

San Francisco Bay Area Post Card Club

October-December 2014

Saturday, October 25, 11 am to 3 pm

Vol. XXX, No. 8

Browsing and Trading, 11 to 1 – Meeting begins at 1:00 PM

Fort Mason Center, Bldg. C, Room 205 ☎
Laguna Street at Marina Boulevard, San Francisco

Monthly meeting schedule on back cover.

Visitors and dealers always welcome.

IN }
THIS } • CARRYING BABIES
ISSUE } • PHOTOGRAPHER ELLA JORGENSEN
AND THE JOLLY JOKERS
• HOWLING WOLF IDED

PROGRAM NOTES: Kathryn Ayres is club Vice President, Program Coordinator, mover and shaker, GGIE historian and, oh yes!, postcard collector. Her collecting is focused, and—reaching the natural limits to some of her categories—she opted for increased satisfaction with a new topic. Kathryn's titled her program "**Turn Me On, Household Appliances on Postcards.**" Join us, please for a fun program to which we will all feel connected.

SHOW & TELL: As always, collector's choice; two minute, three card limit.

COLLECTING: Halloween Postcards! Robin Leler will be setting up with her mother, Hazel's, collection of more than 1000 Halloween cards as well as Hazel's other cards including many real photos dealing with families, parenting, and child rearing. Be there!

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

Dennis O'Rorke found this card online—eBay, I presume. Had I seen it up there, Dennis and I would be scarred from the battle. Our club has spent a good deal of time talking about and looking at and traipsing around Sutro Heights. This real photo is the first time we've gotten a good look at the statuary as it was meant to be seen. It's not great art, and it is kitschy, but at the time it must have made visitors and Sutro himself, feel



worldly—as if San Francisco was assuming its proper place in the municipal hierarchy. *Petaluma... Paris... London... San Francisco. Hmm, who knows, we may be first on that list once the canal through Panama is completed...*

—LB

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MINUTES, September 27, 2014

Bright and breezy. Marina Green was filled with grammar school soccer teams, and big folks wandering around in enormous plastic donuts were heading for bubble soccer games on the green above FMC. Parking was tight outside the gates.

We met in C-205, across from our new “regular” room where the wine tasting had been last month. Down the hall was a Women In Transition meeting—joyful women, each changing some major facet of her life.

Cards were brought for sale or trade by Ed Herny, Lauren Thor, Eric Larson and Sue Scott. A bit of vest pocket trading was done on the side. Everyone seemed to find enough or the right cards to make them smile. About 40 people were in the room; we were cozy and comfortable

The meeting was called to order at one o'clock by President Ed Herny.

Announcements: Ed told us the sad news that Corey Cate had died suddenly. Corey was a “really great guy.” We’ve seen parts of his collection of 350 PPIE souvenir spoons over several years of March meetings. Kathryn asked us all to sign a condolence card for his family. A memorial gathering will be held at his son Laramy’s home.

Ed told that this weekend is the celebration of the 50th anniversary of the Free Speech Movement in Berkeley of which Ed was an undergrad participant.

Drawing: Kathryn thanked donors for their wonderful contributions which included a book, THE

BARBARY PLAGUE, set in the city; a PPIE clock and badges from Jay Stevens’ sales site www.vendio.com/stores/ppie/; postcard earrings (won by Burt Meyer and worn by Sandra Meyer that evening; a Bon Voyage 2005 calendar with fab prints to frame; three postcard books including the catalog of Guillermo Kahlo’s real photos; a 1904 calendar with California wildflowers; and a full box of Denmark mods.

Show & Tell: Darlene Thorne thanked us all for our cards and good wishes during her convalescence; she showed an RP of road workers by Giannini Hall on the UC campus, a magnificent Underwood & Underwood RP of TR on horseback and a Newman’s RP of Admiral Evans and staff for the anniversary of the Great White Fleet. ... Jim Caddick showed two RPs of the Petrified Forest in Calistoga by Laws who took over from Patterson, one was flipped so the writing was backwards. ... Ted Miles showed Maine mods garnered on his and Arlene’s visit to the Northeast. ... Fred Van der Heyden brought a 1946 Greyhound baggage label and cards of the 14 Flags of California, a set of shinies (smooth linen look-likes) by Dexter Press. ... Lew Baer showed three cards, a 1939 round cornered Oakland ad for sleeves to mend electrical coils, an early cartoon published by Peter Bacigalupi at 840 Market, Frisco (!!!) (Who can tell more about this card?) and an RP, new to his SF Schleppers category (See page 8).

There was no business.

We adjourned, and Kathryn introduced the speaker and program.

—NOTES BY LB

TREASURER/HALL MANAGER REPORT

Our balance as of October 1st is \$2,766.90. Our upcoming ordinary expenses are newsletter production and mailing and the balance of our room rental for November; our extraordinary upcoming expense is the deposit for the room rental for January to June 2015. All's well.

