

San Francisco Bay Area Post Card Club

October 2011

Next Meeting: Saturday, October 22, 12 to 3 pm

Vol. XXVI, No. 7

Fort Mason Center, *Firehouse*

Laguna Street at Marina Boulevard, San Francisco

Monthly meeting schedule on back cover.

Visitors and dealers always welcome.

IN
THIS
ISSUE

- MID-CENTURY BY THE BAY
- BOEING AT TOKYO
- CAZADERO
- JOHN HELD, JR. ON MAIL ART
- HANG YOUR POSTCARDS

PROGRAM NOTES: It's story time at the postcard club! Kathryn Ayres will read brief excerpts from three books published in the 1940s, each of which describe a San Francisco of an even earlier time—and each of these dramatic excerpts will be illustrated by postcards. We will hear about the experiences of a young Armenian immigrant who later became one of the city's most successful restaurateurs; a first-hand account of the devastation left by the 1906 earthquake and fire; and a tale of San Francisco's favorite fictional Norwegian immigrant family. These vintage postcards will take you on a trip back through time!

PARKING: Inside the gates, \$10 for three hours or more, on-street along Marina Green or in the lot off Bay Street above Fort Mason Center where you can amble through the community garden.

COVER CARD



For Show & Tell in August, Vera Sepulveda brought this card from her small collection of family photos. Needless to say, it WOWed us! It's a superb Real Photo in pristine condition that shows pipe-smoking Great Uncle Obe dapperly hunkering on the front end of the Hoquiam Steam Laundry delivery truck. The AZO 4Δ up stamp box dates it to 1904-1918, and its imprint reads PHOTOG. J.C.DEAN, HOQUIAM, WASH.

CLUB OFFICERS 2011-2012

President:

ED HERNY, 510 428-2500
edphemra(at)pacbell.net

Vice President:

KATHRYN AYRES, 415 929-1653
piscopunch(at)hotmail.com

Treasurer/Hall Manager:

ED CLAUSEN, 510 339-9116
eaclaussen(at)comcast.net

Editor:

LEW BAER, 707 795-2650
PO Box 621, Penngrove CA 94951
editor(at)postcard.org

Recording Secretary:

Secretary needed

Webmaster:

JACK DALEY: daley(at)postcard.org

Newsletter Deadline: 5th of each month



MINUTES, August 20, 2011

Alerted to the concert being held on the hillside directly above Fort Mason Center, some of us arrived earlier than usual only to find a near empty lot within the gates and ample spaces outside.

Upstairs in C-260 cards were brought for sale or trade by Hy Mariampolski, the Club Box, Joseph Jaynes, Ed Herny, Janet Mesick and David Parry.

Guests were introduced: Sarah, a fine arts postcard collector; Janet Mesick, our newest member; Felicitas Titus, a collector whose book of Chinese postcards is being published by Tuttle.

Drawing: There were many lots including a million dollar bill [ersatz], a coffee table book on Champagne and several stacks of California cards donated by Nancy Tucker. [Thank you Nancy!]

Show & Tell: Darlene Thorne laughed as she showed a "Come to Florida" card touting \$49.50 burials; she beamed as she showed a poster made by the Cupertino Library using some of her Suffrage postcards. ... Vera Sepulveda brought some of her [fabulous!] family real photos (RPs) including Great Uncle Obe (see cover), crewmen of the *USS Seattle* coming home from WW I and Aunt Aileen with Steamboat Teddy, her pet bear. ... Hy Mariampolski showed what he found at the Golden Gate Park show — an Irish spinning wheel, in preparation for his and Sharon's trip to Ireland next week; a Yiddish Theater card of Boris Thomashefsky's Roumanian Village in NYC with an SF connection: Boris is the grandfather of Michael Tilson Thomas, the SF Symphony conductor. ... Craig



Blackstone brought one of the few advertising cards from the 1909 Portolá Festival, a promotional card overprinted to advertise Portolá Cologne.

MINUTES, September 24, 2011

A cool gray morning with lots of folks walking on the hillside and throughout Fort Mason Center, over 40 of whom found seats in C-260.

