

San Francisco Bay Area Post Card Club

July-September 2016

Saturday, July 23, 11 AM to 3 PM

Vol. XXXII, No. 3

Browsing and Trading, 11AM to 1PM – Meeting begins at 1 o'clock

Fort Mason Center, Bldg. C, Room 210
Laguna Street at Marina Boulevard, San Francisco

*Visitors and dealers always welcome.
Meeting Schedule on back cover.*

- IN
THIS
ISSUE
- GREAT WHITE FLEET
 - CALIFORNIA FAIRS & FESTIVALS
 - A. P. HILL & FULMER'S FAMOUS PHOTOS
 - COUNTING MIKE ROBERTS
 - FUN WITH POSTCARDS
 - CAR ADVERTISING POSTCARDS

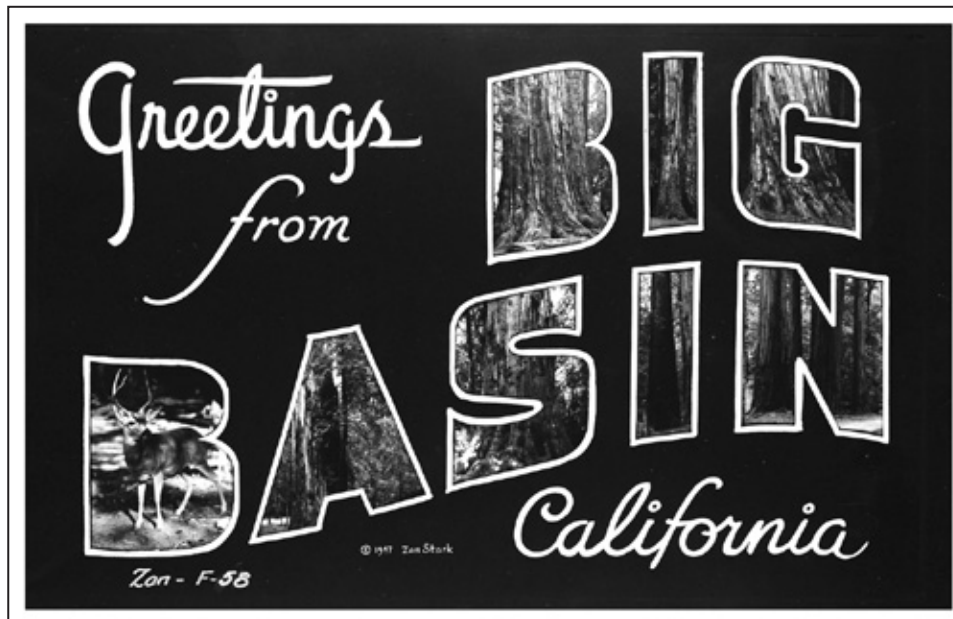
PROGRAM: The July program will focus on ONE favorite card from everyone present. Is there a particular card that fascinates you, or inspires you? Why? Tell us what is special about it. Your post card will be projected on the screen!

Bring your postcard to be scanned **before 12:30**. Or, **EVEN BETTER**, send a scan of your postcard **PRIOR** to the meeting to Kathryn Ayres at [piscopunch \(at\)hotmail.com](mailto:piscopunch(at)hotmail.com). If you choose to do this, please send your image at least one day before the meeting.

PARKING: *Can be tough.* Come early; there are pleasant diversions at Fort Mason Center—especially the library booksale and its coffee area. Park inside the gates, \$10 or more—or free, on-street or through the upper gate off Bay Street at Franklin. Always best to take the Muni, walk or carpool.

VINTAGE PAPER FAIR DATES CHANGED TO JULY 30-31!

COVER CARD



For club members, the months of July and August should be dubbed “Redwood Summer.” In this issue Frank Sternad provides an in depth look at the photographers Andrew P. Hill and F.R. Fulmer and their pioneering work in the Big Basin redwoods. At the August meeting, Scott Peden will present a different look at Big Basin, gained from his experience as park docent and historian. A

third photographer, Alexander Stark, Zan to us, was notably active in the Santa Cruz redwoods, and an impressive large letter photo card he created in 1947 is shown as this month's cover card.

Show & Tell: Darlene Thorne showed Decoration Day and Memorial Day cards, one with the music for “My Country ’Tis of Thee,” another card showed First Ladies Nancy, Barbara and Hillary in corsets; one more showed Hillary as queen during the earlier Clinton years. ... Jim Caddick showed cards by Bardell Printing with Chinese printing on the back, also a German folk tale card of mushrooms with a song that Jim declined to sing, and an RP of a king and queen at a picnic. ... John Freeman showed a new-to-him high quality, embossed (not burned), GWF leather card © 1908 by Pacific Leather with a banner reading US Fleet Entering Golden Gate. ... Fred Van der Heyden brought a chrome of a 1950s plan for “modernizing” the Claremont Hotel, a New Year Netherlands card with way too much postage and home made Austrian photos glued on. ... Sue Scott brought a bunch of wild garlic from her garden and artist signed Nursery Rhymes. ... Carol Jensen is looking for people to write picture books for Fonthill Media, a local history publisher. ... Kathryn Ayres has only three GWF cards and showed them all: one with poppies in that category, an RP of the *USS California*, “She’s a Bear!” in her bear category, and a sepia card with poppies, bear and the state seal. ... Jack Hudson alerted us to the Lewis Hine show at the Cantor Art Center at Stanford through October 24.

—NANCY REDDEN, SECRETARY, AND LB

MINUTES, June 25, 2016

On this warm and clear early summer day with an almost empty parking lot, more than 31 postcarders—including three guests—filled Room C-210.

Cards were brought for sale or trade by Dave Parry, Ed Herny, Felix Zekhster, Ted and Arlene Miles for the Western Railroad Museum, Candace Injaian, and a box of 10¢ club cards.

The club meeting was called to order by President Ed Herny at 1:03 PM. Guests Catherine B. and Karen W., friends of Darlene, were introduced.

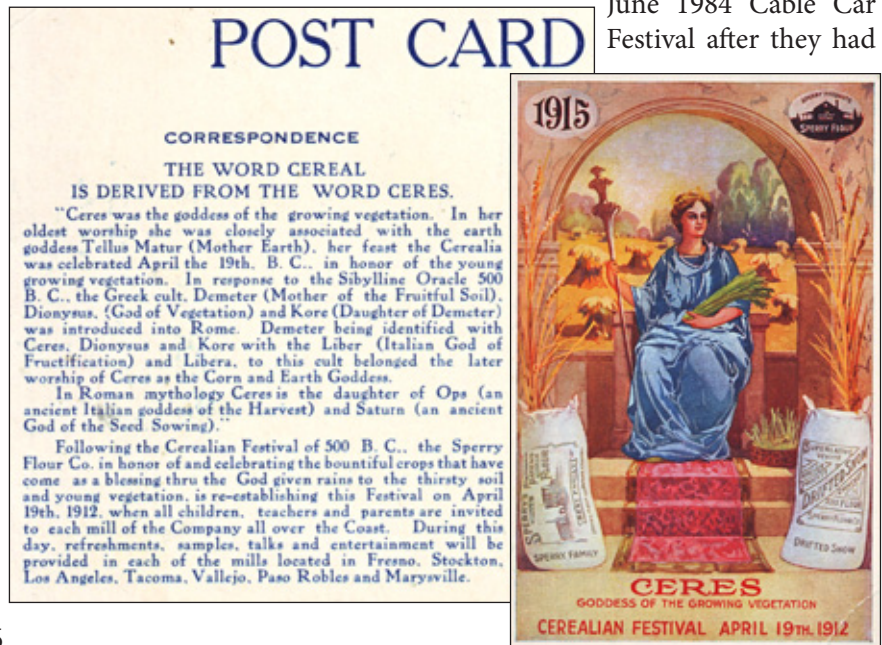
Announcements: Alex Pellegrini reminded us of the date change of the Golden Gate Park Vintage Paper Fair, now scheduled for the final weekend of July. ... Lew Baer reported that Joseph Jaynes is back in the hospital. Cards and prayers will be appreciated. Lew also told that the club still has a few nice cards by Philip Boileau for sale. He also revealed that new member, Susan Nagy, is actively looking for larger meeting space for us.

Drawing: Included were Bicentennial history cards, a group on Paul de Longpre’s Los Angeles home, a packet of

Novagem repros, Rose O’Neil Bicentennial cards, a very long repro of the Safeway building mural, a graphic novel on Isadora Duncan, a Tahoe Parker photographer exhibit poster, an album and checklist on Frances Brundage, and a book on Paul Finkenrath Berlin (PFB). Thank you to the many donors!

