

San Francisco Bay Area Post Card Club

November-December 2015 Saturday, November 28, 11 AM to 3 PM

Vol. XXXI, No. 8

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

Visitors and dealers always welcome.

IN THIS ISSUE

- PROHIBITION
- MIKE ROBERTS, THE POSTCARD KING
- ADLAI STEVENSON
- ANSEL ADAMS
- PPIE OFFICIAL PHOTOGRAPHERS

PROGRAM: Jim Caddick on California's Petrified Forest

Jim will present a postcard history of the Petrified Forest, from the Eocene Epoch, in Sonoma County, a favorite haunt of Robert Louis Stevenson. We'll learn about the various photographers and publishers that issued many cards over the more than 100 years that the site has been a popular roadside attraction.

HOLIDAY FINGER FOOD POTLUCK: As every November, the festive board will be groaning under the trays and platters of sweet and savory finger foods that we each prepare. Cookies or cheese, anchovies or chocolate—bring what you enjoy sharing. The club will provide plates, table ware and some drinks. Please remember that we will be looking at postcards; goopy and greasy tidbits will not be in order.

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 CARDS

2015 has been a breathtaking year for postcarding in the Bay Area. The PPIE Centennial had been a dream for many of us since we found our first cards of The Fair. Now, its hundredth year hoopla is ending, and—although we may be exhausted—we are more inspired and educated than ever before. Research and cooperation have produced much new knowledge. PPIE celebrants have spread their enthusiasm, and we have come to understand the whys, whens and wheres of the Exposition and are overcome with pride and amazement at the hows. We'll celebrate here by showing a PPIE mechanical postcard (Who knew!) and a glimpse of good old, good natured, American huckstering, from the album of Chuck Banneck.

CLUB OFFICERS

President:

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

Vice President:

KATHRYN AYRES, 415 795-3298
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



EDITORIAL OUI!

The readership has spoken, and written, and the message has been a resounding Yes! for the all around larger magazine. It won't be a monthly, but we can aim at a quarterly with postcard meeting announcements to fill the gaps. Twenty-four large pages will need a lot more content than the 16 smaller pages we've been used to. It will be up to all of us to help fill them.

Now, your submissions of articles, interesting cards, comments, complaints, postcard and clubster news, and everything else of note will be needed more than ever before. Please do not be reticent. Write and scan what you can. Your words and images will be edited and arranged to give them prominence, accuracy and readability.

Scans of six cards from your collection along with a sentence or two on each, can fill a page and spread the word to our hundreds of members—and the countless future readers who will learn from them on the club website—about your cards and your topics. Copies of the newsletter go to several institutions of learning where they are archived for the benefit of hard copy researchers. Your words and postcards may solve mysteries, answer questions and, perhaps, intrigue others to become postcard collectors.

The best way to send text is by email as an MS Word document or PDF. Failing that, typed or handwritten pages will do. For images: full size, full color (even for black and white cards), highest quality jpgs or PDFs are best. Failing that, high quality color copies can work. Often, plain 10¢ photocopies can be made almost acceptable.

As far as subject matter goes, it is the same as the subject matter for postcards: anything the human mind can think of.

The next issue of the newsletter will appear early in 2016, as soon as there is enough news to fill its pages.

Thank you all for your continuing support and participation!

—LEW

TREASURER/HALL MANAGER REPORT

Our balance as of November 1st is \$2,583.90.

We have contracted for our meeting rooms at Fort Mason for the first half of 2016. We will be in Room C-210 in January and June and across the hall in Room C-205 February through May. It is one of Life's Mysteries why FMC moves us back and forth across the hall, but the rooms are the same size, only the view changes. (The large room that we prefer is being converted to offices after the first of the year; it is henceforth unavailable to us and the puppies.)

As Treasurer, I'm pleased to report that we end the year in the black. As Hall Manager, I want to voice my appreciation to all of you who help with set-up and break-down of chairs and tables each month. Many hands make light work. Thank you.

Enjoy the upcoming holidays. I wish you all a very Happy New Year.

—ED CLAUSEN, TREASURER/HALL MANAGER

TIME TO RENEW

Dues for 2016 are now payable. The excitement and fervor of the Centennial of the Panama Pacific International Exposition will fade after the closing ceremonies on December 4. The club will remain active and involved as other centennials and significant anniversaries come due.

Your support and participation during the coming year are needed. Monthly meetings (except for December) will be held at Fort Mason Center. Speakers and topics will be wide ranging and authoritative. The newsletter will be available by email, in full color with links to sites on the World-Wide Web, or in black and white hard copy. Our first class website, www.postcard.org, will continue to archive reference copies of the newsletter and offer copious postcard and club information.

Please renew promptly at a meeting (best), online (2nd best), or by mail. Dues remain at \$20—or more for Supporting (very best) members.

2015 – POSTCARD CALENDAR – 2016

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

Dec 4, Fri, SAN FRANCISCO, The Lights Are Going Out!, Closing Day celebration of the PPIE Centennial, on the Embarcadero in front of the Ferry Bldg, 4:15pm

Dec 5, Sat, GRANADA HILLS, San Fernando Valley Postcard Show, 11128 Balboa Blvd., 10am–6pm, \$1 entry+

Jan 9–10, Sat–Sun, GLENDALE, Greater L.A. Vintage Postcard and Paper Show, Glendale Civic Auditorium, 1401 N. Verdugo Rd, 10am–5 and 4pm+

Jan 16–17, 2016, Sat–Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers in Golden Gate Park (9th Ave. & Lincoln). Free Admission! Sat. 10am–6pm, Sun. 11am–5pm*

Jan 22–23, Fri–Sat, PHOENIX, AZ, Greater Phoenix Postcard and Paper show, 5757 North Central, from 10am; \$5/day entry, free with out of state license, \$20 early bird; www.therbfshow.com

Jan 29–31, Fri–Sun, RANCHO CORDOVA, Sacramento Gold Rush Paper Show, La Quinta Inn, Hwy 50 Sunrise Exit 18, Fri 12pm–6pm, Sat–Sun 10:15am–6 and 3pm, www.goldrushpaper.com/

Feb 5–6, Sat–Sun, SAN MATEO, Antiquarian Book Fair, San Mateo Expo Fairgrds; 10am–6 and 5pm.*

Feb 21–22, Sat–Sun, KENT, WA, Greater Seattle Postcard and Paper show, Kent Commons, 525 4th Avenue, North; 10AM to 6 and 4PM+

Feb 26–28, Fri–Sun, SAN MATEO, Hillsborough Antique Show, San Mateo Expo Fairgrounds, Fri. 10am–7pm, Sat. 10am–6pm, Sun. 11am–5pm. *Ken's last show!**

Mar 19–20, Sat–Sun, SAN MARINO, San Gabriel Valley Postcard & Paper Show, 3130 Huntington Dr., 10am–6 and 4pm+

Apr 23–24, 2016, Sat–Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers in Golden Gate Park (9th Ave. & Lincoln). Free Admission! Sat. 10am–6pm, Sun. 11am–5pm*

May 21–22, Sat Sun, GLENDALE, Greater L.A. Vintage Postcard and Paper show, 1401 N. Verdugo Rd., 10am–5 and 4 pm+

Jun 25–26, Sat–Sun, KENT, WA, Greater Seattle Postcard & Paper Show, Kent Commons, 525 4th Avenue North, 10am–6 and 4pm+

Jul 9–10, Sat–Sun, SAN MARINO, San Gabriel Valley Postcard & Paper Show, 3130 Huntington Dr., 10am–6 and 4pm+

Aug 6–7, Sat–Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers in Golden Gate Park (9th Ave. & Lincoln). Free Admission! Sat. 10am–6pm, Sun. 11am–5pm*

Sep 24–25, Sat–Sun, GLENDALE, Greater L.A. Postcard and Paper show, 1401 N. Verdugo Rd., 10am–5 and 4pm+

Nov 12–13, Sat–Sun, SAN MARINO, San Gabriel Valley Postcard & Paper Show, 3130 Huntington Dr., 10am–6 and 4pm+

Bolded calendar entries produced by club members.

* Ken Prag will be there; let him know what to bring; 415 586–9386, kprag@planetaria.net

Vintage Paper Fairs: www.vintagepaperfair.com

+ Jeremy LeRoque: (626)665–9435, www.postcardshows.com, 530 338–5810; collector supplies available.

WELCOME TO OUR NEW MEMBER

Roxanne Patmor, a collector of Long Beach.

Roxanne wrote that she is with the Historical Society of Long Beach and that the group will be featuring the John Bowers story in its upcoming cemetery tour. She found the February 2014 article in our Photographer Project series and reminds us that “Bowers was a photographer who was shot in what was probably a lovers’ triangle. In the newsletter article, a train derailment” near Santa Barbara is referenced. The train was carrying Shriners on a sidetrip from their canceled convention in Los Angeles.

Attached was a color postcard of the papier maché camel that was created to salute the Shriners. The image also was used on a monochrome postcard.

