

San Francisco Bay Area Post Card Club

February 2013

Next Meeting: Saturday, February 23, 11 am to 3 pm

Vol. XXIX, No. 2

Fort Mason Center, Bldg. C, Room C-260

Laguna Street at Marina Boulevard, San Francisco

Monthly meeting schedule on back cover.

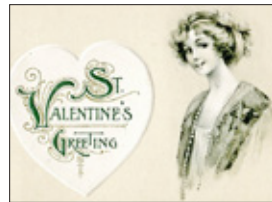
Visitors and dealers always welcome.

IN
THIS
ISSUE

- SF PHOTO STUDIO PORTRAITS
- POSTCARDS IN HIGH SOCIETY
- PHOTOGRAPHER: R. J. WATERS

RP = REAL PHOTO POSTCARD

PROGRAM NOTES: *Valentine Postcards: Not ALL Hearts and Flowers* will be the theme of the program presented by Darlene Thorne. Collectors of Valentine postcards are familiar with the beauty of Schmucker women and the joy of Clapsaddle children. While the romance and love of Valentine's Day can sometimes lead to marital happiness, not all artists illustrated their postcards to reflect such joy. In the quest for widespread appeal, publishers often skipped off the beaten path with ethnic cards, novelty mechanicals and sometimes even insulting cards, all making for interesting subjects. Darlene has chosen cards from her personal collection that illustrate the variety of Valentines that were available during the Golden Age of Postcards and has added a few moderns that reflect today's sentiments.



COVER CARD



Four Chinese ladies with mid-1920s marcelled waves and perky bobs were photographed in Chang Lee May's Studio at 770 Sacramento Street. FRANK STERNAD COLLECTION

We expect Joseph Jaynes to be setting up along with our regular dealers.

SHOW & TELL: Collector's choice, 3-item, 2-minute limit.

TRAFFIC ALERT: Avoid the Chinatown parade!

PARKING: Can be tough! Inside the gates, \$10 for three hours or more (and going ^{UP} next month), or free, on-street along Marina Green and in the lot off Bay Street above Fort Mason Center where you can amble through the community garden. Come early; there's plenty to see and do. As always, best to walk, take the Muni or carpool.

MARCH 2nd POSTCARD WALK

We've had a number of Postcard Walks over the years, and they have proved to be fun and enlightening. This time we'll tour the area of Sutro Heights, the Cliff House and the site of Sutro Baths. Bring cards, and we'll figure out just where everything was. Meet at the Entrance of Sutro Heights at 11 AM. Cancel, if it is raining.

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Pre MINUTES, January 26, 2013

An early morning check of email revealed that three renewals had come in overnight, and we had one new membership from Friday's delivery. The skies over the city were crystalline as we passed through the rainbowed tunnel and dropped down the Waldo Grade toward the Golden Gate. Sails of many colors dotted the bay with the confetti thickest behind Angel Island. Parking was ample, and in celebration of our return to our traditional room, I climbed the outside staircase and pried the knobless door open. PU! As in peyeuu! The room reeked of dogs and was filled with assorted hounds, all well leashed and being walked through their paces. A note on the front door of the room read that we were back on the third floor this month. C-362, although not "our room," was well populated at 11:15, as this was the first month that we had reserved from eleven to three o'clock. Ed Herny and Joseph Jaynes were already set up, and other tables were filling. I "borrowed" a table from another room and set out a batch of club 10¢ postcards. Bob Roberts, our newest member as of Friday was there, as well, and it was a pleasure to greet him. "I want to join, too," echoed twice from other guests. By the time the meeting was over we had added seven names to our ranks of collectors. A most auspicious start to the new year!

—ED.

OFFICIAL MINUTES, January 26, 2013

The Jan. 26, 2013 meeting of the San Francisco Bay Area Post Card Club was called to order by Presi-

dent Ed Herny at 1 pm in room C-362 at Fort Mason Center, San Francisco, California.

Ten vendors were set up: Ed Herny, Joseph Jaynes, Alex Pellegrini, Hal Lutsky, Sue Scott, Ken Prag, Bunny Moses (from New York State), Roman Manevich and his wife (who speak almost no English), Felix Zekhtser and a stack of club ten-cent cards.

There were 26 members who signed in and 4 guests in attendance, however there were at least 40-50 people present. By the time the meeting was called to order, four new members had joined.

Announcements: Ed Herny: Preview day Sunday for Oakland Museum White Elephant sale. They always have paper and very long lines.

Joseph Jaynes: Santa Cruz Show will be on Sunday, April 14th. He passed out announcement cards.

