

Journal of the
San Francisco Bay Area Post Card Club

January-March 2017

Sunday, January 29, 11 AM to 3 PM

Vol. XXXIII, No. 1

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

California Genealogical Society and Library, 2201 Broadway, Oakland

See page 23 for meeting place details.

*Visitors and dealers always welcome.
Meeting Schedule on back cover.*

IN
THIS
ISSUE

- SUFFRAGISTS • SANTA
- DEXTER PRESS • NATIONAL PARKS
- C. C. MOORE • CHRISTMAS STARS
- MYSTERY CARDS • BACKS • MORE ZANS
- NEWSPAPER POSTCARDS

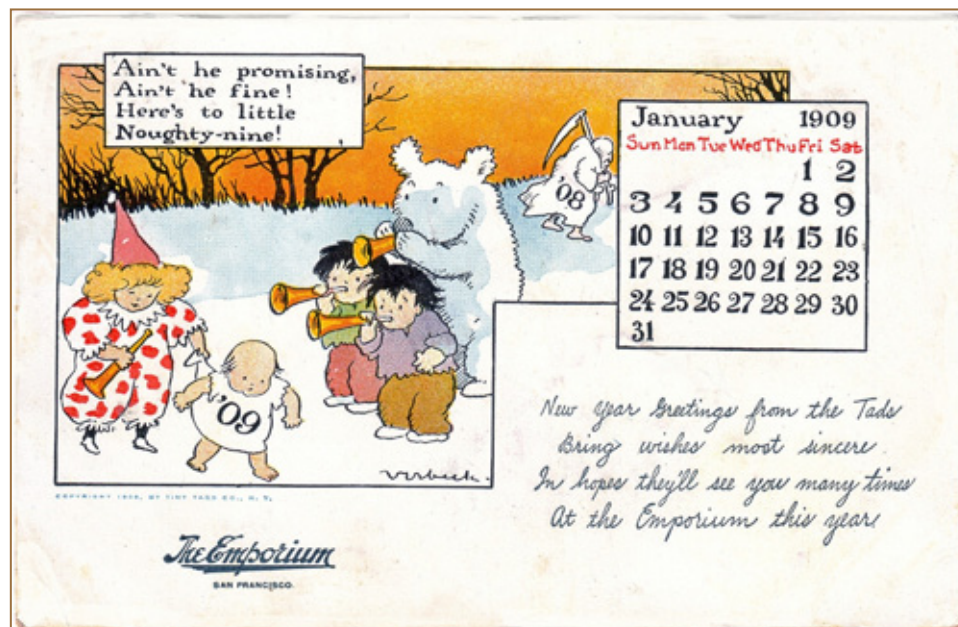
PROGRAM: Dan Saks has taken us to radioactive spas, the Lawrence Welk Show, and the Tree Circus with its dinosaur teeming Lost World. Now, his itinerary is the scariest destination yet, his hometown. Fasten your seat belts for a nostalgic postcard trip on “The Freeways of Los Angeles.” Thankfully, he says we will stop to visit a few attractions along the way.



PARKING: Supposed to be ample and free!

DIRECTIONS TO MEETING: See page 23

COVER CARD



From Chuck Banneck's collection comes a great advertising post card by the well known cartoonist Gustave Verbeek. Featured here, his Tiny Tads, were known often to interact with many strange whimsical creatures (like a Maroplane, a Mare + Aeroplane, or a Hippoautomobile). Here, the Tiny Tads and friends help bring in the New Year with a reminder to shop often at The Emporium department store in San Francisco.

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MINUTES, October 29, 2016

The meeting was called to order by Vice President Kathryn Ayres at 1 PM. There were 26 members signed in, and one guest.

Vendors set up: Andy Stewart, David Parry, and 10-cent club cards, a box of Russian cards, and a table of free non-postcard items.

Guest, Michael Hart, a philatelist and friend of Russ Samuels, introduced himself. He collects pre-1910 postcards from Mexico, as well. Michael showed a postcard with Mexico's first pictorial stamp with a very rare watermark, "known" from the stamp's shade of brown. It was canceled on October 14, 1897—Michael's birthday (*not* year)—at Tampico. His main collecting interest is Transportation-Railway and Shipping, specializing in Baja California, and he is interested in postcards from small towns. He collected his first postcard in 1982.

Drawing: Eight items, among them Real Photo Investment Guide, a Thiele cat, a real photo postcard book, museum cards and booklet. Thank you to all our donors.

Announcements: The next meeting is the last of the year and will include an appetizer potluck.

Business: None.

Show & Tell: In conjunction with the program, Jack Hudson brought in 5 Suffragette cards. ... Jim Caddick displayed redwood tree cards of yesteryear and showed a 1960 Mike Roberts card sent to gift show participants. ... Andy Stewart of Berkeley shared a humorous political card which was left on his doorstep, from Guy "Mike" Lee who is running for mayor. ... Bob Bowen brought in his collection of Presidential Race cards, 1898-1940s. He shared a story about General John C. Fremont who ran for President and also lived at Fort Mason.

—NANCY REDDEN, SECRETARY

MINUTES, November 26, 2016

The meeting was called to order by Vice President Kathryn Ayres at 1 PM. There were 22 members signed in.

Vendors set up: Sue Scott, David Parry, Arlene and Ted Miles, Sylvia Chen, and 10 cent club cards.

Norman Freitag once again brought us an array of free items.

Drawing: Twelve items, including a 1940 Dutch postcard calendar, printed by the Germans, Fred Van der Heyden told us—used copies are very rare; A Rick Geary book on Lizzie Borden, and several postcard lots.

Announcements: We did not have a place to meet in Jan. until Arlene Miles stepped up and said it is likely that we can meet on Sunday, Jan. 29 in Oakland at the old Breuners Building, 2201 Broadway. A hand count was taken and most everyone present was willing to attend. Arlene will confirm her proposal. She is getting it for us through the Genealogical Society. We have Fort Mason booked Feb.-June 2017.

Yearly club dues: Lew announced that we should pay our dues asap, as in *NOW*.

Business: None.

Show & Tell: Ted Miles brought a 4-card page from North Pole, a tourist stop in NY state. ... Mike Jacobson displayed the new set of San Francisco cards his company, Salesforce's, Lighting Designs Systems made, and then he gave us each one. They are the same as 2015's, but now they are legal and official postcard size. Bravo!. ... Sylvia Chen showed a video on [Postcrossing](#), a website for exchanging postcards with over 800,000 members. She's traded over 400 postcards and gotten ones from exotic places with neat stamps. Germany and Russia have the most members.

—NANCY REDDEN, SECRETARY

KATHLEEN HAYNIE PORTRAYING ALICE PAUL, SUFFRAGIST



Kathleen is a performer, not a postcard collector, so in order to set the stage for her program, we saw a number of Golden Age Suffragette cards. The designs ranged from sweet and silly to near vitriolic. There were none of the truly sadistic “comic” cards of shrews with tongues nailed to a board, chain and padlock through lips, or caged in a dunking chair device. Although such tortures were portrayed as bad jokes, Americans’ reaction to the push for women’s rights ranged from extreme to extreme at both ends of the spectrum, and Alice Paul was subjected to some of the worst treatment the law could offer.



As the projector dimmed, Kathleen stepped to the front of the room and Alice Paul began speaking.

She told of being from a Quaker family and of the steadfastness of her belief in the equality of men and women. We heard that she had attended Burkhart College in England and there met Emeline Pankhurst, the British suffragist. From that meeting Alice found her place and realized that she would have to risk facing public opinion. Her mother was frightened for her and urged her to calm her actions and desires. Alice’s uncle, however, encouraged her, and when she returned to the U.S., Alice joined the National American Suffragist Party.



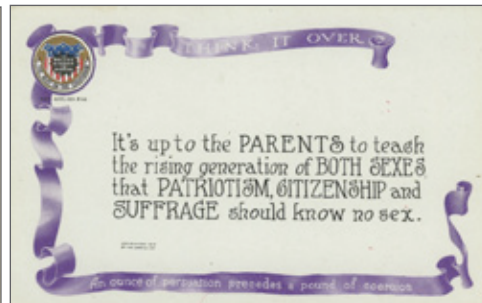
The Quaker beliefs in humility and non-violence were put to the test. President Wilson declined to meet with the women a second time. Refusing to be put off, Alice—now with the more activist National Women’s Party—led the group in blocking traffic in front of the White House and burning banners. The federal police responded by arresting the women, and November 14, 1917 became known as the “Night of Terror.” The National Women’s protestors, including Lucy Burns, Alice Paul and others, were dragged, kicked, beaten—in short, tortured—and jailed. Alice was sent to an insane asylum. She managed to be certified competent by a friendly doctor and was sent back to her jail cell.



The women’s next ploy was a hunger strike which resulted in forced feedings with mouth pried open by an iron crank and stomach tube delivering a slurry of raw eggs. The press reports on these abuses stirred up moral outrage. In time, Congress and the President were forced to act, and in 1920, Woodrow Wilson signed the 19th Amendment to our Constitution giving women the right to vote.



