

San Francisco Bay Area Post Card Club

March 2009

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

Vol. XXIV, No. 3

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

- WOMEN'S HATS
- CALIFORNIA WINE AND THE C.W.A.
- USING POSTCARDS
- LUTHER BURBANK

PROGRAM NOTES: *OUR ANNUAL PPIE CELEBRATION* – Zoe Heimdal, creator of www.sanfrancisco-memories.com, and Jay Stevens, of Tower of Jewels renown, will make a short presentation on the exhibits and awards at the 1915 Panama Pacific International Exposition. There were thousands of exhibits at the fair, and Zoe and Jay will be highlighting some of them—and focusing on ones that were promoted on postcards at the time. Fair enthusiasts from beyond our club and the postcard world have been invited to attend and to display PPIE memorabilia and relics.

SHOW & TELL: Collector's choice—three item, two minute limit. PPIE items especially encouraged.

PARKING: Car pool, take public transit or come early as parking can often be difficult; park in pay lot, upper free lot on Bay Street or along Marina Green and enjoy the stroll by the yacht harbor.



COVER CARD

CHORAL GROUPS is a widely popular topic among postcard collectors chasing mementos of their home towns, churches and civic organizations. This card, an unused real photo on a Cyko back from Chuck Banneck's extensive PPIE collection, has a special fascination as a rarely seen card from the 1915 fair. Chuck's research reveals that there were several groups playing on June



18 representing the Pacific Coast United Swedish Singers and that June 24 was Swedish Day at the fair. The Svea Male Choir (now Chorus) was founded in Seattle in 1905 and is still active today. —ED.

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Newsletter Deadline: 5th of each month


MINUTES, February 28, 2009

The rain and thunder clouds parted for a few hours, bathing the city in light that matched the briskness of breezes off the bay, and the parking lot was half empty in spite of the wine expo that was being held in the afternoon. Close to 50 members and guests, most of them behatted as requested, filled the room, and ten tables were covered with boxes of cards for sale or trade. One couple brought a collection of close to 1500 cards—mostly of Petaluma—that they had inherited. Those cards are now being sold by Ed Herny. There was also a large box of chromes and mods from Bruce Diggelman’s horde that were donated to the club by his sister and were offered free for the choosing.

We were called to order at one o’clock by President Ed Herny. One guest was introduced, David Kleinberg, a past member who has been away for ten years; he is still collecting women in sports and the AEF in Russia.

Announcements: Lew Baer brought a clipping from the *New York Times* on the postcard collection in the Walker Evans exhibit and also a current copy of “Barr’s Postcard News,” the one remaining national magazine.

Bob Bowen told of the exhibit, “The Art of Change: The Influence of Rock Music and Art on Social Change,” at City Hall with posters by Randy Tuten, son of part time club member Shirley Tuten, and a postcard by Yoko Ono.

Ed Herny offered kind words about the farewell

memorial for Bruce Diggelman, and he read a letter from Bruce’s sister Nancy thanking us for the tree to be planted at Joaquin Miller Park.

Ed Clausen announced that on February 19 he received a phone call from the Oakland Parks Department alerting him that the tree had arrived and was ready to plant. Ed hied thither and saw the eight foot California live oak, *Quercus agrifolia*, which in 40 years will be 50 feet wide and 50 feet high. The arborist inquired in whose memory the tree was being planted, and when Ed told him, he told Ed that he used to work for Walter Diggelman, Bruce’s father, a landscaper.

Drawing: There were too many lots, so some were withdrawn and saved for the March meeting. Seventeen were left, and 17 members were happy.

Business, Old and New: None.

Show & Tell: Deanna Kastler told that she was wearing the hat she’s worn several times to the 5 AM April 18, 1906 ceremonies at Lotta’s Fountain, and she showed an album page of ice skating cards featuring ladies in large hats. ... Darlene Thorne told of a political card web site, www.zazzle.com, that offers *au courant* and hip cards: one decreed: “A Good Knight is always a good color,” the second was the only positive image available of Sarah Palin, pictured in the middle of a women’s suffrage signs collage—on the reverse: “Never forget the women who made it possible for us to be able to vote for a woman for vice-president in 2009.” Third was a drawing of the U.S. Airways flight 1549 being gently

lowered into the Hudson River by, supposedly, the hands of God. Other Zazzle cards are clever, and Darlene held up two “election” opponents, Santos and Vinick who were the imaginary Presidential candidates on the TV series, “The West Wing.” Alan Alda played Vinick, and Jimmy Smits played Santos, patterned after Obama. ... Arlene Miles brought a real photo of the Wooden Flyer, an Oregon roller coaster, 1928-1970. ... David Kleinberg told that he was happy to be back after a decade and showed three

super RPs: a baseball team he paid \$11 for on eBay and found it to be an all black team; the murdered Wolf Family on a 1920 card who were killed by a neighbor over a noisy dog—only a baby survived and was shown with the six caskets; a mescal lodge, an Indian “religious drug” card. ... Lew Baer showed a label and three large format photos of his grandmother’s millinery shop in the city which was first named “Olga Millinery,” then, after the earthquake and her marriage, it became “Madame Olga, Paris Millinery.”

