

San Francisco Bay Area Post Card Club

October-November 2016

Saturday, October 29, 11 AM to 3 PM

Vol. XXXII, No. 4

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.
Meeting Schedule on back cover.*

IN
THIS
ISSUE

- GROUP SHOW & TELL
- FLORA OF THE REDWOODS
- TREE CIRCUS & LOST WORLD
- THE NUT TREE
- MIKE ROBERTS HIPPIE CARDS
- FRENCH FEMINISM
- KOREAN WAR

PROGRAM: Kathleen Haynie on the Fight for Votes for Women

In 1848, the same year that gold was discovered in California, women met at Seneca Falls, New York and resolved in favor of suffrage for their sex. Two decades later, the crusade for suffrage was underway; it was another quarter-century before Alice Paul founded the National Woman's Party and the fairer sex became militant in their demands. Postcards publicized mostly pleasantries of the Suffrage Movement. Kathleen Haynie will bring Alice Paul and the true battle for women's rights to life for us.



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 or through the upper gate off Bay Street at Franklin. Always best to take the Muni, walk or carpool.

COVER CARD



From Chuck Banneck's album of San Francisco oddballs and rarities. What is so special about this postcard? What day and year was the photo made? Why are they having red wine with cracked crab? See page 23.

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MINUTES, JULY 23, 2016

At 11:30, it looked like sparse attendance, but an hour later every table was busy, and by one o'clock, every chair was filled.

Cards were brought for sale or trade by Dave Parry, including 25¢ers; Ed Herny, including five boxes of new stock with many Navy cards; Sue Scott + 25¢ers; and Jim Staley with a bundle of folded postcard boxes.

At 1:01 PM, the meeting was called to order by President Ed Herny, who also welcomed our visitors.

Announcements: Lew Baer gave a report on his talk with Joseph Jaynes only a few minutes ago. He sounded good, said he was weak and working toward his recovery. ... Ed Herny reminded us of the Vintage Paper Fair next weekend and told of his talk with Susan Nagy who has many ideas for finding us a larger meeting space. We reaffirmed our desire to stay at Fort Mason but also our growing need for more space. Ed told that kids are rarely interested in what their parents collect, but how about grandkids? How about bringing them to a meeting or a show...? Nancy Tucker told that at the stamp shows in Albuquerque there is a special kids' table. At WESTPEX, too, a federally recognized educational organization. ... Russ Samuels passed out next year's first WESTPEX postcard, celebrating the 50th anniversary of the Summer of Love. Kathy Samuels suggested exhibits at local libraries [an easy, effective and much appreciated outreach method, -LB].

Drawing: Kathryn Ayres told of the prizes, including a postcard rack, two albums with 4-pocket pages, a Valerie Holt collecting book, Hillary for President card, a full box of postcards, and PPIE hand towel.

Show & Tell: Sue Scott told of "amazing discoveries" she had made in five minutes at an estate sale and showed two winning cards of Veracruz, her area of interest. ... Robert Paine showed a color printed card of Audrey Munson with

a noble message; she was a nude model for PPIE sculptors and spent 65 years in an insane asylum—for reasons that transcended shame of nudity.

—NOTES TAKEN BY LB

MINUTES, AUGUST, 27, 2016

Call to Order: The club meeting was called to order by President Ed Herny at 1:08 pm 27 August 2016 in room C-210 at Fort Mason, San Francisco CA.

There were 32 members signed in, and three guests were present. Jim came with the guest speaker. He lives in SF's Bayview district. Michael came from San Mateo, and Nancy who collects The Cliff House and the SF earthquake came from Sonoma.

Vendors set up: Ed Herny, David Parry, Arlene Miles, Sue Scott, Hy Mariampolski, and 10 cent club cards.

Raffle: 12 items

Announcements: Lew asked our guests to give us their email addresses. They will receive a complimentary newsletter. Lew invited all to the Glendi Festival in Santa Rosa on Sept 17th & 18th. He gave out announcement cards. ... The Market Street Rail Museum in SF is celebrating Muni Heritage Weekend Sept. 24-25 with free rides on vintage cars. ... Ed told us that the "Berkeley Boogie" will be at Ashkenaz Sept. 10th featuring Country Joe & The Fish, and Joy of Cooking.

Old and New Business: None

Show & Tell: Hy shared two cards with a death theme. ... Russ's card came with an SF earthquake story. He obtained the card canceled April 11, 1906 from a dealer who had several hundred others that were pulled out of a dumpster. It was sent from New York to 1621 Vallejo St.—an address on the side of Van Ness across from where where the great fire was halted. A terrific example of a card that survived 110 years.

Respectfully Submitted, —NANCY REDDEN, SECRETARY

MINUTES, SEPTEMBER 24, 2016

It was a beautiful day by the Bay. Plenty of parking. Small but enthusiastic group. Twenty-five people signed in; approximately a dozen more chose to remain anonymous.

Cards were offered for sale by Sue Scott and Chris Donaldson.

President Ed Herny was not in attendance, as he was one of the postcard dealers at Jeremy Le Roque's Greater L.A. Vintage Postcard and Paper Show in Glendale. Editor Lew Baer was wearing a red shirt while historically researching in the northern redwood forest. Secretary Nancy Redden was attending a wedding, so the task of taking the minutes fell to Treasurer/Hall Manager Ed Clausen.

The meeting was called to order by Vice President Kathryn Ayres at 1:00 p.m.

Announcements: The first ever Monterey Postcard and Ephemera Show will be held on October 8th. SFBAPCC club member Gail Ellerbrake, who has moved from San Francisco to Carmel, will be one of the dealers! ... It was also announced that Hal Lutsky's Vintage Paper Fair would be held on October 15th—one day only.

Kathryn asked visitors who were attending for the first time, or had not attended for quite some time, to stand up and introduce themselves. ... Chris Donaldson introduced his friend, first-time attendee Randall Rooker.

Walt Kransky of the San Jose Post Card Club announced that his online checklist of postcards by Edward H. Mitchell has been accepted by the Bancroft Library. Walt estimates that Mitchell, whose manufactory was based in San Francisco, published 45,000 postcards. Walt's collection of Mitchell postcards numbers "only" about 15,000. Walt asks that club members complete the Mitchell list with any images that he may be missing: See the list at www.the-postcard.com/walt/pub/ehm/chklist/ehmchk.htm

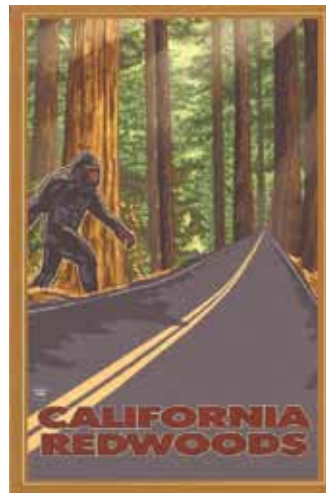
Club member Michelle Francis showed off her "upcycled" messenger bag, made from the old bags that were once used by mail carriers! The USPS sells them! Get yours here: <https://store.usps.com/store/browse/category.jsp?categoryId=usps-promo-category>

Show & Tell: Lauren Thor showed a postcard of a woman trying to repair an automobile that was fueled by coal gas contained within a balloon. These huge balloons were attached to the top of automobiles, buses and delivery trucks during the fuel shortage of WWI. The card showed the woman bending over the car's engine in her bloomers, with the caption, "When does the balloon go up?" ... Fred van der Heyden shared an Ernie Hecksher album—a 33 rpm vinyl record—that was recorded at San Francisco's Fairmont Hotel. The hotel was featured on the cover. Fred wonders if any postcards were issued for Hecksher's performances at the Fairmont in the early 1960s through the

1970s. (There MUST be! Yes?) Fred also showed an old postcard of Laurel and Hardy, as well as an article on large-letter cards, which are coming back in style. ... Harold Wright showed a linen postcard of 100 McAllister Street, when it was known as the William Taylor Hotel. It was initially owned by a Methodist church; therefore, no alcohol was served therein. It later became the Empire Hotel, which had the first "sky room" (a classy bar with a view) in San Francisco. The hotel was used by the United States Army during WWII. This postcard has a particular resonance for Harold, because he was called before the draft board there during the Vietnam War. Harold, as a conscientious objector, needed to have a job, so he joined the Army Corps of Engineers, which operated out of the same building! His duty was to draw the designs for a fish hatchery in Northern California. Hastings College now uses the upper rooms of 100 McAllister Street as a dormitory.

