

San Francisco Bay Area Post Card Club

September 2013

Saturday, September 28, 11 am to 3 pm

Vol. XXIX, No. 7

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.

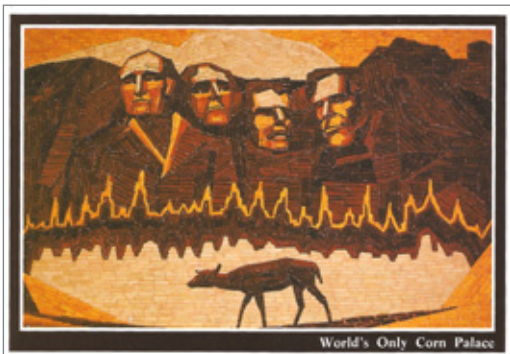
IN
THIS
ISSUE

• LIVERMORE & KNIGHT • SAN
FRANCISCO BARS • WATCH PALACE
AT THE PPIE • BOB HENDRICKS AND
THE PCCOA • EASTMAN'S STUDIO

PROGRAM NOTES: Kit Hinrichs, whose design and collecting talents were featured in a story in the *San Francisco Chronicle* on September first, will show and tell us about Alphabet Postcards. Not only is he a collector thereof, he is also the author and publisher of his latest booklet, "The Alphabet Card." In his other searches Kit noticed postcards with single, ornate large letters. He could not resist the themes, styles, letterforms or printing techniques, and Alphabet Cards became a(nother) magnificent obsession.

PARKING: *Can be tough.* Come early; there are many pleasant diversions at Fort Mason Center—especially the library booksale and coffee area. Anticipate parking annoyances until the America's Cup has been drained. Inside the gates, \$10 or more—or free, on-street and through the gates off Bay Street at Franklin above Fort Mason Center. As always, best to take the Muni or carpool.

COVER CARDS



Lots of words and many images inside, so for Editor's Choice a few mods from a favorite mini category.
—ED.

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MINUTES, July 28, 2013

Although the parking along the yacht harbor nearest Fort Mason was fenced off, there were open parking places on the street and through the gate on Bay Street.

Cards were brought for sale or trade by the club box, Arlen Spingola, Joseph Jaynes, Ed Herny, David Parry and Alex Pellegrini.

The meeting was called to order by President Ed Herny. One guest, Robert Paine, was introduced. He collects the PPIE and after the meeting became our newest member.

Announcements: Kathryn Ayres reminded us that next week will be the Vintage Paper Fair in Golden Gate Park.

Joseph Jaynes has show cards for The Santa Cruz show in Scotts Valley on September 6.

Ed Herny told that tomorrow will be the annual antique fair at Moss Landing.

Drawing: The seven items included a postcard booklet from the Spam Museum, a DVD on a Postcard Holiday in the California desert and a lot with several Weidner PPIE cards.

Old Business: Ed and Kathryn reported on the Sesquicentennial of the Cliff House event at which the club had a table and exhibits and a program presented by Kathryn. "It was very successful. We talked with many people and handed out 250 of the new club cards" inviting people to visit our many fac-

ets—meetings, newsletter, website and Facebook page. "There were several other tables of exhibits with other collectibles including the spoon collection of a Cliff House chef. There is talk of doing it again for the 151st anniversary. For our drawing, Glenn Koch donated two copies of his [fabulous!] book on SAN FRANCISCO GOLDEN AGE POSTCARDS which made two winners very happy. Thanks Glenn!" [Thank you Ed and Kathryn for all the time and effort you put into the event!]

Lew Baer showed the new club card given out at the Cliff House. There were some left over, and Lew asked us to take them and leave small stacks at favorite Antique shops.

Rosanne Goodwin thanked Kathryn Ayres for her work mounting and managing the club Facebook page. Lew seconded her remark and suggested that a very visible link to our club website, www.postcard.org, be added.

Show & Tell: Janet Baer showed the item she had just won in the drawing—a book on Bizarro postcards—and offered it to anyone who would like it. It disappeared quickly. ... Darlene Thorne brought two very delicate novelty postcards—a snowglobe card with a cellophane disk that when turned makes it snow on the image, and a glass postcard of an English city scene. ... Jack Hudson brought an advertising card for Lozier Motor Cars with Greetings from Egypt "signed" by R. F. Outcault and with a cachet from Shepherd's Hotel in Cairo. Outcault was

the cartoonist who created “The Yellow Kid” comic strip which ran in Hearst and other newspapers. ... Rosanne Goodwin copied some of the Detroit Photographic Co. negatives on the Colorado Historical Society site to compare them with the colored postcards in her collection. The negatives had striking clarity. ... Carol Jensen demonstrated an Autochrome viewer with a photo of Mae Sandler Mead taken in Paris. Quite a gal! Quite a gizmo. ... Dave Parry told that he has an updated list of postcard dealers in Paris and showed a card from the Franco-British Expo in London in 1908 drawn by Orens—a highly productive artist and publisher of satirical postcard political cartoons, real name Charles O. Denizard. ... Ed Herny showed a real photo of two men talking, one in cowboy garb. We assumed it was Barry Goldwater. [But we were wrong.]

