

San Francisco Bay Area Post Card Club

March 2010

Next Meeting: Saturday, March 27, 12 to 3 pm

Vol. XXV, No. 3

Fort Mason Center, **Room C-260**

Laguna Street at Marina Boulevard, San Francisco

Monthly meeting schedule on back cover.

Visitors and dealers always welcome.

IN • THE VALLEY OF HEART'S DELIGHT
THIS • MIKE ROBERTS
ISSUE • SEAWEED PHOTOGRAPHER REVEALED

PROGRAM NOTES: At our annual PPIE meeting this March, Grant Ute and John Freeman will present "Fair, Please!" — a program on the streetcar lines and other means of local transportation that were constructed specifically to bring people to the grounds of the 1915 Panama Pacific International Exposition. Several of the transit lines that were constructed for the Fair are still in use today.

Many local collectors of PPIE material will be at this meeting, so please bring any related postcards or other items for sale, trade, exhibition or explanation.

SHOW & TELL: PPIE—Three item, two minute limit.

PARKING: Car pool, take public transit or come early as parking can be difficult; park in pay lot within the Center gates (now \$10 for three hours or more), upper free lot on Bay Street or along Marina Green; and enjoy the stroll by Yacht Harbor.

COVER CARD

This postcard is about as neat as they come. It hits on so many levels of collecting. It is a postcard within-a-postcard (a studio postcard photo was used as part of this card); it also appeals to San Francisco collectors, World's Fair collectors, Religious/Evangelism collectors, and who knows how many others. I especially appreciate the way that the PPIE angle was worked in, the Mission being so tangentially related to the fair. And, it couldn't have been located much further from the fairgrounds if the self proclaimed messengers of salvation wanted to keep it within the city limits. Yet, today, I wouldn't be surprised to find a World's Fair Gospel Mission on the streets of the Mission/Noe Valley area of San Francisco. From a scarcity level, the card ranks right up there at the top of the list.

—GLENN KOCH



ANNUAL MARCH P.P.I.E. MEETING

Following our club's long-standing tradition, the theme of our March meeting will be the Panama Pacific International Exposition of 1915, the second of San Francisco's three World's Fairs. Members and visitors are encouraged to bring any relevant items from their collections for display (space will be provided). The PPIE spawned a plethora of souvenirs for the thousands of attendees to purchase and for future collectors to find and re-purchase. It has been said that as many as 4000 postcards were published for this expo, more than for any of the others of the early twentieth century!

This year, we are again fortunate to have booked a fascinating program thanks to the efforts of our Vice President, Kathryn Ayres. John Freeman and Grant Ute will show and tell us how folks got to the PPIE, at the site now occupied by Fort Mason Center. On your way to the meeting on Saturday, consider your travel options available today.

Everyone—especially those interested in **THE FAIR**, San Francisco's history or postcards is encouraged to attend.

—ED HERNY, PRESIDENT

February Program:

Darlene Thorne on The Valley of Heart's Delight—100 Years Ago



PHOTO: JACK DALEY

Laptop computer and projector already set up, Darlene began by telling that she had lots of help in preparing this PowerPoint presentation—notably from Jack Daley, our club Web Master.

Shades were lowered, and the truly magic lantern flashed its images on the screen.

The Valley of Heart's Delight—the Santa Clara Valley—in 1909, a century ago, at the height of the Golden Age of Postcards.... First came two views of the 1787 Santa Clara Mission which showed that everyone—padres, Spanish and Indians—got along perfectly. Next, Mission San Jose, founded 20 years later, was self supporting.

The town of San Jose became the state's first capital. Why not? It is smack in the middle of the state and it has perfect weather. How did San Jose lose the capital? It was too undeveloped; there was no housing for legislators, plus there were frequent floods and constant fleas.

Santa Clara Valley made a big splash at the Mid-Winter Fair of 1894 in San Francisco.... with wine, The fair brought jobs and revenue to the area during a

major depression. Wine and dried fruit were important crops, and the Santa Clara Valley sent a ten-foot horse and rider display made of prunes.

The town of Campbell had the world's largest plum (prune) dryer; a mailman sent postcards, with pictures of himself and the San Jose post office, requesting postcards for his collection; views of San Jose were vignetted on Gruss aus style cards.

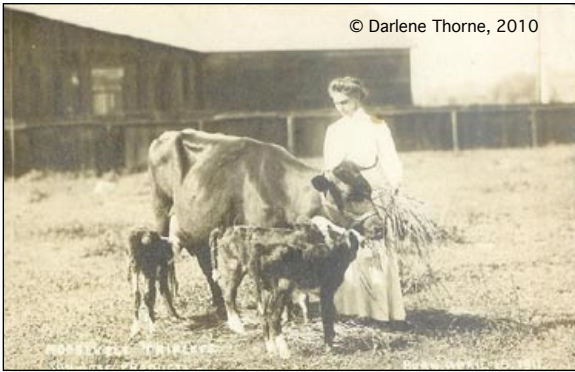


© Darlene Thorne, 2010

The San Francisco Conservatory of Flowers was on its way to San Jose when James Lick, who was to donate it to the town, died. It was in San Francisco at the time, and it never finished its journey.

