

San Francisco Bay Area Post Card Club

May-June 2009

Next Meeting: Saturday, May 30, 12 to 3 pm

Vol. XXIV, No. 5

Fort Mason Center, Room C-260

Laguna Street at Marina Boulevard, San Francisco

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

Visitors and dealers are always welcome.

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PROGRAM NOTES: The history of Chinatown and how it was documented on postcards will be presented by Bob and Brenda Bowen. Most postcards were intended for tourists and give an outsider's view, but there were real photo and printed cards produced within the community that provide an interesting contrast with the mass produced variety. The Bowens have collaborated on a book, SAN FRANCISCO'S CHINATOWN, for the "Arcadia Postcard History Series." In developing the book, Bob brought the outsider-collector view while Brenda, who was born and raised in Chinatown, provided an insider's perspective of this popular visitor destination. Copies of the book will be available for purchase, and Bob and Brenda will be pleased to inscribe them.

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

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



In January, Bart White showed and told us about sports at UC Berkeley and revealed that for a few years in the early 1900s varsity rugby was played instead of football. Glenn Koch's research—after he won this super Weidner real photo of the 1907 San Francisco Barbarian Rugby Football Club that was dozing on eBay—turned up a bit more information. "Rugby was being pushed in California as being far superior to American style football by an

English gent by the name of Pomeroy. Due to concerns about safety, Cal and Stanford changed the Big Game to rugby from 1907-1914. The San Francisco Barbarians were one of the teams that competed in the area during that period, along with the Olympic Club and University of the Pacific. Today, there is a new Barbarians team that is being formed in Vallejo!"

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Newsletter Deadline: 5th of each month


MINUTES, April 25, 2009

Bright and sunny, cool and windy — hardly a boat on the bay. Ample parking within the gates of FMC.

Forty-one members and guests were present.

Cards were brought for sale or trade by Joseph Jaynes, Ted and Arlene Miles for the Western Railroad Museum, Dave Parry, Marie Grbac, Dorothy De Mare, Sue Scott, Ed Herny and the club box.

The meeting was called to order by President Ed Herny at 1 o'clock.

Announcements: Ted Miles told that he would be giving a slide talk on surviving square rigger sailing ships next Sunday at the Maritime Museum Library and again for the club in July.

Ed Herny announced the Old West antique show in Grass Valley, May 8-9; some postcards and lots of Gold Rush items. He also told of the Berkeley Historical Society exhibit on Berkeley in the '60s which will be on view for the next six months.

A visitor told of the 50¢ cards at the Antique Connection on B Street in Hayward.

Drawing: 17 lots including a 1946 Ice Follies brochure, a book on baseball parks, another on SF restaurant recipes and two children's books on auto racing published by Gary Doyle, our speaker.

Business, Old and New: None.

Show & Tell: Darlene Thorne showed two real photos of Curtis Flying Boats. ... Dan Cudworth began with a rumor that President Obama is a postcard collector; he then showed postcard format photos of the PanAm car of the future and PanAm gas, two RPs of the Port

Chicago disaster at the Concord Naval Weapons Station, July 17, 1944; and an RP of the award ceremony for the captain of the *Carpathia*, the ship that saved many of the survivors of the *Titanic* — (unsinkable) Molly Brown was at the ceremony.

Jack Hudson told about Lewis Wagner who won the 1908 Vanderbilt Race in Savannah and showed an RP of Wagner in his winning Fiat which averaged 65 mph over the more than 400 miles. ... Ted Miles showed a chrome of the *Delta King*, the last steam powered riverboat in the US, that was just forced into retirement; it started on the Sacramento in 1926 and after WW II was used on the Mississippi River system. ... George Epperson worked on Treasure Island both years of the fair as did Helen, his wife. So did Zoe Dell Lantis, the fair theme girl. Zoe had a pirate doll, and for a promotional stunt, the doll was flown around the world on a PanAm Clipper. George has no postcard of Zoe Dell, but he has a photo that he asked her to sign at the fair's 50th anniversary celebration. ... Dan Saks brought two identical RPs of PanAm Clippers, one captioned Miami, the other Lake Washington; he also showed a card of a Boeing plane at Shediac Bay in New Brunswick. ... Kathryn Ayres brought a card of the Clipper Ship Bar at the Chancellor Hotel, a takeoff on the airplanes with photo murals by Piggott. ... Ed Herny told of Bob Bowen's latest project, a book on Night Clubs of Chinatown and showed a cocktail napkin picturing the Wogettes from the Chinese Sky Room that he will be giving Bob.

