

# San Francisco Bay Area Post Card Club

May–June 2014

Saturday, May 24, 11 am to 3 pm

Vol. XXX, No. 4

Browsing and Trading, 11 to 1 – Meeting begins at 1 o'clock

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

- ITALO BALBO IN CHICAGO
- ITALIAN FUTURIST POSTER CARDS
- OWL AND THE GGIE
- BALBO POSTAL HISTORY

**PROGRAM NOTES:** For the May program Darlene Thorne decided to do something different and with audience participation. Darlene has titled it *San Francisco A to Z*. How do you choose “A” between Alcatraz and Angel Island? By picking an alternate A. Or maybe not. For those who wish to participate, please have your *A-Z San Francisco Places, People or Events* already listed and brought to the meeting. Like a game of Bingo, the club member with the most accurate guesses will win a box of Italian candy and a San Francisco postcard. It will be a lot of fun. Everyone should take part.

**Show & Tell:** Collector’s choice; two minute, three card limit.

**PARKING:** *Can be tough.* Come early; there are many pleasant diversions at Fort Mason Center—especially the library booksale and its coffee area. Inside the gates, \$10 or more to park—or free, on-street and through the gates off Bay Street at Franklin above Fort Mason Center. As always, best to take the Muni, bike, walk or carpool.

## COVER CARD



Not out of a cake but from Kathryn Ayres’ album comes Zoe Dell Lantis. Zoe, pronounced to rhyme with *Oh!*, was a dancer with the San Francisco Ballet, who was hired as a “theme girl” to promote the Golden Gate International Exposition on Treasure Island. This postcard shows her driving a Buffalo Springfield steamroller over a Perfect Sleeper mattress in order to demonstrate its durability.

The Home and Gardens Building is in the background. Zoe Dell was 24 years old at the time the photo for this postcard was taken. She signed the postcard at the age of 93, at an event hosted by the Treasure Island Museum Association.





mini real photo postcards at home—cyanotypes taken with a small format antique camera and printed by sunlight on the fire escape! ... Paul Robert-

son showed what he found at the recent All Image Show: a snapshot of the PPIE Mulgardt Tower with a monoplane soaring above, a sham battle RP from the PPIE and a 3-card set of Frontier Village posted in San Jose in 1963 with description by the visitors. ... Jack Hudson showed an RP of Howard Hughes' 1938 'round the world flight—three days, 19 hours, 14 minutes, NY to NY with six people aboard.

—NANCY REDDEN, SECRETARY and LB

## TREASURER/HALL MANAGER REPORT

As of May 1, 2014 ..... \$4,584.96

We're in the Fleet Room on the ground floor of Bldg D for the May meeting. FMC booked all the rooms we usually use to another group so they offered the Fleet Room (that seats 400!) at our regular price. Bring your friends and family.

A possible parking alert. May 24th is the date for the San Francisco International Beer Festival at Fort Mason. That event is in the evening, from 7–10 PM, but we may be competing for parking with the Pilsner peddlers during their set up.

Enjoy the meeting, stay late, bring pretzels.

—ED CLAUSEN, TREASURER/HALL MANAGER

## BLUE AND SMILING

Vera Sepulveda eagerly shared her method used to make cyanotype prints:

The cyanotype process, also known as “blue-print,” is simple, inexpensive, and environmentally friendly. Two chemicals are mixed to make the photosensitive solution (ammonium iron citrate and potassium ferricyanide). The final result, ferric ferricyanide, is painted on archival pa-

per and allowed to dry in the dark.

Using vintage cameras, I take photos on black and white film and then develop the negatives as normal. Prints are made by pressing the negative and the cyanotype paper under glass and exposing to sunlight. The UV light rays reduce the iron to create an insoluble pigment (ferric ferrocyanide) known as Prussian blue which after developing them in water gives the prints their characteristic color. The size of the film is the size of the print, so 120 film is the smallest you can effectively use. I'll eventually get a 4x5 press camera so that I can make proper sized postcards, but until then, the mini-postcards are fun!