It wasn't always sunny... a card showed a stagecoach crew and passengers clearing snow on Mt. Hamilton in 1907. And there was ample celebrating—a postcard invited folks to the 1901 Carnival of Roses. A map card brought "Season's Greetings from the Valley of Heart's Delight." The name caught on and appeared in other advertisements.

A real photo showed a lonely rural road; it's now the center of San Jose. Views of the Insane Asylum at Agnew showed it before and after the 1906 earthquake. The Stanford library was also shown in ruins.



© Darlene Thorne, 2010

Roosevelt calves at Dairy Hill, now Communications Hill

Next came rare and sharp real photos of earthquake damage in San Jose... a song card, "Fair San Jose."

A view of the sprawling Winchester Mystery House was labeled simply, "A California Home." Alum Rock Park opened in 1872, the oldest municipal park in the U.S. It grew to be regarded as "too popular," so its buildings were all taken down in the 1960s!

The light tower put up in downtown San Jose in 1881 was shown on many postcards. In spite of farmers' complaints that it kept the chickens awake, it stood until 1915 when it blew over.

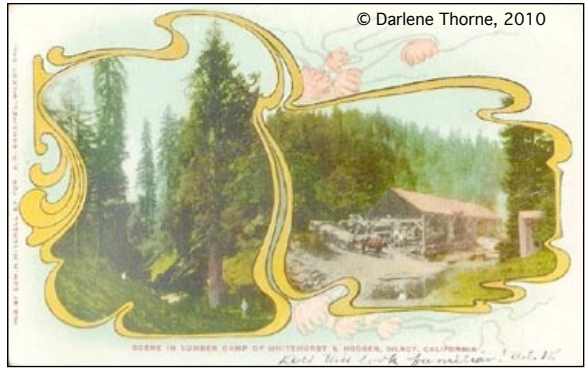
An RP showed the drum corps of the Native Daughters of the Golden West; the NDGW was responsible for erecting the commemorative bells along El Camino Real. Darlene jingled a souvenir replica.



Fire in Daughters Building caused by Quaker.
24th St.
San Jose

© Darlene Thorne, 2010

April 18, 1906

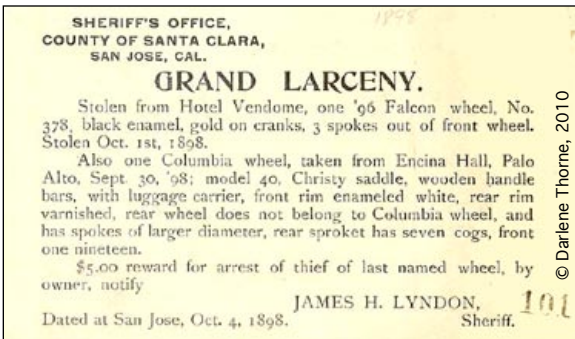


© Darlene Thorne, 2010

Gilroy Lumber Camp in Art Nouveau vignette

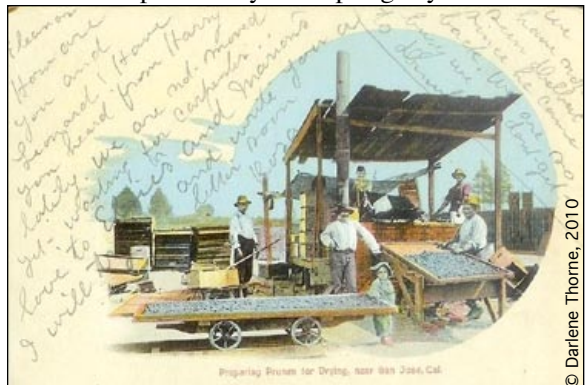
Next came a run of views of San Jose and its smaller neighboring communities: San Jose Fire Dept., its mission style station and team-drawn hook and ladder; the SP depot, 15 trains daily to SF for the 1894 fair; an RP of a UP rail car and the SJ trolley it knocked over; State Normal School moved from SF to SJ as the big city was too rowdy for a teachers' college; grocery store interior; an RP of the New York to Paris auto race stopping in San Jose at the Lamolle House; a monotone poster style card of 1911, "Votes for Women"; a hand drawn cartoon card of hi-jinks at a newspaper office; San Jose ostrich farm.

One remarkable card after another: 1911 Guadalupe River flood... Art Nouveau style lumber camp in Gilroy Hot Springs by E.H. Mitch-



© Darlene Thorne, 2010

Wanted postcard for bicycle theft



© Darlene Thorne, 2010

Preparing prunes from Santa Clara Valley in 1909

ell... cut and pasted RP montage of Big Game players at Stanford... interurban car on trestle from Saratoga to Los Gatos, an area then redwood forest... California Round-Up rodeo multiview... the San Jose vigilante hanging of 1932, not the version with hardened criminals... the New Letcher Garage, the first auto garage in the U.S.... KFQU (careful!), Holy City's radio station... a 1950 and today view of Silicon Valley.



© Darlene Thorne, 2010

Letcher's Garage with Ladies' Parlor upstairs, July 1909

The final card was a chrome of the '49ers, the Valley of Heart's Delight's latest trophy in its rivalry with San Francisco.

A four word review: Spectacular cards and presentation! Brava, Darlene! —NOTES BY LB

WELCOME TO OUR NEW MEMBER

Lori Anne Carstens;. Lori collects San Francisco and California missions.