Roxanne continued: I do collect holiday postcards from the early 1900s but not too actively anymore. And I love the articles in your newsletter. The graphics are so wonderful — that’s always been the appeal. The Historical Society collection includes at least a thousand postcards (some of the 1933 earthquake by the Winstead Brothers, local photographers) and 30,000 photographs. The photos are

filed by topic; unfortunately the postcards are not sorted by anything. They are kept in archival sleeves and stored in binders.



EDITOR’S NOTE: Frank Sternad, our newsletter fact checker and research perfectionist, reports that although this picture of Shriners at Long Beach was taken in May 1906, the convention in Los Angeles was postponed until 1907 because of the earthquake in San Francisco.

MINUTES, September 26, 2015

Ample parking and a model PPIE play station in the lobby of Bldg C were highlights of FMC. Getting up to the second floor, we discovered that we would be much more together than usual; Room 230 is considerably smaller than previously thought. No problem! We became even friendlier.

Honored attendees included Donna Ewald Huggins, John Jamieson, James Jarvis (at his first meeting in his multi-year membership, also an ECV supporter), and John Burton's grandson, Austin. Only 27 of us signed in; about ten seats were occupied by anonymous.

Cards were brought for sale or trade by Sue Scott, Ted and Arlene Miles, Ed Herny, Joseph Jaynes, Rommel Struckus, Jim Staley, Alex Pellegrini, and a large supply 10¢ cards in the club box.

We were called to order at 1:00 PM by President Ed Herny.

Announcements: Chuck Banneck told that since his John Pals program folks have looked at their PPIE cards, and he has acquired another for his Pals archive.

Ed Herny told that the Santa Cruz show was a winner, as usual, and there was a round of applause for show host, Joseph Jaynes. Ed also told that tomorrow at 7:47 PM would be the fullness of the total lunar eclipse to be followed by a blood moon.

Joseph Jaynes told that the Santa Cruz show has been getting smaller and smaller and probably will not be at the Scotts Valley Hilton again; over its 30-year life, the show has been downsized repeatedly, "There just aren't enough show dealers to keep it going." There are too many vendors with "dead dealer stock," and not enough vendors with new cards for the connoisseurs.

Before she left, Donna asked that we announce the closing event of the PPIE Centennial on December 4. Details to follow. Reserve that date now.

Drawing: Kathryn Ayres reviewed the many items before the first ticket was drawn. Happy winners took their choices from an SF linen album, three boxes of mixed continentals, a scrapbook with many postcards, new postcard boxes, Wells Fargo poster cards, and much more—18 lots in all. Thank you donors!

Show & Tell: Penny Clifton told that she was in India recently and that postcards there were not easy to find; she did show one card that she got from an artist that paints on vintage cards. ... Ted Miles said thanks for the interest in the Western RR Museum cards and showed an RP of a McKean Motor Car, gas powered and made in Omaha; these cars are usually red and have a wedge-shaped front end—"aerodynamic." ... Loren Thor just got back from France where she went to the giant Paris flea and Images de Marc, Marc Lefebvre's stellar shop; she has narrowed down her major topic to Mocked, Maligned and Marginalized Women and discovered Suffrage cards; she showed



one by Dudley Bukton illustrating a response to a Suffragist setting a mailbox on fire, another by Gil Baer of the husband at home with the kids, and a third of women lined up to cast votes against alcohol, poverty and war. ... Darlene Thorne showed cards of our newest saint, St. Serra: a list of the missions and one of Serra's tomb in Carmel.

Nancy Redden brought a big, red, Santa Cruz roller coaster card and told she had owned an original car from it which is now at Playland Not at the Beach; from another of her roller coaster cards mailed in 1972, she read a message about trading for the topic... written by Darlene Thorne. ... Janet Baer read her poem "Forbidden Fruit" that she wrote for an end of Prohibition anniversary party in Petaluma. ... Joseph Jaynes told that Darlene is not the first person to pursue trades through the mail, and showed a Mickey Mouse card from 1948, "Send me 10 different view cards, and I will send you 10 of Lawrence, Mass." ... Kathryn Ayres told that E. H. Mitchell is a favorite publisher and many of his cards are in the PPIE show at the California Historical Society; she showed a small tray embellished with a Mitchell postcard image. ... Ed Herny waved a leather card with a Santa Rosa High School pennant applique from 1908 mailed to *Boikeley* (Berkeley). ... Someone asked what year our club was started. The SF-BAPCC was formed from three small local clubs, including the Golden Gate and Marin clubs, in 1984.

— NANCY REDDEN, SECRETARY, AND LB

MINUTES, October 24, 2015

Ample parking in spite of the Fall Antique Show filling one of the piers and to which a number of us enjoyed the courtesy passes that Fred Van der Haven alerted us.

Thirty-three members and guests signed in.

Dealers set up included Ed Herny, Joseph Jaynes, Sue Scott, Eric Larson, Jim Schee, Hal and Michelle Lutsky, Ted and Arlene Miles, Dave Parry.

President Ed Herny called the meeting to order at 1:04 pm.

Announcements: Hall Manager Ed Clausen reported that rent had been paid to Fort Mason for the first half of 2016. In January and June we will meet in C-210; February through May, we will be in C-205. (Two days after the meeting, we learned that the April date conflicts with the Vintage Paper Fair. Stay tuned!)

Harold Wright alerted us to the 200 PPIE paintings on view at the deYoung Museum as well as other PPIEana.

Ed Herny told that complimentary passes (free tickets!) for today's Antique Show are on the front table.

Hal Lutsky revealed that the upcoming Walnut Creek Vintage Paper Fair will be his last there and that next year he will have three shows in Golden Gate Park (see calendar). Lew Baer read a letter from an inquirer in Indianapolis. He had referred him to the club in that city. He also read a letter from Bunny Moses who will be visiting here in November; she was asking for a ride to the Walnut Creek show. David Parry said he would take her and Debra Mulnick who will be here from Boise.

Drawing: Lucky ticket holders got their choice of a California centennial plate, info cards for the Duboce Safeway mural (Kathryn Ayres told that taggers have left it alone, except for the door in the center), a couple of books and several stacks of postcards.

Show & Tell: Darlene Thorne showed a pencil sketch for the design of a Stanford postcard—framed with the card along side, one of the first cards in her collection. Darlene told that she gave her granddaughter, Emma, some postcards which she took to school and came home without her favorite, an “Emma” card. Darlene told the sad story on our Yahoo email ring; Steve Yvaska sent another card to replace it and Nancy Redden sent a silk card. Emma is happy again. ... Fred Van der Heyden brought a relic from the stagecoach Napoleon used at Waterloo and two comic children cards, one of them *rahtuh risqué*. ... Jim Caddick showed two albums of sample cards, also a card of Mike Roberts in his Country Store with Coralie (Coral-Lee) Sparre's daughter, autographed by Mike, and Mike Roberts' personal postcard with his home image and address—the card that started Jim on his pursuit of *everything* Mike Roberts. ...



Harold Wright showed another Mike Roberts card of the “Midnight Ride of Paul Revere.”

Kathryn Ayres' item was not a postcard, but a brag: At her program she mentioned that she did not have a card of Cawston Ostrich Farm at the PPIE; today she got a stereo view of the Cawston exhibit. ... Mike Jacobsen showed a 4-card set of attractive, oversize (alas!), SF cards made by



the company he works for, Salesforce, a business that helps you get things done faster online; Mike had a few sets to share with us! ... Arlene Miles showed a real photo of a woman in an open cabin (SF? 1906?). ... Joseph Jaynes brought a Standard Oil postcard advertising free full size prints of Oregon views from 1938. He commented that no one has ever asked him for Standard Oil cards. ... Jim Schee showed an advertisement for burnt leather goods at a Boston store on the back of an earthquake damaged, SF opera house postcard. ... Ed Herny showed an RP of the interior of a luxurious home with a woman in elaborate Chinese dress and surrounded by Chinese antiques. Did anyone recognize her? [No.] Ed also showed his candidate for the Worst PPIE Postcard, Ever: a flimsy blurry view of the Cliff House captioned, Near entrance to Cliff House; Ed is giving it to Chuck Banneck “who has the best PPIE cards and will now have the worst.”

—NOTES BY LB

John Freeman on PROHIBITION POSTCARDS

John began by telling that he collects postcards mainly for their social commentary. The images plus the messages often convey an accurate “feeling” of the time they were written. The Temperance era led to a particularly postcard-rich time for John. Public outrage over alcohol arose during the Civil War. In the 1890s, Carrie Nation began speaking out against booze. Living in Kansas with her minister husband, she founded a local chapter of the WCTU. In 1900, her prayers were answered when she heard her God’s call, and she began her active opposition to alcohol. At close to six feet tall, all 175 pounds of her could be menacing, especially when armed with a brick and later her hatchet. Dying in 1911, she did not taste the fruit of her vine/// labors.

The Temperance movement grew, and the Volstead Act became the law of the land in 1919. By the 1920s the media—the press—was feeding the public news of saloon closings and the abolishment of drunkenness and selling a lot of newspapers. News stories emphasized that the Prohibition law was being enforced and that policing agencies were in charge. Postcards, however, give a far different impression. It is this dichotomy that John finds most fascinating.

