San Francisco Bay Area Post Card Club

June to September 2015  Saturday, June 27, 11 am to 3 pm

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

Fort Mason Center, Bldg. C, Room 210
Laguna Street at Marina Boulevard, San Francisco

Monthly meeting schedule on back cover.
Visitors and dealers always welcome.

PROGRAM NOTES: Lew Baer on *The Joys of Topics*. It is said that “Anything you can think of you can find on a postcard.” There is a wealth of subject matter out there, and the most popular postcard collecting theme today is Hometowns—a fine choice, to be sure, but so restrictive. Let’s explore the fun of a topical collection and discover what wide ranging pleasure and satisfaction it offers.

PARKING: *Can be tough*. Come early; there are pleasant diversions at Fort Mason Center—especially the library booksale and its coffee area. Park inside the gates, $10 or more—or free, on-street and through the upper gate off Bay Street at Franklin. Always best to take the Muni, walk or carpool.

COVER CARD

A colorful PPIE jewel from Chuck Banneck’s treasure chest.
MINUTES, May 23, 2015

Cool, overcast and plenty of parking before the meeting. Bright and sunny in the afternoon with even more parking.

A few folks did not sign in; 32 did.

Cards were brought for sale or trade by Alex Pellegreni, Joseph Jaynes, Lauren Thor, Ed Herny, Lynn Wagers, Rommel Struckus, Dave Parry and Chris Donaldson.

Guests included Ann Pedersen and John Torrey who had just “found” some albums of postcards.

We were called to order by President Ed Herny.

Drawing: Several Wisconsin beer labels (very interesting!), Budweiser double card, GGIE and PPIE cards, postcard earrings, books on wine and Catalina, PPIE calendar for 2016.

Show & Tell: Responding to Ed’s comment that we are not a 12-step program, Lauren Thor stated her name, told that she is a postcard collector and that she buys postcards on eBay, postcards of women; she then showed a card of an early 20th century woman in a blue dress on a College Girl card with a UC cheer for the caption: “Oski Wow Wow....”

... Lew Baer showed an oversize card made by Tatiana, his and Janet’s daughter, for her art show at two Cotati restaurants. ... Russ Samuels showed a photo of the group of opening night workers from the PPIE exhibit at the Palace of Fine Arts; in tribute to retiring Dave Letterman he also showed a card of the Ed Sullivan Theater. ... Lynn Wagers showed a mod (Rehab for Quitters), and two “beautiful” 1878 postal cards, one with a message about getting over the mumps. ... Ed Herny was researching some Ella Jorgensen cards (as featured here Oct 2014) and called the Tomales history group and learned they had a mystery postcard of a big cheese; penciled on the back was PPIE or MWF? Ed found out at the Bancroft Library that the cheese had been made in Fallon in Marin Co. and exhibited at the Midwinter Fair of 1894 and weighed 300 pounds. The Big Cheese at the PPIE came from New York State, seen below and in the July 2012 issue.

New Business: Ed asked for ideas and organizers for postcard history walks.

—Notes by LB
TREASURER/HALL MANAGER REPORT

Ed Clausen, our Most Worthy Treasurer/Hall Manager has just returned from a midcontinent revel and reports that our total for June is $4,486.24.

Laguna Honda

This white border arrived from Dave Parish who wrote: Plucked from a dollar and under pile. Looks like a Catalina Island scene. School me. Where in geography is this elegant palace? The mystery and fun with postcards waddles on. What a Pacific Novelty!

I knew of course that it was an old folks home on the road that Seventh Avenue becomes in the M, N, O streets heading south from Golden Gate Park. That road, Laguna Honda Blvd., becomes Woodside Avenue in front of the “palace”—on the lower slope west of Twin Peaks. Still woody, homes and commerce have filled much of the hillside. Laguna Honda, the “deep little lake” that the area is named for, is a bit north, serving as a municipal reservoir.

Laguna Honda began caring for the needy in 1867. The land, ideal for farming, had belonged to José de Jesús Noé, the last alcalde of San Francisco under Mexican governance. It was the “poor house,” an almshouse where indigents were sheltered. Medical care was first provided in 1868. In 1906 the “Relief Home” cared for thousands of quake refugees.

