

San Francisco Bay Area Post Card Club

*Meetings are held the fourth Saturday of every month except December.
Visitors and dealers always welcome.*

March 2003

Volume XVIII, No. 3

Next Meeting: Saturday, March 22, 12 to 3 PM
Fort Mason Center, **Room C-260**

Laguna Street at Marina Boulevard, San Francisco

Please disarm pagers, cell phones, and alarms during the meeting.

Program Notes: This month we will welcome members and visitors to our annual PPIEorama of postcards, memorabilia, stories and historical data related to that great fair of 1915 which celebrated the opening of the Panama Canal and the rebirth of San Francisco. From the rubble and ashes of nine years before the city had arisen to great beauty and glory and was beneficiary of the new shortcut between the Pacific shore and the ports of the East Coast and Europe. There was plenty to celebrate. Everyone is invited to bring PPIE items for display, trade, or sale.

Laura Ackley, our guest speaker, will tell us about the Lighting of the PPIE, the subject of her recent Master's thesis. Her talk will include a computer based display.

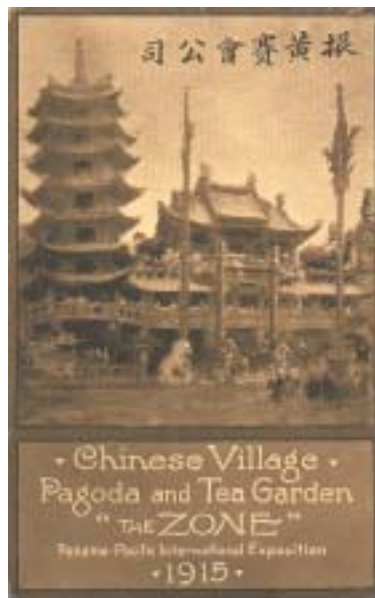
Show & Tell: The PPIE and, as always, collector's choice. Three item, two minute limit.

Meeting Date Change: In April we will meet on the third Saturday, April 19, so that we can all attend the Santa Cruz show.

COVER CARD



From Janet Baer's collection of tea cards come these two views of the Chinese Village on the Zone at the PPIE. The horizontal card is a full color, detailed version of the complex. Crowds mill about, and ladies carry parasols. (Could it have been sketched in October?) It is an "Official Post Card" published by Cardinell-Vincent Co. but produced by Curt Teich as a CT Photochrom. The vertical view is rarely seen. It's a brown tone Cardinell-Vincent mailed in July of 1914. Both were pre-fair artist conceptions.



CLUB OFFICERS

President:

Ed Hery, 510 428-2500
e-mail: edphemra(at)pacbell.net

Vice President:

Bob Bowen, 415 563-8442

Editor: Lew Baer, 707 795-2650

PO Box 621, Penngrove CA 94951
e-mail: editor(at)postcard.org

Treasurer/Hall Manager:

Dan Saks, 415 826-8337
e-mail: dsaks(at)postcard.org

Recording Secretary:

Bruce Diggelman, 510 531-7381

Newsletter Deadline:

10th of each month

MINUTES, February 22, 2003

Thirty-six members and guests signed in. Cards were brought for sale or trade by Ed Hery, Dorothy DeMare, Ray Costa, and George Payton.

We were called to order by President Ed Hery.

Guests were introduced: Mary Singleton of Pleasanton, a fellow chemist and friend of Lou Rigali, also a lifetime collector; Walt Kransky, Editor of the San Jose club.

There were many lots in the drawing and almost everyone was a winner.

Announcements: Lew Baer reminded those who had not paid their dues to please do so. He also told of a PPIE exhibit at the Marin County Library in the Frank Lloyd Wright Civic Center building, and of the Samuel Schmucker exhibit and programs in Newark, Delaware in early March. Hester Lox revealed she learned a new word at the antiquarian book fair that she could use anywhere: *incunabula* meaning books printed before 1500. Dorothy DeMare told of the murder of Peter Palmquist, the great authority on, among other things, California photography. It was a hit and run in Emeryville, and a reward is offered for info on the driver of the Ford Taurus or Mercury Sable.

Old Business: Jack Daley told of the negotiations in progress to acquire the web domain postcard.org. It is owned by Dan Lester who also heads the postcard list on the internet. He is willing to donate it to the club for non profit use in exchange for a lifetime membership and assurance that the site registration will re renewed annually and that fees be paid by automatic credit card charges. The cost of maintaining the site will be \$155 per year registration and hosting. Discussion followed on the benefits of such a great domain name, on who would set up and run the site. (Jack Daley has volunteered to do so, and he has professional experience at doing so.) To start the site would be simple with perhaps only the newsletter posted there—but with illustrations viewable in color. Shouldn't the club be a registered non-profit? Unnecessary and expensive legal costs would be involved How many people would avail themselves of the site? Nearly everyone present raised a hand. It was moved and seconded to accept Dan Lester's offer of the domain name with his conditions. Carried unanimously.