A Hall Manager shout out to everyone who pitches in every month to help with the set-up and take-down of our chairs and tables. Many hands make light work. Thank you.

—ED CLAUSEN, TREASURER/HALL MANAGER

DUES SOON DUE

The end of the club year is approaching. As we near 2015, the club is thriving physically with many new and active members, growing public recognition and the excitement of the PPIE centennial just ahead. Thanks to Ed Clausen's tight purse strings, we are fiscally fit to survive the new year if everyone pays their 2015 dues promptly. Costs of printing and room rental continue to edge upwards, while dues cover little more than newsletter expense.

Please consider:

- Paying your dues **TODAY** by mail or PayPal.
- Paying them at the Supporting or higher level.
- Opting out of a hard copy newsletter in favor of receiving the publication by email.

There will be an editorial hiatus in the coming months as yrs. truly leaves the country in search of new-to-him postcard delights. If you have news you would like to share for early 2015, please send it in. January's (jumbo?) newsletter goes to press soon after the 5th of that month.

MEETING: NOVEMBER 22

Plan now to attend the club meeting on November 22. The speaker will be John Martini who has entertained and informed us on several occasions before, most notably on Alcatraz. His topic this time will be Sutro Baths, a subject he knows well as he has just published a book, *SUTRO'S GLASS PALACE*. We hope that he will bring copies for us to purchase and for him to sign. It will also be our potluck Finger Food Fiesta. Bring something yummy, but not goopy.

—LEW

WELCOME TO OUR NEW MEMBERS

Mary Alice Sanguinetti collects Camp Fire Girl camps.

Irv Hirsch, a collector of railroad depots, RPOs, Studebakers and other cars, ocean liners, drive-thru trees, Mt. Lowe, L.A. Chinatown. He welcomes approvals if you call first. Irv's membership was a gift from Steve Howell.

Gene and Anna Burkett, collectors: *Gruss aus*, San Lorenzo Valley (Felton, Big Trees, Ben Lomond, etc.), with many detours into other areas like Theodore Roosevelt, Germany, Berkeley, George Washington, Russia especially royalty and orthodox churches, Yosemite, real photo people reading, etc., etc. The Burketts welcome approvals.

Jeanne Wheeler, a collector of various topics and view cards to mail and keep. Jeanne trades private maxicards and enjoys pictorial postmarks. Approvals welcome.

Dale Ray Houseworth. Dale is a collector and dealer who looks for Illinois Real Photo, and tombstones. He welcomes approvals.

DEPARTMENT OF OOPS!

On page 6 of the September newsletter, the image at the lower left is not a picture of Otto Reutter, it's a picture of Arthur Seidel.



NANCY UKAI RUSSELL ON WHEEL OR WEAR?

Parents today can choose among an array of consumer items to transport their children. A century ago, how to move one's infant around was not a question caregivers in the U.S. or European capitals asked. From the middle classes to royalty, it was "natural" for babies to be wheeled in carriages in Western cities. Prams were pushed in rural settings, as well.

In the rest of the world, however, the vast majority of mothers and caregivers held baby close to the body, tying or attaching the infant to back, front or side of the torso, using a cloth sling, sarong, basket or other contrivance.

Postcards visually documented—and also propagandized—these differing methods of childcare in the early 20th century, the heyday of postcard popularity. Not only did postcards disseminate eye-catching images of baby carrying on the body to a global audience enthralled by "exotic" childcare methods featuring women and children of color, postcard imagery reflected an ideology of "wheeled" superiority.

Postcard images showing nonmechanized methods of carrying a baby suggested that such "primitive" cultures were in need of colonial administra-

tion, religious intervention and medical and technological advancement.

The 18 postcard images shown here explore this visual dichotomy, showing a warm, domestic and gendered world of wheeled babies alongside examples of colonial postcards that objectified the bodies of women and children carrying babies using slings.

That the design of baby prams evolved from adult carriages is concisely telegraphed in an advertising card (1) by the F. A. Whitney Carriage Company. In this undivided back card, the firm depicts the evolution of its product line, comparing an 1862 adult vehicle, which is

pulled, to a 1912 baby carriage, which is pushed from behind. A stylized Art Nouveau topiary with twisted trunk and two bonneted girls sitting beneath, visually connects the jugate vignettes. In the lower left hand corner, the words "For Sale by" are printed above a space for merchants to insert a name and address.