TREASURER/HALL MANAGER REPORT

As of March 4, 2020 \$4,773.15

—ED CLAUSEN, TREASURER/HALL MANAGER

FROM THE EDITOR

The club publishing project to catalog the postcard photographers of Northern California has been underway for over a year. The amount of data is enormous; its depth is profound, its fascination, irresistible. In this issue are articles by our two lead researchers. One story may not appear in the final directory as the time limit ends before the chrome era. The other story will be included—but in a briefer version. Both accounts are invaluable. Mike Roberts was a major local postcard figure for a generation. Little known C. L. Aydelotte was a photo postcard pioneer who produced some strikingly unusual local images.

POSTCARD CALENDAR

- Apr. 10-11, Sat-Sun, SANTA CRUZ, Central Coast Paper Show, 611 Ocean St., 10am-5 and 4pm*+**
 Apr. 17, Sat, **ANTIOCH**, Bottle & Collectibles Show, fairgrounds, 1201 W. 10th St., 9am-3pm, Free!*
- Apr. 23-25, Fri-Sun, **SF AIRPORT** Mariott, 50th Anniversary **WESTPEX**, info: www.westpex.org
 Apr. 23-25, Fri-Sun, **SAN MATEO**, Hillsborough Antique Show, San Mateo Expo Fairgrounds, Fri. 11am-7pm, Sat. 11am-6pm, Sun. 10am-5pm*
- Apr. 24-25, Sat-Sun, SAN DIEGO Postcard & Paper Show, 5440 Kearny Mesa Rd., 10am-4 and 5pm+**
 May 7-8, Sat-Sun, **GRASS VALLEY**, Old West & Antique Show at the Fairgrounds, 10-5, 9-4*
- May 8-9, Sat-Sun, REDDING, Postcard and Paper Show, 2290 Benton Drive, 10am-6 and 4pm+**
May 15-16, Sat-Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers in Golden Gate Park, 9th Avenue & Lincoln, Sat. 10am-6 and 4pm*+ Free Admission!
- May 22-23, Sat-Sun, GLENDALE, Vintage Paper Fair, 1401 N. Verdugo Rd., 10am-6 and 4pm*+ Free Admission!**
- May 30, **HEALDSBURG**, Outdoor Antique Faire on the Plaza, 8am-4pm. Free.*
- Aug. 14-15, Sat-Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers in Golden Gate Park, 9th Avenue & Lincoln, Sat. 10am-6 and 4pm*+ Free Admission!**
- Aug. 21-22, Sat-Sun, SAN RAFAEL, Antique/Collector Fair, Civic Center, 10am-6 and 5pm***
Aug. 28-29, Sat-Sun, SACRAMENTO, California's Capitol Postcard Show, Masonic Hall, 6151 H Street, 10 am-5 and 4pm*+
- Sept. 11, Sat, SANTA CRUZ, Central Coast Postcard & Paper Show, UCSC Inn, 611 Ocean Street, 10am-5pm*+**
Sept. 25-26, Sat-Sun, GLENDALE, Vintage Paper Fair, 1401 N. Verdugo Rd., 10am-6 and 4pm*+ Free Admission!
- Nov 20-21, CONCORD, Vintage Paper Fair*+**
- Bolded** entries are produced by club members.
 * Ken Prag will be there; let him know what to bring; 415 586-9386, [kprag\(at\)planetaria.net](mailto:kprag(at)planetaria.net)
 + R&N will have cards and supplies.
 See cards on sale at SF Antique and Design Mall, 701 Bayshore Blvd.; 415 656-3531

by JIM CADDICK

BACK IN 2008, Ed Clausen brought an interesting show ‘n’ tell item to a meeting, a number of uncut sheets of postcards published by Mike Roberts of Berkeley. They confirmed what I had suspected—that Roberts started out as a photographer who made some postcards; he eventually turned into a large scale postcard producer. Along with this transformation, he designed and refined a specific logo for his products, one instantly recognizable as “Mike Roberts.” This article will attempt to show the variety of logos and put them in chronological order as a dating aid.

Mike Roberts first appears in the Bay Area in 1934, as a photographer at 2213 Telegraph Avenue in Berkeley. In the 1941 Oakland city directory he is listed as a partner in the Litho Screen Co. (with John M. & William A. Steward) at 2151 West in Oakland in what appears to be his initial foray into the printing trade. That must not have lasted very long, since in the San Francisco phone directory of that same year (which at the time also covered select East Bay cities) he is shown as a color photographer at 2151 West. This “color” designation, seemingly trivial by today’s standards, was nevertheless a sign of cutting edge technology. I’ll make a slight detour to explain.

Photography’s roots go back to 1839, but the images were monochrome, and the “film” was mainly sensitive to blue light, meaning that the grey scale produced did not always match the scale of original colors (for instance, blue photographed as nearly white, and red often came out coal black). Color could be applied after processing the image, but was subject to the artistic and esthetic skill of the retoucher. The dream of natural color photography was pursued relentlessly, with the invention of a number of cumbersome and highly technical processes which were more along the lines of scientific displays showing how we see colors in the first place rather than as usable photographic tools. Finally in 1907, the Autochrome process made the first practical color images using colored potato starch grains as a “natural” filter, but it was inherently slow, even by the standards of that time. Since the starch grains were

translucent and absorbed almost as much light as they transmitted, exposure times needed to be long and pictures of people were almost out of the question. It was, though, a first step. In 1936 the Eastman Kodak Company introduced a film that broke the barriers of color photography, Kodachrome. While other color films appeared later, most notably the Ektachrome family which allowed the film to be processed at home, Kodachrome has become the international standard for color photography. Mike Roberts used this film, and made sure that his customers knew it.

