

# San Francisco Bay Area Post Card Club

July-August 2013

Saturday, July 27, 11 am to 3 pm

Vol. XXIX, No. 6

Browsing and Trading, 11 to 1; Meeting begins at 1 pm

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

- DETROIT PUBLISHING COMPANY
- BALBO: ROME TO NEW YORK
- LAS VEGAS' RISQUÉ ROBERTSES

**PROGRAM NOTES:** Chuck Banneck will introduce us to Livermore & Knight Co. of Providence, R.I., an established commercial printer that early in the postcard era developed a way to stand out with Novelty Post Cards. To be different, these cards have attachments, are die-cut in odd shapes, or have moving or removable parts, all designed to catch the eye of potential customers. Join us this month as we explore the amazing world of L & K post cards.

Arlen Spingola will be setting up with a new batch of \$1 cards, half off (50¢).

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

**PARKING:** Can be tough. Inside the gates, \$10 or more—or on-street along Marina Green and in the lot off Bay Street above Fort Mason Center. Come early. As always, best to take the Muni or carpool.



## COVER CARD



A rarely seen oversize campaign card for William Matson Roth in his run for Governor of California in 1974. There's plenty to see and read on it and no need for more words. —LB

## CLUB OFFICERS 2013-2014

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### MINUTES, June 22, 2013

In response to the email notice that we were expecting a reporter from the San Francisco *Chronicle*, the meeting room was well populated by noon. By one o'clock, the business meeting starting time, more chairs had to be put out. In all, 47 names were on the sign-in sheet, fewer than actual bodies present, but still more than our usual attendance. (Well done!)

Ten vendors were set up: Joseph Jaynes, Ed Herny, Alex Pellegrini, Sue Scott, Ken Prag, Arlene and Ted Miles, Betty Michaels, Dorothy De Mare, Hal Lutsky and Lew Baer with a box of 10¢ cards.

Carol Jensen and Suzanne Dumont donated cards to the club box which should be here in July.

The meeting was called to order by President Ed Herny. One guest was introduced, Allen Bittencourt from Minnesota, who is visiting his mom, Shirley.

**Announcements:** Joseph Jaynes has a confirmed date for the next Santa Cruz show: Sunday, September 8, at the Hilton in Scotts Valley.

Norman Freitag brought back issues of *Barr's News*. Lew Baer told that Arcadia has released a new book in its postcard series: *YOSEMITE HOTELS & CAMPS*.

Kathryn Ayres announced the club's participation in the Cliff House sesquicentennial celebration, June 17 and 18. The club will have a table with exhibits.

**Drawing:** Ten nice items including a transportation postcard book, two Arcadia books by Carol Jensen, Century of Progress linens, a Cliff House poster, and the [marvelous!] book, *LITERARY SAN FRANCISCO*. [In the interests of time and excitement, it was de-

cidated to limit the number of drawing items and upgrade their desirability.]

**Old Business:** John Freeman gave a brief update on the club photographer project: So far we've discovered more than 450 individuals that published photographic images on postcards taken north of the Tehachapis prior to 1950. The club survey began in earnest about five years ago, and although some ten photographers have been featured in the newsletter, the current format started with J.K. Piggott in October 2012. About 3000 images are on file, contributed by members and obtained from other sources. The project is not suitable for a book as it is "ongoing with too many moving parts."

Ed Herny renewed his plea for suggestions on how to attract new and younger members to the club. One suggestion was to start a club page on Facebook. The high school student's letter was cited as a possible way to get schoolkids' interested. Mrs. Jarvis, who is active in the stamp world, said that she sends packs of stamps to schools. We might do the same with postcards.

**Show & Tell:** Darlene Thorne showed a "Deltiologists Rock" card by Zazzle, a changing face of Albert III and an RP of her great, great aunt, Eva. "Everyone, be sure to put names on the backs of your photos!" ... Sue Scott has been trading with an artist in the Czech Republic and showed one of the cards of a bread sculpture. ... Glenn Koch showed cards of Gali Coffee Shop, once at Wawona and The Great Highway; the Ferry Drug Co. at 20 Market Street; and a rac-

ist RP reworked as “A Happy Family” in Chinatown. ... Jack Hudson: “Fabulous! The best Roadside find in 40 years! A Real Photo by Burton Frasher, 1858



to 1955. Signage bettered only by Walker Evans!” [And Jack was not prevaricating. —Ed.] ... Dorothy De Mare showed a photo of Glenn’s San Francisco postcard book under Nan McEvoy’s Christmas tree. ... Lew Baer showed the postcard designed by Janet