Bob Bowen told of the exhibit at the California Historical Society on “California and Presidents,” in which several of his postcards were displayed; he brought his Lincoln album including a postcard montage of Lincoln with his generals, an 1880 cabinet card from Hartford Insurance and his favorite card of Lincoln and Tad as well as a *carte de visite* of the same image. ... Jack Hudson showed two real photos, one of a truly beautiful lady in a hat, the other a European photo card of Eddie Rickenbacker. ... Glenn Koch read the message from a card mailed in Pasadena on April 18, 1906 telling that “mother felt the shock here”; he also showed an RP of people standing on the rubble of their home in Santa Rosa, not SF as he had thought; his “mystery” card was a



HATS ON! THE CLUB IS PASSING BY

printed version of Art Smith in the maw of a mortar at Fort Winfield Scott—he had known only of the RP version. ... Hy Mariampolski told his eBay story of purchasing a counterfeit Volland card of the Mailart Tea Room in NYC; moral: *caveat emptor*. ... Kathryn Ayres brought part of a series of cards by Theochrom showing a woman nervous about going to the photographer. ... Ed Herny showed a French artist signed card, *La Mode Hiver* (Winter Style) of a tiny woman in an enormous hat.

—LEW BAER, RECORDING SECRETARY, PRO TEMPORE

Program:

MILLINERY MADNESS

Presented by Gail Ellerbrake and John Freeman

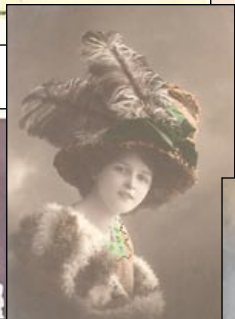
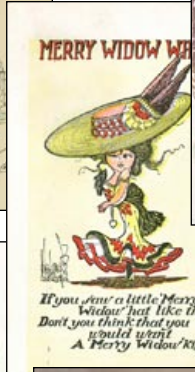


The program featured a great number of 1908-1916 postcard images of women in hats, shown using a computer driven slide show program. The Edwardian Era was the age of the

hat, and, as we saw, when it comes to women’s head gear, anything goes! Hats can change a mood, create curiosity and transport the wearer and the onlooker. Hat styles were influenced by European designs and

the theater. When a new hat style was seen on stage, it spread rapidly. Hat styles were also influenced by hair styles. In 1901 hair was upswept into a top knot, and women saved their loose hair to make rats to fill out their thinning locks. In 1910 hair styles started to part in the middle. Feathers became *de rigueur* in the 1890s—maribou, bird of paradise, occasionally whole birds or just their wings were used, as well as ostrich feathers which required huge hats. The pompadour hair style used a frame with a comb-over. Hat pins held hats firmly in place and required a lot of hair to be pinned through.

With that explanation, John snapped a black disk against his hand and it popped into a top hat, which he donned, and with a click of a button, the images—from Darlene Thorne's, Jack Hudson's and the speakers' collections—appeared.... (More, p. 14)



1891 CDV



BIG HAIR TO SUPPORT BIG HATS



JOSEPHINE MILLINERY, SF

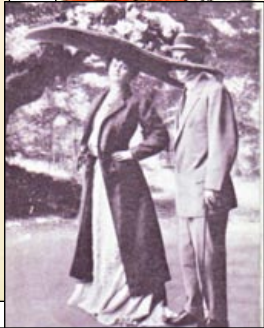


MILLINERS AT WORK





PARIS 1909 A



AT THE CHUTES, 1908



SPRING FASHION, NEBRASKA 1910



TREASURER/HALL MANAGER REPORT

As of March 3, 2009 \$4,946.20



Friday morning, February 19th, Ed Clausen met with Martin Matarrese, arborist for the City of Oakland Public Works Agency, to view the planting of an eight foot California Live Oak in honor and memory of Bruce Diggelman. It was Martin who had worked for Bruce's dad. The tree

was declared a "gracious and sculptural" addition to Joaquin Miller Park. In the distance lie the lowlands of western Oakland and Berkeley stretching out to the bay. —ED CLAUSEN, TREASURER/HALL MANAGER

WELCOME TO OUR NEW MEMBERS

De Palma Family, Dan, Ruth and Dano; Dan is a dealer and collector of better roadside, Pennsylvania, New Jersey and New York State and baseball; approvals are welcome but confirm before sending.

Robert and Lynn Sears Wagers, collectors of Kauai, Hawaii; geishas; Appleton, Wisconsin; Santa Cruz area; San Jose.

