

# San Francisco Bay Area Post Card Club

June 2012

Next Meeting: Saturday, June 23, 12 to 3 pm  
Fort Mason Center, C-362

Vol. XXVII, No. 6

Laguna Street at Marina Boulevard, San Francisco

Monthly meeting schedule on back cover.

Visitors and dealers always welcome.

IN  
THIS  
ISSUE

- EARLY POSTCARDS OF INDIA
- REID BROTHERS, ARCHITECTS
- ALBERT DRESSLER AT MONTE RIO

## PROGRAM NOTES: Nancy Redden on Amusement Park and Carnival Rides

The allure of the amusement park—the dark and ominous carnival midway—is ingrained in Americana. Nancy Redden will share her collection of more than 30 years focusing on the mad and wild machines that people dare to ride. As a Bay Area native, Nancy recalls the thrills of Whitney’s Playland-at-the-Beach, and as a long time member of ACE, American Coaster Enthusiasts, she became serious about postcards through collecting images of rollercoasters and other carnival rides.



Nancy on a stationary art installation “ride” at FMC.

**PARKING:** Inside the gates, \$10 for three hours or more, or free, on-street along Marina Green and 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. As always, best to walk, take the Muni or carpool.

PHOTO: JANET BAER

## COVER CARDS



From Dennis O’Rorke’s album: At very first glance it was a bit tough to get excited about this card, but looking closely at the entire package has generated a good deal of comment. First off, it’s by Frashers (pronounced fraizjerz), one of the most productive and tightly focused real photo makers—from Pomona, east of Los Angeles. And, it’s of the Russian River area, which not only continues the theme of our June issue, but also exemplifies summer in

Northern California. This was the summertime playground for hordes of San Franciscans who flocked thither by wagon and stage, later by train, and eventually and continuously by paved highway. By winter the raging waters of the river—known as Slavyanka in the Russian community—might well rise above the floorboards of this shady porch were they 0.6 mile rather than a full six miles away. In summer the porch offers shady warmth, and the river with its cool rushing (*continued on page 3*)



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## MINUTES May 26, 2012

The Fort Mason warnings came two weeks early: This weekend will be the 75th anniversary celebration for the Golden Gate Bridge. There will be huge crowds, ongoing events and impossible parking in and around Fort Mason Center. If you must drive, arrive by 9 AM. We withheld this vital alert and tamed it to “Difficult parking. Come very early.” True, the parking along Marina Green and Yacht Harbor was cordoned off, but the Center’s lot was less than sparsely filled, and parking on the hill above was plentiful. Well over 30 of us showed up; 25 signed in.

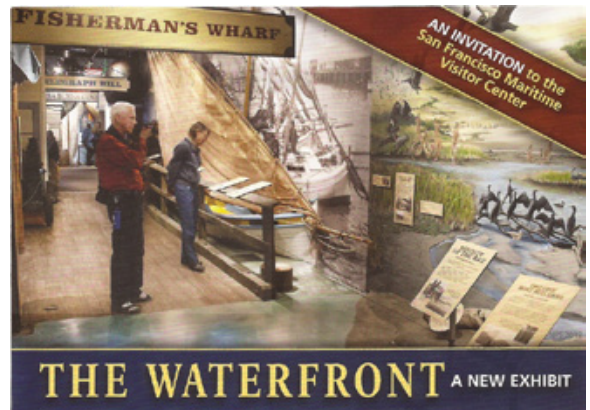
Cards were brought for sale or trade by Ed Herny, Hal Lutsky, Alex Pellegrini, and a pile of club cards donated by Ruth Stotter (Thank you!).

We were called to order by President Ed Herny. Guests Dennis Hassler, a collector of Angel Island and Marin County, and John Walton, a new collector, introduced themselves. Walt Kransky was there to represent the San Jose club.

**Announcements:** Walt Kransky told of the great E. H. Mitchell section on our website, [www.postcard.org](http://www.postcard.org), and on his, as well, [www.thepostcard.com/walt/pub/ehm/chk1st/ehmchk.htm](http://www.thepostcard.com/walt/pub/ehm/chk1st/ehmchk.htm). He also asked for help completing his list of captions for the undivided back (UDB) Mitchells.

Hal Lutsky announced that the next Vintage Paper Fair will be on August 4 and 5.