Kathryn Ayres: Programs for February and March will be Darlene Thorne on Valentine Postcards, and for our March PPIE Extravaganza the speaker will be Glenn Koch. We will, as traditionally, have visitors and exhibits of many PPIE items, not just postcards. Focus for March will be on all the San Francisco fairs: 1894 Midwinter Fair, PPIE and the 1939 GGIE.

Raffle: 21 items and 21 happy winners.

Show & Tell: Jack Hudson – a framed Real Photo of the 1914 Vanderbilt Cup race in which DePalma skunked Barney Oldfield. ... Darlene Thorne – A humorous card addressed to President Teddy Roosevelt: "Don't run a 3rd time"... Sue Scott – Artist signed modern fantasy cards from the Czech Re-



public. ... Lew Baer – a card of a George Bush billboard in Minnesota that had 15 minutes of fame on the Internet. ... Nancy Redden – eight cards of the Elephant Sanctuary in Tennessee. ... Jim Caddick – Very old SF photographs printed as postcards during the Golden Age by Hecht. (See below.)

... Bob Bowen – Cable car card by artist John Garth whose mural is on the Safeway store across the street from Ft. Mason. Garth painted the mural at age 70. Old business: Lew Baer talked about dates for our historical postcard walk through the Sutro Heights and Cliff House area. A motion was passed for March 2, probably at 11am.

New business: None.

Meeting adjourned.

—NANCY REDDEN, SECRETARY

HECHT REAL PHOTO POSTCARDS

The cards which Jim Caddick showed at the January meeting were published by Treu Ergeben Hecht, a phrase in German which means “steadfast” or “loyal”; it was also this man’s name.

Hecht was born in Tahiti in 1875, and the family emigrated to the U.S. in 1878 and settled in San Francisco. Hecht worked by himself as well as for several studios, and briefly worked on his own as a commercial photographer in the 1920s. But his



main business (as far as I can tell) was selling 8x10 prints of pre-Quake San Francisco going back to the 1850s. He meticulously numbered and precisely located each image so there is no question as to what you are looking at. The card shown here of what might be the newest street lighting is labeled #105 *Market St. 1865 bet 3rd & 4th*. Hecht does not really qualify for the club photographer project because the images he published were for the most part taken by others. Whether Hecht had access to the original negatives is still an open question. He did personally take a number of images of the 1906 aftermath, but I have not seen anything in his “catalog” much past that date. Indeed, I have no idea how he sold his prints, just that there are a lot of them in institutional collections (S.F. Public Library, Bancroft, Society of California Pioneers, Calif. Historical Society, etc.). Hecht did work for R. J. Waters prior to the Earthquake, so that was a possible outlet for his prints. Hecht died in 1937.

—JIM CADDICK

TREASURER/HALL MANAGER REPORT

Balance as of February 6, 2013 \$5,222.89.

In communications with FMC, they apologized for the room mix-up in January. The Smarty Pup people will be contacted by FMC the week prior to the 23rd and be reminded that they meet upstairs in C362 that day. We should be pleasantly accommodated in C-260 for the foreseeable future.

WELCOME TO OUR NEW MEMBERS

Cormac Vandervort – Mac inherited a small collection of postcards and is eager to learn about them. Bob Roberts – Bob is a collector of cards by his father, Mike Roberts, for whom he worked as a young person.

Ferdinand VanDerHeyden – Fred has been to meetings in the past and is a friend of long time, one time member Albert Muller. He collects The Netherlands, its colonies and Western Americana.

Bob Kvasnicka – Bob collects the Benicia area photographer Frank Stumm.

Ian and Kathy Samuels, – Russ, as he prefers to be called, and Kathy collect stamp related postcards, Mark Twain, royalty and San Francisco.

Jay Hinman, – Jay is after some of the most challenging and popular topics: motels and Roadside America.

Rosanne Goodwin is a specialized collector focusing on Photochrom and Phostint cards by Detroit Publishing Co., also California, Arizona and Colorado.

Tom and Julie Brackett – The Bracketts collect Oakland and the Bay Area, and they welcome approvals.



MEMBERSHIP FAIRWARNING

As of this writing, February 6, we have a total of 237 memberships. Individual and “family” memberships count the same, so there is no way of naming an exact number of members. I would hazard a guess that 237 memberships = 350± living breathing members.

At least three of our number died during the past year, and four people have resigned because of health reasons or a difficult commute. I count 65 memberships being classed as Supporting. The total number includes the eight collectors who signed up on the weekend of the January meeting. It also includes the 36 memberships that have not, as of yet, been renewed. In past years, we have kept overdues on the active list until March or April. Because of current straitened finances, overdue members were culled from the roster and mailing list before the newsletter was issued. For your information, we pay \$140 a month room rent, and each newsletter that is mailed domestically costs us about \$1.35.—Ed.

