

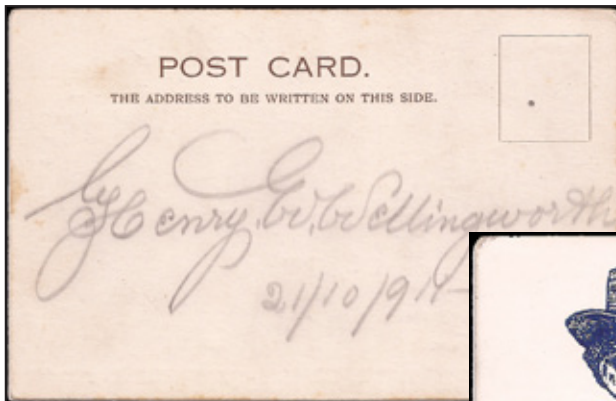
# San Francisco Bay Area Post Card Club

April-June 2016      No Meeting This Month. See you at Fort Mason in May.      Vol. XXXII, No. 2

Visitors and dealers always welcome.

Meetings usually held the fourth Saturday of each month through November, Fort Mason Center.

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• 1950S LIVING ROOM FURNITURE • POSTCARD RESEARCH

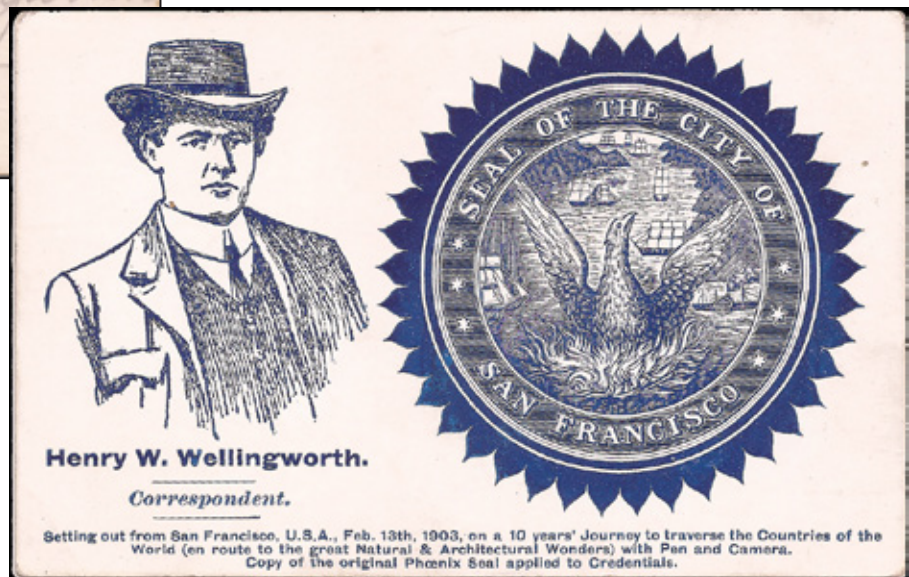


## COVER CARDS

Henry W. Wellingworth had postcards printed to promote himself and his ten-year 'round the world travels as "Correspondent...with Pen and Camera." This exceptional 1903 San Francisco Traveler postcard was found by Dave Parrish on one of his travels through the southern regions of the U.S.

What happened to Henry? Who knows... Google doesn't. And what's with this outdated seal of the city? Henry's was the original 1851 seal, but it was replaced in 1859 by what is still the "Official Seal of the City and County" with a miner and a sailor flanking a shield emblazoned with the bay and Golden Gate, and the phoenix rising from its flaming bed above all.

**ORO EN PAZ, FIERRO EN GUERRA**



From Glenn Koch comes this elegant and exquisitely San Franciscan real photo. Mailed in 1909 to a friend in Ohio, it reads: My dear, Thank you so much for your kind remembrance in the pretty postcards. ... This is me, "An Afternoon with my Postcards." I am in my sitting room, by the table, arranging my cards in the albums. *Mary Colley.*



The card had been snagged on eBay—"completely under the radar"—because it was of and from San Francisco. A bit of sleuthing made it far more rewarding. The Colley home, in which Mary was photographed, was at 1825 Scott Street and is still standing.

The final interesting bit about this card, Glenn discovered, is that Mary Colley was the wife of Charles J. Colley (or C. J. Colley as he is often referred to), one of the architects of Sutro Baths.





### MINUTES, February 27, 2016

The Orchid Festival had made parking more dicey than usual, and a recycling event had blocked off many of the non-yachters' spaces. But it was otherwise a most pleasant day outside. In Room C-205 several members were set up eager to sell and trade cards: Rommel Struckus, Chris Donaldson, Dave Parry, Joseph Jaynes, Ed Herny, and Bob Bowen, and two lots of club cards—some in a 10¢ box, others in a small album, mostly at \$1, for which the club received 20%. More than 35 members and guests attended. We were called to order at 1:02 PM by President Ed Herny. Guests included Lynn Paulson's sister Diane, visiting from Australia, and Lynne's husband, John Klimaszewski; and oldtimer Don Giusti.

**Announcements:** Ed Herny told of the SF History Expo next weekend, March 5 and 6, and that the club will be there. Kathryn told that help will be needed to staff the club tables on Sunday. Whether you can help or not, be sure to come. Over 30 local history groups will be set up and entry is free.

**Drawing:** Miscellaneous postcards, album pages, 2016 Sterling Bank calendars with full page vintage postcard images (well identified), two vintage burned wood postcard boxes, and a Presidential Jack-in-the-Box (ages 5-10) [scary and fabulous, and won by *moi!*]

**Show & Tell:** Chuck Banneck brought



an enlargement of a Livermore & Knight, trifold Elephant-moosedonk. ... Darlene Thorne showed a modern Chilean mine rescue card with photos of the survivors on the back, a 1915 card of US troops swimming at Guantanamo, a '50s card of a master Chinese Mask maker (House of Ming, SF), and an autochrome of "walking delegate." ... Fred Van der Hayden showed a 1940 *Chronicle* front page headlined *Last Day of Fair!* and poster stamps of the San Diego fair.

... Joseph Jaynes told of meeting a 97-year-old man at the Santa Cruz flea who had 37 shoe boxes of chromes mailed in 1974; they had been sent to an SF radio contest. By now, many of us own some of those cards, too.

**Business, New & Old:** Ed Clausen revealed he had paid our rent for the second half of the year.

### MINUTES, March 26, 2016

A near empty parking lot and ample street-side spaces made the pleasant spring weather even more so. Vendors set up included Sue Scott, Alex Pellegrini, Dave Parry, Laura Ackley and Sander Temme, and Ed Herny. PPIE exhibits were brought by Zoë Heimdal and Winnie Fink, and Jay Stevens. We took portraits in front of the wonderful photo backdrop that Zoë created.

Guests included Scott Peden, a collector of Big Basin and environs, and Jackie and Charles Hawley (now, our newest members). A late renewer rectified her situation—on the spot, on her smart phone!

The meeting was called to order by President Ed Herny at 1:00 PM. Only 31 of the more than 50 present signed in.

**Announcements:** Get well cards for Joseph Jaynes and for Michael Semas were passed around. Laura Ackley told that she is looking for a pre1930 photo of the hill separating Terra Linda from San Rafael—a high view showing

the mission and hillside. Ed Jarvis announced that WESTPEX will be held at the end of April and passed out postcards for it. The theme will be Jack London; the club will have a table. Lew Baer revealed, sadly, that more than 30 members had not renewed. Jack Hudson saw a wide load truck on the road with a 13' Idaho potato resembling the old exaggerated postcards. Kathryn told a fun story about the unlawfulness of picking California poppies. We each received a postcard depicting 1915 PPIE and poppies, plus a reproduction pin of the PPIE Women's Auxiliary. Thank you Carol Jensen and Zoë!

