

San Francisco Bay Area Post Card Club

January 2010

Next Meeting: Saturday, January 23, 12 to 3 pm

Vol. XXV, No. 1

Fort Mason Center, Room C-260

Laguna Street at Marina Boulevard, San Francisco

Monthly meeting schedule on back cover.

Visitors and dealers always welcome.

IN • ONE CARD SHOW & TELL
THIS • JAN BANNECK
ISSUE • GILBERT & GARBO
• PRINTER'S BLOCK ID'ED

PROGRAM NOTES: Leonard Pitt will present an array of images from his newest book PARIS POSTCARDS - THE GOLDEN AGE. He will also elaborate on the dramatic history of the French postcard, the problems the French had in adopting this new means of communication, and the important social issues it gave rise to, not unlike the email of today. The *Chicago Tribune* recently praised Pitt's book and his "utterly charming collection" of postcards.

A 12-pound carton of cards was donated to the club. We'll open the 10¢ box at noon.

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

PARKING: Car pool, take public transit or come early as parking can be difficult; park in pay lot within the Center gates, upper free lot on Bay Street or along Marina Green and enjoy the stroll by the yacht harbor. Come early to shop the SFPL on-going book sale.

COVER CARD

Women in Hats is not one of my collecting categories. Perhaps I should say "was not," as I could not resist this delightfully fascinating and pristine example of the genre found at Buzz Kinninmont's table at Concord



in November. It's the 15th Century entry in the series "France – Head-dresses from Antiquity to Our Days." The undivided back identifies it as an early card, 1902 or before, and it was overprinted as a promotional handout by a firm in London. According to the *DICTIONNAIRE DE LA CARTOPHILIE FRANCO-PHONE*, the "J.M. Paris" insignia on the back reveals the publisher was Jules Marchand. —LB

EMILE ET CIE, 24, CONDUIT STREET, LONDON, W.

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Newsletter Deadline: 5th of each month



MINUTES, November 28, 2009

A sparkling clear November day heralded our return to Fort Mason Center after three months of banishment. Our times at Star of the Sea school in the Richmond had been most pleasant—especially the ease of parking—but it lacked the verve of FMC, a happenin’ place. Several dealers were already set up at the stroke of twelve, and the festive board was beginning to groan with the holiday offerings of fingerfood and liquid imbibulations. The food this year, according to an unsolicited testimonial, was the best ever. Few could disagree. By three o’clock, only a few low caloric crudités remained as the Center workers sorted recyclables from the trash. Well done team (as you shall read below)!

Cards were brought for sale or trade by Bunny Moses visiting from Schenectady, NY, also Joseph Jaynes, Dave and Lauren Parry, Michael Reese II, Sue Scott and Niana Liu with more than a dozen new SF neighborhood cards of her own design. The club box held many delights—generously donated by Milo Zarakov and Gail Ellerbrake—and were emptied by meeting’s end.

We were called to order by Vice President Kathryn Ayres, who welcomed the 29 of us who had signed in and the more than a dozen who had not. Kathryn also thanked us all for our contributions to the holiday spread. Introductions included Jan Sells, a friend of the Baers, who has a Mermaid collection; Virginia Handley, our newest member of less than an hour ago; Mike Parkinson, at his fist meeting; Niana

Liu, artist (See her cards at www.sffocal.net); Mark Oliver, a friend of Ed Herny; and long time member Theresa Schroeder who has just celebrated her 94th birthday.

Announcements: Lew Baer told that he would be accepting dues payments for 2010 and read a letter from Hugh Jones, an elderly gentleman in England who is looking for mail traders (Flat 1 Craufurd Court, 24 Craufurd Rise, Maidenhead SL6 7LS, UK).

Sue Scott told of a fellow who hopes we can help him replace his lighthouse collection that was destroyed in a fire. He found Sue’s address on a scrap of burned paper that a paper restorer was able to make readable.

Niana Liu is looking for a postcard rack to borrow.
Drawing: 14 lots!

Business, Old and New: None.

