

San Francisco Bay Area Post Card Club

April 2015

Saturday, April 25, 11 am to 3 pm

Vol. XXXI, No. 4

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

Fort Mason Center, Bldg. C, Rooms 210 -220

Laguna Street at Marina Boulevard, San Francisco

Monthly meeting schedule on back cover.

Visitors and dealers always welcome.

- IN
THIS
ISSUE
- LAURA ACKLEY ON THE PPIE
 - POSTCARDS AND THE PARCEL POST
 - TOPSY'S ROOST
 - THE GRAPEVINE

PROGRAM NOTES: Walt Anthony, Conjuror & Teller-of-Tales, will present excerpts from
“Magical Tales of San Francisco”

As fascinating tales of Wonder and Shadow unfold, Walt will introduce a few of San Francisco's most revered eccentrics along with some of the city's quirky history. Conjuror & Teller-of-Tales, Walt Anthony entertains with wit, exuberance, and an elegant style. Mr. Anthony enjoyed an acclaimed two-year run performing at his San Francisco Magic Parlor in the century old Chancellor Hotel. Walt Anthony blends the Art of Magic with the Art of Storytelling to evoke astonishment and emotional connection—qualities well known to collectors of postcards.

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

COVER CARD



The bird's-eye-view on a Cardinell-Vincent white border card from Chuck Banneck's album is perhaps the best postcard view of the 1915 PPIE layout as it actually existed. It is not in great detail, so minor changes over the run of the fair are not glaringly evident. Not until Laura Ackley's *Whirlwind Tour of the PPIE* at our March meeting, was it clear how the arrangement of amusements on

The Zone (the left portion of the Fair area), the palaces and gardens (central area), and state and country buildings (on the right) surrounding the arc of the Palace of Fine Arts actually fit on the ground and along the shoreline. —LB

CLUB OFFICERS

President:

ED HERNY, 510 428-2500
edphemra(at)pacbell.net

Vice President:

KATHRYN AYRES, 415 929-1653
piscopunch(at)hotmail.com

Treasurer/Hall Manager:

ED CLAUSEN, 510 339-9116
eaclausen(at)comcast.net

Newsletter Editor:

LEW BAER, 707 795-2650
PO Box 621, Penngrove CA 94951
editor(at)postcard.org. **Deadline:** 5th of month

Recording Secretary:

NANCY REDDEN, 510 351-4121
alonestar(at)comcast.net

Webmaster:

JACK DALEY: daley(at)postcard.org



MINUTES, March 28, 2015

Our Annual PPIE meeting,

Cards were brought for sale or trade by Joseph Jaynes, Ed Herny, Ruth Stotter, Sue Scott, Chris Donaldson, Mary Rosso (a professional organizer with a client's estate cards). PPIE items were offered by Donna Huggins and Jay and Jason Stevens. Lauren Thor brought a large box of free cards!

Our small room was barely large enough to hold the 50-odd people, 100,000 or so postcards and all the PPIEana that was brought for braggin//, er, show and tell. But we managed. Although we did have a second room available, it was hardly used.

After two hours of intense browsing, buying and bantering President Ed Herny called us to order.

Introductions: Mary Rosso who was selling some estate cards said, "Fabulous newsletter! Fabulous website! Fabulous group!" We roared in agreement.

Announcements: Donna Huggins, Queen of the PPIE, introduced herself thusly and encouraged us all to go by the Ferry Building after dark to see it lit "just like in 1915!" Donna then introduced her fiancé, John Jamieson, a major PPIE collector from Southern California who is moving up here. "He proposed on bended knee on the eve of the PPIE centennial at the Palace of Fine Arts" and gave her an engagement ring designed from the Tower of Jewels! ... Lew Baer then announced that Queen Donna is our newest club member. ... Joseph Jaynes reminded us of the Santa Cruz show at the Hilton in Scotts Valley on April 12.

Ed Herny announced that we will have a club table at WESTPEX all three days. Please come by. ... David Savadge told that he will be giving a lecture at WESTPEX on Sunday on PPIE postal history.

Drawing: A full box of Spain from Arlen's stock, several lots of cards, postcard earrings, a rock from the Culebra cut of the Panama Canal mounted in a brass claw stand (a souvenir from The Fair), Easter chocolates, Novagem magnets, miniviews—the PPIE in a nutshell; 15 items made 15 winners happy.