Club Business: None.

Dan Saks was introduced as the program speaker. The fascinating and unusual topic was the Tree Circus and the Lost World on Highway 17. —NOTES BY ED CLAUSEN



THE EDITOR'S FINDS AT CONFUSION HILL WHILE HIGH IN THE REDWOODS. IT WAS SOBERING TO SEE STILL POPULAR ROADSIDE ATTRACTIONS.

GROUP ONE CARD SHOW & TELL

Twenty-six of us responded to Kathryn Ayres' request for a scan of one favorite card or brought one to the meeting to be scanned there. [Thanks! Kathryn!!] She told that six scans were sent in by members outside the Bay Area.



A 1921 Japanese card with French and Romanian flags from Dan Saks' collection was first. Dan told that Ken Reed had interpreted the text welcoming Prince Hirohito home after six months in Europe. He was on the Chrysanthemum Throne from 1926 to 1989.

Dave Parry chose a card issued in Hawai'i in celebration of the Great White Fleet visiting there. Drawn and published by J. Boisse, it was

made before the Fleet's popular name was in use and cites the Atlantic Fleet. It has a noteworthy back.



Nancy Redden told that the Toboggan roller coaster ride invented by Walter House in Amarillo in 1959 was designed to be portable. One, 52 feet high, is still in Altoona, Pennsylvania and another in Marshall, Wisconsin; the card shows it in Shaheen's Funorama at Salisbury Beach, Connecticut. Ed Clausen recalls riding it at the Alameda County Fair. Sit in the car; it moves forward then tilts back and is hoisted to the top of the rocket; after popping out, it spirals down the 450 foot track—70 seconds of thrill!



From Carol Jensen came a scan from Tahoe Tavern with possible cut and pasted humans and a black/white photo of the "real" kids.

Lew Baer showed his newest prize—an RP of an RP goat cart photographer with his crew and equipment. It was used as the August meeting announcement postcard.

Janet Baer couldn't decide what to bring so she brought three cards: an anthropomorphic map of Alaska, an autographed female impersonator (from her Women category), and a between-the-wars card of German tea dancing.



Jeanne Wheeler sent in a scan of a maxicard from Taiwan with the related stamp and postmark on the front.



Mary Ganapol sent a Zan scan of a 1947 LL of Muir Woods in response to the Big Basin card in the last newsletter.



Kathy Samuels' comment on her card of Basque dancers by French folk artist, Charles Hommaulk, was, "I love it!"

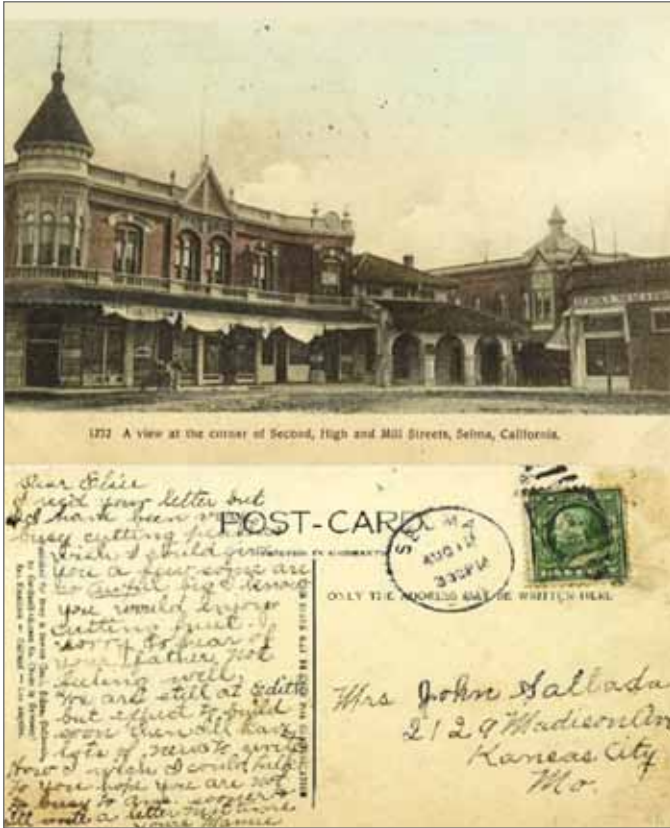


Russ Samuels' postcard showed the banjo band at the Red Garter on Columbus Avenue in the '50s and '60s. He remembers them from the 1970s playing aboard a flatbed truck while driving around downtown. A friend of Jack Hudson played the piano.

Chuck Banneck said that by 1939, Hold-to-Light cards were things of the past, but Martin Press in Concord made a Treasure Island one for the GGIE using a punched sheet with colored gel between the printed front and back.



Mike Jacobsen chose a 100-year old card of a building in Selma, in the San Joaquin Valley. The Golden Rule Grocery, future site of Mike's grandfather's store, and the toy store run by William Saroyan's cousin, the brother of Ross Bagdasarian, who created and performed "Alvin and the



Chipmunks,” were under the cupola.



Kathryn Ayres' unmailed RP of Santa Ana oranges on parade shows people inside oranges on a street in Los Angeles. It has great crowd details.



A blazing sunset on a Golden Age view of the Golden Gate was Anne Schnoebelen's postcard.

Per Schulze sent a scan of a cable car cresting Hyde and Chestnut Streets—a common view. What makes it special is the Norwegian flag flying above the Scandinavian Seaman's Church which serves the best coffee and waffles on Sunday. Per lives in Rykkinn, Norway.



Jack Hudson brought a copy of an RP of a PT&T truck built in San Francisco—with the price. Jack also showed an RP of a Socialist caravan. Jack found it 10 years ago at the Alameda flea—mailed in 1913 from the Hudson Terminal in NYC to Berkeley. Soon after, he saw it in Bob Ward's catalog with a comment it sold for the highest price ever for an RP, \$3500. (Jack had paid \$40.) Ed Herny commented that in 1911 Berkeley elected a Socialist mayor.





Craig Blackstone's damaged card shows Snoqualmie Falls, WA. Its history is most interesting: "Found by Carl Jurgens at Twin Peaks at the final of the great Fire San Francisco, April 19-1906." Craig assumes the card was sucked up by the fire draft and drifted to Twin Peaks. Craig describes it as a "Flown card, delivered by God, not the Post Office."



Lauren Thor chose a French card of a female coach driver. She likes cards with socio-anthropological overtones, especially about women's roles. [There will be further comment on this postcard.]



Bob Bowen showed his favorite find (thus far) of 2016, a Japanese photo card canceled in 1904 in Tientsin, China by the Imperial Japanese Postal Agency. Chinese cards were made for the tourist trade; Japanese cards were made for home use.



Jim Staley showed two 1873 postal cards used a bit later. Sue Scott showed an artist-signed Pauli Ebner card in the style she collects; one of four cards from her grandmother, it was what started her collecting kids. And she showed a Hugo Brehme Mexican RP. "I recognize his lettering style and I like women with children."



A German comic card, above, right, was Rommel Struck-us' choice. A twist on dog peeing humor, it is more importantly a comment on the tight housing situation—a happy home in a public toilet kiosk.

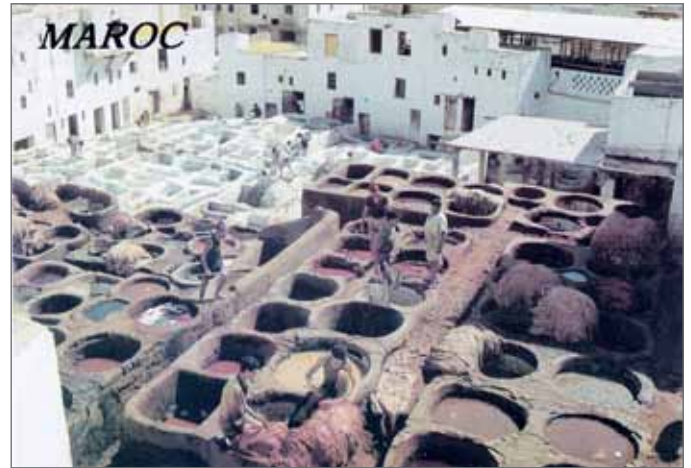
One reason for Penny Clifton collecting postcards is that she loves to travel and is an inept photographer. Her card, on the next page, is from a trip to Fez. She stood on the fabric dyeing terrace shown on the French printed card.