—NANCY REDDEN, SECRETARY

MINUTES, August 17, 2013

Ample parking at 11 o'clock but by 12:30 the lot inside the gates was chockablock full. (A good argument for coming early and enjoying the enticements of Fort Mason Center other than the pre business meeting browsing.)

Cards were brought for sale or trade by Ed Herny, Joseph Jaynes, Marty Michaels, Dave Parry and Susan Scott.

About 40 of us were present, but only twelve of us signed in.

Katherine Schwab, a reporter from the *San Francisco Chronicle*, was present and interviewing some members before the meeting began.

We were called to order at one o'clock by President Ed Herny. We were all saddened to learn that Kathryn Ayres would not be with us to make her presentation. We sent her good vibrations to speed her return to finer fettle.

Guests were introduced: Burt Meyer, a high school friend of Lew Baer and SF history friend of Bob Bowen, was present as was Hubert Jensen, President of the San Jose Postcard Club.

Announcements: Joseph Jaynes told that tables at the Santa Cruz show are sold out; it will be a small

edition of this always fun event. He noted that most dealers seen at this show are seen only at this show: Sunday, September 8 at the Hilton in Scotts Valley. ... Someone told that the unveiling of the “Pied Piper,” the Maxfield Parish painting to be returned the bar of the same name at the Palace Hotel, will be on August 22.

Drawing: Without Kathryn we had neither tickets nor cabbage hat to draw them from. Andy Stewart fashioned paper chits, and Lew contributed the use of his Tilley to the cause.

New Business: Hubert told that he met the President of the Torrance Club while in LA and that he is leaving San Jose club cards for us with meeting information. He also left a few past San Jose club NPCW cards; please help yourself and leave 25¢ for each one taken.

Show & Tell: Darlene Thorne brought pro distaff cards: “Votes for Women! Keep em silent. Can't be did.” by Wall; August 26 is Women's Freedom Day as that is the date they started voting Darlene informed us; “Aunt Sammie Day” showed a woman voting and another had a pretty lady casting her first vote. ... Craig Blackstone showed a view of Santa Rosa mailed on April 17, 1906, when it was received on April 21, nothing in the image was left standing! ... Lauren Thor brought cards from her dad's collection—RPs of the African dioramas at the Academy of Sciences, and a painting, “Equality” in the Cave Saloon in Oakland, 473 11th Street.

Sue Scott showed a card of Mission Dolores with San Francisco spelled mit a Z. ... Jim Caddick brought a card of the Cliff House observatory post-marked 1916. ... Sharon Mariampolski spoke for Hy who was still parking and told that they started selling on eBay a year ago; look for their listings under gocatchemcards; Sharon showed cards from her collection—playing the piano as a gateway to manhood, a Chevron service station and an RP of eastern women with veils.

Program: Because of last minute circumstances we enjoyed an impromptu two part program.

—NOTES BY LB

Chuck Banneck on Livermore & Knight, Publishers

Livermore & Knight were commercial printers active from 1875 to 1968 in Providence, Rhode Island. Their postcard production was focused on advertising and its refinement as a marketing ploy: getting people to notice and respond to the ad. The company was in business as printers for a quarter century before postcards were widely used and a unique style was developed. The publishers realized early on that most of the ads that come in the mail end up as trash, but if they could entice the addressee to open an envelope and look at the ad, there would be a far better chance of making a sale. Thus was conceived the “L & K System” for direct mail advertising.

The first L&K cards were simply printed cards. Then, in 1892, they realized that they could make their direct mail items more attractive and interesting and tempt recipients to look closely. One of their early cards was a die cut mail sack that, when opened, revealed the printed advertisement.

We saw the Yellow Kid with a pack on his back and a flyer inside it. It had been mailed as “printed

matter” with a 1¢ stamp when the rate for postcards was 2¢. The next card was a mail box on a post with a flyer inside and a sign “Will passing ships please forward the enclosed.” A burro carrying a straw basket with a flyer is, perhaps, the most commonly seen L&K card.