Baer for GLENDI, an annual ethnic food and dance celebration; 10,000 [!!!] copies were printed. ... Catherine Baum showed pre-earthquake cards relabeled “Destroyed by earthquake.” Norman McKnight told that he used to collect “What I Like” when he started collecting; he showed an artist card by Arthur Bell, 1905; a die cut 1905 card of an ear of corn from Looking Glass in southern Oregon. “Now,” he added, “I specialize!”... Walt Kransky showed early Detroit of Castle Crags #139, a vignette from 1899, and Irrigation Canal in Riverside #308 from 1900. ... Joseph Jaynes brought a phony postcard of Prince Rainier and Grace Kelly—a

newspaper picture had been glued on an old postcard. [Joseph was not hoodwinked.]

—NANCY REDDEN, SECRETARY

### TREASURER /HALL MANAGER REPORT

I am pleased to report that on the 4th of July our total is \$3,534.21. Enough for a round for all to celebrate.

—ED CLAUSEN, TREASURER

### WELCOME TO OUR NEW MEMBERS

Robert Lazzaretto, an active stamp collector who saw some of our newsletters and found them “very interesting.” He collects covers, postal history, US and worldwide stamps and... postcards.

Jason Fritschi found the SFBAPCC through a genealogical search. “I love history and anything about the Bay Area fascinates me. I have a few old post cards, but I really only collect ones that have some sort of family connection to me.”

*June Program:* **Rosanne Goodwin on**

### Detroit Publishing Company

We were all stunned to hear Rosanne’s opening statement, “I have been collecting postcards only since November of 2012.” Huh? A novice telling about Detroit, one of the earlier and most respected postcard publishers? But then she revealed that she has been studying the Detroit companies and William Henry Jackson since 1977 when she was a graduate intern at the Colorado Historical Society assigned to select photographs for three exhibits.

The historical society holds the Jackson Glass Negative Collection which came to it from the Henry Ford Museum and includes images from throughout the western U.S. The negatives of the eastern states are at the Library of Congress.

For her thesis, Rosanne chose to write on the Detroit images of San Diego. She was fascinated at how the photographs promoted “the illusion of the West” and by how Jackson worked for the railroads and had been hired by the large resort hotels along the rail lines.

Rosanne writes about Detroit on the following pages. The entire program is on her website [www.photosdevelopthewest.com/photochrom-phostint/](http://www.photosdevelopthewest.com/photochrom-phostint/)

—ED.

## DETROIT PHOTOGRAPHIC COMPANY — DETROIT PUBLISHING COMPANY

by ROSANNE GOODWIN

*“I began collecting postcards as a way to further my research into how photographs and postcards contributed to the development of the American West.”*

The Detroit Photographic Company created between 17,000 and 30,000 different postcards. The disparity is because the same negative was used with different numbering, for DPC and contract images. Two-thirds were of America east of the Mississippi, and one-third were of the West. During the Golden Age of Postcards, Detroit Publishing Co. produced over 7,000,000 postcards per year, the first in 1898. The company went into bankruptcy in 1923 and closed in 1932.

Incorporated on December 17, 1893, the company was formed “to erect a factory, and manufacture and sell Photographs and Art Goods in colors by the Photochrom process, owned by the Photoglob Company of Zurich, Switzerland; the operations of this company to be confined to the United States and Canada.”

Edwin H. Husher, a California photographer, had heard about a new Swiss color printing process that offered the ability to reproduce realistic looking color images from photos. “Photochrom” is a trade name for color photo, and the Swiss company’s name, Photoglob, implies photos of the world.

Husher found a financial backer in William Livingstone, Jr., whose father was a prominent Detroit banker and shipping magnate, and negotiated the terms for the North American franchise in 1895. Initially, the owners of Photoglob were also partners. It took two years to organize the business in Detroit—to install equipment and train staff. Photoglob sent factory trained technicians to Detroit to run the process.

In 1895, when Husher was initially setting up the company, he met with his friend, the prolific photographer of the American West, William Henry Jackson, to urge him to join the firm. Jackson didn’t formally begin work with Detroit Photographic Company until 1897. He was offered \$30,000 for his photographs—\$25,000 in company stock and \$5,000 in cash. At first he was a director and photographer,

but after Husher left in 1902, Jackson became the plant manager.

