

San Francisco Bay Area Post Card Club

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see: www.postcard.org/1906

June 23 Program Notes: In keeping with the traditionally matrimonial attributes of the month, Darlene Thorne, avid collector, eager historian and wedding consultant (Ret.), will tell us about "Engagements, Weddings and Thereafter: Myths and Humor." She will show us (and predictions are that she will also wow us with) the wedding related postcards that she's collected over 35 years to see if they conform to life's reality.

Show & Tell: Famous couples, matrimonial bliss and blisters, collector's choice; two minute, three item limit.

COVER CARD

AS SOON AS FACING DISASTER left the printer, cards that could have been included began appearing. This real photo from Bruce Diggelman's collection is one of them. The text, which should be



readable here, tells Hugo Scheunert's story of his barber shop that was set up on April 20, 1906 along the south wall of the Old U.S. Mint at 5th and Mission Streets. On the night of April 18th he moved equipment from his shop at 13 Mason Street, and was in business two days later. In May he moved to more permanent quarters on Haight Street. Business was good "right along," he states, having taken in \$15.55 the first day.

This card was postmarked on February 17, 1908. [He was still capitalizing on his "only in San Francisco" exploits two years after the disaster.] The message, handwritten to F. E. Wegner, reads, "Please accept souvenir Photo of the first business operated in the burned district during the great fire, by the undersigned. Yours Truly, Hugo Scheunert." The large sign in the foreground offers "Shave 15¢ Hair cut 25¢"

—Ed.

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Newsletter Deadline: 5th of each month

MINUTES, May 27, 2006

Cards were brought for sale or trade by Lew Baer, Scott Zagoria, Joseph Jaynes, Ed Herny, Dave Parry, Ted and Arlene Miles.

More than 30 members and guests put their names on the sign-in sheet.

We were called to order by President Ed Herny. Guests were introduced including Mary Morganti, Director of Library & Archives for the California Historical Society, and Crystal Glantz.

The drawing was held, and many present took home welcome additions to their collections.

Announcements: Kathryn Ayres reminded us of the field trip to the Oakland Museum on June 4; John Freeman will give us a behind the scenes tour of "Aftershock," the 1906 centennial exhibit.

Ed Herny told of the photo show in Emeryville on Sunday and that he would be setting up at Hal's Paper Fair in Pasadena the following weekend.

Joseph Jaynes offered free entry passes to the new San Jose show on Saturday, June 17.

Old Business: Jack Daley spoke on the four page, full color promotional brochure he is creating for **FACING DISASTER**. Jack was congratulated on www.postcard.org having more than 63,000 hits by its third anniversary on May 17.

Ed Herny noted that there was no parking charge at Fort Mason Center today, but it is scheduled to begin soon. We are still looking for an alternative meeting site—a public school, perhaps, or a church. Do you know of any possibilities?

New Business: Lew Baer spoke on the suggestion of another publishing project on the centennial of the Great White Fleet for 2008. It was the first city party following the earthquake and fire, and one of the 100 year anniversaries of local events that were recorded during the Golden Age of Postcards.

Ed Herny suggested another postcard walk. Ideas and experts needed. Glenn Koch: "Let's do Tenderloin Hotels again."

Show & Tell: Glenn Koch showed a comic card from a fair in Cedar Rapids, Iowa with a rabbit leading a camel—"See der rabbit?"; also a real photo of an attendee at the closing day of the PPIE; and a Dresden cathedral card with bits of marble from the church destroyed in WW II. ... Darlene Thorne spoke on getting young people involved in postcards; she sent her one-year-old granddaughter a present and received a photo postcard thank you in return. ... Rich Roberts brought two English cards and an embossed Weidner, post-marked 1903, of the "New Music Stand" in SF



with the note, “Papa built the inside of this.” ... Ed Clausen noted that today is the 69th anniversary of the opening of the Golden Gate Bridge, and he brought four cards of the gate without a bridge; at Ralph Bowman’s Costa Mesa show he found a set of five 1907 cartoon cards with bad poetry. ... John Freeman showed “J” Marsh-Girvin cards of 1909 and 1910 parades in San Francisco. ... Crystal Glantz won a 3-D card in the drawing, and—whaddaya know— it turned out to be a repro of a vintage card picturing a girl that she collects. ... Darlene Thorne showed a book with repros of her “J” cards that were shown at Westpex.

