

San Francisco Bay Area Post Card Club

May 2007

Next Meeting: Saturday, May 26, 12 to 3 pm

Volume XXII, No. 4

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
THIS
ISSUE**
- NIANA LIU, POSTCARD ARTIST
 - JUNE HAVOC AND GYPSY ROSE LEE
 - THE UPU MONUMENT
 - PROFILE: LEW BAER
 - SAN FRANCISCO HOTELS: H

Program Notes: Mary Morganti, Director of Library & Archives at the California Historical Society, will talk about postcards in the collections, particularly those that are part of the Society's Kemble Collections on Western Printing & Publishing. Her show & tell will include samples of never-sent color and real photo postcards from a variety of publishers, as well as a sampling of a large archive of postcard printing plates. As a novice in the area of postcard collecting, Mary hopes that club members will share their comments and insights.

Show & Tell: California history, my first postcards, and, as always, collector's choice.

Parking: It 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 and enjoy the stroll past the small yacht harbor.

COVER CARD

Captain Eddie Rickenbacker is seen here as the nation's hero, the "Ace of Aces," the most decorated pilot of World War I. Edward Vernon Rickenbacker was in tune with auto and airplane engines almost his entire life. Auto mechanic turned race car driver—134 mph world record at Daytona—he



went on to chalk up victories aloft during the war. His attempt at auto manufacturing ended in bankruptcy, but he found success as owner of the Indianapolis Speedway and as head of Eastern Airlines. During World War II he served as advisor to the Secretary of War. This real photo of Rickenbacker, described as an archetypal American, is a new addition to Jack Hudson's collection.

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Newsletter Deadline: 5th of each month



MINUTES, April 28, 2007

More than 30 people put their names on the sign-in sheet; as usual, several people chose not to do so. Cards were brought for sale or trade by Dan Saks, Dave Parry, Roman Manevich, Joseph Jaynes, Dorothy Demare, Doris Elmore and Ed Herny.

We were called to order by President Ed Herny.

Announcements: Carol Jensen brought promotional cards for the John Marsh Stone House. WESTPEX is being held this weekend, the largest stamp show in the Bay Area. The Concord postcard show will be the weekend of May 19, and on Mother's Day, May 13, the one day antique and collectibles fair will be at the San Mateo County Fairgrounds.

There were many prizes in the drawing, and just as many winners.

Old Business: Ed Herny requested that we submit suggestions for field trips to him.

New Business: Lew Baer spoke on the proposed club project to publish a survey of postcard photographers of the Bay Area. Discussion followed, and several members expressed interest.

Show & Tell: Ted Miles will be speaking at the July meeting on electric street cars and the Western Railroad Museum; he showed a photo of the visitors' center there made by Arlene that will be

a postcard and a card of an early electric streetcar at the museum. ... Janet Baer began collecting map postcards by accident; the topic developed out of her Roads category; she showed a card from a General Electric event with a map, another of a mother teaching her kids while poring over a map and a political map of the reforming of Europe after WWI. ... Ed Herny presented a mystery card, a real photo of a military officer with a spike on top of his helmet, and a Pillsbury real photo he got at Santa Cruz with a message by Mrs. Pillsbury related to "AC" (Arthur Pillsbury) going "south to get pictures of the fleet" post-marked in 1908—an outstanding Great White Fleet connection. ... Wayne Nelson showed the catalog from the Knight auction of the Jane Pepper estate collection, and told of his search for more USPS postcards of US stamps.

Joseph Jaynes showed a group of 20 colorful steamship cards which seem to be transitionals between white borders and linens. ... John Freeman is trying to ID a card of a campground "near SF" with wind shaped cypress trees; he showed a private RP from the 1909 Portola Festival, and an RP of a school class holding a sign: "South San Francisco – We are all boosters for the fair."... Jack Hudson found an RP at the Image Show of Eddie Rickenbacker, see it as this month's Cover Card; Jack showed an album page with photos

of three street kitchens and two women with the signs “Oyster Loaf” and “Chat Noir” and on the back the name “Voy”; John Freeman has a photo of the women, too, at the same kitchen before it was enclosed and decorated.