—NOTES BY LB

Program:

GARY DOYLE ON THE PANAM CLIPPER SEAPLANES

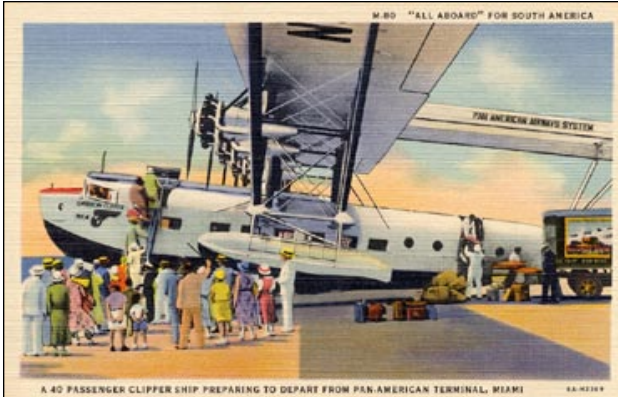
As the projector (courtesy of John Freeman!) and laptop warmed up, Gary told that he writes books and articles on auto racing and became a bit bored so he began collecting postal history—and later post-cards—of the 1920s and '30s, especially the technology of the 1930s. At first Zeppelins fascinated him, and as an American counterpart of those huge airships, he focused on the Clipper flying boats of PanAm World Airways. The name told of their pan American service: from Miami to Central and South America, later Baltimore to Bermuda, LaGuardia to Europe, and San Francisco to the Orient and South

Pacific. During WW II PanAm planes and crews were pressed into military use.

Carrying mail was the main impetus for the service; romance and passengers came later. With the mail on board, there was sufficient load left for only 10 passengers on the SF-Hawaii-Midway-Guam-Philippines-Macau (later Hong Kong) flights.

Click: Commodore aloft.

The planes, called flying boats, were Sikorsky S-42s, S-40s, Consolidated Commodores, and Sikorsky S-38s, the workhorse of them all. PanAm expanded rapidly by buying other airlines in Central and South America, including West



LOADING PASSENGERS AT MIAMI, CURT-TEICH 1936. PASSENGERS ENTERED THROUGH THE TOP OF THE PLANE.



“S-42 FLYING CLIPPER SHIPS LINK THE AMERICAS AND SPAN THE CARIBBEAN IN A DAY”



HONOLULU CLIPPER BUILT BY BOEING AIRCRAFT CO.



31½ FOOT GLOBE AT PAN-AM AIRWAYS TERMINAL, MIAMI



AISLE VIEW OF FIVE SPACIOUS, RICHLY paneled PASSENGER CABINS — SMOKING, JIGSAWS AND MARY JANES

Indian Aerial Express and NYRBA (New York Rio and Buenos Aires) airline. In the 1930s there were very few paved runways anywhere, so water landings were most practical; see the film “China Clipper” for footage on the flight and sea school training all Pan Am flight crews underwent.

Click: Image of Lindbergh landing an S-38 at the Canal Zone.

Click: The NYRBA terminal at Miami with an S-40 (120 mph, 100 mile range).

Click: A yellow bordered linen showed the new Miami terminal with more S-40s.

The gangly S-40s have been described as “parts flying in formation.” The unpressurized planes flew at 10,000-12,000 feet and must have been very noisy.

Click: S-40 landing at Miami.

The S-42 was more modern than the S-40 and became the principal flying boat; its elegant interior was finished in luxurious burl wood paneling. Dining was elegant, too, with full course meals.

Next we saw one of the American made great poster cards showing a view of Rio de Janeiro. Then the PanAm



CHINA CLIPPER ARRIVES AT SAN FRANCISCO

5½ DAYS OUT OF THE ORIENT AFTER A 9000 MILE TRANS-PACIFIC SKY VOYAGE THIS LUXURIOUS FLYING SHIP IS ONE OF A FLEET OF THREE “CLIPPER” SHIPS OPERATED ON REGULAR WEEKLY TRIPS BETWEEN CALIFORNIA AND THE ORIENT. STOPS ARE MADE AT THE HAWAIIAN, MIDWAY, WAKE, GUAM AND PHILIPPINE ISLANDS EN ROUTE, REDUCING A MONTH’S SEA VOYAGE TO FIVE AND ONE-HALF DAYS. SHIPS CARRY A TON OF MAIL AND EXPRESS AND WILL ACCOMMODATE 40 SEATED OR 18 SLEEPING PASSENGERS. FUEL CAPACITY FOR 3,000 MILES; HIGH SPEED OF 180 MPH.

flight, to Manila, was made in October 1936, a year after mail service was introduced.