Dan Saks asked if the April meeting date is in conflict with the Santa Cruz show. It is, and our meeting will be rescheduled to the third Saturday.

David Parry told of the March PPIE meeting. We'll



be in C-260, a larger room at the front of the building. Everyone is encouraged to bring PPIE items for sale or display. It is our biggest theme meeting of the year.

Show & Tell: Ray Costa brought several post card menus from naval ships; they list plenty of turkey and hot mince pie; also fancier menus from coastal merchant ships. One ship, the SS Nanking, even listed tripe. Naval and other ships often had printing presses aboard. ... Lew showed four cards from his goat collection of World War I propaganda. ... Dave Parry brought a Palace Hotel banquet menu from a real estate group dinner that encouraged real estate investments in outer space. ... Dan Cudworth showed a pre-World War One card on a government postal telling that war means misery and encouraging appeasement and peace with Germany; several Toonerville Trolley cards, one of his old collecting interests, including a hand drawn and signed card by Fontaine Fox the Toonerville creator, and a post card ad for a 1927 film on Fox characters with Mickey Rooney.

Al Muller showed cards from Amsterdam and Den Haag: museums, castles, the Peace Palace. ... Jack Daley brought a view of a troop ship at a dock on Folsom Street and a 1912 card of Fort Mason with three ships at harbor. ... Frank Smith showed a St. Patrick's Day design by Ellen H. Clapsaddle, a 1939 wild live series on non-postal government cards by Roger Tory Peterson, and a 1908 view of the Santa Cruz casino. ... Jack Hudson's latest discoveries included three Richard Behrendt hold-to-lights: a Victorian woman with a parasol and cute verses. Does anyone know of this pre-1907 set? How many cards are in it? ... Bruce Diggelman showed his Spreckels Rotisserie postcard size menu. ... Michael Jawitz is branching out from

the Palace hotel and showed two baseball postcards he got at a baseball card show.

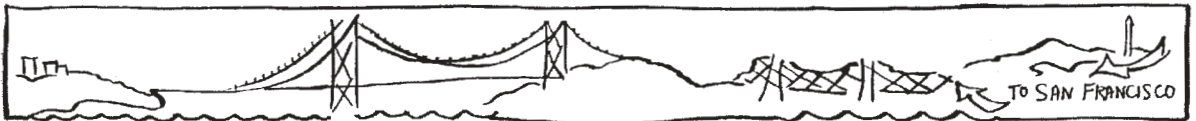
—Bruce Diggelman, *Recording Secretary*.

Program: **Bob Bowen on**
World War I Propaganda Cards

Bob began by telling us that years ago when our club met at a hall in the Presidio Army reservists would sometimes share the same space. Bob was a sergeant then in the Psychological Operations Unit. He saw the boxes of cards and looked through them for propaganda. That's how he joined the club and began collecting, and he brought along some of his earliest cards.

Propaganda is a tool for conveying selected information in order to influence reasoning of an audience and operations of a government. It exists in three forms: white propaganda is identified as to who put it out; gray propaganda is unidentified as to the publisher, and black propaganda is misleading as to who generated it. World War One propaganda is chiefly aimed at Americans because we weren't in the war until 1917—various factions were trying to influence the US to get in or stay out. Printed propaganda was most popular during this era.

Bob's display of celluloid buttons show how symbolism was used, and postcards went even further: Uncle Sam vs. the Kaiser, debasing the enemy, Italian octopus seizing territory, Tuck Æsop's fable card portraying Germans as beasts. Atrocities were shown on cards telling that the Kaiser had encouraged his troops to act "like Huns," and French cards with English captions—"Mummy are those the ones that killed daddy?"—played on the theme. German notices to subjugated populations were reprinted and translated on cards. Edith Clavell, an English nurse executed by the Germans,



was made a martyr with many cards issued based on her life and death. A German nurse was also killed by the English, but her story was not told on cards.

French cards showed drunken German soldiers in "The Orgy," and two cartoon cards from *Punch* magazine showed German soldiers committing atrocities. German cards, in turn, used historical references to show their troops as strong and up-standing, while others showed soldiers getting eggs from the Easter bunny. French cards featured the poems of Botrel and patriotic images; another showed Montenegro symbolized as a butterfly.

In America anti-German cards showed cartoons of German delicatessens advertising sauerkraut now labeled as liberty cabbage, and pro-Germany cards had images of soldiers giving bread to Polish children.