Cards were brought for sale or trade by Ed Herny, Janet Mesick, Hy Mariampolski, Jim Neider, David Parry, Ted and Arlene Miles for the Western Railway Museum, and Heide Chipp for the Museum of Performance & Design—San Francisco.*

[*Once again, the Museum extends its thanks to the members of the SFBAPCC for their purchases to support the Museum in these hard times. Thanks to you we took in \$65.00! —Heide Chipp]

Guests and noted visitors included Real Photo expert and author Bob Bogdan, part time Parisienne Doris Elmore, Candace Injaian, Judith Perkins visiting from England, and Dale, Vera Sepulveda's mother. Announcements: Ed Herny told that the Glendale

Vintage Paper Fair is this weekend and that we're all looking forward to the Concord show in November. Drawing: There were many lots including a book on the SFFD, SF linens and a wooden postcard.

Show & Tell: Kathryn Ayres held up a copy of the Morro Bay newspaper with a story on Steve Howell and his collection of 800,000! postcards [very impressive, all around!] ... Darlene Thorne brought seven cards from a real photo [RP] set of a 1933 cliff collapse in San Clemente. ... Chuck Banneck showed a plastic bag and told a precautionary tale: he had purchased a wooden PPIE card from a stamp dealer who mailed the card in an envelope with no further protection; it was hand canceled seven times and arrived in seven pieces, now in the plastic bag; Chuck also showed a handmade card from the 1930s with a pencil drawing of Uncle Sam.

Ted Miles just returned from Maine where he and Arlene got a bunch of Detroit Publishing cards—all East Coast views on undivided backs with no control numbers. ... Jack Hudson brought a framed oversize card published by the Nut Tree Inn made from a photo taken at the PPIE of the aviator Lougheed (Lockheed) brothers; also an RP of a woman who wrote she just rode in a new Ford ... Lew Baer showed mail art envelopes he had received over the years from Jean Ann Abuhove. ... Ed Herny showed an RP of Sylvester Schaffer, Jr., with a violin; googling disclosed him to be a third generation German juggler-strongman-magician and all-around side-show performer.

Old Business: Ed Herny has found a badge supplier that offers police style custom badges that can read Postcard Inspector. The price would be \$7, but Ed is trying to reach—or break—the \$5 barrier.

Jim Neider reported that he went to see the Eppersons and learned the sad news that Helen had died on August 25th. George is 91, going on 92, frail and spends much of his time in bed. The couple had been married for 70 years!

Ed Clausen reminded us that next month we will meet in the Firehouse at Fort Mason Center. Follow the wall on the south side of the parking area, and you will end up at the Firehouse.

—MINUTES TAKEN BY LEW BAER

WELCOME TO OUR NEW MEMBERS

Janet Mesick, a dealer and collector of world's great cities and whatever appeals to her.

Terry Castle; Terry collects RPs, WW I, British-related, silhouettes, English stage and cinema performers, Beagle, Rotary, circus, surreal/fantasy, costumes, dolls, typography/design, Art Deco, Kirchner, Wiener Werkstätte; and she has a quirky blog: www.apostcardalmanac.blogspot.com

Gene Barron, a collector of world's fairs (Midwinter, PPIE, GGIE) and local auto racing.

Valery Krepostnov, a dealer who collects Wiener Werkstätte, Ivan Bilibin, Eugenia Bem, Solomko, Lavrov, Red Cross issues and more.

Jorgen Lonn, an avid and advanced collector of general cargo ships, passenger liners, cruise ships, tankers from Scandinavia, UK, Greece, USA, etc.

Mary Ganopol, a collector of Large Letter, linens, vintage AZ and CA

TREASURER/HALL MANAGER'S REPORT

As of October 10, 2011 \$2,710.56

The balance declined substantially because Fort Mason Center was paid 50% of next year's rental fees as a deposit to reserve our room for all of 2012.

—ED CLAUSEN, TREASURER/HALL MANAGER



HELEN EPPERSON 1920–2011

Memories of Helen, her twinkling eyes and cherubic smile will continue to charm all who knew her. Our deep sympathy and love are for George.

