

Journal of the
San Francisco Bay Area Post Card Club

April-June 2017

Saturday, April 22, 11 AM to 3 PM

Vol. XXXIII, No. 2

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

**Fort Mason Center, C-230
San Francisco**

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

IN
THIS
ISSUE

- LOS ANGELES FREEWAYS
- GROUP SHOW & TELL
- MUSIC, DANCE AND SONG AT THE P.P.I.E.
- WHAT REALLY HAPPENED TO ELLEN CLAPSADDLE

PROGRAM: This month's program will be presented by Felicitas Titus on **Postcards of Shanghai, China**. Ms. Titus' book, "Bygone Shanghai – A Postcard History from 1890 to 1945," has just been published. Her talk will be accompanied by a slide presentation of postcards shown in her book. She has been a collector of China postcards for many years and also authored "Old Beijing – Postcards From the Imperial City." Her background—she was born in China in 1925 and spent her early years there—gives her a special insight into Chinese history during that period.

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

We have seen grizzlies in these pages before, but this is the first display of true bearcake. Monarch, the Golden Gate Park grizzly, and his card's keeper, Dennis O'Rorke, came through in a pinch. We are very glad to feature this recumbent *Ursus major*, truly a big bear. Best laid plans and all that, in this issue, we had intended to include a cover card and spread on World War One, the Great War, which gave cause for many great postcards. S'okay. We have until November of 2018 to meet the centennial time limit.



When Ellen appeared, all other copy was set aside. Ellen Clapsaddle has been at the heart of the postcard world since well before the U.S. entered WWI and almost a decade before the events at Sarajevo. Every collector today should be familiar with her work, and I would wager that a majority of us have at least one of her cards, or a knock-off, in our albums. Many of us are also familiar with the fanciful *story* of her life. Here, with thanks to Frank Sternad for his dogged research and concise writing, are the facts of what really happened to Ellen Clapsaddle.

—LB

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MINUTES, January 29, 2017

Call to Order: The club meeting was called to order by Vice President Kathryn Ayres at 1 pm 29 Jan. 2017 at the Breuners Building in Oakland. Thank you to the Genealogical Society & Ted & Arlene Miles for sharing their space.

There were 31 members signed in and several guests.

Vendors: Ed Herny, Sue Scott, Tom & Julie Brackett. Norman Freitag had lots of freebies for us including great Beale items. Thank you Norman.

Drawing: The 14 items included a book on trades and professions, wacky postcards, and Bob Chandler's article on the true story of the Sir Francis Drake Plaque of Brasse.

Announcements: Our friend and fellow club member, Joseph Jaynes, passed away Jan. 27th. Joseph came regularly to our meetings with great cards (and buys). He also produced the postcard shows in Santa Cruz. He is greatly missed. ... Marion Coleman is hosting a "how to make a quilted postcard" event Feb.18 at the Castro Valley Library. ... Terry Toomey told that today is the last day of Oakland's Restaurant Week with special prices.

Business: None

Show & Tell: Jim Caddick showed cards of Breuner's window displays and a thick oversize card with a snapshot glued in a frame and the upside down back marked "Private Post Card. ... Nancy Redden revealed that she also collects fountains and showed a couple canoodling under one. ... Larry Dreeben collects cards by Sager, the French artist of 1870-1930 Paris who he describes as the SNL of his day with lots of color and oversize cards, lesbian and prostitution themes; Larry has 1800 of the 3000± Sager cards; he likes top condition ... Ed Clausen expressed thanks to Arlene Miles for arranging the meeting room and showed a binder with 32 Breuner's window cards and a letter explaining the decor; first window was 1935, last

was 1973; the store closed in 1978; Ed also showed cards of the baptist church across the street—before and after the earthquake and as rebuilt by Julia Morgan. ... Lauren Thor showed TR with Uncle Sam in a race car; she has two which she bought for the backs with Prohibition message; the crazy driver looks like TR.

Program: Dan Saks "The Freeways of Los Angeles"

Dan began by telling that he is a native Angelino and grew up in Sherman Oaks. Then, as the screen descended at the push of a button, Ted and Arlene told that they had brought a box of chromes, all from the collection of Jeffrey Moreau, an LA and filmdom collector. On with the show!

MINUTES, February 25, 2017

Call to Order: The club meeting was called to order by President Ed Herny at 1 pm 25 Feb. 2017 in room C-210 at Fort Mason Center, SF.

There were 25 members signed in, and 1 guest

Vendors: Ed Herny, David Parry, Chris Donaldson, Sue Scott, Arlene Miles; Norman Freitag and Lauren Thor brought us freebies. Thank you to them both.

Drawing: 10 items including the Rick Geary book on Lizzie Borden, a book on Airstream postcards, an RP BEV (real photo, bird's-eye-view) of San Francisco, and much more.

Announcements: Per our Treasurer, Ed, we will be in room C-230 (a smaller space) for March & April. ... Kathryn told that we will have a booth for San Francisco History Days at the Old Mint. ... Laura Borrman, our guest, needs postcard images for her book on San Francisco foods and drinks. ... Presentations: March, PPIE; April, cards from China; May, lantern slides from The Midwinter Fair.

Show & Tell: Jack Hudson showed two framed art cards by Ivan Bilibin, the artist of the Ballet Russe. ... Jim Caddick showed a tiny card of the Petrified Forest mailed in 2009.

How was that possible?

Old Business: 0

New Business: Per Kathryn, we need speakers for July through November. Please step up! If you have 20 postcards, you have a 20-minute program!

Program: Group Show & Tell of "A Special Postcard."

MINUTES, March 25, 2017

Call to Order: The club meeting was called to order by Vice President Kathryn Ayres at 1 pm, 25 March 2017 in room C-230 at Fort Mason, SF.

21 members signed in; several more were present.

Vendors: David Parry, Chris Donaldson, Sylvia Chen, Jay Stevens, Laura Ackley, and Norman Freitag, who brought us freebies. 10 cent cards—we had plenty, thanks to a lady in Georgia who mailed us two shoe boxes full and two more local donors.

Drawing: 14 items; among them PPIE cards, PPIE Women's pin, 1939 NYWF stamps, 1939 Golden Gate Park map And GGIE Heinz exhibit brochure, streetcar chromes, a Hairmail postcard made of plastic carpet, a mailable piece of the Golden Gate Bridge redwood construction catwalk....

Announcements: Kathryn Ayres told that our display at the SF History Days event at the Old Mint was successful. Kathryn, Ed Herny, Chuck Banneck and Jim Caddick gave out vintage cards to visitors, four deep and four wide; one person found a card of the church in which his parents were married; another fellow identified his grandpa on a Chinese restaurant card. ... WESTPEX will be 4/28-4/30; announcement cards are on the table. There will be an award winning PPIE postcard exhibit on display at the event made by Dawn Hammon, a club member from Florida. ... Jay Stevens described some of the great PPIE items he brought for show and sale, such as a beaded wallhanging made by a customer of his and an exclusive Christmas ornament of the Tower of Jewels. ... Each of us was given postcards of two of the mailbox-like postcard shops at the PPIE made using architect drawings in Paul Robertson's collection.

Business: None.

Show & Tell: Craig Blackstone spoke of the importance of postcards related to history and showed a new card of the new eastern span of the Bay Bridge with the old one still in place. ... Paul Robertson showed an RP of the PPIE panorama he already had but bought because of the Kellogg's Corn Flakes rubber stamped ad on the back; he really likes mail sent to the PPIE and showed an envelope with a receiving stamp from the Department of Exploitation mailed from Siam. ... Dan Saks showed an advertising card of a 1953 Crosley refrigerator with the words "exciting as a trip to Paris." ... Karen went to the SF Quilt

Makers Guild where she found quilted postcards for sale and purchased one.

Program: Music, Dance & Song at the PPIE presented by Laura Ackley, author of SAN FRANCISCO'S JEWEL CITY.

All Respectfully Submitted,

NANCY REDDEN, CLUB SECRETARY

TREASURER/HALL MANAGER REPORT

The Treasurer's Report for today shows a combined total of \$6,099.89, which includes another fine one cent of interest earned from our Wells Fargo savings account. We should remain in the black through all of 2017.

Room C-230 will, once again, be Chock Full 'O Postcard Nuts on April 22nd, and then it's back to the (relatively) spacious C-210 for the rest of the year.

—ED CLAUSEN, TREASURER/HALL MANAGER

JANUARY PROGRAM:

