

San Francisco Bay Area Post Card Club

February 2009

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

Vol. XXIV, No. 2

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 • UC BERKELEY SPORTS
THIS • VALENTINES
ISSUE • "RUSTIC" REAL PHOTOS
• BELLS

PROGRAM NOTES: *Millinery Madness!* Gail Ellerbrake and John Freeman have combined forces to bring us a most entertaining program on the wild women's hats of the Edwardian era, just a century ago. We'll see dozens of postcards of ladies in outrageous chapeaux, thanks to John and his computer projection skills; Gail will provide the commentary based on her above the ears research; many of the cards are from the collections of Darlene Thorne and Jack Hudson. It's going to be fun.... Don't miss this one! Ladies and gentlemen, transport yourselves, wear a hat, ANY hat to the meeting.

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

What could capture the post-card spirit of our pre-WW II era more perfectly than a large letter linen card in unreal colors published by local photographer Stanley A. Piltz, produced by Curt Teich of Chicago and code dated 1938? —Ed.

February 18th marks the 70-year anniversary of the opening of the Golden Gate International Exposition on Treasure Island. The official guide book described the fair



as a celebration of the recent construction of "three engineering marvels"—the Bay Bridge ("the longest in the world!"); the Golden Gate Bridge ("the longest, highest single suspension span!"); and Treasure Island itself ("an ultra-modern metropolitan airport!"). The airport never came to be, but the Magic City, as it was called, was glorious. Of the island's 400 acres, 280 were landscaped with lush gardens and flowers. The effect was even more spectacular after dark, when multi-colored lights shot up one mile into the nighttime sky, visible for 100 miles around.

—KATHRYN AYRES

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Newsletter Deadline: 5th of each month


MINUTES January 24, 2009

Bright and sunny... a near empty parking lot... a near overflowing meeting. Ten, count 'em ten, dealers were set up: Dorothy DeMare, Sue Scott, Michael Reese II, the club box, Joseph Jaynes, Buzz Kinnenmont, Ken Prag, Ed Herny, Virginia Handley, Barry Balin, Dave Parry, Hy and Sharon Mariampolski! The meeting was called to order at 1PM by President Ed Herny who welcomed the large turnout.

Announcements: Ed reminded us of the memorial for Bruce Diggelman on February 7 and the Vintage Paper Fair at the Hall of Flowers on January 31 and February 1. He also told of the Bottle Collectors show with postcards in Santa Rosa in October, of John Freeman's talk and walk on the Richmond District part of a series by the SFM&HS, of the Hillsborough Antique show and the Antiquarian Book Fair.

Lew Baer reminded us that it is time to pay dues.

John Freeman gave us a taste of next month's program, *Millinery Madness* by Gail Ellerbrake and himself. Ladies and gents be sure to wear your vintage hats!

Drawing: There was something for almost everyone.

Old Business: Jim Caddick showed some examples of cards needed for the Northern California photographer survey: in short, if you have cards made from photos that are in any way unusual, let Lew Baer, Jim Caddick or Frank Sternad know of them.

New Business: Ed Clausen spoke on planting a tree

in Bruce's memory. After discussion it was M2C to authorize Ed to make arrangements for same in Joaquin Miller Park.

Show & Tell: Darlene Thorne showed a card of a whistle shaped like TR's teeth, her "best" California women's suffrage card with the winning design for the group's logo, and a photo montage by Pillsbury of the 1905 UC-Stanford Big Game. ... Jack Hudson found a treasure at Sacramento, a real photo of the monument for Cal T. Rogers, the 1911 aeronaut. ... Wayne Nelson brought a book on the US Naval Academy 1900-1930, which he attended. "Excellent!" with some cards from his collection in it. ... Sue Scott showed her one UCB item, a blotter from a bookstore near campus. ... Lew Baer did not bring any cards, but he did (as usual) wear his vintage Cal brass belt buckle with standing bear. ... Joseph Jaynes brought a series of five RPs of the May 22, 1915 explosion of Mt. Lassen which showed how the photographer moved to keep the plume of smoke and lava in the center of the frame.

—LEW BAER, RECORDING SECRETARY PRO TEM

PROGRAM:
Bart White on UC Berkeley Sports

Bart began by saying that he is mainly a collector, somewhat of an authority and a sometime dealer. Collecting "Cal stuff" is his love and joy which he began about 15 years ago. The University of California at Berkeley has a rich history dating from 1868 including a long standing competition with Stanford. The first "Big Game" against Stanford was held in the



CARD STUNT – CAL BEAR



CARD STUNT – STANFORD AXE EMBLAZONED “C” loving cup from 1947... and decals. How about this one of a bear kicking an Indian?”

Spring of 1892, Stanford’s first Academic year. The following year, football became a fall sport.