The earliest postmarked Roberts card I have is of Yosemite Valley dated 12 June 1945 with the simple credit line “reproduced by Spectratone from a Kodachrome by Mike Roberts.” This



card was distributed by Wesco, the Western Movie Supply Co., listed from 1943 to 1946 in the San Francisco Yellow Pages under the POSTCARD heading, even though their main business was in cinema supplies. Another Wesco card, of a flower stand in downtown San Francisco, is postmarked 1946, and bears the credit “Kodachrome Reproduction by Mike Roberts Studios, Berkeley 4, California.” The “Studios” designation was used from 1944 to 1948. It was replaced by “Mike Roberts Color Productions,” used from 1949 on, and which appears to mark the point at which Roberts began to move from commercial photography into commercial postcard production.



The 1946 Wesco card also introduces Roberts’ basic logo, a stylized and elongated letter “R” design which looks like a person holding a camera. This elongated logo appears in at least two other versions, one with the much more common address “...Berkeley 2, California,” which may signal his move

from Allston Way in Berkeley (1944-1947) to Addison St. (1948-1958). The Mike Roberts (Wesco) Post-Card Check-List by Marie Steinegger, published by Bob Hendricks for the Post Card Collectors' Club of America in 1955, lists one other logo that I have not yet found on a



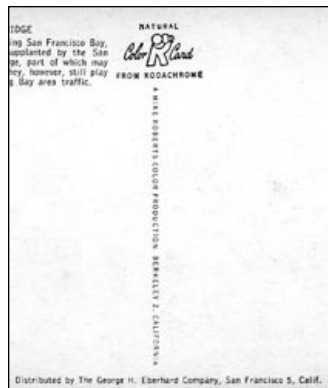
card, The Old West.

Another elongated R version may be the start of the "...Color Productions" name as it has a credit line "Kodachrome Reproduction by Mike Roberts for Inter-

mountain Tourist Supply, Inc...." of Salt Lake City, Utah. That this card has subject matter found outside the Bay Area also seems to indicate Roberts' expansion of his postcard production facility. Also note that none of the credit line versions actually says that Roberts took the photograph (although the implication is there), but merely "reproduced" it.

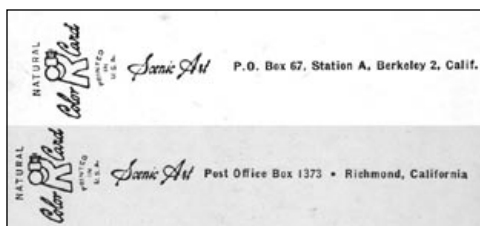


The next version of his logo, the "open R," has the stylized man with the camera no longer solid black. All the examples I have use the text "A Mike Roberts Color Production, Berkeley 2, Calif." as the divider, which means that they must be no earlier than the 1949 date mentioned earlier. They also include the line "from Kodachrome," which I feel is significant,



since later logos drop any reference to Kodachrome film. Many cards include other names as distributor/publisher. Many, if not all, San Francisco area scenes were distributed by The George Eberhard Co. listed in the San Francisco city directories for 1952 to

1955. Scenes outside the Bay Area are marked with a local publisher's name, and occasionally include another photographer's credit as well. This is one more indication of Roberts' move toward volume production of postcards. A variation on the open "R" logo uses the name Scenic Art rather than Mike Roberts. Scenic Art is listed in Berkeley from 1960 to 1968, at the same address as Mike Roberts and with a telephone number differing by only 1 digit. By this it seems clear that this was a shell company set up to handle business (likely at a higher production volume, and thus a lower cost) without "compromising" the Roberts name, a ploy also used by other postcard publishers around this time. The two examples shown



use P.O. boxes as the address (one in Berkeley, one

in Richmond), another indication that the company was intended to be separate from Mike Roberts Color Productions.

Next comes what I call the "arched" logo. This has the words "Natural Color" arching over the Roberts name and stylized "R." And now the divider never mentions Mike Roberts, but instead gives another distributor/publisher name. A common one is E.F. Clements of San Francisco. Roberts had a long-term relationship with Clements, and Clements' relocations over the years help date the cards. I have two versions of this arched logo with Clements' name, one marked 641 Golden Gate and the other 1120 Mission, Clements' addresses from 1955-1958, and 1959 to 1963 respectively.



