

San Francisco Bay Area Post Card Club

September 2007

Next Meeting: Saturday, September 22, 12 to 3 pm

Volume XXII, No. 7

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 • FEEDBACK: EVELYN WRENCH, GARDNER
MYSTERY, ST. JAMES HOTEL
THIS • SAN FRANCISCO HOTELS: THE PALACE
ISSUE • GGIE TREKKERS

Program Notes: Tom French has collected political memorabilia—including postcards—for 40 years, and has been dealing in it since 1989, when he handled the fabled Morris Shenk postcard collection. Tom will give us an overview of political/presidential cards, pre 1900 through moderns, with comments on rarity, collector specialties, values, eBay's effect and more. He will use his past catalogs to highlight especially interesting and valuable cards. Do not miss this presentation!

Show & Tell: Show finds, least favorite politicians and, as always, collector's choice.

Parking: It can be difficult. Take public transit, carpool, park in pay lot within Fort Mason Center 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



Real photo postcards realized perhaps their greatest value and interest by recording early 20th century social history. Within that field, politics stands at the top of the list for many scholars and collectors. At our September meeting we will see and learn about some of the best of the best political cards, such as this example from Tom French's archive. Eugene V. Debs, four time Social-

ist candidate for President, is shown during the 1912 campaign in Minnesota. For political collectors, Debs is the "unholy grail." Socialist, anarchist, radical, Wobbly, anti-capitalist—and above all, charismatic—his appeal is undeniable and widespread.

—ED.

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Newsletter Deadline: 5th of each month

**MINUTES, July 28, 2007**

Cards were brought for sale or trade by Dave Parry, Sue Scott, Dorothy De Mare, Jack Hudson, Lew Baer and Ed Heryn.

The meeting was called to order by President Ed Heryn. One guest, David Canzano, was introduced. He had brought his albums of motorcycle racing cards to be appraised.

Announcements: August 11-12, the Golden Gate Park show; August 18, club meeting; August 25-26, Sacramento show.

Old Business: None

New Business: None

Show & Tell: John Freeman told of a two volume set of books on the Portola era, 1769-1909, he purchased on eBay. Volume II is a mugbook with paid for biographies, but Volume I has photos signed by B. D. Johnson, our old friend Balf, of the *Chronicle*. ... Jack Hudson reported that 1914 was a monumental year: the start of WW I, *Birth of a Nation* came out, the Baltimore Orioles hired rookie Babe Ruth; also Will Pickens, a promoter, presented a tour with Lincoln Beachey and Barney Oldfield. Billed as “Demon of the Sky v. Daredevil of Earth,” the 35 shows across the US took in \$240,000... and Jack has the real photo postcard of it that he purchased in the Lyn Knight auction. It’s signed “JI,” and from Bob Bogdan’s book Jack

learned that the photographer was John Imbai of Elkhart, Indiana, where the photo was made. ... Kathryn Ayres showed a non postcard of Gypsy Rose Lee. ... Ed Heryn saw a TV show on French aviator Santos Dumont who used a Zeppelin for traveling around Paris; he showed a cartoon of a wife, in her lover’s embrace, being discovered by her husband in an airship outside the window: “Yegads! Santos Dumont!”

—BRUCE DIGGELMAN, RECORDING SECRETARY

Program: INTERURBAN RAILWAYS

Ted Miles began by revealing that he has collected electric railroad cards for over 25 years. Mass transportation in the US began in pre Civil War years when rail was shown to work better than dirt roads.

In the 1870s cable cars appeared, and by the 1880s the first electric railway was carrying passengers. The cars were called “trolleys” after the small electric wheel that makes contact with the electrical line. 1890 to 1940 was the heyday of electric streetcars; interurban electric trains saw their glory from 1900 to 1930, a time when many miles of track were laid for them, especially in the Midwest. Interurbans were fast and were used on frequent runs of 100-200 miles. While main lines offered only twice a day service, interurbans ran their routes five or six times a day. Many postcards

from Ted's albums illustrated his presentation.

In 1903 Francis Borax Smith built a large key shaped pier on the Oakland shore. It gave rise to the name of the Key System which ran from Oakland to other parts of the East Bay and eventually—and until 1958—across the Bay Bridge into San Francisco. We saw cards of the Piedmont & Mountain View line, as well as others in Oakland, San Leandro, Hayward, etc.

The Sacramento Northern started as two lines in 1912 and used Key System ferries to connect with San Francisco. It constructed a 3700 foot tunnel through the Coast Range and traveled 60-70 MPH through the central valley. The Southern Pacific decided to go into competition and developed its East Bay diesel division.

