

San Francisco Bay Area Post Card Club

January 2009

Next Meeting: Saturday, January 24, 12 to 3 pm

Vol. XXIV, No. 1

Fort Mason Center, Room C-260

Laguna Street at Marina Boulevard, San Francisco

Meetings are usually held the fourth Saturday of every month except December. Visitors and dealers are always welcome.

IN THIS ISSUE

- KEN REED ON JAPANESE POSTCARDS
- OKTOBERFEST
- PROSTITUTION
- PHOTOGRAPHER PUZZLES

PROGRAM NOTES: Bart White of Berkeley will speak on the subject of collecting University of California sports and history related postcards. Bart has been searching out UC and city of Berkeley ephemera and photographs for 15 years, beginning as a Cal student. He is especially interested in the visual history of student traditions including the Cal vs. Stanford “Big Game” and related activities. Mr. White will show examples from his collection, which includes real photo postcards and some printed material.

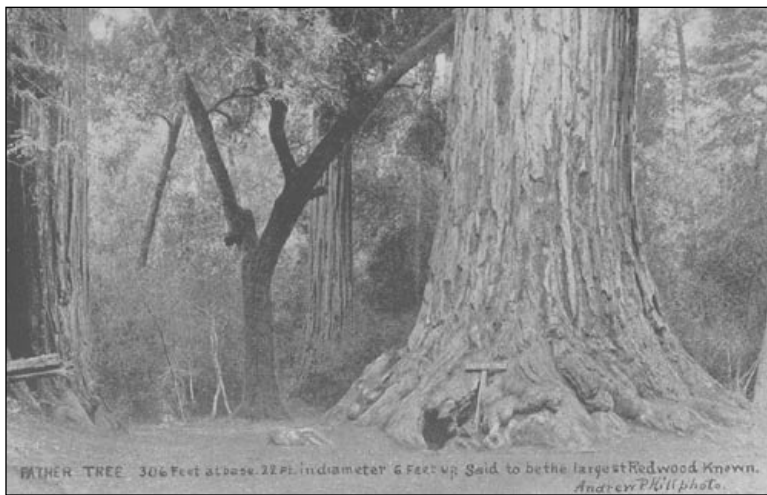
SHOW & TELL: Collector’s choice—three item, two minute limit.

PARKING: Come early; park in pay lot, upper free lot on Bay Street or along Marina Green.

COVER CARD

This is probably the nicest thing I got at the Golden Gate show last fall. It isn’t very flashy, but it has an interesting background. Andrew P. Hill was a Bay Area artist and photographer who appeared in Oakland in 1874, was in San Francisco for a couple of years, and finally ended up in San Jose around 1880. He probably considered

himself more of an artist but made his living as a partner in the Hill & Yard photo gallery. Hill was one of the prime movers behind the creation of the California Redwood Park (now Big Basin State Park) in the early 1900s. I was pleased to find this printed card made from one of his signed photos, along with three others, at the show. They were priced a bit high for my budget, so I purchased only the card here. As I said, it isn’t a great view of the redwoods



(and his paintings I have seen are equally unprepossessing and don’t convey the awe and majesty of the trees), but they are probably the first commercial use of the trees’ images on a postcard, done by a man who made sure we can still appreciate them today.

—JIM CADDICK

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Newsletter Deadline: 5th of each month


MINUTES, November 8, 2008

There was a last minute parking alert for a hitherto unannounced YouTube event at Fort Mason Center. Spaces were tight, but about 40 members and guests were able to find their way to the smaller temporary room on the third floor. The afternoon hullabaloo in the parking area was distracting, but the groans from the festive board of potluck finger foods (chicken wings, fudge!!!, *inari zushi*, meat and egg blintzes, and much more!) outshouted the offline celebration. Windows were closed during the program so that we could listen and learn from Ken Reed's enlightening presentation.

Cards were brought for sale or trade by Jack Hudson, Henry and Lynn Michalski, Michael Reese II, Cindy Albin, Ken Prag, Ed Herny, Roman Manevich. A number of members paid their dues in response to editorial urging. [Thank you!]

We were called to order by President Ed Herny. Guests were introduced.

Announcements: Jack Hudson told of taking his 7-year old grandson to JuJu Pinball with its antique machines on Webster in Alameda.

Drawing: 21 lots, including GGIE RPs, Pillsbury GWF RP, book on Ocean Shore Railroad, other books and lots of cards as well as generous sets of comestibles from Michael Reese's *Maison Louisianne* (mustard marinade!) and Byron Hot Springs pomegranate jelly, made 21 winners feel truly lucky.

Old Business: Lew Baer gave a pep talk and fuller explanation of the club's postcard photographer sur-

vey project and what each of us can do to take part. [See recap later in this issue.]

New business: Elections were held and current officers were reelected unanimously. A Secretary is still needed. It is an easy position to fulfill, even for a two-year term.

Show & Tell: Darlene Thorne recently got some wonderful cards on Verdi Day in Golden Gate Park, the day the composer's statue was dedicated, showing Mayor Rolph and Luisa Tetrizzini, who sang "The Star Spangled Banner." ... Ted Miles showed a card of the first sailing ship he was ever on, a painting of the same type of sailing ship built in Maine at the end of the 19th century; the last example of the ship was burned in the Falklands War.