W.H. Jackson was an asset because of his long career as a photographer. He brought with him over 5,000 negatives. He was well known for being the photographer of Ferdinand Hayden’s USGS expeditions to document and map the West. Hayden, Jackson, and the artists who were part of the expedition helped in creating Yellowstone as the first National Park in 1872. They also helped to establish the Antiquities Act of 1906. Jackson was the first person to photograph Mesa Verde in the southwestern corner of Colorado.



Jackson was also an artist and kept detailed journals, as well as sketch books. These were important for colorizing the black and white negatives. Cameramen were required to make detailed notes for all photographs taken for DPC.

The Company had a crew of eight photographers including Jackson, Husher, Robert B. Livingstone and Henry Goddard Peabody, a photographer of ships and architecture. Originally from Boston, Peabody later settled in Los Angeles. His papers and photographs are at the Huntington Library. Another Photographer was Lycurgus S. Glover, but little is known about him.

Originally known as Detroit Photographic, the name of the photo lab they merged with, as postcard business increased the name was changed to Detroit Publishing Company. Then, to differentiate it from the Swiss company and the franchisee in England, the name of the negative process was changed from Photochrom to Phos-tint. By 1909 the painter’s palette logo was no longer used.



Photographers were sent out in custom furnished rail cars. Jackson’s, in 1899, was the *California Special*. The photographers were able to work and con-

and colors. For a good description of the process go to [www.thehenryford.org/exhibits/dpc/how/special.asp](http://www.thehenryford.org/exhibits/dpc/how/special.asp).

Although the Henry Ford Museum website mentions 4x5 cameras, the majority of the negatives of the West were taken with 8x10 cameras, which offered exceptional image clarity.

There are a number of variations to the original images. The lithograph stones had a limited life, and if a postcard was popular it was reissued or updated with changes. Some changes were only to the format. Other changes were of color or even content. Some variations are minor such as tire marks in the street or the tide level. In other cases people were added or repositioned. Occasionally, the intensity of color shifted from early to later runs.

### *The Series*

The format of the postcards changed over the years. The backs changed considerably, but I won't address them here. For detailed information on the backs and series please refer to one of the various guides such as Nancy Stickels Stechschulte's *THE DETROIT PUBLISHING COMPANY POSTCARDS*. It's pricey, typically \$125, but I was able to find one (with help from a sharp eyed friend) for under \$70 on eBay.

Subject matter is not always grouped together within a series. There may be four or five of a location then another on its own twenty or thirty numbers later. Because the photographers revisited cities, there may be postcards of a particular place in many of the series.

First were the F series in 1898 and the G series in 1899. F includes 92 cards and has two or three multiviews. The G series has 35 cards, all one image per card. They were 3¼" by 5½", were created in small runs, and were considered experimental. Card F1 was of Santa Barbara, California.

The 1000 series was the first series labeled Detroit Photographic Company. There are very few of the cards numbered between one and 100, which were vignettes. Further along in the sequence the images changed to rectangular, with room on the card to write a message. Many of the lowest numbered cards are of San Francisco and Northern California.



duct business from the rail cars.

DPC sold photographs and postcards in their own shops in Detroit, Los Angeles, New York, and other major cities as well as through diverse retail stores. The company understood promotion and advertising. They placed ads in magazines and trade journals to promote their postcards to libraries, schools, and parents for use as educational tools.

They issued sets of 40 postcards called *Little Phostint Journeys* in boxes that looked like books, or later in other specially designed boxes.



Detroit also offered sets of photos of specific topics and did work for museums and organizations.

### *The Process*

Technicians transferred the images onto stones—one for each color. A typical postcard had eleven different colors. Larger prints used many more stones



AN EARLY VIGNETTE, NO. 154

The dates given for the series are taken from the Stechschulte book, and there is some question about their accuracy. For example, a postcard of the U.S. Grant Hotel is in the "1908-09" 12000 series, yet the hotel wasn't built until 1912. Another Grant Hotel card is in the 13000s.

In 1901 the series numbers jumped to 5000 when DPC changed its numbering scheme to differentiate it from Photoglob and Photochrom England. Many duplicate the views in the 1000 series.

The postcards in the 6000 series, that began in 1902, were the first to use the term *Post Card*. They have little variation of format, and, according to Stechschulte, "are the easiest to find."

The 7000 series was published in 1903-1904 in the same design and format as the 6000 series.

The 8000 series, 1904-1905, brought the transition to the larger 3½" by 5½" size with undivided backs imprinted *Detroit Publishing Company*. The small palette logo began to appear on many 8000 cards.

The 9000 series of 1905-1906 is similar to the

8000 series; titles and numbers are in red.