Show & Tell: Darlene Thorne: "I'm still trying to find something that the prime PPIE collectors don't have"; she showed a card of the 3rd and Townsend terminal, compliments of Southern Pacific, and a sheet music card of "I'll Meet You at the Fair." ... Laura Ackley (who had just hooted and jumped with delight at winning the Culebra Cut gem) showed a card of the SS *Finland* "that was cut from the book" [THE book, Laura's, SAN FRANCISCO'S JEWEL CITY] due to lack of space; it goes with an unpublished article of Laura's on how people got to The Fair; it was postmarked 8/8/1915 at the Model Post Office at the PPIE! ... Dave Savadge showed a card he found on a dealer's website, a Mitchell PPIE promo card with a message about being at Ground Breaking Day ceremony and posted on that day, 10/14/1911. (The dealer apparently did not read English.) ... Paul Robertson handed out PPIE postcards to everyone and showed a railroad tie slice in a presentation box along with a receipt for 500 ties shipped from Panama. They were from the railroad used during



the building of the canal and were sliced for souvenirs at The Fair; oddly, this was a mini version of the common souvenir slices [that Donna held up]. What is the tiny slice... a sample souvenir? Paul next showed a bill from Cardinell-Vincent and its envelope with the company's return address, a Post Office drawer at the PPIE Model Post Office! Paul's



last item was a huge framed linoleum print of a PPIE design by Richard Wagener that had been printed on the street outside of the Center For The Book at the Roadworks Steamroller Printing Festival last September. Paul told that the print (of which he was the instigator) was done on high

quality cotton fiber paper and is one of ten copies, usually only three are made. There will be an edition for the GGIE. ... Lauren Thor showed souvenirs of the Panama Canal that had been her father's. ... Sue Scott is a nonPPIE collector, instead, she is going to Paris and showed some neat French cards. ... Donna Huggins showed a miniature Tower of Jewels, which was made to hold lipstick or solid perfume or who knows what, that she wears on a chain around



Donna Huggins, Corey Cate
2014

her neck. Donna then thanked all the club members who had come to the PPIE Centennial opening in costume, and she told about the exhibit of PPIEana there—including all of Corey's 300 spoons. ... Jay Stevens showed only a few of his irresistible jewels (the major part of his collection is on exhibit at the State Museum in Sacramento) and books of season tickets. ... Ed Herny showed a postcard from Burma of monks collecting toads (What for?!) and an RP of himself and Ralph Bowman at an SF show in 1986.

Old Business: Kathryn Ayres told that last month's meeting and the SFHS&M History Expo were on the same day. Several club members helped at the club tables as reported last month. It was, it appears, the last History Expo at the Old Mint. Next month, ours will be a very special meeting with a magician who will take us on a tour of Victorian San Francisco!

—NANCY REDDEN,
SECRETARY, LB



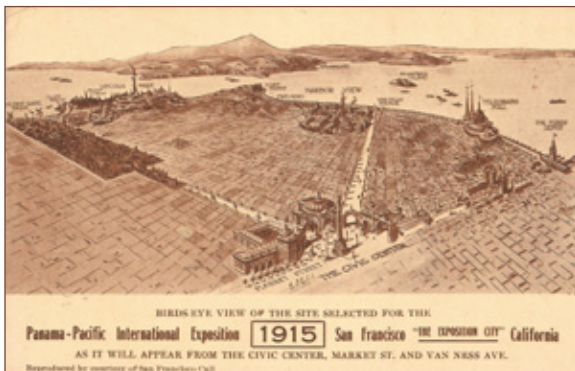
Architectural Historian Laura Ackley takes us on A WHIRLWIND TOUR OF THE PPIE

Vice President Kathryn Ayres introduced Laura Ackley as the author of *THE must-have book on the PPIE, SAN FRANCISCO'S JEWEL CITY—THE PANAMA PACIFIC INTERNATIONAL EXPOSITION OF 1915*, and told that copies would be available for purchase and signing after the program. Conscientiously designed to be most comprehensive, Laura's book was described by one reviewer as "Frank Morton Todd (author of the 5-volume PPIE history) without the boring." (Order at www.sf1915.com/JewelCityOrderLauraAckleyML.pdf.)

Laura began by telling that she loves speaking to our club. For us, she's preaching to the choir; for her, she is among soulmates. She also encouraged us to "keep checking the www.ppie100.org site. It's chock full of events not to be missed."

