

San Francisco Bay Area Post Card Club

September 2012

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

Vol. XXVIII, No. 8

Fort Mason Center, Bldg. *D-Fleet Room*

Laguna Street at Marina Boulevard, San Francisco

Monthly meeting schedule on back cover.

Visitors and dealers always welcome.

IN
THIS
ISSUE

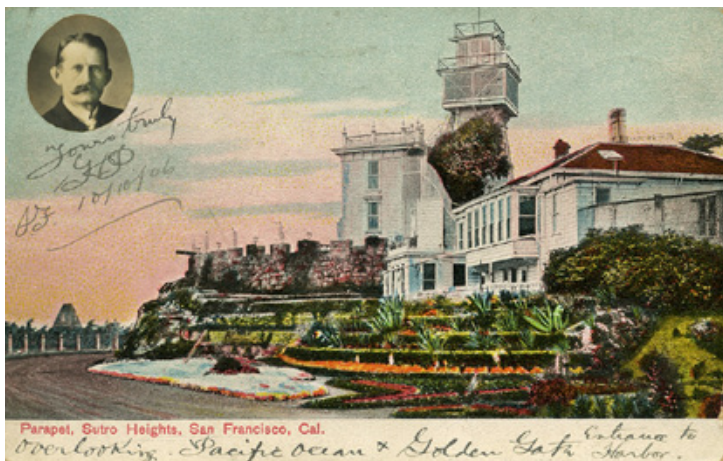
- LITERARY SAN FRANCISCO
- ARE YOU READY FOR MODERNS?
- BLACK AND WHITE
- BROMO-SELTZER

PROGRAM NOTES: Take a visual tour through San Francisco's Sutro's Baths with local historian James R. Smith. Located at Land's End, the baths were home to seven pools (one freshwater and six seawater), an ice rink, several restaurants, a series of museums, 500 dressing rooms, slides, swings and a fantastic set of museums that included mummies, a Tucker automobile, Ito, stuffed animals galore and the torture museum. Opened in 1896, it offered international swimming tournaments, ice skating competitions and fun for all. After two fires in 1963 and 1966, the foundation is all that remains.

Jim was featured in the 2011 documentary, *Sutro's: The Palace at Land's End*, and he is the author of *SAN FRANCISCO'S LOST LANDMARKS*, July 2005, *THE CALIFORNIA SNATCH RACKET*, July 2010, *SAN FRANCISCO'S PLAYLAND AT THE BEACH*, November 2010.

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.

COVER CARD



On the bluff top above the Cliff House is Sutro Heights Park—one of the secret gems of the city—where a risen area with a crumbling wall suggests a castle once stood there. It was not a castle, but a wooden observation tower and buildings surrounded by the crenellated parapet that remains. This was the grand residential estate of Adolph Sutro that was begun in 1881. Huge sums were spent on the gardens which opened to the public in 1883. The lump jutting up on the lower left is the crest of the “Bird-
DENNIS O'ROURKE COLLECTION

case” Cliff House. A few statues, the bits of wall, forested paths and grassy glades remain, a romantic vestige of Old San Francisco. Today, beyond the building site and down the steep hillside are the concrete remains of Sutro Baths. This card is made especially interesting by the applied cutout photo of the sender who initialed and dated it on October 10, 1906.

—LB

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Newsletter Deadline: 5th of each month



MINUTES, July 28, 2012

Twenty-six people signed in; several other chose to remain incognito.

Wyatt Landesmann, former owner of Quantity Postcards in the days when it was located on Upper Grant Avenue, was a guest at the meeting. There were many oohs and ahhs of remembrance from the club members who bought new and repro postcards there in years past. (Quantity Postcards is now owned by club member Lou Rigali. Check his online store at www.qpfans.com.)

Announcements: Hal Lutsky told of the Golden Gate Park show coming up on August 4th and 5th. President Ed Herny announced that the Sacramento show would be held on August 25th; therefore, the August club meeting will be moved to the third Saturday, rather than the fourth. Ted Miles announced that the maritime store at the Hyde Street pier was closing, and had significant discounts on its postcard and book stock for the remainder of the day.

Joseph Jaynes announced that the Scotts Valley Santa Cruz show will be held at the Hilton Hotel on October 7th. Free entry to club members!

Show-and-Tell: Ed Herny showed a book on the artists, Arthur and Lucia Mathews, available from the Oakland Museum of California. Ed found a postcard of Arthur Mathews' artwork at the Alameda Point flea market. Printed on the back of the card was information saying the card was printed at the Mathewses' arts and crafts furniture store. Harold Wright showed a card of the skating rink at Idora

Park. The caption claimed that the rink was the world's largest. It closed in October 1910.

Hy Mariampolski showed a 1983 Cora Lee postcard of the recently deceased Sally Ride. Sharon Wolf showed three advertising chromes just purchased at the meeting: Free colonial-style lamps offered as incentives to buy at Sim's Furniture Company; a set of stainless steel flatware was available for 99 cents to people purchasing 8 gallons of Chevron gas; and purchasers of Regal Gas could get some free costume jewelry.

