

# San Francisco Bay Area Post Card Club

January 2012

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

Vol. XXVII, No. 1

Fort Mason Center, C-260

Laguna Street at Marina Boulevard, San Francisco

Monthly meeting schedule on back cover.

Visitors and dealers always welcome.

IN } • ALCATRAZ • CLUB FACES • CLOSED  
THIS } • ALBUMS • MEETING BABY PEGGY  
ISSUE } • FOXING • RAISIN DAY

**PROGRAM NOTES: Nancy Russell on Japanese New Year Postcards.** From December 15 to 24 in Japan, there is a mad rush to mail “New Year Postcards” (nengajo, 年賀状) to friends, relatives and business associates. The Japanese Postal Service guarantees that cards mailed during this period will be delivered all at one time on January 1. The cards arrive in a neatly tied bundle on New Year’s morning, delivered by thousands of postal workers, many hired especially for the day. It is common for families to read them together, while eating tangerines and drinking tea as holiday television programming blares in the background.

Some 3.5 billion cards are sent each New Year’s, an average of 30 cards for each man, woman and child in Japan. Indeed, New Year cards account for almost 20% of annual Japanese postal revenues. The most popular motif on cards is the Chinese zodiac animal representing the new year. In this visual presentation, a sampling of cards dating from their inception in 1871 and including the 2012 Year of the Dragon card, will be shown.

**PARKING:** It can be tough. Inside the gates, \$10 for three hours or more, or on-street along Marina Green or in the lot off Bay Street above Fort Mason Center where you can amble through the community garden. Come early, there’s plenty to see and do. Best: walk, take the Muni or carpool.

## COVER CARD



Japanese New Year cards are a favorite subcategory



that fills two of my small albums.



Look and learn about them at the meeting. — ED.

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### Newsletter Deadline: 5th of each month



### MINUTES November 26, 2011

Bright blue sky, placid bay, billowing sails, Alcatraz sharply defined with an upright, white protuberance toward one end, a near empty parking lot—in other words, What a Day! Upstairs in C-260, after a leisurely look in the library book sale, the festive board was filling. Trays and plates of scrumptious looking offerings were laid out, bolstered at one end by sweet treats (Gail's fudge!) and boxes and bottles of red and white California wine. Between those goal posts were many tasty morsels including barbecued fowl humeri (humeruses?), chopped egg filled blintzes, nuts galore, stemmed grapes, roasted winter veggies, cookies and more, more, more.

The meeting was called to order by Vice President Kathryn Ayres.

Steve Howell introduced himself; a several year member at his first meeting; Steve was warmly welcomed, and not just for the many cards he had brought for the club box.

Kathryn then led us in a moment of silent reflection for our newly departed members, George Epperson and Mike Rasmussen, both of whose memorial services were being held at that moment.

Kathryn announced that our first meeting of 2012 will be on January 28 and that we will begin another year of stellar programs with Nancy Russell wowing us with Japanese New Year cards.

A plea was made for renewing memberships, either now (saving the 44¢ postage) or online via PayPal on the homepage of [www.postcard.org](http://www.postcard.org).

Lynn Paulson, a member of the SFBAPCC, announced that she is the new Newsletter Editor of the San Jose club. She brought copies of the current issue and membership applications.

Suzanne Dumont urged us all to tell the city “NO!” to the trashing of Golden Gate Park.

Kathryn then presented the culmination of a project that all of you were party to and kept secret: an album of very special postcards—made by you, added onto by you, and sent by you—in recognition of my upcoming birthday. [It is a weighty volume, filled with postcards and affection. Between the surprise and the aforementioned fruit of the vine, I was speechless... and delighted. Thank you all!]

**Show & Tell** followed the drawing: Rich Roberts led off with a handful of postcard magazines: *TPA (The Postcard Album)* from Germany, in English, “highly technical, very informative, quintessential!”; the *PPM (Picture Postcard Monthly) Annual* from England, “filled with information”; *CPC (Carte Postale et Collection)* from France, “outstanding, if in French”; *AK* from Germany auf Deutsch; *Meteor*, published by the Vienna postcard club in Austria. ... Wayne Nelson showed what he believes are the two worst designed postcards ever: one was a view (of what?) with a wide yellow stripe across the center, the other a Go-card with a blurry image advertising the Commodore Hotel on Third Street, SF. ... Lew Baer showed a handpainted card mailed from SF to New Jersey marking a year since the 1906 earthquake and fire.

