

San Francisco Bay Area Post Card Club

Meetings are held the fourth Saturday of every month except December

Visitors and dealers are always welcome

See us online at www.postcard.org

October 2005

Volume XX, No. 8

Next Meeting: Saturday, October 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: The Portola Festival of 1909 commemorated the 140th anniversary of the discovery of San Francisco Bay and was a stupendous, five-day affair attended by two million people—nearly four times the populace. The face of the queen of the festival, Virgilia Bogue, peers at us from many a postcard. The novel that Virgilia published the month before caused a furor that erupted into scandal when San Franciscans became aware that the book was autobiographical in nature. This month, Kathryn Ayres will tell us the tale that she learned of the mysterious Virgilia from a message written on a card posted in 1909.

Brian Schatell, one of our East Coast members, will be present for his first club meeting. Let's welcome him with friendly priced touristy chromes of the city.

Show & Tell: Collector's choice—three card, two minute limit.

COVER CARD



From Janet Baer's box of black cats comes this autumnal augury for All Hallows' Eve: unsigned art in orange, green and black, unused, No. 1275, from a series of six Hallowe'en designs by an unknown publisher.

CLUB OFFICERS

President:

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

Vice President:

Kathryn Ayres, 415 929-1653
e-mail: piscopunch(at)hotmail.com

Treasurer/Hall Manager:

Dan Saks, 415 826-8337
e-mail: belette(at)rcn.com

Editor:

Lew Baer, 707 795-2650
PO Box 621, Penngrove CA 94951
e-mail: editor(at)postcard.org

Recording Secretary:

Bruce Diggelman, 510 531-7381

Webmaster:

Jack Daley: webmaster(at)postcard.org

Newsletter Deadline: 5th of each month

MINUTES, September 18, 2005

Thirty-four members and guests signed in. Cards were brought for sale or trade by Dave Parry, Ed Herny, Sue Scott, Dan Cudworth, Shirley Tuten, Lisa, a guest, and a long time member who is phasing out a collection. On this Sunday morning there were plenty of parking spaces available.

We were called to order by President Ed Herny who introduced one guest, Lisa, who had brought some cards for appraisal and will be coming back to future meetings: "I have lots more at home."

There were many lots in the drawing.

Announcements: Ed Herny told that next week-end is Hal Lutsky's big Pasadena show where he'll be setting up and again at Concord the following week. Ed showed the catalog for the auction of the Elfreda Menzell collection: "There are some great cards in the sale—all in box lots. Take a look at them before the auction."

Old Business: None.

New Business: Darlene Thorne told that she went to Arcadia on line and ordered lots of postcard books from the San Francisco area—several with acknowledgments for John Freeman's contributions. "John said that the new book on San Francisco theaters is 'dead accurate.'"

Show & Tell: Hy Mariampolski who is heading back to NYC tomorrow showed the card he just found of Duke Ellington at the "400" Restaurant. ... Darlene Thorne showed a real photo of a train pulling a boat on a flat car at the Russian River and another of a 1907 festival at Palo Alto with hot air balloons descending. ... Ed Clausen told of the new Oakland book from Arcadia with many of his cards, and he showed a review of it from the *Oakland Tribune*. Annalee Allen is the author. ... Dan Cudworth showed a very early view of Aimée Semple McPherson at Dallas, Texas in 1921, a real photo of a clairvoyant palmist, a card from Karma & Reincarnation, an early German art card by Chagall, and a photo card of the Socialist Party headquarters. ... Ed Herny showed a card he had bought from Lisa with captions penciled on it in mirror writing.

—BRUCE DIGGELMAN, RECORDING SECRETARY

PROGRAM:

Daniel Saks: If I Can Do It, Anyone Can

Dan wanted to make the gist of his presentation that while we've had great programs this year on great cards, that isn't a requirement for giving a program. There are many members whose post-



card interests would make interesting programs, and Dan wanted to show just how easy it is to do.

So he decided to do a program on three of the most popular genres—Real Photos, Signed Artists, and Social History. Those who were there know the rest.

For Real Photos he chose cards from his Frieda Pushnik collection—cards from 1943 to 1951 when she was a sideshow attraction with Ringling Bros. circus.