## POSTCARD CALENDAR

May 25, Sun, **HEALDSBURG**, Antique show in Plaza, 8am-4pm,\* Free!

**Jun 28-29, Sat-Sun, KENT WA, Greater Seattle Show, Kent Commons, 525 4th Ave, N; 10am-6 and 4pm+**

**Jul 12-13, Sat-Sun, SAN MARINO, San Gabriel Valley Show, 3130 Huntington Dr.; 10am-6 and 4pm+**

**Jul 26-27, Sat-Sun, SAN FRANCISCO. Vintage Paper Fair, Hall of Flowers in Golden Gate Park, 9th Ave. and Lincoln Way; Sat 10am-6pm, Sun 11am-5pm. Free admission!\*** [www.vintagepaperfair.com](http://www.vintagepaperfair.com)

**Aug 15-17, Fri-Sun, RANCHO CORDOVA, Gold Rush Paper Show, 11131 Folsom Blvd, Hwy 50 & Sunrise Exit 18, 10:15 to 6, 6, and 3pm;** [www.goldrushpaper.com](http://www.goldrushpaper.com).

**Sep 14, Sun, (tentative) SCOTTS VALLEY, Santa Cruz Postcard Show, Hilton Hotel, La Madrona Dr., 10am-5pm. Free entry for club members!\***

**Oct 4-5, Sat-Sun, KENT WA, Greater Seattle Show, Kent Commons, 525 4th Ave, N; 10am-6 and 4pm+**

**Nov 1-2, Sat-Sun, SAN MARINO, San Gabriel Valley Show, 3130 Huntington Dr.; 10am-6 and 4pm+**

**Nov 7-9, Fri-Sun, SAN MATEO, Hillsborough Antique Show, Expo Fairgrounds, from 11 am\***

**Nov 15, Sat, SAN JOSE, Vintage Paper Fair, 444 West Alma Ave., 10am-5pm; Free Entry!\***

**Bolded** calendar entries 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.

Jeremy Leroque show info: 626 665-9435

## Dan Saks and Gary Doyle on ITALO BALBO AT THE WORLD'S FAIR

No sooner did Kathryn Ayres introduce the speakers than the room darkened and Dan Saks began to tell about Italo Balbo, the Italian aviator that we have seen and heard of before.

Showing portrait postcards of Balbo, Dan started with a short biography. Italo Balbo had been an ally of Benito Mussolini, the National Fascist Party leader when, in 1922, Mussolini became Prime Minister—and effective dictator of Italy.

Although not a pilot, Balbo was appointed Secretary of State for Air in 1926. He learned to fly and led the Italian air fleet on well publicized flights to demonstrate the prowess of Italian aviation. The first two flights in 1928 and 1929 were to countries around the Mediterranean, and a flight in 1930 went to Africa and crossed the southern Atlantic Ocean to Brazil.

Dan then told us that he had discovered Italo Balbo when his collecting had focused on the 1933 Chicago Century of Progress International Exposition.

To celebrate the 10th anniversary of the Italian Air Force, Balbo planned the largest and longest flight



BALBO: DISTINGUISHED OFFICER – DASHING HERO



yet, a Trans-Atlantic cruise to the Chicago World's Fair. The “Crociera Aerea del Decennale” would deliver greetings from Mussolini to the 300,000 people of Italian descent in Chicago. A stop-over in New York with its large Italian-American community was also scheduled. Dan pointed out that in 1933 Italy was an American ally and that the association with Germany (Hitler had only just come to power in 1933) would not be formed until years later.

The planes on the voyage were Savoia-Marchetti S.55's. They were streamlined, twin hulled seaplanes with twin engines in a push-pull configuration sitting on top of the wing between the fuselages.

The planes' cruising speed was 145 mph with a range of 2,800 miles. It would take 48 hours flying time for the 6,065 mile flight to Chicago. The return was 5,430 miles—a total distance traveled of 11,495 miles spread over six weeks.

The trip west had seven legs, and on July 1, 1933, Balbo led 25 seaplanes on their take-off from Orbetello, a lagoon on the sea coast 90 miles north of Rome.