—BRUCE DIGGLEMAN, RECORDING SECRETARY

Program:

Jack Hudson on The Mystery of the J Cards

In his easy going way Jack began by recounting his previous programs for the club: World War One, Rare Postcards, Halloween... and now, the “J” cards. He bought four of them some months ago at the Vintage Photo show: three earthquake views and one of a Great White Fleet parade from 1908. He was immediately taken by their wonderful clarity and puzzling number sequence. He saw more “J” cards in Darlene Thorne’s collection, and, tantalized, he wanted to know more about the cards and who made them.

As the exhibits commemorating the 1906 earthquake and fire opened Jack went to see them, beginning with the show at the Museum of Modern Art. He was hoping to see a photograph by A. L. Murat who had made a real photo postcard that Jack owns showing the city engulfed in fire and smoke. There was no Murat photo, but in the last room of the exhibit he did see two albums with a photo identified as being done by B. D. Johnson.

“I looked at the album and froze. It was a *Eu-*



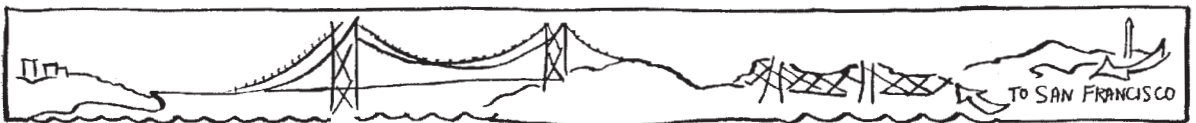
reka! moment. There was a photo of a man standing on the rubble with his hand on his hip and the MJB Coffee Why? sign behind him. It was the same photo as one of the ‘J’ cards I had bought, except the photo had no caption below the image.

“‘J’... ‘Johnson’... I knew the photographer’s name! But who was B. D. Johnson?”

Jack looked in city directories to no avail; 1904-06 were missing. A list of professional photographers did not include a B. D. Johnson. At the Bancroft Library, Photo Curator James Eason told Jack that the California Historical Society and the San Francisco Maritime Museum had photographs by Johnson. Taylor Horton at the Maritime Museum located their file of 240 Johnson negatives. At C.H.S. Alison Moore located the listing for the album of photo postcards on loan to MOMA, and a few days later she found two newspaper clippings about B. D. Johnson on his retirement from the Chronicle and his obituary of January 14, 1941. Meanwhile Jack had found a directory listing that showed Johnson to be a WU tel op—a Western Union telegraph operator—at 221 Chronicle Block.

Suddenly Jack understood it all.

The story begins in Oregon City, Oregon when Balfe DeVore Johnson’s father sent him to Senator Stanford’s new school in California, where he was





Ban Johnson, 1940

to be a classmate of Herbert Hoover. “Ban,” as he was called, was familiar with telegraphy and landed jobs as Western Union’s operator on the Stanford campus and as correspondent for the *Chronicle*. When a woman he had met in Oregon moved to San

Francisco Ban followed and they married in 1904. Ban worked for the *Chronicle* again, as a newspaper wire man. He had an interest in photography and contracted with a stationery firm in the city — Marsh-Girvin, oddly misspelled Garvin in some of their photo card back stamps — to produce a series of photo picture cards. He bought a camera and 200 rolls of film with 12 exposures each and told his wife he was going to start taking pictures tomorrow. “Tomorrow” turned out to be April 18, 1906, and Ban was busy all day.

With the income he earned from his photographs of the destruction by the earthquake and fire Johnson bought a lot in the Richmond and built a comfortable home at 664 45th Avenue.



He continued working for the *Chronicle* as wire operator and photographer and covered the 1910 Jeffries-Johnson fight in Reno and early day Bay Area aviation including Lt. Ely’s take-off from the deck of the U.S.S. *Pennsylvania*, a first step in the development of aircraft carriers. Ban retired in April of 1940, keeping his position as head of the *Chronicle* News Bureau, and he died only a few months later.

So the mystery is solved, but many questions are still unanswered. The negatives at the Maritime Museum need to be studied and compared with known postcard images. When the album of cards in the MOMA display are returned to CHS, Jack will be there to study and compare them. Shortly before Jack’s program, another album of Ban’s photos was “discovered” in an exhibit at the main branch of the San Francisco Public Library which will not be returned to the 6th floor History Room for several months. When the photos are refiled, Jack will be there, too.

