

San Francisco Bay Area Post Card Club

Oct. to Dec. 2013

Saturday, October 26, 11 am to 3 pm

Vol. XXIX, No. 8

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

• ALPHABET CARDS • EASTMAN'S
STUDIO, PART II • SF-OAKLAND BAY
BRIDGE • MYSTIC SEAPORT • DORE
PHOTO STUDIO

PROGRAM NOTES: John Freeman on The Portola Festival of 1913. Although the name and even some postcards were a holdover from 1909, the 1913 Portola was not an earthquake recovery celebration. It was a promotion for the rebuilt city and the upcoming Panama Pacific International Exposition along with other twists. Come and enjoy John Freeman's presentation on the "Centennial of Portola in 1913—the Multi-Personality Festival."

PARKING: *Can be tough.* Come early; there are many pleasant diversions at Fort Mason Center—especially the library booksale and its coffee area. 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, walk or carpool.

COVER CARD



The world was much younger half a century ago when President Kennedy was shot, as recalled on a postcard from Dan Saks's album. We have grown older since then, but are we wiser? Dan writes: "Did the modern era of conspiracy theory begin with the event depicted on this postcard? On November 22, 2013, it will be fifty years since President John Fitzgerald Kennedy was assassinated in Dallas, Texas. This postcard illustrates the Warren Commission's findings. Some conspiracists still believe at least one shot originated from the Grassy Knoll to the left of the 'Second Shot' marker."

—ED.

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MINUTES, September 28, 2013

The meeting was called to order by President Ed Herny at 1 pm in room C-260 at Fort Mason Center.

Vendors present: Ed Herny, David Parry, Alex Pellegrini, Arlene and Ted Miles, Lauren Thor, Sue Scott, Joseph Jaynes, leftovers from the club box.

There were approx. 40 members in attendance.

Announcements: Alex let us know that the Friends of the Library sale was going on here at Ft. Mason and tomorrow all the books will be one dollar. They also have a few post cards for sale.

Jack told us that Frida Kahlo's father's photography is in the SF main library through December.

Ed told us that we can find info on the new San Jose show on October 9 and all the upcoming postcard shows at www.postcard.org.

Drawing: Items included nice PPIE cards from Steve Schmale and the book, BORING POSTCARDS.

Old business: None.

New Business: Ed Clausen shared a recent memo from Ft. Mason Center telling that our club may lose our monthly meeting room. FMC wants to rent the large rooms on a full time basis. We discussed what is next for us. We may need a new permanent place to meet. We may get to have the current room for Jan. and Feb. Dismal news as most of us LOVE it here. Presently, we pay \$154 a month for four hours in the large room. A thought was to rent two smaller rooms each month. Ft. Mason does not plan to rent those out on a permanent basis.

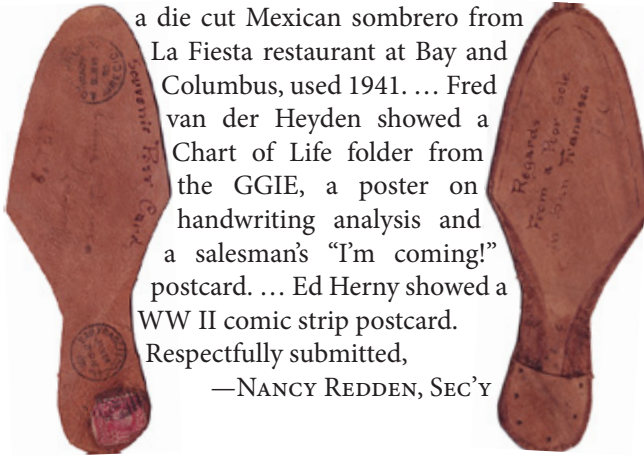
Ed Herny made a surprise presentation to our long

time member and supporter, Dan Saks. The framed poster was a humorous testimonial to express our appreciation for all Dan has always done for the club. It was hoped it will be a central addition to his DUH (dog urination humor) collection.

Show & Tell: Jack Hudson showed a 2014 calendar featuring Barney Oldfield which included a drawing of the race car driver on sheet music (something for which Jack is now searching), and he showed a real photo (RP) of "Barney broke a record today." ... Chuck Banneck brought a printed card of Harry Breton, "King of Aerial Autoists," who jumped off a



ramp in his 500 pound "flying" car. ... Harold Wright showed a snazzy new postcard of the upgraded Boat House at Stow Lake; "Everything is much improved, and postcards are for sale." ... Craig Blackstone is always on the hunt for unusual Sonoma County cards. He showed one of the fire warden station atop Mt. St. Helena. ... John Freeman brought two bizarrely shaped postcards, a leather shoe sole from 1905 and



a die cut Mexican sombrero from La Fiesta restaurant at Bay and Columbus, used 1941. ... Fred van der Heyden showed a Chart of Life folder from the GGIE, a poster on handwriting analysis and a salesman's "I'm coming!" postcard. ... Ed Herny showed a WW II comic strip postcard.

Respectfully submitted,

—NANCY REDDEN, SEC'Y

WELCOME NEW MEMBERS

Todd Kvamme, an enthusiastic collector of Disney parks, 20th century aviation, automotive and comics, and he maintains a website and blogs at www.sundrycollectibles.net. He welcomes approvals.

Steve Yvaska is a newspaper antiques columnist and a collector of almost everything.

Welcome back: Burl Willes, Wayne Nelson, Kit and Linda Hinrichs.

A new **ROSTER** will soon be compiled. Please send any changes to editor(at)postcard.org today!

POSTCARD CALENDAR

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 11-12, Sat-Sun, GLENDALE, Vintage Paper Fair, Glendale Civic Auditorium, 1401 N. Verdugo Rd., Food! Free entry

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

Feb 7-9, Fri-Sun **SAN MATEO**, Hillsborough Antique Show, Expo Fairgrounds, from 11 am*

May 3, Sat, SACRAMENTO, Vintage Paper Fair, Elks Lodge, 6446 Riverside Blvd., 10 AM, free parking, free entry. NEW SHOW!

Bolded entries are produced by club members.

* Ken Prag will be there; let him know what to bring;

415 586-9386, kprag(at)planetaria.net

+ R&N will have cards and supplies.