Postcard (2), also a promotional card, prominently features the product and devotes half its space to text extolling the "graceful lines and fine finish" of





the Allwin crib-cart. The left half is devoted to a sentimental image of a young bonneted girl gesturing fondly to a toddler (also bonneted and a girl) sitting in the collapsible cart. The card was mailed in 1910 from Brooklyn, New York, to West Gray, Maine by "F. Brother" who wrote to "Brother" that "I am working (sic) a department store the Berlin one of the largest in Brooklyn." (A faint stamp in red ink on the front reads "The Berlin" and hints that the sender may have picked up this advertising card at work.)

Mass-produced postcard images of monarchs with their children bring royal families directly and intimately into the hands of their subjects. The printed image of Queen Wilhelmina of the Netherlands pushing infant "Prinses Juliana" (3) in a carriage in the Vondelpark in Amsterdam, ca. 1909, publicly models maternal royal parenting for the nation. A few years later, a postcard mailed within France in 1911 (4) carries a real photo of toddler Princess Juliana grasping the handle of a doll carriage with the left hand while casually holding a Dutch flag in her right, suggesting that at a tender

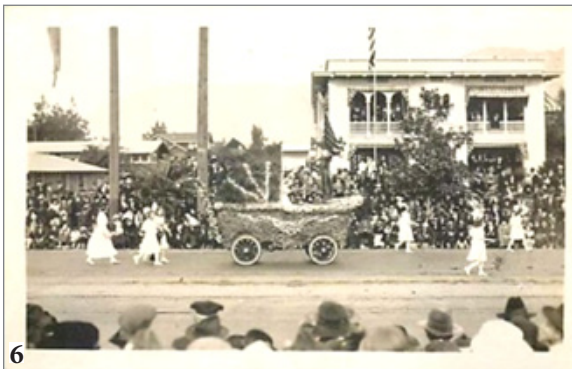
age she has both hands comfortably on the symbols of the nation: flag and future generations.

The baby carriage itself became a rolling emblem of maternal pride and competence, moving mother and baby out of the private domesticity of the home into mobile, public display. A studio photo postcard (5) of



June Irene Griffin "in her buggy on Rose Festival Day" is festooned with at least 12 dozen fresh rose blooms. Handwriting on the back reports that the buggy "won the prize" in "New Berg," Oregon, May 25, 1914. The wheels are tightly wrapped in crepe paper and members of the SFBAPCC audience declared the roses to be real and the photograph taken before the parade, given the fresh state of the flowers and the pristine condition of the crepe paper. Baby June is wearing a crocheted cap, with handwork mimicking the flowers, and a starched white dress.

Another Real Photo (6), a float in the 1920 Pasadena Rose Parade, shows five beribboned girls and an adult woman escorting a giant baby carriage before throngs lining both sides of the street. It cap-





tures the popular culture of the day in which parades, contests and “better baby shows” celebrated and commodified the symbols of motherhood and childhood.

Girls and their doll carriages was a popular photo theme such as seen in image (7). This RP with AZO stamp box carries a handwritten note on the back: “Christine and her dollies. Faulkton, South Dak. Oct. 1914.”

Men are almost never seen pushing carriages unless on comic cards (the hapless, browbeaten father doing “women’s work”) or (8) as a visual side-show—here, fathers necessary to stock future armies. More frequently, men are shown seated with babies or in front of a car. In some cases babies are pictured in autos (9), motorized “baby” carriages, and the folk tale stork-and-baby genre includes carriages (10).



Against an enticing array of baby carriage postcards, colonial images frequently depicted baby carrying mothers and children as “specimens,” as in (11) in profile and accompanied by sarcastic caption. “The Nursery,” published in Cape Town, shows

one woman and four children posed in descending order of height, carrying infants tied to their backs. A woman and naked child are seated in the center. Carrying a baby on the body may be code for begging or poverty (12), as seen in a Mactavish and Co., Ltd., postcard published in Shanghai, “Beggar with child strapped on his back.”

World expositions featuring “ethnographic villages” with demonstrations of cultural practices were deemed of quasi-educational value for millions of fee-paying visitors. These were recorded on postcards of baby carrying

such as (13). Titled “Mickaninnies’ transportation, Alaska,” the photo was taken by commercial pho-





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14



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tographer F.H. Nowell and bore the official AYPE logo for the Alaska-Yukon-Pacific Expo held in Seattle in 1909. The women are shown in “coming” and “going” positions so as to present front and back views of the childcare method.

Although it was common to show Euro-American children with baby siblings on photo postcards, the suggestion of foreign children carrying infants often called for editorializing as seen in (14), “Poor Chinese Children.” The child posed against a commercial studio backdrop made a popular postcard judging by its widespread availability. Native Americans carrying a baby on the back was a perennial theme in tourist, advertising and humor cards, and publishers often trivialized the culturally foreign practice in familiar terms, resulting in a headline such as (15), “A Pueblo Baby Carriage.”