Dave Parry brought a glittered Weidner litho "Come to Oakland" card; Dave likes every variation of cards he collects; he also gets great joy in finding expo cards not in the Megson catalog—he showed a tri-fold Lewis and Clark Expo card of a preacher. ... Jack Hudson brought a framed Indian shaman from the Lyn Knight auction, a Tansill's Punch 5¢ cigar reply card with *USS Maine* and 1898 war heroes, an RP of Kathryn's Lunch in Old Orchard, Maine, a Blue Bird II race car, Chief Wolf Face of El Reno OK (a fab real photo of a real person), and a card of aviator Silvio Pettirossi. ... John Freeman told that he and Gail Ellerbrake will be doing a program on ladies' hats 1905-1915 and are looking to borrow cards from all of us.

—NOTES TAKEN BY LEW BAER, *Sec. Pro Tem*

Program—

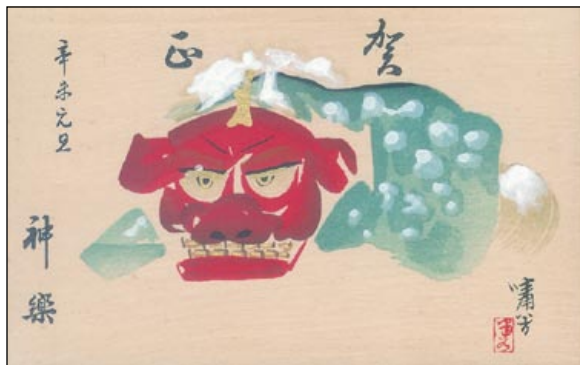
Ken Reed:

An Overview of Postcard Collecting in Japan

Ken began by telling that he left his ten-year stamp and postcard business in 1984, and his collecting interest soon turned to postcards. Then, standing proudly, he declared, “I am Ken Reed, an addictive-compulsive collector of stamps and postcards. I turned to dealing to support my family. This is my first postcard presentation ever. My passion is for the cards—their beauty and historical ties.”

Japanese traditionally give gifts and mail greetings at New Year’s. In 1873 they began sending postal cards, with no pictures, instead of personal calls. The first privately issued picture postcards were allowed in October 1900. Many New Year’s cards used traditional Japanese folklore designs of the 12 animal cycle that was borrowed from the Chinese Zodiac. With the Russo-Japanese War in 1904, postcards took firm hold. The early cards were government issued, including a 44 card set with 400,000 to 700,000 copies of each card printed. Lines to purchase cards at the post office reached two miles in length. New Year’s 1905 saw 110 million cards enter the mails. The boom lasted into the 1930s.

Artistic cards were popular from the start, and we



saw several from 1900-1902—the first, a painting of a lion dance. Ken was born in the year of the rooster, and he showed several New Year’s cards with his symbol, including an all white card with an embossed rooster image. A 1909 year card had the numerals made out of clowns. Bamboo, as a New Year’s motif, appears on many cards. Another 1909 card showed a woman holding a calendar of the year’s Sundays.

More art cards: a Westerner tipping his hat, loz-



enges with designs of all 12 animals on one card, cartoon characters, Mickey Mouse, woodblock designs for the year of the ox, a realistic tiger for year of that big cat. More New Year’s cards for years of the dragon, snake, horse, monkey and a postman rooster delivering postcards! In 1905 the Japanese post office began accumulating all the New Year’s cards that were mailed in December; they were then marked with a January 1 cancel and delivered on New Year’s Day—all 110 million of them. 1910, Year of the Dog, was widely celebrated with 1450 different postcard designs. Another card had a boy waving a flag while riding boardback for Year of the Pig.

The war with Russia gave great impetus to the use of postcards. Official commemorative cards for the war of 1904-1906 were sent by the millions. Seventy-two cards were published by the government in those years, of which 48 were war related.

A French postcard showed the opposing leaders and a war theater map. A Japanese card showed hands reaching for war postcards, crowds waiting in line at the post office and hands canceling the cards. A card with a portrait of the postal minister and a list of all government issued cards was embellished with an iris design. Three common cards from the first of the war sets pictured battle scenes, the royal princesses as Red Cross workers and naval bombardment. At the





end of the very costly war and the use of 1 million troops, Japan issued many victory cards of military scenes with inset portraits of generals—heroes, not blood and gore.

Russian postcards of the war, actual scenes, are relatively scarce compared to the Japanese output which included elegantly artistic cards with photo

insets. The Japanese do not generally collect postcards, but a stamped card is highly collectible. Many were mailed with the stamp on the image side.

Two rare cards, listed in catalogs at \$200, from a 48 card set, showed Admiral Togo at the Emperor's palace and Samurai warriors from the Middle Ages. Many Japanese sets are sold in envelopes or wrappers, which are also very collectible. Postcards were used for writing to men at war, and some were imprinted "Military Mail" for use by the troops to write home. Karl Lewis, an American living in Japan, issued numerous cards including war views using his own photos, some showing well treated Russian POWs.

