

San Francisco Bay Area Post Card Club

May-June 2010

Next Meeting: Saturday, May 22, 12 to 3 pm

Vol. XXV, No. 5

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 } DO-X, GERMAN GIANT SEAPLANE • LICK
THIS } OBSERVATORY • CHICKEN IN THE ROUGH •
ISSUE } DAYDARK & STREETSIDE PHOTOGRAPHERS •
PILLSBURY AT GLACIER POINT • NPCW

PROGRAM NOTES: In the late 19th through the mid-20th centuries, theatres were beloved places, and those of the South Bay, like theatres all over the Bay Area, provided the thrill of a night on the town. Most of the theatres built in San Jose now exist only in photographs, which fill Gary Parks' book, THEATRES OF SAN JOSE. Gary will take us on a slide show archaeological expedition, visiting the sites of the theatres in the book, to discover what each is like today. Copies of the book will be available for purchase which Gary will be happy to sign for you!

SHOW & TELL: Collector's choice—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 (\$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

Shall we observe St. Walpurga's Day next year, on May first? Named for a British saint born in the 8th century, the celebration begins on the eve of her birthday. On Walpurgisnacht throughout central Europe, bonfires are lit on the mountains and hilltops, and the spirits assemble, most notably on Mt. Brocken, the highest peak in the Harz Mountains. There, in front of the Brocken Hotel, is the witches' dance place, the



Hexentanzplatz, and as the hour grows late witches arrive riding on broomsticks to cavort with goats, bats and other wild animals and to await the appearance of their spiritual leader—the Devil.... One of two dozen Golden Age cards on this topic in my goat boxes.

—ED.

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Newsletter Deadline: 5th of each month



MINUTES, April 24, 2010

Much of the parking lot was roped off in preparation for an evening event. We parked on the bluff above, off of Bay Street, and walked through the community garden. Dozens of small plots were bursting with new growth; fava beans and artichokes in the majority, along with plenty of lettuces, flowers and strawberries. The views in all directions were fresh and exciting. Crossing the rolling lawns watched over by Bufano's towering Madonna, we could see other clubsters arriving as we descended the steep concrete stairway.

Cards were brought for sale or trade by Michael Reese II, Sue Scott, Joseph Jaynes, Ed Herny, several vest pocket dealers, the Parry Family, Kimberly Wohler, Jim Neider, and Lynn Sears (who has a booth at Whistlestop Collective in Santa Rosa).

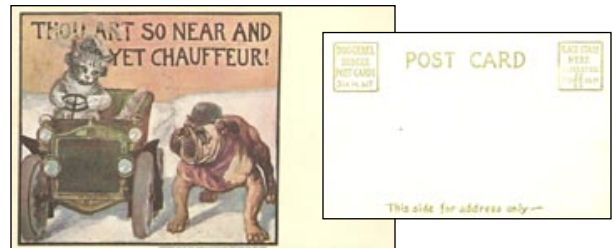
Thirty (odd) members and guests were there including George Epperson, just turned 90, and Shirley Tuten, only a few birthdays behind George.

We were called to order by President Ed Herny.

There were many lots in the drawing and an equal number of lucky winners.

Old Business: Ed Herny spoke of the plans for a MidWinter Fair postcard field trip to Golden Gate Park. The concourse is still roped off for construction but should be ready for us in June. Ed also showed the new club promo card.

Show and Tell: Don Price—not in contention for oldest member, but still a 60+ year collector—brought a card of the Philippine Clipper. ... Kim Wohler



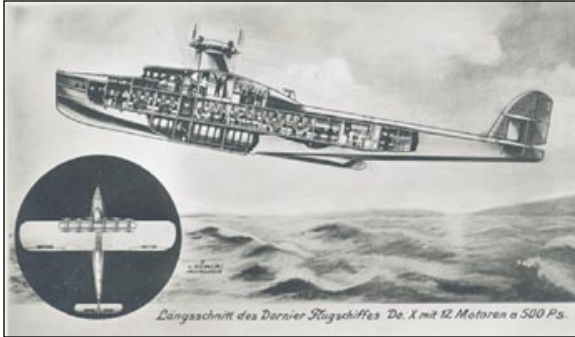
showed a card, above, published by Paul Elder, an early San Francisco book dealer; the design is by Albertine Randall Wheelan, an early comic artist. ... John Freeman told of the approaching centennial of our grandest Admission Day parade this September; it was one of the few early parades that did not leave from the Ferry Building but proceeded towards it from 24th and Mission, thus providing many postcard views of people and businesses in the outlying neighborhoods. ... Ed Herny showed three Pillsbury real photos he recently “won” on eBay, all of Overhanging Rock at Glacier Point in Yosemite; one is a back view showing the timbering used to brace the car; another has the photographer riding the hood; among the ten people in the car, and probable driver, is Foster Curry, son of the founder of Camp Curry. Ed also showed a card of the “Handless Penman” who lost his hands to frostbite; using his stumps he signed cards in elegant Spencerian script. ... George Epperson told that he and his father had been long time Scoutmasters in the Boy Scouts and showed cards of Maria Luisa, la Reina de España.