Heather David and MID-CENTURY BY THE BAY

Heather began by telling that she grew up in various parts of the Bay Area and wanted to share memories of the region with others. She thought about how to do that for ten years, while waiting for someone else to make the first move. No one did, so Heather spent two years researching, writing and in production of her book *MID-CENTURY BY THE BAY*. She then sought out a designer and an editor to make the book look its best and a quality printer, in Iceland(!). The 151 page volume is filled with attractive, colorful images—many from postcards—and commentary on the Bay Area in the mid-20th century.

The 1950s Bay Area was a magical place, Heather reminisced. It was caught up in the post-WW II building boom, and the illustrations on the book's cover exemplify the result. On the left side is the



big blue Jack Tar Hotel, a Texan intervention on Van Ness Avenue built on the site of St. Mary's Cathedral, that had survived the earthquake and its redevelopment aftermath. On the right is a magical view, circa 1960, of the reflecting pool, fountain and 60 foot tall sculpture "Effervescence of Champagne" at the then ultramodern Paul



Masson Champagne Cellars in Saratoga. Today, the Jack Tar is slated for demolition; Paul Masson Champagne lost its sparkle in the 1980s, and the winery has been replaced with housing tracts for well-to-do Silicon Valley suburbanites.

A 1964 postcard bird's-eye-view from far above the Golden Gate Bridge showed the city spread out, to Alameda and the Oakland shore. A few landmarks are recognizable: Fort Mason, Crissy Field, Coit Tower. But where're the Bank of America building, the Transamerica pyramid, the other economic towers of downtown? In another BEV, of the housing tract boom in 1959 San Jose, some patches of cherry and apricot orchards are visible and sweeten the memories.

More images: a 1960 California ranch home;



▲ NUT TREE INN HIPPO SIGNED WOLO ▼



Storybook Market on Story Road in San Jose—fantasy grocery shopping; Stonestown 1952, the Bay Area's first shopping mall; a glimpse of architecture of the future in a bank's jagged roofline; Big Blue redux—the IBM campus, San Jose, 1958 and the Hydro Gyro sculpture of



stacked calthrops that moved in the wind; the far more jagged roofline of McGraw-Hill publishing building, later the U.S. home of Birkenstock footwear... now vacant.

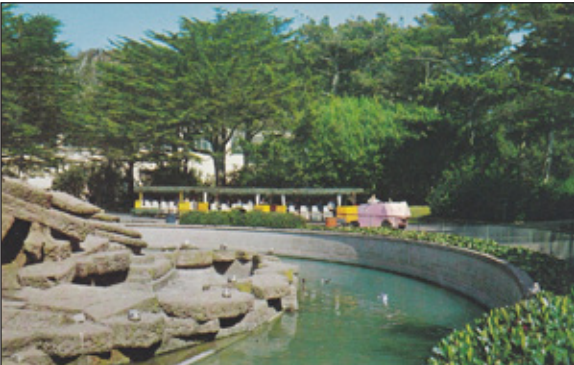
Airports: San Jose's in 1965, since demolished and rebuilt.

Drive-in theaters: the Fox in San Jose represented the more than 40 in the 1960 Bay Area.

Other cinemas: the Century 21 of 1964, the first of the Century dome theaters of which five still stand in San Jose.

Golf! The leisure activities of the 1950s were rebranded for the emerging middle class with time and money to enjoy resulting in a greening of many new public golf courses.

Drive-Ins: Mel's on South Van Ness. It's gone now, but Heather wants the world to know that the apocryphal eatery got its start here.



SAN FRANCISCO ZOO ELEPHANT TRAIN



DOGGIE DINER NEVER A POSTCARD HEAD

[Throughout his years at Lowell High School, the Editor was a weekly in-car diner at Mel's on Geary — where it still is today. Are the burgers with fries still 50¢? What about the cherry cokes?] What about quasi drive-ins — Doggie Diner, for instance? It's in the book but was never seen on a postcard. An architect's sketch of the Lyon's Restaurant at San Bruno and El Camino Real was a futuristic vision and, today, a tired reality.

Race tracks: The nags are still running and the bettors ponying up at Golden Gate Fields, but the other tracks have been covered over with houses.

The height of Polynesian culture was topped by the Tonga Room, its orchestra aboard a raft afloat in the Fairmont Hotel's in-house, one time swimming pool—a common chrome card that recalls memo-



TONGA ROOM, FAIRMONT HOTEL FLOATING BANDSTAND

ries of the war in the Pacific Theater and the music of “South Pacific.”