POSTCARD CALENDAR

Mar 9-10, Sat-Sun, ARCADIA, San Gabriel Valley Show, 50 West Duarte Road from 10AM+

Mar 9, Sat, STOCKTON, Winterail Railroadiana Show, 33 W. Alpine Avenue, 9am-5pm*

Mar 12, Tuesday, San Francisco; Kathryn Ayres presents “A Literary Love Affair with San Francisco,” SF Museum & Historical Society, The Old Mint, 5th and Mission Streets, SF; non members \$10

Apr 14, Sun, SCOTTS VALLEY, Santa Cruz Postcard Show, The Hilton, 6001 La Madrona Dr., Mt Hermon Exit Hwy 17, 10am-5pm* Free Entry!

Apr 21, Sun, WALNUT CREEK, Vintage Paper Fair, 1475 Creekside Drive. 10am-5pm* Free entry and parking!

Apr 26-28, Fri-Sun, BURLINGAME, WESTPEX Stamp Show, SFO Marriott Waterfront, from 10AM, www.westpex.org

Apr 26-28, Fri-Sun, SAN MATEO, Hillsborough Antique Show, Expo Fairgrounds, from 11am*

May 10-11, Sat-Sun, GRASS VALLEY, Old West Antique Show at the Fairgrounds, Fri 10am-6pm, Sat. 9am-4pm*

Jun 22-23, Sat-Sun, Greater PORTLAND Postcard Show, Double Tree Hotel 1000 NE Multnomah Street, Portland, Oregon, from 10am+

Jun 29-30, Sat-Sun, Greater SEATTLE Postcard Show, Kent Commons, 525 4th Avenue North, Kent, WA, from 10am+

Jul 20-21, Sat-Sun, SAN MARINO Postcard Show, Masonic Center, 3130 Huntington Drive, from 10am+

Aug 3-4, Sat-Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers, Golden Gate Park, 9th Ave. & Lincoln, Sat 10am-6pm, Sun 11am-5pm. Free admission!*

Aug 25 HEALDSBURG, Antique Fair on the Plaza in the town center. 8am-4pm* Free entry!

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.

JANUARY PROGRAM

JOHN FREEMAN:

YOU OUGHTA BE IN POSTCARDS!— SAN FRANCISCO STUDIO PORTRAITS

The lights dimmed as John began speaking, and the projector flared soon after that. The subject of the program, portraits made on postcard stock at photo studios in San Francisco, was a complex mystery that is still being unravelled by John, Frank Sternad and Jim Caddick as part of the club's focus on Northern California postcard photographers. These photo cards were popular mementos for visitors and San Franciscans, especially on their visits to tourist stops such as The Chutes and the Cliff House. After the fire of April 1906, many while-you-wait photographers relocated to Fillmore Street, the new commercial and entertainment hub, just west of the burned district.

John and the other researchers looked at many dozens (hundreds?) of photo cards that were often unidentified as to studio or photographer, but repetitive themes were noted such as backdrops and studio furniture. We saw one of the earliest locally made touristic portraits, dated December 1907, using a backdrop of the Spreckels Temple of Music in Golden Gate Park. The maker is unknown, but a Fillmore Street studio is suspected.

Postcard portrait cards were a low end spin-off of cabinet portrait cards mounted on heavy stock that were often heavily decorated with

studio advertising and in vogue from about 1880 to 1900. Tintypes were the inexpensive, spur-of-the-moment photo alternatives to the elegant cabinet cards and were made at amusement parks and some studios like Wing & Allen at 342 Kearny Street. The Chutes on Haight Street, Ocean Beach and rail depots all had tintype makers that sold the cheap souvenirs in their flimsy paper covers. Tintypes were not marked as to studio... but their covers were.

An early question the researchers answered was why some backdrops appeared reversed, like a steep road sitting to the left of the Cliff House and Seal Rocks instead of

to the right as normally seen from Ocean Beach. Tintype photography was the answer. These early photos, made without negatives, were positive mirror images, created on pieces of thin, lacquered sheet iron. The backdrops were thus intentionally painted in reverse; and when tintype makers became postcard photographers, using glass or film negatives, it took a while to modernize studio furnishings. Out of town visitors didn't seem to notice.

The Kodak A-3 folding camera changed photography overnight (see page 14). Anyone could be-



*Cavalry get-up.
George F. Kelly Photo*

GEO. F. KELLY,
2701 MISSION ST.,
S. F.



*Gabrielle and Geraldine Greefkens
Motoyoshi Studio, 2009 1/2 Fillmore*



PREMIUM POSTAL STUDIO
1311 FILLMORE ST., SAN FRANCISCO, CAL.
Are those Army issue shoes?



