

# San Francisco Bay Area Post Card Club

July 2014

Saturday, July 26

Vol. XXX, No. 5

We'll meet during the day at the club table at the  
**VINTAGE PAPER FAIR**  
Hall of Flowers – County Fair Building, Golden Gate Park

Monthly meeting schedule on back cover.  
Visitors and dealers always welcome.

IN  
THIS  
ISSUE

- SAN FRANCISCO, A TO Z
- CLIFF HOUSE REMODELINGS
- REVIEW: AN AMERICAN ODYSSEY
- PHOTOGRAPHER: J. D. GIVENS

**PROGRAM NOTES:** The meeting this month will be a do-it-ourselves event. We'll meet throughout the day at the club table at the Vintage Paper Fair in the County Fair Building, 9th Avenue and Lincoln Way, on the southern edge of Golden Gate Park.

**PARKING:** The show opens at 10 am, so come early and find free, in-park parking.

## COVER CARD



Among Frank Sternad's recent acquisitions is this card from the Tuck "London Life" series. The postcard advertising, front and back, make this a particularly



desirable card.

Lot "Lance" Thackeray, 1869-1916, was a popular artist while his work was in use by Raphael Tuck & Sons, and he remains a favorite with collectors today.

His sports, golf and billiards illustrations are most eagerly sought after as they appeal to enthusiasts outside of the postcard hobby. His comical drawings are often insightful glimpses of everyday life at the turn of the 20th century as is his more serious work done in Egypt and England. Early in World War I, he served with the Artists Rifles, a mostly volunteer regiment. He died from illness before the war ended.

—ED.



ebhrating the centenary of the PPIE. The WESTPEX-ers are agonizing over the dash in Panama–Pacific. Should it be there...? Lorraine Kelly, who learned about us at the last Golden Gate Park show, came to see just what she had been missing all these years.

We were called to order by President Ed Herny.

**Announcements:** Do NOT come to Fort Mason Center next month! We will meet at the Vintage Paper Fair.

Kathryn Ayres told that she will be speaking on the 1939-40 GGIE before the San Francisco Museum & Historical Society on July 8.

Nancy Redden told of a postcard exhibit at the SF Federal Building.

Andy Stewart told of visiting Arlen Spingola recently. Help cheer Arlen up, send him a postcard!

**Drawing:** Included were real photos (RPs), Russian and Japanese cards and sheet music that Kathryn told us includes the “dreaded F word”—*I’m Going Back to Frisco*.

**Show & Tell:** Darlene Thorne told of a young aeronautress who is retracing Amelia Earhart’s flight path and showed an RP of the original plane and pilot at the Oakland Airport in 1939. ... Craig Blackstone finds super Sonoma County cards and showed an RP of a family at the end of the Santa Rosa Rose parade in burro and clown costumes. ... Nancy Redden brought a book on Playland-at-the-Beach and told that a card inside looked familiar—it was in her dad’s collection from Funny Foto Studio. [Den-



nis O’Rorke sent a photo he made of Nancy and the book—with, it turns out, folks in his family on the page shown.] ... Fred van der Heyden showed GGIE folders from the Brazil pavilion and a PPIE ashtray. ... Dan Saks, for the 70th anniversary of D-Day, brought post-WWII cards of French beachgoers enjoying sand and surf on the landing beaches. ...

Ed Herny showed a postal card with photos pasted on and a message, “I received five valentines.” During the projector set-up, Ed showed an album of 1894 fair documents on the sale of the amusements to Adolph Sutro, including the bill for moving the Firth Wheel.

—NANCY REDDEN, SECRETARY and LB

## TREASURER/HALL MANAGER REPORT

As of July 5, we have \$4,004.03 in the treasury. This includes interest earned on our savings account, year to date, of \$.01! At this rate, in twenty years, we may be able to provide gumballs for everyone at a meeting.

A reminder that **we will not be meeting at Fort Mason this month**. Our next meeting here will be August 23rd in room C210. It is a smaller room but our collective enthusiasm remains high!

—ED CLAUSEN, TREASURER/HALL MANAGER

## WELCOME TO OUR NEW MEMBERS!

Nancy and Dennis Sansone, collectors of the Cameron Collection of “Above San Francisco” numbered postcards and all of Wine Country. Nancy welcomes approvals.

Eric Larson, [www.CardCow.com](http://www.CardCow.com). Eric is a dealer and collects the East Coast, especially Rhode Island. Approvals welcome.

Virginia O’Hara is a collector; no approvals.