TROOPS THAT MAN THE 25 PLANES

Stops en route were Amsterdam; Derry in Northern Ireland; Reykjavik, Iceland; Cartwright, Labrador; Shediac, New Brunswick; and Montreal, Québec before landing on Lake Michigan on July 15, near the Century of Progress fairgrounds.

Balbo was greeted in Chicago by a parade and given several celebratory dinners. A gathering of 100,000 honored him at Soldier Field. At the World's Fair American Indian Villages attraction he was inducted into the Sioux Tribe as Chief Flying Eagle. Seventh Street in Chicago was renamed Balbo Avenue and remained that during WWII and still today.

On July 19th, the fleet left Chicago and flew to New York for another parade and banquet. Balbo was invited to Washington D.C. on the 20th for lunch with President Franklin Roosevelt where he received the Distinguished Flying Cross. Balbo had also been pictured on the cover of the June 26, 1933 issue of *Time* magazine.

The squadron departed the U.S. on July 25th. Of



ARRIVEDERCI!



PLANES ON DOCK, CRANE LOWERING THEM INTO THE WATER the 25 original planes 23 completed the mission. One plane crashed in Amsterdam on the way to Chicago, and another was disabled on the return flight.

Many postcards were published to commemorate the flight including a 35-card real photo set. We saw images of Balbo, the planes and their crews, the flight's departure and return, and the parade and celebration in Rome for the victorious airmen. Images were also shown of the flight's stopovers in Amsterdam, Derry, and Canada.

The flight also produced postal history which is extremely collectible and pricey. Gary told us that Balbo covers are among his great interests, especially ones that were carried on the planes. We saw images of mail that had been unofficially flown from Montreal to Chicago with a horizontal diamond cachet. The most valuable mail was officially carried on the return flights from Chicago to New York and



MULTIVIEW SHOWS PLANES AT ORBETELLO



BALBO, THE HERO, GREETED BY MUSSOLINI AND CROWD

to Rome. We also saw desirable but far more “common” souvenir envelopes mailed from the World’s Fair.

The 1933 flight coincided with a resurgence of the Italian art style called Futurism, an avant-garde movement that emphasized themes of speed, technology, and the future. Aviation was a popular Futurism topic and we saw examples of artist signed postcards done for the 1933 flight.

After his return to Italy as a great national hero, Balbo was sent to be the governor of the Italian colony of Libya. It was a successful appointment, and



IL DUCE AWARDS NEW CAP AND TITLE

he charmed his many and important visitors from around the world. Perhaps he was too successful for Il Duce. In 1940, Balbo was dispatched on a “secret mission” during which his was “mistakenly” identified as an English plane and shot down by his own troops. Was it by misfire or on Mussolini’s orders? Balbo did have differing views on “the Jewish problem” and was opposed to Italy entering World War Two. And, as Dan mentioned, Mussolini didn’t enjoy sharing the spotlight.

As the slide show ended, Dan announced, “You’ve seen the cards, now see the movie,” and a 3-minute long “One Minute Film” began. The Italian documentary showed highlights of the 1933 flight and visits to Chicago, New York, and Washington, D.C., ending with a reenactment of Balbo’s demise.

The final image Dan showed was of the Balbo family grave site in Orbetello. Dan hasn’t visited it, yet. Much applause and several questions followed.

—DAN SAKS, LB



ITALY'S AIR ARMADA RESTING ON IRISH SEA



FAIR FASCIST! SALUTING ARMADA LEADER IN LONDONDERRY



CHIEF BLACKHORN AND CHIEF "FLYING EAGLE" (GENERAL ITALO BALBO)  
INDIAN CEREMONIALS - AMERICAN INDIAN VILLAGES  
A CENTURY OF PROGRESS 1933

AT THE FAIR, ANOTHER FEATHER FOR HIS CAP

**FUTURISM:** an avant-garde movement originating in Italy in 1909. Futurist artists worked in Paris and shared styles with Cubists. Their art emphasized themes of the future: speed, technology, the airplane and the industrial city. The cards shown here are from the Aeropittura (Aeropainting) school which began in 1929. The technology and excitement of flight, directly experienced by aeropainters, presented totally new subject matter. Most of the designs seen here were by Umberto Di Lazzaro. Luigi Martinati created the striking image at top, left.