Mark Kittinger, a collector and dealer.

CLUB PHOTOGRAPHER SURVEY

The research committee—Frank Sternad and Jim Caddick—have names of about 300 postcard photographers on their TO DO list. Some of these have already been researched and biographical and business data recorded. A few more have been chosen by others in the club who want to share in the project. If you would like to take part— your help *is* needed—please let the Editor know. Subscribing to www.ancestry.com is not a requirement. Much of the pertinent information should be accessible in local libraries and basic online searches. Leads that reach dead ends can be turned over for the committee to pursue.

October 15, 2009 has been set as a deadline for submitting postcards and research notes. The presses will be waiting to roll. —ED.

POSTCARD CALENDAR

Apr. 4-5, Sat-Sun, Santa Cruz, Central Coast Postcard Show, UCSC Inn, 611 Ocean, 10am-5 and 4 pm*+ One of the smaller and one of the most fun and productive shows in our area. FREE ENTRY for CLUB MEMBERS!

Apr. 24-26, Fri-Sun, **San Mateo**, Hillsborough Antique Show, Expo Fairgrounds, Fri. 11 am-8pm, Sat. 11 am-6pm, Sun. 10am-5pm*

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.+

Aug. 8-9, 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*+ Now three times a year.

Aug. 22-23, Sat-Sun, SACRAMENTO, Capital Postcard & Paper Show, 6151 H St., Sat. 10am-5pm, Sun. 10am-4pm*+ Always fun and friendly plus dealers not seen in the Bay Area.

Sept. 18-20, 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.

C.W.A. AND SENTINEL BY THE BAY

THE ADVENT OF ORGANIZED WINE – PART ONE

by FRANK STERNAD

CALIFORNIA WINE AFICIONADOS may be surprised to learn that one of the largest wineries in the world existed on the shore of San Francisco Bay during the early years of the 20th century. Active from 1908 until the mid-1920s, the massive wine production and distribution facility operated on Point San Pablo, one mile north of today's Richmond-San Rafael Bridge. The complex was built at that unlikely location for several reasons, but primarily because earthquake and fire on April 18, 1906 leveled San Francisco's wholesale district—a south of Market area where many of California's wine merchants headquartered their businesses. Within months of the catastrophe the organization that controlled most of the state's wine industry, the California Wine Association, opted to rebuild outside of San Francisco, across the bay in Contra Costa County. Their creation was a uniquely designed and remarkably functional group of structures known as *Winehaven*.

SAN FRANCISCO WINE MERCHANTS

Between 1870 and 1895 the California wine industry became a giant business; and San Francisco, as the state's financial center and major port, was the logical choice for wholesale wine merchants to locate their sales, storage and distribution depots. These large buildings were designed to handle the aging, blending, and bottling of wine purchased in bulk from statewide producers operating vineyards and wineries. A few blocks from the wine depots, at railroad platforms and steamer docks, market-ready goods were loaded for shipment across the country and around the world.

The story begins in the 1870s when poor agricultural and business conditions resulted in less than ideal prosperity for the struggling California wine industry. A long post-Civil War depression, destruction of vineyards by the phylloxera root louse, and two additional economic downturns—during the mid-1880s and again in 1893—forced California wine producers to their knees. Adulteration and false branding were not uncommon at the time; and high

shipping rates combined with rebates imposed by both rail and steamship transportation interfered with profitable trade. The 1893 panic, along with bumper crops of grapes and over-production in wine cellars, caused prices to fall out of control that year; and extensive price cutting by wholesalers in Chicago, New York and New Orleans severely affected anyone concerned with production of California wine. A bold and effective remedy was needed to salvage the industry.

In August 1894, seven of the state's largest and most influential wine merchants merged together as the California Wine Association (CWA) and set up headquarters in San Francisco. This giant organization was established to stabilize market conditions, control prices, and bring a standard of quality to California wine. Each of the seven firms contributed everything it owned to the new corporation, and received in return a proportionate number of shares, totaling approximately \$3,000,000. The member companies were primarily wine wholesalers, but some also owned vineyard property and wineries. The so-called "wine trust" members were Kohler & Frohling, S. Lachman Co., Kohler & Van Bergen, Napa Valley Wine Co., B. Dreyfus & Co., C. Carpy & Co., and Arpad Haraszthy & Co. A few months after formation, Arpad Haraszthy had a disagreement with the new corporation regarding his Eclipse Champagne label and dropped out; but six years later CWA acquired half interest in three additional large firms—Lachman & Jacobi, C. Schilling & Co., and Italian Swiss Agricultural Colony. Eventually the California Wine Association controlled more than 80% of California's wine production, operating its own vineyards and cellars in every major wine producing area of the state.