The National American Suffragist Party was credited with the victory, but Kathleen was legitimately applauded by us! —LB



NOVEMBER PROGRAM:

RUTH STOTTER on THE MANY FACES OF SANTA

Ruth began by asking, "Did anyone write to Santa Claus? Did anyone stay up late to see him?" Having awakened our memories, she then asked, "Didn't you think he was timeless?" Actually, the jolly Santa, more or less as we know him clad in red and white, is fairly recent, having appeared after *A Visit of St. Nicholas*, published in 1823, and the caricature Thomas Nast created during the Civil War.

Santa's forerunner is much older. St. Nicholas' recorded history begins in the 3rd century, and he is still revered today. The saint's human remains are entombed in Italy, but his mythic past could be traceable to Odin in pre-Christian Norse tradition.

On a 1910 menu we saw a sketchy Santa coming down the chimney. Lots more cards from 1912-13 followed showing him very fond of little kids, especially girls. By 1920 he had evolved into our familiar modern version.

Ruth recalled visiting Santa in a store when she was 12. He told her about her room, and she was convinced he was the real Santa Claus.

More cards showed kids in bed with Santa nearby, and how he carried his loads of presents—sometimes in a huge sack with a Christmas tree sticking out, or dumping out his sack, or beside an overturned sleigh with scattered gifts. The same image often appeared with different languages. Ruth has a 1907 card in 11 language versions.

A parade of walking Santas showed off their robes—blue, green, brown, red. He was seen putting gifts into shoes on a European window ledge; toys in his sack looked in all directions. Then pipe smoking Santas from

Holland...Wicker baskets of toys...A brown French *Papa Noël*...An old style Santa with bishop's mitre...A family, Santa, and Krampus!...In mitre with peddler's cart...Riding a donkey...Sitting Santas...A white horse pulling



his sleigh and flying...with horses, with reindeer, with flags, with four dogs, a chain of polar bears...goat pulled sleigh...arriving in Russia by boat.

St. Nicholas has been a revered Russian saint since the year 989. Lenin nixed him, but Stalin revived him and used him as a symbol of the new year. A Russian proverb: If anything happens to God,

we'll still have St. Nicholas.

Suddenly, he was driving a car...in a plane above the proposed Panama Canal in 1903...Riding a horse across a roof while tailed by Black Peter...Uh oh....

A bride with her groom praying before Bishop Santa, Black Peter peering from behind the curtain...A Dutch Black Peter stuffing kids in a sack...Scary Krampuses grabbing children or leading them on a chain! ... Fear not! A huge Santa arrives by train *and* helicopter!

Our American version of Santa was reinforced by a 1930 painting by artist Fred Mizen to advertise Coke. Inescapably, he was seen fat, jolly, white bearded, and drinking a bottle of Coca Cola.

Still more... and we saw Santa with the snowbaby Nimble Nicks, feeding deer, and living up to his kind old self.

The lights came on, and as we thanked her, Ruth did a string trick.

—LB



Tom Dexter: Living the Lucky Postcard Life

by HY MARIAMPOLSKI

On a typical summer Sunday we are set up to sell postcards at the biweekly Antiques Fair in Southampton, NY. Located on the great lawn of the Rogers Mansion, home of the Southampton Historical Society, the Fair offers vintage jewelry, antiques and collectibles in a handsome historical setting.

Local postcard collectors flock to our offerings of local Long Island and Hamptons scenes. One friendly woman who had just bought several Sag Harbor cards introduced herself to Sharon and me as Barbara Dexter Schwartz, Trustee of the Sag Harbor Historical Society.

Pleased that she had found several items, Barbara added as she was leaving, "My father was Tom Dexter, the postcard publisher." My look of delight and recognition assured her that I was interested in hearing more.

Thomas A. Dexter was an important Eastern publisher throughout the Chrome Era of the 1950s-70s, offering both scenic and advertising postcards. His most notable postcards were for the New York World's Fair of 1964-65, for which he held a virtual monopoly.

As Mid-century Modern Designs of the 1950s-70s continue to intrigue collectors in all categories, we have been seeing an uptick in sales of "Chrome" postcards. Sometimes quixotic, often quirky, these cards reflect a period of optimism and hope for the future expressed in bold new shapes, colors and styles that invoke space exploration, technological advancement and a renewed commercial energy.

Dexter Press was well-positioned to rise to the top. According to THE DEXTER POST CARD STORY, her father's

brief and readable 1988 autobiography that Barbara shared with me, he started in the printing business in 1908 at the tender age of 9 with a toy printing press brought by Santa.

Graduating from the printing program at Park Ridge NJ

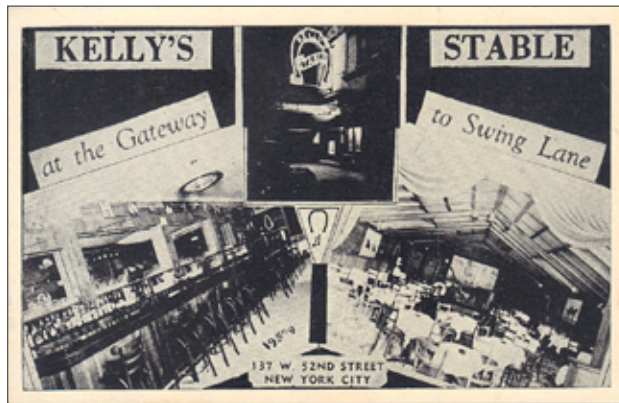
High in 1917, Tom enlisted in the Army; however since it was late in the war, his service consisted primarily of learning to drive passenger cars and ambulances in stressful situations.

By 1919, Dexter was the owner of a printing plant in Park Ridge, acquired for the \$500 he had saved since high school, and went into producing school yearbooks and small circulation newspapers in Central New Jersey. Business

got tough during the Depression. Dexter was particularly hurt when he lost a contract for work with the Hearst Corporation. So, in 1934 he started up Silvercraft, a black and white postcard line, to supplement the company's income. The move was well timed. Postcards were on the cusp of a surge in the late '30s and '40s and Dexter was on course to ride the crest of that wave. Business was good enough so that by 1936, postcards took over the entire company.

An astute marketer, instead of employing a sales force, Dexter used a mailing list of 10,000 photographers as his "salesmen," encouraging them to submit their own work for printing and then having them resell the finished postcards in their own locales.

By the early 1940s, however, Dexter was under pressure to offer color postcards like his competitors Curt Teich in Chicago, Crocker and Mike Roberts in California, and Tichnor Brothers in Boston were doing. Dexter's early experiments in printing his own color lines were unsuccessful and subcontracting through Curt Teich was not profit-



FROM DEXTER PRESS' EARLY BLACK & WHITE SILVERCRAFT POSTCARD LINE — AN AD FOR JAZZ CLUB KELLY'S STABLE AT 137 W 52ND STREET, NEW YORK CITY.



SMARTLY STYLED SUNGLASSES BY PURDY OPTICIAN
506 MADISON AVENUE, NEW YORK.



AFRICAN MODERN BOUTIQUE OFFERING PRIMITIVE ART
63 EAST 8TH STREET IN GREENWICH VILLAGE, NEW YORK.



ART MODERNE STOREFRONT OF THE ORIGINAL COHEN'S OPTICAL AT THE CORNER OF ORCHARD AND DELANCEY STREETS ON NEW YORK'S LOWER EAST SIDE.

able.

Tom Dexter's team turned to Kodak's recently developed Ektachrome film and figured out a process for reproducing its color spectrum on a postcard print, creating the appearance of "natural color" in contrast to the "Linens" available at that time. This distinctive full color look started taking over the market. For about a half dozen years into the early '50s, Dexter monopolized this process until one of his printers jumped ship to join Colourpicture in Boston.

In 1945, Dexter needed to hire someone to head sales among the retailers and wholesalers who were flocking to the new process. Prices jumped and orders grew as the booming postwar economy was encouraging fresh new looks throughout the business and industrial world. Again, sensing opportunity, Dexter took off to Florida to acquire his own photographs of local scenes along the entire East Coast. He used a tripod mounted on the top of his car to achieve attractive angles and sight lines.



NATIVE ALASKAN SONG AND DANCE, OR AS THE BACK SAYS IN 20TH CENTURY VERNACULAR, ROCK AND ROLL ESKIMO STYLE.

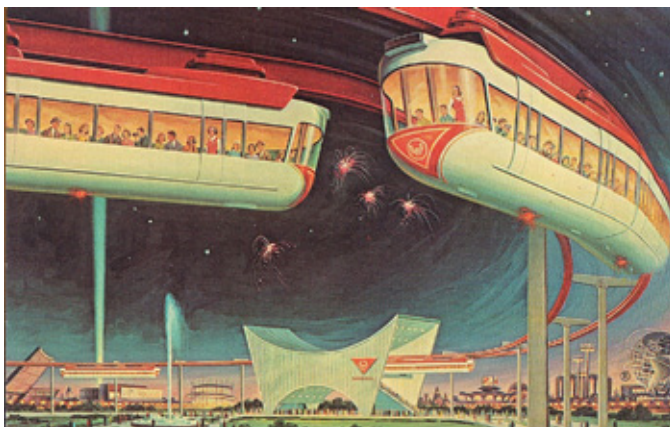


A TRUCKLOAD OF FISH FROM TRUBENBACH AND SCHEFFOLD, INC., 100 HUDSON STREET, NEW YORK.

