

San Francisco Bay Area Post Card Club

July 2007

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

Volume XXII, No. 6

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 • SAN FRANCISCO, 1907
THIS • ALLIED WAR EXPO, 1918
ISSUE • PROFILE: MIKE RASMUSSEN
• WEIDNER MYSTERY CARD
• SAN FRANCISCO HOTELS: N-Z

Program Notes: Ted Miles will be exchanging his mariner's garb for an engineer's outfit in order to show and tell us about Street Cars and Interurbans of the Bay Area. The industry was started just about the time picture postcards appeared, so they go together rather nicely. We'll learn of their history and see what befalls them after they are retired and have been preserved at the Western Railway Museum at Rio Vista, California.



Show & Tell: Recent finds, favorite signed artist 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 walk past the small yacht harbor.

COVER CARD



This early chrome shows Seals Stadium, home of San Francisco's previous baseball team, at the corner of 16th and Bryant Streets on a site now occupied by a retail shopping complex. Built in 1931, the stadium hosted the San Francisco Seals minor league team until 1958, when the Giants arrived from New York to play their first two seasons there. It was

demolished in 1959 when the Giants moved to Candlestick Park. The Giants' current home, AT&T Park where the All Star Game was just held, sits about one mile away in an area just to the left of the left-field light standard.

—DANIEL SAKS

CLUB OFFICERS 2007–2008**President:**

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

Vice President:

Kathryn Ayres, 415 929-1653
e-mail: piscopunch(at)hotmail.com

Treasurer/Hall Manager:

Dan Saks, 415 826-8337
e-mail: belette(at)comcast.net

Editor:

Lew Baer, 707 795-2650
PO Box 621, Penngrove CA 94951
e-mail: editor(at)postcard.org

Recording Secretary:

Bruce Diggelman, 510 531-7381

Webmaster:

Jack Daley: webmaster(at)postcard.org

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Ex A = From the albums of:

**MINUTES, June 23, 2007**

Despite Mark Twain's arctic allusions to summertime San Francisco, June 23rd was a bright and beautiful day. Blue sky, enough breeze to send flocks of sailboats scudding across the bay, and Alcatraz—looking like a caramel éclair—appeared close enough to touch. Parking was pleasantly easy. Although only 20 people signed in, about 40 chairs had to be restacked.

Cards were brought for sale or trade by Ed Herny, Sue Scott, Ken Prag, George and Helen Epperson, Ted and Arlene Miles, David Parry, Dorothy De Mare and Dan Saks.

The meeting was called to order by President Ed Herny.

Guests were introduced: David Hunter, a five-year member at his first meeting.

There were 16 lots in the drawing, including a '50s Playland brochure, Fidel Castro avowing I ♥ NYC, a GGIE leather snapshot album, and single and multicard lots.

Show & Tell: Darlene Thorne showed a portrait birthday postcard made for her by Janet Baer. ... Dan Saks brought a real photo with a Varney & Green billboard advertising Jesse Moore Whiskey and showing a Great White Fleet ship in the bay, postmarked 1909. Researching, he learned that the whiskey company had their SF offices destroyed

in 1906, but their liquid assets, stored in Alameda, were undamaged. The company prospered from the Gold Rush to Prohibition with whiskey made in New Orleans and shipped around South America and bottled in SF using bottles made on Mariposa Street. ... Ted and Arlene Miles, wearing postcard emblazoned t-shirts bought in New York City, were their own show and tell. ... David Parry bought a card of Philippine warriors on eBay that he had been chasing for years. See it on page 12. ... Laura Ackley showed several new-to-her real photos. ... Kathryn Ayres showed a card to be added to the hotel list—the Clipper Ship Lounge of the Chancellor Hotel with photomural by Piggott. ... Ed Herny showed an artistic and puzzling odd-letter PPIE card found in the album of a Japanese visitor to the fair.