Show & Tell (after the program): Deanna Kastler couldn’t find her favorite card, but told about it: Pictured here in January 2008, it’s from the Portola Louvre Cafe; on the left a lady in a long dress is tiptoeing across the indoor ice rink as a couple is gliding by on skates; meanwhile people are dining at tables. It has several of her favorite themes. ... Craig Blackstone, originally from Santa Rosa, showed cards related to two famous Sonoma County residents: a 1903 Christmas greeting sent to Luther Burbank and an RP of a man on horseback in a field, signed “love from Jack and Charmian” (London). ... Jack Hudson showed two framed RPs—a car

covered with Bonus Army signs. WW I veterans who were demanding government help had camped out in Washington, D.C. in protest. Under President Hoover's orders, Generals Pershing and MacArthur used troops, tanks and gas shells to rout them. Another card, from the Lyn Knight auction, shows Cal Rogers, the first to fly across the US, in his Vin Fizz ad emblazoned plane. ... Darlene Thorne showed a card found at the Sacramento show of barnstorming along the Russian River in Guerneville; her dad had told of seeing the spectacle in 1919, taken by his dad, and there in the RP is Darlene's grandfather! ... Dave Parry showed a Weidner RP of a Merchants' Exchange award dinner with banners "We Win!" (the 1915 fair); Dave asked for help identifying a "face in the rock." It was from Mount Tamalpais. ... Bob Bowen showed a postal card mailed between residents in the WW II Hart Mountain relocation camp. ... Ted Miles told of Arlene's card that she couldn't find today but had found at Concord: the final card in their 20-year project of collecting Cardinell-Vincent PPIE cards. ... Mike Parkinson, at his first meeting, brought a printing block for postcard backs showing the skyline of the city, circa 1912. ... Joseph Jaynes told that he likes postcards that talk about postcards and showed an RP of a lad, taken by his brother, that gave all the details of making the photo and printing it in 1914; another RP was of a buggy stuck in the mud in 1910.

The final voice heard was our Vice President's: "We need speakers for 2010."

—NOTES TAKEN BY LB

TREASURER HALL-MANAGER REPORT

As of January 3, 2010 \$4,036.13

—ED CLAUSEN, TREASURER/HALL MANAGER

MEMBERSHIP RENEWALS

If you have not sent in dues for 2010, this is possibly the last newsletter you will receive. We all hope that it will not be. The address label bears the date through which your dues are paid. Please remit today.

WELCOME TO OUR NEW MEMBERS

Jeremy LeRoque and Rose Powder, a dealer duo,
Jeremy.LeRoque(at)gmail.com

Jeff Lincoln, Jeff is a collector of old postcards about the West and has an extensive web site, www.ibuypostcards.us

Virginia Handley, a collector with office next door to our meeting room.

Emily Godbey, Emily collects Disasters and Esperanto and welcomes approvals with prior notice.

Trishia Jacobs, collector of Interesting Calligraphy, Writing Styles, e.g. codes, numbers, backwards, etc., and dealer in French fantasy and Paris souvenir postcards online at <http://www.rubylane.com/shops/frenchkissed>.

Tedd Levy, a collector of pre-1920 public school postcards (and ephemera) showing teachers, students, playgrounds, athletics, school buses, classrooms, etc.; "no thanks for ordinary school buildings, college/universities, private or parochial schools; also interested in Chinatowns (no restaurants) and Chinese-Americans"; approvals welcome with prior notice.

Ruth Stotter has rejoined after too long an absence, a collector of children playing traditional games around-the-world; storytelling performances around the world; babies in cradleboards; mailmen.

Catherine Bauman and Laurence Kornfield, both are collectors of San Francisco history.

YOUR HELP IS NEEDED

As Kathryn announced at the November meeting, volunteers and suggestions are needed for program speakers. The first five months of 2010 are already booked. Will you be a speaker? Can you suggest a possible speaker? Please let Kathryn know.

The newsletter is always in need of material. Comments, letters, interesting cards, articles...!

PROGRAM: ONE-CARD SHOW & TELL

Before the business meeting began, Kathryn Ayres scanned a “special card” for each of us who brought one. As the cards were projected on the wall, we, in turn, told why ours was special to us. Afterwards, several comments were heard of how much fun the program was. It was inspired by a similar program held by the Wichita Postcard Club.

Darlene Thorne: California as a bride, and extra special with the 1909 Portola Festival poster stamp, made this one of Darlene’s favorite cards. She used the postcard image for her wedding business card.



Sherry Webster has had this real photo since she was a child in Oklahoma.

It shows the Majestic Cafe in Fayetteville, Arkansas, and there is so much going on in the image. Colonial



Bread, on a large sign, started in Oklahoma City... the six gentlemen sitting on a ledge in front of the beer-garden are perilously close to the railroad tracks... there is corn growing.... Each time she looks at it, there is more to discover.