**Drawing:** Many cards, many winners!



**Show & Tell:** Ted Miles brought old and new cards—the new from the San Francisco National Maritime Museum Park for the opening of the new Visitor Center and its Waterfront exhibit; the old from Mystic Seaport, Connecticut, one of the largest maritime museums in the US which has two early sailing ships on display. ... John Freeman told about the touring streetcars that preceded rubberneck wagons (early tour line omnibuses); he showed one card from 1905 that had city views inset in the windows and wheels. ... Jack Hudson brought a framed real photo (RP) of a chain driven Fiat, Ralph DePalma at the wheel, 1910. ... Ed Clausen held up a drawing of Flat Jack and told of the fad for taking photos of him everywhere; Ed showed his odd postcard use of the image with Flat Jack appearing on Oakland postcard reprints. ... Lew Baer showed the only 75th anniversary bridge card he’s seen, a handout with non-PC back and 75 done in rivets. ... Ed Herny

date, given in the message, shows it was written on July 24, 1952, seven months and 23 days after post-card postage rose by a penny, an irreversible start to its steadily increasing rate.

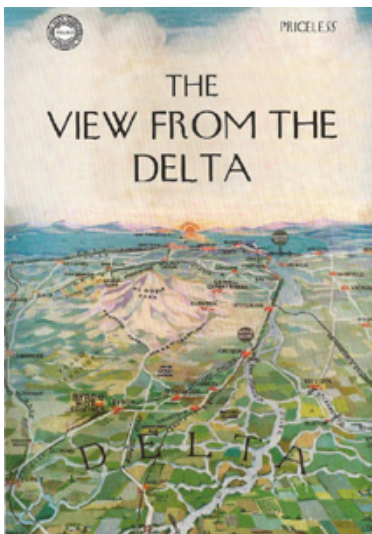
The message is a winner, too. [This] “ was the original Meeker Home [???]. They (the Burlingames) bought it about 8 years ago. ...David is coming down on the Starlight—Sunday night...”

Here’s where Frank Sternad’s research expertise came through: Oscar Alva Burlingame, his wife Emma and son Raymond of Minnesota, came to Berkeley after living in Custer, Montana for some time. About 1932, they moved to Camp Meeker where Alva worked at his contractor business. ... The Southern Pacific Starlight was an overnight steam train of chair cars (rather than comfy Pullmans like on the Lark) that covered the LA-SF run from 1949 to 1957. These night trains operated on the same route as the famous streamlined Daylight.

All in all, a very interesting postcard.



showed a fun early real photo of a fellow and a sandwich with a clever—now definitely *outré*—message, mailed to a deputy sheriff in Santa Cruz. ... Carol Jensen handed out copies of “The View from the Delta,” a bird’s-eye-view *New Yorker* cover style postcard from Byron Hot Springs.



—NOTES BY LB

### WELCOME TO OUR NEW MEMBER

David McNamee, a collector of South Africa before 1910.

### *Cover Card, continued*

waters is held within its gravelly banks, an agonizingly long six miles distant. The hills rise steeply, and the stones get hot in the midday glare. Six miles is a furr piece to trek for a casual daily dip, but with that Model A or T in the driveway, why hesitate?

Turning the card over reveals more interest and satisfaction. It has a clear partial cancel from Camp Meeker on the dark rose 2¢ John Adams stamp. The



**JIM REID**

Jim Reid, that handsome, husky Marine Corps officer, left us on May 12, 2012. Jim found a lot of pleasure with postcards, morphing from a collector into a major promoter-dealer when he teamed up with Roger LeRoque at R&N Postcards. His exterior could be gruff, but it covered a warm heart and was pierced by a big smile. In almost every category of mine I come across a favorite card with Jim’s recognizable notation. The memories linger. Our sympathy is for Karen and the Reid Family.

—LEW

## THE EARLY POSTCARDS OF INDIA

by OMAR KHAN

The rapid spread of the postcard craze throughout the world around the turn of the 20th century touched India, then a British colony, in many different ways. The earliest easily dated cards of India—a set advertising Singer sewing machines—are from 1892, and were produced in connection with the World's Columbian Exposition in Chicago the following year. This was also where the great Indian painter Raja Ravi Varma won a gold medal, and the Hindu philosopher Swami Vivekananda gave a famous series of lectures on Hinduism that introduced this country to the religion (he later founded the Hindu temple that still stands in San Francisco). Many of the first precursor postcards of India were, in fact, advertising cards as the high costs of lithography were best borne by a commercial entity.

However, it was the Germans and Austrians who provided the impetus both in producing the first series of India's true postcards, and then in bringing the manufacture of cards to India. Werner Roessler, a photographer most likely from Austria based in Kolkata (Calcutta) had cards printed in Austria as early as 1897 (if not 1895). These *Gruss aus* type cards featured his photographic en-

sembles tightly woven together to depict the city that he called home.