By 1917 all of this propaganda began to take effect in the US. Woodrow Wilson campaign with "He kept us out of war." Once reëlected he could forget all that and the troop build up began. Bob showed a poster with a child mutilated by the Germans: "Enlist! 660 Market Street, San Francisco." Another read "They mutilate." In the war now American cards carried patriotic cartoons and business of war messages: a card to notify the draft board of change of address, another addressed to the League of Humanity for registering as a conscientious objector, a mechanical of Uncle Sam hanging the Kaiser, an AEF card to mail home to let the folks know you were OK, and a German version, too. Another card printed in German was dropped from planes by the US; its message is that If you surrender you can send this card home.

Postcards carried propaganda from life at home:

a Rialto Theater card from Omaha with the mar-quee advertising "The Kaiser's Shadow." Other cards promoted support of the war and the Allied War Expo in San Francisco.

Finally... WE won! as shown on cards of the Allied flags and Victory. Another had the American and German flags crossed. Handwritten was the word "Peace."

The last card, with a Russian back, portrayed children sitting on their father's knee, "Daddy, what did YOU do in the Great War?" Bob's talk ended with a recording of the 1919 war music by James Reese, "No Man's Land."

—Notes taken by Lew Baer

WELCOME TO OUR NEW MEMBERS

Geoffrey Williams, 1400 Washington Street #1, San Francisco 94109; 415 885-4249, a collector of San Francisco hotels and scenes; gift membership from Darlene Thorne.

Terri Wehrmeister, 151 Valley Street, San Francisco 94131; 415 647-7167. Terri is a paper dealer and collector who is always looking for cards with good graphics.

TREASURER'S REPORT

As of March 6, 2003 \$2441.44
On April 19 we will meet in room C-370 in the rarified atmosphere of the third floor then back to C-210 for the next four months.

—Daniel Saks

2003-04 CLUB ROSTER

The roster will be printed in the next few weeks. Please send any changes of address, **email**, interests, etc. to the Editor NOW.



POSTCARD CALENDAR

MAR. 23, Sunday, **San Francisco**, Antique Show at S.F. County Fair Bldg., 9th & Lincoln 10am-4pm*

MAR. 23, Sunday, **Las Vegas** Postcard and Paper Show, **San Remo Hotel, 115 North Tropicana**, 9am-5pm†

MAR. 28-29, Friday-Saturday, Morro Bay, Bottle and Collectibles show, 209 Surf Street, 4pm-8pm and 9am-4pm; free entry*

APR. 12-13, Saturday-Sunday, **Granada Hills**, San Fernando Valley Postcard Show, 11128 Balboa Blvd., 10am-6 and 4pm†

APR. 26-27, Saturday-Sunday, **Santa Cruz, Postcard & Paper Collectibles Show, 611 Ocean Street, 10am to 5 and 4pm*†**

MAY 1-4, Thursday-Sunday, **San Mateo**, Hillsborough Antique Show, San Mateo Expo Fairgrounds, Thurs.-Sat. 11am-8pm, Sun. 11am-5pm*

MAY 3-4, Saturday-Sunday, **San Diego**, Postcard and Paper Show, 5440 Kearney Mesa Road, 10am-6 and 4pm†

MAY 9-10, Friday-Saturday, **Grass Valley**, Old West Antique Show, Grass Valley Fairgrounds, Fri. 11am-6pm, Sat. 9am-5pm*

MAY 17-18, Saturday-Sunday, **Concord, Hal Lutsky's Postcard & Paper Collectibles Show, Clayton Fair Shopping Center, 5298 Clayton Rd., Saturday 10am-6 and 5pm*†**

MAY 25, Sunday, **Healdsburg**, Collectibles Show outside on the square, 9am-4pm*

JUN. 6-8, Friday-Sunday, **Pasadena, Hal Lutsky's Postcard & Paper Collectibles Show, 400 W. Colorado Blvd., Friday 1pm-7pm, Sat-**

urday 10am-6pm, Sunday 10am-4pm*†

JUN. 21-22, Saturday-Sunday, **San Mateo**, Collectors Revival Show, Expo Fairgrounds, Sat. 9am-6pm, Sun. 10am-5pm*

JUN. 28-29, Saturday-Sunday, **Kent WA**, Seattle Postcard Show, Kent Commons, 525 4th Avenue, 10am-6 and 4pm†

* Ken Prag will set up at these shows. Call him at 415 586-9386 or kprag(at)planeteria.net to let him know what he can bring for you.

† R&N Postcards will be at these shows with cards and postcard supplies for sale.

Postcards are available for browsing and sale, seven days a week, at SF Antique Mall, 701 Bayshore Blvd. where 101 and 280 meet; 415 656-3530

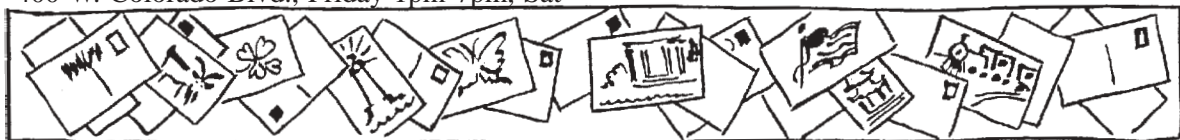
Valeria's Letter Continued from page 6

to-light, jig saw, leather, phonograph, salt, silver velvet, wheat, wiggle and wood.