Vintage Paper Fair info: www.vintagepaperfair.com

EDITORIALLY SPEAKING

One of my favorite movies is "New Faces of 1952" with Robert Clary, Eartha Kitt and Mel Brooks. The opening line of its musical within a musical is, "This has certainly been a season for experiment in the theater..." Those are the words that come to my mind when I think of the 2013 newsletter year. Our first color pages—a startling centerfold! An XXL issue—with 24 pages! Such experiments may not be repeated; the first was way too costly, and the second gave me and the USPS aches and pains. But they were exciting. Even more so, as it should be, was the original writing and research presented in these pages by new and venerable club members on our topic of choice, *picture postcards*.

The coming year should be no different. A few new twists will be attempted that should up the pleasure quotient for all of us.

That pleasure will be a function of the participation by many of us. If the Editor's In basket is kept filled, so will the pages be. Send comments, criticism, news, scans of interesting cards and articles to editor(at)postcard.org. Keep the feedback coming! One thing that we ALL can do to make the job easy for me is to renew before the end of the year. I am not a bookkeeper and dread the chore of deleting past due memberships and then reinstating them. Renewing at the Supporting level will help the club and encourage yrs truly.

—ED.

KIT HINRICHS on ALPHABET CARDS

"I'm primarily an American Flag collector. But as a designer, I am intimately involved in typography as a design element and found myself very attracted to Large Letter postcards," Kit began. It was then that an LL card typical of the Linens of the 1940s flashed on the screen. The bright poster style colors, and the blocky letters of the town's name filled with images of the locale were cheerful, a bit zany and very commonly seen.

"The Large Letters that I collect," Kit went on, "are from an earlier era." Before the colorful linens were the Large Letter Name cards with first names of men and women boldly written, and even before those were true LLs made with darkroom and artistic manipulation.

One category of Alphabet Cards Kit has termed *Babes and States*. In this group women are shown with the initial letter of a state's name, and each card is given imprimatur with an image of the state's seal.

Each card in *Women in Letters* is a mix of letterpress and photographic plate printing as the photographs have been tinted.

Letters & Blossoms from the early 20th century are primarily hand tinted black and white photo cards.

Flower Letters are just that, letters shaped with stem and braided flowers. Some are a bit saccharine, but those by Klein are very nice.

Flower Children are a hybrid of letters shaped with flowers and garnished with babies' faces.

Moving from the sweet to the sublime, Kit showed us his *Classical Letters* group—togae'd women holding flowers draped into letter forms on real photo cards.

We had definitely left the nursery and the morning room albums when we came to *Art Deco Letters*, cards Kit labeled "spectacular" from later in the 1900s.

Learning Letters took us back to the nursery, but the "B as in Butcher" was not for the vegetarian

viewer. These cards are particularly delightful when found in various languages.

Cutesy but beautiful describes *Dutch Letters*, handsome, vibrantly colored silkscreened images of postcard typical Dutch Kids involved with letters.

Golden Letters have embossed gold foil and are airbrushed with branch like lettering, and *Romantic Letters* are LLs with romantic scenes behind and metallic ink over black and white photo images.

Landscape Letters feature women with *plein aire* style backgrounds or, without women, picturing seasons or foreign scenes.

Traveling Letters show LLs in various locales.

Women, Children & Letters, Oh My! These involve the most elaborate setups for the photo shoots from which the card images are made. Letters are con-

structed of various materials and women and children are arranged in, on and around each alphabetical creation.

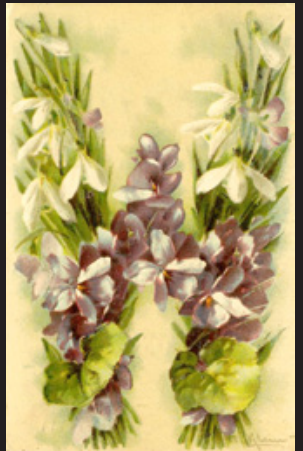
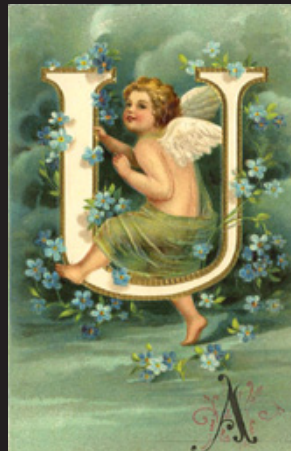
Heavenly Letters have been ornamented with cherubim, and *Surreal Letters* are montage like. *Dramatic Letters* have women in dramatic roles alongside.

Most of the early Alphabet Cards were published in Europe. Although they (supposedly) came in full sets, some letters are extremely difficult to find—X, for instance. A few sets include numbers and symbols which take LLs beyond the adoration of a favorite name on into the mysteries of numerology and punctuation.

Before closing Kit revealed that he has designed LLs as announcement cards for the Antiquarian Book Fair which led to his publishing full sets of alphabet cards made of elegant paper designs. He very kindly brought several sets of those and copies of his (very nice!) booklet, "The Alphabet Card," which he sold for the benefit of the club. [More of both might be available at the next meeting.] —NOTES BY LB



AMPERSAND IN FANCY PAPER
BY KIT HINRICHS



EASTMAN'S STUDIO, PART II

The Chrome Years

The Rest of the Story

Just before “*The Photographer Project*—Eastman’s Studio” was published in the September newsletter, the Editor had a chance encounter at the Santa Cruz show with Valerie Simmons, daughter of photographer Mirl H. Simmons. Reading the newsletter brought back memories of “The Studio” in Susanville, and prompted Valerie to share a few details:

“My dad, Mirl Simmons, worked as a photographer in his home state of West Virginia before coming to California where he was assigned to do photos of the CCC projects with a Russian photographer. While working in the Westwood area he got to know Jervie Eastman, and eventually went to work for him. Later my dad was a Lieutenant and flight instructor in the Air Force in Yuma, Arizona during WWII. Although I can’t be sure who took most of the postcard photos shown in the newsletter, the young woman sitting on the rock wall in View of Mt. Shasta, 1941 was my mother, Marie Simmons, so I’m pretty sure my dad took that one.”

Valerie recalls that as a child she spent many hours drying freshly developed black and white photo postcards in the studio, and filling orders for chromes. “The most popular postcard was a ground squirrel standing on a rock eating a nut. For the aerial photos, Daddy used to take the door off the plane

and lean out to take those pictures. I wish he were here to see his work appreciated.”