The Austrian painter Josef Hoffmann was responsible for a series of postcards published in Vienna in early 1898 attributed to the publisher Josef Heim (possibly a pseudonym for his own commercial efforts). A prodigious painter, the cards were based on aquarelles of Hyderabad, Jaipur and Varanasi (Benares) he made during a tour of India in 1894-95. They featured rich colors, and were advertised in *The Illustrated Postcard*, an early Viennese postcard collector's journal with, so it claimed, "60,000 purchase-drunk subscribers." Hoffmann's cards are among the first artist-signed postcards of India that went global; they were sold by Thacker, Spink & Co., the largest retailer in the British Raj, and can be found postmarked from Calcutta in 1899.

Raja Ravi Varma, the first great Indian painter to use Western techniques on a wide scale to illustrate and bring a touch of realism to Indian mythological scenes, was forward-thinking enough to establish a printing press in India in 1894. The Ravi Varma Press as it was called went on to print oleographs



THE INDIAN POST C. 1900,  
KUNZLI FRERES, ZÜRICH/PARIS

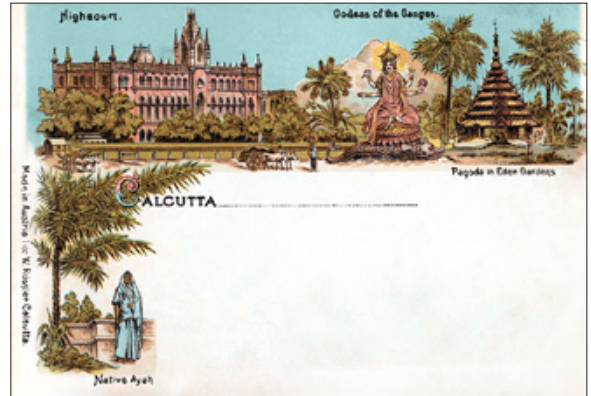


BIRTH OF SHAKUNTALA, RAVI VARMA, C. 1905

INDIA, SINGER MFG. CO., 1892.



FOOTWEAR OF NATIONS NO. 4 INDIA,  
WOONSOCKET RUBBER CO., 1906



CALCUTTA 1897, WERNER ROESSLER (*GRUSS AUS STYLE*)

(a fancy word for lithographs) of his paintings and other religious scenes that have become the staple of Indian popular art ever since. The Press was actually run by two Germans, Fritz Schleicher and Paul Gerhardt, who came to India in 1894. Gerhardt, a painter, produced India cards as early as 1898 using the imported machinery from Germany, and for Christmas 1899 produced a series of 42 postcards that were advertised by the Indian photographic firm Babajee Sakharam in Mumbai (Bombay) newspapers that fall. Said to be the first of their kind in India, they would be sold for many years at a number of retail outlets in Mumbai. Gerhardt seems to have experimented with many different ways of titling, printing and illustrating his images. Some featured fewer colors, other more expensive cards had more colors. It also seems likely that Gerhardt was responsible for some other beautiful early India cards like “Women Baking Bread.”

The Ravi Varma Press also published cards based on Ravi Varma paintings, although these were printed by Stengel & Co., reflecting what must have been the lower costs of mass producing cards in Germany rather than continuing to print in India. Indeed, German manufacturers were responsible for the vast majority of Indian postcards manufactured before World War I. The Ravi Varma religious cards show how he was influenced by contemporary German prints, especially in the backdrops for his images, and the very natural depictions of mythological scenes and the women in them.

Clifton & Co. in Mumbai was one of the first

pan-India producers, printing complex collotype cards of Indian dancers, workers, rulers and others, from all cities and major locations in the country. These images were based on the photographic archive built by the firm during the 1890s, and were part of the transition from lithographic and artist-drawn images to photographs as the primary source for Indian postcards.

The first and greatest Indian artist to be involved directly in the creation of postcards was M.V. Dhurandhar (1867-1944), a painter who spent his entire career at the J.J. School of Art in Mumbai. He later became the first Indian head of what remains the premier Indian art school (Kipling’s father was among its founders). Dhurandhar’s genius was to create a series of about 70 postcards that depicted the new types of India’s first modern city, investing them with life and character that reflects the multi-dimensional nature of the diverse ethnic and semi-modern types that were drawn to the metropolis.