—BRUCE DIGGELMAN, RECORDING SECRETARY

TREASURER/HALL MANAGER REPORT

As of July 5, 2007\$5,128.53
Next month we will meet on August 18, the third Saturday, to avoid conflict with the Sacramento show.

—DANIEL SAKS, TREASURER/HALL MANAGER

Program:

John Freeman on

REBUILDING SAN FRANCISCO — 1907

Illustrations from FACING DISASTER, San Francisco Bay Area Post Card Club, 2006

John was introduced by Vice President Kathryn Ayres: “Fourteen months ago we were memorializing the destruction of 1906. What happened in San Francisco after that?” she asked.

“In 1907,” John began along with his computer driven slide show, “the city was being called New San Francisco.” 500 blocks of the core of the city had been burned. The retail, entertainment and commercial districts were all gone. Fireboats streaming water had saved the docks critical for a port city. The US Mint had been saved, as well as some other major buildings. The wood interiors of many brick buildings had burned and left them unusable.

Following “the most destructive urban fire in U.S. history,” San Francisco’s mantra was “We’re going to rebuild! 1,000,000 by 1915!”

The city has never approached population of one million, but the promoters of New San Francisco included much of the surrounding territory in their concept of a Greater San Francisco. The earthquake and fire had wiped out so many buildings that building a new—and better—city was possible.

Numerous postcards record the clearing of condemned buildings and debris, the rehabilitation of old buildings, the temporary provisions for city

life, and the growth spurts of new construction. They were generally positive views. But not everything during that first post fire year was going smoothly, and it was on cartoon postcards that reality was shown with sarcasm and humor. A series of cards signed “Gardner,” some with the initial “C,” revealed the truth by teasing about reconstruction problems. As of yet, we know nothing about Gardner other than his name.

Transportation was needed quickly. The 1870 cable car technology was good on hills but not for moving large numbers of passengers on level terrain. There had been cable cars on Market Street (hence the term “south of the slot”). Now trolleys could be used there, but first the old cable systems had to be removed. That was done and tracks were being laid, and little more happened due to shortages of equipment and cars. Gardner’s cartoon postcard of renting chairs and making waffles for the long trolley wait, tells jokingly of the problems.

Fillmore Street became the retail district for the working classes. Many physicians relocated there, as did Charles Weidner, the photographer and postcard publisher. On April 18, 1907, City Hall was lit up with electric lights provided by the Fillmore Merchants Association. The upper class shopped on Van Ness Avenue, where additions were made to existing mansions to serve as retail stores, e.g. the Emporium which remained there for two years.





The Fairmont, its interior burned out and rebuilt, opened for guests on April 18, 1907. The St. Francis, also gutted, opened a 200 room annex—the Little St. Francis—in Union Square, and promptly reopened its kitchens and dining rooms.

Flood! Another cartoon card tells of the muddy and manure mired streets during the heavy rains of January 1907.

Throughout all this there was corruption and political scandal. Mayor Schmitz and city supervisors were caught taking bribes and forced to resign. (Political boss Abe Ruef was the only one to be indicted.)

Labor unrest! Wages were high for construction workers but not for other workers. Prices were high for everyone. Carmen demanded more pay and went out on strike. What trolley equipment there was, was deteriorating, and accidents became more frequent—1000 injuries... 23 dead.

Meanwhile building and rebuilding continued as fast as brickyards and lumber mills could supply



materials. There would be no more wooden floors in commercial buildings—reinforced concrete was now used. New residential estates were developed such as Fairview Terrace and Crocker Tract. Chinatown was not to be moved to Hunter's Point as the occidental power brokers wished. The Chinese community wielded some clout as its members had purchased much of the property before the 1880 exclusion act. A new Chinatown would be built in situ.

Pestilence! Bubonic plague—spread via the rat population explosion—had erupted. The Chief Medical Officer started a campaign against the rodents, urging residents to trap them and clean up garbage.