When old equipment was retired it was usually scrapped, but since 1939 there have been museums to preserve interurban history. The Key System is well represented at the Western Railway Museum, as are other Bay Area interurbans which are run on 22 miles of track. The current project is the complete restoration of a wood and steel car. "Come see it in Rio Vista."

—NOTES TAKEN BY LEW BAER

MINUTES, August 18, 2007

Twenty-one members and guests signed in, and cards were brought for sale or trade by David Parry, Dorothy De Mare and Ed Herny.

The meeting was called to order by President Ed Herny. Darlene Thorne introduced her granddaughter Jennifer, who has recently caught the postcard collecting bug, and focuses primarily on holidays.

Ed Herny announced the antique paper and postcard expo taking place in Sacramento on August 25 & 26.

There were ten lots in the drawing, including local chromes, linens and RPs, some reproduction fantasy and holiday cards and two vintage postcard auction catalogues.

As there was no business, old or new, Ed joked that we were all on summer vacation.

Show & Tell: Jack Hudson brought an oversized card of the longest bar in the world—"It looks like a bowling alley!" It was Bradley's 5 and 10 on Fillmore Street in SF, which also advertised the tallest and shortest bartenders on earth.

John Freeman showed cards of SF's Mission Dolores. The fire that spread after the 1906 earthquake stopped right across the street. The old mission, with its thick adobe walls, remained intact. But the attached church was made of brick, and it tumbled down. One of John's cards showed the extreme damage. Another card was a mock-up—a building next to the mission was shown as being split in two, but the building probably never existed. A third card depicted ornamentation on the basilica that is no longer visible today.

Kathryn Ayres showed the scale model of the Santa Barbara mission that was exhibited in the California building at the 1915 Panama Pacific International Exposition, as well as exterior and interior views of the Mission Trails building at the 1939-40 Golden Gate International Exposition.

Ed Herny's contribution was a tale of a TV show he'd seen recently about Oofy Goofty, a local character who could be seen about town in the 1880s. Oofy could feel no pain, and earned his daily bread by letting people hit and kick him. But one day John L. Sullivan socked Oofy hard enough to break his vertebrae, and he was crippled for the rest of his life.

—KATHRYN AYRES, SEC. PRO TEM

Program: **THE CALIFORNIA MISSIONS**

Darlene Thorne's interest in the old Spanish missions of California began as a child. Although she grew up in Santa Clara County, she frequently went to mass at San Francisco's Mission Dolores. After attending family functions at other missions, Darlene was hooked on mission history.

The program was illustrated by enormous glossy enlargements of the more unusual cards placed on an easel. The first example was a real photo showing a float bearing costumed members of the Native Daughters of the Golden West passing in front of Mission Dolores. In 1906, the Native Daughters initiated the placement of bells commemorating the missions along El Camino Real, the original mission trail forged by Franciscan priests.

Journals kept by priests and soldiers in the eighteenth and nineteenth centuries comprise the archived histories of the missions, and these journals are the source for all relevant printed material, including the information printed on the back of postcards.

The twenty-one missions, founded by Spaniards in order to establish a presence in the New World, are the oldest extant public buildings in California. They were built with the labor of Native Americans and decorated with Native American and Mexican art. Most remain on their original site. The missions survived despite being ravaged by earthquakes, floods, draught, epidemics, war, thieves and Indian uprisings.

But when Mexico gained emancipation from Spain, the governance of California shifted from Spanish to Mexican rule, and Californians began to call for the secularization of the missions. Some of the structures were seized; others were abandoned and subsequently plundered.

As California changed and grew in population, people began to appreciate the missions for their historical significance. The postcard enlargements illustrated the missions' magic.

An 1898 Mitchell multi-view compared the different architectural styles—each mission boasts a different type of bell tower. We also saw cards of Mission San Luis Rey, the King of the Missions, which during its Franciscan period was the most agriculturally productive of all. Santa Barbara, the most beautiful, is the Queen of the Missions. One card of San Juan Capistrano is a blooper—pigeons are shown instead of the famous swallows.

Mission San Buenaventura boasted two wooden bells—for decoration only. Mission San Luis Obispo was the first with a Spanish tile roof—thatched roofs were easily set afire with the flaming arrows of the natives. The late comedian Bob Hope is buried at Mission San Antonio, due to a \$5 million bequest made by his wife.

Artist-drawn cards embellished mission views with poppies, the state flower. Many California businesses, including Ghirardelli chocolate, used images of the missions on advertising postcards. Real photos showed festivals staged at the missions, including the Diamond Jubilee celebration of California's statehood in 1925. Modern chromes were issued for centennial celebrations of some of the later missions. Santa Barbara is the only mission to have portrayed Native Americans on a postcard, in recognition of the hard labor that created and maintained the missions in the days of Spanish rule.