**Old Business:** No April meeting due to the Hal Lutsky show in Golden Gate Park.

**Show & Tell:** Jim Caddick: an album of photos from PPIE and the Panama-California Exposition. Lauren showed an early postcard camera on which you could write on the negative. This camera enabled anyone to take pictures and turn them into postcards. Lauren also passed out information on Leap Year marriage proposals and century old selfies. Jack Hudson showed a 1914 real photo of Eddie Rickenbacker with a Kewpie on the grille of his Peugeot at a racetrack in Corona. Shirley Bittancourt showed us a repro of a PPIE booklet with a nice fold out panorama. Ed passed around vintage snapshots of the fair.

—NANCY REDDEN, SECRETARY, AND LB

## The Wunnerful, Wunnerful World of LAWRENCE WELK

The projector flared and a TV test pattern appeared followed by a **WARNING: Childhood memories of being forced to watch what parents were watching!** Next: music, bubbles and a replay of the 1955 premier broadcast of The Lawrence Welk Show.

Lawrence Welk was born in Strasburg, North Dakota in 1903. His parents were ethnic Germans who had emigrated from Odessa. Young Larry was the sixth of eight kids and did not speak English until he was a teen. He played the accordion, locally, at 17, joined a dance band at 21 and formed his own “Novelty Orchestra.” His circuit was all one night stands.

Bands in the '30s had sponsors, and Welk was his own sponsor. He bought Honolulu Fruit Gum in wholesale lots and sold it at his performances. Ed Clausen interrupted to let us know that his mom went to dances in Yankton, South Dakota when she was a girl. As kids danced by the conductor, he would hand out gum. The gig ended when ballroom operators complained about gum on the floors.

Welk's big break came in 1938 at the [William Tell Hotel](#) in Pittsburgh, where he unveiled his bubble machine. The show was broadcast on radio and fans wrote in about the “Champagne Music.”



In 1951, the orchestra appeared at the [Aragon Ballroom](#) on the Santa Monica pier. At first the performances were broadcast in the LA region but soon went national on ABC. After ten years at the Aragon, the show moved to the Palladium in Hollywood, and the first dance team was added.

We saw cards of Roberta Linn, Champagne Lady No. 4; an oversize print with autographs on the back, and a 1939 film clip.

Shortly after Welk's

band moved to the [Palladium](#) in Hollywood, and that same year he hired the first and only female member of the band—a cellist.

Another ten years... the network canceled his contract in 1971, but Welk—no schmo—syndicated *The Lawrence Welk Show* and distributed it himself to about 200 local TV stations. Welk produced more than 200 albums during his career. He retired from TV in 1982.

Dan then did a brief monologue in Welk's voice and told that in

the '60s both Stan Freberg and Lenny Bruce did satirical sketches of Lawrence Welk, thereby adding to his renown.

We saw a KQED thank you gift—a Lawrence Welk mug; a figurative matchbook from Miller High Life, and a bubble machine toy.

Welk also dabbled in real estate with the Lawrence Welk Resort, actually an upscale trailer court, where he had his own mobile home.

In all, we saw far more postcards of Lawrence Welk than we could have imagined existing. We laughed and learned about one of the most popular Americans of the mid 20th century. He died on May 17, 1992, age 89, and is buried in Holy Cross Cemetery in Culver City.

Dan showed several ways to remember Lawrence— young band leader from the '30s-'40s, leading his orchestra and singers all wearing flashy, bright costumes from the 1970s TV show, but Dan's favorite way to remember Welk, which we were forced to watch, is on a video of him in a trio of accordionists playing the theme song from Disneyland's “It's A Small World.”

Speaking above the thundering applause, Dan announced in a Rod Serling voice, “We now return your TV set to your control.” —LB







Hello From Welk Resort Center





KATHRYN AYRES ON  
LEAP YEAR

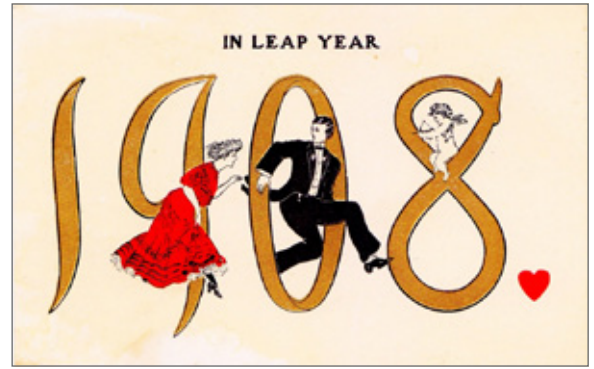
The room darkened; the projector whirred, and Kathryn's PowerPoint presentation began, near mystically, as the dramatic commentary led us through dozens of rarely seen Leap Year images. Kathryn's fascination with Leap Year cards is not for those of the "Old Maid" theme; her first choice are those with role reversal imagery.

The tradition of women being empowered to propose marriage on "leap day" traces back to Sts. Patrick and Brigid in long ago Ireland. If a lady proposes, and the man refuses—tradition would later demand that he buy her a pair of gloves—or 12 pairs, if upper class—to mask her ringless finger.

As Kathryn spoke, the projector flashed, and an eerie card by August Hutaf filled the screen; then a "Now or Never" series with Indian good luck swastikas. One recurrent joke is of the old woman grabbing a burglar in her bedroom: "Don't leave, or I'll scream." "Evolution of a Ring" went by as did "Evolution of a Marriage Certificate" by P. Crosby on which the rolled document morphed into a rolling pin. A real photo showed a group of women surrounding a single man. Bachelors retain a positive image on Leap Year cards, while spinsters are rarely if ever seen in a good light.

The Golden Age had two leap years—1908 and 1912—and publishers did not restrain themselves. We saw C. Ryan's "Etiquette" series and a card that showed the "Only man safe this season"—the man-in-the-moon. Greta Garbo, in the film "Queen Christina," Kathryn told us, was warned to marry and not die an old maid. She replies, "I don't intend to. I... shall die a bachelor."

The program ended with an audio of music by the [Earl Gresh Gangplank Orchestra](#) and Kathryn singing. *Brava!* —LB





**ZOË HEIMDAL AND JAY STEVENS ON  
PPIE PHOTO CONCEITS AND THE TOWER OF JEWELS**

In her introduction of Zoë, Kathryn told us about her outstanding website, [www.sanfrancisco memories.com/](http://www.sanfrancisco memories.com/) which many of us discovered long ago. But did you also know that Zoë, in her professional role of designer, created the fabulous cover of Laura Ackley's fabulous book, *SAN FRANCISCO'S JEWEL CITY: THE PANAMA PACIFIC INTERNATIONAL EXPOSITION OF 1915*, or that Zoë also designed the floral PPIE display at the Conservatory of Flowers in Golden Gate Park?

Zoë explained that her photo interest was in the casual one-of-a-kind items such as snapshots and ticket books. Kodak came out with the Brownie camera in 1900. At \$1.00 (\$24.00 in 2016 dollars) they were affordable and were in use everywhere. Not at the Fair, though! The organizers gave the photographic rights to Cardinell-Vincent, and a license, at 25¢ a day, was required to bring a camera into the fairgrounds. Tripods and sales were forbidden. For these reasons snapshots from the PPIE are scarce. We saw one of Blanche Payson, the female police officer. Robert Paine chimed in that there was another policewoman at the fair, a Chinese lady in the Chinese Village.