Racism! The Japanese, who had no area of their own before the earthquake, found a place in the Western Addition. Japan had just won its war with Russia; Japanese war ships were built in San Francisco; theirs was a well to do community. Presidio Terrace, a gated community, advertised itself as



being “safe from Japanese.” The city fathers desired to put all Oriental students in the same school. This was acceptable to the Chinese but not the Japanese. President Roosevelt, learning of Japan’s outrage and threats of war over what was happening in San Francisco, told Mayor Schmitz to lay off. *Sunset* magazine lauded Japanese San Franciscans for turning their gardens and flower beds into retail space.



The California Promotional Committee opened an office in Union Square along with the Building Permit office. The square was made to look clean and progressive to attract local private investment money, not federal funds. The Committee also had offices at the Waldorf Astoria in New York City where it issued positive news bulletins and rebuttals to negative reports.

The Panama Canal was nearing completion, and as the chief West Coast port, San Francisco was eager for the economic boost it would bring.

“Despite all the obstacles,” John summarized, “San Francisco would not be defeated, abandoned or deterred in rebuilding itself. The public relations professionals made it all seem glorious, but a car-



toonist named Gardner captured on postcards the image more familiar to the common people, the adverse conditions they had to endure—interminable dust, long trolley waits, construction accidents and greedy politicians. A century ago saw turbulent times, but despite the adversity, San Francisco kept on building to make the finest city

in the United States and maybe even the world.”

—NOTES TAKEN BY LEW BAER

Editor’s Note: Eager to learn some truth about cartoonist Gardner, I asked Frank Sternad for investigatory assistance. Out of several C. Gardners listed in the census rolls, Frank selected three as most likely: Charles Gardner, 49, attorney, Clarence L. Gardner, Jr., 32, clerk at express company, Charles C. Gardner, 26, street car conductor. My choice was Charles C., dealing with the trolley agonies daily. But Frank noted that “the express clerk’s father was a wagon driver for the same company and would have been in the thick of it. The card showing the judge sentencing grafters and other “trash” is insightful. Tough choice.”

WELCOME TO OUR NEW MEMBERS

Gerry Martin; along with his dues Gerry ordered a copy of *Facing Disaster*. He has about 140 cards of 1906-08 San Francisco and a large assortment of European cards, 1908-12.

Bob Kavanaugh; Bob has rejoined after several years’ absence; he collects Yellowstone... and everything else.

Abigail Johnston, Stephen Fötter; collectors of less serious cards such as tablecloths, bicycles, tug boats, beauty queens, NYC, SF, bathrooms, cemeteries, etc.

Mark Jost; a collector.

POSTCARD CALENDAR

July 28-29, Saturday-Sunday, **Reno**, Reno Stamp Show, 300 North Center Street

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. 1-2, Saturday-Sunday, **San Jose**, Great American Stamp Expo, 770 Montague Expy.

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*+

Sept. 29-30, Saturday-Sunday, **Eureka**, Humboldt Stamp Show, Red Lion Hotel, 1929 - 4th Street

Oct. 12-13, Friday-Saturday, Santa Rosa, Postcard & Bottle Show, Sonoma County Fairgrounds (Hwy. 12 east of Freeway 101). Fri. noon-7pm \$10, Sat. 9am-3pm free admission

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.

SOUVENIR POST CARDS HIS IDEA

Originator of Illustrated Postal
Becomes Wealthy as
Result.



EVELYN WRENCH.

EVELYN WRENCH, the young man who originated the souvenir post card fad, has become suddenly rich, as well as famous, as a result of his idea. The fad has spread to every section of the globe, but before it became universally popular, Wrench reaped a rich reward through the volume of cards issued by himself.

John Freeman found this surprising and unexplained article in an October 1906 *Chronicle*.