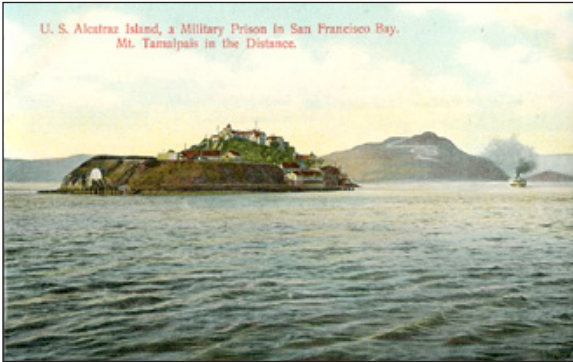
John Hills. A gift membership.

Michael S. Turrini, an enthusiastic collector of Vallejo, Mare Island Naval Shipyard, Benicia, GGIE, leather, oddities.

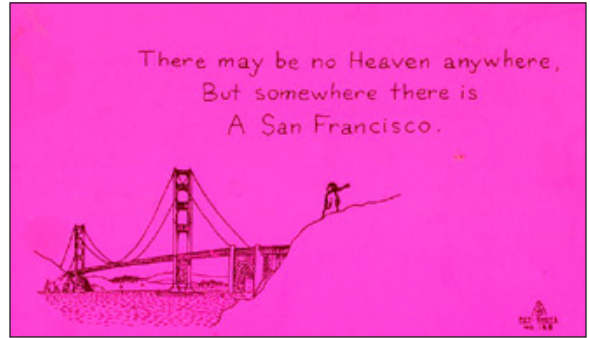
Sally and Fred Herrmann, incidental collectors who inherited an album of 1909-19 postcards.

## Darlene Thorne on SAN FRANCISCO A TO Z

The rules of the game: An image from Darlene's San Francisco albums would be shown, and we were to write down what letter of the alphabet it represented. We saw about 200 images, most of which were amazing, some of which few of us had seen before. Some of us followed the rules and had the alphabetical answers; others, like yrs. truly, were mesmerized by the postcards of San Francisco, a category that we thought we knew well. A useful fact did come out during the talk: phone numbers went fully numeric in 1963. There is room here for only a few of the images. I hope you like the choices. —Ed.



Alcatraz while it was a military prison.



An Ashleigh Brilliant "Pot Shot" postcard; he was a member of the Golden Gate club, the SFBAPCC predecessor.



Dashiell Hammett



Mourning President Theodore Roosevelt.



Fleishacker Pool, out by the Beach, known for its c c cold sea water.



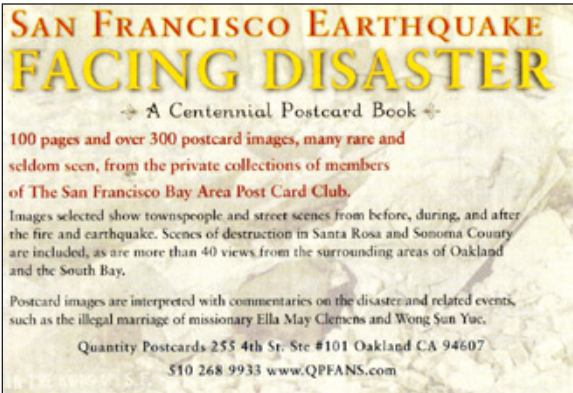
The business that gave us Fugazi Hall, home of Beach Blanket Babylon.



George Epperson published a club card for this event, too.



Puncture the lid; steam or boil for 15 minutes; open both ends; slide out a scrumptious San Francisco delicacy.



A few copies of the (fabulous!) club earthquake centennial book are still available from Quantity Postcards.



One of several J-cards we saw.



Fleas were a BIG pest, as an exaggeration postcard by photographer Norman H. Reed shows. This photo © Oct 16, 1907 was titled "Flea in Scales, weight 3 1/2."



Hobble Garters for hobble skirts.



Balloons and postcards were both exciting in the early 1900s. Although a joke here, this form of "airmail" was used during a siege of Paris.

## What's new? – THE CLIFF HOUSE – What's old?

“I suspect the Cliff House is the most pictured site in San Francisco,” was John Freeman’s opening remark. It may well be true considering all of the early photographs, cabinet cards, countless photo and printed post-cards, advertising views and tourist snapshots. The images trace the changes over the past 151 years.



There have been three Cliff Houses. The first was built in 1863 after the new road from the end of the cable car line at what is now Presidio Avenue was completed. A bit later, wings were added to the original small building; it is sometimes (mistakenly) called the second Cliff House. Four US presidents visited the establishment: Grant (after his term), Hayes, McKinley and T. Roosevelt. This building burned in 1894 and was replaced by the “Birdcage” Cliff House, an elegant, iconic, Victorian oddity built by Adolph Sutro. Few images of the interior are known, nor are factual accounts of any nefarious activities rumored to have taken place in its upstairs rooms. No Cliff House was ever a hotel. The building survived the earthquake but succumbed to flames in 1907 during remodeling for new management.