Ticket books for the PPIE had passport style photos attached to their covers, Jay told us, along with the bearer's signature and date. There were several varieties of ticket books; regular fairgoers' were most common, the yellow participant books are very scarce, and the children's books are the scarcest of all. There was much back and forth banter between PPIE experts culminating in a ticket being drawn for a personalized recreation ticket book.

Zoë made a photo booth backdrop of the Tower of Jewels, and photos were made of us all. Five photo postcard buildings at the PPIE offered paper moons and other backdrops; the Tower of Jewels was most popular. We saw other backdrops, not all from studios at the fair, and some taken a few years before 1915.

"Tower of Jewels" is the name of many things not at the PPIE, Jay informed us. We saw a ToJ plant (Pride of Madeira, as blooming near Fort Mason), a 1908 ToJ in Colorado, another in Cleveland in 1927, others in 1930 and '35, and on a pre-PPIE postcard from 1912. The [jewels](#) themselves came in six colors. There was a fireman's lookout atop the Tower. An "autochrome" photo showed the Tower in its true colors.



ED HERNY AND NANCY REDDEN

Another drawing! This one for two mini jewels!

Jay's Tower of Jewels exhibit was completely rebuilt for display at the Capitol Museum in Sacramento. Jewels were for sale at the PPIE: \$2.50 new, or \$1.00 used to be mailed after the fair. Novagems were used in jewelry and souvenirs. He showed a photo inside a Tower of Jewels shop with cases laden with many items.

Laura Ackley took the floor to tell about the floral murals at the Conservatory in Golden Gate Park. The park gardeners traditionally made ornate designs with flowering plants on the berm in front of the 1888 building, and they did so for the PPIE as seen on postcards. Why not for the 2015 Centennial, thought at least two of the PPIE fanatics. There would be an expense, \$8000, and a Kickstarter fund raised \$1000. What to do? "No problem," thought Donna Ewald Huggins. She was able to secure outside funding as reimbursement for the Ferry Building PPIE lighting preparations that were used for the Superbowl's big "50" light display. Besides Donna, credit goes to Carol Jensen for being party to the original idea and to Zoë for the design of the 100-year planting and its postcard. —LB



More PPIE photo images on page 10.

## RUTH ROLAND ~ THE KALEM GIRL

by FRANK STERNAD

Born in San Francisco where her father managed a theatre, Ruth Roland (1892-1937) was one of the early queens of silent movie serials. Ruth made her acting debut at age 3½ under the vaudeville moniker, “Baby Ruth.” After her divorced mother died when Ruth was eight, she went to live with an aunt in Los Angeles.



RUTH ROLAND (1892-1937). POSTCARD PHOTO BY ALBERT WITZEL, CIRCA 1920.

Traveling as a vaudevillian to San Francisco and as far away as the Hawaiian Islands, Ruth finally settled to spend her early teens at Hollywood High School. Besides academics, the vivacious and athletic performer learned many extraordinary skills: automobile driving, horseback riding, boxing, fencing, team sports, and she could handle firearms and a bow and arrow. In short, Ruth could not have been better prepared to enter the serial movie business. Ruth was

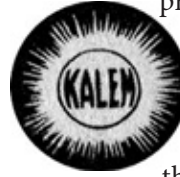
spotted by Sidney Olcott, a director for the Kalem Company, who took her to New York City where she debuted in the first film adaptation of *The Scarlet Letter* (1908). Ruth soon returned to California to be groomed as a “Kalem Girl” along with other starlets like Anna Q. Nilsson, Gene Gauntier and Alice Joyce.

The Kalem Company was an American film distributor and production studio founded in New York City in 1907 by George Kleine, Samuel Long and Francis Marion (company name created from their initials, pronounced K-L-M). The firm had no indoor studios and most filming took place outdoors using natural daylight and reflectors,



GENE GAUNTIER (1885-1966), AMERICAN SCREENWRITER AND ACTRESS. PHOTO POSTCARD MADE IN GREAT BRITAIN..

ergo Kalem’s sunburst logo, 1907-1918. One of its earliest productions was *Ben Hur*. At fifteen minutes long, only a small portion of the story was put on screen. Focus was on the chariot race which was enacted at a beach in New Jersey with local fire wagon horses pulling the chariots driven by firemen.



In November 1910, Kalem general manager William Wright was sent to the West Coast to find a permanent location for a studio to make “westerns.” Wright acquired property in the Verdugo Canyon area of Glendale, and a crew was dispatched from New York City headed by director Kenean Buel. Kept busy at the rustic location were actors Alice Joyce, George Melford, Carlyle Blackwell, Jane Wolfe, True Boardman and William H. West, all working furiously to produce a one-reel (12 minute) action short every week. Melford (1877-1961) went on to direct Rudolph Valentino in *The Sheik* at Paramount in 1921.

A second studio was opened in Santa Monica in 1911 with actors Ruth Roland, Marin Sais, Ed Coxen and Marshall Neilan. It was here that Ruth established her reputation in the silent film genre known affectionately as “horse operas.” She excelled at playing the rancher’s daughter, the hero’s sweetheart, and Indian maidens. Photo postcards show her performing in Native American costume in the

film shorts, *A Chance Shot* (1911), *The Loneliness of the Hills* (1912) and *An Indian Maid’s Warning* (1913). The Kalem Company increased its studio holdings in late

1913 by acquiring the Essanay Film Co. site on Sunset Blvd. in east Hollywood, and outfitting it for filming a popular comedy series called “Ham and Bud.”

Ruth Roland left Kalem in 1914 to work for Balboa Amusement Producing Company, a studio located at the corner of 6th Street and Alamos Ave. in Long Beach. Her first film for Balboa was *The Tip Off*, released in January 1915; but she earned lasting fame as the detective-heroine June Travers in the 14-episode dramatic serial *The Red*



ALICE JOYCE (1890-1955). DIRECTOR SIDNEY OLCOTT OF THE KALEM COMPANY FIRST CAST HER IN THE 1910 FILM, *THE DEACON’S DAUGHTER*. PRINTED POSTCARD.



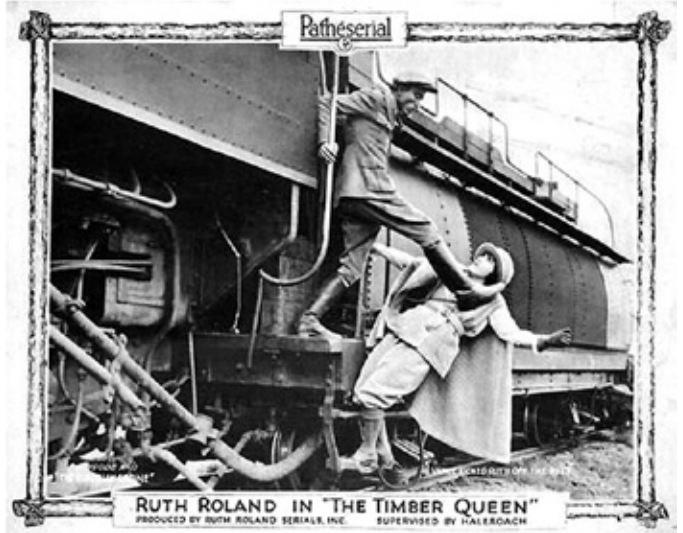






at Kalem and Balboa where the actress was “forever undergoing many dangers and often escaping death or serious injury by the proverbial hair’s breadth.” As a fitting tribute to “hidden treasure,” the motivational heart of several of her movies, she stored many of her treasured Balboa serials in a cement

vault in her backyard. When uncovered after her death, the nitrate films were still in good condition, preserving a lasting monument to the stellar pioneer actress. Ruth is honored with a star on the Hollywood Walk of Fame.