Thanks to Valerie and Lassen County historian



Tim Purdy, the people in the 1957 shop staff photograph have been identified, from left to right: Fred Thompson, June Gam-

ble, Jervie Eastman, June’s sister Mary, and Jervie’s wife, Minnie. Valerie remembers that June and Mary worked at the studio for years.

“After he sold the studio (in 1980), my dad continued to take color photos of the West and had several shows of his work, but I think the Mendocino photo titled “Tree in Fog” was the only one made into a postcard. I think the work he did after he sold the studio was by far his best. A family legend says that Ansel Adams remarked, when viewing a display of my father’s photos at the Yosemite Valley gallery, ‘If I worked in color, I would like to do work like this.’”

—Frank Sternad

COLOR SLIDES OF THIS SCENE AVAILABLE AT 50 CENTS EACH FROM YOUR DEALER OR EASTMAN'S STUDIO, 914 MAIN STREET, SUSANVILLE, CALIF.



EASTMAN'S STUDIO, CANOEING ON THE RUSSIAN RIVER.
PRE-1964

PUBLISHED BY EASTMAN'S STUDIO, SUSANVILLE, CALIFORNIA



SACRAMENTO MUNICIPAL AIRPORT
MIRL H. SIMMONS PHOTO, CIRCA 1955



EASTMAN'S STUDIO, LASSEN VOLCANIC NATIONAL PARK,
BOILING SPRINGS LAKE



EASTMAN'S STUDIO, RICHARDSON SPRINGS HOTEL, PRE-1964



EASTMAN'S STUDIO, AUBURN HISTORIC AREA 1950S

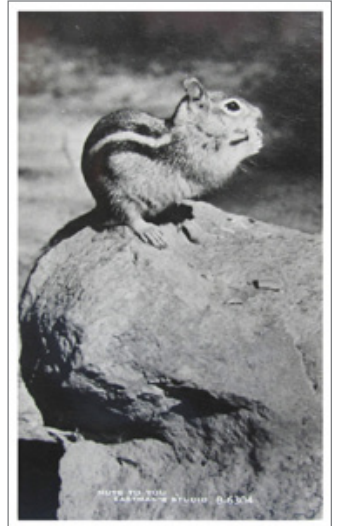


EASTMAN'S STUDIO, GRASS VALLEY MAIN STREET, MID-1960S

EASTMAN'S STUDIO
THE OLD MINER
MIRRO-KROME, PRE-1964 >



MIRL SIMMONS, GRANDDADDY TREE
AT HARTSOOK INN, MIRRO-KROME
PRE-1964



EASTMAN'S STUDIO,
"NUTS TO YOU," 1948

MIRL H. SIMMONS
WITH EASTMAN'S STUDIO
1946 STINSON AIRCRAFT,
< COURTESY VALERIE SIMMONS

GETTING “THERE”

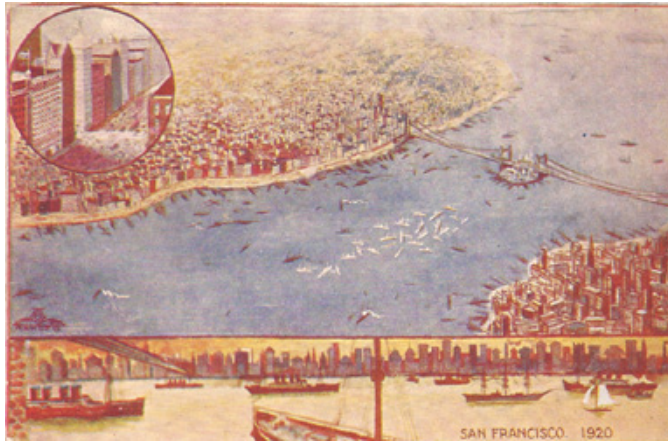
THE EASTERN SPAN OF THE SAN FRANCISCO – OAKLAND BAY BRIDGE

The cage like trusses of the eastern half of the Bay Bridge did not—except, perhaps, to a steel worker or civil engineer—elicit expressions of delight as the towers of the western spans, or of the Golden Gate Bridge, so famously do. When the Erector Set span



failed in part after the 1989 quake, its death knell was rung. The towering suspension array that supports the new roadway deservedly receives wow!s and OMG!s when first viewed, but beyond surprise, do folks remark on its beauty or grandeur? I have not heard.

Postcard views of the eastern half of the bridge are not nearly as numerous as are ones



BAY BRIDGE IN 1920 AS IMAGINED IN 1907
LEON C. OSTEYEE, 1370 SUTTER STREET, S. F.



of the western portion, so when I first saw this night view that made me gasp with delight, that gasp was in part for surprise. The girdered chute that I would speed through by car en route to classes at Cal, or aboard the Key System cars heading to Rocks

University Avenue, is to be demolished over the next several years, but we'll have postcard views to recall its cluttered, grimy, silver gilded familiarity.

And postcards will tell us of more than we recall. What is that brightly lighted structure alongside the cantilevered section? How did it get there? Where did it go?

Frank's research reveals that the Key



System Mole and Ferry Terminal (1903-1936) was one of several earthen piers extending from Oakland out into the Bay to facilitate passenger train and ferry connections. At its end, about two-thirds of the way to Yerba Buena Island, the mole widened to a huge terminal built on wooden trestles that included ferry slips, streetcar storage, waiting rooms and concessions. This section of the system burned May 6, 1933, taking the ferryboat Peralta, 40 rail cars and over 500 yards of trestle with it. A pier and terminal replacement was displaced slightly to the south to allow for construction of the Bay Bridge which was completed in November 1936. At that point the Key System utilized buses to supplement transbay travel

until 1939 when dual tracks opened on the lower deck of the bridge. The Key System interurban service connected with the new Transbay Terminal in San Francisco. Key streetcars ran on the bridge until the system was dismantled 1958-60.