The 10000 series, 1906-1907, has divided backs and the inscription "*Phostint*" card made only by *Detroit Publishing Company*.

In the 11000 series, 1907-1908, many cards have earlier copyright dates.

12000 series, 1908-1909: *Phostint* in use on back of all cards. Small palette no longer used.

13000 series cards appeared in 1909-1910.

14000 series began in 1904-1905. Life Publishing Co., Harper & Brothers, Collier & Sons and artists such as Charles Dana Gibson, John Cecil Clay, Fred-eric Remington, James Montgomery Flagg. 14900-14999 are regular *Phostint* cards.

50000 series used a traditional lithographic process with larger prints available. They do not have the same look as the regular Photochrom process.

The 60000 series, 1905-1906, is the Art Reproduction Group, in sepia or black and white.

The 70000 series, 1911-1913, contains some three- to five-part panoramas.

In the 71000 series, 1913-1918, some cards have "D" for Detroit. There are some sets for the Panama Pacific and Panama-California Expos. The year of printing can be found in Roman numerals at the base of the back dividing line.

The 72000 series, 1918-1922, ends with card 72275. It's likely that the last card was published in 1923.

The firm went into bankruptcy in 1923, and Jackson left the company. Livingston died the next year. From 1923 on, DPC concentrated on contract cards for other publishers, among them Fred Harvey.



PUEBLO INDIANS, NO. 6848



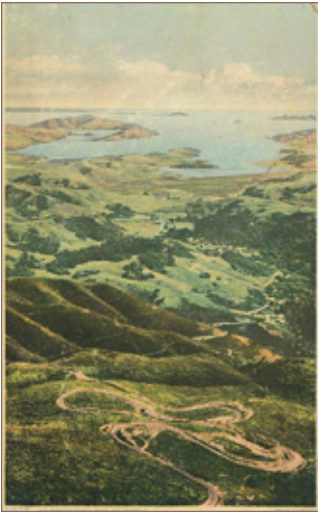
"TURN ABOUT IS FAIR PLAY," NO. 7808



FORT POINT, NO. 8129



ANNA HELD HOUSE, NO. 9675



FROM MT. TAMALPAIS, NO. 11958



TOWER OF JEWELS, NO. 71665



CONTRACT FOR CANADIAN CLUB



LA JOLLA, NO. 12774



"A CALIFORNIA VISTA," NO. 13185

These are either numbered for the customers, are unnumbered, or use 79000, 80000, 81000, or 82000.

For attribution of the negatives, useful links and much information on this topic visit my website:

Photography and the Development of the American West: [www.photosdevelopthewest.com/](http://www.photosdevelopthewest.com/).

See more Detroit postcard images on pages 12 and 15.

## Another Ten Years – Another Postcard

by DANIEL SAKS

The Italian post office has issued a postcard commemorating the 80th anniversary of Italian Air Force General Italo Balbo's historic flight to the 1933 Chicago World's Fair.

From the first of July to August 12, 1933, Balbo led a flight of twenty-four seaplanes with 100 crew members on a roundtrip flight from Rome to the Century of Progress Exposition in Chicago. The *Crociera Aerea del Decennale* celebrated the 10th anniversary of the Italian Air Force and was used to demonstrate Italian air prowess. The planes stopped in the Netherlands, Ireland, Iceland, and Canada before landing on Lake Michigan on July 15th. The return flight included a stopover in New York during which Balbo paid a visit to President Franklin Roosevelt in Washington, D.C.

The two week flight to Chicago was the first time groups of planes had crossed the North Atlantic, and the first time planes had flown in formation, eight sets of three planes, during an entire flight.

The latest postcard shows five of the Savoia-Marchetti S.55 seaplanes as they looked during the flight to Chicago. The map depicts the planes' stopovers during the roundtrip flight. The backside has a special 80th anniversary cancellation for the card's first day of issue on May 19th of this year and a postage stamp commemorating the 90th anniversary of the Italian Air Force.

In conjunction with the flight's 70th anniversary, I presented the May 2003 Club program on the

Expo, Balbo and the flight. The June 2003 Club Newsletter, which can be found on the club's website, [www.postcard.org](http://www.postcard.org), includes a full report of that presentation.

Additional information can also be found at Fort Mason. The Museo Italo Americano on the first floor of Building C stocks copies of Robert Lana's book,

THE MASS FLIGHTS OF ITALO BALBO, a comprehensive reference based on the philatelic items issued for Balbo's 1933 and three prior historic



seaplane flights.