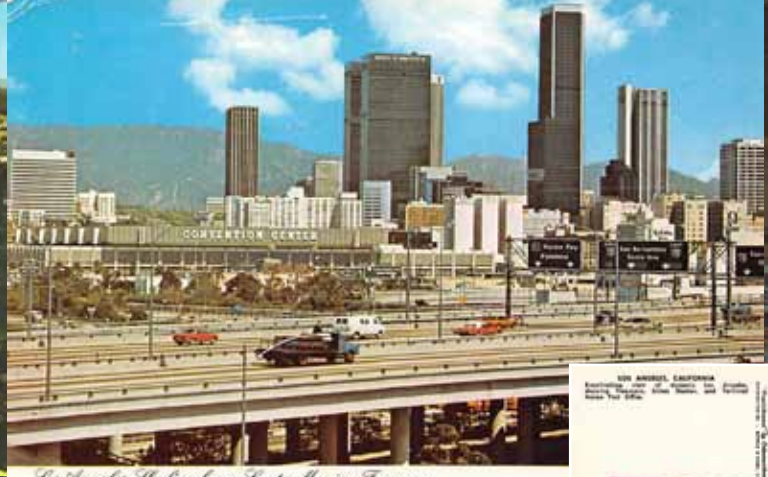
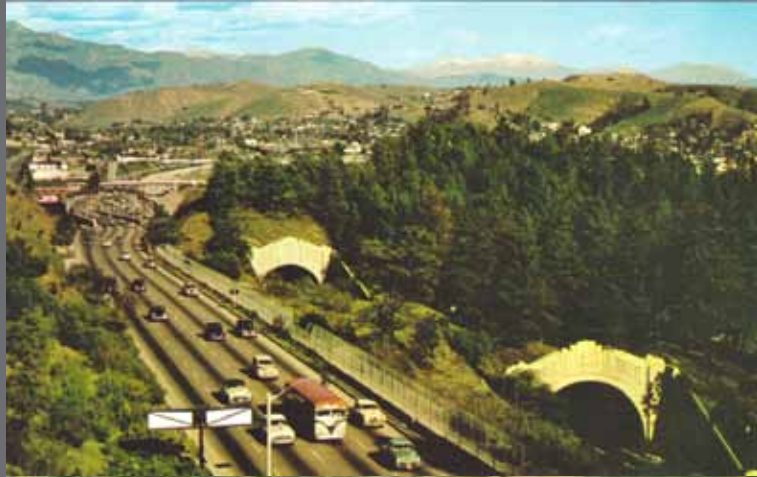
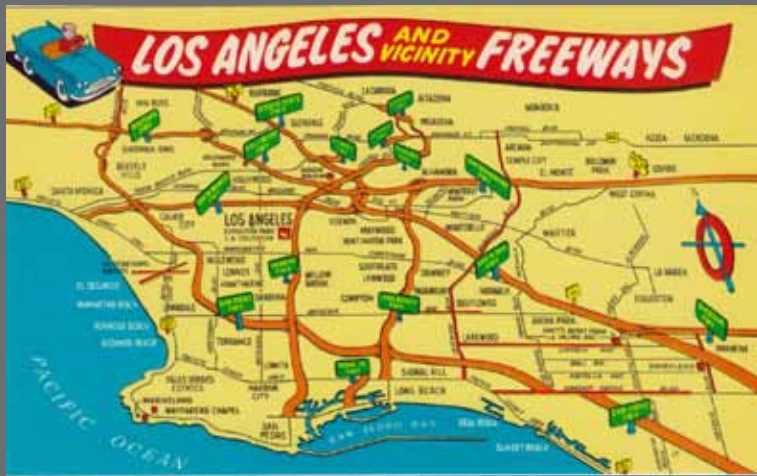
Dan Saks on

LOS ANGELES FREEWAYS

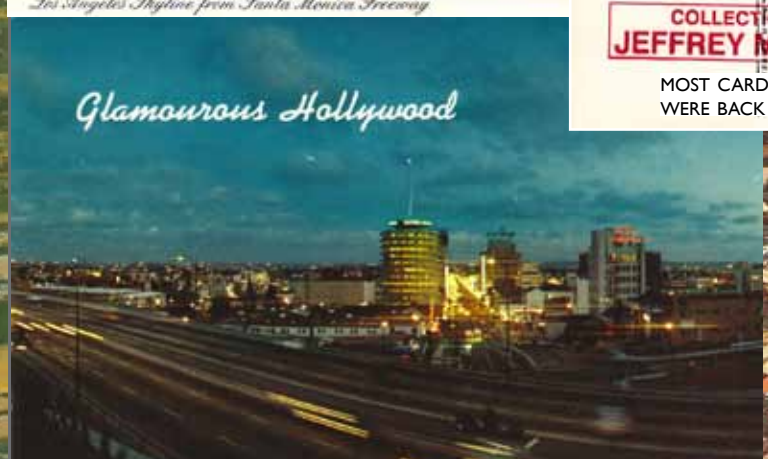
The room darkened as Dan told us that he grew up in LA—in Sherman Oaks, in the San Fernando Valley. He is a cradle freeway user. These roads are part of his heritage. Does he miss them? Unlikely, because there are plenty of them here in the northern part of our state. Dan lived near the intersection of the Ventura Freeway, an east-west part of US 101, and I-405, a many laned branch of the north-south, Canada to Mexico, Interstate Hwy 5. At peak times, there can be three, four, or five lanes of cars at a standstill while drivers in one or two HOV lanes speed by at 70+.

As well as the freeways themselves on the following pages, Dan showed a few views of sites they lead to. Among them were Liberace's 1953-58 home in Sherman Oaks with its piano-shaped pool, and the La Brea Tar Pits.





Los Angeles Skyline from Santa Monica Freeway

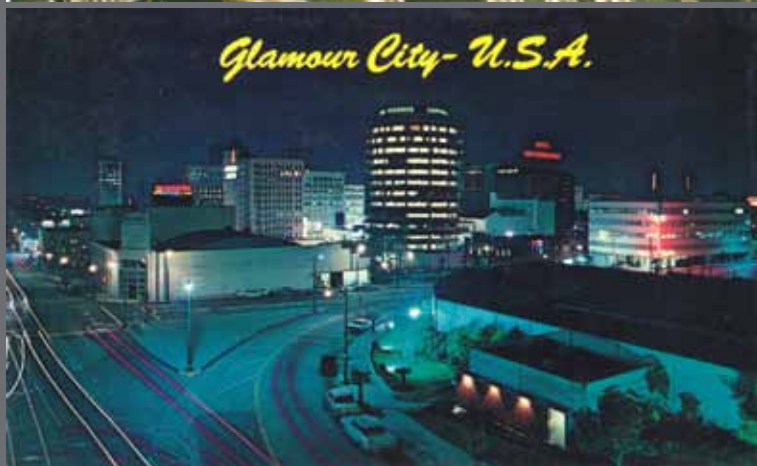


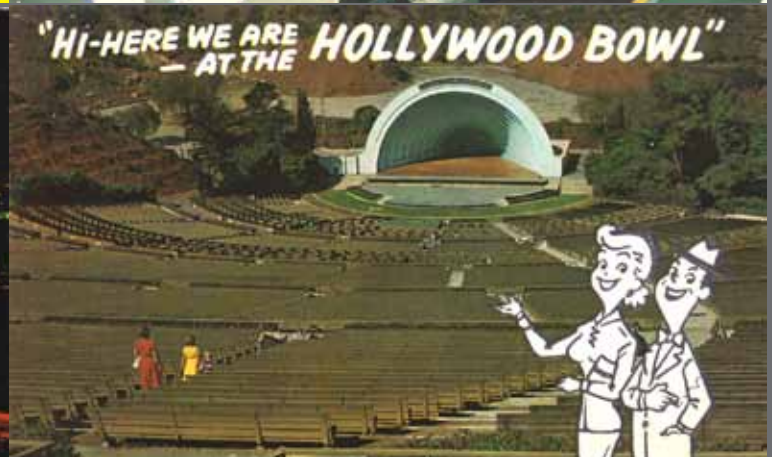
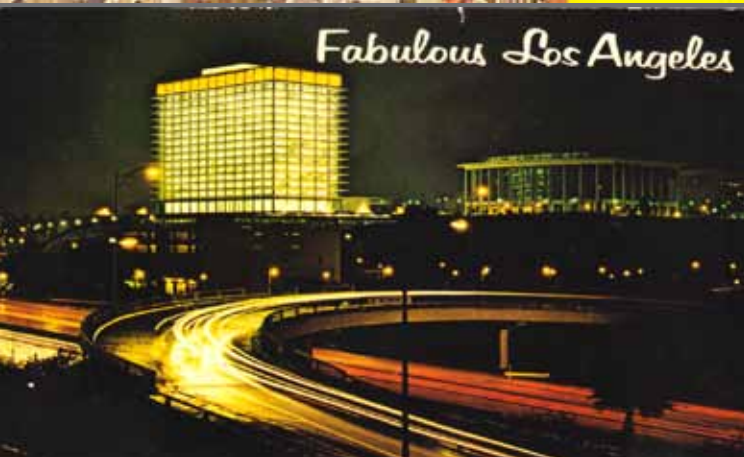
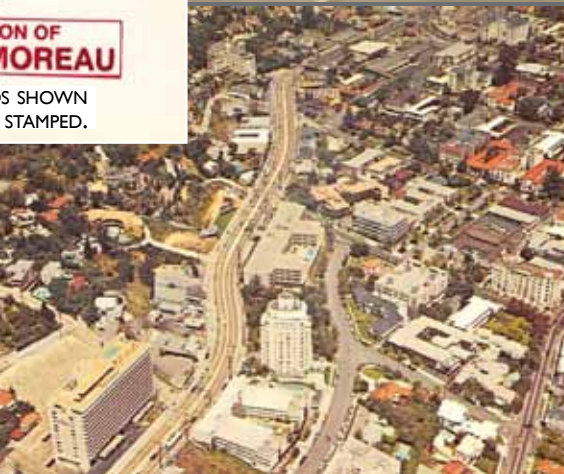
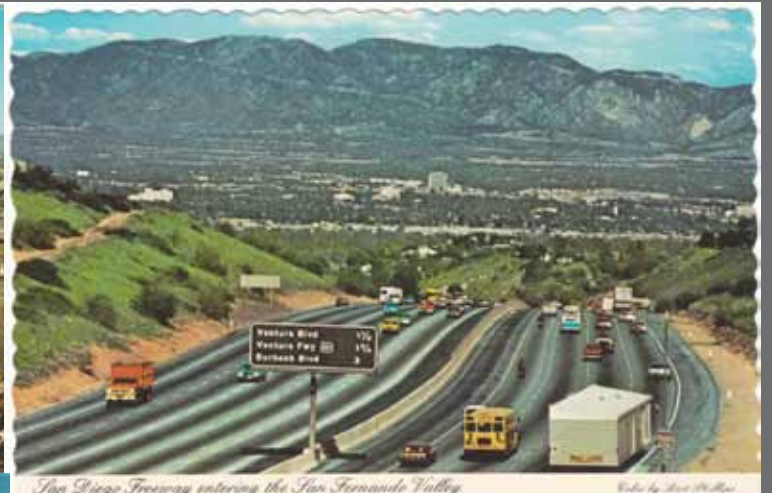
Glamorous Hollywood

LOS ANGELES, CALIFORNIA
 Founded 1781. Population 4,000,000. Area 400 square miles.
 Mayor: Tom Bradley. Mayor-elect: Tom Bradley.