The mole had been there; the bridge rose up beside it; the mole withdrew and disappeared as will the span that led us to where *there* was... then. —LB

CONTRIBUTORS: Ed Clausen, Frank Sternad and Lew Baer



by TED MILES

Mystic Seaport Museum is the largest maritime museum in the United States. Founded in 1929, by three men who wished to preserve part of New England's maritime history, it was originally called the Marine Historical Association. I have been visiting there since I was a young child. Mystic, Connecticut was a small town with a significant fishing, whaling and ship building history. The museum remained a local historical society through the 1930s. However, in 1941, the arrival of the *Charles W.*

Morgan placed the museum into the forefront of maritime museums. The bark was built for whaling in 1841 at Fairhaven, Massachusetts and is not only the last American whale ship but one of the oldest wooden merchant ships in the country.

The period following World War II was a time of growth for the Seaport. They have created the only maritime restoration village in the country. Instead of a typical land-based restoration village with a blacksmith shop; they have a shipsmith shop that makes metal parts for sailing ships. The Seaport has a cooper shop, a ropewalk, a nautical instrument shop, and a ship chandlery to name a few of the buildings and crafts. The village contains houses, churches, and a doctor's office, bank and general store.

Lighthouses are a popular maritime postcard category. Mystic was unable to find a lighthouse to move to

the grounds so it was decided to build a replica of the Brant Point lighthouse at Nantucket, Massachusetts. The museum knows it is a popular photographic spot and has produced many postcards of the building.

The first postcards published by the museum were with Art-View, a business in New York that produced postcards for a number of eastern museums such as Colonial Williamsburg and the Mariners Museum.

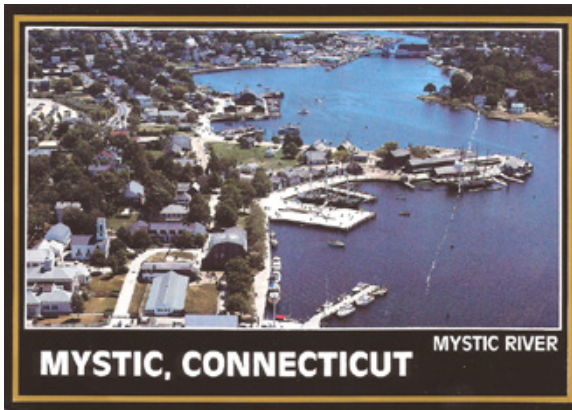
The second significant part of the Seaport Museum is the watercraft collec-

tion. The iron training ship *Joseph Conrad* arrived at Mystic in 1947; today she remains tied to the dock, where she continues to teach young people about the maritime experience. (Ships, especially sailing ships, have long been called *she* because, it is said, they are expensive to care for and always looking for a nice outfit such as a new suit of sails.)

Mystic was among the first museums to collect small craft—boats that were used in fishing, lobstering, and whaling. The Seaport Museum has over 350

watercraft in the small boat collection. Among them is a fine collection of yachts, both sail and engine powered. There is a United States Lifesaving Station building displayed with several lifesaving boats.

The third major facet of the Seaport is its traditional maritime displays. Placed in several buildings around the grounds are exhibits such as their largest on



AIR VIEW OF THE MYSTIC RIVER
PUBLISHED BY BOOK & TACKLE SHOP, WESTERLY, RI



MUSEUM OF MARINE HISTORICAL ASSOCIATION, INC., MYSTIC, CT
PUB. BY ARTVUE POST CARD CO., NYC





FURLING SAIL ON THE *CHARLES T. W. MORGAN*, LAST OF THE OLD WHALESHIPS AT CHUBB'S WHARF



LIGHTHOUSE AT MYSTIC SEAPORT



THE *CHARLES W. MORGAN*, "THE LAST OF THE AMERICAN SQUARE RIGGED WHALESHIPS"

three floors called "America and the Sea." It explains the many and varied elements of why Americans took to the sea.

The Seaport has a fine collection of ship carvings. The figurehead exhibit shows the carvings to the visitors in a building of their own. It is my favorite of the traditional exhibits.

A Down-easter was the type of wooden sailing ship built in Massachusetts and Maine after the Civil War; there were about 900 of them and none of them survives today. The last one in New England was the ship *Benjamin F. Packard* built at Bath, Maine in 1883. She lasted until 1939 when she was scuttled in Long Island Sound. Even though the Sea-



19TH C. NEW ENGLAND DOCKSIDE; PHOTO B. L. GORDON

port could not preserve a 250 foot long square-rigger, they did preserve the Officer's Quarters and Captain's Cabin of the vessel. This grouping of rooms with hardwood paneling on the walls, elegant furniture in the dining saloon and carpets on the deck is there for visitors to learn about a vanished part of America's maritime history.

Like many historical museums; Mystic has both temporary and traveling exhibits; a recent example is "Tug Boats" which gives a look at these craft from the past to today's large and powerful boats whose job is to assist container ships, oil tankers and cruise ships in and out of our harbors. In today's harbors they haul garbage scows (barges) out to sea and as-



WHALESHIP *CHARLES W. MORGAN*



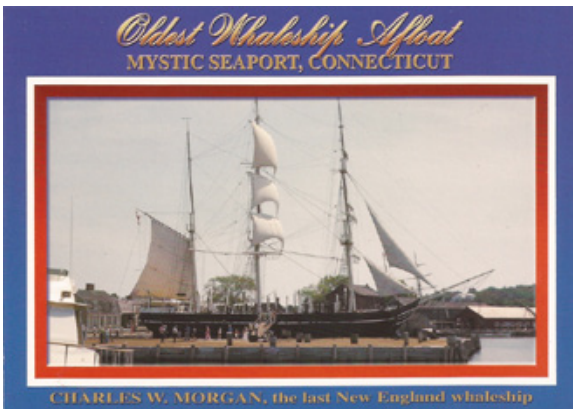
SCRIMSHAW EXHIBIT, PUB. BY ARTVUE POST CARD CO.



SAILING CARD, 1865, G.W. BLUNT WHITE LIBRARY



ARTISTIC MODERN WITH MARITIME CHART BACKGROUND



sist docking large new passenger ships. Although many of today's ships have bow thrusters (propellers under the bow) they still need the assistance of tug boats.

The Mystic Seaport Museum has a significant fine arts collection, but there have been no postcards of it since the early years of the museum.

A visit to this large and complex museum is well worthwhile. Remember that your admission ticket is good for two days. While you are there be sure to visit the Seaport store where the postcard racks are stocked with the latest examples of Seaport postcards. In that connection, if you have any postcards of the Mystic Seaport Museum that are not on the check list attached to the online issue of this newsletter, please contact me at a meeting or through the club roster, so I can add them to the list.