## OWL AND THE GGIE

Anyone who avidly collects real photos of San Francisco has likely run across glossy views signed “OWL” in small white print. Subjects range from skyscraping hotels and civic buildings to sweeping vistas of the city taken from Twin Peaks and Telegraph Hill. Others show dramatic images of the San Francisco–Oakland Bay Bridge nearing completion, and glimpses of the 1939-40 Golden Gate International Exposition (GGIE) on Treasure Island. Image numbers run from 1 to 102, most often prefixed with an “A.” Postmarks, stamp boxes, and other clues suggest the OWL photographs were made circa 1936-1940.

A couple of questions immediately arise: who was OWL, and why were these postcards produced? The obvious answers seem the most satisfactory. They were published by the venerable Owl Drug Company of San Francisco in celebration of the two bridges and for promotion of the GGIE. Nagging thoughts remain, however: who was the actual photographer, and why, with one exception, were no pictures in this se-



ries taken on the grounds of the exposition?

First, a little background. The Owl Drug Co. story began in 1892 when Richard E. Miller, an experienced drug sundries buyer, opened a drugstore on Market Street, and quickly upset the existing order of things. Employing a strategy he witnessed in other large cities, Miller advertised patent medicines and other popular goods as loss leaders, offering them at drastically reduced prices in order to create heavy patronage. This cut-rate practice drew antagonism from other downtown druggists who had a long, quiet history of collaboration to maintain prices at a certain level of profit. The cartel conspired with local wholesalers to boycott the new Owl Drug Co. and withhold supplies; but Miller had his own sources, and on June 11 his well stocked, shopper-friendly store opened to the public.

By mid-October the druggist collaboration was disintegrating and they were desperate. Patent medicines were being sold at cost, some even below cost, by every drugstore in town. For example, Hood’s Sarsaparilla which cost 67¢ a bottle and had a “fixed” retail price of \$1.00 was being sold as low as 60¢. One store owner met the challenge with a sense of humor by posting a sign, “Now is the time to get sick if you want to save money.” Owl Drug pledged in print it would not be the store to give in and raise cut prices (cleverly leaving that move to others), and stated sharply in the *Chronicle*, “the superannuated



LEFT: A-64 MARK HOPKINS HOTEL ON CREST OF NOB HILL, OPENED 1926; RIGHT: A-71 HOTEL EMPIRE, 100-120 McALLISTER STREET, 1930S

A-58 WAR MEMORIAL VETERANS BUILDING, BUILT IN 1932.





A102 SOUTHERN ANCHORAGE OF GOLDEN GATE BRIDGE ARCHING OVER FORT POINT

old fossils and mossbacks that are resisting modern merchandising would make more headway clearing the seals off Cliff House rocks than compelling the OWL to join their gang.” Druggists not driven out of business during the trade war were the ones that came to their senses and learned to survive by competing outside the loss leader arena.

Gaining momentum, Owl Drug Co. installed a store in Los Angeles in 1894, another in Oakland in 1896, and in July 1904 a second San Francisco store was opened on Geary Street. Rebuilding after the 1906 earthquake and fire, the chain had five San Francisco stores by March 1909, and consistently grew during the following 20 years. In 1931, a year after Owl Drug Co. had been absorbed by the Louis K. Liggett Co., there were 130 Owl drugstores covering the Pacific Coast, ranging from San Francisco to San Diego, Portland, Seattle, Spokane and Salt Lake City. Liggett’s parent, United Drug Co. of Boston,



A38 LOWER DECK OF CANTILEVER SECTION OF BAY BRIDGE, ALMOST READY FOR TRUCK TRAVEL.