COLLECT JEFFREY M

MOST CARDS WERE BACK





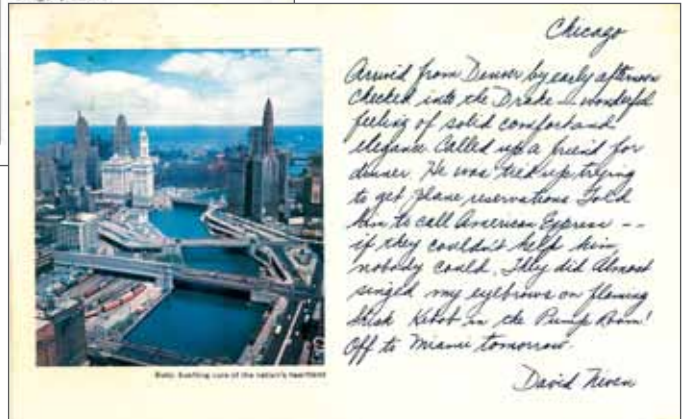
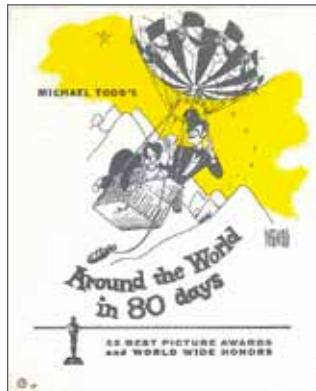
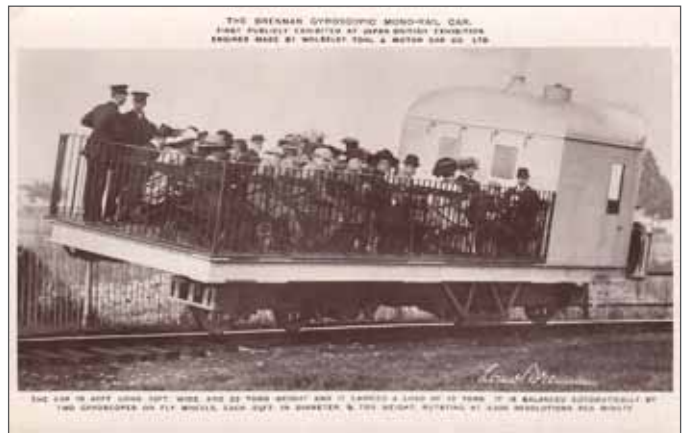
FEBRUARY'S PROGRAM:

GROUP SHOW & TELL OF A SPECIAL CARD

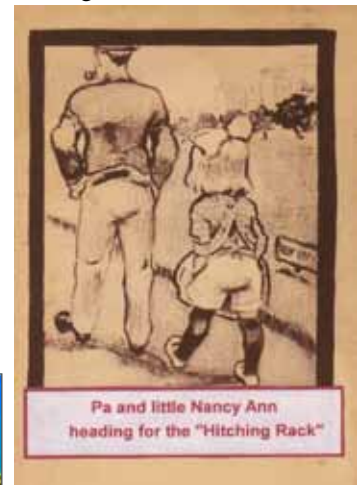
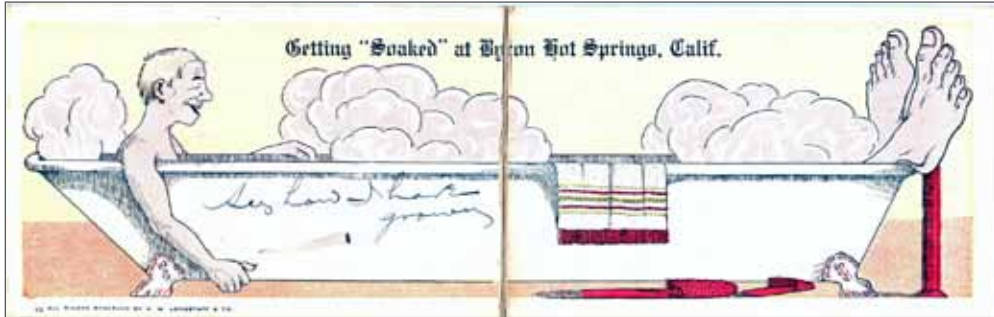
We were all asked to send a scan of one "special" postcard to Kathryn, or we could bring the cards to the meeting, and she would scan them there.

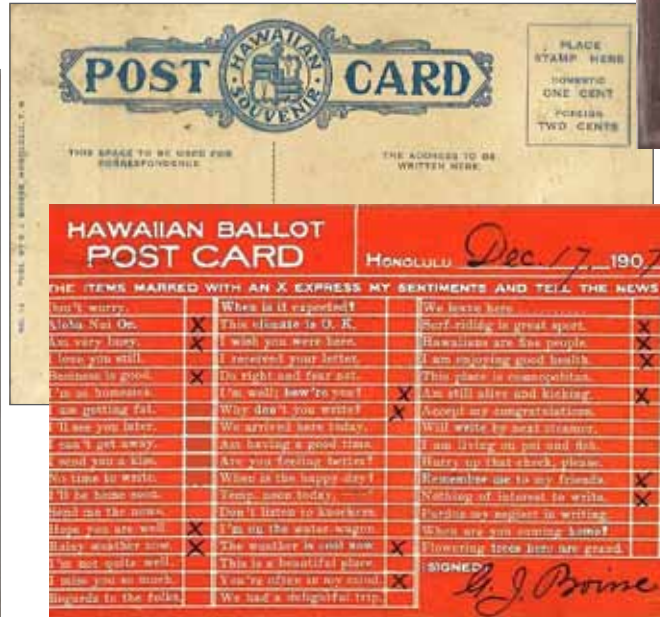
The first card was, indeed, special. Sent in by Christine Heycke, who collects Main Streets, it is a view of the main street of a German town. "I bought this card from a 50-cent box because I liked the street scene. All the signatures on the back made me think that a group of international students sent the card to their teacher's wife. But when I researched the names I found a very different story. The card's recipient was the wife of Captain Samuel G. Shartle, the U.S. Military Attaché to Berlin from 1909 to 1915. Captain Shartle was a frequent guest of Kaiser Wilhelm at events, dinners, and especially the military maneuvers of which Wilhelm was so fond. This card, sent on September 9, 1910, was likely sent from one of these events. Captain Shartle passed the card around for other dignitaries to sign, among them the French, British, German, Swedish, and Italian military attachés, M Mehdi Khan, Deputy Commissioner Ambassador to Kabul, and Hironobu Ono from Japan. But I was most excited to discover that the Arabic signature with the initials EB was none other than Enver Pasha (known as Enver Bey at the time), leader of the Ottoman Empire in both Balkan Wars and World War I. At the bottom of the card, one of the gentlemen wrote: "Your husband behaved very well."

Dan Sak's card of a gyroscopic monorail was from the Japan-British Exhibition of 1910. ... Russ Samuels showed a promo card for the Oscar-winning *Around the World in 80 Days* with an Al Hirschfeld cartoon on the back and a "handwritten" message from David Niven on the picture side. ...



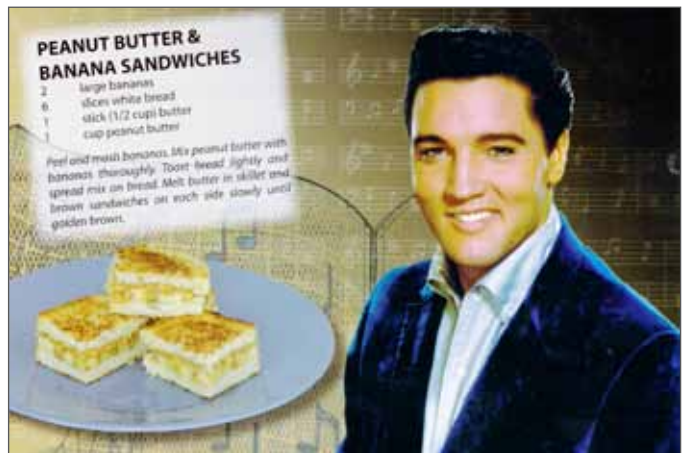
Kathy Samuels followed with a reptilian trifecta—an alligator postcard, the card in her sister’s mailbox, an actual photo of an actual alligator in the wild. ... Carol Jensen thought she’d seen every Byron Hot Springs card until she goggled at this double wide folded cartoon; now, she’s chasing H. W. Longstaff, the publisher. ... Nancy Redden’s Pa and Nancy Ann was given to her by Arlen Spingola who added to the card; Nancy’s aunt had been the first Postmaster of Coloma, next door to the Hitching Rack Bar. ... Chuck Banneck’s cards showed the freeway collapse in the ’quake of 1989 on wood [!] and Uncle Sam giving money to the Indian and Oklahoma Territories on leather! ... Jean Wheeler sent in a scan of an Air Berlin card with fancy postmarks. ... Sue Scott’s 1935 card advertising a Belgian distillery had fairy tale art and an order form back that could have confused the postman, had it been mailed. ... Paul Robertson’s card, his first, was sent by his grandpa, it suffered on behalf of his BSA Merit Badge stamp collection; when Paul visited his grandfather in Colorado, the old man offered the young boy a chaw. of tobacco. ...