Dan Saks: “Who could resist not buying this real photo card?” Dan found it in Paris a few years ago. The paper logo dates it to 1925-30. Several Photo-



Shop users have tried to make the sign readable with little luck. “P Trolnel à nuit,” seems to be the second line. The bicyclist and his conveyance are a construction of hardware odds and ends—stovepipe, coiled wire, etc.

Lauren Parry: Lauren ate at the Tour d’Argent in Paris. Entering the restaurant she saw the display of silver service

dating from the 1500s. Dining upstairs before a breathtaking view of Paris, her party enjoyed a deli-



cious (\$400!!!) lunch and received a postcard with their duck’s number on it. This is an older card sent to their children at home by Mr. and Mrs. Irving Berlin.

David Parry: The “Kiss of the Oceans,” a theme reproduced on several cards for the 1915 PPIE. It



was that fair that got Dave started on postcards, and he has eight varieties of the design, including this very oversized version. *Kathryn Ayres*: “We all like letter carriers since they bring us our postcards.” This card announcing the San Francisco Letter Carriers Association celebra-



Wayne Nelson: “This is a hand glued card made by my cousin,” who took the photograph, painted and drew on it, glued more paper to it and mounted it on a postcard back... “and then mailed it to me.”

tion was sent from one SF woman to another. Kathryn bought it on eBay from—surprise!—Chuck Banneck who told her he had hoped it wouldn’t sell.

Craig Blackstone: “I inherited this card—one of very few that I got that way. It’s my only picture of my great grandfather. He’s the man in the middle. The mustache is real.”



Mike Miles: Altoona Park. It’s her hometown and she has three fat albums of Altoona cards, but this is the card that started the collection.



Jim Caddick: This card came from Jim’s first Golden Gate Park show sortie. It was made by East St. Post Card Store, but where was East Street? Jim learned that it was the former name of the Embarcadero



which was changed (in part) in 1909. It was this minor research that got Jim hooked, and now he is deep into the club research project on postcard photographers. History mysteries are his favorite.

Janet Baer: “This is the first card I found. It was in a miscellaneous box in which I was looking for goats



for Lew. I didn't buy the card! But I did find it again a year later, and it has led to collections of tea, fortune telling, reading, and dozens of other categories. It also was the origin of a poem.” [See page 13.]

Ken Reed: Artist Rakuten Kitazawa (1876-1955) started creating comics in 1901. He's considered one of the founding fathers of the Manga (whimsical pictures/comics published in Japan) scene. This card is part of a Women's Lib/henpecked husband set. Used in 1906 when writing on the back was only for addresses, therefore



all the tiny text was squeezed onto the front. The writing on the fan states “wife sings, husband harmonizes.” This set jumpstarted Ken on his journey of collecting Japanese art cards.

Deanna Kastler: Deanna had hoped to bring her favorite ice skating card, but it was lost somewhere in its box. So, she brought her second favorite: Santa on skates.



Darlene Clements: A Halloween witch! On the back is an announcement of a Masonic affair. It is post-marked 1910 in San Francisco.



Carol Jensen: “Of course, it's Byron Hot Springs. It shows the second hotel, 1902-1912. It's a favorite card because it was sent by the owner's mother-in-law, my only card sent by the hotel's family.”



Ted Miles: Ted started his sailing career aboard the *Mayflower II* in 1957. It is still on display at Plymouth, Massachusetts. (Page 7, upper right.)

John Freeman: The California Sandwich. John has cards of both 1915 fairs—SF and San Diego. He finds this a curious card with the bread top and bottom, and the “baloney” in the middle. It's the only card he's seen with Los Angeles as part of the fair promotions. Many PPIE exhibitors went to San Diego when the SF fair closed. Published 1914.



Karen Anderson: This RP of a Victorian dining room was found at the Clignancourt flea market in Paris. It was special as she had just bought a Victorian home in SF.

