

San Francisco Bay Area Post Card Club

May 2015

Saturday, May 23, 11 am to 3 pm

Vol. XXXI, No. 5

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

Fort Mason Center, Bldg. C, Room 210

Laguna Street at Marina Boulevard, San Francisco

Monthly meeting schedule on back cover.
Visitors and dealers always welcome.

IN
THIS
ISSUE

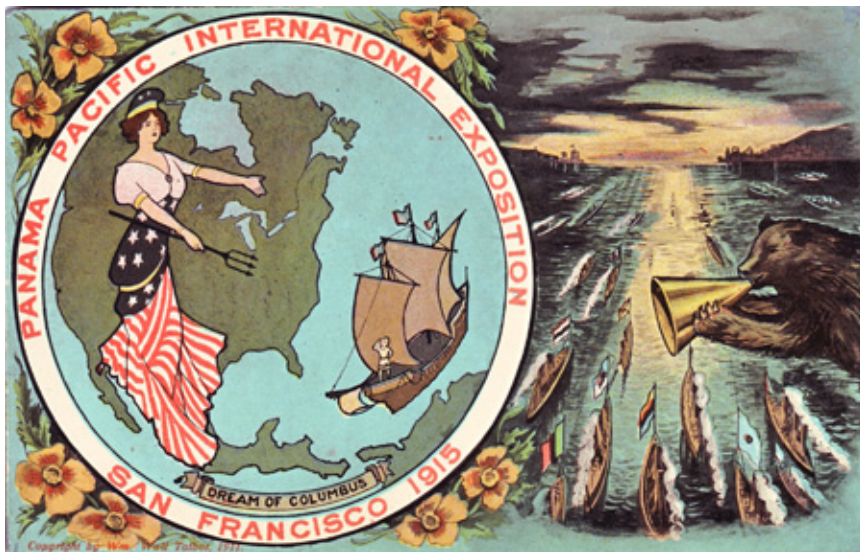
- WALT ANTHONY, CONJURER
- LOOP-THE-LOOPS
- NPCW • WESTPEX
- PHOTO SUB-POST CARD Co.

PROGRAM NOTES: We will visit magical **Weeki Wachee Springs** as seen through the postcards of club Secretary Nancy Redden. This beautiful fantasy, a Florida roadside attraction, was founded in 1947 and remains a popular tourist destination today. Please be onboard to enjoy our excursion to this unique and fascinating American underwater treasure.



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



A rarely seen magnificent pre-PPIE promo card from the albums of Chuck Banneck. A poppy wreathed telescopic view focuses on the Dream of Columbus in which a flagdraped lass carrying Neptune's trident welcomes the Genoese voyager to the Rorschachian continent. Columbus, vigilant on deck of the *Nina*, is heading for the break in the coastline and the 48 mile long channel that

will sluice him into Pacific waters. In the real world a steady stream of steam driven ships sail through the Gate, cheered on by the golden California bear with brass megaphone, the original Oski. —LB

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MINUTES, April 25, 2015

Hall Manager Ed Clausen and his team have refined the set-up for our new smaller quarters and there was adequate space for a turn-out of 35-40, a larger than usual group. [Thanks!] This month we also contracted for C-220, the smaller adjacent room to be used as a green room for our guest performer. Twenty-three names were on the sign-in sheet; at least 30 members were present. Guests included Ruby Francis, Michele's daughter, who is heading off to Mendocino County to work on a goat dairy. Cards were brought for sale or trade by Joseph Jaynes, Ed Herny, Sue Scott, Alex Pellegrini, Rommel Struckus, Chris Donaldson, and a box of 10¢ club cards donated mostly by Lauren Thor [Thanks!]. We were called to order by President Ed Herny at precisely 1 PM.

Announcements: Nancy Redden told that there is a sound maze set up in the Fire Station today, "Very cool." ... John Freeman told that Glenn Koch will be the next speaker for the SF Museum & HS on *The Zone at PPIE*. Not to be missed! Watch for email info. ... Ed Herny told that there are several copies of the latest *Barr's News* on the front table from Joseph's show. ... Ed also told that WESTPEX has two more days to run and is well worth a visit. He and Chuck have been busy talking up the club; lots of school kids come by. ... Ed reminded us of the All Image show, tomorrow, in Emeryville. ... Jack Hudson told that in 1901, Connecticut set the first speed limit for autos: 12 mph in town, 15 out of town.