—BRUCE DIGGELMAN, RECORDING SECRETARY

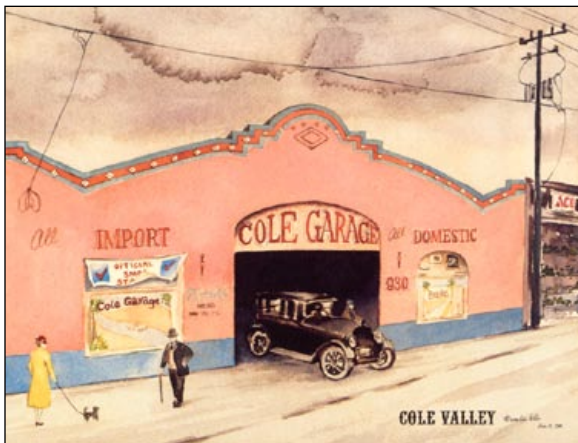
Program:

Niana Liu – Postcard Artist



PHOTO: JACK DALEY

Niana, who moved to San Francisco from China a few years ago, is a watercolor artist who has reproduced some of her paintings and city street maps on postcards. She told us that when she began painting in the style of Alfred Stieglitz and made paintings based on his images. Street scenes of Cole Valley, where she lives, followed—but with a blending of old and new. She incorporated old fashioned motifs, such as a large wheeled antique bicycle, into one painting or people in Victorian clothes waiting for the N Judah streetcar at the corner of Carl and Cole Streets. She made a postcard of this image which people comment on because the red building on the card has since been painted yellow. Another new-and-old paint-



ing-then-card shows the Cole Garage down the street.

The most desirable and most troublesome card of Niana’s was made from a poster size painting in the style of 1930s Chinese cigarette posters. It shows a woman in an elegant flowered gown, holding a fan and resting her elbow on an iMac computer. The banner above is emblazoned “craigslist.org” in tribute to the online swap site. Below that is “© since 1995.” The painting was hung in craigslist offices for a while and later returned with a comment of displeasure about the postcards made from it. Niana no longer offers the cards for sale. The hand signed one shown here was purchased at the gallery cafe at 9th Avenue and Lincoln.



In China, where Niana grew up, she found the people to be more reserved than here. In San Francisco she appreciates the feeling of community. This was the inspiration for her numerous paintings and cards of street maps of city neigh-



borhoods. She visits a locale, gets a feel for the layout and the atmosphere, and then—using Googlemaps as a reference for accuracy—creates a “graphically appealing” painting that is “more artistic and symmetrical than just a street map.”

The neighborhoods already in paint and print are Inner Sunset, Noe Valley, Ashbury Heights, Russian Hill, Inner Richmond, Westwood Park, Outer Richmond, Mission Dolores area, Potrero Hill, Polk Gulch, Ferry Building, Duboce Park, Bernal Heights, Golden Gate Heights, the Castro, Fort Mason, Pacific Heights, the Marina, and North Beach which was finished “last night.”

All of the street maps have been reproduced as postcards, printed for her by a friend in 4¼ by 5½ inch format. Niana sells them at street fairs and in galleries. The maps are also available as midsize prints and with postage labels that are accepted by the USPS.

Niana is a multitalented artist who also makes photographs and sculptures. She showed us a few of her continuous line watercolor paintings. The Chinese Cultural Center is currently presenting an exhibit of Niana Liu’s creations

Find Niana’s cards and other art work at www.SFlocal.net and at Booksmith on Haight Street.

Applause was resounding but cut short as members of the audience rushed to the front table to purchase cards of their neighborhoods.

—NOTES TAKEN BY LEW BAER

TREASURER/HALL MANAGER REPORT

As of May 6, 2007:..... \$5,723.17

—DANIEL SAKS

WELCOME NEW AND OLD MEMBERS

Judith Perkins, who departed for the UK last year has returned to California. She is still collecting lawn bowling.

Larry Dreebin collects signed artists from the Golden Age, college girls and art deco.

POSTCARD CALENDAR

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-5*

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.

BAY AREA POSTCARD PHOTOGRAPHER SURVEY

The suggestion made in the April newsletter that we undertake to research, compose and publish a survey of postcard photographers of the Bay Area elicited a good deal of discussion at the meeting and more tangible results over the following week. Seventeen members have asked to be included in the project, and two have already sent lists of photographers of cards in their collections. Just before press time one enthusiastic participant sent a list of the photographers named on his cards along with basic details of complete names, addresses and dates. “A great beginning,” was my response. The chore now is to fill it out with biographical information and research on how the businesses operated.