The third and current Cliff House was designed by noted SF architects the Reid Bros., whose offices were in the crown of the Call Bldg, which they had also designed. Sutro had died in 1898, and his daughter Emma managed the estate which was cash poor as much had been bequeathed to UC. The high class designers were told to keep the costs down.

John pointed out that the new building had 11 window bays on its front and back and nine bays

on the ends. It opened on July 1, 1909. An RP from 1910 showed it looking dumpy with lots of dust and



traffic and a carriage house across the road.

There was a 10¢ admission charged to the terrace side of the building with its shops and a viewing area for Seal Rocks. On October 15, 1911 President Taft



visited after breaking ground for the PPIE in Golden Gate Park (!) and made the much used quote, [San Francisco is] “the City that knows how.”

Changes: The cigar store on the north side was



ing. During the 1930s cosmetic work was done on the entry. The building was still closed during these dry years, but people paid to use the terrace to see Seal Rocks and the Bausch & Lomb observatory.

Back in 1927, a design for the Edgewater Clubhouse by Miller and Pflueger was proposed for the Cliff House property. In 1937, the Whitney Bros. purchased the land and building. Prohibition was repealed; the Terrace was cleared; in May the Cliff House reopened. The Whitney brothers, one artistic, one conservative, were undecided on what next.



The building was remodeled in 1949, and a 3500 square foot addition was built. Fosters Cafeterias ran the restaurant on the south side from 1953 to '68. Locals did not go to the Cliff House. A proposal for a new Cliff House and condos was made in 1965. Although the building was not damaged by the 1966 fire that consumed Sutro Baths, the Cliff House was closed 1969 to 1973. When it reopened it was painted deep sea blue with murals. It was described as a crumbling tourist trap with nothing historic left.



1965 PROPOSAL

incorporated into the building, and a separate tea room was added. By 1912 there was a restaurant on the enlarged terrace as was the Klondike Dog Show. In 1917 the facade had lattice added. With the US entry into WW I in 1918, the half-mile military dry rule forbade the Cliff House from serving alcohol. In 1920, the nation went dry.

The Anti-Saloon League had worked for many years from local legislation up to national law. President Wilson vetoed the Volstead Act, but Congress overrode his veto. The Cliff House closed in 1925.

In 1921-22 the road was widened, and a full new addition was made on the north side of the build-



The National Parks Service acquired the area as part of the Golden Gate National Recreation Area in 1977. Some critics urged that the

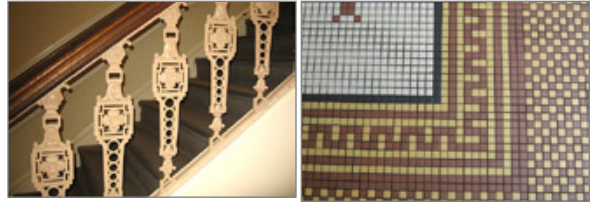


old building be demolished and a new—seismically safe—one be erected. The NPS chose to “maintain the dignity” of the 1909 building with a smaller profile. Satisfying the demands of the GGNRA and the concessionaire was tricky. An atrium was added to the north side after removing all the additions.



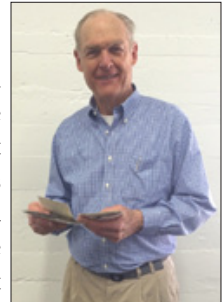
ARTIST'S VIEW OF THE THIRD CLIFF HOUSE TODAY

In the demo process the foundation was found to need extensive upgrading. This was done. Inside, discoveries were made, among them a pressed tin ceiling that did not survive the remodel, non-original vintage light fixtures that were reinstalled, and original details to the facade that had been covered (protected) behind the cigar store false front. A mosaic tile floor was uncovered, and it was replicated



with modern tile. A few relics from Sutro Baths were used as decoration; vintage handrails, similar to the original, were installed on the service stairway. Today's modern exterior still has 11 bays across its street frontage.

Applause followed, as did questions and comments: The Whitneys, like Sutro, bought bargains at auctions; the 1960s era tram over the water was not a success; a tightrope walker made the crossing in the 1890s; in that decade a catwalk led from the beach to Seal Rocks; the owners of the “new” Cliff House, the Hountalas Family, report that business is good and that locals are supportive. Bravo!



JOHN FREEMAN

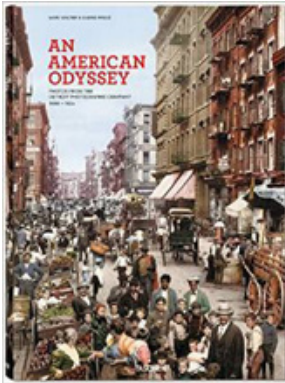
A suggestion was made that the club have a happy hour at the Cliff House later this year. Bravo!