My collection includes cards from almost every 10-year commemoration of the flight starting with the 30th anniversary in 1963. Only a 2003 card is missing, and I hope someday, if it exists, to find one to make the series in my album—thus far—complete. Shown below is the postcard of 1963.





# Roberts Cards Rated “R” for Risqué

by JIM CADDICK



C2249

C1510



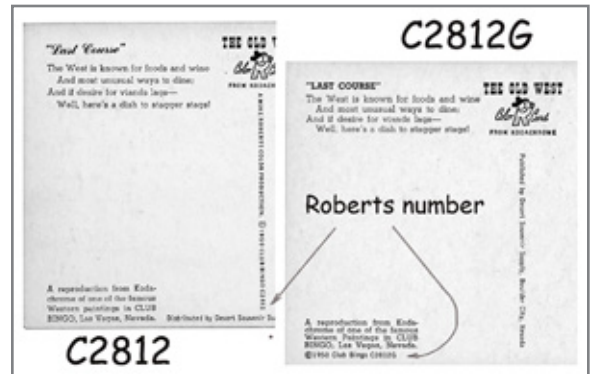
Picture postcards have been with us for well over a hundred years now, documenting in large part roadside scenery and attractions. Mike Roberts continued the heritage, updating them in the WW II era with the “chrome” process. One perhaps less seen and less collected category (on American chromes, at least) is copies of paintings or other artwork, such as this set of cards by Roberts. These paintings did not hang in the hallowed halls of a museum; rather, they were displayed in a Las Vegas casino, Club Bingo (1947-1952), and true to their setting they have a rowdy, even a bawdy, edge to them.

The first card sets this tone immediately. “Leben” (C2805) at first glance is an innocent group of boys playing marbles, but since we are in Las Vegas, the “marbles” have corners on them. The other cards, all done in an 1890s style, are in a similar vein. They all have a 1950 copyright date on them, but what exactly the copyright covers is not clear, nor who the copyright holder was. Presumably, it is the paintings themselves, but it could also be for the droll, double entendre doggerel captions carefully balanced on the edge of 1950s proprieties. I presume that the paintings were rather large, and another Roberts card from another casino (C1509) very likely shows how they might have been displayed. Who created the paintings is also unclear; they are labeled only as “the famous Western paintings in Club Bingo.” What is interesting in terms of Mike Roberts is primarily the use of a special logo, “The Old West,” used only on these cards; but the graphic style, par-

ticularly in the placement of the card number, is also non-standard.

The ten cards in the set are: C2805, C2806, C2807, C2808, C2809, C2810, C2811, C2812G, C2813, C2814G.

Those of you who notice a slight difference in the online coloring of two of the cards shown on the next page get a gold star. More noticeable variations appear on the backs of the cards.



Most obvious is the removal of the Mike Roberts credit from the divider, replacing it with the distributor’s name found originally along the bottom edge. The card number and copyright notice are also removed from the divider, and placed in the lower left corner. In addition, the card number has the letter “G” following it. This is a convention Roberts used to mark what I will term “General purpose” cards which could be sold by any number of distributors, not just one. Since the paintings are still specifically



C2805 *"Leben"*  
 You can have your yachts and block long cars,  
 Polo and golf and big cigars,  
 But in all the world there's no more heaven  
 Than coming out with the natural 'leben.



C2806 *"From One to Another"*  
 This handsome gent with winsome lass  
 Is greeted by a brother ass.  
 While coarser souls may find it funny,  
 'T aint humorous to Harry's honey.



C2809 *"Any Time or Place"*  
 No need for purse or silver cup  
 Just honor and renown...  
 The seconds kept their spirits up  
 By putting spirits down.



C2810 *"Can Can"*  
 Behold poor Ivan's agitation  
 At this Frenchy importation—  
 'Twas this that caused the Iron Curtain  
 To keep the Russkis home for certain!



C2813 *"Sweet Adeline"*  
 When gladsome hearts raise up a song  
 It's best to have the Law along.  
 So if you must your voices raise  
 Seek out a Copper who sings bass.



C2814G *"At Your Service"*  
 A modest maid herein does find  
 That ankles help the needy blind.  
 And that a glimpse of something rounder  
 Can really make a boulder flounder.



C2807 *"Hot Chestnuts"*  
 What is there in the chestnut man  
 To make him so unknowing.  
 When lo! the wooden Indian  
 Can tell which way the wind is blowing.



C2808 *"Gold Table"*  
 Ah, women are useful, and women  
 are pretty.  
 But women, stand back when there's gold  
 in the kitty!