Now some "fun" logos. Whether or not Roberts actually took any of the photos is unclear (albeit unlikely), but postcards from outside the continental U.S. appear with a Roberts logo. The closest link to the earlier logos is a sort of "Large Letter" card from



Nuevo Laredo, Mexico. It uses the “arched” logo, but with a twist. The words “Natural Color” have been translated into Spanish, and the stylized man is wearing a serape and a sombrero (as

well as packing a pistol). Cards from Hawaii and Fiji use a somewhat similar logo. For the Hawaii cards, his stylized man now sports a lei, trades the sombrero for a jaunty palm-frond hat, has a surfboard propped behind him, and has the prominent words “Hawaii Color Card” overhead. Roberts was no stranger to Hawaii; several early-number Wesco cards have Hawaiian subject matter; this new logo may have been a break with the past and might possibly celebrate the increased tourist business brought about by the 1959 transition from Territory to State. I have cards postmarked as late as 1973 using this special Hawaii logo. The Fiji cards use the same stylized man, but do not have the Hawaiian references or the surfboard. There are also Roberts cards from Panama and Curacao which use a map logo rather than the stylized man, but similarly designed cards without any reference to Roberts also exist, so the “logo” may have been owned locally, and only “loaned” to Roberts for a specific use. Cards also exist from Tahiti which do not overtly express any connection to Roberts.



The final logo I call “Zip code.” A gridded globe now appears behind the stylized man, with a minimalist Mike Roberts name, text and Zip code underneath. Symbolically, this proclaims for me the height of the Roberts business; cards from all over are produced, and the only contribution Mike Roberts has is in the printing. Zip codes were introduced in 1963, so this is

the earliest that this style logo could have been used. The logo is most often at the top of the divider or the bottom, although it also occasionally appears within the stamp box. It appears on both standard size (3½ x 5½ inch) and the European size (4 x 6 inch, often marked “Continental Card,” a phrase trademarked by Roberts in 1980). There are three major variations of this logo, each with a different Zip code. The commonest is Berkeley 94710, but there is also an Oakland 94623 code and one for Emeryville 94608.



The Berkeley Zip code must refer to his location at 2023 8th, and the Emeryville Zip likewise to his later 6707 Bay address. The Oakland Zip code is more of a problem, since there is no Oakland address listed in the directories at this time. Looking at a series of presidential cards issued by Coral-Lee of Rancho Cordova (all of which are nicely dated) shows a transition from 94710 to 94608 at the end of 1979 (which fits with his move from Berkeley to Emeryville), and an early 1981 transition from 94608 to 94623. Quite possibly the printing plant may have been in Oakland all along, with the business offices elsewhere. A 1985 offer in the *San Francisco Chronicle* seems to bear this out, as the phone contact for Mike Roberts Color Productions is given as Emeryville, with mail to P.O. Box 24510 in Oakland, an address found on some Scenic Art cards.



Mike Roberts died in 1989, but the company remained in business in Emeryville until 1998, and possibly elsewhere after that for a few more years. His cards are not difficult to find—the last code numbers run in the 37,000’s, and his range of subject matter continues to astonish me. One major stock in trade was hotel/motels, primarily in the western states, but in addition to the Coral-Lee famous persons cards, there are cards on tobacco farming in North Carolina, producing maple syrup in Vermont, exaggeration cards on the Jackalope from Wyoming, a series of official postcards for the 1962 Seattle World’s Fair, cards of Canadian scenery (some of which are marked “printed in Canada”!), micrographs of both human and animal cells, “Greetings From...” cards from Maine and Missouri and very likely points in between, and on and on.

The card backs illustrated here are general typical examples. As with any standard, there are instances which don’t conform to any rule, and Mike Roberts is no exception. I have a few anomalous cards that I think mainly fall into the Zip code years.



One feature of almost all Mike Roberts cards is a number placed somewhere on the card which includes the letter(s) “C” or “SC”. A few use the letter “G” either with other letters or occasionally by itself; the ones I have with this mark tend to be all Scenic Art cards. This seems to be an internal production or catalog number, possibly used for re-ordering. Several cards use the same image (and number) but with different logos, so the number may simply be a loose indication of when the original photo was made. A number of cards do not have a Roberts logo, but do have a “Roberts-like” number, and spectacular examples of “covert” Mike Roberts cards are a set from Tahiti, which sport a Tiki head logo similar in spirit to the Hawaii and Fiji logos. There is no obvious link to Mike Roberts, but the graphic layout, the code numbering convention, and even the “Printed in U.S.A.” mark are all subtle clues. And, of course, the fact that one of those uncut

sheets mentioned at the beginning of this article is a mix of Tahiti cards and standard Zip code logo cards is a plus. A view of the Japanese Tea Garden in Golden Gate Park (SC696) is another example, appearing with and without a Roberts logo. Perhaps some clients objected to sharing their space with a non-company logo, and had enough clout to enforce their wishes.

Mike Roberts did not totally abandon the camera, as is evidenced by this “Zip code” card with credit to him as the photographer, probably taken around 1980.



Another card from Ed Clausen’s uncut sheets has a very San Francisco treatment, c. 1969: a mundane view of formal Union Square is transformed into a mundane view with a psychedelic border. Hidden amongst the Art Nouveau-ish swirls of the stamp box on the back is the “zip code” logo.



AYDELOTTE ALGAE ART

by FRANK STERNAD

CHUCK BANNECK'S TWO-PAGE SPREAD in the November 2009 newsletter shows several eye-catching San Francisco views framed by negative images of seaweed, all published as real photo postcards by Cardinell-Vincent Co. circa 1907-08. Making them even more fantastic are actual specimens of marine algae affixed to the cards over 100 years ago, their natural shades of red and brown preserved by the adhesive. See them at www.postcard.org to fully appreciate the diversity of color.