Thanks are due to my friend and fellow maritime postcard collector, Norman Brouwer, for his assistance in compiling this list. He, too, has spent many years enjoying the sport of collecting Mystic Seaport Museum postcards.

EDITOR'S NOTE:

A complete Mystic Seaport postcard checklist is at the end of this newsletter on page 17. www.mysticseaport.org also has useful reference material.

DORE PHOTO STUDIO

Cobb's Dore Gallery was the name of a photo studio run by David Cobb at 1144 Market St in San Francisco, 1882-89 (a cabinet photo circa 1883-84 is known). John G. Hucks acquired the location in March 1889, calling the business New York Photograph Gallery, and no evidence has surfaced he adopted the Dore name until 1897 after moving to 1228 Market. At that address he called his operation Dore Photo Studio, a name retained after the 1906



quake forced Hucks and his son George, a photo printer, to relocate to 2308 Mission. George took over in 1915 when his father died.

Jim Caddick suggested that the original studio was named after Gustave Dore, prolific French artist and illustrator who died in January 1883. The timing is right. Our Editor suggested that Doree (properly punctuated) would be a good name for a children's photographer, from *la jeunesse*

doree, the term for the wealthy, gilded youth of 19th century France.

The name continues today for a photographer on Mission Street serving neighborhood clientele.

It was the real photo advertising card that called attention to this usually straightforward children's photographer. The exceptional card with Multiple Babies and photo insets of the studio proprietor and the "operator," rates the card as rarely-if-never-seen-before.

—FRANK STERNAD,
LEW BAER



MEETING DAY FINDS

Last club meeting day, Janet and I got to the city in time to see the Richard Diebenkorn show at the De Young. It was national Museum Day, and we had free passes. Here is his *Berkeley* #5 from 1953.

We may have seen him painting it while Janet was in his class at CSEA.

We also stopped at a Polish grocery and found this *gruss aus SF* card *w języku polskim*, made here by ZB Printing. —ED.



TREASURER/HALL MANAGER REPORT

As of October 1, 2013..... \$2,364.51

As announced at the September meeting, Fort Mason Center is attempting to lease “our” meeting rooms to long-term tenants and thus remove them from the rental market. After much discussion and many emails, the concensus is that, rather than trying to relocate, we stay at The Fort, even if that means moving to smaller quarters.

With that in mind, I have submitted our “Event Request Form” for 2014. The request is that we continue to use the larger rooms on the 2nd and 3rd floors of Bldg. C as long as they are available. When/if they are leased for office space then I requested room C210, the smaller room at the end of the second floor hallway where we met for many years. The room has a stated capacity of 50 people but is less than half the size of the room we now use so we may have to make adjustments for dealer space, etc.

On October 9, our request was confirmed.

—ED CLAUSEN, TREASURER/HALL MANAGER

DUES RENEWALS

Please look closely at the mailing label on this newsletter to check if your dues will be due for 2014. This has been a stellar year for the SFBAPCC with outstanding programs, a postcard walk of Sutro Heights and participation in the celebration of the sesquicentennial of the Cliff House. With your support and your participation the coming year will also be a winner. You can help by renewing your dues promptly at www.postcard.org. Be sure to continue on through the PayPal link to make your payment. This is the easiest way to renew for *all* of us.

If online payments are not for you, please mail your check to SFBAPCC, PO Box 621, Penngrove CA 94951, or pay at a meeting.

Dues are \$20 for individual or family memberships, and \$30 for out of the U.S. memberships. We all have the option to become Supporting members by adding \$10 or more to the regular renewal amounts.

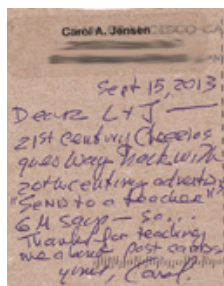
FOR THE RECORD

Two images in the September newsletter (pp. 15,16), courtesy Eastman’s Originals Collection, UC Davis.

P.S.

STATE OF THE HOBBY: The supportive and enthusiastic membership that the SFBAPCC enjoys are not universal qualities. The newsletter for another club forwarded to me announced “...it was decided to stop having meetings...”

WORD FROM CAROL JENSEN brought the news that cereal box postcards were in vogue again thanks to Cheerios. A few days later one of them arrived in our PO box. They had been an advertising gimmick in the 1950s (and later?) with a design on the outside of the box and the business part of the card printed on the interior. They’re still done that way, but the “design” has slipped into near nothingness. The message side is now the more



pleasing.

AN ARTICLE
IN THE ON-

LINE VERSION of the *New York Times* caught Nancy Russell’s fancy... and mine, too. On August first, “Dave” in the Pacific Northwest wrote: “...I am one of those people who misses the days of postcards and hand-written (or even personally-typed) letters arriving in my mailbox, sent by friends and family, bearing the beautiful artwork of stamps and exotic cancelings. ¶ One of my favorites is a postcard from Namche Bazaar in the Himalayas of Nepal. Whenever I look at it I am reminded of my friend’s tale of seeking out the local post office—an adventure in itself, he told me—and watching the clerk open a special box, trim a single stamp from a sheet with giant, ancient scissors, brush glue upon it, and carefully affix it to the postcard. All that was followed by a ceremonious inking of the carved wooden postmark stamp, and then its application with a resounding ‘Thump!’ as the clerk cancelled the postage stamp. That postcard took about eight weeks to reach me, and I have visions of it stuffed in a sack

with dozens of other pieces of mail traveling slowly to Kathmandu by yak. ¶ Electronic communications, especially now with all the...cyber-snooping by our over-reaching...government, will never have the romance of even the most humble postcard—a form of mail we knowingly sent off expecting everyone along the way to read and enjoy.

VERA SEPULVEDA is one of our more stalwart members having missed almost none of the meetings since becoming one of us a few years ago. Vera is a name not heard much in recent years. It rings of truth with a British accent and has the allure of the theatre. Now we have another vintage Vera amongst us. Lori Kimball in Ripley, OK has a new business she calls veraviola on the etsy site. Take a look, you'll get to "meet" Lori and might find something that intrigues you: www.etsy.com/shop/veraviola/about/ (Lori supplied the fabulous Sierra Art Co. RPs in

the August 2006 newsletter.)

