

T. P. C. Matters

The official quarterly newsletter of the Taconic Postcard Club
New York's East-of-the-Hudson Postcard Club

August 2009

Issue No. 42

The Postcards of the Wiener Werkstaette

By Cole Woodbury

When thinking about postcard production, the mind turns to massive printing presses churning out large quantities of the same image. That's the way most items are produced and this has been true since the industrial revolution of the late nineteenth century. But, very early on there was a strong movement towards more hand-crafted items.

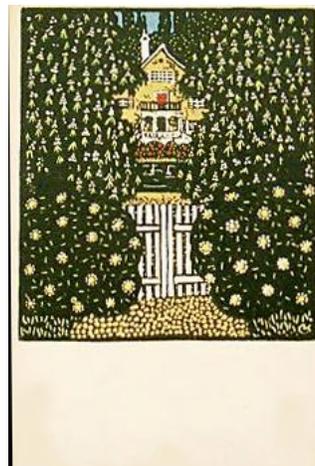


The *Wiener Werkstaette*, or Vienna Workshop, was established in 1903 as an alliance of designers and craftsmen working together to manufacture aesthetic, handmade, decorative objects in a variety of materials including glass, ceramics, silver, fabric, metal, and wood. The workshop was an offshoot of the 19th century Vienna Secession, a group of artists and architects who sought to establish a *new art* for the new century, and a counterpart to the English Arts and Crafts movement led by William Morris. A similar aesthetic in the United States involved such well-known names as Gustav Stickley (furniture) and Frank Lloyd Wright (architecture).

The products of the workshop were characterized by simplified shapes, geometric patterns and minimal decoration in a protest to the more classical styles of the day. There was no written philosophy to the Vienna Secession; their goal was to strive for *art as life* or an art which did not distinguish between 'great art' and the crafts.

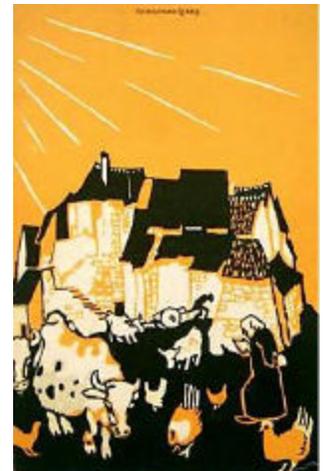
While the arts and crafts movements in England and the U.S. were interested in integrating the craft tradition with mass production techniques, for a mass market, the *Wiener Werkstaette* concentrated on good design for a more select market. It was decided to only approve objects of outstanding individuality and beauty, and great value was put on exclusive and exquisite craftsmanship. This decision followed the organization's motto: "Better to work ten days on one product than to manufacture ten products in a day." For obvious reasons, this did not work well financially and it drained the fortune of the organization's industrialist backer Fritz Wärndorfer. The workshop closed its doors in 1932.

The picture postcards were used by the workshop as a way to get their products to the eyes of the public. The images are some of the most captivating ever seen on postcards. Approximately fifty different artists contributed to the series that numbers



from #1 to #1011. A few numbers have been discovered to have been used twice with different designs and artists, and there are 123 numbers that have not yet been found – it is unknown if those numbers are unused or just not found. Production runs numbered as low as 200 to as many as six or seven thousand per card. Most have the trademark on the reverse side of the card, with the number printed below it. The most affluent artists were Oscar Kohoshka, Egon Schiele, Rudolph Klavich, Moritz Jung, Josef Hoffman, Mela Koehler, Suzi Singer, W. Hampel, and Carl Krenek, whose work, *The House Beyond the Gate*, you can see left.

Obviously these postcards were not mass produced nor printed on large commercial presses. As such, they are exceptionally scarce and most postcard collectors have never seen more than a handful. Being so rare, they command some very high prices.



This article first appeared in *The Postcard Matters*, October 2008
Heart of America Postcard Collectors, Inc.

Editor's note: It is needless to say there are very few collectors of the cards mentioned in this article. Although some reproductions are available in souvenir shops in Vienna's museums and gift shops – I once purchased twenty-four of them; the originals are very rare. I have been involved in postcards for more than 25 years and I have only seen three. The images that illustrate this article have been rendered for use here from images found on the Internet. There is no intent to encourage sales or purchases; they are used for educational purposes only.



