I separated roads from maps—into different kinds of roads: tree-lined roads, city roads, lonely roads, roads to hell and gone.” She then subdivided them again into region, country, then globes and world maps.

“I am not a generalist collector. My collection is

not diverse; it’s just areas of focus—very different areas of focus.” When Janet buys a card, she can see exactly where it will fit into her collection, but admits to impulse buying at times. “Sometimes buying a card that you really like will set off an entirely new chain of collecting. I won’t buy a card that doesn’t fit into a category, *unless* it turns me on so much that I start an entirely new category.

“I had no idea that this would take over our lives, but it absolutely has. We travel the world to find postcards and usually stay with other postcarders along the way. We go off to the unknown and then return to the familiar and safety of home.”

Janet even draws special one-of-a-kind postcards for Lew’s birthday and their anniversary, usually depicting goats, as they originally raised goats on their property. She draws and publishes cards for National Postcard Week in May. Janet’s philosophy on collecting is as passionate as her interest in the cards themselves. “I love everything, but believe in nothing. I don’t need belief—love will do.”

“Being so blessed comes with an obligation. If you’re given a gift, you must give back. That’s quite a burden sometimes. Pressure doesn’t come from outside, but from inside. It’s not fun being careful. I want to fly without wings, rip off my shirt, and dance in the streets.”

Janet’s notebooks are akin to Leonardo’s. She carries one with her everywhere she goes, recording ideas, scenes, objects or a sound that she can use later for postcards, poetry or paintings. Some of her postcards have been published, as her poetry. “My favorite poem is always my most recent one because it’s my brainchild



EMPEROR MEIJI AND HIS POEM





and I'm in love with it."

She has gone through hundreds of notebooks. "I should finish one at a time, but there's so much happening. Each notebook is my life and my memories."

When she misplaced a notebook with two years of drawings, verse and sketches in it, she looked everywhere, including the

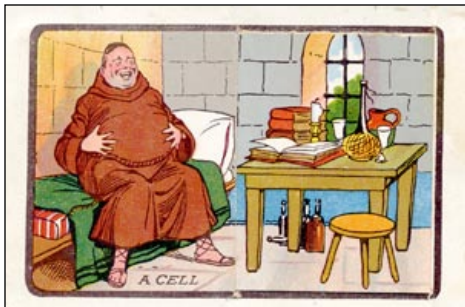
recycling bin.

Recently, her morning fortune cookie foretold "you will find something that was lost," and she found her misplaced notebook that day.

Janet wants each card to get individual attention, so she will buy one or two cards from a set without the need to complete the entire set. She also erases the price from each card before filing, as she does not value a card by price.

Janet loves to make displays and misses the exhibit boards that were once a feature at postcard shows. She started putting cards in albums, because she loved the visual quality of seeing them, but she now leaves them filed in postcard boxes. "My collection is too active to be restrained in an album." She finds that while the album is "utilitarian with ease of documentation, it cannot replace the exquisiteness of holding a collection in your hand."

Using an example of another category, BOOKS, Janet has subdivided her cards into reading, writing,



Padre reading in his cell. She recently was able to find someone to read the Braille postcard she has.

Another of Janet's categories is TEA, which en-

compasses cooking, tea parties, tea menus from airlines, tea plantations and tea recipes. She is an excellent cook, having apprenticed under the tutelage of Trader Vic and has 12 shelves of cookbooks to attest to her expertise. She was published in *Tea Party* magazine.

The Baers' library is an immense room built off the main house that holds their postcards, drawings, reference books, her sewing and hundreds of folders filled with Janet's researched manuscripts ready to be written. However, time gets away from her. "I just wish I didn't need to sleep at all. I need ten lifetimes to do what I want."

Another of Janet's categories is CATS. She especially likes

the real photos of named cats. One of her favorite cards is one that she drew, with their cat, Jo-



Jo, sleeping in the warm, inviting living room.

Her four boxes of FORTUNES are broken down into magic, angels, fairies, and sprites, time as a concept, ways of reading fortunes, horoscopes, dreams, and visions. "I live in Mid Summer Night's Dream," whispers the woman who allows you glimpses into her innermost thoughts.

In her POWER WOMEN & GODDESSES category alone, she has over 800 cards, including spiritualists and psychics. Janet adds herself to that category.

Her cards are so well organized that she can put her hand on one specific card at any time. "In reality, any card in the world could go somewhere in my collection," she surmises.

Asked if she remembers every postcard she buys, she admits, "I have an embarrassing box of duplicates. I never regret cards that I've bought, only those that I didn't buy," she laments.

Postcard artist, poet, painter, chef... Janet Baer has creatively mastered them all.

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