—NOTES BY LB



Reviewed by Rosanne Goodwin

I first heard about this new book ([www.taschen.com/pages/en/catalogue/photography/all/05772/facts.an.american.odyssey.htm](http://www.taschen.com/pages/en/catalogue/photography/all/05772/facts.an.american.odyssey.htm)) through an *Atlantic* review on Facebook. It hyped the book as being about the first color photographs of the US. Other reviews repeated



that, and I realized that is a twist on the subtitle of Jim Hughes' book *THE BIRTH OF A CENTURY, EARLY COLOR PHOTOGRAPHS OF AMERICA* (1994, Tauris Parke Books).

Not wanting to judge the book by its cover, or its press releases, and not wanting to purchase the \$200 book (\$127.50 on Amazon) without seeing it, I went to a Taschen store in Los Angeles. It was the annual sale, and the store was crowded with Taschen collectors and a full staff of hipsters.

When the saleswoman brought me the book she commented on how great it was that “they” were found after so many years. I assumed she was referring to the Haynes collection images and the story in *THE BIRTH OF A CENTURY*, although she may have been referring to a story in *AN AMERICAN ODYSSEY* about the 1974 discovery of boxes of Aäc prints in the basement of the Zurich Central Library. I should have asked her what she meant because Marc Walter is a collector—he didn't find anything other than dealers who sell the prints and postcards. The book is about his collection.

This book is gorgeous, if a bit cumbersome. At 15.7 lb. and 11.4” x 15.6”, it's not something you read in bed. It is a book that you place on a table to look at carefully—a coffee table book. As I thumbed through it and heard sounds from the binding, I wondered if Taschen provides a warranty.

I wanted to like *AN AMERICAN ODYSSEY*—after all, it is about my beloved Detroit Publishing Company—but I was concerned that it suffered from the

same limitations of *THE BIRTH OF A CENTURY*—beautiful, but more hype than content. Jim Hughes' *BIRTH OF A CENTURY* is 10”x10”, 223 pages, with about 200 images of Photochroms or Aäc prints, and no postcards. The book itself is about finding the Haynes collection of Photochroms (this is the same collection with the Samuel L. Schmucker prints that Jack Davis and Dorothy Ryan wrote about in 2001). The new *AN AMERICAN ODYSSEY* has about a thousand images—both Aäc prints and postcards—enlarged or, in the case of some of the largest prints, life-sized with white bordering to show them off. I cannot decide which of the two books is the prettier.

*ODYSSEY*, like other Taschen titles, is written in three languages—English, German, and French; its sections are by geographic area. Although most of the images are of the United States, there are Aäc prints and postcards of Canada, Mexico, and the Caribbean as well.

Both books acknowledge that, in spite of the subtitles, the images are not really photographs, but are a non-screened lithographic process. *AN AMERICAN ODYSSEY* is filled with additional inconsistencies and errors. These may be due to Sabine Arqué writing in French, or it could be that her research tends to weigh heavily on the Hughes book, rather than on The Henry Ford Museum online exhibit about the Detroit Publishing Co. or on Peter B. Hales' book *WILLIAM HENRY JACKSON AND THE TRANSFORMATION OF THE AMERICAN LANDSCAPE*, or James L. Lowe and Ben Papell's *THE DETROIT PUBLISHING COMPANY COLLECTOR'S GUIDE* or Nancy Stickels Stechschulte's *THE DETROIT PUBLISHING COMPANY POSTCARDS*—all of which offer more depth on the company and the process used to make the postcards.

Arqué seemed to confuse Phostint and postcard, used two spellings of Photochrom (and Photochrome), and the subtitle claims the images are from 1888-1924 because some of the negatives were created prior to the company being established in 1898. The book also seems to confuse the final date of the closure of Detroit Publishing Co., stating that

it was in 1924, which was when it first went into bankruptcy, William A. Livingstone, Jr. died, and William Henry Jackson left the company—rather than 1932 when the company was fully liquidated, or 1936 when the collection was transferred to the Henry Ford Museum.

Was it in AN AMERICAN ODYSSEY itself, or in a promotional article, that I read that the US government created penny postcards because of Detroit Photographic Company, not that the company created postcards because of the Private Mailing Card Act in 1898? Arqué claims that they got into postcards because not everyone could afford the Aac prints.

The book doesn't fully describe the different Photochrom companies: Photoglob in Switzerland, Detroit Publishing Co. in the US, and Photochrom in England. Mention is made of having offices around the world, but not that the prints and postcards were

produced in only three places. Nor does it describe the difference between the Aac prints and postcards. The Aac prints were part of the 50,000 series and used more colors and plates than the postcards. Most of them were printed in Switzerland rather than Detroit, and are easier to find in Europe than in the US.