□ **President's Corner**

I got to take a vacation this summer courtesy of Jose Rodriguez when he invited me to participate at his and Harris Gray's postcard show in Brimfield, Massachusetts - Camp Brimfield if you will. If you have not been there, be assured that it is all that you have heard. Can you imagine a building and ten days devoted to postcards? The flea market fields do not open until the fifth day of the show, so stragglers do come by not knowing what a postcard event is, while other patrons are well seasoned in the joys of the postcard hunt.

Fred Tenney of Arizona, came by and told me that his book on large letter linens will be out soon. I had to check for him to see that it is an August release date. Stan Davidson of Massachusetts tells me that someone is working on a new Ellen Clapsaddle book. George Gibbs of New York brought news that he had found a set of "monster" cards that I have been longing for.

Collectors and dealers that had left my radar having moved away from New York, turned up there. Folks came in looking to buy and to sell cards. One gent even bought out a dealer's entire stock, sending both of them home happy and everyone else amused. Eating out, camping out, everyone had their own legacy. I got to play Cribbage, buy some cards for myself, look at private collections, chat and chat about postcards, family and life.

I hope your camp, I mean summer, is going well.

Susan



□ **Editor's Niche**

Contrary. Gees, I like that word: it is fun to say, it is fun to read; it's even fun to type. Like so many English words that are adjectives, it can also be an adverb, *contrarily*, and it can be a noun too, *contrariness*. Recently I have come to like the word "contrary" even more because for many years, in a joking way I hope, I have been accused of being a *contrarian*. *Contrarian* up until just a few weeks ago was not a proper English word, but in July when an announcement of the new entries soon to be included in the *Oxford English Dictionary* appeared in the papers, there it was – it is now official - I can be a contrarian for real. Some of the other new additions are: Argh, Bikini wax, Chill pill, Club hopping, Comeback kid, Comparison shopper, Cow pie, Focus group, glitch, Hollywood ending, Problemo, Projectile vomiting, Scratch and sniff, Sleeper cell, and Stop gap.

I know you are bewildered. You're asking yourselves, "Why is he telling us this stuff instead of important postcard information?" The reason is this. When I use one of these new dictionary entries in upcoming issues, I want you to know that a focus group is a committee, a comeback kid is someone who recuperates quickly, and a cow pie is – well let's not go there. Hope you enjoy this issue, there is no mention of bikini wax nor chill pills, but I did the whole thing on a computer without a glitch or one single problemo.

Ray

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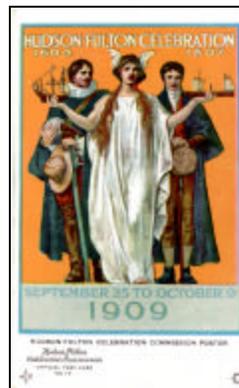
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Please send newsletter inquiries and articles to:
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Meetings are held monthly on the last Tuesday.

The next meetings will be:
August 25, 2009 – Club Picnic
September 29, 2009 - ice cream social
and the Hudson Fulton display at the Yorktown Museum
October 27, 2009 - Edith Weber
on Art Nouveau and Art Deco Fashion on Postcards
Mark your calendars!