—MINUTES TAKEN BY LB

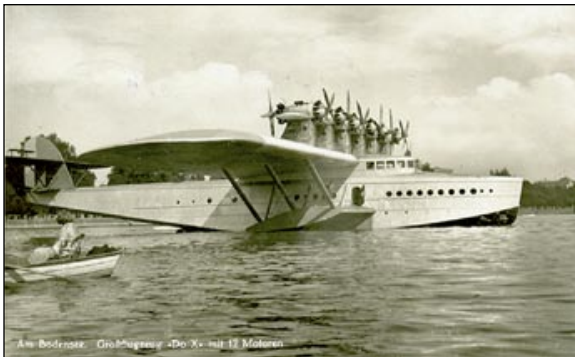
Program:

GARY DOYLE on the DORNIER-X and CLARA ADAMS

As the computer images lit the concrete wall, Gary told us that a major interest of his is German planes and race cars of the 1930s, at which time they were capable of modern speed. First up was a cut away



view of the Do-X, the largest plane of its day. Passengers were carried in the middle level with crew and operating equipment above, fuel tanks and cargo below. Its first flight was in 1924, and it was a sea-plane, as were most early day passenger airplanes. There were very few airports before World War II, and most of those had mud runways, so water landings were the prime option.



On July 29, 1924 the huge silver plane churned the waters of Lake Constance (Bodensee, das schwäbische Meer) and took to the air. The lake, on the Rhine, is shared with Austria and Switzerland, and thus Germany was able to avoid the restrictions on its aircraft imposed by the Treaty of Versailles after WW I. The Do-X construction site was across the water from where Zeppelins were built.

One hundred fifty-nine passengers were on the maiden flight, a major step only two years after Lindbergh crossed the Atlantic. As it flew, passengers changed sides to help balance the craft during turns. The passenger compartment was luxurious, as we saw, with Persian carpets and comfortable club chairs.



The hull and empennage (tail section) were made of Duralumin; the wings were covered with linen coated with aluminum paint. Twelve engines were atop the wings, six pushing; six pulling. Maximum speed was 131 mph; it cruised at 109 mph. The Dornier-X tanks held fuel for a 1056 mile range; its ceiling height limit was 1650 feet. The original engines were replaced with American made Curtis models.



Real photos showed crowds of passengers at the first flight and the official photo on Lake Constance. Contemporary view cards were of artists' conceptions. We could see how passengers entered through the side, unlike the top entrance on Pan-Am Clippers.

The Do-X has limited collectible items but huge postal history. Many postcards were published, as were cacheted covers; dishes used



POSTCARD BOOKLET



aboard the plane are collector's treasures. Several Do-X postcards had Zeppelins added to the image; the hydrogen filled dirigibles were 900 feet long!

The Do-X and other large passenger seaplanes such as the Pan-Am Clipper, were considered flying boats—ships, really—and were operated in nautical manner. Take off and landing areas were scrupulously monitored for floating debris, a major danger.



The longest flight attempted by the Do-X was to the Americas, to test the market for intercontinental travel. She left Germany on November 3, 1930 and

arrived in New York on August 27, 1931, having encountered several problems en route. Stripped of excess weight, the return to Europe with overhauled engines took only three days in April 1932.



The backs, with their boldly colorful cancels and markings, are as fas-



cinating as the fronts of many cards. The official markings on the Americas flight were red to South America, black diamond to New York.

Images showed a real photo of the Do-X in San Juan, Puerto Rico, a white border in Jacksonville, Florida, a photo cruising 50 or so feet above sunbathers on a beach. The roar of the 12 huge engines must have been terrific. We saw the Do-X above the Statue of Liberty, while flying off Battery Park in lower Manhattan and landing in NY harbor.

The Dornier-X had a personality cult, as it were; its figurehead was Clara Adams, a wealthy widow who traveled extensively and always elegantly. She was the first female passenger to cross the Atlantic on the Hindenburg and on first flights of Pan-Am Clippers and the Graf Zeppelin. Many photos and postcards were made of her and the Dornier-X. The great value of the publicity she encouraged was that she demystified air travel for everyone. She traveled on many very early commercial flights and continued flying for years.



The Dornier-X was never commercially successful, although long distance air travel was all by seaplane. By 1948 the era had ended; airports were everywhere.

Enthusiastic applause was followed by comments on Gary's deep knowledge and dramatic presentation of this hitherto little known subject.—NOTES BY LB



DO DE JANEIRO - SCRAPTES



Dornier Flugboot Dg X mit 12 Motoren à 600 PS - im Flug



Dornier X
SAN JUAN, P.R. 5/20/31



DO X

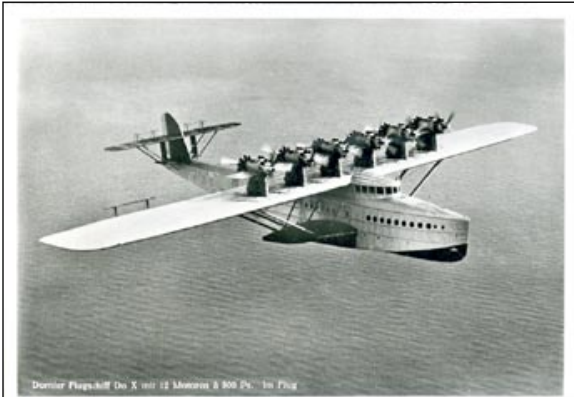
Vergrößerung aus der massiven "Bildermontage „Helden der Luft“ der Reichswerke-Cigarette
Konzernfreie Cigarettenfabrik „Drami“ G. m. b. H., Dresden