The projector kept flashing at the screen; Heather kept tempting us with nostalgic comments; the images keep appearing in the memory.

The Elephant Train at the 1950s SF Zoo... Monkey Island, same venue, and Story Land, too... Frontier Village of mid-century San Jose, now gone for condos... Santa’s Village in Scotts Valley, one of three in the U.S.... The Cabaña Motor Resort, South Bay prototype for Caesar’s in Las Vegas; the Beatles stayed there in the ’60s. The Hyatt House in Burlingame—the third Hyatt designed to be next to airports; gone.... The “Control Tower” of the Hillsdale Inn, a postcard view that Heather searched for more than a year to find.... Fabulous neon signs at Western Appliance, still burning. The El Rancho (now Best Western) on El Camino [where Janet and I stay for take-offs and arrivals at SFO]... Babe’s Muffler signage in San Jose.

Herb Caen’s “rusty do-nut,” the Villa Roma motel-in-the-round near Fisherman’s Wharf. Modeled on



the Colosseum in Rome, it was demolished in 1992.

A BEV of Playland, facing Great Highway and the Pacific at Ocean Beach—scraped away and now covered by soulless, fog-swathed condos.

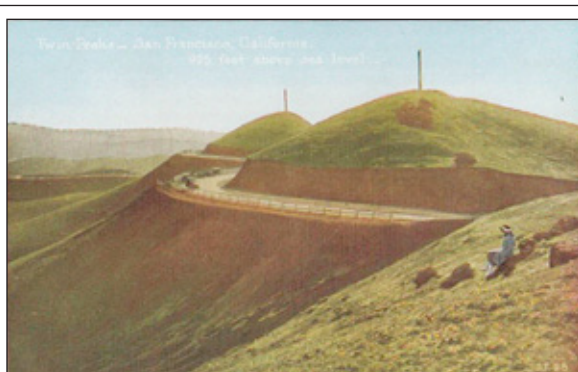
The final image before the projector’s beam disap-



peared showed construction of a drive-in. “Where were the Fontanas, East and West?” someone asked. They were—and miserably still are—the first residential high rise eyesores to block views on the bay’s edge below the skirts of Telegraph and Russian hills. “Not in the book,” was Heather’s apologetic toned reply. “Not enough room for everything. Choices had to be made.” And they were made—wisely.

MID-CENTURY BY THE BAY by Heather M. David is a tribute to the built environment recording styles of Jim Heimann and John Margolies, and—even better—it’s of the San Francisco Bay Area! Available from CalMod Books, PO Box 1199, Santa Clara, CA 95052-1199 or www.calmodbooks.com.

—NOTES BY LB



GREETINGS FROM THE TOP OF MARKET STREET — JANET MESICK

TAKING THE HISTORICAL VIEW

by DANIEL SAKS

Postcard collectors often need to ignore political correctness when it comes to controversial topics. Whatever we may think, regarding issues of race, religion, or ethnicity, for example, has to be put aside in the name of history. That being said, I can now admit to being amused when I saw this postcard of a Pan American Airways plane parked on the tarmac at Tokyo Airport.

The card may seem unassuming, but to me it represented pure irony. The plane, a Boeing 377 Stratocruiser, was the direct descendant of the Boeing B-29 Superfortress. On August 6 and 9, 1945, two B-29s, the *Enola Gay* and *Bockscar*, dropped atomic bombs on the Japanese cities of Hiroshima and Nagasaki. World War II ended shortly thereafter when Japan formally surrendered on September 2nd in a ceremony on board the *USS Missouri* in Tokyo Bay.

And above, shown on this 1950s Japanese postcard of Tokyo Airport, is a Pan Am 377, whose lineage follows directly from the B-29. One plane carried passengers, the other carried atomic bombs.

Here's a short recap of the Boeing 377 genealogy: The B-29 Superfortress (below, left) entered WWII a few days after Germany's surrender so was used only against Japan. It was one of the largest and most advanced bombers used during the war. The crew compartments were pressurized which allowed the

plane to fly at altitudes unattainable by enemy fighters. Unlike many other WW II bombers, the B-29 remained in service after the war ended and wasn't retired until 1960.