—NOTES BY KATHRYN AYRES

MINUTES, August 18, 2012

The gods were with us... There was ample parking, and the meeting room was full. Tables lined three sides of the room with cards for sale or trade brought by Ed Herny, Hy Mariampolski, Alex Pellegrini, Dave Parry and several others.

We were called to order by President Ed Herny at one o'clock. Although there were several visitors, none chose to introduce themselves.

Announcements: Ed Herny told that California's Capitol Show in Sacramento is next weekend.

Kathryn Ayres told that in September we will have a special guest speaker, James R. Smith, who will be presenting a program on Sutro Baths. Kathryn also revealed that she will be speaking before the San Francisco History Association on literary San Francisco, illustrated with postcards (of course).

Ed Clausen told that next month we will be meeting across the parking lot in Bldg D; bring a friend... the

room seats 400!

Ed Herny told that when folks ask him when is the next show, he tells them to go to www.postcard.org and to check the calendar page there.

Ed also suggested we have another postcard walk and asked for ideas of where.

Drawing: Prizes included many postcard books donated by Marty Michaels [Thanks Marty!] and others, a stack of milk-mustache Rackcards, a Santa Claus lenticular card and much more.

Show & Tell: Wayne Nelson showed a card of the “Aurora Bridge,” properly named the George Washington Bridge, in Seattle; a troll on the end of the Fremont Bridge, also Seattle; and a card of his high-school in Hoquiam WA with a tiny image of a car. He enlarged it and sent it to Harrah’s Auto Museum in Reno, and they told him it is an open touring Chandler, 1917-20. They usually charge \$15 for this service. ... Darlene Thorne bought some Teddy Roosevelt cards from a woman some time ago; at a recent show the woman told her she knew Darlene wanted this card—TR’s face done in fireworks on a 1907 card. ... Richard Ivanhoe, for his first time at Show & Tell, brought a card of the many wives of Brigham Young, an ad for Recycled Records on Grant Avenue and on Haight Street, and an ad for San Francisco’s Unique Record Cellar at 400 Haight. ... Walt Kransky showed a Topsy’s Roost card with menu on back, a pre-1906 Market Street view with a misspelling and a comic card of the Great Train Robbery. ... Bob Bowen showed a favorite modern card that came as a wedding invitation, reading “Cash is a preferred gift—use www.paypal.com.” ... Ed Herny told that during WW II the Japanese Tea Garden was renamed the Oriental Tea Garden and showed a Moulin RP with the *nom de guerre*.

—NOTES BY LB

TREASURER/HALL MANAGER REPORT

This month we will be meeting in The Fleet Room on the first floor of Building D, the next building over from our usual location. Enter through the center door and turn right. It is a large room with seating for 400, so bring your friends and neighbors to enjoy this month’s program.

To date I have not received confirmation of our 2013 bookings, but Fort Mason has cashed our deposit check so we should be on course for our preferred room.

Balance as of September 1, 2012.....\$1,957.51

—ED CLAUSEN, TREASURER-HALL MANAGER

DUES WILL BE DUE

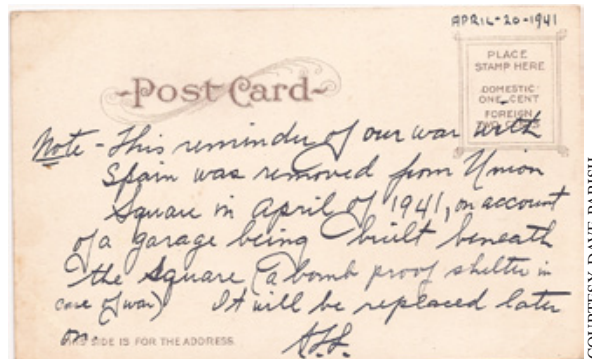
November’s will be the last club meeting of the year which means our treasury will be down into the three figures, a dangerously low level. Our operating costs—almost entirely printing, postage and room rental—have gone up incrementally but steadily. It is time to consider raising our yearly dues. The club officers have discussed this, and at the September meeting a motion to increase all levels of membership dues by \$5.00 will be entertained.

WELCOME TO OUR NEW MEMBERS

Marybeth, Kathryn, Ed and James Delaney, collectors of artist signed, real photos, advertising and New York City.

Walker, Vicky, a returning member who collects the 1906 earthquake and fire; Bernal Heights; S.F. hotel interiors; Edward Mitchell.

Justin Jones, a collector of the 1915 Panama Pacific International Exposition, 1906 earthquake and fire, Market Street, North Beach.



Union Square Garage and the Victory Monument of yet another war—Alma Spreckels remains aloft.