When most of the postcard world thinks of Signed Artists, names like Harrison Fisher, Alphonse Mucha or Samuel Schmucker come to mind. But Dan maintains that any artist who is proud enough of the work to sign it should be included in that field.

He showed a group of Italian aviation advertising cards done in the style of Italian Futurism, by artists Di Lazzaro, Luigi Martinati, Tito Corbella, Emka, and a few others all listed in catalogs. The

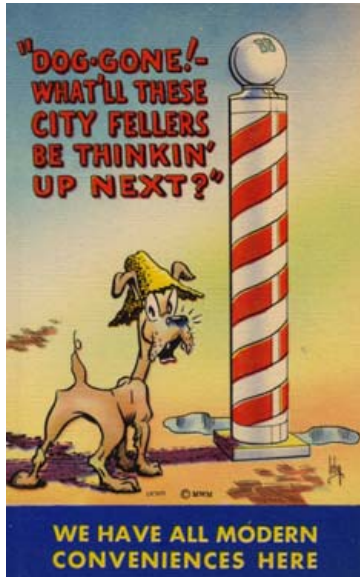
Di Lazzaro cards commemorated Italo Balbo's leading 24 seaplanes from Rome to Chicago for the 1933 World's Fair.

Dan told us that Futurism was the Italian counterpart of other European avant garde art movements such as Cubism, Surrealism, and Russian Constructivism. Futurists wanted to show speed and modernity, and the experience of powered flight provided them with the new perspective of seeing landscapes from an airplane. The Futurists had joined Mussolini and the Fascists in the '20s but then had parted to concentrate on art. Their political association tainted them and their genre after the war.

Then, into the real agenda— As Dan had told us, he believes artists willing to sign their work are worthy of recognition. He proved his point by showing some Signed Artist comical postcards from his extensive collection of dogs peeing. Several of the artists are well known.



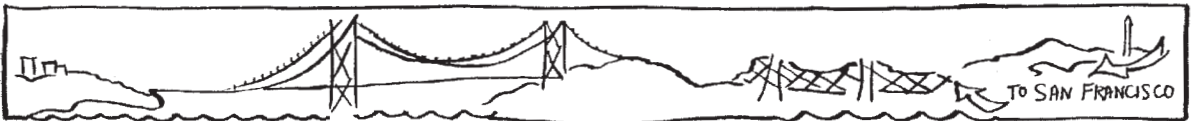
Frieda Pushnik



Jakie Irby's barber pole for MWM



DiLazzaro



Bob Petley—Arizona artist who published his own comic cards in the '40s-'50s. Walt Kransky lists 430 Petley cards on his web site.

Hal Empie—called the “Dean of Arizona artists.” The forward to his biography was written by Sandra Day O’Connor.

Hoke Denetsosie—Navajo artist who illustrated books on Navajo life.

Dude Larsen—postcard publisher who’s best known for his series of pen and ink drawings commenting on life in the West.

Jakie Irby—ran the art department for postcard publisher Mid-West May (MWM) for 45 years. Illustrated cards, books, book jackets, letterheads. Don Preziosi wrote a two-part story on Irby for “Postcard Collector” magazine and listed eight cards in Irby’s Dog Series.

Walt Munson—another prolific postcard artist. His cartoon collection is at Wichita State University.

Reg Manning—Phoenix newspaper editorial cartoonist who won a 1951 Pulitzer Prize for his cartoons.

Wm. Standing—the back of his card which shows two dogs near a totem pole and one dog saying, *Me too. But I’m afraid to go near it*, states, “From original etching by noted Indian artist.”

These cards were sold in roadside shops along Route 66 during the '40s-'60s. Dan finds them ironic souvenirs of the revered post WWII “Family Values” era. This is also a collection that started with buying a card from a dealer’s 25¢ box and being curious as to what other cards might exist. Dan now has over 125 cards in this category.