Drawing: Many postcards including Movie Stars, a set of Spam cards, a well used copy of Burdick's PIONEER POSTCARDS, embroidered Spanish dancers, a ticket to WESTPEX.

Show & Tell: Darlene Thorne has been filing her cards out of boxes into albums; she showed a modern repro of a real photo of women libbers at Sather Gate in 1911 and a photo of herself with Bruce Jenner from the '60s. ... Michele Francis revealed that this is her first time to show and tell; she brought a Mike Roberts card of, ta-dah, Mike Roberts himself,



a card with an ad for Richard Behrendt on the side of a building and a card of the Post Office car on the Market Street Railway (page 3). ... Fred Van der Heyden showed a card of Dutch kids carrying a San Francisco sign (and told that these cute postcards were often seen as derogatory), an oversize San Marino restaurant card with business card "enclosure," and a linen and newer jumbo Florida hotel card.



Business: Kathryn Ayres told that we have programs lined up through June. Please suggest programs or volunteer to do one yourself. Twenty postcards will make a 20-minute program. Next month Nancy Redden will be presenting the Weekie Wachee Mermaids! —NANCY REDDEN, SECRETARY AND LB

TREASURER/HALL MANAGER REPORT

As of May 1, 2015 \$4,789.43.

Our room contract is confirmed through November. We will be in Room C-230 in September, but otherwise C-210, with its lovely bay view, will be our home for the rest of the year. (C230 is the first room on the left as we enter the corridor.)

—ED CLAUSEN, TREASURER/HALL MANAGER

WELCOME TO OUR NEW MEMBER

Martin Krim, a collector of Ghirardelli, Foss and Ackers Swiss chocolate vintage cards.

DEPARTMENT OF OOOPS!

Sometimes the keyboard has a mind of its own; at other times I have no mind at all. To all concerned: Please forgive my *Oh No!*s of last month. To hard copy readers: Please correct the names given for Donna Huggins' fiancé under *Announcements* and in *P/S*. His name is John Jamieson. —LEW

EDITORIAL WHEE

It's been more of a "whew!" this month. The cupboard has one or two meaty articles in it; the rest is crumbs—delicious, but unfilling. Your contributions of *Interesting Cards*, news, comment and articles are needed. Please respond. —LEW

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!

June 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

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

July 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. 9th Ave. & Lincoln, Sat 10am-6pm, Sun. 11am-5pm. Free entry!*

Sept 26-27, Sat-Sun, GLENDALE, Vintage Paper Fair, 1401 N. Verdugo Road, 10am to 5 and 4pm. Food! Free entry!

Nov. 6-8, SAN MATEO, Hillsborough Antique Show, San Mateo Expo Fairgrounds, Fri. 10am-7pm, Sat. 10am-6pm, Sun. 11am-5pm.*

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, Fri. 10-6pm, Sat. 10am-5pm

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(at)planetaria.net)

+ R&N will have cards and supplies. Vintage Paper Fairs: www.vintagepaperfair.com Jeremy LeRoque: www.postcardshows.com, 530 338-5810

PROGRAM:

WALT ANTHONY, CONJURER & TELLER OF TALES

We had seen Walt earlier looking at cards and wearing street clothes. No longer in mufti, he was dressed for the stage in a royal purple vest with gold buttons, an elegant oversize tie knotted beneath a starched wing collar, black pants, and rich violet spats, made by his grandmother, he revealed. Tall and elegant, he was a commanding presence before the head table, now naped in red. Three small “vestibule tables” stood beside him, they, too, with red coverings.

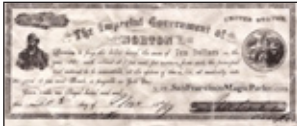
“The stage is set,” Walt began in a mystic tone, then confessed, “I am not a postcard collector, but this morning I bought 20 cards!” [Aha!, we thought... mission accomplished!]

“I am not a magician,” Walt exclaimed. “They trick. I am a conjurer,” he said with twinkling eyes, “allowing you to see things differently... not as they are.