Buildings of California-Mediterranean style arose to house patients. It became a UC medical teaching center and an accredited hospital. Laguna Honda Hospital & Rehabilitation Center now offers care to a diverse community of 765. Tours are on third Fridays. (I’ll go to see the WPA murals!) —Lew

POSTCARD CALENDAR

June 26-28, Fri-Sun, RANCHO CORDOVA, Sacramento Gold Rush Show, La Quinta Inn, 11131 Folsom Blvd, Hwy 50 Exit 18; Fri 1-6pm, Sat, Sun from 10:15am; free entry. www.goldrushpaper.com

Jun 27-28, Sat-Sun, KENT, WA, Jeremy LeRoque Greater Seattle Postcard Show, 525 4th Ave., N., 10am-6 and 4pm, $5 entry+

Jul 11-12, Sat-Sun, SAN MARINO, Jeremy LeRoque San Marino Postcard Show, 3130 Huntington Drive, 10am-6 and 4pm, $5 entry+

Aug 1-2, Sat-Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers, Golden Gate Park. 9th Ave. & Lincoln, Sat 10am-6pm, Sun. 11am-5pm. Free entry!*

Nov. 6-8, SAN MATEO, Hillsborough Antique Show, San Mateo Expo Fairgrounds, Fri. 10am-7pm, Sat. 10am-6pm, Sun. 11am-5pm. New promoter!* 

Nov 7-8. Sat-Sun, SAN MARINO, Jeremy LeRoque San Marino Postcard Show, 3130 Huntington Drive, 10am-6 and 4pm, $5 entry+

Nov 22, Sun, WALNUT CREEK, Vintage Paper Fair, 1475 Creekside Dr., 10am-5pm, Free entry* 

Dec 5, Sat, SAT, GRANADA HILLS, Jeremy LeRoque San Fernando Valley Postcard Show, 11128 Balboa Blvd., 10am-6pm, $1 entry+

Jan 9-10, Sat-Sun, GLENDALE, Greater L.A. Vintage Postcard and Paper Show, Glendale Civic Auditorium, 1401 N. Verdugo Rd, 10am-5 and 4pm. 

Jan 16-17, 2016 (tentative), Sat-Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers in Golden Gate Park (9th Ave. & Lincoln). Free Admission! Sat. 10am-6pm, Sun. 11am-5pm*

Feb 5-6, Sat-Sun, SAN MATEO, Antiquarian Book Fair, San Mateo Expo Fairgrds; 10am-6 and 5pm.*

Feb 26-28, SAN MATEO, Hillsborough Antique Show, San Mateo Expo Fairgrounds, Fri. 10am-7pm, Sat. 10am-6pm, Sun. 11am-5pm. Ken’s last show!* 

Bolded calendar entries produced by club members.

* Ken Prag will be there; let him know what to bring; 415 586-9386, kprag(at)planetaria.net 
+ R&N will have cards and supplies.

Vintage Paper Fairs: www.vintagepaperfair.com

Jeremy LeRoque: www.postcardshows.com, 530 338-5810
Menu postcards fall into a borderline category of their own. A great many of them are Novelty cards, double folded, die cut, oversize, nonpostcard backed or in another way different from run-of-the-mill picture postcards.

Most of those shown here are from Chuck Banneck's collection, one is from Dave Parry's, another from Bruce Diggelman's and several are from mine. One of these cards is from
Oakland—Zombie Village. The message in it is signed “Skipper Kent,” which was the name of a Trader Vic’s wannabe on Columbus Avenue in San Francisco. All the rest are from the city.

The Grison’s cards are the wooden boards seen so often in the past and becoming scarce today. The chicken version definitely qualifies as scarce. The folded versions open to be long, tall or almost square. Il Trovatore put out different cards with different menus each day. A sign is still on the building...
on Broadway at Kearney.

Other than Tommy’s Joynt, none of these places exist today. They do live on in memories, mostly tasty. But, as Chuck wrote, some led to the song, “I Left My Heartburn in San Francisco.”

—Lew
After being introduced by Kathryn Ayres, Nancy—dressed in gray shirt with satin gray tie—took the floor and was off at full throttle....

In Florida, roadside attractions sprang up right after WWII, and all had postcards. Lots of postcards. They drew tourists and spurred business for the entire state. Nancy began her collection with the blue two-mermaid card on last month’s cover. After owning it for some time, she turned it over.... Hmmm...?

At the next show, Nancy asked for Weeki Wachee, and Arlen Spingola sold her a whole bunch.