C2811 *"Precious Cargo"*  
 A cargo of romance? Alas,  
 What a contradiction is here—  
 The men have eyes for the girls alone,  
 And the girls alone for the beer..



C2812G *"Last Course"*  
 The West is known for foods and wine  
 And most unusual ways to dine;  
 And if desire for viands lags—  
 Well, here's a dish to stagger stags!

tied to Club Bingo, it is possible that they were distributed after the club closed, and made available to any postcard seller in a nostalgic look back. (The paintings were "famous" after all). And while it may not be as apparent in black and white, if you look at the online version of the newsletter you can see a color shift from the warmer tones of the first run to a cooler bluish cast in the "G" series. So far I have found only two cards like this, presumably all the cards were re-issued with this new formatting.

There is also one anomalous card, C2250 "Physical Culture," which is out of sequence with the set above but obviously belongs to it. It was issued earlier along with the view of the casino (C2249), pos-



C2250G *"Physical Culture"*  
 A manly man's a handsome thing,  
 So who can blame his posturing?  
 It means to halt when his eyes catch  
 A glimpse of Mama's two-way stretch

sibly as a trial to see how well it would sell. This would indicate there were at least 11 paintings hung in the casino, and such an odd number (no pun intended) is curious. It may be that the remaining paintings, if any, were too salacious for 1950 sensibilities to make into post cards. Note that the card I have is from the “later issue G” series.

The paintings had something of a life of their own on other postcards, as well. I have found on the Internet what looks like a linen card (printed by Teich?) which reproduces the “Gold Table” card and might show it as it hung in the casino. In 1952, the property under Club Bingo was sold, the casino



razed and replaced by the Sahara Hotel, which itself recently closed. Somehow the paintings ended up at the Lucky Casino (1963-1967). I have two cards issued by Lucky Casino which show “Gold Table” and “At Your Service” (although with different titles and captions, and also lacking the copyright notice) which were printed by the Dexter Press of West Nyack, New York. I also discovered on the Internet a scan of the original Dexter packet. Like the Roberts series, it is a set of only ten cards; which one of the eleven paintings listed above is “missing” is unknown. What happened to all the paintings once Lucky Casino closed is also a mystery.



## DISCOVERING DETROITS

Early in my postcard collecting life, when Goats was the only topic I looked for, I saw Detroit No. 14171 in a magazine article and had to have it. 1899! Wow! I looked for a year with no luck and then printed up a Wanted! card which I passed out. A year or two later, a friend I had met at Wichita sent me this copy as a gift. Peter Sheaf Hersey Newell, the artist,



was an illustrator and author of children's books. He was popular in the 1880s and '90s for his articles in *Harper's Weekly* and the *Saturday Evening Post*. —LB

## BEAU BRUMMELS AT LEGION OF HONOR

Combining rock and folk music in 1964, the Beaux introduced the “San Francisco Sound” in response to the British Invasion. Teen idols, they now rank high on the rolls of R&R and Psychedelia.



## CLIFF HOUSE SESQUICENTENNIAL

Happy 150th to the Cliff House! We celebrated at our club's exhibits table at the Cliff House by handing out this new club card! Kathryn Ayres presented her postcard program on Literary San Francisco.



...to visit its award winning website  
[www.postcard.org](http://www.postcard.org);  
 ...to Like Us on FaceBook  
[www.facebook.com/SanFrancisco-BayAreaPostCardClub](http://www.facebook.com/SanFrancisco-BayAreaPostCardClub);  
 ...to request a newsletter;  
 ...to attend a monthly meeting;  
 ...to discover the unending pleasures of collecting postcards for historical or genealogical research, for artistic discovery or just for FUN!

See the home page at [www.postcard.org](http://www.postcard.org) for current schedule, archived newsletters and much more information about these pictorial relics of the 1900s.  
 \*The "Birdcage" Cliff House survived the 1906 tremor but was destroyed by fire in 1907.

**2015**

*We should have some of these left from the Cliff House event. Take a few and send them to susceptible friends and acquaintances.*  
 —Lew

Here's a wonderful image of the first Cliff House! Alas, it's "only" a trade card. Still, it brings good wishes for another 150 historic years.  
 —ED.