By the late 1950s, the 150-employee company was enconced in larger quarters in West Nyack, New York with an expanded North American sales force handling both the view card and advertising sides of the business. Surpassing Curt Teich and Colourpicture, Dexter became #1 in US color postcard production. Printing and color separation facilities were eventually expanded to Canada and Florida. Still, Dexter's best days were ahead. At their peak, shipments averaged 1 million postcards a day, with daily highs as large as 4 million cards!

Two factors produced Dexter's salad days: First, by sheer accident, he discovered a varnishing process that exceeded the quality of Kromekote paper (the eponymous brand that gave us the "Chrome" postcard era) at a fraction of the price. Switching to this paper produced a profit bonanza for Dexter.

Then, in 1962, Dexter won exclusive rights to print postcards for the New York World's Fair, outbidding Colourpicture, for \$125,000. Using golf carts to distribute cards throughout the fairgrounds, Dexter over-



THE FUTURISTIC AMF MONORAIL AT THE NEW YORK WORLD'S FAIR.



THE ESSENCE OF MID-CENTURY MODERN FUTURISTIC ARCHITECTURE: THE THEME BUILDING AT LOS ANGELES AIRPORT.



LOTS OF MEAT WITH ALL THE FIXINS' AT RAND'S ROUND UP.
SIX LOCATIONS AROUND LOS ANGELES.

came opposition from union truckers and managed to pick up incremental contracts from operators of the individual exhibits, such as a Florida tourism agency.

In 1970, Tom Dexter decided to cash it all in by selling to Consolidated Foods. The sale enabled him to retire and indulge his interest in owning racehorses. The company in subsequent years went through a series of take-overs by other owners that emphasized the advertising end of the business. The view cards division eventually was sold to San Francisco postcard publisher H. S. Crocker. Unfortunately, shifts in consumer tastes that favored the larger format "Continental" postcards, movement of the printing business to Europe and Japan, and technology shifts undermined the Dexter business model.

In 1988, when Tom's autobiography was written, two of his children were still involved in the postcard business in one way or another even though the Dexter assets had been sold. Barbara and her husband Robert managed



THE PLACE TO GO WHEN YOU'RE LOOKING FOR A LEI
IN HILO, ORCHIDS OF HAWAII.



INTERNATIONAL STYLE GOES TO COLLEGE
COMPTON UNION AT WASHINGTON STATE UNIVERSITY.

Ludlow Sales, a publisher of postcards depicting images of popular celebrities such as Jackie Gleason and Lucille Ball.

Barbara Dexter Schwartz fondly recalls growing up in a family postcard business in which she served as a photo assistant, office worker and occasional model. She wistfully describes it, "As a young girl I would go down to the plant on Railroad Avenue in Pearl River and watch the cards coming off the press. It was so interesting to see the colors change as each additional color was added.

In high school years my sisters and I worked in the office writing up orders or proofreading copy for the backs of postcards."

In his 90th year, Tom Dexter proved that life was full of second chances when one of his horses, Dexter Nukes, won the Meadowlands Pace, with its \$800,000 purse in harness racing.

*All postcards from the collections of
Hy and Sharon Mariampolski.*



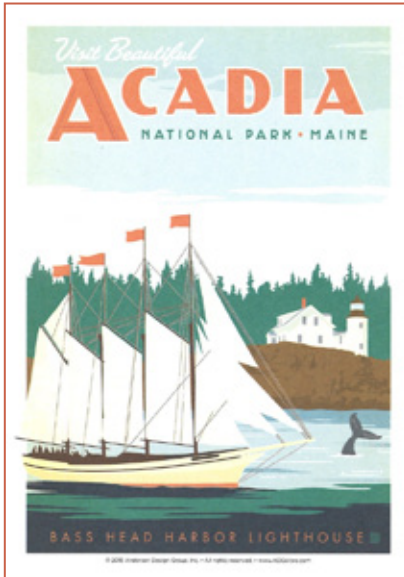
GOING GREEN AT THE JADE MOTEL, SAN SIMEON, CALIFORNIA.



POSSIBLY THE MOST ISOLATED PLACE ON EARTH
WITH POSTCARDS FOR SALE, THE NAVAL STATION IN ADAK, ALASKA,
LOCATED IN THE WESTERN ALEUTIAN ISLANDS.

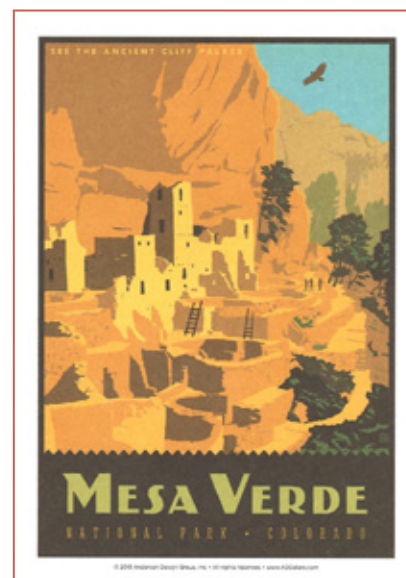
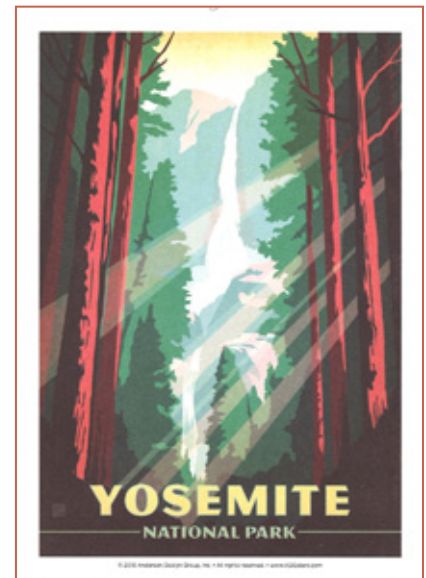
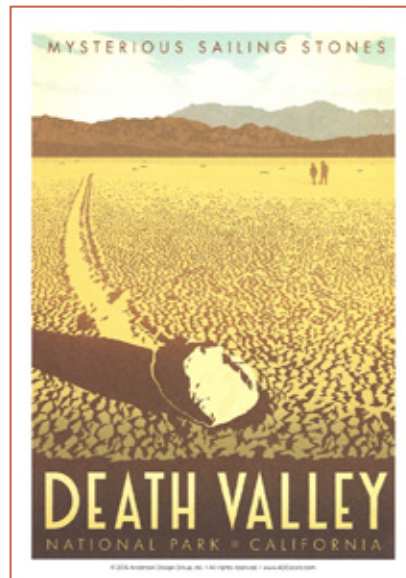
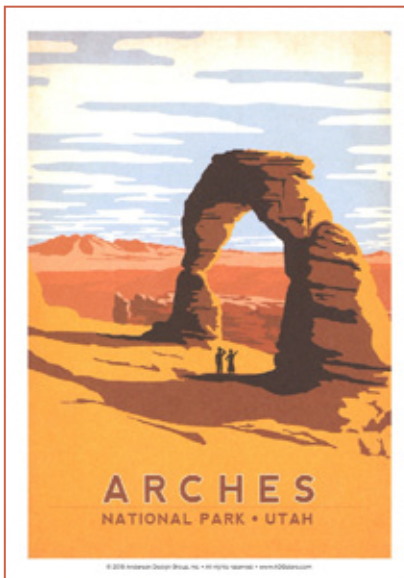
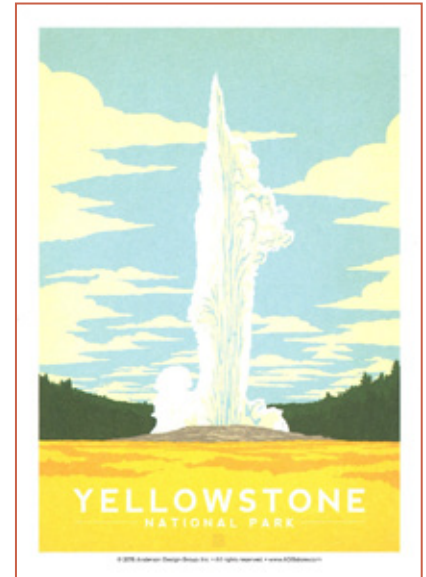
NATIONAL PARK CENTENNIAL CARDS

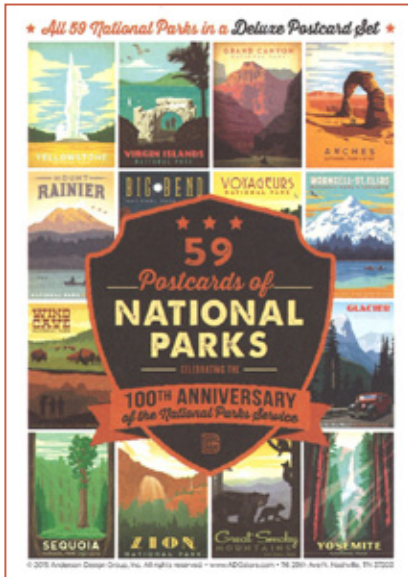
by MIKE JACOBSEN



While visiting a national park this past summer, I discovered the NPS Postcard Set. This set has 59 four by six inch cards—one for each park—done in the style of a mid-twentieth century travel poster. The cards were produced by the Anderson Design Group, a family-owned firm in Nashville, Tennessee. Several years ago, the Anderson firm decided to create old-fashioned posters to celebrate the National Park Service's 2016 centennial. They published a poster for each park, and later all were made into postcards. All the images are in vertical (portrait) format.