Studying “J” cards has become a group project with Jack, John Freeman and Darlene Thorne checklisting known images and postcards. All are eager for the items on exhibit to be returned to their respective institutions. Stay tuned for later developments.

Jack’s program was orchestrated to make the audience feel at ease and intrigued before he made his revelation. Then he showed us other of Ban’s photos reproduced in books and newspapers. For his grand finale Jack did put on the deerstalker cap that was suggested in the newsletter, and he was digitally captured by John Freeman.



—NOTES TAKEN BY LEW BAER



TREASURER/HALL MANAGER REPORT

As of June 6, 2006 \$5,608.16

We will continue to meet in C-260.

—DANIEL SAKS, TREASURER/HALL MANAGER

WELCOME TO OUR NEW MEMBERS

David R. Lowry, a collector in search of beer, brewiana, Elvis Presley, amusement parks, Bay Area.

Alan Calavano; Alan collects Rochester, Minnesota and surrounding area real photo cards, Paris Exposition of 1900, St Louis World's Fair of 1904, Minnesota State Fair, Coney Island.

POSTCARD CALENDAR

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, FREE ENTRY – NEW SHOW, 10am to 6 and 4pm*+

Aug. 19-20, Saturday-Sunday, **San Rafael**, Collectors' Fair, Civic Center. 10am-6 and 5pm*

Aug. 26-27, Saturday-Sunday, Sacramento. Capital Postcard Show, 6151 H Street, 10am-5 and 4pm*+

Sept. 16, Saturday, Santa Cruz. Central Coast Postcard Show, UCSC Inn, 611 Ocean Street, 10am-4pm*+

Sept. 22-24 Friday-Sunday, Pasadena. Hal's Paper Fair, 400 W. Colorado Blvd., Fri. 1pm-7pm, Sat. 10am-6pm, Sun. FREE 10am-4pm*+

Oct. 21-22, Saturday-Sunday, **San Mateo**, Collectibles Show, San Mateo Expo., 10am-6 and 5pm*

Nov. 2-5, Thursday-Sunday, **San Mateo**, Hillsborough Antique Show, San Mateo Expo Fairgrounds, Thurs.–Sat. 11am-8pm, Sunday to 5pm*

Nov. 18-19, Saturday-Sunday, Concord, Hal's

Paper Fair, 5298 Clayton Road, 10am-6 and 5pm, Sunday FREE admission*+

Dec. 9-10, Saturday-Sunday, **San Rafael**, Collectors' Fair, Civic Center. 10am-6 and 5pm*

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 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.

CORRECTIONS & AMPLIFICATION

The May issue requires several points of clarification. In the coverage of Chris Pollock's talk on Golden Gate Park, the Sharon Building was the park's most photographed *earthquake damaged* building.

See www.postcard.org/2006-05news.htm

The story of the Poodle Dog restaurant under its many incarnations in San Francisco will require much research to record accurately. Clarence E. Edwards' comment in BOHEMIAN SAN FRANCISCO about Pierre Carrere being found dead "in the Colma Road" is apparently a fiction. A waiter had found him dead in his room, asphyxiated by a broken gas heater, on February 13, 1906. Frank Sternad's research revealed it was Louis Coutard who died "two years later," but the obituary states "San Francisco" and says nothing about the Colma Road.

—ED.



Before 1915:

E. H. MITCHELL CO....

Several members who have joined in recent months have listed Edward H. Mitchell cards among their interests. The club encourages research on the major Golden Age San Francisco publisher, and the following is offered in hopes of eliciting new interpretations. Correspondence between Sam Stark, author of a series of articles for the Golden Gate club newsletter in 1976, and another club member recently passed through my hands. The concatenations of the various San Francisco postcard publishers who put out cards for the 1915 PPIE has remained confusing for many of us. Stark's explanation of the events of 1911-1914 that appeared in the Golden Gate newsletter seem to be interrupted in places. Perhaps his private comments will help us to understand what happened.