There is no doubt as to which are Valeria's favorite cards. One, a real photo that was mailed in 1910, shows a teacher beside her desk and blackboard on which is written "Groff School, Sallie V. Kern (teacher). The other is a "Token of Love" card with a message dated April 12, '17. "Thanks for cards and many good wishes and love come with this one. I am going to school at present and enjoy it, however not as many pleasures and fun as last spring in town.... Hoping to see you on Saturday night. From your True and Sincere Friend, David S. Wilmer." The teacher is Valeria's mother; the other card was from her father.

We're proud to hve Valeria as a participating club member.

—Lew



A Letter from... **Valeria C. Wolfe**

Valeria moved to Nipomo a couple of years ago and one of the first things she did was to join the SFBAPCC on the suggestion of her long time friend Don Brown. Both of them have been collectors since the Dark Ages.

Hi Lew,

I'm sorting through my 45,000 postcards which are all filed by states and categories. I'm reducing my category listing; some of these cards have got to go.

I keep lists of members' favorite cards. [The new roster will make that easy.] When I attended shows in Pennsylvania I found more cards for my friends than I found for myself. Being in round robins during the '60s to '80s an abundance of good subjects were available.

My parents were postcard collectors with six albums of cards dating from 1894 to 1915. They courted from 1907 to 1915, both were school teachers, wanted to buy a farm when they marry. In Pennsylvania young ladies were forbidden to teach after getting married. So they waited till they had enough money to pay for the farm. Each had a horse, lived four miles apart and taught in different directions. From 1916 to 1926 they had five children. I'm number four. In 1937 Mother returned to teaching, both retired in the late 1950s. I became the proud owner of their albums.

My husband was a coin collector and was very supportive of my postcard collecting. I learned quickly to put change in a special container to be checked for dates. He purchased postcards where ever he went. His truck drivers, after knowing of my passion, did likewise. He always said that when you have a hobby or collection you are never lonely. He was so right.

Sincerely,

Valeria Wolfe

Valeria included a copy of the Barr's News Collector of the Month column that was published about twenty years ago. It tells of how she began sorting her collection of state capitols, historical places and tall buildings at age 12 in 1932. Her family received many cards from friends and as advertisements. They all went to Valeria. Her aunt and uncle took her to Atlantic City for a day each summer and bought her one of every view card she saw. When she would read about another hotel being demolished there Valeria would clip the article and file it with her card of the hotel. A truck driver friend of the family sent her cards from small towns along his New York to St. Louis route. They show gas stations, motels, and restaurants; many have long ago DPO cancels.

In the late 1930s Valeria joined several exchange clubs and traded cards until 1945 when her children started school and her life was filled with other activities. By the '60s, though, she was at work as a switchboard operator at a nearby Army base and was back to collecting through the mail and as a member of local clubs in New England.

Trading with friends has been her great joy, and not only postcards. Buttons are her other main collecting interest, but she's also searched for patterns, badges, recipes, book marks, pencils, match covers, cigar bands, and Christmas seals to trade for postcards.

Her husband passed away in 1979 and twenty years later Valeria moved to the central coast to be near her daughter. She brought along her thousands of postcards that include such varied types as button, copper ore, cutouts, embroidered, embossed, fold over, fluffy animals, glass, hand painted, hold-

Continued on page 5





MEET ME AT THE FAIR



by Jacky Mollenkopf

“Long before the Internet and the World Wide Web, another network—a veritable web—of world’s fairs ringed the globe...”

So begins *FAIR AMERICA: World’s Fairs in the United States*, by Robert Rydell, John Findling, and Kimberly Pelle. This easy-reading, fact-filled, slim paperback of 160 pages surveys thirty-plus World’s Fairs from 1853 to 1984 with fascinating details about people and places against the backdrop of social movements, cultural tensions, economic upheavals and fair-related politics of their times. The authors maintain that fairs have been vital mainstay in the modernizing world—lightening our mood in hard times, fostering pride and appreciation for past achievements and inspiring optimism and hope for the future. Whether your interest in world’s fairs is casual or consuming, it’s a great read while mining nuggets of information; and the twenty pages of notes and annotated bibliography beg further research by those so-inclined. Rydell has written two earlier books about fairs; Findling and Pelle coedited an historical dictionary of

world’s fairs and expositions.

There are some postcard illustrations and references. The book caught my interest upon first opening it to an illustration of the Atomium at the 1958 Brussels Universal Exposition [1], designed to promote the peaceful use of nuclear energy, according to the caption. The picture is nearly identical to a mystery postcard in my collection that offers little information about the strange looking structure except the name, and no hint of a world’s fair connection. It’s an added bonus that, despite the book’s subtitle, there is some information about non-U.S. fairs after all.