THE YELLOW KID

By 1910, the cards in the L&K System became more complex. “Aunt Hannah” appeared with her lacy bloomer cuffs showing. Pull them out, and along with her nether garments came an ornately folded flyer with the advertising message. “Uncle Reuben” was her masculine counterpart with the flyer tucked into the back of his pants. A black caricature captioned “I ain’t seen no rooster!” has real feathers sticking out of his coat. Pull them and

read the advertisement.

Collecting Livermore & Knight is an exercise in upgrading, Chuck explained. The cards are no longer easy to find, and often the message with its attached body part is missing. Sometimes, a card will be found with the insert from another card.

L&K postcards often have an intricate, artsy-





craftsy design on the address side with a blank space just the size of a postage stamp.

Bunny in a Cage... lift him by his ears and find the advertisement. ... Parrot biting a Monkey's tail in a cage made of metal screening... pull on his feathers. ... Pull on the rope and up comes the Old Oaken Bucket. ... "If you're curious, take her hand," and the sunbather at the beach gives up her whole arm and attachment.

More animalia: Ducks in a Pond... pull up on the tail of the one under water. ... A porcupine from 1894 was a non mechanical that needed to be unfolded to find the message.

Still more: pull the "naked" man out of his barrel, find the Proof of the Pudding, pull the Diving Woman by the leg, lift the head of the bulging Clown.

The most intricate card Chuck showed is a die cut oversize padlock with an operating hasp.... A key

revealed secrets hidden behind a door. ... George Washington was a popular theme for L&K in 1906-07 with him chopping the cherry tree on multi folded die cut cards.

L&K had a series of holiday themed cards in 1907. The highlight is for the 4th of July; pull the string outside and the flag raises inside. Die cut Thanksgiving turkeys open to reveal the farmer's ax.

Designs numbered up to 400 were mechanical cards; from 500 on they are die cut and folded, such as a Christmas Pudding and a large Santa.

The company apparently designed cards to order. A Newspaper Boy crying "Extry" in front of a building afire, opened to an ad for a burned out business.

And they made advertising cards for their own business: an Ax Grinder with a spinning sandpaper disk revealed a flyer promoting the "L&K System of Circularizing."



“Down with Autocracy” portrayed the Kaiser; push him down and the U.S. flag raised; on the back is the image of an American eagle carrying away the German leader.

Livermore & Knight postcards are all numbered except for those made in 1892, and Chuck has seen

numbers as high as 1209. The unsigned Yellow Kid is the only design which may be by an identifiable artist. These postcards used to be seen at shows occasionally to rarely. Chuck has been collecting them for many years. Now he comes across cards that are new to him almost never. —NOTES BY LB

AUGUST PROGRAM, PART I:

More San Francisco Bars

from the collections of Darlene Thorne, Glenn Koch and Lew Baer



A CORNER BAR



MISSION-FRISCO - 1915



THE BLUE BOOK/CHEERIO BOYS







BROWNIE'S



DOMINO CLUB

THE WINNER



CLUB DEAUVILLE



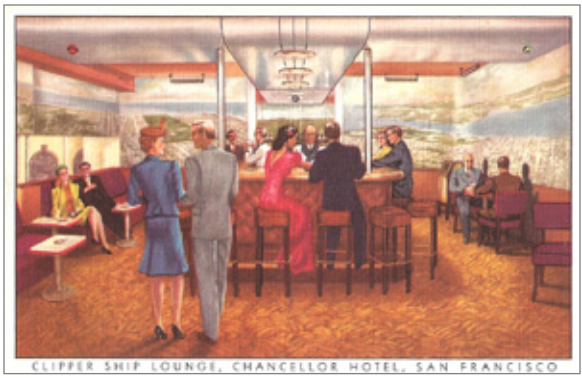
GOLD STREET

HOUSE OF SHIELDS





LOU'S RENDEZVOUS



CLIPPER SHIP LOUNGE, CHANCELLOR HOTEL, SAN FRANCISCO



FAIRMONT CROWN
FAIRMONT MERRY-GO-ROUND

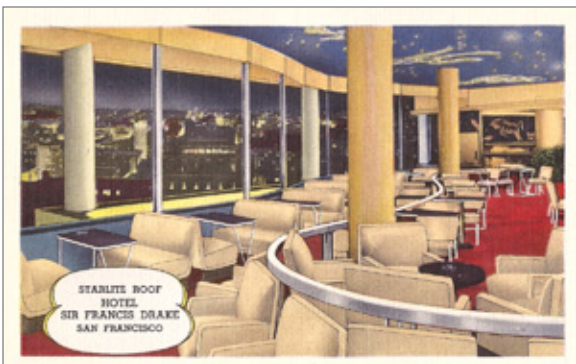


FAIRMONT TONGA ROOM



Step from the elevator, after a silent, swift flight of twenty-four stories . . . you are in a different world. Soft, deep carpets; subdued lights; luxurious furnishings; . . . through the transparent walls of plate glass that surround the entire floor, San Francisco lies at your feet. The Bay Bridge, green Yerba Buena Island, the Corona Costa hills, the Bay Cities. You follow the horizon . . . Nob Hill, the towers of the Golden Gate Bridge, Twin Peaks, Civic Center, Market Street, the towering industrial area . . . all these in the brief circle. And when the brilliant palette of the sunset is spangled in the Pacific, a Fairy Land springs into life. Long files of street lights marching up the encircling hills. Blaring windows from a thousand serrated buildings. Neon signs littered with greens and crimson fires. And overhead, the spangled canopy of the sky, with perhaps a silver crescent sailing through wings of cloud . . . *THIS is the "Sky Room."*

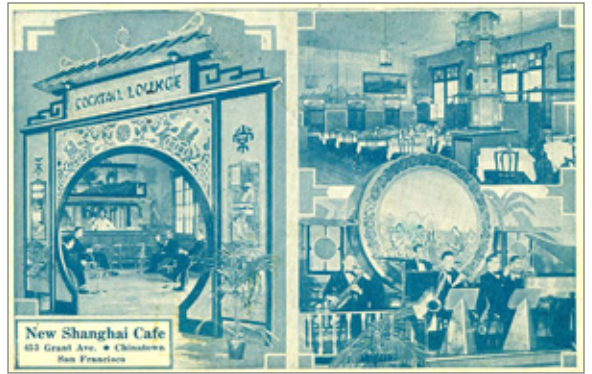
HOTEL EMPIRE, SAN FRANCISCO



STARLITE ROOF
HOTEL
SIR FRANCIS DRAKE
SAN FRANCISCO

ZEBRA COCKTAIL LOUNGE
HUNTINGTON HOTEL





THE LEOPARD



ORIGINAL JOE'S
FRANCISCAN



PANELLI'S
RATHSKELLER



THE RED KNIGHT



AUGUST PROGRAM, PART II:

Chuck Banneck on The Watch Palace at the PPIE

The New Haven Clock Company concession on the Zone was one of the most popular exhibits at the fair. The “Official Watch Palace” was easily noticed because of the giant Uncle Sam leaning over the entrance and holding an enormous pocket watch. The giant was 35 feet tall, and a smaller Uncle Sam stood

erect at 20 feet. There was a still smaller figure and a small man who dressed the part and acted as barker. The Watch Palace opened to serve customers ahead of the fair itself. Watches were made on site—before visitors’ eyes. By closing day, the New Haven exhibit had earned \$110,000. —ED.



THE ZONE UNDER CONSTRUCTION



OPENING DAY CROWD

THE NEW HAVEN CLOCK CO.
 NEW HAVEN CONN.
 UNITED STATES OF AMERICA
 CLOCK MAKERS SINCE 1817
 MANUFACTURERS OF THE
 OFFICIAL SOUVENIR WATCH



THE WATCH, THE ORNATE FAÇADE OF THE WATCH PALACE; BELOW, SNAP- SHOTS OF THE WORKERS. NOTE DWARF UNCLE SAM BARKER, CENTER.



Bob Hendricks and the PCCCOA

by Lynne Appel



The Post Card Collectors Club of America (PCCCOA) was started in 1934 by Albert H. Wood of Kansas City, and the club began publishing the *Post Card Gazette* in 1940. In 1946 Wood decided to give the club away to a disabled veteran. Two service returnees were chosen and ran the club for about a year.

In June of 1947, it was announced in the *Gazette* that Bob Hendricks of California was the new president of the PCCCOA. Headquarters and supplies of the club were moved to Los Angeles where Hendricks had begun collecting postcards “full force” in 1941 and had started the *Post Card Collectors Magazine* in 1943. Both the *Gazette* and the *Magazine* continued to be issued separately for a while, but the publications were later combined.