Postcards are only a part of Bart’s collecting interest, but, of them, real photos showing student life are his favorites, and he brought cards of pre-Big Game bonfires and the Stanford Axe. The Axe has become an inter mural trophy since a lumberman’s ax was brought to a baseball game in 1899 to taunt the Cal team and rooters. Cal won the game and stole the Axe. The game was played at 16th and Folsom Streets in San Francisco, and UC students jumped those from Stanford, grabbed the Axe and got it aboard the ferry to Berkeley. It’s been going on since then. Since 1933, the Axe has been an intercollegiate trophy traded between the two schools following their annual football game. [Gim yax, yax, yax! Gim yax! Where?]

“I like everything UCB,” Bart revealed. “Programs, bootleg (pirate) programs published by newspapers and other non campus organizations, especially. And the Big Game. I like it all. Here’s a

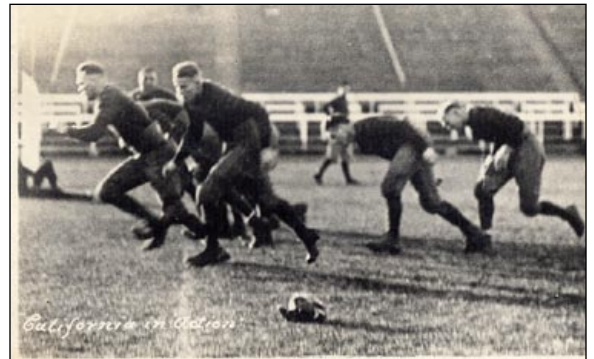
Card stunts show up on postcards from time to time. The tradition began in 1910. It was a UC innovation, Bart explained as he held up a postcard size instruction card that told rooters what color cards to hold up for each stunt. To make the color displays look their best, white shirts were required in the rooting sections which, until the 1940s, were separate for men and women.

Bart began holding up postcards and invited us to look more closely after the program. We saw a hand drawn yell leader, RPs of teams, rooting sections, Stanford Axe with short medium and longer handles, pajama rally, students in 1919 guarding the big C on the hillside from being painted red. A postcard of the UC stadium in 1923 was used as an exhibit in the legal battle to preserve the old growth trees near it.

Bart then announced, “My favorite card,” and held up a postal card with a piece of uniform from a



GOAL POSTS AND EARLY RUGBY TEAM



CAL TEAM IN ACTION



CAL'S GREAT BRICK MULLEN
player in the Big Game of 1911 glued on the back!



STANFORD MAKES LEMONADE



LEATHER LORD FONTLEROY?

We saw photos of early games and of bonfires and freshman carrying wood for them, autographs on programs and originals of newspaper Big Game cartoons. Over the years, Stanford has won the majority of Big Games, but by a slim margin. Oski, the Cal mascot, was started by a student who thought the university needed a mascot. Up until then a bear cub or bear statue filled the role. We saw a 1941 photo of Oski walking the goal posts like a tightrope. The person who plays Oski, dressed in the goofy bear costume, is kept secret. He may be male or female under the bear suit, or several students during one semester.

Tightwad Hill is another tradition. It began in 1923, the year the stadium opened and the first pennypinchers chose to sit on the hillside behind the



THE BIG C HIGH ON THE HILL

stadium rather than pay admission fees. From 1906 to 1914, UC and Stanford played rugby instead of American football which had become too violent.

Bart faces lots of competition for pre W.W.II UC Berkeley items. "I have to be lucky and quick!"

Before he closed, to much applause, Bart told about the famous heist of the Big Game Axe. It had been safely stored in a bank vault, only coming out once a year for an annual Axe Rally. One year some Stanford students, dressed as Cal students, were able to climb atop the armored car that was taking the Axe to the bank on Shattuck Avenue. They convinced the driver to out run the security team that was on foot, and when the truck reached the bank on Shattuck Avenue and the doors were opened, the Stanford men snagged the sacred hatchet.

—NOTES BY LB



VERY EARLY COLLAGE REAL PHOTO



CAL WIN!



UC MEMORIAL STADIUM, INTERNATIONAL HOUSE IN FRONT

TREASURER/HALL MANAGER REPORT

As of February 2, 2009\$5,105.02
 Our September meeting date has been moved to the 19th—the third Saturday of the month—due to a scheduling conflict at Star of the Sea Church. Our thanks to John Freeman, the Richmond Ranger, for confirming our Fall dates at the church. (Rosh Hashanah begins on the 19th. Hope the date change doesn't upset anyone.)

—ED CLAUSEN, TREASURER/HALL MANAGER

WELCOME TO OUR NEW MEMBERS

Nancy Redden, a collector of amusement parks, Disneyland, chair lifts, incline railways, trams, planetariums, Viet Nam monuments, Dr. Martin Luther King, Jr., night scenes of large buildings, Weeki Wachi mermaids, Victorian ladies, worlds fairs.

Barry Balin collects Los Angeles, San Francisco, Malibu, Topanga, Hollywood and many of the beach communities and more, and welcomes approvals with prior notice.