First, a few astounding statistics, then a sampling of fair miscellanea. From the beginning, America loved fairs, and some 100 million visitors flocked to them during the period between the Philadelphia Centennial International Exhibition of 1876 and World War I, and about the same number between the two wars. By 1964-65 the New York World’s Fair [2] alone recorded a 51 million attendance. Over the years the fair experience was also shared vicariously by millions more through



theater newsreels, press reports and that increasingly popular form of mass communication—first introduced for the 1893 Chicago World’s Columbian Exposition—the picture postcard!

White City, as the Columbian Exposition came to be known, was a memorable sight. “There are two



things I will not forget,” begins the provocative [preprinted] message on the Private Mailing Card, “White City and _____, write and find out.” [3] Perhaps the other unforgettable was the performance of the exotic hootchie-kootchie dancer, Little Egypt. Or was she really just a publicist’s invention?

For most fairgoers, White City was impressive indeed, but it might have been a very different setting. The principal architects—Daniel Burnham, chief of construction, and supervising architect John W. Root—famous names in Chicago architecture, initially favored a variety of colors for the Court of Honor. Root was known to be especially creative in the color realm. But early in the project he died of pneumonia, and the remainder of the team of notable architects opted for painting all the buildings in the Court of Honor and surrounding area the dazzling white that gave the Exposition its popular name.

Design architects in Buffalo did succeed in having

an innovative and dramatic color scheme for the buildings and exhibits of the 1901 Pan-American Exposition. Dark and somber shades dominated the outer perimeter of the site, but these gradually became lighter and brighter as they approached the 375-foot Electric Tower, melding into the brilliance of the central area. It was a stunning visual experience. In the way of thinking of the times, many saw it as symbolic of a perceived superiority of light versus dark skinned races.

Although fair planners were eager to show off the scenic attractions and the power generating and transportation resources of Niagara Falls and the Great Lakes, the theme focus of the fair, as with other fairs of that time, was to encourage trade with Latin America. Some of our neighbors to the south, however, were understandably wary following the recent U.S. victory in the Spanish-American conflict, and only seven national pavilions were built. Other participating countries provided exhibits that were best described as forgettable. But the midway attracted good crowds and the Filipino Village was a great success and oft repeated in fairs following.

But it all took a downturn when President William McKinley was shot while attending an event



in the Temple of Music [4]. Apparently the only physician at hand was a gynecologist whose failure to locate and remove one of the bullets and poor cleansing of the wounds led to infection and the death of the President eight days later. Ironically, an X-ray machine on display in another part of the fair might have saved him. After a flurry of visitors who were curious to see the assassination site, the fair closed “in an atmosphere of gloom and doom” with a three million dollar loss.

“Meet me in St. Louis, Louis ... meet me at the fair!” Just hearing the catchy theme song of the 1904 St. Louis World’s Fair calls to mind the 1944 musical of the same name and a picture postcard America, its citizens entranced with the prospect of bringing the world to its very doorstep. [5]



Just eleven years before, in 1893, St. Louis had lost out to Chicago for hosting the World’s Columbian Exposition. But civic leaders, not to be denied a world’s fair to revive their city’s ailing economy, were still determined to make it happen. And so they did, just in time to celebrate the centennial of the Louisiana Purchase and also 1904 Olympic Games taking place at Washington University, adding another dimension to the exposition events.

The Louisiana Purchase International Exposition, as the St. Louis Fair was officially known, could claim a number of superlatives. It was certainly the most spectacular seen thus far in America, and so large that doctors warned weaker patients away from the event lest their attempts to “see it all” result in physical collapse. The Pike midway alone stretched one and a half miles and, according to the postcard, the Palace of Manufactures covered fourteen acres! The anthropological exhibit was the most comprehensive yet seen and the villages of Negritos and Igorots at the Philippine Reservation far outshone Buffalo’s Filipino Village of 1901. A former governor effusively declared that, should all mankind’s works be destroyed by some cataclysmic event, our entire civilization could be rebuilt with the records established there.

Something for everyone, promised the 1905 fair in Portland, Oregon, with the cumbersome name of The Lewis and Clark Centennial and American Pacific Exposition and Oriental Fair! And wide appeal there was, judging by the 2.6 million at-



tendees who, amazingly, were mostly from the Pacific Northwest.

The federal government touted the commercial possibilities of overseas business with photo exhibits



of Hispanic and Caribbean Indian peoples, as well as Hawaiians, Eskimos, Pacific Islanders and Filipinos, all considered a future market. Asian exhibits in general were somewhat sparse because of reported discrimination at the earlier St. Louis Fair. And when exhibits arrived from Japan to be shown in the Portland Oriental Exhibits Building, it was found that the entire interior of that facility had been totally painted and bunting-draped with red, white and blue.