Then came a new plane, the Martin M130, the *China Clipper*—a transcontinental flying boat. Three were made, carried 32 passengers, and cost \$500,000 each. In 1937 one mysteriously disappeared while carrying a shipment of gold to China.

Miami terminal, inside and out. Between flights, Clipper ships were floated onto cradles and tracted out of the water except for the S-38, which was amphibious.

PanAm began operations in the Caribbean, flying to the Canal Zone and the eastern coast of South America. Flights from Miami to Rio took several days and 20 landings.

Juan Tripp, Pan-Am’s president, wanted to expand to the Orient, and the first passenger



Click: The China Clipper above the Golden Gate Bridge under construction.

The end of the war signaled the end of Clipper service, as landing fields were now scattered across the continents and the Pacific.

Click: A Clipper at its base next to Pearl Harbor. 18 hours, SF to Hawaii.

The last great flying boat was the Boe-

ing 314 with four engines and 160 mph cruising speed. Its 3-rudder tail helped stabilize the plane. In 1939 the PanAm base was moved from Alameda to Treasure Island, and we saw another super poster card.

About the same time a base was established in Los Angeles for planes flying the southern route to New Zealand through Fiji and Noumea, and North Atlantic service began from LaGuardia via Shediac Bay, New Brunswick.

“The era of the flying boats was brief and romantic,” Gary concluded, and it is still widely appreciated as there were many collectible items produced—especially lots of postal souvenirs with fascinating markings and cachets. People felt close to the flying boats in part because they were uniquely American. Postcards covered the entire PanAm operation.

—NOTES TAKEN BY LB

EDITOR’S NOTE: PanAmerican World Airways is one of the truly exemplary American firms that published and relied on postcards for keeping their image and aspirations before the public. White borders, real photos, linens, chromes and artfully breathtaking poster cards led world travelers to the PanAm boarding gates and inspired stay-at-homes to scrimp and save for passage fare. From its conception in 1927 to its demise in 1991, PanAm and its postcards spread the reverie of the American Dream. To learn more, visit www.panam.org/default1.asp

TREASURER/HALL MANAGER REPORT

As of May 5, 2009 \$4,429.42

—ED CLAUSEN, TREASURER

WELCOME TO OUR NEW MEMBERS

Wendell and Susan Hammon, collectors of Merced/Yosemite, Saratoga, Santa Cruz. Many of us knew and liked Wendell’s dad, an old time collector and dealer who made spending a few bucks on his treasures a memorable pleasure.

Larry Fulton, who collects large letters and Soviet space program. No approvals.

POSTCARD CALENDAR

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; 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.

Aug. 30, Sunday, **HEALDSBURG**, Antique Show on the Square, FREE Admission! 8am-4pm*

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.+

Oct. 3, Saturday, SANTA CRUZ, Postcard & Paper Show, University Inn, 611 Ocean Street, 10am-5pm; Free Entry for club members *+

Oct. 9-10, Fri-Sat, **SANTA ROSA**, Old Bottle & Postcard Show, Sonoma County Fairgrounds, Fri.\$10 admission, 12-5pm, Sat. Free entry 10am-3pm*

Oct. 25, Sunday, SAN FRANCISCO, Golden Gate Park Book Fair, Hall of Flowers, 9th Avenue & Lincoln Way, 10am-5pm; free entry, of course.

A new show brought to us by Hal Lutsky; info: [ggpbookfair\(at\)yahoo.com](mailto:ggpbookfair@yahoo.com)

Nov. 6-8, Fri-Sun, **SAN MATEO**, Hillsborough Antique Show, Expo Fairgrds, Fri-Sat from 11, Sun. 10-5*

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

Dec. 12-13, **SAN RAFAEL**, Antique & Collectors’ Fair, Civic Center, 10am to 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](mailto: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.

NATIONAL POSTCARD WEEK...

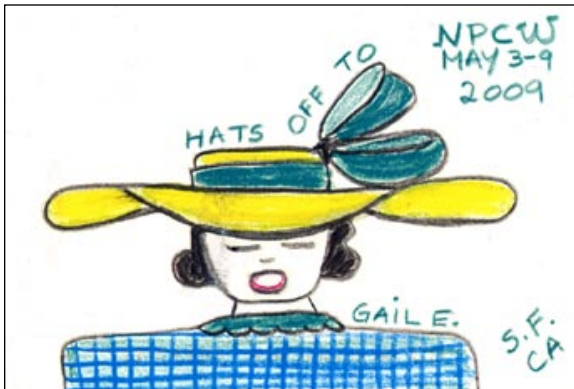
is celebrated in the US during the first full week of May each year. Enthusiasts send postcards, ideally of their own making, to share the joy and spread the word of postcards. These are from SF club members.