We saw a card of Teddy Roosevelt at the peace conference in Portsmouth, New Hampshire; French cards of uniforms; battle scenes of Port Arthur in southern Manchuria; a Russian card of troops with a handwritten dinner menu; a battered card of a Japanese



RUSSIAN TROOPS PARADE IN ST. PETERSBURG

general carried by a soldier throughout the war—it was inscribed *Banzai*. Then came Russian propaganda art, RPs of war scenes, a woman saying goodbye to troops on a train, Taft and Alice Roosevelt who had been sent to Yokohama in 1905 by TR.

Ken revealed that he greatly prefers art cards to those made from photographs, and we saw another group of animal New Year's greetings.

A special feature of the presentation was on Sumo wrestling, the national pastime of Japan. We saw children studying in a Sumo school, older youths at training camp, tournament advertising, the national stadium where there are meets six times a year. The enormously fat and hugely powerful 1910 Sumo champ and his entourage appeared in a view, guarded by a Samurai warrior with sword.

Japanese cards have been little known and underappreciated by collectors in America. Perhaps, after Ken's talk, that situation will change.

—NOTES BY LB



POSTCARD CALENDAR

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, 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*

Mar 14-15, Saturday-Sunday, **Arcadia**, San Gabriel Valley Vintage Postcard Show, 50 W. Duarte Rd; 10am-6 and 4pm+

Apr. 4-5, Sat-Sun, Santa Cruz, Central Coast Postcard Show, UCSC Inn, 611 Ocean, 10am-5 and 4 pm*+

Apr. 24-26, **San Mateo**, Hillsborough Antique Show; see Feb. 13*

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; see Jan 31*+

May 29-31, Fri-Sun, Glendale, Vintage Paper Fair; see Jan 11*+

July 25-26, Saturday-Sunday, **San Gabriel**—new show, new location, San Marino Vintage Postcard Show 3130 Huntington Drive; 10am-6 and 4pm+

Aug. 8-9, Sat-Sun, San Francisco, Vintage Paper Fair; see Jan 31*+

Aug. 22-23, Sat-Sun, Sacramento, Capitol Postcard Show; see Jan 17*+

Sept. 18-20, Fri-Sun, Glendale, Vintage Paper Fair; see Jan 9*+

October 24-25, Saturday-Sunday, **Arcadia**, San Gabriel Valley Vintage Postcard Show, see Mar. 14-15+

Nov. 14-15, Sat-Sun, Concord, Vintage Paper Fair, 5298 Clayton Road, 10am-6 and 4pm, Free Entry Sunday*+

Dec. 12-13, Sat-Sun, **Granada Hills**, San Fernando Valley Paper Show, 11128 Balboa Blvd., 10am-6 and 5pm+

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.

TREASURER/HALL MANAGER REPORT

Balance as of December 1, 2008.....\$4023.32

If official messages be in order, I extend thanks to the members for electing me to a full term as Treasurer/Hall Manager and a special thank you to everyone who has helped set up and put away the tables and chairs at our meetings, it is very much appreciated. In May we'll meet on the 30th, Room C-260.

—ED CLAUSEN, TREASURER/HALL MANAGER

WELCOME TO OUR NEW MEMBERS

Duane Allen, a collector of general interests; no approvals.

James Sauer, a collector of comic mosquitos and Southern Alameda County; approvals are welcome, but please confirm before sending.

Philip Griffo has been added to Keith Foote's membership.

Lauren Parry has been added to David Parry's membership.

CLUB PHOTOGRAPHER SURVEY

It was my desire, with the write up in the November newsletter, to bring clarity to the Northern California Postcard Photographer Survey we are currently undertaking. Mea culpa. I was not successful. Glenn Koch, however, wrote in with several questions that helped me to describe the survey far more accurately at the November meeting.

Glenn wrote, "I am very interested in the photographer survey, but I am not clear on what constitutes inclusion. Either I missed it when it was explained, or else it just has never been very clear.

"It would be a big help if we could see a list of what names are already included so that we don't duplicate efforts. Some of us may have outstanding examples of work by photographers already worked on and may want to contribute the image.

"My concern is what constitutes a legitimate photographer. I was surprised when I saw amateurs mentioned (but happy, too, as they should be included). Are studio photographers legitimate entries? What if I have only one card by photographer, e.g. a portrait

of a Pacific Heights house embossed “Motoyoshi” with a Fillmore Street address? Did he do other cards? I don’t know. Are photos of people to be included? What about one of a kind, if in multiple copies, by an amateur? What about one-of-a-kind photo cards of which there is only one copy; would cards have to be mass produced to be eligible? Help! Please give me some direction; I want to take part.”

Thanks Glenn, for seeing through the foggy lens and sharpening the focus of this project. The following should make it clear to all:

Any identifiable photographer whose image made in Northern California (north of the Tehachapis) was

used on a postcard is eligible for inclusion.

All subject matter is included—people, places, scenery, things, rocks and trees.

Again, please go through all of your real photos related to Northern California and list all photographer information shown—except for the obviously widely known image makers (e.g., Zan, Patterson, Art-Ray, Frasher, Eastman, Pillsbury). All information should be sent to the Editor for forwarding to the researchers.