The great majority of our membership is online or has access to email, so almost all of the communication has been done in that manner. We want to include everyone who wants to take part in this project. Please let the Editor know by mail or phone of your interest if you are not online.

Our first decision should be to set parameters such as time period, geographical boundaries, printed card and/or only real photo producers, and publishers who used photographs for their printed cards.

Email responses towards making those decisions were generally in agreement. The era would be the twentieth century including contemporary photographers. Counties adjacent to the bay would be the natural geographic limits: San Francisco, San Mateo, Santa Clara, Alameda, Contra Costa, Solano, Sonoma and Marin counties. But what about Santa Cruz and Mendocino counties? Both have close ties to the geographic and cultural Bay Area. Photographers whose work appeared on printed cards, perhaps not as interesting as real photo makers, could be included if they can be accurately identified. Identification would be the critical factor with any photographer—whether by “signature” on the card, recognizable details

(lettering style, for instance), or accreditation from an image in a library or museum collection. Photographers and publishers often used acquired images without proper identification, and improper attribution would weaken the reliability and usefulness of the book.

The project is underway. Everyone can be a participant. First, we need a list of photographers taken from signatures on cards, along with locations, dates and publishers, if shown. Those of us ready to go further should identify photographers of particular interest that you will research for biographical and business information. Assignments will be made, as perhaps more than one will want to work on a particular photographer. Sharing the research and writing will be fine, but duplicating the effort would not be.

Once we have a body of well researched data to work with we will be able to decide on how to arrange it and how much space to allocate to each photographer. Every known photographer should be listed with as much relevant information as can be found. For some that will be merely a name, approximate time period and general location. For others the story of their lives and production could fill several pages. Every entry should be accompanied by a representative sample of work.

We would want the resulting book to be as complete as possible, but published as a print-on-demand project it will be possible to update.

The research will be the major project as the final text can be constructed from notes. Bob Bogdan has written on techniques for researching real photo makers, and his suggestions will be made available to those participating in this project.

Enthusiasm is running high, so let’s not give it a chance to lag. Sort through your local view cards. Make a list of photographers, places, dates and publishers and forward it to the Editor. Note any photographers in whom you would like to specialize.

—LEW BAER

A Dainty Bit of Havoc

by KATHRYN AYRES

Dance marathons were a peculiar form of Depression-era entertainment. Cash prizes were awarded to the contestants that could stay on their feet the longest. Jean won once, only to be presented with a bill for her food, laundry and toiletries, as well as medical expenses for the blisters on her feet. The total cancelled out the prize money, but she signed up again. After all, she had nowhere else to go.

And Jean knew that contestants could earn some spare change by selling photo cards of themselves: “The little picture postcards netted us anywhere from ten cents to one dollar each. Sometimes people went mad and gave us a five-dollar bill for one of the three-cent photographs. I grabbed a stack of them and went out into the audience. The sound of pocketbooks being opened, the clang of coins hitting the floor, and the strains of ‘My Buddy’ bring the memory of an emotion I shall never forget.”

Her sister said that the postcard image showed Jean and her partner “in a dancing pose, but both of them appeared to be asleep on their feet. They leaned against one another, the girl holding the boy’s arms on her shoulders. Her hair fell over her face in uncombed curls; a pair of dark glasses hung from her ear. Printed below was ‘Jean and Bobby, the favorite brother and sister team, who have been dancing for five hundred hours at Connely’s Arena. Excitement! Endurance! Thrills! Come and bet on your favorite team!’”

But the girl’s name wasn’t Jean. And Bobby wasn’t her brother; he was her husband. The dance marathon provided shelter and a place to hide. For “Jean” had escaped from the worst stage mother in history.



It’s amazing that the girl made it into the world at all. While she was still in the womb, her mother refused to eat, pummeled her abdomen and threw herself down the stairs in an attempt to be rid of the baby. “Jean” learned of this while she was still a child. Her mother told the story to her two daughters as a warning against sex. “She guaranteed us that it was really impossible to get rid of a baby you didn’t want, because she had certainly tried everything with me.”