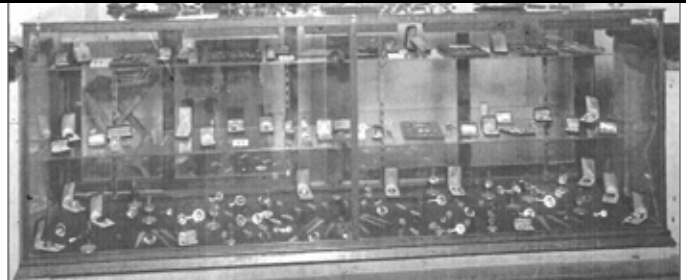
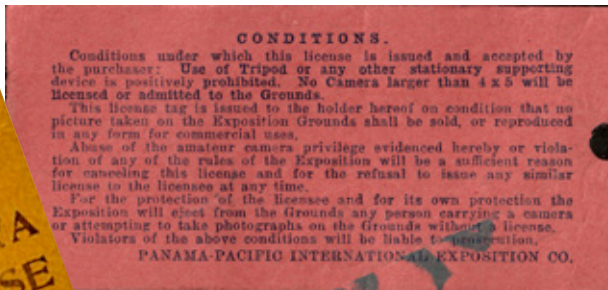


LOBBY CARD FOR EPISODE 11 (“THE RUNAWAY ENGINE”), THE TIMBER QUEEN, 1922.

“Unless audiences look on you as an old friend, they won’t get half the thrill out of seeing you in danger.”

—RUTH ROLAND

**MORE PPIE IMAGES**



FROM TOP LEFT: CAMERA LICENSE FRONT AND BACK, INSIDE TOWER OF JEWELS SHOP, SEASON PASSES, TOWER OF JEWELS SALES CASE, PHOTO CARD MADE AT PPIE, THE POSTCARD BUILDING.

—FROM THE ALBUMS OF ZOË HEIMDAL AND GLENN KOCH



# Preserved Ships In and Around San Francisco

by TED MILES

The City of San Francisco was a port before it was a city. As the largest harbor on the west coast, it became a busy center of commercial activity and shipbuilding. The first Naval Ship Yard was nearby at Mare Island and the first steel shipyard, the Union Iron Works, was in the Potrero section of the city.

In 1902 the wooden sloop *Gjoa* was the first vessel to travel across the Northwest Passage on top of Canada. Captain Roald Amundsen, already a famous Arctic explorer, became world famous. His little 47-foot vessel was pulled up on the beach at the end of Golden Gate Park and put on display. There is a monument to him next to the Beach Chalet to this



day. This was the first attempt at ship preservation in the Bay Area. Alas, the mostly neglected *Gjoa* was loaded on a cargo ship in 1972 and taken back to Norway for display at the National Maritime Museum in Oslo. There are many postcards of her, from real photos to chromes.

The next preservation project was the San Francisco Maritime Museum which opened in 1951. This was the



first maritime museum on the West Coast and, in time, much more than an everyday museum. The founder, Karl Kortum, had been a crewman on the bark

*Kaiulani*, the last American square rigger to sail around Cape Horn early in World War II. This was the start of a life devoted to preserving historic ships around the world. He was not satisfied with a traditional museum concept; he wanted to preserve real sailing ships. The British square rigger *Balclutha* of 1886 (shown at anchor and under sail) was typical of the thousands of sailing ships that visited San Francisco in the second half of the 19th century. Hundreds of similar square riggers left the Golden Gate with cargoes of California grain bound for Europe. The restored ship opened in 1955 and was an immediate success; supporting itself and the maritime museum for many years.

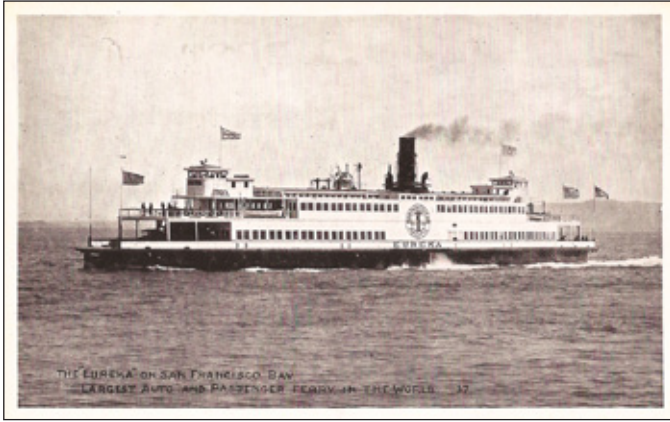
The lumber schooner *C. A. Thayer* was sailed down to the city in 1957; this was the beginning of the San Francisco Maritime State Historical Park which opened in 1963 at the Hyde Street Pier. Like hundreds of similar schooners, she brought cargoes of redwood and Douglas fir to the growing city. Today she is the last of her kind. She was later joined by the scow schooner *Alma* of 1891.



She was a 19th century delivery “truck” and today makes educational sails on the bay with children and adults.

There are also historic steam ships at Hyde Street: the Bay ferry *Eureka* of 1890, the screw tug boat *Hercules* of 1907 and the steam schooner *Wapama* of 1915. Sadly she did not last; but her engine was saved and is on display on the Hyde Street Pier. Later in 1970, the British paddle





wheel tug *Eppleton Hall* was added to the historic fleet. She was the last of her kind in England and the last paddle steamer to cross the Atlantic Ocean.

The National Park Service took over the two groups in 1977/1978 and the new museum was named [San Francisco Maritime National Park](#) in 1998. The National Park

Service moved the *Balclutha* from Pier 43 to join the other ships and later in 2010 rebuilt the schooner *C.A. Thayer*. And today you can go sailing aboard the schooner *Alma*. In addition to the historic ships, the Park has exhibits in its Museum and Visitor Center.

World War II brought about huge changes in the Bay Area, many of which were in maritime activity. This history is now reflected by several preserved ships. In San Francisco, the WWII Liberty Ship *Jeremiah O'Brien* of 1943 is open for visitors on Fisherman's Wharf at Pier 43. Nearby, the *USS Pampanito*, also of 1943, a US Navy fleet submarine which helped win WW II in the vast



EPPLETON HALL

Pacific Ocean is on display.

At Jack London Square in Oakland, Franklin D. Roosevelt's Presidential yacht the *USS Potomac* of 1934 is open for visitors, and she makes occasional trips on the Bay. Nearby, the floating lighthouse *Lightship Relief* of 1950 is owned by the United States Lighthouse Society and is available to visit. A number of historic lighthouses around the Bay Area are museums, from Point Montara in Pacifica to Point Bonito in the Marin Headlands. The East Brother lighthouse is a high end bed and breakfast out on East Brother Island. Fort Point Lighthouse is under the Golden Gate Bridge; the second Alcatraz Lighthouse can be seen by visitors to the famous island prison.

The World War II Victory ship *Red Oak Victory* of 1944 was built at Richmond, and is preserved today by the Richmond Historical Society and open to the public on summer weekends. Call ahead for hours.