Two articles by the researchers in this issue and the cover card are there to inspire your participation.

Now, let’s hear from everyone.

—ED.

CANDID PHOTOS FROM NOVEMBER 2008 Taken by Arlene Miles



ED CLAUSEN



HAROLD WRIGHT, LEW BAER



ED HERNY
KATHRYN AYRES

JACK HUDSON



CINDY ALBIN
JUDITH PERKINS



DAVE PARRY



DORIS ANN ELMORE



DARLENE THORNE, JUDITH PERKINS

KAY YONEMOTO



JANET BAER (x2), LEW BAER

▲ MICHAEL REESE II

FROM OUR OFFICERS

As our club begins a new year, I am sure we are all optimistic that it will be a great collecting time. Many top shows are on the 2009 calendar and, thanks

to Vice-President Kathryn Ayres, speakers and fascinating programs are already lined up for more than half the year. I am hopeful that we will all continue to learn more about postcard history and expand and enjoy our collections. To all, I wish a Happy, Healthy and Prosperous New Year!

—ED HERNY, PRESIDENT

Bonne Annee! As club vice president, it is my job to arrange for speakers for our monthly meetings. Due to the assistance and suggestions of club officers and members, half our meetings for this year are already booked! As you can see from the program notes, we'll be kicking off (pun intended) with Bart White's program on sporting events at Cal (go, Bears!). In the coming months, John Freeman and Gail Ellerbrake will give a joint program on those outrageous ladies' hats of yesteryear, and Bob and Brenda Bowen will speak on their marvelous Arcadia book, *SAN FRANCISCO'S CHINATOWN*. We also have several guest speakers lined up: Gary Doyle of Oceanside will be flying high with a program on the Pan Am Clippers; the head of the Western Neighborhoods Project, Woody LaBounty, will speak on Carville, the Ocean Beach neighborhood of domiciles constructed entirely out of retired cable cars, in time for publication of his book on the subject this fall; and our annual PPIE meeting in March will be hosted by Zoe Heimdal, webmaster of www.sanfrancisco memories.com.

There are many anniversaries in

2009: the centennial of the first Portola Festival and the "new" Cliff House; the seventy-year mark for the Golden Gate International Exposition; and the

bicentennial of the birth of Abraham Lincoln. We'll need speakers on each of these subjects, and more. We'd love to hear a program on your collecting interests. How 'bout it?

—KATHRYN AYRES, VP

Besides having brought our web site into existence, watching over the well being of www.postcard.org and keeping postings current, the webmaster also protects it from cyber vandals. An endless stream of phishing, spam and trash emails reaches the site; but little passes beyond its master's barricades. Thriving on data, our webmaster also amasses statistical minutiae revealing such as dot.org's average of 182.9 unique daily visitors in December; Windows users outstripped Mac by 9:1; and IE was the browser of choice, Mozilla a distant second. What folks looked at, how long they were there, what robots came.... The info's there. Just ask.

—LB for WEBMASTER JACK DALEY

In my 18+ years of publishing this newsletter, these are the first times there has been anything other than empty paperclips left after an issue is mailed. That makes me very happy, as does this issue. It is jam-packed with great articles—including one by our very recent member Stephan Likosky. It is a fine start to what promises to be a super postcard year!

—LEW BAER, EDITOR

Ed Clausen's Treasurer and Hall Manager message is included in his monthly report on page 5.



BRUCE DIGGELMAN
1943-2008

Bruce left us on December 14, 2008. He had been a member since the 1980s, served 15 years as Secretary, and was present at almost every meeting. His collecting interests were primarily Oakland, Swiss *Gruss aus* and special San Francisco cards, restaurants in particular. He was a discerning collector, often haggling with himself before purchasing. A smile was always on his face and a paper sack was usually in his hand, filled with new finds, vintage menus or theater programs and cookies. Bruce was a travelling club meeting with Show & Tell and snacks included. He was hard not to like and impossible not to love. He died at his Oakland residence, the home in which he had been raised.

OKTOBERFEST!

by GLENN KOCH

Beer, Bratwurst, and Smoke Inhalation: a post-card story of Oktoberfest in Munich.

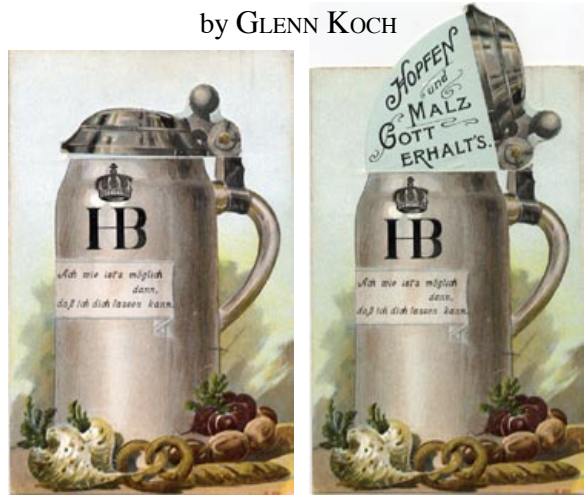
The annual spectacle that is today known as Oktoberfest in Munich, Germany began almost two hundred years ago. It was in October of the year 1810 that the marriage of Crown Prince Ludwig, of the Bavarian royal family, to the ducal Princess Therese Charlotte Fredericke Amalie of Saxony-Hildburghausen, was celebrated with a grand public festival. The highlight of the celebration was a horse race organized by the Bavarian National Guard.

