

# 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](http://www.postcard.org)*

March 2006

Volume XXI, No. 2

**Next Meeting: Saturday, March 25, 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:** State of the Art 1915: New Technology at the Panama-Pacific International Exposition. One of the main purposes of World's Fairs has been to introduce the "latest and greatest" to the public. At the PPIE no exhibit could be considered for an award of merit unless it was based on a product or process new since the 1904 Louisiana Purchase Exposition. PPIE Historian Laura Ackley will discuss a variety of the new technologies displayed at the fair.

Ranging from the sublime to the ridiculous, these exhibits may elicit warm nostalgia, amazement, laughter and even a wince or two. We will sample wonders from many areas of the fair, including the Palace of Food Products, the Palace of Liberal Arts, The Palace of Horticulture, and the Joy Zone. We'll take a ride on the Strauss Aeroscope, visit the Panama Canal in miniature and walk through a model mine before learning the Secrets of Mental Telepathy.

**Show & Tell:** St. Paddy, PPIE, collector's choice; three item, two minute limit.

## COVER CARD



After the February meeting Janet and I trekked out to the Columbarium. It had been a rest stop on my childhood bike adventures and has changed a lot since then. It's beautiful again and well worth a visit. Walking upstairs I noticed a niche with the names of two past club members; only one had both dates shown. Further upstairs the name Techau stood out as did Toff, my grandfather's, my uncle's and my barber until about 1952.

Time for an early dinner and we headed to Van Ness and Geary. Tommy's Joynt! My last visit there was on graduation day from Lowell High. It's changed, too, on the outside. All but the ground floor have been removed, the buildings across the street were replaced by the blue Jack Tar Hotel which has become the beige Cathedral Hill. Inside much is the same. The same earthquake photo blow-ups, the same-looking beer signs, and the same great food. Prices are different, but a hearty dinner for two didn't break a 20—and my kind of "cappuchino," hot chocolate with Presidente brandy and a whipped cream float!

—LEW BAER

## CLUB OFFICERS

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**Newsletter Deadline:** 5th of each month

### MINUTES, February 25, 2006

Thirty-one members and guests signed in; several others did not.

Cards were brought for sale or trade by Joseph Jaynes, Roman Manevich, Ted and Arlene Miles, and Shirley Tuten.

The meeting was called to order by Vice President Kathryn Ayres.

Guests were introduced, among them Pat Hatfield, President of the Colma Historical Association, who had brought an exhibit board of Colma postcards.

Announcements: Kathryn told that the Antiquarian Book Fair is this weekend. Lew Baer reminded us that he is accepting dues payments (several, but not all, expired members present stepped forward), and he told about the postcard calendar that David Parry has made for the alumni association of the University of Manchester, his alma mater. Lew also told of the two year for the price of one special being offered by Postcard Collector. Jim Neider said that he has club business cards.

Fourteen lots were won in the drawing, and Terry Toomey chose the twirly rack donated by Frank Sternad. She will use it for the greeting cards she makes.

Show & Tell: Darlene Thorne purchased two dozen

real photos of the earthquake effects on San Jose and Stanford; she believes them to be one-of-a-kind images, not published nor seen elsewhere. ... Pat Hatfield showed the cards she brought from Cypress Lawn in Colma. ... John Freeman brought a large photo showing graveyard infrastructure: businesses outside the Oddfellow Cemetery gates including a monument maker at the corner of today's Geary and Stanyan. ... Jack Hudson showed a chrome card (Jack! Chromes?) with a 1948 or '49 Cadillac "ambulance," actually a hearse and a joke by Bob Hope, a California Silk mfg. trade card, an autographed RP of actress Billie Burke, and a RP of T. M. Anderson (Broncho Billy) of Essenay studio.

Dan Saks showed five cards of Cypress Lawn from a series numbered up to at least 38, a double card from the Columbarium and an RP of a mortuary in Los Angeles. ... Lew Baer showed a WW I era card of the Mannekin Pis portrayed as the Colossus of Rhodes, with a message referring to his micturating on the German troops, and an unusual Valentine postcard that unfolds a long way to reveal a goat. ... Dan Cudworth brought chromes of San Mateo and Santa Clara counties; Dan finds local history challenging and showed a 1960 chrome of the building of Candlestick Park, a



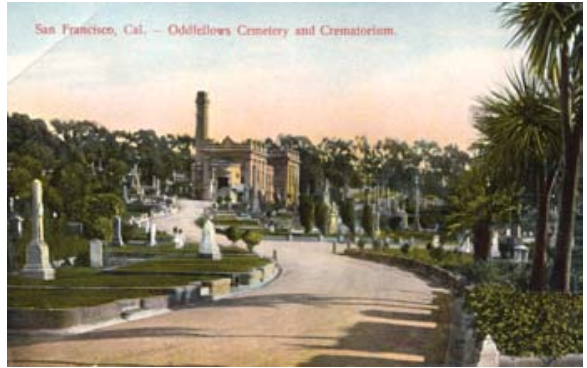
NOKORP of an auto club truck delivering refreshments to Marines after the 1920s earthquake in Santa Barbara and a chrome WWII era propaganda card. ... Joseph Jaynes showed two cards advertising postcards; in 1931 Dippy Dope cards cost 60¢ per hundred; he questioned if an RP of an early Langendorf bread truck on a later back was genuine. ... Terry Toomey showed a very sharp RP of a church in the Wildwood.