Show & Tell: Russ Samuels showed two *Peanuts* vacation comic strips. ... Jack Hudson showed another, all about postcards; Jack also showed two RPs of Captain Eddie Rickenbacker, one in a plane, the other behind the wheel of a Mason racing auto—Mason later morphed into Duesenberg. ... Chuck Banneck showed two festival cards, the Cerealian Festival by Sperry Flour Co. for 1912, and the

June 1984 Cable Car Festival after they had



been shut down for two years. ... Nancy Redden brought the June 2016 issue of *Country Living* magazine with Benjie, a rescue dog, who had been Nancy’s mom’s pet until she died; Benjie now lives the good life with Sheryl Crow in a mansion in Nashville.

—NANCY REDDEN, SECRETARY, AND LB

Ed Herny on
THE GREAT WHITE FLEET VISIT OF 1908

In 1907, there was world peace, Ed began. Teddy Roosevelt was in his second term as President, and San Francisco was recovering from the devastation of 1906. The President wanted to strengthen our country and its position in international affairs, and so he conceived of sending a fleet of new battleships around the world. He especially wanted to impress the Japanese after their victory against Russia.

TR's fleet would include 16 battleships, 6 destroyers, 7 support ships and 14,000 men. It would cost \$15 million. Congress—and the troops—were told that the sailing was only to the West Coast and back again. Once the ships were underway from Hampton Roads, Virginia, on December 17, 1907, the crews were informed that it would be an around-the-world voyage.

Ed read quotes from several of the sailors on shore at Trinidad, "...only tourist attractions..." from the leper colony, and from crossing the equator on January 6. We saw an exceptional, if later, equator crossing-Mermaid card from the *USS Tennessee*. The next stop was Rio de Janeiro on January 12, and we heard about a bar melee with local longshoremen.

The fleet continued around the tip of South America and put in at Callao, the port of Lima, Peru, where a bullfight was staged for the visitors. A real photo showed sailors in white atop the stands.

At Magdalena Bay, off Baja California, the crews had battle practice firing at canvas targets and sailed on. At San Diego the fleet was greeted by a *Welcome* postcard picturing a girl in red. The ships needed to recoal every two

weeks, so they were never too far from port, and the troops had lots of fun in every port—Los Angeles (San Pedro), Santa Barbara, Monterey, Santa Cruz. San Francisco's was the most elaborate reception.

The fleet assembled outside of the Golden Gate for a 12 o'clock high entry on May 6th. There was much public excitement, and the city was jam packed with residents and visitors. Photographers were eager; of them, Ar-

thur Pillsbury was probably the most clever. He sent two of his photographers to Alcatraz where the other hopeful shutterbugs were. He, instead, went to Point Bonita on the Marin headland and got the very best shots of the ships with none of the fog. Pillsbury made a panoramic view which was spread across the full sheet of the *Examiner*. In all, he made more than a hundred postcards of the Great White Fleet including his photo cards of the troops on board the ships.

It was the first time such a spectacle of huge ships in single-file formation had been seen. Huge, and so many of them! Each ship had its band playing as it steamed into the bay.

Slowly... music filled the room. Also sprach Zarathustra, (*Thus Spake Zarathustra*), Opus 30, a tone poem by Richard Strauss, was composed in 1896. Could its heroic strains have been one of the pieces played by ships' bands in the style it was played a century later in the film *Star Wars*?

We were already breathless, in awe of the remembered pomp and patriotic pride, when Ed began reading firsthand reports from newspapers of 1908. It was estimated that a million people clothed the beaches and hillsides to watch the spectacle, and Pillsbury's soft black and white photo cards with their sepia toned borders made us feel like we were standing there amid the throng.

Think of the mammoth size of cruise ships today. The ships of the Great White Fleet were as impressive, dwarfing harborside structures, and there were 16 of them! The hulls were painted white. The superstructures were buff.





ONE OF PILLSBURY'S CLEAR SHOTS OF THE FLEET OUTSIDE THE GOLDEN GATE



CROWDS ON A HILLSIDE CHEERING THE SHIPS AS THEY SAIL INTO THE BAY

The Berkeley *Gazette* evening edition of May 6 reported on the “great armada” passing through the Golden Gate. Arthur Matthews’ *Philopolis* magazine expounded on the visit of the fleet, and Lucia Matthews’ art captured tinges of its grandeur.

On July 17, 1908, the ships of the Great White Fleet sailed westward. Sailors’ com-



A NIGHT VIEW OF THE FLEET AT ANCHOR IN SAN FRANCISCO BAY

ments recorded their West Coast time as “One continuous party!” Three hundred of the men deserted here.

Following much well deserved applause, Ed thanked those club members who had helped with the presentation, especially Darlene Thorne and John Freeman. —LB



WOOD AND CANVAS PRACTICE TARGETS AT MAGDALENA BAY



WHAT ARE THOSE STRANGE INSTRUMENTS THE SAILORS ARE HOLDING? THEY'RE NOT FOR MAKING MUSIC, OR FOR FEEDING THE GOAT. THEY ARE FRESHLY BAKED LOAVES OF BREAD.



WE’VE SEEN SEVERAL OF THESE CARDS BEFORE AND MANY OTHERS BY PILLSBURY WITH HIS STRIKING SEPIA TONED BORDERS. THIS, HOWEVER, IS A FIRST FOR THE MAP OF THE CRUISE TO BE SHOWN IN DETAIL.

Darlene Thorne on CALIFORNIA FAIRS AND FESTIVALS

The lights dimmed, and the screen lit with the spooky real photo image of a bat-shrouded exhibit at the 1894 Mid-winter Fair in Golden Gate Park. Over the next 30 minutes many dozens of postcards appeared before us—all of them from mostly Northern California public events and event-like operations.

Woodward's Gardens in the Mission and Sutro Baths were neither fair nor festival, but with popular diversions and ongoing entertainment, the businesses played festive roles, as did Playland at the Beach.

The Chinese New Year parade appeared followed by several Admission Day postcards (for 1909, a die cut bear). In 1907, 40,000 Native Sons of the Golden West attended the parade. 1908 brought a million to the city's bay shore for the arrival of the Great White Fleet, and 1909 saw the first Portolá Festival. Postcards showed a "Portolá Smile" and President Taft.

From 1911 we saw a Madonna style poster for Votes for Women and also RPs of the Santa Rosa Carnival and its Queen Zelma. Several more carnival cards followed from Russian River communities, on two of which were Darlene's family members.

An RP showed barnstorming meets. After WW I, pilots could buy their planes for \$500, and some set up to take folks for rides. Darlene found her grandfather in one crowd photo. Kids in Monte Rio paraded in crepe paper ruffled outfits (ouch!), and on the last night of the season the Pageant of Fire Mountain brought a firefall down a

hillside to the River.

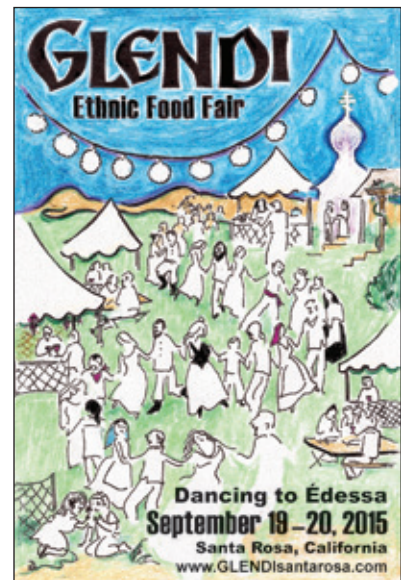
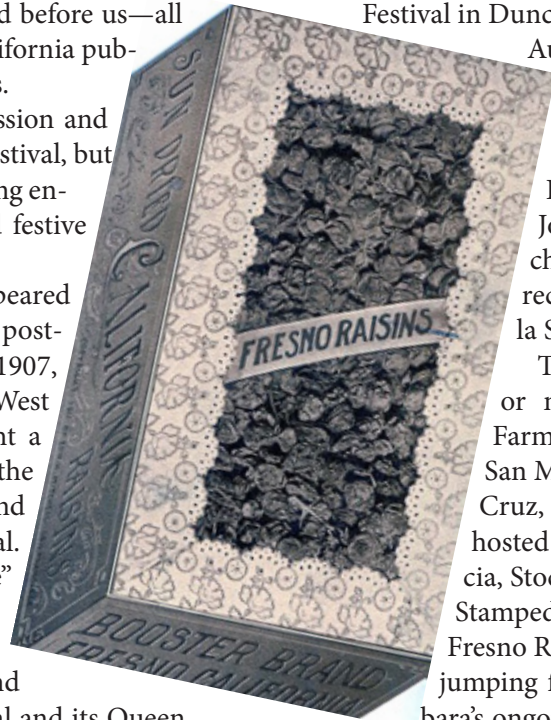
An early [Sebastopol Apple Fair](#) card featured a "Shoot the Chutes" recreated in apples; a modern card of the Arts

Festival in Duncan's Mills followed. On to the Tahoe Auto Route Wishbone, Petaluma's Egg Day (since 1898), and a Penngrove festival float. For the State Fair Santa Clara's Electric Tower was recreated. It was supposed to light all of San Jose; farmers complained it kept their chickens awake. In 1914 the State Fair recreated a crash of two locomotives, à la Scott Joplin.