STORY TIME AT THE SAN FRANCISCO BAY AREA POST CARD CLUB

with KATHRYN AYRES

JADE SNOW WONG was born in San Francisco on January 21, 1922. She lived in her father's clothing factory on Stockton Street in Chinatown. There were only two sources of water: the bathtub and the kitchen sink, both of which were used by the employees that came to work there in the daytime. The table at which the family took their meals was used as a cutting table on workdays. Jade Snow's room was just a small, partitioned-off area next to the kitchen, and she had to share that tiny space with two sisters. Yet all the formalities were observed. The children were not to emerge from their sleeping quarters unless they were fully dressed.

In her book, *FIFTH CHINESE DAUGHTER* (1945), Jade Snow Wong described arriving at the breakfast table one morning when she was about eleven years old. She was wearing bright red silk slippers that she had purchased with the money she earned doing chores. She was pleased that her father noticed them.



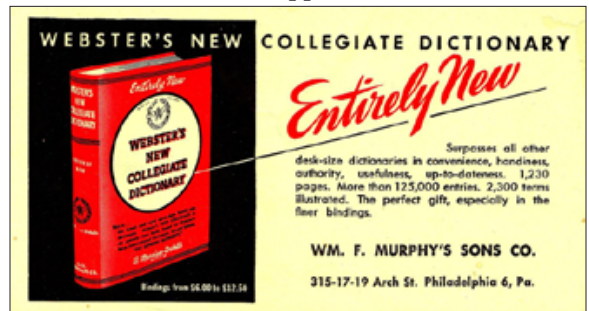
“Daddy neatly killed her spirits, ‘[W]here are slippers supposed to worn? Have I taught you so inadequately or have you paid so little attention to my teaching that you can turn the organization of my household into chaos? Little did I dream that I must see bedroom attire flaunted publicly in my living room!’

“Jade Snow was dumb with surprise. Such an interpretation should have occurred to her, but it had

not. She could only remain silent.”

“Daddy was not through. ‘So that you may never forget this lesson you are to go to the public library immediately. Look up the English word for slippers in the unabridged dictionary and report the definition to me,’ he commanded.”

When Jade Snow shyly approached the librarian, and asked to see the biggest dictionary, the librarian smiled indulgently and said the book was too big for such a little girl, so she would look up the word for her. “Slippers.” The librarian was irritated at first: “Well! You know what slippers are!”



“Yes, I know what they are,” Jade Snow said, “But I still have to know exactly what the dictionary says about slippers.”

With the librarian's help, Jade Snow copied out the definition of “slippers,” and marched back home with the slip of paper in her hand.

Her father had her read out the definition in English, then translate it into Chinese.

“Jade Snow obeyed. As she expected, it was the word ‘undress’ that Daddy seized upon from the long definition.

“Undress, I repeat, undress, is not what I expect my eyes to see in my home. It is a state which you must learn—since you apparently have not yet learned—to confine to your private quarters.... I do not wish to speak to you again about such indecorous conduct.”

Jade Snow used a portion of the dictionary definition as a title for the chapter: “One Who or That Which Slips.”

HERB CAEN was born on April 3, 1916. Although he was born in Sacramento, he always joked that he had been conceived while his parents were visiting the Panama-Pacific International Exposition the previous year. For over sixty years, Caen wrote a newspaper column that was essentially a love letter to the city. Postcards are mentioned in the opening line of his book, *BAGHDAD BY THE BAY* (1949):



“San Francisco, to me, is like a house of cards: post cards in glowing colors stacked against the hills that march from the Bay on one side to the Pacific Ocean on the other...”

“Those two distinguished neighbors, the Mark Hopkins and the Fairmont, staring blankly at each

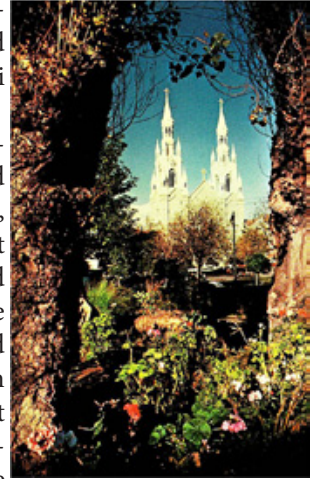


other across California Street in the silence of 5 a.m., when even the cable slots cease their friendly gibberish ... and North Beach, with its 1001 neon-spattered joints alive with the Italian air of garlic and the juke-boxed wail of American Folk songs



... and the bittersweet juxtaposition of Aquatic Park against the fortresslike jumble of red brick where Ghirardelli makes his chocolate.

“The crowded garages and the empty old buildings above them, the half-filled night clubs and the overfilled apartment houses, the saloons in the skies and the families huddled in basements ... the great bridges and the rattle-trap streetcars ... the



thousands of newcomers glorying in the sights and sounds of a city they’ve suddenly decided to love, instead of leave ... This is Baghdad-by-the-Bay!”

WILLIAM SAROYAN was the youngest of his family, and the only one born in America. His parents and three elder siblings were all natives of Bitlis,



Armenia. William was born on August 31, 1908, in Fresno, California. In 1934, at the age of 26, he was living in a boarding house on Carl Street in San Francisco when his first book of short stories was published. Although Saroyan is best remembered today for the stories he set in his native Fresno, his first volumes actually contained more stories set in San Francisco.