—BRUCE DIGGELMAN, RECORDING SECRETARY

**Program: Deanna Kastler's slide presentation:  
OLD TOMBSTONE TALES**

Deanna began her history of Laurel Heights, Jordan Park and Lone Mountain cemeteries by mentioning the Mission Dolores Cemetery and the U.S. National Cemetery in the Presidio which still exist. The Yerba Buena Cemetery which was located on the site of the old Public Library near the Civic Center from 1850-1860, was moved to Land's End.

From 1852 to the mid 1940s the Big Four cemeteries, Laurel Hill, Calvary, Masonic and Odd Fellows, covered Laurel Heights and Lone Mountain. San Francisco pioneers, including Andrew Hallidie and Emperor Norton, were buried there. The fascinating history of this little-known area unfolded with old photographs showing or-

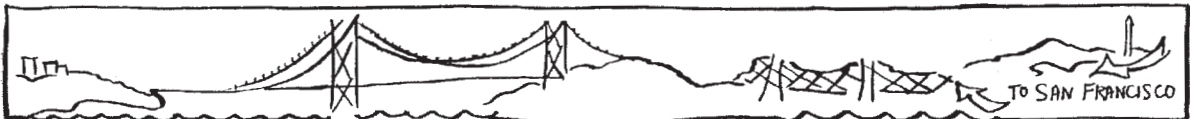


ODDFELLOWS CEMETERY, COURTESY PATRICIA HATFIELD  
nate tombstones, simple wooden markers, and elaborate mausoleums in the shapes of Gothic cathedrals and pyramids on Laurel Hill. Winding pathways reflected the Victorian interest in park-like settings where picnickers often complained that funeral processions disrupted their enjoyment. Lone Mountain was topped with a wood cross for many years. The Columbarium, designed by Bernard J.S. Cahill, was built in 1898 at the entrance to the Odd Fellows Cemetery, now near Rossi Park. With classic dome, stained glass windows, and elaborately decorated niches it is an interesting place to visit.

By the 1880s the cemeteries were deteriorating, the city was moving westward, and the land



DOUBLE FOLD CARD OF THE COLUMBARIUM, DANIEL SAKS COLLECTION



was becoming more valuable for the living. In 1902 the Board of Supervisors passed an ordinance to halt burials in San Francisco and later to move the cemeteries out of the city limits. Litigation delayed their demise, but by the 1940s all had moved. 30,000 to 40,000 remains in each of the four were disinterred, placed in redwood boxes and reburied at Colma. Deanna’s slides of monuments marking where some pioneers now lie and images of tombstones recycled as landfill near the St. Francis Yacht Club and gutter lining in Buena Vista Park poignantly showed the end of these cemeteries.

The presentation closed with a view of the sunset and a quote by Mark Twain from the “Territorial Enterprise” lambasting an avaricious undertaker for charging for corpses to pass through the toll gate to Laurel Hill Cemeteries. “If you or I owned that toll road, we would be satisfied with the revenue from a long funeral procession. If a corpse starts to Paradise or Perdition by their road, he has to pay his toll or else switch off and take some other route.”

—NOTES PREPARED BY DEANNA KASTLER

### TREASURER/HALL MANAGER REPORT

As of March 7, 2006 ..... \$6116.05

Where did it all come from? The club received \$2,000 royalties from Quantity Postcards for the earthquake postcard book, sales of cards donated to the club are ever helpful, and many members continue to join at the \$25 level.

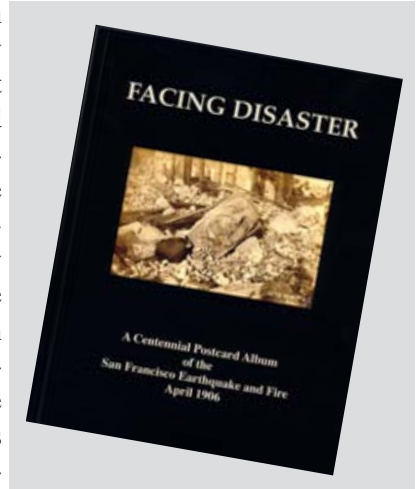
—DANIEL SAKS, TREASURER/HALL MANAGER

### WELCOME TO OUR NEW MEMBER

Douglas Wayne:.. Doug is a collector and dealer who looks for better New York City area cards—rare and very interesting real photos—and Sebago Lake, Maine.