—NOTES BY LB

Program: JOHN A. MARTINI on

## DECONSTRUCTING ALCATRAZ

John has made presentations to the club on Alcatraz in the past, but this time he tailored the program specifically to postcards. He began by reminding us that he is a San Francisco native and that, now “retired,” his career had been with the National Park Service. He began his life as a ranger when the Golden Gate National Recreation Area was created by Congress, making him one of the first rangers on Alcatraz Island. He served the NPS elsewhere in the GGNRA, and, as a recognized historian, was cleared to do research in the National Archives. Now he has come back to the Park Service on contract as a historian. His current project is making an impact report on structural changes on Alcatraz, such as the currently plastic-wrapped water tower.



PHOTO: DANIEL SAKS

In doing his research, John discovered postcards of Alcatraz. “I am not a postcard collector. I am a historian, a researcher. Postcards that come to me are scanned, front and back, for use in research, and the hard copy is given to the NPS for its archives.” There are more than just tourist cards of the Island; very limited production runs of Real Photos were made for the soldiers stationed there before it became a federal prison.

A subtitle for the program appeared on the screen:

### POSTCARDS AS A RESEARCH TOOL

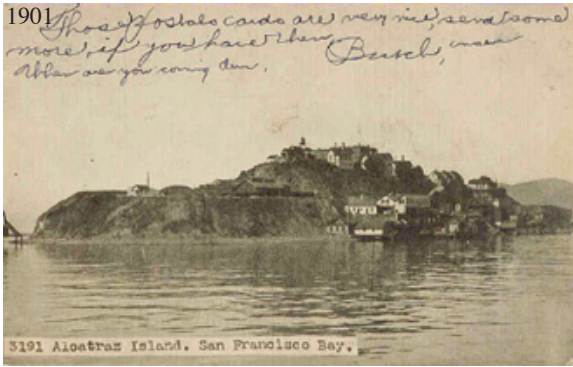
Images appeared as John talked: cell blocks, new and old...1779 map of SF Bay showing Alcatraz unnamed and another island to the east with that name...the earliest photo of the island, 1853.... The projector flared, keeping cadence with John’s historical data: Alcatraz is the number one paid tourist attraction in San Francisco. It was opened to the public in 1973 as an experiment and now welcomes 1.4 million visitors a year.... The Spanish word *alcatraz* means large seabird of no specific type.... Development on the island was originally for harbor defense starting in 1853 as protection against the British, and we saw cannons mounted in niches carved in its cliff sides.



SAN FRANCISCO BAY, 1779

By the 1860s Alcatraz was becoming notorious as a military prison and was used during the Civil War to hold AWOLs, suspected Confederates and other miscreants. It was a top secret installation; no cameras were permitted; a wall surrounded the island which was topped by the bomb-proof Citadel.... In 1869 Eadweard Muybridge was given governmental permission to make photographs; we saw the prison gardens, a trough chipped out of one end of the island, convicts breaking rock.... Photos from the Library of Congress showed the dreadful conditions in which prisoners were kept.... In the 1880s Alcatraz became known, familiarly, as “The Rock.”

Between 1909 and 1912, prisoners were put to work building the new military prison.... By 1933, the Army wanted out of the prison business, and Alcatraz was reopened as the country’s first maximum security prison, a development that was not favored by the Visitors & Convention Bureau. As the most secure of American prisons, it was to house, for 29 years, the most irredeemable and desperate types



of criminals. Two hundred and fifty convicts were overseen with no privacy and little recreation by one hundred guards. Under the Army's governance, media coverage of Alcatraz was common; as a federal prison, there was none for 13 years.

In 1963, under JFK, the US government moved to close this leftover from the 1920s when Al Capone had been the biggest of the "star" prisoners. The Rock was ignored and abandoned—except for 19 months in the late 1960s when it was occupied by protesting Native Americans. In San Francisco there was much chatter about "what to do with Alcatraz." Our own George Epperson favored a plan to mount it with a mammoth statue of St. Francis. Other interests saw it as an opportunity for an "off-shore" gambling Mecca. Speculation ended when, in 1972, the island was handed over to the National Park Service. It was cleaned up and opened to the public, and it was soon realized that there was much research to be done—both archival and in the field.

The island's archives held a huge photo file, and it was through this



that the value of Alcatraz postcards was realized. From this point on in the program, all images shown were postcards. A 1906 view showed the island with no buildings noticeable.... A colorized card showed the brick gun emplacement that remains today.... By 1906-07 we could see that the prison and its attendant buildings—some still extant—had grown. One key for interpreting the changes on Alcatraz as seen on postcards is in studying its silhouette. All the postcard views showed noticeable changes in profile.