Another unique Dhurandhar series was the ten-card set telling the story of a pretty maid who has an affair with the man of the house, only to be discovered and then fired by the wife, who replaces her with an older maid. Apparently this story was familiar to western audiences as well, although Dhurandhar gave it a peculiar Indian flavor. It was published by an Indian firm owned by Dadasaheb Phalke, who became the father of Indian cinema and whose first movies were similar morality tales.

Possibly the finest non-Indian postcard artist was the Australian painter Mortimer Menpes (1855-



BRAHMIN, c. 1903, M.V. DHURANDHAR



A NATIVE GROUP,  
MORTIMER MENPES, c. 1905



A POPULAR STALL, NORTH INDIA,  
MORTIMER MENPES, c. 1905

1938), a longtime friend and early assistant of the great Anglophile American painter James MacNeill Whistler. Menpes toured India in 1902-03, and produced a series of postcards published both by Raphael Tuck & Co. and A.C. Black & Co. The Tuck cards, from roughly 1905, are among the finest postcards published by the firm. Menpes managed to capture the colorful density of Indian scenes without imposing his own viewpoint on lives. He was very much an outsider too; his characters often have their backs to the viewer or are engulfed in color and life with few facial features visible.

Finally, American advertisers, especially for the tea industry, also produced some magnificent cards before 1910. These cards called upon Mughal rulers and the Taj Mahal (of course!) to imbue this new product with romance and mystery. An advertisement for rubber-soled shoes in 1906 tried to give them the flavor of Oriental tradition at the same time distinguishing their advanced technology from the past. In short, postcards of and from India are part of a multi-cultural phenomenon where commercial, religious, artistic and political ends came together in tiny but rich paper objects.

*[Omar's program was the first in depth experience many (any?) of us have had with postcards from the subcontinent. We were all astounded—first to see*

*new-to-us images from the early days of postcards, and to have their production history explained. We learned that the market for these early cards was at first westerners on the "grand tour," but soon India's new middle class became the purchasers and users of them. Omar was an effective and rapid fire speaker who was concise in spite of using no notes. In fact, he gave so much information that note taking could not keep up with his delivery and, so, I requested that he write the recap of his talk himself. He did, and we applauded it, just as we did his program in May. We are also eager to see* PAPER JEWELS: POSTCARDS FROM THE RAJ, *Omar's forthcoming book, which is ready for publishing. —Ed.]*

*HINDOO TEMPLE, SAN FRANCISCO, "THE ONLY ONE IN THE UNITED STATES." CORNER OF FILBERT AND WEBSTER STREETS, 1904. SERVES AS A RESIDENCE AND A PLACE OF WORSHIP.*



# REID BROTHERS, ARCHITECTS—

## 50 YEARS OF AMERICAN GOTHIC, BEAUX ARTS, AND STEEL

by **CAROL JENSEN and DAVID PARRY**

The architectural firm of Merritt and James Reid, headquartered in San Francisco from 1889 through 1932, was a long standing and extremely prolific partnership. Originally from New Brunswick, Canada, the gifted men of the Reid family created stunning domestic, commercial, resort, and civic buildings in the Midwest and along the Pacific Coast. James' design education began at Lowell School of Practical Design in Boston before studying at the Ecole Des Beaux-Arts in Paris. His professional career was initiated in Terre Haute, Indiana where he was employed by local architect Charles Eppinghausen. After acquiring U.S. citizenship, Reid left the Eppinghausen concern and invested in the architectural firm of Boyd and Brickley in Evansville, Indiana. He convinced his younger brother, Merritt, to move south from Canada, and the two men subsequently acquired Boyd and Brickley's contracts and opened business under their own Reid family name in 1879.

Their business flourished. They created modern gothic buildings that appealed to the successful German immigrants and solid, equally successful merchant bankers in the area. The Aaron Cloud home and adjacent Cloud State Bank completed in 1882 located in nearby McLeansboro, Illinois,



Merritt J. Reid



James W. Reid

are examples of the brothers' popular domestic and commercial building designs. Even today, Evansville and the surrounding area is known for its architectural heritage and number of buildings listed on the National Register of Historic Places. Notable Reid Brothers designs are the YMCA building, the Willard Library (1884) and the St. Paul's Episcopal Church completed in 1886. The contract secured by the firm to design the Evansville & Terre Haute Railroad Depot in 1882 would change the course of the brothers' lives.