Dave Parry likes cards with Hawaii Souvenir backs; his red card with Chinese New Year greetings was an unlisted design by G(aston) J(ohn) Boisse, a postcard designer and publisher and was mailed in August; Dave's second card has a favorite back as well as a message from Boisse. ... Lew Baer showed one of the hundreds of goat postcards handmade for him by Janet Baer. ... New member Tommy Sutrov sent in a scan of a 1984 Mike Roberts squeaker bathing beauty. ... Lauren Thor's card was a bit of a mystery; CQD? CQ and D were telegraphese for urgent; in 1904 SOS was substituted by Marconi Telegraph Co; from her dad, Howard's collection. ... Kathryn Ayres showed a black and white view of the Clipper Ship Lounge in the Chancellor Hotel with its photo mural by Piggott and a colored hand drawn view; question: was the mural black and white or in color? ...

Janet Baer showed a card from her Women category, a 10-7 cartoon of the royal heads of Europe dressed as ladies at a ball. ... Norman Freitag brought an oversize London double-deck bus card that had been mailed to the Slovakian Republic; Norm commented that double-deckers are being used in the East Bay now as they are smaller and move better in traffic; Norm also showed a double-decker on London's Tower Bridge as the bridge was opening! ... Bob Bowen showed a Suffrage card by H. B. Griggs with Washington being outraged by the demanding women. ... Ed Clausen brought two Oakland scenes of the same street scene—one made before 1907 with an undivided back, the other after 1907 with a divided back and subtle changes to the buildings. ... Karen Anderson's card was close to last, but it was first for many of us: The King! with his own peanut butter and banana sandwich recipe; Karen got it at Graceland ...





Craig Blackstone saw a painting in the California Room of the de Young thirty years ago; *The Cardinal* by Toby Rosenthal, an SF artist of the 1890s disappeared in the move to the new museum; a curator claimed they have no record of it; postcard published by the Legion of Honor ... Penny Clifton went for alternative materials—a wooden Indian printed card and a copper embossed card with a spot of corrosion under the horse's nose. ... Ed Hery showed two real photos; the first of US soldiers with clarinets—lots of clarinets; his second card showed women in kilts with large sporrans—most unusual. —NOTES BY LB

IT IS WITH MUCH GRATITUDE that the club acknowledges the generous and thoughtful gifts that we have received over the past weeks. Postcards were given to us by people who found us online and did not want the cards to be lost forever. They were not lost; they were gobbled up at ten cents each by the crowd at the March meeting and are now ensconced in the albums of many happy collectors.

Two weighty boxes arrived from Georgia holding the entire collection gathered by *Andrew G. Mehas* on his U.S. and world travels in the 1920s to 1970s. Everyone who looked through these postcards found a prize.

Laura Kemp sent a large packet of railroad art postcards designed by Howard Fogg along with a note. *I'm so glad that these will have a great home and be appreciated. As a background, these were the collection of Mr. George E. Sameit, born in 1914 in Evanston, Illinois. He was a graduate of Northwestern University and worked for Bank of America in San Francisco managing investments including those from the Golden Gate Bridge. He was an expert in the steel industry during their boom years. He also loved trains his entire life.*

Martin McCreynolds wrote in that he was clearing out shelves and had 84 postcards that needed a home. By the time I got to his address in Santa Rosa, the handful had grown into a good sized box loaded with cards and booklets.

Thank you all for your kindness to us all!

MARCH PROGRAM:

**Author LAURA ACKLEY on
MUSIC, DANCE AND SONG AT THE P.P.I.E.**

“There was amazing entertainment at the 1915 Panama Pacific International Exposition,” Laura began, with far more than two “a”s in amazing. It was a celebration of the completion of the Panama Canal, she told us as an immense Panama hat floated on the Canal pictured on a PPIE promo postcard. And it was a celebration of San Francisco arising from the ashes of only nine years earlier. With that comment, the postcard of the slathering bear and burned out city appeared on the screen.

A bird’s-eye view of the fair laid out along the bay shore was followed by a map of the fair. The eight central palaces were all similar in design, but the giant courts that separated them were designed by different architects in differing styles. A glass lantern slide showed the crowd on Opening Day. Some statistics followed: More than 18.8 million attendance over the run of the fair; more than a million objects were exhibited by 80,000 exhibitors; west to east—287 acres in the Presidio to the immense Palace of Machinery—the fair stretched 2.5 miles; it was a half-mile wide and had the Tower of Jewels at its center. With those words, Laura dangled an actual jewel from Jay Stevens’ display and made it flash with her laser pen.

In spite of the rainy weather that the papers commented on, concerts were held at the four exposition bandstands every day. Waltzes, too, at four o’clock in the Grand Ballroom of the California Building. We saw videos of foreign dances—both folk and modern. French dances were to tunes played on a Victrola with a poster of “Nipper,” the His Master’s Voice dog. La Loïe Fuller twirled her scarves for us as she whirled on a glass dance floor lit from beneath; she had retired by 1915, but her Musés danced at a benefit to preserve the Palace of Fine Arts. Having an orchestra at Old Faithful Inn cost



the Union Pacific \$77,500—a hefty sum a century ago.

George Stewart, Director of Music for the fair, had been detained in Europe by the outbreak of the First World War, and the Boston Symphony Orchestra was brought in to fill the bill. They played thirteen sold-out performances. We heard their music recorded from old 78 rpm records. John Philip Sousa and Camille Saint-Saëns, the classic French composer-conductor, appeared at the Fair and became friends. We heard a bit of the Frenchman’s *Hail, California*,

a mélange of *La Marseillaise* and the *Star Spangled Banner*. Sousa’s *Pathfinder of Panama* followed.

Victor Herbert was a guest leader of the Expo Orchestra. Three Exposition bands performed for the full run of the fair: the official Exposition Band, the Navy Band, and the Philippine Constabulary Band. Several countries and companies brought their own bands to perform in San Francisco, and many great conductors were featured. Mer-

edith Wilson, who later played in Sousa’s band may well have been inspired by the PPIE concerts to write one of the funny lines in *The Music Man*.

Singers gave frequent concerts. Coloratura soprano Ellen Beach Yaw recorded the highest note ever of the acoustic era. [We heard it! “EEEEeee!”] Mme. Schumann-Heink, as well.



Chuck Banneck’s white border B-E-V of San Francisco shows how the PPIE was laid out along the shore of the bay. Just west of center is the circular plaza of the Tower of Jewels in line with the Scott Street entrance. Further west is the arc of the Palace of Fine arts and the Presidio acreage. To the east of the main fairgrounds is The Zone, with The Aeroscope sticking up, and Van Ness Avenue, the eastern boundary.



Ernestine Schumann-Heink

Minorities were not represented in the official Exposition lineup. The only minority bands were in concessions on the Zone. And the only black ensemble was in the Dixie Land [sic] concession, which offensively extolled “plantation days.”

The outbreak of the war greatly affected the fair entertainment line-up as many hoped for performers could not get here. Paderewski did come and told of Polish suffering. At Festival Hall he led the orchestra in Chopin’s *La Polonaise*. Fritz Kreisler, the Austrian composer and violinist, had been injured fighting on the Russian front. When discharged, he came to the fair.

The immense fair pipe organ with its 7000 pipes was played for daily concerts (25¢). We saw several postcard



Ellen Beach Yaw

images shown on a sunburst background reminiscent of the scintillator that backlit the northern edge of the fairgrounds: the Mexican Orquesta Típica, the Hawaiian Quintet (Hawaiian music became wildly popular at the time), marimba bands, and more.

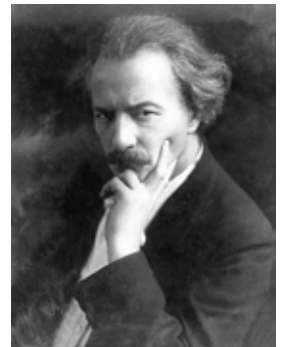
Music made the fair profitable. Entertainment brought in paying customers, and those extra gate receipts, even excluding revenue from the Exposition Auditorium and the Festival Hall, pushed the PPIE into profitability.

As the projector shut down, Laura answered questions. Official fair performances took place at Exposition Hall (the Civic Auditorium), now the Bill Graham Memorial Auditorium, and at Festival Hall, a domed building on the fairgrounds. What is on Laura’s own PPIE wish list: a presentation case set of Novagems and a copy of THE SPLENDORS OF THE PPIE. She would also like us to visit her page on Facebook: Laura Ackley, Author, on which she lists her programs and lectures.

What would we like for Laura: for everyone who does not have a copy to go to www.sf1915.com/book.htm and purchase a signed copy of her *must have* book on the fair: SAN FRANCISCO’S JEWEL CITY: THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION OF 1915.



Fritz Kreisler



Paderewski



Victor Herbert



John Philip Sousa

—LB



La Loïe



Where Ukelele Craze began

What Really Happened to Ellen Clapsaddle?

by Frank Sernad

JUST A YEAR AGO, in our April-June 2016 issue, a nice selection of Ellen Clapsaddle cards was displayed across three pages. They came from the collection of Robert Moncur, a club member in New Jersey. If you missed the spread, and still don't know what a "Clapsaddle" is, during your next postcard show spend a few minutes in the "Artist-Signed" boxes and look for her name. Ellen's colorful cards feature children and young adults glowing with innocence and joy—a happiness her fans like to believe reflects the artist's own pleasant memories of childhood. Clapsaddle kids can be seen playing with toys, posed in juvenile romantic situations, and celebrating patriotic and religious holidays. Her cards are clearly signed, "Ellen H. Clapsaddle," or rarely, "E.H.C."

Up to 3,000 of her drawings may have been published as postcards. Admittedly, the number includes many *unsigned* designs attributed to the artist (perhaps with too much enthusiasm) because of similar composition, style and publisher's imprint. Ellen's postcard art was commissioned directly, rather than recycled from her earlier pictorial work, reproduced with high quality printing and embossing to retain subtle color, texture and shadow. Popu-

SIGNED HALLOWE'EN DESIGNS FEATURING CHILDREN HOLDING PUMPKIN BY ARM THAT ROTATES ON METAL EYELET, MECHANICAL SERIES 1236.