HAL OTTAWAY, DESIGN BY RICK GEARY. "PLAN TO MEET ME AT THE 32ND INTERNATIONAL WICHITA POSTCARD SHOW ON OCTOBER 17-18, 2009. HOPE TO HAVE OUR PICTURES TAKEN IN THE PAPER MOON."



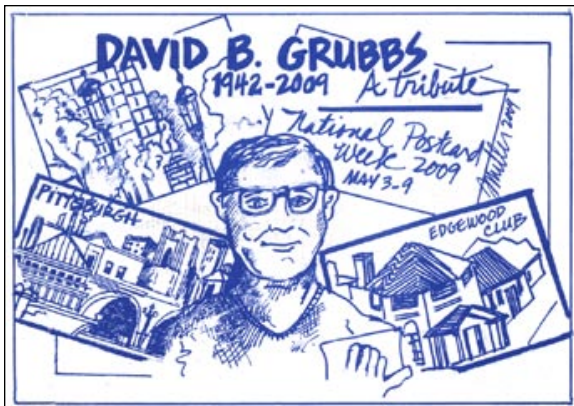
DEMARIS ELROD SWINT, PO BOX 703, PHARR TX 78577. ONE OF SEVEN CARDS ENCOURAGING US ALL TO PARTICIPATE.



GAIL ELLERBRAKE, HER FIRST NPCW CARD. PRINTED IN CARMEL



JANET AND LEW BAER; GREETINGS AND GREAT CARDS TO ALL!



DONALD R. BROWN, 300 WEST MAIN AVENUE, MYERSTOWN PA 17067. REMEMBERING DAVE GRUBBS, A LIFELONG POSTCARDER AND BRIEFLY AN SF CLUBSTER



J D WEEKS, 1636 MAGNOLIA STREET, GARDENDALE AL 35071. "ONE OF MY ART PRINTS AT WWW.LULU.COM/JDWEKS. VISIT MY WEB SITE WWW.JDWEKS.COM."

Who's Wearing the Pants?

by STEPHAN LIKOSKY

Today it is rather incredible to think that the wearing of pants by women was once seen as a radical act of gender bending. But starting in the 1850s with Amelia Bloomer encouraging women to shed their restrictive corsets, petticoats and long skirts and experiment with “bloomers,” a dress reform movement was born.

It should be noted that pants or pants-like garments for women had continued to enjoy popularity in some quarters. For example, they were worn by women who worked in mines, by female ranchers, sportswomen, stage performers, and munitions workers during the First World War. Here, practicality and necessity won out over tradition. However, among white middle and upper class women, the change to bifurcated clothing was wrought with social significance and consequence. As an example, the wearing of pants was initially associated with utopian socialism and the free love movement. Later, critics would argue that the wearing of pants by women might engender masculine traits in the female and even turn them into lesbians.

There are many reasons why women began to wear pants when it was still a socially unacceptable thing to do. For some, it was simply fun, a way to mug in front of the camera. For others, it was a serious social statement, an act of rebellion against the rigid gender codes of their time. Some women wore pants only with friends in the privacy of their home; after all, in some states

and in England cross dressing at various times was a criminal offense. Other women wore pants full-time, either to express their independence from the confining roles expected of them or simply for the convenience. In all cases, until pants on women be-

came widely fashionable in the United States and Europe in the 1930s, to wear them was a marked statement of challenge to gender expectations.

Depictions of women dressed in male attire and mugging before the camera became rather common by the 1880s. For many it was an experiment in exploring

alternative ways of defining and perceiving themselves as they transgressed the gender boundaries of socially accepted dress and behavior. In the first real photo postcard, four women in mixed drag enjoy themselves over drinks and a smoke. In each couple there is a dominant male looking partner and a more traditionally female appearing one (a butch/femme dichotomy in more contemporary terms). The setting is most likely a private home, a safe haven for cross

dressing. In many locales in the United States, cross dressers were subject to harassment or arrest if they appeared in public. The card predates 1907.

◀ On this American real photo postcard from 1907, two cross-dressed women sit contentedly in their parlor facing the camera. Both wear men's

outfits, including starched collars, ties, and trousers, and their hair is cut short. Rather than wearing





men's clothing to amuse themselves in front of a camera, the couple seems instead to have adopted the masculine style as a matter of personal choice in their private lives.

◀ An early German postcard dated 1901 lampoons the consequences that can be expected from women's achieving equal rights as men.