On the minus side, none of the San Francisco images display a photographer's name—something I reflexively look for these days—but as fate would have it, a tantalizing clue has emerged. While searching for something unrelated (isn't it always the case?) I discovered an additional member of the seaweed border series in my collection. Surprisingly, it doesn't show a San Francisco scene, but rather a popular attraction in Santa Cruz called Vue de L'Eau (View of the Water). [Fig. 1] The image is low contrast, typical of many of the San Francisco views, and is printed on the usual Azo-diamonds stock with standard Cardinell-Vincent imprint. What's dramatically different about the Santa Cruz view, however, is a visible portion of the photographer's name, "...DELOTTE PHOTO," inked on the negative, similarly to the hand-lettered San Francisco cards. [Fig. 2]

Upon consulting a list of photographers in the collection of the California Historical Society, one name satisfied the mystery—C. L. AYDELOTTE, a professional photographer from Indiana who moved to Santa Cruz about 1899 and operated a photo business there until his death in 1924.

Charles Leon Aydelotte was fascinated by the rocky Santa Cruz coast, particularly the high ocean

waves that attack the headland with animated ferocity. Many of his photographs focused on breakers near the end of the streetcar line (today's Woodrow Avenue) where the Vue de L'Eau depot and observa-

tory was built in 1891. Prior to the seaweed-border real photo postcard in 1907, the same Santa Cruz image was issued by Detroit Publishing Company as a color lithograph postcard about 1905, fancifully captioned "Neptune's Face." [Fig. 3] Another picture, copy-

righted by Aydelotte in 1902, was similarly titled "Old Man of the Sea" because of vague facial features in a crashing wave. [Fig. 4]

By now you might be wondering what besides the seaweed borders links the Santa Cruz card to the unsigned San Francisco photos. If Charles Aydelotte was known to have confined his professional activity to Santa Cruz, there would be reason to doubt he ventured north to take the San Francisco images. But the photographer's connection to that metropolis is well established. Soon after the April 1906 earthquake and fire, he traveled to the devastated city and made a significant number of photographs to commemorate the tragedy. The California Historical Society owns 38 of these numbered 5x7 inch prints, all signed "Aydelotte Photo." One example, #11, portrays the stark remains of the Poodle Dog Restaurant and the Emporium. [Fig. 5]

Although I haven't discovered any of the April 1906 Aydelotte images on a postcard, they do connect him to the city at a time when photographers were crawling over San Francisco, encouraged by various publishers to produce images for postcards and for embellishing other souvenirs. One of those publishers was Cardinell-Vincent Co., and it is likely





that Charles Aydelotte and C-V became aware of each other during that period when it became possible to accurately illustrate the historic record.

My working theory is that Aydelotte came up with the concept of the seaweed bordered real photo postcards. Santa Cruz was a prime source for the delicate plant, especially *Microcladia coulteri*, a small, feather-like red algae commonly called “sea lace.” The photographer sandwiched a few dendritic strands between glass plates to create novel frames for maritime thematic images; and the Vue de L’Eau scene was probably a prototype worked up for Cardinell-Vincent. When C-V commissioned



the San Francisco bay and ocean pictures, and reproduced them as seaweed real photos as well as a popular series of color printed cards, identification of the photographer was omitted. This was common practice when negatives were acquired by large publishers for manufacture of real photo and printed postcards.

Nevertheless, I’m optimistic about finding a San Francisco postcard, real photo or otherwise, bearing the Aydelotte name. It would be a welcome addition to the study, and at the same time would strengthen my “Aydelotte Algae Art Attribution” theory.

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“TO FORM A MORE PERFECT UNION”

Sandi Bennet sent in several cards from the 20 postcard set issued in 2005 by the USPS. Two each of ten different cards illustrate stamp designs marking milestones in the Civil Rights movement of the 1960s. This card shows “Dixie Cafe,” a brush and ink drawing of discrimination at a lunch counter done in 1948 by Jacob Lawrence. It recalls our country’s need for the Civil Rights Act that became law under President Johnson in 1964. This card was chosen for its Outsider art style, and block print effect, favored by our Editor.



WHAT'S IN A POSTCARD?

by STEPHEN FOTTER

When I was six, my great aunt Minnie, who had lived for many years in Rockport, Maine, gave me a handful of old real photo postcards, which are today the foundation of my somewhat eclectic collection. All of them probably have some sort of family significance, and although my mother identified many of the people and scenes for me, a few remained mysteries—including one of a group of people on a rocky beach, their backs to the camera, looking toward what appears to be a house floating in the ocean about a half mile distant.

This past Christmas my brother sent me a book called “What’s in a Picture?,” a collection of historic photographs, with accompanying text, culled from the pages of “Down East: The Magazine of

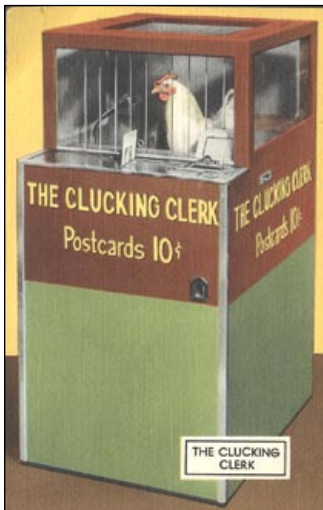
Maine.” One photo, taken in the summer of 1925, shows a grand house on a barge, poised to be unloaded on the shore of Rockport. Bingo!