But soon her mother realized that the kid could be the means of escaping her marriage. The child could dance on her toes at the age of two, and Mama Rose Hovick packed her off for the Orpheum circuit, touting her as “Dainty June, The Darling of Vaudeville.” Unlike most child performers, June actually enjoyed appearing on the stage. But as she developed into a young woman, she began to resent having to endlessly repeat the same infantile routines in baby costumes.

When her mother caught June kissing a boy from the act behind the stage curtain, she dragged the girl by the hair into a dressing room and smacked her across the face with a hand mirror. The mirror shattered, and Rose shrieked, “That’s your seven years’ bad luck, not mine!” Her fury quickly shifted to the self-pity typical of an abuser as big red welts appeared on June’s face. “Oh, now you can’t go on! Look what you’ve done to me!”

June fled with Bobby and eloped with him that night. After a few failed attempts to stage their own act, the teen-aged newlyweds joined a dance marathon. At least food was served, so they would be able to keep body and soul together.

But Rose's meal ticket was gone, and she was forced to turn to her no-talent daughter, Louise. By this time vaudeville was dead, and the only work she could find for Louise was as a bit player in burlesque novelty numbers during scene changes.

One night the headlining stripper didn't show. Tessie the Tassel Twirler had been jailed after a drunken brawl, and Rose offered her sixteen-year-old daughter as a replacement. When the manager asked her if Louise could strip, "Mother looked him straight in the eye and said, 'Yes.'"

Louise chose the name of Gypsy due to her penchant for telling fortunes with tea leaves. She then borrowed her mother's name and shortened her own name. In 1931, Louise was recreated as Gypsy Rose Lee.

Despite the fact that her education had ended at the third grade, Gypsy Rose Lee was quite the bookworm. She became the darling of the literati, an "intellectual stripper" whom H.L. Mencken termed an "ecdysiast." John Steinbeck was delighted with her autobiography: "I bet some of it is even true, and if it wasn't, it is now." That book and one of her mystery novels were made into popular films.

But that was later, in the 1940s and '50s. Gypsy had to endure many dreary years of burlesque before she came into her own. Her ear for ironic dialogue is evident in the autobiographical passage describing her receipt of the dance marathon postcard featuring "Bobby and Jean":

"Mail," the stage manager said, shoving some envelopes and a postcard under the door.... The postcard was from San Francisco, and had a picture of a blonde girl and a young boy.... The blonde was June. I had to look at the picture twice to make sure, but it was really my

sister, and the boy with her was Bobby, the one she had eloped with. I turned the card over and read the message scrawled on back, 'How could you ever stoop to Burlesque! You have disgraced all of us.' It was signed 'June.'

"Mother snatched the postcard from me. An anguished cry came from her as she stared at it. 'A marathon dancer! Dancing in a marathon after all I sacrificed for her!' She let the card drop as she clung, sobbing, to the back of a chair.

"The card had been addressed to me, to my new name at the Rialto Theatre. 'How did she know?' I asked. Mother faced me angrily. 'I wrote her, that's how, in care of Billboard. I told her you were a star with your own show, that your name was up in electric lights! I wanted her to know what she gave up, what she missed out on!'

"The stage manager called out half hour, and there was a tap on my door. 'Full net pants on all of you strippers for the matinee,' he said loudly. 'The censors are catching the show. Keep your navel covered.' In a moment I heard him giving the same orders next door. 'Full net pants—no bumps or grinds—'

"Mother reached down and picked up the postcard and smoothed it out. 'She could have been a big star,' she said. 'If only she'd listened to me. If only she'd waited. I could have done for her what I've done for you!'"

June dispensed with her alias after her marriage failed, and changed her birth surname from "Hovick" to "Havoc" as an accurate reflection of what her life had been thus far. She was such a hit in the 1940 Broadway production of *Pal Joey* that three more songs were added for her. In

addition to appearing in at least twenty major plays, her forty films included *Gentleman's Agreement* and *Hello, Frisco, Hello*. In the title role of *The*



GYPSY DISPLAYING HER CATCH

June Hance Says:
 "When I have trouble with my radios or TV set, I simply call the man who displays this Sylvania service sign. He gives me prompt, courteous and competent repair service."

RADIO TELEVISION SERVICE
 WITH SYLVANIA RADIO AND TV TUBES

That's Right June

Our qualified technicians will make you forget all about radio squeaks and television streaks. Of course, we use only Sylvania Radio and Television Tubes and other top quality replacement parts. You'll like our work—and our prices. Call us.