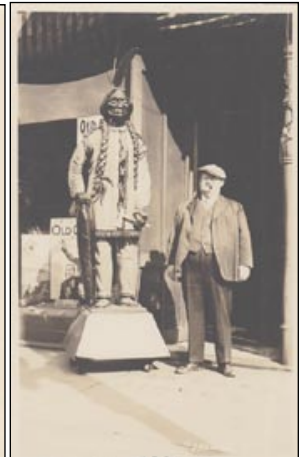
Lynn Sears: A 1961 Santa Cruz motel chrome with fun message: "The beach is just like the East Coast, but free and not as dirty."



ing and of love and Christmas greetings. It ends with, "Come and see us. Dandy slaughtering now." *Jack Hudson:* Two(!) real photos found at the Concord show are both of the same cigar store wooden Indian, an extremely hard to find category. Dated

Shirley Bittancourt: This card with added on embroidered clothes came—in an envelope—from a friend traveling in Europe. It was the first card in Shirley's collection. She added to the category herself when she was in the Pyrenées. (Next column.)

Lew Baer: A guardian angel... with a goat toy under the tree! A beautiful angel on an elegant card. The message from Aunt Eliza tells of the gifts she's send-



August 1932 and with the cigar smoking potbellied shop owner.

Sue Scott: Sue likes artist signed gnomes and fairies, and also this beautiful cowgirl.



Marty Michaels: Betty, Marty's wife, comes from the Bronx and lived near "Starlight Park," the amusement park shown on one of Marty's "best Bronx cards."

Gail Ellerbrake: Gail found this photo of her mother, turned it over and discovered it was a postcard! She was dressed for a prom and is holding a purse, which Gail now has. Inside were programs from two proms. She's collected Ladies in Hats for some time and now looks for Ladies with Purses.



Andy Stewart: A card found yesterday at the Dickens Fair. As a photographer he collects mostly RPs but



also has an eye for women from the early 1900s, like this one playing a Viennese waltz.

—ED.

POSTCARD CALENDAR

- Feb. 6-7, Sat-Sun, **SAN FRANCISCO**, Rare Book & Ephemera Show, 8th & Brannan*
- Feb. 12-14, Fri-Sun, **SAN MATEO**, Hillsborough Antique Show, San Mateo Expo Fairgrounds, Fri. 11am-7pm, Sat. 11am-6pm, Sun. 10am-5pm*
- Feb. 13-14, Sat-Sun, GLENDALE, Vintage Paper Fair, 1401 N. Verdugo Rd., 10am-6 and 4pm*+ Free Admission!+**
- Feb. 20-21, Sat-Sun, Greater SEATTLE Paper Show, Kent Commons, 525 4th Avenue, Kent WA, 10am-6 and 4pm+**
- Feb. 27-28, Sat-Sun, PORTLAND Postcard & Paper Show, 10000 NE 33rd Drive, Portland OR, 10am-6 and 4pm+**
- Mar. 13-14, Sat Sun, ARCADIA, San Gabriel Valley Postcard & Paper Show, 50 W. Duarte Road, Arcadia, from 10am+**
- Mar. 13-14, Sat-Sun, **SAN RAFAEL**, Antique & Collectors' Fair, Civic Center, 10am-6 and 5pm*
- Apr. 10-11, Sat-Sun, SANTA CRUZ, Central Coast Paper Show, 611 Ocean St., 10am-5 and 4pm*+**
- Apr. 23-25, Fri-Sun, **SF AIRPORT** Marriott, 50th Anniversary WESTPEX, pre-show begins Tuesday; info: www.westpex.org
- Apr. 23-25, Fri-Sun, **SAN MATEO**, Hillsborough Antique Show, San Mateo Expo Fairgrounds, Fri. 11am-7pm, Sat. 11am-6pm, Sun. 10am-5pm*
- Apr. 24-25, Sat-Sun, SAN DIEGO Postcard & Paper Show, 5440 Kearny Mesa Rd., 10am-4 and 5pm+**
- May 7-8, Sat-Sun, **GRASS VALLEY**, Old West & Antique Show at the Fairgrounds, 10-5, 9-4*
- May 8-9, Sat-Sun, REDDING, Postcard and Paper Show, 2290 Benton Drive, 10am-6 and 4pm+**
- May 15-16, Sat-Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers in Golden Gate Park, 9th Avenue & Lincoln, Sat. 10am-6 and 4pm*+ Free Admission!**
- May 22-23, Sat-Sun, GLENDALE, Vintage Paper Fair, 1401 N. Verdugo Rd., 10am-6 and 4pm*+ Free Admission!**
- Bolded** entries are produced by club 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

JAN BANNECK



Jan Banneck died two months ago. Her passing, at the age of 81 years, leaves a great void in the postcard world. She was an eager and highly advanced collector of postcards, dolls, and paper dolls and was loved and respected by many in all

of her hobby groups. It is what Jan did for postcard collecting in Northern California that made her so special to collectors and dealers worldwide.