A card from 1908 showed that the Citadel had disappeared.... On a 1909 card the new prison began to appear. Buildings along the island's shore were not recorded, except on postcards. All of the postcard views of that era were photographed from the east because the boat from San Francisco approached only on that side. Later views from the



west were made from aboard the Sausalito ferry, and the earliest aerial view appeared about 1920.

The streaming postcard imagery showed buildings coming and going. Huge lettering, "U.S. Disciplinary Barracks," was present for only a couple of years, but it was

1912



1917



1930



1934



1915



1920



recorded by postcards. Another card showed a small arched building by the ferry slip, the main fortified entrance.... A Real Photo of the Post Exchange building, which was probably where the postcard originated—in the PX darkroom.... A series of more “made on location” RPs, taken from the same vantage points, have helped researchers trace the history of Alcatraz. Other photo cards showed convicts working to disassemble The Rock’s 1840-50

era improvements. A 1915 postcard memorialized Alexander Pope’s words *Hope Springs Eternal* painted on the side of the cell block. One RP of the recreation yard showed it empty, another was highly animated with convicts and a fist fight. Still another RP made from the island pictured the Marina shoreline with the Tower of Jewels.

Highly detailed photo cards of the roadways and plantings give historians much to study and inter-

pret. One showed guards with a mule-drawn wagon and prisoners emblazoned with a **P** on their backs. A real photo multi-view showed glimpses of life on the island; an RP of the dock in 1915 followed by one made in 1920 clearly showed changes, as did photo views of the Mess Hall in 1912 and 1930; a later RP showed the stools used during WW II.

Today, many of the “improvements” made on Alcatraz have been removed or have rotted away, and The Rock looks much as it did in the 1920s.

The last postcard to appear was a chrome cap-



tioned “Wish You Were Here!” John is still looking for comic ones from the post-penitentiary and early Park Service eras with signs “For Sale” and “Under New Management.”

As an iconic and no longer menacing image, Alcatraz has found its place on many advertising and tourist directed postcards

Currently, many modern upgrades are being made—solar panel installation and the plastic-wrapped water tower on the westerly side, among them. Only one prisoner still comes to visit his one-time home, John said. “He tells great stories.” —ED.

## TREASURER/HALL MANAGER REPORT

Our Club Treasury balance this month is \$3229.71. That is some \$1700 below where it was last year at this time. If folks are wondering when would be a good time to renew their memberships, this is it. Let’s refill the treasury so we can keep the door unlocked at the Fort and the mailbox brimming with newsletters in 2012.

—ED CLAUSEN, TREASURER/HALL MANAGER

## ARE MY DUES PAID?

If you are in doubt, please check the address label on this newsletter. If it reads 2011 or before, your dues are payable now. Kindly remit today.

## WELCOME TO OUR NEW MEMBERS

John A. Martini, johnmartini(at)comcast.net; John is a Historical Consultant.

John Held, Jr., johnheldjr(at)aol.com; a Collector, Mail Artist, Author.

Heather David, Collector, Author: San Francisco Bay Area

Robin Chapman, who received an as-yet-unannounced gift membership.

Michael and Susan Endlich, returning members who collect fishing, women, jewelry, roads, cowboys, waterfalls, cool buildings, nature, romantic, linen cards and who welcome approvals.

Arlen Spingola, the leading local dealer in 25¢ cards; he’s also a collector of European and English movie stars.

Terry Weis, Collector, Dealer: Better Oregon and Washington, Southeast Asia; Show Promoter of Northwest Productions.

## SEAWEED BORDERS RESURFACE

In November of 2009 we ran a double-page spread of 1907 Cardinell-Vincent RPs with seaweed borders and actual seaweed add-ons sent in by Chuck Banneck. Another three cards, from the collections of Frank Sternad and Dennis O'Rorke, were shown in January 2010.

Then, in March of 2010, came a research article by Frank revealing that the unidentified algae-vignetted photo cards were the work of Charles Leon Aydelotte. All were unidentified, except for one that still had traces of the original lettering. Cardinell-Vincent, the publisher, followed the common practice of the time of omit-

ting—or deleting—the photographers' or artists' signatures on images they had (apparently) purchased. Find the articles in your SFBAPCC files or in the newsletter archive at the bottom of the [www.postcard.org](http://www.postcard.org) homepage.

Now, another Aydelotte card has been found in Dennis' files.

Frank's comments on the latest discovery: "Number 596 fills a blank in our record of the seaweed border series. Previously we accounted for 595 and 597."

Challenge: Who will locate the rest of the Cardinell-Vincent, Aydelotte real seaweed real photos?