Robert and Susan Chandler, collectors of California

Art Sommers; Art is a serious collector and researcher of Placer County towns; Gunnison, Colorado Springs and Pitkin, Colorado; Minneapolis, Kansas; Thiensville and Mequon in Wisconsin; T. C. Wohlbruck postcards; Shinkle postcards; crossing the Equator ceremony cards; and old letters, bills, receipts, business cards, etc.

Lee Brown, a dealer and collector of Catalina Island and a myriad of other diverse subjects. No approvals.

Bart White, Collector: University of California and Stanford sports, traditions, and football.

POSTCARD CALENDAR

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; free entry for club members

Apr. 24-26, **San Mateo**, Hillsborough Antique Show; Expo Frgds, Fri-Sat from 11am, Sun from 10

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, GG Park, free entry

May 29-31, Fri-Sun, Glendale, Vintage Paper Fair; 1401 N. Verdugo Rd., free entry Sunday

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

Postcards are always on sale at SF Antique and Design Mall, 701 Bayshore Blvd, SF; 415 656-3531

Valentines: BE MINE!

by DAVID COOK

You might say I was born to collect Valentine postcards. Not only did I arrive in this world on February 14, 1954, my parents chose a name for me that resulted in Dan Cupid and me having the same initials. My passion for these cards has taken me to shows all over the U.S. and Canada... and I have enjoyed every minute.

Some of my favorite cards are ones I relate to on a personal basis. In fact, an abbreviated story of my life can be told through Valentine postcards.

My parents' names are Garland and Betty. For obvious reasons, the card featuring Cupid and the caption, "Garlands of Affection," reminds me of my Dad. This is especially true since, on Valentine's Day 1999, my father passed away. The next card shows a little girl waiting outside another little girl's door, having just left an envelope on the



doorstep. This Drysdale Co. card may not seem, at first blush, to be a Valentine postcard but I have several other cards in the same series that are explicitly Valentines. In addition, there is snow on the ground (common in February) in this scene and there are hearts after the caption and on the corner of the envelope. It may not be possible for you to read the name printed on the envelope by the publisher, but it is "Betty Jones," which just happens to be my mother's maiden name. For the 14,000 or so Valentine postcards in my collection and the million plus cards I have seen on eBay and at shows, I have seen only one other Valentine postcard with



someone's first and last name printed by the publisher on an envelope in the card's design.

One of the stories I have heard repeatedly about the early part of my parents' marriage involves my dad's reaction to the first fried chicken dinner prepared by my mom. After my dad commented that her chicken was different from what his Mom use to make, my mother's somewhat heated reply was, "If you like your mother's chicken so much, maybe you



should just go back and live with her!" The third card captures this memory perfectly and, fortunately, this crisis quickly passed and their marriage lasted 48 more years.

My parents soon started a family and had four sons beginning in 1952. The next card, with a baby-carrying stork and a glittery "Your

Valentine," is an appropriate reminder of my birth, which was a little sooner than expected. Like all families, we had our ups and occasional downs. One incident in my childhood that my mom enjoys laughing about is the time I decided, at age 9 or 10, to run away from home. It was an early summer night. I packed some clothes in a bundle and tied it to a stick. I announced to my parents that I was running away, then left and hiked into some nearby woods, which was as far as my plan went. According to my mom, my dad was in a panic but she stayed cool, convinced that my absence would not be a long one. Sure enough, after about an hour or so, with the tem-



perature dropping a little, I “remembered” that I had left my watch at home and returned to retrieve it... and quickly forgot about my hobo plans. The card with the little boy and his hobo sack is a reminder of this incident.

In time, my brothers and I grew up to be, for the most part, respon-

store’s front window.

Two final cards are just for fun. The real photo card of the rather dapper young boy has a San Francisco connection (the studio stamp reads: Whigham S.F.). If I use my imagination, this confident



looking kid looks a lot like me at a similar age. What makes this card unique is the back. To connect what’s written on the reverse to my life, it’s essential to know that one of my best friends is a high school and law school classmate, as well as a former roommate for four years. He had just been divorced when we started rooming together and he dated constantly, two to four women at the same time. I began calling him “Foxhunter”

since women were often called foxes (remember

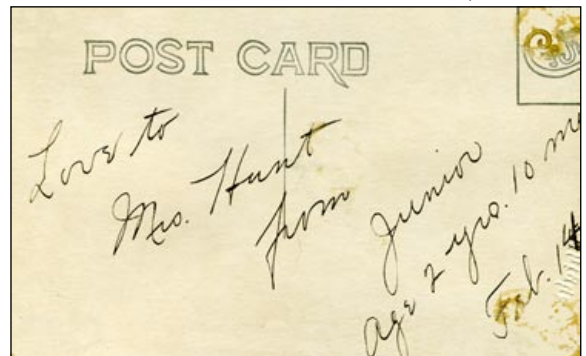


sible adults, and we all followed our dad into the legal profession. The lawyer Valentine, complete with legalese, represents my working life. My collecting passion for the last 15 years is shown in the next postcard, which features a woman considering racks of Valentine postcards. Note the word “POST-CARDS” shown in reverse on this



THE LAWYER

This valentine, you must agree
Is cupid's summons served on thee;
A warrant issued for your heart
And sealed with kisses, a la carte,



Steve Martin's wild and crazy guy) during the early 80s. After I started dating someone, my friend Bill began calling me Junior Foxhunter, which he later shortened to Junior Hunter, and then to Junior Hunt—a nickname he still uses today. Now check the message on the reverse of this card: "Love to Mrs. Hunt from Junior...Feb. 14." I tell people that this photo must be me in a prior life sending love to my mother in a very proper way!