Do X. Thuygetsee, 1931



THE DO-X SALUTES THE STATUE OF LIBERTY 1931



Dornier Flugboot Do X mit 12 Motoren à 600 PS - im Flug



AERIAL VIEW OF JACKSONVILLE BEACH, FLORIDA
THE GIANT PLANE "DO-X" AT THE LEFT

TREASURER/HALL MANAGER REPORT

As of May 1, 2010 \$4,063.19

—ED CLAUSEN, TREASURER

WELCOME TO OUR NEW MEMBERS

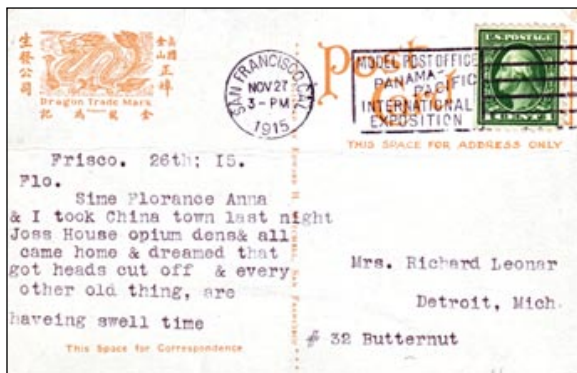
Solange Russek, she is researching a 1905-1940 Latvian collection.

Duane Shewaga, Delene Waltrip, collectors of greetings, holidays, Santa Clara County, expositions, etc.

Joseph M. Guthrie collects historical photos of buildings.

APRIL CROSSOVER

From Chuck Banneck came scans of his card that mixes Kathryn Ayres' touristic Chinatown opium dens with Art Sommers' interesting messages. Typed postcard messages are strange when written with no heads or other old things. Did Flo laugh at Richard's news, or did it make her just a bit nervous?

**POSTCARD CALENDAR**

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!

Oct. 9, Sat, **WALNUT CREEK** Railroad, Mining & Western Show, 1475 Creekside Drive, 9am-3pm*

Nov. 5-7, Fri-Sun, **SAN MATEO**, Hillsborogugh Antique Show, San Mateo Expo Fairgrounds; From 11am to 8, 7 and 5 pm*

Nov. 20-21, Sat-Sun, CONCORD, Vintage Paper Fair, 5298 Clayton Rd., 10am to 6 and 4pm*+

Dec. 11-12, Fri-Sun, **SAN RAFAEL**, Antique/Collector Fair, Civic Center, 10am-6 and 5pm*

Jan 15-16, Sat-Sun, **SACRAMENTO, California's Capitol Postcard Show, Masonic Hall, 6151 H Street, 10 am-5 and 4pm*+**

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

+ R&N will have cards and supplies.

See cards on sale at SF Antique and Design Mall, 701 Bayshore Blvd.; 415 656-3531

Vintage Paper Fairs info:
www.vintagepaperfair.com

JAMES LICK AND HIS OBSERVATORY

by DARLENE THORNE

"Nothing worth having comes easily" couldn't be more true than in the construction of Lick Observatory atop Mt. Hamilton in San Jose. It took a man's lifetime—and beyond—to construct the then-world's largest telescope and observatory.

When finally built, Lick Observatory was touted as one of California's greatest attractions. San Francisco even claimed it as a place to visit on its 1897 set of 12 postcards by American Souvenir Company of

New York. People came from all over the world to see this treasure. And they're still coming.

James Lick, commonly referred to as a curmudgeon, was the wealthiest man in California, making his fortune buying and selling San Francisco real estate after the gold rush. He owned hotels and homes in San Jose and San Francisco. In 1874, he designated \$200,000 in his will to construct a telescope "superior to and more powerful" than any other in the world. He died in 1876, 12 years before the telescope was finished.

Lick had appointed a board of trustees for the project. They first had to find a suitable location. Up until then, telescopes had been erected on city streets. But the forward thinking board wanted a hilltop site, away from city lights. Their first choice was Lake Tahoe, but the snow would have interfered with access.



They considered Mt. St. Helena in Napa County, and several San Francisco hilltops. They finally settled on Mt. Hamilton at 4,209 foot elevation, which gave



an unobstructed view for 85 miles and had virtually no wind. Lick approved the site because he could see the mountain from his valley home.

Then the real challenges began: a road where none existed, a huge piece of glass for the lens of the refractor telescope, a flat building site, the building

itself and ownership if it ever all came together.

The Santa Clara County Board of Supervisors approved building a road at a cost of \$70,000, their financial concession needed to obtain the observatory. Chinese laborers, who had built the railroad, built the winding road. Since "Lick Road" (now Mt. Hamilton Road) could not be any steeper than a seven percent grade for the horses and carts hauling supplies, 260 switchbacks were needed for the gentle rise.