### THE BOOK!

**FACING DISASTER**, the 102 page postcard album with nearly 300 full color reproductions of postcards chronicling the earthquake and fire of April 1906 is ready for distribution. Published jointly by the San Francisco Bay Area Post Card Club and Quantity Postcards, the book was created totally within the club. Sixteen members contributed the use of cards from their collections, and 11 provided explanatory text on different aspects of the disaster, its anecdotes and its aftermath.



Lou Rigali, the quality behind Quantity Postcards, offered to have the book printed and to distribute it commercially to book shops, museums and historical societies, and the general public. **FACING DISASTER** was originally conceived of as an on-line on-demand publication that would be available to a limited audience, but with Lou’s support it will be available to everyone everywhere. I’ll take credit for the original idea, writing some of the text and putting the entire project together, but it is to those of us who provided the cards, the commentaries and the comments (occasionally off hand) that the thanks are due.

From the beginning—the title, Frank Sternad’s brainchild—to the end—Janet Baer’s





poem summing up the events of April 18, 1906 and their effects on us all a century later—the book has been declared an outstanding postcard history. Not only does it tell the story of San Francisco through its downfall and rebirth, it also underscores the important and omnipresent role postcards have played as a visual record of the 20th century.

Books are now available for purchase. They will be priced at \$30 at retail outlets. Current club members will be able to obtain copies for \$20. 1,000 copies were printed, and it is expected that they will sell out quickly. Will there be a second printing? That is the question.

Buy your copies at the next club meeting, order from Quantity Postcards, 255 4th Street #101 (\$26.75 incl tax and s/h), Oakland CA 94607 or visit [www.postcard.org](http://www.postcard.org) for ordering info.

—EDITOR

## POSTCARD CALENDAR

Mar. 30-Apr. 1, **Santa Clara**, Thursday-Saturday, Collectibles Expo, Santa Clara Convention Center, Th. 11am-7pm, Fri. 10-7, Sat. 10-5\*

**Apr. 8-9, Saturday-Sunday, Santa Cruz, Postcard & Paper Show, UCSC Inn, 611 Ocean Street, 10am-5 and 4pm\*+**

Apr. 21-22, Friday-Saturday, **Vallejo**, Collectibles Show, Solano County Fairgrounds. Fri. \$10 entry 1pm-6pm, Sat. Free entry, free appraisals 9-3pm\*

Apr. 27-30, Thursday-Sunday, **San Mateo**, Hillsborough Antique Show, San Mateo Expo Fairgrounds. Thu.-Sat. 11am-8pm, Sun. 11am-5pm\*

Apr. 28-30, Friday-Sunday, **San Mateo**, WESTPEX stamp show with postcard exhibits, Airport Marriott, exit 101 at Millbrae, east to Old Bayshore.

Apr. 29-30, Saturday-Sunday, **Costa Mesa**, RBF Vintage Collectibles Show, Orange County Fair-Expo Center, Bldg 12; 10-6 and 3pm +

May 12-13, Friday-Saturday, **Grass Valley**, Old West Show, Fairgrounds, Fri. 10am-5pm, Sat. 9-4\*

**May 20-21, Saturday-Sunday, Concord. Hal's Paper Fair, Centre Concord, 5298 Clayton Road, 10am to 6 and 5pm, Sunday free entry.\*+**

May 28, Sunday, **Healdsburg**, Antique & Collectibles Show on the Square, 8am-4pm\*

**June 2-4, Friday-Sunday, Pasadena, Hal's Paper Fair, 400 West Colorado Blvd., Fri. 1pm-7pm, Sat. 10am-6pm, Sun. FREE 10am-4pm\*+**

**June 17, Saturday, San Jose, Santa Clara Valley Postcard and Paper Show, 1447 Bryan Avenue, 10 am to 4pm. A NEW SHOW!**

July 2, Sunday, **Healdsburg**, Antique & Collectibles Show on the Square, 8am-4pm\*

**Aug. 12-13, Saturday-Sunday, San Francisco, Hal's Paper Fair, Hall of Flowers, 9th & Lincoln, FREE ENTRY to this NEW SHOW, 10am to 6 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.



# Club President Ed Hery Preserves "Little Bits of History"

INTERVIEW by DARLENE THORNE

EDWARD HERNY CAME TO CALIFORNIA in 1972 from Forest Hills, New York to study physics at UC Berkeley, and the Bay Area collecting world has felt the effects of his gravitational field ever since.