CHRISTMAS POSTCARD GREETING SIGNED ELLEN H. CLAPSADDLE. [INTERNATIONAL ART PUBLISHING CO. (IAPCO) ©APRIL 22, 1907 AS "SANTA CLAUS TELEPHONE CALL," PRINTED IN GERMANY]



VALENTINE'S DAY GREETING WITH CLAPSADDLE'S INITIALS "E.H.C." AT LOWER LEFT. [IAPCO ©1911, PRINTED IN GERMANY]



UNSIGNED GREETING ATTRIBUTED TO E.H.C. [IAPCO ©1908, PRINTED IN GERMANY]



UNSIGNED LIBERTY-THEME GREETING ATTRIBUTED TO ELLEN CLAPSADDLE. [IAPCO ©1908, PRINTED IN GERMANY]



fate. Her publishers, the Wolf brothers, launched

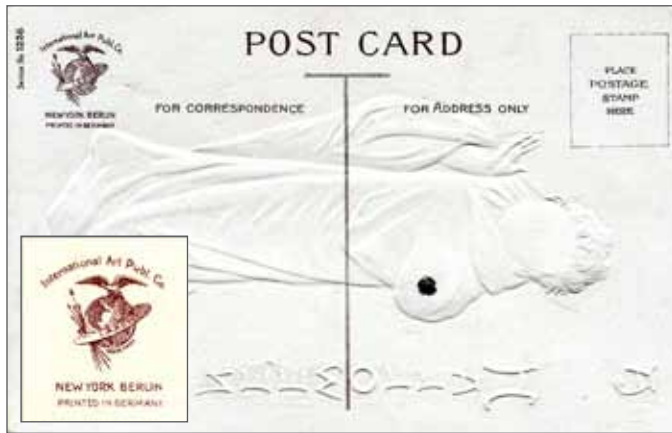
VALENTINE'S DAY MECHANICAL GREETING. THE ROTATING WHEEL IS SHOWN IN TWO POSITIONS. [IAPCO ©, PRINTED IN GERMANY]

lar with modern collectors, as they were a century ago, are her Halloween and Valentine's Day greetings, particularly the highly prized "mechanical" postcards fitted with revolving discs and other moveable parts.

Ellen Clapsaddle's best postcard work was produced before World War I; and although her art was commercially successful, the story is often told about how she suffered financial and emotional ruin while being detained in Europe throughout the war, subsequently dying in lonely and destitute circumstances. The root source of this information appears to be a short biography published in 1973 in *Deltiology*. Remarkably, others have embellished that account with exaggerated and distorted detail to achieve dramatic effect. Here is one example, condensed from an internet posting:

Ellen Clapsaddle invested much of her time and money in the production of postcards in Germany, and traveled to that country often. Most publishers of quality postcards in the United States used German printers, but during WWI many of those firms were destroyed in bombings, and Ellen's original artwork along with financial investment was lost.

Ellen was in Europe when war broke out in 1914 and was unable to leave, trapped behind enemy lines. At the end of the war in 1919 nothing was known about Ellen's



REVERSE OF HALLOWE'EN GREETING, MECHANICAL SERIES 1236. [IAPCO © JUNE 21, 1911, PRINTED IN GERMANY] INSET SHOWS PRE-1915 LOGO

a search, and she was finally located six months later. By then she was suffering from mental exhaustion as a victim of the war, wandering through the streets, hungry and sick. At 55 years old, her health and spirit were broken, and when the brothers approached her, she barely recognized them, being disconnected from the world and reality.

Because Ellen was an only child and never married, she had no close relatives. The Wolf brothers took care of her as long as they were able, but they also died destitute, and Ellen was left penniless, incapacitated and unable to work. She was finally admitted to the Peabody Home for the elderly and destitute in New York City where she passed away in 1934, and was buried in a potter's field.

Such poignant reporting endears us to the artist, but is it true? Newspaper databases and other online sources now allow us to examine her life more critically; and recent searching suggests that the Clapsaddle tale about her WWI sufferings is largely apocryphal, seasoned, that is, with "alternative facts."

ELLEN HATTIE CLAPSADDLE was born January 8, 1865 in South Columbia, a small farming community in the Mohawk Valley near Utica, New York. She was the only child of Dean and Harriet Beckwith Clapsaddle, descendents of colonial families. Her formal education took place in a one-room school until the 8th grade, followed by four years at nearby Richfield Springs Seminary, an academy that prepared young women for higher education.



ELLEN CLAPSADDLE, AGE 13

She graduated in 1882 and with encouragement from her teachers to pursue a career in fine arts, she was granted a two-year scholarship to Cooper Institute Art School in New York City, a privately funded college that was, and still is, very selective in accepting qualified men and women. After completing the curriculum in 1884, Ellen returned

home to paint and to teach.

When Ellen's father died in January 1891, she and her mother went to live with an aunt in Richfield Springs. On July 19, 1894, the *Utica Tribune* ran the following notice:

Richfield Springs has a genius artist in the person of Miss Ellen Clapsaddle, a young woman who showed abilities in this direction from very early youth...she paints not only dainty and attractive pictures, but a visit to her studio proves that she has originality of wide range and rare good taste. Her work embraces water colors, oils, and china decorations, and her talents should seek wider fields than are found in Richfield.

Taking local commissions for portraits and landscapes, she eventually submitted samples of her work to an art novelty house in New York City—the International Art Publishing Company (IAPCO), a subsidiary of Wolf & Co. of Philadelphia. The market potential of her drawings was recognized immediately, and reproductions of her artwork soon appeared on place cards, calendars, trade cards, booklet covers and similar items used for commercial advertising.



ADVERTISING BOOKLET COVER ATTRIBUTED TO ELLEN CLAPSADDLE, CIRCA 1900.

In October 1899, at age 34, Ellen traveled to Europe, ostensibly to study German illustrating technique and become better acquainted with the lithographic printing process being used to reproduce her artwork. The tour was sponsored by IAPCO. At turn of the century, Germany had become the trade leader in printing and engraving, and a majority of publishers in the United States depended on German firms for production of quality work at lower cost, especially multicolor, embossed novelties. It is reported that Ellen was accompanied by her mother during this first European adventure, but no records have been found to verify the claim. A passport issued a year later at the American embassy in Berlin described Ellen as a petite 5 ft. 3 inches in height, light complexion, brown hair, gray-blue eyes and glasses.

Ellen returned to Richfield Springs sometime in 1901 to care for her ailing mother, and on March 2, 1905 Mrs. Harriet Clapsaddle passed away. The *Richfield Springs Mercury* ran a short obituary:

Death occurred at Derthick Cottage last Friday, and the funeral was held Monday afternoon, Rev. Edmond G. Rawson officiating. Mrs. Clapsaddle has been in poor health for a long time and had been tenderly cared for by her daughter, Miss Ellen Clapsaddle. The deceased was the widow of the late Dean Clapsaddle and was born in the town of Co-



CHRISTMAS GREETING, BLACK AMERICANA. [IAPCO ©APRIL 22, 1907 AS "TWO OF A COLOR"]



CHRISTMAS GREETING, DUTCH GIRL. [IAPCO ©APRIL 22, 1907 AS "LITTLE DUCHY"]



ST. PATRICK'S DAY GREETING. [IAPCO ©SEPTEMBER 6, 1907, PRINTED IN GERMANY]



CHRISTMAS GREETING. [IAPCO ©APRIL 29, 1907 AS "YULETIDE LOG," PRINTED IN GERMANY]



CHRISTMAS GREETING. [IAPCO ©APRIL 22, 1907 AS "SANTA CLAUS GUIDE," PRINTED IN GERMANY] AND COPYRIGHT NOTICE ON FRONT

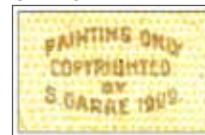


lumbia about 65 years ago. Attending the funeral was Mr. Samuel Garre of New York, a member of the art company for which Miss Clapsaddle paints.

Later that year, the state census for Richfield Springs listed Ellen as an "artist working on her own account." The general impression has been that she was hired by the Wolf organization as an artist and novelty designer, but census records and other documents suggest she sold work on a freelance basis. In 1907 IAPCo registered several of Ellen's new postcard drawings as copyrights; and in April of that year she traveled back to Berlin to take up residence on Motzstraße in the sumptuous Bavarian quarter. By November 1909 she was still in the German capital—a resident artist, creating postcard art in collaboration with local printers. This second tour to Germany was extended to almost four years, during which time many of her most popular designs were published as postcards. In June 1909, for example, 26 of her classic Halloween, Thanksgiving, Christmas and "Snow boy" paintings were copyrighted by Samuel Garre in New York, specifically naming "Ellen H. Clapsaddle" as the artist in each registration. Many of the 1909 designs reflected a growing excitement about civilian air travel. DELAG (Deutsche Luftschiffahrts-Aktiengesellschaft), the world's first passenger airline, launched its first experimental flight in August using airship LZ6, constructed by the Zeppelin Company.

IAPCo president Isaac Wolf (1859–1944), and his wife Thea Kraus Wolf (1867–1954), sailed across the Atlantic more than once while Ellen was working abroad, and it is likely the three occasionally met socially as well as for business reasons. Thea was born in Bavaria and married Isaac Wolf in 1902, one year before she immigrated to the U.S. Isaac was a pioneer of the American "commercial invasion" of Germany, and in 1910 was elected president of the American Association of Commerce and Trade in Berlin. Regarding speculation that Ellen was invested in the printing business in Germany, it would have been unusual for a single American female to own stock in imperial German industry, but Isaac Wolf could have enabled her participation because of his status.