Lastly, I enjoy Valentine postcards that remind me of famous, or nearly famous, people. The card



showing two goats butting heads, with the caption "A Valentine Greeting," reminds me of a prominent San Francisco area writer who has a fondness for goat related postcards. For those of you in cyberspace, I am referring, of course, to the longtime editor of this

newsletter and former *Postcard Collector* columnist, Lew Baer.

[David is always looking for uncommon Valentine postcards in VG+ condition.—ED.]

WALKER EVANS'S ECLECTIC PICTURE POSTCARD COLLECTION FEATURED AT METROPOLITAN MUSEUM

NEW YORK, NY. (www.artdaily.org) - Nine thousand picture postcards amassed by American photographer Walker Evans (1903–1975) are among the fascinating works in The Walker Evans

Archive, acquired by The Metropolitan Museum of Art in 1994. *Walker Evans and the Picture Postcard*, to be presented at the Museum from February 3 through May 25, 2009, will be a dynamic installation of hundreds of these postcards from Evans's collection, which he built and refined over the course of 60 years.

The direct influence of the postcard on his pictorial style will be demonstrated with the inclusion of a small group of Evans's own photographs, also from the Museum's collection.

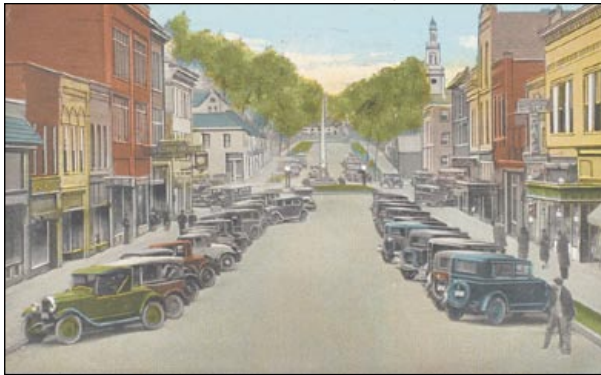
Walker Evans was the progenitor of the documentary style in American photography, and he argued that picture postcards captured a part of America that was not recorded in any other medium. In the early

20th century, picture postcards, sold in five-and-dime stores across America, depicted small towns and cities with realism and hometown pride—whether the subject was a local monument, a depot, or a coal mine. Evans wrote of his collection:

"The very essence of American daily city and town life got itself recorded quite inadvertently on the penny picture postcards of the early 20th century.... Those honest direct little pictures have a quality today that is more than mere social history.... The picture postcard is folk document."

Evans methodically classified his collection into dozens of subject categories, such as "American Architecture," "Factories," "Automobiles," and "Curiosities."

For Evans, the appeal of the postcards lay in their commonplace subjects, the humble quality of the pictures, and the uninflected style, which he borrowed for his own work with the camera.



MAIN STREET, CONFEDERATE MONUMENT, LENOIR, N.C.

RUSTIC REAL PHOTOS

by CHRISTOPHER POLLOCK

Rustic has been a newfound passion of mine for a couple of years now. But since it covers many different subject headings my searches for cards are most efficient online rather than at shows. When I decided to write an article I thought how do I choose a subject and the cards? Always liking to work within some constraints, I decided to focus only on real photo postcards with a variety of subjects for this article.

Rustic, for the purpose of this work, is the use of naturally occurring materials such as wood and stone crafted in an unrefined state while exploiting their intrinsic structural and aesthetic qualities. The various states of rustic draw their spirit from the materials—an authentic use. Just as landscape designer Frederick Law Olmsted cited the “genius of the place,” or *genius loci*, vernacular architecture echoes its origins.

There was a golden age for rustic which lasted roughly from 1840 through the 1920s when the decorative appreciation of rustic style reigned. A subgroup of the eclectic Victorian age, rustic was expressed everywhere. Since most of its materials were ephemeral, many of these constructions only live on in photographs and illustrations. Despite that, today every possible permutation of rustic exists within the materialism of our world. In recent years its reemergence has mainly been publicized through the building and furnishing of log cabins for the well to do. Many of these are fairly kitschy, while others are more humbly conceived.