20 VIEW OF DOUBLE SUSPENSION SECTION OF BAY BRIDGE FROM YERBA BUENA TUNNEL.

controlled the Rexall brand, and over the next few years signs on Owl stores were altered to read, “The Owl Drug Co./The Rexall Store.”

When plans were finalized for construction of the two massive San Francisco Bay bridges, and a celebratory world’s fair became a reality for the city, it was simply good business for Owl Drug to climb on the bandwagon. Photo postcards, sold in their stores, would feature the popular Depression era projects as well as other San Francisco attractions, and serve as promotional souvenirs. Owl hired a commercial photographer to produce the series.

The earliest pictures date from 1936. OWL image A-1, taken from Twin Peaks, shows the Bay Bridge well under way, but no evidence of Treasure Island. When the 400-acre artificial landform did begin to rise from the bay in 1936, the OWL photographer captured a rare image of the activity (A41). Images 20 and A38 show final preparation of the Bay



A-1 VIEW FROM TWIN PEAKS SHOWING YERBA BUENA ISLAND AND CONSTRUCTION OF THE BAY BRIDGE.



A41 DREDGES AND BARGES DURING FIRST STAGES OF CREATING TREASURE ISLAND.

Bridge before it was opened in November of that year. Construction of the first buildings on the island commenced March 1937; and on February 18, 1939 the "Magic Isle" opened to the world. The fair was so popular it was held over for May-September 1940. Image A-76 shows the fully developed expo and its majestic centerpiece, the Tower of the Sun, designed in the Beaux Arts tradition by architect Arthur Brown, Jr., designer of San Francisco's 1915 City Hall and 1932 War Memorial Opera House and Veterans Building.

Owl Drug Co. succeeded in having a huge presence at the fair in the form of a magnificent drug-store. Postcard A-77 shows the façade of their Streamline Moderne building, with giant sculpted owls decorating the walls, and names of cities that boasted Owl stores inscribed above the display windows. A quote from the GGIE Official Guide Book



A-76 VIEW OF TREASURE ISLAND FROM TELEGRAPH HILL DURING 1939-40 WORLD'S FAIR.

gives a description of the impressive interior:

Occupying floor space of 10,000 square feet, the store is one of the largest drug outlets in the United States. Sixty people are employed and 15,000 items are on display. A fountain seating 94 is located in the rear; indirect lighting throughout. A glass display counter, 20 feet high, is in the center of the store.

It is logical to assume that many OWL photo postcards were purchased at the store by people attending the fair.

And the photographer? The white captions on OWL cards display the same size and style of gothic typography seen on real photos by Gabriel Moulin (1872-1945). A good example is the GGIE view titled "Federal Building and Lagoon, A-3, Moulin" captioned and numbered like the OWL series. Additionally, OWL postcards A45 and A48 show views



OWL DRUG CO., MARKET AND POWELL, FLOOD BLDG. C. 1934. PHOTO BY ZAN STARK.



A-77 ULTRA MODERN OWL DRUG CO. STORE ON TREASURE ISLAND DURING GGIE.



A-3 FEDERAL BUILDING AND LAGOON AT GGIE.  
PHOTO BY MOULIN STUDIO.



A57 VIEW OF SAN FRANCISCO FROM TELEGRAPH HILL,  
HOTELS ON NOB HILL AT LEFT.

of the GGIE—photos of paintings done by California artist Chesley Bonestell in 1937. Gabriel Moulin is known to have made photographs of other Bonestell paintings, including one used by the U.S. Post Office Dept. for a 3¢ postage stamp issued February 1939 to commemorate the GGIE. And as local expo postcarders are well aware, “Moulin” is the signature found on better images taken on the grounds of GGIE. All this leads to a best guess for the photographer responsible for the OWL postcard series—Gabriel Moulin of San Francisco, probably in cooperation with his sons Irving and Raymond who had been part of the Moulin studio at 153 Kearny St. since 1930.