Sherry Webster's card shows the 90th Infantry shoulder patch design for the Battle of Saint-Mihiel, a major part of the offensive that ended on the last day of WW I. T&O is for Texas and Oklahoma where Sherry and the division are from. No details are given on the card, so she had the



fun of researching it.

Ed Herny showed a die cut stein postcard with numbered wheel that turns to count drinks as they're consumed. He also showed a card of a room with a log ceiling, stone benches and cowhide chairs. It is in the Indian Watch Tower designed by Mary Coulter for Fred Harvey at the Grand Canyon. Note the bottom rungs of the ladder are missing. We saw a linen of the Tower on a bluff.



PENNY CLIFTON'S POSTCARD FROM FEZ.

Tom Brackett's Oakland card was E. H. Mitchell No 337 showing Broadway in 1904. Tom has counted seven versions of the image, and it is an early card in his collection. His first job was on this street, and the scene has changed little from what is on the postcard. Tom's dad and grandfather worked on road and tunnel construction and said that Oakland was built with mostly local materials.



Ruth Hanham was too late to have her card scanned. It was her mother's from the opening of the 1936 Berlin Olympics and showed the Olympic torch. In 1935 she had been on a chaperoned grand tour after college. The *Juden Verboten!* signs had been taken down, and Jesse Owens made a mockery of German hate. At the opening women were in hysterics when 25,000 pigeons were released, cannons were fired and the terrified birds defecated!

—NOTES BY LB



SHOULD BE A POSTCARD

AUGUST PROGRAM

SCOTT PEDEN on REDWOODS and THEIR FLORA

Years ago, Scott told us, he became interested in the plants of the redwood forest, and he began looking at pictures showing the flora. Among the trees on century-old postcards he noticed different types of vegetation and recognized bark patterns. He realized that many postcards were mislabeled. North of the bay... south of the bay... further south or east... sword ferns... tan oaks... Douglas firs... each location had its own mix of redwoods, other trees and undergrowth.

The first image to appear was a printed stereo card labeled "Giant Redwood of Mariposa County." Wrong!



There are tan oaks in the image like in the southern coastal redwoods, and no lush sword ferns as northern redwoods would be expected to have, and the bark is wrong for a Sierra Big Tree. It is also recognizable as the Auto Tree in Big Basin (in NW Santa Cruz County) where Scott volunteers as a docent. We saw the same tree again in a 1900 card with tan oak leaves near it that reflected like flashlights. It was seen again in 1908 when full size vehicles could get in. And again, by and with photographer George Besaw (!) in a wagon.



An auto was backed into the tree in a 1910 image (above, right) with Berton Crandall's* wife in the car. Was this the start of it being known as the Auto Tree?

* Robinson and Crandall, Palo Alto photographers made lantern slides and later published postcards.

KATHY SAMUELS



Another error: the Palace Hotel Tree ID'd as the Auto Tree! And then a back view of the Auto Tree along the Cloistered Aisle with a snapped off tree on the left, a snag noted by a Mr. Barlow in 1865 "with no lumber on ground" indicating an ancient break, photographed by A. P. Hill.

Rocks & Trees are a long time focus for some collectors. The category name is often followed by a "Heh, heh," or giggle from those with more urbane fixations. Some collectors like named trees, others go for trees with autos passing through them. After looking and listening to Scott deconstruct individual images for us, this still life category is no joke. His observations and studied assumptions make once ho-hum images vibrantly fascinating.



COURTESY BONNIE MEYER

The first view we saw of the Picture Frame Tree had what we believe is Mrs. Frank Reanier's face within the frame. The Reaniers were the first concessionaires of the Redwood Park Inn. Later views, from the 1920s, courtesy



COURTESY SEMPVERIENS FUND

of the Reaniers' great granddaughter showed the frame grown smaller.

The Washington Tree appeared with azaleas and no tan oak reflections. A card from 1901 showed a tiny sign "Do not cut bark, ferns or shrubbery," tan oaks, and a Victorian lady. The bark is identical to today's tree which avoids confusion with the Washington Tree in Sequoia National Park. 1901, vegetation and tan oaks; 1908-17, vegetation devastated; 1930s and later, ample undergrowth. A Besaw real photo showed a view "Across Flee Protrero" (Flea Potrero), now the site of Sky Meadow staff housing. One



THE FIRST PARK SIGNS WERE RECORDED BY FRED BUTTON.

of the live oaks is standing today. Several views showed road development.

Robinson and Crandall photoed Crandall in a car on the Mountain Road—first as an RP, later a colorized litho.

The 5-room Governor's Cottage was built for Governor Henry Gage in 1901, the first building slept in at California Redwood Park, now called Big Basin. The cottage later became a clubhouse and was removed in



THE LODGE



STAGE AT NEW REDWOOD INN



GOVERNOR'S COTTAGE

1918. About 1906 the state built a two-story, redwood log structure known as Redwood Inn or The Lodge. It may have burned because in 1911 a single-story building also called Redwood Inn was built for cabin management and public use. Richard Behrendt made a printed color postcard showing the Boulder Creek stage delivering visitors to the new Inn. The second building, with vertical, unpeeled redwood log exterior, was gradually enlarged to house grocery store and restaurant. Another black and white view shows a tiny, early gas station. An RP of the Camp Fire Bowl shows the tell tale glare of tan oak leaves. Is that the photographer fishing on the Natural Bridge Tree? George Besaw, Mr. Crandall, or??? You guess.

Where is it? A card of the General Grant Tree has no oak trees; it's obviously in the Sierras. A view of coastal redwoods has sword ferns. Another view shows deer ferns, which need more moisture than found in Big Basin, so it must be north of the Bay Area—Redwood National and State Parks. The flora of the redwoods north of San Francisco Bay shows little variation, north to south. South of



THE AUTO TREE PRE-AUTO



EARLY DAY ROAD BUILDING



THE WASHINGTON TREE, "DO NOT..."



MRS. BERTON CRANDALL AND DAUGHTER



CAMPING AT BIG BASIN

I have Mr Crandall and his wife in 3 different cars up there, all pre1920, probably 1908 to 1917. I'd have to look closely since I acquired an additional 20 images of his that had been sold out of the Goebbell Fish Market in the early 1920s in Santa Cruz. —SCOTT PEDEN

the bay, there are dramatic vegetation changes, creek to creek. In the coastal redwood forest there are hundreds of botanical variations, north to south The redwoods have been in the Santa Cruz hills for millions of years. They were here two million years before the dinosaurs.

Questions and applause followed. Undoubtedly, that evening, many of us looked at trees in our collections with sharper focus and deeper interest. —LB



THE AUTO TREE, TODAY, AT THE EDGE OF A PARKING LOT AT BIG BASIN REDWOODS STATE PARK



SIGN ALONG ROADSIDE

SEPTEMBER PROGRAM

TREE CIRCUS and THE LOST WORLD

with DAN SAKS

Dan Saks set out to locate the spot in Scotts Valley where the Tree Circus, which then evolved into the Lost World, had once existed. He wondered if anyone else remembers seeing a Brontosaurus head above the trees along Highway 17 as he did in the late 1970s.

Dan began his tree travelogue with a 1950's map showing several Santa Cruz area tourist attractions but not the Tree Circus. He then showed a map of Hilmar, CA (south of Turlock and about 100 miles east of the Bay Area) and explained that's where, in 1925, Axel Erlandson began growing trees in unusual patterns and shapes. Erlandson used grafting and intertwining techniques to create his trees. In 1947, Erlandson moved his family and his trees to Scotts Valley and opened the Tree Circus.

Postcards were issued showing his wife, Leona, and his daughter, Wilma, posed next to his creations.

Highway 17 reduced traffic and customers and in 1963, Erlandson sold the property. The new owners added 25 to 30 huge fiberglass models of dinosaurs and renamed the whole park "The Lost World."

ized. Finally, in 1985, Michael Bonfante, president of



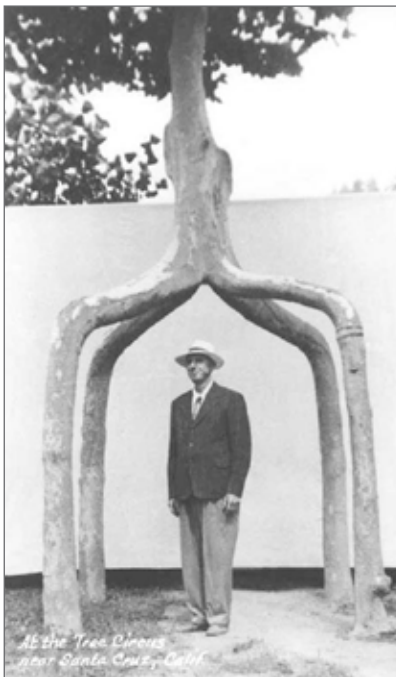
EARLY VIEW OF GROUNDS

Nob Hill Foods, purchased 25 of the trees and moved them 50 miles to his planned amusement park in Gilroy.