Weeki Wachee Springs is on the central gulf coast of Florida, not far from Tampa. In the 1930s, Newt Perry, an underwater photographer, trained divers there for the U.S. Navy and developed many ideas that were used in the tourist attraction. One idea was changing the name from all one word to two words that were easily read, said and remembered. Newt invented an airlock that was used for breathing underwater and later airtubes that could move with the performers.

Newt recruited college girls and taught them to swim theatrically and to breathe under water using his devices. Weeki Wachee Springs opened in 1947 with an underwater theatre. He had girls out on the road flagging down cars. The girls were called Aquabelles. They got their tails in 1960. At first, only one tail was used and shared among the performers.

The best postcards were produced in the 1950s and '60s. In 1960 ABC bought the property and spent $1 million on a new theater. ABC put on wonderful programs with great costumes. The company had just helped start Disneyland and
knew what to do to attract crowds. Famous visitors came and drew more visitors. Walt Disney’s brother came to scout it out. Disney World (more correctly, Walt Disney World Resort) is the result.

The heyday of the tourist attraction was the 1960s and ’70s. After ABC sold Weeki Wachee, the new investor-owners let it run down. It is now a Florida State Park.

Being a mermaid is not an easy job, particularly when wearing a tail from the waist down. The water temperature is a cold 74.23°, and mermaids have to dive 150 feet! The bubbles from the air hoses attract fish. Some of the routines involve eating and drinking underwater. The stuntman who was the Creature from the Black Lagoon had been a swimmer at Weeki Wachee.

How many cards were made during its heyday? Who knows; Nancy has about 150. There was always something happening—new programs and exhibits—to draw visitors. One big idea was an insect museum. The Springs was a halfway house for animals... manatees, pelicans, and others. “Spotters” watch for alligators to avoid unpleasant incidents.

We saw an animated slide show of Weeki Wachee postcards that included film clips. It was a fascinating and at times breathtaking presentation. At least one of us reported feeling like a mermaid while at the program. About 175 postcards were included in the Keynote program all prepared by Nancy. The rousing applause showed our appreciation.

—Notes by LB
When the English Arts and Crafts movement steamed into America in the first decade of the 20th century, decrying mechanization and applauding traditional handwork, nostalgia linked with commercialism propelled the word *craft* into the vernacular. The noun and its variants became media buzzwords for promoting manual and graphic arts ranging from furniture and metalwork to pottery, textiles, printing, and yes, photography.

Artisans were busy supplying decorators who in turn were happily stripping urban as well as rural surroundings of Victorian clutter. To keep up with new design ideas and search for inspiration, workers relied more than casually upon style guides and periodicals. *The Craftsman*, a magazine edited by Gustav Stickley from 1901 to 1916, featured articles about “pictorialism,” an ideology dedicated to elevating photography to a fine art. The April 1909 issue, for example, reported on an Exhibit of Pictorial Photography recently held in New York City, and explained that adherents take extra care in composing shots and in perfecting darkroom skills such as handworking negatives and prints to achieve the most attractive results. Many pictorialists explored themes drawn from nature, rustic life, domesticity and foreign cultures. Besides purely artistic viewpoints, craft journals also provided technical information, correspondence columns, and mail order marketplaces.

One popular photography magazine, *Camera Craft*, was published in San Francisco. It focused on practical photography, with illustrated articles covering landscape and portrait work, details on studio and darkroom design, and even merchandising. The International Photographic Association regularly used its pages as a forum, and the back section displayed an abundance of advertising for cameras, equipment and supplies. A frequent advertiser in *Camera Craft* was Howard Oliver Bodine (b. 1883), proprietor of a commercial photography business in Racine, WI that he dubbed *Photo Crafts Shop* in 1908. His 1909 small classified ads for enlargement and other darkroom services grew to full page size the next year for his invention, Bodine’s Pictorial Lens, designed for “soft focus” photography. The soft focus effect, quite popular with Arts and Crafts pictorialists, was characterized by a general blur or fuzziness of the image that devotees regarded as...
artistic quality that greatly transcended poor focus. Bodine claimed his lenses allowed “remarkably flat and evenly distributed diffusion with no color aberration.” [An effect now known to Adobe Photoshop users as Gaussian Blur.]