*Motoyoshi
blind stamp*



Two guys on a donkey at the Cliff House by Kidd; tintype backdrop used for Real Photo postcard

come a photographer. By 1907, affordable cameras were everywhere and used film that made postcard size negatives for direct printing without enlargement. Also by 1907, Rural Free Delivery service was well established throughout the United States, which—although not of great importance within San Francisco—increased the interest in exchanging postcard photos with correspondents far from cities and towns.

We saw many formal postcard portraits—a U.S. Army soldier by Horwich Bros. on Broadway, others by Charles M. Johnson, Logemann's Studio, Marcello Camarri Studio, and a 1926 postcard photo of six-year old Rennick Harris, John's father-in-law, by an unknown studio. Many more followed from Fillmore Street studios: a Korean woman by Lucerne Studio, floral abundance by the Postal Photo Co., others by Newman Postal Studio, Premium Postal Studio and Herman Keller on Fillmore between Turk and Eddy. The area had several Japanese run



Eight raffish rakes shot at Broadway Pennyodeon



CLIFF HOUSE BOY SOLDIERS BY BILLINGTON.

studios: Tomikawa Photo on Sutter and Buchanan, and Harada Studio and Motoyoshi Studio on Fillmore.

In the Mission District was the Mission Post Card Studio run by John A. Alden in 1910, Strye's Studio run by Albert and Clara, Strahm Studio, Logemann's Studio and Fowzer Photo on 16th Street. On Broadway Alexander and Morris had their Horwich Bros. Postal Studios, and John Y. Billones had his business at the corner of Stockton Street.

B&I Postal Studio was on Market Street, as was The Johnson Studio, run by Charles M. Johnson, who from 1907 to 1911 had been at the amusement park at 1228 Fillmore. The two Whigham Studios were on Market Street and Fillmore Street, as well. Mrs. Florence Schoenfeld had her studio on Market from 1909 to 1930. On April 1, 1906, she had invested in half interest in the Imperial Studios which burned with much of the city 17 days later. She resurfaced on Fillmore in 1907, then to Market Street, and at 232 Powell Street 1931-37.



Four gals in a car on their honeymoon, Nov. 7, 1926



V. DUHEM, THE POST CARD PHOTOGRAPHER, 1238 FILLMORE ST. & 618 BROADWAY SAN FRANCISCO, CALIF.



Novelty cards were a clever option for photo portraits. Subjects photoed in a Wild West saloon wore Angora chaps, 10-gallon hats and twirled six shooters. Abe Lipman, who operated a studio in The Chutes on Fulton Street, created a naval backdrop and boat prop just in time for the Great White Fleet arrival on May 6, 1908. Unknown (as yet) studios made photos of people looking out of the cockpits of airships and biplanes. Leo Kolbe on Fillmore at Post Street used a paper moon. A caboose platform was used on Fillmore Street, but by whom? Was the 1917 tugboat prop used by Horwich Bros on Broadway in San Francisco or at their Oakland studio?



Clarence Emery's Wild West bar scene was called "Rocky Gulch Saloon."

C. EMERY'S POSTAL STUDIO, 342 KEARNY ST., SAN FRANCISCO.

The while-you-wait concessions near the Cliff House are particularly interesting. There was Artopho Co. at 880 Great Highway run by Lowell H. Stevenson and Alfred Kidd's Cliff House Studio across from the United Railroads depot. John Billington was the longest in business. He began making tintypes and cabinet photos with his brother William about 1901. After William died in 1907 (just nine days before the "Birdcage" Cliff House burned to its

rocky base), John took over the business; and about the time new Cliff House opened in July 1909, he was making postcards. He stuck with the business until his death in 1925, and successors kept the studio open for three more years. Kidd and Billington were singled out as being "lazy" for using their reversed tintype backdrops into the postcard era.

Billington Brothers' studio on the Sutro Heights parapet was capped with a witch's hat roof. It offered many different props and costumes to suit its customers. Subjects could sit on a bench with the ornate Cliff House in the background, or drive a comical automobile, and men were supplied tall silk hats. Alfred Kidd offered an auto prop and a fence that could be folded into a bench.

Fascinating discoveries have been made by studying the photo studios operated by the Whitney Bros. who came to San Francisco from Seattle, with forays to Melbourne, Australia; but the story and postcard images attributed to Leo and George Whitney will take a full program to explore.

The lights came on and applause swelled as John said, "Stay tuned."

—NOTES BY ED. ET AL.