The 1915 Panama-Pacific International Exposition had its beginnings with a letter from the owner of Hale's Department Store written in 1904 to the Merchants Exchange suggesting a 1915 fair to celebrate the completion of the Panama Canal. This was a brash gamble as the French had been working towards bisecting the isthmus for 23 years and Hale was counting on the U.S. completing the job in only eleven. The events of April 1906 threw a spanner in the works. Could the city be ready to welcome the world in only nine years? Next, came the Battle of New Orleans when the Crescent City entered the competition to be the location of the fair. Its claim to be "The Logical Point" was not strong enough to sway Congress especially when San Francisco guaranteed that there would be no cost to the government for hosting the expo. In 1911, the decision was made: The Fair would be held in San Francisco!

The battlefield now shifted to home turf. Where



AN EARLY POSTCARD SHOWING PROPOSED MULTI-SITE FAIRGROUNDS ODDLY MAILED DURING THE FAIR

in the city would the fair be held? Several areas were touted as best suited; one proposition was for it to be an all-city event; another jokingly suggested mounting the fair on a truck so it could be moved. The final choice was Harbor View, the stagnant lagoon and marshy area in what is now the Marina District where lot lines had been plotted (even underwater), but little had been built.

The planners decided on a grid like arrangement within a walled citadel, offering protection from buffeting wind and fog and surrounding great palaces. The palaces were immense, built of wood frame covered with plaster and laid out with pools, plazas and avenues between them. Color was emphasized by the designers. The coloring was not to follow the traditional "White City" theme set by the Columbian Expo in Chicago, but would use warm Oriental and earth tones—the colors of California and the Pacific. From the palace walls to the guards' uniforms... all was to be color coordinated.

Lighting was also designed especially for this fair. At night, lights would wash the walls of the palaces; concealed flood and spot lights would illuminate without glare. Light beams would play on the Tower





INSIDE THE DOUBLE DECK AEROSCOPE CABIN



VIEWING THE JOY ZONE AND FAIRGROUNDS

of Jewels, the 43 story high, steel frame structure covered with wood and plaster, at the center of the exposition. It was hung with 102,000 dangling Novagems that caught every gleam of light and reflected them in sparkles.

To the west of Lyon Street, beyond the Palace of Fine Arts and its lagoons, were the 58 state and nation buildings. The postcard image on the cover shows the entire fairgrounds.

At the mention of the Palace of Fine Arts, Laura graciously extended her open palm to Donna Huggins; applause resounded for her and her efforts instrumental in the Palace's latest renovation. Donna took the opportunity to boast of the exhibits at the Centennial opening party in February. Three glass cases held PPIE souvenirs from the collections of several club members including the more than 300(!) souvenir spoons collected by Corey Cate who died last year.

Laura's presentation continued with images from dozens of photographs, postcards, glass lantern slides and prints. We saw inside palaces and state buildings. In past programs Laura has focused on particular aspects or features of the PPIE. This year, we were given enticing tastes of the entire banquet.

The fairgrounds, from Van Ness Avenue to the western edge was 2½ miles long and a half-mile wide. In a series of panoramic views that faded in and out we saw construction progress from nearly bare land to palatial splendor.

The PPIE was the first international exposition to have aviation as a major component. We watched a film clip of Lin-

coln Beachey flying through the almost completed Palace of Machinery—the world's first entirely indoor flight. And we heard the tragic account of how, during the fair, a wing on Beachey's plane collapsed and he fell into the bay and drowned. Art Smith then became the fair's most popular flyboy. The Lougheed Brothers had a flight concession at the PPIE: \$10 for 10 minutes above the bay in a seaplane. The brothers later Americanized their name and became aeronautically successful as the Lockheed Corporation.

Other firsts for the fair were motion pictures and transcontinental telephone calls.

Marie Fuller from Illinois was a star performer at the fair under her stage name, La Loïe. We saw a film of her spinning while twirling colorful diaphanous veils. It was La Loïe who encouraged Alma Spreckles to collect Rodin sculptures. *The Thinker* and the entire Palace of the Legion of Honor are the result.

The final image shown was of the Aeroscope, the bus sized cabin lifted 235 feet above the ground on a counterweighted steel arm. The designer of the Aeroscope went on to greater accomplishment. Joseph Strauss was to design the Golden Gate Bridge.

Thunderous applause followed.

—*These comments are only a small fraction of the information and excitement that Laura shared with us. If you have her book, you have the opportunity to read and learn and live the thrill of being at the fair. If*

you don't have it, you will have little concept of how very much you are missing. Images shown above are from the newsletter archive.