Chrome-era cards were produced in the postwar period of decolonization and in-



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dependence movements. Postcards had long before lost the global influence that they had had during the height of their production at the turn of the century. Baby slings and carriers, moreover, were becoming available to western consumers, and the practice was less visually foreign. Today, it is commonplace to see Euro-American parents and caregivers using commercial slings and wraps to transport their infants. Nevertheless, the entrepreneurial imperative in postcard publishing demands images that tourists will buy; perhaps (16) is one such staged performance—a boy carrying a child tied to his back while he maneuvers on stilts. The Mike Roberts photo was taken in Vietnam in the 1960s, according to an SFBAPCC club member.

Close-up shots such as (17), sent from Morocco



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in 2010, that sympathetically show cultural practices have become more common. A recent innovation in carrying devices in the U.S. are dog carriers which allow the human owner to transport a small dog in a front mounted pouch. In this light, it is not surprising to see a contemporary color postcard from Lama Island, Hong Kong, which shows two young women, smiling, against a white background. It permits the viewer to easily discern the outline of their straw hats and the babies asleep on their backs, in addition to the pet dog held in front, facing the camera and the gaze of the postcard recipient.

EDITOR'S NOTE: On May 31 of this year, Nancy made a presentation on baby carrying at the *Anthropology and Photography* conference hosted by the Royal Anthropological Institute at the British Museum in London. Her research continues, and Nancy welcomes correspondence from others interested in this topic. Please write to [nncrussell\(at\)gmail.com](mailto:nncrussell(at)gmail.com).



COREY CATE

Big, burly, always cheerful and gracious, Corey left us on September 21. He was not a postcard collector, per se; he was a PPIE fanatic, and his hundreds of 1915 souvenir spoons are testimony to his passion. He was also a dedicated SFBAPCC clubster offering comment and support via email more frequently than in person. When he did get to a meeting, his line was always the same: "OK, everybody smile!" and he'd click the shutter. His photo here finds us still smiling. —LB

PHOTO: LEW BAER

SHOW & TELL, from page 2



Ella Jorgensen and the Jolly Jokers

With the advent of electronic media, our human need for bonding has embraced several new, if not obsessive forms of togetherness. Instant communication seems to have become a vital necessity, right up there with food and shelter. We feel we're condemned to a social vacuum unless permitted to freely e-mail, text, instant message, Skype, blog, and in the extreme, share nearly every aspect of our daily lives on Facebook. Actually, one of the most amazing aspects of this evolution of interactivity is that it has all transpired within the span of a single generation. Prior to that, communication technology advanced at a more leisurely pace.

Before 1950 a local phone call cost a nickel, but long distance was tedious and more expensive, and all telephones were bulky, stationary devices. A few decades earlier, prior to World War I, letters could be mailed to any town in the U.S. for two cents; and for a penny, a picture postcard could be sent almost anywhere in the world. Many of the cards we treasure today were originally sent across the nation and around the globe by collectors who were members of "exchange clubs." These organizations provided an effective method of trading cards and forming friendships during the Golden Age of Postcard Collecting (about 1900–1915).

The largest American exchange was the Jolly Joker Club, chartered in Nashville, Tennessee in June 1906. It published *The Southern Post Card Magazine* that contained lists of new members, advertisements, letters, and

contests for postcard prizes. Affiliated regional clubs were encouraged, and within a year the phenomena had spread to 25 states, including California with over 100 members. Each member was assigned a "J.J." number that appeared next to the member's name, address and optional photograph in an annual roster. The club continued to grow rapidly, boasting a total membership of over 7,400 by 1911, and was composed heavily of single men and women.

Although items placed in the monthly journal and messaging on exchanged postcards conveniently and irresistibly served as a lonely hearts dating medium, the theme was subtle and indicative of the times. One notice in the magazine read, "I am a telephone exchange girl and invite you Jays to 'call me up' by post card, Katherine V. Haenfting, Accident, Md., JJ 1071." In St. Helena, California, Joe Galewsky, JJ 413, sent out postcard portraits of himself, advertising he was the stationer, newsdealer and headquarters for postcards in his town.

Real photos significantly augmented the postcard exchange excitement. Because of affordable cameras and processing, combined with the 1907 official sanction of written messages on postcard backs for 1¢ postage, people everywhere began swapping images of themselves and their surroundings. This organized exchange of messages and images was an early social network—the Facebook of a century ago.

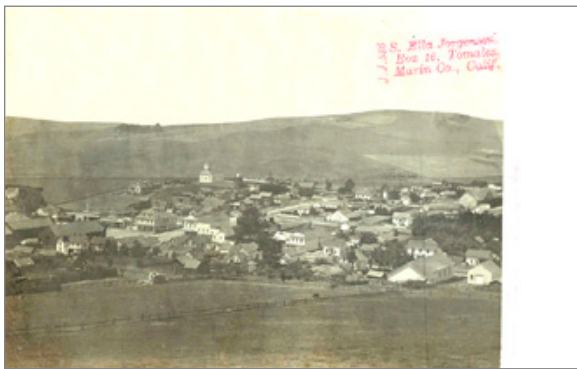
In the Northern California coastal town of Tomales, housewife and ama-



MEMBERSHIP CARD FOR THE JOLLY JOKER CLUB, 1911.