In anticipation of the Golden Gate International Exposition on Treasure Island in 1939, an oversized picture book was published, entitled **SAN FRANCISCO: WEST COAST METROPOLIS**. The text and photographs were by Edwin Rosskam, a noted photographer of the day; but the introduction was by William Saroyan. He



described San Francisco thus:

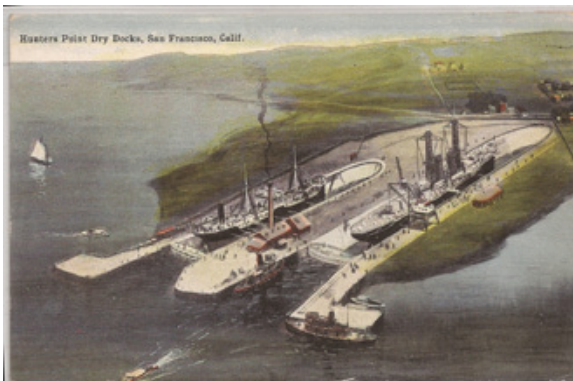
“A city with its head in the clouds and its feet in the valleys. A city humming a song of land and sea, of fog and blue skies, of ships and locomotives, hills and narrow winding streets, houses with melancholy faces and gay hearts, a song of youth and age, loneliness and delight, misery and mirth.

“San Francisco can be whatever you yourself wish it to be. It will not drive you to beautiful ruin unless you yourself are in the mood to go to beautiful ruin. It will run amok if you want it to; it will be as gentle as a cow if you want it to.

“Nobody’s inhuman in San Francisco. Have yourself an adventure in heaven.”



INTERESTING CARDS SENT IN BY DAVE PARISH



Hunters Point, about 1920.

Ask Google Earth to show you a view of it today.



Union Iron Works on an early E. H. Mitchell view—the Hunters Point of old.

Hy Mariampolski asks *Are You Ready to Get Modern?*

A History and Celebration of Postcards of the '80s and '90s

Hy and Sharon Mariampolski have been the club's only bicoastal members for several years. Splitting their time between the city and their Brooklyn home has given them the best of both worlds. A small development—the arrival of a grandson—has drawn them to spend more time near New York City and their children's families. They'll be back often, we hope, for business and postcarding.

Hy is a long time postcarder. He was at the center of the postcard revival of the 1980s when many entrepreneurial artists and publishers emerged. Through his new market research business, he became a regular columnist for *Greetings Magazine* and began touting postcards to greeting card and gift shop buyers and so got to know the leading publishers and artists, and he later became a consultant to Hallmark Cards.

As Hy began speaking, the screen lit with postcard images highlighted by talking points.

The Modern postcard revival spanned roughly from the Bicentennial to the 9-11 attacks. Creative artist-publishers such as American Postcard, Ken Brown, Quantity Postcards and Fotofolio produced highly topical images that are of continuing interest. View cards—often with overwhelming graphics—continued to be published, but are of lesser interest today. In the '90s, Rackcards (known as Freecards to the rest of the world) gave great impetus to the collection and resale of Moderns. As collectors and dealers we should understand what makes a Mod a Desirable Mod.

An obvious trait is size. Most Moderns are in the 4¼ by 6 inch (10 by 15 cm) format. This sets them

instantly apart from most vintage postcards. Then, consider cards that fit with established categories, such as sports, politics, erotica, advertising and cards that represent the 1980s and '90s era in arts, events, people, styles and culture. The "Reagan Revolution" found its place on Mods, especially as published by CoraLee, although in the smaller format. Independent artists and publishers began producing their own cards. Gay awareness, then the AIDS crisis followed by Gay Pride set a strong new theme. The computer and its attendant technology became a process and a theme. Urban revival focused on the past while aiming at the present and future.

Computers were the power behind Mods. Using them, artists could design and produce what was impossible a few years earlier. Costs were low, and multiple new businesses were able to challenge the major publishers. Modern postcards were proliferating in alternative outlets—bookstores, gardening, bars, etc. By the '90s, the major publishers were rolling, and racks of Moderns were everywhere. Some smaller publishers, however, were closing, their staffs decimated by AIDS, and the industry was consolidating as many independent retailers closed.

But Moderns raged on as the Rackcard trend began. Freecards began in Europe as a return to the century old idea of free advertising cards. But now they were offered by the rack full in strategic locations. They caught on in the US, but because of the resale market they were dubbed Rackcards to overcome any notion that they were free (except in their original racks).



Edward Gorey for the Gotham Book Mart

Free or not, throughout the Moderns era there are core themes: Biting Humor, Women's Roles, Gender Bending and Eroticism, Aggressive Politics, HIV-AIDS, Celebrities. And there are trends: Broadway Musicals, Jazz, Skinny Jeans, Mountain Bikes, Veg-

etarianism, Tea, Sushi, Foodies, Wine, Coffee, The Internet, Gaming, Cable TV. The lists can go on depending on who is making them, but there is one decisive end point: The World Trade Center on 9/11.