The world's largest piece of glass had to be cut for the lens. But the exact specifications were unknown until the telescope itself was built. The telescope couldn't be designed until the observatory was built, and the observatory couldn't be built until the land was procured and the top of the mountain leveled.

The federal and state government had granted 2,500 acres, including the hilltop of Mt. Hamilton for





the project. The leveling of the ground blasted away 70,000 tons of rock, which were moved by hand. The three million bricks needed for the building were fired at a site one mile away at a rate of 10,000 a day. The thick walls of the dome rose in a circle.

In 1881, the small dome that housed a smaller, 12 inch telescope was finished. As the large dome was being built, the glass for the refractor telescope was

being sought in Paris. Eighteen times the glass was shipped to Boston to be cut and 18 times it broke. The lens was finally made and shipped to Mt. Hamilton, waiting for the building to be finished and the telescope to be built.

The groundbreaking for the large 36 inch telescope took place in 1885, and at that time, per his last request, Lick's body was moved from San Francisco to lay under the foundation of the great telescope.

In January of 1888, after 15 years of hard work, the telescope was ready to premier. After adjustments were made, it was deemed successful—Saturn and its rings were visible.

The 36 inch telescope is now the world's second largest and still an amazing accomplishment. Ownership is in the hands of the University of California with UC Santa Cruz managing the "Marvel of 1888."

—FROM THE SAN JOSE POSTCARD CLUB BULLETIN

(*Con't from page 9*) postcard from Harry Carpenter's Los Angeles "Chicken in the Straw" restaurants. I had questioned if those eateries had been part of the *Chicken in the Rough* group or if "Straw" had been a clever unlicensed borrowing of the idea.

While an Arcadia address isn't listed on the undated postcard, having a Los Angeles area Carpenter's restaurant on the placemat shows that they must have been affiliated. Carpenter's could then rightfully use the copyrighted phrase, "served unjointed without silverware." Another mystery solved.

In the article I had also had some fun with *Chicken in the Rough's* postcard related contest. A \$100 prize was to be awarded to whomever ate the meal in 25 restaurants over six months' time and mailed

postcards from those establishments to the home office in Oklahoma City. I'd joked about a winner's cholesterol level.

At this time I wish to offer my tardy congratulations to Mr. John N. Loedom of Dallas, Texas, who was named on that placemat as the then \$100 winner. I'm sure Mr. Loedom found

those 25 meals in 1949 as tasty and low fat as mine was sixty-one years later.

The other California restaurants listed on that 1949 placemat as serving *Chicken in the Rough* were in Bakersfield, Glendale, Long Beach, San Diego, and National City. Perhaps there's still more traveling in my future. And I wonder if that \$100 prize is still up for grabs?



FINDING CHICKS IN OKLAHOMA CITY

by DANIEL SAKS

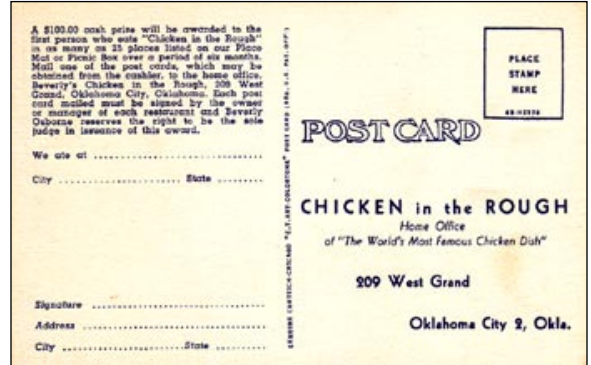
A family reunion had brought me to Oklahoma City, and it had been a demanding trip. There'd been the crowded flights and long airport layovers, the time change, the weather change, and then dealing with car rental clerks and hotel clerks who couldn't locate reservations. Postcards were certainly not on the menu, until the evening I went looking for dinner.



sign. I guess postcards are one thing and eight-foot round neon signs are something else.

While waiting for my basket of *Chicken in the Rough*, I closely examined the framed memorabilia on the walls and can now clarify several issues in the October article.

Chicken in the Rough was not the name of any restaurant but was the brand name copyrighted by



Entering a parking lot shared by several restaurants, and completely by chance, I found Beverly's Pancake House. Beverly being Beverly Osborne, who in the 1930s was eating fried chicken while driving over bumpy roads and coined the brand name *Chicken in the Rough*. In preparing for this trip it had completely slipped my mind that Oklahoma City was *Chicken in the Rough's* nest box.

I'd never thought that being in Oklahoma City would give me new insights on my October 2009 newsletter article on advertising postcards showing anthropomorphic farm animals offering themselves as meals. That article began with *Chicken in the Rough* because of the baby chick on the postcard who says, "I'll gladly be fried for *Chicken in the Rough*."