Chief financial organizer and eventual president was Percy T. Morgan (1862–1920), a man who believed that earnest cooperation between grape growers, wine makers and wine dealers was necessary for

success of the entire industry. He also maintained that wines should be bottled in the cellars in which they matured and marketed in fully labeled packages so consumers could identify quality and purity with a particular producer.

Strangely, Morgan's formative background was not in wine. He entered the business world in a London accounting firm where he obtained knowledge of bookkeeping, auditing, and general business. At age nineteen he was sent to America to keep the books for Kings-ton Mine in Austin, Nevada; and by 1885 was superintendent of Republic Mining and Smelting Co. in Cooke City, Montana. Seven years later he was associated with several San Francisco businessmen; and ultimately was appointed a director of S. Lachman Co., a merchant primarily involved in the production and sale of California wine.

First headquarters for the California Wine Association was Kohler & Frohling's building. This mammoth 3-story block, faced with pressed brick and stone, was visible from any direction because of a tall tower bulging from its corner at Folsom and Second Streets. A carved granite portal stood at the base, while the upper reaches of the tower and conical spire soared another 30 to 40 feet above the roof line. The Romanesque styled building was completed in early 1890—designed by John M. Curtis, architectural creator of the Sonoma



Kohler & Frohling wine depot, Second and Folsom, at completion in early 1890. The “castle” served as California Wine Association headquarters 1894–1899. (Courtesy Bancroft Library).

County Court House (Santa Rosa, 1884–1906) and the Mutual Relief Association Building (Petaluma, 1885–extant). The Kohler & Frohling building with its three million gallons of cooperage quickly be-

came CWA's principal blending and storage cellar. Unfortunately, the firm had over expanded during the 1893 national depression, and by 1896 lost their stock in the CWA. The building nevertheless continued as the Association's main office until 1899.

When Samuel and Henrietta Lachman contracted with Wright & Saunders to design

and erect their 1887 “Lachman Block” at the southwest corner of Fremont and Market, S. Lachman Co. removed their wine cellars to 453–465 Brannan on the south side between Third and Fourth Streets. Built in 1885, the 2-story facility had a storage capacity of over two million gallons and was positioned less than three blocks from Southern Pacific's freight yards on



Kohler & Van Bergen wine depot, Third Street near Townsend, circa 1896. The “fortress” became CWA's general offices and major storage cellar in 1899.

Townsend. When the Lachman firm joined with CWA in 1894, the Brannan Street building was renamed California Wine Association Wine Vaults and became the organization's primary shipping depot. The following year, the Association petitioned the city to lay pipes under the streets between Kohler &

Frohling on Second and the Lachman depot on Brannan, a distance of five city blocks, to facilitate transfer of wine from one cellar to another. Beside providing

a great convenience, the underground system also saved large sums in annual drayage fees.

In the early 1880s, Henry Kohler partnered with Nicholas Van Bergen to form a new wine house. The company owned a winery in Sacramento (Guthrie's Station), leased Larkmead Winery in the Napa Valley, and in 1888 erected a two million gallon storage cellar on the east side of Third Street near Townsend—an imposing structure that presented a “fortress-like” brick façade. It was designed by Heinrich Geilfuss, a local architect whose

commercial and residential buildings were famously endowed with Romanesque Revival motifs—belt courses across walls, round-arched doorways and windows, medieval towers and parapets. His three-story Kohler & Van Bergen block was a handsome example of the style; and in 1899 the general offices of CWA were moved from the “castle” at Second and Folsom to the “fortress” at 661-671 Third Street.

After a prolonged price war, California Wine Association acquired half-interest in Italian Swiss Colony (ISC) in November 1900. Between 1888 and 1903 Italian Swiss had built and outgrown two locations on Battery Street, but finally settled into a 3-story wine vault at the foot of Telegraph Hill on the southwest

corner of Battery and Greenwich. The new building, designed by Hemenway & Miller, served as main office, salesroom, and two million gallon storage depot for processing shipments from their Asti winery in northern Sonoma County. In 1905, to raise working capital, ISC sold ownership of the depot but continued to occupy it on a long term lease.

THE GREAT FLAMBÉ

The violent earthquake on the morning of April 18, 1906 noticeably injured San Francisco's commercial center, but the subsequent inferno that raged through the city for three days left it a smoldering ruin. With

one exception, all of CWA's wine depots were completely destroyed. Only Italian Swiss Colony's block at Battery and Greenwich was spared. Crucial to survival of the ISC building was its location—thirteen

blocks north of Market Street opposite Pier 23, where it stands today as part of the Levi Plaza complex. But there is also the heroic story of ISC president Andrea Sbarboro and a crew of company fire fighters battling three days and nights against the advancing fires by directing steady streams of water obtained from

a well on the property and from the nearby waterfront.

Between ten and twelve million gallons of CWA wine stored in cooperage and glass bottles was af-



Ruins of CWA storage and shipping depot (formerly S. Lachman Co.) on Brannan Street soon after the 1906 earthquake and fire. Corporation president Percy T. Morgan (taller man standing at left) surveys the tangled remains. (Morgan scrapbook, courtesy Gail Unzelman).



