

San Francisco Bay Area Post Card Club

October 2008

Next Meeting: Saturday, October 25, 12 to 3 pm Volume XXIII, No. 9

Fort Mason Center, Room C-260

Laguna Street at Marina Boulevard, San Francisco

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

Visitors and dealers are always welcome.

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PROGRAM NOTES: Postcard enthusiast, writer and editor, Lew Baer, will show and tell us about one of his favorite mini collecting interests, End of the Trail. The weary Indian atop the flagging horse is an image familiar to generations. But what was it originally—a painting, drawing, print, sculpture... a postcard? And who made it and why? Does that original still exist? These questions were answered years ago in a presentation for the GGNRA at the Presidio. Since then more intricacies have been discovered and unraveled.

SHOW & TELL: Cards from the current political campaigns seem to be very few in number. If you have any, please bring them. And, as always, collector's choice; three item, two minute limit.

PARKING: Come early; park in pay lot, upper free lot on Bay Street or along Marina Green. Better yet, carpool or take the Muni.

COVER CARD



SIGN OF THE TIMES: VETERANS MARCH ON WASHINGTON, D.C., 1932

JACK HUDSON COLLECTION.

bed.] ... Lew Baer brought an album with his *Walpurgisnacht* cards that were issued for the once pagan, now folkloric festival held on the night of April 30, predominantly in the hills of the Black Forest. The Devil would arrive with witches and goats, and all



would dance and cavort until dawn. Mt. Brocken in the Harz Mountains was a favorite *Hexentanzplatz* (witches' dancing place). The event inspired musical interpretations, "Night on Bald Mountain," by several composers. ... Jack Hudson showed a super card from the Sacramento show that sent him to the library to research. It's of a coast to coast, NY to CA, nonstop flight under 27 hours by Kelly and Macready on May 2 and 3, 1923 in a Fokker plane. It was their third attempt; originally planned was to head east from San Diego. Altitude and distance records were set in spite of bad weather. Macready, Jack learned, was the first to do crop dusting (Ohio, 1909) — to treat caterpillars that were damaging the catalpa trees used for fence posts. He was also the first to do a night parachute drop, the first to photograph a solar eclipse, and the first to photograph the entire US, a 2251 mile project in 1924 for *National Geographic*. His plane, which carried 620 gallons of fuel, is in the Smithsonian Institute.

Kim Wohler showed cards by Gus Dirks, brother of Rudolf Dirks who created the "Katzenjammer Kids." Gus, a suicide, died in 1921. His clever and whimsical designs were used as illustrations from 1910 to the 1940s in books by Thornton Burgess. Kim doesn't know how many cards are in her "set." She has five, has seen a sixth and was told there are 12. ... Ed



Herny is excited about a Craftsman style card from a 1905 art exhibit in Dublin designed by Beatrice Elvery. Its message, by an artist in the show, was written to a fellow in England who later moved to Fairfax and led the pottery workshop there — Arequipa. ... Janet Baer brought her album of goldfish postcards — Art



Nouveau to mods. ... Kathryn Ayres showed some of her ostrich cards. Her hometown is South Pasadena, which was also home to Cawston Ostrich Farm. The birds were raised for plumes for hats, but when styles changed the smaller feathers were used to make "fur" coats and hats. No women were shown in their many advertising cards; ostriches were featured, instead. The birds were brought from Africa in 1880 to the farm in Norwalk; it moved to South Pasadena in the '90s and opened to the public. When the owner retired and returned to England, the farm was sold to the local government and remained open until the 1930s. Conventions were held there; birds were named after famous people. A special treat was to watch the birds eat local oranges and to see them go down the long throats. Photo cards of people astride

ostriches were made with stuffed birds. There were also ostrich farms in San Francisco and San Diego, but the exhibit contracts for both 1915 fairs went to Cawston. ... Rich Roberts had only tells, no shows, and we heard about his day at the Picture Postcard Show in London. Seventy-eight dealers were set up, mostly from the UK, but there were also several from Eastern Europe. Dave Parry and Rich were the only US buyers he knew of; attendance was very good.

—NOTES TAKEN BY LEW BAER, REC SEC *PRO TEM*

MINUTES, September 20, 2008

Twenty-two members and guests signed in; approximately ten others preferred to remain anonymous. Cards were brought for sale and trade by Sue Scott, David Parry, Doris Elmore, Dorothy De Mare, George Epperson and Bob Bowen. All the dealers were very accommodating; each shared a table. We met in Room C-220, a room about one-fifth the size of our normal space, so it was a very intimate but successful meeting. And a formal one — white linen table cloths were left over from a birthday party held in the room earlier that morning.

The meeting was called to order by Vice President Kathryn Ayres.

Visitors Ed and Rose from Reno, Nevada introduced themselves as collectors of postcards, coins and stamps. Sue Chandler introduced herself as a collector of husbands, but said that her spouse, our speaker Dr. Robert Chandler, limited her to only one!