The festival was held in a large meadow (*wiese*) located outside the western gates of the city of Munich. This meadow, known as the Theresienwiese, in honor of Princess Therese, is the same place where the annual Oktoberfest celebration is still held today. While the official name of the fairgrounds remains the same, Muncheners and visitors from around the world, simply refer to the festival ground by its more familiar name of “D’Wies’n” (pronounced: Da Vee Zen).



For most of the year the Wiesen sits empty except for the Ruhmeshalle, kind of a statuary hall of fame for Bavarians, and the giant statue of Bavaria. During Oktoberfest these steps and this hill become a lounging spot for weary fest visitors.

And each year, residents and tourists alike (myself included) throng these grounds to attend what has become the world’s biggest celebration of the art of beer making and beer consuming. But interestingly the original focus of what came to be known as Oktoberfest was not on Munich’s most famous



Throughout the years many hundreds of postcards have been produced depicting the beer, fun and frolic of Oktoberfest in Munich. One of my favorites is this mechanical card of a stein from the Hofbrauhaus. When the lid is opened there appears an old German rhyming saying *Hopfen und Malz, Gott Erhalt's* which loosely translates to the nightly prayer of every beer drinking Munchener: “Hops and Malt, God Preserve.”

beverage. In its earliest incarnations, and really just up until about the festival’s one hundred year mark, the event was more devoted to horse racing, shooting, and agriculture. It was only at the end of the 19th century that beer and amusements began to play leading roles at Oktoberfest.

The City of Munich has a history that is intimately



1910 was the 100th anniversary of the Oktoberfest celebration. This special year was amply covered on postcards. Notice the large banner with a variation of the Gott Erhalt's quote.

tied with the history of beer making stretching back over many centuries. But it was not until late in the 19th century that the production of beer in Munich, and for that matter much of the world, switched from small local breweries brewing only as much as could realistically be consumed before it went bad, to larger brewing companies that utilized the most up-to-date methods of storing and preserving their product in order to give it a longer shelf life. Once this advance was made, brewing on a large scale became much more feasible.

One by one, small breweries merged with competitors to form larger more modern breweries, or went out of business because they couldn't compete with the much larger operations. Today there remain just six breweries within the city bounds of Munich. They are Hacker-Pschorr, Späten, Lowenbrau, Paulaner, Augustiner, and Hofbrau, and each is extensively featured at Oktoberfest.

While some may say that six is a sizeable number, given that cities such as San Francisco support, maybe, one somewhat comparable brewery, six pales in comparison to the hundreds of brewing operations that once flourished in Munich. Surprisingly, the reason that there are still six breweries left, aside from the average Munchener's excessive beer consumption, is that it is a stipulation that to participate in the annual Oktoberfest celebrations, and to have one of the huge cash producing beer tents on the Wiesen, you must still brew your beer within the confines of the city of Munich. Seems like pretty smart thinking on the part of the city fathers!



The interior of the Augustiner Festburg or beer tent.



The Fischer Vroni stand, known for its fish on stick, is still an annual participant in Oktoberfest. The smell of all those roasting fish on sticks, though, is almost way too much!

Speaking of beer tents... at the turn of the twentieth century, with more modern methods of producing and preserving beer, making possible production of large quantities that would keep fresh, the annual Oktoberfest celebrations started to shift away from horse racing and shooting competitions and into the beer tents and amusement galleries. It was at this point that the birth of the modern Oktoberfest festival was born.

A little over one hundred years ago, the breweries of Munich began their tradition of erecting large, semi-permanent buildings, partially tented, in which to serve their product and entertain their patrons. Often the structures would have castle-like wooden entrances that mimicked the look of their in-town beer halls. Once through the entrance, the buildings opened up into a large tented rooms lined with row upon row of long communal tables and



The Lowen Brau beer hall in 1910



The Oktoberfest midway by night.

benches. Dirndl clad waitresses and Lederhosened men served beer filled krugs and steins to the many patrons in these tents, all while being serenaded by traditional Bavarian bands. Traditional Bavarian food has also always been a staple of the beer tents.

The same atmosphere continues today. Inside the beer tents, a jolly air of conviviality spreads throughout. The smell of hops and beer, and roast oxen and red cabbage is everywhere. Giant pretzels are hawked by men with overloaded baskets hanging around their necks. Patrons still sit at long communal tables, on long single benches, where you become intimately acquainted with your neighbors, either through the tight confines, or through inebriation. It is not a festival for the faint of heart, but on the same hand, it is definitely not a festival to be missed. The only thing that may



Servers carry huge beers (or Mass) in each hand, and blow whistles to clear the way.

seem especially foreign to Americans is the amount of second hand smoke that you will inhale within these tents. If you can overlook that, and the way you smell the next morning from the smoke, you've got it made!