In the early days of Prohibition, postcards took the moral path. Women and kids were often shown suffering with a drunk for head of their household. Image styles changed, and soon studio real photos with bar backdrops gained in popularity with photo customers. Booze bottles on these cards became a joke and titillating. We saw a card of a man



sneaking out to drink in a pasture. San Franciscans were laughing with tears in their eyes. The city did not vote for the 18th Amendment, but California carried it and became a “Dry” state in 1920.

We saw RPs from Darlene Thorne’s collection of the WCTU smashing barrels of beer and whiskey in 1923. The cards were unusual because more frequently seen images show people enjoying drinking.

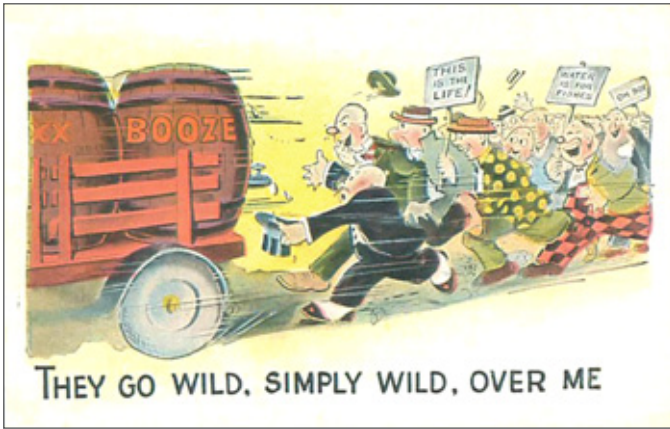
Studio real photos from Chutes at the Beach show humorous fake drinking. The Camel series of cards by E. B. Weaver and others show the sadness of having no liquor down South.



The Mexican border was easy to cross, and easy booze became a big tourist draw. Nogales was a frequent destination; Juarez was a far larger getaway. Jimmie O’Brien was the most brazen bar owner in Juarez with his name in huge letters on a hillside across from the Texas side of the Rio Grande and supplying booze by the thousands of barrels. The Santa Fe was not going to let business suffer and instituted a rail tour that included a 10-day lay over in Juarez. The bars there were palaces for big kids, run by Americans for Americans. Very few bar owners were Mexican; they were mostly Irish. Americans built distilleries in Juarez and offered drinks in “Texas size glasses.”

Havana was another easy place to drink—drink and gamble—there and on the way there aboard ship. “Sloppy Joe’s” became a favorite haunt and soon a common term throughout the country. “Tia Juana,” the Americanization of the Baja California city of Tijuana, was familiar to all in the West.





Up north, Canada regulated alcohol province by province, and was done with liquor prohibition by the end of WW I. Lots of postcards were offered for sale at bars north of the border; they were often stamped “Not printed by Liquor Commission.” Touristic booziness was big business, and the government liquor stores were thriving. Protests to Canada about the ease of obtaining alcohol led to it being shipped to other ports and then smuggled to the U.S.

Postcards soon appeared urging repeal of Prohibition. Jobs were needed during the Depression. Many thousands of beer and liquor workers were idled as were the other thousands whose jobs had been in regulating distribution of alcohol. One card made its point: A drunk stumbling with a bottle in his back pocket, “I’ll say it’s making HIPocrites of all of us,” while other cards showed how forbidden fruit lured many women to use booze and encouraged the brazenness that led to suffrage.

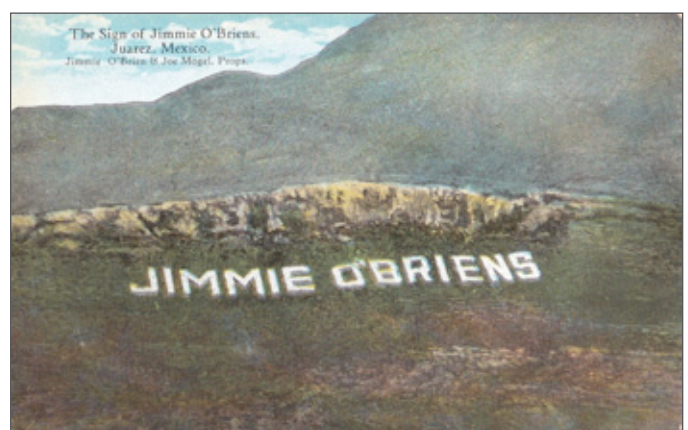
San Francisco was supposedly dry, but grapes and yeast and other ingredients for wine and booze were openly offered for sale. A Shriner’s Convention of the 1920s was chosen to be held here because of the easy going enforcement of liquor laws—although the newspapers reported otherwise.

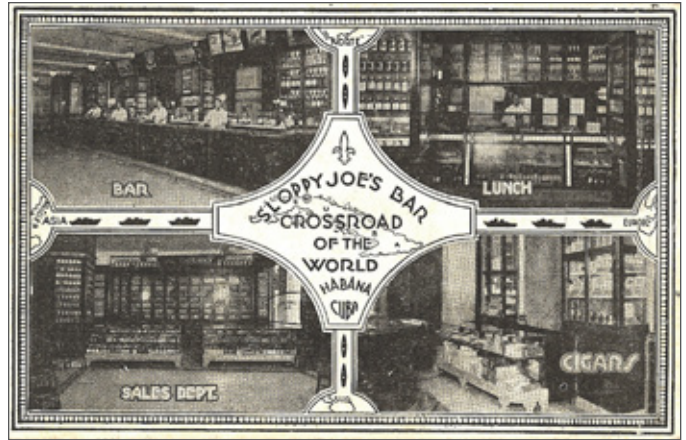
Throughout Prohibition some people fought it. Others—among them postcard publishers—enjoyed good business.

—NOTES BY LEW BAER



THE RIVER OF BOOZE ALONG THE SOUTHERN BORDER

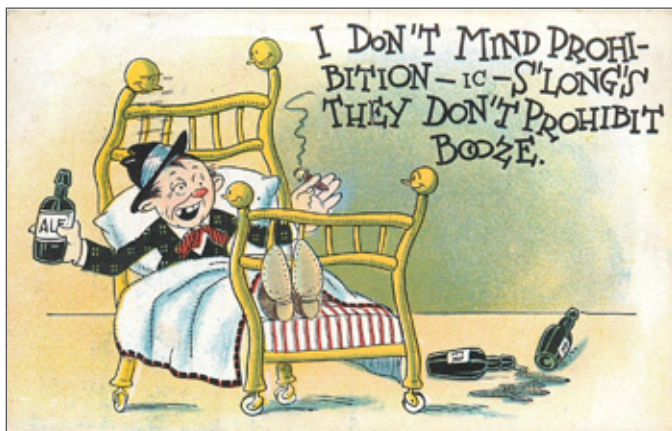




PROHIBITION IN THE U.S. BROUGHT ORGANIZED CRIME TO CUBA



REPEAL
THE 18TH AMENDMENT
 (OVER)



BOB ROBERTS ON MIKE ROBERTS, His Pop

After thanking Jim Caddick for introducing him to the club a few years ago, Bob told that his father was born in rural Missouri in 1905. Growing up, his pop was fascinated by Jesse James, barnstorming pilots and photography. Did any of those interests lead to the boy being thrown out of school in the sixth grade? Possibly... probably... because the fellow, young or old, did not sit still. When he got an idea, he got to work on it. We do know that at age 16, Roberts mounted his Harley and motorcycled west. In his gear he carried a box camera and made a photo at the Garden of the Gods in Colorado. In 1939, he went back to that viewpoint and rephotographed the image. It would be the earliest photo to appear as a Mike Roberts postcard (C-75). The Bay Bridge and city from Yerba Buena was C-1.

In Southern California, the newcomer found work at Walter Steele's photo studio and was given some actual photo shoots. He photographed (page 10) Albert Einstein in 1923 and Amelia Earhart (for himself, 1929). The aeronaut photo is a close-up of her smiling and shows the gap in her front teeth. After seeing it, her husband — her manager—said to make no more close-ups. with lips apart.

Roberts ran a photo shop of his own in San Bernadino, 1928-31, but it could not survive the Depression. He found and married his wife, Ellen, during those tough times, though, and changed his name. Charles Elmore Roberts would now—officially and eternally—be known as Mike Roberts. The newly named newlyweds headed north and settled in Oakland where Mike started in business again as a freelance photographer for Caterpillar, Inc. In 1935 he travelled around the country making a series of photos for them.

For its "See Your West" promotion of 1939, Standard Oil hired Mike, Ansel Adams and other photographers to record sites throughout the western states. For his unique photo at the Alamo, Mike bribed the guard to open the gate early and to raise the flag. In 1939, Mike made photos for national magazines at the Golden Gate International Exposition on Treasure Island. In the process he gained experience working with Kodachrome film and became friends with Art Linkletter.

The screen lit up with early MR studio Wesco back cards of the Wells Fargo building on Market Street and the Redwood Highway, Old Faithful, Mt. Hood, Death Valley—all iconic shots. Next, came Hawaii cards in intense color which were a building block in the foundation of his career. Between 1935 and 1985, Mike made 184 trips to the Islands. As Hawaii grew in stature, so did Mike Roberts postcards. Alaska followed, and we saw a glacier that Mike photographed while balanced on an iceberg.