Spanish Renaissance architecture, as pictured on the postcard [6], predominated throughout the fair, but a large log cabin style Forestry Building was considered the most distinctive structure. (How could it miss?)

Organizers of the 1909 Alaska-Yukon-Pacific Exposition in Seattle, popularly called the A-Y-P, ambitiously aimed to advertise the wonders and



resources of Alaska and, as somewhat of an afterthought, to boost Pacific commerce and the fortunes of the entire Pacific Northwest. [7]

The Pay Streak midway was decorated with Japanese lanterns and Native Alaskan totem poles, a somewhat curious combination. Eskimo and Igorot villages were located along the Pay Streak, and the Igorot especially was a big hit with tours of school

children who visited even before the fair officially opened.

Of the several buildings that housed government displays prepared by the Smithsonian Institution, the Filipino building proved the most popular, with five thousand visitors viewing daily the official version of the U.S. occupation of the Philippines. Like the Portland Fair, the A-Y-P featured a Forestry Building that utilized tree trunks in its construction. Part of it appears on a postcard. [8]



Let's hear it for postcards and how postcard power nudged San Francisco's bid to host the primary fair celebrating completion of the Panama Canal! New Orleans, as the port city nearest the Canal had a strong case, but the massive postcard campaign by San Francisco boosters won the day and the Congress. [9]

The 1915 Panama Pacific International Exposition in San Francisco was the largest American fair between the Louisiana Purchase International Expo in 1909 [10] and the fairs in Chicago and New York in the 1930s. [11, 12]

Fine Art ruled, with over 11,400 works of art, created in the previous decade and from all over the world, exhibited in the Palace of Fine Art. Music filled the air, pleasing both classical and popular





tastes. Scholarly discussions about contemporary issues included race related topics. Moving sidewalks carried spectators around a working scale model of the Panama Canal as they heard details on telephone receivers. And more wonders! A Ford assembly line turning out eight-



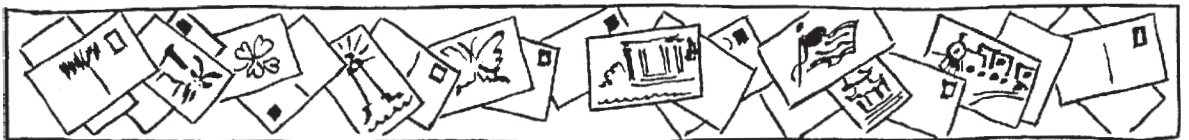
teen autos a day, and displays of a transcontinental telephone line, color photography, and a working Underwood typewriter 15 feet high and weighing 14 tons.

Deserving of mention here is a lesser known event, the Pacific Southwest Exposition of 1928 in Long Beach, California. AS the decade of the 1920s faded, the city finished considerable upgrading of its harbor facilities and was looking for a way to



publicize improvements, show them off and promote trade. What better way than a world's fair? Even a small one, and so the Exposition was launched. A 63 acre site near the water quickly became an exotic Tunisian city of low, white stucco buildings with domes and towers and minarets, to which visitors might come by boat or auto. The California and North African coastal cities were a good match, with similar climate and trade driven economies. Along with Europe and Asia, exhibits were provided from the western coastal countries of South America, which American businesses considered a promising market.

1.1 million people came during the six week run of the fair. It lasted one day too long perhaps. On

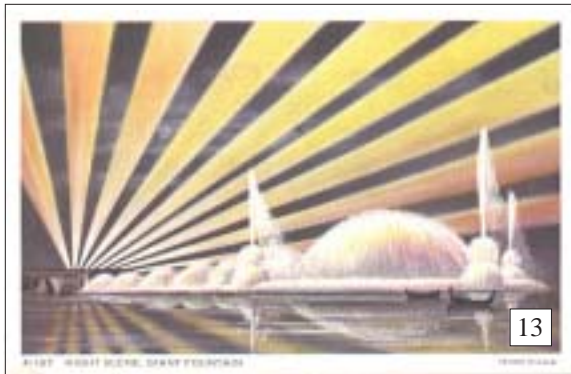


the very last day the tower of the Palace of Fine Arts collapsed, injuring one person.

Forty years after the World's Columbian Exposition Chicago enjoyed another triumph with the Century of Progress Exposition in 1933-34. Progress through science became the major theme, and distinguished scientists coordinated exhibits in the pure sciences—biology, chemistry, physics, geology, mathematics and medicine—in the Hall of Science.

Applied science exhibits, such as a working automobile assembly line, dioramas with moving, speaking figures, or an early form of television were displayed in corporate pavilions. The idea of “progress” now encouraged increased consumer spending over old time notions of being pennywise and thrifty.