RENEWAL DETAILS came from Burl Willes on a beautifully original postcard. It was published by the Berkeley Historical Society and Dr. Paul Hocking, and perfectly portrays the handpainted stained glass in the entryway of Capt. Joseph Boudrow's

1893 Landmark home. The center design within the jewel flower motifs is of the Golden Gate "as spied from the tower of the Queen Anne style house."

SHOW BIZ: For us in Northern California 2013 has been a remarkable year, and 2014 should be more of the same. [Is this sounding repetitious?] The two Golden Gate Park shows neared the crowded fervor of the great bourses of the past century. ... Santa Cruz increased its energy and excitement by not growing too large and by sticking with dealers who mostly set

up at few other shows in the area. ... Walnut Creek was reported to be a winner as it should be again in November, and the new San Jose show will be held in a week in a location rife with collectors. ... Next year will bring us Sacramento and the opportunity to renew friendships with dealers and collectors from the Gold Country and Central Valley. ... We in the north will be able to winter in the desert at the Phoenix Show late in January. That's a pleasant drive with an overnight break in Las Vegas where the glitzy glamour is shock enough to reset our senses to Default. ... Here or there, there's lots to be seen, much fun to be found and great postcards waiting for each of us. ... All of our club show promoters deserve thanks and support.

WESTPEX will be here in 2014, too. It's *not* just stamps!

WESTPEX 2014

75th Anniversary Golden Gate International Exposition

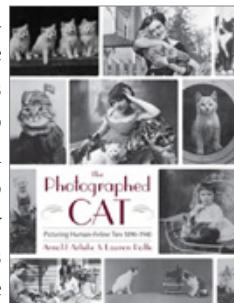
April 25 - 27, 2014
San Francisco Airport Marriott Waterfront Hotel

Guest Societies
Canal Zone Study Group
Rossica Society of Russian Philately
Columbia Panama Philatelic Study Group

5000 pages of Exhibits • 75 Dealers
Auction • Meetings • Seminars

Collectors Club of San Francisco Dinner - April 23
Schuyler Ramsey Auction begins April 24

THE PHOTOGRAPHED CAT is a new book from Syracuse University Press. One of its authors is Arnold Arluke who has cowritten postcard rich books with clubster Bob Bogdan. Although the new volume does not advertise its postcard wealth, most of the images in it are recognizable as our favorite format.



IT'S ONLY OCTOBER, but this will be the last issue of the newsletter for the year. "Gotta have a holiday," sez the Editor. There'll be a nifty postcard reminder for the November meeting. Plan on bringing an edible contribution for our holiday party. —ED.

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: _____

Join online at www.postcard.org and remit by PayPal or
send membership info and your check payable to SFBAPCC
to PO Box 621, Penngrove CA 94951

10/13

P.O. Box 621
PENNGROVE CA 94951

POST CARD



2013 MEETINGS

October 26

November 23

CHECKLIST — MYSTIC SEAPORT POSTCARDS

Mystic Seaport Postcards-by publisher: (Norman Brouwer collection 3/2012)

Additional cards added from Ted and Arlene Miles collection 6/2012

Artvue (black & white)

Binnacle of America's Cup yachts, vertical
 CHARLES W. MORGAN arriving in the lower river
 CHARLES W. MORGAN arriving, from bridge
 CHARLES W. MORGAN dressed for 101st birthday, vertical
 CHARLES W. MORGAN whaleboat under bowsprit, vertical
 Figurehead of ship COLUMBIA
 Group of buildings, Wendell on right
 Jolly Boat of the ANGLO SAXON under cover
 Jolly Boat of the ANGLO SAXON in gallery, vertical
 JOSEPH CONRAD & CHARLES W. MORGAN vertical, dressed with flags
 JOSEPH CONRAD under sail (pre-Seaport photo)
 JOSEPH CONRAD vertical
 Mallory and Wendell Buildings over oval
 North Building, anchor on left
 Reliance engine and firehouse
 Shorefront under bowsprit of CHARLES W. MORGAN, whaleboat on left
 Stillman Building, interior of south wing
 Stillman Building, interior of second floor
 Wendell, Mallory Buildings and Seaport Store
 Artwork; clipper ship RED JACKET in ice off Cape Horn
 Artwork; clipper ship ANDREW JACKSON of Mystic under full sail
 Folder with 10 views

Book and Tackle Shop

Aerial view-44667-D
 Charles W Morgan-3602-C
 Aerial view from north "Mystic Connecticut" (4 x 6)-53521
 Fishtown Chapel-44751
 Brant Point lighthouse
 CHARLES W. MORGAN across water, spanker and sails on foremast set
 CHARLES W. MORGAN dressed with flags, vertical-CT108
 CHARLES W. MORGAN dressed with flags, vertical "WHALESHIP" (4 x 6)-55209
 CHARLES W. MORGAN from off port quarter, spanker set (4 x 6)-82680-D
 CHARLES W. MORGAN looking up at foremast from wharf, furling upper topsail-51802
 CHARLES W. MORGAN "Oldest whaleship afloat," etc. (4 x 6)-37117
 CHARLES W. MORGAN over people on benches, horse and wagon (4 x 6)-46371
 CHARLES W. MORGAN over rooftop, spanker and sails on foremast set

CHARLES W. MORGAN sails set, vertical

CHARLES W. MORGAN-47137

CHARLES W. MORGAN-51804

CHARLES W. MORGAN, spanker, upper sails on main, headsails set

CHARLES W. MORGAN stern, flags on right

CHARLES W. MORGAN vertical with sails on fore set, oval in white, iron on transfer

Distant view across river-34835

EMMA C. BERRY as schooner, at anchor

EMMA C. BERRY with Seaport Street-P300313

Interior of Aids to Navigation Building-42678

JOSEPH CONRAD bow, dressed with flags, black border, vertical-P335653

JOSEPH CONRAD bow, people on jibboom, boy on right-39729

JOSEPH CONRAD bow, woman and child-3603-C

JOSEPH CONRAD dressed with flags vertical, black border and red heart window-P333576