Jan began collecting postcards as a child during the Depression. She got many from a neighbor who gave them to her freely. In the late 1960s, she became a serious postcard collector. There were few postcard shows anywhere at that time, but when the Angels Flight show began in Los Angeles, Jan headed down with her son Chuck and a friend, Barbara Allenbaugh. On the way home from one of their forays to the southland, they realized that a postcard show could succeed in San Francisco. The threesome, Jan, Chuck and Barbara, held their first show in the early 1970s. It was different from the shows they had been to. It was more like a convention—held in a hotel. Collectors and dealers spent a few days together trading, learning, interacting and building enthusiasm for the hobby.

The first shows were held at the Sheraton near the airport. It later moved to Foster City, also near SFO. Dealers, and soon collectors, came from across North America, Europe, and around the world.

Dealers would arrive a few days early and set up in their rooms. Collectors and other dealers would stream through the hallways. The lounge in the lobby was kept busy with postcarders gathered to talk and trade. Diners filled the hotel restaurants. (I recall one evening's lobster dinner with salad

and French fries. When finished, our foursome answered the server's inquiry with, "Do it again!" He, and we, did.) Sunday mornings would be quiet in the bourse; the crowds would be milling and mmmming around the seafood brunch spectacular set up in the lobby.

Those shows are now enshrined in memory. Jan and her crew grew weary of the work and the difficulties of dealing with the hotels. "We weren't profitable for them," Chuck recalls. "Even though we were pumping out 150 room nights, we didn't use enough hotel services. One weekend, the entire show had to be taken down—and then re-assembled—because the hotel had rented the hall for a wedding reception." The room-dealing was at first thought to be a distraction to the show, but it enhanced the convention atmosphere and many room visitors would stick around for the main attraction.

"The shows were wonderful," Chuck said. "I'm proud of helping to start the one in San Francisco. And I'm proud of its non-commercial ambience. The three of us joked that we didn't do it for the money—that we did it for the cards it brought us!"

Jan liked Kewpies. She owned every Kewpie card there is, and she had a vast Drayton collection. Hold-to-Light Santas and paper dolls were favorites. There's little for Chuck in his mother's collection, so it will be sold without being picked over. Jan's friends are helping him organize and decide about her other collections.

Jan left us suddenly—two days before Thanksgiving. Her husband, Robert, who had worked at Lawrence Livermore Labs, died a few years ago, just after his and Jan's 50th anniversary. Our sorrow and sympathy are for Chuck and those who knew Jan Banneck. The sadness will linger, but the joyful memories will last.

—LEW BAER

GILBERT AND GARBO

by KATHRYN AYRES

After Rudolph Valentino died, John Gilbert was *the* greatest lover on the silver screen. Tall, suave and darkly handsome, his name on a movie marquee guaranteed a huge box-office draw.

While at the height of his fame, Gilbert was generous in sharing equal billing in *Flesh and the Devil* (1926) with an unknown newcomer to Hollywood. Greta Garbo appeared as Gilbert's lover, Felicitas. Her character's name was misleading, for Felicitas is vampishly evil, nearly wreaking destruction upon the two men who love her, until she is ultimately destroyed herself. Yet there is no denying Garbo's seductive qualities in the film, "which features the very first horizontal love scene and close-up, open-mouth kiss in American movie history," according to film historian Shari Kizirian. Strange that such a flamboyantly sexual film would be released on Christmas Day.

Fact and fiction melded as Gilbert became just as enamored of his co-star as the character he portrayed. Kizirian tells us that director Clarence Brown "was embarrassed to call 'cut' during their love scenes — he would just move the crew away until they stopped."

Less than one year after the film's release, an elaborate wedding was staged at Hearst Castle, hosted by William Randolph Hearst and Marion Davies. But Garbo didn't bother to show up. She quite literally left Gilbert standing at the altar.