But standing before me that night was an eight-foot round neon sign with the brightly lit *Chicken in the Rough* logo of a golfing chicken wearing plaid pants and holding a golf club in one claw. The baby chick wasn't on the



Mr. Beverly Osborne, who held the registration on the golfing chicken insignia. Restaurants offering the franchised *Chicken in the Rough* meal of a deep fried unjointed half-chicken on a bed of french fried potatoes would list it by that name on their menus and could also use the golfing chicken logo and phrase in their signage and advertising. That's why I was eating *Chicken in the Rough* in Beverly's Pancake House.

High up on one wall was a 1949 placemat showing the names and locations of the 237 restaurants then offering *Chicken in the Rough*. The placemat had an outline of the United States and I could see that within

California were names and locations of several outlets. As I squeezed into the booth to get a closer look, little did I suspect that I was about to read a name and location that would have me wanting to rush back to the hotel to double check my article in the newsletter archive on www.postcard.org.

The eye opening thunderbolt was "Carpenter's" in "Arcadia." My article had included a (Con't, page 8 ◀)

DAYDARK AND STREETSIDE REAL PHOTO MAKERS

by JIM CADDICK

AT A RECENT TRADE SHOW I found an interesting real photo postcard. It was the back of the card, imprinted “Daydark Specialty Co. St. Louis,” that caught my attention. It didn’t seem like a photographic studio imprint. And I was right, it turns out that Daydark Specialty was



one of several manufacturers of cameras and supplies specifically for street photographers, who worked outside the traditional studio setting at fairs, parks, and other public places. They took your picture and handed you a finished print—often on postcard stock—within five minutes or less.

Advertisements by Daydark and others in the popular magazines of the 1910s to 1940s focused on the entrepreneurial spirit, hinting at untold riches for little effort. This was the standard spiel of that period

World Almanac & Book of Facts 1914

Can You Stand Prosperity?

Profits

Start an attractive and profit able business of your own, paying no interest and over 100% on your experience and only \$10 or \$25 of capital. We have an excellent formula of profit in a business of your own who are looking for money they never dreamed they could make—read make no easy.

Make \$50 to \$75 a week

Hundreds of successful money-making Daydark operators are at work, most of them successful in less than one month by our direct 10 day free trial offer.

Read What a Few Proud Daydark Owners Write Us

I am sitting in the woods, my tin, case, machine and two or three rolls of film and I am making money as fast as I can. I am in the business of making money and I am making it every day. I have just received from you a copy of your free trial offer and I am making \$50 a week. I have just received from you a copy of your free trial offer and I am making \$50 a week. I have just received from you a copy of your free trial offer and I am making \$50 a week.

PLATELESS DAYDARK PHOTO POST-CARD MACHINE

Earn big money at home, traveling, at fairs, on the street—anywhere—any time—taking, finishing and delivering 3 photo post-cards a minute—all done with the DAYDARK.

No Experience Necessary—500% Profit

Be independent—be generous. There is big money in the business. The above mentioned men don't write such letters without reason. Anyone can successfully make post card photos—any subject—at the rate of one per minute.

5 Sizes and 9 Styles with One Machine

The Daydark is complete. You can take pictures in sizes as follows: Full size 3 1/2 x 5, the post card and ten types: big, plating, 3 1/2 x 5 and a inch photo button pictures. All in the same machine and the same holder.

FREE CATALOG Write today for our handsome Free Catalog. Sample Post Card showing how week the DAYDARK does and full details of our Free Trial Offer. Do It Now.

DAYDARK SPECIALTY CO.
149 Daydark Bldg., St. Louis, Mo., U. S. A.

FREE TRIAL 10 DAYS PREPAID

many ads—was decidedly different from what typical photographers used.

Traditional pre-digital photography entails at least three steps: taking the picture, going into the darkroom to process the film and then printing it to produce a positive image. These steps took time, often days, between the “click” of the shutter and holding the finished print, particularly if the roll of film went to a local drug store for finishing.

Street photographers had several options for speeding from click to print. One was using cameras that had self-contained “darkrooms.” The original paper negative would be developed inside the camera, then placed in contact with a sheet of sensitive paper and

4 Pictures a Minute
Taken Direct on Full Size Post Cards

Read This

On the trip I just came off of I made \$55 in one day and could not turn out work fast enough!” says Ethan Allen, Washington.

And This—“Typhoid got me and took \$10 a day away from me.” McDowell of New York.

These and many other letters prove you can do as well or better with this absolutely

NEW—PLATELESS DAYDARK
(Trade-Mark)

DIRECT ON POST CARD

A new, high class business with tremendous money-making possibilities requiring no experience—no canvassing. No plates, films or printing—finish what you take where you take it.

500% Profit

Big Money—Small Investment working picnics, fairs, from house to house or at home—out of doors or indoors—anywhere, making four finished pictures a minute of any subject.

THINK OF IT

4 Times as many pictures
4 Four Times as fast
4 Four Times the profit

FREE Investigate—write to-day, for our Daydark catalog—just issued. Write this postal NOW.

Daydark Specialty Co. 682 Daydark Bldg., St. Louis, Mo.