The PCCCOA had 3000 members in 1952, 250 of them in the Southern California chapter. This photo of the PCCCOA office came from an old newspaper archive. The back is stamped “WIDE WORLD

PHOTO” and “JUL 6 1952.” A caption printed on newsprint is attached to the photograph:

DELIOLOGISTS: Bob Hendricks, in plaid shirt, president of the Postcard Collectors' Club of America, and W. Bourcy-Beckley, postcard researcher, work on the task of cataloguing 1,000,000 cards in the club office in Los Angeles. On the walls are some of the rare cards they have collected. Bourcy-Beckley, a Navy veteran, who took up postcard collecting as a hobby after being wounded, coined the name “deltiology” (the study of small pictures) for the fast-growing hobby. He and Hendricks selected the 1,000,000 cards after researching 4,000,000 specimens.*

*It is an accepted fact that the “D” word was researched and coined by Rendell Rhoades of Ashland, Ohio with the help of Ethel M. Miller, a librarian at OSU. Bourcy-Beckley did later devise a method for cataloging postcards. —Ed.

EASTMAN'S STUDIO

Over the course of a 50-year career, J. H. Eastman successively signed his photo postcards *Eastman View Co.*, *Eastman & Co.*, *Eastman Photo*, *J. H. Eastman*, and *Eastman's Studio*. All of these styles, along with minor variations, suggest today as they did decades ago, that the photographer was somehow affiliated with Eastman Kodak Co.—the giant of Rochester, NY. To the contrary, no relationship, familial or otherwise, can be established. Did J. H. Eastman's parade of signatures represent a struggle for personal identity in the competitive world of photography, or was he consciously taking advantage of an increasingly famous trade name? Thankfully, our role here is to point up such curiosities, not pass judgment.

Jervie Henry Eastman was born in White Cloud, Michigan in 1880, son of Felix Eastman, a Canadian-born woodsman who moved his family west to Siskiyou County, California in the 1890s. The young Eastman's first visible effort in photography is a 1906-07 series of postcard views taken over the 150-mile stretch of country between Chico and Mount Shasta. He signed most of them, *Eastman View Co.*, *Kennett, Cal.* In 1910 he was busy taking pictures of the oil excitement near Coalinga and Maricopa but was in Glenburn, Shasta County living on the family farm in 1912. During the years 1916-20 he worked in the Nevada towns of Goldfield and Ely, producing photo postcards that featured local mining and railroads.

Three years after veteran Susanville photographer Peter J. Thompson died in October 1920, his widow Delia married another photographer, Rufus E. Grimes, and together they operated the Thompson Studio on Gay Street. About this time, Jervie Eastman decided to leave the Nevada desert and return to northern California. Captivated by the fuming

volcanic landscape, he made numerous photos of Mount Lassen, Lake Almanor, and the King's Creek area, registered copyrights for his better images in 1923, and produced photo postcards, signing them *Eastman & Co.* By the time Rufus Grimes died in November 1925, Eastman had an interest in the studio, and although Delia was listed as proprietor in April 1930, Eastman purchased the business later that year and moved it to new quarters in the I.O.O.F. Building at 701 Main St.

Eastman soon constructed a portable darkroom that he could haul as a trailer behind his Auburn to accommodate customers in rural areas. There was a humorous tale told by local residents who as children saw the photographer snap a picture and then disappear into his "outhouse on wheels" for

what seemed like a long time. In December 1931 Jervie married his third wife, the former Mrs. Harriet Richardson of Susanville.

The photographic and production qualities of J. H. Eastman's work improved dramatically in the 1930s, establishing his reputation as a first class scenic view photographer. He focused his camera on the northeastern portion of the state, making exposures in Lassen, Plumas, Shasta and Siskiyou counties, with some excursion into Trinity and Butte. Little of this area was being explored by other postcard photographers such as Art-Ray out of Crescent City, Frank Patterson of Santa Rosa, and "Zan" Stark in Mill Valley.

In 1935 Eastman met a young man who had left West Virginia to work at a CCC camp near Susanville. His name was Mirl H. Simmons. If Simmons didn't already possess skills in photography, he learned quickly under Eastman's guidance and became an able assistant. Business increased, and



JERVIE H. EASTMAN
IN HIS STUDIO, CIRCA 1936

branch studios were opened in the bustling mill towns of Westwood and Weed. Mirl Simmons had a passion for airplanes, took flying lessons at the Susanville airfield, and earned his solo pilot license in mid-1939. During World War II, Lt. M.H. Simmons served in the US Army Air Forces reserve.