—LB

Jewel City
(Panama-Pacific International Exposition)
San Francisco—1915

PPIE CENTENNIAL OPENING DAY – February 21 – at the Palace of Fine Arts



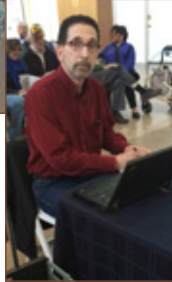
Clockwise from top left: Ed Herry at memorabilia exhibit showcase; PPIE Queen Donna Huggins, PPIE historian Laura Ackley, “Fair Cashier” Zoë Heimdal, “Fairgoer” Winnie Fink, Kathryn Ayres as Blanche Payson*; Bob Bowen getting smart with the Law; repackaging 300 PPIE spoons from Corey’s posthumous exhibit; Ed, Kathryn and Donna; Chuck Banneck as Buffalo Bill.

Photos: Kathy Samuels, LB.

* The city’s first female police officer. She was 6’4” and was assigned to the PPIE to protect ladies from mashers. Discovered there, she ended up in Hollywood movies.

PHOTO ALBUM

Ed Herny's Presentation on the CALIFORNIA MIDWINTER EXPOSITION OF 1894
for the Treasure Island Museum Association, March 25



Clockwise from top: Bay naval history mural in Bldg 1 (former Administration Bldg.); Anne Schnobelen, TIMA VP and clubster, at podium introducing Ed's program; Ed Herny and his three exhibit cases of Midwinter Fair relics; Dan Saks at the computer control board; looking down on the assembled crowd. Photos: Dorothy DeMare, LB.

More on the
SF Museum & Historical Society
HISTORY EXPO
March 25 - 26



Ed Herny helped me set up on Friday (I took a day off work). John Freeman (right) helped on Saturday; Jim Caddick and Chuck Banneck helped on Sunday. Chuck was dressed as Buffalo Bill again! He truly looks the part.

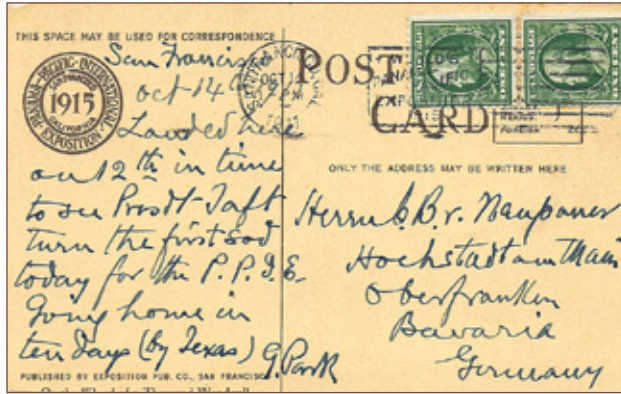
Joseph Jaynes provided 250 hand-colored Weidner postcards, all the same image. People were genuinely surprised when we handed them a FREE card from the 1915 PPIE. Most people thought we were just showing it to them, and started to hand it back. Then, they'd say "Oh, you're GIVING this to me? THANK YOU!"

—Kathryn Ayres



SEEK AND YE SHALL FIND

David Savadge bought this card off a German dealer's website for about the equivalent of 12 dollars, including postage. It's an attractive and fairly common prePPIE promo card by Mitchell, postmarked with a Panama Pacific advertising slogan cancel on 14 October 1911. The dealer



showed pictures of both the card's front and back sides.

"I don't believe he reads English," Dave wrote, "for he missed the significance of the message written by an eye witness to the groundbreaking ceremonies held that day. I queried the dealer (in German) if he would accept PayPal. He replied that he would, and I received the card in time to pass it around at the March meeting."

The real photo card, *shown left*, is of the event mentioned on the printed postcard.



Bob Chandler could not resist this postcard—a mini view of the newspaper published the day after the earthquake by a combined *Call*, *Chronicle* and *Examiner*. Tiny type tells of the quake damage and efforts to combat the still raging flames. Through a ragged "hole" the remains of City Hall are visible. The card was made in Switzerland by H. Guggenheim & Co., Zürich, No.2985a, a publisher sought after today. The message reads *Remember the Quake? Did you feel the shake?* It goes on, in French, to ask after little Arthur and is signed Victor W. Bauer, 715 Central Avenue—a home built in 1900, near the Petrini Shopping Center.