Postcard Collection Gives Insight into Early Bay Area Society Life

by CAROL JENSEN

A collection of seemingly unrelated postcards has provided clues to interpreting the convolutions of social life in San Francisco and the East Bay a century ago. Thanks to Ed Herny, a group of 14 cards sent during 1904-1911 from around the world to Mae Sadler Mead, proprietress of the Byron Hot Springs, became part of my collection. The face of each card and publisher names do not initially suggest any great importance. Most are common scenic images possibly found in \$1.00 boxes at vintage paper shows. Here, the reverse sides with messages, dates, addresses, and

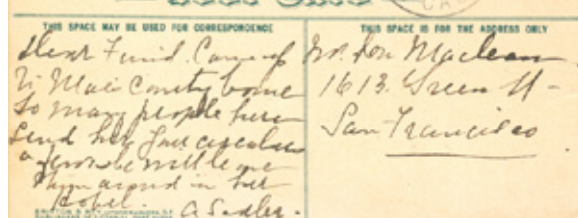


MAE

stray numbers give the cards their significance. This assortment must have been part of a larger personal accumulation saved by Mae Mead, who died in 1960. Thankfully, these baker's-dozen-plus-one cards were found together, but how did they survive to end up in a Berkeley antique store? The cards' value is in the clues and insights that help us piece



together information about the family who established in 1864—and owned for 100 years—a large health and wellness resort. The postcards, combined with newspaper articles and family records, enable us to visualize the



social life of affluent, early 20th century, San Francisco and East Bay women.

Mae Sadler, the recipient of these postcards, lived from May 24, 1881 to June 19, 1960 and was illustrative of privileged girls born in San Francisco who reached their maturity from 1900 to 1915. Mae's



father, Charles M. Sadler, was a successful Market Street importer and jobber of stationary, notions, and toys displaced by the 1906 quake and ensuing fire. Mae's mother, Annie Pierce Sadler, was socially ambitious for her eldest daughter, Mae, who proved to be a darling of Alameda-East Bay society. Her name, and the names of those who addressed postcards to her, are found throughout Oakland newspaper society pages. The earliest in the group of postcards was written by the 23-year-old Mae to her



sister, Ruth, and sent from the White Star Line R.M.S. *Majestic* on April 27, 1904. This card and several others in this small collection are key to chronicling Mae's early life and the sequence of events, residences, and friends.

Mae had been touring, but returned to San Francisco upon learning of the Great Earthquake and Fire of 1906. Soon afterward, a financially and so-

cially noteworthy liaison with widower, Lewis R. Mead, was followed by marriage in June 1908. The couple was "at home" at the Fairmont Hotel when not at their country place located at the Byron Hot Springs in Contra Costa County, a boat and train

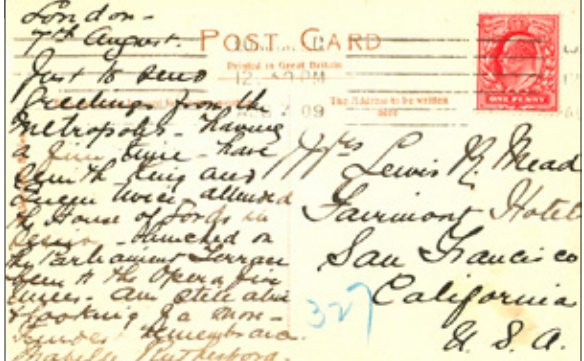


ride away from the Ferry Building. A card addressed to the newlywed dated

March 31, 1909 is the earliest confirmation I have seen of their residence at the hotel. More importantly, the grease penciled number "327" on this card—in the hotel mail clerk's hand on a street view from Agana, Guam—reveals their suite number as does a card of the Horse Guards, Whitehall, London dated August 7, 1909 from Mabelle Rutherford.



Mae's cards dated between 1904 and 1911 were from local girls traveling or on military station



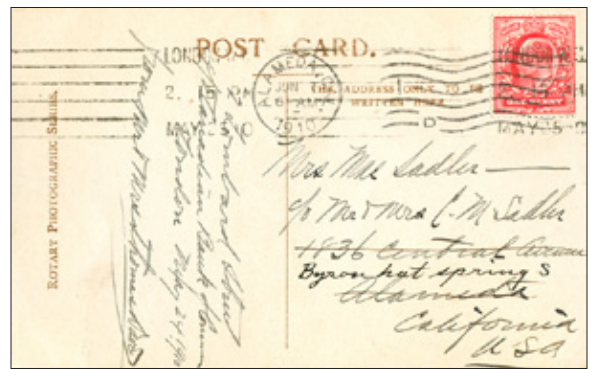
with their husbands around the world. They were daughters of prominent merchants—financially independent or secure, cosmopolitan in outlook, socially "finished" and multilingual. Postcards include



a real photo taken atop the Eiffel Tower with per-



This photo, dear friends, for was taken at Paris, on the Eiffel Tower. Hope you see both well. Love & best wishes. Mabelle Rutherford, Whitehall, London.



sonal greetings. One of the cards is from an Alameda correspondent in London who witnessed the 1910 funeral cortege of



King Edward VII. Even the addresses to which the cards were sent help fill in blanks. I had not known the original Sadler family address until reading this card where that address was overwritten and the forwarding address, Byron Hot Springs, applied.