Rustic construction is one of the most primordial connections to the earth since it comes from the planet’s bounty. Ranging from the simple to the sublime, and from functional to fantastic, the designers and craftspeople of these rustic assemblies sometimes incorporated the indigenous materials in mind boggling ways. Like *The Flintstones*, the word rustic implies simple and functional but it can be quite the opposite. A log laid from bank to bank over a stream is functional, but to envision some of the convoluted designs that our forefathers have created took some deep thought and consideration.

Certain areas of our planet, like Scandinavia, parts of Russia, Australia, Canada; and in the United States such regions as New York State’s Adirondack Mountains, parts of California, Maine, Wisconsin, Michigan and Minnesota abound in rustic, or at least once did. This is primarily due, on the one hand, to their being in an area of immense natural resources, and on the other, to their lying smack in the middle of logging country.

Fortunately for us rustic enthusiasts, vintage postcard makers chose to record some of the masterpieces of creative artistry.

STUMP FENCE, SHRINE OF THE PINES,
BALDWIN, MICHIGAN



The stump fence is an assembly of tree stumps with roots which were pulled from a forested area that was being turned into an open field used for grazing or crops. These were once common in the eastern United States, especially in the areas of Pennsylvania and New York state’s Allegheny Plateau reaching up into Canada. Considering the lack of powerful equipment in the 19th century when these barriers were created, the work was hard which included cutting the trees, pulling them from the ground and dragging them to the field’s boundary. Shown in this card is Raymond W. “Bud” Overholzer who collected pine stumps, branches and other raw materials that he crafted, without power tools, into scores of objects which are the subject of many postcards. In 1953 he opened the

doors of his log cabin showplace called Shrine of the Pines whose structure is part of the exhibition.

FORESTRY BUILDING, PORTLAND, OREGON



Dubbed “the world’s greatest log cabin” this large structure was known as the Forestry Building. It was built of unhewn logs for the 1905 Lewis and Clark Centennial Fair to honor the survey party’s nation building journey across the continent. Its design was a departure from the fair’s other buildings which were mostly designed in a Spanish Renaissance style. The Forestry Building’s purpose was to house exhibits of wildlife dioramas and forest products. Sadly it succumbed to fire on August 17, 1964. The card is marked with Cross and Dimmit.

THE TOWN OF DUBOIS, WYOMING



Located not far from Yellowstone Park, Dubois (pronounced dew-boys) was and remains an epicenter of rustic style buildings. Settled in the 1880s, the town was originally known as Never Sweat with its dry winds blowing through the Badlands where scenic red banded and other colors of rock outcroppings are

common. The small town retains its board sidewalks and Western feeling. What is unique about this town is that many of the rustic buildings sport an applied split log as decoration rather than the vernacular of logs piled upon each other and notched in some form at the intersections. Although the cars seem to date this card in the late 1940s to early 1950s, the card was postmarked on August 27, 1962 and was sent to Mr. and Mrs. Clarence Strom in Scandia, Kansas.

PORTRAITURE



“Secure the Shadow, Ere the Substance Fade, Let Nature imitate what Nature made” was an early advertising slogan for the new technology of photography during the Victorian era. Although this phrase is actually connected to the then common practice of postmortem photography, it made a bigger point during a time of shorter life spans than those ex-

perienced today. The new-fangled technology of photography could do just that. For the living studio portraits with rustic props became all the rage starting in the 1870s. These props were more than mere decoration, they had a function—the subject had to remain still for several minutes and the chair, arbor or fence not only acted as an aesthetic framing device but also aided the subject to stay motionless or there would be a blur. This unsent card portraying a young woman in a middy blouse has the name Hazel Beckie Merrill, Durango, Colorado penciled on the back.

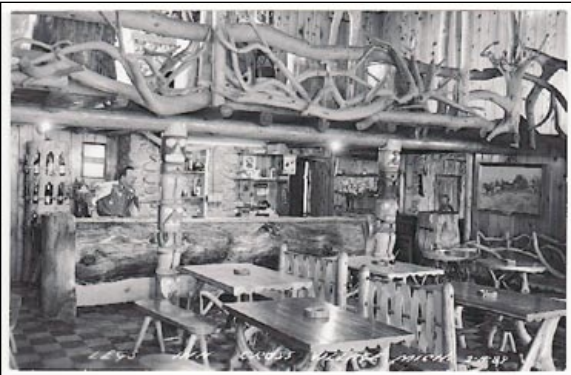
COWBOY BAR, JACKSON HOLE, WYOMING

In the shadow of the Grand Tetons this bar has been an institution since 1937 when Ben Goe purchased a pre-existing cafe and beer garden. With its purchase he proceeded to transform it into the Cowboy Bar. But in the mid-1940s it became the Million Dollar Cowboy Bar when new owner Preston Parkinson commissioned the distinctive decoration of nubby logs, which are lodgepole pine with burls, still seen



today. The rustic decoration was executed by Jack Kranenberg who later formed a furniture company using the distinctive wood species as a basis for his designs. This card was produced by G. M. Scott & Sons, Idaho Falls, Idaho and was not mailed.