**Redfield Postcards of Hudson-Fulton Celebration
In Touring Exhibit**



See article on Page 3



**Town of Cortlandt
Hudson-Fulton Champlain
Quadricentennial Committee
Commemorative Coins For Sale**

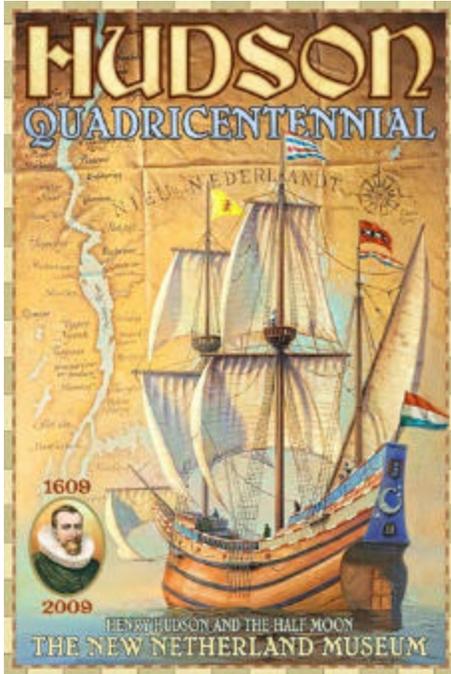
Bronze coin: \$10 Silver coin: \$55

Both coins have the Cortlandt Town Seal on one side and the Half Moon with "Hudson-Fulton-Champlain 1909-2009" on the reverse.

All attendees at Cortlandt's Quadricentennial Ball on September 25th will receive a bronze coin as a gift.

For more information about the Quadricentennial Ball, please call Laura Lee Keating at 914-739-0154. It promises to be a full and affordable evening.

**New Postcard Available
for Hudson-Fulton Collectors**



In 2009 we commemorate the 400th anniversary of the discovery of the Hudson River by the Englishman Hendrick Hudson.

Sailing under contract to the Dutch East India Trading Company, the Half Moon and its crew of twenty entered the mouth of the river in the Fall of 1609 in search of a northeast trade passage to the Orient. Hudson sailed upriver as far as present-day Albany before turning back in failure, but claiming all of the surrounding territory for the Dutch.

Many beautiful postcards were published to commemorate this historic event during the 1909 Hudson-Fulton Celebration. However in 2009, while there are some various photos and vintage images available on postcards published on a small scale, it was not until now that any kind of "official" postcard was published to recognize the Hudson Quadricentennial. In collaboration with Hudson Valley artist Mike Jaroszko, the James Douglas Gallery of Montgomery, New York, has created an enchanting image depicting the majestic Half Moon sailing into an antique style map of the Hudson River. An inset portrait of Henry Hudson is to the ship's left. The old-world typography reads, "Hudson Quadricentennial, 1609-1909, Henry Hudson and the Half Moon, New Netherland Museum."

The New Netherland Museum operates the full-size replica ship Half Moon. It conducts public and school based educational programming in history, math and science. The James Douglas Gallery is the publisher of several Hudson Half Moon related images, including the official 2009 New Netherland Museum poster art from which this postcard was made. A portion of the proceeds from the sale of any products containing this image go directly to support this non-profit floating museum and its mission of education through adventure.

The postcards, as well as other merchandise, are now available at www.jamesdouglasgallery.com or at any port of call of the Half Moon during this Summer and Fall (check <http://www.halfmoon.mus.ny.us/schedule/2009schedule.htm> for the schedule) or contact Susan for more details.

**The Hudson Fulton Champlain Celebration -
Taconic Postcard Club Exhibits 100 Year Old Cards**

In this year of the Hudson-Fulton-Champlain Quadricentennial New York State celebrates the history of two great waterways, the Hudson River and Lake Champlain, and the explorers and inventors that made progress possible. This event marks 100 years since the festivities of the 1909 Hudson-Fulton Celebration when New York staged its own coming out party as it gained in economic growth, expanded in population diversity and made a statement as an art and cultural capital. Rather than an exposition or world's fair that would require large real estate and semi-permanent structures, the commission planned the event as a two week event-filled celebration with lectures, dinners, ceremonies, exhibitions and parades.

Along with the Naval and Military Parades during the 1909 Hudson-Fulton Celebration there were the History Parade and the Carnival Parade with floats designed to depict New York State's history. These floats and their significance in state history were recorded on postcards of that time along with many other postcard souvenirs. Several Taconic Postcard Club members collect this celebration knowing that

there are rare and difficult to find cards.

The Redfield series of postcards contains the official poster for the celebration [See P.2.] and 71 images of the floats that paraded through New York



City and other cities and villages on both sides of the Hudson's shores. Famed illustrator and muralist Edwin Blashfield did the poster and Bror Wikstrom, stage designer and watercolorist from New Orleans, designed the images for the floats.