Dan showed pictures of the huge trees on flat-bed trucks and a short video made at the time of the move from Scotts Valley to Gilroy.

In 2001, Bonfante Gardens opened to the public and made 19 of the trees a highlight of the park. Bonfante sold the property to the city of Gilroy in 2007 and the park was renamed Gilroy Gardens. Dan visited the park earlier this year and showed some of his photos of the trees on display there.

Dan ended the program with photos from his visit to the site in Scotts Valley where the Tree Circus and Lost World



AXEL ERLANDSON AND FOUR LEGGED GIANT TREE (ZAN)

The Lost World closed in 1977. The property changed hands several times and several plans to save the trees never material-

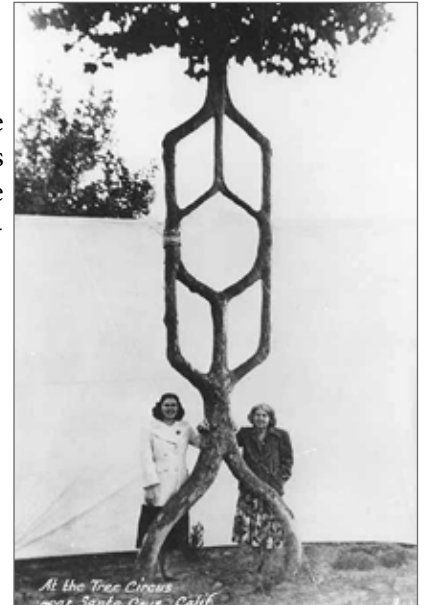
had been and where two of Erlandson's creations can still be found. Alas, the Brontosaurus was gone.



FOUR TREES - EMBLEM, LADDER, HEART, DOUBLE SPECTACLE



ERLANDSON AND FRIEND, AT WORK (PHOTO)



WILMA AND LEONA ERLANDSON BESIDE EMBLEM TREE (ZAN)



ENTRANCE TO LOST WORLD



ARCH TREE AT BONFANTE GARDENS



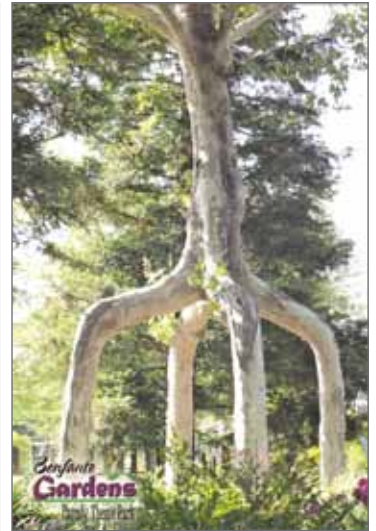
BASKET TREE AT LOST WORLD



MICHAEL BONFANTE (PHOTO)



DOUBLE SPECTACLE TREE AT LOST WORLD



FOUR LEGGED GIANT TREE AT BONFANTE GARDENS

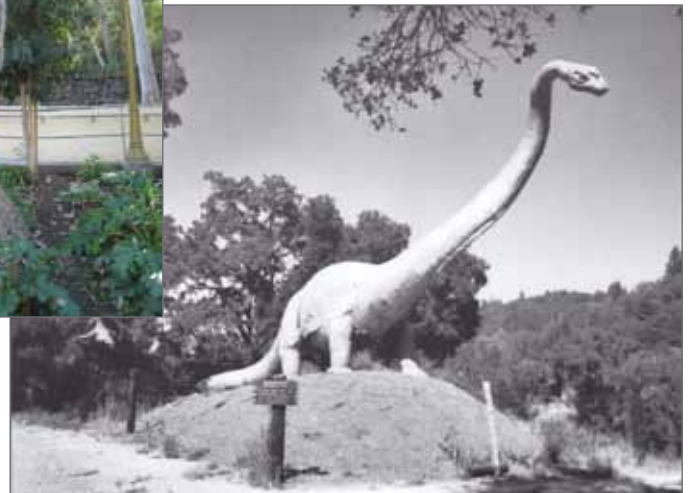


REVOLVING DOOR TREE AT GILROY GARDENS (PHOTO)



EMBLEM TREE AT GILROY GARDENS (PHOTO)

BRONTOSAURUS AT LOST WORLD (PHOTO)



1921 — THE NUT TREE — 1996

by ART SOMERS

The Nut Tree was a most attractive California roadside attraction. It opened as a fruit stand in Vacaville in 1921 at the very edge of what would become U.S. Hwy 40. A year later, Mr. and Mrs. Power were offering prepared food to the many automobubblers traveling between San Francisco and Sacramento, the state capital, or Reno, the state's northern out-of-state playground. Feeding about a thousand people a day, the Powers knew the old fruit shack would have to be replaced. That happened in the 1930s, An historic photo in the Vacaville Museum shows Helen and Ed "Bunny" Power in their gift shop in 1948. The caption boasts of their all-electric restaurant kitchen.

A decade more adds a small railroad and an airstrip to the inviting restaurant that can now serve 500 at a time. Seemingly working hand in hand with *Sunset* magazine, Nut Tree food becomes quintessentially Western. A bakery opened in the 1960s, and its individual loaves of warm bread are remembered tastefully today. In 1964, US. 40 was redesignated as I-80, the Dwight D. Eisenhower Highway, and the Nut Tree's business grew as did its buildings and clientele. By the 1980s, more than three million passersby a year stopped for food and fun. In 1996, after 75 years as a roadside attraction, the Nut Tree closed. The buildings

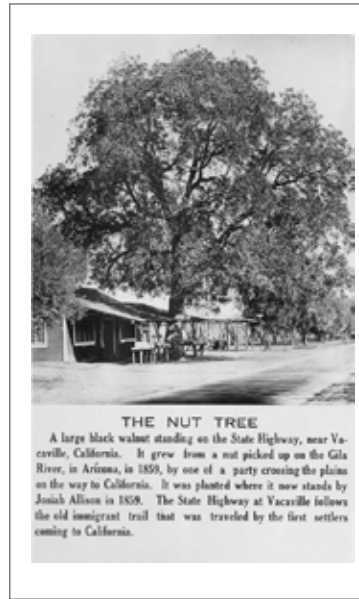


The Nut Tree is a large Black Walnut standing on the State Highway near Vacaville, California. It was planted in 1859 on the old Immigrant Trail which the highway now follows.

The postcard above shows how close the restaurant sat to the roadway. Copyright 1937, it was mailed to Los Angeles from Sacramento on Sept 3, 1937. Published by Piggott Co.

On a billboard card mailed from Vacaville in 1950 to Niagara Falls, NY a lady writes to her mother that "...the Nut Tree won a prize last year for the best food served in the U.S. The kitchen is stainless steel and valued at \$100,000.00."

And here is the Nut Tree's stainless steel kitchen.

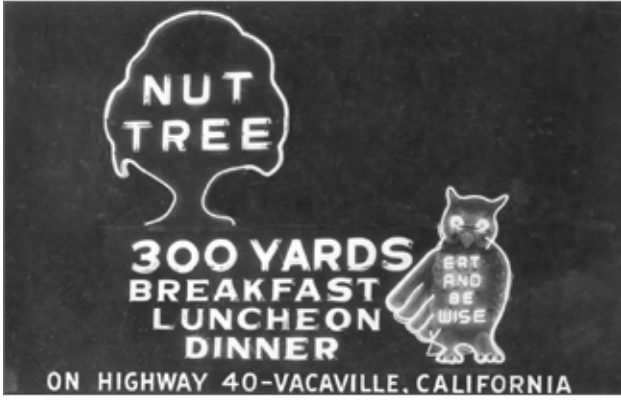


THE NUT TREE
A large black walnut standing on the State Highway, near Vacaville, California. It grew from a nut picked up on the Gila River, in Arizona, in 1859, by one of a party crossing the plains on the way to California. It was planted where it now stands by Josiah Allison in 1859. The State Highway at Vacaville follows the old immigrant trail that was traveled by the first settlers coming to California.

seemed to settle into the roadside dust of the now six-lane Interstate 80, but in the 2000s, the property caught a developer's eye, and the one-of-a-kind, historic and much loved Nut Tree is reappearing as a mega mall with stores and restaurants found almost everywhere.