Ed admits to collecting tendencies even as a child, by collecting rocks and seashells, and then graduating to coins and stamps. None of his family had ever collected anything, which led him to surmise, with that impish twinkle in his eye, that "this disease is just spontaneous within myself; it can't be attributed to heredity."

Like many collectors he started by frequenting thrift stores, second-hand stores, antique stores, and flea markets. His initial introduction to local history was the day he bought the book *SUNSET SCENES & SUNSET CITY* for \$1. It intrigued him that over half of the images were of the Midwinter Fair, a fair he had never heard of. The next week he found a beautiful silver souvenir spoon and *bingo*, he realized that it was from the same 1894 fair. After buying and researching the spoon he found it was quite rare, only a few had been produced. The "find" started him on a 30-year quest for California Midwinter Fair memorabilia, including photos, badges, souvenir glass and pincushions. He also discovered that Midwinter Fair postcards were very scarce because picture postcards were in their infancy, having been introduced at the World's Columbian Exposition in 1893. What made them even scarcer was that the Midwinter cards were slightly oversized and people had pasted them or cut them down to fit into albums.

Ed became a weekend regular at the old drive-in movie Alameda Flea Market, searching for his new treasure category, and usually paying 25 cents apiece for non-Midwinter Fair cards. It was here

that Ed discovered postcards by A. C. Pillsbury. These real photos have a clarity and artistic excellence not usually found in other postcards. Pillsbury's primary focus was Yosemite and San Francisco, areas of further scholarly pursuit for Ed. This admiration for Pillsbury postcards led Ed to become an expert

on the photographer's life, and he is compiling a checklist of his cards. Ed details Pillsbury's career in the club's new publication, *FACING DISASTER*.

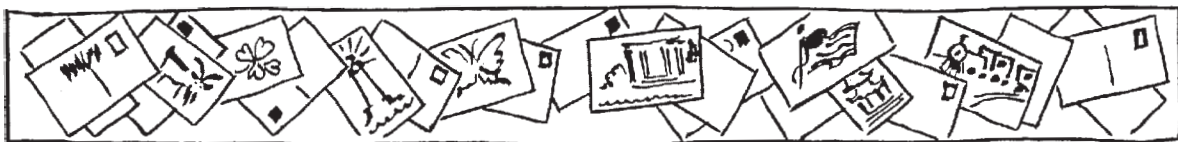
During his early collecting days, Ed collected just about anything that fit into his expanding categories. Over the years he has disciplined himself and has reduced his categories from more than 35 to 5: Yosemite, Midwinter Fair, Pillsbury, Medicine Men and Shamans, and Third World images, with a smattering of the Arts and Crafts Movement from the 1890s to the early 1900s. He has strayed little from these interests ever since.

"Most people don't collect postcards because they like little pictures. When I think of postcards, I think of little bits of history. Postcards are the most abundant source of history of the early 20th Century," reasons the man who can fluidly switch from stand-up comic to academic scholar.

By the late 1970s, Ed's expertise in the Mid-



OVERPRINTED MIDWINTER FAIR CARD FROM "SET OF FOUR."



winter Fair was well respected. This interviewer has a letter from 1978 introducing Ed as the expert on the exposition. When asked to qualify that statement today, he replies in a tone that convinces you that you are in the presence of an off-hand scholar: "I spend a lot of time looking at the material, and that gives me a unique opportunity to learn about it. If you have the items on hand and not at the library, after a while, you start to remember some of the details."

In 1991, Ed faced what all of us dread—fire. He could see the fire in Berkeley raging seven hills above his home in Oakland, and although he doubted that the flames would reach him, Ed started evaluating priorities. He was relieved to find that most of his Midwinter Fair items and postcards were in a storage facility away from his home, so he worked quickly shoving his other postcards into a two-inch thick fireproof filing cabinet. While the fire destroyed over 3,000 homes in one day, it destroyed "only" one half of his home. But it was the half that contained many of the first edition hand-illustrated children's books that he had diligently collected. However, his postcards were safe. Luckily Ed was able to escape with the most precious and irreplaceable of his possessions—his 16-year old cat, "Rootie."

Although he admits the trauma of the fire has passed, Ed's undaunted attitude mirrors that of the survivors of the 1906 earthquake and fire: "Rule

Number 1: You lose everything when you die; Rule Number 2: Sometimes you don't have to wait that long." He attributes his attitude to a quasi-Buddhist serenity. Perhaps it is more of his wicked wit at work.

"Midwinter Ed," as SFBAPCC members sometimes refer to him, enjoys being President of the club, but "if anyone thinks I've served for too many terms or wants to be President, I will step aside," states the personable and well-respected club leader.

A generous man, with both disarming puns and scholarly presence, Ed promotes living history by lighting and wiring such venues as the Renaissance Faire and the Dickens Fair.