## 1916 MAGIC RAISINS

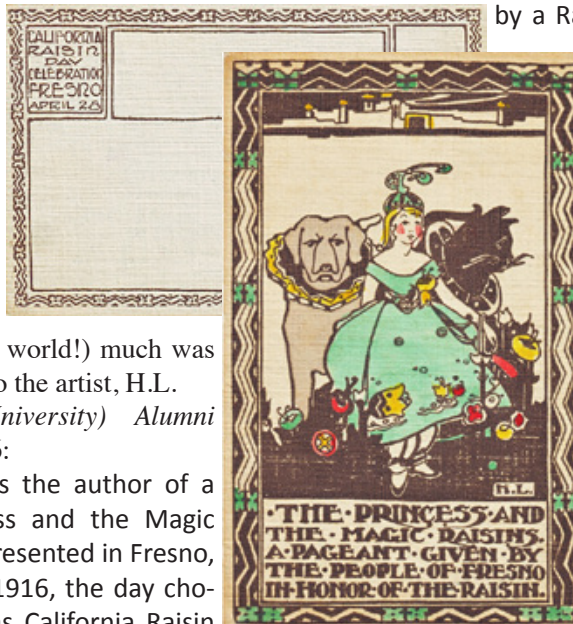
I recently added a new card to my small collection of California poster-style advertising cards. It's not the usual Raisin Day promo card, but a truly wonderful Arts and Crafts design printed on heavy, textured stock with color that appears to be hand-painted. With a little research on the Internet (what a wonderful world!) much was revealed, but no clue as to the artist, H.L.

From *Columbia (University) Alumni News*, Vol 7, No 29; 1916:

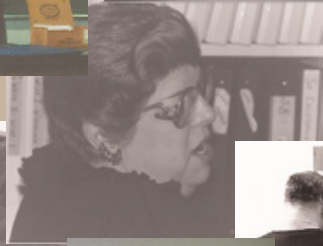
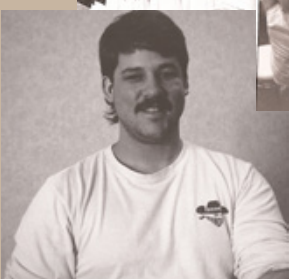
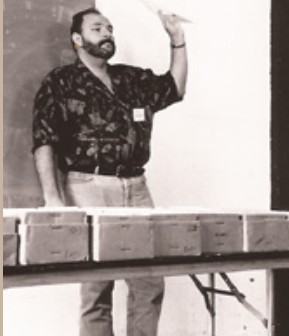
George H. Huntting is the author of a story-fete, "The Princess and the Magic Raisins," which will be presented in Fresno, California, on April 28, 1916, the day chosen by Fresno County as California Raisin

Day. Every county of the state will be represented by a Raisin Queen. The entire fifty-seven queens will be festooned about an elaborate float for the grand triumphal march. The scenario written by Huntting will be produced out of doors and will require the erection of a stage and scenery representing a medieval castle with walls 600 feet long and with lofty towers. The various impersonations of rain, sunshine, music and flowers will be brought out by 500 especially costumed dancers and a chorus of 1500 children's voices.

—CHUCK BANNECK



# REAL PHOTOS of CLUB FACES







## CLOSED ALBUMS – NOVEMBER 2011

In November, the SFBAPCC lost two of its most long-standing and strong-standing members. George Epperson, well into his nineties, was a founding member, who migrated to the new SF Bay Area club when the Golden Gate Club members decided to disband. Mike Rasmussen was one of the true heroes of American postcarding. He was friendly, fair, extremely knowledgeable and always helpful to beginners and old timers.

### MIKE RASMUSSEN



“Mike is one of the renaissance men of the post card world. He’s involved in the hobby and the business of deltiology.

Respected in both fields, he is a leader of the new industry, helping to build it on a foundation of fairness and respectability as well as sound business standards,” was the introduction to my first *Collector’s Album* interview in *Barr’s News* in the late 1980s. Reading it today is bittersweet with the sadness at losing an old postcard friend and the joys of precious memories of him and our hobby which has changed so dramatically in the past quarter century. In the *Barr’s* story Mike revealed that he came to postcards about 1975 when he sold his boyhood stamp collection and bought a couple of “large estates of post cards.” “Large collections” at that time could often exceed a million postcards, so he was well stocked to enter a new business.

At that time Mike began collecting, focussing on bathing beauties, especially those published by Langsdorf, and Fourth of July. It was about 1980 that he ran his first auction in *Barr’s*; it was a neophyte’s disaster, but he studied postcards and postcard literature and learned eagerly from other dealers and collectors.