CALL

WE USE SYLVANIA RADIO and TELEVISION TUBES

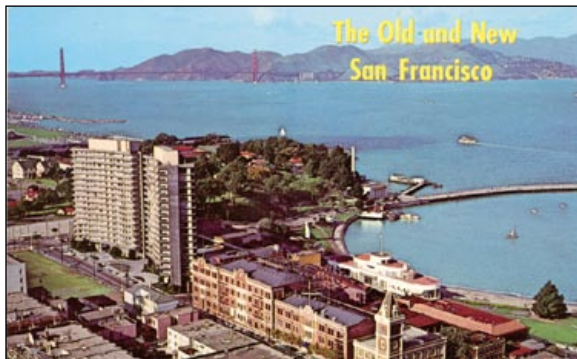
NELSON'S RADIO & TELEVISION
 1017 Dixie Ave.
 Leesburg, Florida
 Phone: 928

Story of Molly X, she is asked by a prison psychologist if it was something in her childhood that made her turn to a life of crime. "Yep. I never got over being born." It's a killer line, scathingly delivered by the former Dainty June, who very nearly didn't "get born" at all.

When the sisters were reunited, June wondered at Louise's transformation. "But you're not a gypsy!" "Yeah," Gyp shot back, "And you were never dainty."

HERE'S LOOKING AT YOU

San Francisco, known for its precipitous hills, has long been treasured for the stupendous views of the city, the bay and beyond. As residences climbed the slopes the views grew grander, and it was partly good neighborliness that kept lower buildings from blocking the views of their higher neighbors. In the early '60s the building of the first—and then the second!—Fontana towers on North Point just above Aquatic Park brought outrage followed by strict view preservation regulations. —ED.



A Monumental Achievement: The UPU

by FRANK STERNAD

Prior to the creation of the Universal Postal Union (UPU), exchange of mail between any two countries was governed by individual postal agreements. By the 19th century, the multiplicity of agreements had become overly complex and prevented efficient growth of commercial trade.

Reform began in England in 1840, when Sir Rowland Hill introduced a system of prepaid and uniform postage rates charged for all letters of a certain weight in the domestic service regardless of the distance traveled. Sir Rowland Hill is also credited with introducing the world's first postage stamp.

In 1863, United States Postmaster General Montgomery Blair called a conference in Paris. Delegates from 15 European and American countries met and succeeded in laying down a number of general principles for mutual agreements. But the scope of their decisions was limited and they were unable to settle on an international postal agreement.

This task was left to Heinrich von Stephan, a senior postal official from the North German Confederation. He drew up a plan for an international postal union, and at his suggestion, the Swiss Government convened an international conference in Berne on 15 September 1874. The conference was attended by representatives from 22 nations. On 9 October of the same year—a day now celebrated throughout the world as World Post Day—the Treaty of Berne, establishing the General Postal Union, was signed. Membership in the Union grew so quickly during the following three years that its name was changed to the Universal Postal Union in 1878. A single postal territory had

been created allowing for the efficient growth of international mail.

Since 1948 the UPU has been an agency of the United Nations, and today is based in the Berne suburb of Muri. It is responsible for regulating government-run postal services among 191 member nations.

Issues typically addressed include terminal dues (payments between countries for handling international mail), international direct-mail marketing, the Internet, and representation in the UPU. A Congress is held every five years in a different member country. In 2004, the 23rd Congress was held in Bucharest, Romania. Five years earlier it was held in Beijing.



1909. It is the work of the French sculptor Rene de Saint-Marceau, a member of the Paris Academie des Beaux-Arts. He was commissioned to produce the work following an international competition organized by the Swiss Government on the theme:

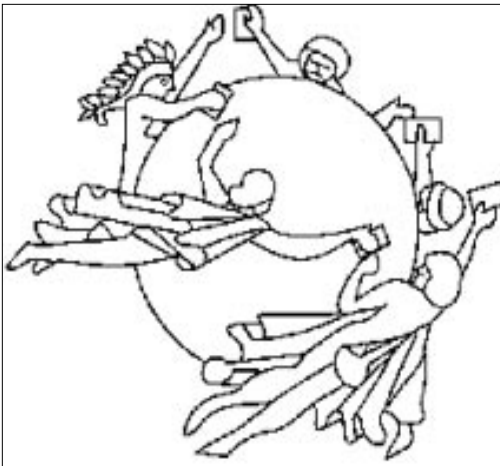
“Around the world.” The bronze and granite Weltpostdenkmal (World post office monument) depicts five messengers, symbolizing the five continents, as they pass letters (and postcards?) around the globe. The allegorical figure chosen by Saint-Marceau to represent the North American continent was a Native American in flowing feathered headdress.