Announcements: “A philatelist” informed the group that, for the first time, WESTPEX was allowing postcards as well as stamps to be displayed at individual booths. Bob Bowen proudly announced the opening of the most recent exhibit at the California Historical Society, California Presidential: Candidates and Campaigns from the Golden State. A number of Bob’s postcards are on display there.

Kathryn mentioned the need for a meeting space for the August, September and October 2009 meetings — Fort Mason is completely booked for those months. Do clubsters know of a church or school or other organization that has a meeting room?

Business: None!

Drawing: The raffle was conducted from an impromptu table created by placing a board over two recycling containers, thereby freeing up table space for dealers. There were 15 lots in the drawing, including a book on Wells Fargo, a souvenir brochure from the August 2008 postcard show in London, and a little decorative box with a vintage Halloween postcard image on top.

Show & Tell: Darlene Thorne brought an original advertisement for Niagara silk gloves and a reproduction that is of the same or better quality; an RP of President Taft breaking ground for the PPIE with Michael de Young holding a box to capture the first shovelful of dirt; and another RP of the same event showing Taft with opera star Lillian Nordica getting ready to sing “The Star Spangled Banner.” John Freeman showed a “school on wheels” — an SF trolley car operated by the Market Street Railway that was used for public school field trips in the ’20s and ’30s. John also showed some RPs of SF school groups circa 1909. Sue Scott shared an album of fairies and children designed by Ida Outhwaite, Australian artist; Rie Cramer, Dutch artist; and Phyllis Cooper, British artist. David Parry, back from a trip to his hometown of London, showed a hardcover book that was issued for the centennial of the 1908 Franco-British Exposition. Priced at: £40 (\$75±). David also showed postcards of the upcoming Poster Fair at Fort Mason and the Victorian Alliance home tour in October. Kathryn Ayres brought some Wells Fargo postcards, including one, picturing an overland stagecoach, sent from the history museum in 1960 to a potential map donor.

Program:

DR. ROBERT CHANDLER on THE HISTORY OF WELLS FARGO

Dr. Robert Chandler, senior research historian at Wells Fargo and president of the Book Club of California, arrived at our club meeting in style, dressed in leather braided suspenders and a shirt embroidered with the Wells Fargo logo. Dr. Chandler treated the group to a PowerPoint presentation of 70 images illustrating Wells Fargo history — in honor of the club, only one image was not a postcard.

The program began with a postcard of a gold display in order to tell the tale of James Marshall's discovery of gold in California. An image of early California prospectors and an artist-drawn card of placer mining illustrated story of the influx of gold seekers. The caption on a 1950 advertising card stated that Wells Fargo was established in 1852, which brought us to the only non-postcard image—side-by-side portraits of founders Henry Wells and William Fargo. Wells was a pioneer in four areas: express delivery, cheap postage, investment in Morse's telegraph, and women's education—Aurora College, founded by Wells in the 1860s, was the second college for women in the United States, and is still in existence today. Fargo was a railroad man, with control of the North Dakota division of the Northern Pacific line; the town of Fargo was named for him.

The next image was of the first Wells Fargo office at 424 Montgomery in SF; the current museum is just two doors away at 420. A 1976 card designed by Archie Newsom showed the first Sacramento office at 2nd and J streets as it appeared in the 1800s. The Columbia Office, located near the first gold diggings, was slated for demolition in the 1930s—Wells Fargo restored the building, opened a museum there, and it and the surrounding area was turned into a national park in the 1940s. An artist-drawn card showed a stagecoach leaving the Columbia Office, and a 1980s ad card showed one of the old treasure boxes that the coaches carried.

Wells Fargo took over the Parrott Building in SF when another bank located there failed in the panic of 1855. This image was followed by the ruins of the Wells Fargo office in Virginia City—when the mines collapsed, the effect was similar to an earthquake. An interesting RP showed the interior of the Virginia City office, with a sign painted on the wall advertising all the services provided. We saw some Nevada mining cards, as well as a stamp mill that turned the gold dust into bars and coins. The mill operated 24 hours a day, so the town was never quiet. One card showed hydraulic mining, and another showed dredging operations, both of which wreaked havoc with the landscape. Two cards showed gold bars

from Nevada.

Wells Fargo's Pony Express was in operation from 1852 until 1895. Fully three-quarters of the mail delivered in California came by Pony Express. It cost five dollars to send a letter weighing one-half ounce or less, and the riders were paid \$100 - \$150 per month. The official Wells Fargo ink stamp was shown.

We saw RPs of the Wells Fargo stagecoach offices in Pescadero and Shasta, with a head-on view of a coach leaving the latter office. Dr. Chandler read a portion of Bret Harte's poem, *Stage Driver's Story*, that told of coming down a grade with such fearful momentum that one, two, then three wheels broke off the coach. As the coach pulled up in front of the station, the three wheels came spinning along the road from behind. The poem was illustrated by a color advertising card showing a Wells Fargo coach racing downhill. Another RP showed early automobiles following the old Geiger Grade stagecoach route.