While developing the B-29, Boeing was also working on a cargo version, the C-97 Stratofreighter (below, center), which entered service in 1947. The C-97 had an enlarged upper fuselage fitted onto a B-29's lower fuselage and wings. C-97s served in the Berlin Airlift, the Korean War, the Vietnam War, and

flew longer than either the B-29 or 377. The last U.S. Air Force C-97 was retired in 1978.

The civilian version of the C-97 was the Boeing 377 Stratocruiser (below, right), a luxurious transoceanic air liner which featured a lower deck lounge and could be fitted with sleeper cabins. Only 56 377s were built and used by Pan Am, Northwest, and BOAC from 1947 until 1963. The 377 was made obsolete by the jet age. Pan Am flew the first Boeing 707 in 1958 when passengers first chose speed over comfort.

So, political correctness aside, I enjoyed the thought of Japanese passengers being welcomed aboard the descendant of the plane that dropped the atomic bombs on them. Enjoyed it enough to buy the card.



CAZADERO

Cazadero is a small town in far western Sonoma County, about six miles north of the Russian River and seven miles east of the Pacific. Once known for hunting,



WHISTLE TREES



TRAIN AT DEPOT



GEORGE'S GRANDPARENTS' CABIN, BEHIND LEANING TREE

WHISTLE TREES, or the “Two Brothers” with the 82 mile marker showing, also seen as a Pelton RP. Looking north along the tracks, the engineers would blow the whistle here, a half mile south of Elim Grove. The Elim name is from Exodus 15:27. In 1888 or '89, Mr. Montgomery bought the town. He was a Bohemian Club member, welcomed them and married a girl from the East Coast. On a trip he got religion, kicked the carousing Bohemians out and made it into a religious retreat. Montgomery owned Mexican gold mines. He had bought the place from Mr. Ingram, whom he disliked intensely, and changed the name from Ingram to Cazadero as it was a popular hunting area. Both trees are gone now. The left one fell in a winter storm in 1964. People felt the thump a mile away. Its stump is still there, though, and you can see the notch that was made in the trunk so the train could pass. ... **BIRD'S EYE VIEW**: all the color cards were made by Behrendt in 1909. Center left are the terminus and turntable of the NWP, the general store and depot. The hills show logging; today they are solidly forested. The Roussan house, no longer standing, home of the man who owned the general store, is center, right. There are hikers or picnickers in the foreground, and a ladder is leaning into a tree. Was someone picking fruit when the original photo was made? To the right, off the card, is the road to Fort Ross.

from the albums of GEORGE JULLY

redwood logging and rain, it became known for vacations, redwood forest and rain. One of the wettest spots in California, it is also one of the most pleasant.



BIRD'S EYE VIEW, two 3-panel cards by Richard Behrendt, 1909



HUNTERS, Pelton RP, c. 1908



BOWLING ALLEY, RP c. 1920s



PASSENGERS AT DEPOT

HUNTERS: *A morning's bag*, *B* – George has version *C* with slightly different poses; he is missing version *A*. Behrendt made a colored card from this image as he did with other Pelton Cazadero cards. ... **TRAIN AT DEPOT:** The trains burned wood, and there are stacks of it to either side of the tracks. At left is part of a switch handle, the general store at right. In the second view, the general store is on the left, NWP depot on the right. There's an *Examiner* sign and baggage on the platform. The flag at the entry is for the Post Office in the general store. The posters on the left... are they "Wanted" posters or event notices? The last train left Cazadero on July 31, 1933. That day, the town held a funeral. ... **GRANDPARENTS' CABIN:** The RR tracks are to the left on this 1930s AZO real photo by John B. Rhea of Monte Rio. The railroad right-of-way became the Cazadero Highway. There's mile marker 83—in place. Austin Creek is off to the left. ... **BOX BALL BOWLING ALLEY:** The family lived upstairs, above the store, pool hall and bowling alley. In the '30s it became a bar. The building is gone, destroyed by a Molotov cocktail in the 1970s—a hate crime! On the left you can see a glass top gas pump; the building to the right, at one time the Post Office, is still there. Another RP shows the Indian grinding bowls in the rock formation facing the Box Ball.