A beautiful card dated March 12, 1910 is from a friend assigned to the Italian Consul in Nagasaki, Japan. This important card has "150" written in lead



pencil in separate handwriting, suggesting the Meads changed suites at the Fairmont. One languid river scene on a card from Yokohama, Japan proclaims, “Byron scenery cannot beat this.” The



suite nine months later. An interesting postscript to the card states, “Please remember me to Dr. Meade (sic) and wife—Adios.” Mae, age 27, acquired a grown physician step-son, Lewis Durant Mead, age 33, and medical nurse daughter-in-law, Charlotte Lanneau Mead, when she married Lewis Risdon Mead, age 61, in 1908. Ah, there is nothing quite like a May to September romance!

Mae subsequently became the major stockholder and president of the Byron Hot Springs Corporation, and famed architect, James Reid, served as its secretary-treasurer. After Lewis Mead’s death in 1918, Mae married Reid, his good friend, then 67.

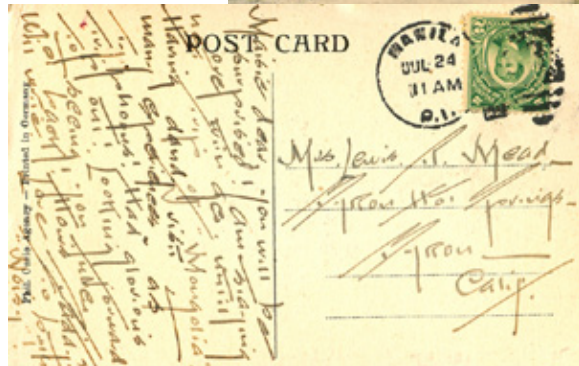
Two cards from the Philippines mailed by different



card reads “You & Daddy,” suggesting Mae’s sister or mother sent the card. Alas, the message is signed “Love Margie (?)”

A card with Christmas and New Year greetings from correspondents in Amapala, Honduras, dated

December 14, 1910 once more shows the circled number “150” suggesting the Meads were still in that



friends in 1910[?] and 1911 fit stereotyped traits of the wealthy class—dramatic, flaring penmanship and quaint nicknames.

Mae’s civic and social accomplishments included



Contra Costa Co. Red Cross Chairwoman, youngest

county chairperson on the 1915 Panama Pacific International Exposition Woman's Board, President of the 1929 San Francisco Opera Women's Board and membership in every prestigious woman's club in San Francisco. She and her husband, James, relocated to a Reid Brothers designed building at 1100 Union Street on Russian Hill.

The search is on to find additional postcards from after 1914 to glimpse Mae's life through her next fifty years of correspondence.

Thanks (again) to Ed Herny, ephemerist extraordinaire, who found these cards, and to Ed Clausen for East Bay business directory research.

THE MESSAGES:

Hotel at Byron Hot Springs: On front [by Mrs. Maclean?]: *Mrs. Sadler [mother] of Mrs. L.R. Mead, Byron Springs.* On back: *Mrs. Sam Maclean, 1613 Green St., San Francisco. Dear Friend. Came up to Mae's country home. So many people here. Send her full circulars and then she will leave them around in the Hotel. A Sadler.*

R.M.S. Majestic: Miss Ruth Sadler, 1836 Central Ave, Alameda, California. April 27th Just going through Long Island Sound not a thing "diching" (sic) write me. Love to All. Mae.

Agana, Guam: For Mrs. Louis Risdon Mead, Hotel Fairmont, San Francisco, Cal. Engracia—March 3, 1909 Agana, Guam.

Horse Guards, Whitehall: Aug 7, 1909, Mrs. Lewis R. Mead, Fairmont Hotel, San Francisco, California

U.S.A. London 7th August, Just to send greetings from the Metropolis—having a fine time—have seen the King and Queen twice—attended the House of Lords in session—lunched on the Parliament terrace been to the Opera five ... Am still alive and looking ... Kindest, Mable Rutherford. [Author's Note: The Fairmont did not open until April 1907, one year after the quake of 1906. Mr. & Mrs. Mead lived at the Hotel Bellevue briefly, and then moved to the Fairmont. This is the earliest confirmed date of their residence at the Fairmont.]