As I sat in rush hour traffic trying to get back to San Diego I felt as if I had just left a first date with a handsome man that I found extremely attractive, but we didn't have anything to talk about. I wanted depth rather than narcissism. He was unable to offer anything more than his good looks, so the attractiveness faded.

If you want to know more about what's in the book, read *Taschen Magazine*, the article starts on page 22, [www.taschen-transfer.com/media/downloads/taschen\\_magazine\\_2014\\_01\\_gb\\_linked\\_02\\_1404241043\\_id\\_809263.pdf](http://www.taschen-transfer.com/media/downloads/taschen_magazine_2014_01_gb_linked_02_1404241043_id_809263.pdf)

## POSTCARD CALENDAR

**Jul 26-27, Sat-Sun, SAN FRANCISCO. Vintage Paper Fair, Hall of Flowers in Golden Gate Park, 9th Ave. and Lincoln Way; Sat 10am-6pm, Sun 11am-5pm. Free admission!\*** [www.vintagepaperfair.com](http://www.vintagepaperfair.com)

**Jul 26-27, Sat-Sun, RENO, Greater Reno Stamp & Cover Show, National Bowling Stadium, 300 N. Center Street. 10am to 6 and 4pm; Free entry!**

**Aug 15-17, Fri-Sun, RANCHO CORDOVA, Gold Rush Paper Show, 11131 Folsom Blvd, Hwy 50 & Sunrise Exit 18, 10:15 to 6, 6, and 3pm; [www.goldrushpaper.com](http://www.goldrushpaper.com).**

**Sep 14, Sun, (tentative) SCOTTS VALLEY, Santa Cruz Postcard Show, Hilton Hotel, La Madrona Dr., 10am-5pm. Free entry for club members!\***

**Oct 4-5, Sat-Sun, KENT WA, Greater Seattle Show, Kent Commons, 525 4th Ave, N; 10am-6 and 4pm+**

**Nov 1-2, Sat-Sun, SAN MARINO, San Gabriel Valley Show, 3130 Huntington Dr.; 10am-6 and 4pm+**

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

**Nov 15, Sat, SAN JOSE, Vintage Paper Fair, 444 West Alma Ave., 10am-5pm; Free Entry!\***

**Bolded** calendar entries produced by club members.

\* Ken Prag will be there; let him know what to bring; 415 586-9386, kprag [at]planetaria.net

*P.S.*

**PPIE PSSST!** It's been FAIR weather and doins for next year's centenary celebration are gettin done! Two clubsters have been especially busy: Laura Ackley is in the final hectic stages of getting her book SAN FRANCISCO'S JEWEL CITY: THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION OF 1915 ready for the printer. She is grateful to the many (of us) who have helped with her monumental project, and is as eager to see the result of her labors as we are. Learn more at: <https://heydaybooks.com/book/san-franciscos-jewel-city/> ... Carol Jensen has been no slouch, either. First came her concept and marketing of Jewel City Organic coffee, and now it's buttons for belles. Carol has had the PPIE Womans Auxilliary pin copied for damsels in dis- or dat-dress. They were \$1 then; they're \$10 today, less than half of the inflated dollar true value. Find item # 11404182195 at [www.ebay.com](http://www.ebay.com); grab the java, item # 111354159073 while you're on the 'Bay. ... If you want to be tuned in to the fervor of PPIExcitement, request an invitation to join San Francisco's Panama Pacific International Exposition of 1915 on FaceBook.



—LEW

## J. D. Givens

The following is based largely on the archival report, “J.D. Givens: A Personal and Professional History,” by John A. Martini—historian, author and lecturer who spent much of his 25-year career as a National Park Service Ranger interpreting the histories of Alcatraz Island and the Presidio of San Francisco.

When the U.S. Army closed the Presidio of San Francisco in 1994, the National Park Service assumed control of the post and acquired much of its museum collection, including thousands of photographs, many of which bore the imprint “J.D. Givens Photo, Presidio of SF.” The images cover a span of time from the Spanish-American War until after World War I, with subject matter ranging from individual soldier portraits to transport ships to panoramic landscapes.



JAMES D. GIVENS, c. 1894 (COURTESY LARRY PALLA).

Little is known of J.D. Givens’ early life. According to census and voting records, he was born James David Givens in Indiana in June 1863, and at age 31 married Jennie Givens, born May 1864 in Canada. Givens’ earliest known photographs were taken in 1898—two images of Buffalo Bill’s Wild West show performed in Washington, DC on

May 9-10, and two others taken in July at Camp Alger, Virginia, an encampment of volunteer infantrymen preparing for the conflict with Spain. The following year, after more work for the Army, Givens managed to secure a letter of recommendation from the Adjutant General, Henry C. Corbin; and in the fall of 1899 he traveled to



MARSHALL AND GEORGE HUFF AT GIVENS’ PRESIDIO GALLERY, 1904.