In addition to the posters and postcards, there's a book that describes each of the images, along with other national park art the firm created. The book is 9 by 12 inches, so





while the images aren't as large as the posters, they're easier to admire than in postcard size, and the book shows how the art was created, historic NPS photos, a map of the USA showing each park's location, NPS facts, travel tips, and a timeline and short history of the NPS.

The series has been successful, and the firm has added playing cards, puzzles, and coloring books to the posters and postcards. If you're visiting a national park this year, I'm sure you'll find the cards available in any park gift shop. If you'd like to see the other items, visit the Anderson Design Group's retail site at www.andersondesign-groupstore.com.



SUFFRAGISTS

At the October 29 meeting, Jack Hudson brought a vintage postcard of an historic scene from 1912. Another photo in the Library of Congress—cropped to only the figures but otherwise identical—is titled “Suffragettes – U.S.: Mrs. Charles D. [Isabella] Blaney, Mrs. Willmarth, Miss Adams, delegates from Calif.



to the Republican Convention.” Scratched into the emulsion of that photo is “Mrs. Isabella Blaney, Mrs. Mary J. Willmarth, Jane Adams.” Nowhere was Jane Addams’ name spelled correctly. The photo was made in front of the Chicago Museum of Art.

The 1912 Republican Convention was held at the Coliseum in Chicago. The suffragists were in town to speak and fight for equal rights. That would take another eight years.

Blaney, from California, was remarkable as the first woman delegate to a major political party convention, the Republican.

There was a third party in the election, the Progressives, who championed ex-President Teddy Roosevelt and

had pledged to support women’s suffrage. Mary J. Hawes Wilmarth of Chicago was a Progressive delegate.

Jane Addams, also a Progressive, had received honors for founding Hull House, a settlement home for new immigrants to Chicago, of which two buildings remain as The Jane Addams–Hull

House Museum. Addams was ardently anti-war, and was soundly denigrated for those beliefs during WW I. A decade later she was honored in Chicago for her good work, and in 1931 she received the Nobel Peace Prize.

Another name on this postcard is of interest: Max Stein. Stein was a Chicago book dealer... and a publisher of postcards. His “Photo-Finish Post Cards of Noted People” are eagerly sought after today as are his many sports figure postcards. Online, Sports Collectors Daily tells that his prices were attractive: 35¢ for 100, \$2.75 for 1,000. According to Elwood Scharf, a hobbies writer a half-century ago, Stein’s remainders and some printing plates found their way into our hobby. A 2012 quote from www.sportscollectorsdaily.com is noteworthy: “Max Stein & Co. postcards remain fairly inexpensive, with an SGC 40 John McGraw [baseball player and Giants manager] recently selling at auction for \$307.”

—LB



P.P.I.E. CHIEF, A BOY SCOUT EXECUTIVE

by GEORGE JUILLY

Charles Cadwell Moore, usually written as Charles C. Moore, was a wealthy businessman, one of the most influential men in San Francisco and California. He is best known for spearheading the campaign to bring the Panama-Pacific International Exposition (PPIE) to San Francisco in 1915. In 1911, Moore was elected president of the PPIE, which was to become one of the most successful World's Fairs ever held. He was also the first engineer to organize and host a World's Fair.

This fair was an international celebration honoring the completion of the Panama Canal and was held to impress the world with how San Francisco rose from her ashes after the 1906 earthquake and fire and rebuilt herself. During the 288 day run of the PPIE, President Moore gave 277 speeches and attended 425 events.

When several sites for the PPIE along the bay waterfront were being considered, Moore had the exposition directors embark on his motor yacht, the 62 foot *Evian*, to give them a chance to study the sites from the bay perspective. His yacht flew the flag of the PPIE and was the probable reason for the nautical designs on the postcard portrait.

Moore had been chairman six years earlier of the wildly successful five-day Portola Festival held during October 1909. Still in the midst of rebuilding, the city needed a celebration and hit on the discovery of San Francisco Bay by Gaspar de Portola in 1769 as a worthy reason. Showing off the city's impressive reconstruction was the true reason for the party that was in every businessman's mind.

Mr. Moore built an empire within many fields. He was a mechanical engineer, and in 1902 incorporated his largest company, Charles C. Moore-Engineers, of which he was president. As well, it was one of the largest engineering concerns in the West. The company consisted of three divisions—Design, Engineering and Construction—with

headquarters in San Francisco, and it had eight branch offices from New York City to Honolulu. Moore owned agricultural ventures throughout California including the largest olive orchard in the world at Sylmar, in the San Fernando Valley near Los Angeles.

Moore had the reputation of being very fair to his employees. For those who served in WWI, he paid them the difference between their service pay and the salary they would have received from his company.

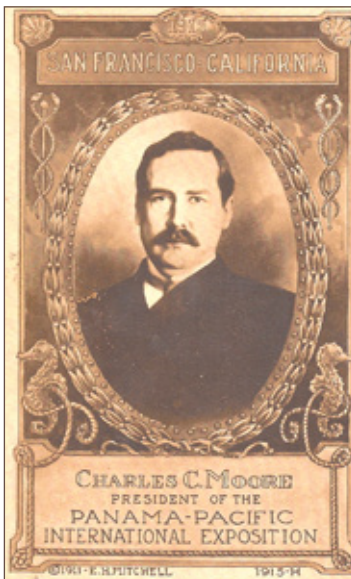
President of the San Francisco Chamber of Commerce and a founding member of the California State Automobile Association were two more titles to his credit. Just after WWI, he was chairman of the State Council of Defense of California. He was honored with orders of various degrees from China, Japan, Italy, Norway, Greece and France. He was president of the Society of California Pioneers. He also served as a director of various banks and insurance companies. He was a 32nd-degree Mason, an Episcopalian, and an ardent bibliophile.

In 1922, politics called to him for the first time, and he was encouraged to enter the race for the United States Senate. He lost to incumbent Hiram Johnson, a long time politician and former governor of California.

Another of Moore's leadership interests was Boy Scouts of America, in which he held a national office in the 1920s.

Charles Cadwell Moore was born to Lewis and Mary Moore in Alpine, New York on July 12, 1868. His father had immigrated to New York from England in 1850. His mother was a native New Yorker. Charles had two older brothers, William and George, also born in New York. Charles was the tallest Moore at 5'-10", eight inches more altitudinous than his father. William and George filled the gap between them.

In 1876, at the age of eight, Charles moved with his fam-



MOORE IS ABOUT 43 IN THIS PICTURE, ASSUMING IT WAS MADE IN 1911 WHEN CARD WAS COPYRIGHTED.



THE MESS HALL AT CAMP MOORE IS A VERY HAPPY PLACE



YE OLDE SWIMMING HOLE - LOCATED ON EAST AUSTIN CREEK - CAMP MOORE

MESS HALL WITH ROOM FOR MANY HUNGRY BOY SCOUTS AT CAMP MOORE (ROYANEH) AND SWIMMING HOLE WHERE CANOE RACES WERE HELD.

ily to California. By 1880, the senior Moore was a farmer in Stockton, and in 1896 he is listed as an engineer in San Francisco.

As a boy, young Charles filled his non-school time working in a fish cannery in Benicia, California. In 1884 he graduated from the Episcopal St. Augustine College, which closed in 1889. Although penniless then, age 17, he was to achieve success in every endeavor he entered upon.

The 1910 U. S. Federal Census shows the Moore household had three servants at the mansion on the corner of Washington and Baker Streets in San Francisco. The 1920 and '30 censuses showed four and then five servants.

Charles married Lillian May Breed in Los Angeles on November 15, 1893. She was born in Janesville, Lassen County, California on June 24, 1874. They had two sons and two daughters. Their first son, Newton, died at age eight in 1903. Their second son, Charles, Jr., was born in 1909.

Although Charles was never a Boy Scout—he was 42 when the Boy Scouts of America was founded in

1910—he was a staunch believer in the Scout movement and its principals. No record was found of his son, Charles Junior, being a Scout, although he may well have been.

In a 1921 letter from Charles in his capacity as President of the B.S.A. San Francisco Council to a Scout committee chairman in Sacramento, he wrote:

I am tremendously interested in the Boy Scout movement for I believe that we cannot over-estimate its great influence for good. Not only does it teach boys to act right, but what is more important, to think right. It includes boys in all walks of life and of every creed. It fills in the known gap existing between the influence of the home, the church and the school. Play time is dangerous time unless it is directed along a healthful, wholesome and proper course.