Italian Swiss Colony's building at Battery and Greenwich—the only CWA member depot in San Francisco to survive the 1906 tragedy. Janssen Litho postcard, circa 1911.

fectured by the disaster, and all that remained in the luckless depots were gigantic tangles of metal hoops and debris filling exposed basements. Miraculously, the Association was able to salvage about two million gallons from its Lachman & Jacobi cellar on Bryant Street. Solid concrete walls and floors had formed catch basins for wine that escaped from bursting tanks and casks. When the oasis was discovered, Louis Wetmore, manager of a CWA winery



View of San Francisco ruins featuring Samuel Lachman's stone face that fell 60 feet on April 18, 1906. Oliver G. Cummings photo looking east on Market toward Ferry Building taken May-June 1906. Pacific Novelty Co. postcard published circa mid-1907. (Glenn Koch collection)

in Stockton, somehow secured barges from the town of Crockett and fire hoses and engines from the San Francisco Fire Dept. The pools of wine were pumped through pipes and hoses to the waiting barges, and river steamers towed the smoky cargo to Stockton where it was distilled into brandy.

Anything that survived the firestorm in the ruined sections of the city quickly became reminders of San Francisco's former glory. Silhouettes of gutted buildings, columned doorways fronting vanished mansions, monuments and statues were feasted upon by photographers who succeeded in portraying the remainders as icons of the tragedy. One such survivor was the huge visage of pioneer wine merchant Samuel Lachman (1824-1892), chiseled from granite and mounted atop the Market Street façade of his 1887 building. When the massive 5-story structure burned and collapsed on April 18th, the great stone face tumbled sixty feet and landed intact on top of the rubble, suffering only a broken nose. Lachman laid there for more than a month with his westerly gaze fixed upon the labors of clearing the streets and rebuilding the city, albeit from a vantage point somewhat lower than he was accustomed.

To be continued next issue

YOU CAN HELP

One of the mystery photographers whose life and work are being studied signed his cards ARTOPHO with the initials LHS on many of the cards. The researchers have discovered a bit about Lowell H. Stephenson and the company, but very few of his cards are found in spite of the fact that the numbers go well into the 100s. His brother also used the ARTOPHO name in Washington. You can help by looking through your cards and letting the Editor know of the numbers and subjects of any ARTOPHO cards you might have. Thanks!



POSTCARD LINGO

Several terms are peculiar to our hobby; TCV is a favorite of mine. Found written on the stampless stamp box of postally used French cards, it stands for *timbre côté vue*, stamp on view side, which makes any card far more interesting. Not only is there the image, but also the stamp and cancellation—the complete public package, with personal message out of sight. —LB



USING POSTCARDS

by STEVE HOWELL

Steve Howell has been a clubber for a few years, and from his and Patty, his card mate's, first moments on the roster, he has been sending me postcards. I've never tossed one of them. He writes them everywhere. At home, in his truck, at the coast, on cross country treks he always has plenty to say, and he does so in neat miniscule block letters that fill up the "Correspondence" sections of innumerable cards. When he gets done adding long out of print stamps, there's little room for the address. I asked him to tell us about his style of postcarding. —Ed.

Hey Lew,

Every now and then I come real close to laying onto you the story of how I came about being such a proficient writer of postcards, but it seems like I never have the time, as I'm always writing postcards. It's now come to the point that I must sit down and get this story out (and also tell you how much I enjoy getting the club newsletter).

Back when I was in the Navy I would write home to family and friends whenever I had a spare moment or two. Before long, I began getting word back that it was a bit disappointing to open an envelope and seeing that half of the page was blank. As small as I print (My handwriting has always looked like that of a serial killer or Dr., and I gave up cursive and went to printing a long, long time ago), it only took a small amount of space to say what I needed to say. I started to pick up postcards at post exchanges and "paradise alleys" all throughout South-East Asia, Japan, Hong Kong and the Philippines, to be used as writing material. I could say

less than I was saying before, and it actually looked like more. What a deal!

After I got out of the navy, I sent very few postcards; I was home again with family and friends.

About ten years ago, the parents of my old friends began dying off. When those guys went through their parents' stuff, they were finding stashes of postcards that I'd sent them from my four years of traveling the world. Not wanting to just toss them into the trash and not wanting to take them to their homes, they contacted me and asked if I'd like to have them. I suddenly became a postcard collector! And a serious postcard collector I became!

In my quest to obtain more and more postcards, I began sending postcards that were asking for postcards to addresses that I found in the classified ad section for estate sales or moving sales, and sometimes I'd snoop around for addresses of survivors listed in the obituaries and send those people cards too. Some people thought it too crass and tasteless, but I had an insatiable taste to satisfy.