LEGS INN, CROSS VILLAGE, MICHIGAN



The unique vision of Polish immigrant Stanley Smolak, Legs Inn was created starting in the late 1920s when Smolak was inspired by his surroundings located on upper Lake Michigan. Several different postcards document Smolak's work throughout the inn which is built with a combination of stone, timber and driftwood. The inn is still run by members of the family. This postally unused postcard was produced by The L. L. Cook Company, Milwaukee, Wisconsin.

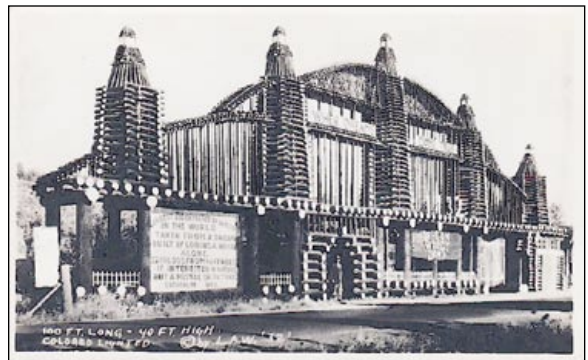
CAL-NEVA, CRYSTAL BAY, NEVADA

Originally opened in 1927 on what was then the far-flung north shore of Lake Tahoe, this venerable facility is now called the Cal-Neva Resort Hotel and Casino. But the historic building seen today was built in 1937 by then owners Norman Biltz and



Adler Larson after the original lodge burned. Today the rustic log portal has given way to more modern surroundings but the building beyond remains with its historic Indian Room that has a massive granite boulder fireplace which straddles the state border line with California. This card was sent to Mr. and Mrs. John Christensen in Cotati of July 1939.

LOG PORTAL, SUTHERLIN, OREGON



This 100-foot-long portal to the Oregon Woods Camp in Sutherlin, Oregon was the singular work of Loring A. Wood. The sign proclaims this to be the "largest log entrance of nature in the world" and further says that its inspiration was "taken from a dream" which is echoed in the stick lettering across the top which states "When Dreams Come True." His accounting states that 464 trees were used which yielded the 3200 logs used in constructing the massive structure. The postcard is dated 1932 and is the outcome of Wood's apparent interest in promoting this roadside attraction. The bottom of the sign says "If interested in nature buy a postal or picture." Veterans Affairs files show him to be buried in the Veterans Cemetery

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in Roseburg, Oregon after he died on July 14, 1945, which is just a few miles from Sutherlin. To my knowledge this attraction no longer exists.

RUSTIC BRIDGE, WASHINGTON PARK, CHICAGO



This bridge is a straightforward truss design using logs which support the bridge but serve the dual purpose as railings to prevent someone from falling from the deck. Each end is supported by abutments called cribbing which act as retaining walls that are filled with earth or rocks behind the structural log facing. Writing on the reverse indicated this to be “in South Park, Chicago” but many other postcards of the same bridge indicate otherwise.

CAMP CURRY, YOSEMITE NATIONAL PARK, CALIFORNIA
The most rustic of the accommodations available



in the park, Camp Curry’s welcoming rustic portal is a clue to the architecture of the rest of the camp’s structures. Curry Village, as it is more commonly now known, was founded in 1899 by David and Jennie Curry with a few modestly priced tent cabins and a central dining facility. Today it is the largest lodging facility in Yosemite Valley. (Although at this moment the park service will probably diminish the number of cabins by one-third due to the danger of rock slides.) The camp is located beneath the towering Glacier Point where the shower of embers known as the fire-fall was once a nighttime scenic attraction until it was discontinued in 1968 mainly due to its popularity and the further crowds the spectacle brought. The card is rubber stamped “Jarrett” on the back.

NATIONAL POSTCARD WEEK

by DEMARIS ELROD SWINT

NOW is the time to begin planning your postcard for National Postcard Week, May 3-9, 2009. This will be the 26th year celebration of our holiday. Promote it! Let people know you collect postcards.

National Postcard Week was a scathingly brilliant idea begun by some of the International Postcard Dealers Association members. Most especially John H. McClintock; DeeDee Parker; Roy Cox and Richard Novick and others. It began in 1984 as a way to promote our hobby. In the early years most of the postcards were made by clubs around the country and few individuals. Today, most are made by individuals and a few snail mail clubs.

What you need to know to get started: Pick a design! Any design! Animals, vegetables or people....

Maybe your favorite topic is something else. Whatever it is, take a photo, draw a picture, use lettering or rubber stamps to design your NPCW card. Many people use computer programs. Others create by hand. If you would like an artist to design your card, Rick Geary is the best: PO Box 869, Carrizozo NM 88301 or email, rickdeborahgeary(at)tularosa.net.