Dan mentioned that in a current issue of “Postcard Collector” Bob Bogdan gave a good explanation of Social History—cards that document

social problems, social movements; racial, ethnic and gender prejudice; etc., and images of a by-gone day. Since the Cold War has officially ended, cards from that era now qualify as Social History. Dan started out at 50¢ to a dollar with this theme. When he first asked dealers for atomic related cards—nuclear reactors, A-bombs, nuclear bombers and missiles, he would get looks of disbelief, confusion, repulsion. But as he continued to ask, those same dealers started putting cards aside for him, then putting them behind their own divider card in the topic boxes, with a concurrent raise in prices.

Dan showed us cards of nuclear tests, as that’s what all explosions are called, even the ones over Hiroshima and Nagasaki. 2005 is the 60th anniversary of the first three explosions—the two over Japan following the Trinity Test in New Mexico.

We saw cards sold by the Japanese in souvenir packets, cards privately issued for the Bikini Atoll tests in 1946, cards showing the mushroom clouds visible from Las Vegas, and a few recently published cards of the 1950s H-Bomb tests. The last were in stunning full-color, prettier than any sunset.

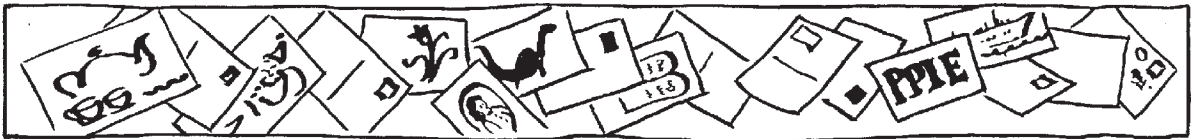
TREASURER’S REPORT

As of October 6, 2005\$2,302.14
We’ll be meeting for the rest of the year in C-206.

—DANIEL SAKS, TREASURER/HALL MANAGER

EARTHQUAKE CENTENNIAL

A committee of contributors and interested members met at the Concord show to discuss the club’s book publishing idea and decided to proceed with the project. All agreed that color is necessary and that the book—at about 100 pages—should sell



for \$35 or less. Lew Baer showed the sample book he had had made by Lulu.com, the on-line on-demand publishing company. The quality of the cover, paper and color reproduction were all acceptable. Lou Rigali suggested that printers he works with might be able to do the job as well, in bulk, and at a better price and that there will be a number of outlets for selling earthquake books. Several contributors have already given their cards—or scans—to Lew along with the commentaries.

The 1906 Earthquake Centennial Alliance will be holding a general meeting on Wednesday, October 19, 10 am to noon, at the Oakland Museum lower level lecture hall. The purpose of the meeting is to give an overview of the many commemorative and educational events, conferences and other productions that will be underway to mark the hundredth anniversary of April 18, 1906. The meeting agenda includes four brief presentations on centennial projects: “Cartography of the Ashes,” a 45-minute documentary; a book on the effect of the disaster on the schools, hospitals and orphanages of the Daughters of Charity; original and re-recorded period songs; and a new ballet commemorating the earthquake and celebrating the advances in earthquake engineering over the past century. All are welcome to attend.

POSTCARD CALENDAR

Oct. 14-15, Friday-Saturday, Santa Rosa, Redwood Empire Postcard, Railroad Paper and Bottle Show, Finley Hall, Sonoma County Fairgrounds, Friday 12-7pm (\$5 entry), Saturday 9am-3pm free entry

Oct. 15-16, Saturday-Sunday, **San Mateo**, Antique & Collectibles Show, San Mateo Expo Fair-

grounds, 9am-6 and 5pm*

Nov. 3-6, Thursday-Sunday, **San Mateo**, antique show, San Mateo Expo Fairgrounds, Thursday-Saturday 11am-8pm, Sunday to 5pm*

Nov. 5, Saturday, Sunnyvale, the intimate Silicon Valley Postcard Show, Elks Lodge, North Pastoria Avenue, 10am-4pm

Nov. 12, Saturday, **San Francisco**, Antique Faire in Golden Gate Park, 9th Ave. & Lincoln, 10am-6pm*

Nov. 17-20, Thursday-Sunday, **Santa Clara**, Coin, Stamp, & Collectibles Expo, 5001 Great American Parkway, Thurs. 11am-7pm, Fri.-Sat. 10am-7pm, Sun. 10am-3pm*