The back of the card, addressed to Alameda, is even more interesting. It is imprinted SOUVENIR POST CARD, a nonapproved marking used at whim during the regulatory formative era of 1898–1907, and it is



what some postcarders call "semi-divided" with about one-third reserved for writing. Along the dividing line is printed COPYRIGHT BY VICTOR W. BAUER, SAN FRANCISCO, CALIFORNIA. IN SPACE BELOW MAY BE WRITTEN SENDER'S NAME AND ADDRESS (NO OTHER WRITING). But Mr. Bauer used a two-cent stamp, so the card received full first-class handling. His message of 3/27-07 reads *Here is a sample of one of my new [cards] that I received from Switzerland. Wishing you a joyous Easter....*

In the corner is a crisp purple imprint of the notarial like seal of the Kosmopolit Exchange, a postcard trading club headquartered in Nuremberg, Bavaria.

Yes, an interesting postcard!



POSTCARDS AND THE PARCEL POST

by Frank Sternad

Collectors with some degree of interest in the “back-side” of postcards, where the mailing addresses and postmarks reside, have occasionally noticed large red postage stamps inscribed “U.S. Parcel Post.” Since postcards are obviously not parcels, one naturally wonders— Why are they there?

MAIL ORDER SPURS HOME DELIVERY

Way before www.Amazon.com, and prior to expansion of fourth-class mail to Parcel Post in 1913, the U.S. Post Office had a marginal role in transporting goods. The packages it agreed to deliver had a four-pound limit and required a penny per ounce in postage regardless of distance sent. Mailing a three-pound package, for example, would cost 48 cents, about two hours pay for an average worker. When a rural customer ordered merchandise from catalog retailers like Sears, Roebuck & Co. and Montgomery Ward, purchases over four pounds arrived as railroad freight. If a buyer lived outside the local express company delivery boundary, the only way to receive a shipment was to drive automobile or buckboard to the depot.

Farm groups such as the Grange had been trying to get the Post Office to carry freight since the 1880s,



ONE-CENT PARCEL POST STAMP
POSTMARKED NORTH YAKIMA, WASH., AUGUST 6, 1913.

but the idea of the federal government competing with private railroads and express companies was roundly condemned as socialism. Finally, with the ascension of Democrats and progressive Republicans in the 1910 congressional elections, President Taft endorsed an increased role for government in parcel delivery, and the Post Office Dept. appropriations Act of August 24, 1912 (Sec. 8) directed postal



authorities to start carrying packages as fourth-class mail on January 1, 1913. Parcel weight was initially limited to 11 pounds, and rates, unlike those for letters and small packages, were based on delivery distance. In mid-August the postage rate settled down to five cents for the first pound

plus one cent for each additional pound if delivered within a 150-mile radius. If the parcel was heavier or carried farther, rates were higher. By January 1914 the weight limit was raised to 20 pounds nationwide and 50 pounds for delivery up to 150 miles.

Parcel Post performed better than its advocates anticipated. Records show that the Post Office carried an astonishing 300 million parcels during the first six months—an average of 15 for every U.S. household. Twenty million people living in rural



ONE-CENT PARCEL POST STAMP
POSTMARKED CAMBRIDGE, MASS., AUGUST 7, 1913.



WHITE LEGHORN CHICKENS, PETALUMA, CALIFORNIA

areas were suddenly able to enjoy the luxury of having foodstuffs, medicines, dry goods and other commodities delivered to their homes.

SHIPPING CHICKS

A staggering variety of goods was mailed by parcel post through the years. Even small animals that did not require food or water while in transit were accepted. Baby chicks, disliked by other carriers because of their noise and odor, were shipped via parcel post in specially constructed boxes if delivery could be made within 72 hours. On February



19, 1914 the mother of five-year-old Charlotte May Pierstorff (1908-1987) sent the child by train from Grangeville, Idaho to her grandparents 75 miles away in Lewiston. The railway postal clerk, her cousin, calculated that postage for the 47-pound,



ONE-CENT PARCEL POST STAMP,
POSTMARKED PETALUMA, CAL., SEP 28, 1913

blonde “baby chick” should be 53 cents, and attached that amount in stamps to her small suitcase. A few days later, newspapers around the country reported that Charlotte May’s sensational excursion in the chilly mail car (accompanied by the clerk-relative) prompted the Post Office to specifically forbid shipping humans by mail. The girl did become heroine of the the 1997 children’s book, MAILING MAY.