The letter begins by reiterating the September 1911 article in the "Pacific Stationer and Book-seller" that told of the Exposition Publishing Company being formed by "the Cardinell-Vincent Company, the Pacific Novelty Company, the Newman Post-Card Company and Edward H. Mitchell for the purpose of handling special business in connection with" the exposition and that the first two series of exposition postcards has been released. "The first series consists of three single cards in sepia and one double card, showing maps of the Exposition grounds as they appeared in the different daily papers of San Francisco the morning after the site was finally settled. The second series consists of five different cards showing combination views of the city as it appears today, surrounded by ornamental designs appropriate to the Fair." [Wholesale price 50¢/C.]

Then Stark goes on to write of pre-expo poster

cards: "Most of the designs were winners in a contest held by the Expo officials and judged by an art committee who made the awards. So, although Mitchell and the others originally printed their own individual cards under their own names, they did join together and issue, at a later period, the same cards under the Exposition Publishing Company label."

In January 1912 the members of the publishing company decided to disband. Stark writes, "the reason for the break-up was this: Mid-Western and Eastern firms were attempting to move in and start publishing expo cards, and each of the California firms wanted to keep local photographers under contract. Oscar Newman (Newman Post Cards) did not want to lose Charles Weidner, who was his San Francisco manager and photographer; Mitchell did not want to give up Beesaw and others. So each publisher went on his own."

Later in 1912, as Stark quoted a press release: "Edward H. Mitchell, president of the Souvenir Publishing Company says 'We have been...transferring the bulk stock...to the warehouse and furnishing the selling agents in turn with 1000 each of all the different subjects purchased by the new company.... the officers of the new company...are: Edward H. Mitchell, president; Oscar Newman, vice-president; George Clarkson, secretary; and J.D. Cardinell, treasurer.' [Stark notes that Mitchell had previously bought Pacific Novelty from George Clarkson and then hired Clarkson to work for him.]

"The Souvenir Company dissolved partnership in February 1914 and commenced selling cards independently. Mitchell took over the post card concession for the Exposition which had

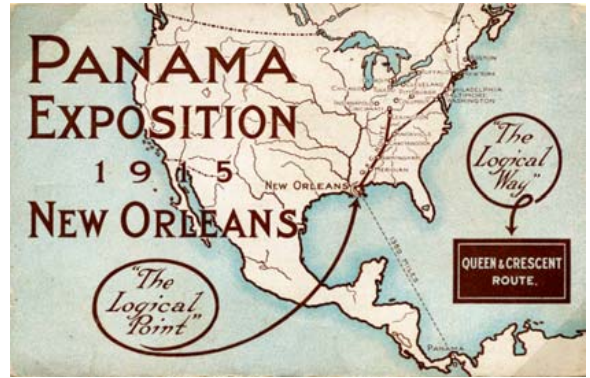


been acquired by the Souvenir Company. The Oscar Newman Company took over all the Southern California cards formerly handled by the Cardinell-Vincent Company, and the latter house continued the sale of all its northern subjects, including a large line of Mitchell cards....In March 1914 Mitchell announced that he had purchased the entire interests in the Souvenir Publishing Company...and hereafter all sales will be billed

that turned the legislative eyes to the far West, or perhaps it was the realization that San Francisco deserved to invite the entire world to celebrate.

—ED.

RARELY SEEN: POSTCARD, ENVELOPE, POSTER STAMP.



out in the name of Edward H. Mitchell, 3363 Army Street, San Francisco, who will sell to the trade.”

...NEW ORLEANS

The battle to be the host city for the fair celebrating the completion of the Panama Canal was hard fought, if briefly, between San Francisco and New Orleans. The Crescent City could seem the more logical location as it was the major U.S. port closest to the breach in the isthmus. San Francisco had far more to celebrate, however, having made a complete recovery from the devastation of 1906, and it mounted a campaign to inundate congressmen with postcards urging it be chosen as the site of the fair. Poster stamps and stickers were also published for use on mail to out of state correspondents. New Orleans did the same, but on a much smaller scale. Perhaps it was the postcards



Interview: Sue Scott

FANTASY COLLECTOR STAYS GROUNDED IN REALITY

by DARLENE THORNE

Fairies, children, fairy tales, and signed artists. All are in the collection of Susan Scott of Corte Madera. According to J.L. Mashburn in *FANTASY POSTCARDS*, the fairies category can include brownies, elves, gnomes, goblins, pixies, sprites and trolls – small imaginary creatures that interfere in human affairs who were “thought to be helpful but also mischievous.” Some people believe in them today. A favorite Scottish saying is “I’m away with the fairies today,” which translates to lethargic or listless, so that friends know not to expect brilliance from you for at least a day.