The Nut Tree, on I-80 some 30 miles south of Sacramento, served millions of meals to hungry highway travelers. Among them were former Presidents Hoover, Nixon, Ford, and Reagan; the Nut Tree was chosen to serve Queen Elizabeth II on her visit to Sacramento. The Nut Tree airport was a favorite of aviators; among the flyboys who dropped in were Chuck Yeager, Jimmy Doolittle, and astronaut Neil Armstrong.





Nighttime neon road sign.



“Busy around the clock, the Nut Tree bakery turns out every day an average of 3,000 little loaves of bread, plus sandwich breads, hamburger buns, plus pies and cakes.”



SPANISH ROOM at the Nut Tree, Vacaville, California.



The restaurant had different themes for its various dining areas such as the “Spanish Room.” Three similar views of a dining area all have captions touting “Western Dining” although the decor evokes Oriental and Roman themes. Caption: “The Nut Tree has been in forefront of developing America’s newest cuisine, Western Food, for over four decades.”



NUT TREE PATIO - HIGHWAY U.S. 40 - VACAVILLE - CALIFORNIA

Patio dining.



Bird’s-eye-view of the Nut Tree Plaza, a later addition. Here people boarded the train to the airport. The little train’s engine can be seen in the lower right corner. Late 1960s or early 1970s



Nut Tree train at Nut Tree Airport 2500 foot runway.



The yearly display of private aircraft attracted hundreds of flying visitors from throughout Northern California. Tracks for the train at left edge.

Mike Roberts Meets Timothy Leary

by JIM CADDICK and DAN CUDWORTH

Ah, the Summer of Love. Although I (Jim) was in Junior High here in San Francisco in 1967, I can't really say that I remember it all that well (although as they say about Woodstock, if you can remember what happened, you weren't really there). I do recall in Phys. Ed. covering a few perfunctory class sessions on drugs mainly because the instructor offered extra credit if we would go to the Haight-Ashbury and submit a report on it. I went, I saw, and I turned in a first-person narrative report of my visit, and promptly forgot about it. I must have been the only one to do so, for shortly thereafter I learned that the coach was so taken by it that he read the thing aloud to the class (I was mercifully absent).

So what does this have to do with postcards? Ever the entrepreneur, Mike Roberts, across the Bay in Berkeley, issued a series of postcards with hippie-esque front and back designs so that tourists could show something outrageously San Francisco to their friends back home as proof that they, also, had been there.

The original set of cards consists of:

C24241 The Golden Gate	C24245 Cable Car Turntable
C24242 Hyde Street Cable Car	C25246 Unique Flower Stand
C24243 Fisherman's Wharf	C24247 Union Square
C24244 Chinatown	C24248 The "Hashbury" scene

Note that only card C24248 shows the Haight directly, the others show characteristic San Francisco landmarks. In fact, all of the cards had been already produced for the tourist trade, and were bordered with one of two "psychedelic" designs added later—Type 1 and Type 2 (see illustrations). It may even have been possible to order either the "straight" or "hippie" version of the card at the time from distributor E. F. Clements, one of Roberts' long-time San Francisco customers, as each had its own Roberts number. Card C22916 (the original card of C24248) may have been the genesis of the concept for the entire series

of special borders. This card with uniquely San Francisco images was used unchanged for "Hippie Scene" cards for other locations.

Over in the East Bay, the University of California at Berkeley was also making news with the Free Speech Movement. Although not directly connected with the hippies, except for an anti-establishment stance, another batch of cards featuring the campus was issued using the same new back as well as the two front border designs,



C22916

again using pre-existing cards.

C24492 Berkeley Marina

C24493 Aerial of Sather Gate and the Campanile

C24494 Campanile at Sunset

C24495 University of California and Memorial Stadium

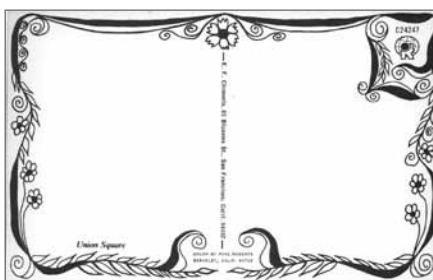
C24996 Sather Gate and the Campanile

C24497 Sather Gate at Night

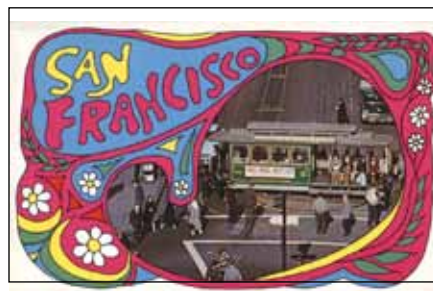
The Berkeley cards were distributed by the San Pablo firm of R. & C. Hakanson.

It might have rested there, but, likely at the request of Roberts' major East Coast distributor, Bromley & Co., Inc. based in Boston, a set of cards was likewise done for the Boston area. It isn't clear how much of a bastion of hippiedom was present there, but the joie de vivre and new thinking that the hippies originally exemplified may have trumped the staid, conservative old-school traditions, if only temporarily.

A quick note on the numbering. The Roberts card numbers were assigned as work came in, sequential numbers indicate cards from a single order. Any gaps in numbering are from subsequent orders for new items; missing numbers were used for orders from other customers. (The exact dates the orders represent is still unclear.) Customers could use their own systems of numbering for their own catalog (Bromley is a major example of this), and these numbers do not necessarily synchronize with the Rob-



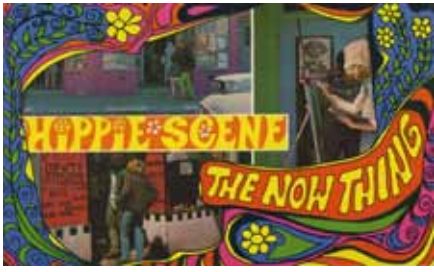
Typical hippie back



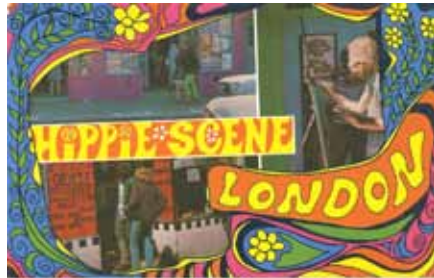
(Type 1) C24245



(Type 2) C24243



C25025



C24601



C26262

erts numbers. The number which appears below in square brackets is the added secondary number, the bracketed text appears on the front of the card.

- C24768 [BM272] [Cambridge] Harvard Square
- C24769 [BM273] [Boston] Public Gardens
- C24770 [BM275] [Boston] Tremont Street Mall
- C24771 [BM274] [Hippie Scene Boston] No Text on back
- C25025 [BM278] [The Now Thing] The "Now Thing"
- C25060 [MA1924] [Provincetown MA] Commercial Street

NOTE: One example from this list has been found with a 1969 postmark which helps date the use of the design, but whether that was from the initial print run or a later one is not known.

Judging from the card numbers, shortly after the Berkeley and Boston cards appeared the Brits got into the act with cards distributed by the Photographic Greeting Co., Ltd. of London. Again, probably not really due to the hippie movement; but the new sounds of the Beatles plus the art of Peter Max may have been an environment into which the Roberts designs fit well. What is also interesting is that a third border design (Type 3) was introduced on a few cards, as well as mirror variations of the first two. The rubberstamp markings on the back of the Type 3 card illustrated indicate it was kept as a sample card by MRCP, likely for quality control purposes. The stamped June 1970 date is the print run date and again it is not known if this was the initial run or a subsequent reprint; but it at least provides a loose time frame for the set.

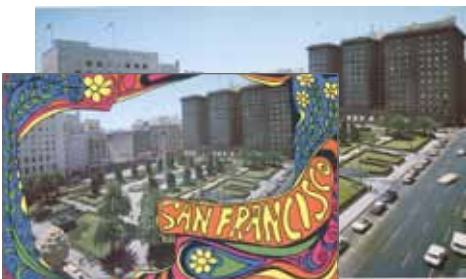
- C24601 [1339] [Hippie Scene, London] No Text on back (NT)
- C24998 [1340] Trafalgar Sq.
- C24999 [1341] Picadilly at Night
- C25000 [1342] Tower at Night
- C25001 [1343] Picadilly Circus
- C25002 [1345] Guards at Buckingham Palace
- C25454 [1344] The Houses of Parliament] No Text
- C26262 [1346] [London] (image: Houses of Parliament) NT

- C26636 [1348] [Trafalgar Sq.] (white double-deck bus) NT
- C26954 [1355] Trafalgar Square] (Nelson Monument) NT
- C27213 [1349] Trafalgar Square, London (image: red double-deck bus)

Several jumbo cards (measuring 6x8 inches) also exist in the British set. Two have a variation on the Type 3 border using a couple of slightly different colors (which may be only normal printing deviation), and all the designs show slightly modified trimming due to the different proportions of the jumbo format.