Titled Modern Marriage, the caption below reads: *She is wearing the pants.* The male in the picture is a saddened figure, "reduced" to the traditionally female role of nurturing an infant. He stands in a long white woman's robe with frills, making him look all the more ridiculous with his full mustache. By his side, his threatening wife, dressed in undergarments and pants, stands menacingly with a shoe in her hand. She wields the power and there can be no doubt who now heads the family.

A 1905 American postcard addresses with humor the issue of women wearing pants. The illustration is of a female in a long skirt holding a pair of trousers



in front of her. The written text, appearing on the pants like newsprint, begins:

Pants are made for men, not for women. Women are made for men, not for pants. When a man pants for a woman, and a woman pants for a man, they are a pair of pants.

Women began to work on the American railroads as early

as 1838 in domestic service jobs. By the last quarter of the nineteenth century, in spite of male resistance, many had advanced to become engineers, welders and even executives. This American real photo card from 1909-1911 shows three women in railroad workers' outfits holding lanterns.



This British card

depicts three women, each with her own particular style, and points to the revolution in dress habits occurring at the time. To the left is a feminine woman in soldier's uniform standing rather coyly next to a seated woman dressed traditionally with a stylish hat and pocketbook. To the right is a third female sporting a man's suit, hat, and tie. In her hand is a cigarette, a common symbol of the liberated woman. Her stance is solid, her look tough and masculine. The single male in the photograph stands behind, a rather reduced presence in his lighter colored jacket and cap.



The image of men as rendered impotent if forced into women's roles takes on an interesting twist in this French illustrated card. The husband, holding a pot of burnt food, stands meekly before his wife, who sits confidently in trousers holding a cigarette. The wife says: *Remember, my dear love, that it is I who wears the pants!* Quite unexpectedly, however, the husband



responds: *Yes, my adorable little chicken, but you'll always be lacking a little I don't know what!*

Though resigned to second place in the household, the husband reminds his wife in a clever comeback that she will nonetheless never have a certain part of his male anatomy, with the privilege and power it supposedly embodies. The adjective “little” adds to the humor.

In this futuristic card from 1905, women have been admitted to the German army to serve in the Amazon



Guards. In the scene to the left, recruits are climbing into their uniforms, feminine undergarments being stuffed into brown regulation trousers, while two women dance with one another in the background. To the right, also under the watchful eye of a male officer, the new Amazon Guards line up for inspection. On this card, we have all the elements of a male heterosexual's rich fantasy: full bodied females in their undergarments, women dancing with one another, and uniformed female soldiers under the discipline of a male superior. The captions read in translation: *Greetings. Pleasant Dreams. Getting Fit-*

ted/The Amazon Guard.

A woman in a German Hussar's uniform suggestively touches the chin of a woman cross dressing as a dandy, complete with walking stick, trousers, and overcoat. The female officer is buxom and the tightness of her uniform emphasizes her female curves. Both figures represent a rejection of female powerlessness and the restrictions of expected gender-based appearance and behavior. Lesbian undertones can easily be read into this fantasy portrayal.



Two figures, similarly dressed in men's outfits, appear on this German New Year's Card. The caption



below reads: *Tell me, if tell me you can, which is the wife and which is the husband?* The struggle for women's rights has reached its apex: no longer can one distinguish the male from the female. Though its intent is humorous, the card reflects the anxiety caused by such a thorough transgressing of gender and role expectations. Androgyny in Germany between the wars had come to symbolize modernity for some, as did homosexuality, but for the majority it still indicated the unnatural masculinization of the woman and the feminization of the male, which could only lead to social degeneracy and the collapse of the family.



Vesta Tilley (1864-1952), the greatest male impersonator in the history of the English music hall, had a career which lasted more than thirty years. Her real name was Matilda Alice Powles, and her first act of male impersonation was at the age of six. She was popular not only among English working class males,

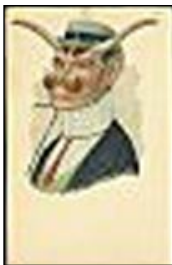
but among women as well, who saw in her an enviable independence. In 1912, she performed in America, while the height of her career came during the First World War, when she and her husband appeared together on stage in a campaign to encourage military recruitment. In this real photo postcard, Miss

Tilley poses in one of her most popular personas, that of an upper class English gentleman. The postcard, titled Miss Vesta Tilley, is postmarked 1906.