STAMPS

The August 1912 law specified that Parcel Post be prepaid by affixing “distinctive postage stamps” to packages. The Post Office Department complied by issuing a series of twelve specially designed “U.S. Parcel Post” adhesives, ranging in value from one cent to one dollar. Each denomination was the same size, the same “carmine rose” color, and each central vignette was surrounded by the same frame and lettering style. For the collector interested in postal



ON WAY TO POSTOFFICE— BOXES OF CHICKS FROM THE W.L. SALES EGG CITY HATCHERY, MAIN ST., PETALUMA, CA; CIRCA 1918 (FREEMAN FOTO).



LOADING CHICKS INTO BOXES FOR DELIVERY VIA PARCEL POST, SALES & BOURKE HATCHERY, PETALUMA, CA, CIRCA 1940 (ZAN STARK PHOTO).

history, the four lower values provide flashbacks to 1912 mail handling. The one-cent stamp shows a postal clerk sorting mail in front of a vast array of suspended mailbags, while the two-cent depicts a city carrier with his hands full of letters and his arms and bag loaded with bundled mail. The three-cent stamp shows a railway postal clerk working in the doorway of a mail car, retrieving a sack of mail picked up "on the fly" by a catcher arm. A locomotive and mail car approaching a mail sack ready for pickup is shown on the five-cent stamp. Perhaps the most nostalgic scene is the horse-drawn



SERIES OF TWELVE PARCEL POST STAMPS ISSUED BY U.S.P.O. 1912-13
(SCOTT CATALOGUE NUMBERS Q1-12).

rural delivery route carrier on the four-cent adhesive. The 20-cent shows a primitive biplane, not much evolved from the original Wright Flyer. It qualifies as the first government issued postage stamp to depict an airplane. Since postal clerks normally relied



on stamp color to readily distinguish denominations, the one cent and one dollar stamps, each with the same numeral "1" were problematic.

On July 1, 1913, six months after service began, the decision was made to permit payment of parcel post charges with ordinary postage stamps; and at the same time, the distinctive red Parcel Post stamps could be used as regular postage stamps.

And this, Dear Reader, explains why we sometimes see parcel post stamps on our beloved postcards. The Bureau of Engraving and Printing continued to send postmasters what they had on hand, to be used up on all classes of mail until stocks were exhausted; printing of the special stamps immediately ceased. The domestic postage rate for postcards in 1913 was a penny, so when we spot a red parcel post stamp it's usually the one-cent value, postmarked during the last half of 1913. Rarely—very rarely—a higher denomination was used to pay postage on a postcard.



HILL OPERA HOUSE, PETALUMA, CA, PPIE PROMOTIONAL LOGO (PHOTO P.C. CO.) WITH ONE-CENT PARCEL POST STAMP, POSTMARKED PETALUMA, CAL., OCT. 6, 1913.



SUNBONNET #6201 BY BERNHARDT WALL WITH TWO-CENT PARCEL POST STAMP, POSTMARKED HEALDSBURG, CAL., AUG. 31, 1913.

ROOSTING WITH TOPSY

UNCLE TOM'S CABIN was second only to the Bible for U.S. book sales in the 1800s. One wonders if Ms. Stowe would have been eager to publish it had she known what it would lead to. On the one hand, it is credited as a major instigator of the Civil War; on the other it provided a wealth of stereotypes to be foisted on African-Americans. Today, the imagery is unacceptable except for historical reference; attempts at humor through ridicule was a common

theme on postcards which we cannot ignore.

It was also common in advertising for San Francisco area restaurants such as Dinah's Shack, south of town, and Topsy's Roost, next to The Chutes on the Great Highway at the base of Sutro Heights.

Whitney Bros. published several highly colorful postcards for their restaurant-dance hall that opened in 1929. A promotional photo of the business truck was taken in 1932, probably by Lawrence N. Wallace, who ran the Whitney's photo studio. The photo was published as a 4"x6" postcard in the 1980s by Marilyn Blaisdell. The card below it was designed by H. Dix Sandford, Tuck's "Happy Little Coons" artist for their "Art" and "Oilette" series, and is from Frank Sternad's album.



THE GRAPEVINE

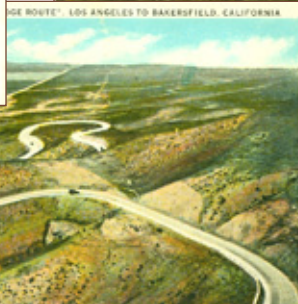
Text by Lew Baer – Postcards from Art Sommers

Some time ago, I invited Art Sommers to send in postcard scans and a story on the Grapevine, that winding, twisty, altitudinous route between Los Angeles and the southern end of the San Joaquin Valley. Art did send images, and I learned a bit about highways and California history.