ELLA JORGENSEN MAILED THIS SELF PORTRAIT TO A FELLOW JOLLY JOKER IN DECEMBER 1906



THE 1868 TOMALES PRESBYTERIAN CHURCH IS ON THE HIGH GROUND IN THIS VIEW LOOKING SOUTHWEST, TAKEN BY ELLA, CIRCA 1902, FROM THE HILL BEHIND HER HOME.

teur photographer Ella Jorgensen joined the Jolly Joker Club soon after it was organized. As J.J. 586 she made her own unique contribution to the exchange mania. Mrs. Jorgensen in 1906 was 42 years of age, married, and not likely searching for romance, but she was eager to connect with people outside her small rural community and enjoy the fun of trading her photo postcards. Born Sarah Ella Frisbie in Bodega, California on October 10, 1864, her parents, Mary and Samuel Frisbie, had journeyed to California via Panama a year earlier and soon settled in the thriving town of Tomales, named after the native Miwok word for “western.” In 1883 Ella married lo-



ELLA TOOK THIS 1905 VIEW FROM HER USUAL VANTAGE POINT. SMOKE FROM A NORTH SHORE RR LOCOMOTIVE IS JUST VISIBLE TO THE WEST OF TOWN AS IT HEADS NORTH.

cal dairy farmer and express wagon teamster Fred Jorgensen who came to America in 1873 from Denmark. Between 1884 and 1899 they had four children, but tragically none survived beyond the age of three. It is reasonable to speculate that Ella took up the avocation of photography and involved herself in photo and postcard trades to help counter the depression that might naturally follow such personal losses.

Ella took many photographs of her hometown during the years 1900-1905; and after the devastation of April 18, 1906 she recorded much of the damage sustained by west Marin from the “San Francisco”



TUMBLING STONE RUINS OF THE CATHOLIC CHURCH. RESTORED STEEPLE AT RIGHT INDICATES PHOTO TAKEN WEEKS AFTER THE INSCRIBED DATE.



ELLA’S PHOTO OF THE WRECKED SONOMA COUNTY COURTHOUSE IN SANTA ROSA, SENT TO A NEW EXCHANGE PARTNER IN IRELAND.



SELF PORTRAIT, OCTOBER 10, 1907, ELLA’S 43RD BIRTHDAY. MESSAGE EXPRESSES HER DISLIKE OF TRADING FOR POSTCARDS SHOWING BUILDINGS.



PORTRAIT OF JOLLY JOKER 479 TAKEN ABOUT 1910, IDENTIFIED AS HELEN A. SOLDATE, OF PENNGROVE, CA.



THE 1899 STONE CHURCH OF THE ASSUMPTION OF MARY, WITH ITS WOODEN 1860 GOTHIC REVIVAL PREDECESSOR IN THE BACKGROUND. THE NEWER STRUCTURE DID NOT SURVIVE THE 1906 EARTHQUAKE.

earthquake. Her pre-quake photos gained new interest when she cleverly offered “before and after” postcards to her brother and sister Jolly Jokers. Most popular were views of the new Catholic church—a Romanesque style chapel and tower constructed in 1899 of unreinforced, locally quarried stone—paired with a photo of the tumbled down ruin that remained after the temblor took its toll.

Her earliest known exchange was in October 1906—an image of the partially salvaged Sonoma County courthouse in Santa Rosa. Ella mailed the photo postcard to a young woman in Ireland with the written inquiry, “Would you like to join the Jolly Joker Club of Postal Exchange? It is 50 cents a year here and the best club out yet. I can send this [the courthouse] before the Earthquake if you wish. It



BATHERS AT DILLON BEACH. ELLA USED AN OVAL MASK IN PRINTING THIS NEGATIVE.

was a pretty building. Would like a scenery card [in exchange].” Several people can be seen sitting on the steps of the ruined structure, and Ella penned her

PHOTOED BY
Ella Jorgensen,
TOMALES, CAL.

RUBBER STAMP “PHOTOED” CA. 1908.

name under one of them. She also rubber stamped her location, “Tomales, Marin Co., Cal.,” in red ink beneath the photo. This and other bright red imprints are characteristic of her work, and allow ready attribution of unsigned cards.