Darlene ended her talk by bringing out souvenirs sold at the mission gift shops, including some vintage mission bell models. Club members rushed forward to ring the bells, and admire the stunning collection of California mission cards.

—NOTES TAKEN BY KATHRYN AYRES

TREASURER/HALL MANAGER REPORT
As of August 23 \$4,752.37

—DANIEL SAKS

WELCOME TO OUR NEW MEMBERS

Beau Freeman, a collector of real photos, irrigation, bizarre/weird/unusual, Tibet, fakirs, construction, anarchism, executions and more.

Chuck Banneck, a long time collector who specializes in the PPIE, unusual printed or real photo San Francisco cards, and great novelties such as hold-to-lights and mechanicals

POSTCARD CALENDAR

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 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 Fair, 5298 Clayton Road, 10am-6 and 5pm; Sunday Free*+

Nov. 24-25, Saturday-Sunday, **Pleasanton**, Train Expo, Alameda Co. Fairgrounds, 10am-4pm; let Ken know if you're coming*

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

Jan 5, 2008, Saturday, **Santa Rosa**, Collector show, Sonoma Co. Fairgrounds, 10am-4pm*

Jan. 12-13, 2008, Saturday-Sunday, San Francisco, Vintage Paper Fair, Hall of Flowers, 9th & Lincoln, Golden Gate Park, 10am-6 and 5pm; Free entry*+

Jan. 19-20, Saturday-Sunday, Sacramento. Capital Postcard Show, 6151 H Street, 10am-5 and 4pm*+

Feb. 7-10, Thursday-Sunday, **San Mateo**, Hillsborough Antique Show, San Mateo Expo Fairgrounds, from 10am*

Feb. 16-17, Saturday-Sunday, Glendale, Vintage Paper Fair, Civic Auditorium, 1401 N. Verdugo Rd., 10am-6 and 4pm, Sunday free entry*+

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.

FEEDBACK!

The column last month with the newspaper clipping sent in by John Freeman on Evelyn Wrench and his financial success at having “originated the picture post card fad” brought an email response from Frank Sternad. “There is a lot of info on Sir John Evelyn Leslie Wrench, plus some of his images, in PICTURE POSTCARDS AND THEIR PUBLISHERS by Anthony Byatt, 1978. According to his autobiography Wrench introduced picture postcards to Britain in 1900 after seeing them popularly used in Saxony,” Frank reported. That book is not in my library, but after hearing about Wrench from Harry Hanham at the meeting, I asked Google about him. According to Wikipedia, Wrench (1882-1966) founded the English-Speaking Union, which aimed to promote “global understanding through the shared use of the English language.” There was no mention of picture postcards.



Searching further, I did find that Frank Staff devoted a half page to Wrench in THE PICTURE POSTCARD AND ITS ORIGINS. By the end of the 19th century the picture postcard craze had taken hold, and more and more new publishers were offering cards at lower and lower prices. In 1900 Evelyn Wrench was a 17-year old English student being “finished” in Germany, where he noticed the quality of the cards produced there was far superior to English-made cards. He decided to try his hand at business, linked up with a printer in Dresden and opened a small office in London from which he peddled postcards by bicycle. Wrench had “good connections” coupled with good luck, and snagged government, railway and aristocratic outlets for his cards. When the first order for 50,000 cards arrived, according to Wrench, he and his office boy danced a jig. Within four years the company added “Ltd.” to its name, had monthly revenues of £4,000 and 100 employees. Overly fast growth and cutthroat pricing threw a spanner in the

Wrench works, and the firm went out of business in 1904—fully two years before the Horatio Algeresque article appeared in the *Chronicle*. (Next time I'm in front of a box of foreign cards I'll be looking for ones imprinted "Wrench Series.") The three page spread, also in the July newsletter, on the 1907 cartoon cards signed Gardner, engendered several responses.

First to write was, again, Frank Sternad, whom I had quizzed even before publication. Here is his full response:

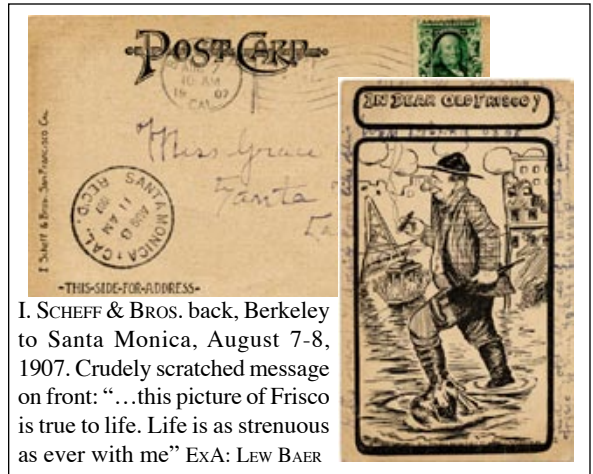
The cards were obviously produced in a hurry to take advantage of the market for venting current frustrations. I looked at the cards (in *FACING DISASTER*) under 400X and would say that he was a skilled pen and ink cartoonist of some maturity. He apparently applied for copyright in his own name (pursuing this lead would require a trip to Washington, DC to check the Copyright Office's non-digitized master index). The *SF Call* used a different cartoonist, but the other papers should be checked, especially labor and political rags. The subject matter focuses on legal and transportation issues. All I can deduct from the censuses are possibles (SF residents, age in 1907): Charles Gardner, 49, attorney, Clarence L. Gardner, Jr., 32, clerk at express company, Charles C. Gardner, 26, street car conductor.

I lean toward the lawyer, but would not be surprised if our "C G" is someone else entirely. I eliminated several other C. Gardners in favor of these three. The trolley man is logical but his age bothered me. 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.... but, yes, I'd say it is the lawyer.

David Parry was next to respond:

Looking through my Gardner cards there are nine, of which five appear in the article and four are different. I have summarized them below. The

most significant thing missing from the article is the publisher of the cards—I. Scheff & Bros. The back is beautifully hand lettered, including a neat little stamp box. I suspect it was also crafted by Gardner. Certainly it is different from Scheff's later typeset backs.



I. SCHEFF & BROS. back, Berkeley to Santa Monica, August 7-8, 1907. Crudely scratched message on front: "...this picture of Frisco is true to life. Life is as strenuous as ever with me" EXA: LEW BAER

These may be the earliest cards published by Scheff. The company doesn't feature in directories prior to the December 1906 Business Directory. Then in the 1907, they have a sizable business entry at 1103 Golden Gate Avenue.

Of the six C. Gardners in 1907, my favorite candidate for our artist is Charles F., the attorney. First, he lives just a block away from the Scheff business location, at 945 Golden Gate Avenue. Second, the cards show an educated mind: the characters are often in bowler hats; he thought to reserve the rights to the drawings and says the copyright has been applied for; one of the cards is a courtroom scene (the insightful card); etc. I don't like Clarence C. or Clarence L., the father/son team who worked for Wells Fargo Express, because I think if it was one of them, he would have used a middle initial on the cards, instead of just CG, to distinguish himself from the other "C." That leaves Carlton R., a designer who lived at 2002 Divisadero (my next choice), C. H. who is a surgeon at Marine Hospital, but has no other SF address (so, an unlikely rider)

and Charles C. who is Secretary of Joshua Hendy Iron Works—but he lives in Alameda. I don't see a Charles C. streetcar conductor in the 1905, 1907 or 1908 directories, so I question the spelling there.

I have nine cards in what I think might be three different styles:

Style 1 – sepia; All Rights Reserved by CG

“In Dear Old Frisco! Always room for another, here,” (Horizontal shown on p.3)

“Saving Money in Dear Old Frisco!” (People walking home); (Horizontal)

“Taking Things Easy in Frisco,” (Vertical, p.5)

Style 2 – sepia; All Rights Reserved by Gardner

“In Dear Old Frisco!” (Man walking in water) (Vertical, p.5)

Style 3 – b/w; Copyright App. For Gardner

“Car Service - In Dear Old Frisco.” (Vertical)

“Dust - In Dear Old Frisco - Looking for the water wagon!” (Vertical)

“Dust - In Dear Old Frisco! A citizen's face in the dusty season,” (Vertical)

“Dust - In Dear Old Frisco! No, these are not chauffeurs,” (Horizontal, p.4)

“In Dear Old Frisco! Oh! No! These people aren't crying.” (Horizontal, p.4)

There are four in the article that I don't have (bottom left on p.3, the three at the bottom of pages 4 and 5). The postmarked dates are all 1907, and I think Style 1 came before Style 3.

Dave ends by asking, what other Gardner cards do we know about?

Next, came emails from John Freeman:

I think Dave is on to something. I am going to pursue Charles F. Gardner, the lawyer. If he was prominent enough to have a write-up at his death, there may be mention of his interest in cartooning. It's a long-shot, but I might get lucky.

One thing is certain, the cartoons are all referenced to a very limited window of time in San Francisco between about December 1906 (start of severe rain) through February or March of 1907. By May 1907

the streetcar carmen had gone on strike, and transit complaints turned violent. This Gardner does not show as a political modification—as if he were a pro-union zealot or an apologist for the United Railroad Co. He has a light style to his work and is a keen observer of mankind. His use of guys with goggles saying they are not out of work chauffeurs in one cartoon shows an educated observer. He also portrayed the guy sloshing through the mud in the clothing commonly worn by civil engineers or architects at job sites.