“1859! Joshua Abraham Norton proclaimed himself emperor of these United States ... (aside) I love San Francisco! ... decreed a \$25 fine for anyone saying the dread word ‘Frisco’ ... called for the Bay Bridge to be built, which it was, 56 years after he died ... printed his own money which was accepted everywhere in the



city ... put up the first municipal Christmas tree in the U.S. The city mourned his death for three days.”



city ... put up the first municipal Christmas tree in the U.S. The city mourned his death for three days.”



FRED VAN DER HEYDEN • WALT ANTHONY



The historic comments led to a deck of antique appearing playing cards from which a volunteer—Craig Blackstone—was asked to draw a

card, any card. We all saw it, the eight of diamonds. Somehow, by Emperor Norton’s spirit or Walt’s conjuring wizardry, 8♦ appeared chalked on a covered slate that Fred Van der Heyden had been holding tightly the whole time! [Gasp!]

Walt then told us that he had had his Magic Parlor at the Chancellor Hotel for 2½ years. The century-old hotel is one of the many haunted buildings in



San Francisco. “I am going to tell you a story I don’t usually tell...” about Abigail, a widow who stayed at the Chancellor every Christmas for thirty years. Her last wish was that her ashes be entombed in her favorite room, and the hotel acceded to her bequest. Walt became friendly



DARLENE THORNE • WALT • RUBY FRANCIS

with a worker at the Chancellor who knew of his interest in arcana and gave Walt a vial of the ashes that were “left over” from the entombment. We saw the vial and heard Walt tell that he was distressed to have the mortal remains. We all stared at the ash filled bottle in his hand and whispered, “Be at Peace,” to Abby’s spirit. We blinked and looked again. The vial was empty! [Gassp!]

Walt’s patter led to him holding a piece of rope and explaining how it could be an impenetrable boundary. Two women from the audience—Darlene Thorne and Ruby Francis—held each end of the rope, firmly, in front of Walt. “Impenetrable,” he muttered and passed through, the ladies still holding their ends of the intact rope! [Gasssp!]



The last illusion—or, perhaps, differing reality, if that’s what Walt was offering us—was about “the people who built the city with great love and determination.”

He told of purchasing one of the small tables he was using along with a jewelry box and a broach [brooch]. The items had once belonged

to Alma de Bretteville Spreckels... yes, Big Alma. She was a large woman, born to a poor family and eager to fulfill her rôle in life. She modeled [in the nude, of course]



at the Hopkins Institute atop Nob Hill and was chosen to pose for the female figure that crowns the Dewey Monument, which was dedicated by TR in 1903 and stands in Union Square. Alma met and married Adolph Spreckels, owner of the Spreckels Sugar empire (the original “sugar daddy” Walt told us), who



built her an enormous mansion in Pacific Heights (2080 Washington Street, most recently occupied by author Danielle Steele). Alma was a true benefactor who gave many gifts to the city, among them “The Thinker” by Rodin and its home, the Palace of the Legion of Honor. [“Thank you Big Alma,” we chorused.]



Kathryn Ayres came to the front and held two corners of the cloth covering the small table on which Alma’s possessions were resting. Walt took the other two corners. With all our concentration fixated on the table, and with the cloth limply draping it, the table rose... higher and higher... almost shoulder height on Walt’s six-foot-plus frame. “Thank you Big Alma!” we screamed in whispers between gasps. Ever so gently the table descended. Applause rang out; Walt thanked us and disappeared. We agreed that we hoped he would reappear as a newly fledged postcard collector.

—NOTES BY LB

Learn more about Walt Anthony at www.spell-binderentertainment.com.



Loop the Loops, Hairpins and Horseshoes

by FRANK STERNAD



FLIP FLAP RAILWAY, SEA LION PARK, CONEY ISLAND, NY, C. 1900.



ENTRANCE TO LOOP THE LOOP, CORNER OF WEST 10TH AND SURF AVENUES, CONEY ISLAND. AN ADMISSION CHARGE WAS ALSO COLLECTED FROM SPECTATORS.

Near the end of the 19th century, the roller coaster industry was literally turned upside down. A new coaster design, based on a popular children's toy, utilized centrifugal force to keep a car rolling on a 360° looped track without falling off.