Women's bifurcated clothing became fashionable as the twentieth century progressed. On this French card, the question is posed: *in spite of the jupe-culotte being perceived as ridiculous as women's wear in its appearance at la Comédie-Française and Auteuil Race-track, will it nonetheless be the fashion of tomorrow?*



THE SIGN OF THE CUCKOLD



In my endless search for fabulous new-to-me cards of goats, I came across an odd one on eBay. The listing read: "Teddy Roosevelt? As goat? Devil? c.1905 comic postcard." Mentioning TR must have been a snag to lure surfers, because there is very little similarity between

the goofy looking guy with Kaiser Wilhelm mustache and our most postcardy of presidents. But it's the horns that caught my attention.

In my goat boxes are several cards with the same theme, which continues into daily life today when a naïve uninformed prankster makes rabbit ears while a group photo is being taken.

It isn't funny!

The horns on the postcards and the "ears" in the photos

are the sign of the cuckold. A cuckold is a husband whose wife is unfaithful. Over time its meaning has expanded to include wives whose husbands sleep around, and unwed couples with wandering partners.

The term, reportedly, comes from cuckoo, that loony bird who is prone to lay its eggs in other birds' nests. Where the horns come in, I have no information, but "wearing the horns" has been the cuckold's lot for hundreds of years. The unsuspecting cuckold is held in somewhat greater esteem than the willing one who, for lack of interest, effort or ability, relinquishes claim to a partner's amorous affections.

Because of their randy reputation, male goats are ideal victims for sarcastic portrayal.

—LEW BAER



WALKER EVANS' POSTCARDS

A Review of the Exhibit at the Metropolitan Museum of Art

by HY MARIAMPOLSKI



WALKER EVANS 1903-1975
SELF PORTRAIT, 1937

Visitors need to wind their way past masterpieces by Corot, Sargent, Monet and Renoir before arriving at the almost hidden intimate gallery displaying “Walker Evans and the Picture Postcard,” currently at the Metropolitan Museum of Art in New York City. Despite the downward shift in scale and the reduced heft of the materials adorning the walls, the trek is well worth the effort.

The photographer, admired for his devotion to American Realism, bequeathed his postcard collection to the museum and now less than a tenth of his 9000 piece hoard—along with some cardboard boxes and topic dividers, leather suitcases and other paraphernalia used for collecting—is available for viewing. The show is both an exploration of Walker Evans’ esthetic ideals as well as a celebration of postcard collecting.

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Influenced by photographic pioneers like Atget, Evans tried to achieve a certain honesty and transparency in his views of the changing architectural and social landscape of the '30s and '40s. Significantly inspiring his work were the efforts of the usually anonymous photographers who documented the American landscape during the Golden Age of postcards, roughly between 1906 and the outbreak of WW I. For Evans, these ephemeral creations represented a kind of “lyric documentary” of America’s visual reality as the nation was initiating its shift into an industrial superpower.

The show represents the photographer’s “folk documents” in a spare and straightforward manner organized according to the categories Evans himself used to organize his pieces. Evans believed that his postcards represented an accidental art form grounded in the vernacular architecture and incipient technologies of the era. Collected since his childhood and augmented by his own and his friends’ contributions over many years, the core of the exhibit is a

series of street scenes from major and minor cities across America. Evans has a good eye for topicality—almost all his streets are full of men and women in period costume and complemented by various conveyances including trolleys, horse-drawn wagons and Model Ts.

The diverse thematic categories covered in the show include occupations, industrial buildings, train stations, spas and resorts, lighthouses, state capitols and other topics usually regarded by collectors as desirable. Evans displays a special fondness for the work of the Detroit Publishing Company, whose patented “Phostint” process yield a memorably romantic color palette. The photographers employed by Detroit, like Evans, were adept at capturing essential design inherent within commonplace scenes.

Several side features enhance our understanding of Evans’ relationship to his hobby: The most curious is an assortment of postcard messages exchanged among family and friends like Diane Arbus and Hilton Kramer that reveal kind regards and biting humor, especially when it concerns opinions of the British (very low) and Toledo (almost as low).

Very impressive from a design history perspective is a selection of Walker Evans photographs that, as part of an unfinished project stimulated by a 1935 Museum of Modern Art exhibit, were reconfigured as postcards. Not just scaled down, the alternative versions are a re-imagined confrontation with the same material. It’s hard to pick favorites within this section—the postcard variations are as topically stimulating and visually impressive as their full photo antecedents.

Most contemporary advanced postcard collectors would probably regard Evans’ holdings as basic and unimpressive. He did not collect many real photo postcards, which nowadays are prized for their own innocent though poignant realism. His collection of state views displays more breadth than depth; he was not looking for the side streets and out-of-the-way scenes that animate today’s hunt for unique rarities.