The same growth in technology that gave rise to new brewing techniques also gave birth to the modern amusement industry. The simple pleasures of earlier days gave way to the mechanized mayhem and the modern midways that we are all familiar with. The midway of the Wiesen is no exception. Through early postcard views, up through modern cards, you can see how these rides have developed and grown, until today the Wiesen is the equal of most modern amusement parks, yet all temporary in nature. In addition, with the growth of electric lighting, Oktoberfest took on a whole new persona by night, giving it the magical carnival-like atmosphere it has today.

Oktoberfest is now held in September in an attempt to take advantage of more suitable weather conditions. It runs for over two weeks and throngs of people attend annually. Except during war years, it has been held almost continuously since it began, including during part of the reign of Adolf Hitler, but then was suspended. In 2008 it celebrated the 175th year that an Oktoberfest celebration was held. And as long as Muncheners keep drinking beer, I expect that there shall be an Oktoberfest.



Hacker-Pschorr's Brauerosl modern beer tent. Tents today each seat upwards of 10,000 people.



Aerial view of the Wiesen as dusk is coming on and the lights have all been lit. It really is something to see!

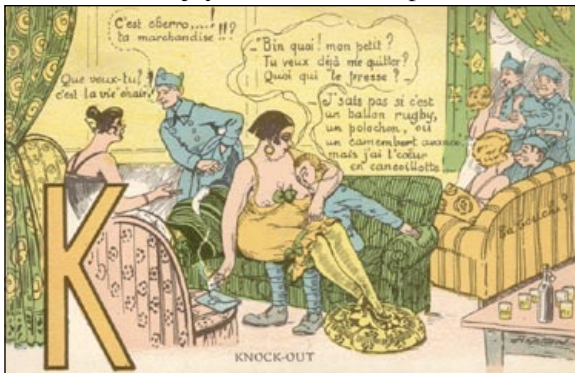
by STEPHAN LIKOSKY

The 2008 initiative in San Francisco to decriminalize prostitution is only the most recent in a long history of society's endeavors to (de)regulate what is generally considered an unavoidable evil. Historically, the United States, with few exceptions, has criminalized commercialized sex and tried to repress it. In contrast, European countries have either legalized certain forms of the trade, or at least been more tolerant towards it.

Over the years, I have acquired a number of pre-WWII postcards picturing prostitution. The majority reflect means by which the French, either at home or in their colonies, treated the issue. Brothels are represented, but also red-light districts and military prostitution.

En Patrouille (On Patrol) shows two French sailors approaching a brothel as they jest about launching (their) torpedoes. The red light usually associated with prostitution is thought to date back to the practice by which railroad crews in the early 20th century would leave their red signal lanterns on the front steps of a house where they'd gone to search out sex with a prostitute. The red light later became mandatory in some countries such as France, along with a clearly marked street number in front of the brothel and windows that were required to remain shuttered.

Knock-Out is part of a series of alphabet cards and represents the inside of a brothel where soldiers have come to enjoy the favors of the prostitutes. The

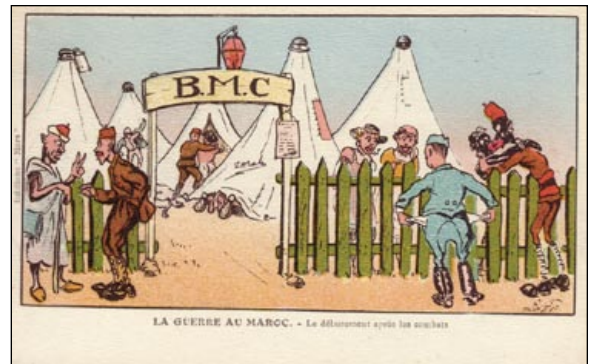


center female asks: "What's the matter, my little one? You already want to leave? What's the hurry?" In response, the soldier pressed against her breast replies: "I don't know whether it's a rugby ball, a cushion, or an aged camembert, but my heart is turning into a runny cheese." Brothels targeting the military operated widely throughout France and its colonies. Interestingly, a blue instead of red light was used to signal a brothel reserved for officers.

Separate brothels existed in the colonial possessions for indigenous troops.

Though prostitution was technically illegal in France, legislation, begun in 1843 and lasting until immediately after WWII, insured that it would be tolerated under certain conditions. Prostitutes would have to be registered and undergo regular health checks. They were not allowed to work during daylight hours, exhibit themselves in windows, or dress in a suggestive manner. As France conquered parts of North Africa, regulation of prostitution soon followed.

For the military forces, the *Bordel Militaire de Campagne* (BMC), or Military Field Brothel, was set up to serve the soldiers. One, in Meknes, Morocco, included 500 buildings, with cafes, dance halls, and prophylactic stations. In a cartoon BMC scene, soldiers are seen negotiating for or about to be engaged in sex with the women. One figure demonstrates his inability to pay by showing his empty pockets. Note the red light hanging above the entrance sign. In a





rare card, an actual military field brothel, this one in Morocco, is shown. Two women pose with soldiers outside the tents used for liaisons.