Elisha S. Babcock, Jr., the brothers' client and ex-executive of the Evansville & Crawfordsville (aka Terre Haute) Railroad, had set his sights on the West, namely the development of Coronado Island off the coast of San Diego. Reid Brothers, Architects was chosen to design the 399-room Hotel del Coronado, and James went west for the January 12, 1887 ground breaking. Merritt stayed behind to maintain the Evansville office. A third brother, Watson Reid, joined older brother James and supervised the 2,000 laborers—many of them Chinese—working 'round the clock to complete construction in February 1888. Thomas Edison supervised the electrical work in this, the first hotel built in the nation with electric lighting.

Brother Merritt joined James in San Diego in 1891. The Evansville office was



ST. PAUL'S



CLOUD HOME AND STATE BANK



WILLARD LIBRARY



EVANSVILLE & TERRE HAUT DEPOT



HOTEL DEL CORONADO; FROM THE AIR WITH TENT CITY



MARSTON DEPARTMENT STORE



JOHN SPRECKELS RESIDENCE



WHITE TEMPLE, FIRST BAPTIST CHURCH



PASADENA CITY HALL

assigned to a staff architect and finally sold to Frank Schlotter in 1892. The three brothers began a series of Southern California design projects populating San Diego, Coronado, Los Angeles, and Pasadena with domestic, civic, and commercial projects. Notable in buildings are the Marston Department Store, the John Spreckels residence on Coronado, the White Temple of the First Baptist Church in San Diego, Douglas Building in Los Angeles and the Pasadena City Hall.

John D. Spreckels, son of sugar magnate Claus Spreckels and one of the financial backers of the Hotel del Coronado Company, gained complete control of the property by 1890. Spreckels must have admired the 37-year old architect James Reid as he was feted at the hotel's first social function in 1887. Reid Brothers, Architects effectively became the exclusive Spreckels family architectural firm from that day forward. James and Merritt designed buildings for the Spreckels' sugar, publishing, and other financial holdings for the next two decades. Most recognizable is the Call Building located in San Francisco where the Reid Brothers established their offices at the very crown of the pineapple topped sky scraper. There were other commercial

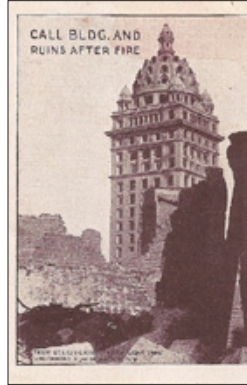


DOUGLAS BUILDING

commissions notably the Spreckels Sugar Company located in the company town of Spreckels, south-west of Salinas, CA. The Reids designed personal residences for Claus Spreckels, two homes for son, John, and commercial properties for daughter, Emma. Civic buildings donated by the family and presented to the City of San Francisco include the Dutch Windmill Caretaker Cottage and the Temple of Music, both located in Golden Gate Park.

The busy Reid professional life was not dedicated solely to Spreckels family projects. Merritt Reid departed Coronado to establish yet a third Reid Brothers office in San Francisco in 1889 and, three years later, a fourth office in Portland. From here the brothers embarked on their most ambitious undertaking to date: the Portland Oregonian (newspaper) Building, which was completed in 1892. It was the tallest steel frame building (12 stories including the clock tower) west of Chicago. Several commissions in Oregon followed during the next two decades, most notably the Yeon Building and the Oregon Journal building. Each structure claimed to be the tallest in the state for a short time, until the next Reid Brothers commission.