Are you ready for mods...?



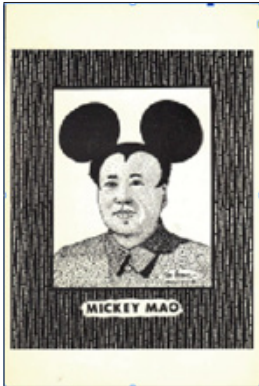
Philip-Dimitri Galas, Exoticards



Fotofolio, Robert Mapplethorpe



M@x Racks for Samsung



Ken Brown Cards



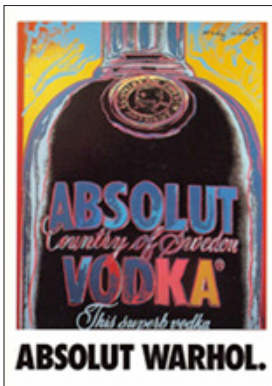
Sally Ride by Cora-Lee



Annie Sprinkle, *Tit Art*



John Callahan for Nobleworks



M@x Racks, Absolut



Andy Warhol, *Marilyn*



Mike Ruiz photo, Hotstamp



P. Jay+Lyndah,
König Postkartenverlag, Köln



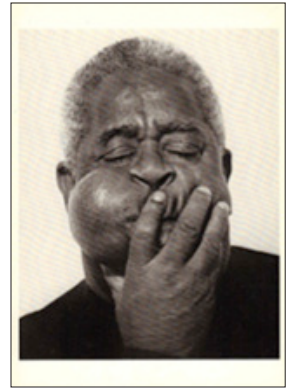
Devine, American Postcard



Airbrush by William Van Vliet



Calif. Dept Health Svcs.
GoCARD



Dizzy Gillespie, 1989
© Herb Ritts - Fotofolio



Broadway Fever



Keith Haring



Michael Wilson, 1989 by Bern Boyle
Repub. 1995 by Quantity PC



Coffee and laundry in SF
by Pik-Nik



Kate Moss on M@x Racks



M@x Racks



Reza Estakhrian
Fotofolio



M@x Racks
©1998 Bacardi-Martini

Lights Out

by

DANIEL SAKS

This real photo postcard of the Statler Hotel in downtown Los Angeles attracted me for so many reasons that I don't know where to start. OK, it was \$3, that's always a good start. And the February, 1953 postmark made me think the card was mailed around the time the hotel opened, which an internet search confirmed. I can report that the Statler Hotel opened on August 6, 1952 when it welcomed William Thomas of Cleveland, Ohio as its first paying guest.

I also have a personal connection with the hotel. Many years ago, in my pre-postcard collecting youth, I was a numismatist and I'd attend an annual coin show held there. I would have foolishly walked right past this postcard back then.

I wonder what involvement the Statler management had in this postcard. It's not an advertising card for the hotel as neither the address or phone number are listed. The card's backside only contains the sender's cryptic message. If "Quite a place. You'd love it" is about the hotel then it was possibly purchased in the Statler's gift shop. But it could also be the sender's thoughts about Los Angeles, in which case the card could have been bought elsewhere. The sender also wrote back to her hometown of San Francisco, "Weather sunny but morning and evening cold. Just hope it holds off raining until I get back." Odd that she misses San Francisco's rainy February.



It would have been a busy night for the photographer and the hotel employees. Lights had to be turned on in every room behind those 355 lit windows. The photographer had to be positioned across the street and use just the right camera exposure to capture the building's details and at an hour when there would be only a few cars' headlights. That's Wilshire and Figueroa in front of the hotel which even at night can be a busy downtown intersection.

The architecture of the building is not to be overlooked. The blandness lends itself to Rationalism and Functionalism. The concrete and glass exterior of the building served the basic purpose of enclosing a total of 1,275 guest rooms and meeting facilities. I don't recall anything special about the interior so it probably resembled most other 1950-1960 era hotels and used the latest building materials such as sheetrock and formica.

The Statler has had several name changes. In 1954 it was purchased by Hilton Hotels and known as the Statler Hilton. In 1995 it became the Omni Los Angeles. A few years after that it became the Wilshire Grand Hotel. That will be its last name. After 60 years the hotel is to be demolished and replaced with a new hotel and office tower called the Wilshire Grand Tower. The old hotel's last guest checked out on December 23, 2011. And sometime after that they turned off all those lights.