A beautiful artist-drawn card depicted thirty Wells Fargo stagecoaches being shipped from the East by rail on flatbed cars in 1868—quite a sight for those near the railroad line. An RP showed a stagecoach at Salt Lake City. "You slept where you sat," Dr. Chandler explained, "You had all the dust you could eat, and protein came from the consumption of gnats. The skeeters were ferocious." A postcard from the employee magazine described the hardships the stage drivers and passengers faced.

A fascinating RP showed Shotgun Taylor, a stagecoach driver who lived up to his name. He was on the Montana line, and the card showed him dressed in a fur coat—and fur pants!

A cabinet photo showed Jack the Bulldog sitting on top of a Wells Fargo treasure box. This photo was sold at the 1894 Midwinter Fair in Golden Gate Park.

An original card offered a reward for the recovery of a treasure box that was robbed from a stage near Reynolds Ferry. The thief was described as a masked man armed with a six-shooter and a double-barreled shotgun. No one knew who the robber was at the time the card was issued, but an RP showed the infamous Black Bart, PO8 (poet), who left whimsical verse

behind to taunt lawmen. After several successful stagecoach robberies, he dropped a handkerchief near the site of his last attempted but bungled burglary, and the laundry mark led detectives to one Charles Boles, a mild-mannered San Francisco man who regularly breakfasted with the local police. Boles served time in San Quentin from 1884 until 1888. He disappeared after his release, and was never seen again.

Wells Fargo eventually expanded its operations through the Central Pacific Railroad; we saw an RP of a train on the line, with a Wells Fargo stage alongside. A beautiful advertising card showed a drawing of the train, captioned “Night and Day the Wells Fargo Way.” We saw an RP of a train at the Chandler, Minnesota depot—Dr. Chandler couldn’t resist showing that one!

A wonderful early RP showed a group of employees posing in front of a Wells Fargo railroad station; another RP showed an interior office view, with an employee seated at a desk next to a safe, studying the railroad map on the wall. An advertising card stated that the Wells Fargo express used to take 32 days across country by coach; now it took only four by rail.

A fascinating postcard showed a reduced facsimile of an old WF traveler’s check. An advertising card for the Hales Bros. department store informed customers that their 1890 catalogue would be shipped by Wells Fargo express. A unique RP showed the sender’s tent in Auburn. He wrote to inform the California State Library that he had received the books sent by Wells Fargo express. We also saw a card from the Key West Segar (Cigar) Co. informing the sender of some inferior product that the company would either

pay a reduced price for the goods, or ship them back by Wells Fargo. Another card informed the recipient that his monkey had been shipped—the cage was fifty cents extra.

We saw an RP of a RR depot office where shipments could be sent or received. There were also small local offices in town, as illustrated by another early RP of the office at Mission and 2nd in SF.

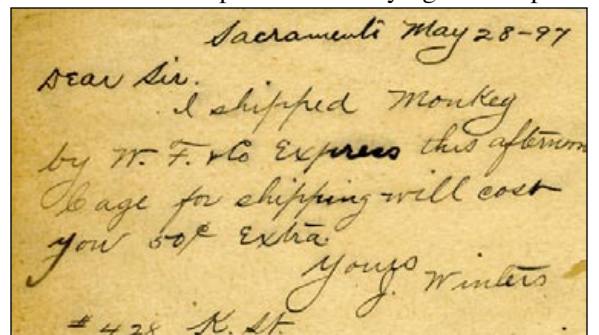
May 16, 1916 was Olive Day in California. The illustration showed a monk next to the Santa Barbara mission sampling some olives that had been shipped by Wells Fargo. We saw some exaggerations of giant peaches and giant cabbages being shipped; each cabbage was tagged with a WF tag.

A card issued during the Mexican Revolution was captioned, “Wells Fargo delivers your packages to the boys at the front.” We also saw two stunning Wells Fargo express delivery postcards with seasonal decorations captioned, “Do not open until Christmas!”

The card for the Wells Fargo exhibit at the Golden Gate International Exposition was shown. Dr. Chandler explained that the history museum was started in the late 1920s; it had opened to the public in 1935, just four years prior to the fair’s opening. Wells Fargo had merged with the Railway Express Agency, which was celebrating its century of service in 1939, and also issued postcards for their exhibit at the fair, with a Pony Express rider featured along with modern trains and planes.

San Francisco experienced some “urban renewal” as the result of the 1906 earthquake. A Richard Behrendt card showed the ruins of the Wells Fargo office on Montgomery Street.

Wells Fargo once used postcards to conduct business. We saw postcards notifying the recipient



WELCOME TO OUR NEW MEMBERS



of check collections and acceptances — intriguing ephemera from a bygone era.

A chrome advertising card showed the Franklin Mint reproduction model of a Wells Fargo stagecoach that was for sale at the time. Dr. Chandler closed with a modern card of the museum that still stands at 420 Montgomery Street, with two stagecoaches visible through the front window.