Dec. 11-12, Saturday-Sunday, **San Rafael**, Antique and Collectors’ Fair, Civic Center, 10am-6 and 5pm*

Jan. 7-8, 2006, Saturday-Sunday, **San Mateo**, Antique & Collectibles Show, San Mateo Expo Fairgrounds, Sat. 9am-6pm, Sun. 10am-5pm*

Jan. 21-22, Saturday-Sunday, Sacramento, Postcard & Paper Show, 6151 H St., 10am-5 and 4pm*+

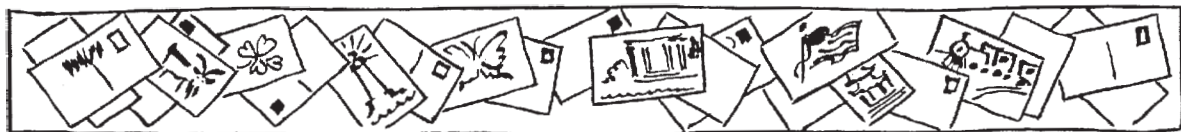
Bolded entries are events by SFBAPCC members.

On the first Sunday of every month several dealers set up at the huge outdoor antique market at the Old Naval Air Station in Alameda.

*Ken Prag will be at these shows. Call 415 586-9386 or [kprag\(at\)planetaria.net](mailto:kprag(at)planetaria.net) to let him know what he can bring for you.

+R&N Postcards will set up with cards and postcard supplies.

Postcards are available for browsing seven days a week at the SF Antique Mall, 701 Bayshore Blvd., where 101 and 280 meet, info 415 656-3530, also at Postcards, Books, Etc. in Cotati; 40 miles north of the Golden Gate. Call to confirm 707 795-6499.



A PLAINTIVE POSTCARD TALE

by BRIAN SCHATELL

I'M NOT GOING TO TELL YOU about a triumphant moment in my postcard collecting past, but rather, the dumbest thing I ever did, something I still ruefully roll over in my mind many years later.

Those who know me know that I have a passion for touristy San Francisco chromes of the 1950s and '60s. But in fact, I do selectively collect other types of San Francisco cards. A lot of San Franciscophiles write about and collect the lore of the old Barbary Coast, but not too many swoon over the artifice of the International Settlement. This was a calculated attempt in the '40s to revive the aura of old "Terrific Street" from days of yore, but it didn't last very long. I do have an interest in the International Settlement, perhaps because its highly touristy nature relates to the touristy chromes I love, though there aren't any chromes of the place.

Pretty much the only postcard image you see of the International Settlement is that tediously ubiquitous linen published by Smith News [No. 1]. Over and over and over you see it. I believe Quantity Postcards reprinted it in the 1980s. But that linen is based upon a particular real photo from the '40s [No. 2], and every once in a blue moon you come

across it: the exact same view, untinted, as the linen card, perhaps cropped slightly differently. If I see an International Settlement real photo for sale, it's invariably that same one.

But... many years ago at the Garden State Postcard Club's annual show in Parsippany, NJ (a very good show; I recommend it), at the very end of a long day of postcard hunting, I was exhausted, blurry eyed, and had very little money left, and there was just one dealer left that I hadn't seen. She was the very last dealer—not one of the familiar faces at the New Jersey show—so I figured I'd just do a quick perusal and then go home.

She showed me an album of regional postcards, not my primary interest. Inside I found a complete set of maybe eight or ten International Settlement real photos, I don't recall the exact number. Day views, night views, varying angles, many were very similar to one another, but they were all there together!

But like I said, I was tired and practically broke; it was the end of the day, and the cards were not cheap. So I bought only a couple of them [Nos. 3, 4]. Big stupid mistake! What I should have done was immediately run out to an ATM machine, come back and bought the whole set. Or I should





have called the dealer on the phone the next day and arranged to buy them all. But I didn't. I think at that time I might not have realized how scarce those cards were here on the East Coast (maybe

in California they're not), but in any event, I've never ever seen them again. Instead, I learned a valuable lesson that day: if you see it, buy it! Immediately!