I strongly recommend a three-hour day sail on the schooner *Alma* to view the Bay and many of the places mentioned in this article. Reservations are required and can be made by telephone at (415) 447-5000.



SS JEREMIAH O'BRIEN, NATIONAL LIBERTY SHIP





## AMERICA'S POSTCARD SWEETHEART — ELLEN H. CLAPSADDLE

### Postcards from the Collection of Robert Moncur

One of the great joys for topical collectors is the ability to cross so many topographical boundaries. About a dozen Clapsaddles are in my goat boxes, and I have noticed dozens of her cards that would belong to any number of topic categories. Robert Moncur, a fellow club member and long time collector, lives in New Jersey and has focused his attention on all of Clapsaddle's work. Ellen Hattie Clapsaddle, 1865–1934, has been called “the most [prolific postcard artist.](#)” Her postcard productive life, c. 1895–1915, was spent mostly in New York City and Berlin working for International Art Co. In Germany, where prewar postcard production was centered, she established the Wolf. Co. for the owners of International Art. Clapsaddle illustrations were used to decorate other items in the 1900s and reappear today.

Clapsaddle postcards were avidly mailed and collected from the earliest days of the Golden Age and have always had an active coterie of collectors. More than one book details her production, and new research has dispelled the maudlin tales of her wartime survival. A few moments spent online will be rewarded with results of ongoing research. Miss Clapsaddle returned to the U. S. in 1915, and spent the rest of her life in New York State.







CLAPSADDLE POSTCARD DESIGNS FOR HALLOWE'EN, THE ONLY-IN-AMERICA HOLIDAY, ARE WILDLY SOUGHT AFTER. THE 4-CARD MECHANICAL (PIVOT) JACK O' LANTERN SET (TWO ABOVE, L AND R)

WITH ITS ONE BLACK CHILD ARE MOST DESIRABLE. THE DISC WHEEL KALEIDOSCOPE CARDS (SECOND ROW, L AND R) ARE OPTICALLY ILLUSORY WHEN THEIR COLORFUL INSERTS ARE TURNED.







## SITTING PRETTY

### Having Fun with Mid-Century Living Room Furniture Advertising Cards

By Sharon Wolf Mariampolski

During the mid-1950s to early 1960s, brass lamp bases bearing curvy shades, maple wood coffee tables with spindle accents, couches and chairs with round arms and wing backs typify the “Early American” furniture styles favored by many first generation U.S.-born consumers. This style says “Our family is proud to be American.” It also let friends and neighbors know that the household is linked emotionally, if not in fact, to the Colonial period in U.S. history.

#### COLONIAL EARLY AMERICAN LIVING ROOM SUITE



Now I know where my parents got the inspiration for their “Early American” living room décor, right down to the rifle hanging above the fireplace just where my father’s Revolutionary era rifle hung for many years.

The ruffles at the bottom of the couch and chairs are called “dust ruffles.” That term may be from their great job at collecting household dust in their folds.

#### COLONIAL ENSEMBLE ON CALIFORNIA BEACH



Tired of sitting on your Early American sofa staring at imitation knotty pine wood paneling? Why not move your whole living room ensemble out to the beach? Here, you and your furniture can be surrounded by fresh air, bright light and sunshine, ocean breezes and the gentle lap of

breaking waves.

The caption informs us that this Early American ensemble is the “The California Group, From the Shores of the Blue Pacific,” manufactured by Style Crest in Lawndale, California.

#### HIGH BACK COLONIAL CHAIRS



These “Fireside Chairs” need a fireplace. Nevertheless, they are the perfect solution for tall folks with long necks. Be assured you will be sitting in “A truly quality line of Early American Upholstery, unequalled in styling, tailoring and quality construction at these competitive prices.” Manufactured by Clayton-Marcus Co., Inc., Hickory, North Carolina.

#### HIS AND HERS PICK-A-PATCH CHAIRS



Nothing reinforces a solid marriage more than sitting in “the famous and comfortable, Mr. & Mrs. Pick-a-Patch Chairs.” Note that “Mr.” can relax in his spacious rocking chair while “Mrs.” is relegated to her smaller, club chair. Its ample size pegs “Mr. Rocker” at \$98.50, while the petite “Mrs.” is \$69.95

#### CONTOUR LOUNGE CHAIR

If decorating with Pick-a-Patch chairs is not for you, you can accent your Early American décor with a genuine





Contour Lounge Chair. The caption points out that “Provincial living rooms finally reach ultimate in comfort with the addition of the sage green CONTOUR CHAIR covered in fine, long wearing boucle.”

Enjoying a 4:20 in the comfort of a Contour Chair need not be the only approach for winding down. There is a different route to after-work pleasure: “...all this comfort [from the Contour Chair], together with a new book and a good red apple brings joy at the end of a perfect day.” If you buy this lounge chair, be sure to stock up on good red apples.

#### EARLY AMERICAN SOFA-BED



“Sofa by day, bed by night...with the flip of the wrist, presto, a full-size bed...” Eagle Upholstering Co., Inc. of Philadelphia wants us to know that even “the most fastidious decorator can now have an authentic Early American sofa, covered in a wide choice of Colonial prints and Homespun.”

After World War II, when veterans and their families moved in droves to small, suburban ranch houses, a need arose for space saving, convertible couches for putting up visiting family and friends.

Notice the candle standing in a wooden, Colonial-style candleholder on the carpeted floor, facing the center of the sofa bed. A fastidious decorator must have placed this décor accent there to add a little *je ne sais quoi*.

The “French Provincial” furniture styles that were popular during the ’50s and ’60s make more reference to European furniture during the opulent era of Louis XV than to the French countryside. As the images on our advertising cards remind us, French Provincial furniture typically features silk or satin upholstery, curved legs, and often wood that was gilded or painted “antique-white” (white with a brushed gold overlay). Tufted chair and couch backs are also common details typical of mass marketed French Provincial furniture. For manufacturers, creating a look of opulence for customers appears to have been more important than users’ comfort.

Upwardly mobile, first generation European immigrants—Jews and Italians, in particular—often decorated in the French Provincial style. The overall aesthetic signifies affluence and says to guests, “We’ve made it in America.”

To protect the substantial investment in living room furniture, people often had custom upholstered, clear plastic slipcovers made for their French Provincial sofas and chairs. I remember sitting on a plastic slipcovered couch in a friend’s living room on a hot August day. I was sitting pretty, wearing Bermuda shorts. When I stood up, my thighs stuck to the plastic—a distinctive and not very pleasant sensation!

#### FRENCH PROVINCIAL LIVING ROOM SUITE



It’s all here—the antique white wood trim, curvy legs and tufted sofa back. Notice that the china lamp base echoes the furniture’s curves.

Called “The Loire,” it is described as a “Modified French Provincial sofa that offers maximum seating comfort while retaining the basic French lines.” Do fewer tufts on the sofa back define this French Provincial as “modified”? GREEN TUFTED SOFA AND SIDE CHAIRS (page 18)

While described in the caption as an English-inspired, “15th Century Warwick Castle Presentation,” this furniture is shown here because the tufting on the sofa and the gold, curved legs reveal the influences of 1950s-’60’s mass-market French Provincial design. Mid-century modern furniture styles are coming back in





fashion with a vengeance, especially among people under age 40. Tired of their parents' antique, golden oak furnishings, they are inspired by the 1950s modernist movement that features clean lines and minimal ornamentation. Referred to as "Modern" furniture in its day, the original style and its revival is now called "Mid-Century Modern."