As EVERYTHING PAPER, Mike had a shop, offered an approval service, ran mail auctions (much like eBay of today, but with a month lag), and he was setting up at shows across the country. His show season ran year around—42 weeks. He would sell to collectors and dealers at each show and buy for the collectors and dealers he would see at the next show or the next. “Right now signed artists HBG—

Griggs, no one knows what the HB is for—Millicent Sowerby and Raphael Kirchner are in demand. ... When I’m going to Bakersfield [!], I take lots of Western cards because that’s what they want down there, and when I’ve got Columbus, Ohio on my schedule, I work on my Ohio collection for a whole year beforehand.”

We were talking during the third California Central Coast Post Card & Paper Memorabilia Show—a wonderful show with a wonderful twist! “The whole concept was my idea, one hundred percent,” Mike explained. Originally, it was going to be *his own* show, but he “decided it would be better to promote the hobby in this area...rather than just his own business.” Mike asked the three local clubs, Santa Cruz, San Jose and San Francisco, to share in the work promoting and producing the show, and he shared the profits with them.

One high point of Mike’s postcard career was the auction of the Sam Stark collection for which he was the expert-in-residence for Butterfield & Butterfield, the San Francisco auction house. It was the first large scale, walk-in postcard auction in this country in anyone’s memory. Dealers and collectors came from across the continent and around the world to view, to bid and to buy. Mike was a gracious host and a supportive professional. Another of his great accomplishments was as an authority working with the Megsons on their two invaluable U.S. advertising and expo postcard catalogs.

Over the years I saw Mike at dozens of shows up and down the coast and across the country. He was friends with everyone on both sides of the table and loved by many of us. Choice cards from his boxes are in countless collections, and memories of Mike Rasmussen will evoke smiles for decades to come.

—LEW BAER

For more on Mike, see Darlene Thorne’s interview in the July 2007 newsletter.

## MICHAEL EARL RASMUSSEN

SALINAS, CA - Beloved husband and father, Michael Earl Rasmussen, 71, passed away on November 17, 2011 due to complications after heart surgery.

Mike was born in Redding, CA and served in the United States Air Force during the Korean War. He lived on the Monterey Peninsula for the past 35 years.

Owner and creator of Rasmussen Paper Collectibles, he was an expert in the field of memorabilia and postcards and held auctions on eBay every week.

Mr. Mike, as he was known in his hometown, was long affiliated with Calvary Baptist Church in Marina where, over the years he taught AWANAS, sang, and served as Deacon.

He leaves behind his wife, Irene; daughter, Paula (Don Sherrill); son, Eric (Kerry Rasmussen); grandson, Noah; and sister, Rae Lynn Berg.



## PHOTOS

PAGE 10: at Butterfield & Butterfield, c.2000; LEFT: with Central Coast Show partner, Joseph Jaynes, 2010; BELOW: at Santa Cruz with Lew Baer, 1989, from *Barr's News*.

## GEORGE EPPERSON

George Epperson, a history buff who believed artifacts he found at Agate Beach in Bolinas indicated Sir Francis Drake landed there in 1579—not at Drakes Bay—died November 16 at his San Rafael home, where he lived 61 years.

Mr. Epperson, a skilled tile craftsman, collected Marin milk bottles, old Valentine's cards and postcards of the Mount Tamalpais railroad, but it was a relic found while beachcombing in 1958 that triggered his life's passion. He discovered a pirate's boarding hook at Agate Beach, and for the next 53 years collected hundreds of artifacts there that he said showed that Drake visited Bolinas.

Others favor Drake's Estero as the landing spot, but a frail Mr. Epperson was incensed when asked about that theory three weeks ago. "Drake never went there," Mr. Epperson said, his voice rising from his hospice sickbed. "They are not right."

Mr. Epperson was an occasional visitor to the *Independent Journal* newsroom over the years, once



arriving in a truck with timbers, ballast rock and pieces of rusted metal, as well as a small sack of old porcelain shards he found at Agate Beach.

Mr. Epperson claimed another credit for the history books: naming the Popsicle. His father invented the frozen treat after leaving juice and a stir stick on a San Francisco stoop and it froze overnight. He patented his invention as the Epsicle Ice Pop in 1923. George one day tugged at his father's leg, blurting, "I want a Popsicle! I want a Popsicle!"

He was born in Oakland, the fourth of nine children. During the war, he riveted Lockheed airplanes and later worked in Gen. MacArthur's Manila headquarters.

George and Helen celebrated their 70th wedding anniversary in April. She died August 25. He is survived by five daughters, two siblings, 13 grandchildren and 11 great-grandchildren.