Eiffel Tower: Taken on Eiffel Tower, Paris, This photo, dear friends, was taken at Paris, on the Eiffel Tower. Hope you are both Well. Capt. P. sends his bestest (sic). Drop a line to yours. affectionately. Gladys D. Pourie, Fort Stevens, Oregon.

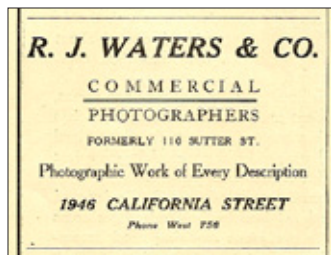
Funeral procession: May 25, 1910 London W 2:15 pm, Mrs. Mae Sadler, c/o Mr. & Mrs. C. M. Sadler, 1836 Central Avenue, Alameda, California, USA, Byron Hot Springs 2 Lombard Street, c/o Canadian Bank of Commerce, London May 24, 1910 from Mr. & Mrs. Thomas David. [Author's note: Edward VII died May 6, 1910. His funeral was held two weeks later on May 20.]

Japanese temple: Nagasaki c/o Italian Consul, April 1, 1910, Mrs. Mae Sadler Mead, Hotel Fairmont, San Francisco CA U.S.A. Chère Dame, Un tas de gentilles choses de part un ami presque devcenu chino-japonais. Aldo Bechis. Nagasaki 12/3,10. [Dear Lady, A heap of kindly things from a friend almost become Chinese-Japanese.] 150 written in pencil in different handwriting.

Yokohama river scene: Byron Scenery Cannot Beat this. Mrs. L.R. Mead Sr., Byron Hot Springs, California Contra Costa County U.S.A. Message: "Tuesday, Mae dear. I wish so much you & Daddy were along to enjoy all of this with me. Our trip has been perfect so far & promises to be even better. We reach Yokohama Thursday, Love Margie. (?)

Amapala, Honduras: Mrs. L. Mead, Fairmont Hotel, San Francisco, California, U.S.A. Amapala, Honduras, December 14, 1910. Many thanks for many favors when were at Byron Hot Springs. Hope you are both well. Merry Xmas and happy new year to you both. Many regards Cpt. & Mrs. Thompson.

R. J. Waters & Co.



Adv appeared May 1906

Another San Francisco photographer who spent a good portion of his career in the 19th century yet lived to express his art through the medium of post-cards was Raper James (R.J.) Waters, born September 24, 1856 in Sacramento, son of George G. and Lydia Waters. The father was a restless farmer and stock speculator who transported his family to Gold Hill, Nevada in 1862 to invest in the American Flat toll road. They lived in the bustling Comstock for two decades, during which time R.J. discovered his life's work in photography. About 1881, with mining in decline, the Waterses moved back to California and settled in Berkeley. Five years later, at age 30 and a self-proclaimed "landscape photographer," R.J. created a group of over 35 mounted views called the "Lake Tahoe Series" that helped establish his reputation as a skilled professional. By 1892 he shifted his work to San Francisco at 110 Sutter St., and within four years was providing a full line of photographic services to Northern California businessmen: developing, printing, enlarging, retouching, lantern slides, California views, and commercial photographs—a specialized field of advertising that was in its infancy.

Associated with Waters since 1894, photographer Gabriel Moulin joined as partner in 1902 to form R.J. Waters & Co. Their ensuing seven-year collaboration produced a large body of work, including many images of the devastation in San Francisco caused by the April 1906 earthquake and fire. Waters alone won a \$50 first prize for a panoramic photo of the recovering city taken exactly one year after

the tragedy from the 16-story Whittell Building on Geary Street. Another iconic shot featured a haunting remnant of the A.N. Towne residence at the corner of Taylor and California—six marble columns and the entablature of a Greek portico, framing instead of the mansion's doorway, a ruined metropolis. The structure came to be known as *Portals of the*



Vernal Falls, Yosemite Vly., ©1903

Past and was placed on the shore of Lloyd Lake in Golden Gate Park to memorialize the city and its residents that survived destruction in 1906. The obliteration of downtown San Francisco, and Waters and Moulin's collection of negatives along with it, forced their relocation to the Van Ness Avenue district. But when reconstruction was well under way in 1908, the firm settled into the Kamm Building at 717 Market near Third Street. Gabriel Moulin left the partnership about this time and embarked on his own successful career.

Waters was ever ready to explore new techniques, such as making dramatic aerial photographs from 1000 feet by running his camera up a wire attached to a large kite. When San Francisco was named host city for the 1915 world's fair, Waters edged close to the October 1911 ground breaking ceremony in Golden Gate Park Stadium and achieved a wonderfully animated photo of President Wm. H. Taft and soprano Lillian Nordica enjoying a rousing cheer.