Sorry, No Electronic Card for You at Postcard.org

A number of people—mostly in Europe—received a “phisher” email message stating that there was an electronic greeting card waiting for them at postcard.org. The first message was received on September 30 and they are continuing to be received well into October.

The “phisher” messages had different return addresses using various domain names. The intent of the sender was to fool the recipients into clicking a hidden link that would direct their Internet browser to a web site known to be somewhere in Romania.

In response, postcard.org Webmaster Jack Daley posted the following statement on the SFBAPCC web site: “WE DO NOT HAVE ELECTRONIC POSTCARDS FOR INDIVIDUALS. If you have received an email message about an electronic postcard supposedly for you at this site, please delete the email message immediately. The email message is NOT from postcard.org.”

Over sixteen people, none club members, sent email complaining that they could not retrieve their electronic postcard. (Too bad, but they could still read the latest SFBAPCC newsletter.) The total number of people who received the “phishing” email is not known, and only a few complaints have been received since Jack posted the statement on postcard.org.

A “phisher” is someone who sends SPAM email messages claiming to be from a legitimate business or organization that the email recipient might want to communicate with. These email messages usually say that the person needs to “update” or “validate” account information. The “phisher” email directs the person to a web site that may look legitimate, but is actually faked. The purpose of the bogus site is to trick the person into divulging personal information that can be exploited.

FOOT IN MOUTH DISEASE

Thanks to those of you who corrected my pronunciation of Mayor Koch's name. Was I thinking of another Ed Koch (coach) from school?

—Ed.



BOOST FOR THE GOLDEN CITY BY THE GOLDEN GATE

by JOHN FREEMAN

IN 1910, AT THE ZENITH OF POSTCARD POPULARITY in this country, a “get your Congressman to vote for San Francisco 1915” campaign was launched. These pictorial pleas for help were widely circulated seemingly to influence legislators in the Midwest and East. In hindsight they were not the most effective tool for convincing Congress to approve of San Francisco as the site for the 1915 Exposition, but they indirectly helped get out the vote at home and boost interest in a trip to San Francisco.

Six weeks after the close of the Portola Festival in October 1909, a Panama Pacific Exposition Committee was formed to secure San Francisco as the site of a world’s fair to commemorate the anticipated completion of the Panama Canal. On December 7th a mass meeting of business and civic leaders met at the Merchants’ Exchange to kick off the campaign. The PPIE booster seal was announced a week later and immediately there were buttons with *Panama Pacific International Exposition around 1915* in the center on sale for ten cents each on every street corner in downtown San Francisco. This was the start of the greatest booster campaign in San Francisco history.

By April 1910 another meeting was held at the Merchants’ Exchange and within two hours \$4,000,000 was subscribed by businessmen. In ad-

dition, the Committee took the campaign to the public with subscription books to raise another million dollars, with pledged dollar amounts appearing daily in the local press. A *San Francisco Chronicle* editorial encouraged citizens to “Make the Exposition Fund So Big As To Scare All Rivals and Win Over Congress.” While the boosterism campaign was warming up at home, in Washington D.C. California and West Coast Congressmen were lob-

bing for a quick vote for San Francisco as the site to acknowledge the completion of the Panama Canal in 1915. Newspapers in the city had cartoons and news stories making it seem like approval was “in the bag” before the end of the legislative recess. In June local politicians and civic leaders journeyed to Washington to continue the lobbying campaign. San Francisco’s optimism for swift congressional approval was blocked by New Orleans, its principal rival, which used all its Southern Block strategies to prevent a vote. When it recessed for the summer, Congress essentially told the two cities that the one which came back with the most local money would be approved. San Francisco had the political and emotional high ground, since it had President Taft’s support and the reputation for dramatically rebuilding from the



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1906 earthquake, but money had to do the talking.