The projector flashed another fifty or more times: Hot Springs, Ostrich Farm, Cherry Festival, Tokay Carnival, San Mateo, Bay Meadows, Saratoga, Santa Cruz, Marysville, the Redding Carnival hosted by the local postcard club (!), Benicia, Stockton, E Clampus Vitus, the Calgary Stampede in Contra Costa County, several Fresno Raisin Day cards from different years, jumping frogs, Renaissance Faire, Santa Barbara's ongoing festival, the Golden Gate Bridge 50th Anniversary, the 2015 SF Ukethon.

We knew it was a prolific category, and we were delighted to see so many postcards of people having fun—just as we were.

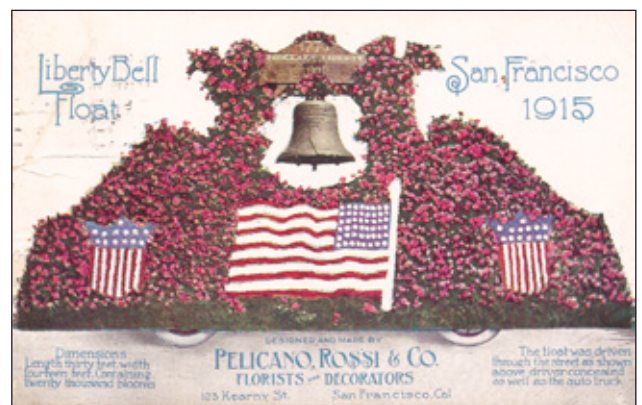
Most of these postcards are from Darlene's albums of mementos and rarities and were shown in her program. Some are boldly promotional, others—amateur photo cards. A few are from the Editor's boxes, including one designed by Janet Baer. —NOTES BY LB



DIE CUT FRESNO RAISIN DAY



The artist's name on the May club card is unreadable, but there is a good deal of printing on the bottom. Britton & Rey lithoed it. It was copyrighted by Allan Pollok, an active politico and member of the Fleet Committee. His name was misspelled on the postcard.



Andrew P. Hill and Fulmer's Famous Fotos

by FRANK STERNAD

It all started with a woman smiling at me through a hole in the base of a redwood tree. The photo postcard was titled in a familiar style of lettering, "Mother Tree, Big Basin," and an EKC stampbox on the back suggested production in the 1940s.

Over the next couple of months, other postcards connected to the Mother Tree image in one way or another surfaced, and I was soon back in the research saddle trying to make sense of things. Eventually, I discovered that the woman in the redwood could be identified and that she played a supporting role in an important photographic history—a story that rambled through the Santa Cruz redwoods for a half-century, populated by three California photographers.

The saga begins on the weekend of October 7-8, 1899 as a forest fire raged through the Santa Cruz Mountains, 65 miles south of San Francisco near the railroad town of Wright's Station. Many homes and vineyards had been destroyed, and when the inferno threatened Mare Vista Winery, owners Ernst and Emil Meyer desperately pumped 4,000 gallons of red wine from storage vats to help extinguish the blaze. A riveting narration describing the heroic battle to save the winery was written by naturalist Charles F. Holder of Pasadena; and when published in the July 1900 issue of London's *Wide World Magazine*, the article was illustrated with photographs taken by San Jose photographer, Andrew P. Hill.



MARE VISTA WINERY, "...THE BUILDING WAS THREATENED ON EVERY SIDE."
RETOUCHED PHOTO BY A.P. HILL, 1900 FOR WIDE WORLD MAGAZINE.



THE MOTHER TREE AT BIG BASIN, CALIF. (F16 PHOTO POSTCARD MADE C.1940).

Among Hill's photos of incinerated firs and madrones, scorched buildings and brave fire fighters, was an image of well dressed people standing at the base of a massive redwood. Holder had specifically requested such a picture to give his British readers an accurate impression of the giant size of *Sequoia sempervirens*. According to the legend, five months after the fire in early March 1900, Hill packed his equipment and traveled by narrow gauge railway over the summit to Big Trees station just south of Felton. There he found the perfect subjects—majestic redwoods, some approaching 280 feet in height and 16 feet in diameter. Joseph Welch, one of three brothers who owned the grove, confronted Hill for his unauthorized photography and strong words were exchanged. Despite the proprietor's objections, a photo of one of the big trees appeared in Holder's article, credited to A. P. Hill.

Andrew Hill was well aware that primeval redwood forests in Santa Cruz County were in danger of annihilation. In 1879, train service was opened between Oakland and the city of Santa Cruz via Felton; and by 1885 passenger and freight trains had pushed north from Felton to Boulder Creek. Logging of the San Lorenzo River watershed began in earnest, and ten years later the dozen miles between Boulder Creek and Waterman Gap were clear-cut, presenting a scene of utter desolation. By 1900 loggers were advancing on the Waddell Creek watershed in Big Basin.

Hill recalled in his memoirs:

I was a little angry and somewhat disgusted with my reception at the Santa Cruz Big Trees...the thought flashed through my mind that these trees, because of their size and antiquity, were among the natural wonders of the world and should be saved for posterity. I said to myself, "I will start a campaign immediately to make a public park of the place."

Ultimately, Hill shifted his focus from Welch's Big Trees to the ancient grove in Big Basin. He contacted influential people and urged writers to submit opinion pieces to local newspapers, arguing for protection. On May 18, 1900 he and his fellow activists founded the Sempervirens Club,

an organization dedicated to preserving the redwoods in Big Basin as a public park. Their rallying cry was “Save the Redwoods.” The Big Basin Lumber Company had purchased timber rights, and time was of the essence. For two years, club members urged state legislators and the governor to supply \$250,000 to buy 5,000 acres. Opponents, including the San Francisco *Call*, argued that the price was higher than the land was worth. Such was the dollars and cents thinking of the time.

Finally, on September 26, 1902, after many anxious moments when it looked like the fight would be lost, a commission appointed by Governor Henry Gage concluded negotiations to purchase and accept donations of land that came to be called California Redwood Park—3,800 acres of old growth forest at Big Basin, including the first stand of coast redwoods preserved for posterity. There is no doubt that if Hill and the Sempervirens Club had not acted when they did, the Big Basin redwoods would have disappeared within six months. Instead, the people of California became owners of what is now the state’s oldest park. The area was formally opened to the public for hiking and camping in June 1904; and later additions increased acreage to over 18,000. The preserve was renamed Big Basin Redwoods State Park in 1927.

Andrew Putnam Hill was born August 9, 1853 in Porter County, Indiana, and came to California at the age of 14 with his uncle. The next year he enrolled at Santa Clara College where he completed two years of high school education. His early artistic abilities were encouraged, and at age 22 Hill enrolled at the new California School of De-



THE GIANT AT WELCH’S BIG TREES NEAR FELTON. HILL PHOTO, 1900 FOR WIDE WORLD MAGAZINE.

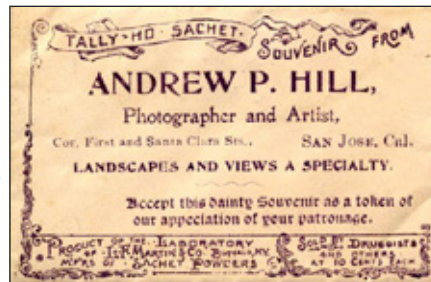


IRVING T. BLOOM’S LUMBER OPERATION HAS CLEAR CUT UP TO EDGE OF BIG BASIN FOREST. PHOTO BY ALICE IOLA HARE, C.1901.

sign in San Francisco. A year later, he joined one of his instructors, Louis Lussier, in a San Jose portrait painting business; in April 1883 he wed Florence Maria Watkins. They raised two sons, Andrew P., Jr. and Frank Ernest.

Hill’s large painting, “The Murphy Party,” depicting the first wagon train crossing the Sierra Nevada in 1844, won a gold medal at the 1890 California State Fair for best oil landscape. It was subsequently acquired by the Society of California Pioneers in San Francisco. Although an accomplished artist, Hill was unable to meet expenses solely from his painting, and he ventured into photography. In 1889 he opened the first of several studios in San Jose, including a partnership with Sidney J. Yard in 1892.