The Taconic Postcard Club, in coordination with the Croton Free Library, Croton Friends of History, the Yorktown Museum, the Friends of the Yorktown Museum, and the Peekskill Museum, with a generous contribution from the New



York State Hudson-Fulton-Champlain Quadricentennial Commission, have created a traveling exhibition showing the postcard images from the Redfield Brothers' series of postcards. Other events will be planned around this display.

The exhibit is presently on display at the Field Library until August 29 and will travel to several other locations.

Check the website for additional information.

★★★

2009 Exhibit Sites Are

- | | |
|-----------|---|
| July | Desmond-Fish Library, Garrison |
| August | Field Library, Peekskill |
| September | Southeast Museum, Brewster |
| September | Yorktown Museum, Y'town Heights |
| October | Croton Library, Croton-on-Hudson |
| November | Hendrick Hudson Free Library,
Montrose |

2010

- | | |
|---------|-------------------------|
| January | Ossining Public Library |
| TBA | Peekskill Museum |

A Look Back at the Macy Color Views of New York set, Part I

Cards submitted by Dan Pisark

In this issue and the next* we will remind you of some cards that were once thought to be among the first chrome postcards published. Beginning in mid-1939 Macy's sold a sixteen card set showing both outdoor and in-store scenes. The outdoor cards were professional photographs of the Macy's store with the Empire State building in the background, Rockefeller Center, Central Park, Grant's Tomb, Statue of Liberty, St. Patrick's Cathedral, Washington Square Arch, Times Square at Broadway, Broadway & 7th at Night, Manhattan Skyline, Columbus Circle and the George Washington Bridge. The in-store scenes were the Macy's Little Shop, Macy's Street Level floor, Macy's Corner Shop, and Macy's Bureau of Standards.

Below are eight of the sixteen.



Two Biggest ... N.Y. Empire State Building, world's tallest, and R. H. Macy department store, world's largest.



Central Park, N.Y. ... the Lower Lake, the ducks, the Balloon Man and the Plaza skyscrapers.



Washington Square, N.Y. ... looking through Washington Arch up Fifth Avenue to the Empire State Building.



Statue of Liberty... on Bedloe's Island in New York harbor. The gift of France to the United States.



Rockefeller Center, N.Y. ... a "Radio City" skyscraper, 70 stories high, pierces the blue.



Grant's Tomb, N.Y. ... Where the great General and President sleeps ... above the Hudson River.



Fifth Avenue, N.Y. ... from Rockefeller Center, showing St. Patrick's Cathedral in the foreground.



Macy's "Little Shop," N.Y. ... Smart New York's "fashion center" in the world's largest store - where "it's ..."

The Complete Check List . . .

1. Two Biggest ... N.Y. Empire State Building, world's tallest, and R. H. Macy department store, world's largest.
2. Central Park, N.Y....the Lower Lake, the ducks, the Balloon Man and the Plaza skyscrapers.
3. Washington Square, N.Y....looking through Washington Arch up Fifth Avenue to the Empire State Building.
4. Statue of Liberty...on Bedloe's Island in New York Harbor. The gift of France to the United States.
5. Rockefeller Center, N.Y...a "Radio City" skyscraper, 70 stories high, pierces the blue.
6. Grant's Tomb, N.Y....on Riverside Drive above the Hudson River.
7. Fifth Avenue, N.Y...from Rockefeller Center, showing St. Patrick's Cathedral in the foreground.
8. Macy's "Little Shop" N.Y. ... Smart New York's "fashion centre" in the world's largest store - where "it's smart to be thrifty."
9. George Washington Bridge, N.Y....over the Hudson from Manhattan to the Palisades
10. Columbus Circle, N.Y....Famous Macy Thanksgiving Parade passing the Columbus Monument at 59th St.
11. Skyline of Manhattan...View from Governor's Island to lower N.Y. City
12. Macy's "Corner Shop," N.Y.
13. Macy's Bureau of Standards, N.Y.
14. World's Largest Store, N.Y....where 137,000 buy each day for cash in Macy's (Street floor)
15. The Gay White Way, N.Y....Broadway and Seventh Avenue meet in a blaze of light
16. Times Square, N.Y....looking north up Broadway, the "Gay White Way."