Now that I know what the people in my mystery card are looking at—and where and when they were looking at it—I’m pretty sure that the fourth person from the left is my mother. She was 12 in 1925. Sitting next to her is her older sister, age 16. Both the sizes and the hair styles of the girls look right.

As for the house, one Donald Dodge, a “noted horticulturist,” had the 1806 Federal-style mansion moved intact from Phippsburg, Maine, 85 miles north by sea to Rockport’s Deadman Point where it became his new summer home.

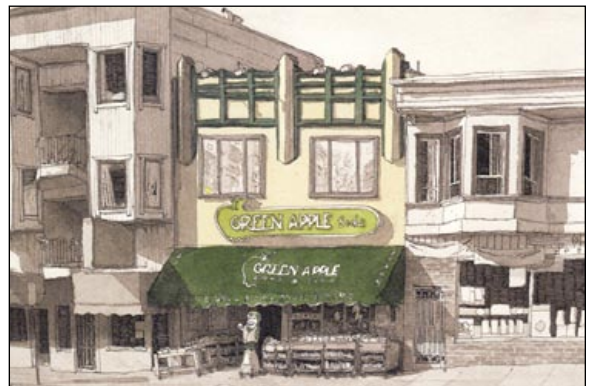


INTERESTING CARDS INTERESTING CARDS INTERESTING CARDS INTERESTING CARDS INTERESTING CARDS INTERESTING



This performing animal demonstrates a brand new method of animal training. The animal has been trained by animal psychologist Keller Breland, at Hot Springs, Arkansas. Breland's animals learn by the reward system. No punishment is used. Once trained, they never forget and will happily perform for anyone. These educated animals are nationally famous. They have been featured on television and in Life, Popular Mechanics, Reader's Digest and other National Magazines.

A “Tichnor Quality View sold by Lerdy M. Gates, Hot Springs, Ark.”



From age 10 on, Clement was our shopping street, and on school mornings I changed from the 55 to the 21 at the corner of 7th Avenue. Green Apple, one of the city’s more appealing bookstores, did not open until 1967. —Ed.

DISTINCTIVE, AIN'T IT? by DANIEL SAKS

A local retirement hotel has been advertising in the *San Francisco Chronicle*, and seeing its name sent me to my postcard files. It was indeed the same building as shown on one of my favorite San Francisco hotel postcards. A postcard that proudly rejects any attempt at modesty and instead, to my thinking, ranks near the top in unintentional self-contradiction. Not only is the building shaped like a plain box with just the barest of ornamentation, the card is printed in just one color, a pale bluish gray.



As can be seen in the recent photo, not much has changed at the southeast corner of Gough and Sutter Streets. Other than the sidewalk trees and both streets now being one-way, going in the opposite direction of the cars shown on the card; the building itself is unchanged, save for a TV antenna in lieu of the flagpole.

On the postcard the Broadmoor advertises itself as a residence hotel and also available for tourists. Today it's only a "Retirement Hotel of Distinction." Its humility also hasn't changed.



INTERESTING CARDS INTERESTING CARDS INTERESTING CARDS INTERESTING CARDS INTERESTING CARDS INTERESTING

Editor:

I thought you might be interested in this. The front is a nice but not spectacular multi-image card of Sacramento. The interesting part is the message. As best I can read it, it says:

April 19- 1914. John H. Chambers.
Sec 7155- Pleasant Pastimes.

Your Book Recd and was glad to hear from the old Jolly Joker. I have been away from Home so this is the first Book I have recd.

I was burnt out last Nov 1913. I had over 20,000 Post Cards. I lost most of them so I will have to begin anew. Wishing you and the new magazine a grand success.

I remain your Respt. I will try and send you a card every month as I did.

Mrs Johnston J.J. 6

Maybe this is why some of us can't finish some of the open series we have!

—DENNIS GALLAGHER, SACRAMENTO



NATIONAL POSTCARD WEEK

by Demaris Elrod Swint

NOW IS THE TIME to plan your postcard for National Postcard Week, May 2-8, 2010.

This will be the 27th year of celebrating! Let people know you collect postcards. NPCW began in 1984 as a fun way to promote our hobby.

To take part, first choose a design. Take a photo, draw a picture, use stickers, lettering or rubber stamps. Many people use computer postcard programs. For a professional design, Rick Geary is our hobby's hero. Write him at PO Box 869, Carrizozo NM 88301 or at rickdeborahgary(at)tularosa.net.

GUIDELINES FROM THE

TUCSON POST CARD EXCHANGE CLUB

“National Post Card Week—May 2-8, 2010” and your name and address must be on the postcard, preferably on the front. 2010 is the 27th NPCW.

Standard sizes are 3½”x5½” and 4”x6”.

Minimum thickness is 90# card stock; 110# card stock can be used in most home printers.

You can design more than one card.

INTERESTING CARDS INTERESTING CARDS INTERESTING CARDS INTERESTING CARDS INTERESTING CARDS INTERESTING

The Paris take on the “New Yorker” cover design was



found in the club box. It continues the Paris theme that has occupied us for the past two months. Published by Art Unlimited, Amsterdam, in 1982, it is a cute card, but more than that, it is also a postcard keepsake. It was sent by Ann Rusnak, a postcard artist

and activist, known for her monotone cards and comic strip seen in “Barr’s News” for several years. On the card she comments on postcarding in Paris: “Lotsa racks—the humblest price 40 cents.”