Sue’s collection of fairies, elves, and children are colorful, fanciful and mostly delicate. Her knowledge of signed artists rolls off her tongue in friendly enthusiasm. Margaret Tarrant, Millicent Sowerby, Pauli Ebner, Hilda Miller, Phyllis Cooper, Grace Drayton, Ida Outhwaite, Mabel Attwell, Rene Cloke, C.H. Twelvetrees, and Jan Styka are just some of the creators of the cards that Sue so treasures and displays in neatly organized binders. The beginnings of her collection were cards that came from her maternal grandmother, Mabel, and Sue has gathered many more in the years she’s been collecting. Most of the cards date from the 1920s, ’30s and ’40s.

Sue lovingly comments on every nuance of each card: “Hans Starka of Jena, a town in Germany,

has created one of the most clever cards in my collection. There are many symbols hidden in this card: a man and woman looking out of the window in their home to see an elf climbing a ladder, a cock on the weathervane, a smoking chimney, and a frog.” Sue has two of the three known cards in this series. In Sowerby’s “Merry Elves” series, there is an elf with a delicate fairy sleeping in a cobweb and a hedgehog standing guard. Tarrant was known for the Cherry Fairies with delicate cherry blossoms and landscapes created from woodcuts.

To hear Sue describe her cards was like being transported to a magical place in Inner Earth. One that featured Peach blossoms, cobwebs, and moss on a mustard seed was reminiscent of a scene from Shakespeare’s “A Midsummer

Night’s Dream.”

The “Happy Land” series by Phyllis Cooper, published by Raphael Tuck, have a black background with children painted in colorful clothes playing carefree. Artist H. Cassier of Belgium created a series of poster art that was sent free of charge from the Red Star Line in Antwerp. These poster art cards transcend numerous categories for many collectors.

In other children cards, Sue points to a favorite and says that it illustrates her sense of humor: A Charles Twelvetrees card shows a little boy in a



Ida Outhwaite, British



Lord Fauntleroy suit with a little girl confronting him. The young girl obviously has a “bun in the oven.” She snaps at the little boy: “Phatt. Sonny, where were you born and WHY?” The boy seems to be totally clueless.

Sue is currently amassing the “Favorite Fairy Tales” cards with the lovely borders from the '60s, but admits to the temptation to add anything to her collection that strikes her fancy. Other artists such as Pauli Ebner designed a huge quantity of cards with a solid border and Victorian dressed children.

Some of the cards were held by Sue as gently as she would capture a fairy in flight. Many of the cards are from the transitional period between Art Nouveau and Art Deco and can sometimes contain art of both time periods. An entire set of postcards were sent to a Miss Madeline Lewis by an artist whose handwriting alone was exquisite art. “They must have had something going on,” surmises sue with a grin.

In addition to her fantasy collection, Sue has albums of her family and family related postcards from the early 1900s given to her by her paternal grandmother, Emma. Some of the real photo cards depict Sue and her brother and cousins. One special card is a 1907 real photo of a block of brick buildings in her hometown of Mapleton, Minne-



Lorna Steele, British

sota, which Sue finds has hardly changed. Sue came to California while in junior high at the age of 13. Also represented in her family collection are images of St. Louis, her boys’ father’s hometown.

Her real photo category of Mexico and Mexican dress is attributed to Sue’s fondness for her daughter-in-law and encompasses the State of Veracruz in Mexico plus Mexican cowgirls (charras) and cowboys (charros) in beautiful brocades or embroidered sombreros and blouses. She used some of these cards when she did an article for the club newsletter.

Sue records the details of each card on her computer using Excel, and she can determine the value of a specific segment or her collection as a whole. She also tracks the cards’ rarity rating so that she can upgrade when opportunities arise.

While her hobby seems to be a flight of whimsy, her personal life is grounded in reality. Sue is pursuing a degree from Cabrillo College as an archeological technician, planning for the day when she retires from her secretarial position and works part-time in her chosen new field.