CHRISTMAS GREETING. [SAMUEL GARRE © JUNE 17, 1909, PRINTED IN GERMANY] AND COPYRIGHT NOTICE ON FRONT



VALENTINE'S DAY GREETING. [IAPCO ©SEPTEMBER 6, 1907, PRINTED IN GERMANY]



HALLOWE'EN GREETING WITH AIRSHIP. [SAMUEL GARRE ©JUNE 9, 1909, PRINTED IN GERMANY]



CHRISTMAS GREETING. [SAMUEL GARRE © JUNE 17, 1909, PRINTED IN GERMANY]



EASTER GREETING USED AS MODEL FOR MECHANICAL POSTCARD. [IAPCO © 1911, PRINTED IN GERMANY]



EASTER GREETING WITH ROTATING COLOR WHEEL. [IAPCO © 1911, PRINTED IN GERMANY]



EASTER GREETING. [IAPCO © 1912, PRINTED IN GERMANY]



CHRISTMAS GREETING, UNUSUAL EMBOSSED NEEDLEPOINT DESIGN, SIGNED "E.H.C." AT LOWER RIGHT. [IAPCO © 1911, PRINTED IN GERMANY]



MEMORIAL DAY GREETING, SERIES 4397. ON REVERSE "BERLIN" AND "PRINTED IN GERMANY" WERE OBLITERATED WITH PRINTER'S ORNAMENT. [IAPCO]

On January 7, 1911, after almost four years, Ellen finally headed back to the U.S. She joined Isaac and Thea Wolf in Liverpool on the way, boarded *RMS Lusitania* and arrived in New York City five days later. While working in New York over the following two years, Ellen saw another large group of her postcard designs copyrighted by International Art Publishing Co.

In the spring of 1912 Ellen returned to Europe for a third time, intending to remain only a year; but because she overstayed her visit by more than 15 months, she was still in Berlin when the German army invaded Belgium in August 1914. By November the British fleet declared the North Sea to be a war zone and blockaded German ports. In retaliation, the German naval command warned that after February 18, 1915 enemy merchant vessels encountered in the waters around Great Britain and Ireland, including the English Channel, would be torpedoed. The blockades effectively ended German export trade with the United States. Under pressure, especially from financial interests wishing to profit from wartime commerce with both sides, the U.S. government protested. Britain did not want to alienate the Americans, but severe economic sanctions on the enemy was deemed a priority. Ultimately, Germany's May 7, 1915 sinking of the ocean liner *RMS Lusitania* off the coast of Ireland, with 128 Americans on board, transformed U.S. commercial frustration into bitterness against the German Kaiser and his warlords. If American merchants had not already deleted "Made in Germany" labels from their goods, they were doing it now, including imprints on postcards.

It was time for Americans to leave Germany. Isaac and Thea Wolf had been in Berlin since March 1914, and in August they were issued emergency passports at the American Embassy in Berlin so they could proceed to the United States. For some reason they did not depart immediately.

On November 20th Isaac was arrested by German authorities on the frontier as he was attempting to cross into the Netherlands to mail letters. His passport, plus a



ISAAC AND THEA WOLF, 1915-16 PASSPORT PHOTOS.

safe conduct document from the German Imperial Chancellor, failed to deter the military from detaining him and attempting to examine the correspondence he carried for the American government. Isaac eventually managed a release, perhaps through diplomatic negotiation, and by January 1915 he was back in New York. But not with his wife and not with Ellen Clapsaddle. They were still in Germany.

In June, Isaac managed a return to Europe and arranged for the two women to travel from Berlin to Denmark, a neutral country. Ellen was then booked on the Scandinavian liner *SS Oscar II* which sailed July 8 and arrived in New York City July 21, 1915. She was accompanied on the return voyage by German-born Dr. Carl Eggers (1879-1956), an accomplished U.S. military surgeon and New York City physician. Incidentally, *Oscar II* became famous five months later as the so-called "Peace Ship," chartered by industrialist Henry Ford as an amateur peace mission to Europe.



SS OSCAR II AS FORD'S PEACE SHIP, 1915.

News of Ellen's safe arrival was posted in the *Richfield Springs Mercury* July 29, 1915:

People generally will be interested in knowing that the artist, Miss Ellen Clapsaddle, who is a native of this place, has returned from Berlin, where she has spent several years, and has notified her friends of her safe arrival in New York.

Isaac Wolf, meanwhile, fearlessly remained in Europe attending to American business interests, including his own and perhaps those of Ellen Clapsaddle. He relocated to Denmark in the fall of 1916. U.S. diplomatic relations with Germany ended in January 1917, and Isaac arrived back in New York from Copenhagen on February 4. The United States declared war on Germany April 6, 1917.

Ellen, therefore, remained in Berlin only a few months after the start of hostilities. She returned home safely and spent the duration of the war in New York. Except for Isaac, all principal members of Wolf & Co. and IAPCo—brothers and cousins—never ventured outside the U.S. during the war. The rescue was executed by Isaac Wolf alone, braving many ocean crossings and dealing with belligerent governments. On November 11, 1918 Germany agreed to an armistice, but open commerce with the new Weimar Republic did not resume until July 1919.

With trade cut off from Germany during the war, post-card production reverted to IAPCo's own plant in Philadelphia and to other domestic suppliers. As collectors, we can monitor the transition—a noticeable reduction in overall quality of Clapsaddle's postcards after 1914 and continuing into the 1920's. The brightly detailed chromolithographic artwork on her pre-war cards, with each color carefully registered and superimposed on intricately embossed card stock, is noticeably muted on later cards. Clearly visible on post-1914 cards is the absence of "Berlin" and "Printed in Germany."

Early in the war, small bombs were dropped by hand from aircraft, aimed with the naked eye. Effective devices like the Course Setting Bomb Sight were not introduced

until 1917. Targets were primarily military installations, transportation centers, and factories directly related to the war effort. On April 22, 1915, for example, the Germans fired shells filled with chlorine gas at Allied lines. French intelligence linked the gas to a factory in Ludwigshafen near the French border, and bombers were dispatched to destroy the factory. The idea that printing plants and similar manufactories in Berlin, Dresden and Munich were destroyed in widespread bombing during WWI has been confused with the intense saturation and incendiary bombings executed many years later in WWII.

Nevertheless, conditions in post-war Germany were desperate. Isaac and Thea Wolf visited Berlin for three weeks in May 1920. They found the price of food, tobacco and lodging excessive, and the quality of store merchandise poor. The high cost of raw materials, freight and coal, combined with high wages, was making it all but impossible for Germany to compete with foreign manufacturers. Factories were shutting down, and chief export articles (iron, textiles, leather) were being confiscated to satisfy treaty obligations. This was the beginning of an economic crisis that peaked in 1922-23 when hyperinflation of currency (up to 200 billion percent!) wiped out fixed income securities. Significantly, production of competitively priced lithographed postcards and advertising novelties by German firms did not resume in the early 1920's as Isaac Wolf had hoped for.

WOLF & COMPANY

"WOLF & CO., PRINTERS" first appeared in Philadelphia directories in 1881. The firm was a partnership of Edward Wolf (1856-1917) and his cousin Isaac Wolf (1859-1944). Edward was born in Eschweiler, Germany and arrived in the United States in 1872. Isaac was born in Auburn, Indiana, but his merchant father moved his wife and four sons to Philadelphia by 1870. Wolf & Co. initially produced lithographed tradecards, posters, fancy carton wrap-



EDWARD WOLF, PORTRAIT C. 1902.



VALENTINE'S DAY GREETING. [WOLF & CO. ©, PHILADELPHIA, CA. 1915-17]



ST. PATRICK'S DAY GREETING. [WOLF & CO. ©, NEW YORK, CA. 1915-17]



VALENTINE'S DAY GREETING. [IAPCO © ON FACE]



REVERSE OF VALENTINE'S DAY GREETING. INSET SHOWS "W&CO + WOLF + NEW YORK-PHILA." LOGO. [FEBRUARY 14, 1920 POSTMARK]



HALLOWE'EN GREETING. [WOLF & CO. ©, PHILADELPHIA, C. 1915-17]



CHRISTMAS GREETING. [IAPCO ©, NEW YORK-PHILADELPHIA, C. 1915-17]



EASTER CHICK GREETING. [WOLF & CO.]



REVERSE OF EASTER GREETING. INSET SHOWS "W + WOLF-ON-GLOBE" TRADEMARKED LOGO, PRINTED IN GERMANY.

New York. It appears some of Ellen Clapsaddle's first work for Wolf & Co. was used for Celluloid Starch Co.'s advertising pieces such as the drawing book cover and trade

card reproduced on these pages. As for postcards, Wolf & Co's. earliest were printed in Germany (see Easter chick card), but most cards bearing the "W&Co + wolf" or "W + wolf-on-globe" trademark logos were manufactured in the United States. Wolf & Company as a corporate entity dissolved soon after Edward Wolf died in January 1917.

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INTERNATIONAL ART PUBLISHING COMPANY (IAPCO)
 IN DECEMBER 1895 EDWARD AND ISAAC WOLF CONVINCED Samuel S. Garre (1859-1939) to join them in forming a sales branch in New York City to accommodate their expanding greeting card and souvenir business. Garre had been manager of Art Lithographic Publishing Co., a Manhattan art novelty firm that was agent for Obpacher Bros., a printer and publisher of "art paper" in Munich, Germany. The new firm, International Art Publishing Company Ltd., opened in a spacious building in Greenwich Village at 3-5 Waverly Place in January 1896. Traveling salesmen were hired, and within a few weeks Isaac Wolf sailed to Europe to buy merchandise and arrange special printing orders. A year later, IAPCo opened an office in Berlin, Germany. In 1906 the firm's first postcard greetings were placed on the market with backs designed for mailing through the



LITHO TRADE CARD IMPRINTED WITH ADVERTISING FOR CELLULOID STARCH CO., C. 1900.