The Allied War Exposition in San Francisco – July 7 to 21, 1918

by ROBERT W. BOWEN

As collectors of postcards we are given rare opportunities to closely observe historic images and to read messages related to places and events which we might otherwise only learn of filtered through someone else's study and interpretation. Postcards not only give us special windows for looking into the past but can also perk our interest towards further research and study of the attitudes and unique experiences of people from bygone eras. Looking at those little 14 x 9 cm pieces of paper, we can learn just how similar or dissimilar the people of those past times are to mankind today.

One significant event of the early decades of the twentieth century was the First World War, the "Great War." Coming at the close of the Golden Age of Postcards, thousands of different postcards documented the war. Among them is a series of real photo cards by both Charles Weidner and the Photo Adv. Co., S.F. showing a parade and two week event in Civic Center Plaza in San Francisco, The Allied War Exposition, July 7 – 21, 1918. An event directed toward "the 'Army at home' who

through days of toil and nights of anxiety pray for the safe return of those who 'over there' fight humanity's battle." On display in the plaza were over 2246 different exhibits related to the war from the United States, Great Britain, Canada, France, Belgium, and Italy. Captured war trophies included German howitzers, machine guns, mortars, rifles, grenades, torpedoes, airplanes, and Zeppelin wreckage; helmets, field kitchens, a tea carrier, and smuggled P.O.W. contraband such as wire, maps, rice, coffee, and a postcard titled "Merchant Flag Humbug." The French exhibit included "The Temple of France," modeled after the Tower of the Winds at Athens. There was a scale model of the Statue of Liberty. The U.S. Navy department featured photographs and models of fighting ships and submarines. The U.S. Army exhibited a model of a Mexican village scene on the border, as well as troops drilling, singing and boxing. The highlight of the War Department exhibit was a "Trench Battle Scene" with troops role-playing a battle in the "no man's land" created at 8th and

EX. A: ROBERT W. BOWEN, LEWIS BAER



GODDESS OF LIBERTY



TEMPLE OF FRANCE



READY TO GO "OVER THE TOP"



GERMAN ANTI-AIRCRAFT GUN & TRUCK

Market Streets where a “forest” of trees had been planted. Included was a tank which each day thrilled audiences as it crashed up and down the field through barbed-wire entanglements, over stones, trenches, and trees just as it had done at the front. There was an “Army Mess Kitchen” where meals were served in the same manner and using the same “grub” as the fare of the doughboys in France. Soldiers and sailors of all the participating nations were on hand to answer questions and give demonstrations. And to quote the official Exposition catalog, “There were daily flights by men who are preparing to show the Huns how the American Eagle fights in the air.” On July 18th, crowds cheered Sarah Bernhardt, who arrived by auto in no man’s land.

Numerous postcards commemorated the events. Thousands of copies of publications, including the “War Cyclopedia,” an arsenal of information for Americans to defend their cause, and free Loyalty

ENGLISH TOMMY (WITH WOUNDED PAL)
FIRING LEWIS GUN FROM SHELL HOLE

CAPTURED GERMAN AIRPLANE

booklets were distributed. The keynote of the Exposition was do your part “over here” to win the war “over there.” In San Francisco—the first of several cities to host the two-week event due to the efforts of M. H. de Young—the message and the exhibits were very well received. More than 175,000 people paid 50¢ for admission to the exposition, which included a coupon exchangeable for a Thrift Stamp.

The Allied War Exposition was the brain child of George Creel, a 40 year old journalist, editor, and author originally from Lafayette County, Missouri. An early supporter of Woodrow Wilson’s candidacy, Creel popularized the slogan “Pen mightier than the sword.” In 1917 President Wilson named Creel as chairman and executive director of the United States Committee of Public Information, composed of the Secretaries of State, War, and the Navy or their representatives. Universally known as the “Creel Committee,” its mission was to serve