R.J. Waters steered the business for another ten years, accepting new partners George W. Miller and Olga Dahl in 1920 to form "Waters Company." By 1926 he eased into retirement, and died in San Joaquin County on Nov 5, 1937 at age 81. His well-regarded name was retained by a successor firm, Morton-Waters Co., commercial photographers that operated well into the 1970s.

CONTRIBUTORS: Frank Sternad, Jim Caddick, John Freeman



PPIE ground breaking at Golden Gate Park, Oct. 14, 1911



President Taft and Lillian Nordica at PPIE ground breaking



The Presidio and Golden Gate, ©1912



Towne Residence portico in situ.

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Christmas Eve concert at Lotta's Fountain, 1911




Market Street looking East from Powell, ©1912



Mt Shasta from Sweet Briar Camp, ©1900

P.S. OUR KISSING COUSINS in the stamp collecting world will be holding their megameeting, WESTPEX, at the Airport Marriott, April 26 through 28. There will be many dealers and many, many exhibits of, yes, mostly stamps. But there will also be plenty of postcards. Ask for them..

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ALBUM CLOSED - WEBSITE OPEN



A magical postcard website was created a few years ago by a Disneyland cast member, Mr. Ken Eslick. In case you didn't know, "cast members" are the people who work at the Disney parks. I met Ken on line and made some wonderful Disneyland purchases from him for my collection. With great sadness, I must add that the postcard world and the Disney family lost a dear friend when he passed on in August of 2012. At the time Ken was retired and busily working on a checklist of all the Disney cards printed since the second edition of DISNEYLAND: THE NICKEL TOUR came out in 2000.

Ken was involved in so many things and lived to fulfill his passions. He worked at Disneyland five times between 1971 and 2000, at first as busboy. He met his wife-to-be, Chris, at Disneyland; she was also a cast member. His last job was working security while California Adventure was being built.

Ken was a member of many colorful clubs such as "Once Upon a Classic," "Society of the Red Hankerchief," "Friends of the Mouse," and he contributed greatly to the Disney family. A draftsman and industrial technology teacher by trade, he designed a track for Epcot when he worked for Walt Disney Imagineering. He was the last person to ever take pictures of the Rainbow Cavern Mine Train ride in Disneyland (remember it?—moving boulders, realistic animals, a cool cave with waterfalls). Snow White was always his favorite.

Lucky for us, Chris is running the website: www.disneylandpostcards.net. "click the apple dearie."

—NANCY REDDEN

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SFBAPCC SUPERSLEUTHS

In the January newsletter was a Show & Tell card of a view from Nob Hill, looking east, the city descending and the busied bay sweeping on to the Berkeley shore. The camera was obviously on a balcony with railing and ornamental grille. I already had a good idea of where the shot had been made—either the Clay-Jones Apartments or the top floor of the fancy building at Mason and California. But I wanted to know exactly where. Bam! Bam! Bammm! I should-da known there'd be no stumping us!

First to respond was Glenn Koch—in the midst of remodeling—who was sure it “was made from the Fairmont.”

A day later an email came from Keith Foote,



“Hopefully, someone else has already confirmed that your Nob Hill view was taken from the patio of the Fairmont’s penthouse suite. It looked a lot like my Alec Stern pen and ink drawing. It’s almost the same view of downtown. (These drawings were A.P. Giannini’s gifts to the signatories of the 1945 U.N. Charter.) Keith also included a link to a modern view of the same scene from the penthouse where “JFK and Prince Charles bunked.”

The responses were getting better and better, and Chris Pollock continued the trend: “I saw your card in the newsletter that arrived yesterday. The view is from the Fairmont.” He included a satellite image showing the patio and octagonal pavilion. —LEW



More on B. F. Loomis

J.K. Piggott and B.F. Loomis, postcard photographers whose careers were explored in recent issues of this newsletter, have collided in the form of an RP discovered by Jim Caddick at the Vintage Paper Fair in January. A view of the Lassen Peak Trail was captured by Loomis and given the negative number 103, but instead of printing the image on postcard stock himself, or having a local processor do the work, Loomis—or, perhaps his widow—sent the job to San Francisco. How do we know that? Proof is on the back—the unique “Piggott Co. Post Cards” triangular stampbox, typically found on Piggott’s own real photos from the mid-1930s. Of course, there is remote chance Piggott sold his photo paper to others, but more examples should have turned up by now. The Piggott triangle has a small window of usage and 1935 is the middle pane. —FS



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