A photo of a DC-3 above Treasure Island elicited the

news that Roberts was 4-F during the war but made many photographs for the government. Also, in the 1940s, he did calendar photo work for Dole Pineapple.

By the early '50s, Mike had renewed his friendship with Art Linkletter and had been a guest on his popular radio program. Through Art, Mike landed a contract with Disneyland. He was allowed to use only the Disneyland logo on postcards—no mention of Mike Roberts—still, he became friends with Walt.

Successful, well known, well liked and well to do, in 1954, Mike fell in love again. This time it was with horseless carriages, the very earliest automobiles. He began collecting them in 1954, did photo work for the Horseless Carriage Club and garnered an in with Bill Harrah, the Nevada casino owner and car collector.

Postcards were still a booming and, for Mike, a growing business. Alcatraz was a big selling topic, and Mike's aerial view of it overprinted "Wish you were here" was a best seller, as was a Jackalope portrait.

Merry-go-rounds were Mike's next interest—collecting them, not just making photos or publishing postcards of them! He did own one, but only for a few weeks.

Mike bought and restored a small size locomotive himself and then turned to popcorn wagons.

"So," Bob asked rhetorically, "what was Mike Roberts like?" "An aw, shucks kind of guy," he answered his own question. "He was a tinkerer, a builder, an entrepreneur. He could walk with kings and not lose his common touch. A great raconteur."

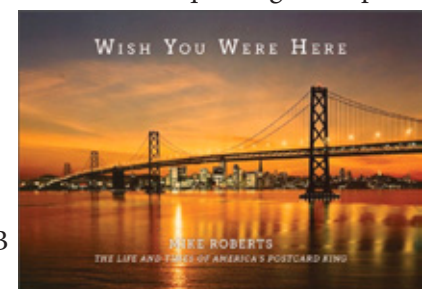
Mike Roberts had postcard distributors all over the world. At its peak, the company published 150 million postcards a year—3.5 to 4 billion cards in all. It was big business, and Mike had a business manager who kept the company going. Mike did the photo work and the grandstanding. In business and in his life he left his own legend in his own way. At the end, the business turned, and on the day he died, in 1989, it was declared bankrupt.

Much applause followed along with questions and answers, all of which emphasized the human touch of Mike Roberts, the Postcard King.

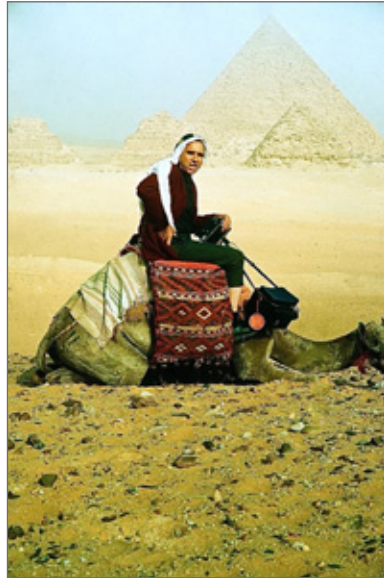
The shades were lifted, and as we stood and stretched, many of us crowded the head table to acquire signed copies of Bob's book,

WISH YOU WERE HERE
—MIKE ROBERTS, THE
LIFE AND TIMES OF
AMERICA'S POSTCARD
KING.

—NOTES TAKEN BY LB



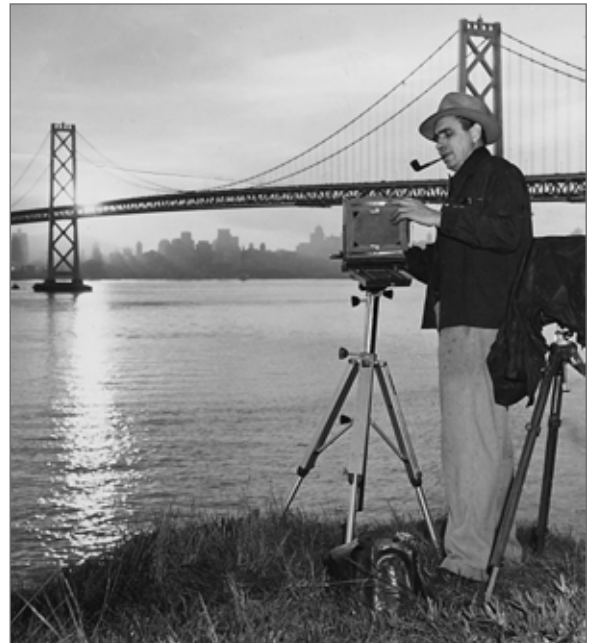
A Page from the MIKE ROBERTS SCRAPBOOK



C-5 Yosemite Valley from gateway looking toward Bridalveil Falls and El Capitan.
 Reprinted by Spectra from a Kodachrome by Mike Roberts.

-WESCO-
COLOR CARD
 REPRODUCED FROM NATURAL COLOR PHOTOGRAPHS

Address _____



REMEMBERING ADLAI STEVENSON

by Russ Samuels

(Continued from September 2015)



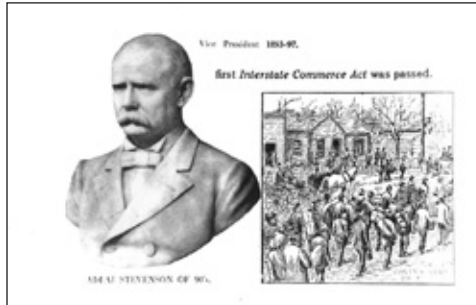
Following Adlai Stevenson's death on July 14, 1965, President Lyndon Johnson asked his Postmaster General John Gronouski to issue a memorial stamp for the U.N. Ambassador, preferably by U.N. Day (October 24, 1965). Other than for a deceased former President, this was an unusual request. President Johnson and Ambassador Stevenson had attended the 20th Anniversary celebration of the founding of the U.N. in San Francisco on June 26 less than a month before Stevenson's death.

In any case, the stamp was prepared for issuance in near-record time (only the 2c black Harding Memorial stamp of 1923 was produced more quickly — 30 days after the President's untimely death at the Palace Hotel in San Francisco on August 2). The First Day ceremony was held in Bloomington, Illinois, Stevenson's home and resting place, on October 23, 1965. The maximum card bears the stamp and

First Day of Issue cancellation.

Also shown is a black and white card of Governor Stevenson produced sometime between his inauguration in 1949 and his first Presidential run in 1952.

His grandfather, also named Adlai Stevenson, (1838-1914) is shown on another B/W card. The elder Stevenson served as the 23rd Vice President of the U.S. in the second administration of Grover Cleveland (1893-97). He also served as Assistant Postmaster General during Cleveland's first administration (1885-89). Interestingly, he ran for Vice President again in 1900 on the



Democratic ticket with William Jennings Bryan. This election saw the re-election of William McKinley (his first term Vice President Garret Hobart had died in office in 1899) with Theodore Roosevelt as his running mate and ultimate successor after McKinley's assassination at the Pan-American Exposition in 1901.

ADAMS' RIB

Michael Reese II sent in this 1965 handmade postcard from Ansel Adams to Otto Meyer, President of Paul Masson Vineyards, and his wife, Sue. The near square image, possibly snipped from a magazine, is of the Church of the Nativity in Jerusalem. Built in the 4th century, rebuilt in the 6th and added to repeatedly, it is now in the charge of the Greek Orthodox, Roman Catholic and Armenian Apostolic churches.

Otto Meyer, later chairman of Paul Masson Vineyards, was a leader of San Francisco Opera and championed memorializing Adams' photography.

A homemade postcard from a major local artist to an important California vint-

ner, with a message in the artist's hand that gives a bit of insight into his personality is an exciting find that reaffirms postcards' honored place in the realms of history and art.

Adams' opening joke implying that the nave of the church is "our new studio" gives a glimmer of his self esteem. The church is said to have been erected over the site of Jesus' birth. "Good old Emerald Dry" tells



of the Adamses' down home Californian tastes. Emerald Dry has been described as "Some sort of mass produced jug style wine...you can't even tell what grape(s) are in it from the label." Hardly acceptable in today's wine culture, but it had a bit of spritz, and was a crowd pleaser. Perhaps it was for a gallery reception. —Ed.

PPIE IN THE TWIN CITIES

An email came from George Juilly with a photo his daughter took at the Minnesota State Fair in St. Paul. It is of a prize winning exhibit of postcards of the PPIE. Who the exhibitor was, was not revealed.



I asked Alan Calavano, a clubster back there, and he tracked down the winner's name, kept secret under the fair's rules: Sheila Macho who lives in Burnsville, Minnesota, had lived in Alamo, and has been collecting postcards for several years.

Sheila's PPIE board took second place. To my eye it deserved a blue ribbon, but, alas, such is judging. Sheila has

exhibited at the State Fair twice before, taking another red ribbon on six Santa cards, cleverly "framed" in an old six-pane window. She is rightfully proud of her "Little Bears" board from two years ago that was awarded both a blue and the Sweepstakes royal purple ribbon. It had all 12 of the early Tuck No. 118 bears at work and play mounted on a white "bear skin rug."