BATTLE IN THE TRENCHES



MAIN ESPLANADE



SOLDIERS GUARDING ENTRANCE TO DUG OUT

as the propaganda arm of the Wilson administration during the war, with Creel the equivalent of a cabinet member for propaganda both at home and abroad. Short, caustic and focused, George Creel was called among other names, “Woodrow Wilson’s press agent,” a “depraved hack” and a “licensed liar.” The committee set up sections for posters, cartoons, advertising, “Four Minute Men” (75,000 volunteer local speakers) and motion pictures, producing commercially successful movies with such titles as *Pershing’s Crusaders*, *America’s*

Answer, and *Under Four Flags*. Information bureaus directed articles and press releases toward women’s organizations, foreign language press, and American minority groups. The Creel Committee was originally financed from the \$100,000,000 appropriation granted the President for the

general promotion of the defense of the country. Later the Congressional Appropriation Committee endorsed Creel for an additional million and a quarter dollars. With this bankroll, the committee planned war exhibits for state fairs and the series

of Allied War Expositions. Over two hundred thousand stereopticon slides were distributed, as well as postcards, still photographs, books, magazines and pamphlets, all directed heavily towards the home front in an effort to promote the war and Wilson’s foreign and domestic policies.

Following the war, George Creel moved to California and returned to his career as a journalist and author. He served with the San Francisco Labor Board in 1933 and as Chairman of the National Advisory Board of the Works Progress

Administration two years later. In 1934, Creel was the establishment candidate for Governor of California in the Democratic Party primary. Heavily supported by Publisher W. R. Hearst and U.S. Senator William Gibbs McAdoo, Creel came in second in a nine-man race, losing to muckraker author Upton Sinclair



WEIDNER, #21 BRITISH TANK PARADING ON MARKET STREET
THIS TANK HAS BEEN OVER THERE
 WHERE EVERY TRUE ELIGIBLE BRITISHER SHOULD BE
 ENLIST AT 268 MARKET ST.

who, in turn, lost the election to Frank Merriam, James Rolph’s successor. George Creel, once a master manipulator of public opinion, died in San Francisco on October 2, 1953, another interesting story beyond the images on postcards.

*Profile:***RALLY THOSE COWS AND BANANAS – AND THEN APPRAISE THEM**

by DARLENE THORNE

Collector, dealer, show promoter and appraiser extraordinaire, Mike Rasmussen of Salinas is an observant giant with a kind heart who wears many hats.

As a young boy in his home town of Redding, he collected stamps. His mother bought him a small collection of postcards to enhance his stamp collection. When he turned the cards over to the picture side, he was forever hooked on postcards.

Years later, Mike opened a shop in Capitola with a partner. They specialized in postcards, coins and ephemera and traveled together to find more stock. While he traveled, he depended on postcard clubs as places to sell his postcards. When he came into a town, he'd send out flyers to all the club members and they would buy his cards at special meetings. He bought cards from antique dealers on stops along the way.

His life changed the day that he was kidnapped and robbed. "They tied me up and put a gun to my head. I thought I was dead.... They were caught after they robbed a jewelry store in Milpitas." By 1980, he felt he had paid his dues and decided to go into business by himself. He did mall shows and small shows and went on the antiques circuit.

Mike started several post-

card clubs and belonged to 28 of them. He was a member of the International Federation of Postcard Dealers (IFPD) and helped co-author the catalog on American Expos in the 1980s. He found it to be extremely hard work, as he visited collectors throughout the west to view their postcards.

As he collected and bought collections, he decided to try to sell some so that he could buy more of the cards he wanted. So, as a first-time dealer, he set up on Friday night in his hotel room at the San Francisco Sheraton and was amazed that he sold out completely. He made a handy \$500, which was high in those days, but then he had nothing to show on Saturday and left his booth empty. Since that first large sale, his wife of 44 years, Irene, has admired his hobby turned entrepreneurial venture.

In 1984, Mike's expertise was used by Butterfield and Butterfield in San Francisco to market the Sam Stark collection. It was the largest and first live auction dedicated to postcards. "People came from Paris and London to view the one million cards. There were over 300 people in the gallery and 10 phone lines." Mike wrote



the catalog, which is a collectible item in itself.