TUFTED MODERN SOFA



This sofa design pushes boundaries with its single arm and gently curved back. Tufting moves from the sofa back, seen in French Provincial styles to the seating area on this Modern style sofa.

Salt and pepper sofa fabric combined with a red and black-flecked easy chair make this set highly stylish for its day. The suite includes a settee in a yellowish hued fabric and a side chair, shown in the background. The lamp, with its black metal triangular base sitting on a square coffee table, further carries out the modernist look.

ORANGE SECTIONAL SOFA

Luxurest Furniture Mfg. Co. of Denver, Colorado is the maker of "Miss Centennial, high style sectional." The text points out that features include "sculpturamic styling" and reversible foam rubber zippered cushions. Owners of impressive suburban ranch houses with spacious living rooms: This is the sofa for you!

Turquoise drapes and wall offer contrast to the orange sofa. Like the sectional, the coffee table has tapered, brass-tipped legs typical of Mid-Century Modern design.

Could the "fastidious decorator" have been at work



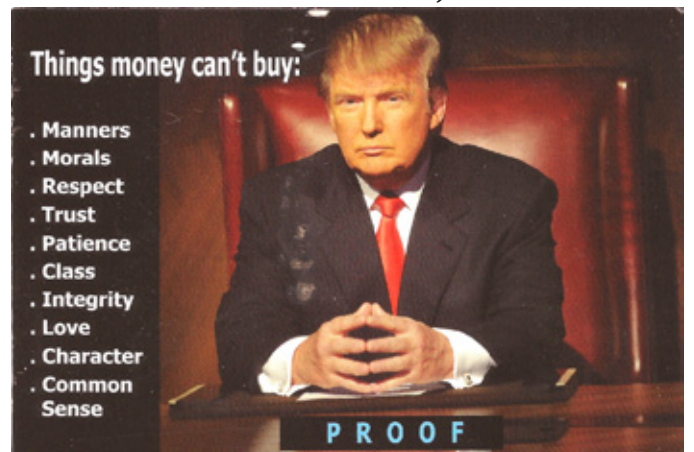
FRENCH PROVINCIAL GOLD CHAIR

With its gold silk fabric, tufted back and gold-painted, carved wood frame, this chair is fit for a King or Queen. Western Furniture Corp. sent this card inviting retailers to visit the company's Philadelphia showroom and see their "Complete Living Room Selection."



again, placing a random basket of fruit and two throw pillows on the carpet in front of the couch? I would guess that the motivation in placing these objects on the floor was to provide visual interest for the photo shoot, not to create a booby-trap for a stumbling guest who had been sipping something other than coffee at the table. If the goal had been to illustrate home decorating techniques, then I would change this expert's name to the "wacky decorator."

The Time IS Out of Joint



The only 2016 election card yet seen. *Thanks Wayne!*  
VISIONWORKS, WWW.CHANGINGWORLD.COM



# ONE POSTCARD, TWO DISASTERS, AND A WORLD'S FAIR

by DANIEL SAKS

On June 22, 1906, two months after the San Francisco earthquake, fire destroyed most of the buildings along the Santa Cruz Beach Boardwalk, including the casino and the plunge baths. This postcard, dated Nov. 9, 1906, shows an

tent city pictured was only identified as a camp near the Presidio but the view of Alcatraz certainly is from the Marina District. Was this Miss Stone's camp?

And since the Harbor View area was incorporated into



artist's rendering of the new bathhouse. The banner in the sky reads, "Bathing Pavilion" and "W. H. Weeks," who was the building's architect.

the 1915 Panama Pacific International Exposition fairgrounds, I say that this postcard represents the destroyed Santa Cruz Beach Boardwalk, the 1906 San Francisco Earthquake, and the 1915 PPIE, all in one. It's a loose connection, I'll concede, but the events are indisputable, so I'm sticking with it.

The view on this card may be fairly common, but the address side conveys much intrigue. In the lower left corner is written "Harbor View Camp #8" indicating that the recipient, Miss A. V. Stone, would have been residing in one of the refugee camps set up after the April 1906 earthquake.



I also like to think of the recipient, Miss Stone, reading the message, "Come down and see the new building when you can," and thinking to herself, "I'd sure

We know that thousands of San Francisco residents made homeless by the earthquake were housed in shacks and tents. Harbor View Camp #8 in the Marina District eventually had 2800 residents. The

like to visit Santa Cruz, but as I lost everything I owned in the earthquake and for six months have been *LIVING IN A TENT*, how about sending me some train fare, Marie?"

## TREASURER/HALL MANAGER REPORT

Our Club Balance as of April 1st, 2026 is \$5,470.27.

As (we hope) everyone is aware, there is no meeting this month. The May meeting will be in room C-205 and then we are back across the hall in room C-210 for the rest of the year. —ED CLAUSEN, TREASURER/HALL MANAGER

## HISTORY DAYS AT THE OLD MINT

This year San Francisco History Days was a three day affair and was free to enter. Saturday and Sunday were open to the general public, but Friday was deemed an educational day, and only school kids were welcomed. Our club had a two table exhibit organized by Kathryn Ayres. A few members came by to help, like Jim Caddick in the picture, and Kathy Samuels made photos! Thanks to all who partook! Lots of questions were answered, and lots of club cards were passed out. The investment in time and energy paid off as at the March meeting a few people were present who saw us at SF History Days. Two of them—Jackie and Charles Hawley—joined.





## WIENERMOBILE POSTCARD

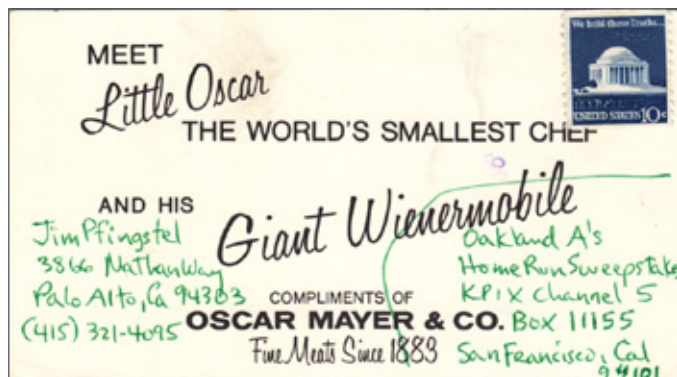
### HITS A HOME RUN

by Daniel Saks

Another five years, another Wienermobile anniversary. The October, 2006 and August, 2011 Newsletters celebrated the Oscar Mayer Wienermobile's 70th and 75th anniversaries and this year we pay tribute to its 80th. This image of Little Oscar and the Wienermobile is on an oversize non-postcard used as a postcard. The postage stamp es-



caped cancellation but the card's vintage is known because of the addressee. The card is from Joseph Jaynes' cache of postcards acquired from a person who worked with television viewer participation contests in the mid 1970s. Local station KPIX televised the Oakland Athletics' baseball games. Viewers who sent in postcards would win a prize if their card was chosen during a specific inning and an Athletic then hit a home run.



Wienermobiles have been on the road since 1936, but learning of their whereabouts today means using the very latest technology. Five years ago the six Wienermobiles' current locations were available on the Oscar Mayer web site. Now it's necessary to use Twitter, Instagram, or download Oscar Mayer's app to one's mobile device to monitor the Wienermobiles' travels. But don't expect to get a Tweet from Little Oscar. For some time Wienermobiles have been driven by recent college graduates, called Hotdoggers, who tour the country. Several years ago I happened upon a Wienermobile in the Safeway parking lot across from Ft. Mason Center. So hook up your smart phone or tablet to learn when one will again be here.