George wrote that he "entered a postcard exhibit in this fair several years ago. It was titled 'Minnesota State Fair 1907-1917,' and it had 16 postcards. I got a first place blue ribbon and as I remember, about \$15 which didn't quite cover the air fare. Now, somebody in Minnesota has done an exhibit on my native city. I guess turn around is fair —Ed.



P.S. SHOW BIZ *Santa Cruz*, Dan Saks reporting: What I first noticed when entering the room, a glimpse into the future — no Ken Prag. No temptation, and I'd even brought my check book.... It was the usual good turnout, including many SF clubbers. While Ken was absent there were a few new faces behind the tables, and you know how we all like new stock. I chose a chrome of what I guess was Highway 99 entering the "Fabulous San Fernando Valley." Everyone was in a good mood and lots of cash exchanged hands. Probably the most interesting time for me was eavesdropping on Steve Schmale and a couple who'd brought a family album filled with early 1900 RPs taken in Yosemite and surrounding areas where their grandparents had lived and worked. I didn't recognize any of the names but some of the figures and places in the postcards would be well known to Yosemite and early CA collectors. Steve pointed out to them many times what were easily \$100 cards! ... The



Wichita show— Wayne Nelson sent a copy of the "No. 1 card" he found, a Swedish Easter witch, and a show report: It was work to find cards; Midwesterners file differently than on the West Coast. A few of the cards he did find made it a good show for him. Like most shows these days there were fewer dealers with more low end cards. Moderns interest was way down, and gray headed folks were in the great majority. It was a lot of fun for Wayne to see long time show friends and to look at so many postcards.

MIGUEL JOSEP SERRA I FERRER, born Majorca, Nov. 24, 1713. At 17, he joined the Franciscan Order taking the name Junipero. Serra planted his first mission at Velicatá, B.C., Mexico, 1769; two months later, he founded San Diego de Alcalá, first of the 21 California missions. In September 2015, Serra was canonized a saint—the Patron Saint of California. Pub. by Bardell Art Ptg. Co., San Francisco for Mrs. Queenie Warden, San Luis Obispo, Cal. —LEW



The Photographer Project

P.P.I.E. — OFFICIAL PHOTOGRAPHERS

by FRANK STERNAD

One week after San Francisco was elected host city for the 1915 Panama-Pacific International Exposition (PPIE), an outlandish idea was suggested for its success. The February 8, 1911 edition of the *S.F. Call* reported one man's proposal to connect Golden Gate Park and Lincoln Park, five blocks away, with a replica of the Panama Canal, flanked on either side by "joy producing features." Ultimately, the parks were abandoned in favor of the Harbor View site, but the miniature Panama Canal idea persisted. Several photo postcards show the scaled down system of water-



ways and locks displayed in the Joy Zone—cards published by the same person who proposed the imaginative idea to connect the parks. His name was John Douglass Cardinell.

Born in San Francisco in 1875, Cardinell found his first employment at age 17 with stationer Payot, Upham & Co. as an errand boy for \$3 a week. Five years later he joined H. S. Crocker Co., followed by a brief stint with Edw. H. Mitchell. About 1903 Cardinell started working independently in commission sales, representing Gibson Art Company of Cincinnati and the Conklin Pen Mfg. Co. of Toledo, Ohio. When

George Vincent (b. 1865 England) began making architectural tracing paper in San Francisco, a product previously available only from Europe, the Pacific Coast agency was awarded to Cardinell. And the young businessman's interest in commercial photography likely started when he became agent for a series of artistic dog photos by W. O. Locke of Cincinnati.

In late 1904 Cardinell and Vincent partnered as Cardinell-Vincent Co. (C-V Co.), manufacturing agents. The firm was headquartered at 28 Second St. when the April 1906 earthquake forced C-V Co. and Vincent's Vellum Paper Co. to relocate to Oakland. A quickly formed partnership in Los Angeles, Rieder-Cardinell Co., secured a production facility to help satisfy the worldwide demand for postcards, view folders and books depicting the aftermath of the great San Francisco disaster. When reconstruction of the city was well underway in 1908, Cardinell-Vincent Co. leased a second-floor loft at 579 Market Street for wholesaling stationery supplies and publishing postcards.



JOHN D. CARDINELL
PERSONALLY MANAGED
THE OFFICIAL PHOTOGRAPHERS AND POST
CARD CONCESSIONS AT
THE PPIE.
(PORTRAIT CIRCA 1915.)



SHIP MODELS MOVING THROUGH MINIATURE MIRAFLORES AND PEDRO MIGUEL LOCKS ADDED REALISM TO THE PANAMA CANAL EXHIBIT—5,000 SQUARE MILES OF THE PANAMA ISTHMUS REDUCED TO A FIVE-ACRE MODEL.



TURQUOISE COLORED DOMES SURROUND THE 435-FOOT HIGH TOWER OF JEWELS IN THIS HAND-COLORED PHOTO POSTCARD OF THE 1915 WORLD'S FAIR BY CARDINELL-VINCENT CO.

ruary 20 to December 4, would be hard pressed to examine all the buildings and exhibits, sample all the food and entertainment, and enjoy everything offered in the amusement park. An individual who came close to attending every day was a young Ansel Adams. His parents gave him a season pass on his 13th birthday, opening day of the fair, and emotional interaction with the art and technology on display influenced his developing interest in photography. For those who could not attend, postcards captured the spectacular imagery that was PPIE, and sent it around the world.

The PPIE Company, corporate organizer of the expo, welcomed “shutter-bug” photographers and their cameras onto the grounds, but only under certain conditions. Film size was limited to 4 x 5 inches, tripods were prohibited, and a 25¢ fee was charged for each daily entry. To show the fee was paid, a date-stamped string tag marked “Camera License” was tied to the owner’s button hole or camera case, easily spotted by exposition guards. Regulations were printed on the back of each license, including a warning that pictures could not be sold or repro-



LINCOLN BEACHEY MANEUVERS HIS BIPLANE OVER THE COLUMN OF PROGRESS, STILL ENCLOSED IN A COCOON OF SCAFFOLDING.

duced in any form for commercial use. The California Camera Club viewed the license fee as an unjust tax on amateur photography, and collected 7,000 signatures in protest—a petition duly considered by the management, then rejected. Equipment violators and license evaders could be escorted from the grounds, and unauthorized exploitation of photos was subject to legal prosecution. The elaborate control of cameras and photos was devised for a singular purpose—to protect financial interests of the franchise known as “Official Photographers.”

During 1912-14 the title Official Photographers was assumed by H.S. Crocker Company—stationers, printers and lithographers in San Francisco since 1871. Photographs promoting the fair during those years often displayed the Crocker imprint. When 1915 arrived, however, Cardinell-Vincent Co. had signed an “exclusive rights” contract with the PPIE Company in exchange for \$20,000. The privilege included publication of photographic images of the exposition in any form—panoramic prints, souvenir books, lantern slides, and most significantly, scenic view postcards; and of course, exclusive right to the title, “Official Photographers.”

The Official Photographers building was situated inside the Fillmore Street gate, between the Anglo-California Bank and the Welch’s Grape Juice concession at the entrance to the Zone. The entire operation, both on and off the expo grounds, was under personal supervision of John D. Cardinell, president and general manager of C-V Co. Over 100 operatives were employed—salesmen, clerks, developers and a team of photographers that ultimately produced 30,000 negatives. These images recorded not only the elegant buildings, exhibits and statuary, but also



CONDITIONS.
 Conditions under which this license is issued and accepted by the purchaser. Use of Tripod or any other stationary supporting device is positively prohibited. No Camera larger than 4 x 5 will be licensed or admitted to the grounds.
 This license tag is issued to the holder hereon on condition that no picture taken on the Exposition grounds shall be sold, or reproduced in any form for commercial uses.
 Abuse of the amateur camera privilege evidenced hereby or violation of any of the rules of the Exposition will be a sufficient reason for canceling this license and for the refusal to issue any similar license to the licensee at any time.
 For the protection of the license and for its own protection the Exposition will eject from the grounds any person carrying a camera or attempting to take photographs on the grounds without a license.
 Violators of the above conditions will be liable to prosecution.
 PANAMA-PACIFIC INTERNATIONAL EXPOSITION CO.



ORIGINAL “OFFICIAL PHOTOGRAPHERS,” H.S. CROCKER CO., PHOTOGRAPHED THE WESTERN END OF THE EXPO GROUNDS LESS THAN TEN MONTHS BEFORE OPENING DAY. THE “ARC” OF THE PALACE OF FINE ARTS IS SEEN, STILL IN SKELETAL FORM, AT RIGHT.