A minimum of 100 copies is recommended.

Number your cards to make them more special:

“x/100” on the back is standard.

Be sure to sign your cards. A first name is okay [especially if it is odd like mine.:)]

Postcards should be mailed during NPCW week.

Printing your NPCW postcard can be easy on your home computer or by a local or online printing company.

Let me know at the addresses below if you are interested in trading.

You should send your NPCW cards to:

✉ Demaris Swint, PO Box 703, Pharr TX 78577 for posting on the web site www.npcw.multiply.com Over 4000 are there already. Email: ezrestexas(at)aol.com for more information

To be included in the yearbook of NPCW postcards with addresses of those who will trade, send your card to Lin Collette, NPCW Directory, PO Box 2666, Providence RI 02906. Info: rhodyart(at)aol.com

Be sure to send your card to Barr’s Post Card News, NPCW, PO Box 720, Vinton IA 52349.



The Madonna Inn on the south edge of San Luis Obispo has a postcard for every room. That’s because each room—guest and public—is decorated differently—often bizarrely, usually garishly. The men’s room is no exception. It is remarkable for its stonework “waterfall” urinal in which no gentlemen would discard a cigarette or cigar end and to which women often rush, hoping to view the streaming falls. Not shown on the card are the giant clam shell sinks or the neighboring wine cellar.

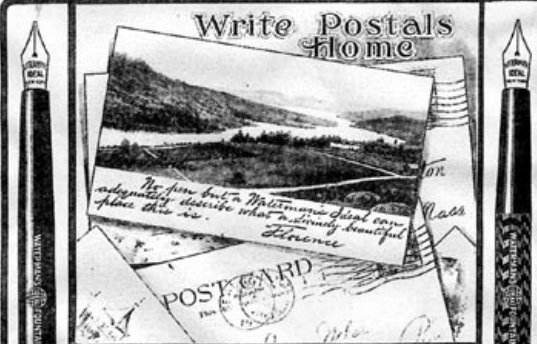
FROM MICHAEL REESE II

100

Waterman's Ideal Fountain Pen

The pen with the Clip-Cap

Write Postals
at Home



Write Them in Ink

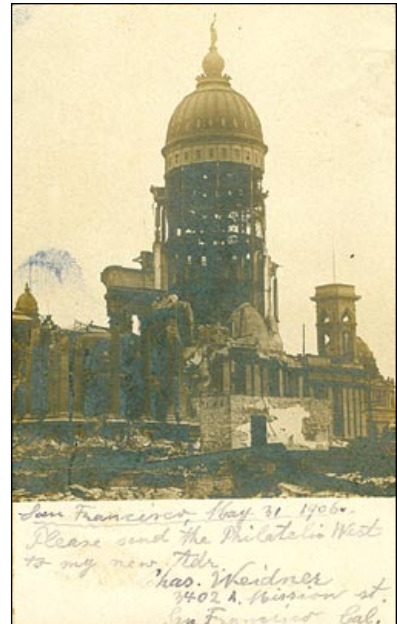
DON'T be guilty of scribbling with a pencil on a postal under any circumstances. Write when you want to at home or in the office, in the train or in the station. Send a postal from the news stand, but write it in ink with a pen from your pocket. Waterman's Ideal Fountain Pen will help you to do this conveniently, quickly, readily, and in a cleanly way. ¶ The Spoon-Feed makes writing easy. The Clip-Cap makes sure you won't lose it; it grips wherever you put it. As a vacation companion nothing could be better—this may be a hint for gift giving. ¶ Pens of all styles with varying points at all good dealers. Absolutely guaranteed, perfectly exchangeable, prices uniform every place. ¶ Write for booklet.

L. E. Waterman Co. of Canada, Limited
136 ST. JAMES STREET, MONTREAL
173 Broadway, New York. 8 School St., Boston.

A 1907 magazine ad encouraged folks to send postcards and to write them in ink. In the card below, from Michael's large aviation collection, notice the Willard-Curtiss aero plane near the light tower in downtown San Jose and just over the C in Willard's autograph. He was first to fly over LA, in 1910.



CAUGHT ON THE 'BAY



David Parry, with justifiable pride, displayed this trophy for his Charles Weidner collection that he fought for and won on eBay. It's a real photo of the damaged city hall, mailed a few weeks after the quake and with a message written and signed by Weidner, himself, giving his change of address to the "Philatelic West" magazine. Dave's bidding opponent was another SFBAPCC clubster.

The homemade RPPC below shows Steve Howell beside the run over camera he had set on the yellow line on a street in Erick, Oklahoma while waiting for a photo op. Is that a postcard in Steve's hand?



SAN FRANCISCO BAY AREA POST CARD CLUB

APPLICATION FOR NEW MEMBERSHIP

RENEWALS: List changes only

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: _____

Join online at www.postcard.org and remit by PayPal or...

send membership info and your check payable to SFBAPCC

to PO Box 621, Penngrove CA 94951

3/10

P.O. Box 621
PENNGROVE CA 94951



2010 MEETINGS

March 27

April 24

May 22

June 26

July 24

☛ August 21 change

September 25

October 23

November 27