- J4272 none Carnaby Street, London
- J4529 [GL5500] Tower Bridge was opened in 1894...
- J4530 [GL5501] Houses of Parliament, also known as the Palace of Westminster...
- J4531 [GL5502] Picadilly Circus, London
- J4532 [GL5503] Trafalgar Square, London
- J4533 [GL5504] Tower and Tower Bridge, London

As an aside, this British series of cards is an opening onto a whole new aspect of Mike Roberts Color Productions. There are a large number of postcards of London and elsewhere in Britain published by Photographic Greeting Co., which, except for "U.S.A." printed below their name and the use of the Roberts numbering convention, have no explicit link to MRCP. But this "hippie" series is unquestionably of Roberts manufacture; by inference, the others are too. It may be that he was working to get a foothold in the European market without appearing to be an upstart invading American, as other Continental 4x6 inch postcards are known: two cards from Turkey which sport the identical British Natural Colour logo transliterated into Turkish, and also a series of cards of French scenery which use a variation of the logo. Whether or not Roberts had an interest beyond just printing the cards is not known. He did set up an MRCP branch office in Montréal in the late '50s and early '60s, so it is not out of the question that he might have been looking to expand MRCP into the



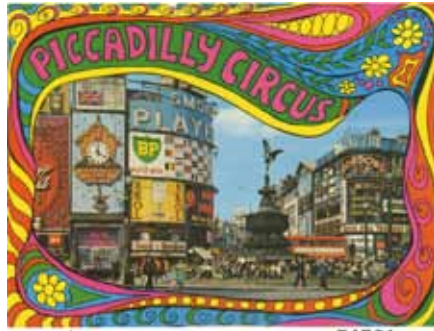
Union Square, hip and straight



(Type 3) C26954

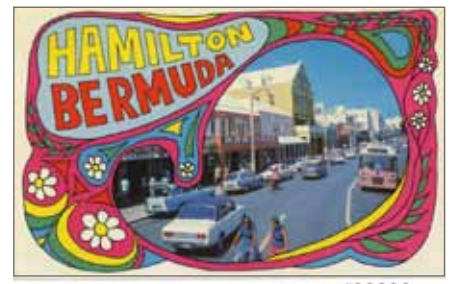


C24999



Jumbo type 3

J4531



C28032

Old World. And some British cards exist which use the same image as the “Roberts” version but without either the “U.S.A.” credit or the Roberts numbering; they do, however, use the same Photographic Greeting Co. secondary numbers. These may well have been done before Roberts arrived on the scene.

The next two cards come from Bermuda and are somewhat out of character; possibly the bright and joyful use of color found in the Caribbean Islands attracted attention to the designs and not the hippie angle. Lending credence to this idea, these cards have the “straight” back—not the hippie art-nouveau-like swirls. The cards may not have been very popular in this incarnation, as it appears that only these two were made, as opposed to the larger sets done elsewhere, and only the Type 1 border was used. Eve McPhee, of Hamilton, Bermuda, was the distributor.

- C28031 [BDA181] King’s Parade St. Georges Bermuda
- C28032 [BDA182] Shopping in Bermuda...Front Street, Hamilton...

As a bit of a surprise, there are two cards using the B series 4x6 format. Produced by the Magic Mountain theme park of Southern California, card B 3492 is an overview with three inset views of the park, and B 3493 shows the Grand Carousel using both Type 1 and Type 2 border designs modified slightly to fit the different format. Like the Bermuda cards, they use the standard back, and it does not appear that any other cards were made.

As if those two cards were not enough of a surprise, this card from Tijuana is the topper. It appears from company records that this is the only card done there. It was distributed by Ramon Nava, although his name does not



4x6

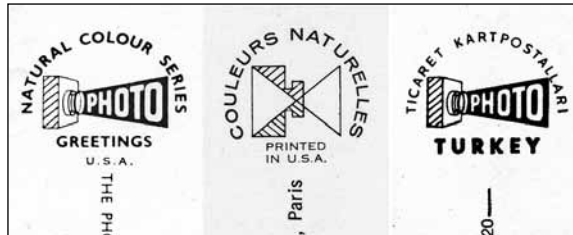
B1493



C25124



C24768



British, French, Turkish logo detail

appear on the back of the card and, as with the British cards, except for the number there is no mention of MRCP: C24124 A remembrance of Old Mexico...

Finally, in the category of imitation being the sincerest form of flattery, come a few other cards.

Two Plastichrome cards from Colorpicture of Boston depict Harvard Square and the Public Gardens (both, interestingly, subjects in the Roberts Boston set as well). They are numbered P78697 and P78699, which argues that there may be more cards in the series still to be found. One example of these has a postmark of 1974, which, again, helps to roughly gauge the card production/sale date. Their border design comes across as rather pallid and demure without the vivacity of the counterculture movement, and apparently were no contest for the Roberts cards. To be fair, it is not clear which company first brought out the idea of the border, but since the Hippies are identified with San Francisco, and looking at the number of spin-off cards done for other locales, our bets would be on Roberts as the originator, and Colorpicture as the copyist. The next cards are from Kardorama, Ltd. of London and, while different enough from the Roberts designs, they display many elements lifted almost directly from them. We know of only three cards numbered KLV 91, 101 and 104 so there are likely more, mirroring the Roberts London set. Should any readers know of other Colorpicture or Kardorama cards, the authors would appreciate information about them, scans of the front and back especially so; please send to SFBAPCC, PO Box 621, Penngrove CA 94951 or [sfbapcc \(at\)sonic.net](mailto:sfbapcc@sonic.net).

These cards were emblematic of a generation which quickly lost its innocence and slid into the drug culture

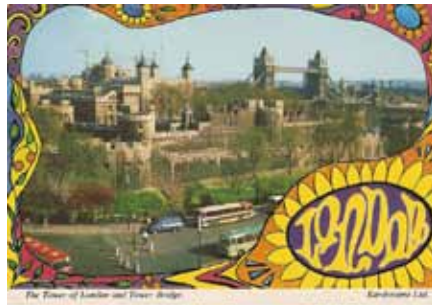
of the '70s. The name Haight-Ashbury, the neighborhood of San Francisco which was the original home of the Hippies, still has a magical ring with tourists, but, while traces of the past can be found, the area has changed with the

times. As a result, people lost interest in the increasingly out-of-date added border design, making these cards difficult to find.

THANKS to Eric Larson and Ed Bold for their assistance.



Plastichrome P78697



Kardorama KLV101A



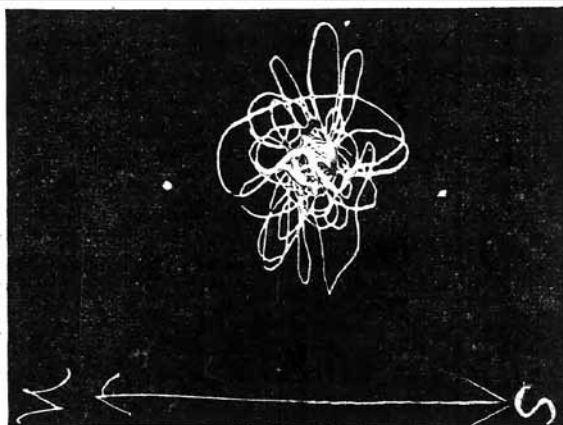
Kardorama KLV104A

EARTHQUAKE! Read the message.



Frank Sternad found this early Mitchell vignette card featuring a nice photo image by Charles Weidner. Reading the message he thought it was just "another earthquake post-card." But it was different.... Then he noticed the postmark, June 11, 1903. The card had been written that same day and postmarked five hours after the ten seconds of shaking. The tremor was felt all around the Bay, east to Stockton, and south to San Luis Obispo County. It was the most severe shake in over five years. Would there be another?

HOW THE TEMBLOR LOOKS ON PAPER.