Ed graciously shares his knowledge, and sometimes pieces of his collection, with the Berkeley Historical Society. He has served as publicist, archivist and curator for this volunteer organization that he helped to found in 1978. He has also served as curator of exhibits for other museums over the years, including the Oakland Museum. Not content just to be displaying history, Ed has demonstrated his scholarship by co-authoring PICTURING

BERKELEY, A POSTCARD HISTORY and is presently co-authoring the upcoming BERKELEY BOHEMIANS.

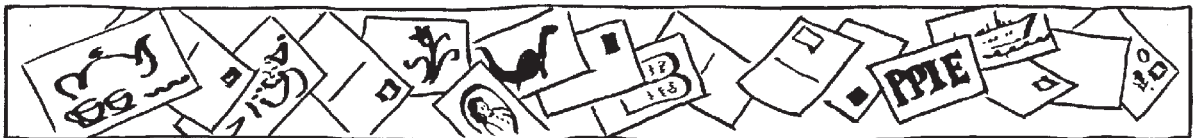
Local history has an advocate, curator and voice in our club president who helps us appreciate the role we all play in preserving the past in postcards.



BLACK ELK, THE BUFFALO MAN



LES DERVICHES TOURNEURS (WHIRLING DERVISHES)





# Nuclear Reactor Postcards – Not a Pretty Picture

by Daniel Saks

I USUALLY LIKE TO FIND a current events aspect to an article on my collecting interests, then the blame isn't all mine. This time the kudos (or complaints) go to President George Bush, who, in his January State of the Union speech, called for new investment in "clean, safe nuclear energy."

Nuclear energy? New nuclear reactors? That could mean brand new, modern postcards to add to my Atomic Age collection that I could buy right off the rack. But given the history of "clean, safe nuclear energy,"

as revealed by the cards I currently have, I shouldn't be anticipating any new cards soon.

In 1953 then President Dwight Eisenhower coined the term "Atoms for Peace" in a speech before the United Nations. His idea was that countries should regard atomic power mainly as a source for electricity and not just as a weapon.

My Atomic Age collection contains cards from 26 of the 31 states which have nuclear power plants. The cards display the facilities at all stages of their construction and operation and from artistic renditions to real photos showing all areas of the complexes.

The earliest atomic reactor card in my album is from 1958. Image 1 shows the initial unit of the Dresden, Illinois Power Station during construc-

tion. Dresden was the first privately financed nuclear power plant in the U.S. and started producing electricity in 1960. Dresden still provides electrical power to Chicago and Northern Illinois although the unit pictured was retired in 1978.



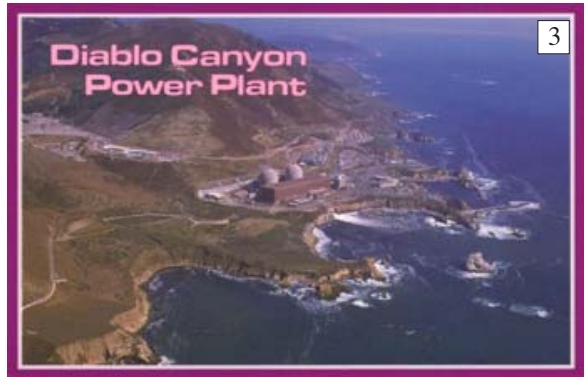
California has only two operating nuclear power plants: San Onofre near San Clemente in San Diego County and Diablo Canyon near San Luis Obispo. Image 2 shows the first San Onofre reactor which operated from 1969 until 1992. Two other re-

actors there are still functioning.

Image 3 shows a rare card of the Diablo Canyon Power Plant. I say rare because while it's common to find several different views of most nuclear power plants, for many years this had been the one and only card I'd ever encountered of Diablo Canyon. I have a theory as to why there might be few cards in circulation; since local opposition was so strong that it took 15 years to begin construction, any business which offered postcards of the plant risked being boycotted. The same kind of opposition which delayed Diablo Canyon doomed a proposed reactor in the San Joaquin Valley around the same time. Interestingly, the Diablo Canyon card only refers to the "Power Plant." The words "atomic," "nuclear" or "reactor" are not







used, and only "California" is given as its location—no locality is mentioned.

I can imagine it being difficult for restaurants and other tourist related businesses in the nearby beach front communities to attract customers by selling postcards of the power plant while also legally required to post warning signs telling customers what to do in case of a nuclear emergency.

It's because of the possibility of an emergency that I recently acquired a second postcard showing the Diablo Canyon complex. That one isn't for sale to the public; it's sent to San Luis Obispo county residents informing them when a test of the warning siren is scheduled. I was recently given the card by a neighbor whose sister moved there. The oversized card is mailed four

times a year announcing the Siren Test. If the siren were to sound and it wasn't a test, the card says to "tune to a local radio or television station for information. When at sea, tune to marine channel 16." I'd guess that most of those cards usually end up in the circular file.