Vigorous applause was followed by questions. How many passengers could fit into a stagecoach? Nine on the inside, but Wells Fargo was proud of saying that a coach was never full. There was always room for one more daring soul on the top. How often were the horses changed? Every twelve miles, meaning about every two hours. How did passengers go to the bathroom? There were way stations every 35 miles (about every three hours), but you could always ask the driver to pull over to a convenient bush. What about express service to outlying areas? Wells Fargo partnered with other express agencies for service to rural locations. Did the holdups ever stop? There was a decline in the 1880s, when most of the gold was marked bullion that was easy to trace and hard to get rid of, and the more serious robbers went after the railroads.

More applause followed, while many audience members vowed aloud to start collecting Wells Fargo postcards, now that they had seen Dr. Chandler's marvelous collection.

—NOTES TAKEN BY KATHRYN AYRES

TREASURER/HALL MANAGER REPORT

As of October 6, 2008 \$3,812.31

—ED CLAUSEN, TREASURER/HALL MANAGER

Norman J. and Laine Freitag. Norman collects ships, trains, busses, lighthouses; while Laine goes for worldwide cities and countries and art museums. No approvals.

Parks, Gary Lee. Gary's a collector of old movie and vaudeville theatres, particularly Bay Area; and ancient Egypt. Approvals are welcome, but please confirm first.

Calvert, Peter. WW I era Caribbean and War Tax stamps from the same era and area are Peter's interests. Approvals are welcome, but please confirm before shipping.

Albin, Cindy. Cindy is a collector and new dealer who likes Billikin and anything unusual. No approvals.

Swint, Demaris Elrod. Demaris collects NPCW, UNESCO World heritage sites, ordinary people doing everyday things, hold-to-lights, linens, large letters, recipes, unusual buildings, lighthouses, diners, tractors, maps, iron lacework, pre1920 antiques and Tuck's. Websites: www.ezredax.multiply.com for trades and www.npcw.multiply.com for National Postcard Week; looking for missing postcards, trade or scans. Approvals are welcome, but please confirm before shipping.

Zieman, Laura and her son, Alex, have returned to the fold. They are collectors of San Francisco Chinatown and Paris. Approvals welcome, but please confirm first.

Potenzo, Leslie. Leslie is a dealer who joined at the Santa Cruz show.

Likosky, Stephan. Africa, gender (gay, transgender, suffragette), erotica, and ethnic are Stephan's topics.

THE BANDITO OF WASHOE HOUSE

1859-2008

I

On Stony Point Road, where the wild wind
blows,
See the weathered road house stand.
Why it was called Washoe, nobody knows,
But Bob Ayers who built it by hand,
On a land grant from Spain that Vallejo had
sold,
This roadhouse of redwood on rock,
Giving shelter and sustenance, whiskey for gold,
Bearing up to the earthquake's shock.

It satisfied needs of both man and his beast,
Trees offering hot horses shade.
Water was cool, you could rest here or feast,
Where card games and music were played.
Romancing and dancing took place at the balls;
It was ribald—right bawdy—some say;
Half-smiles on the stairway... what secrets
these walls
Held within them and still hold today!
The barkeep was playful and quick on the draw,
Luck deciding if either would die.
Prohibition descended; in spite of the law,
This county would never go dry!

From Two Rock and Roblar to Valley Ford,
“Wash” drove the westbound stage.
In '78 for six weeks it poured;
The man worked hard for his wage.
Here in the wild west, legends live long,
Shrouded by fogs from the coast.
As truth grew more distant, in story and song,
The driver was turned to a ghost.
Slow moving as if in a mystic spell,
His dark horses carried him home
Dead... not at the reins, as some like to tell,
But in a pine box, just ashes and bone.

II

Charles Bolton, alias Boles, made his way,
From the city to Black Bart's Bend,
Sunlight dappling the dust of his day,
Never dreaming it ever would end.

He jumped from the bushes alongside the track.
“Throw down the box!” he said.
His shotgun was empty, he wore an old sack—
With eyeholes cut out—on his head.
No one suspected; they thought that a mine,
Not the stage line was filling his purse.
He wore frock coat and derby, dressing so fine,
Leaving notes for his victims in verse.
He took up his name from a derring-do tale,
Kept his mustache—imperial—trim.
In good time he was captured and sentenced to
jail,
Caught by chance and fastidious whim.
They found his clean kerchief down deep in the
woods,
Stamped on white, his laundryman's mark.
Morse tracked him down, with the gold and the
goods.
His cell in San Quentin was stark.

Here ends our highwayman's history—
A man who took sport with his life.
On being set free he vanished in mystery,
Perhaps going back to his wife.