U.S. #852 1939  
3¢ GGIE,  
bright purple

U.S. Post Office Dept. for a 3¢ postage stamp issued February 1939 to commemorate the GGIE. And as local expo postcarders are well aware, “Moulin” is the signature found on better images taken on the grounds of GGIE. All this leads to a best guess for the photographer responsible for the OWL postcard series—Gabriel Moulin of San Francisco, probably in cooperation with his sons Irving and Raymond who had been part of the Moulin studio at 153 Kearny St. since 1930.

Contributors: FRANK STERNAD, KATHRYN AYRES



A45 ARTISTIC RENDERING OF GOLDEN GATE INT’L EXPO  
BY CHESLEY BONESTELL, ©1937.



TYPICAL FAIRGOER’S  
MESSAGE ON OWL PHOTO  
POSTCARD, MAILED APRIL  
1939.



CARTOON POSTCARD  
SIGNED PETE LONG  
PUBLISHED BY  
OWL DRUG CO. AS  
GGIE PROMOTIONAL.



A48 ARTISTIC RENDERING OF GGIE AND NEW BAY BRIDGES  
BY CHESLEY BONESTELL, ©1937.

## BALBO POSTAL HISTORY



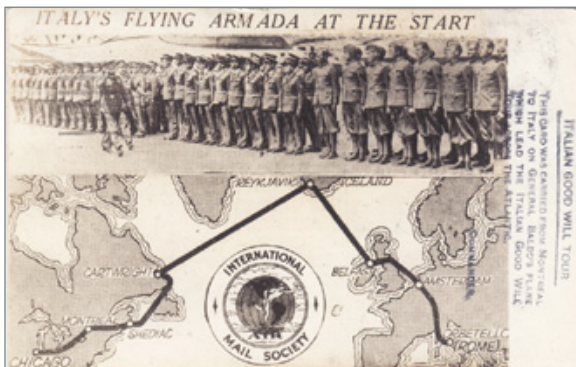
Balbo's flight with its several legs offered irresistible opportunities for philatelic souvenir collectors. Obtaining a cover which was carried between the various stops and which bears the desirable cachets is a great coup for any cover specialist, such as Gary Doyle is. We saw several of these treasures, and learned a bit about them. Gary explained that covers from the Deccenale flight are rare, highly desirable and can be bid up to high prices at auction.

Souvenir envelopes for the Balbo flight, not carried on the Italian planes, were on sale at the Chicago fair. Apparently not too many were purchased due to the financial stringency of the Depression. However, about 3500 collectors or speculators could not resist paying heightened postage rates for covers to be flown. Italy printed a three-part stamp that did not sell well. In Canada, a Labrador stamp was overprinted at \$4.50 for covers boarded at Cartwright.

One of the air mail envelopes shown here was carried from Chicago to New York. The other stayed

aboard and continued on to Rome. The combinations of different value postage stamps, rubber-stampings and colorful non-postage stamps (cinderellas) make them fascinatingly attractive.

Of more interest to us, perhaps, is the postcard with the large diamond rubber-stamped on the back. It traveled from Montreal on the leg to Chicago under somehow irregular arrangements that served to give the diamond cachet even more cachet. On the front of the card is a map of the route from Rome to Chicago, a newspaper image of Generale Balbo reviewing his troops, and a rubber-stamped caption describing the flight as the *Italian Good Will Tour*. It also states that the postcard was carried from Montreal to Italy. The backside is franked with a 2¢ Canadian King George V stamp to pay the postage to Chicago. A 3¢ (III¢!) U.S. Century of Progress stamp covered the charges from Chicago to Rome. How it continued back to Montreal is not evident. —Ed.



## PACIFIC TELEPHONE AND TELEGRAPH BUILDING

**The Pacific Telephone Building** at 140 New Montgomery Street has been in the news of late. After resting on its faux granite haunches for seven years, the investors who had the itch to buy it for condo conversion saw the pot at the end of the rainbow in Silicon Valley. It will be the newest tech palace—and the grandest of them all. Yelp has its offices there as well as Luminosity and who knows.what. You can read about it all online and see the moneyed elegance that the binary gods have wrought.