He was President of the San Francisco Council from 1919 to 1928. In 1926 he was selected to serve as vice president of the National Council of the Boy Scouts of America, the second highest Scout office in the country. In a speech given in Monterey, Moore said, "On my recent tour of the world, I never once found myself outside the influence of Scouting."

In 1930, Charles was one of seven to be given the Silver Buffalo Award, created in 1925 for distinguished service to youth. This award for noteworthy service at the national or worldwide level is made to men and women associ-

ated with Scouting. Also receiving the award in 1930 was Franklin Delano Roosevelt, former Senator and Governor of New York at the time. Others who received this award over the years include Norman Rockwell, Chester Nimitz, Irving Berlin, Bob Hope, Douglas MacArthur, Marian Anderson, and Charles Schulz.

During his presidency of the San Francisco Council, Moore developed several new Scout camps. These would be owned by the Scouts as opposed to previous rented camp sites. One was the 120 acre Watson Ranch which was purchased for \$17,000 in 1925. Camp Royaneh, as it was named, is located about two miles south of the small town

of Cazadero on the banks of East Austin Creek in western Sonoma County. Camp Royaneh is considered to be the oldest continually operating Scout camp west of the Mississippi River. About ten years after being founded, the hyphen was dropped from its name.

Sixty-three years old and healthy, Charles arrived at his 30-room country estate "Rancho Tres Ojos de Aqua" in the Santa Cruz Moun-

tains—where he usually spent his weekends—on Friday, April 15, 1932. He died there two days later of a cerebral hemorrhage. The previous week he had been named chairman of Mayor Rossi's citizens' committee to campaign for the Hetch Hetchy bond issue to bring water from Yosemite to San Francisco.

At a board meeting of the San Francisco Scout Council in 1938, action was taken to rename Camp Royaneh as Camp C. C. Moore in order to honor Charles C. Moore. It had been rumored that the council hoped Moore's wife, Lillian, would leave some of his estate to the Council in appreciation of their gesture. True or not, with the passage of 13 years and no word from Mrs. Moore, the name was changed back to Camp Royaneh in 1951—and with good reason. In a contest held in 1925 for the Scouts to name their new camp, a word from the Iroquois language meaning "Camp of Joy" or "Meeting Place of the Tribes," was chosen. The Camp is still flourishing today, after 91 years.

I have been collecting Cazadero and Royaneh postcards for about 30 years and the three Camp Moore cards shown here are the only ones I've ever encountered. It would seem that during the years Camp C. C. Moore existed that someone should have produced more than these three postcards for Scouts to send a note home... and for me to discover.



PARADE GROUNDS: A DAILY CEREMONY WAS HELD HERE AROUND THE FLAGPOLE AT FLAG RAISING AND LOWERING.

WHAT'S THE POINT? 5 or 6?

A year's end greeting came from Carol Jensen carrying the linen-like Harold A. Parker card of Christmas Tree Lane in Altadena. We've all seen it many times, and many of us have had the same quiz-zical response: Why a Jewish star on a Christmas post-card? People have asked me about it, I've wondered myself but never got around to asking anyone. Carol started it, so I asked her to finish it. She thought she had done so when she sent me the response from Christmas Tree Lane Association, Historical Landmark #990:

We still utilize a six pointed star and display it at the beginning and end of the Christmas Tree Lane here in Altadena during the entire lighting season. Today's star was built of durable 3/8 steel rebar in 1993 and festooned with mini lights. The troublesome incandescents were changed to LEDs in 2003 and require no additional maintenance. Lighted five pointed stars made of baling wire were briefly adopted for short periods during the 1950s and 1970s but were mostly not displayed at all during the 1970s through the early 1990s. The stars had always been wired with lights but they rarely worked consistently. A dilapidated five pointer that had been in storage was briefly resurrected in the late 1980s but was replaced with the current six pointers in 1993 for the related religious symbolism associated with the holiday tradition and continuity with the historical widely publicized post cards. Responses to oft asked questions of displaying the Star of David as being associated with the Jewish religion is met with: "The landmark #990 is botanical and secular, not religious. The six pointed star symbol is associated with both religions."

A fine answer. Politically correct. I turned it over to Frank Sternad, Fact Checker. He came back with plenty of historical data:

In 1920, Altadena resident and department store owner Frederick C. Nash organized the first tree-lighting spectacle. In that first December when deodar cedars were decorated with colorful lights with the goal of attracting shoppers to Nash's store, one of the most celebrated of

Los Angeles-area traditions was born. The Lane is recognized as the oldest large-scale outdoor Christmas display in the world. The display stretches for a length of five blocks along Santa Rosa Avenue from Altadena Drive to Woodbury Road.

Every Christmas season for more than 95 years, the majestic "Mile of Christmas Trees" is strung with 10,000 lights. Since 1956, the tradition has been kept alive by the Christmas Tree Lane Association (CTLA), a non-profit group that has preserved the

Lane without corporate sponsors or government funding, relying only on community support. CTLA members put up the lights between October and early December, then work on taking them down from February to April. In the spring and fall, volunteers rebuild the lines, replace faulty bulbs, and clear the brush growing under the deodars. The culmination is on the second Saturday in December, when the festive lighting ceremony brings out thousands of revelers from all around the area, as well as local choirs, marching bands, solo performers, and, of course, Santa Claus!

Christmas Tree Lane adopted the hanging star in 1929, described as "...a great star, symbolizing the "Star of Bethlehem." (LA Times). ... Parker's greatly retouched, 6-point star photo has to date pre-February 1930 when

he died from a heart attack, so logically 1929. ... A photo dated 1947 still shows a 6-pointer, but by 1960 we see a 5-point.

Until recently, the "Magen David" [lit. shield of David] popularly known as the Star of David, was not regarded as a symbol of Judaism. The Jewish symbol was the 7-branched menorah. For millennia, the 6-pointed star was an artistic element in many religions and cultures. In 1897, the star was used as the symbol of the Zionist movement. After much discussion and wrangling, it was chosen in, 1948, for the Israeli flag, when that country was founded.

Six-pointed stars, hexagrams, are seen elsewhere, often on German brewer's postcards. In Germany they are known as *der Bierstern*, "the beerstar."

—LB ET AL.



Parker's greatly retouched, 6-point star photo has to date pre-February 1930 when he died from a heart attack, so logically 1929.



SLEUTHING:

MYSTERIES NO MORE — ALMOST

by FRANK STERNAD

I received an early birthday present last July when club member Dave Parish kindly mailed me several photo postcards. Dave collects various topics, including Nor Cal counties and Redwood Highway but currently resides in Scottsdale, Arizona.

Dave enclosed a note with the cards, “The locations are unknown to me but appear to be outside California. They were thrown in with bulk lots of cards purchased at shops here and there. Please have a go at identification...they are yours now. I don’t need a RP category titled *Unknowns*.”

Thank you Dave! I’ve had a lot of fun tracking down the scenic views. A 10x magnifying glass was necessary to read license plates and signage, and along with some web browsing I eventually determined locale for most of them. Only one resisted becoming better acquainted.

The cards are displayed here, with comments.



The Great Western Sugar Company of Longmont, Colorado built this hotel at 250 Kimbark St. to accommodate their administrative and factory management personnel. Auto license plates show this photo was taken in 1938.



Inscription at top center of this brick building reads, “The Standard 1884 J.B. McNeill.” A very obscure reference finally revealed that this general store, with opera house on the second level, was located in Perrysville, Indiana.



Among numerous institutions and societies founded by immigrant Germans were Turnvereine—organizations for German-Americans to continue their cultural traditions. Turner or Germania Halls, such as this one in Dubuque, Iowa, provided a social center for physical education, political debates, lectures, Sunday schools and libraries.



This creamery and poultry packing house was located in Fairmont, Minnesota. Photo circa 1912.



The unlikely co-operation of former drunkard Jerry McAuley and Wall Street banker Alfredrick Hatch founded the McAuley Water Street Mission in 1872, America's first ever "Rescue Mission." New York City photo circa 1915.



The photographer's caption "Central Ave" along with signage for the Lyric Theater and Dooley's Drug Store were the clues that identified this 1930s view as Idabel, Oklahoma.





This was a tough one. "Vermont" was penciled on the back, and even though there is a rustic Pine Crest Motel in Barton, VT, this particular building with fake rock siding turned out to be a Dixie Highway roadside attraction in Jasper, Tennessee.



More accurately marked "Vermont" would be this bird's-eye view. The tip-off is signage on the white building at center left, "W.R. Kinsman, Marble and Granite.". Walter Ross Kinsman manufactured stone monuments in Rutland, VT. Photo circa 1910.



Another bird's-eye view...stated in so many words in the manuscript caption. More difficult to decipher is the scribbled locality. I wasted a lot of time on "Wishful," but finally opted for "Nantucket" since this circa 1906 harbor scene matches topography of that beautiful Massachusetts island. Other opinions?



This nostalgic view of a small town main street, complete with huge fire bell and signs that read, "T. Harmon, Groceries," "Cohen Bros. Clothing," and "Eastman's Kodaks and Supplies" should have been enough for ID. But the names are too incomplete and too common to compute a definitive location. Anyone?