The first commercial looping coaster in the United States was the Flip Flap Railway. It was designed and constructed out of wood by Lina Beecher (1841-1915) and first tested in Toledo, Ohio in 1888 with sandbags, monkeys, and eventually human riders. Showman Paul Boyton was impressed, purchased the coaster and moved it to his Sea Lion Park in Coney Island, NY in 1895. The Flip Flap used a 25-foot circular loop that could produce forces up to 12 G's in passengers, yielding discomfort and the potential for neck injury. Despite its drawbacks, the Flip Flap

was a popular attraction until 1902 when Sea Lion was replaced by Luna Park.

In 1901, just as the Flip Flap Railway was fading away, Edward Prescott installed his new Loop the Loop coaster on Coney Island, and another on Young's Million Dollar Pier in Atlantic City, NJ. Rather than circular, Prescott's track was elliptical—a design element that greatly reduced strain on the human body and is used today in modern looping coasters. Prescott planned to run multiple rubber-wheeled cars on twin 35-foot steel racing loops, but a safety committee limited the ride to one car at a time. Hampered by low seating capacity (four passengers every five minutes), the Loop the Loop on Coney Island managed to survive until 1910 by



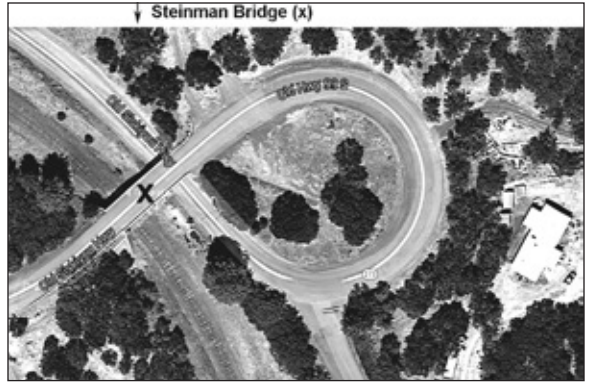
LOOP THE LOOP COASTER, LUNA PARK, CONEY ISLAND, 1903.



LOOP THE LOOP COASTER ON YOUNG'S PIER, ATLANTIC CITY, NJ.



STEINMAN BRIDGE AND 360° UNDERPASS DUBBED "LOOP THE LOOP" BY PHOTOGRAPHER FRANK PATTERSON, c. 1925.



A SATELLITE PHOTO CLEARLY SHOWS PATTERSON'S LOOP THE LOOP TODAY ON HIGHWAY 273 (OLD US 99) NEAR ASHLAND, OR. STEINMAN BRIDGE IS EXACTLY 100 YEARS OLD THIS YEAR.

charging not only for riding but also for watching. The Atlantic City track entertained riders until 1912.

Out West, photographer Frank Patterson drove his automobile over hundreds of miles of mountain roads in the 1920s searching for eye-catching and saleable images. When he encountered tortuous curves with hairpin and over-and-under turns reminiscent of the centrifugal coaster tracks, he christened them Loop the Loop.



THIS HAIRPIN TURN ON THE OLD REDWOOD HIGHWAY IN SONOMA COUNTY WAS ALSO TITLED "LOOP THE LOOP" BY PATTERSON. HIS 1923 JEWETT SITS AT FAR RIGHT.

The cloverleaflet on old US 99 in southern Oregon that crosses over then circles back under Steinman Bridge is one example. Another is the hairpin turn on Oat Valley Road a few miles west of Cloverdale, CA. As for a sharp turn in the Siskiyou Mountains, Patterson saw a different vision in the engineering—the curve of a giant horseshoe.



THE SONOMA COUNTY HAIRPIN TURN TODAY, THREE MILES WEST OF CLOVERDALE ON OAT VALLEY ROAD.



PATTERSON CHOSE TO CALL THIS HAIRPIN IN THE SISKIYOU MOUNTAINS A "HORSE-SHOE CURVE."