In a grossly misdirected attempt at rallying humor, Louis B. Mayer of Metro-Goldwyn-Mayer nudged

and winked and asked Gilbert, in disgustingly crude terms, why he considered marriage necessary. Gilbert, the prototype of the red-blooded American male, reacted by throwing a punch that decked Mayer.

socking one's boss is never a good career move. Still, something more must have been at work to destroy such a phenomenal career. "Gilbert's fall from stardom was unique in film history," according to film critic Mick LaSalle. "Other stars have faded; Gilbert fell out of the sky." The public's conception of the world's greatest male screen lover was no doubt compromised when the world's greatest female screen lover rejected him as a husband.

As luck would have it, Gilbert's first talkie opened to scathing reviews, and his performance was mocked by young men as they exited the theatres. 1929's *His Glorious Night* might have been more aptly named *His Stupendous Downfall*. Many Hollywood

screenwriters had written for no other medium, and since movie conversations were limited to title cards in the silent era, dialogue was not their strong point. Gilbert did his best to utter three little words with every possible vocal inflection, but his endless repetition of "I love you! I love you!



I love you!” to co-star Catherine Dale Owen was downright ludicrous. His career never recovered; Garbo’s career soared.

Yet Garbo admitted that if Gilbert had not come into her life during the making of *Flesh and the Devil*, “I should probably have come home to Sweden at once, my American career over.” She was referring not only to their passionate love, but to his advising her on her career, coaching her on the set, and even deferring to her on camera angles. Amazingly, they remained friends after she jilted him, and apparently renewed their love affair at times.

In the decades that followed the meteoric crash of Gilbert’s career, a myth persisted that Gilbert failed in the talkies because he had a high, squeaky voice. He didn’t; his voice was a pleasant baritone. Indeed, it seems likely that Garbo was afraid that the talkies would end *her* career, for she continued to make silent films long after the arrival of the talkies. In late 1930, more than four years after sound was introduced to films, audiences heard Garbo’s voice for the first time. In the title role of Eugene O’Neill’s *Anna Christie*, she sauntered in at an incredibly slow pace, delaying the delivery of that first line as much as possible: “Gimme a whiskey, ginger ale on the side.”



Audiences still wait with the proverbial bated breath for that line when the film plays at repertory cinema houses today; one can only imagine the reaction in 1930. That full, deep, rich voice with its provocative accent, coming from such an exquisitely delicate and

beautiful face, was a contrast not to be resisted.

Garbo insisted, over the studio’s objections, that Gilbert co-star with her in the magnificent *Queen Christina* (1933). The audience must suspend belief to an incredible degree in order to accept that Gilbert has mistaken



Garbo for an-



other fellow, just because she is wearing masculine clothing and riding astride a horse. When a snowstorm overtakes the riders, Gilbert suggests that his new friend share the last remaining bed with him at the nearest inn. A hilarious scene follows, when Gilbert’s servant, still assuming Garbo is a man, is astonished at his master’s desire to remain in bed with his companion long after daybreak.

“The Gilbert story might have been less poignant and terrible had he lived,” writes LaSalle. But he was very ill, and despite some excellent offers after his

successful turn in *Queen Christina*, he completed only one more film before he died from a heart attack in 1936 at the age of 38. Thanks to the relentless efforts of his daughter, Leatrice Fountain, born to actress Leatrice Joy two years before Gilbert met Garbo (and it must be emphasized that Gilbert and Joy were divorced one year before that fateful meeting), Gilbert has resumed his rightful place in history. “After three decades of her work,” says LaSalle, “John Gilbert’s films and performances are again recognized as among the best of the silent era, and he is no longer falsely remembered as the silent star whose ‘high-pitched’ voice destroyed his career.”

Continued on page 12 ▶

NEW KID WITH THE BLOCK

Sleuthing with John Freeman

Mike Parkinson, a new club member, brought a printer's block for Show & Tell at the November meeting. John Freeman studied it afterwards and revealed he "identified a number of the buildings on this artistic skyline of SF. I have the postcard the printer's block was used for, and I suspect others do, too. It appeared in 1910 as a 'get your Congressman to vote for SF to get the Fair in 1915' campaign. The skyline is backed in red, and UNDAUNTED is written vertically along the left margin. On the back is the typical argument of the campaign: We've got the time, the place, the money. We want the Fair!

"When Mike gave me a sheet he printed from the

block (shown right), and as I studied it, I realized



I knew where I had seen that graphic. The card is identified on the front as being printed by the Wale Printing Co., 883 Market. I don't recognize that name as regularly making postcards, but the get-out-the-vote campaign used every resource available to put pressure on Congress to approve the San Francisco bid. My copy was posted on November 16, 1910 from Oakland to Walnut Creek."