By March 1907 there is a transition to divided back postcards. All these cards in question are undivided backs—further evidence of the limited time window, and which would preclude Charles C., who wasn't around in late '06 and maybe even '07.

The Scheff connection is very important. Isidore and David Scheff advertised as producers of post cards. They even show one card, from their neighborhood series, of Hayes Street west of Octavia all torn up to lay new streetcar tracks. If Charles F. Gardner had an idea for humorous postcards, it seems logical he would have approached his neighbors, the Scheff brothers.

Glenn Koch was the last to respond:

Here's my contribution to the Gardner list. While it is not a reconstruction card, it shows an example of his work with a different subject, the Roller Skating craze that swept the country right about that same time. It is marked I. Scheff & Bros. on the back.

The final item in the July issue that received



feedback is the Hotel St. James that I mistakenly placed on Oak Street. Here are John Freeman's comments:

St. James Hotels have been confused. The first time I looked at the postcard years ago of the hotel across from a McKinley monument, I thought, "Ah, the Panhandle." Closer examination of the monument reveals that the standing statue might be a likeness of the 25th President, William B. McKinley, assassinated in 1901, but definitely faced in the wrong direction than the woman with the memorial wreath statue at the entrance to the Panhandle in San Francisco.

The error was made by the postcard maker. There is a McKinley monument in St. James Park in San Jose, across from the St. James Hotel.



ST. JAMES PARK AND HOTEL, SAN JOSE



The Hotel St. James in San Francisco was on the northwest corner of Van Ness Avenue and Fulton Street. That site later became the location of the War Memorial Opera House.

I think it was built in late 1906 or early 1907 and was torn down in about 1913 when the decision was finally made that the City Hall and Civic Center would be moved from the old site, west to Van Ness. The City bought, or condemned by eminent domain, all the property around the new City Hall location.

The postcard had the right statue and hotel, but the wrong city.

[Thanks to all who wrote and shared their expertise, insight and investigatory talents. More of the same is encouraged and will be warmly welcomed at any time. —ED.]

SAN FRANCISCO HOTELS — THE PALACE

Our hotel spread this month is a personal story by Michael Jawitz who joined the club soon after he began working at the Palace Hotel. The Palace—it's always been called that, and just that, by San Franciscans in spite of additions to its official title according to changes in ownership—is the oldest major hotel in San Francisco and one of the city's three large world class hotels, all of which were standing before April 18, 1906 and are operating today. The Fairmont had not yet opened for business by the morning of the earthquake, and its burned out shell was quickly retrofitted. The St.

Francis, heavily damaged by the fire, operated out of makeshift quarters until the old building was repaired and renovated. The Palace, however, was burned, its standing walls were demolished at great effort and it was completely rebuilt.

Postcardwise, the Palace is also different. Of the three, it relied the least on postcards for advertising, as it published the fewest designs, on cards which were, arguably, less artistic and dramatic than the other hotels'. But looking closely and along the time line the cards do have stories. Let's let Michael tell them. —ED.

THE PALACE HOTEL

by MICHAEL JAWITZ

After working in a variety of preparative positions for 20 years, in early 1998 I was hired by the Palace Hotel to be their Director of Safety & Security. What followed was a seven year up and down experience that I will never forget. My first few weeks were spent in wonder and astonishment as I discovered that I had “checked in” at a historic luxury hotel. My mom was aware of this, too, and she quickly gifted me with two “antique” Palace Hotel postcards. This started me on the exciting path of postcard collecting.

From the start, and for years thereafter, I collected Palace Hotel postcards exclusively. My postcards fueled my passion to learn everything I could about the



#1 No. 25. The earliest view in my collection shows the hotel



in all its grandeur much as it looked when it opened in 1875. This private mailing card was published in or soon after 1898, but when the photograph was made is not known.



#2 No. 49. Published by Edward H. Mitchell with undivided “quill and ribbon” back. Note the different storefronts shown on this card. A hallway inside the hotel enabled shoppers to enter the shops from either the hotel or the street. On the extreme left is the bridge that connected the Palace with the Grand Hotel, which, when compared to the Palace, wasn't.

#3 1AO, publisher unknown, undivided back. I've selected this postcard of the Palm Court because it shows the top of the atrium. I like the view of the palm trees that were on the uppermost floor; it must have been a great place to view the activity below, especially during the 1890s, when the hotel was very busy and frequently sold out.