San Francisco where he resumed photographing troop and transport activities related to military action in the Philippines.

In September 1904 Givens was licensed by the War Dept. to operate a photographic business at Fort McDowell on Angel Island; and in November 1905 for a similar concession at the Presidio. The January 1905 phone directory, however, already listed him as proprietor of the Presidio Photograph Gallery; and General Corbin’s correspondence confirms that Givens was operating under local authority at both posts as early as 1901. Although Givens was not a government employee, he was regarded by the Army as de facto official photographer at the Presidio, and provided the Army with quality photographic work year after year. Givens’ studio on Angel Island was a 40 x 15-foot frame building he constructed next to the sprawling camp at Fort McDowell. He continued that concession until at least 1916.

First living in a rooming house on Taylor St. near Market in June 1900, James and Jennie Givens moved to 1776 Union St. the next year, and then to 2016 Green St. in 1904. The latter residences were convenient to the new Union Street electric car line that stopped only a few yards from his gallery at the Presidio—a building that originally served as a Civil War era bandstand, but sprouted multiple additions during Givens’ tenancy to accommodate his studio, darkroom, office, and after 1915, living quarters.

In 1903 Givens received permission to travel to the Philippine Islands by Army transport and “return with pictures.” Back in San Francisco, he self-published the pictorial fruits of his voyage along with pictures by other photographers. The last version of the compilation appeared in 1914 titled, *Scenes taken in the Philippines, China, Japan, and on the Pacific, relating to Soldiers*. These editions are notable for including many photographs of bare-breasted Asian and Polynesian women—subjects Givens must have selected as “relating to soldiers.”

When the 1906 earthquake and fire spared Givens’ studio, he started taking photographs almost as



CHINATOWN BURNING ON MORNING OF APRIL 19, 1906.

soon as the shaking stopped, and continued doing so for the next few weeks, documenting the U.S. Army's relief efforts and the semi-permanent camps erected around the city. He also made panoramic photos of the ruined city from Nob Hill, and self-published many of his views in a booklet, *San Francisco in Ruin: A Pictorial History of Eight Score Photo-Views of the Earthquake Effects, Flames' Havoc, Ruins Everywhere, Relief Camps*, again including photographs by other individuals to supplement his own.



UNION SQUARE AFTER THE FIRE OF APRIL 1906. THE BASE OF THE DEWEY MONUMENT WAS MODIFIED TO ITS CURRENT APPEARANCE DURING CONSTRUCTION OF THE UNDERGROUND GARAGE, 1941-42.

Over the next several years, Givens specialized in taking portraits of soldiers, and “portraits” of Army vessels near the Fort Mason piers. His business card from the period proclaimed he was “Official Photographer for U.S. Army Transport Service, San Francisco, Cal.” Occasionally he took commercial photographs of civilian structures such as the



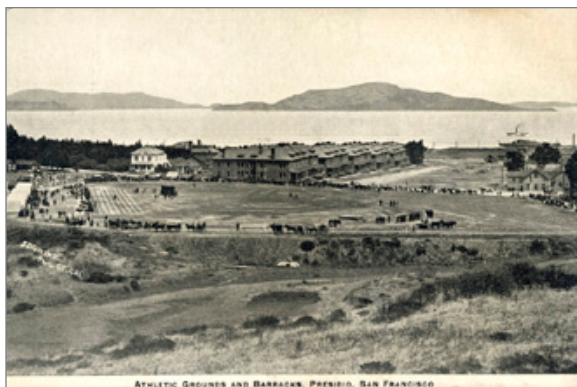
ON APRIL 18, 1906, BRIGADIER GENERAL FREDERICK FUNSTON COMMANDED THE PRESIDIO. SIX MONTHS LATER GIVENS PHOTOGRAPHED HIM RIDING (AT LEFT) IN A ROYAL TOURIST AUTOMOBILE OWNED BY THE ARMY.

Fairmont Hotel in San Francisco and Hotel Potter in Santa Barbara, but military sites and servicemen comprised his bread-and-butter subjects.

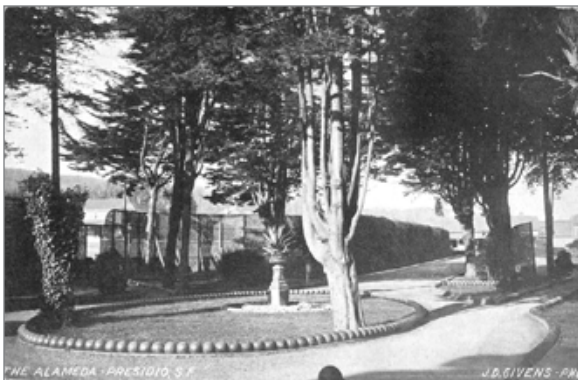


BALLROOM, FAIRMONT HOTEL; PRINTED POSTCARD, C. 1908.