JOSEPH CONRAD "Mystic Seaport" (4 x 6)-46374

JOSEPH CONRAD looking up at foremast from wharf, furling upper topsail-82610

JOSEPH CONRAD over bowsprit of DOROTHY A. PARSONS, vertical-42455

JOSEPH CONRAD with topsail set-42455

JOSEPH CONRAD Bow-32222

JOSEPH CONRAD with MYSTIC BELLE-

L. A. DUNTON stern view-39727

Nested dories on L. A. DUNTON-39727

People on topsail yard of JOSEPH CONRAD furling sail-82681-D

SABINO and Lighthouse "Mystic Seaport Connecticut" (4 x 6)-63645

SABINO underway, bow on-P317583

SABINO-49870

SABINO-68678

South side of Shipyard Point; lighthouse and BRILLIANT-54890-D

(Scallop edge 4 x 6 version by photographer John F. Urwiller)

Street under bowsprit of CHARLES W. MORGAN, horse and wagon-39212

View across river in fall, calm water (4 x 6)-57945

View across river in fall, calm water, with shore in foreground (4 x 6)-42245-D

View across river in winter, with ducks and swans-44669-D

Stillman Building interior-42679

Stillman Building bay window-47139

EMMA C. BERRY in window-47144

DYER DOWS and JOSEPH CONRAD-47143

L.A. DUNTON with cannon-42677

Clifford Scofield

JOSEPH CONRAD from astern, fore topsail set

Collotype Co. (black & white)

CHARLES W. MORGAN vertical
JOSEPH CONRAD and CHARLES W. MORGAN

The Color Studio (4 x 6)

CHARLES W. MORGAN with only lowermasts, anchor in foreground-MY-28
NELLIE RYLE-MY-30
JOSEPH CONRAD at the dock-MY-33

Colorful Connecticut

BRINKERHOFF bow on left, Stillman Building-32834
JOSEPH CONRAD bow on left, CHARLES W. MORGAN-32830

D. & S. Distributors

Oyster shack "Connecticut"
Shorefront near Art Gallery "Connecticut USA"
Seaport Village

Dexter Press/P.Hummacher (black & white, white border)

CHARLES W. MORGAN-34827 on front

L. H. Froman

View under tree limb in front of Mallory Building-P15951
CHARLES W. MORGAN vertical, tavern on left-P16335
Interior of Daboll School of navigation-P14704
Kynett Room, Stillman Building-P15950
Mallory Building interior-P14705
Shoreline; shed on left, AUSTRALIA in center-P21397
Street; Buckingham House on left, Fishtown chapel in distance, tavern on right
Shafter's Tavern
Shafter's Tavern and CHARLES W. MORGAN
Pynchon Junior Museum-2947
Pynchon Junior Museum-2948

Mystic River Photography 2010 (4 x 6)

Brant Point Lighthouse, looking up, light behind "Mystic, Connecticut"
Brant Point Lighthouse vertical, BRILLIANT masts in background "Mystic, Connecticut"
Brant Point Lighthouse vertical, with railed ramp "Mystic, Connecticut"
JOSEPH CONRAD "Mystic, Connecticut"
KINGSTON II at wharf "Mystic, Connecticut"

National Maritime Historical Society (4 x 6)

CHARLES W. MORGAN from water, SABINO on left (2010 meeting notice)

New England Photo (4 x 6)

View from river with lighthouse and BRILLIANT, white border "Connecticut Shoreline"

New London News Co. (some re-labeled "Mystic Seaport Stores")

Aloha Meeting House under trees-P63646

Armillary Sphere, membership building on left-P300314

Buckingham House-P63647

Seaport Street-P300313

CHARLES W. MORGAN between trees-P63645

CHARLES W. MORGAN deck, looking toward try works, vertical-P63651

CHARLES W. MORGAN from waterfront street-P1575

CHARLES W. MORGAN linen, no yards-77896

CHARLES W. MORGAN over wagon-P63639

CHARLES W. MORGAN stern on left, JOSEPH CONRAD on right-P72223

DOROTHY A. PARSONS vertical-P63648

BOWDAIN-P63644

Interior of Pynchon Junior Museum-P44455

Fishtown Chapel-P63653

BUGEYE with JOSEPH CONRAD-P63643

BUGEYE with JOSEPH CONRAD-P63650

BUGEYE with JOSEPH CONRAD-P63643

JOSEPH CONRAD vertical, dressed with flags (same as Book & Tackle Shop, but no border)

Mallory Sail Loft, JOSEPH CONRAD in background-P63649

Shipyards work; mastless AUSTRALIA hauled out-P63641

Shoreline from sail loft, DOROTHY A. PARSONS in center-P63643

Shoreline with JOSEPH CONRAD in center, stern to camera-P63640

Stillman Building across oval-P13090

Street and shorefront, AUSTRALIA and CHARLES W. MORGAN on left-P7498

Street under bowsprit of CHARLES W. MORGAN-P63652

Aloha Meeting House-P63646

Mystic Seaport folder-91105

Schellmark Inc. (4 x 6)

Shipyards Point and Lighthouse from water-RS 1650

Sedge Le Blanc

Aerial view-S-32347

JOSEPH CONRAD-32423-1

CHARLES W. MORGAN-S-32346

SG Studios (4 x 6)

L. A. DUNTON from water, close to port bow
 REGINA M, buildings in background
 CHARLES W. MORGAN with REGINA M in the background
 JOSEPH CONRAD stern view with flags
 L A DUNTON close up of bow
 Lobster Shack

Stonington Tercentenary (black & white)

CHARLES W. MORGAN, pinky on shore on left, vertical

Tichnor

Street, store on right, Fishtown Chapel in distance-#1
 AUSTRALIA at left-#2
 CHARLES W. MORGAN-#3
 JOSEPH CONRAD-#4
 CHARLES W. MORGAN-#5

John F. Unwiller (4 x 6, scalloped edge)

CHARLES W. MORGAN dressed with flags, topsails set, view of stern, vertical-47180-D

Valley Publishing

BRINKERHOFF-58150
 Buildings across oval-58153
 CHARLES W. MORGAN vertical, large anchor in foreground-58155
 Cruising Club Dock-58154
 Firehouse and shipsmith shop-58159
 Fishtown Chapel vertical-58158
 Glasgo Schoolhouse vertical-58157
 JOSEPH CONRAD, dressed with flags, no upper yards - 8110
 New York Yacht Club-58152
 Shorefront; bank on left, AUSTRALIA on right-58156
 Interior of General Store-17596