George Juilly's uncle was a Boy Scout in San Francisco and in 1917 went to scout training camp at Camp McCoy in Cazadero. He went again the next year, and his parents came up to visit him. They liked the town so much that they came back for 20 years, the first year staying at Hahn's resort and the other 19 at the Log Cabin. In 1938 they bought their own place. The family has been going there ever since. George and his brother each own a cabin now, one built in the 1940s, the other in the 1970s. After WW II the resorts faded away. People had cars and could drive to Tahoe or other distant resort areas. One Cazadero resort had an outdoor dance floor and slot machines. George ate his first Pronto Pup there. "We'll hand the property on within the family. George's family has been in Cazadero for almost 100 years."



CAMP MCCOY was the site of the first Bohemian Grove in the 1880s, then the Boy Scouts were there until 1925 when they moved to Camp Royaneh. The railroad tracks were on the hillside above the swimmers in Austin Creek. Camp McCoy is now the site of the Cazadero Performing Arts Camp, headquartered in Berkeley.



WW I FLAG: Made in about 1915, on the left is Ernest Troser; next to him is Ben Lee, the Postmaster. On the right is David Brown. The photo was made in the railroad yard; a flat bed car loaded with ties is in the rear. ... **A BIG OLD REDWOOD TREE**—52 feet in circumference. The RR tracks are visible in back. ... **TROSPER HOUSE**, with hops growing on the trellis. One of the more expensive resorts where many famous people stayed, Jack London and Luther Burbank, among them. Mr. Troser was a judge. The place burned in a kitchen fire, 1936. Relics are still found in the dirt around the house that was built there.



Trospers House near Cazadero, Cal.



The **LOG CABIN RESORT** was popular from 1916 into the '50s. The store building is now gone. The railroad stopped there, and it's gone, too. An elderly Dutch couple lived there; inside the store you could hear people talking in back.... It was the parrot! The store had a museum with lots of arrowheads. To the right of the steps is a railroad mile marker—83 (miles from the Ferry Building)—that had once been alongside the tracks. This was the first resort to show movies, in the mid-'20s. George's grandparents stayed there for twenty years, up to 1938, and George remembers playing musical chairs there on Saturday nights. Abalone shells hung below the mantel of the big stone fireplace. There were Coke and Acme beer signs, log stumps to sit on, girlie pictures and a big Charlie McCarthy beside the hearth.



GEORGE QUIGLEY AND HIS LOOFAHS (?). His grandson was the town butcher in the 1950s.



MILLER'S RETREAT, Mitchell Sepia Tone, c. 1912-'16. Dining room built into the hillside; tents on the slope. Mrs. Miller was a great cook. The summer outdoor Catholic church is on the site now.



BULLDOZING: Local guys contributing skill and effort to building the new school, 1952.



Post-WW II lots: \$150 down, \$15/mo. Drawing shows paved highway, electricity, map and a squirrel.

John Held, Jr. – Creator and Collector of Mail Art



As John thanked us for inviting him to speak, he gave out handfuls of “postcards” to be passed around. The “cards”

were different sizes and shapes—not the rigid rectangles that postcard collectors are used to. John then revealed that he was originally from Long Island and has been a San Francisco resident for the past 15 years. He graduated from Syracuse University’s library school and worked in that profession. Art had always interested him, and when he came across a rubber stamp store in Amsterdam, he bought some for his kids. Instead, he kept the rubber stamps and started doing his own art work with them. He learned of the Mail Art network and Ray Johnson, a non commercial artist who, beginning in the 1950s, was sending his art through the mail as a way to spread it without monetary involvement. Thus began the movement. A Canadian group caught on to Johnson’s tactics, and Mail Art went world wide. The movement is also known as the Eternal Network.

Mail Art received its first museum acknowledgment with a 1970 exhibition at the Whitney in New York City. It was a nontraditional alternative to the usual museum-style juried art show; everything sent in was displayed. Today, decades later, John is still deeply caught up in Mail Art.

Some guidelines for talking and thinking about Mail Art and for viewing it:

- The basic idea is distributing artistic material.
- Mail Art is free.
- Mail Art is open to everyone and everything.

- Mail Art is no longer dependent on a postal system. First it was the postcard, then FAX; today it’s also the Internet. They’re all part of the movement.
- With Mail Art it’s not product; it’s process—and participation in the network of art.