I don't watch a whole lot of T.V. I use that time at night to write (on backs of postcards). I get four or five done each night. The majority of next year's Christmas (post) cards are already done. That mailing list is up to over two hundred now. All of us know

that it's cheaper to mail a post card than it is to mail an envelope, and a good portion of those Christmas cards are recycled standard Christmas cards that I gather up after everyone tosses out their cards after New Year's day. I plaster them with vintage Christmas stamps and seals



and send them to North Pole, Alaska to be postmarked. I'm always looking for a different angle in getting in touch with folks.

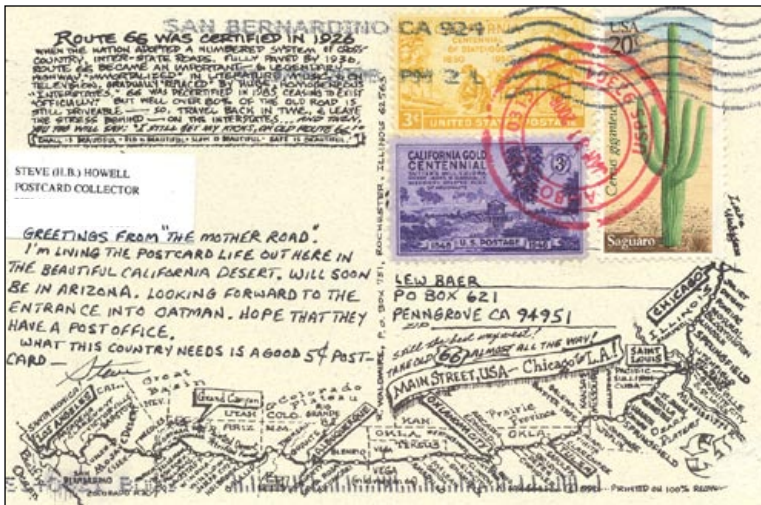
I send post cards to people that have sold me cards at estate and yard sales to tell them thanks. I send to nearly everyone that you notify us about in the

SFBAPCC newsletter that could use a kind word. I send our people in D.C. and Sacramento postal cards. No need for them to get a pretty picture; no, they get a piece of my mind (twisted as it is). I try to imagine how many people along the line stop to read what this maniac has to say to his least favorite politician. I always thought that an e-mail is so easily deleted, whereas the hand written word sent through the U.S. Mail is a bit more permanent.

My biker buddies (over 100) from all over the world who ride across this great and wonderful land of ours from Chicago to Santa Monica on Route 66 all get three or four cards from me during the year. The ones that I send to them either have a motorcycle or a town that we ride through. If I'm fortunate to have come across any of those five cent motorcycle stamps, I'll put one of those on, along with stamps that are related to that area. You'd be surprised as to how many stamps there are out there with the words Illinois, Missouri, Kansas, Oklahoma, Texas, New Mexico, Arizona and California on them.

Oh, I'm just an old school kind of guy who likes to get mail. A day hardly goes by that I don't have postcards arrive in my box! I've made friends that I've never really met through the sending of postcards. There're folks out there now that have taken up the fascinating hobby of postcard collecting since being exposed to this medium of communication.

I met Bill Brown, the owner of a dusty stamp and coin shop in Fresno (Ashree Stamp and Coin) a



few years before he died suddenly one 4th of July. In that shop, I found that I could pick up old unused postage stamps at below face value. By putting vintage stamps on backs of cards to cover the cost of postage, I felt that that would be an added feature that would

prevent that card from being tossed. Now, I'm getting calls and mail telling me that a stack of postcards from me was found and offers to get them to me rather than toss them out onto the death heap.

When old man Brown died, I was hired by the auctioneer to help haul junk out into the dumpster. In that week that I worked hauling out "junk," I found all of the cards that I'd sent to him, including the one that I'd sent from the coast during the last weekend that he was on this earth. In that card, I told him of my great finds at estate sales there and that I'd be in on the following Tuesday to buy more sleeves. Those sleeves that I was going to be buying, I was now being paid to haul out to the dumpster. It was my truck that hauled off most of the contents of that shop.

About 90% of it was junk that went into my recycle bin, but what they didn't have the time to sort through turned out to be quite a treasure for me: amongst the boxes of what appeared to be scrap paper, I found mint and used stamps, old postcards and covers and quite a few old gold and silver coins that were dropped accidentally over the years. I love dumpster diving about as much as I love writing on postcards! Lots of the estate sales that I go to don't have postcards, but if I check the trash heap, I'll find that what they thought wasn't worth anything includes boxes of old postcards that are there for the taking.

Listen to me babble on. I get so excited over a simple postcard. Edit this stuff as you please...