Back in California, the campaign was immediately intensified to assure sufficient funding to trump New Orleans when Congress reconvened in December. Two ballot measures were drafted for the November election to raise money for the campaign. California voters were asked to authorize a one-time Exposition Tax levy to raise \$5 million for the PPIE. The City of San Francisco

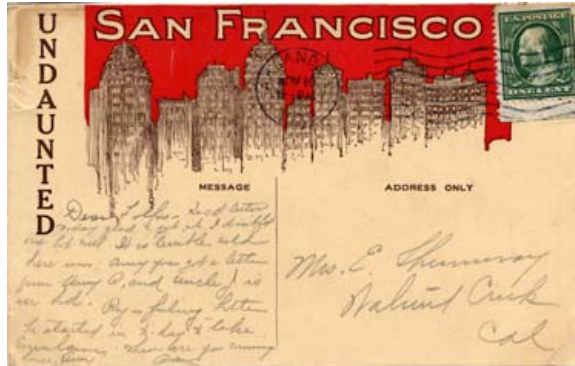
put a \$5 million bond on its ballot. All during the Summer of 1910 luncheons were held throughout the state to boost support for San Francisco's bid for the fair. Women's groups joined in the booster campaign with the novel idea of distributing free postcards to Californians with the understanding that the recipients would then mail the cards, bringing the argument for San Francisco to be the site of the world's fair to friends and relatives in the East and Midwest. The message on these booster cards was simple: "write your congressman" to vote to approve San Francisco as the site of the Panama Pacific International Exposition in 1915.

The postcards came in a variety of forms. There was the "official" postcard, shown on page 8, depicting a ship coming through the Panama Canal toward two figures, Minerva on the left and a miner on the right, plus other symbols borrowed from the Seal of the State of California. The two figures flank a sign entreating the reader to "Get Your Congressman to Vote for the Panama-Pacific International Exposition at the Exposition City - San Fran-

cisco - 1915." Following was the promise that "California Guarantees An Exposition That Will Be A Credit To The Nation." There were two versions of this card. One was produced jointly by two major local postcard publishers, Cardinell-Vincent Co. and Britton & Rey. These cards had sharp graphics and the PPIE round logo in green on the back side along with the names of both firms. There was also a duller version of the same design, with no publisher's marking and the PPIE logo in black on the reverse side. The "official" postcard was distributed free to schools, fraternal organizations and any group that wished to join the campaign.

There were scores of other postcard designs available for sale. Some came with arguments in verse and prose. There was also a group of cards distributed by local postcard publishers that contained characteristic views of San Francisco and the state. These were stock cards, sometimes carelessly overprinted in red with the round PPIE logo and arguments why the recipients should write their congressmen to support San Francisco's cause. The overstamped cards could be purchased in packs of seven with the idea that a different card would be mailed each day during "Argument Week," October 10-17, 1910.

The plan was simple. Every man, woman and child in the state was encouraged to send three cards to friends, relatives or business acquaintances east of the Rockies, encouraging them to write their congressmen while congress was not in ses-



sion and the representatives were at home. The *San Francisco Chronicle* editorial of October 12, 1910 stated:

If you know a public man, send him a post card; if he is a Representative or Senator, send an extra one to his wife.

If you know an editor or a writer for the press, send him a card.

If you know a schoolmaster, whether he be in a little red house or in a university lecture-room, send him a card.

If you know officers of passenger steamships, send them cards.

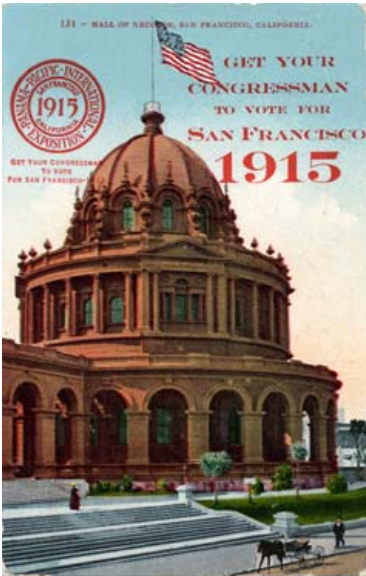
Is there a minister, city or county, on your acquaintance list, let him get one from you.

Any politicians back in the old home who have a pull with their Congressmen? If so, don't overlook them.

Capitalists, merchants, bankers, captains of industry? These are people who wield tremendous influences. If you know one or have his address,

don't leave him in ignorance about the claim of San Francisco.