The monument’s symbolic representation was gradually accepted as the UPU’s distinctive emblem. The logo appeared for the first time on the cover of the UPU’s flagship magazine *Union Postale* in 1951, and was then used on envelopes and official documents. The UPU’s Executive Council adopted it as the Union’s official logo in 1967.

The Weltpostdenkmal was featured on the one shilling postage stamp issued as a common design for all members of the British Commonwealth of Nations in 1949 — the



75th anniversary of formation of the UPU. The stamp pictured here was sold by post offices in the Gilbert and Ellice Islands Colony located in the Pacific Ocean northeast of Australia.



The UPU Logo

The UPU emblem is full of historic significance, and takes its inspiration from the Universal Postal Union monument erected at the beginning of the 20th century in Berne, Switzerland. The statue commemorating the Union’s founding in 1874 was unveiled in Kleine Schanze park on 4 October

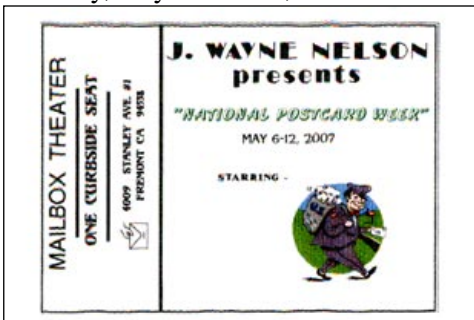
P.S.

NATIONAL POSTCARD WEEK, in the US the first full week of each May, fondly known as NPCW, has come...

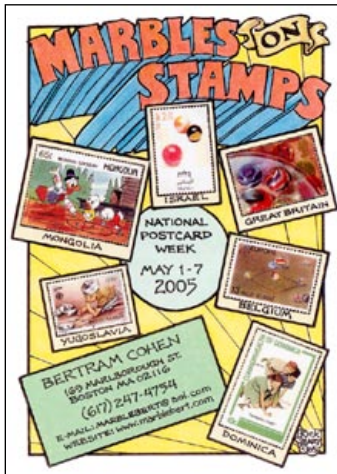


and gone. It's the annual celebration for postcard enthusiasts to design, make and send postcards celebrating their passions. Cards are also displayed in national magazines and club newsletters. Herewith, those received thus far from club members Hal Ottaway, Wayne Nelson, Bert Cohen and Janet and Lew Baer.

Hal's is a full blown professional



card designed by Rick Geary and printed in full color as is Bert's which features marbles on stamps.



Wayne's is more down home, designed, created, and printed by him on his computer. The Baers' card is the mid point (the Kansas?) of the group. Janet's artistry, scanned and laid out on Lew's Mac, was printed at a quick print shop.



An SASE to the celebrants, or a card in trade, will garner you one of any of them.

EXCITING NEWS: Some time ago the state asked to use a postcard image from the newsletter for a sign at the pedestrian area of the new Carquinez Bridge. As Mary Smith of Caltrans writes, "The sign illustrates the unique topography of the



Bay Area and includes information regarding its physical and natural environments. With luck, the signs at both north and south vista points will be installed by late October. The one that uses your image will be located on the north side of the strait, directly adjacent to the pedestrian and bike path that crosses the Al Zampa bridge." Come October we'll be waiting for word from Mary that the postcard image has been posted. The Al Zampa Bridge, incidentally, is named for an iron worker. It is the first suspension bridge built in the US since 1973 and the only bridge named for a blue collar worker.