The Grapevine is only that part of the Ridge Route that ascends from the bottom of the Grapevine Grade in the Valley to Fort Tejon. It's a mere 6½ miles which seems like 50 when you're climbing it in hottt summer or careening down in foul weather. The Ridge Route, which starts at the same point, ends at Castaic Junction, where Six Flags Magic Mountain pretends to be more of a roller coaster than the highway you are on. The Ridge Route and its Grapevine are a link between Southern California and the upper region of the state and a part of

I-5, the highway that links Canada and Mexico.

According to www.ridgeroute.com (where one can buy THE RIDGE ROUTE BOOK) the road created in 1915 was called the Grapevine not because of its similarity to the serpentine form of a plant but because of the presence of the plants themselves. Early Spanish trekkers had to struggle through wild grapevines and dubbed the area La Cañada de las Uvas; today it is known as Grapevine Canyon. Some of the namesake vines may still be straggling near the roadway.



TREASURER/HALL MANAGER REPORT

We have \$5,061.16 in the club purse as of April 1st. Two rooms have been reserved again this month—C-210 and 220—so dealers, come one, come all, there will be plenty of room to display your wares. See you there.

—ED CLAUSEN, TREASURER/HALL MANAGER

WELCOME TO OUR NEW MEMBERS

Keith R. Montgomery collects linens of cities.

Donna Huggins, the Queen of the PPIE, collects many things but mostly the 1915 Fair.

POSTCARD CALENDAR

April 24-26, Fri-Sun, BURLINGAME, WESTPEX 2015, SF Airport Marriott Waterfront, from 10 am each day; www.westpex.org

Apr 24-26, Fri-Sun, **SAN MATEO**, Hillsborough Antique Show, San Mateo Expo Fairgrounds, 11am to 8, 7 and 5pm* The last event for what was once the largest antique show west of the Mississippi River.

Apr 25, Sat, TREASURE ISLAND, Casa de la Vista, Laura Ackley on the PPIE, 10:30am

May 8-9, **GRASS VALLEY**, Old West Antique Show, Nevada County Fairgrounds, 11228 McCourtney Road, Fri 10am-5pm, Sat 9am-2pm*

May 23, Sat, TREASURE ISLAND, Bldg One, Anne Schnoebelen on Treasure Island and the GGIE, 10:30am.

May 30-31, **SANTA ROSA**, Old Bottle and Antiques Show, Veterans Bldg., 1350 Maple Ave., Free parking, Sat. 10am-4pm, Sun. 9am-3pm* New Venue!

Jun 6, Sat, GRANADA HILLS, Jeremy LeRoque

San Fernando Valley Postcard Show, 11128 Balboa Blvd., 10am-6pm, \$1 entry+

June 26-28, Fri-Sun, RANCHO CORDOVA, Sacramento Gold Rush Show, La Quinta Inn, 11131 Folsom Blvd, Hwy 50 Exit 18; Fri 1-6pm, Sat, Sun from 10:15am; free entry. www.goldrushpaper.com

Jun 27-28, Sat-Sun, KENT, WA, Jeremy LeRoque Greater Seattle Postcard Show, 525 4th Ave., N., 10am-6 and 4pm, \$5 entry+

Jul 11-12, Sat-Sun, SAN MARINO, Jeremy LeRoque San Marino Postcard Show, 3130 Huntington Drive, 10am-6 and 4pm, \$5 entry+

Aug 1-2, Sat-Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers, Golden Gate Park. Ave. & Lincoln, Sat 10am-6pm, Sun. 11am-5pm. Free entry!*

Nov 7-8. Sat-Sun, SAN MARINO, Jeremy LeRoque San Marino Postcard Show, 3130 Huntington Drive, 10am-6 and 4pm, \$5 entry+

Nov 22, Sun, WALNUT CREEK, Vintage Paper Fair, 1475 Creekside Dr., 10am-5pm, Free entry*

Dec 5, Sat, Sat, GRANADA HILLS, Jeremy LeRoque San Fernando Valley Postcard Show, 11128 Balboa Blvd., 10am-6pm, \$1 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](mailto:kprag@planetaria.net) + R&N will have cards and supplies.