Gimme me a Bromo, Charlie!

by FRANK STERNAD

When I was an 18-year-old college student, living in a dormitory with 400 other intemperate young men, cut off from Mom's wholesome cooking and Dad's house rules, I awakened one early morning obsessed with the idea I was having a heart attack. There was an acute pressure in my chest I hadn't experienced before, and rolling over in bed didn't relieve the pain or the apprehension. I strongly considered arousing my roommate to summon an ambulance, but instead staggered to the bathroom and fumbled through a medicine cabinet full of leftovers from previous tenants and our own contributions. In a moment of desperation I seized a blue bottle of effervescent salts, shook out a couple capfuls into a glass of water and swallowed the frothy mass. In about 30 seconds a miracle happened—I issued a seemingly endless burp, after which the vigor of life returned to my tortured body. The label on the blue bottle of miracle salts read, "Bromo-Seltzer," and for a long time after that episode I always kept some close by.

Flash back 80 years: While attending the University of North Carolina, Isaac Edward Emerson

effervescent remedy for headaches, insomnia and stomach disorders that he trademarked in 1889 as *Bromo-Seltzer*. Other proprietaries such as *Emerson's Rheumatic Cure* and *Emerson's Phospho-Aperient* were added to the line, but the product that caught fire because of intensive advertising was Bromo-Seltzer. By 1891 The Emerson Drug Company was incorporated with Isaac E. Emerson as president; and the booming business out-grew three factory locations before finally settling on West Lombard Street in 1901. U.S. stamp tax records indicate that at turn of the century Emerson was selling about a million dollars worth of Bromo-Seltzer a year. That's \$27 million in today's money!

Constantly in need of more production space, Emerson was struck with the idea of emulating other successful corporations like Singer and Woolworth by headquartering his business in a spectacularly tall building. Designed by Baltimore architect Joseph Evans Sperry, the famed Emerson Bromo-Seltzer Tower still stands two blocks north of Oriole Park at Camden Yards—a 290 ft. skyscraper modeled after Siena's mediaeval *Torre del Mangia*. The tower and adjoining 6-story factory buildings were constructed to fill a gap between Emerson's old factory on W. Lombard and the northeast corner of So. Eutaw Street. Completed in June 1911, the steel and concrete structure was faced with 750,000 yellowish-colored bricks, a rarity for its time.

The ancient



Bromo-Seltzer Tower Bldg.,
Baltimore 1911

worked part time at a drugstore in Chapel Hill to practice his knowledge of chemistry on the preparation of medicinals. Emerson graduated in 1879 and moved to Baltimore two years later where he operated his own drugstore at the corner of Gilmor and Lafayette. Sometime during the 1880's he perfected a granular



Torre del Mangia, Siena, built 1338-48, Real Photo by A. Traldi, Milan.

tower in Siena, Tuscany inspired several other replicas built during the first decade of the 20th century: 1) The 325 ft *Joseph Chamberlain Memorial Clock Tower* at the University of Birmingham, UK, built 1900-08. 2) The 240 ft clock tower of the *Waterbury Union Station* in Waterbury, Connecticut, completed in 1909. 3) The 252 ft *Pilgrim Monument* at Provincetown, Mass. built between 1907 and 1910.

But Emerson did something with his building that set it apart from all others. Atop the octagonal superstructure of the tower he erected a giant bottle of Bromo-Seltzer—20 tons of blue steel mounted on a platform that made a complete revolution every 30 seconds. The 50 foot reproduction was ten million times the capacity of a regular 10 cent bottle of Bromo-Seltzer.



1898 USIR Proprietary medicine tax stamp.

Some of the lights spelled out “Bromo-Seltzer” in 10-foot letters on the side of the bottle, which along with a flashing beacon at the apex could be seen by aviators flying the night mail from twenty miles out.



Postcard by Walter R. Krembs, a Chicago druggist, c. 1905.



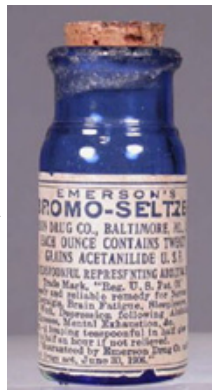
Isaac E. Emerson plaque showing tower and Emerson Hotel.

The Seth Thomas Clock Co. of Connecticut crafted the works to run the four-sided clock that occupies the 15th floor. The dials are 24 feet in diameter, the minute hands twelve feet long and the hour hands nearly ten. The clock faces are translucent white glass, backlighted with mercury-vapor lamps. Twelve large letters spelling B-R-O-M-O S-E-L-T-Z-E-R dominate small roman numerals relegated to an inner dial. The movement, originally driven by weights and pendulum, was rewound by an electric motor every six hours.

The surviving tower is fourteen stories high, but the top story is numbered fifteen because floor 13 was omitted. It is 30 feet on a side, and two-thirds of each floor is taken up by stairs, elevator and lobby. Bathrooms are confined to every third floor.

“Like Baltimore, it’s quirky,” says artist Greg Otto, who has painted the tower numerous times and reproduced it on postcards. “The clock face is gorgeous, an extravagancy we don’t see anymore. The tower itself is not particularly beautiful—an unadorned shaft with a wonderful crown. And yet, everybody knows that damn building.”

Bromo-Seltzer’s great popularity was primarily due to Isaac E. Emerson’s early recognition of the importance of



1906 labeled corker.