REVERSE OF CHRISTMAS GREETING. INSET SHOWS DETAIL OF "W + WOLF-ON-GLOBE" LOGO. [DECEMBER 22, 1924 POSTMARK]

CHRISTMAS GREETING. [WOLF & CO., NEW YORK, "MADE IN USA"]

U.S. postal system. The illustrations may have been created by Ellen Clapsaddle and printed in Germany, but there are no indications. On the other hand, Clapsaddle-signed postcards printed in Germany for European consumption appeared by early 1906.

Because of Samuel Garre's early association with Obpacher Bros. of Munich, that particular printer has been suggested as the pre-war postcard supplier for IAPCo. Garre's chief lithographic artist, Ellen Clapsaddle, however, lived in Berlin; and when a printer's mark is seen on her European cards it



UNSIGNED NEW YEARS GREETING AND REVERSE. [IAPCO, NEW YORK, POSTMARKED DECEMBER 31, 1906, IN DELAWARE, NO COUNTRY OF MANUFACTURE INDICATED]

usually corresponds to a firm in the German capital. One logo belongs to Moriz & Barschall, located in the pre-1912 Berlin district of Rixdorf. Two others are variations of the “H & S” of Heymann & Schmidt, a Berlin manufacturer of particular interest because in 1910 it maintained New York offices at 5 Waverly Place—immediately next door to IAPCo at 3 Waverly. Postcard printing historian Helmfried Luers of Rastede, Germany theorizes that IAPCo suppliers would necessarily be combination printers and art publishers, with established contacts in the U.S. for commercial artists and distribution networks. With this in mind, he offers two other possible sources—Albrecht & Meister AG, and the huge W. Hagelberg AG, both with printing works in Berlin.

Some postcards displaying Ellen’s signature are marked with publisher’s names other than IAPCo or Wolf & Co. For example, Koch & Palm (Elberfeld, Germany) whose “Kopal” trademark is seen on a few Clapsaddle-signed cards. Also, J.M. Jackson & Son (Grimsby, Canada) and Stewart & Woolf (London, England). Still, imprints on these cards indicate 1) they were manufactured in Germany, and 2) Samuel Garre, as secretary and manager of IAPCo, retained copyright control of the original Clapsad-



SIGNED “NAME DAY” GREETING WITH FLOWERY VERSE IN GERMAN. INSET ON REVERSE SHOWS DETAIL OF LOGO FOR PRINTER MORIZ & BARSCHELL, BERLIN. THE 1912 POSTMARK DATE, NOVEMBER 22, WAS THE FRENCH “NAME DAY” OF THE RECIPIENT, CÉCILE WILHELM, WHO LIVED IN THE ALSATIAN TOWN OF ODERN, THEN PART OF THE GERMAN EMPIRE.

dle paintings regardless of publisher or printer.

Foreign as well as domestic manufacturing for both Wolf & Co. and International Art Publishing Co. was directed from Philadelphia starting in 1912; and by 1916 Samuel Garre, longtime secretary-treasurer of IAPCo, had moved his residence from New York to Pennsylvania to manage the plant. Since 1908 the factory had been located in the Wolf Building on the southwest corner of 12th and Callowhill in Philadelphia, but in May 1917, soon after Edward Wolf died, the firm re-incorporated and moved into the Niessen Building at 1205 Race Street. Somewhat confusing are postcard greetings with German language inscriptions on the face, but English on the reverse. Since they are marked “International Art Publ. Co., New York-Phila.,” with no mention of Germany, they were likely produced after 1914 for sale to German-American communities in the United States.



SIGNED “DELFT BLUE” SERIES AND REVERSE OF POSTCARD AT LEFT. [PRINTING ATTRIBUTED TO HEYMANN & SCHMIDT, BERLIN, POSTMARKED FEBRUARY 17, 1906 IN DUFFEL, BELGIUM]



SIGNED WINTER GREETING AND REVERSE. INSET SHOWS DETAIL OF LOGO FOR BERLIN PRINTER, HEYMANN & SCHMIDT, CIRCA 1911.



SIGNED EASTER GREETING MADE FOR EUROPEAN MARKET. INSET SHOWS LOGO ON REVERSE FOR HEYMANN & SCHMIDT, BERLIN.

In January 1920 at age 55, Ellen Clapsaddle was living at the Prince George Hotel on East 28th Street in Manhattan and working as a “card artist.” A few months later she moved back to Richfield Springs to stay at the home of her cousin, Mrs. Mary M. Chase. But Ellen wanted to experience her beloved western Europe one more time. In May 1921, she sailed from New York with the intention of visiting “Holland, France and other countries for artistic studies.” She tried to avoid venturing into Germany because of war-time memories, but her voyage back to the U.S. in January 1922 with Isaac and Thea commenced in Bremen, a Gothic maritime city on the north German coast. At the time of sailing, all three stated their destination as 43 West 36th St., Isaac’s New York headquarters, known since 1920 as Wolf Advertising Company. His partners in this surviving fragment of the old Wolf & Co. were his three brothers, Benjamin, David and Frank. Careful examination of 1920s era postcards with unsigned yet grainy Clapsaddle-like images occasionally reveal a faint inscription at the bottom, “WOLF ADV. CO. N.Y.” The backs of these cards display the



ELLEN H. CLAPSADDLE, AGE 56, FROM 1921 PASSPORT.



SIGNED CHRISTMAS GREETING, BLACK AMERICANA. [SAMUEL GARRE ©] AND REVERSE. INSET SHOWS DETAIL OF STANDING WOLF LOGO AND IMPRINT FOR STEWART & WOLF, LONDON PUBLISHERS. NOTE LOGO AND “PRINTED IN PRUSSIA” IN STAMPBOX.



SIGNED VALENTINE’S DAY GREETING. IMAGE OF TWO FIGURES AT LEFT WERE USED FOR THE STEWART & WOOLF CHRISTMAS POSTCARD. [IAPCO ©MAY 9, 1907 AS “WHICH SHALL I TAKE”]

typical wolf-on-globe trademark at upper left.

The spring of 1930 found Ellen living alone in Manhattan, working as a greeting card artist and perhaps creating a few drawings for Isaac Wolf who was still running a lithography business. In July she traveled back to Richfield Springs to visit friends. At the same time, Isaac and Thea decided to tour London where they resided at the Savoy, a luxury hotel in Covent Garden, Strand. They returned in October.

But the years were taking a toll on Ellen. In January 1932 she was admitted to the Peabody Home for Aged and Indigent Women in the Bronx. She died there two years later on Sunday, January 7, 1934, one day short of her 69th birthday. Services were held Jan. 10th in Richfield Springs and she was buried alongside her parents in Lakeview Cemetery.

Isaac Wolf, Ellen’s friend and mentor for over thirty years, was still active in 1940 as president of The Celluloid Starch Co. He died September 25, 1944 in Manhattan at age 84, survived by his wife of 42 years.

Samuel Garre’s son, Chester C. Garre (1911-1983) shared the following information about International



CHRISTMAS AND NEW YEARS GREETING WITH GERMAN TEXT. [IAPCO, NY-PHILA, C. 1915-17]



VALENTINE'S GREETING. [WOLF ADVERTISING CO., NY, C. 1922]

Art Publishing Company's Philadelphia operation: Greeting cards for all seasons were produced, as well as illustrated calendars. Sales department personnel sold the Philadelphia manufactured products as well as post cards made in Germany. WWI eliminated German post card production, a very profitable source of revenue, yet the firm continued to produce a general line of greeting cards. The production line in Philadelphia was supervised by Charles W. Newsom of Merchantville,

NJ (b. 1872 NY). I remember watching long lines of girls seated at tables, either hand-painting or air brushing each card, passing the cards from one to another to place certain colors on them. In spite of the low wages paid in the 1920s, the firm could no longer make a profit, and ceased to exist about 1925. High paper cost and hand labor precluded future operation, plus the firm failed to take advantage of new technology in lithographic printing.

Chester Garre also recalled Ellen Clapsaddle's visits in the early 1920's to his parents' home in Ambler, PA: "She was a very petite lady, not particularly attractive, very fond of children. She always wore dark clothing and spoke with an accent [German?]. Miss Clapsaddle was well educated,

a brilliant conversationalist. I can remember evenings on our porch when she would tell tales of travel in Europe, and her many friendships established in Germany and France. She was not only a gifted contributor to International Art Publishing Co., but a close friend of my parents."

Garre's engaging memories are taken from Dorothy Ryan's 1982 edition of her classic, PICTURE POSTCARDS IN THE UNITED STATES 1893-1918. The author also provides a concise appraisal of Ellen Clapsaddle's remarkable career as postcard artist:

Despite the narrow topical range of Ellen Clapsaddle's artistic talent, she remains a very important figure in the history of American postcards. She was the most prolific of the American signed artists during the golden age of the postcard, and her designs reflect the entire spectrum of seasonal and holiday activities in the United States. She drew upon folklore, traditions, children's games, and nursery rhymes, and, as a totality, her cards preserve a picture of childhood's special beliefs and attributes.



ELLEN CLAPSADDLE'S FINAL RESTING PLACE, LAKEVIEW CEMETERY, RICHFIELD SPRINGS, NY.

CONTRIBUTORS:
ROBERT MONCUR,
HELMFRIED LUERS.