## RESEARCH

THE *RESEARCHING* AND *RESEARCHING* COLUMN in the last issue generated several comments of interest and approval. One response to the story on the Vanderslice residence at 2702 California was particularly satisfying.

Rose Melcher wrote in and included a photo of the building when she and her family lived there from 1946 to about 1966. She revealed that "after the 1957 earthquake the house next door on the left was destroyed. There was no damage to 2702. In her note she asked for help with learning the provenance of the building.

Two minutes on Google revealed much. In 1908 Dr. W. B. Lewitt lived there, and he attended the 6th International Conference on Tuberculosis. Current and previous owners were listed as were the property taxes—just under \$40,000 a year.

I was about to ask David Parry in the club if he knew how we could find out more, but then I discovered Dave's detailed article on the SF Historical Society's website on the home's architect, William Mooser.

The first William Mooser came from Switzerland in 1854. He set up his architectural practice in Virginia City and San Francisco. He died in 1896, so most likely the home on California Street was designed by his son, William Mooser II. [www.realtor.com](http://www.realtor.com) shows it was built in 1900. Wm. II designed much of the D. Ghirardelli Company chocolate manufacturing complex; in 1900 he was appointed as the first City Architect for San Francisco. His son, William Mooser, Jr., was also an architect and worked in his father's practice. For a fuller story on the Moosers and many other architects see David Parry's website [www.classicsfproperties.com](http://www.classicsfproperties.com)

AN EMAIL EXCHANGE between John Freeman and Frank Sternad tells the story of another successful research project. John's initial message came with the subject shown as "Up for a challenge?"

«I bought these two cards because the seller listed them as San Francisco. Now that I have them, I have studied details, and am having trepidation that maybe they are from somewhere else. I am thinking the name of the shop is not on the awning, but only what they sell—Catholic Prayer Goods, a generic term that later would be called "Church Goods." The CIMA seems like a good clue, but then it could be the brand of liturgical items that paid for the signage. The displays in the window change between







● Cills Henry, sergt police, r 597 Dolores  
● Cima Giovanni, pictures, 3192, 16th  
● Cimerlin Jules, r 701 Fulton  
● Ciminello Adelaide, widow, r 367 Lom-

● Cills Henry, sergt police, r 1403 Jackson  
● CIMA GIOVANNI, pictures, frames, statuary and Catholic prayer goods, 3192, 16th  
● Cima Olinto, painter, r 2824 San Bruno

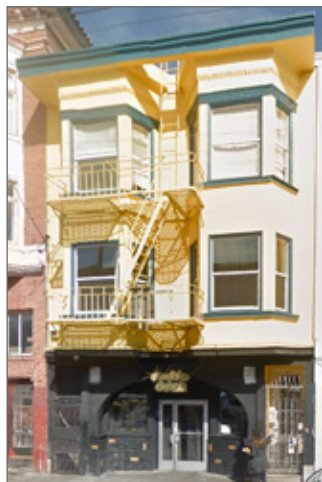


the two pictures, as does the clothing (heavy coats vs. shirtsleeves). The bay windows seen above sure could be San Francisco, but maybe not. Before I put these in the “mystery” category, where I may never get back to them, I am turning to Bulldog Drummond Sternad, whose tenacity and resourcefulness is legendary. Essentially I’m kind of stumped on where to look, and hope you are up for this challenge.» [Who could shrug off this caper? Not Frank.]

«Subject: G Cima Prayer Goods

«You’re good, John. They are from San Francisco. CIMA is the proprietor’s name, preceded by a faint “G.” on the sign. The 1910 and 1911 directories list his occupation as “pictures” at 3192 16th Street, and the 1912 directory cinches it by including “Catholic prayer goods” among his offerings, even though his name is misspelled “Cimi.” This fits with the divided back and “AZO 4 arrows up” stampbox, circa 1907-17.»

Attached were scans of the two Directory listings.  
«Damn, you’re good, Frank! The building is still there, near the corner of Guerrero but is now a bar called Double Dutch II (they have a “I” on Mission Street.). The lower level is greatly altered with an arched entry and no showcase windows, but the upper bays look the same. About a block from Mission Dolores and in a Catholic area of the day (although there was a scattering of variations of Lutheran Churches near by, appealing to Germans and Scandinavians). Curious about Giovanni’s last name spelling in the directory, but we know how quickly and incompletely composed those volumes were.



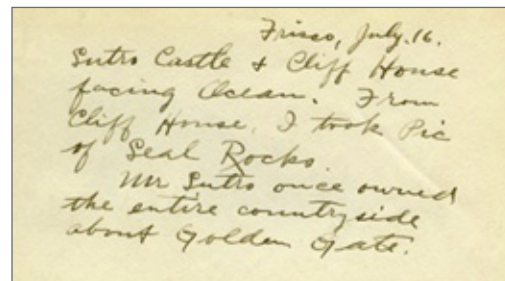
Thank you!»

ANOTHER QUERY was answered by postcard perusal. *Question: When was the sea wall at Ocean Beach built?*

Dennis O’Rorke posted a (spectacular!) “J” card that showed the north end of Ocean Beach with no seawall.



John Martini commented: «This has to be around 1910-1911. No buildings yet on back terrace of Cliff House. Also, women’s dress styles and men’s ‘derby’ hats. By mid1910s both were going out of style.» Frank confirmed the AZO 3▲up-1▼down stampbox on J 345 indicates a date of 1911. Dennis put up a photo of wall construction with a dated



comment on the back. *Answer: 1916.*

—LB



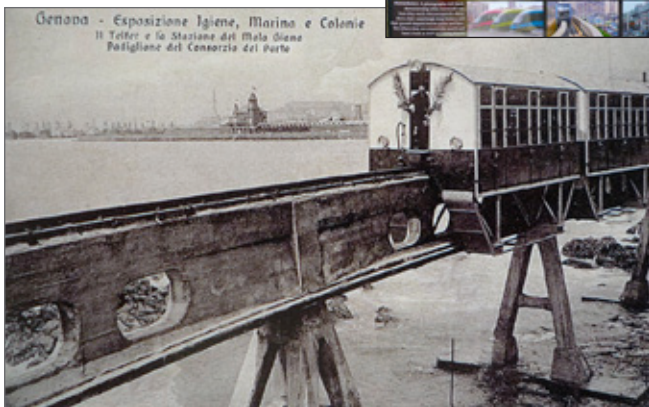


*P.S.* HERE WE ARE ON PAGE 22, ALREADY, and there is much waiting in the wings. As of this moment, articles have been submitted on European autos, Boy Scouts in Sonoma County, Mike Roberts, The Nut Tree Inn, V.C. Morris, and more. I've been gathering SF school cards for a spread, and the Allied War Expo of 1918 is a major topic of interest. If you have images, please send high resolution scans. Chuck Banneck has provided a booklet on the War Expo, and we would like to create an illustrated check list. War mongering on the heels of *the war to end all wars* should prove to be illustrative and worthwhile research. Wearing her Program Chair hat, VP Kathryn Ayres reports programs are scheduled for most of the coming months. July and September are still vacant. If you can share a few of your cards and twenty minutes of your time by enlightening us at a meeting, please let Kathryn know. Coming attractions include the Great White Fleet; Northern California fairs, festivals and fun; ferns and flora of the redwoods; novelty postcards; Christmas in San Francisco stores; and Santa in robes of many colors.