## POSTCARD CALENDAR

- Jun 29-30, Sat-Sun, KENT, WA, Greater Seattle Postcard Show, 525 4th Avenue North, from 10am+**  
**Jul 20-21, Sat-Sun, SAN MARINO Postcard Show, 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 17-18, Sat-Sun, RENO, NV, Greater Reno Stamp Show, 300 North Center Street, from 10 am.**  
**Aug 25, Sun, HEALDSBURG, Antique Fair on the plaza in the town center. 8am-4pm. Free entry!\***  
**Sept 8, Sun, SCOTTS VALLEY, Santa Cruz Postcard Show, Hilton Hotel, Mt. Hermon Road exit from Hwy 17, then left; 10am-5pm, Free Entry!\***  
**Sept 28-29, Sat-Sun, GLENDALE, Vintage Paper Fair, 1401 N. Verdugo Road, 10 am. Food and Free Entry.**  
**Oct 4-6, Fri-Sun, SAN RAFAEL, WINEPEX Stamp Show, Marin Civic Center.**  
**Oct 5-6, Sat-Sun, KENT, WA, Greater Seattle Postcard Show, 525 4th Avenue North, from 10am+**  
**Oct 12-13, Sat-Sun, PORTLAND, OR, Greater Portland Postcard Show, Double Tree Hotel, 1000 NE Multnomah Street, , from 10am+**  
**Oct 19, Sat, SAN JOSE, Vintage Paper Fair, 444 West Alma Ave., Free Admission!, 10am-5pm\***  
**Oct 26, Sat, WALNUT CREEK, Railroad Collectibles Show, 1475 Creekside Drive, 9am-4pm\***  
**Nov 1-3, Fri-Sun, SAN MATEO, Hillsborough Antique Show, Expo Fairgrounds, from 11 am\***  
**Nov 9-10, Sat-Sun, ARCADIA, San Gabiel Valley Postcard Show, 50 W. Duarte Rd., from 10am+**  
**Nov 24, Sun, WALNUT CREEK, Vintage Paper Fair, 1475 Creekside Drive, 10am-5pm, Free admission and parking!\***  
**Jan 4-5, 2014, Sat-Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers, 9th Ave. & Lincoln; 10am-6pm and 11am-5pm. Free entry\*+**  
**Feb 7-9, Fri-Sun SAN MATEO, Hillsborough Antique Show, Expo Fairgrounds, from 11 am\***  
**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.  
 Vintage Paper Fair info: [www.vintagepaperfair.com](http://www.vintagepaperfair.com)

*U.S.S. San Francisco Memorial*

This Memorial to Rear Admiral Daniel Ludwig Callaghan, U.S.N., who was killed in action while fighting on board the U.S.S. San Francisco in the Battle of Guadalcanal, on the night of November 12-13, 1942, was raised from the wreckage of their ship and reassembled on the great Catalina Island in the South Pacific Ocean and the Golden Gate Straits by the grateful people of San Francisco, November 12, 1960.

The U.S.S. San Francisco withstood the Japanese attack on Pearl Harbor, December 7, 1941, and was recommissioned on November 12, 1962, Rear Admiral Callaghan in his flagship U.S.S.

San Francisco commanding four other cruisers, the Portland, Albatross, the USS Albatross, a cruiser and eleven destroyers. In this heroic fight to turn the tide of the Pacific War, our country lost Rear Admiral Callaghan, Captain Cassin Young and twenty-eight other officers and crew members. Under the command of Lieutenant Commander George Rear Admiral (retired) Herbert E. Schoolland, saved their ship and returned home to her port, San Francisco. This cruiser won the Presidential Unit Citation—the nation's highest tribute to a ship and all her company.

**USS SAN FRANCISCO MEMORIAL**  
DEDICATION  
San Francisco, Calif.

**ANNIVERSARY  
BATTLE OF GUADALCANAL  
NOVEMBER 12, 1950**

**SOUVENIR  
MAILING CARD**

3c  
U.S.  
POSTAGE

We saw the first *USS San Francisco* last month—dressed for battle. Now, on this oversize card from Dennis O'Rourke's album, we see the second ship to proudly bear the name of the City by the Bay. She was a heavy cruiser, commissioned in 1934 and was one of the most decorated ships of WW II. Her 17 battle stars attest to her prowess. Heavily damaged at Guadalcanal, her bridge wings are now part of the memorial at Land's End, and her bell is at Marines Memorial on Sutter Street. Her name now graces a [Los Angeles class!] nuclear submarine.

THE U.S.S. SAN FRANCISCO MEMORIAL  
on El Camino del Mar at Lands End, San Francisco

PUBLISHED BY STEPHEN J. BOSSI, 1973 TWENTYETH AVENUE, SAN FRANCISCO, CALIFORNIA

LITHO IN U.S.A.