John: “People tell me that they do mail art. Of course they do! But not like me. I do it with passion!”

As John talked, Mail Art examples flashed on and off the screen. Carved eraser rubber stamping...distinctive handwriting...collage...a paper plate postcard from Japan...political messages: U.S. Mail Art is generally playful; in Eastern Europe it is mostly protest.

“Mail Art was a predecessor of the Internet—communication over distance.” It is both an art “movement” and an artists’ network.

The projector flashed on: Postcards mailed to successive addresses, with new address and stamp added by each recipient, a popular game in the early days of postcards rediscovered a century later.

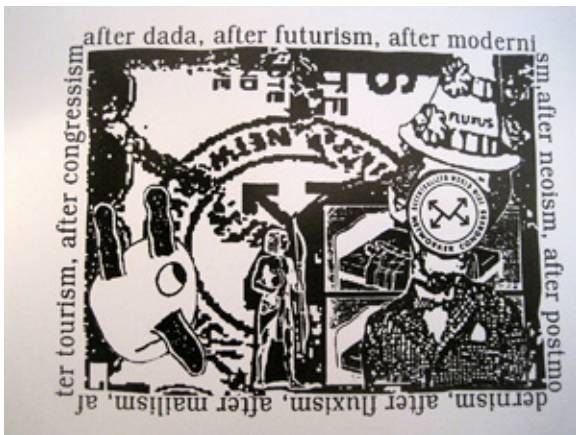
Numbered editions of Mail Art, still a yearly practice with National Post Card Week participants and mi-

cropublishers, such as Sandy Waters’ *Flying Rabbit* artist-drawn, hand-colored postcards of the 1990s.

We saw the announcement for the Post Art show in San Francisco in 1976...a photo of Ray Johnson... Mail Art examples of finger painting, plastic, metal mesh and screen, all from John’s collection which eventually finds a permanent home in the Archive of American Art, a division of the Smithsonian Institution. In the meanwhile, John has the most fun with Mail Art as he gets to make it, participate in the network and to keep it. His specialty is making artist “postage stamps” using a turn-of-the-20th-century perforator. In the stamp collecting world these are called “cinderellas.”



BY JONAS KOVAR



DIAGRAM, JOHN HELD JR.

Some of John's favorite Mail Art appeared—a series of sewn postcards from Italy, among them one of il Duomo; Japanese cut-out calligraphy; a Mail Art homage to Kurt Schwitters, the first to use rubber stamps for creating art; Annie Sprinkle, a legendary leader of contemporary positive postcard pornography; and John's far and away favorite Mail Art: Ben Vautier's "Postman's Choice," a card with a different address on each side—drop it in the mailbox

and let the mailman decide.

Some ending comments as the projector continued to flare: "There is no commercial intent in Mail Art; it is an alternative to the art system. It is rarely seen in commercial galleries, but can be found in university galleries and postal museums—such as the museum in Paris. ... Mail Art can be one-of-a-kind or reproduced. ... Eastern Europe has had a big presence in Mail Art as it was often the only way to get the message out."

And, finally: "You'd think the Internet would have killed Mail Art, but it didn't. It helped it grow and it is spreading!"

—NOTES BY LB



COLLAGE, JOHN HELD JR.

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—NOTES BY LB



Clockwise, from UL:
PISTOL PETE; MARK CORATTO; D. B. GREENBERGER; RAY JOHNSON'S MAIL ART LOGO; WILLIE MARLOWE; RICHARD CRAVEN; JOHNJOHN HELD, JR. (CAMERA ERROR OR EDITORIAL MALE ART?)

Postcard Hanger

with Mike Jacobsen

I wanted a way to hang a series of postcards in a small area, without having to use a separate frame and picture hanger for each card. I ended up making a bar to carry several framed cards from a single hanger.

MATERIALS

- 4×6" CLIPS frames: 2 (for landscape format) or 3 (for portrait format)
- 8½×11" archival colored construction paper
- 1 roll of ¾" peel-n-stick black Velcro tape
- 1 picture hanger
- 1 steel bar, 4"×¾"×1/16"
- Paint for the steel bar, optional

The CLIPS frames come from Ikea.