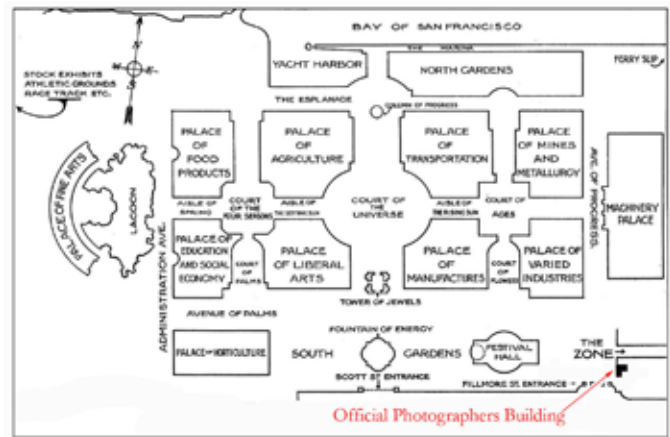
THE OFFICIAL PHOTOGRAPHERS BUILDING WAS LOCATED NEXT TO THE WELCH'S GRAPE JUICE CONCESSION, CLOSE TO THE FILLMORE ST. GATE.

the crowds of people gathered for special occasions, and the scores of celebrities attending the fair. One of the sub-contracted photographers was San Francisco professional and PPIE exhibitor, Willard E. Worden. Cardinell-Vincent utilized a system of rapid processing that permitted photographs of a meeting or banquet to be available for sale within an hour. The business was organized into nine departments. The Commercial and Photographic Postcard divisions were tasked with creating views for postcards and other souvenirs. A closely allied department was Amateur Developing that provided film and print processing for licensed photographers. Photographic labs and workshops ran continuously, day and night, requiring two shifts of workers. A display room offered photographs, cameras and supplies for sale. Anyone interested in reproducing photographs of the expo in autochrome, such as for color printed postcards, could apply to C-V Co. for special arrangements.

Most Cardinell-Vincent Co. postcards produced under the PPIE Co. contract have backs imprinted "Official Photographers" or "Official Post Card Concessionaire." The latter appears in the divider of backs that are otherwise identical to E. H. Mitchell's 1913-14 "5000 Series" of PPIE



ART SMITH POSES WITH HIS FANS IN ONE OF HIS MIDGET OR "BABY" RACING CARS IN FRONT OF THE OFFICIAL PHOTOGRAPHERS BUILDING.



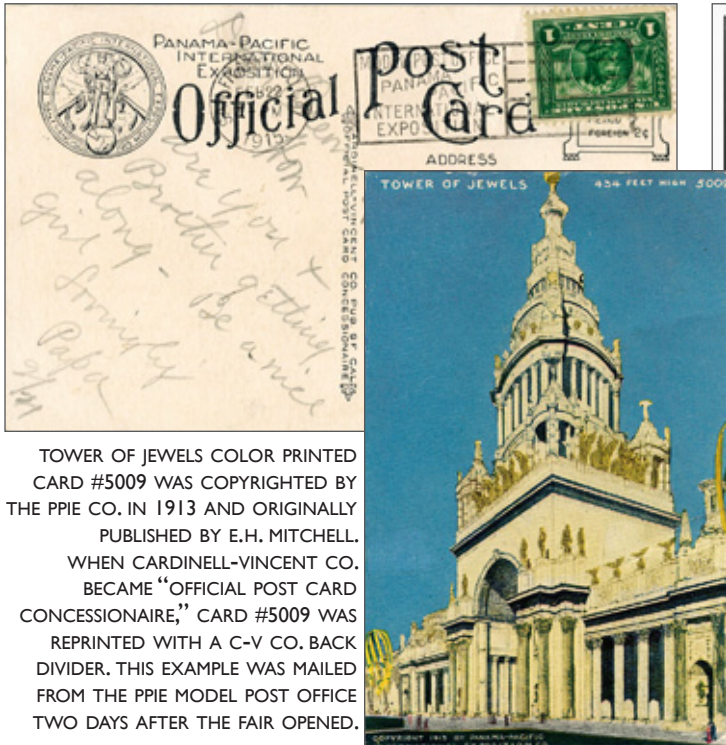
color printed cards. There is little doubt Cardinell-Vincent Co. produced its own photographic postcards, but the millions of photomechanically printed cards would logically have been made by a firm specializing in that trade. For example, many of C-V Co.'s autochrome view cards were manufactured by Curt Teich & Co. of Chicago. And the "Concessionaire" backs suggests Cardinell directed some of the printing business to his old Souvenir Publishing Co. partner, Edward H. Mitchell.

Gross sales realized by the 450 concessionaires at the fair was about \$7.5 million. Only a fraction of that figure was earned by the Official Photographers that rang up about \$84,000 in sales, less 20% commission. This was small compensation compared with the Panama Canal attraction that grossed \$338,000, and the Faggl Auto Train which took in \$377,000, less 25% commission.

Closing ceremonies took place Saturday, December 4, 1915. The gate was 459,022—greatest single day's attendance for the entire fair. The Official Photographers building remained open a few weeks afterward to sell photos, stereoscopic views, and handcolored transparencies. Cardinell placed warnings in the *Chronicle*—"Anyone making and selling Exposition photographs from negatives made within the Exposition is liable under the law." In March 1916 C-V Co. won a \$5000 damage suit against San Fran-



STAFF OF THE OLD FAITHFUL INN GATHER FOR A PHOTOGRAPH. THE RUSTIC RESTAURANT, LOCATED IN THE YELLOWSTONE PARK CONCESSION, COULD SEAT 2000.



TOWER OF JEWELS COLOR PRINTED CARD #5009 WAS COPYRIGHTED BY THE PPIE CO. IN 1913 AND ORIGINALLY PUBLISHED BY E.H. MITCHELL. WHEN CARDINELL-VINCENT CO. BECAME "OFFICIAL POST CARD CONCESSIONAIRE," CARD #5009 WAS REPRINTED WITH A C-V CO. BACK DIVIDER. THIS EXAMPLE WAS MAILED FROM THE PPIE MODEL POST OFFICE TWO DAYS AFTER THE FAIR OPENED.



A CARDINELL-VINCENT PHOTOGRAPHER CARRIES CAMERA AND TRIPOD NEAR THE FADGL AUTO TRAIN AFTER SUNSET. THE LOW RIDING COACHES, INVENTED BY R.B. FAGEOL OF OAKLAND, WERE VERY POPULAR FOR SHUTTLING AROUND THE SPRAWLING EXPO.

cisco photographer Julius L. Padilla for doing just that; and again in January 1917 Cardinell-Vincent was awarded \$1000 damages and a restraining order against art dealer F.W. Garrison for selling his own exposition photographs.

In early 1917 George Vincent retired from the firm; and a year later John Cardinell sold his interest in the prospering C-V Co. and moved east to operate the Cardinell-Vellum Mfg. Co. in Montclair, NJ.

A group of 340 glass plate negatives, part of 30,000 made by Cardinell-Vincent Co. at PPIE, is currently lodged at UC Davis University Library, Special Collection D-563.

PERMITS AND TICKET BOOKS

On August 1, 1914 a system of photographic admission permits went into effect. Eventually 22,065 Participant and 4,480 Employee permits were issued to regulate the entry of exhibitors, concessionaires and exposition workers onto the grounds. A photographic portrait was attached to each permit, and the Dept. of Admissions applied a date stamp and collected \$1 to cover cost of dated coupons and the photo.

The so-called Stockholders Season Book contained 288 undated admission ticket/coupons valid on any day the expo was open. In October 1914 the selling price was finally settled at \$10 including identification photograph. Most were sold in advance, chiefly to exposition shareholders. A total of 50,000 books were printed in

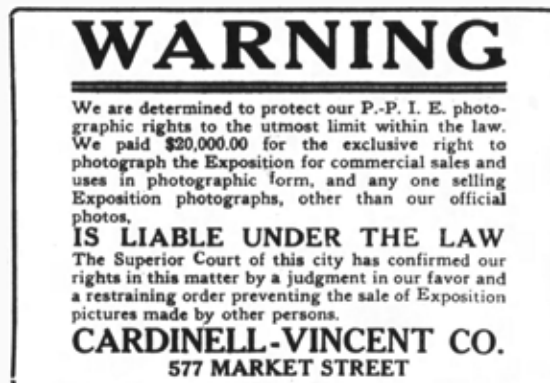
blue ink, plus an additional 5,000 were printed in red for use after October 1st to placate demand. A photo of the purchaser was attached to the inside front cover and "tied" with date stamp and a perforated "PPIE" monogram to prevent substitution. The actual use of season

books averaged 70 out of 288 tickets, and daily admission for book holders thus fell from the usual 50¢ for adults to an average of 14.3¢. As predicted, the deep discount resulted in a loyal standing army of visitors that supported the expo throughout the 1915 season. Approximately 18.8 million individual visits were counted at the gates during the fair. Of these, 3.5 million were season book owners who surrendered one coupon per entry to the gateman as he checked their photo ID. Frank Morton Todd, in his 1921 *THE STORY OF THE EXPOSITION*, claims the operator of the PPIE portrait galleries was saved from financial loss by the additional business of making identification photographs for permits and ticket books. This may have been the situation during the fair in 1915, but photographic permits had been issued since August 1914—a time when H.S. Crocker Co. was acknowledged Official Photographer. When the mantle passed to Cardinell-Vincent Co. in December, the first season books were being delivered

to applicants who were then directed to have their photograph "...taken and mounted by the Official Exposition Photographer and validated by Department of Admissions..." The conclusion to be drawn is that multiple studios were involved in production of ID photos.