The year 1915 brought the Panama Pacific International Exposition to Givens' back door when the



PRESIDIO ATHLETIC GROUNDS AND BARRACKS. IMAGE CIRCA 1900, POSTCARD PRINTED CIRCA 1906.



THE ALAMEDA WAS THE FUNSTON AVENUE ENTRANCE TO THE PRESIDIO BEFORE 1895. CANNONBALLS WERE INSTALLED AS DECORATIVE CURBING. PRINTED POSTCARD, CIRCA 1908.

western edge of the fair nudged the Presidio. Nevertheless, only two photographs of the expo are known by J. D. Givens—a distant view from Fort Winfield Scott, and a panorama taken from a rooftop outside the fair-ground's boundary—vantage points considered fair game by erstwhile paparazzi. The PPIE organizers had their own official photographer (Cardinell-Vincent Co.), and Givens scorned the idea of paying a daily license fee



TWO FINELY DRESSED GENTS AT GIVENS' PRESIDIO GALLERY, CIRCA 1914.



1915 VIEW OF PPIE TAKEN FROM THE PRESIDIO'S FORT WINFIELD SCOTT. THE EXPOSITION POLO FIELD, MASSIVE LIVESTOCK COMPLEX AND STADIUM ARE VISIBLE IN FOREGROUND.

to carry no more than a small, hand-held camera on the PPIE grounds.

By the mid-1920s Givens had been a fixture at the Presidio for a quarter-century. His photography had taken on a predictable quality—technically precise but lacking the spontaneity of his earlier work. For group portraits he routinely used a limited number of sites to provide scenic backdrops—Letterman Hospital, the rock wall of an abandoned quarry, grounds of the Palace of Fine Arts, and a dense grove of cypress trees near the gallery.

J. D. GIVENS, PHOTO, PRESIDIO OF S. F. CAL.



TEA TIME IN THE PRESIDIO NURSES RECREATION ROOM. PHOTO POSTCARD, CIRCA 1920.

In 1930 James and Jennie Givens moved to Monterey, retiring to an Alvarado Street property they had purchased twenty years earlier. One of Givens' assistants at the Presidio gallery was Nita Palla, hired in 1908 when she was sixteen, and still employed there when Givens left. She became Mrs. Nita Palla Evans upon marrying an ex-military man; and in the early 1930s the entire photography business, including the Presidio permits, was transferred from Givens to Nita Evans, apparently to satisfy a \$7,000 debt for back wages.

Jennie Givens passed away in Monterey on October 4, 1933 at age 69. Her husband moved to Watsonville soon afterward and died there at his home December 20, 1939, age 76, survived by his second wife, Nellie.

The Presidio gallery was run by Nita Evans for many years, but the building gradually fell into disrepair and was demolished in the 1950s by the post



LETTERMAN GENERAL HOSPITAL AT THE PRESIDIO, 1920. PANORAMIC PHOTO, 7.5 X 38.5 INCHES.

engineer. The site today is a lawn area near the intersection of Lincoln Boulevard and Lombard Streets.

CONTRIBUTORS: John Martini, Frank Sternad, Jim Caddick, John Schmale.



THE SMALL ARTIST  
PALETTE READS  
"PORTRAITS."



U.S.A.T. LOGAN, COPYRIGHT 1912.

*P.P.S.* AUTHORS!  
ECHO SUMMIT

by clubsters Dorothy De Mare and Paul DeWitt will roll off the Arcadia presses on July 28! Learn more at [www.arcadiapublishing.com](http://www.arcadiapublishing.com). Congrats to both!

**ON OUR (STUBBED) TOES:** Three (one nameless) of our eagle eyed members found errors in the May issue. If you save your copies, please correct the following **errata**: Page 8, caption lower left should read: "Right: A-71 Hotel Empire, 100-120 McAllister Street." Page 9, caption top left should read: "A102 Southern anchorage of Golden Gate Bridge arching over Fort Point." ... Location of the 1930 building in the RP is cor McAllister and Leavenworth—occupied by Empire Hotel in the late '30s. It is now called the McAllister Tower and owned by Hastings College of Law. A hotel of the same name, Empire, on Sutter near Leavenworth, was used in Hitchcock's 1958 Vertigo, and is now called Hotel Vertigo. s/name lost. ... The photo on p8 is not of 940 Sutter Street but of 100-120 McAllister Street where the Empire Hotel formerly held sway. (50 UN Plaza is to the left and what was Leavenworth Street next to 50 UN is now a pedestrian walkway.) The Empire moved sometime in the late 1940s or so.