Mike now collects areas that few others do: rally day cards, bananas, and cows in any form, especially standing in water. No special reason for those categories—he just likes them. That way, his personal collection doesn't affect business and he can sell all the more valuable cards.

Mike's passion is to collect sets, then to sell them. He started to collect PPIE cards but found it tedious as each state building had many different views and different publishers. For a while, he collected early German litho Bathing Beauties. When the set was almost completed, a man saw them and offered him what seemed "like an ungodly amount" at the time. He sold them and bought his wife a new car. He is presently working on the set of Tuck's State Girls and the Roosevelt Bears.

Mike had turned from his 15 years as a district manager for Thrifty Drug Stores to become one of the few full time professional postcard dealers. He was doing 42 shows a year which took him away from home for 17-20 weeks. He made many postcard friends along the way. "I still have most of these friends today. They were really kind to me." He traveled for 12 years until he decided to stay home and produce shows instead. "I wasn't stupid about it. I had a big stock. I was tired of being away from the family 17-20 weeks a year," said the warm-hearted family man.

He now does three shows a year, two in Santa Cruz and one in Sunnyvale, with Joseph Jaynes as Central Coast Productions. They have formed a joint venture for almost 10 years to buy large card collections. "We have complete mutual trust and we complement each other," Mike says proudly.

Non-collectors sometimes attend postcard

shows to get appraisals or sell cards. "I bought the biggest small collection—one card—at the Santa Cruz show. It turned out to be an extremely rare card; an Uncle Sam hold-to-light Santa in mint condition. There are four cards in the series and this was the rarest one. I paid him on the spot and we both went away happy," said the dealer with a satisfied gleam in his eye.



When buying cards, Mike has a distinct advantage. "I know publishers. I can tell the difference from across the room. You learn this from handling millions of cards." His knowledge earned him the appraisal rights to Houston and Salem public libraries for insurance purposes. "I only wear one hat at a time; when I'm doing appraisals, I don't buy cards, even though I'd

love to. But, I do leave my business card. I've had families call me 30 years later as they are settling their parents' estates and they find my card among the postcards. I once knew where all 11 of Mucha's Waverly Bicycle postcards were in the U.S. They are the Holy Grail of postcards." He did an appraisal for an elderly Oakland woman's large collection. Shortly afterwards, the Oakland Hills fire-storm destroyed all her cards, but at least she was able to collect the insurance.



"EBay saved my life. After so much traveling, my health deteriorated and I had to take it easy. EBay was the answer. It allowed me to continue to do what I love, but at a different pace. I can sell my cards without leaving

home."

Mike found that opera and Vivaldi classical music help him relax as he sorts through thousands of postcards from his latest purchase before offering them at one of his shows or on eBay.

GOEGGELING WEIDNER

Please excuse the clever title, but after sorting through a long and detailed series of emails between two postcard researchers, I feel googly.

David Parry, a fervent Weidner collector, wrote asking if this story was of interest, which it definitely is, and much more of it will find a place in the club's postcard photographer survey.

Dave had a photograph of a Goeggel & Weidner card he had been chasing for four years. It shows four Philippine natives in tribal garb, and was printed from a photograph. He saw the card on eBay, bid heavily, and won it. Soon after that he received an email inquiry from Mike Price in Michigan—a highly advanced Philippines collector who at one time was a member of the Golden Gate PC Club. Mike had wanted to know how David recognized it as a Weidner card because no publisher was noted in the listing.

That started the email exchange that has led to a much clearer understanding of Weidner's brief association with Goeggel. Dave knew that Weidner had been in business as a commercial photographer before 1900; in 1904 he was listed as a publisher of souvenir post cards. William Goeggel appeared in city directories as a jeweler and on a passenger list [found by Frank Sternad!] as an "investor," and

in 1903 as a publisher of souvenir post cards with Charles Weidner. Goeggel, we might assume, saw an opportunity in the postcard craze and teamed up with Weidner to have photographs reprinted in

Germany as postcards. All were made from Weidner's own photographs. But what about the Philippine card? Was the photo made in SF of Filipinos on their way to the exhibit at the 1904 St. Louis fair? Or had G or W visited the PI?