Apparently Ella didn’t regard herself any less the photographer when she placed herself in front of the camera. In more than one instance she is part of the composition, but the cards nevertheless are stamped in red on the back, “Photoed by Ella Jorgensen.” She would set up the shot and have someone else take the picture, or in some self portraits we see one of her arms tucked behind her back, suggesting she tripped the shutter herself with a cable release.



DILLON BEACH SCENE, ONE OF 70 EXPOSURES ELLA MADE THAT DAY IN 1909.



THREE TOURISTS AND A TWO-MAN HANDCAR ON THE TOMALES CREEK RAILROAD BRIDGE IN 1907.



TOMALES, MARIN CO., CAL.
Historical Photograph

DAVID BURBANK, POTATO FARMER AND HALF BROTHER OF LUTHER BURBANK, AT TOMALES BANK (REBUILT AFTER THE EARTHQUAKE).



TOMALES, MARIN CO., CAL.

THE NARROW GAUGE NORTH SHORE RR, 1902-07, PASSED THROUGH TOMALES; LATER PART OF THE NORTHWESTERN PACIFIC CONGLOMERATE.



ELLA JORGENSEN'S YOUNG NIECES AND NEPHEW PERCHED ABOVE TUNNEL NORTH OF TOMALES. LIGHT IS JUST VISIBLE 1700 FEET DOWN THE TRACK.



DILLON'S BEACH, MARIN CO., CAL.

Are you as lame as your bro here?

By Ella Jorgensen, 7, and J.J. Tomales, 11, Marin Co., Calif.

JOLLY JOKER 1403 AND HIS FAMILY POSE FOR ELLA'S CAMERA AT DILLON BEACH IN 1911.

On the reverse of a 1909 scene at Dillon Beach she writes, "My Mother has been sick, Hope you did not think I had forgotten you. The fellow at left taught me the Kodak Biz." And on the face of another, "1 of 70 I took this day. Come again, J.J. 586." In writing to an exchange partner in Nebraska she revealed a comical use for one of west Marin's agricultural products, "Say Bro Dear, did you ever carry in your pocket a potato? They do here and think it helps your troubles. Try it anyway and see, and I hope it helps." Several cards have been discovered that were obviously Ella's creations but were addressed and mailed by other people, and were not part of a Jolly Joker trade. This, along with the "Kodak Biz"

comment, suggest she may have marketed some of her view cards through local merchants, postoffice, railroad depot, etc. Ella continued with postcard exchanges in the Jolly Joker Club at least until 1916, and produced real photo postcards into the early 1920s. Some were dramatic shots of the aftermath of a devastating fire that burned much of downtown Tomales on May 24, 1920.

The Jorgensens lived long and productive lives, residing in a modest home on Maine Street (Hwy. 1) where Ella found space in her pantry for processing film and prints without benefit of electricity and running water. Fred passed away in 1941 at age 86, and Ella followed him four years later at age 80. For-



CAMP PISTOLESI, MARIN CO., CAL.

CABINS AT CAMP PISTOLESI, A RUSTIC RESORT ON THE RAILROAD ONE MILE SOUTH OF TOMALES.



ELLA CAPTURED THIS GROUP OF PATRIOTIC ITALIAN-SWISS-AMERICANS CELEBRATING NEAR TOMALES DEPOT CA 1915.

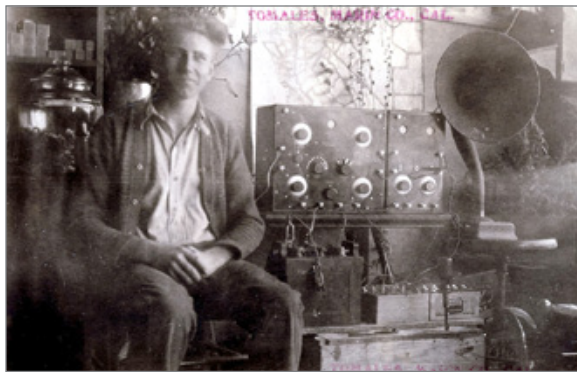


SILVIO PIEZZI'S TIN SIDED GARAGE AND FORD AGENCY SURVIVES TODAY AS TOMALES BAKERY.

unately, and somewhat ironically, Ella Jorgensen's happy photographs are bringing people together still, now via the Facebook page maintained by the Tomales Regional History Center.



ON MAY 24, 1920 FIRE DESTROYED TWO BLOCKS OF DOWNTOWN TOMALES SOUTH OF FIRST ST. (DILLON BEACH RD.): FOUR HOTELS, CORNETT'S GENERAL STORE, TOMALES BANK, PIEZZI'S GARAGE AND NINE OTHER STRUCTURES.



RAY HANKS, A STUDENT AT TOMALES HIGH IN THE 1920S, SITS WITH HIS RADIO EQUIPMENT.