#4 Published by Douglass Post Card Co., Phila, PA, undivided back. I hate seeing the Grand Old Lady—that’s what some of us called her—looking like this. But the view does capture an important part of the city’s history, as well as the mood of the citizens, who appear to be drawn in a variety of directions, in disbelief, as if uncertain of where to go or what to do. And who can blame them. The Palace was thought to be indestructible. It was designed to deal with any fire that occurred inside, but who could have planned for the one did her in, the one where the entire city around her was on fire. During my tenure as the hotel’s Director of Safety & Security, my fire-emergency plan was based on two words: never again.

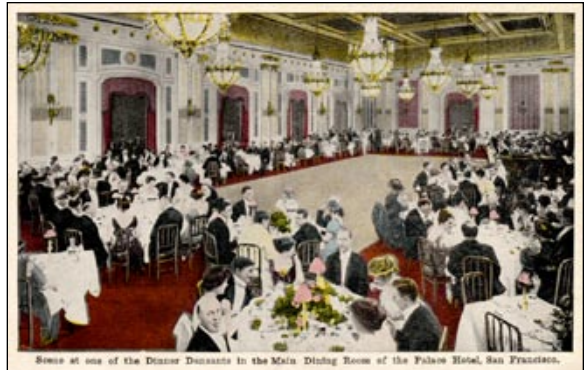
#5 From a series of “Reconstruction Postal Cards” included in sheet format in the *San Francisco Sunday Examiner*; undivided back. The image shows the remains of the hotel being knocked down. It took a long time because it was built to fortress-like specifications.



The rebuilt Palace opened in 1909. Although nowhere nearly as luxurious, nor compelling to me, as the earlier hotel, I have many post-cards from this era. Most of these cards depict the Garden Court or the hotel’s exterior.



#6 Made in America by Edw. H. Mitchell, San Francisco, California; divided back. The image captures eras in transition as it shows two horses and buggies and one car; that would soon change dramatically. Note how barren the South of Market area, shown on the extreme left of the view, was at that time. These days, it is the fastest growing part of the city.



#7 DINNER DANSANT IN THE MAIN DINING ROOM. From a series of cards published by E. C. Kropp Co., Milwaukee, in 1915 to mark the hotel’s 40th anniversary. Even then, the Palace knew how to throw a party. However, these attendees look a bit staid for my taste. I’ll lay odds the food served on this occasion was really good.

#8, page 11 FINALE OF A FEATURE DANCE IN THE COURT, Kropp. This performance, ending with dancers prostrate on the floor, is described in the caption as “one of...many brilliant entertainments.” I remember we hosted a convention of dancers on my watch, although not quite like this, but we did witness hundreds of young women in the Grand Ballroom. Their presence caused a bit of a crowd control problem, which my officers and I didn’t mind.



The 1915 set of Kropp cards carries an elegant logo.



#11 CORRIDOR, PALACE HOTEL; published by Newman Post Card Co., San Francisco – Los Angeles; postally used 1919. I just love this shot of the promenade. We don't see too many views, other than the Garden Court, of the hotel's interior. The hallway, connecting Market and Jessie Streets, looks very much like this today. These days several large glass showcases hold a variety of historical artifacts including utensils, stationery, matches, postcards and menus. One display, showing numerous newspaper articles of the time, is dedicated to President Warren Harding, who died at the hotel in August of 1923.



#12 LOOKING DOWN MARKET STREET FROM THIRD STREET; published by Pacific Novelty Co., San Francisco & Los Angeles, c. 1920. Looking at the Palace from this angle, I am drawn to the second floor corner suite, where on my second day on the job we welcomed former President George H. W. Bush, who spent the day entertaining a steady stream of admirers.



Figure of a feature shown in the Court of the Palace Hotel, San Francisco, during one of the many brilliant entertainments.



Scene in Court of the Palace Hotel, San Francisco, The most noted hotel room in America.

#9 SCENE IN COURT OF THE PALACE HOTEL, THE MOST NOTED HOTEL ROOM IN AMERICA, Kropp. This is one of my favorite shots of the Garden Court. Many consider it among the most beautiful dining rooms in the world.



#10 MARKET AND KEARNEY STREET, SHOWING LOTTA FOUNTAIN (*sic.*) AND PALACE HOTEL. Published by Richard Behrendt, San Francisco; made in U.S.A. Here's San Francisco at its dynamic best, with people coming and going, streetcars busily traversing their routes, and an array of automobiles vying for parking spaces. That hasn't changed! The clock that projects from the Chronicle Building is of interest, too. It reads 2:34.