As unlikely as a large attendance might have seemed under the shadow of the Great Depression, it turned out as a *Fortune Magazine* article had predicted that instead of vacationing in the mountains or at the shore as in times past, families were more likely to pile everyone in the car and head for a few inexpensive days at the fair. Fair managers too had scaled down early designs to construct more simple and practical buildings,



with fewer windows and little exterior decoration, partly due to the depressed economy and partly because of a growing trend toward modernism.

Instead, light and color beautified and bedazzled, harking back to the innovative lighting scheme of the 1901 Pan American Expo in Buffalo and more recent expositions in Europe.

The first time use of gaseous tube lighting for special effects at a world's fair created, with nearly a mile of tube lighting, a 55 foot high green and blue “waterfall” on an outside wall of the Electrical Building. Another “light show” was produced by banks of arc lights at the southern and northern ends of the fairgrounds, fanning and crisscrossing the night sky. [13]

On the lighter side of progress through science and technology, and a delight for all ages, were the mechanical dioramas, such as International Harvester's life size cow that not only mooed and gave milk regularly but astonished viewers with blinking eyes, switching tail, and by chewing its cud. Some were mesmerized by the robot Chief Pontiac who responded when queried about auto production. For the children, there was an enchanting five acre island playground. [14] All this and more, and Sally Rand's fan dance too!



The U.S. Science Pavilion was an impressive and popular showpiece of the 1962 Century 21 Exhibition in Seattle [15], celebrating U.S. scientific



achievements and renewing public faith in American know-how after the Sputnik orbit in 1957. Architect of the elegant pavilion complex and plaza of fountains and flowers was Minoru Yamasaki, a Japanese-American who spent the war years, together with his family, in federal relocation camps. Yamasaki is best known for the Science Pavilion, although most fair critics considered his transformation of the old auditorium

into the Opera House, the best architectural work. The Pavilion exhibit space was divided into six areas focusing on science education. One featured the Spacearium, with special techniques for taking visitors on a space journey. In another, a NASA presentation concentrated on models of satellites and displayed tracking stations and also exhibited the module which transported astronaut Alan Shephard on his 1961 suborbital spaceflight.

Besides the rides and fun house and such, there was an extravagant musical revue, a stage show seen from backstage and, following the example of other fairs, risqué entertainment as well. And all on a much more compact site than usual. A pleasant experience, moving a *Harper's Magazine* culture critic to enthuse, "The Fair smiles...and its smile is ingratiating...Compared with most world's fairs...it is polite, perky rather than pretentious, and lovable rather than overwhelming."

FAIR AMERICA, World's Fairs in the United States, by Robert W. Rydell, John E. Findling, Kimberly D. Pelle; Washington, DC, Smithsonian Institution Press, 2000.

P.S.

IT LOOKS as if the internet domain name postcard.org will belong to the club by the time you read this.

Just before press time arrangements were in process to have it registered in the name of the SFBAPCC. It will take some time and effort to get the site up and running and providing a benefit to us and to the rest of the postcard collecting world. But it will be a benefit that will enable us to share our fun and excitement with untold millions of web users and to glean new friends, information, and postcards through contacts made in cyberspace. Thanks are owing to our

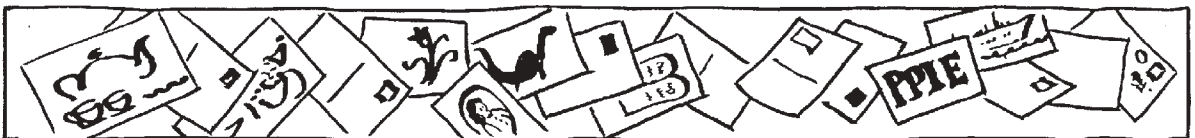
new and only life member Dan Lester for his far-sightedness and generosity and to Jack Daley for efforts in the club's behalf. *Hear, hear!*

FAN MAIL!: "So, here are my dues. Please no more yellow highlighting on my mailing label. People are talking here, and I am sensitive. The article about Ella May [etc.] was great. I want more from Ms. Ayres. And I want the Tea Garden store front photo card. Now. All in all a great issue."

See you at Santa Cruz on April 26 and 27!

(If not before.)

—Lew



An Assortment of E. H. Mitchell Miscellanea Gathered by John Freeman

John Freeman e-mailed in that he had come across a few interesting Mitchell items that might be used in the newsletter. First is a line drawing of Mitchell's Army Street warehouse from the October 30, 1909 San Francisco Call. "It was designed by one of my favorite designers of flats and small apartment buildings in the Spanish style, Charles J. Rousseau. His work was very distinctive and can be seen all over the City still today." The Mitchell warehouse is neither elegant nor ornamented like Rousseau's grander buildings, but it is still very attractive in its simplicity.