Mike knew much about the image. It

had appeared on the cover of *Scientific American* of June 25, 1898 and before that in a Spanish journal dated 1896. Francisco Pertierra may have been the photographer. It shows Tinguian tribesmen from Abra Province carrying hunting implements, not fighting arms.

The card is marked 78, and was apparently used to round out a G&W printing order of Weidner photos. In all, the partners published 111 cards that can be sorted into distinct printing lots. No. 78 is the last in a group beginning with No. 49.

When Weidner went into business alone, he reissued several of the G&W cards, but not No. 78. How did G&W acquire the photo? Could other of their cards have been made from non Weidner photos? Will we ever know?

—LEWIS BAER



P.S. THANKS for the favorable comments about last month's centerfold. It could happen again with cards from your collection. Speak up! Thanks, too, to Lorelei Rockwell for her generous contributions to the club box. Most of the cards disappeared at the June meeting.

THE PURVEYOR of Glenn Koch's super card in the last issue has been revealed. It's Doug Wayne, and he'll be setting up again on August 11 and 12.

THE POSTCARD PHOTOGRAPHER PROJECT is still underway. Lists are being compiled, and assignments will be made.

—ED.

SAN FRANCISCO HOTELS, N – T

Half-way through the alphabet, we're presenting an extra page of images this month. Cards are from the collections of Lew Baer, Glenn Koch, Dan Saks, Darlene Thorne and Mike Wigner. We're not overlooking the Palace nor the St. Francis hotels. They deserve more space of their own.



NEW FILLMORE



NEW KEYSTONE, 4TH AT JESSIE



NEW OCCIDENTAL, MONTGOMERY & CLAY



NORMANDIE, SUTTER & GOUGH



OLYMPIC, 20 EDDY

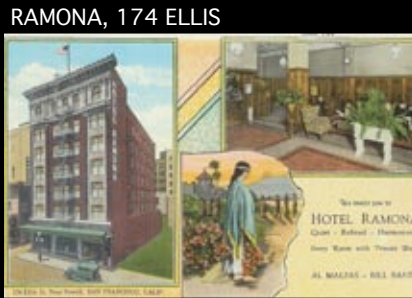
PLAZA, POST & STOCKTON



OLIVER, GEARY & JONES



PICKWICK, 5TH AT MARKET



RAMONA, 174 ELLIS



POWELL, POWELL & MKT



REPUBLIC, 708 GRANT AVENUE



REGENT, 562 SUTTER



ROOSEVELT, JONES AT EDDY



ROYAL HOUSE, 4TH & HOWARD



SAVOY, VAN NESS & ELLIS



SPOULDING, O'FARRELL AT POWELL



SHAW, MARKET & MCALLISTER

SIR FRANCIS DRAKE, 450 POWELL
AND INVITATION



SENATE, 457 TURK



SOMERTON,
440 GEARY,
NOW DIVA HOTEL



ST. JAMES, OAK NEAR BAKER



THOMA, 332-336 STOCKTON



STEWART,
353 GEARY



STANFORD COURT, CALIFORNIA AT POWELL



STATE, MARKET & TURK



THOMAS, 371 MISSION



TURPIN, 17 POWELL STREET

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

7/07

P.O. Box 621
PENNGROVE CA 94951



**GOLDEN GATE PARK
VINTAGE PAPER SHOW**

**HALL OF FLOWERS
9TH AVENUE & LINCOLN**

August 11-12

**San Francisco's only
POSTCARD SHOW
Free Admission!**

2007 MEETINGS

July 28

August 18, 3rd Sat.

September 22

October 27

November 24