Construction paper is available at art and craft stores. Everything else can be found in a hardware or home improvement store.

ASSEMBLY

Bar Hanger

I painted the steel bar, but it turned out that I didn't need to because it doesn't show. Drill a 3/16" hole 1" to 1½" from one end of the bar.

Then take the loop (fuzzy) side of the Velcro and, starting a half inch from the end of the bar, wrap the Velcro over the end, down the entire length of the bar, and back over the opposite end for another half inch. The side of the bar completely covered in the



fuzzy Velcro is the front, where the postcards will go. Then cut off a small piece of loop Velcro, about ¾" long, and stick it in the middle of the back of the bar.

Postcard Frames

Open a CLIPS package and notice how the backing for the glass is cheap cardboard. You don't want that stuff up against your postcards so, using a piece of the CLIPS glass as a template, cut several pieces of the archival-quality construction paper. Pick colors



that will go with your cards, because the frames are slightly larger than old postcards; about ¼" of construction paper will show around the edges. Don't worry—the ef-

fect is that the cards are matted in the frames.

Once you have your construction paper "mats" ready, start assembling your cards into the frames. Follow the directions on the CLIPS package and snap everything together. When you've finished framing the cards, turn them over and stick a ½" piece of the hook (scratchy) Velcro on the back of each clip. You only need to apply the Velcro to the two opposite clips, but sticking it on all four clips makes changing cards and positions easier later.



Installation



Install the picture hanger and hang the bar from it. Now take your framed cards with the Velcro on their backs, and stick them onto the bar. If you stick them on in landscape orientation, you can fit a dozen frames on one bar. If you use a portrait orientation, you can get

eight frames on the bar. And of course if you mix orientations you'll have room for between eight and twelve frames.

See what my finished hanger looks like mounted beside a door frame.



POSTCARD CALENDAR

Oct 22-23, Sat-Sun, PORTLAND OR, Greater Portland Postcard & Paper Collectibles Show, 10000 NE 33rd Dr., Portland, OR, 10am to 6 and 4pm+
Nov 4-6, (also Dec 30-Jan 1 and Feb 10-12) Fri-Sun, **SAN MATEO**, Hillsborough Antique Show, Expo Fairgrounds; 11am to 8, 7 and 5pm*

Nov 5-6, Sat-Sun, ESCONDIDO, San Diego County Show, 340 North Escondido Blvd., from 10am+

Nov 19-20, Sat-Sun, CONCORD, Vintage Paper Fair, 5298 Clayton Road; Free entry! 10am to 6 and 4pm*+

Bolded entries are produced by club members.

* Ken Prag will be there; let him know what to bring for you; 415 586-9386, kprag(at)planetaria.net

+ R&N will have cards and supplies.

Vintage Paper Fair: www.vintagepaperfair.com, 415 814-2330

P.S. JOHN HELD., JR.: For more about the artist, the collector and Mail Art, see www.kqed.org/arts/programs/spark/profile.jsp?essid=4489 and google him+Mail Art, Fluxus, and follow the leads. You *will* be inspired.
WHO'S GOT THE BUTTON? Apparently Ken Prag and Steve Collins (L-R) don't have enough. Here they are at a street fair in San Francisco.



CHEERS to clubster Per Schulze and the Norwegian Postcard Collectors on their 30th anniversary. So why the *10* on the card? This is also the 10th year of their Postcard Market!



PRESIDENT TAFT breaks ground for PPIE October 15, 1911 in Golden Gate Park! Final site of the fair was still undecided.

From Chuck Banneck's stellar PPIE collection, forwarded by Carol Jensen.

ALAS! no more room. —LEW



SAN FRANCISCO BAY AREA POST CARD CLUB

APPLICATION FOR NEW MEMBERSHIP

RENEWALS: List name and changes only

Individual/Family \$15 []

Supporting \$25 or more []

Out of USA \$25/35 []

Name: _____

Family members: _____

Address: _____

e-mail: _____ Phone: _____

Collector [] Dealer [] Approvals welcome: Yes [] No []

Collecting interests: _____

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10/11

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POSTCARD PICTURE
BY JUDGES LTD HASTINGS



Membership status current through year on label

2011 MEETINGS

October 22
November 26