BLACK BART REWARD POSTER POSTCARD: WELLS FARGO HISTORY MUSEUM

III

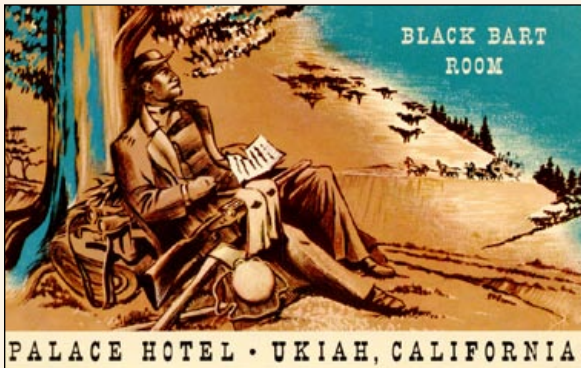
As good folk take supper at Washoe House
In the full of the moon in May,
A feline disdaining a dashing mouse,
Stretches out like the lengthening day.
Ready for ambush, he licks at his fur—
Worn ragged—his ears chewed and bent.
He looks past the man, stares straight up at her,
Knowing full well she'll relent.
She opens her bag and takes out some meat,
Saved from their generous dinner.
Then he's off and away, on silent swift feet—
Like Black Bart—just a saintly old sinner.

Epilogue

The nightwind still blows at Rancho Roblar,
And bandits are still running free,
Racing the moon and the morning star
Across the celestial sea.

Here's to the soul of lamented Black Bart,
A "poet" of dubious fame,
And a lady who saved, with a kindly heart,
A homeless black cat with no name.

Janet Baer



OLD WESTERN WORDS

by GAIL ELLERBRAKE

Colt 45, saloon, cowboys, Buffalo Bill, Sioux Indians, stagecoach, head feathers, spurs — it's all there in these 3-1/2 x 5 1/2-inch cards. These are intriguing words that conjure the old West and give reason to ponder.

Visualizing the West also brings to mind Charles Russell, a classic portrayer of Western art. He had a regard for the land equaled by a respect for the people and animals he drew. His art gives us a peek into that era of wide open spaces, fast horses and plateaus topped by Indians.

When one thinks about the “wild” West, words like gambler, gunfight, Dodge and Tombstone jangle in our heads. Whiskey and cards went hand-in-hand, gold dust was plentiful and thieves a second away.

Like a phrase game, these postcards playfully match images to “words.”



◀ *Buffalo Bill* and Sitting Bull, CT 1940 for Wesley Andrews Co., Portland, Ore.

Red Cloud, *Sioux*, embossed, s/LPeterson, © 1909, H.H. Tammen ▶

White Dog *Saloon* in 1898, real photo, c. 1940s, Sanborn, X-1258 ▼



The Scout, *plateau*, linen, 1946, from an oil painting by L. H. “Dude” Larsen ▼

An Old Fashioned *Stagecoach*, Chas. M. Russell Postcard, used 1910 ▼





Deadwood Dick, *Colt 45*, RP, EKC back, L.L. Cook, Milwaukee



Wild Bill Hickock, *gambler*, RP, L.L. Cook, Milwaukee



Cowboy artist Charles M. Russell, RP, c. 1940s, C.M. Russell Gallery, No. Great Falls, Montana



Time Out To Roll His Own—cowboy, spurs, Curt Teich 1934



Frank Yallup and son—*head feathers*, RP: Celilo Falls, (Oregon/Washington)

CHICAGO POSTCARD NEWS — 1911

Clipped by Frank Sternad

POSTCARDS ARE CENSORED

Love Scenes, Short Skirts and Animal Pictures Officially Banned.

CHICAGO, Oct. 31.—(Special.)—Censors will be appointed in every Chicago sub-postal station, the superintendents of which Postmaster Daniel A. Campbell has given 30 days in which to stamp out the distribution of objectionable postcards. Postmaster Campbell announced today that the superintendent's salaries will be reduced and they will ultimately be discharged if objectionable cards pass through

their offices.

The chief pictures ordered barred from distribution are those of men and women fondling each other, women in abbreviated costumes and animal pictures.

When asked why he had placed the last-named variety on the list Postmaster Campbell said: "Not one postal card in 100 bearing the picture of an animal is fit to be exhibited in public."

POSTCARD FROM PARIS...

—DANIEL SAKS

PARIS PRIORITIES: It's been eight years since the last visit so I first went to see if my favorite local pastry shop was still in business. It is, and the eclairs are as good as ever. Then I looked for the web site I'd bookmarked years ago for when I returned to Paris and found it as well!

For a small fee, www.lechineur.com provides a list of every antique and collectible show, sale, and street fair throughout France. For the month of September over 3,400 were listed. I was looking for a particular one, Numi-Carta, that I'd attended during that previous September visit to the City of Light... and Postcards. There it was: September 26th-27th. Numi-Carta is Paris' largest postcard show. The "Numi" is for numismatics but 99% of the show is postcards.

I'd found the show intimidating during that first visit. Row upon row of boxes of postcards that were only viewable if you spoke enough French to request a topic from the dealer, who'd then hand the cards to you.

This year I arrived about one hour after the doors opened. What a sight. Numi-Carta is held in the Palais Omnisports de Paris Bercy, a large arena that's usually the venue for sports events and concerts. The show room shares a common wall with the Patinoire Sonja-Hennie, a sizeable ice skating rink.