Best, Chris Pollock. ... Great article on the GGIE in May, but I would like to point out to you that on page 9 the caption of the upper right photo should read: Southern anchorage of Golden Gate Bridge arching over FORT POINT. Fort Winfield Scott is actually on higher ground in the Presidio about 1/4 mile away; it is noted for its several Spanish Revival style buildings around an oval parade ground. Regards, Deanna Kastler, Presidio resident and docent.

**MAIL MEMBERS-** Ruth Stotter on the May meeting: I thought the sellers were wonderful people and so generous to bring their large selections. I kind of went crazy. Sold a lot of my old Bay Area cards and then recycled the cash. ... Rich Roberts: Learned that the guy who ran the big postcard shop at Munich train station died earlier this year, Ditlef Hilmer. Many of us international travelers often shopped with him; if you bought enough, he would buy you lunch..... happy memories. ... John Hills received a gift membership[!] from Vicky Walker. He wrote ...I have the strongest interest in the postcard history of SF. I'm a native son—raised in Bernal Heights ... WW II, then Berkeley, Oakland and Moraga where Marjorie and I have lived for 50 years.

—LEW

Greetings from... **THE CURT TEICH ARCHIVES in... LIBERTYVILLE?**

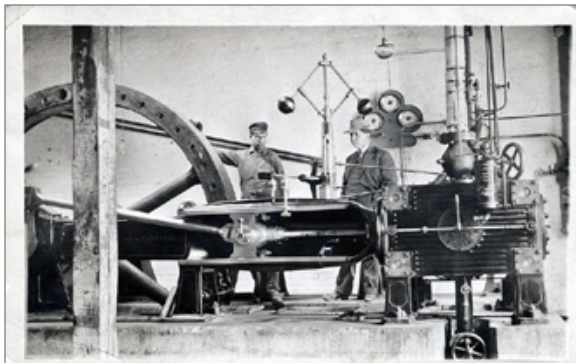
by NANCY RUSSELL

The world-renown Curt Teich Archives in Wauconda, an hour's drive north of Chicago is moving. The archive of several million postcards and related objects will transfer from a pretty, white clapboard farmhouse on the campus of the Lake County Discovery Museum to a three-story, 90,000-square foot building in Libertyville, Illinois several miles away.

Perhaps it's a sign of the times that the new home in Libertyville will be a Motorola building that was most recently owned by Google. But the move will definitely be an analog affair. It will take place within a few years, said Chris Pyle, historical resources manager for the collection, helped by a recently announced state grant of \$750,000 for the renovation and expansion of public museums. New plans will create light- and temperature-controlled storage for the postcard materials as well as a display space.

When the Teich Archives was founded 32 years ago, five semi-trailer trucks were needed to move all the "ephemera" and related materials. The archives was established by Ralph Teich, son of the German immigrant who began Curt Teich & Company.

The Archives documents all aspects of the Chicago firm's production during its history from 1898 to 1978, including the peak period between the 1920s and the 1940s when the plant had the capacity to print 2.5 million postcards an hour, making Teich the world's largest volume producer at 250 million cards annually. Fascinating historical objects such as traveling salesman sample books, detailed order forms specifying color and customer-specific print-



ing instructions for generic sample cards stir the inner geek in every collector. The on-site historical display includes a carpet sample that accompanied one order to make sure that the postcard coloring was accurate and a lithographic production stone used before the era of metal plates.

The archival collection continues to grow thanks to generous donations by such prominent collectors as Leonard A. Lauder, who in 2012 donated 35,500 cards, mostly "Oilettes" by Raphael Tuck & Sons. John High, the Broadway actor, began making donations during the 1990s of his valuable collection of Art Nouveau-themed cards, Alphonse Mucha designs, woven silk Stevensgraphs, jigsaw puzzle and hold-to-light postcards.

The new space will permit more rotating exhibitions such as the currently running display, "Real Photo Postcards." It's a charming exhibition of more than 100 RPs from the Teich archives, showing the small human dramas and delights of *Friends*, *Animals*, *Curious*, *At Work* (two examples below) and *Disasters* in addition to five other categories. The exhibition closes August 10.

The Curt Teich archives and collection is the largest repository of postcards and related materials in the United States and arguably in the world.

Members of the museum receive the Archive's publication *Image File*. For research questions, write teicharchives [at]LCFPD.org. Thousands of postcard images can be accessed at [www.lcfdp.org/teich\\_archives/](http://www.lcfdp.org/teich_archives/)



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**2014 MEETINGS**

July 26 at show hall  
August 23  
September 27  
October 25  
November 22

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