Vintage Paper Fairs: www.vintagepaperfair.com

Jeremy LeRoque: www.postcardshows.com,

530 338-5810

P.S.

AFTER LAURA'S PROGRAM I took a minute to quiz John Jamieson, Queen Donna's intended consort. I was curious how he, living in Southern California, become a major PPIE collector? John smiled and said, "Not *just* Southern California.... I live in Orange County. My grandmother was a diving girl at the fair and gave me all of her souvenirs when I got back from Viet Nam. I've been a collector ever since." Now John is about to claim the grand prize!

A PPIE EVENT STARTING IN OCTOBER at the de Young Museum: *Jewel City, Art from the Panama-Pacific International Exposition*, October 17, 2015 – January 10, 2016. *Jewel City* revisits the inaugural moment of San Francisco as the West Coast's cultural epicenter. The landmark exhibition reassembles a cross-section from the original 11,000 item fine art display, including approximately 250 works by major American and European artists.

FROM BOB CHANDLER: "Bought a book, which led

to the seller saying he has a book on Women's Suffrage Postcards coming out which lists 700 of them. California produced some nice ones for the 1911 campaign." <http://womansuffragememorabilia.com/>

FROM NANCY RUSSELL: I think you'll enjoy a little article from 1913. It comes from *The Mammoth*

Post Card Journal published in Brooklyn, for a club in New York that by 1923 had a membership of about 1300 including members in Japan, France, Australia and Germany. I found



the bound *Journal* in the offsite holdings of the New York Public Library. Lots of fun!

NORTH OF THE BORDER there's an active postcard life, and the Vancouver club is at the heart of it. Jason Vanderhill on the club board is also active on the keyboard and has a postcard (among other im-ages) rich website. Take a look:

www.illustratedvancouver.ca



STAMP OF APPROVAL is what we'll all give this post card dividing line rubber stamp found by David Hunter. With it you can

take a card—any card, and turn it into a postcard. Make 'em and mail 'em and make some future collector's day!

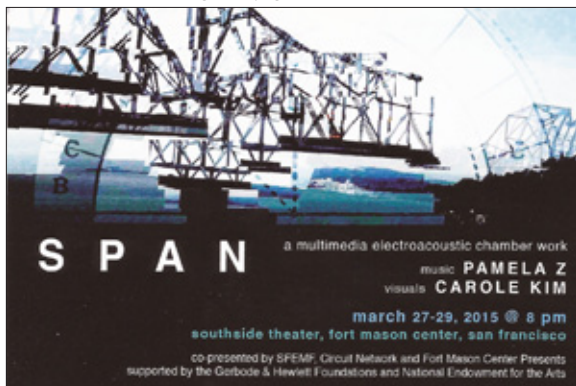
DISNEYLAND COLLECTORS are as dedicated as the best of us, and Nancy Redden (Mme. Secretary) is no worse. Here she is in her Giants cap in front of a blown up card in Radiator Springs in Cars Land at Disney California Adventure. "How could I resist having my picture taken here?" she asks. "Disney



has few cards for sale now. I asked in every shop and did score a few good ones. Disneyland is *very* collectible. Folks didn't throw them out. Fellow clubster Patty Asker has just about ALL of them." Nancy brags that she has a stellar collection too.

SHOW COMMENTS WE LIKE TO HEAR: *Today's show in Walnut Creek was good! I found a couple of terrific cards. I had to kiss a lot of frogs, but the princesses are in there, waiting to be discovered. That's what makes the hobby fun!* –Ed Clausen. ... *I bought 11 yesterday at Walnut Creek, and 8 of them are Mike Roberts cards. Dang that Caddick! I might have passed on one or two except for what I now know about Roberts. I will need more tutoring regarding the "Kodachrome Color Cards."* –Dan Saks.

THE REMAINS of the eastern span of the Bay Bridge are being disassembled like glued together Tinker Toys. This free card found at Fort Mason records the schizophrenia of the process. Who ever thought we could miss those grimy girders? —LEW



P.O. Box 621
PENNGROVE CA 94951



Membership current through year on label.

2015 MEETINGS

- April 25
- May 23
- June 27
- July 25
- August 22
- September 26
- October 24
- November 28

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

SAN FRANCISCO BAY AREA POST CARD CLUB

APPLICATION FOR NEW MEMBERSHIP

Individual/Family (by U.S. mail) \$20 I prefer receiving the newsletter by email
Become a Supporting Member by adding \$10 or more

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