* (Images of cards #9 through #16 will appear in the November issue.)

Thanks to Hy Marampolski for his help in compiling a definitive checklist.

The Legend of the White Canoe; by William Trumbull (1861-1933)

Is there anyone who collects postcards that hasn't seen a card like this?

The image is meant to illustrate an occasional event in the lives of the native Americans, who lived in northwestern New York along the Niagara River or on the islands in the river: Squaw, Beaver, Grand, Buckthorn, Three Sisters, Goat, Bird, or Robinson.



The legend first appeared in English when Knickerbocker Press of New York published William Trumbull's epic poem *The Legend of the White Canoe* in 1893. Today the idea of "noble savage" is as disgusting as many other racial epithets, however in Trumbull's day, it was a common and idyllic concept that native Americans were heroic custodians of nature, but cruel and uncaring with kith and kin when it was time to honor their spirits.

The introduction to Trumbull's book reads :

Long before the solitudes of western New York were disturbed by the advent of the white man, it was the custom of the Indian tribes to assemble occasionally at Niagara, and offer sacrifice to the Spirit of the Falls.

This sacrifice consisted of a white birch-bark canoe, which was sent over the terrible cliff, filled with ripe fruits and blooming flowers, and bearing the fairest girl in the tribe who had just attained the age of womanhood.

The story as told by Trumbull has six verses: *Proem [Prelude], Wenonah, The Council, Kwasind, The Sacrifice, and Epilogue*. Each verse was illustrated by F. V. [Frank Vincent] Du Mond, an accomplished artist and engraver who also worked to illuminate books by Mark Twain and other of his contemporaries. In his later years Du Mond taught drawing to such notables as Georgia O'Keefe and Gifford Beal. Du Mond's work appears in the Corcoran Gallery (Washington, DC.), the Pennsylvania Academy of Fine Arts (Philadelphia), and the collections of the Hudson Valley Art Association, the Art Institute of Chicago, *et. al*. Those who collect exposition postcards are already familiar with his work – he is the artist who created the postcards used as souvenir tickets at the Chicago Columbian Exhibition of 1893. Du Mond also created much of the art used at the St. Louis Expo of 1904.

From the verse titles we learn the names Wenonah and Kwasind – the maiden and her father. Du Mond's illustrations for those verses are seen below.



Wenonah, a free spirited young maiden and only daughter of Chief Kwasind, celebrates her womanhood.



Kwasind, Wenonah's father, tells his daughter of the Council's decision that she is to be sacrificed.



Wenonah, of course, is the maiden in the canoe and is remembered in legend as the *Maid of the Mist*.



Postcards of the white canoe legend go back more than a century. The oldest found, so far, dates from 1905 (left). It is an international friendship card common to the era. (Notice the Canadian flag is the old style Union flag. The Canadians adopted their maple leaf flag on February 15, 1965.)

A card from the late twenties (right) is postmarked 1927. The message reads; *Dear Family, We arrived here on Tuesday last and wish we had come years ago. Hope to see you when we return. Edith and Harry.*

The card at the top of the page is a common linen card posted on August 11, 1948.



A Website Review

By Ray Hahn

Larry Fulton has been a fry cook, waiter, scenic designer, a motion picture production designer, and for now he calls himself a short film maker. In a world full of what is sometimes very strange technology, Mr. Fulton has done something amazing. He has literally written his biography with postcards, and he has done so in a medium that is entertaining on many levels. First he collected hundreds of linen and large letter postcards appropriate to his "story" and with great skill created a sixteen minute film (more accurately a slide-show; there is no true motion except for image transition), and he has taken advantage of the world's newest, self-publishing tool – the Internet.

If you go to Larry's website, <http://www.postcardjourney.com>, you will find his home page and there too you will see links to nearly twenty of his projects, i.e., original postcard creations and, when I counted, I found three videos, two of which are sure-fire amusement for postcard collectors: *Greetings From America* and *Chicago 1893*.