While Diablo Canyon survived its opposition, a reactor planned for the Bakersfield area did not. In 1973 the Los Angeles Department of Water and Power announced plans to build a reactor near Wasco. Many in the local farming communities immediately opposed it, fearing the reactor would destroy agriculture and steal their water. In a book on the history of the San Joaquin Valley the author wrote that, "Farmers harassed plant construction workers so much that they could not enter lo-





cal restaurants without a confrontation or feel safe leaving their vehicles unattended.” Eventually in 1978, 70% of Kern County voted against the project, and it was abandoned. And my chances of ever finding a postcard from there were dashed.

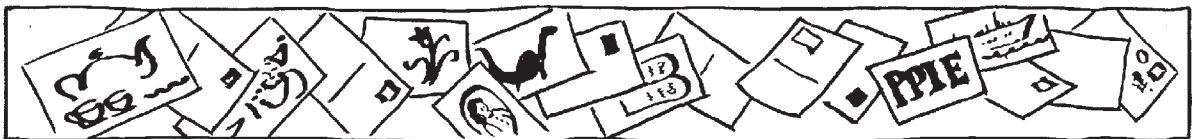
I think for reasons similar to those already mentioned I’ve never found a postcard of the Humboldt Bay nuclear reactor which was located southwest of Eureka. That reactor operated from 1963 until 1976. When the reactor happened to be idle for refueling, a geologist discovered new earthquake faults near the plant. A lawsuit was brought by residents, and in 1983, with the plant still shut down, PG&E decided that the required seismic modifications and other requirements imposed as a result of the Three Mile Island accident had reduced the plant’s profitability and the entire facility was retired.

I do have a postcard for another California reactor that was built but prematurely retired due to local opposition, Rancho Seco, near Sacramento (Image 4). The

card shows the containment dome still under construction. In 1966, construction began on Rancho Seco in Clay Station, 25 miles south east of Sacramento. The reactor entered commercial operation in 1977. The plant had a poor operating history and was closed by a public referendum vote in 1989 even though its operating license was good until 2008. Lucky for me, this card made it out safely.

The rest of my collection shows reactors throughout the country in many representations. Some cards stick to the basics, showing the reactor’s containment dome and attached buildings (Image 5).

To further the “Atoms for Peace” ideal many nuclear plants included public information centers. The Quad Cities Nuclear Power Station near Cordova, Illinois (Image 6) shows what looks like a father and his two sons eager to learn “the interesting and informative story on nuclear energy” the card’s backside promises. Other cards show how nuclear reactors can, as another card’s backside says, “coexist fa-



## 1906 – 2006

vorably with the environment.” One of my favorite examples is of the sail boats in front of Oregon’s Trojan Nuclear Plant on the Columbia River (Image 7). Unfortunately that plant, opened in 1976, had to be shut down twenty years early after a cracked tube released radioactive gas in 1992. Whoops.

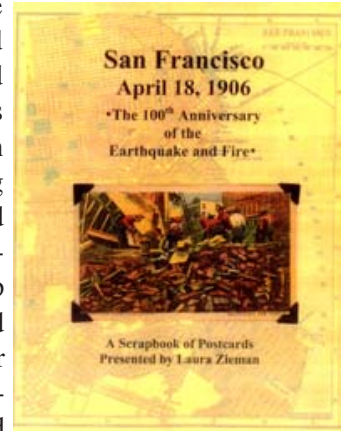
No article on nuclear reactors would be complete without discussing Three Mile Island. On March 28, 1979 a problem in a non-nuclear section of the plant shut down the cooling system in one of the two reactors. A pressure release valve then stuck in the open position (the warning signals either failed or were missed), and eventually the reactor core overheated and partially melted. There was a period when it was feared that the containment dome would burst, releasing massive quantities of radiation to the environment. But that didn’t happen, and E.S. Billett, Sr., of nearby Marietta, Pennsylvania, used his QSL card (Image 8) to inform his fellow ham operators of his continued inclusion amongst the living.

The last nuclear reactor to begin producing electricity in the U.S. was Tennessee’s Watts Bar facility in 1996. So far a postcard of it hasn’t found its way to the West Coast. That is, if a postcard exists. Even in the heart of the Tennessee Valley Authority, construction on a second reactor at Watts Bar was stopped when it was about 80% complete. It’s possible the residents there weren’t eager for postcards either.

Looking over my collection, I fear the chances aren’t good in the near future of finding contemporary postcards showing the production of “clean, safe nuclear energy” from newly built reactors. What a shame, since it’s such a fascinating method of boiling water.

Check [www.postcard.org](http://www.postcard.org) for links to many centennial listings. Here are two closer to home.