Because of his popularity and success at enlightening the world about the Santa Cruz redwoods, Hill’s photos became a primary source of illustrations for magazines, newspapers, and postcards. His supreme photographic achievement was a 2 ft. x 18 ft. panorama of more than forty redwood trees in the proposed park area. It was made from thirteen individual negatives printed on a continuous roll of photographic paper for exhibition at the 1901 Pan-American Exposition in



HILL USED THIS SACHET SAMPLE FOR ADVERTISING HIS STUDIO LOCATED IN SAN JOSE’S SAFE DEPOSIT BUILDING, C.1900



ANDREW PUTNAM HILL—ARTIST AND PHOTOGRAPHER, MAN WHO SAVED THE SANTA CRUZ REDWOODS. HILL STUDIO PHOTO, C.1895.



FOUNDING MEMBERS OF THE SEMPERVIRENS CLUB STANDING IN HOLLOWED OUT BASE OF REDWOOD LATER CALLED THE AUTO TREE. HILL PHOTO, MAY 18, 1900.



ANDREW P. HILL TAKING A BREAK DURING A PHOTO EXPEDITION IN THE FOREST, C. 1900 (COURTESY CALIFORNIA STATE LIBRARY).



HILL'S PAINTING "CROSSING THE PLAINS IN '49" WAS COPYRIGHTED FEBRUARY 17, 1915 AND EXHIBITED AT PPIE.



GIANT REDWOODS OF THE BIG BASIN. HILL PHOTO (HALFTONE PRINTED POSTCARD C.1919).



AUTO TREE. HILL PHOTO (HALFTONE PRINTED POSTCARD C.1919).

California Redwood Park Post Card

TAFT TREE

The idea of saving the Redwoods as a public park was originated by Andrew P. Hill. Assisted by the Sempervirens Club many societies and nature lovers the bill was won creating the California Redwood Park, in 1901.



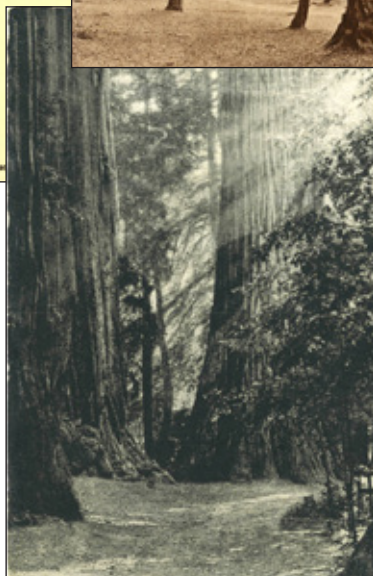
ALTHOUGH THIS MASSIVE REDWOOD IS IDENTIFIED THE TAFT TREE, IT WAS RENAMED THE WASHINGTON TREE AFTER PRESIDENT TAFT'S CONTROVERSIAL DISMISSAL OF CHIEF FORESTER GIFFORD PINCHOT IN 1910. HILL PHOTO (HALFTONE PRINTED POSTCARD BY HILLIS-MURGOTTEN CO., SAN JOSE C.1919).



Photographs by Andrew P. Hill
Printed by Hillis-Murgotten Co., San Jose

SANTA CLARA TREE, NAMED IN 1901 BY REV. ROBERT E. KENNA, S.J., PRESIDENT OF SANTA CLARA COLLEGE. HILL PHOTO (HALFTONE PRINTED POSTCARD C.1919).

"EVENING SUNBEAMS THROUGH THE GIANT FOREST." HILL PHOTO (HALFTONE PRINTED POSTCARD BY HILLIS-MURGOTTEN CO., SAN JOSE C.1919).



A.P. HILL AT THE FATHER TREE. HILL-FULMER PHOTO, 1921 (HALFTONE PRINTED POSTCARD BY PACIFIC NOVELTY CO., SAN FRANCISCO).





HILL'S RECENTLY BUILT STUDIO AT CALIFORNIA REDWOOD PARK, C. 1921. FLORENCE HILL STANDS AT LEFT (COURTESY SOURISSEAU ACADEMY)

Buffalo, New York.

San Jose was heavily damaged by the April 1906 earthquake, and among the casualties was Andrew P. Hill's studio in the Dougherty Building on South Second St. He lost all of his negatives, sketches and paintings that were stored there. Nevertheless, he continued to work as an artist and photographer from his home, and spent summers at Big Basin where he operated a gallery, photography shop and the "Redwood Park" postoffice. After "The Murphy Party" was destroyed in San Francisco in 1906, he created another pioneer-themed master work, "Crossing the Plains in '49" which was exhibited in the California Building at PPIE in 1915.

In 1919 the Sempervirens Club produced a forest play complete with operatic singers and dancing nymphs in California Redwood Park called *The Soul of Sequoia*. Directly involved were club president A. P. Hill and secretary Alexander P. Murgotten. A printing firm in San Jose operated by Victor Hillis and Murgotten's son Henry issued postcards bearing Hill's photos of Big Basin redwoods to help promote the event.

A. P. Hill passed away September 3, 1922 at age 69. As a tribute to his courageous efforts in saving the redwoods, the Sempervirens Club erected a memorial fountain in the park two years after his death. Perhaps the greatest expression of gratitude was dedication of San Jose's Andrew P.



HILL MEMORIAL DRINKING FOUNTAIN DEDICATED MAY 30, 1924 BY SEMPERVIRENS CLUB AT CALIFORNIA REDWOOD PARK (PHOTO POSTCARD).

Hill High School in 1956.

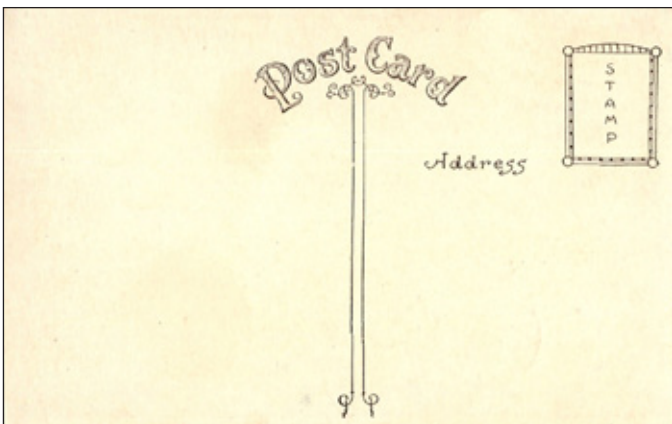
But what does this have to do with the woman smiling through the aperture in the hollowed out redwood tree? Bear with me, I'm coming to that.

During the last year of his life, Hill cultivated a protégé, Forrest R. Fulmer. The veteran photographer taught the receptive young man about camera operation and darkroom techniques, and most importantly, about light in the forest and the critical role it played in making attractive photographs. This included instruction on how

to eliminate excess highlight from the negative emulsion, and touch up underexposed detail. Waiting for campfire smoke to drift through the trees at just the right time of day to produce delicate "sun rays" in the image was another tactic.

Forrest Roy Fulmer was born May 7, 1900 on his family's farm in Abingdon, IL, the same month the Sempervirens Club was organized. Having a head for business at an early age, he loved to tell the story about how he earned his first penny catching 25 potato bugs. When he moved to Palo Alto, California at age 15 with his widowed father, one of their first outings was a visit to California Redwood Park. In 1918, after three years of high school, economic reasons forced Fulmer to drop out, take work as a mechanic, and by January 1920 he and his father were back on the farm in Illinois. Young Fulmer's experience in California, however, had been captivating, and he was soon drawn back to the Santa Clara/Santa Cruz area. In the spring of 1921 he took a job with Andrew P. Hill for \$2.50 a day to assist at the newly built studio at Redwood Park. Following Hill's death in the fall of 1922 he formed a partnership with Mrs. Florence Hill to operate the concession and took over as postmaster. Fulmer purchased the business outright in 1926.

F.R. Fulmer recalled in 1978 that his first photograph at Big Basin was the image showing A. P. Hill standing at the base of the Father Tree, taken in 1921. "Mr. Hill set the camera and told me how many counts for the time exposure. It was a rubber bulb operated shutter. Later I installed a different control arrangement on my #130 camera so I could get into the picture. I also owned a 5" x 7" and a postcard camera." The "#130 camera" likely referred to a 2C Autographic Kodak (marketed 1923-28) which used



PNC BACK FOR "A.P. HILL AT FATHER TREE," PAGE 10, AT LEFT.



BIG BASIN INN WAS A MANAGEMENT AND PUBLIC USE BUILDING FOR 50 RENTAL CABINS IN THE GOVERNOR'S CAMP AREA. CONSTRUCTION STARTED IN 1911 AND WAS KNOWN AS REDWOOD PARK INN UNTIL 1928. FULMER PHOTO, C. 1932 (F303B PHOTO POSTCARD)

size 130 roll film and yielded 2 7/8" x 4 7/8" negatives.