Popular Mechanics June 1913

for a number of products (“There is Money to be made in Mushrooms” was another classic example.) Of course, it was never as easy as the advertisements claimed. But the Daydark camera—excuse me, the “Machine,” as they pointedly referred to it in their

printed using sunlight let in by a door on the side of the camera. It was also possible to produce an inexpensive positive image directly with no negative, a second path that street cameras offered. With no negative, each image would be one-of-a-kind. Daydark, however, manufactured a copying attachment for some models which could re-photograph the original image as many times as needed, obviating the need to pose for additional prints. One other option was to use specially prepared paper with

a black backing beneath light-sensitive emulsion to produce a paper cousin of the metal ferrotypes or tintypes of the previous century. The “tin-type” is not a postcard, and it is smaller, usually 2x4 inches. It was merely another option for the photographer as was a “photo button”—punched out in a circle and mounted in a pinback. There were several sizes of photos available; only one was truly a postcard.



This “tintype” is actually a negative image. Placing a black layer behind the image to produce a positive image goes back to the ambrotype and the far more common ferrotype, commonly referred to as a tintype, of the mid 1800s to the early 1900s. Because light scattering in the emulsion produces the “positive” image, they all suffer from a distinct lack of contrast and have

no true white. Often, paper photographs made by street photographers were not properly processed, leading to darkening over time.

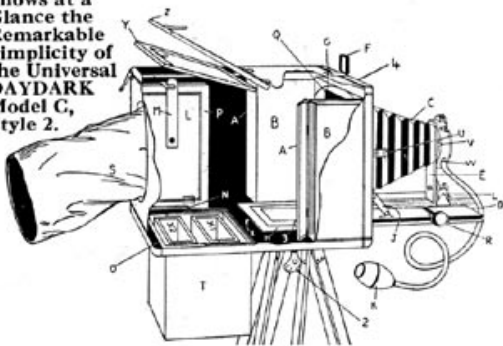
So, unlike regular film and plate cameras, the street camera was a miniature laboratory unto itself, flexible enough to process whichever of these options the photographer chose, or even switch (in theory, at least) from one to another if the customer desired.

The camera held a supply of unexposed paper protected from light, allowed exposure of only one sheet at a time, and also held the chemicals to process the image without removing it from the camera until it was finished. Although the ads all claimed that “No Experience is Necessary,” it was undoubtedly an acquired skill to perform all the needed manipulations within the restricted space inside the camera, without being able to see exactly what was happening, and with only one hand, to boot! Of course, with practice it was possible to produce cards like the one I had found, as well as photographs of other sizes and styles, giving the photographer at least a first step on the “road to riches.”

The Daydark Specialty Company flourished from 1907 through World War II, a period of time shared by many of its competitors. It eventually faded away in response to a newer instant photographic process used by the family of Polaroid Land cameras. Polaroid promised—and truly delivered—pictures in one minute without any of the complicated manipulations of the street camera. Amateurs could learn and master the new process almost immediately, and, as they did, the street photographer and his modest skills became outmoded.

Part of the “remarkable simplicity” of this Daydark diagram, taken from the catalog, is that not all of the carefully labeled parts of the camera are explained in the text. The sleeve on the back of the camera is for the photographer’s arm. A rubberized cuff makes it light tight while the photographer performs

This Diagram Shows at a Glance the Remarkable Simplicity of the Universal DAYDARK Model C, Style 2.



Explanation of Diagram:

- D. Bed Plate of Camera.
- C. Camera Bellows.
- R. Focusing Rack and Pinion.
- K. Wire Release Operating Shutter.
- T. Tank for Developer.
- P. Printing Frame, in which the pictures are printed by the Dry Plate Method.
- BB. Light-tight Compartments, for Plates and Cards.
- H. Combination Holder, for $3\frac{1}{4} \times 5\frac{1}{2}$ Plates and Plateless Post Cards $3\frac{1}{4} \times 5\frac{1}{2}$, $3 \times 4\frac{1}{2}$, $2\frac{1}{2} \times 3\frac{1}{2}$ and $1\frac{3}{4} \times 2\frac{1}{2}$.
- F. Brilliant Sight Finder, for locating the image.
- Y. Inner Cover of Ruby Celluloid.
- Z. Outer Cover or Lid.

manipulations inside the camera body, since any stray light would ruin the image during processing. The squarish shape below the camera is the developing tank. Once the final fixing step stabilized the image, the entire top of the camera body was opened to remove the finished yet still damp picture.

ADDITIONAL POSTCARD VIEWS DISCOVERED OF A.C. PILLSBURY'S STUDEBAKER AT GLACIER POINT

by ED HERNY



SFBAPCC newsletter readers may remember the article by Frank Sternad titled, "Yosemite's Overhanging Rock," in the February 2004 issue. In it, Frank describes and illustrates some of the most unusual postcard views of Overhanging Rock at Glacier Point in Yosemite National Park. Of those shown, the

prize—to me—was the 1916 real photo view of A. C. Pillsbury's Studebaker Six perched precariously on the famous rock, complete with a crowd of 14 brave souls in and around the vehicle. Among them was Pillsbury, himself, straddling the hood in a "ride'em cowboy" bronco-busting pose. I had found an example of this card many years ago for my own collection; it was already one of my favorite Pillsbury RPPCs.