PORTRAIT STUDIOS

The PPIE portrait gallery contractor was described by historian F.M. Todd as "Photo Postal Studio." City business directories do



DECEMBER 21, 1916 NOTICE IN S.F. CHRONICLE WARNING AGAINST "EXCLUSIVE RIGHT" INFRINGEMENT.



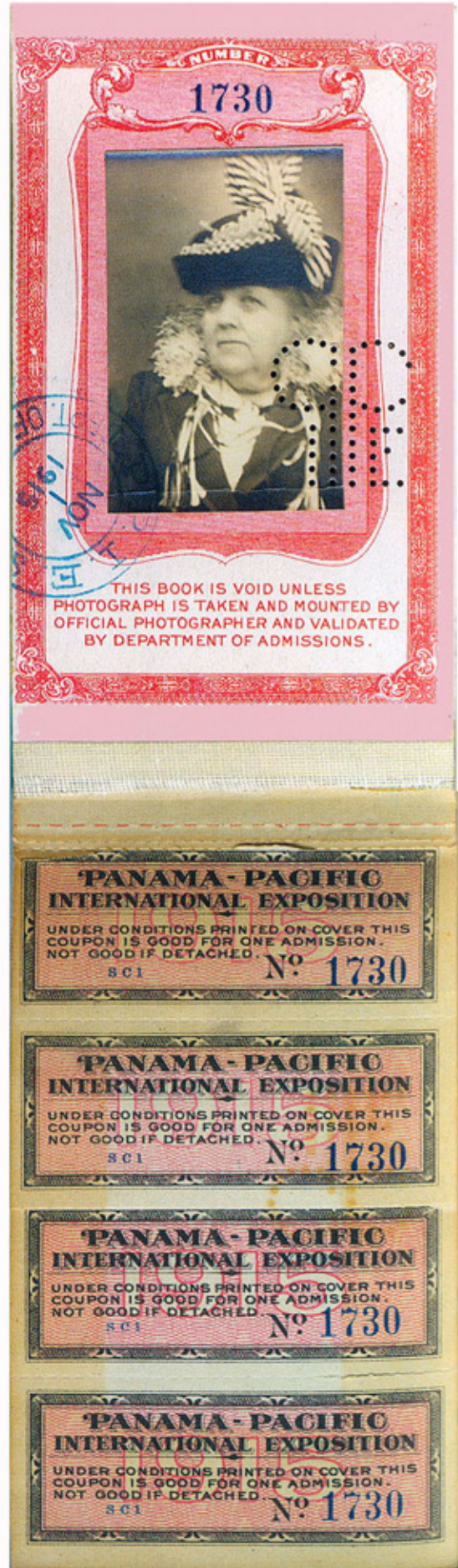
COVERS, ID PHOTO AND ADMISSION COUPONS FOR A "PARTICIPANT PERMIT" ISSUED FEBRUARY 27, 1915 TO AN EXHIBIT BOARD STENOGRAPHER.

"EMPLOYEE PERMIT" ISSUED FEBRUARY 11, 1915 TO A STENOGRAPHER. NOTE ALTERNATE SPELLING "EMPLOYEE."

not list this entity, nor is the name seen on any photo postcards produced at the fair. It can now be suggested that the operator was more likely styled Pacific Postal Studio, confirmed by a numbered customer envelope containing a similarly numbered portrait postcard. San Francisco commercial photographer Pacific Photo & Art Co., and sister industry "Pacific Photo (Paper) Co.," both located in the Aronson Bldg. at 82-86 3rd St., are speculated to have conducted the five portrait studios at the exposition. The former business, managed by Fred A. Lathe, made photographs related to PPIE as early as October 1911 during the ground breaking in Golden Gate Park. And although the "Exposition Souvenir" postcard back was used for portrait studio postcards, many photographic view cards taken at the fair were marked "Pacific Photo Co., 82 Third St., San

Francisco, Cal." Photo postcard views of PPIE published by Pacific Photo Co. (and other firms) do, however, create a conundrum: how were these cards permitted in light of Cardinell-Vincent Co.'s exclusive contract? Was the real exclusivity regarding postcards limited to imprinting "Official Photographers" on the cards? Were most of the non-Cardinell-Vincent photo views actually taken before or after the February-December 1915 season? More research is needed.

Not to be confused with the exposition portrait galleries are several San Francisco photographers that promoted PPIE before and during the fair. They attached small signs and pennants to studio props such as paper moons and autos, calling attention to the event.



▲ “STOCKHOLDERS SEASON BOOK” ISSUED JANUARY 17, 1915. NOTE PERFORATED “PIE” MONOGRAM.

▶ “SPECIAL COUPON BOOK” OF ADMISSION TICKETS ISSUED NOVEMBER 1, 1915. BOOKS PRINTED IN RED WERE FIRST ISSUED OCTOBER 1, 1915.

EPILOGUE

Shortly after his 1915 experience at PPIE, John Cardinell suggested that for the next U.S. World’s Fair the official photographers concession should be run as a division of the exposition organization itself rather than let to a private firm. Nevertheless, eleven years later Cardinell contracted for the June-November 1926 Sesqui-Centennial Exposition in Philadelphia as Official Photographer, and seems to have patterned the operation after his concession at PPIE. Once again an unpopular 25-cent camera license fee was charged, and professional photographers were excluded from the grounds. The Philadelphia expo was not successful financially. Cardinell, as one of the unpaid creditors, filed a legal action in 1927 that leveraged the Sesqui-Centennial Association into equity receivership. Oddly, the same year, Cardinell secured automobile dealerships

in Montclair and Newark, NJ for Falcon-Knight and Jordan—two brands among dozens that vanished during the Depression. About 1936 John D. Cardinell suffered a stroke, and in failing health he returned to California to recuperate. In 1940 he traveled back to New Jersey where he died suddenly on August 25th at age 65.

CONTRIBUTORS: *Chuck Banneck, Jay Stevens, John Freeman, Laura Ackley, Paul Robertson, Lew Baer*



CUSTOMER'S POSTCARD ENVELOPE FROM PACIFIC POSTAL STUDIO, OPERATOR OF THE NOVELTY PORTRAIT STUDIOS AT THE PPIE.



PACIFIC PHOTO & ART CO. RECORDED PRESIDENT WM. H. TAFT AND CHARLES C. MOORE BREAKING GROUND OCTOBER 14, 1911 IN GOLDEN GATE PARK, A PRELIMINARY BUT UNREALIZED SITE FOR THE 1915 FAIR.



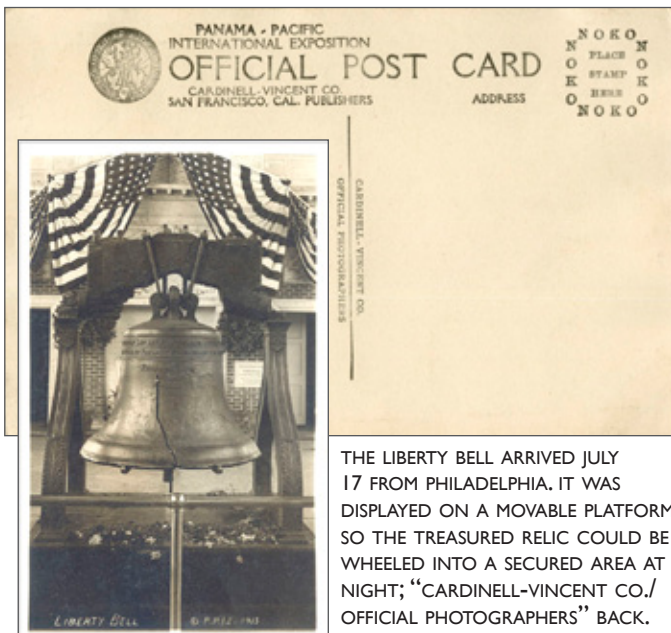
1913 DIRECTORY AD FOR PACIFIC PHOTO & ART CO., 86 THIRD ST., S.F.



PHOTO POSTCARD OF THE TERRITORY OF HAWAII BUILDING LOCATED JUST NORTH OF THE PALACE OF FINE ARTS LAGOON, AND BACK, "PACIFIC PHOTO CO., 82 THIRD ST., SAN FRANCISCO" DIVIDER.



A YOUNG MAN IN FRONT OF A STUDIO BACKDROP REPRESENTING THE MOORISH-STYLED PALACE OF HORTICULTURE.



THE LIBERTY BELL ARRIVED JULY 17 FROM PHILADELPHIA. IT WAS DISPLAYED ON A MOVABLE PLATFORM SO THE TREASURED RELIC COULD BE WHEELED INTO A SECURED AREA AT NIGHT; "CARDINELL-VINCENT CO./ OFFICIAL PHOTOGRAPHERS" BACK.