Bodine’s merchandising of darkroom work, equipment and supplies in Camera Craft resonated with many photographers across the country who were inspired to set up their own photo studios and camera shops. Along with everything else Bodine was selling, admirers couldn’t resist his catchy business name. Starting in 1909, other Photo Craft Shops began to materialize across the country—in upstate New York, Philadelphia, Colorado Springs, and in San Francisco.

The San Francisco shop was organized by Charles Spaulding Nordell and Lawrence B. Morton at 849 Ellis Street, next to what is today Harvey Milk Children’s Center. They offered commercial services such as 8x10 enlargements from small negatives, copy negatives, lantern slides, negative repair, and other custom work. Charles Nordell (1871-1920) was originally from Minneapolis where he traveled as a stationery salesman, and by 1907 was working as a photographer in San Francisco. Laurence Morton (1888-1936) was a native Californian who learned an appreciation for graphic arts from his bookbinder father. He appears to have had his first employment with Nordell and picked up photography skills on the job. A quick study, Morton struck out on his own in 1911 to form Morton & Co., a successful and long lived photographic firm notable for producing photo postcards of the 1913 Portola Festival (Laurence Morton will be explored in greater detail in a future article).

After Morton departed in early 1911, Nordell acquired a new partner, Charles Arthur Gwinn (1873-1928). They moved to 619 Eddy St. as the Arthur Spaulding Co.—a name created from their middle names—and worked together as photographers until 1916.

San Francisco photo postcards marked “Photo Craft Shop” are quite scarce, and virtually none are known for the Arthur Spaulding Co. Two cards were put out to advertise the Photo Craft Shop business, while a third image was published in postcard format by the Cardinell-Vincent Company. Camera Craft for April 1910 described an automatic postcard processing machine operated by Nordell and Morton that allowed them to produce hundreds of glossy-finish photo cards from a single negative,
all uniform in tonal quality, at a price competitive with halftone printed cards. The $15/1000 promotion on their advertising cards no doubt reflects the advantages promised by this machine, but just how successful it was is impossible to determine. The photo cards it produced for customers would not necessarily have Photo Craft Shop or Arthur Spaulding Co. imprints, but the St. Francis Hotel postcard with Photo Craft Shop copyright notice may be an exception.

Contributors: Frank Sternad, Jim Caddick, Glenn Koch

< During the 1909 Portola Festival, two large paintings were displayed on the St. Francis Hotel and illuminated at night. This night view image was copyrighted by the Photo Craft Shop in October 1909 and published as a photo postcard by the Cardinell-Vincent Co.


1914 ad for Charles Auld & Harry Standley’s Photo Craft Shop of Colorado Springs, CO.

Photo of race car that climbed to summit of Pikes Peak on September 11, 1917; taken by Photo Craft Shop of Colorado Springs.
Lost in Santa’s Village
by Daniel Saks

Santa might keep an exact list of who’s been naughty and who’s been nice but when it comes to Santa’s Village postcards he’s in complete disarray.

There have been Santa’s Villages throughout the U.S. and Canada. The holiday themed amusement parks have been in California, Illinois, New Hampshire, New York, Colorado, Indiana, Pennsylvania, and, north of the border, Ontario and Québec.

My interest is the nearby Santa’s Village in Scott’s Valley but that doesn’t simplify the hunt. The Scott’s Valley location was one of three Santa’s Villages owned and operated by Glenn Holland; their postcards share images and descriptions. Holland opened his first Santa’s Village in 1955 in the Skyforest area of the San Bernardino Mountains.

In 1958 Holland opened the Scott’s Valley Santa’s Village. Driving back to the Bay Area from the Scotts Valley Postcard Show you might notice the signs on northbound Highway 17 for “Exit 6 – Santa’s Village Road.” But don’t bother stopping, that Santa’s Village closed in 1977. The Skyforest location closed in 1998.

Holland opened his third and still operating Santa’s Village in Dundee, Illinois, northwest of Chicago, in 1959. Operating under new management it’s now called Santa’s Village AZoosment Park.

There are postcards from each of Holland’s Santa’s Villages. His three Villages shared building and landscaping designs, attractions, rides, and, of course, Santa, Mrs. Claus, and elves. Some cards mention a specific Village on the front or back, many list all three Villages on the back and may or may not (usually not) identify the image’s location on the front, and cards from the two California locations sometimes identify Skyforest or Scott’s Valley or may just say “California” on the back. And then there’s the card that gives its location as both California and Illinois. All together the numerous varieties help to create one simple condition: confusion.