Laura Zieman, a new club member, has published a scrapbook of the earthquake and fire that includes many postcards. The pages look colored with age and hold newspaper clippings and handwritten comments along with the cards—and also a surprise ending. Laura grew up in the city and heard tales of the disaster from family members who lived through it. The title of the 50 page book is as shown on the promotional postcard, and it may be ordered from Amazon and other on-line bookstores. Perhaps Laura will bring a few copies to our April meeting.



Rick Geary, this country’s leading moderns artist



has created a card to mark the centennial. Printed on heavy weight four by six inch stock, the design shows a pair of Edwardian San Franciscans on the edge. Shall we dance? \$1 + \$1/order s/h, 2 or [www.rickgeary.com](http://www.rickgeary.com)





# The R's of Russian River

by FRANK STERNAD

DARLENE THORNE's "Forty Year Love Affair with Postcards" in the Jan/Feb Newsletter struck many sympathetic chords with my own journey as an "obsessive collector." I've traveled the collecting paths of philately, antique bottles and primitives, decoys, books, and postcards—rarely discarding anything, but adding one interest as an extension of another. Among the many legendary Bay Area personalities Darlene mentions, Petaluma collector/historian Ed Mannion was a longtime friend whose keen powers of observation and generous spirit guided me in several areas of endeavor, including the pursuit of postcards. My high-interest cards are organized on 4-pocket pages in 3-ring binders; and an especially fat binder is labeled "Russian River," a collecting area for which Darlene also confesses a passion. In her article, one of the pictured "five-for-\$1" cards is a real photo of the entrance to Rio Nido's village showing a welcome sign that promises, "Memories that Linger" [1]. That card will be the focus of what follows.

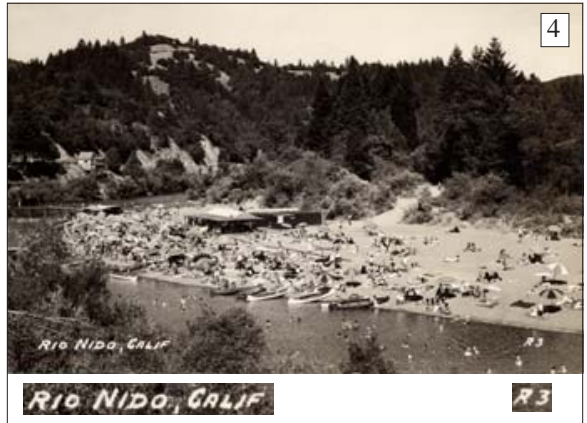
Our faithful editor, in preparing Darlene's article, was compelled to ask me about that particular card since the title, "RIO NIDO, CALIFORNIA, R-33" seemingly gives no clue to the photographer's identity. Over the years Lew and I have developed a pattern. He fields a query about something he knows I harbor an interest, and if he's calculated right he ends up with a contribution to the newsletter.

I have two other real photos of the Rio Nido village from the same series, numbered R-37 and R-38 [2], and have seen two more, R-39 and R-41. Caption lettering style is identical on all five, all are printed on EKC paper, and the two in my collection were postmarked during the war years 1943 and 1944. The earlier card bears the message, "Well here we are at our wonderful place on this grand river. Our cabin was in marvellous condition—just slip inside, sweep down a few cobwebbs & hurrah for a barbacue steak dinner."

Alphanumeric codes such as R-33 are seen on many RPs from the river area, e.g. R-numbers



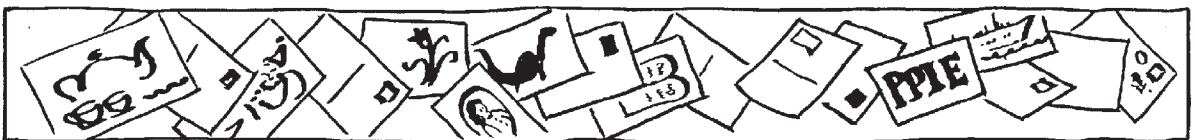
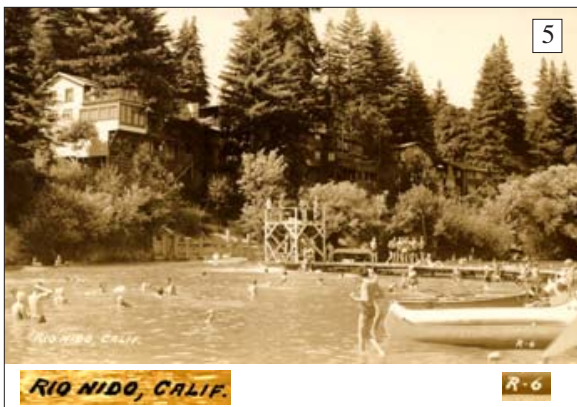