*Story adapted from the Marin INDEPENDENT JOURNAL. Photo, by Janet Baer—showing George and Helen at their happiest at a postcard show.*

## MEETING BABY PEGGY!

...having fun with KATHRYN AYRES

**Baby Peggy** appeared LIVE at the San Francisco Public Library on August 7th, 2011. It's strange to think of "Baby Peggy" as 92 years old; yet she may well be the last of the great silent film stars.

She was born Peggy-Jean Montgomery in 1918, and made her film debut at the age of 19 months. She was a household name in the early 1920s, but continued fame is dependent upon continued public exposure. Most of her films were immediately destroyed by the studio when they were returned from the theatres for the two dollars' worth of silver nitrate they contained. As she stated in her autobiography, no one was thinking of film history at that time.

In her late teens, she changed her name to Diana Serra (since she didn't want to be known as Baby Peggy all her life), and then later met and married Bob Cary. For most of her life, she has been known as Diana Serra Cary.

The library event included a showing of a recently re-discovered 1921 short comedy called *The Kid Reporter*, starring three-year-old Baby Peggy. The subtitles were in French and German, yet one could still get a good idea of the plot.

Then Baby Peggy—er, Ms. Cary—sat on stage in the Koret Auditorium. She mentioned that the experience we had just had, seeing the film with French and German subtitles, would have been common to American immigrants seeing silent films with English subtitles in those days. They may not have fully understood the language, but they could understand the movie for the most part.

Afterwards, she took questions. I told her that I had been privileged to be in the audience at the Castro Theatre's Silent Film Festival in 2002, when she intro-

duced an UN CUT version of *Captain January*. She had explained that it had been cut for television. The home video version makes no sense, because all of a sudden, the town biddies show up to take her away from her daddy. (She smiled and nodded.) The uncut version showed her going to the local drugstore for her daddy's medicine, and accidentally getting a hold of a bottle of prohibition-era booze. As she skips home with the package under her arm, the bottle drops to the sidewalk, and shatters in front of the old biddies; THAT'S why they were trying to take her away. I asked if the uncut version would ever be available on home video.

Oh, those flashing black eyes haven't changed in 89 years! She smiled and said, "You are SO right." She said that the Library of Congress has a version (which was the film shown at the 2002 Silent Film

Festival), but even their version had been cut in another place! She said she was working on getting the full version restored, by splicing another known copy with the Library of Congress version.

I brought my full collection of Baby Peggy postcards -- all 15 of them. I wouldn't have had the courage to ask

her to sign one of my postcards, if (1) she hadn't received my question so well; and (2) one of my favorite Baby Peggy postcards turned out to be from *The Kid Reporter*, the film we had just seen! When it was my turn at the book-signing table, I told her I already had a signed copy of her autobio, but asked her if she would sign my postcard. She was intrigued. She said she'd never seen that one before. After signing, she blew on the wet ink a couple of times, then told me to keep blowing on it. She laughed: "It's old stock!" Here it is, front and back.



## AUTOMOBUBBLING

Blessed to be the third generation to matriculate at an academic high school (Lowell), I did not have the opportunity to take auto shop. I learned on my own how to put fluids and air in my car's various ports. Aside from those talents and emptying the ashtray, I was an automotive dolt. But I did like 'em! I bought a family friend's 1948 Lincoln Continental convertible, and paid to have it repaired for four years until it refused to revive at age 13. When it was giving its near final death rattle, I



saw an ad in the Berkeley paper for a 1936 Cord roadster! I called and headed right over to a barn in West Berkeley filled with dust motes and old cars, all of them doozies. Er, I mean, really fine classics.

And they were Duesies, from the Duesenberg factory in Auburn, Indiana, where Cords and Auburns were also made. I drooled over them all, including a 1935 Auburn Boattail Speedster like the one on this card that Don Brown

included with his dues renewal.

Thanks Don!

—LEW

## FOXING AND OTHER POSTCARD IMPERFECTIONS

The Taconic Post Card Club (NY) ran a story in its newsletter recently about the brown stains and age spots on postcards and other old paper. This discoloration, the article explained, is called *foxing*.

That term is the only certain knowledge we have.

It's called foxing after, possibly, its vulpine-like color or, more likely, because of its scientifically named presumable cause, ferric oxide—AKA rust. Foxing is, we believe, caused by humidity reacting with impurities in or on paper. That's the bad news.

The good news is that, aside from being more or less unsightly, "foxing does not affect the actual integrity of the paper" [*WIKIPEDIA: NATURALIST'S COLOR GUIDES*, various editions, American Museum of Natural History].

More bad news is that anything one does to remove the "age spots" can affect the paper. Long wave laser treatment at high energy levels may prove helpful. Bleaching—by dabbing lightly—with 3% hydrogen peroxide can possibly remove some staining. Test it on an inconspicuous area first as it can be potentially damaging.