"The buildings forming the skyline are all survivors of the 1906 earthquake and fire, from left to right:

Continued from page 11

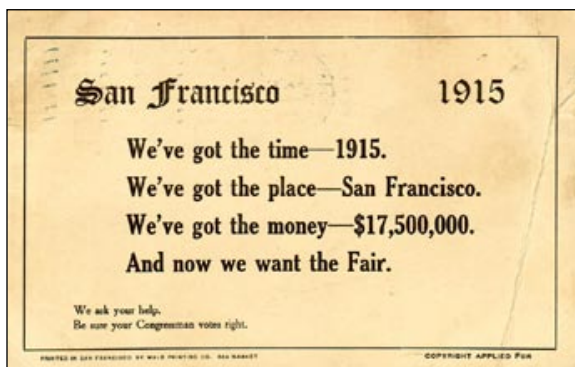
Garbo retired from films in 1941 at the age of 36. She never married; she "died a bachelor" (as she famously stated in her role as Queen Christina) in New York City in 1990, at 84. Though she refused to give interviews from the very start of her career, her withdrawal from public scrutiny only served to fuel public interest. Her most famous line, "I want to be alone," has become inextricably linked with the Garbo legend.

And she does stand alone, in one sense. Forever and always, she will be remembered as the *Divine Garbo*.

- Humboldt Savings Bank Building, 785 Market
- Lower building could be one of several.
- Mutual Savings Bank, corner Market, Geary and Kearney (across from the intersection of Third Street)
- Spreckels, aka Call Building, 703 Market, at the SW corner of Third Street—now called Central Tower after a 1938 disastrous remodel.
- Another low, filler building
- Whittell Building, 166 Geary

"The last three buildings are tough to call. The Shreve Co. Building? It was a survivor off Union Square. It's an artist view, so I'm not sure it was any specific building on the far right near the stamp box."

When John told Mike what he had learned, Mike was delighted. "I've had the block for about 10 years and have always kept my eye out for a match. Now I know what I'm looking for!



C-V SEAWEED CARDS, CON'T

Images of three more seaweed adorned real photo cards published by Cardinell-Vincent have been sent in. Two, including one mentioned in the last issue, but not shown, are from Dennis O'Rorke's collection. The other, from Frank Sternad, shows waves breaking by Vue de l'Eau, a tourist attraction at Santa Cruz. The views on the cards have all been vignetted with strands of seaweed; some had more strands glued to the finished photo cards.



ATLANTIC FLEET ENTERING GOLDEN GATE, S.F. MAY 6, 1908



1907—LIFESAVING CREW BREAKING THE BREAKERS



VUE DE L'EAU, SANTA CRUZ [AND STREETCAR STATION]

CHINA CUP Tea and Sweetmeats

Time works its way
would seem eternal
when willows blow
but sun will set bloodred
and branches break

Let us then enjoy the garden
sit side by side
watch carp that beg for crumbs
the bridge arch over
a red leaf falls

I serve you rice and melon
pour tea
in times more spare
may this suffice

There is a choice
keep the past sealed tight
like bitter tea long brewed
strong enough to crack
what holds our secrets fast
or let them spill
to splash among the flowers
we walk a winding path
sidestepping
shards that lie in wait

From earth handshaped held close
I sip
your China Doll
but clay is thin
the fire within still burns
heartwarm
this fragile cup

Palms together part
lips touch
I would receive
drink deep
what leaves have written
do I dare read
these hands extend
you pour
my cup is full

—Janet Baer

P.S. THE CLUB'S WEB SITE has received several inquiries lately about copyright protection of postcard images. What is in the public domain? How do I find out if an image is still in copyright? Copyright law is complex, and there have been guidelines to it posted on our web site for some time. Now, the US Copyright Office has come out with a 12-page booklet explaining "Copyright Basics" in language we laypersons can understand. Jack Daley has posted a link to it on www.postcard.org; it is also available by mail from the Copyright Office.

MITCHELL ENTHUSIASTS will enjoy seeing this recent photo of the EHM Co. warehouse. The raspberry red



Italo-California style building with the Art Nouveau inspired doors seems more out of the Haight than Army Street. It looks like a happy place with the retro cartoon sign on its side. Jim Caddick must have thought so, too, when he took the picture. The larger newer apartment building, to the right, sits on the site of the wooden Mitchell manufacturing plant.