Walter H. Miller

CHARLES W. MORGAN-143132
 CHARLES W. MORGAN vertical, lamp post in foreground-65184
 L.A. DUNTON-144654
 Game Room of Spouter Tavern-65187
 Game Room of Spouter Tavern-144657
 Interior of Boardman School-65182
 Interior of Boat Shop-144651

Interior of Daboll School of navigation-65191
 Interior of Doctor's office-65198
 Interior of shipcarving shop-107130
 Interior of the boatshop-187131
 Spouter Tavern-65185
 Street and shorefront from corner of Shipsmith shop-65174
 Taproom of Spouter Tavern-65186
 Seaport Street-143327
 USCG EAGLE Figurehead-65192
 Fishtown Chapel-65196

The Wilking Studio

BRILLIANT under sail, light breeze, vertical

WTBI Inc. (4 x 6)

Brant Point Lighthouse vertical, pink and blue sky-#2270

Yankee Magazine

Tavern and Bank, Fishtown Chapel on left

OFFICIAL:

Mystic Seaport Stores (see also New London News Co.)

Village Street-#101
 BOWDOIN with sails set-#103
 BRILLIANT under sail-#109
 CHARLES W. MORGAN vertical-#100
 CHARLES W. MORGAN vertical without topgallant yards-#100
 CHARLES W. MORGAN vertical, through chapel doorway-#107
 Buckingham House kitchen-#110
 Figureheads in Stillman Building-#106
 Interior of Bringham Apothecary Shop-#108
 Interior of George H. Stone General Store-#102
 Interior of Rope Walk-#111
 Fishtown Chapel-#112
 JOSEPH CONRAD vertical with reflection-#104
 Ships, incl. JOSEPH CONRAD over wagon, vertical-#105
 L. A. DUNTON deck looking forward-P98042

Mystic Seaport Official 1978-1979 (4 x 6 scalloped edge)

Breeches buoy demonstration-B8988
 Whale Boat Demo-B8982

BRILLIANT under sail, vertical-B8985
 CHARLES W. MORGAN dressed with flags-B9020
 CHARLES W. MORGAN-X113501-
 Interior of Shipcarving shop-X113508
 JOSEPH CONRAD vertical, under jibboom of CHARLES W. MORGAN-X113504
 JOSEPH CONRAD in fog and calm, vertical-B9085 (straight edge)
 JOSEPH CONRAD with flock of sailing dinghies-B9089 (straight edge)
 Multiple; three views of BENJAMIN F. PACKARD exhibit-X113514
 Multiple; historic homes-B8990
 Multiple; Du Pont Shipyard-X113515
 Multiple; L. A. DUNTON, Dories-B8987
 Multiple; four examples of scrimshaw-X113516
 Scrimshaw-X113516
 Junior Museum-X113550
 Prisoner of War model-X113507
 Doctor's Office-X113511
 Springtime at Mystic-B9084
 Drug Store-B8981
 Figureheads-B9013
 Figureheads-X113505
 Mystic Seaport Stitchery-9086
 Scrimshaw Collection-9015

Mystic Seaport Stores 1982 (4 x 6 scalloped edge)

CHARLES W. MORGAN at buoy, with main lower topsail set, vertical-B12562
 JOSEPH CONRAD, lighthouse on left-B12560
 L. A. DUNTON out in river-B12561
 Mystic Fog-B9085
 Sunset at Mystic with JOSEPH CONRAD

Mystic Seaport Stores 1984 (4 X 6 straight edge, black border "MYSTIC SEAPORT")

Mystic River diorama with whaler CORIOLANUS at wharf-B14311
 Seaport Street and stern of CHARLES W. MORGAN from JOSEPH CONRAD-B14313
 SABINO with large letters MYSTIC SEAPORT-B14310

Mystic Seaport Museum Stores 1989 (4 x 6 straight edge)

Brant Point Lighthouse vertical, red trees in background
 CHARLES W. MORGAN, spanker and topsails set
 JOSEPH CONRAD vertical
 SABINO escorting JOSEPH CONRAD II in Mystic River
 Man apparently making oakum in front of JOSEPH CONRAD bow, vertical
 Sail loft vertical, past stern of CHARLES W. MORGAN
 Clipper ship card for DAVID CROCKETT

Clipper ship card for KING PHILIP

Schooner BRILLIANT-B1880

Inside the Chandlery-B1890

Model Shop Building-B1990

Small Boat Shed

ESTELLA

REGINA M (misabeled EMMA C. BERRY)

L.A. DUNTON

SABINO

SABINO-(vertical)

JOSEPH CONRAD IN SUNSET

JOSEPH CONRAD and boat shed

Breeches Buoy Demo

Mystic Seaport Stores 1991 (4 x 6)

CHARLES W. MORGAN on misty day

Bow of CHARLES W. MORGAN

CHARLES W. MORGAN stern on right, JOSEPH CONRAD beyond

Seaport Street

Fall at Mystic Seaport

JOSEPH CONRAD-vertical

JOSEPH CONRAD-vertical in the fog

Mystic Seaport 4 x 6 (recent)

Aloha Meeting House vertical, with flowering shrub-SZS193

Sloop ANNIE alongside oyster shack

Brant Point Lighthouse vertical-SZS199

Cooking Demo-SZ5188

BRILLIANT under sail-SZS192

Figureheads at Mystic Seaport-SZS183

CHARLES W. MORGAN with most sails set

CHARLES W. MORGAN all sails set-vertical-SZS181

CHARLES W. MORGAN-SZS198

Cooking demonstration outdoors, vertical-SZS184

EMMA C. BERRY into sun vertical

JOSEPH CONRAD vertical, dressed with flags

JOSEPH CONRAD vertical, two boats in foreground-SZS180

KINGSTON II spraying from monitor (miss-labeled EUGENE F. MORAN on back)

NELLIE in ice vertical, SABINO beyond-SZS195

SABINO

Topsail schooner AMISTAD under sail

ARMISTAD in frame-SZS039

Tugboat EUGENE F. MORAN (for "TUGS!" exhibit)

Mallory Building-SZS200

Schaefer Tavern-SZS190

Thomas Greenman House-SZS189

Seaport and Whale Boats-SZS180

Brandt Point Lighthouse in the Fall-SZS194

Sloop NELLIE with SABINO-SZS195

Carriage passing L.A. DUNTON-SZS9