In Casablanca, an entire neighborhood, called Bousbir or *le quartier réservé*, was reserved for prostitution. An aerial view of this red light district shows photo inserts of prostitutes on its four corners. The woman in the upper right is identified on the card



titled *Le Quartier Réservé – Type de jeune juive*. Both cards are attributed to “Photo Flandrin,” or Marcelin Flandrin, one of the most important photographers and producers of postcards in early 20th century Morocco. The Bousbir district operated until Moroccan independence. While drawing mostly women from Morocco itself, Italian, French and Spanish women could also be found within its brothels.

Street prostitution was



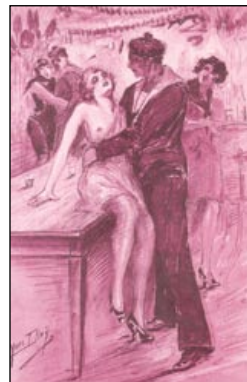
meant to be strictly controlled in France, where active, and later passive, solicitation was made illegal. Most police activity targeted non registered sex workers, however. As might be expected, port cities, with their ample and ever-changing supply of military personnel, were often rife with prostitutes. In a rather battered card, a group of prostitutes in Marseille pose for the camera, along with potential customers that include a *tirailleur* Sené-



galais, or French colonial soldier from West Africa. A studio painting likewise shows a street near the port, with one particular prostitute luring a customer to her lodgings, while French sailors in an illustrated card titled *En bordée* (On Watch) carouse with prostitutes in a bar.

Due to the illegal status of prostitution in the United States and its more prurient traditions, few early cards seem to have

been produced depicting prostitution. In France, where attitudes were more tolerant regarding sex, large numbers of cards were produced, many in cartoon format, allowing us to better understand public attitudes towards the practice and the varying regulations by which the French tried to cope with “the world’s oldest profession.” In a 2003 poll, two-thirds of the French favored the reopening of legal brothels.



by JIM CADDICK

COPYRIGHT LAWS are currently strict and specific to protect the creator of an original work. But this was not the case in the early years of the 20th century, although restrictions were somewhat firmer than in the free-wheeling days of the 1800s. Then, at least in the photographic world, if you had even a copy negative of someone else's print, you could sell it with few restrictions. The original maker could in theory prosecute you, but if the photographer was in a distant city it was impractical and time-consuming to do so. Stereo views, a popular form of photography in the late 1800s that was eventually supplanted by postcards, were often pirated and resold even though the reduced quality from the copy process was evident. For this reason, photographers frequently would write their names and/or captions in the negative to forestall—but not eliminate—such “illicit” activity.

The two images presented here illustrate the problem of determining who took the photograph.

The first image is of a mother bear suckling her two cubs. The card by the Haynes Studio of Bozeman, Montana (done with the Curteich “C.T. Art-Colortone” process) states in the caption that it was made in the Grand Canyon [of Yellowstone Park] by a Haynes employee, E.W. Hunter. The linen card has a Teich number which would appear to place the publication date as 1934. However, the exact same image (non-colorized) published as a real photo card by J.H. Eastman of Susanville, Calif., was made in 1936, according to data found on the www. I have two versions of this card, having slight variants in

the captioning; one has a DOPS stamp box, the other a more modern Kodak Paper stamp box. To add to the confusion, I have found on the Internet another version of the Haynes card, not printed by Teich, titled “The Woman Bear.” It has what appears to be a 1946 copyright notice on the front, but the text on the back is identical to the earlier card, and it also bears the same Haynes catalog number.



The second image is from the 1906 San Francisco earthquake and fire, and is even more perplexing. Three publishers offer the same view, ▶

NOTES: The third bear view is a full frame image, subsequently cropped to postcard size. If Eastman had merely copied the Haynes card, it would have been an exact duplicate and not include the extra material evident here. Image from

the Eastman Originals Collection web site, Univ. of Calif, Davis.

Close examination of the three 1906 images reveals that, while they are all printed at about the same scale, there are slight variations in cropping; each showing tiny bits of original material not found in the other cards. So there must be a master image somewhere, which shows all the details and likely more.



P.S. JOHN FREEMAN, who is in no small way involved in the club photographer survey project, is even more deeply committed to other historical research. On February 10 and 15, we will all have the opportunity to share his neighborhood knowledge in programs sponsored by the San Francisco Museum Historical Society. Tuesday, 2/10 at 7:30pm will be his talk on the Richmond District at Star of the Sea School, 360 9th Avenue (where our club meetings will be held for three months this fall). On Sunday, 2/15, John will lead a two hour walk of the Inner Richmond, also for SFMHS. Meet him at Star of the Sea at 1:30pm.