Fulmer also explained the involved process to create copy negatives for printing postcards: "I would enlarge a small negative to a large print, then take a picture of the enlargement with an 8 x 10 camera so I could make an 8 x 10 contact print. Then I would copy it down with the postcard camera to make a negative for contact printing." Fulmer's "postcard camera" would have been one of the 3A Autographic Kodaks (marketed 1914-34) that used size 122 roll film and yielded 3 1/4" x 5 1/2" negatives, ideal for direct contact printing of photo postcards.

Mabelle Boden, a young woman Fulmer met in Palo Alto, had studied at A.W. Best's art school in San Francisco, and after high school moved to Alameda to work as a photo retoucher. Somehow Forrest and Mabelle found each other again, and on April 15, 1923 they were married. The couple's honeymoon commenced with a motor trip up the tortuous road from Santa Cruz to Big Basin, and continued through the summer as they worked together in the park. Their first home in the remote forest was a canvas tent with dirt floor, and their first kitchen was the base of a redwood tree hollowed out by fire. A notch in the trunk provided an opening for their stovepipe.

In those early days Fulmer printed photo postcards by



AUTO TREE. FULMER TOOK 100'S OF PHOTOS OF PEOPLE AND THEIR VEHICLES BACKED INTO THE HOLLOW BASE OF THIS TREE BEFORE THE PRACTICE WAS DISCONTINUED. FULMER PHOTO, 1932 (F304B PHOTO POSTCARD).



BIG BASIN INN LOBBY FIREPLACE. F.R. FULMER PHOTO © SEPTEMBER 22, 1926 (HALFTONE PRINTED POSTCARD BY PACIFIC NOVELTY CO., SAN FRANCISCO)

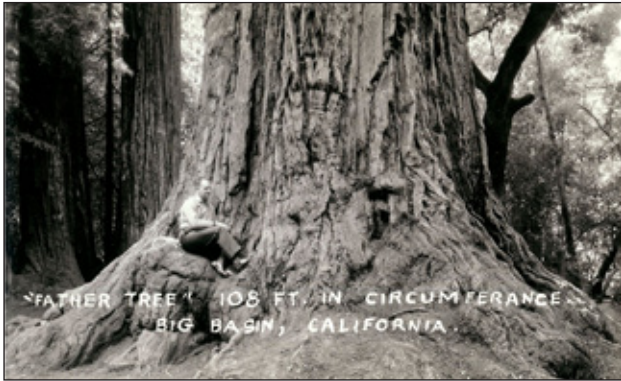
sunlight—contact prints made on "printing out" paper exposed to the sun, fixed with hypo and washed in the creek. Many of his stock postcard images of Big Basin were taken during the years 1923-25. "For the first couple years all I did was take pictures, pictures and more pictures," he recalled. For one of the exposures, Mabelle was coaxed to peer out through the small opening in the Mother Tree opposite the "doorway," and put on a broad smile for the camera. Thus was born the picture described in the first paragraph—a playful image that earned space on postcard racks for twenty years.

In the winter months, Fulmer kept busy with other projects. In the mid 1920s he discovered a ready market for redwood novelties, decided he knew as much as anyone about what would sell, and invested in a redwood burl factory in Boulder Creek. The workshop eventually turned out 50,000 items a year. He sold the burl souvenirs in his Big Basin studio and through other outlets ranging from Humboldt County to Tijuana. Decades later, Fulmer reflected, "At the time we could get burls at no charge. Owners would give you burl from a stump just to get rid of it. Later we had to pay a premium."

Hill's original studio in the Governor's Camp area of California Redwood Park was completed in May 1918. Twenty years later, during 1937-38, it was reconstructed



AUTO TREE. FULMER PHOTO, 1932 (F304 IMAGE PRODUCED AS COLOR LINEN POSTCARD BY CURT TEICH & CO., 1933).



FORREST R. FULMER HAS PERCHED HIMSELF ON THE FATHER TREE FOR A SELF PORTRAIT, C. 1938 (PHOTO POSTCARD).



GRANDMOTHER TREE. THIS APPEARS TO BE ANOTHER EXAMPLE OF F.R. FULMER POSITIONING HIMSELF IN THE PICTURE (COLOR LINEN POSTCARD PRODUCED BY CURT TEICH & CO., 1936).



DEPUTY WARDEN ALBERT M. WEAVER TAUGHT WILD DEER TO VENTURE OUT OF THE TREES TO BE FED BY CALLING, "COME BABE!" HILL PHOTO (HALFTONE PRINTED POSTCARD C. 1919).



SANTA CRUZ BEACH, PIER AND CASINO C. 1938 (COLOR LINEN PUBLISHED BY F.R. FULMER; MANUFACTURED BY METROPOLITAN POST CARD CO., EVERETT, MA).



FRED CANHAM, DEPUTY WARDEN UNDER WILLIAM H. DOOL (1911-28), CALLED WILD DEER TO FEED WITH A MEGAPHONE (F17 PHOTO POSTCARD MADE BY ZAN C. 1940).



FULMER RECALLED HE TOOK THIS PHOTO IN 1926 AND IT BECAME ONE OF HIS BEST SELLERS (F30 PHOTO POSTCARD MADE BY ZAN C. 1940), ALSO AS A COLOR LINEN POSTCARD BY E.C. KROPP CO., WITH RETOUCHE BACKGROUND.



GIANT BURL ON REDWOOD AT BIG TREES PARK NEAR FELTON. BURL IS A KNOBBY GROWTH OF UNSPROUTED BUD TISSUE (PHOTO POSTCARD BY FULMER C. 1936).



GIANT BURL ON REDWOOD (COLOR LINEN POSTCARD PRODUCED BY CURT TEICH & CO., 1933).

DISTRIBUTED BY "FULMER'S FAMOUS FOTOS", SANTA CRUZ, CALIF.

GIANT BURL LINEN-"FULMERS FAMOUS FOTOS" IMPRINT ON BACK.

and expanded by the Civilian Conservation Corps (CCC) to house the studio, postoffice, museum, gift shop, grocery store and cafeteria. During a September 2001 interview, Fulmer's son John (b. 1925) remembered that the dark-room in the old studio was behind the large fireplace. As a youngster he was paid 12½¢ per hour to print postcards from negatives, and used ferrotype drying tins to create a glossy finish on the prints. "Sometimes I'd put the negatives in backwards and the lettering on a hundred postcards would come out backwards. And don't you think I didn't catch it!" Examples of photo postcards produced at Big Basin in the mid 1930s would be those with image numbers in the "F300" series, such as F303B Big Basin Inn and F304B Auto Tree.

At the same time, Fulmer also sent black and white copy negatives and prints to Curt Teich & Co. in Chicago for production of lithographed, color, "linen" postcards; and in the 1940s he switched to the style manufactured by E. C. Kropp Co. of Milwaukee. For the 1944 season, Fulmer estimated 750,000 postcards showing the Santa Cruz area would be mailed by tourists. His own popular line of color postcards, dubbed "Fulmer's Famous Fotos," encompassed fifty different subjects, including Santa Cruz attractions.

Shortly before the U.S. entered WWII, Fulmer decided to introduce an upgraded line of photographic postcards at his Big Basin studio. He wanted his own pictures and some taken by A. P. Hill to be printed to their best advantage by a commercial photographer experienced in forest imagery. The man Fulmer selected for the job began making scenic view postcards in 1933 at Muir Woods National Monument in Marin County. His name was Alexander Johnston Stark, then commonly known in the trade—and today to collectors—as "Zan." At least 30 different postcard views were produced, each captioned in characteristic "Zan lettering" and image numbers starting over at F1.



A SECTION OF THE ALBERT M. WEAVER PHOTO WAS USED TO CREATE THE IMAGE "TWO STARTLED DEER" (F8 PHOTO POSTCARD MADE BY ZAN C. 1940).

Many of the negatives chosen for the new cards were created by Fulmer after 1922, but some, primarily of deer, were taken by Andrew Hill prior to 1920. Still others were new images, possibly taken by Zan, such as F7 and F15 that show a park warden posed in the Auto Tree with a 1940 Ford. Most of the new photo cards were subsequently reproduced as color linen cards by E. C. Kropp Co. for wider distribution.

When Fulmer's youngest son Richard (b. 1933) was asked how images taken by

Andrew Hill and his father were differentiated, he answered in simple terms, "You showed him and you asked, 'did you take this or did Hill take it?' and he would quickly tell you." Unfortunately, such information was omitted on the "F" series of reprints, and comparison with older signed cards is the only way to accurately attribute Hill's images.

Fulmer's business prowess did not stop at postcards and redwood curios. When he was developing the burl factory, he also established the Majestic Radio Store on Pacific Avenue in Santa Cruz. By 1932 the radio shop expanded into a general appliance store called House of Music, selling everything from radios to refrigerators to pianos. When the government banned manufacture and public sale of certain electric products during WWII, Fulmer was forced to close the store, and decided to enter local politics. Forrest R. Fulmer was elected mayor of Santa Cruz for two terms, serving 1943-47. In October 1943, Mayor Fulmer extended his souvenir enterprise to the Santa Cruz beach where he purchased a curio shop concession at the Casino arcade. To this he added a gift shop on the boardwalk near the merry-go-round.