CALL BLDG BEFORE, DURING AND AFTER APRIL 18, 1906

WINDMILL COTTAGE



CLAUS SPRECKELS HOME



TEMPLE OF MUSIC



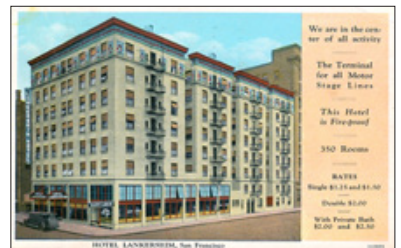
CONGREGATIONAL CHURCH



FAIRMONT HOTEL



FAIRMONT HOTEL LOBBY



HOTEL LANKERSHIM



YERBA BUENA ISLAND



UNION SQUARE



FITZHUGH BUILDING



MILLS BUILDING



HALE BUILDING



CLIFF HOUSE

## REID BROTHERS BUILDINGS IN NORTHERN CALIFORNIA



GRAND LAKE THEATER, OAKLAND



BYRON HOT SPRINGS HOTEL, 1902



BYRON HOT SPRINGS HOTEL, 1914, REBUILT AFTER FIRE; PARLOR; LAXATIVE POOL



SPRECKELS SUGAR COMPANY



FOLSOM STATE PRISON

Back in the San Francisco Bay Area, there were commercial buildings, sanitariums, hotels, residences, apartments, and amusements to design. Shortly before the Pasadena City Hall commission, Reid Brothers designed the Moorish-style Hotel at the Byron Hot Springs (burned 1901). The similarity of design between the Pasadena City Hall, the White Temple of the First Baptist Church, and the Byron Hot Springs Hotel is striking—all early California Craftsman School. Similar elements are used linking the interior space and seating found in the Grand Lake Theatre, Oakland with the Congregational Church, San Francisco. Another favorite San Francisco landmark building, the Fairmont Hotel, finds its more modest twin, the second Byron Hot Springs Hotel also created in the popular flat-

fronted Italianate style. The Fairmont Hotel became home to James Reid when he married the president of the Byron Hot Springs Corporation, Mae Sadler Mead, in 1920. Their “country place” was the “little Fairmont,” as the Byron Hot Springs Hotel was referred to in 1915.

Many beloved and not so beloved monuments to the Reid Brothers’ architectural abilities are national historic landmarks today: The Cliff House was designed by them in 1908 after John Tait’s (Tait’s-at-the-Beach restaurant fame) remodeling crew accidentally burned the gingerbread Victorian building to the ground in 1907; the Cliff House had been and again became one of San Francisco’s most iconic images; Folsom State Prison, designed by Reid Brothers in 1907, would be recognized by Johnny

Cash today as yesterday; the once proud residence and visitor hotels like the Hotel Lankershim completed in 1919 serve today as single room occupancy (SRO) hotels in San Francisco; United States Marine officers stationed at Yerba Buena Island were billeted in Reid designed quarters. Finally, San Francisco's Union Square and the downtown shopping district benefited from state-



OREGONIAN



YEON



OREGON JOURNAL

of-the-art Reid Brothers department stores. The Fitzhugh Building, the Mills Building and the Hale Building built after the 1906 earthquake and fire reflect Chicago style steel framing and open interior merchandising design. Many of us relate most sympathetically to the Reid Brothers neighborhood movie house legacy. A good film is made even better when presented in a classical revival or 1930s Moderne theater designed for big screen projection. There were 34 such Reid designed theaters in Northern California alone, 14 located in San Francisco. Many theaters are lost to memory, a few transformed into new venues, and the originals barely endure. The Varsity Theatre located in Palo Alto lasted for years as a die-hard art film house and was eventually remodeled into a Borders bookstore. The Sweasey (renamed Loew's State) Theater in Eureka was transformed into the Arkley Center for the Performing Arts which opened in 2007. We can still enjoy films at the Bridge Theater in San Francisco, but for how long?

For fifty years, the range of styles of Reid Brothers designed buildings included American Gothic, Beaux Arts, Italianate, and Moderne. As Chicago architects helped accentuate the American skyline, the Reid Brothers defined western architecture by exploring new designs, championing new engineering materials, and expanding public taste. Their buildings in Oregon and California stood with the tallest in the nation and highest in the West. The

brothers' concepts of modern high rise architecture parallels the steel frame design first identified with the Chicago School. Reid Brothers buildings reflect the full spectrum of commercial, civic, religious, and domestic design found in the late 19th and early 20th centuries.

REID BROTHERS THEATERS



VARSITY, PALO ALTO



SWEASEY, EUREKA

REID BROTHERS IN THEIR OFFICES ATOP THE CALL BLDG.



# ALBERT DRESSLER, MONTE RIO POSTCARD CARTOONIST

From the collection of Dennis O'Rorke

Research and assumptions by Dennis, John Freeman, Frank Sternad and [Lew Baer]

The Bay Area has a history of providing stage and audience for sundry wits and wags, a number of whom spread their effluvia by casting it into the flood of postcards that inundated the early twentieth century. Over the years, we have looked and laughed at a bit of this cocktail napkin artistry. FACING DISASTER, the club's postcard record of the earthquake and fire of April 1906, presents a full three pages of cartoon cards by B. K. Leach and S. Levy. Several other *artistes* put pen to postcard a century ago in order to memorialize and editorialize on the happenings of their day. Among them was Albert Dressler.

Albert Dressler was, it seems, truly one of us. His interests were postcards, local history, old stuff in general and having a fun time.