NATIONAL POSTCARD WEEK

NPCW Greetings to all from these SFBAPCC clubsters



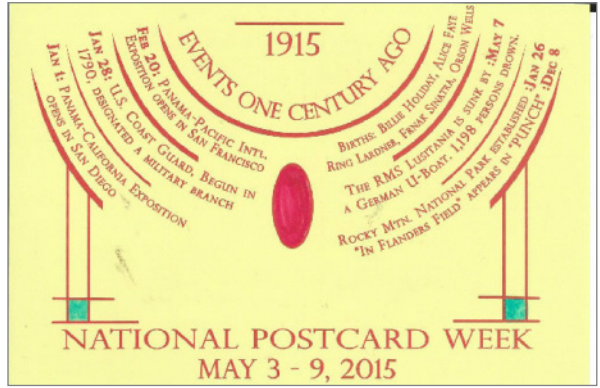
FOUR GENERATIONS, JANET AND LEW BAER.
BY JANET BAER



BOB MONCUR



DEMARIS SWINT, BY RICK GEARY



DON BROWN AND THE INSTITUTE
OF AMERICAN DELTIOLOGY, BY DON BROWN



HAL OTTAWAY, BY RICK GEARY



EDITOR'S AWARD: AN OUTSTANDING CLUB CARD
FOR THE DENVER POSTCARD CLUB, BY KENNY BE



CHAIRMAN, SFBAPCC MEMBER ED JARVIS



SFBAPCC PRESIDENT, ED HERNY



CHUCK BANNECK AND RUSS SAMUELS



POSTCARD MERIT BADGE POSSIBILITIES

Our club table was set up on Thursday afternoon; I was back on Friday morning for the official WESTPEX opening and brought a shoebox of vintage cards to give away—all early cards that were reasonably attractive but not of great value to collectors. Forty or 50 folks came up to our table. Naturally, I told them about the club and invited them to come to a meeting and briefly explained what collecting old postcards is all about. It was fun speaking to people, and some showed genuine interest. The best part was talking to the kids—several Boy Scout troops and one Cub Scout pack. The Scouts were there to participate in a “merit badge” program in stamp collecting. All the kids were curious and enthusiastic, and I enjoyed emphasizing the fact that these cards were really 100 years old. Several kids who saw the PPIE image on the display board—the California Bear looking fierce over San Francisco—asked if they could take a card like that as their choice. Next time we do this, we might print repros of this card to give to the kids. It apparently appeals to the “monster” interest they have. Sunday was very slow, as anticipated—talked to about ten adults and a few more Scouts. I am definitely grateful that WESTPEX allowed us to have a booth for all three days as it was a worthwhile venture for the club. Our display of exhibit boards and poppies received many compliments from other participants, the public and the WESTPEX staff. Kathryn deserves the credit and thanks for this, as she designed it all.

—ED HERNY



FRED VAN DER HEYDEN

Photo SUB-POST Card Co. – Walter M. Reeves

by Frank Sternad

Do these sound familiar? Post-card-size images of San Francisco's earthquake ruins printed in black and white on light-weight, coated paper, with an imprint at the margin that reads, "Photo SUB-POST Card Co., L.A./ Trade Mark." In spite of a knee-jerk reaction by collectors to the publisher's name,

the backs are entirely blank and were never intended to serve as postcards. Twenty-four of these "sub-postcard" pictures are known; and a recently discovered advertising poster titled, "San Francisco Ruins, 24 Views 10¢" confirms they were sold as a set.

With no submarines in sight, "SUB-POST" is taken to describe the pictures' lack of heft and functionality in comparison to regular postcards, but I find them intriguing nevertheless. A little research reveals the man behind the sub-postcard idea was



BROADSIDE ADVERTISING FOR SET OF POSTCARD-SIZE PICTURES PUBLISHED BY PHOTO SUB-POST CARD CO.

(COURTESY HUNTINGTON LIBRARY AND CAROL JENSEN).

Walter M. Reeves, a man of several talents. Born near Auburn, California in 1879, Walter moved with his family to Los Angeles where his father clerked in a railroad office. In 1903 Walter was listed as a traveling salesman for the china and glassware merchant Parmelee-Dohrmann Co. at 232 South Spring

Street. By 1906 he was operating Photo Sub-Post Card Co. next door at 230½ South Spring.

It hasn't been determined if Reeves was in or near San Francisco when the quake hit April 18, 1906, or if he traveled to the Bay Area soon afterward with the intention of selling replacement china and glass. What we do know is he managed to acquire unique photographs of the devastation soon after it happened and that he quickly published the images under his own brand in Los Angeles. On May 29th



BURNED OUT SHELLS OF FAIRMONT HOTEL AND FLOOD MANSION AT CREST OF NOB HILL, SAN FRANCISCO.