FROM A PHOTOGRAPH TAKEN FROM THE SEISMOGRAPH AT CHABOT OBSERVATORY.

OAKLANDERS GET AN EARLY MORNING SHAKE.

Temblor Causes Excitement in Many Homes—Reports Received From Many Cities.

ACROSS THE BAY.

SAN FRANCISCO, June 11.—The severest shock of earthquake experienced here since March 30, 1898, was felt at 5:12 o'clock this morning. It lasted nearly ten seconds, but did very little damage. In the new Hall of Justice on Kearney street, there was much excitement. The prisoners on the top floor shouted loudly for release but their cries were unheeded. In the prison the col-

umns supporting the skylight were cracked for a distance of several feet, while the plaster on the walls shows cracks here and there. In the room where the records of the police courts are kept, the shelving was removed from the wall fastenings fully half an inch. In several of the police court rooms the walls were cracked and the plaster broken in places. The iron frame work of the large skylight in the center of the building was wrenched. The walls in the property clerk's office were also slightly cracked.

Some evidences of the quake are to be seen in the shape of cracked walls and loosened coping stones in the Morgue building. The only report of damage from the outside stations appears to be the shattering of glass. The ferry clock stopped at 5:12.

Oakland Tribune, June 11, 1903

FRENCH WOMEN'S ROLES IN THE EARLY 1900s

by LAUREN THOR

In 1905/1906, women began driving coaches for hire on the streets of Paris and surprised the Parisians. The ladies had to obtain authorization from the police prefecture. The press wrote about them, pictured them in sketches, and quoted them. Postcard publishers used the images to show the modern lifestyle of Paris, and photos of the women drivers are quite common—most often named.

—*DICIONNAIRE DE LA CARTOPHILIE FRANCOPHONE*



Women's roles in society were changing rapidly at the time this postcard, *La Femme Cocher* (The Woman Coach Driver), was printed. Many new jobs were created during the Industrial Revolution and women were entering the work force in increasing numbers. They worked as secretaries, teachers and nurses, but some of the occupations they gravitated toward had historically been the exclusive domain of men. I collect cards that illustrate women's roles in society and the prevailing attitudes toward them. I attended a postcard expo in Paris in May and found postcards that showed women working in varied jobs, and I was surprised to find many cards of women coach drivers.

Initially, I concluded that women in Paris had been accepted in this previous-

ly male dominated occupation. Several postcards showed the women as a novelty, with titles like *Paris Moderne* and *Paris Nouveau*. But then I found this card and saw that it was different. It appeared to go beyond treating this phenomenon as a curiosity and crossed over to condemnation of this social phenomenon. There were many misogynistic postcards produced during this time period, This beautifully drawn card, number 8 in a series entitled "Le Sourire" (The Smile), is not vicious, like so many of the anti-women cards from that time, but it is nonetheless meant to be a mockery of the working woman.

The female coach driver is wearing a top hat and pants. These are in contrast to her frilly and feminine bodice which is open, enabling her to breastfeed the baby she is holding in her arms, along with her buggy whip in her hand. The increased need for function and safety in the clothes that women wore created style changes. Women were adopting less restrictive clothing, they started wearing modified pants, or *culottes*, to ride bikes and to get up and down from their coaches. These style changes were met with societal resistance. The mixture of men's and women's clothing worn by the woman coach driver in the image is meant to create gender confusion and function as an objection to a woman in a traditionally male occupation. It reflects the commonly held ideology of the time that prescribed separate spheres for women and men. It was believed by many that a woman's place was in the private sphere of the home and family. A man's place was the public sphere of the economic world and politics. This ideology held that behavior was genetically determined and to behave otherwise was to defy the laws of nature and the will of God. This image of a coach driving woman is meant to illustrate an aberration. Depicting the woman with her baby epitomized this notion that a woman (mother) did

not belong in the workplace, she belonged at home. In reality, single women had many more work opportunities than married women. Most married women only worked when the husband was ill or unemployed, during family hardship or well after childrearing. It would seem reasonable that many of the coach driving women were not mothers with young children.

Examining this card from a modern perspective evokes my sympathy. Women of the time not only had to endure sexism and societal resistance to their changing roles, but they had to make hard choices concerning work and motherhood. Though this card was originally meant to be a mockery, I find it emblematic of the historical struggles of motherhood. The woman is literally juggling work and family, a challenge that continues for the mothers of today.

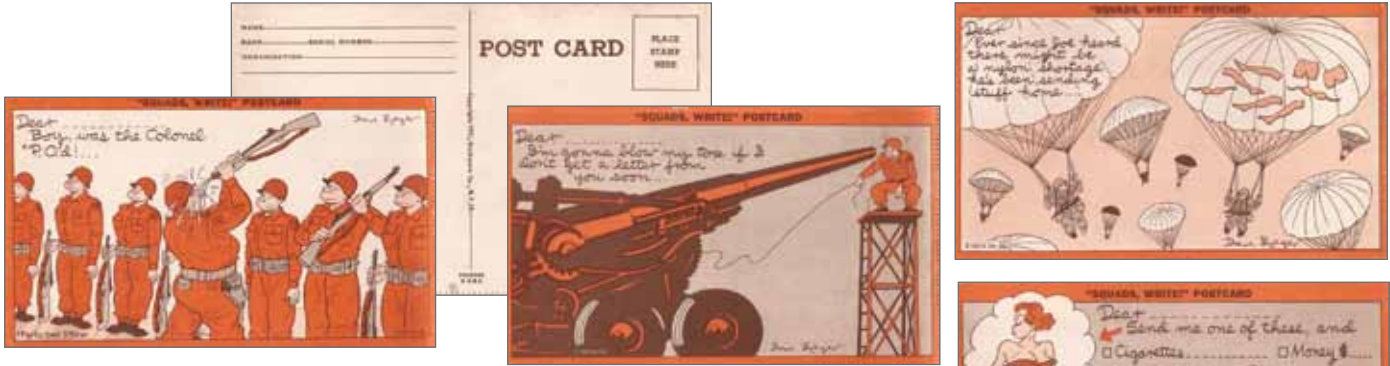
Jupe culotte (pants skirt): Though the card shows the new style, it doesn't have a particular bias for or against it. Another card I have shows a woman able to run to catch her trolley while a woman in a long skirt is helplessly left behind. That card is both literal and figurative! The message is clearly a positive message about the new pants wearing woman.



POSTCARDS OF THE WAR IN KOREA

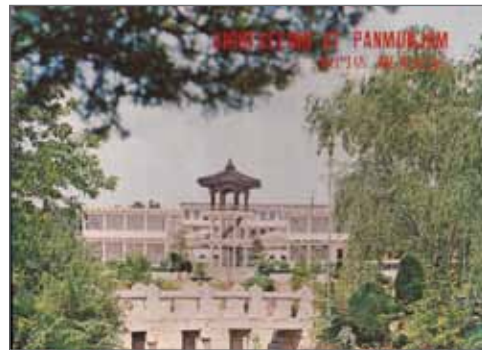
from the collection of BOB BOWEN

The invasion of South Korea by North Korean troops on 25 June 1950 was the first military action of the Cold War. The U.S. entered the fray in July on the side of the South; China soon teamed up with the North. The battles dragged on until 1953, and the war has never officially ended. No truce has yet been signed. Postcards of the events are scarce, and cards of military actions are rare to nonexistent. These shown here are in recognition of the Korean War Memorial dedicated in the Presidio on August first of this year. —LB



BRIDGE OF NO RETURN SEEN FROM U.N. OBSERVATION POST.

(IRVING) DAVID BREGER (1908-1970), BORN INTO A CHICAGO SAUSAGE FAMILY, CHOSE COMIC STRIP ARTISTRY INSTEAD. HIS WW II POSTCARDS OF PRIVATE BREGER WERE THE FORERUNNERS OF THESE KOREAN WAR CARDS. BREGER'S GI JOE SERIES FOR YANK MAGAZINE GAVE OUR TROOPS THEIR NICKNAME.