He was born in San Francisco September 29, 1887. During 1902 and 1903, he studied at the Mark Hopkins Art Institute atop Nob Hill. At various times he was a cartoonist, author, editor, antique collector and dealer, historian, and reporter. After

1922, he was a writer of historical books and a collector. He was financed in his collecting



PHOTOS: BANCROFT LIBRARY, UC BERKELEY





Dressler, the Cartoonist, at Monte Rio, Cal.



by wealthy patrons such as Frederick Clift (owner of the Clift Hotel) and W. Parker Lyon (founder of the Pony Express Museum) and made many donations of materials to public institutions. Albert Dressler died January 13, 1960, in San Jose. During his heyday in the nineteen-teens, Dressler—along with thousands of other Bay Area—enjoyed vacations along the Russian River.

Dressler had a shop, Dressler's Pioneer Place, in Berkeley at 2282 Fulton Street. A photo of him in front of it with some of his wares is in the collection of the UC Berkeley Bancroft Library as is a photo of his wife "Lady" Janet, in period dress with her religiously garbed husband.

Several cartoon postcards signed Dressler, some of which are dated 1913, capture the vacation spirit and hint at the hijinx that took place in the same community as the Bohemian Grove. Was Dressler a Bohemian? We assume not, but we do know that he had a number of influential acquaintances, Clift and Lyon among them.

Was he artistically talented? Four of his cartoon sketches show that he benefitted little from matriculating at the Hopkins Institute. Three [later?] ones show that his talent soared or that he convinced others to illustrate his ideas.

Let's look at each cartoon. Four are crude sketches that show some understanding of the human



figure, and the faces and positions convey personal character. These are all dated 1913. The first three would seem to be of Monte Rio "locals," as in yokels, who were probably vacationers, too.

The Jack Sprat couple in the row boat named Joy recalls the contemporary

cartoon Joys on postcards promoting the PPIE two years hence. The hillsides are littered with summer cabins, and the train is steaming across the trestle [on its way back to the Ferry Building?]. The card is marked No. 4 [out of how many?].

Card number 12, the dancers, could be mixed couples—city and country types. Some are dressed swankily; three men have whiskey bottles in their hind pockets; a few have sunburned noses.

Number 11, the lunch party, is definitely a mixed crowd. On the left is a black fellow with [then *de rigueur*] watermelon slice. Next, droopy Miss Priss with teapot, a preppy college student dousing his stack with syrup, a mother with hungry babe, another woman smiling herself invisible, two men enjoying the rusticity of eating with their hands and, finally, a too young boy enjoying a cuppa joe.

The unnumbered fourth card, "The Rah Rah Boys," is definitely a poke at the upper class types. Two high schoolers with L and B watch fobs [Lowell and Balboa?] bemoan their need for funds for sugar and smokes. The more mature college men S

[Stanford] and C [Cal] are also discussing finances. Simon has a traditionally Hebraic postcard schnozz; Pierpont snootily bares his buck teeth.

If the last three cards were drawn by Albert Dressler, he must have responded to an ad on the back of a match book. The first, No. 107[!], shows Dressler, the artist, with his “model” [one of his two wives-to-be?] He’s ID’d as being from San Francisco and in Kelly’s Army [of unemployed, probably not of Kelly’s Cove, the prime Ocean Beach surfing spot]. The “bit” comments refer to the one-bit pricing policy in San Francisco [pay with a dime, or pay with a quarter (two bits) and get a dime in change]. Bud Fisher was the cartoonist of the highly popular Mutt and Jeff characters. Mr. Dressler, Sr. could not say “My son, the doctor...” and would not say “My

son, the cartoonist...”

The Russian River Tavern promotional card, no number, may well have been Dressler’s ideas made visible by a more experienced cartoonist for the Tavern management. But maybe not. Some of the faces resemble Moon Mullins’ cohorts.

“Train Time” is far and away the pick of the litter. We see Dressler’s own drawing of a jumble of summertimers arriving on the Northwestern Pacific seventy miles from San Francisco. The different hotels and resorts are flagged. [Could the bent over figure hobbling off to the left be a comment on the “Restricted” policy of resorts elsewhere?] It’s another promo piece for Monte Rio that John Rhea, the town’s real photo maker, thought profitable enough to include in his own line of view cards.

### TREASURER/HALL MANAGER REPORT

As of June 2, 2012 .....\$3,475.28.  
One other event is scheduled for the day of our meeting. *EVOLVE—A WOMAN’S JOURNEY* is expecting a crowd of 500, so parking should not be impacted.