In fact, don't omit anybody among your acquaintances who is worthwhile. Create all the public sentiment in favor of San Francisco you can, so that Congress, when it meets,

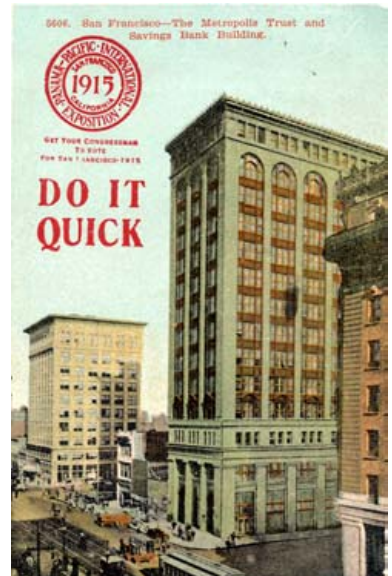


will know that this city expects every member to do his duty.

The postcard week campaign was launched on Monday, October 10th, with a different theme for each day. The San Francisco women had organized committees in seventy communities throughout the state to get people involved in spreading the San Francisco promotion nationwide. On Tuesday the theme was School Children's Day, where each child was urged to bring three names and addresses to school, and teachers were to set aside all other lessons for a half hour for the writing of postcards. Free cards were distributed, and the committee provided the postage.

There were all kinds of clever ways to get people to address cards. Fraternal lodges reserved meeting time for card writing activities. The Orpheum Theater in San Francisco placed a stamped postcard on every seat and urged patrons to address a card between acts. At intermission ushers collected the cards and good naturedly cajoled patrons to address even more.

Although the organizers looked like dour society matrons, they engaged young women to do the street promotion. In front of the St. Francis Hotel a charming Chinese girl in brocade silk pajamas was stationed, distributing promotional postcards. By





the end of the week the campaign had distributed over two million free cards and the fervor sputtered to a halt. No figures were mentioned in the press on how many of the overprinted postcard packs had been purchased.

The overprinted cards had bolder and more creative messages than the free ones. They usually boasted of the \$17.5 million that was pledged for the Exposition, even though the voters had not yet gone to the polls to approve the state tax levy of \$5 million or the San Francisco bond issue for an additional \$5 million. The booster campaign generated enough enthusiasm that the state tax levy did pass November 8th and the San Francisco bonds easily got a two-thirds majority a week later, but at the time the cards were printed this was a hope, not a certainty.

It is also curious to observe that most of the cards seen in collections today are unused or were used for common communication.

Congress did pass a resolution January 31, 1911 authorizing San Francisco to hold the Panama-Pa-

cific International Exposition, but it appears that the amount of money raised was more convincing than the booster cards of 1910. These postcards, that appear to be a populist campaign to influence government, may actually have done more to generate national interest in the 1915 San Francisco fair than sway legislators. The booster cards also generated positive interest encouraging local voters to approve the additional \$10 million that gave the Fair the economic clout to impress the world with San Francisco's resolve to host an exposition that would be a credit to the nation.



[Editor's note: Charles Weidner published a series of split format real photo cards picturing city views following the earthquake and fire of 1906 and "today," emblazoned with the PPIE promotional logo. Published after the fair was authorized, these cards emphasized the city's bravura by showing the reconstruction that had grown from the ruins of only a few years before.]



SAN FRANCISCO BAY AREA POST CARD CLUB
APPLICATION FOR MEMBERSHIP

New Renewal Individual/Family \$15 Supporting \$25 or more Out of USA \$25/35

Name: _____

Family members: _____

Address: _____

e-mail: _____ Phone: _____

Collector Dealer Approvals welcome: Yes No

Collecting interests: _____

Please clip or copy and make your check payable to SFBAPCC
Mail to PO Box 621, Penngrove CA 94951

10/05

P.O. Box 621
Penngrove CA 94951

RENEWAL TIME

If your mailing label reads 12/05 it is time to renew your membership. Basic dues in the US are \$15; \$25 to foreign addresses. Supporting memberships add \$10 or more to the total. Please remit at www.postcard.org, by PayPal, or send your check to the address above.



CLUB MEETINGS

for 2005

October 22

November 26

See us in color online at www.postcard.org