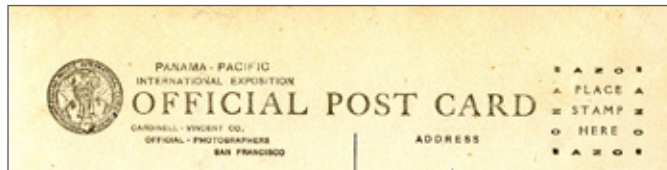
TRAINED DOG ACT BEFORE A BACKDROP OF THE PALACE OF FINE ARTS.



SAN FRANCISCO BORN LINCOLN BEACHEY GAVE DARE-DEVIL AERIAL SHOWS IN HIS BIPLANE AT PPIE. FLYING A MONOPLANE, HE CRASHED INTO THE BAY IN FULL VIEW OF THOUSANDS OF SPECTATORS ON SUNDAY, MARCH 14.



SOUTH AMERICAN AVIATOR SILVIO PETTIROSSI (1887-1916) PERFORMED AT PPIE IN A MONOPLANE. ON SEPTEMBER 2 HE CRASHED INTO THE BAY; UNLIKE BEACHEY, HE SURVIVED.



TAKING BEACHEY'S PLACE AS OFFICIAL STUNT FLYER WAS RACE CAR DRIVER AND AVIATOR ARTHUR ROY "ART" SMITH (1890-1926), SHOWN WITH HIS WIFE AIMÉE. "BIRD BOY" ART SMITH PIONEERED NIGHTTIME SKYWRITING USING FLARES ATTACHED TO HIS BIPLANE. A NATIVE OF FORT WAYNE, INDIANA, HE DIED IN A CRASH 11 YEARS LATER FLYING U.S. AIRMAIL AT NIGHT. "CARDINELL-VINCENT CO./OFFICIAL PHOTOGRAPHERS" BACK (SKY TRAIL).



NEW ZEALAND PAVILION, LOCATED BETWEEN PRESIDIO ENTRANCE AND THE PALACE OF FINE ARTS.



JAMES EARL FRASER'S HAUNTING STATUE OF AN EXHAUSTED NATIVE AMERICAN SLUMPED OVER HIS EQUALLY SPENT PONY HAS BEEN SAID TO SYMBOLIZE A ONCE SELF-SUFFICIENT PEOPLE PUSHED TO THE OUTER LIMITS OF THEIR WAY OF LIFE—TO THE "END OF THE TRAIL."



JOSEPH B. STRAUSS, FUTURE BUILDER OF THE GOLDEN GATE BRIDGE, DESIGNED THE AEROSCOPE, A COUNTERWEIGHTED TOWER WITH PANORAMIC VIEWS FROM 265 FEET HIGH. AT LOWER LEFT ARE GIANT TWIN SOLDIERS GUARDING AN ENTRANCE TO TOYLAND.



THE ACROBATIC DIVING GIRLS ATTRACTION IN THE ZONE.



ROMANELLI BROTHERS OF FLORENCE, ITALY EXHIBITED MANY CARRARA MARBLE AND ALABASTER SCULPTURES IN THE PALACE OF MANUFACTURES. MOST, LIKE THE "NECKLACE GIRL," WERE 30 TO 45 INCHES HIGH. BACK: "CARDINELL-VINCENT CO./OFFICIAL PHOTOGRAPHERS PPIE."



THE CHARMING "FAVORITA" STATUE AND MARBLE ELECTRIC LAMP WAS ANOTHER ROMANELLI BROS. COMMERCIAL CREATION. MORE RECENTLY, A 42-INCH MARBLE SCULPTURE BY THE FIRM SOLD IN A 2009 AUCTION FOR \$50,000.



BLANCHE PAYSON (1881-1964) SERVED AS POLICEMAN IN THE TOYLAND EXHIBIT. AFTER THE FAIR SHE PARLEYED HER 6 FOOT 2 INCH PERSONALITY INTO A CAREER AS A HOLLYWOOD CHARACTER ACTOR IN OVER 150 FILMS



THE OLD RED MILL AT RIGHT WAS A TUNNEL-OF-LOVE BOAT RIDE; THE JESTERS PALACE, CENTER, WAS A FUN HOUSE OF MIRRORS AND MAZES.

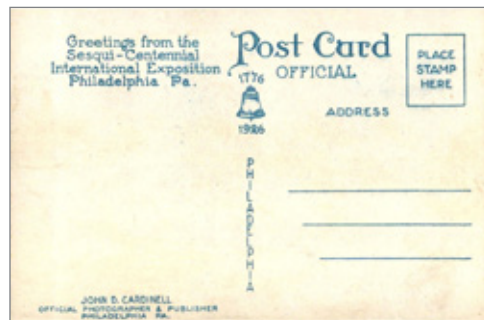


"EXPOSITION SOUVENIR" BACK USED FOR PPIE PORTRAIT STUDIO POSTCARDS. THE TWO LADIES SEATED IN THIS PPIE STUDIO POSTCARD ARE WEARING OPENING DAY BADGES, SOLD ON FEBRUARY 20 FOR 50¢ AND SERVING AS ADMISSION TICKETS.

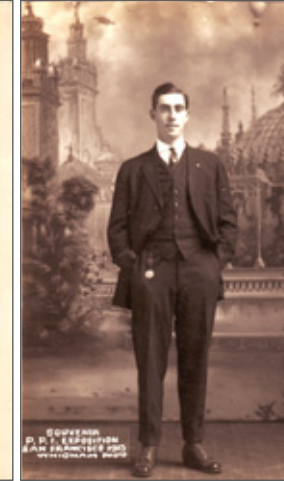
"1915" ON DASHBOARD PENNANT AND THE FERRY BLDG. IN THIS AUTOMOBILE PROP AT THE BROADWAY PENNYODEON STUDIO, 618 BROADWAY.



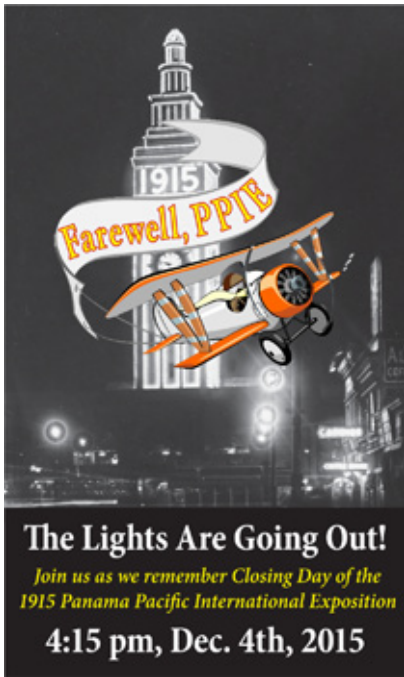
VICTOR DUHEM PLACED A PPIE PROMO POSTER AT TOP OF THIS "ZUST" AUTOMOBILE PROP AT HIS 1238 FILLMORE ST. PHOTO STUDIO IN 1911.



▶ WHITE-BORDER AUTOCHROME, PUBLISHED BY JOHN D. CARDINELL FOR 1926 WORLD'S FAIR, SHOWS SKY CONGESTED WITH AIRCRAFT. ◀ "JOHN D. CARDINELL /OFFICIAL PHOTOGRAPHER & PUBLISHER" PRINTED POSTCARD BACK.



FROM TOP LEFT: TWO LADIES HAD THEIR PICTURE TAKEN APRIL 22 ON A RUSTIC BENCH WITH A PALACE OF FINE ARTS DRAWING BACKDROP; EXPOSITION GUARD POSING FOR THE CAMERA; FIVE FAIRGOERS, PALACE OF HORTICULTURE BACKDROP; GENTLEMEN OF ALL AGES WERE PHOTOED IN FRONT OF THE TOWER OF JEWELS BACKDROP (TWO PHOTOS); THIS GENT MAY BE W. H. FRANKLIN WHO USED THE STAGE NAME SI PERKINS, A RUBE CLOWN IN COAST TO COAST VAUDEVILLE AND WILD WEST SHOWS—BACKDROP IS FESTIVAL HALL; TWO ELABORATELY MADE-UP CLOWNS, UNDOUBTEDLY PART OF THE EXPO ENTERTAINMENT; LIKELY A FATHER AND DAUGHTER RECORDING THEIR VISIT TO PPIE ON NOVEMBER 14, LESS THAN THREE WEEKS BEFORE THE FAIR CLOSED; A COUPLE FLOATS OVER A STYLIZED PPIE IN A BALLOON PROP, UNKNOWN STUDIO; BOTH PORTOLA FESTIVAL AND PPIE PENNANTS HANG ON THIS AUTOMOBILE PROP, NOTE "1915" ON CLIFF HOUSE BACKDROP, UNKNOWN STUDIO; "MEET ME AT THE PANAMA-PACIFIC EXPOSITION" ON PAPER MOON PROP; RICHARD WHIGHAM'S ELABORATE PPIE BACKDROP FOR HIS MARKET ST. AND FILLMORE ST. STUDIOS.



We are all invited to help switch off the "1915" PPIE Centennial lights 4:15 pm, Friday, December 4, 2015 in front of the Ferry Building

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 in color 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 or renew 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

11/15