SUNKEN STREET AND SIDEWALK IN SAN FRANCISCO DISTRICT THAT ESCAPED FIRE.



EARTHQUAKE AND FIRE DAMAGE AT MARKET AND FREMONT STREETS. WINE MERCHANT SAM LACHMAN'S STONE FACE SITS IN THE RUBBLE, BRAVELY FACING DISASTER.



THE 1905 HUNTINGTON (PACIFIC ELECTRIC) BUILDING ON THE SOUTHEAST CORNER OF SIXTH AND MAIN STREETS IN LOS ANGELES SERVED AS COMPANY HEADQUARTERS AND DOWNTOWN TERMINAL FOR THE PACIFIC ELECTRIC RED CAR LINES.



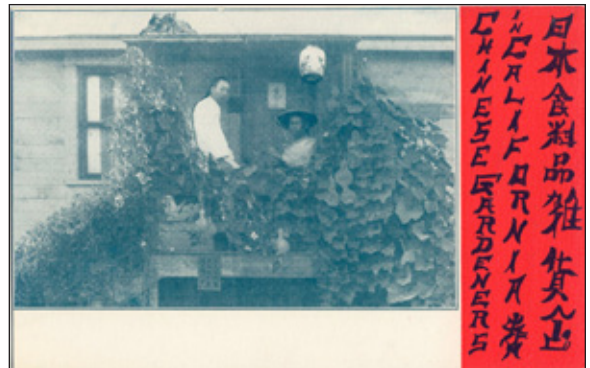
THE 1905 CABRILLO SHIP CAFÉ WAS A HOTEL AND RESTAURANT FASHIONED AFTER A SPANISH GALLEON THAT SERVED UP HIGH-PRICED CUISINE AT ABBOT KINNEY PIER IN VENICE, CALIFORNIA.



GOLF COURSE AND CLUB HOUSE ON CATALINA ISLAND.



THE ELEGANT 200-ROOM, BEACH-FRONT HOTEL ARCADIA OPENED IN 1887 TO BECOME THE FIRST LUXURY HOTEL IN SANTA MONICA.



“CHINESE GARDENERS IN CALIFORNIA”

Ha ha! I knew the caption was bizarre when I recognized the Chinese characters for Ri Ben (Japan). The Chinese writing says “Japanese food store.” —LB



THE BAS-RELIEF CARVING THAT FRAMES THIS NEWPORT BEACH SCENE EFFECTIVELY CONVEYS THE IMPRESSION OF SAND SCULPTURE. POSTAL ARTIST WALTER REEVES MADE THESE POSTCARDS FOR PEABODY & CO., PROPRIETORS OF A LOCAL BATHHOUSE.

he filed a trademark application for “picture-cards,” very likely the “SUB-POST” mark we see on the sub-postcards and the advertising broadside.

Reeves’ letterpress reproductions are surprisingly good, based on well composed, contrasty images that transitioned nicely to fine-screen halftone prints. Two of the pictures, explicitly credited to Photo Sub-Post Card Co., appeared in an August 1906 engineering journal that was reporting seismic and fire damage sustained by San Francisco buildings. There were four other photos in the article, all credited to R.J. Waters & Co. of San Francisco. Such proximity plants a seed of suspicion that Waters & Co. may have been the actual photographer of the Photo Sub-Post Card Co. images. At the time, “& Co.” would have been Gabriel Moulin. Although scenes of the 1906 San Francisco disaster are the ones most commonly encountered, Reeves also published sub-postcard views of other California cities and towns, Catalina Island, naval vessels, etc.

The story doesn’t end there. Gradually moving away from sub-postcards, Reeves expanded into the real thing. In late 1906 and early 1907 he published standard scenic view postcards of Los Angeles, Newport Beach, Venice, Santa Monica and other Southern California destinations serviced by



WALTER M. REEVES’ ELABORATELY DECORATED POSTCARD BACK FEATURES THE BELL TOWER AT SAN GABRIEL MISSION.

the Pacific Electric Railway system of streetcars. The halftone photos were printed in various colors, and each card was signed, “Walt. M. Reeves, Mission Artist, 230½ S. Spring St., L.A., Cal.” His “art” consisted of bas-reliefs carved from potter’s clay, each related in some way to a particular scenic view. The carvings were then photographed and reproduced on the appropriate postcards. One carving shows the bell tower of Mission San Gabriel along with the inscription “California Souvenir” and Reeves’ signature information—a complex image that dominates most of his undivided postcard backs.