Imagine my surprise and joy when recently there appeared on eBay another copy of that card—plus two other views of the same event, heretofore unknown to me.

The two new photo cards include a view of the car with only one person inside it (probably Foster Curry, the same driver in the original image with the crowd of 14). The other new image is even more



DETAIL ENLARGED

special—a view of the rear of the car "parked" out on the rock. In this one, we get a better view of the wooden ramp or runway that was built enabling the car to be rolled out to the precipice. Also visible is what appears to be a 2" diameter rope cable attached to the rear axle. I had always theorized that Pillsbury would have taken such a precaution, but I never imagined I would get to see postcard evidence of it.

Adding to my good fortune, the eastern eBay seller who was offering these cards failed to include the word "Yosemite" anywhere in his descriptions. This apparently prevented the usual Yosemite postcard collectors from noticing these choice items and bidding on them. The only competing bids were from Studebaker collectors, and I was able to win the cards at a relatively modest price.

Please refer to Frank's article mentioned above, which can be found in the Archived News section of our club web site at www.postcard.org, for more

details of how Pillsbury produced this card. By the way, please remember to contact Frank with any information and images pertaining to obscure or unusual California real photos. He and the other researchers are eager to receive information on any lesser known postcard photographers for inclusion in the club's forthcoming book.



NATIONAL POSTCARD WEEK

CARDS BY CLUB MEMBERS—2010



Celebrate
NATIONAL POST CARD WEEK MAY 2-8, 2010
with

SHRIMP, PAPAYA AND AVACADO SALAD
with Chili Dressing

1 lb Shrimp, peeled, devined and steamed
1 large papaya cut into bite size pieces
3 large avacados -cut into slices

Mix together in a bowl.
Add dressing, stir gently and serve.

Chili Dressing
1/2 cup red pepper jelly
1 tbs fresh chopped mint
juice of 2 limes
(you can substitute Mint jelly and add red pepper flakes)
Warm the jelly in saucepan
stir in mint and lime juice.
Drizzle over shrimp and fruit.

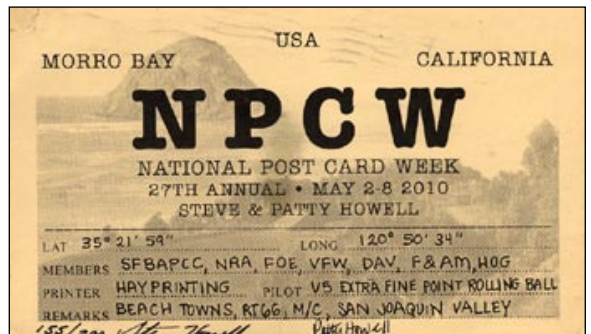


Demaris
Demaris Elrod Swint
PO Box 705
Pharr TX 78877



NATIONAL POSTCARD WEEK—three words, or four—is a bit corny, has become a bit quaint after 27 years, requires effort by participants and IS a LOT of FUN! Those who take part make their own NPCW cards as a personal expression of friendship for other collectors, with whom they exchange them, and love of all postcards. Cards by clubsters received thus far this year are from Larry Fulton showing several of his new and custom Large Letter cards (more at www.postcardjourney.com); NPCW promoter Demaris Elrod Swint's recipe card for shrimp, papaya, avocado salad with chili dressing comes from deep in the heart of Texas, where Demaris and her big heart are located; the triple view Hawai'i volcano card erupted from Hal Ottaway in tribute to the Wichita club (Yes, multiple allegiances are encouraged) 33rd International Postcard Show theme this October; Janet Baer put romance on the menu with herself and your -Ed. salivating over what they love best; Steve and Patty Howell's card could pass for an ECV memento; Steve revved up his bike for the valley to coast run to have the vintage postal cards properly postmarked.

KUDOS TO ALL!



P.S.

FROM FRANK STERNAD: I pushed couple of cards together to give a 90-degree view from the edge of Sutro Baths on the right, down to the string of stores just west of the Cliff House. Gray Line Motor Tours started up 1924-25, so I would date these photos circa 1926-27. By the 1920s, John Freeman's so-called Rubberneck Wagons had evolved into closed parlor cars that undoubtedly were more comfortable than windblown open buses. Behind the cars I can see partial signs for Cliff Café, Blue Ribbon..., Ocean Restaurant, and a candy shop at far left. Also a vacant storefront. After holding on for five years, economic health of the Cliff House finally succumbed to the effects of National Prohibition, and



management shuttered the resort in 1925. The closure naturally affected prosperity of other enterprises situated out on the cliffs, including sightseeing tours. [Good sleuthing, Frank!]

FROM GEORGE JULLY: OK, technically it's a postal card, but somebody will get a kick out of it. I did, and I never owned a Model T, really. [Well, that's one of the few things you haven't owned, by George. It's time to get yourself a few! Repairs, below, would be a pleasure.]



Dear Sir:—

We're writing this letter to you today because we want to help you get your money out of your Model T.

It's still as good a car as it was the day the new Model A Ford was announced and there's no need to sacrifice it.

The Model T Ford is still used by more people than any other automobile. Eight million are in active service right now and many of them can be driven one, two, three and five years and even longer.