There's a certain kind of tedium that many viewers might experience when confronted by a wall covered with main street views. Only the true antiquarians will examine each card carefully noting signs advertising Coca-Cola or storefronts of postcard shops and other period retail establishments along the streets. For this reason, the show's catalog, which offers unreduced and unexplained reproductions of cards,

MYSTERY CARDS

Those of us online have been having some fun the past few weeks solving—or trying to solve—postcard mysteries. Thus far they have all been WHERE IS IT? questions, but the response has been enthusiastic and the solutions—two out of three—have been near instantaneous. Two of the three mysteries were real photos, and the third was made from a photograph, so the fun ties in closely with the research being done for our Northern California postcard photographer survey project.

The first mystery, Wayne Miller's, was four views of an intersection with a large circular outline in the center. Was it SF? Of course it was, and Glenn Koch knew it from other cards in his collection: The cable car turntable at Castro and 26th Streets.

Next came a color printed card of "San Francisco Residences." Dave Parry wanted to know where they



were. Frank Sternad had the answer as he recognized one building that is part of a postcard research project that we'll all read about later. The homes are on the 2600 block of Union, some now obscured by trees.

Current mysteries (Here's YOUR chance!) are from John Freeman—where are these flats?; Art Sommers—a 5-storey hotel somewhere in the

seems undistinguished and uninspired.

This exhibit is not meant for advanced postcard collectors; it is for the general viewer who will be charmed by the cards as an embodiment of the American vernacular and design sensibility. Everyone will be fascinated by learning how these ordinary paper collectibles inspired the work of America's leading photographer of social realism.

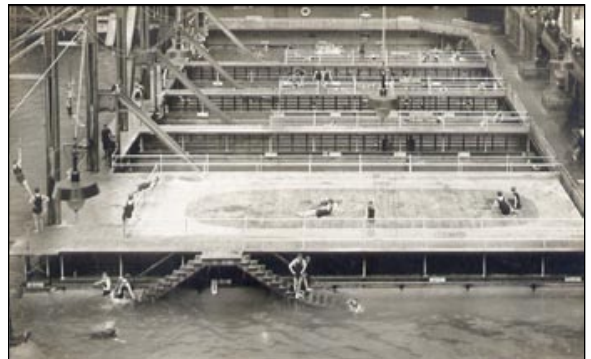


wooded mountains of California; Glenn has two exceptionally clear SF RPs, and he longs to know who the photographer was. The only identifying marks are the rubber stamped, fancily lettered captions on the backs.

OK, sleuths: Have at it!
—LEW



Sutro Baths, S. F. Golden Gate Park, S. F.



THE COLUMBARIUM: HERE TODAY, HIDDEN AGAIN TOMORROW

by JACK DALEY

The BOMBE GLACÉE style Columbarium is one of the most charming secret spots in San Francisco. Originally the gate house of the Odd Fellows cemetery, it is now a repository for the cremated remains of discerning permanent San Franciscans. The lettering on the niche doors reveal names familiar to historians, residents of more than a few years and postcarders. The building has been featured on a few cards, and the club has had two informal field trips to visit its storied walls. Its recent visibility not far from his home, prompted our Web Master to discover and photographically resolve some of the building's mysterious past. —Ed.

Glenn Koch's circa 1900 real photo postcard of the Columbarium has revealed interesting information about the building's early history. The dome is smooth and there are no crypts at the dome level. ▼



The Columbarium as seen today from Lone Mountain at the University of San Francisco. The dome is more ornate and crypts have been added on the east (pictured) and west sides. ▼



Today, the Columbarium is located on a small street named Loraine Court, bordered by the larger streets of Geary, Anza, Stanyan and Arguello. The Columbarium was built in 1897 and opened in 1898 at what was then the Odd Fellows Cemetery. The outside graves were removed from the cemetery's 167 acres in the 1930s and '40s. The Columbarium has been operated by the Neptune Society since 1980 and contains more than 30,000 cremated remains. Strangely, the elegant gate house is not included in a post 1907 view of the Oddfellows cemetery. ▼



Do you see the Columbarium in this close-up from an 1898 panoramic view? ▼



Glenn's postcard helped confirm the location of the Columbarium in the above photograph that is in the collection of the San Francisco Public Library. The panorama documents the U.S. Army base at Camp Merritt during the Spanish American War. (Camp Merritt was located between Geary, Fulton, Arguello Streets and 6th Avenue, but it eventually extended in

some places as far as California and Parker Streets.) The Camp opened in May 1898 and was closed in August of that same year.