Bromo-Seltzer delivery wagon—10¢ trial size corker

advertising. He undertook world-wide campaigns to push Bromo-Seltzer, Emerson's Ginger-Mint Ju-
 lep drink, and other products. These promotional
 efforts were based on newspaper, magazine and
 store ads, as well as more adventurous strategies
 like radio sponsorships of the *Emerson Efferves-
 cent Hour*, a musical variety program that aired on
 CBS in 1927-28, and the popular *Adventures of El-
 lery Queen* on NBC 1942-44. Commercial spots for
 the radio broadcasts featured an improvised steam
 locomotive that rhythmically chugged, "BRO-mo-
 Selt-zer, BRO-mo-Selt-zer."

At the time of his death in 1931 at age 72, Em-
 erson had accumulated an estate of \$20 million and
 owned controlling stock in four corporations: Em-
 erson's Bromo-Seltzer, Inc., Emerson Drug Corp., the
 Emerson Hotel, and Maryland Glass
 Corp. Bromo-Seltzer granules were
 put up in cobalt blue glass bottles
 originally manufactured by Cumber-
 land Glass Co. of Bridgeton, New Jer-
 sey. As demand grew, Cumberland
 was unable to keep up, and in 1907
 Emerson organized the Maryland
 Glass Corporation in Baltimore to
 make several sizes of Bromo-Seltzer
 bottles and other glassware.

Blue bottle fountain dispensers
 and blue glasses were supplied to
 drugstores, bars and lunchrooms so
 patrons could buy a freshly mixed
 dose of the headache remedy as
 readily as food or drink. To illustrate
 how the brand name had entered the
 vernacular, in the 1945 mov-
 ie *Wonder Man*, the ghost of
 Buzzy Bellew (played by
 Danny Kaye) is fighting off a
 hangover he acquired while
 possessing the body of his
 twin brother. He asks a bar-
 tender to provide some relief
 with the line, "Gimme a Bro-
 mo, Charlie!"

In 1936, the giant Bromo-Seltzer bottle and its
 disintegrating platform was taken down after twen-
 ty-five years of dominating the Baltimore scene. Two
 decades later Emerson Drug and Maryland Glass
 merged with Warner-Lambert Pharmaceutical Co.
 of Morris Plains, New Jersey, now part of Pfizer.
 Emerson's factory on the east side of the tower was
 demolished in 1969 and replaced with a firehouse.
 Although the Emerson Bromo-Seltzer Tower was
 listed on the National Register of Historic Places in
 1973, it was virtually abandoned by 2002. In early
 2007 decision was made to preserve the landmark,
 and the Baltimore Office of Promotion and the Arts
 began renovations that transformed the building
 into 33 artist studios. Inserting the search words
 "Emerson Bromo" on Google Maps yields good
 street views of the tower.



Bromo-Seltzer Tower Bldg., Real Photo

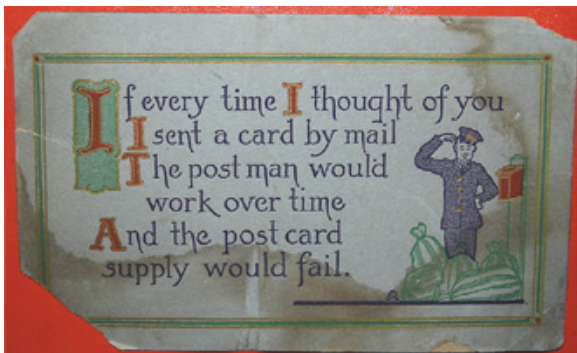


Stock certificate vignette c.1940: tower without bottle,
 glass factory, and bottle with metal screw cap.

Bromo-Seltzer took its name
 from a component of the original
 formula, potassium bromide. Bro-
 mides are a class of sedatives with-
 drawn from the American market in
 1975 because of dermatological and
 psychiatric disorders that develop
 under certain conditions. Origin-
 ally, Bromo-Seltzer also included
 the analgesic ingredient acetanilide,
 a controversial and reportedly toxic
 substance finally removed from the
 remedy in 1940. The formula ulti-
 mately dwindled to acetaminophen
 (Tylenol™) for pain and fever, along
 with sodium bicarbonate and citric
 acid to generate bubbles. And just
 this year (2012), after 123
 years, the brand completely
 disappeared from the retail
 market.