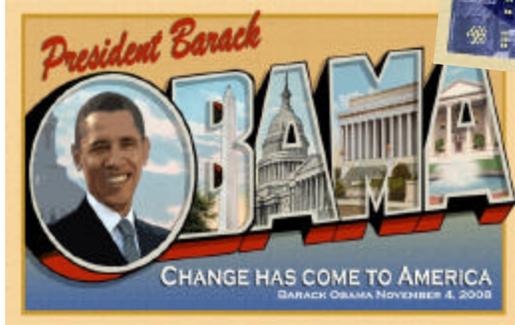
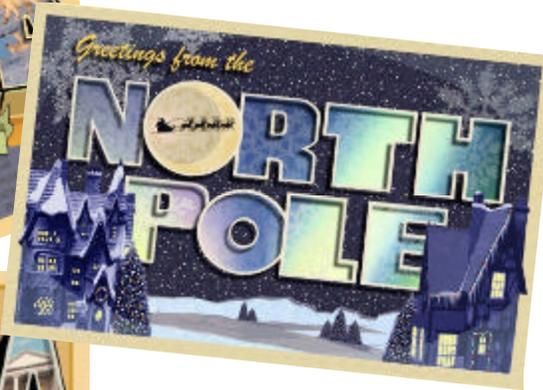


In *Greetings From America*, Larry has created what he calls a postcard journey. He has combined printed, real-photo, some chromes and lots of large letter postcards to remind us of our country's diversity. He has divided his journey into four parts, East, South, mid-West, and West. Although almost half of the 16 minutes is devoted to America's west, no one would feel short-changed. The music that underlies the images is taken from home-grown American composers: Scott Joplin, J. P. Sousa, and Aaron Copland. Copland gets the lion's share with segments from his ballet scores to *Rodeo* and *Appalachian Spring*. Fulton's use of Copland's song "Simple Gifts" and Copland's *Fanfare for the Common Man* is especially appropriate.

Mr. Fulton's modern postcard creations are also interesting. He takes on some 21st century political and social issues with presentation skills learned from the past – his large letter cards are both provocative and beautiful.

If you visit Mr. Fulton's website, take special care to see his short film entitled *Chicago 1893*. It is only a few minutes long, but it is a piece of wizardry that tells a story that is now well over a hundred years old in a way that we postcard collectors can understand in a most unique way.

I truly like Fulton's work and I think you will too.



Hell's Kitchen

There are numerous places on earth where people with active imaginations have named places using "hell" as both a noun and/or an adjective. By count there are nine such places listed in the *National Geographic Atlas of the World*. Among them are a city in Norway, a village in the Cayman Islands, a canyon, a mountain gate in British Columbia, and a Half-Acre in Wyoming. Here's another!

The real-photo postcard seen here was submitted to our newsletter by a librarian at UCLA who thought it a curiosity worth sharing.

The Salton Sea is in reality not a sea but an often shallow saline lake in the Sonoran Desert – 130 miles east, south-east of Los Angeles. Its location actually straddles the San Andreas Fault. The Sea did not exist before 1905 when a flood along the Colorado River flowed over the Imperial Valley Dike and because there is no drainage due to the below sea-level elevation, the inundation consumed the town of Salton and the Torres-Martinez Indian reservation.

Visitors to the area in the early years would have found this café along the edge of the land formation known as the Salton Sink – a refuse for birds and other desert fauna.

It is unknown if fish dinners were on the menu.



Hell's Kitchen, at Mullet Island, Salton Sea, California

***History of the Postcard,
a series of thoughts, presented randomly,
on postcards and things related***

By Cary Finder

Editor's Note: The following is a continuation and the conclusion of Dr. Finder's article that appeared in our last issue. In our May issue you read:

- Part 1. The First Postcards
- Part 2. What is a postcard?
- Part 3. Pioneer Postal Cards, and
- Part 4. The Postcard comes of age.



PART 5. – The back of the card

Most postcard collectors today are only interested in the picture or view on the card. Mint cards only, if you please. For those who collect this way, that is fine, but there is another side of the card which offers many interesting bits of information.

Used cards, with legible cancels, provide information about the time period in which the card was produced.