Drawing Room Suite

THE PALACE HOTEL - SAN FRANCISCO



Garden Court

THE PALACE HOTEL - SAN FRANCISCO

#13, #14 DRAWING ROOM SUITE and GARDEN COURT, THE PALACE HOTEL, AS WORLD FAMOUS AS SAN FRANCISCO. Publisher unknown. These two cards are a set. I am very partial to them because they capture the grace the hotel was known for, and to some extent, still is. I haven't identified the exact location of this suite. Perhaps it was modified during the 1989 to 1991 renovation and no longer looks like this. Even people with 30 years at the hotel couldn't figure it out.



Above, two cards made by Curt Teich, from the Editor's album. The upper, 1932, shows '49er era pioneers heading towards their dream of the post 1909 Palace. The lower card, a linen, promotes the hotel and the GGIE. Produced in 1936 (CT: 6A-H1646), it shows the Golden Gate and Bay bridges as completed.



#15 "THE GARDEN COURT AT THE SHERATON-PALACE HOTEL IS WORLD-FAMOUS FOR ELEGANT SERVICE, SUPERB FOOD AND DISTINGUISHED PATRONAGE." Publisher unknown. This postcard captures the Garden Court circa 1960. Little did I know when I worked as a contract security officer at the last wedding reception held before the 1989 to 1991 renovation that I would one day be employed there as the Director of Safety & Security.

The hotel was closed from 1989 to 1991 for a major renovation. It was in this new version of the Palace that I had my stay. Although productive, the daily demands of the position, plus the contentious hotel strike of 2004 sapped my enthusiasm, and I resigned my position in the spring of 2005. What remains are lots of friends, many accomplishments and over 100 Palace Hotel postcards. I'm now in the process of giving them away to the people I worked with so they may have mementos of their years at the hotel. But I will keep and always treasure those first two postcards that Mom gave me all those years ago.

The Thirty-Niners

by KATHRYN AYRES

Although each of the men profiled here were unique, they had three things in common. They sold postcards of themselves. They were eccentric, to say the least. And they each used unusual conveyances to get to the Golden Gate International Exposition that was held on Treasure Island in 1939 and 1940.



W. R. WILLEY

Willis R. Willey ran around barefoot all year long, even in the winter snow. Most days, he wore a pair of old shorts, and nothing more. But on Sundays and holidays, he would get all dressed up – in wildcat skins slung from the shoulder caveman-style. At the bottom of one postcard, he typed: “Do I catch cold? No. Living naturally is the answer.”

In 1933, Willey’s near-nudity got him in trouble with the law on at least three occasions. That September, Myrtle Michos, a restaurant owner in Portland, Oregon, summoned Willey down from Spokane to help her out. Myrtle was being picketed by a disgruntled female worker, and she asked shirtless and shoeless Willey to parade up and down the sidewalk beside the picketer. He was arrested and found guilty of disorderly conduct.

When he was jailed for wearing nothing other than a pair of shorts in Chicago the following December, the press quipped, “The police wanted to know where his fans were,” in an allusion to the

arrest of dancer Sally Rand at the World’s Fair in the Windy City earlier that year. After sixteen days in the clink, Willey apparently decided that he’d had enough of city life, and headed to the rural community of Mount Ayr, Iowa. But a local didn’t like the looks of him, and called the cops. Willey was given the choice between wearing clothes or spending thirty days in jail. He agreed to wear overalls for his public appearances during the remainder of his stay in town.

His theory of natural living apparently didn’t deter him from tinkering with old automobiles. One postcard shows Willey in a beat-up 1904 REO, with the words “SPOKANE TO WORLD FAIR OR BUST” and “POSTCARDS 10¢ – 3 FOR 25¢” painted on the side.

He made it, in a homemade mobile home constructed of old Ford, Chevrolet and Studebaker parts. This card shows him standing in the parking lot on Treasure Island, with the pagoda from the Chinese Village visible on the right. His pet dog and coyote stand in the door of the makeshift vehicle, possums nestle in his beard and chest hair, and he holds a turtle in his left hand.

Gee, I hope they let him in to the fair. He would have felt right at home in Queen Zorima’s Nudist Colony on the Gayway.

ORVILLE EWING

“*Be a Thirty-Niner!*” That was the predominant advertising phrase in 1939, the year that the fair opened. But Orville Ewing lived as though it was still 1849.

Ewing described himself as an artist and traveler from Pritchett, Colorado. “I gave up oil painting because the paint affected my health, and started pencil sketching in 1938.” He traveled to the San Francisco World’s Fair in 1939 and the New York World’s Fair in 1940. He managed ten



miles a day. He had intended to proceed directly from the West Coast to the East, but there was an unforeseen difficulty. One of his oxen died.

Ewing's transportation was an ox-drawn covered wagon. He shipped his outfit back to Colorado, and then used two mules, in addition to his remaining ox, to haul his freight to New York.