BACK UP!

by JIM CADDICK

When I pick up a stack of postcards my inclination is to flip the stack over to look at the backs rather than the fronts. This is because I am much more interested in who made the card rather than the image on it. In my searches I have occasionally come across “interesting” card backs which I have copied and sent in for possible use in the newsletter. Lately, however, I have become more interested in what’s on the back as a separate collecting category, particularly for pre-1907 undivided back postcards—mostly for real photo cards but with some especially striking non-photo ones as well.

In response to my last article, along with thanks and positive comments, the Editor suggested that I research and write an article on postcard backs. As I considered the possibility, I quickly realized that I could fill an entire issue and then some with the more graphically appealing backs even without much supporting text. With some trepidation, I made a counter proposal for a semi-regular “feature.” The proposition was accepted, so here goes.

When is a real photo postcard not really a real photo postcard? This first example qualifies because, although it is the correct size and features an elaborate “POSTCARD” rubberstamp on the back, it is printed on ordinary single-weight photo paper, not heavier more durable card stock. The image of a rural home with the family posed on the front porch suggests that it was made by an itinerant pho-

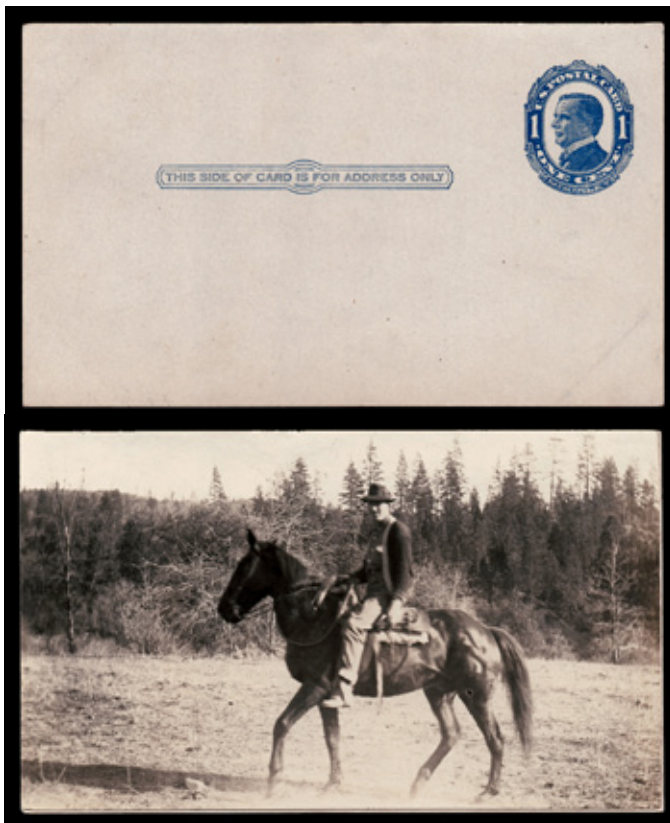
tographer in the early 1900s with good marketing skills who made the sale by using the magic postcard word to people who may have heard of them but had not actually seen one yet. Was it a scam? Well... not really, just a slight stretching of the truth; and the photographer did produce a good product which has lasted better than some done “correctly” years later.

The other two examples qualify since they are home-made cards not done on actual photo postcard stock. The image of two young girls and their amours was pasted onto a blank undivided back postcard, and the drying paste caused the card borders to wrinkle.

The last card was processed a bit more professionally using what appears to be dry mount tissue to attach the image to an official U.S. Postal Card. The preprinted McKinley stamp originally raised my hopes that it was a circa 1901 card issued soon after his assassination and was used because sensitized postcard stock was not yet widely available. Alas, my hopes were dashed when I discovered that this style postal stationery was not issued until 1910. I suspect that both cards were made because the people either did not have any photo postcard stock at hand, or already had the photo and decided they really wanted a postcard but didn’t want to or were unable to reprocess it

EDITOR’S NOTES: Why were these “postcards” made—especially the one with the printed indicia—and not used

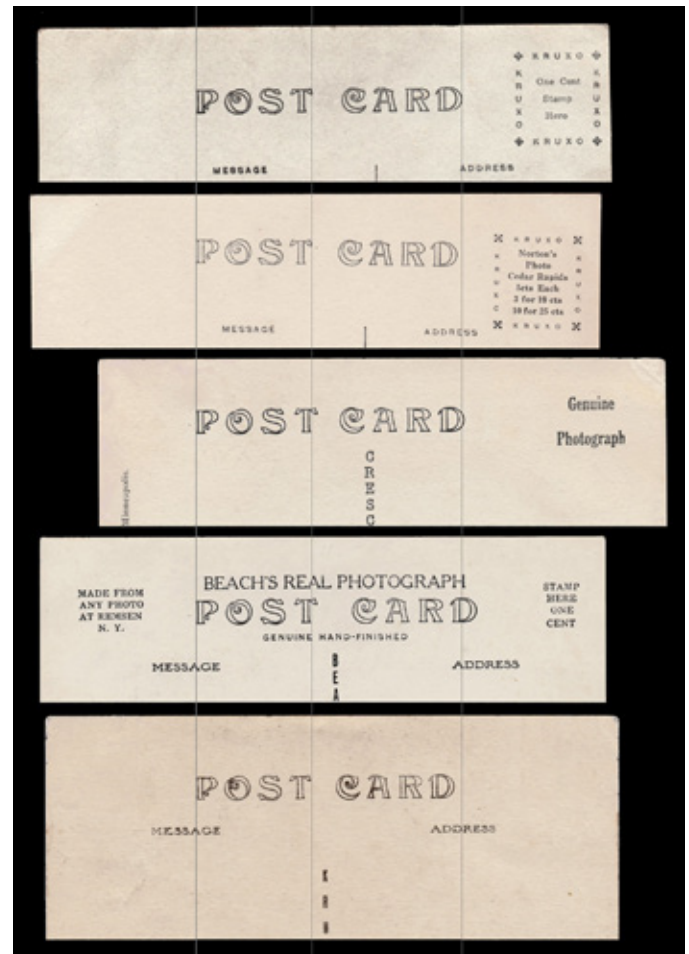




for mailing or messaging? You decide.

I have often needled stamp gatherers at shows that it should be forbidden to look at the wrong sides of cards at postcard shows. How many superlative images have been taken “off the market” because of a rare postmark or unusual perforation? Too many, if the images are in our collecting categories. But the back is a major reason for collecting postcards. It’s part of the overall package — front image, publisher, postmark, stamp, date of use, message, postal markings, penmanship, size, and whatever other aspects collectors choose. The three cards shown here are good examples of both sides of a card being interesting— neat imagery and backs worthy of conversation. How potentially more fascinating they would be had they been postally used. Of course, we’ll never know the precise motivations behind what one person did with one postcard, but the speculation is fun and often evokes many theories.

For collectors and researchers who do focus on the back side of postcards, the magazine [The Postcard Album](#) (TPA) is for you. It is published in English in Germany by a fellow who works as a professional printer. Helfried Luers is a scholar of printing history who loves postcards and has done extensive research on many early European postcard producers and how they started, grew, merged,



morphed, and faded away. Clues to many of these changes are gleaned from the backs of countless cards.

We’ll look at more backs soon again. I suggest you do the same; backs can be as intriguing as picture sides. Backs can also be engrossing, as were these five Kruxo backs that Jim spent a few thoughtful hours musing over. We know they are all Kruxos because of the lettering style and dividers. They were made by (or for) the Kilborn Photo Co. Jim was taken by the variations in back layout on one brand of postcard printing paper. No two cards have the lettering in the same place or with the same spacing. In the illustration vertical lines mark the P, the D and the T of POST CARD of the top card; the variation on the others is evident. This is by no means a critical factor, but it does show how finely tuned research can be. It also shows how varied early postcards—as an often do-it-yourself or, mostly, little regulated commercial product—can be. There’s something for everyone to discover, study, collect, and enjoy.