Here are some guidelines courtesy of The Tucson Post Card Exchange Club:

1. “National Post Card Week” and “May 3-9, 2009” should be on the postcard, ideally on the front.
2. Your name, or the club’s, and mailing address should be on the front, but can be on the back.
3. Minimum size 3-1/2x5-1/2 inches.
4. Maximum 4-1/4x6 inches.
5. Minimum thickness is 90# card stock. 110 lb can be used in most home printers.

Continued page 13

BELLS, BELLS, BELLS... Tucked away in My Closet

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by GEORGE EPPERSON

There are big ones, little ones, loud ones, soft ones [Just ask Edgar Allen Poe!]. I like bells. Each has its own personality in its quality of tone. They are from China, India, Persia and other exotic places. Some seem to go back forever in time. Some are the handiwork of the blacksmith and the price of the craftsman.



Bells play an important place in our life, but do we give them much thought?

We have cowbells, goat bells, sheep and cat bells. Believe it or not, I even have a large elephant bell. Don't forget the dinner bell and the doorbell. We need the school and work bells. We have a counter



NPCW continued

6. A minimum of 100 copies will give other traders a chance to get one.

7. Numbering your cards, “#/100” on the back, is standard.

8. Be sure to sign your card. A first name is okay, (especially if it is odd like mine). Stamped postcards should be mailed during NPCW week. If using an envelope, you can mail early.

Print your NPCW postcard on your home computer or use a local or online printing company. I can recommend a few.

I hope you will make an NPCW postcard this year!



and gate bell. What would be a church without a bell? Or a train... or the clang, clang, clang of the trolley? What is a fire engine without a bell, or a ship? How about the jingle-jangle of the belly dancer? Remember the distant tinkle bell chime in the wind?

I think that bell collecting is a sleeping giant, yet to be awakened. To see

how many collectors were out there, I dug out my collection of about a hundred for the Santa Rosa Bottle & Postcard Show. This old grandpa has collected about everything. I have had fun with my bells in various parades. Everyone loves to ring a bell. They are as acceptable in a 4th of July parade as fireworks. The kids and grandkids never forget the fun they had in the bell parade. “Grandpa, when are you going to do it again?”



It is great fun taking part in this annual celebration.

Be sure to send your postcard or postcards to me: Demaris Swint, PO Box 703, Pharr TX 78577, Email: ezrestexas(at)aol.com for information on trading with others and posting on the website, www.npcw.multiply.com, with over 4000 other NPCW cards.

Write or email for info on being included in the printed NPCW year book: Lin Collette, NPCW Directory, PO Box 2666, Providence RI 02906; rhodyart(at)aol.com.

Send your card for inclusion in the annual NPCW issue: Barr's Post Card News, National Postcard Week, PO Box 720, Vinton IA 52349-0720.

P.S. THE MEMORIAL GATHERING for Bruce Diggelman on February 7 was attended by about 30 club members, his family and friends. Thirteen of us later retired to Crogan's in Montclair for lunch, refreshment more tears and laughter. Suzanne



and Anne Dumont brought a camera and caught some of us at the mausoleum. In

front of the "library" of bronze book urns, Yours Truly leaves a message for Bruce on his spiritual answering machine.

NEW GUS VAN SANT FILM

Milk

THE HARVEY MILK STORY

OPEN CASTING CALL

seeks 18-30 year old men

SATURDAY DEC. 8
10:00am - 4:00PM

Sanchez School
325 Sanchez St.
San Francisco
CA 94114

Sanchez between 16th & 17th St. in the Castro
For more info call: 415 263 6577
photo by Gus Mueller

FILM NOTES: If you live in San Francisco, or were here in the '70s, *Milk* is a must see. It captures the post-Viet Nam, pre-AIDS zeitgeist of the city. On November 27, 1978, Janet Baer happened to be on a Muni bus passing through Civic Center when someone beat on the door and shouted, "The mayor's been shot!" Both May-

or George Moscone and Supervisor Harvey Milk died at the hand of Dan White.

EMAIL IN-BOX: Always postcard proactive Darlene Thorne told a local reporter about the Lincoln cards in her collection, and on February 12th the *San Jose Mercury News* ran a 3/4 page (above the fold) article on "Lincoln Postcards for Penny-Wise Collectors." Darlene has also converted her 10-year-old step granddaughter into a postcard enthusiast. She gave the child some vintage cards for a class project—all the other kids had moderns—and followed it up with more cards by mail. "I just want you to know that

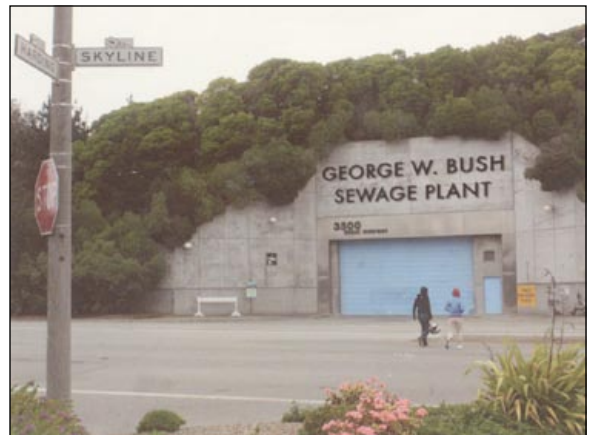
there are teachers who find value in our postcards for still another lesson." [Shades of Cora-Lee!] ... Jim