on Guerneville, Odd Fellows Beach, Russian River, and Rio Nido (besides the village). Also B12 on a Villa Grande postcard, T-1 on a Monte Rio photo by J.B. Rhea, S-111 on a Forestville main street attributed to Zan, and a very different style R26 inscribed on a Mirabel card by PAT. These cryptic codes undoubtedly had some logical meaning to the photographers, such as record book entries and/or negative file indexing, but trying to translate them into consistent indicators of photographer, subject, or geographic location only results in frustration. Photographic credits observed on Russian River real photo postcards in

my collection are: Belden & Upp, Faulkner and Anderson, Guerneville Pharmacy, Hasek, Lark & Warne, Lark Photo, Laws, Lowry, McClearie, N.A. Lark, PAT (Frank Patterson), Peck, Rhea, Wayne, and Zan (Alexander Stark).

Titles on the Rio Nido village R-number cards are done in very neat hand lettered capitals that slant forward, and at first glance seem to differ little from captions created by two or three of the photographers listed above. The title on the Villa Grande B12 card [3] is undoubtedly by Zan, and is close in style to the Rio Nido village cards, but not enough to be totally convincing. Some Zan





titles are all caps, but most are upper and lower case, and the lettering is patently different in key letters such as C and R. The Rio Nido R-cards in question have uniquely stubby-legged R's and horseshoe-shaped C's.

Another contender in the search for identity is Lark Photo. Newton A. Lark and his uncle, Fred Warne, made fabulous exposures of the sights surrounding their Guerneville drugstore beginning about 1919. Their predecessor, Belden & Upp Drug Co. was initiator of the real photo business in Guerneville and sold postcards bearing their name throughout the 'teens. Photo cards processed in Lark & Warne's drugstore photo lab were marked "Guerneville Pharmacy" in the 1930's, and "Lark Photo" in the 1940's when Newton's son, Newton Warne Lark, replaced Uncle Fred. Captions on signed Lark Photo cards come very close in overall style to the Rio Nido village R-number cards. Pen stroke thickness, capitalization, slant, positioning on the cards, and time period are uniform features. Only the key letters C and R vary in some respects, but earlier cards signed "N.A. Lark Foto" have C's and R's that strongly

resemble the Rio Nido village R-cards. Another strong argument in favor of Lark Photo is the similar placement of R-numbers in the lower right corner, as shown on R3 and R-6 (Rio Nido), R.7 (Guerneville main street showing Guerneville Pharmacy at left), and R.22 (Odd Fellows Beach) [4,5,6,7]. Other unsigned R-number cards were attributed to Lark by comparing their titles to a signed card [8], noting that all have identical lettering characteristics, including key letters A, C, and R. Like the Rio Nido village R-numbers, all the R-number Lark Photo cards are printed on EKC paper.

For the reader who has canoed this far and wishes to navigate further, more images of the river and its communities are available by search on the wonderful web site maintained by the Russian River Historical Society (click on "Photos")—<http://www.russianriverhistory.org/index.cfm?action=home>

N.B.—If anyone has input to share on the nature of these R's, or other Russian River postcard identification mysteries, please let us hear from you. Anyone?





*P.S.* THE EARTHQUAKE AND FIRE are the hot topics of interest these days. Folks who lived through the cataclysm speak about *The Fire*, as if the earthquake were merely incidental. Besides our book and all the goings on in the city, the club will also be taking part in WESTPEX, the stamp show to be held the last weekend of April. Its theme will be the events of April 'ought-six, and we have been invited to display exhibit boards of related postcards. Large, secure glass cabinets will be used. Your participation is requested. We'll each make our individual boards using cards from our own collections. They should be mounted on sturdy board, 22 by 28 inches vertical. Make each board's title by computer or with rub-on letters, as well as captions, if needed. The stamp and postcard worlds have always been close cousins, let's treat each other like family and help to make the party a success. Ed Herny is the person to contact for questions on the event; ask Lew Baer if you need guidance on creating your boards.

THE BOXFUL OF CLUB CARDS at the February meet-



ing emptied like a jar full of chocolate chip cookies. Thanks to those donors mentioned last month and Lorelei Rockwell for your generosity!

CRAIG BLACKSTONE, one-time member and past president, bought a handmade card on eBay and struck up correspondence with Postcard Jack in England. Jack Wainwright is one of those odd people who love postcards as much as we do. He particularly likes making cards—often extremely oversize—for no particular reason and sending them to unexpected recipients. Craig's wife got the one below for her birthday; the other was made for the club. When he was working in a betting shop Jack had opportunity to make his cards on the job, but now his time is less flexible. He still manages to make clever collages of pieces cut from magazines, newspapers “or anything” that he pastes onto rectangles of corrugated cardboard. Surreal, ridiculous, even beautiful—choose your own descriptors. Postcard Jack is how he thinks of himself, a superhero constantly fighting against boredom and ennui.

—LEW



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