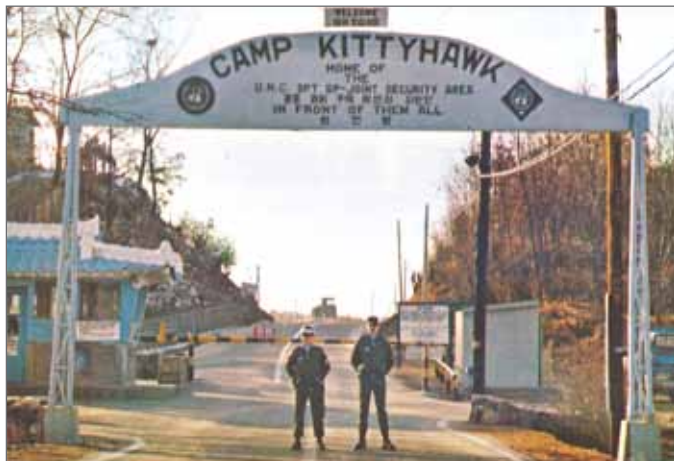
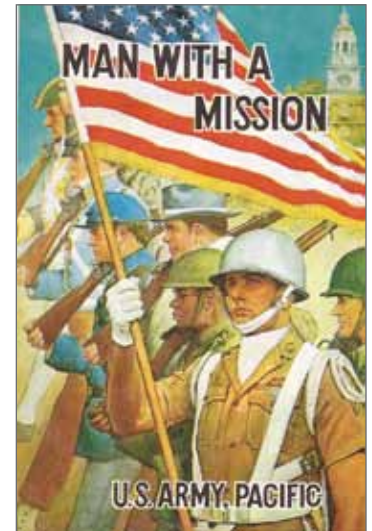
PANMUNJOM POSTCARD PACKET

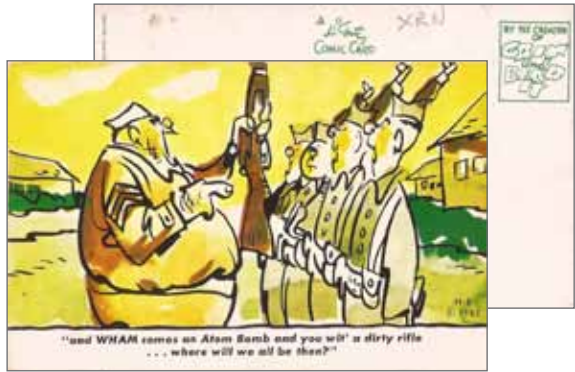


- ◀ DMZ BOUNDARY
- ▼ U.N. CHECKPOINT, DE MILITARIZED ZONE



- U.N. FORCES FOUGHT ALONGSIDE U.S. ARMY ▶
- MILITARY ARMISTICE COMMISSION ▼





LICHTY COMIC CARD[S], A MIKE ROBERTS COLOR PRODUCTION, BERKELEY 2, CALIFORNIA
ENTIRE CONTENTS OF THIS CARD COPYRIGHT 1952
FIELD ENTERPRISES, CHICAGO, U.S.A.



FREEDOM HOUSE, PANMUNJOM



PATRIOTIC SOUTH KOREAN POSTCARD



SITE OF ARMISTICE SIGNING 27 JULY 1953



FLAGS OF 16 NATIONS



NORTH KOREAN GUARD TOWER

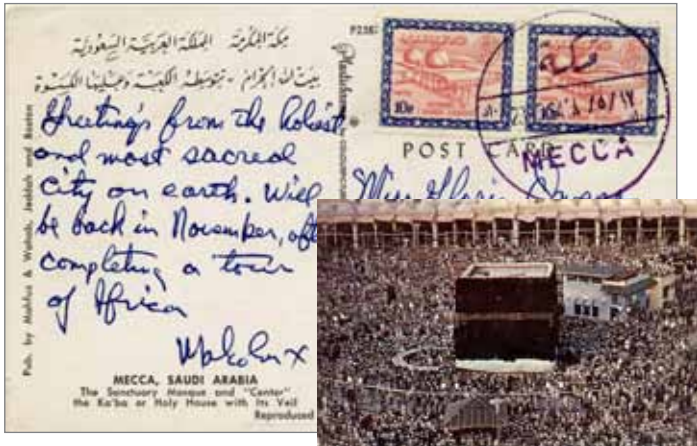
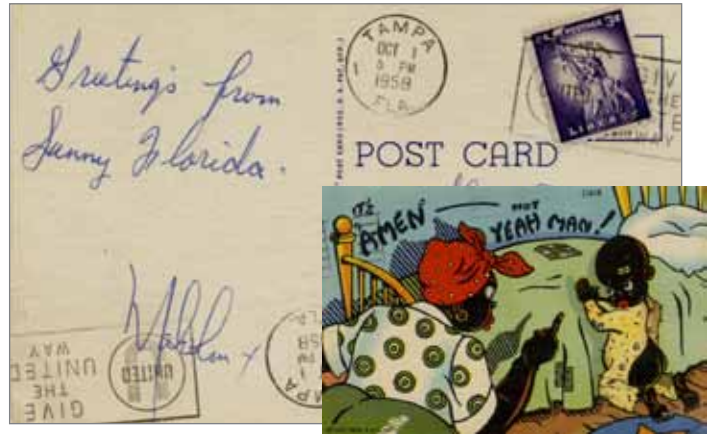
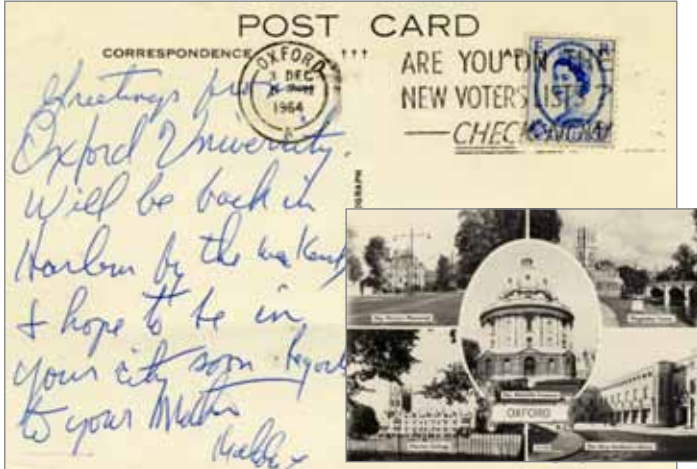


PANMUNGAK, NORTH KOREAN HEADQUARTERS



U.N. SOLDIER AT BRIDGE OF NO RETURN

P.S. NANCY RUSSELL sent in a link to a recent auction by Nate D. Sanders for a set of 16 postcards written by Malcolm X—between 1957 and 1964—to the secretary at Muhammad's Temples of Islam where he and Louis Farrakhan were ministers. Born in Omaha, 1925, assassinated in New York, 1965, Malcolm X was a leading human rights advocate and influential African-American figurehead.



EDITOR (AT)PLAY- Caught by a fellow fraternizing clubster, was I singing or swilling? 'Twas neither. Note water bottle and steady gaze.

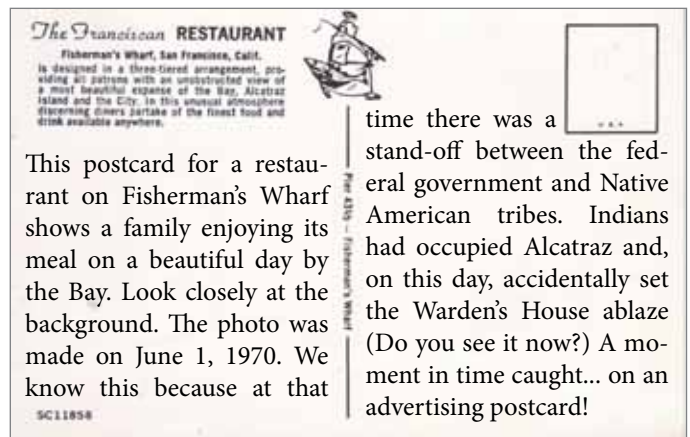


COVER CARD REVELATIONS: The crab is a decoy, perhaps publisher Mike Roberts' idea. They're having cold, halved lobster, a worse choice with red wine.

Chuck's notes below:



SIGNED: el-Hajj Malik el-Shabazz, his Arabic Muslim name



I SAVED CHUCK'S LAST COMMENT on the cover card for here: *What an amazing place, and what an amazing hobby!*

—LEW



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

2016 MEETINGS

October 29
November 26



**SAN FRANCISCO BAY AREA POST CARD CLUB
APPLICATION FOR NEW MEMBERSHIP**

Individual/Family (by mail to U.S. addresses) \$20

I prefer receiving the newsletter in color by email

Be a Supporting Member by adding \$10 or more

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Address:

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Phone:

Collector Dealer Approvals: Yes No

Collecting interests:

Join or renew online at www.postcard.org
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10/16