EDITORIAL DELIGHT— From Steve and Patty Howell: “You guys (the active members of SFBAPCC) are sure ambitious. I thought that you already had a full plate just in getting out such a fine newsletter each month. One of these days, this country boy and the missus are going to have to grab up the egg money and make us a trip up to Frisco and sit in on one of the monthly meetings and buy postcards at a quarter a piece. Since my Navy days, I have only been to your fair city twice; once to join up with the merchant marines and again in '86 to see an attorney. It sure is an interesting place. I don't have any input for the photographer project but want to say that I'm glad that I stumbled across *Postcard Collector* that led me to you. I really enjoy getting your newsletters and living the postcard life.”



THE PRESIDIO VICTORIAN HOUSE TOUR held on two weekends in March was well attended due in part to the promo postcard featuring a view of Funston Avenue in 1915 from Bob Bowen's collection.

—LEW

VICTORIAN SAND ARTISTS

Glenn Koch sent in a CD with several postcard images and a magazine clipping titled “Sculpture Between the Tides” dated September 1911. The article tells of the growing number of surfside sand sculptors and their creations—often busts of famous people or the popular and tragic theme “Cast up by the Sea” of a mother with babe in arms. The early amateur artisans were soon replaced by enterprising “professional” sand artists. They would carve signs in the sand for their audiences, such as “Remember the Worker” to encourage contributions. One artist, perhaps in San Francisco, did well with the notice: “Every little bit helps with my aim in life as a sculptor.” The story ends, “There

is something pathetic in the carving of these figures when we think of the labor and love worked in each one and know that by night time they will be washed away.”

The two photo cards are from San Francisco's Ocean Beach, the patriotic printed card from New Jersey.



TEACHER, THE GOATS ATE MY NEWSLETTER

by DARLENE THORNE

Lew Baer, the club's newsletter editor, is an amazing font of postcard knowledge. "I could talk about postcards all day." Then with a mischievous glint in his eye, he continues; "If I don't know the answer, I could come up with one."

He shares his Penngrove home with his wife of 45 years, Janet (profiled in the April newsletter) where raising goats led him to a world-class collection of goat postcards.

In the late 1960s, they heard about raising goats. "So, we sold our home in Mill Valley and moved to Petaluma to become goat raisers." Shortly afterwards, at his first meeting of the Redwood Empire Dairy Association, they asked for a new newsletter editor. "I raised my hand and was instantly elected. I had never written anything before. Along with the job came the club mimeograph machine—horrible, horrible contraption. It really improved my obscene vocabulary. In ten years, we increased the membership from 30 in Sonoma County to hundreds worldwide, and we now had real dairy goat literature."

Members then wrote to Lew on goat postcards. "As they came in, I figured that I'd soon have every goat card made—maybe as many as 100," he calculated. "Then I discovered that there were old postcards in junk shops and stamp stores, and I eventually went to a postcard show and realized that there were more than 100 goat cards in the world." He now has amassed about 8,000 and growing.

"Our goatherd grew and shrank. We milked the girls and ate the boys," he explained. "We hosted huge barbecues at the fairgrounds. When our daughter grew up, we decided we didn't want to stay home and milk goats, so we found homes for them and went to Europe for a while. Everywhere I looked there were goat postcards." Janet and Lew have traveled the world looking for postcards.

"When you collect topics, anything is possible. Topographicals are restricted to what's in that area, town or neighborhood."

Lew has made several presentations to the club. "I'm a writer, though, not a talker," claims the articulate man who is never at a loss for words.



And writer he is. He has written for two national postcard magazines, the SFBAPCC, a French magazine and a British Journal. "For me the Golden Age of postcard collecting was in the '80s and '90s—pre eBay—when we had two active national postcard magazines." He had weekly articles on postcards in *Barr's Postcard News* and a monthly column for *Postcard Collector*, which he still writes.

"I wasn't eager to join another club, but Wilma Hampton dragged us to a meeting...." At his second meeting, Lew volunteered to be

newsletter editor and has been doing it for over 15 years. "I do the newsletter as much for myself as for the club, because I enjoy it. It's exciting and creative for me. I've seen a lot of other clubs' newsletters; I want ours to be the best, and it is, I believe," he said proudly.

"I used to do interviews." He did dozens of interviews for *Barr's* with major postcard personalities, such as Mary Martin and Ed Mannion of Petaluma. "It got to be repetitious; then people didn't want to talk. So I stopped."