It could, for example, identify a military postcard as being from World War I as opposed to World War II. Cancels also provide a variety of information to collectors; for example, some collectors attempt to collect a cancellation from each and every post office in a state, even if some of those post offices have been closed and no longer process mail (known as DPOs – Discontinued Post Offices). In some cases, the names of post offices and the towns they served have changed spellings. Some cards were cancelled on board trains and carry a cancel from the route of the train. The backs of the cards often show rate changes. The messages carried on the back of cards can often provide a view into the social development of the country.

In short, a great deal of information can be obtained from the back of used postcards.

6 – Postage Rates

The postage rate of any given era, either based on the stamps on the back of a card, or sometimes, printed in the stamp box, can provide information useful in dating a card.

For example, postage rates on postcards (without printed stamps) were the same as the sealed letter rates prior to 1898 - 2¢ domestic usage and 5¢ international. After 1898, the rate was lowered to the same as postal cards (with printed stamps) which was 1¢ domestic and 2¢ international. Prior to 1898, there was a third class rate of 1¢ cent for cards with printing but no writing.

At the start of the First World War, (from an American point of view that was November 2, 1917, and extending until June 30, 1919), the cost for mailing a postcard or postal card became 2¢ for domestic usage. International usage remained at 2¢. The domestic cost was not a rate change, but rather a tax which did not apply to international mail. The international rate was not set by the US government. On June 30, 1919, the tax was repealed and the rate returned to 1¢ for domestic usage.

Postcards and postal cards have been charged the same rate from 1898 to today with one exception. On April 15, 1925, the rate for postcards was raised to 2¢ (the same as a sealed letter), however, on July 10, 1928, the postcard rate increase was rescinded. In my opinion, this change effectively killed the greetings postcard industry as one

could just as cheaply send a sealed greetings card as a greetings postcard.

International postage rates is a long and involved subject. Special rates from the US to specific countries existed in different time frames. For many years, the rate from the US to Canada or Mexico was the same as domestic, but that changed in the 1930s.

7 – Real Photos

What are real photos? They are photographs printed on photographic paper with postcard backs.

There are some who assume that just because a postcard shows people (not caricatures) or scenes of real places that they must be real photos. That is a false assumption. Many postcard images started life as a photograph, but were then transferred to a printing concern and then postcards were printed from them.

Because a real photo must be printed directly on postcard photo-stock, they tend to have lower printings than postcards that are mass produced from printing plates. That is generally why they command a premium price.

There are several ways to distinguish a real photo from a photograph that has been transferred to a printing plate.

- A card printed from a printing plate is printed with dots of ink much as the photographs in your local newspaper. With about a 3X magnifying glass you can see a series of dots in various sizes. Real photos have continuous shading because the image is a true photographic emulsion.
- Most real photos have a distinctive stamp box. There is a website, www.playle.com/realphoto that shows images of many stamp boxes with information about the time period in which they were used.
- Few real photos have printing on them. Those that have inscriptions are in hand-written script, although white-on-black block printing is known. The white-on-black printing is an indication that the inscription/title was done on the negative before printing.

Dr. Cary Finder collects US postal cards and World War I charity postcards. He is a board member of the United Postal Stationery Society and holds a PhD in Chemistry.



What is a Generic Card?

In a recent online discussion of generic postcards the following answer was submitted by Christine Pyle, Manager of Historical Resources, Lake County (Illinois) Discovery Museum ... *According to the late Ralph Teich (son of Curt), the company didn't make much money on the first printing of a card, but they did on reprints. About 15 to 20 of each card were taken straight from the press and put into the company archive (which became the Curt Teich Postcard Archives). Each card was filed by its production number, and notes were added to the file detailing any changes that needed to be made to the image before it was reprinted. They had a large art department at the Teich Company, and they would add things such as cars, people, clouds, a flag on top of a building, or they would take them out -- whatever the client wanted. They would reprint a card for as long as they could because it was more profitable.*

The Teich Company called generic cards "stock cards." They would print a large quantity of a generic scene, and then when someone ordered the card, they would just print the city and state on however many cards were ordered.