Living the post card life, *Steve*

by DENISE HILL

FAMED HORTICULTURIST, LUTHER BURBANK, experimented with plants for most of his 50-year career. His objective was to improve the quality of plants and thereby increase the world's food supply. Born in Lancaster, Massachusetts on March 7, 1849, he arrived in Santa Rosa, California in 1877. Farmers in Santa Rosa at the time were concentrating on grain crops, but Luther Burbank saw the potential for other crops—especially fruit crops. By 1881, he was established enough to receive and fill an order for 20,000 fruit trees in 6 months. During the 1890s, the Canadian government consulted with him about agricultural capabilities in the Hudson Bay region. He was hired as a consultant on sugar cane culture in the Sandwich Islands and as an advisor on the development of hybrid coffee plants for the growers of Central America.

With the publication of his book, *NEW CREATIONS IN FRUIT AND FLOWERS* in 1893, he became internationally famous. Once Luther Burbank's fame spread throughout the nation and the world, people came in increasing numbers to visit Santa Rosa's most famous resident. By 1900 he was getting up to 150 visitors per day. In 1906, it was reported that he was



Luther Burbank's first house and greenhouse (now open to the public). Some people felt that Burbank had magical powers. This belief was enforced when not a single pane of glass broke during the devastating 1906 earthquake.

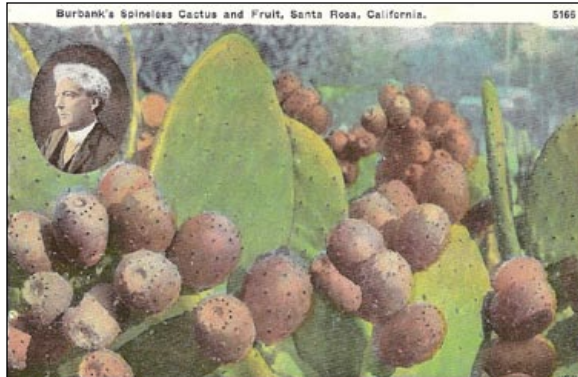
still expected to receive up to 2,000 visitors in July alone. Famous visitors included Albert, King of the Belgians, John Muir, Jack London, Thomas Edison, and Henry Ford.

While not a trained scientist or botanist (he completed only a grammar school education) Luther Burbank was considered a plant genius by many. In his working career Burbank introduced more than 800 new varieties of plants including over 200 varieties of fruits, many vegetables, nuts and grains, and hundreds of ornamental flowers. Burbank's most successful strains and varieties include the Shasta daisy, the spineless cactus (for cattle feed), the Santa Rosa plum, the Flaming Gold nectarine, the Freestone peach, and the Burbank potato. A genetic variant of this potato later became known as the Russet Burbank potato, a large, brown-skinned, white-fleshed potato, now the world's predominant processing potato.

Burbank died in 1926 at the age of 77. In accordance with his wishes, his grave is unmarked. He was buried under a Cedar of Lebanon tree which he planted in front of his Santa Rosa cottage in 1893. The historic Burbank home property was given to the



Luther Burbank's second house, destroyed in the 1960s to make room for Santa Rosa's new City Hall.



Spineless cactus, one of Burbank's botanical creations.

City of Santa Rosa by Burbank's widow, Elizabeth, upon her death in 1977.

The City of Santa Rosa holds its annual Rose Parade in Luther Burbank's honor, and in California his birthday is celebrated as Arbor Day. Burbank was inducted into the National Inventors Hall of Fame in 1986.

*I shall be contented if, because of me,
there shall be better fruits and fairer flowers.*

(Denise Hill and her husband, Joe, have over 100 unique Luther Burbank postcards—a testament to the Plant Wizard's huge popularity.)



Luther Burbank's experimental farm in Sebastopol still exists and is open to the public. Info: www.wschsrgrf.org

WELCOME BACK

Daniel Saks, our errant ex Treasurer, left the country soon after he closed the club's ledger and was living it up on the Continent. No Danish, Bavarian or French pastry was safe from his eagle eye and nimble fork. He has returned to the fold, as it were, and was present at the February meeting. To welcome him

back and acknowledge his postcard interests, lest they wither, we are offering this real photo tribute in his honor. One of Dan's long standing collecting interests was, and perhaps still is, Frieda Pushnik, the armless-legless woman whose postcard image usually shows her balanced atop a piano stool. Frieda was able to write holding the pen in her mouth, and many of her cards were autographed.



But there was a predecessor at—surprise!—the PPIE. Here for Dan's delectation and the enjoyment of all, is the Armless Wonder, Lorita Buford of Sausalito. The card is autographed on the back.

DATING HATS

Certain generalities can be made about hat styles. In the 1880s millinery evolved from bonnets, with a ribbon under the chin, to a hat that sat on the hair, rather than enclosing the hair and head. The late Victorian and Edwardian ladies had long, swept up hair. "Letting your hair down" was what you did to go to bed. Women saved hair from their brush to add to a rat, and they used hair padding and fake hair to create a platform for their hats.