There’s no doubt as to the origin of the first three items. The accordion folder (Image 1) and small album (Image 2) are self evident (Or are they. We’ll return to them later.) and the backside of Image 3 places the gasoline station at “seven miles north of Santa Cruz on Highway 17 at the entrance to Santa’s Village.” Poor Scott’s Valley! Santa Cruz is seven long miles away but gets top billing.

A common backside is on
the card showing Santa and Mrs. Claus in front of the Chapel (Image 4) that lists all three Santa’s Villages. The card’s sender was nice enough to under- line “Near San Francisco” which is used to identify the Scott’s Valley location.

The next three images used another common backside which just says “Santa’s Village California.” Again, there’s no doubt as to the origin of image 5; or is there? Cards with the same building and the same trees have backsides from just Skyforest and also from all three Villages.

The backsides of images 6 and 7 is the “California” variety, but “Bim, the playful burro” is also in the small album and Santa and his sleigh-full of visitors is in the accordion folder.

The highlight of Santa’s geographic uncertainty is image 8. The Gingerbread House card’s backside has “Santa’s Village California” in large print, followed by directions to the Dundee, Illinois location in small print. And the image is also in the “North of Santa Cruz” accordion folder. One wonders how anyone gets the correct gifts on Christmas Day.

Perhaps that explains Santa’s birthday greetings on images 9-10 and 11-12. Let someone else give the presents, he’ll just send a card.

Along with birthdays, Santa also was an equal fairy tale employer. Image 13 shows Jack Pumpkinhead and has all three locations listed. Santa’s Village’s also had the Easter Bunny, Little Bo Peep, and characters from Alice in Wonderland.

The Monorail ride on Image 14 was only at the Skyforest Village, although the back lists all three. The Burro Pack Train card also lists all three Villages, but the background looks more like the San Bernardino Mountains than the Santa Cruz Mountains or the Illinois plains.

As confusing as this topic can be, there is one last card that, regardless of the location, reminds us of the true meaning and spirit of Christmas. The 1959 card (Images 16-17) welcomes visitors to return for free (only on weekdays) and to use their Bankamericard to buy toys, dolls, and everything else at Santa’s Village. Merry Christmas, Santa.

Postcards shown are from the collections of Nancy Redden and Daniel Saks
KENNY BE – POSTCARD ARTIST

The Denver club card with the very clever postcard box clubhouse image in the May issue was created by Kenny Be who wrote: “As the artist who designed and illustrated the card, I was honored that my work had received the recognition from the SFBAPCC. It was a very nice surprise to receive accolades from such an acclaimed organization. Thank you all for your support. However, I did want to let you know that the Denver Postcard Club card featured on page 8 was incorrectly attributed. It was I who designed it.

“I, Kenny Be, am a Denver-based artist who worked for 30 years illustrating the people and places of Denver and Colorado. I was thrilled to be commissioned by the Denver Postcard Club to illustrate a club card. It has been interesting to meet the collectors and observe them in action. I was ‘discovered’ by one of their members who found examples of my postcards in a local artisans market.

“I am more of a ‘creator’ of postcards than a ‘collector.’ I usually print postcards of my artwork because they are easy to print affordably, and get circulated widely. I have been working on a project called the Denver Neighborhood Seed Company (inspired by vintage seed package art) to create an image for each of Denver’s 77 neighborhoods. I print the images as postcards.”

Thanks for writing Kenny and for setting the facts straight. It’s a super design! Please accept my apology for the misattribution.

—Lew
TYPOS
There will be none in July as the Editor is taking a month off. Postcards will bring word of the meeting and any vital matters. There is still a need for submissions of interesting postcards, news, comment, articles. Please help fill these 16 pages.

2015 MEETINGS
June 27
July 25
August 22
September 26
October 24
November 28

Membership current through year on label.

NEWSLETTERS DATING FROM MARCH 2003 ARE ARCHIVED IN COLOR AT WWW.POSTCARD.ORG

SAN FRANCISCO BAY AREA POST CARD CLUB
APPLICATION FOR NEW MEMBERSHIP
Individual/Family (by U.S. mail) $20 [ ] I prefer receiving the newsletter in color by email [ ]
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Name: ____________________________________________

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Collector [ ] Dealer [ ] Approvals welcome: Yes [ ] No [ ]
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