Goats were included in his traveling menagerie, and goats are the primary postcard collecting interest of the club's newsletter editor, Lew Baer. The message on one of Lew's cards of Orville mentions that he smelled just as strong as his goats. When Lew interviewed Ewing's widow and son in 1989, he mentioned the goaty odor. "Never bothered us," they claimed. "He was rarely home."

I'm willing to bet that Ewing spent just as much time at the fair's livestock shows as he did at the art exhibits.

PETER VOISS

The papers described Peter Voiss as an old prospector, and he claimed to have once made his living as a mining engineer. But in the 1930s, Voiss appeared to have no other income than the pittance he made by giving children rides on his donkeys, peddling his own poetry and selling postcards of himself in his "forty-niner" get up. He also charged a small fee to have his picture taken.

On April 23, 1936, Jaspas Gattucio spotted Voiss and his burro-drawn cart beside the Monterey Highway near Morgan Hill. The strikingly handsome Gattucio, 31, was a prominent San Jose



dentist and amateur photographer. He stopped his car to snap a picture of Voiss, and then waved. Voiss apparently interpreted the wave as a taunt. As Gattucio got back in his car and drove away, Voiss drew out his gun and pulled the trigger. The bullet pierced the dentist's rear window and lodged clean in the back of his head.

Two deputies just happened to be driving along the highway when the shooting occurred. One of them speedily conveyed Gattucio to San Jose Hospital, where the dentist was pronounced dead six hours later. The other deputy took Voiss into custody. When he was booked, he mumbled something about people not paying him for taking his photograph. He fretted about his donkeys, and asked who would feed them while he was in jail. The warden tricked Voiss into entering his cell by telling him that his donkeys were waiting for him there – even though the cell was located up a flight of stairs.

The authorities learned that Voiss had aimed his gun at the open window of a truck driver's cab earlier that day, but the driver ducked. A state-appointed psychiatrist declared Voiss "hopelessly insane." Yet despite all this, and despite the testimony of one of the deputies who witnessed the shooting, Voiss was acquitted and set free. A juror told the press that he was convinced by the defense attorney's demonstration that the rifle had a hair trigger. The jury believed that Voiss had only meant to threaten the dentist, when the gun accidentally went off.

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Voiss left the San Jose jail with promises to give the reporters free rides on his donkeys the following week. “It won’t cost you a cent!”

Three years later, Voiss posed for this photo mock-up, in which his image was superimposed over the Golden Gate Bridge. “California—1849—1939” is painted on his mining pan, and the photographer wrote “World’s Fair San Francisco Cal. 1939” on his saddle bag. Three donkeys are harnessed to the cart, and Voiss looks just as sweet as pie as he cuddles the baby burro with him inside.

I hope he enjoyed the mining exhibit at the fair. But perhaps he spent more time at the shooting galleries.

P.S. WWW.POSTCARD.ORG is about to reach a milestone, its 100,000th visitor, and we have discussed a suitable award for Jack Daley, our Web Master who made the exceptional site a reality. May I suggest that we all visit the site, click on the web master email link and send a congratulatory message along with the current meter reading. The closer to 100,000 the better! Maybe that will happen on New Year’s Eve, 2008. Today the visitor count is 97,220.

NEWER MEMBERS may not know about **FACING DISASTER**, the 100+ page book published by the club to commemorate the centennial of the 1906 earthquake and fire. It’s in full color with over 300 postcards and commentary by club members. Copies are available from Ed Hery at club meetings, \$20 to members,

\$30 to the public, or for \$25/\$35 ppd. to Quantity Postcards, 255 4th St., Ste 101, Oakland, CA 94607-4336, or by the link at www.postcard.org

-ED.

...but it might have been. This should be filled with your letters, comments or Interesting Cards. Your participation is invited and requested. Instead, we see two new cards in the Editor’s collection.



This fabulous linen shoe advertising (a hard fought for collecting specialty) came to me thanks to Kathryn Ayres’ eBay alert. It has a place of honor in my SF Schleppler category. It’s got a Curt Teich stamp box dated 1942, the words “Post Card” and nothing else on the back.

The lower item is my best Russian River card. It immortalizes Wilbur Stump, known as an alcoholic, legendary piano player and the originator of the piano bar. Most of his musical career was spent in the cocktail lounges of San Francisco, but at 75 he remarried (for the seventh time) to a younger woman and moved to the river where his musical, if not his connubial notoriety, continued—unabated—until his death. Stump and his new wife also had the luck to hire a good friend of ours to paint their home. Thus we had the luck to hear of his vaporous charms.



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2007 MEETINGS

September 22

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