For our newsletter and its online edition, scans of cards with foxing are cleaned up in PhotoShop. If you have a disappointingly fox-stained postcard, it might be satisfying to scan it, retouch it and print a

new image to be kept with the original.

To me, the bottom line is that a vintage postcard is the result of every process that affected it since it was first manufactured. Every stain, every pen or pencil mark, every crease and every "imperfection" are part of its story... and its interest.

At several of the 1990's *Postcard Collector* conventions in Milwaukee, Katherine Hamilton-Smith of the Curt Teich Archives remarked repeatedly that the less we do to our postcards, the better.

Cards in our collections are special to us, but aren't they, after all, *just postcards...?* But... if we thought enough about them to add them to our collections, don't we owe it to ourselves, the hobby and the greater scheme of things to treat them properly?

Lightly erasing obnoxious pencil marks is OK... isn't it? Not really, if we live by Katherine's dictum. For us, though, it *must* be done, just as a damaged less-important card does have to have its chips and scuffs filled in with colored pencil.... But don't forget, we're fiddling with historical documents.

What should one do? That asked, card images shown in these pages are all computer enhanced, not to hide the scars of their past, but to make them appear clear and looking their best.

—ED.

## THE BIRTHDAY ALBUM

WORDS FAIL ME in trying to describe my delight... my joy... my pride at receiving the amazing birthday gift that you created for me. Of course, I am able to say “Thank you!,” and I do, repeatedly, each time that I lift the blue buckram cover to gloat at my prize. And it is a prize! But, then, every issue of the 20-or-so years of newsletters that I “put to bed” is a prize, as well. I am continually rewarded, and the album that was Kathryn Ayres’ idea and the result of her secret machinations and your participation will be a constant reminder of the fun I am having living the postcard life.

Friends — not only our postcarding friends—who have been to our home in the past few weeks have walked in saying,

that was Kathryn Ayres’ idea and the result of her secret machinations and your participation will be a constant reminder of the fun I am having living the postcard life.



“HiLetmeseeit!” Then come exclamations of wonder and surprise as they turn the pages. I am eager to share that excitement with all of you

who made it possible, so in February our program will be Me, Presenting You with My Prize Album. I’ll bring it and slides of the cards or pages, and I will tell a bit about the images and what each one means to me.

Among other gifts that day was the trophy that Jack Hudson made for me: a bear embracing a bottle of bock beer!



—LEW

PHOTOS: DAN SAKS, NANCY REDDEN

## CENTERFOLD WHO’S WHO

Everyone shown here is a club member, or was at one time. Some have never been to a meeting, but we met elsewhere and exchanged secret handshakes. Too many of those pictured (†) will, alas, not have another opportunity to come to a club meeting.

In the last century, rarely more than 20 of us would appear on a fourth Saturday. Shows were the big thing for us, but there were none in the city, proper. Now, collecting, researching and communing have found a new venue online. EBay, Google and email lack the personal contact, but they have broadened our horizons and spread word of the SFBAPCC far beyond our earlier confines. For us who are enjoying well attended meetings with informative, entertaining programs, a first class website and shows in the most beautiful of locations, the 21st century is THE NEW GOLDEN AGE OF POSTCARDS.

Our oft’ re-elected leaders are shown in the top row, from left: Craig Blackstone, Jim Kurshuk†, Bob Bowen (earlier), Kathryn Ayres and Ed Herny (later), Bob Bowen (later), Dan Cudworth (on his way to a concert), and Ed Herny (earlier).

Second row: Janet Baer, Ted Miles, Fran Childress; Jane Dawson† and George Morris†; Gwen Bowers; exhibit boards; Jane Dawson. Lew and Janet Baer; Ray Costa†; Frank Smith and Dee Price; Steve Schmale; Mike Miles.

Quasi third row, inset from the left: Ralph Bowman; John Schmale; Hal Lutsky; Dan Cudworth and George Epperson†; Joseph Jaynes; Don Brown in front of his 1849 store housing his Institute of American Deltiology in Myerstown, Pennsylvania.

The less jumbled third row: Peter Barrale†; Jeremy LeRoque; Dave Parry; meeting shot with Ron Burreson, Janet Baer, Carolyn Grohne, senior moment\*, Bryan Sagar; Dan Cudworth’s elbow; Wayne Nelson, Jim Kurshuk, a wee me, Wilma Hampton†; meeting shot: Hester Lox, Janet Baer, George Epperson, Wilma Hampton, Ed Clausen in rear; Carol Brockfield.