Bring your car to us and let us look it over. You'll be surprised to see how little it costs to put it in tip-top shape.

New fenders, for instance, cost from \$3.50 to \$5.00 each, with a labor charge of \$1.00 to \$2.50. Tuning up the motor and replacing commutator case, brush and vibrator points costs only \$1.00, with a small charge for material. Brake shoes can be installed and emergency brakes equalized for a labor charge of only \$1.25. A labor charge of \$4.00 to \$5.00 will cover the overhauling of the front axle, rebushing springs and spring perches, and straightening, aligning and adjusting wheels.

The labor charge for overhauling the average rear axle runs from \$5.75 to \$7.00. Grinding valves and cleaning carbon can be done for \$3.00 to \$4.00.

A set of four new pistons and rings cost only \$7.00. For a labor charge of \$20 to \$25.00 you can have your motor and transmission completely overhauled. Parts are extra.

Very truly yours,
Bottineau, N. Dak. C. R. GLEASON CO.



GEORGE EPPERSON, 90 — moving more slowly but still a participating regular at SFBAPCC meetings. Here he is beside Bldg. C at Fort Mason Center

—PHOTO BY JACK DALEY

☞ Thanks to the many who answered my plea for newsletter copy. —LEW



FROM JOHN FREEMAN: Bought a few cards yesterday at the postcard club meeting from Joseph Jaynes, related to the tourist sightseeing visits at the Cliff House. One card that really caught my eye was a typical tour bus group photo, but the



guide holding the Pacific Sightseeing Co. sign has something in his other hand. It looks like postcard samples, shown to the tourists so they could decide on purchasing their own photos to be made and picked up within the brief window of time they had at that stop. As I figure it, the bus pulled up; the salesman showed his product; the passengers paid for their pictures; then the group photo and studio shots were taken, with a guarantee up-front on how many copies to make. Then the folks could go to the bathroom, buy snacks and look out at the sea lions. Before leaving, the photos would be processed and ready to hand to those who prepaid for them. The operation had to be very efficient, because the sightseeing company was on a tight schedule, and there were other rubberneck wagons lining up to have their pictures taken, too.

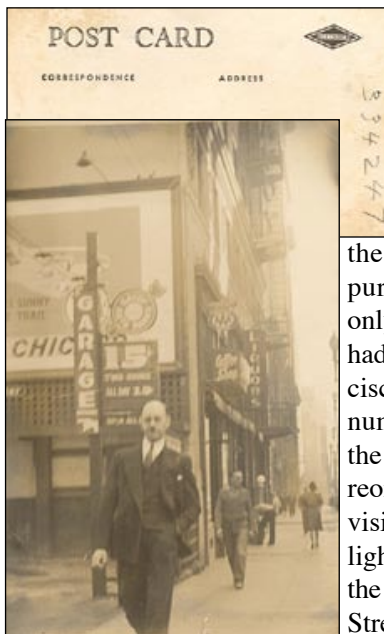
Since we have no written record on how this While-U-Wait operation worked, these little photographic clues are about all we have to go on.

[Good sleuthing, John!]



SEEN ON EBAY by Glenn Koch: “Great real photo postcard view showing an electric trolley and several horse-drawn carriages on Market Street near the ferry in San Francisco, California. Destination sign on the trolley reads: Central Ave. via Mc Allister St. Divided back with message mailed JUN 1911 to Napa, Cal. Photographed by Weidner Photo, San Francisco. Very good condition.” Opened at \$34.99; sold, after five bids for \$192.46 to an unknown buyer.

STREET PHOTOGRAPHERS rarely had the inspiration to be artistic, only quick, as this card shows. It’s downright unattractive, and it is yellowed from poor processing. The photographers’ gambit was to snap



unsuspecting pedestrians as they approached, and offer each a candid portrait in only a few minutes. Could the gentleman have purchased this card only to show he truly had been to San Francisco? Note the print number penciled on the back to simplify reorders. The barely visible Path of Gold light standards place the walker on Market Street. —ED.

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

5/10



2010 MEETINGS

May 22

June 26

July 24

August 21 **change**

September 25

October 16 **change**

November 27



PARIS 26 VI 1942

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SAN FRANCISCO BAY AREA POST CARD CLUB

MEETING: SATURDAY, JUNE 26, 12 TO 3 PM
FORT MASON CENTER, ROOM C-260

LAGUNA ST. AT MARINA BLVD., SAN FRANCISCO

Ted Miles will entertain and inform us with his nautical expertise at this month's program: **Maritime Preservation in the British Isles.** We'll see and learn about major vessels—among them *HMS Victory*, *Warrior* and *Belfast*, also the clipper ship *Cuttysark*, the bark *Glenlee* and steamships like the Atlantic liner *Great Britain*.

OUT OF KILTER? This real photo of joyfully victorious troops was made 68 years to the day before our June club meeting. (Paris, France, June 26, 1942) The smiles would fade on D-Day — then two years hence. Truly, postcards are an enduring record of life in the 20th century. —DANIEL SAKS COLLECTION



SAN FRANCISCO BAY AREA POST CARD CLUB



Visit us online at www.postcard.org