AD FOR *THE POSTER*, REEVES’ 1907 POSTCARD PRINTING BUSINESS, OPPOSITE THE ORPHEUM THEATRE ON SOUTH SPRING STREET, LOS ANGELES.

Sometime in 1907 Reeves moved a few doors down the street to 236 S. Spring where he opened a new shop called “The Poster.” In that location he offered to reproduce photos on postcards, and claimed to have 10,000 postcards on display. Three years later he was back on the road selling crockery

plus representing the W.P. Jeffries Co., Los Angeles book and calendar printers and steel die engravers. From 1918 to 1920 Walter Reeves’ hands were back into pottery clay, operating a business in the Lankershim Bldg. on West 3rd St. called the American China Company. His specialty was ceramic insulators, perhaps the kind used by Pacific Electric on their power poles.

Walter M. Reeves passed away in Los Angeles on June 3, 1927 at the young age of 48.



The prow of Bernstein's *Nina* was the best thing about the restaurant and was enjoyed by crowds on Powell St. and on the cable car. She was scuttled in 1981. As for the Manx Hotel a few steps up Powell, 'nuff said on this Portolá Festival era card.



Kunstler-Heim (Artists' Home), still on Grove St. near Lyon

BERNSTEIN'S FISH GROTTO
 123 Powell Street, San Francisco, California
 The entrance to Bernstein's Fish Grotto faithfully follows in size and detail "The Nina," Flagship of Columbus.
 The most unique restaurant-front in America.



Stagedriver Charley Parkhurst, early day cross dresser. When he died, it was discovered that he was a she! First woman to vote in a presidential election in California.

A Manxman's Philosophy of Life

Hotel Manx
 POWELL STREET AT O'FARRELL
 SAN FRANCISCO'S MILLION DOLLAR POPULAR PRICED HOTEL

Service, Comfort and Right Prices with its Ideal Location have made the Hotel Manx "SAN FRANCISCO'S POPULAR HOTEL" G.C. LARMAN

"DID it ever occur to you that a man's life is full of temptations? He comes into the world without his consent, and goes out against his will, and the trip between is exceedingly rocky. The rule of contrivance is one of the features of this trip.

When he is little the big girls kiss him; when he is big the little girls kiss him. If he is poor, he is a bad manager; if he is rich, he is dishonest. If he needs credit, he can't get it; if he is prosperous, every one wants to do him a favor.

If he is in politics it is for graft; if he is out of politics, he is no good to his country. If he doesn't give to charity, he is a stingy case; if he does, it's for show. If he is actively religious, he is a hypocrite; if he takes no interest in religion, he is a hardened sinner. If he gives affection, he is a self specimen; if he cares for no one, he is self-absorbed. If he dies young, there was a great future before him; if he lives to an old age, he missed his calling.

If you save money, you are a growler; if you spend it, you're a leech; if you get it, you're a grafter; if you don't get it, you're a bum. If you call on G.C. Larm at the Hotel Manx, he will show you real comfort, and if you don't have comfort you are a shony. So, WHAT'S THE USE?"

(Over)

Message From

HOTEL MANX
 San Francisco, Cal.

San Francisco, CA, NOV 10 1910

Desiring to have you as a regular guest at Hotel Manx, whenever in San Francisco, I take this means of again calling your attention to some of the many attractive features of the hotel. We excel any hotel in the city, in location, service and popular prices. Your route papers are on file in the lobby. Circulating ice water in every room.

I have entertained many of your friends at the Manx, and hope for your continued and regular patronage.

Cordially yours,
 G. C. Larm, Mgr.

U.S. POSTAGE ONE CENT

ADDRESS

Mrs. M. L. Samuelson
 1500 Naguete St.
 Fresno
 Cal.

P.S. AFTER 43 YEARS and well over 1200 antique and collectibles shows, Ken Prag plans to do his final show in February 2016 saying, "It has been an amazing run, and I've really enjoyed helping interesting people build their collections!"