## SEALS ON THE BAY

We've seen this [fabulous!] Real Photo of the 1909 Seals baseball team before. It's a doozy, well worth however much an eager collector is willing to pay, and it has hit a highpoint. Put up for sale on eBay last month by a Chico vendor, it attracted seven bids and closed at a most respectable \$674.43 with free shipping. A duplicate was offered a few days after this one—at \$1500. The card was withdrawn, and no sale was recorded. —ED.

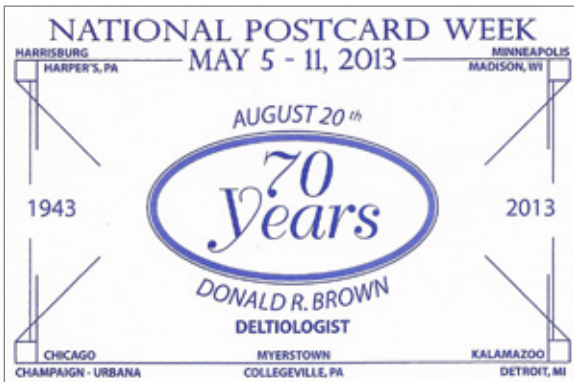




LAUGHING WATERS, NO. 71966

### NEVER TOO LATE FOR NPCW CARDS

The San Jose Post Card Club sends greetings razzing us ever so slightly with their choice of subject matter: the "Future Home of the San Francisco 49ers" in Santa Clara. S'OK! Having the 'Niners down there emphasizes the SF in SFBA! ... Below, from Myerstown PA, is Don Brown's multilinear card saluting his 70th year as a postcard collector. Well done, Don!



### DETROITS, CONT'D

To the left is a card of Mesa Verde, an area in which William Henry Jackson made a great many photographs. On the right is the unnumbered and oddly titled "Laughing Waters" by Samuel L. Schmucker. "Pipe Dreams" or "Smoke Signal" would seem more apropos. The design of this postcard with no background to detract from the image is typical of SLS cards for Detroit Publishing.



*P.S.* SOLANGE RUSSEK, clubster and historical worker, was featured in her hometown paper, the *Petaluma Argus-Courier*, for her photo preservation efforts at the Petaluma Museum. Solange, who serves also as a museum board member, discovered a cache of negatives, some donated by past clubster Ed Mannion, and has been painstakingly scanning and cataloging the reverse images. ... **SHORTLY BEFORE PRESS TIME**, an email newsletter arrived from the California Historical Society. The July issue of *The California Current* features an article cryptically titled "Clio Muses..." on Edward H. Mitchell exaggeration postcards of giant California fruit. The SFBAPCC is mentioned, too. [Clio, or Kleio, it turns out, is the Greek muse of history. Are we Cliodelts?] —LB

### WELCOME TO OUR NEWEST MEMBER

Patrick Moore, a collector who looks for California missions, San Francisco Chinatown and earthquake, postcards and philately of the Bay Area.

### CLASSIFIED ADS

FREE TO MEMBERS AS SPACE PERMITS  
FOR SALE: **Jesse Tarbox Beals** real photo of the Camp Andree gong. \$85. editor(at)postcard.org.

**SAN FRANCISCO BAY AREA POST CARD CLUB**

**APPLICATION FOR NEW MEMBERSHIP**

Individual/Family \$20

Outside of USA \$30

Become a Supporting Member by adding \$10 or more

Name: \_\_\_\_\_

Family members: \_\_\_\_\_

Address: \_\_\_\_\_

e-mail: \_\_\_\_\_ Phone: \_\_\_\_\_

Collector  Dealer  Approvals welcome: Yes  No

Collecting interests: \_\_\_\_\_

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7/13

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**2013 MEETINGS**

July 27

August 17

September 28

October 26

November 23





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# PANAMA-PACIFIC INTERNATIONAL EXPOSITION

DESMOND SUPPLY CO.

# Post Card



## SAN FRANCISCO BAY AREA POSTCARD CLUB

Meeting: August 17, 2013 📍

Trading: 11 AM, Meeting/Program: 1 PM  
Fort Mason Center, C-260  
San Francisco

Parking can be tough. Come early.

**Program:** A celebration of the 150th anniversary of the Cliff House! Kathryn Ayres will share club members' images in a brief postcard history of the Cliff House in all its incarnations—from an exclusive establishment for the elite, to a bawdy house, to the family-friendly tourist destination that exists today. Were there three Cliff Houses, or four? You decide!

\*This is the second in a series of postcards anticipating the *Centennial of the PPIE*. The original non-postcard image is from the collection of Glenn Koch.