The 'Phone Company building arose in 1925 with design credit going to J.R. Miller and to Timothy L. Pflueger, currently the golden boy of the town's big city, vintage architecture. Indications are, however, that Alexander Aimwell Cantin as Associate Architect, had the surest hand at the drawing board. It's a fine looking building, "the first moderne style skyscraper in San Francisco," as has been repeated in many news reports. The façades of the Russ Building and 450 Sutter have similar effect at first glance—reassuringly substantial, but not ponderous—decorative, but not fussy. The backside of the Telephone Building, however, is its beautiful secret. Instead of the sturdy tower front-

ing New Montgomery is a triplex of towers made pleasingly complex with steps and setbacks and shifting shadows. Atop it all is a squat tower, waiting it seems for the command to "Up periscope" for a look around.

When completed, the structure soared above the rebuilt fire ravaged area and was the tallest in the West until 1927 when the Russ Bldg. topped its 26 floors by one story.

The PT&T Building is worth a stroll south of Market. Take refreshment at the Palace to see if and where *The Pied Piper* has been rehung... then amble down to 140 New Montg'y, stopping to glance up every few yards... a tour of the magnificent lobby, should there be ac-



RP, POSSIBLY FOR DEDICATION, USED 1930

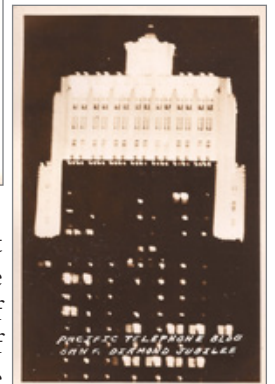


SAME IMAGE, COLOR LITHO BY PACIFIC NOVELTY, #1-102



PRINTED RP LOOKALIKE, BACKGROUND APPEARS AIRBRUSHED AWAY

cess... and then strike out to glimpse the backside view from the raised level of the Yerba Buena Gardens. If you see postcards for sale (or gratis), get me one, too, please. —LB



UNFLATTERING NIGHT VIEW, 1925, YEAR OF COMPLETION



**READERS WRITE...** Corey Cate sent an email to fellow PPIE fanatics that we can all understand and over which we can all commiserate:

Because you care... a little. Here's a little story....

This spoon I saw on eBay and easily dismissed, as "I already have one." ... Then I looked closer and was baffled. There was something. I had to figure it out. Variations matter, to me, and I discovered this one is a handle variation on a spoon that I have, plus it is engraved by hand.

The engraving is great, and I don't have any engraved spoons with this building. So I knew I would bid.

You know, I just HAD to.

The handle variation was what puzzled me, and I got out similar spoons to help decipher what was different. This one has a Union Shield with the fair name, where the other one I have has a PPIE with the backwards P.

It's a variation that only you all know about, now. At \$120 it was WAY too much for "just" a variant, but maybe not for the engraving, as engraved are hand made one of a kind, even when they're done multiple times of any particular building or subject. Then again, I have no idea why the other person bid higher than my bid, at one hundred plus nineteen and fifteen, which was out of my comfort zone.

Thanks for listening. If you know the person who won, give them my regards. Seriously. I'd love to see theirs and I'd even show them mine!

I've saved the photos and plugged the variation data in to my spreadsheet. There are quite a few "that got away," and now it's on the list.

Hi Corey-

You bid \$119.15. The auction just ended at \$121.65.

Sterling 1915 Panama Pacific Expo Palace of Horticulture Spoon San Francisco

Sale price: \$121.65 Thanks for bidding. —eBay

So much for trying... Deep pockets are out there.

—Corey



**...AND WRITE...** From Mike Knips:

A postcard lot I bought on eBay arrived today. Only about half a dozen really good ones were in it, like a picture of the old high school building I had classes in that is long gone. Among the others were a few that I stuck in my albums but would never have bought, and then the dregs that I will donate to the club box eventually. [Great idea!]

But then I happened to take a look at the back side of the worst one of the bunch. Printed card, nothing image, edge torn off, mailed on Aug. 12, 1912. The note says "Hello Cousin I got your card tonight that you wrote in June. It was addressed bad. I see by the card that you are married so I send my best wishes to both of you. With love Your Cousin."