RESEARCHER REQUEST: Frank Sternad is hoping someone can identify the source of this logo used on Mendocino County real photo postcards made by a mystery photographer. Could it be from cover art on an early edition of CALL OF THE WILD?



THE TWIN CITIES CLUB newsletter brought a piece by our own member, Alan Calavano. "Postcard Info on the Internet" tells of a web blog "called 'Life In A Postcard Mirror' with more than 70 interesting postcard articles with more being added every month. It is the creation of Debra Gust of the Curt Teich Postcard

Archives and 'discusses the picture postcard as art, visual document and popular culture icon.' As many know, the Curt Teich Postcard Archives at the Lake County Discovery Museum is the world's largest public collection of postcards and postcard related material, and is located in Wauconda, IL about 30 miles NW of downtown Chicago. Debra is passionate about postcards and believes that 'postcards as visual documents tell the unabashed story of the exponential growth of the twentieth century, revealing the century's greatest character flaws and strengths.'" To see Debra's blog, go to http://www.lcfpd.org/teich_archives/ and click on "Life In A Postcard Mirror Blog" at the bottom of the left column.

SF SHOW MEMORIES: How long ago did the SF show change hands? Memory is a bit cloudy, but it was about 18 years ago when Jan, Chuck and Barbara sold it to R&N Productions. In the photos made by John



Kowalak, we see, left to right, the passing of the baton to Nick Farago and Roger LeRoque by Jan Banneck and Barbara Allenbaugh. That's Barbara and Jan at their flower bedecked table earlier that weekend at the



Foster City Holiday Inn. The following year, Roger and Nick moved the event to the Concord venue that is the November

site of Hal Lutsky's Vintage Paper Fair, held by the successor SF show promoter to R&N. The b/w RPPC couple, captured by John, are your ED. and Janet at the SF bourse circa 1980. What cards were there!

INTERESTING CARDS! How about this handlicked Christmas postcard with the stamps bearing the



greetings? ... And from Michael Reese II came a homemade photo postcard, a view into someone's collectible *sanctum sanctorum*. Michael titled it "Stuff @ Potrero Hill," emphasizing his not-online

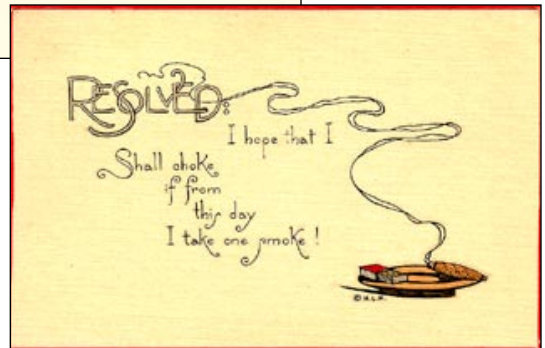


status. ... The next card, a bizarre montage, was published by E.C. Kropp, probably in the 1920s. It would be laughable, were it not for our modern day political antics. At the time the card was published, Cuba was a playground for American fun seekers. Beaches, tasty food and friendly people were Cuban specialties. Emphasized attractions to lure US dollars were booze, gambling and prostitution. One wonders just what sort of fun the young lady and grandfatherly skipper were after.



Ah, the joys of smoking! Ladies seem so demure with cigarette between their fingers, and gentlemen so intelligent and virile with pipe between their teeth. Even doctors recommended Viceroy's. As an ex-smoker, I can attest to the joys of being exed!

—LEW



CLASSIFIED ADS

Free to members as space permits

FOR SALE: Two beautiful *Portola Festival* invites, plus other paper about the celebration. Michael Reese II, 415 641-5920

CHINESE SNIPPED STAMP art postcards wanted; Bert Cohen 617 487-5808, marblebert(at)aol.com; also MARBLES for sale.

SAN FRANCISCO BAY AREA POST CARD CLUB

APPLICATION FOR NEW MEMBERSHIP

If there are no changes, only your name and dues are needed for renewal.

Individual/Family \$15 []

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Out of USA \$25/35 []

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e-mail: _____ Phone: _____

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Dealer []

Approvals welcome: Yes [] No []

Collecting interests: _____

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2010 MEETINGS

January 23

February 27

March 27

April 24

May 22

June 26

July 24

August 28

September 25

October 23

November 27