ZAN GALLERY II



AN ILLUMINATED KEY SYSTEM SIGN ON THE FERRY BUILDING ADVERTISES TRANSIT TO GGIE ON TREASURE ISLAND. [ZAN 970, 1939]



CRISSEY FIELD, A FORMER U.S. ARMY AIRFIELD (ACTIVE 1921-74), PROVIDED A SHELTERED BEACH THAT WAS IDEAL FOR SEAPLANE OPERATIONS. NOTE NAVAL VESSEL PASSING UNDER NEWLY COMPLETED GOLDEN GATE BRIDGE. [ZAN 714, 1938]



AQUATIC PARK BATHHOUSE, DESIGNED BY SAN FRANCISCO ARCHITECT WILLIAM A. MOOSER III (1893-1969), WAS INITIALLY LEASED AS A "CASINO" NIGHTCLUB. THE ELEGANT STRUCTURE NOW SERVES AS SAN FRANCISCO'S MARITIME MUSEUM. [ZAN 960, 1939]



THE KEY SYSTEM MOLE AND FERRY TERMINAL NEAR YERBA BUENA ISLAND FACILITATED PASSENGER TRAIN AND FERRY CONNECTIONS BETWEEN SAN FRANCISCO AND THE "EASTSHORE EMPIRE." LOOMING BAY BRIDGE CONSTRUCTION PORTENDS FATE OF THE OLD ENTERPRISE. [ZAN 1019, 1935]



MORE THAN ONE EXPOSURE WAS USED TO CAPTURE THE BRIGHT PANORAMIC VIEW AS WELL AS PATRONS LOUNGING IN THE RELATIVELY DIM INTERIOR. NOTICE THE GHOSTLY WAITER ON FAR SIDE OF THE BAR. [ZAN 2581, © JUNE 18, 1947; PRODUCTION TOTAL 33,000]



A SWIMMING TANK AT SUTRO BATHS BECAME AN INDOOR "TROPIC BEACH" IN 1934, WITH SAND AND PALMS AND LARGE SIGN ON THE ART DECO FAÇADE. IT WAS MORE PLEASANT THAN SWIMMING IN THE OCEAN ON COLD, FOGGY DAYS. [ZAN 400, 1938]



THE CITY OF BERKELEY PURCHASED PROPERTY IN CAZADERO IN 1929 FOR USE AS A SUMMER CAMP, AND INSTALLED THIS SUSPENSION BRIDGE OVER AUSTIN CREEK. IT WAS CALLED SWINGING BECAUSE KIDS JUMPED UP AND DOWN TO GET IT MOVING. IT CURRENTLY PROVIDES ACCESS TO CAZADERO PERFORMING ARTS MUSIC CAMP. [ZAN 2408, 1946; PRODUCTION TOTAL 1200]



ST. MARY'S IN THE MOUNTAINS CATHOLIC CHURCH AT LEFT, MINE TAILINGS, AND THE "V" ON MOUNT DAVIDSON HIGHLIGHT THIS VIEW OF VIRGINIA CITY, NEVADA, TAKEN FROM THE CEMETERY. [ZAN T-520, C. 1942]



AFTER THIS REDWOOD WAS FELLED IN 1930, ANNUAL GROWTH RINGS WERE COUNTED TO DETERMINE ITS AGE (ABOUT 1000 YEARS), A SCIENTIFIC METHOD KNOWN AS DENDROCHRONOLOGY. [ZAN 1700, C. 1937]



THE WPA HELPED CONSTRUCT THIS WONDERFULLY DESIGNED BUILDING ON CORTE MADERA AVE. IN MILL VALLEY TO HOUSE BOTH CITY HALL AND FIRE DEPARTMENT. ITS APPEARANCE AND PURPOSE IS THE SAME TODAY. [ZAN 126, 1938]



GENERAL M.G. VALLEJO BUILT THIS HUGE 2-STORY STRUCTURE TO SERVE AS HEADQUARTERS FOR HIS 66,000-ACRE LIVESTOCK RANCH DURING 1836-46. CONSTRUCTED OF ADOBE BRICK AND REDWOOD, AND TYPICAL OF HISPANIC ARCHITECTURE, IT SITS 6 MILES EAST OF PENNGROVE. [ZAN 723, 1941]



THE VETERANS HOME OF CALIFORNIA AT YOUNTVILLE WAS FOUNDED IN 1884. IT IS THE LARGEST RESIDENTIAL AND NURSING CARE COMPLEX FOR AGED AND DISABLED VETERANS IN THE UNITED STATES. [ZAN 2067, 1940]

EXTRA! EXTRA!

by DAVE PARISH

Review of my box of Misc found a handful of subjects which had more than ten representatives. Time to make dividers for these categories. Although there weren't enough of newspaper postcards for this recognition, those on hand were interesting.

Internet focus was tuned and specifics were not forthcoming. Not a sleuth for in-depth research, there was handy material in my possession... in the form of vintage saved paper.

Magazines, yellowed newspaper stories, defunct hobby publications and a stack of borrowed auction catalogs which, with much searching, had to produce something. Required was investing a lot of time. It was a trip that spanned many months. Rereading coverage from 25 years ago was appealing. Events irrelevant upon publication now captured my attention. Besides being educational it was self-fulfilling. What a successful duel!

Newspapers hold interest for one generation while this focus is slight for another. Our youngest adult population, raised with computer in hand, is uninterested. A century ago, the front page was reviewed immediately by those with residential delivery. Newsstand or rack purchases had the cover scanned after, if not before, payment, as well.

Folks wanted their fix of the daily news, and in one way or another, it was delivered.

Postcard splash from this time frame used specifics that spotlighted publishers' thoughts on how best to publicize their work. Many chose their productions by names often given to actual papers. To my eye, five major styles were used: Existing newspapers with insert views; motifs on comics, greetings and sentimentals; postcards issued by

main publishers; cards issued as actual newspapers and misc newspaper-related matters.

From these formats you can compare types which I possess. England made the closest run of printing a newspaper on a postcard. An attempt was made for journalistic reporting while the format shared some aspect of the region: something of historic interest, a well known scene or modern style building. The closest effort in the States occurred in 1921. The Elks took a train excursion from Philadelphia to Los Angeles and printed double fold cards.

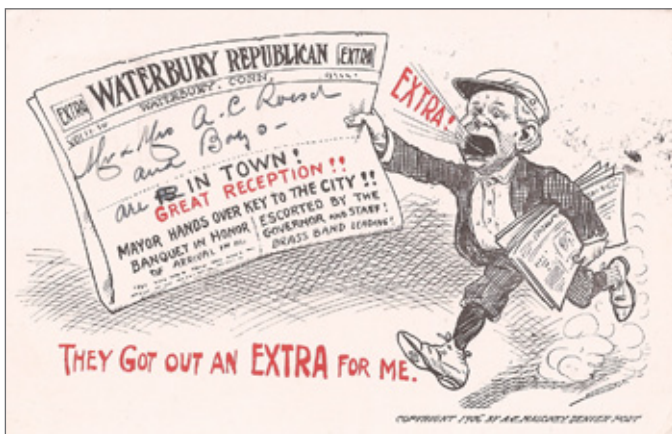


Those deliveries came into being by news sent by telegraph to the BPOE cars. Mated with profiles of members absorbing the sights and stops along the multi-day route, the readers learned more of each member than they possibly wanted to know. It was fresh and an honest attempt at sincere reporting.

With copyright matters

it was difficult to use the front page while anything reproduced would be 'old' news by the time it reached anyone's hands. What transpired was masthead use as a background while a scene or portrait was used as the main feature. Several 1907 Cuban newspapers produced eye capturing copies which, on heavier than standard cardstock, were impressive. Brazil and Panama featured their style on front page printing during this same time frame.

Many front page displays were facsimiles and used headings as Old Town News, Evening Mail, The Daily News or Catskill Mountain News. When important events happened, larger cities produced a second daily edition and it was known as 'the Extra.' Headlines like "The Daily News" would headline a local imprint. Postcard newspapers-that-never-were were ordered by vendors across the





country and imprinted for a specific city. A majority likely were purchased by tourists. Sentimental lines read: "A Great Negligence... that you did not write yet."

Newspaper publishers jumped on the additional profit wagon by making use of picture postcards or printing inserts. In most cases the views represented the papers' areas of readership.

Although dozens of news groups were included, the most western locations were the Twin Cities and St Louis.

Heat-up cards were published by *The American Journal Examiner* and fall under the Comic category.

To find the hidden character you had to use an iron, gas jet or a match. One couldn't be too rambunctious or you'd "learn from the burn." The streetside newsboy blurt-ing "Extra" shows a 1907 Connecticut lad in full stride, getting the word out.

Although newspapers may not be here to stay, we can reminisce with authority on the news that was fit to print and what of it would fit on postcards.

EDITORIAL WHEEL!

San Francisco Bars of Yore are an especially fun category. The images show bartenders out of the storied past, in the era before Prohibition and the romanticizing of booziness as usual by the Thin Man and the ephemeral friends of Cosmo Topper. Collecting bar cards is immense fun because the rewards are generous. A lot of bars advertised on postcards and gave away a great number of them. Sure, some are hard to find, even rare. Those are the prizes for "advanced" collectors and well worth years of searching.

This New Queen card came to me from Bruce Diggelman's collection. I rate it as rarely seen and extra special as it reminds



me of Bruce and his eagerness for collecting San Francisco entertainment and eateries. He was not a drinker, but he loved his cocktails on paper.

At 584-590 Pacific Ave., NE corner of Pacific, Kearney, Columbus: "originally built in 1907 as a Barbary Coast Saloon, named 'The Queen,' is a historically significant Brick and Timber building, perfectly nestled into the Jackson Square district of San Francisco," reads the listing on www.investSF.com. "The location is perfectly situated on a tree-lined street, ...and set amongst some of the most recognizable city icons, such as



the Pyramid Building and Coit Tower. Seismically upgraded." The original façade has been modernized to mostly glass and stucco; inside it is still old brick and wood with sleek architectural touches.