—ED CLAUSEN, TREASURER/HALL MANAGER

### POSTCARD CALENDAR

**Aug. 4-5, Sat-Sun, SAN FRANCISCO. Vintage Paper Fair in Golden Gate Park, 9th Ave. & Lincoln. Sat. 10am-6pm, Sun. 11am-5pm\*+ FREE!‡**

Aug 26, Sun, **HEALDSBURG**, outdoor Antiques/Collectibles Fair on town square, 8am-4pm\* Free

Oct. 20, Sat, **WALNUT CREEK**, Railroad, Mining, Western Artifacts show, 1475 Creekside Drive, 9am-4pm\*

Nov. 2-4, Thurs-Sun, **SAN MATEO**, Hillsborough Antique Show, Expo Frgrds, 11am to 8, 7, 5pm\*

**Nov. 18, Sunday, WALNUT CREEK, Vintage Paper Fair, Elks Lodge, 1475 Creekside Drive; New Location...New Format...One Day Only...10am-5pm; Free entry! Free Parking!‡**

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.

‡ [www.vintagepaperfair.com](http://www.vintagepaperfair.com), 415 814-2330

### P... P... P... PLEASE!



Bodily functions were never taboo on postcards. Multiple Babies perched on their thundermugs, German excretionists astride fence rails, vomiting shipmates, XXX-rated “French” postcards were all “common” views. Would sending a postcard today of a lad peeing put you under the onus of Megan’s Law? Well, I like the Man in the Moon, and when I saw this card, I felt I had to show it to you. Then, along came the Norwegian Post Card Club’s magazine edited by our own Per Schulze, who OKed our use of the image by P. Cappelen. “Merry Christmas,” it says. “and happy new year, if I have enough for that.”

—Ed.

*P.S.* A LITTLE POSTCARD NEWS from Catherine Bauman: “SPUR (San Francisco Planning and Urban Research) at 654 Mission Street in San Francisco has an exhibit about its new Ocean Beach plan. Part of the exhibit (a small part) is a wall of my ocean beach postcards. They reproduced some of the messages as well as the images. My favorite message sent home by a tourist in S.F. in the early twentieth century is this (or close) ‘having a fine vacation. Am not coming home. Sorry.’ How many of us could have written that postcard?”

**MAIL ART:** A call for entries came from John Held, Jr. for participation in the GUTAI & SHOZO SHIMAMOTO show at the Ever Gold Gallery early next year. The rules of mail art are NO rules. Start by Googling *gulai* to get some non idea of it all. When you are ready to send in your postcard, mail it to John at PO Box 410837, San Francisco CA 94141. It won’t be returned, but it will be shown. ... Only a few days later an amassment of mail art arrived from Abby Johnston and Steve Fotter. Paul Wisswaesser, an English major turned sometime carpenter-some-time truck driver created and mailed the cards in the 1970s. Steve and Abby and their Wallowing in the Past Press are still active postcarders, but Paul has moved on. [Perhaps he will read this!] Cut and paste was Paul’s time honored technique, and some cards are Hold-to-Lights by virtue of inset 35mm slides. Few if any of them would make it into or through the mails today, and most will not reproduce well here. I have selected three for our viewing pleasure:

The Painted Ladies of Alamo Square (only today petitioned for protection from the annoyance of 21st



century rubberneck wagons) here have Druidic rock arrangements in the distance, replacing the more mundane downtown skyline.

“I Ain’t Marching Anymore” sang Phil Ochs. By 1979, when this card was mailed, protesting the Viet Nam war had been replaced by mourning. The



war had ended four years earlier, but Paul stirred memories with this postcard made with a banknote, sandpaper, sailing ship and dove of peace. The message, signed John Foster Dulles, reads “Join the CIA and see the world.”

Jean Arp, AKA Hans in his Germanic persona, was an artist, sculptor and poet and founding member of the antiwar Dada cultural movement in Zurich where he sought neutrality during WW I. The Dada style was nonsensical, intuitive, illogical, and Paul’s postcards fill the bill.



**FROM JEAN ANN ABUHOVE:** For \$13 you can order your own postcard garden from [www.uncommon-goods.com](http://www.uncommon-goods.com). Pop the card open, add water and sprinkle the seeds over its diorama. In a few days, voilà!, you’ll have unruly sprouts of watercress.

A LETTER CAME from Terence Foxwell, 14 White Horse Lane, Painswick, Gloucestershire GL6 6XT, England. He is “a very keen collector of Sports Stadium Postcards” and is eager to trade for more—new and vintage. He’ll send very nice mods of a wide variety of subjects—sports, early transport, advertising, stamps....

—LEW

**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

6/12



**2012 MEETINGS**

June 23

July 28

August 18

September 22

October 27

November 24