What got my attention? The card had been mailed to Nepton Young, Lakeside, Oregon.

I knew him! And I have a copy of a picture from 1910 showing him taking butter out of a churn in the creamery building I grew up in. He also ran a boat that picked up the milk cans from the dairies up the lake, and I have a copy of a picture of his boat decorated with flowers (in milk cans) and a heart painted on the cabin when he got married. After his wife died, he moved to Nevada City, Calif, to live with a relative. In the late 60s when I was up there one day I found out where he was living and visited him. He was in his 90s then.

And here I sit today reading a card that he received over 100 years ago.



Taking a picture of a printed card did beat scanning this time. I'm attaching the results of my experimentation.

It seems as if the card was torn off at the bottom intentionally because there was something written by hand there which looks like the first word was "don't."

Could it have been the start of that immortal line from *The Big Country* when James McKay (Gregory Peck) asked Ramón Guiteras (Alfonso Bedoya) if he had any last words of advice before he got on Old Thunder: “Yesss—Don’t Dooo It!” —Mike

...AND PUBLISH... As did Carol Jensen with a postcard for, *ta dah!*, Jewell City Coffee.

Plans for commemorating the 100th anniversary of the PPIE were underway before the March 2014 meeting of the SFBAPCC devoted to the 1915 fair. Many PPIE enthusiasts are looking forward to a year of virtual revisiting of the Fair. Listening to Laura Ackley speak on her upcoming book and viewing Paul Robertson’s magic lantern slides inspired me to do something. But what...? I knew what when I learned that Jay Stevens had an extra Jewell City Coffee bag among the “real” jewels covering his table.

A little research at a specialty grocery store revealed how many coffee roasters there are in the Bay Area. I was certain that Peet’s and Starbuck’s would have procedures, lawyers, and cynicism as to why anyone would want to commemorate the PPIE. A small entrepreneurial coffee roaster was the ticket.

The San Francisco Coffee Company has been in business since 1985 and roasts its own coffee in 150 pound batches. The company, owned by Mahmoud Larizadeh and family, is located in the City of San Francisco, hires only local people, is identified as San Francisco’s best coffee roaster by *S.F. Weekly*, and is flexible. Best of all, Mahmoud is a graduate of San Francisco State University and delights in local history. The idea of giving something back to the city appealed to him, as it did to me.

The cover art for the original, 1915 bag is striking and lends itself to easy customizing. Better yet, it makes a great postcard! I can imagine people walking around the Marina district, the site of the PPIE



fair grounds, with the scent of this delicious coffee transporting them to the Jewel City. Short of a hologram or hallucinogen, coffee aroma may be the prime way to experience the 1915 fair in 2015. The modern Jewel City Blend coffee beans will be available June 1, 2014 in their centennial commemorative bag wherever great coffee and nostalgia are to be found.

—Carol DAN SAKS sent in this scan of a “filler for the newsletter. With all the flags and bunting it looks like a



July 4th parade. But why is there a banner for an XMAS sale? Using what’s readable on the far right second floor window behind the festive decor, ‘Snowball-Sullivan Co.’ and then spending a few minutes using the internet, what we are looking at is a float in the New Year’s Day Rose Parade between 1913 (1912 was the first year of 48-star flag) and the 1920s (because of the Cyko stamp box.) The Snowball-Sullivan Co. (Stocks-Bonds-Real Estate) was located on Colorado Blvd., in Pasadena. Pasadena? That’s just a burro ride away from Switzer~Land. What d’ya know!” [Thanks Dan!]



THE BANNER above is on the club FaceBook page announcing Kathryn Ayres’ program at Treasure Island on May 17. Using the future perfect tense, Kathryn, here’s wishing you will have broken a leg!

—LEW

P.O. Box 621  
PENNGROVE CA 94951



*Membership current through year on label.*

**2014 MEETINGS**

May 24  
June 28  
July 26 at show hall  
August 23  
September 27  
October 25  
November 22

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