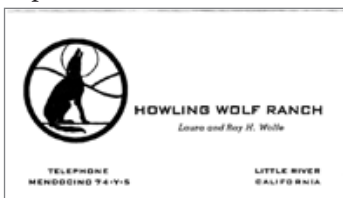
CONTRIBUTORS: Frank Sternad, Jim Staley, Dan Brown, George Miller, Ginny MacKenzie Magan, Liz Mitchell, Lew Baer.



THE JORGENSEN HOME ON MAINE ST. (HWY 1) AS IT LOOKS TODAY.

“Howling Wolf” Captured

An appeal to readers in the September newsletter has borne fruit. The photographer responsible for the Mendocino coast RPs bearing howling wolf logos has been identified to a 99% degree of satisfaction. Working on the idea that the producer was named “Wolf,” club member Irl Rickabaugh discovered that one Ray Wolfe of Little River was listed in 1946-52 Mendocino County voter registrations, and suggested there might be a connection. Pursuing the lead, census and directory listings provided some circumstantial evidence, plus two newspaper



articles were particularly convincing. In 1944 it was reported Southern California businessman Raymond Harrison Wolfe had moved to a ranch near Little River; and four years later, during his employment at the Mendocino Drug Store (where postcards were sold), he wrote a column for the *Mendocino Beacon* called “Wolf Howls.” But the clincher was something Irl found recently in a friend's collection—a business card for Howling Wolf Ranch on which Ray H. Wolfe featured an artistic logo identical to the one seen on the postcards. I'd say our query for additional information was a howling success.

—FS

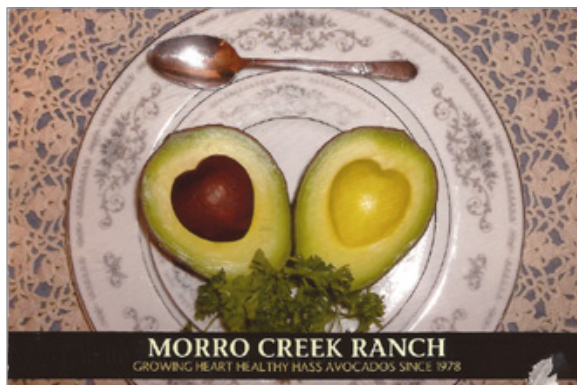
P.S. JAY STEVENS (The PPIE Novagem display guy) has a new site with commemorative items and original souvenirs he'd like you to check out. The first 25 Club members purchasing can use this coupon code: NKORF1415993 for 10% off! Let him know if you're interested or would like more info www.vendio.com/stores/ppie/ FOUND AT FORT MASON by Ed Clausen, a card for the Pacific Coast Numismatic Society (since 1915) which meets at 8:00PM on the fourth Wednesday of each month. Guests always welcome. They do have a website at which I just spent an hour browsing: www.pcns.org/. Highly recommended for the SF history fanatic. To fu or not to fu? Oriental style, I'm all for it. Ginger and soy sauce make everything scrumptious. I'd never seen tofu featured on a postcard until this card appeared.



THERE IS HOPE... An online vendor comment: I'm one of the early eBay [UK] postcard traders, embracing the net when traditional fairs' dealers were antagonistic to the new technology. I can be relied upon to offer a fantastic range of valuable postcards and photographs. Buy with confidence from a trusted eBay.

IN THE MAIL: Thanks for the welcome. I hope to get up to SF for shows or activities or meetings at some point. Attended Hal Lutsky's Glendale show Sat. and Torrance Postcard Club on Sun. I'm friends with Lee Brown, and we went together. *Irv Hirsch.*

STEVE AND PATTI(CAKES) HOWELL split their time between the Central Valley and the Central Coast—Morro Bay to be explicit. I've driven the road from



there to Atascadero many times and always enjoyed passing by the avocado groves. Steve sent a postcard with a pebbly black beauty Hass: "Having a blast at the 8th annual Avocado/Margarita Festival. Good food, good music and good drinks!" An email followed: "Those trees that you used to see along hi way 41 (Atascadero Road) have been 'stumped' recently. The drought had forced most of those farmers to have water trucked in. After a couple years of that expense, they decided to put them into a dormant state by removing all green growth. The trees now can stay alive without water for up to two years. Those stumps and major branches are painted white to prevent sun damage. They look like ghosts! Pray for rain!" As I wrote back to Steve, Artichokes, Asparagus and Avocados are at the top of my A-list of vegetables. I have cards of most of my other faves, as well, but am still on the trail of R for rhubarb.

JUST IN FROM HAL LUTSKY: "The 2015 dates for the Golden Gate Park show have been approved: January 17 & 18, August 1 & 2. *The SF show has become a major event.* Thank you San Francisco!" [*Thank YOU* Hal, from all of us!]