P.S. READERS WRITE: Art Sommers who moved from the Sacramento Valley to the Tualatin Valley, west of Portland (known as Oregon's Silicon Forest) wrote in: Just finishing up third volume in my family history trilogy. Last fall, I printed a book full of biographies on both my living and my dead relatives. That was the first volume. Then early this fall, I completed the second volume which contained short histories on places my relatives used to live at one time. Small towns in Iowa, Wisconsin, Kansas, Colorado, South Dakota, Arizona, and California. This third and final volume is a collection of about 160 images of both dead and living relatives. I expect to have this final family history book finished and printed by end of December or January of next year. After I get this family history trilogy put to bed, I don't have anything on my plate [Well, Art, let me suggest a few articles.... —Ed.]

The Nut Tree article is superb—pictures, too. I didn't know QE II ate there. Herb Caen said that, if he had a foreign visitor who had time for only one meal, he (Herb) would get him to the Nut Tree. My father and mother took us there in the late 20s and 30s. ... The Milk Farm was the only competitor that I can recall. Terrific milk shakes—as good as Santa Rosa's best. Please convey my congrats to Art Sommers, the organization, (including, of course, the Newsletter Editor) for this feature: the SPBAPCC at its best. —John Hills

I love the newsletter! —Shirley McDonald.

Enjoyed the Zan story. Liked the inclusion of dates especially of when people lived. However... on page 17, that is a 1938 Deluxe Ford woodie and a 1947 Ford. You were a year premature on both. The license plates are for the same years, so the photos must have been taken then. —Mike Knips [a sharp eyed auto collector, on paper and metal.]

Every New Years Eve since 2001 I count the number of Cazadero postcards I've obtained in the year. Last year was easy to count—0, that's zero. I have averaged 8 postcards per year and then along came 2016. Well, 2017 can't be any worse and hopefully January 7 the tide will turn. —George Juilly

Dan Saks wrote in with a list of little suspected *Only-in-SF* anniversaries occurring this year. May they stimulate new interests and new categories for you, and new articles for these pages.

January 14, 2017 – 50th Anniversary of The Human Be-In

April 5, 2017 – 20th Anniversary of Allen Ginsberg's Death

June, 2017 – 50th Anniversary of The Summer of Love

Summer 2017 – 60th Anniversary of The *Howl* Trial

August 2, 2017 – 20th Anniversary of the death of

William Burroughs

September 5, 2017 – 60th Anniversary of Publication of ON THE ROAD

October 4, 2017 – 60th Anniversary of Sputnik Launch and *Howl* Acquittal

Write on!

IT'S NO SECRET: The newsletter has reached new heights in its depth of research and reader satisfaction. With that in mind I am considering titling the newsletter **The Journal of the San Francisco Bay Area Post Card Club.** With four (regular) issues a year, well researched and written content, and substantial visual examples, Journal seems a worthy term for a worthy organ.

MORE FROM THE EDITOR: It's also now apparent that our club is successful. That is because members get what they are after: postcard pleasure. In that vein I would like to inject a burst of postcard postal history, and each of us can lend a scan... or several. Postal markings are really fascinating! Would you please look through your collections or dealer stock, as it may be convenient, and scan or photocopy any back (and front) that has interesting rubber stamped or otherwise applied markings, whether postally used or not. This could be a lot of fun if a lot of us take part. Please help out! My In-Box is gaping.

AND... I am still soliciting postcard images of World War I. The centennial of our nation's entry into the conflict will be in April, and with that issue, we will begin postcard coverage of the war. Several clubsters have sent in scans of interesting cards; I hope you will do so, too.

AT THE NOVEMBER MEETING Mike Jacobsen handed out postcards published by LightningDesignSystem.com, a division of sales-



force.com, the cloud computing company at which Mike works. In 2015, we saw identical—if over-size —images.

For 2016, the same four designs were issued, but now in the retro-regular 3½ x 5½ inch size with clipped corners and all. Bravo! They are lovely!

Here are The Painted Ladies from the new card quartette along with a real life view.



PHOTO: JASON KU, 2010, FLICKR.COM

—LEW

2017 SHOW CALENDAR

All begin at 10 AM

Vintage Paper Fair

SAN FRANCISCO

County Fair Bldg/Hall of Flowers
9th Avenue and Lincoln Way, Golden Gate Park
Free entry

January 7-8, 2017 Ya shudda bin dere!

April 29 & 30

September 9 & 10

www.vintagepaperfair.com

Sacramento Gold Rush Paper Show

RANCHO CORDOVA

La Quinta Inn Hwy 50 & Sunrise Exit 18
11131 Folsom Blvd,

January 27-29 2017

www.goldrushpaper.com

Greater L.A. Show

GLENDALE

Glendale Civic Aud.
1401 N. Verdugo Rd.

Free entry

February 11-12

June 10-11

September 23-24

(626) 665-9435

San Gabriel Valley Show

SAN MARINO

San Marino Masonic Center
3130 Huntington Dr.

April 22-23

July 29-30

November 11-12

(626) 665-9435

Greater Seattle Show

KENT, WA

Kent Commons
525 4th Avenue North

February 18-19

October 7-8

(626) 665-9435

WESTPEX 2017 (No. 57!)

BURLINGAME

SFO Marriott Waterfront Hotel

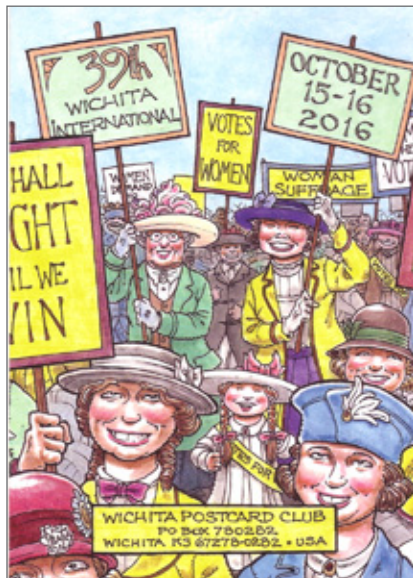
April 28-30

Expect unexpected finds!

WWW.WESTPEX.COM

ONE MORE VOTE - FOR THE LADIES

Created by premier postcard artist [Rick Geary](#), this card was for sale and for signing, as well as a gift for members at the 39th Wichita Postcard Club Show, last October. Rick, originally from Wichita, returns to his hometown each year for the really BIG show that culminates a week of motel room postcarding. Plan to go, and have Rick design cards for you.



TREASURER/HALL MANAGER REPORT

As of January 5, 2017 \$5854.22

While Oakland is a splendid location for club meetings, we are only meeting there once this year. Fort Mason Center rented the entire campus for a Photofair extravaganza over the fourth weekend of this month, so we needed to make other plans. Through the good works of Arlene Miles, we will be meeting this month on Sunday the 29th at the [California Genealogical Library](#) in downtown Oakland.

Our meetings, February through June, will be Saturday, the fourth weekend of each month, at FMC. February, May and June we will be in our regular room, C-210; March and April we will be in a slightly smaller room, C-230.

I will submit our FMC reservation request for the second half of the year in May. If the stars align, we can expect to meet in our usual spot July through November.

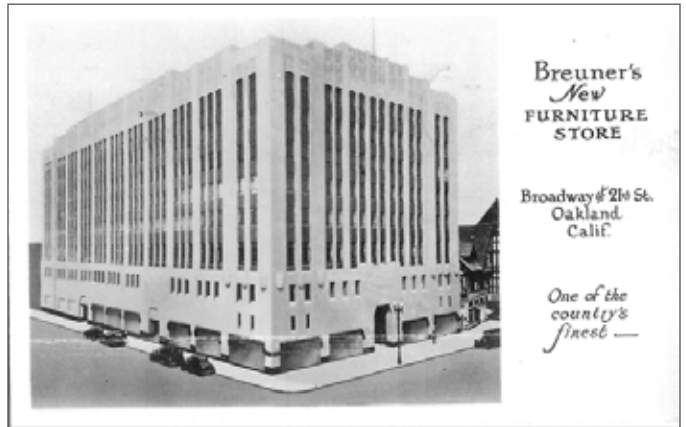
See you in Oakland on the 29th.

—ED CLAUSEN, TREASURER/HALL MANAGER

CROSS THE BAY, NOT YOUR FINGERS

NOTES ON OUR JANUARY MEETING PLACE

It's confirmed! This January, we will be meeting in the former Breuner's Building at 2201 Broadway in downtown Oakland. It is a large, green Art Deco structure. There is free parking in the back. We will be on the lower level. Use the elevators to LL2.



For those who come by BART, the stop is 19th Street.

We will have three smallish rooms. Dealers can set up in the library and the Sherman Room, and there is a third room for the meeting and program.

There is a sink, and fixings for tea; you may want to bring your lunch. Sodas are in the fridge, \$1.00.

There is a security guard on duty; he may ask people to sign in.

Our thanks go to Arlene Miles for making these arrangements. It will be the first time the Society has loaned out its space on a Sunday, and we want to be certain that we are gracious guests.

P.O. Box 621
PENNGROVE CA 94951



Membership current if label reads 2017 or later

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

2017 MEETINGS

January 29
February 25
March 25
April 22
May 27
June 24
July 22
August 26
September 23
October 28
November 25

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