In 1938, Eastman and Simmons embarked on an ambitious project. The Golden Gate International Exposition was approaching, and Eastman was commissioned to provide images for enlarged projection at the 1939-40 World's Fair on Treasure Island. Jervie and Mirl drove their panel truck and flew single engine planes over 12,000 miles of northeastern California and south-central Oregon—which was known promotionally as the Shasta Cascade Wonderland—amassing 7,000 feet of motion picture film and 1400 still photographs. Eastman photo postcards marked “©1939” are printed from the GGIE project negatives.

Eastman photos often capture a degree of tension rarely enjoyed in scenic views—men driving giant logs with pike poles in a Westwood mill pond, a skier frozen in flight over a deep canyon of snowplowed road in Lassen Volcanic National Park, streamlined moderne buildings bathed in dramatic light and shadow in Dunsmuir and Oroville.



By 1941 the Susanville portrait studio and retail store had moved across the street into a Deco-styled building that still stands at 916 Main; and in 1947 Eastman granted Simmons a partnership in Eastman's Studio. Generally, photo postcard images taken between 1930 and 1947 are marked *Eastman*

Photo or *J. H. Eastman* and after 1947, *Eastman's Studio*. The latter signature, however, can be found on random images as early as 1939.

When lithographed process color postcards became popular in the mid-1950s, Eastman and Simmons lost no time in publishing their own “chromes” based on new photographs. Color transparencies taken in the northern counties, Russian River area, Redwood Highway and Sacramento were sent to H. C. Crocker in San Francisco and Henry McGrew in Kansas City for postcard manufacture. A notice on the back of some cards advised that color slides of the scene could be purchased for 50-cents from Eastman's Studio in Susanville.

Jervie Eastman sold his share of the business to Simmons in 1959 and retired. He remained in Susanville with his fourth wife, Minnie, and passed away at age 88 in February 1969. Lassen County had been his home for over 45 years.

Simmons in turn sold Eastman's Studio in 1980 and moved to Jamestown in Tuolumne County. He died there in 1987 at age 74. Like Eastman, Mirl Simmons worked in Lassen County for 45 years.

About 13,000 negatives from the Eastman's Studio files were acquired by the University of California at Davis, in 1994. An inventory of The Eastman's Originals Collection can be accessed and searched at *Online Archive of California*. www.oac.cdlib.org/find-aid/ark:/13030/tf6w100646/

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EASTMAN VIEW CO — U.S. FISH
HATCHERY AT BAIRD, CAL.

PHOTO BY EASTMAN VIEW CO., KENNETT, CAL.

Photo by - EASTMAN VIEW CO.
- 4038



EASTMAN VIEW CO. — BANJO CHARLIE'S RESIDENCE
AT PITTVILLE

Main Street, Winter Scene.
Susanville, Cal. Eastman & Co.
No. 18.



EASTMAN & CO. — SUSANVILLE
MAIN STREET IN WINTER, CIRCA 1923



EASTMAN VIEW CO. — CHICO MAIN STREET



EASTMAN & CO. — ELKS CLUB, SUSANVILLE,
1923



EASTMAN VIEW CO. — SISSON FISH HATCHERY
PACIFIC NOVELTY CO., AUTOCHROME



EASTMAN PHOTO — MEN POSING ON RED RIVER
LUMBER CO. CRANES AT WESTWOOD

J.H. Eastman Photo

J.H. EASTMAN



EASTMAN PHOTO — HOTEL MOUNT LASSEN,
SUSANVILLE, MAY 1934 POSTMARK



J. H. EASTMAN PHOTO — DEVIL'S CORRAL,
LASSEN VOLCANIC NATIONAL PARK



J. H. EASTMAN PHOTO — MOUNTAIN OF SAWDUST AT
WESTWOOD



J. H. EASTMAN — GRIZZLY DOME TUNNEL, 1937



J. H. EASTMAN — HYDRAULIC GOLD MINING IN
TRINITY COUNTY, 1939



J. H. EASTMAN — LOG CABIN HOTEL AND GATEWAY
ARCH AT WEED, 1941



J. H. EASTMAN — BREAKING
DOWN STORAGE DECK AT
WESTWOOD, 1943



J. H. EASTMAN — ST. BERNARD
LODGE AT MILL CREEK, 1947



EASTMAN STUDIO — 'UP AND OVER',
DICK BROWN JUMPING ROAD,
LASSEN VOLCANIC NAT'L PARK, 1941



J. H. EASTMAN — SURFACING VENEER PANELS AT
WESTWOOD, 1937



J. H. EASTMAN — TOBIN BRIDGES OVER
FEATHER RIVER, 1941



J. H. EASTMAN — VIEW OF MT. SHASTA, 1941



EASTMAN STUDIO — CHAOS CRAGS & MT. LASSEN,
© 1939 - EASTMAN STUDIO "B-846"