NEW COLLECTOR-MEMBER-EXHIBITOR FROM THE STAMP WORLD

Dawn Hammon, who lives in Florida and joined our club a few months ago, wrote in:

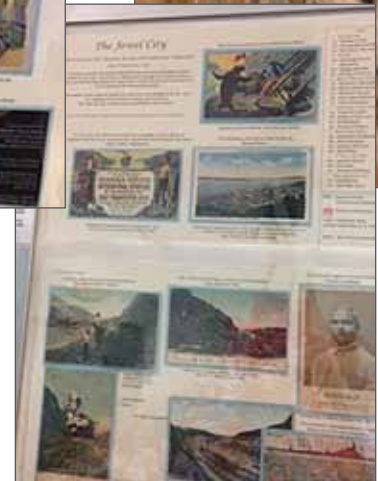
I wanted to let you know that my PPIE postcard exhibit won a gold medal at the Sarasota National Stamp Exhibition Feb. 3-5. It also won the American Philatelic Congress award. The best part was that crowds of people were enjoying the exhibit all weekend.

I could not have done it without the tremendous amount of help I got from Chuck Banneck. His book was invaluable, and he answered about a thousand questions along the way. I also thank Jay Stevens, who also provided information; and Donna Huggins, who hooked me up with Chuck and Jay.

Now I'll make some revisions, based on judges' suggestions, in time to show it at WESTPEX, where I hope to meet members of the San Francisco Bay Area Post Card Club!

Light was low in the exhibit hall, so these photos are blurry. Note that I used the club postcard in the exhibit.

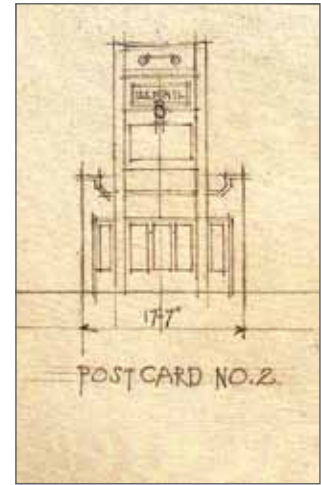
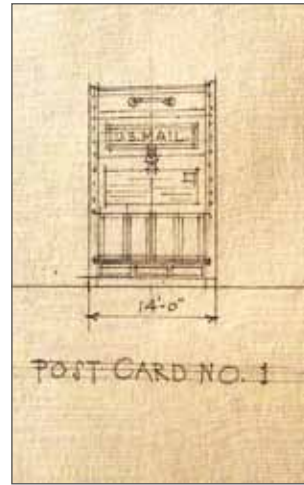
Congratulations Dawn! We look forward to meeting you in person and to seeing you capture another Gold at WESTPEX. Perhaps your success will encourage us to make exhibit boards for postcard shows again. Every show used to have exhibits, competitive and noncomp, but they began fading in the 1990s. However, they remain an important part of philatelic shows.



P.S. **LOOKING AHEAD:** for our May program, Ed Herny will be presenting a “lantern slide show” (the traditional way, no computer assist) on the California Midwinter International Exposition, held in SF in 1894. He will be showing slides never seen before of some of the lesser known aspects of the fair. These includes images of some of the “Midway” attractions—side show performers, acrobats, novelty concessions, and others. Many of these views were never included in the souvenir view books published and sold at the time of the fair and contain far more human interest than the standard views of the formal exhibit halls, statuary, and the rest of the fair. ... Our November club meeting is scheduled for the 25th, Thanksgiving weekend. We have met that day in the past so Hall Manager Ed Clausen doesn't foresee a problem. The potluck should include lots of leftover turkey!

BESIDES LIBERACE'S HOME (not far from Dan's), the maze of LA freeways also leads to Watts and the magnificent Watts Towers, Simon Rodia's monument made to and from the detritus found on Southern California beaches.

OUR HELP IS REQUESTED: Roy Mize, rhmdaytona(at)gmail.com, is an early aviation historian who is researching several late 19th and early 20th century local airship inventors and is looking for images of John Morrell, Charles Stanley, and C. A. Smith. ... Clubster Wayne Nelson, usna63(at)aol.com, is asking if we have seen cards like this GGIE Caricature linen. Look closely and you should be able to see the pebbled surface. At first I thought it was Braille showing through, but the back is unused. My next guess is that it was somehow rolled over on a gritty surface. An undimpled copy is in my SF Goat box. Writing on such a rough surface would have been a challenge.



THE TWO PPIE POSTCARD BOOTH POSTCARDS made by Paul Robertson from architect drawings by Edwin J. Symmes in his collection. The shop buildings, located in the Joy Zone, were designed to look like mailboxes seen on city streets.

READERS WRITE: *I wish I were out there and able to attend club meetings and to get to know everyone. But the newsletter is the next best thing, and this latest edition was top notch! Also loved the Dexter article. There were always people like me who favored collecting chromes, but when I started doing this around 30 years ago, it seemed that chromes were generally relegated to 2nd class status, at least as reflected by dealers' prices for chromes vs linens and real photos. But no more! I'm amazed at how chrome prices have risen. Thank goodness I accumulated the bulk of my 50s and 60s San Francisco chromes years ago. I have tons of Dexter cards, especially since one of my categories is the 64-65 NY Worlds Fair. Which leads me to a question: They used to archive newsletters on the club website, but haven't seemed to have done so lately. I opt to get my newsletter mailed, because I really cherish having the physical paper in my hands. Isn't that what collecting postcards and ephemera all about? I like reading it in bed before going to sleep, etc. But is it an either/or thing, either mailed paper newsletter OR digital version? Sometimes I want to see what a newsletter card looks like in color, but I still like having the physical booklet. Might they start archiving issues again? —BRIAN SCHATELL* Thanks for your kind words, Brian. Yes, it is either/or, but the archived copies are back up on www.postcard.org. They are lower resolution than the Enews copies, but they are exciting to see in full color. If you did get the Enews, you could always print out your own paper copy and enjoy that in color. That would assure very pleasant dreams. ... From Carol Jensen: *I note in particular on January's page 12 a 1-pager on Christmas Tree lane and the 6-pointed star. Well done. This kind of stuff always interests folks; the Harold Parker image has been a reprinted favorite for almost 90 years. It is always available for sale on eBay it seems. Coincidentally, for cross-collection fans, I have found a Lake*

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

April 29 & 30

September 9 & 10

www.vintagepaperfair.com

El Dorado Hills Gold Rush Paper Show

EL DORADO HILLS

Holiday Inn Express, 4360 Town Center Blvd.
Hwy 50 at Latrobe Rd., Exit 30A

July 22-23

www.goldrushpaper.com

Greater L.A. Show

GLENDALE

Glendale Civic Aud.
1401 N. Verdugo Rd.

Free entry

June 10-11

September 23-24

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San Gabriel Valley Show

SAN MARINO

San Marino Masonic Center
3130 Huntington Dr.

April 22-23

July 29-30

November 11-12

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Greater Seattle Show

KENT, WA

Kent Commons
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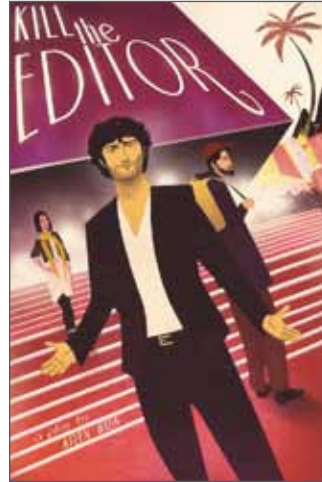
Tahoe souvenir spoon with a Harold Parker image of the SS Tahoe and the Lady of the Lake engraved on the bowl. Very Art Nouveau stem and very cool. Date? Image from 1908—a common postcard.



*... James Jarvis sent in this elegantly drawn postcard with an invitation to travel back in time. Walk into this wonderful B&B from the 1870s and see for yourself. The Inn San Francisco at 943 South Van Ness was once a private home. ... From Bob Schneider: *Why I renewed— I don't have much interest in postcards, but I always enjoy your newsletter for the interesting stories and photos of**

Bay Area history. I know it's a lot of work getting the letter

*out, and it's appreciated by me. Thanks Bob! I like it, too! ... I've lost track of who wrote *On the matter of re-branding the club "newsletter"*: I know how much you want to communicate that it's more than just the "cover material"— that the articles are definitive, authoritative, well researched and educational. But, I'm not sure that "Journal" brings you there. To me it suggests something academic and dry. May I make a few suggestions: *SF Postcard Review, SF Postcard Chronicle (or Examiner), SF Postcard Quarterly*. Those are all fine titles, but I'm sticking with *Journal*. This has always been a jaunty publication, and folks know that. Maybe, if we appear at first to be a bit more dry and academic, we*



will attract a new subset of collector-historians.

THANKS TO ALL for your supportive comments! In the interest of presenting both sides of the story, here is a card I found on the rack near our meeting room at Fort Mason Center.

WRITE ON! *I just signed a contract with Arcadia Publishing to do a new book. This title is "Railroads of Placer County".*

Though Placer is relatively small, it had 14 different railroads physically associated with the county over the past 150 years. —Art Sommers

SHOW REPORT FROM DAVE PARISH (and a fascinating glimpse of a collector/part time dealer's thoughts): There were four cancellations at this year's Phoenix show. Overhearing talk while table shopping found many folks had added travel stress as high pass routes brought thick fog, rain and icy driving conditions. Many limited speed severely as caution was necessary to navigate. It was winter but more extreme than we were expecting. Sellers from Fresno, Salt Lake City, Auburn region and Galveston set-up. being people whom I'm aware traveled the greatest distance. Bought product from each of these four with the CA & TX fellas having solid inventory. And Dano De Palma had tasty offerings: old, desirable subject/topics with on-grade condition. Scored several PAT '30s RPs from the Redwood Highway while Steve Schmale had one called Jones Camp. Not identified by city, we determined it was Hi-Way 101; id'ed by the PAT #. The "w" had to be Weott... Once home and reviewing the softcover book by Diane Hawk, sure enough! This now solidified the decision to buy. Correct and more satisfying because the book had a location notation but no visual example. What I scored was a Top 10 stunner and with price level satisfaction

—LEW

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May 27
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November 25

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