FRAY JUNIPERO SERRA has been seen before in these pages. Now, we view him as a saint, since his canonization by Pope Francis last September. This card from Lowman Publishing Co. is graced with a painting by John Roby, a well known California artist. San Francisco has close connections with several saints, revered in others than the Catholic faith. [Another newsletter topic?]

NANCY REDDEN wants us to know more about the monorail book by Kim A. Pedersen she announced in January. Here's the cover and a monorail card from Genoa, Italy—a train of the future on the shore of the Mediterranean, circa 1910.



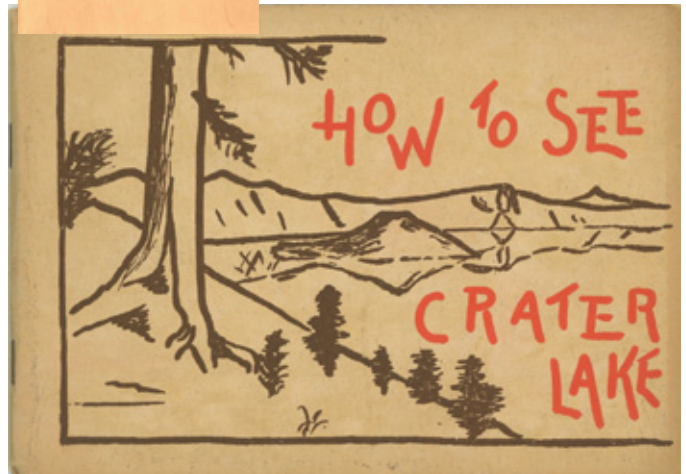
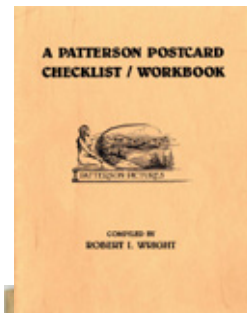
BRAG BOX, EDITOR'S: The Call Bldg, aka the Claus Spreckels Building and, in recent years, Central Tower, has been a favored topic of mine for decades. My fourth hard-to-find, cardinal view from the Spreckels Rotisserie came from Bruce Diggelman's album and is a memento of postcard club friendship. A late night foray on eBay resulted in this



trophy taken in its closing minutes as a Buy-It-Now. Apparently it's a New Year card; the text has not yet been translated. [Ken?] Housed behind the Call Bldg tab, it joins a small group of city cards published in Japanese.



PATTERSONIA continues to be of rousing interest among California RP hunters and gatherers. A scan of the cover of a booklet published by Pat and his then wife during the Crater Lake years appeared, and online delving produced a surprising find: Zeke Wright's A PATTERSON POSTCARD CHECKLIST/WORKBOOK can be found and opened on more than one research library site! I bought a copy from Zeke, himself, but online it's never misplaced.







Another potential newsletter series is San Francisco Religion. I have dozens of cards. Your scans will add to the trove. Above on a 1940s card, is the architect's impression of Grace Cathedral when completed—which happened only recently. An Allied War Expo card is also shown here. I trust that it will stimulate many of you to scan and send. —LEW



**MORE RESEARCH: BEHIND THE WINDMILL**



Another J card! This one is a striking silhouette of the more northerly windmill on the western edge of Golden Gate Park. The image has been lightened twice to make details more apparent.

We all recall that “J cards” are mostly exquisite real photo postcards made by Balfe Johnson in the early years of the 20th century. See Jack Hudson’s program review in the June 2006 newsletter for much of J’s story.

This card was posted online by Dennis O’Rorke. The exchange of comments is copied here.

DENNIS: «I was going thru my computer scans and came across this J 243 card. Never noticed the J before. It was in with my Ocean Beach stuff and not the Golden Gate Park files. No scan of the back and no idea where the actual card is. Who knows, might be more J’s lurking in there.

LEW: «Neat to see J’s clear handlettering! And unusual to see so much toning to one of his cards. Is that the old Beach Chalet at the end of the blade... or the lifesaving station?

FRANK: «Very nice silhouette image. The master list for Johnson cards shows the Marsh-Girvin Co. album at SFPL contains this card. No private owner listed.

SAN FRANCISCO "SOUVENIR PHOTO"  
MARSH GIRVIN CO., 712 MARKET ST., SOLE AGENTS

Maybe you have it lurking somewhere, Dennis? I credited it to you when you emailed it three years ago. Here is 1911 map of the area. POV seems to suggest Beach Chalet on the left and USLSS structure on right, U think?



D: «I would go with the old Life Saving Station. Which was purchased for \$75.00 and moved to its present location near the corner of 47th and Cabrillo. Right foreground is probably the Millwrights Cottage. Original card was almost a silhouette and I lightened it up a bit in an attempt to bring out details.

L: From the map it looks like the two smaller bldgs in the RP are the left and right lifesavers. Look at the chimney pots. They’re the same on both bldgs. The RP makes one think that the right hand bldg is the windmill’s HQ, but it is too similar to the one on the left. [So it is most likely the Life Saving Station across from the beach.] Shot must have been taken from the SSE. —LB

**WELCOME TO OUR NEW MEMBERS**

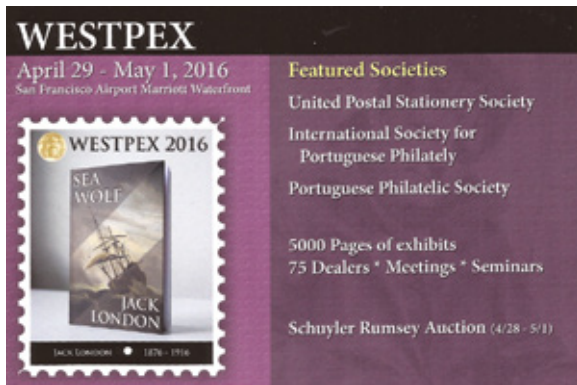
Greetings to Catherine Alexander, Cupertino, on her return to the club; she’s a collector of Healdsburg, Napa, Yountville, St. Helena, Cupertino, PPIE, Santa Clara County fruit industry and has a website: [www.siliconvalleylibrarian.com/](http://www.siliconvalleylibrarian.com/)... Mabel Floyd, a collector in Kingwood, Texas.... Kathleen Burrell and Roberta Elsner, collectors in Pacifica. [Between the two they collect everything, including postcards.] ... Jackie and Charles Hawley, general collectors in San Carlos. ... Sheila Bradford, in Daly City who collects “Everything.” ... Welcome back to Mark Anderson in San Francisco, a collector of San Francisco, Northern California, Agricultural Promotion/Ads.



P.O. Box 621  
PENNGROVE CA 94951



NEWSLETTERS DATING FROM MARCH 2003 ARE ARCHIVED IN COLOR AT [WWW.POSTCARD.ORG](http://WWW.POSTCARD.ORG)



WESTPEX, the friendly stamp mega-show held each year near SFO can offer surprises and treasures for determined postcard collectors. The producers prove their friendship time and again with the several postcards they publish for each yearly event. Jack London is the 2016 theme.

### WESTPEX 2016

STAMPS & POSTAL HISTORY FOR COLLECTORS

April 29 – May 1, from 10 AM

San Francisco Airport Marriott Waterfront Hotel

\$5 Admission, Kids under 15 free with adult

More info: [WWW.WESTPEX.ORG](http://WWW.WESTPEX.ORG)

### SAN FRANCISCO BAY AREA POST CARD CLUB APPLICATION FOR NEW MEMBERSHIP

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