SFBAPCC member John Freeman acquired scans of the 1898 panorama for his February 2009 presentation on the history of the Richmond District to the San Francisco Museum & Historical Society. I helped John with some technical aspects of displaying the panorama in his presentation. In my work on the panorama I found that the wall of the building on the left edge of the panorama is a perfect match to the contemporary Columbarium. But, shouldn't the Columbarium's dome also match? Glenn's RPPC shows the Columbarium initially had a smooth dome with some very pointy ornamentation at the very top. A fuzzy view of the old dome on Glenn's postcard does show up in the panorama.

What year or years were the more ornate dome

IMAGE OF COLUMBARIUM SUPERIMPOSED OVER THE CLOSE-UP FROM THE 1898 PANORAMIC PHOTO. ▼



(that we see today) and the two crypts at the dome level on the East and West sides added? Were these changes part of a rebuilding project related to the aftermath of the Great 1906 Earthquake? Or, were these changes made long after 1906? Emmet Watson at the Columbarium had access to similar photographs, but had no information on the dates of the changes.

Surprisingly, a pre-earthquake panorama (taken about March 1906) shows the ornate dome and the two crypts at the dome level having been already added. This means that the original smooth dome of the Columbarium existed for eight years or less. I think it also makes it very likely that the two crypts were added at the same time the dome was changed.

The Columbarium is currently visible from the corner of Geary and Arguello Streets, but not for long. The Goldman Institute on Aging is constructing a multistory building on the adjacent site of the demolished Coronet Theater, and the Columbarium will soon disappear from view at that intersection.



SHOOT THE CHUTES C. 1910. YOUR CHOICE: 10TH AVENUE, SAN FRANCISCO OR LIEGE, BELGIUM



P.S. **AUTHOR, AUTHORS!** An expandable list of books authored by, or with major contributions by, club members is planned for www.postcard.org. Please send your info to the Editor.

AN ANOMALOUS *POSTCARD* published by the USPS came from Wayne Nelson. Not only is it oversize—taking it out of the official postcard category—it pictures a full sheet of First Class 42¢ stamps and has one stamp from the sheet as an indicia on the back. Thrifty Wayne mailed the card just before first class postage rates went up to 44¢ and postcard rates took a 1¢ hike to 28¢. The new postcard stamp, used on the cover, I consider a personal tribute.

—LEW



23 SKIDOO

The origin of this early 1900s expression has been offered by several linguistic historians. The most frequently seen is that it was the cops' warning to guys ogling the skirts blow by the Flatiron Building at Fifth Avenue and 23rd Street in New York City. Sam Stark, that old time postcard expert (and Mitchell scholar), writing to a postcard magazine in 1978, gave the expression a San Francisco pedigree: I guess you have to be an old,

KATHRYN'S KWIZ

Each of the famous persons listed in the left-hand column was not only a collector, he was considered among the most outstanding in his field. See if you can match the names in the left-hand column with the appropriate collection in the right-hand column. Look below for the answers.

- | | |
|-------------------------------------------|------------------------|
| 1. Franklin D. Roosevelt (32nd president) | a. Gems and minerals |
| 2. Jerome Kern (composer) | b. 78 RPM jazz records |
| 3. Buddy Ebsen (actor) | c. Rubber bands |
| 4. John Wayne (actor) | d. Stamps |
| 5. Truman Capote (author) | e. Butterflies |
| 6. R. Crumb (cartoonist) | f. Rare books |
| 7. Vladimir Nabokov (author) | g. Ancient coins |
| 8. William Saroyan (author) | h. Paperweights |



A CIRCA 1910 TUCK CARD RECORDS WOMEN'S HAT, DRESS AND SHOE STYLES OF THE DAY, AS WELL AS IDIOMATIC USAGE.

QUIZ ANSWERS:
 1. - d.; 2. - f.; 3. - g.; 4. - a.; 5. - h.; 6. - b.; 7. - e.; 8. - c.

old man of 72 to remember that 23-Skido (*sic*) meant "Get lost." It was originated by Tom "TAD" Dorgan, a San Francisco-born sports cartoonist who drew for the Hearst papers and was one of the most popular and quoted cartoonists of his day. He was born in 1877 and died (an invalid most of his life) in 1929. Some of his other much-quoted expressions were, "cake-eater," "fliver," "hard-boiled," "hire a hall, etc."

"Tad" was a great admirer of the works of Charles Dickens and at the end of "A Tale of Two Cities" when the women are knitting as they watch the guillotine chopping off heads, they are counting, "Twenty, twenty-one, twenty-two," and the hero, Sidney Carton, is next and as his head falls into the basket, they say, "Twenty-three." And, that is the origin of "23-Skido."

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NEEDED: A copy of the Winter 2008 SFM&HS journal, *The Argonaut*. Jack Daley, daley (at) postcard . org



2009 MEETINGS

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