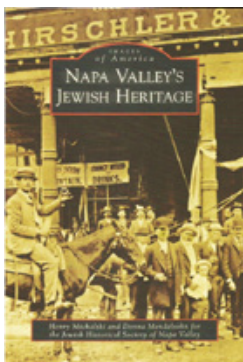
P.S. **THERE IS A NOMENCLATURE** for grading cards within a collection. For your Editor it is definitely a card-by-card decision that often ignores logical reasoning. At best this card could be called a *placeholder*. Most collectors would not pick up this card. Most dealers would sort it into the trash or recycle bin. Laura Ackley is not most collectors, and when she saw the card on eBay, she grabbed a scan of it to share here. *Hi Postcard Peeps, I ran across this card in a PPIE search. (It showed up because of the postmark.) It's in terrible shape, but I thought the message and design were rather awesome, and I thought of you.* Thanks Laura! I saw it on the Bay, \$3.99 + \$2.50 s/h. Not a bad price... if you are selling. In response to Laura's note, Kathryn Ayres responded: *That would help save the post office, would it not? Revive the postcard!*



SEEN AMONG a dealer's category markers: *Penis*. ... The oldest note in a bottle yet found was a postcard! Set afloat in 1914 and rescued in the Shetland Islands, it was one of 1800 the government utilized to map marine undercurrents around Scotland. —AP. ... Political note from Joseph Jaynes: At the RNC convention Governor Christie spoke under a huge Large Letter of New Jersey!

A POSTCARD OF THE SOUTH DAKOTA CAPITOL came: Would you be willing to send a card to my son? He is 11 yrs and loves to get mail! Zachary Deal, 307 Rockford Rd., Pierre SD 57501. Thanks! Carolyn (mom). He is Zach Attack on www.post-crossing.com.

TWO NEW BOOKS by SFBAPCC clubsters are rolling off the presses, and both are rich with postcards.



The first is from Henry Michalski, written with Donna Mendelsohn for the Jewish Historical Society of Napa Valley. **NAPA VALLEY'S JEWISH HERITAGE** tells the pictorial story of the Jewish presence and contributions to the development of Napa County. In Arcadia's *Images of America* series, the book is

available at Amazon, many dealers or the author, for a signed copy.

From Carol Jensen comes news of her latest book in print: **MYSTERY POSTCARDS FROM THE CALIFORNIA DELTA**, published by the East Contra Costa Historical Society. The cards and story revisit life as it was experienced in the early 1900s, and present challenges to local residents to identify places and people shown. Postcard aficionados, mystery sleuths, and social/cultural history enthusiasts will also find challenge and interest as the book enters into their bailiwicks. Carol's book



POSTCARD CALENDAR

Oct 7, Sun, SCOTTS VALLEY, Santa Cruz Show, Hilton Hotel. Always a fun show. Free entry for club members.*

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!* www.vintagepaperfair.com

Dec. 29-31, Sat-Mon, **SAN MATEO**, Antique & Collectibles Show, San Mateo Expo Center, Sat.-Sun. 11am-6pm, Mon. 11am-4pm*

Bolded entries are produced by club members.

* Ken Prag will be there; let him know what to bring;

415 586-9386, kprag@planetaria.net

+ R&N will have cards and supplies.



Not a postcard, but worthy of the format, this photo shows the havoc wreaked by the 1906 earthquake and fire. The temblor shook and weakened structures. Some collapsed, most were damaged. But then came the flames which finished the job within the Fire Zone—where little would be left beyond rubble and ashes. This image could be of a flea circus or ant farm. A stream of beings trudging along Market Street, pushing carts or maneuvering wagons. Could the City of today have survived and overcome the devastation? You bet it could! The 1906 disaster was just one in a string of Ground Zeros to test our cities' and nation's strength and unity.

—ED.

P/S from page 14

may be found at area bookstores, independent retailers, online retailers, and eBay. **Bravo!** to both.

NANCY REDDEN sent a note to the editor thanking him for the fine write up about her June presentation on Amusement Park rides. She wanted to add that although the Giant Dipper Rollercoaster (c. 1924) in Santa Cruz Calif. is not one of the tallest in the US, it is indeed one of the oldest—fifth in its place, and a Historic Landmark as well.

SAD NEWS: Another grand old man of the postcard world has gone down... during open heart surgery.

Bill Martin was a leading figure with his wife Mary for decades. Mary was the wise one with great postcard knowledge. Bill was the wisecracker with a great head for business and a gambler's guts. Bill became a mega million card dealer, and Mary L. Martin, Ltd. became mega show promoters (think York!—among others). Bill was always an insatiable buyer. He may have liked "Rocks and Trees" himself, but he would buy any postcard that could be resold. The business continues in the most able hands of their daughter, Mary Martin (Mary Jr., as she's called) and grandson Joey. Our love and sympathy are for all.

—ED.

SAN FRANCISCO BAY AREA POST CARD CLUB

APPLICATION FOR NEW MEMBERSHIP

RENEWALS: Send name and changes only

Individual/Family \$15 (\$20) [] Supporting \$25 (\$30) or more [] Out of USA \$25 (\$30) []

Name: _____

Family members: _____

Address: _____

e-mail: _____ Phone: _____

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

Collecting interests: _____

Join online at www.postcard.org and remit by PayPal or
send membership info and your check payable to SFBAPCC
to PO Box 621, Penngrove CA 94951

9/12

P.O. Box 621
PENNGROVE CA 94951



SANTA CRUZ SHOW

Sunday, October 7

in Scotts Valley

see calendar

Do not miss it!

2012 MEETINGS

September 22

October 27

November 24