At my previous visit some grandstands had been in place along the walls. For this show they'd been removed so that tables filled the entire arena floor. The show's internet site wasn't exaggerating when

it stated 200 tables and 80 dealers. There looked to be more. There were also at least 500 collectors jammed up to those tables. Chairs aren't provided, so everyone stands.

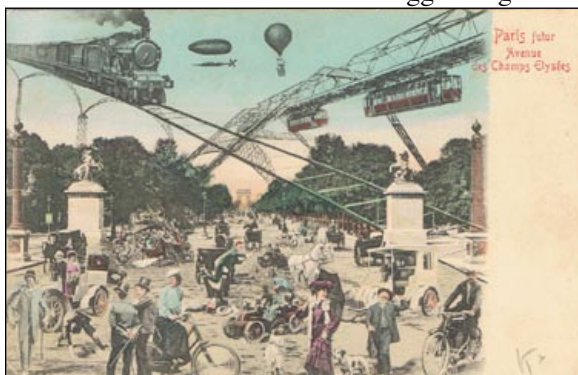
Little things that collectors take for granted in the United States had been absent from the Paris postcard scene during that previous visit. Now they were starting to appear. More dealers are using plastic sleeves and a local dealer was even selling sleeves, dividers, and binders.

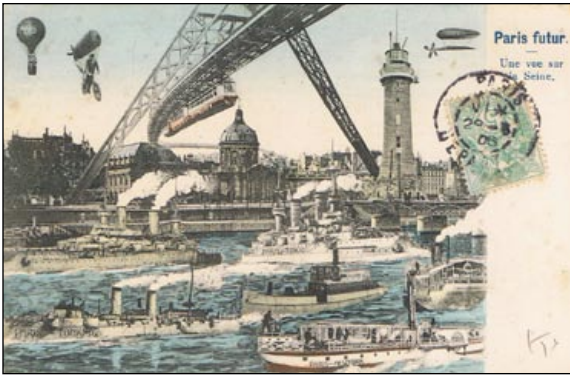
More dealers are also pricing cards on the backside (although not on some of the cards I bought.) But many cards are still unsleeved, sometimes rubber-banded together, and sometimes with prices still in Francs.

Several dealers had tantalizingly removed the lids from their boxes, showing the topic dividers. A few dealers were even letting collectors remove the cards themselves. But most dealers still kept the boxes turned inward so that the customer must ask for the topic.

One of my topics was *les villes à l'avenir* — cities in the future. Those are cards from the early 1900s showing actual city scenes on which have been superimposed cutouts of people, cars, trams, airships, etc; and, what I wanted to see, the monorail in Wuppertal, Germany. I was lucky enough to find three Paris versions.

It wouldn't be a French event without food. The show's cafe was set up along the back wall. Looking for postcards in France might be daunting, but one can always eat well. Baguette sandwiches, quiches, soft drinks, beer and wine, espresso and desserts





were being enjoyed.

That web site, www.lechineur.com, also provided a link to a free pass which I brazenly downloaded and printed. The eight euros I saved entering the show will buy about four eclairs as I continue with my Paris priorities beyond postcards.

P.S.: While here, I received an email alert that an online dealer that Lew Baer had told me about was

AND FROM LONDON...

— DAVID PARRY

The big Picture Postcard Show in London was a calmer environment than in previous years. It featured the 100th anniversary of the Franco-British Exhibition at the White City, the first of several annual exhibitions promoted by Imre Kiralfy. Bill Tonkin released his long-awaited book on the POSTCARDS OF THE GREAT WHITE CITY EXHIBITIONS 1908-1914, a British Exhibition Study Group publication, in which yours truly was unnecessarily flattered to be acknowledged as a contributor. Copies available for £40. The book includes a fascinating analysis of how J. Valentine & Sons became masters of the art of cutting and pasting images of people from one exhibition onto postcards of the next one (and even onto foreign expositions) in order to guarantee that they would have a suitable quantity of cards available for the opening of the next exhibition. In the process they were able to eliminate ladders against walls, boxes of tools and assorted workmen. Bill tracked some 160 different people from one scene to another in the same tell-tale poses, with the same top hats and carrying the same umbrellas. (Well, the exhibitions were held during

having a price reduction for purchases over 30€. I bit and bought a German real photo that I have titled “Window Wonderland.” Postmarked 1957, it shows the Hockhaus a p a r t m e n t building in Berlin, which had been built in 1954-55. Was



it just a coincidence that the photographer was there the same day as the busses? I hope so.

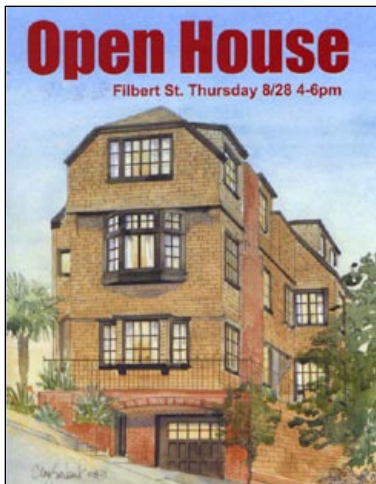
the British summers!)