DAN C IS SMILING, as always. On October 16 was his last chemo treatment, and on the 25th he'll be doing the breast cancer walk as a survivor. Postcards are helping to keep his spirits up. He's been buying "too many," and has gone overboard on only a "couple." He's singing, too, in his 19th season with the Choral Project which is already planning big things for 2016. Way to go, Dan!

FROM JOHN FREEMAN: The cover card on the Sep-

tember newsletter addresses a phenomena I've observed, but never seen in print, the changing of house numbers in San Francisco. The 1913 Sanborn Insurance Map shows parts of town with two numbers in front of houses. The one closest to the footprint of the structure would be the current address, then set closer to the center of the street would be the former address. I have tried but failed to find an article in newspapers that announced these changes. I have written about the major street name changes that took place in San Francisco in 1909, but could only assume that house numbers changed at the same time.

The older sections of San Francisco that were not destroyed in the 1906 fire, like the Western Addition and Mission District south and west of the fire lines, could have a numbering system for one address per house on a lot. After the 1906 earthquake and fire, the need for housing greatly increased and builders applied for multiple addresses for duplexes or triplexes. The city did not like assigning letters or fractions to addresses, so the City Planning Department devised a plan to renumber all lots. In researching photo studios on Fillmore Street for the club Photographer Project, I compared the Sanborn maps issued in 1899 and 1913 to see how the addresses changed, but I had no certainty of when the change took place. I strongly suspected it was in 1909. This postcard confirms my suspicion.

When people moved into the less densely populated areas of the Richmond, Sunset, outer Mission after 1906, there were few buildings, and it was easy to assign two addresses per lot, with possible exceptions for triplexes, a housing style most popular during about 1900 to 1912. Few people would have been inconvenienced in the older part of town by having their house address renumbered.

This is probably too long to publish, but know that this one postcard is another historic document that explains about when and why the city of San Francisco did house number changing. It is remarkable that an unused card has survived for 105 years, but it stands as tangible proof that again, the simple postcard can be a valuable historic artifact.

—ED.

POSTCARD CALENDAR

- Nov 1-2, Sat-Sun, SAN MARINO, San Gabriel Valley Show, 3130 Huntington Dr.; 10am-6 and 4pm+**
Nov 1-2, Sat-Sun, SACRAMENTO, SACAPEX 2014 stamp show, 6151 H Street, 10am to 6 and 4pm
Nov 7-9, Fri-Sun, SAN MATEO, Hillsborough Antique Show, San Mateo Expo Fairgrounds, 11am to 8, 7 and 5pm*
Nov 15, Sat, SAN JOSE, Vintage Paper Fair, Elks Lodge, 444 West Alma Ave., 10am-5pm, Free Admission and parking!*
Jan 17-18, 2015, Sat-Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers, Golden Gate Park at 9th Ave. & Lincoln, Sat 10am-6pm, Sun. 11am-5pm. Free entry!*
Jan 23-25, Fri-Sun, RANCHO CORDOVA, Sacramento Gold Rush Paper Show, La Quinta Inn, 11131 Folsom Blvd, Hwy 50 & Sunrise Exit 18, Fri. 1pm-6pm, Sat 10:15-6pm, Sun 10:15-3pm; email want lists, mark(at)goldrushpaper.com, show info: www.goldrushpaper.com, 15 dealers, Paper, Stamps, Postcards, Supplies.
Feb. 6-8, Fri-Sun, SAN MATEO, Hillsborough Antique Show, San Mateo Expo Fairgrounds, 11am to 8, 7 and 5pm*
Apr 12 (tentative) SCOTTS VALLEY. Santa Cruz Postcard Show, Hilton Hotel, 6001 La Madrona Dr. 10am-5pm, Free Admission and parking!*
Apr 24-26, Fri-Sun, BURLINGAME, WESTPEX Stamp Show, Airport Marriott Hotel, from 10am.
May 8-9, GRASS VALLEY, Old West Antique Show, Nevada County Fairgrounds, 11228 McCourtney Road, Fri 10am-5pm, Sat 9am-2pm*
May 30-31, SANTA ROSA, Old Bottle and Antiques Show, Veterans Bldg., 1350 Maple Ave., Free parking, Sat. 10am-4pm, Sun. 9am-3pm*
Aug 1-2, Sat-Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers, Golden Gate Park at 9th Ave. & Lincoln, Sat 10am-6pm, Sun. 11am-5pm. Free entry!*

Bolded calendar entries produced by club members.
 Info: www.vintagepaperfair.com

* 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 NW show info: 626 665-9435

P.O. Box 621
PENNGROVE CA 94951



Membership current through year on label.

2014 MEETINGS

October 25

November 22

NEWSLETTERS DATING FROM MARCH 2003 ARE ARCHIVED IN COLOR AT WWW.POSTCARD.ORG

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