SUZANNE'S DRAWERS: Suzanne Dumont sent in this helpful hint: "Want to convert an old or new dresser into an organized postcard cabinet? I just found these dividers that turn a drawer into postcard filing heaven. These are spring loaded, natural wood, that won't bend or break. Sold by ImprovementsCatalog.com, they come in two sizes: The Kitchen Drawer Dividers fit a drawer 17-21" deep and the Spring Loaded Drawer Dividers fit drawers 12-16" deep. A set of two dividers will set you back \$20 + postage. Not cheap,



but the results are nothing less than museum quality. They easily set into

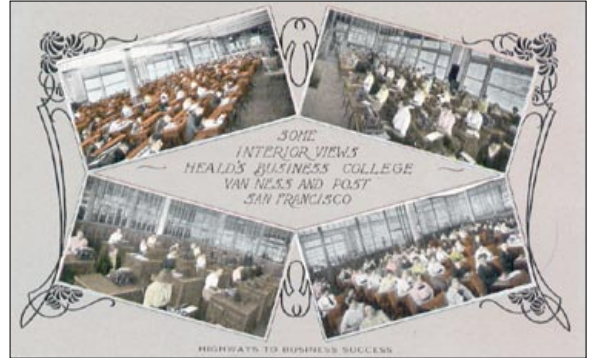


WHODUNNIT?, *con't*

showing refugees in Lafayette Square watching the progress of the fire. I have also seen the same view as a real photo postcard (photographer not credited). The card by Michael Rieder of Los Angeles is most likely to have been published soon after the event, with the Charles Weidner card a close second. Richard Behrendt was a "manufacturer's representative"

place without glue or nails. Be sure to measure the depth of your drawer and order the correct size. As you can see in the photo, I even have a Janet Baer category in my prized SF collection."

FOLLOW UPS: Glenn Koch and Hal Ottaway have forwarded copies of cards in their collections that add extra punch to earlier newsletter offerings. Glenn's



is a multiview of Heald College—Heald's Business College in this card—that was well covered by Chuck Banneck in the August issue. Hal's card, copyright Feb. 1914 by James B. Murphy, was shown here before, but after seeing the October cover card, bi-coastal poverty becomes far more poignant.



THERE ARE PLENTY of empty pages for next month. Help fill them. —ED.

prior to 1906, is listed as selling novelties in 1907, and only in 1909 does his directory listing mention postcards. It is also quite possible that by 1909 he had passed away, since that and subsequent listings refer to a business name, run by his sons, rather than an individual.

So... Who did do it?

CONNECTING POSTCARD PHOTOGRAPHERS

by FRANK STERNAD

Perhaps this interesting submission will spark more members to participate in the club photographer survey by showing that seemingly pedestrian postcards can potentially open more than one window to the past, especially when details about the photographer are viewed with the image.

Art Sommers, supportive postcard collector and author of the Arcadia publication, “Auburn,” sent in two scans of a real photo with a strong suspicion that the signature on the face was the photographer’s. A little research confirmed his suspicion, and at the same time it became likely that the two sets of initials on either side of his name represented postcard mail exchange clubs—a popular method of trading cards and forming friendships worldwide during the golden age of postcard collecting (1900-1915). But that wasn’t all—something about the addressee also rang a bell.

Art’s 1906 image shows the town of Auburn, looking east from top of the Placer County court house. The photographer, J.C. Hawver (1854-1914), a well known Auburn dentist, added “P.C.E.” and “I.P.E.” to the caption (most likely meaning “Post Card Exchange” and “International Postcard Exchange”), so I reasoned the card had been mailed to an exchange member, in this case George A. Shepard of Lowville, NY. The Adirondack village of Lowville in turn inspired me to consult a wonderful 1999 book about New York regional photographers.

In EXPOSING THE WILDERNESS, page 48, club member Robert Bogdan mentions Lowville photographer William Mandeville printing real photo postcards for a local pharmacy owner named “Shepard.” It turns out that George A. Shepard is the same individual,

obviously exchanging views with Dr. Hawver. The 1910 federal census lists George A. Shepard as a drugstore salesman in Lowville, age 45; and Bogdan remembers seeing Lowville real photos with Shepard’s name as photographer.

J.C. Hawver dedicated much of his later years to exploring a limestone cave on the lip of the middle fork of the American River canyon that for over 10,000 years had concealed remains of extinct species such

as the ground sloth and saber-toothed cat. First discoveries in the cave were made December 1906 by a group of Auburn High School boys; and when Hawver verified the find by descending into the depths himself, he reported the important deposits to the University of California at Berkeley. He then assisted with recovery and preservation of specimens for several years, sending most of his own fossil finds to Berkeley, where they remain to this day in the anthropology department’s museum. In 1907 the remote site was officially designated Hawver Cave.

Bottom line, in short: here we have identified photographers on both ends of a 1906 postcard exchange, illuminated their

identities to some extent, and in my mind brought more life and significance to a Northern California real photo postcard. What stories may be lurking in your albums? Why not send in a scan (both sides) of a favorite signed real photo to Editor Baer and possibly discover there is “more to it than meets the eye.”



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...
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1/09

P.O. Box 621
PENNGROVE CA 94951



2009 MEETINGS

January 24
February 28
March 28
April 25
May 30–5th Sat.
June 27
July 25
August 29*
September 26*
October 24*
November 28

*Aug., Sept., and Oct. at
Star of the Sea School

NEWSLETTERS DATING FROM MARCH 2003 ARE ARCHIVED IN COLOR AT WWW.POSTCARD.ORG