I found two British Hold-To-Lights I didn't have, a previously unknown Stewart & Woolf silhouette card from Belfast, and two interesting San Francisco real photos, which I brought to the club meeting. One is what looks like a group of actors posing in front of an Orpheum Theatre billboard, that Darlene



Thorne loved, and the other is of the October 1917 Liberty Loan Parade, focused on a phalanx of English sailors with a Eugene E. Schmitz for Supervisor sign in the background, that Bob Bowen took an instant liking to.

P.S. THE POWER OF POSTCARDS! Suzanne Dumont and a business partner spent who knows how long rehabbing a home designed by Julia Morgan on Russian Hill. They put their hearts and hard work into the project, and when the historically sensitive renovation was complete they were ready to find an appreciative buyer. Yikes! Markets were crumbling; prices went tumbling. They forged ahead and



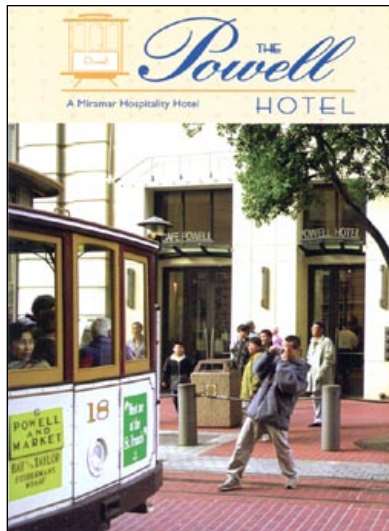
had an artist's rendition of the building published on a postcard to announce the open house being held on the day before the property was to be listed for sale. Did the postcard do it? Well, it didn't hurt, for the property sold that evening, reportedly to a neighbor. [We're all hoping that Suzanne, a past VP, will now be able to return to her club, her friends and her postcards!]

WE'RE ALSO HOPING that Mary Helen Ponte, a frequent correspondent, will be joining our number.



Her latest missive was this overweight rubbery fried egg put out by Hallmark. It's made in China [Duh!] and doesn't qualify for anything near the postcard rate. M-H paid the USPS \$1.51 to carry the hen fruit from Murphys to Penngrove. [Thanks and top o' the morning to you!]

THEN AND NOW — HERE, AND HOW: LeRoy Blommaert,



a collector-historian friend from Chicago, came to visit for a few days. Before heading for Sonoma County he returned to his old haunts at the Powell Hotel that, although it advertises it's at Powell and Market, gives its address as on

Cyril Magnin Street. The Magnin name has retained its cachet, even for a rear entrance. The building was

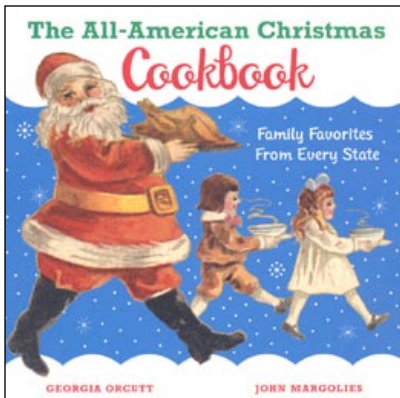


erected in 1908 and the Powell is the incarnation of the postcard familiar Hotel Turpin. A card designed and published by Ted Lewy, postmarked in 1950, advertised that the Powell had "just been newly modernized throughout."

X MARKS THE SPOT. That's X as in Xmas. Photographer, postcard collector, author and friend John



Margolies has had another postcard cookbook published by Chronicle in his All-American series with coauthor Georgia Orcutt. There are no recipes for preparing tasty cards, but there are plenty of directions for preparing tasty dishes, state by state. Each one is accompanied by reproductions of postcards or other intriguing vintage paper. Look for it, or ask for it, wherever you purchase books. It will make a fine gift for collectors and nonpostcard friends who don't yet understand the pleasures we find in postcards.



KUDOS VON DER DREIKAISER-ECKE are due Frank Sternad. His five page article on the odd corner in Europe where Germany, Austria and Russia met is in the October issue of *American Philatelist*, the magazine of the American Philatelic Society. A shorter version appeared in the January 2007 newsletter illustrated with the same pre1900 *Gruss aus* cards. The quality printing makes the cards look their best, and Frank's well chosen words make the complex subject appeal to both stamp and postcard aficionados. Bravo!

FROM DAVID HUNTER came a clipping from the *Bay Guardian* reviewing **THE STAMP OF FANTASY: THE VISUAL INVENTIVENESS OF PHOTOGRAPHIC POSTCARDS** (Steidl, 272 pages, \$65). The book should be a fun perusal, but it seems to be revisiting topics ably covered over two decades ago by William Ouelette in **FANTASY POSTCARDS**. The reviewer, Johnny Ray Horton, caught my interest when he wrote appreciatively of postcards and vintage paper and recalled, as a highschooler, "thumbing through decks of cards" in search of amusing and surreal images. Mr. Horton lost me, however, when he grumbled about "a paper expo in San Francisco" with too much to offer at too high prices. He must have missed the fantasy of the 25¢ tables. —ED.