©-1939 - EASTMAN STUDIO

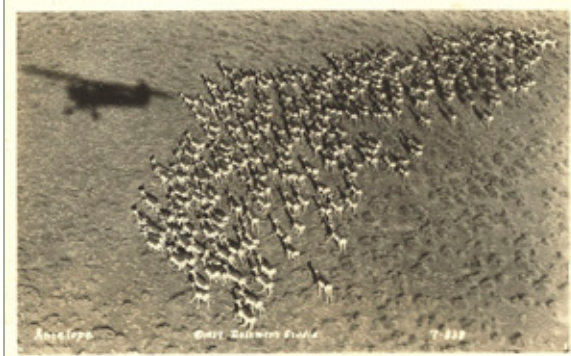
Eastman's Studio



EASTMAN STUDIO — SUBWAY CAVES,
LASSEN VOLCANIC NATIONAL PARK, © 1939

Eastman's Studio

EASTMAN'S STUDIO



EASTMAN'S STUDIO — AERIAL PHOTO OF ANTELOPE
HERD, FROM LASSEN AIR SERVICE PLANE, © 1939



EASTMAN'S STUDIO — AERIAL PHOTO OF
WEED, CALIFORNIA, 1946



EASTMAN'S STUDIO — BUTTE COUNTY HOSPITAL,
OROVILLE, 1946



EASTMAN'S STUDIO — CALIFORNIA WESTERN
DIESEL MOTOR AT FORT BRAGG, 1949



EASTMAN'S STUDIO — CANNING OLIVES
AT CORNING, 1950



EASTMAN'S STUDIO — COUNTRY STORE
AT SIERRA CITY, 1961



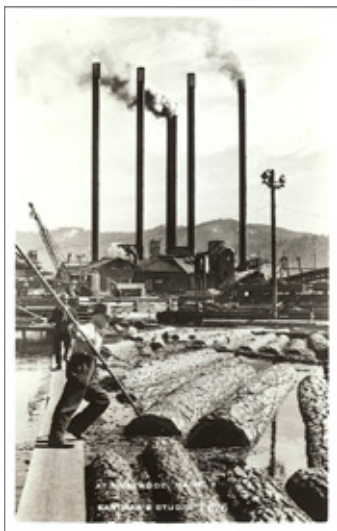
EASTMAN'S STUDIO — HOTEL DUNSMUIR, 1947



EASTMAN'S STUDIO — SHASTA SPRINGS LODGE,
DUNSMUIR, 1947



EASTMAN'S STUDIO — TRAIL RIDING NEAR
MT. LASSEN, 1940



EASTMAN'S STUDIO — MEN
DRIVING LOGS WITH PIKE POLES
AT WESTWOOD, 1939

Whew! A lot of images! They all help to give a glimpse of the work by Eastman who was a major publisher of real photos and worked under different business names for half a century. Could you decide which of his striking images not to show here? It was tough, as Eastman is important for being one of the very few postcard photographers who tackled this remote north-eastern part of California. There's more still to be seen. In the next issue of the newsletter we'll include a few Eastman cards that were published as chromes. Their photography is also striking for its beauty and precision. For the moment, these remarkable black and whites should satisfy our visual desires. —ED.



J. H. EASTMAN (REAR) AND STUDIO STAFF, 1957

POSTCARD CALENDAR

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 19, Sat, SAN JOSE, Vintage Paper Fair, 444 West Alma Ave., Free Admission!, 10am-5pm*

Oct 19-20, Sat-Sun, PORTLAND OR, Greater Portland Show, 10000 NE 33rd Drive, from 10am

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 Gabriel 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*+

Jan 24-25, Fri-Sat, PHOENIX AZ, Greater Phoenix Show, 5757 N. Central, from 10am, out of state license = free entry, www.therbfs.com

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@planetaria.net

+ R&N will have cards and supplies.

Vintage Paper Fair info: www.vintagepaperfair.com

TREASURER/HALL MANAGER REPORT

As of September 5..... \$2901.88

—ED CLAUSEN, TREASURER/HALL MANAGER

WELCOME TO OUR NEW MEMBERS

Lynne Appel. Lynne is a collector of the Century of Progress, roadside, Minneapolis, advertising and

vintage chromes and does not wish to receive approvals. Lynne has a website: www.postcardy.com and a blog, www.postcardy.blogspot.com.

Robert Paine, a collector of the PPIE.