When the 1948 season opened at Big Basin, some major changes had occurred. Contracts with the State Division of Beaches and Parks were renewable every five years, and after two decades F. R. Fulmer found himself underbidder for the Studio and Post Office Building concession, losing to Edward J. Krivis who ran Big Trees Studio at the county park near Felton. Conversely, Fulmer acquired operation of Big Basin Lodge and its 50 cabins, plus dining room, grocery store and gas station, replacing August D. Sgarlato who had been concessionaire for the previous ten years. Fulmer formed a partnership with his sons John and Donald to handle on-site operation. John had managed the studio since 1946, following distinguished service as a B-24 navigator with the US Army Air Forces over Germany.



ACTING WARDEN LEO FRANK FREY IS SHOWN IN THE AUTO TREE WITH HIS STATE VEHICLE, A 1940 FORD WOODY. TRAGICALLY, FREY SUFFERED A FATAL HEART ATTACK LESS THAN A YEAR LATER ON MARCH 13, 1941 AT AGE 35. FULMER OR ZAN PHOTO, 1940 (F15 PHOTO POSTCARD MADE BY ZAN, 1940).



MABELLE FULMER SMILING THROUGH APERTURE IN THE MOTHER TREE. FULMER PHOTO, 1923 (F16 IMAGE PRODUCED AS COLOR LINEN POSTCARD BY E.C. KROPP CO.).



THE CAMPFIRE BOWL, A STAGE AND LOG BENCH AMPHITHEATER, WAS COMPLETED BY THE CCC IN 1935. FULMER PHOTO, 1935 (F24 PHOTO POSTCARD MADE BY ZAN C. 1940).



THE LARGE WARDEN'S TREE, SEEN BEHIND THE CAMPFIRE, FELL IN A JANUARY 1983 WINDSTORM, CRUSHING A COTTAGE AND THE OLD LODGE. REMARKABLY NO ONE WAS INJURED. PARK RANGER KEN MORRIS COMMENTED, "IT WAS ALWAYS A LEANER" (F24 IMAGE PRODUCED AS COLOR LINEN POSTCARD BY CURT TEICH & CO., 1936).



WOMAN AT BASE OF THE SANTA CLARA TREE IS IDENTIFIED AS NELLIE BODEN, F.R. FULMER'S MOTHER-IN-LAW (F4 PHOTO POSTCARD MADE BY ZAN C. 1940).



ANOTHER VIEW OF LEO FREY IN THE AUTO TREE. FULMER OR ZAN PHOTO, 1940 (F7 IMAGE PRODUCED AS COLOR LINEN POSTCARD BY E.C. KROPP CO.).



BIG BASIN INN WAS RENAMED BIG BASIN LODGE IN 1935, A CHANGE REFLECTED IN THE CAPTION FOR THIS PRINTING OF FULMER'S 1932 IMAGE (F303 IMAGE PRODUCED AS COLOR LINEN POSTCARD BY E.C. KROPP CO.).



THE REMODELED AND EXPANDED STUDIO, STORE AND POST OFFICE BUILDING WAS BUILT BY THE CCC 1937-38 (COLOR LINEN POSTCARD PRODUCED BY CURT TEICH & CO., 1939).

In 1951 more than 500,000 visitors were recorded at the park. Each car was charged 25¢ per day for picnicking or 50¢ for overnight camping. The following year, however, the Fulmer family opted out of contract renewal for the 1953 season, bringing to a close a 30-year career of helping people appreciate the beauty and recreational enjoyment at Big Basin.

In March 1953 F.R. Fulmer assumed ownership of the Tire Service Center in Santa Cruz and part ownership of a large cattle ranch near Salinas. He also ran furniture stores in Santa Cruz and Boulder Creek from 1947 until he sold them to McMahan's in 1954. The indefatigable Forrest Roy Fulmer died at his Santa Cruz home January 12, 1991 at



THE REDWOOD TREE IN FRONT OF THE STORE AND POST OFFICE BUILDING HAS BEEN CUT DOWN. ZAN PHOTO, 1946 (F51 PHOTO POSTCARD). AFTER PRODUCING FULMER'S CARDS, ZAN APPARENTLY CONTINUED THE "F" SERIES FOR HIS OWN BIG BASIN PHOTO POSTCARDS.

age 90, survived by his wife Mabelle and two sons, John and Richard.

Surviving still are collections of A. P. Hill and F.R. Fulmer photographs and negatives, variously archived at Santa Clara University, San Jose State University, California State Parks Photographic Archives, Santa Cruz Museum of Art & History, History San José, Stanford University, and Bancroft Library.

CONTRIBUTORS: Scott Peden (volunteer docent and historian at Big Basin Redwoods State Park), Dave Parish, Jim Caddick, Mike Kahn (Sempervirens Fund, <https://sempervirens.org/about-us/our-history/>), Susan Blake (Big Basin Redwoods State Park).

HOW MANY MIKE ROBERTS POSTCARDS ARE THERE?

by Jim Caddick

Last year, Bob Roberts gave a presentation to the Club on his father's postcard career, based primarily on his memoirs which Bob edited and published as *WISH YOU WERE HERE: MIKE ROBERTS, THE LIFE AND TIMES OF AMERICA'S POSTCARD KING*. At the end of his program, the question came up of how many different cards had been published. I volunteered then a guesstimate of 50 to 60 thousand different stock numbers (a figure I now increase by another 5 to 10 thousand) which only tells part of the story. Some of my uncertainty lies in how you define "different cards."

To begin with, over the nearly 50 years the company was in business the company logo was redesigned several times (see March 2010 newsletter). Mike had the good sense (and probably a measure of good fortune, too) to make images which stood up to the passing years, so cards which sold well year after year could well appear under different logos and other graphic design revisions. Card C 1, of the San Francisco-Oakland Bay Bridge, is a good example, passing through several distributors (including one from Sacramento!) and logos from its inception in 1942

through at least the 1970s—more than 10 different cards.

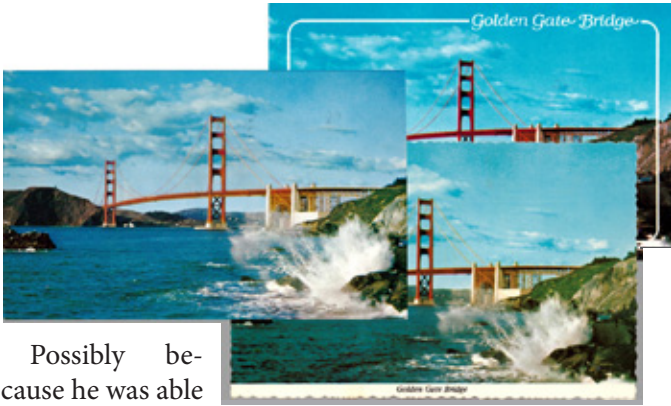
Another card, C 1104, was also a good seller, but for a different reason. The image of California's Eel River bordered by the Redwood Highway was so typical of mountain streams that it was reissued as C 1104G and later as simply 1104G. The "G" suffix denoted a "general purpose" or "generic" image which could be sold by numerous distributors, in this case as simply "River and Highway" often published under the company alias Scenic Art, Inc. rather than Mike Roberts Color Productions (MRCP). Postcards tell a story, and although certainly not the first such postcard publisher, Mike Roberts was a master storyteller. And sometimes the facts need slight adjustments to fit the story at hand. Thus the image was also issued as 1104G "Highway and beautiful Cedar River in Washington" and as jumbo card J 488 "River and Highway in the Oregon Cascades." Other versions of the card were born when MRCP started a series of cards using a quotation rather than the usual caption; one version of 1104 credits the writer along with the quote, another just gives an unattributed quote.



All told, I have 9 different cards using the number 1104.

Card C 86, of a sunset in Hawaii, was another story begging to be told elsewhere. It was reissued for Fiji (also as C 86) with only a slight alteration of the special Hawaii logo used earlier, losing the surfboard and making the volcanic peak in the background look less like Diamond Head.

And done yet again for Jamaica as card C 86j. It is interesting to note the message on the Jamaica card where the sender acknowledges the similarity between Hawaii and Jamaica and goes on to say "...This picture is much like one we have at home of Hawaii"; in this case it IS the same picture. This is also not the only series of Hawaii / Fiji / Jamaica recycling, the card number usually having an "f" or "j" suffix addition helping to ensure that the customer did not get the wrong story.