Einar Nerman, Swedish



SUMMERTIME TRAVELS

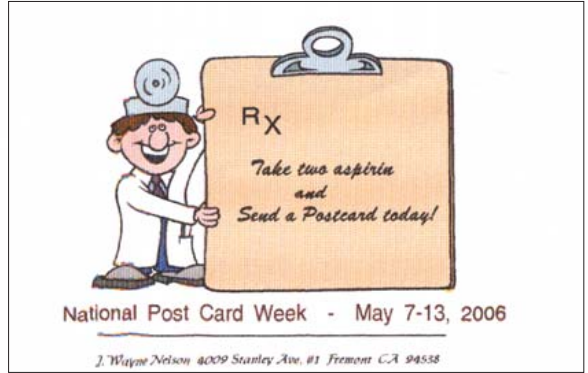
The recent chilly weather reassures us that “summer is icumen in,” and that road trips are in order. In spite of gas being \$3.25 a gallon it is tough to resist the wanderlust. A few postcards from Janet Baer’s Roads and Maps categories may reinforce our need to see places new and different. Be it by bike, car, van or luxury liner, it’s time for take off. Don’t forget a magnifying lens and a packet of sleeves for the treasures that await.

—LEW



P.S. JOHN FREEMAN is in line for the Postcard Medal of Honor, and it will be a well deserved award. He takes part in many of the club activities, submits newsletter articles and correspondence, wrote for and contributed many cards to FACING DISASTER – and, perhaps most importantly, spreads the postcard gospel to other groups in which he’s active. As Consulting Historian for the Oakland Museum exhibit for the 1906 centennial he proved the historical importance and primacy of postcard images to museum professionals. As a contributing author to “The Argonaut,” the journal of the San Francisco Museum & Historical Society, he provides well researched articles illustrated (often exclusively) with postcards. His most recent submission to appear in “The Argonaut” is on post-quake reconstruction, his current favorite topic. As usual postcards were his choice for illustrations, but this time they are almost all cartoon cards by Lynch and Gardner from his, Darlene Thorne’s and Glenn Koch’s collections. John wanted to emphasize the universality of the processes it takes any community to recover, and the cartoon cards told the story best. Darlene’s email comment on the “Argonaut” piece is accurate: “As usual, with everything that John does, it’s scholarly and enjoyable. We are fortunate to have him in our club. This article is a precursor to his book *ARISING FROM THE ASHES: SAN FRANCISCO’S RECONSTRUCTION 1906-1915.*” John gets yet another gold star for his efforts and contribution to the Cliff House Project. Visit www.cliffhouseproject.com/transportation.htm to see text by John along with some of his and Darlene’s cards. Bravo!

ACCOLADES, too for those of us who designed and mailed National Postcard Week cards this year.



Wayne Nelson created his clever prescription for happiness on his computer. Don Brown’s was professionally printed and celebrates the 100th anniversary of the Pennsylvania State Capitol and the refurbishing of its glorious dome.



PACKETS OF POSTCARDS arrived from two members. From the archives of the Gotham Book Mart came a handful of club cards dated 1985, our first year. And in a customs-cleared package from Québec was an assortment of Canadian and French rackcards and several calendars and magazines. They will all be at the June meeting for our selection. They were sent by Gaston Dupuis who is an eager collector of, among other themes, worldwide wrestling and body building. He’s hoping that other wrestling ringsiders will send him cards for sale or trade: Extreme Wrestling, Muscle Beach views and anything 1990s vintage. Write Gaston at 145 Latour #1002, Saint-Jean-sur-Richelieu, QC J3B 7T8, Canada.

—LEW BAER



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

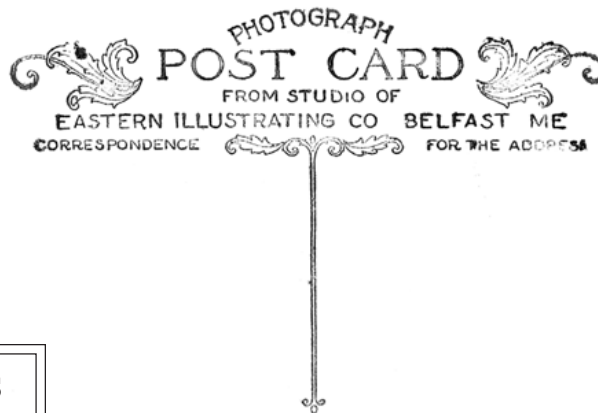
Collecting interests: _____

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CLUB MEETINGS

for 2006

June 24

July 22

August 19

September 30

October 28

November 25

See us in color online at www.postcard.org