Caddick found an A.P. Hill card of the redwoods with a tiny A.P. himself, the early photographer-publisher, standing by the bole. ... John Freeman has joined the ranks of the SF historical glitterati: his talks and walks on the

Richmond District have attracted coverage by newspapers and television and who-knows-what-else. ... Dues renewals continue to trickle in, but there's one member who won't be renewing for quite some time. Nameless here, but inscribed on the roster in gold, the expiration date reads "December 2018"! ... Don't believe the rave show reviews? See the coverage of the San Francisco Vintage Paper Fair on www.yelp.com. ... Club member Rose Melcher is searching eagerly for a card of the murals at the Hotel Richelieu. Her dad painted them in the late 1940s. Mel's Diner is now in the space that had been the Cardinal Richelieu Room.

FROM HAL OTTAWAY in Wichita, Kansas came this off the wall SF card sent to him by Wayne Nelson. It

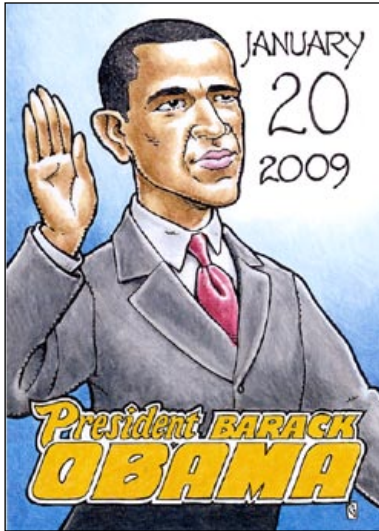


Vote "Yes" on Proposition R!
Fellow San Franciscans, vote Yes! on Prop R to rename our sewage plant in honor of President George W. Bush.

shows the proposed re-naming of the city sewage plant on the Great Highway. Here it is, plus the caption from the backside.

POLITICAL COLLECTORS should all know about the numerous cards designed and published by Rick

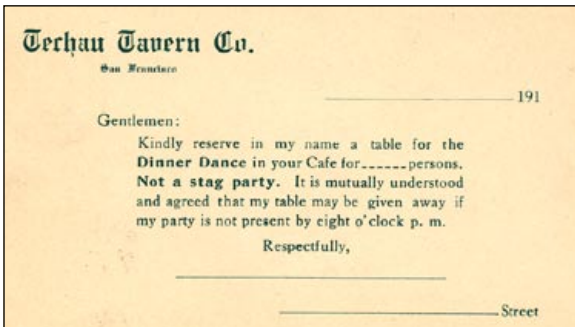
Geary in New Mexico. You can see many of them online, www.rickgeary.com or write for a sales list. (See page 12 for addresses.) Highly prized by collectors, and priced by their creator at \$1 each, they are super! And so are his cards on many other themes. Out of print issues excite collectors aplenty. Here is Rick's latest for the Obama inauguration.



—ED.

SAN FRANCISCO RESTAURANTS

We've had full issues lately, but we don't want to overlook our restaurant coverage. Here are a few, old and older, mostly from Wayne Miller.



THE 1960S ELEGANT FOUR SEAS A FEW STEPS ABOVE THE HEART OF CHINATOWN AT 28 WAVERLY PLACE



OLD TIME HENRY'S FASHION AT ITS NEW LOCATION, 252 CALIFORNIA STREET, IN 1967. THERE WERE SEVERAL "FASHION" RESTAURANTS IN THE CITY, SPINOFFS FROM LOUIS' FASHION, THE ORIGINAL FLYTRAP.



SWAN'S BAKERY, ABOVE, ONCE AT 140 O'FARRELL STREET. ABOVE, LEFT, A. SABELLA'S ON FISHERMAN'S WHARF, WITH RECIPES DATING BACK FOUR GENERATIONS TO ANTONE SABELLA. BELOW, LEFT, A 1910S RESERVATION POSTAL CARD FROM THE TECHAU TAVERN FOR A DINNER DANCE, *NOT* A STAG PARTY

SAN FRANCISCO BAY AREA POST CARD CLUB

APPLICATION FOR MEMBERSHIP

New Renewal Individual/Family \$15 Supporting \$25 or more Out of USA \$25/35

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Family members: _____

Address: _____

e-mail: _____ Phone: _____

Collector Dealer Approvals welcome: Yes No

Collecting interests: _____

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2/09

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2009 MEETINGS

February 28
March 28
April 25
May 30
June 27
July 25
August 29*
September 19*
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