POSTCARD CALENDAR

- Nov. 7-9, Fri-Sun, **San Mateo**, Hillsborough Antique Show, Expo Fairgrounds, Fri. 11am-9pm, Sat. 11am-7pm, Sun. 10am-5pm*
- Nov. 15-16, Sat-Sun, Concord, Postcard & Paper Collectibles Show, Concord Centre, 5298 Clayton Rd., 10am-6 and 4pm, Sun. (Free)*+**
- Dec. 13-14, Sat-Sun, **San Rafael**, Antique & Collectors' Fair, Civic Center, 10am-5pm*
- Jan. 9-11, Fri-Sun, Glendale, Vintage Paper Fair, 1401 N. Verdugo Road, Glendale, Fri. 1-7pm, Sat 10am-6pm, Sun (FREE entry)10am-4pm+ Early bird 11am Friday.**
- Jan. 17-18, Sat-Sun, Sacramento. California Capital Postcard & Paper Show, 6151 H St., Sat. 10am-5pm, Sun. 10am-4pm*+**
- Jan. 31-Feb. 1, Sat-Sun, San Francisco. Vintage Paper Fair, Hall of Flowers, Golden Gate Park, 9th Ave. & Lincoln, FREE admission both days! Sat. 10am-6pm, Sun. 10-4*+**
- Feb. 13-15, Fri-Sun, **San Mateo**, Hillsborough Antique Show, San Mateo Expo Fairgrounds, Fri. 11am-8pm, Sat. 11am-6pm, Sun. 10am-5pm*
- Mar. 14-15, Sat-Sun, **San Rafael**, Antique & Collectors' Fair Civic Center, 10am-6 and 5pm*
- Apr. 4-5, Sat-Sun, Santa Cruz, Central Coast Postcard Show, UCSC Inn, 611 Ocean, 10am-5 and 4 pm*+**
- May 8-9, **Grass Valley**, Old West Antiques Show, Fairgrounds. Fri. 10am-5pm, Sat. 9am-4pm*
- May 23-24, Sat-Sun, San Francisco,. Vintage paper Fair, Hall of Flowers, Golden Gate Park, 9th Ave. & Lincoln, FREE admission both days! Sat. 10am-6pm, Sun. 10-4*+**
- May 29-31, Fri-Sun, Glendale, Vintage Paper Fair, 1401 N. Verdugo Road, Glendale, Fri. 1-7pm, Sat 10am-6pm, Sun (FREE entry)10am-4pm+. Early Bird 11am Friday.**
- Bolded entries** produced by SFBAPCC members.
* Ken Prag will be there; let him know what to bring:
415 586-9386, kprag(at)planetaria.net
+ R&N will have cards and supplies
- See cards on sale at SF Antique and Design Mall, 701 Bayshore Blvd.; 415 656-3531.

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: _____

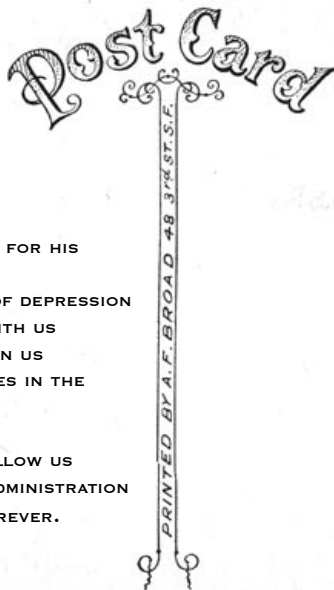
Join online at www.postcard.org and remit by PayPal or...
send membership info and your check payable to SFBAPCC
to PO Box 621, Penngrove CA 94951

10/08

P.O. Box 621
PENNGROVE CA 94951

(see page 1)

HOOVER IS OUR SHEPHERD
WE ARE IN WANT
HE MAKETH US TO LIE
DOWN ON PARK BENCHES
HE LEADETH US BESIDE THE STILL FACTORIES
HE DISTURBETH OUR SOUL
HE LEADETH US IN THE PATHS OF DESTRUCTION FOR HIS
PARTIES SAKE
YEA, THOUGH WE WALK THROUGH THE VALLEY OF DEPRESSION
WE ANTICIPATE NO RECOVERY FOR THOU ART WITH US
THE POLITICIANS AND DIPLOMATS THEY FRIGHTEN US
THOU PREPAREST A REDUCTION OF OUR SALARIES IN THE
PRESENCE OF OUR ENEMIES
OUR EXPENSES RUNNETH OVER
SURELY POVERTY AND UNEMPLOYMENT WILL FOLLOW US
THROUGH ALL THE DAYS OF THE REPUBLICAN ADMINISTRATION
AND WE WILL DWELL IN MORTGAGED HOMES FOREVER.



2008 MEETINGS

October 25
November 22