Larry McDonald, a collector of San Francisco, walkers, eccentric travelers. Larry welcomes approvals.

Frederick A. Lynn. Fred collects college and boarding school campuses, the country of Germany and anything in New England.

Robert Moncur. Robert is an advanced collector of Clapsaddle; he also looks for Japanese art.

Burt and Sandra Meyer. Burt is new to postcarding but will start out with San Francisco, Los Angeles and old advertising

NEW MEMBERS IN ACTION: Lynne Appel jumped right into the *Participating* category with her article, on page 14, in response to a request for a contribution. *Brava Lynne!* ... Patrick Moore, who was introduced last issue, also came through with details of his collecting history:

Originally from Detroit, but in San Jose since the 1970s. In 1977 I began a 31-year career with the US government's Radio Free Europe as chief Balkan political analyst, in Munich, then Prague. I have been retired in Bonn since 2008 but keep up a close interest in the Bay Area, the missions, and John Steinbeck. (Detroit ties disappeared when Tiger Stadium and my former high school were demolished, although I still feel some attachment to the Great Lakes area.)

My stamp collection began at age 9. I always look for postcards on my travels, especially in 1973-74 as a Fulbright exchange student in Sarajevo, Yugoslavia, and then after the collapse of communism, when I was free to travel and live in Eastern Europe. An interest in railway postmarks led to acquiring many postcards from the German and Russian areas in particular, as well as from former Yugoslavia.

A recent look into the internet for philately of the earthquake brought me to your site, which looked quite inviting. I look forward to staying in touch and

learning more about the Bay Area through its postcards. Kudos to you, Patrick!

A QUESTION came to www.postcard.org about the Santa Margarita Ranch, once a Mexican land grant near San Luis Obispo. The town historical society needed to date the image on a card to determine if it was made years before the postcard. The card shows a rodeo at the ranch presumably before 1901, and the man on the white horse is thought to be Patrick



Murphy who sold the ranch that year. The question went out on the email ring, and Michael Semas responded moments later with several RPs of the town which led to a wealth of information on the ranch.

POSTCARDS OF PLEASURE From Dave Parish: *Paintings and newsletter story on Club Bingo were eyeopeners. Upon my CA departure I was told by Steve Schmale to always look for Nevada casino cards. And I have... 300-some... and counting. Never have there been any Roberts examples come to light such as Jim Caddick spotlighted. Have never seen one! What one learns in the newsletter is a positive. ... Forwarded by my editor at Barr's Post Card News was a card from a subscriber, Congratulations on adding Lew Baer to your "staff." He is my favorite columnist. And the fact that he writes about postcards, well, it just doesn't get any better than that. Now I look forward to Barr's arriving twice as much as before! Gee, what can I say other than Thanks! and y'all might want to sign up to see what you're missing: Subscription hotline: 1-year (24 issues) only \$39.00, 1-800-397-0145. With Postcard World's upcoming conversion to a yearly, Barr's is frequent, (obviously)*

entertaining, long time—and soon—our only national postcard magazine.

BACK ON THE BLOCK: Postcards were featured in the Swann Galleries promo for their December Classic Photograph sale. A group of 40 (photo)postcards by Bill Dane chronicling his time in California in the 1970s-80s is included. Hammer price estimated at \$7000–\$10,000!

IN THE MAIL came a card from Jean, a woman in the Gold Country, who had cards she'd saved all her life and wanted to find a new home for them. We were the chosen beneficiary. Jean sent the cards down with her grandson who was returning to Sonoma State, two miles from my keyboard. I met Kyle and some of his fraternity brothers, picked up the shoebox and sped home. Inside were 50 or so rubber-banded packets. Some white borders, many linens, many chromes—something for everyone. I picked

one RP to show here. They'll all be in the club box at the September meeting. The image is of George LeMere in the garb of Chief Ho-Ton Ga, a getup he wore while performing at Wisconsin Dells. George made history for the Ho-Chunk Nation being the first Native American to graduate from the University of Miami. He was a singer, known as the Winnebago Tenor. Off season he was the good will ambassador for Rath Packing. *Thank you Jean!*



IF YOU ARE BLUE, no need to be lonesome, too. Come to the Willowbrook Ale House in Petaluma on Thursday evenings and join Janet and me for bluegrass and a beer or a bite. The music is the very best: www.edneff.com/bands-blue-lonesome.html

—LEW

SAN FRANCISCO BAY AREA POST CARD CLUB

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Collector Dealer Approvals welcome: Yes No

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9/13

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2013 MEETINGS

September 28

October 26

November 23