Next jagged row: Tom Edison; Lee Brown with albums; Suzanne Dumont, Dan Saks; Al and Fran Childress; postcard boxes; Frank Sternad sporting

his vest of appliquéd leather postcards.

Bottom row: —ED.(at)work; Jim Staley; Dan Saks; Tom Nilges; Bob Bowen's back, Hester Lox' finger, Wilma Hampton, Jim Kurshuk's back; Shirley Tuten with her hand painted cards; George VanDolson†; Danny Allen; Antoine Bourgeois and me, again!

\* Would someone please remind me of the name of this member. We'll update the online edition. —LEW

*P.S.* A RALLY DAY POSTCARD served as the memorial card at Mike Rasmussen's fare-



well. The back included a selection from *Proverbs*, a note that Mike's final resting place would be on the Monterey Peninsula Coast, and the faint pencil mark of the dealer's price.

**STUCK ON THE ROCK:** Frank Sternad, our newsletter fact checker, commented with his short list of corrections: "I do think there will be massive disappointment at discovering that *alcatraz* doesn't translate as *pelican*. It's one of those urban legends that locals like to explain to visitors. My 1852 Spanish-English dictionary says it means *pelican*, but by 1986 it translates as *gannet*!" Daggannet! Google turns Spanish *alcatraz* into English *alcatraz*!

**FROM LOU RIGALI** came word of a travel blog promoting postcards in our digital age. "Britain's Royal Mail processes about 135 million postcards each year, a surprising 30 million increase in three years. In addition, postcards now have a somewhat nostalgic value, and avid travelers, even the arm-chair kind, like to collect postcards from around the world." —ED.

## POSTCARD CALENDAR

- Feb. 4-5, Sat-Sun, **SAN FRANCISCO**, Antiquarian Book, Print, & Paper Fair, 7th & Brannan; Sat. 10am-7pm, Sun. 11am-5pm\*
- Feb. 10-12, Fri-Sun, **SAN MATEO**, Hillsborough Antique Show, San Mateo Expo Fairgrounds; 11am-8, 7 and 5pm\*
- Feb. 18-19, Sat-Sun, KENT, WA, Greater Seattle Show, Kent Commons, 525 4th Ave., North; 10am-6 and 4pm+**
- Feb. 24-25, Fri-Sat, PORTLAND, OR Greater Portland Show, 10000 NE 33rd Drive, 10am-6 and 4pm+**
- Mar. 10, Sat, **STOCKTON**, Railroadiana Show, 33 W. Alpine Ave. 9am-5pm\*
- Mar. 10-11, Sat-Sun, ARCADIA, San Gabriel Valley Postcard Show, 50 West Duarte Road, from 10am+**
- Apr. 21-22, Sat-Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers (County Fair Bldg.), 9th Avenue and Lincoln, from 10 am; Free Entry\*+**
- Apr. 27-29, Fri-Sun, BURLINGAME, WESTPEX 2012, SFO Marriott, 1800 Old Bayshore Hwy; full info [www.westpex.org](http://www.westpex.org)**
- Apr. 27-29, Thurs-Sun, **SAN MATEO**, Hillsborough Show, Expo Fairgrounds, 11am to 8, 7 and 5pm\*
- Apr. 28-29, Sat-Sun, SAN DIEGO, San Diego Postcard Show, 5440 Kearny Mesa Road, 10am to 5 and 4pm+**
- May 11-12, Sat-Sun, **GRASS VALLEY**, Old West Antiques Show, 11228 McCourtney Road, Fri. 10am-5pm, Sat. 9am-4pm.\*
- May 12-13, Sat-Sun, GLENDALE, Vintage Paper Fair, Civic Auditorium, 1401 N. Verdugo Road, from 10 am; Free Entry+**
- June 2, Saturday, FULLERTON, Orange County Summerfest, 2932 East Nutwood Avenue, 10am to 6pm+**
- June 15-16, Sat-Sun, PORTLAND OR, Greater Portland Postcard Show. 10000 NE 33rd Drive,+**
- 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](http://www.vintagepaperfair.com), 415 814-2330

**SAN FRANCISCO BAY AREA POST CARD CLUB**

**APPLICATION FOR NEW MEMBERSHIP**

**RENEWALS:** Send 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: \_\_\_\_\_

\_\_\_\_\_

Join online at [www.postcard.org](http://www.postcard.org) and remit by PayPal or  
send membership info and your check payable to SFBAPCC  
to PO Box 621, Penngrove CA 94951

1/12

P.O. Box 621  
PENNGROVE CA 94951



**2012 MEETINGS**

January 28

February 25

March 24

April 28

May 26

June 23

July 28

August 18

September 22

October 27

November 24

*Membership current through year on label*