Lew has a hard time finding goat cards he doesn't already have. He seeks the unique. "There are several cards that I have bought repeatedly because I like them so much, and I'm always sure that I don't have them. I could find a way to afford any card I might have to have, except maybe the \$1,000,000 Kertesz. That's a bit out of my league. I don't often buy compulsively. However, I found a pricey card



of a Turkish bath in San Francisco. I liked it, so dammit, I bought it,” said the third generation San Franciscan who grew up on the slopes of Nob Hill. He recently added four rare real photo cards to his small Penn Grove collection. The goat theme of his postcards spills over into bock beer labels, also cheese labels—a big hobby in France.

Lew considers himself disorganized if he can't immediately put his hand on a specific card. The 400 square foot library that a friend and he built is brimming with postcards, reference books, and ephemera. Most of his cards are in postcard boxes, but some better ones are in albums, including all his Japanese and handmade cards. While looking through an album during the interview, he came across cards that were misfiled and he let out a whoop. “Found them!” A familiar cry for anyone who has ever misplaced a postcard.

His collection has grown through the Internet, shows and the purchase of an exquisite collection from a French collector. There is little competition in his field. His goat cards encompass almost every type of novelty card printed; leather, aluminum, wood, a rare double button face, a Picasso that was done as



a lino-cut poster for the festival at Vallauris, a jigsaw card,

erotic goats, and publishers such as Mitchell and Wiener Werkstätte.

“I like finding a card in a subset that I don't already have. Something different; whether topic, scenic, or rackcard,” said the man who is known as Mr. Goat in France. The goat theme on Japanese New Year's cards surfaces only once every 12 years and is a favorite of his.



The hand-made cards done by Janet are for special occasions and holidays, including Columbus Day,

Election Day, Martin Luther King Day, and the most current card—May Day, 2007—all featuring goats.



Lew was the driving force and inexhaustible editor behind *FACING DISASTER*, the club's earthquake book, and is currently working with club members to publish a book about Bay Area photographers.

He claims that postcard collecting (do not call it deltiology) is an innocent pastime which was once termed the poor man's hobby. “You can still find cards in a 25 cent box that fit your category.”

“Postcard collecting brings me no end of fun and pleasure. I've been a collector since 1978. Now, I'm going to start finding more and more enjoyment in the cards I already have because I haven't begun to study most of them.”

“My dream postcard is a fabulous image in good condition with a beautiful stamp, a good clear postmark and a related message that is well-written. There's no predicting when the next one is going to show up.”

SAN FRANCISCO HOTELS — H

Cards from the collections of Glenn Koch, Dan Saks and Lew Baer. At the center of this page is the Hotel Henry, one of two hotels built by Edward H. Mitchell to house the many thousands of visitors to the Panama Pacific International Exposition of 1915. The Hostel at Union Square is also noteworthy, as its first manager in the 1990s was a member of the SFBAPCC. The last two cards on page 15 were overlooked earlier in the alphabet. The El Drisco seems oddly placed on the crest of Pacific Heights, and the Booker T. Washington welcomed an African-American clientele in the 1950s.



HAMLIN, 337 EDDY



HAMPTON COURT,
378 GOLDEN GATE AVENUE



HELVETIA, 637 CALIFORNIA STREET



HOTEL HOWARD, 184 SIXTH STREET



HERALD, EDDY AND JONES



HILTON, 333 O'FARRELL



HOTEL HARCOURT S. E. ATHERTON Prop. Sutter and Larkin Sts., S. F.
HARCOURT, SUTTER & LARKIN STREETS

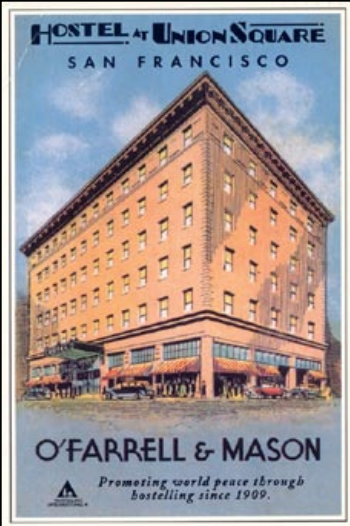


Message From
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HOLLAND, ELLIS NEAR POWELL



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◀ HILTON INN, AIRPORT

BOOKER T WASHINGTON, ▶ 1540 ELLIS NEAR FILLMORE



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Collecting interests: _____

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May 26
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July 28
August 18
September 22
October 27
November 24

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