Up to about 1907 in the United States, the hat styles women wore sat on a platform of hair, held there by a hat pin and decorated by themselves or milliners with feathers, lace, buttons, bows and fake flowers. Stage millinery, even in earlier years, was more flamboyant than most women would wear in public. The operetta, *The Merry Widow*, which opened in Vienna on December 30, 1905, was a major influence on hat styles. I don't know if the costuming in Austria featured the broad-brimmed hat that would take the name Merry Widow, or if the hat appeared when the show opened in London in June 1907 or on Broadway that October. Somewhere in 1906-1907, the Merry Widow became a wildly popular style that swept Europe, the British Commonwealth and America.

Searching on line and in clippings from San Francisco newspapers of the time, the Merry Widow was adopted by the fashion conscious on the east and west coasts in 1908. The style was in newspaper ads, but about the only way to tell if it was adopted by the

general public is by matching women in hats in real photo postcards that are dated. Examples show a slower adoption of the broad-brimmed Merry Widow style. Women can be seen wearing the style well into 1909 and on. Once introduced, the basic hat could be altered with flourishes, folded up with a broach or artificial flower pin. In fact, the basic “garden hat” has been around ever since.

The Merry Widow hit the streets of America as early as 1908, with exaggerated brim and lavish decoration; it was acceptable in the heartland by 1909 or 1910. What we see from Europe, particularly Paris, the millinery and fashion center of the world, is that 1909 was a break-out year. Postcards show that it was a time of innovation and experimentation. The Merry Widow gave rise to the lampshade-peach basket-flowerpot style, and milliners quickly created a hybrid adaptation of two styles. They took the wide brim of the Merry Widow, extended the frame and fabric out to that margin, and inverted it like a basket.

In about 1909 there was a harem craze too, so milliners were playing with twisted turban styles. By WWI, hat styles were closer to the head, and, by 1920, the *cloche* (bell) was the style of the day, while older women are seen in real photos wearing styles from earlier years.



The Merry Widow, and definitely the basket styles, liberated women from hair stacking and having to maintain very long hair to build platforms. The Merry Widow starts to enclose the head, and with the basket hat could be shorter—much shorter by the bob of the ‘20s—and hidden under a big decorated basket.

Over the years, styles were introduced that influenced other styles, and 1908–1912 was a period of millinery experimentation. Women’s suffrage was the hot topic of the day, and women took the liberty to experiment and express creativity with hats. It was also a time of prosperity after nearly 20 years of lean times.

—JOHN FREEMAN

P.S.

A RAVE REVIEW of Glenn Koch’s 2001 book, *SAN FRANCISCO GOLDEN AGE POSTCARDS*, appeared on the Beyond Chron web site on March 12. The book, a tribute to postcards and to the city, is worthy of raves and receives them from all who open its covers. Copies are available



from the publisher, Windgate Press (www.windgate-press.com, 415 332-0912), and local stores—Presidio Visitor’s Center, Yesterday Books in Modesto and more. Bob Bowen wrote in response to the review: “It is always a joyful experience when someone from outside the postcard collecting community expresses amazement at the beauty of our little paper treasures, not to mention the wealth of information they find on the cards.”

BOB ALSO WROTE about the news of the Walker Evans exhibit at the Metropolitan Museum in New York City: “I love the Walker Evans exhibit. So mundane, so boring, but so artsy. My favorite card, of course, was the one he made of his own photograph, but then I have been a Walker Evans fan for years. Now I like him even more, knowing he was a fellow collector. I bet he never looked past the ten cent boxes. Let’s hope someday the show travels to the Bay Area.” ... And from Sharon Mariampolski: “The Walker Evans show is bringing PC collecting out of the closet. The nostalgia evoked by vintage cards will appeal to a wider audience during these shaky times.”

POSTSECRET, AS IN WWW.POSTSECRET.COM, has come out of the cyber closet with an exhibit at the Bradford Gallery, 1601 Civic Center Drive in Walnut Creek through April 19. Frank Warren began his project five years ago by handing out postcards and asking folks to write a secret on them and mail them back, unsigned. The few words quickly became intricate and elaborate personal documents that have filled www and book pages to great acclaim. You can see the books (\$32) at local stores or the 300 cards on exhibit at Bradford (\$5 entry). The online exhibit changes frequently and can consume an amazing few minutes of viewing (\$Ø). Thanks to Wayne Nelson for news of the Walnut Creek exhibit. —LEW

SAN FRANCISCO BAY AREA POST CARD CLUB

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Family members: _____

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Collecting interests: _____

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CLASSIFIED ADS

Free to members as space permits
Album of Bev Washburn oversize photos
of building the Golden Gate Bridge, incl.
portrait of photog and plane. Info: Laura
Zieman, consignonline1(at)netzero.com.



2009 MEETINGS

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