A Series – My Reflections on the Presidents and the Health Crises They Faced

By William Reynolds

James A. Garfield

Only sixteen years after the death of Abraham Lincoln, another president fell victim to an assassin's bullet. But, James A. Garfield's ordeal is unique in the fact that he hovered between life and death for 79 days.

The executive branch of government stood at a virtual standstill, as there was no provision for a transfer of power due to the president's incapacity or inability to perform the duties of his office. The former Ohio congressman, then aged 49, had been in office only four months, when on the afternoon of July 2, 1881, he and his party were waiting to board a train in Washington, DC, when a disappointed office seeker, Charles J. Guiteau, took aim at the president and shot him in the back.

For weeks, doctors probed the president's body in a valiant effort to locate the bullet, often, using bare hands or unsterile instruments. The wound, itself, was not fatal, but had the doctors known to be more careful, they might have saved Garfield's life.

In the end, the president succumbed to a nick in the splenic artery caused by the passing bullet. [In anatomy, the splenic artery is the blood vessel that supplies oxygenated blood to the spleen.] The nick developed into a weak spot in the wall of the artery, which turned into an aneurysm which ruptured.

On September 19, 1881, the president complained of severe pain, lapsed into a coma and bled to death.

William McKinley

President McKinley was shot, in the stomach at close range, while attending the Pan-American Exposition in Buffalo, N.Y., in September of 1901. He lingered for eight days before succumbing to his injuries. A closer look at the medical care rendered to McKinley, at the time, reveals some startling and unsettling facts.

Immediately after the shooting, the president was transported to the fair ground's first aid station, rather than Buffalo General Hospital, which was some twenty minutes away from

the fairgrounds. The first aid station was improperly equipped to handle such an emergency, it had no electric lights and was staffed by a medical team equally unequipped to tackle a case of such magnitude. The attending surgeon, Dr. Matthew D. Mann, who operated on the president, was in fact, a gynecologist and obstetrician, who had neither operated on a male patient nor anyone with a bullet wound.

Mann was keenly aware of the controversy that had surrounded the physicians' cautiousness in treating President Garfield's wounds twenty years earlier, and he did not want to repeat their course of action. Within minutes of being brought before him, Dr. Mann proceeded with his surgical exploration. He was able to find the two bullet holes, but was unable to trace the wound or find the bullet. He first pronounced that the bullet had lodged in a place where it could do no further damage, and felt that there was no further evidence of damage beyond the stomach. He irrigated the stomach with a warm saline solution, then closed the bullet holes with sutures, but made no allowance for drainage.

With the surgical procedure over, members of the press corps were given their first medical bulletin on the president's condition. 'Cautious optimism' was the catch phrase most quoted in the newspapers that day.

The president was then transported to the nearby home of John Milburn, a prominent attorney and master of ceremonies for the exposition. Initial reports indicated a complete recovery, so much so, that Vice-President Theodore Roosevelt continued on his planned hunting trip to the Adirondack Mountains, believing that the crisis had passed. But, just as the situation was entering its second week, the president took a turn for the worse - he grew weaker. The president's aides and closest confidantes put out an urgent call to track down the whereabouts of the vacationing Vice-President.

Roosevelt received word of McKinley's condition, and raced back to Buffalo, but by the time he arrived, it was too late. The president was gone.

An autopsy revealed that no healing had taken place, the perforations in the stomach had reopened and the pancreas had become inflamed. Most ominous was

the fact that the bullet was never found.

✍️
Presidents on Postcards



JAMES GARFIELD
BY MORRIS KATZ

Part of a 1967 series of presidential portraits.



A circa 1905 card with un-divided back shows

**"Old Glory" kneels in prayer for
OUR MARTYRED PRESIDENTS**
a popular sentiment.



A card from a Raphael Tuck postcard series, "Presidents of the United States No. 2328." Titled: "WILLIAM MCKINLEY."

Caption reads: "Portrait of President William McKinley. Twenty-fourth President of the U.S. Elected twice. Inaugurated for the first time March 4, 1897 and entered on his second term March 4, 1901."

The card is artist signed by Burdick.