"The second Edward H. Mitchell item ties in with the biggest local news story of today, the indictment of the Chief of Police and many of the top brass. The first time that a San Francisco Grand Jury indicted a sitting chief of police was in November 1906 when they indicted Jeremiah Dinan. Chief Dinan was charged with perjury over a brothel case. The foreman of the Grand Jury that investigated and indicted Chief Dinan, along with Abe Ruef, on charges of perjury and conspiracy was Edward H. Mitchell."

An article by Kevin J. Mullen in the March 4, 2003 San Francisco Chronicle tells the story

of the Dinan case that erupted from a brothel owner's complaint that he was shut down in spite of the protection money he had been paying to Abe Ruef, the boss of North Beach politics.

"I'll also send along copies of some newspaper line drawings of other Rousseau buildings. Once you've seen one of his, you'd be surprised how distinctive his style was and how easy it is to spot them, although I'm sure there were copy-cat facades, too. I also have a copy of Mr. Mitchell's 1932 obituary in which his postcard business is *not* mentioned and a fascinating article on a judgement he won for \$1437.65."

A while later another e-mail arrived.

John had been to 3359 Cesar Chavez, at one time 3363 Army Street, and took digital photos of the Mitchell warehouse. They are not usable here, but a view of the Mitchell plant and the warehouse beside it, along with an enlargement of the warehouse is shown. Today the warehouse is possibly

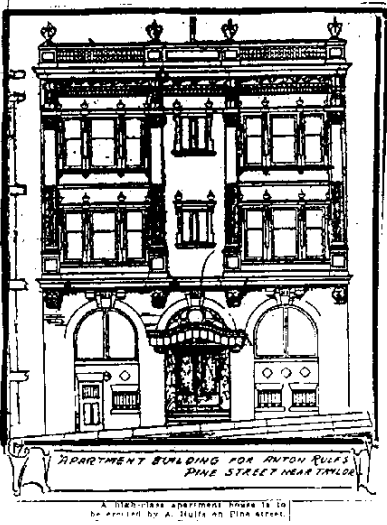
a residence; it's painted landlady tan with brown trim and in need of a fresh coat of paint. The large manufacturing building is gone, and a four story apartment building (non-Rousseau) and triangular parking area occupy the lot.

-Lew



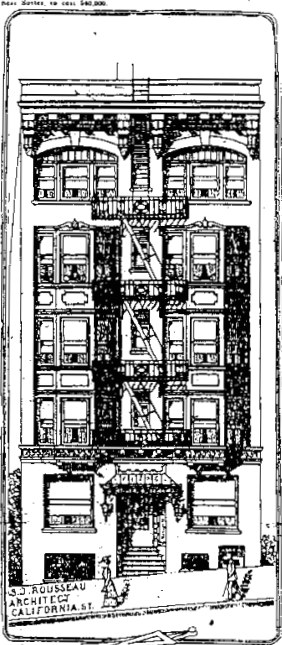
E. H. Mitchell, Foreman of the Grand Jury, Who is Satisfied That There Is Gambling in Chinatown. S. f. Chronicle, March 23, 1906





The warehouse, above, enlarged from the postcard view and drawings of two of Rousseau's other designs. Above left is an apartment building designed for Anton Rulfs on Pine Street near Taylor, and below is a "Five-story apartment house to be built by A. Eisenburg on Taylor street, near Sutter, to cost \$40,000."

The San Francisco Call, October 30, 1909—Fireproof Warehouse: E. H. Mitchell is erecting an artistic two story reinforced concrete, fireproof warehouse on a lot 25 x 115, situated at 3363 Army street near Mission. The entire floor spaces will be free of posts, the roof and floors being supported by concrete trusses and beams. Charles J. Rousseau, the architect, has designed the elevation in the Spanish style which will be very attractive and make the building a credit to the neighborhood.



San Francisco Chronicle, January 25, 1923

Ship Firm Loses Appeal on Suit

Judgement for Damaged Postal Cards Upheld

Something more than 3,000,000 postal cards scattered all over the hold of a ship was the unusual picture recalled in a decision handed down here yesterday by the District Court of Appeal

The postals were being shipped from Los Angeles to San Francisco in March, 1916. They were tied in 715 bundles and packed in sixty wooden cases. But when they reached this city the packages were nil.

Instead, a conglomerate mass of soiled postcards, wrecked boxes and scattered packing material filled the hold of the steamer, operated by the North Pacific Steamship Company.

Edward H. Mitchell, owner of the cards, sued for damages and recovered \$1437.65 and costs in the lower court. Yesterday the Appellate Court affirmed that judgment.



Individual or Family \$15 []

3/03

P.O. Box 621
Penngrove CA 94951

PANAMA-PACIFIC
INTERNATIONAL EXPOSITION
OFFICIAL POST CARD

CLUB MEETINGS

2002

March 22

April 19 - 3rd weekend

May 24

June 28

July 26

August 23

September 20 3rd w/e

October 25

November 22