STAMP OF APPROVAL: "Excellent issue this month! I particularly liked the Parcel Post use on postcards article and the treatment of the March PPIE meeting minutes. It was one of the most special presentations we have had since we became members." —*Russ Samuels* ... "That's the kind of feedback we like!" —*Frank Sternad*. "Ditto!" —*Lew*

FROM STEVE HOWELL: I dragged my feet again and failed to produce an NPCW card, but I did do up a bunch of older rack cards instead. They were cards showing the old town of Avila Beach. I took them to that town's post office for hand cancels, but... that postmaster was like the mail #!&#. She said that she would do some of them, but the rest she'd have to just send out to the automated mail sorting station and have them deal with them. I tried. [At the Penngrove Post Office they'd rather not be bothered with hand canceling. I stand my ground, smile sweetly and say, "Would you like me to cancel these for you?" It's always worked... so far.]

PULP FICTION ERA AD found by Stan Flouride:



Make \$25 a Day—Be Your Own Boss

\$750 and up

You can easily do it with our wonderful new invention. Every dime you take in, you make 8¢ net profit. The

DIAMOND POST CARD GUN

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FROM KATHRYN AYRES: The SFBAPCC was one of twenty-four historical groups to participate in "OUR STORY: A BAY AREA HERITAGE OPEN HOUSE," hosted by the Mechanics' Institute Library on May 7th. The event was very well attended; indeed, the third-floor room was packed full of history enthusiasts. Our club display boards consisted of 1894 California Midwinter Fair postcards from the collection

of Ed Herny, and 1915 PPIE cards from the collection of Chuck Banneck. Many attendees expressed surprise at the existence of a post card club, and then described postcard collections that had been handed down to them by relatives. Ed and Kathryn gave out club postcards and newsletters, which supplied contact information. As a result, it is possible that we will see new faces at our coming club meetings!

FROM NANCY REDDEN: I don't just hang out looking at paper!!! I've been a member of "ACE" since 1980. It began in 1978 when some of the greatest wooden roller coasters were being torn down... and built! There is a fantastic *Life* magazine (June 1979) article featuring ACE members. That is how I found them. [That's Nancy on the front seat.]



MICHELE FRANCIS gave me this card of Balboa High School. Her wife, Cynthia, attended a gathering of alumni committees from all the SF high schools (ex-



cept Lowell!). It was held at Balboa HS where there is an exhibit on the school's history, and everyone was given a postcard. Cynthia is hoping to get an alumni organization started for Ruth Asawa School of the Arts, which their youngest daughter attended.

[A spread on SF schools would be a neat addition to these pages. What's out there? I have a few, including Lowell High, where my dad, Janet and I went, and the old Lowell where my grandmother matriculated long before the fire. Is there a postcard of the newest Lowell?]

CAROL JENSEN came upon the image of the complete Photo SUB-POST Card Co. earthquake and fire series while researching a different photographer at the Huntington Library in San Marino. What Carol found was a glass plate negative which the library kindly scanned as a positive image.



THE FERRY BUILDING has been a symbol of the city since it first opened in 1898. Its beaux arts tower appears sky high to pedestrians or those approaching on the water. Glance at it from the bridge, however, and its 245 feet seem pint size before the modern megaliths further ashore. However small, the tower plays a large part in promoting civic celebrations, none greater than the PPIE of a century ago. In celebration of the fair's centennial, it has been re-lighted; the magical numbers 1915 gleam each night from dusk to dawn as seen in this 2015 photo by Jim Caddick.



PELTON REDUX

After reading the article on Myron S. Pelton in the March newsletter, George Juilly took a closer look at his collection. He was delighted to discover another card the photographer had mailed to Gladys Gibson of Santa Rosa in 1908. The message, signed "M.S.P.," reveals Myron and his father were building a 10 x 12 foot darkroom in Duncans Mills.



Shortly before that update arrived, Carol Jensen had written that she “just reread the March newsletter. Please note that it is the Reid Brothers, James and Merritt, who were the architects of the Folsom Prison, its building and wall. I am always on the lookout for Reid Brothers-designed buildings. Those 1902-1905 images of the Folsom Prison are hard to come by. It shows the actual way the buildings were. There is very little that resembles the original structures now, after 100 years of remodeling.

“Good stuff!”

—LEW

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Membership current through year on label.

2015 MEETINGS

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

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