Possibly because he was able to get away with it earlier, Roberts continued the scheme in a much more above-board fashion in a series of “Greetings From...” cards in the 8000 and 9000 range. These cards were printed in large numbers again by Scenic Art, thus lowering the per unit cost, needing only a second text printing in the yellow banner to suit the customer who may have wanted less than the standard minimum order size without having to pay a premium for it in set-up charges and special artwork. The cards illustrated are just a few of the many examples I have; I suspect that there are still others yet to be discovered.

One goal in postcard publishing is to get the most possible use from any image since you will not have to expend any extra time and expense to re-shoot something when you have a perfectly good image in hand. MRCP

was faced with this in the mid-eighties, having amassed a sizable stockpile of images over the previous 40 years. So the graphic department pitched in, breathing new life with different lettering treatments to the front of the card. Card C 28 is one example. One change was the addition of a front caption in a thin white bottom border to the card as well as a cut deckle edge. Another treatment used an inner border with the front caption. Graphic alchemy which I have seen on other cards includes solid color backgrounds and borders, montages of two or more images, insets of a smaller related image in one corner framed with colored triangles and so forth. And when Walter Larsen, a major producer of antique shows in the Bay Area and elsewhere, needed postcards to promote his venues, good old C 28 was one of the images chosen. I have cards advertising a show in Marin over several years. Only the show dates change on the front with other updates (primarily admission pricing) on the back. After the earliest card (which is still labeled C 28) the other cards got a new number, SC 17410, to minimize confusion with the established tourist card.

Not all Mike Roberts Color Productions postcards were perennial best sellers, but a fair percentage were, which leads back to the original question, “How many different cards are there?” The answer is not so simple.



8489G

8490G

8651G

C9907G

C9918G

POSTCARDS IN THE MAIL

by RUSS SAMUELS with postcards by ABBY JOHNSTON and STEVE FOTTER



Early in June, I received an unexpected postcard from an old friend, Steve Fotter, who is (with his wife Abby Johnston) a fellow member of the SFBAPCC. Steve had sent this card to our editor but thinking that the image had originated with me, he was afraid that without proper credit, I would be “miffed and ready to sic the lawyers” on him.

Back in the 1970s, when I worked as an auction describer and catalogue editor for Richard Wolfers Stamp Auctions on Kearney Street in San Francisco, Abby was our graphic artist. In those days, before computers and digital images, putting together a heavily illustrated catalogue was a complicated and time consuming process. It involved shooting the individual stamps to create negatives, typewriter-typed copy, paste-ups, and the like. Thus at catalogue time, I spent many hours at the printing company where Abby worked.

One day I showed her a philatelic rarity. Someone at Wolfers (who, I don't recall) had taken a razor blade to the Spanish 1 peseta purple *Naked Maja* Goya commemorative of 1930 and had glued the body of the reclining Maja onto the portrait of Whistler's mother, *Arrangement in Grey and Black No. 1*, on the 3¢ U.S. stamp of 1934—a perfect match—creating what appears to be a racy U.S. stamp “In Memory and in Honor of the Mothers of America.” So I am not responsible for this unissued “stamp,” but Steve is responsible for making it into a postcard.

The actual U.S. stamp was designed by none other than the “stamp collecting president” himself, Franklin Delano Roosevelt, and was likely meant as a tribute to his famously overbearing mother Sara Delano Roosevelt. The undocored image shown is from an imperforate pair from one of the “special printing” sheets, known as “Farley's Follies,” that were sold to the general public at face value in 1935 after it became known that Postmaster General James A. Farley had ordered a number of commemoratives issued in uncut, imperforated press sheets to be distributed to various government officials including FDR.

The Spanish stamp was quite controversial in its time. It was marketed to collectors eager to add a little spice to their albums with advertising hype such as this:

“The stamp illustrated here is world famous. It is called the ‘*Maja de Goya*’ and was reproduced from the painting ‘*Quinta*

de Goya’ for which the late J.P. Morgan offered \$1,000,000.00 and could not get it. When Spain issued this stamp in 1930 it caused international complications because moralists petitioned the government not to allow its importation here, but the government decided that it being an official postage stamp of a friendly power it has no right to interfere. We offer a superb mint copy....”

EDITOR'S NOTE: Steve had sent me the postcard that he and Abby made featuring the faux stamp on a white field. I wondered about the origin of the image, and am now in the know. *Quinta de Goya* was an art exhibition at which [La Maja Desnuda](#) was shown. Steve also sent a few other postcards they had made. Two were RPs of Abby's mom, one of which is below, along with their “traditional” back and some of Steve's letter. —LEW



COLLECTING CAR ADVERTISING POSTCARDS

by LEON ZIJLMANS

Recent contact with the Editor of the SFBAPCC inspired me to contribute a story on my passion: collecting car advertising postcards. I know there are many more collectors in the USA hunting for this topic than here in the Netherlands. My hope is that this article leads to more international contacts with equally passionate collectors of car postcards. I have been collecting automobile postcards seriously since about 1985 and have traded with several California collectors for years. They greatly support me with many US cards, and I send them European counterparts. By now, my collection has grown to at least

20,000 different postcards on cars alone, and it's safe to say that at least half of them are from the USA and, of those, about 70% from just one friendly contact in Modesto whom I visited in person once.

Readers should know that I started my car literature collection with sales brochures in the early '70s. However, in going through boxes of duplicate material at fairs and swap meets, postcards popped up which were judged by most brochure collectors as not very interesting because of their small-size and lack of information. So, they usually changed hands for a small amount, say \$0.50 to \$1 each, while larger lots fetched an even lower price per card. For me, however, these cards were attractive precisely for the reason that they were smaller than brochures with many pages. The postcards usually show only one car model in its most

attractive way with little or no technical information on the reverse. By putting them in albums, alphabetically by make and then chronologically by year and model, the presentation is terrific. In albums the cards remain undamaged when flipping through the pages enjoying the beautiful pictures of the many cars

that now are rarely seen on the road any more.

Among the many postcard collectors in the Netherlands, car advertising postcards are not very popular. I should know as I am a member of the governing body of the Dutch VDP postcard club. VDP stands for [*vereniging documentatie prentbriefkaarten*](#),

or, in English, Society for the Documentation of Postcards. Most collectors in the Netherlands collect old postcards of their own town, city or region and do so mainly for nostalgic reasons. We recently did a survey among our members, and over 80% responded by saying that they primarily collect topographic postcards. Even the rise (and fall) of the fairly recent phenomenon of rackcards (Freecards as they are called over here) did not make much of a change in established collecting habits. Some enthusiastic collectors did open their eyes to Freecards and found rewarding topics among the many thousands of Rackcards that were issued internationally between about 1992 and 2012.

For me, Freecards showing car advertising were also an interesting addition to my collection, but my



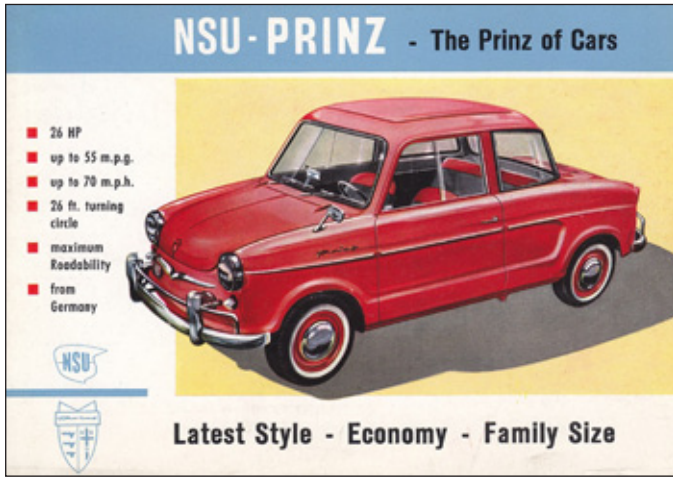
CADILLAC CALAIS SEDAN (USA, 1965)



MATRA M530 SX (FRANCE, ABOUT 1967)



CHRYSLER NEON (NETHERLANDS, ABOUT 2000)



NSU PRINZ (US CARD, CAR PRODUCED IN GERMANY, EARLY 60S)



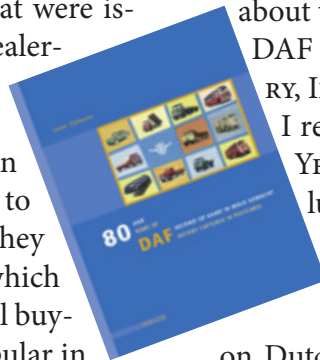
TRIUMPH TR 3 CONVERTIBLE (DUTCH, B/W BY BUR. AUTOPRESS, 11/58)

main source is the wealth of postcards that were issued by manufacturers, importers and dealerships for new cars. They were handed out at auto shows or sent to prospective buyers or just landed on the desk of a salesman in a dealer's showroom to be given away to the public. The dealers liked postcards as they saved the cost of expensive brochures which were then given only to interested potential buyers of a car. Car postcards particularly popular in the US were the annual sets most car manufacturers issued. Those yearly releases of postcards of new model cars make a chronological overview possible of a manufacturer's models dating from around 1950 (for some even earlier) to generally the mid '90s. Brands like Honda and Mazda continued advertising with postcards into the mid '00s. Cadillac is the only make I know of that is still issuing an annual set of cards. Right now, I am waiting for their 2016 set to come out, but I have all the cards published between 1964 (they started rather late) and 2015.

As I want to promote this hobby and also show that these cards are a wonderful way to illustrate the his-

tory of a car brand I decided to write my first book about the topic back in 2007. All 3,000 copies of DAF CARS AND TRUCKS, AN 80-YEAR HISTORY, ILLUSTRATED IN POSTCARDS were sold! As I really liked this, I made a second book: 60 YEARS OF PORSCHE HISTORY, again fully illustrated with only original Porsche postcards. The 2,500 copies sold out quickly.

More recently, I produced some smaller publications including a book on Dutch black and white postcards from 1958 to 1965, and I currently am working on a publication showing all the Cadillac postcards that were ever released. It is more difficult now than it had been to interest publishers in such ideas, so I am looking for interested parties to cooperate in this project. I have written to Cadillac owner clubs around the world, but so far, interest is limited. Nevertheless, focusing on one brand for a time and working to get its run of postcards as complete as possible is a great way for me to expand my collection and update the cataloguing of what I already have. The many internet auction sites—eBay particularly—are a great help in finding out what is missing in my personal collection. My US



DAF TRUCK (DUTCH POSTCARD, NO. 7, ISSUED ABOUT 1960)



DAF TRUCK (DUTCH POSTCARD, NO. 11, ISSUED ABOUT 1960)

collector friends help in getting the missing items or good quality scans which I can use to make my car postcard publications more complete.

With all these words it is impossible to show more than a tiny fraction of my collection here, so I have selected some cards that are a cross-section. Readers that are interested can email me at [leonzijlmans\(at\)home.nl](mailto:leonzijlmans(at)home.nl) to see more postcards or can look at my pages at www.facebook.com/carpostcard.



DAF 600 (DUTCH POSTCARD, UNNUMBERED, ABOUT 1962)



PORSCHE PRE-A 356 (EXTREMELY RARE POSTCARD FROM AROUND 1953)



PORSCHE 911 TURBO S JUBILEE EDITION (CHINESE POSTCARD, 2011)

2016 POSTCARD CALENDAR

July 30-31, Sat-Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers in Golden Gate Park (9th Ave. & Lincoln). Free Admission! Sat. 10am-6pm, Sun. 11am-5pm*

Sep 24-25, Sat-Sun, GLENDALE, Greater L.A. Postcard and Paper show, 1401 N. Verdugo Rd., 10am-5 and 4pm+

Nov 12-13, Sat-Sun, SAN MARINO, San Gabriel Valley Postcard & Paper Show, 3130 Huntington Dr., 10am-6 and 4pm+

Bolded calendar entries produced by club members.

Vintage Paper Fairs: www.vintagepaperfair.com

+ Jeremy LeRoque: www.postcardshows.com,

(626) 665-9435; collector supplies available.

WELCOME TO OUR NEW MEMBERS

Susan Nagy of San Francisco is a novice collector but an enthusiastic clubster; she was introduced by Candace Injaian (Welcome back!) and Margo Essman.

Penny Clifton, also of the city, is a regular at meetings; she collects places she travels to, demolished San Francisco, embossed flowers, non-paper materials.

Robert Stoldol: Bob is *THE* historian of Las Vegas, where he lives and collects all of pre-1950 Nevada.

Bob Snyder lives in Jefferson City MO and collects Winchester VA, RP Sports, RP WWI and WWII, RP Flags, and Uncle Sam.

David Hooper and Lisa Dunseth, San Franciscans, have not yet revealed their collecting interests.

Kathleen Beitiks lives in town, too, and collects San Francisco, Westwood Park, West of Twin Peaks.

In response to our “welcome email,” Kathleen wrote:

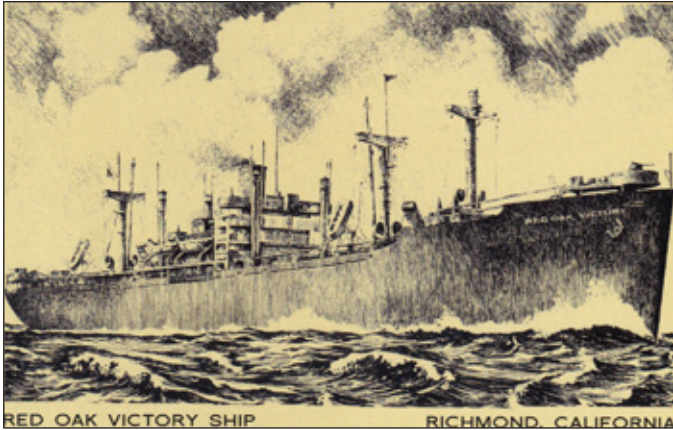
I have been aware of the SFBAPCC for many years and finally attended a meeting a few months ago. I attended a Vintage Paper Fair at the SF Hall of Flowers in January and finally got around to joining!

Like many people, my interest in post cards was piqued when I inherited an album from my grandmother, who was born in SF and lived here for many years before moving to San Luis Obispo in the early 1900s.

I consider myself an “accidental collector” of post cards. I don’t really seek them out, they just sort of drift over to me! If I have any favorite themes, I do love the cartoonish vegetable and fruit cards of the early 20th century. I am also keeping my eye out for any post cards dealing with the West of Twin Peaks part of San Francisco—especially the neighborhood of Westwood Park (my neighborhood—near City College) and developers Baldwin & Howell.

I am sorry that I was not able to make it to the meeting in May. I have about a dozen of my grandmother’s post cards of The Great White Fleet and I would have loved to learn more about them!

P.S. SANDI GENSER-MAACK wrote in with expanded news on a ship shown in the June newsletter: The SS *Red Oak Victory* was the last of the 747 ships built in Richmond during WWII. She was saved from the Naval Reserve Fleet in Suisun Bay and given to the Richmond Museum Association after serving in three



wars. The *Red Oak* has been declared a Merchant Marine Memorial Ship and is on the National Register of Historic Places. Touring the *Red Oak* is part of Rosie the Riveter WW II Home Front National Historical Park. Info: 510-237-2933, www.richmondmuseum.org. [Not long after Sandi wrote, I was present at an event aboard the SS *Red Oak Victory*. Although I was kept occupied through much of the afternoon, I did have several opportunities to walk the gangways and decks. It was a fascinating, thrilling and reverential experience that I recommend to all.]

THE 50TH ANNIVERSARY of the repose of St. John of Shanghai and San Francisco was celebrated at the Russian Orthodox cathedral on Geary at 27th Avenue on July 1-3. A postcard of a photo by Helen Sineinikoff-Nowak shows his canonization at the church in 1994. At center is the glass coffin holding the saint's relics. The golden wreath filling the rest of the image is a soft-focus view of church hierarchs and clergy surrounding the bier.



THE KOREAN WAR MEMORIAL in San Francisco will be dedicated on August 1st. To mark the event, we'll post a

couple of Korean War postcards on our club FB page. Cards from this Cold War Era action are rarely seen. Only two clubsters replied to my request for them. Brian Schatell told of his great uncle, Max Desfor, now 102, who covered the war for Associated Press and took a photo that Brian has searched for, with no success, as a postcard. It shows a bombed out bridge framework crawling with refugees. Dan Cudworth's response brought three cards, two of which evoke the overcast tensions of the 1950s. The Wake Island card is a paste-up by Bob Hendricks for the PC Collectors Club of America. President Truman and



General MacArthur met at Wake before early peace talks and before the General was fired. This stark, b/w view of The Diet Building was mailed by a sailor aboard the *USS Eldorado* in July 1951. The third card is a chrome made in Korea that shows the "Joint Security Area" in Panmunjom where UN and North Korean representatives met to negotiate an armistice. No signed truce has yet been realized.



SUCH A PROBLEM! As Editor I got used to an empty IN BOX over the past 25+ years, but now it's a problem of too much and whom to disappoint. Only two contributors' articles have been held for next issue, but after that, who knows? In other words: Please send in your musings, your research, your interesting cards... *now*. —LEW

P.O. Box 621
PENNGROVE CA 94951



Membership current through year on label.

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

**VINTAGE PAPER FAIR
DATES CHANGED TO
JULY 30-31.**

**SAN FRANCISCO BAY AREA POST CARD CLUB
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Individual/Family (by mail to U.S. addresses) \$20
I prefer receiving the newsletter in color by email
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Collector Dealer Approvals: Yes No

Collecting interests:

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7/16