

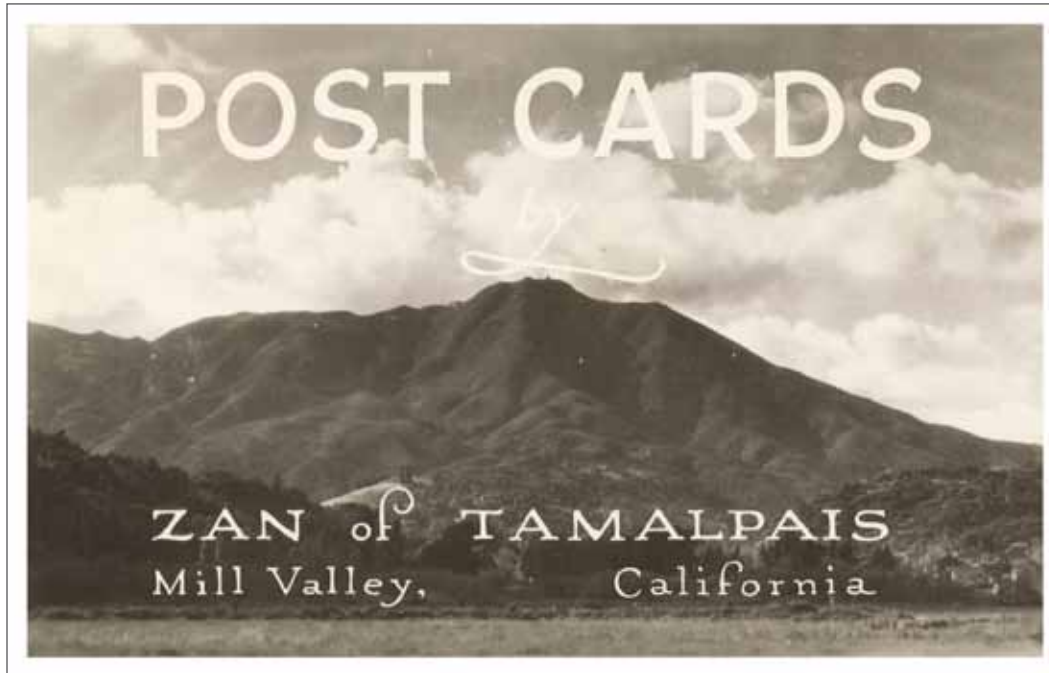
# San Francisco Bay Area Post Card Club

December 2016

Monthly Meetings are held on  
Fourth Saturdays, January through November  
Consult [www.postcard.org](http://www.postcard.org) for meeting date and place.

Vol. XXXII, No. 5

*Visitors and dealers always welcome.*



THIS CRUDE BUT CONVINCING "END OF THE TRAIL" FIGURE WAS AXE-HEWN FROM REDWOOD BY SCULPTOR AMBROSE GRUENKE ABOUT 1940. THE OLD SENTRY STILL STANDS AT THE ENTRANCE TO TREES OF MYSTERY PARK, FORMERLY WONDERLAND REDWOOD PARK, FIVE MILES NORTH OF THE TOWN OF KLAMATH. [ZAN 2590, 1947]



A POPULAR VIEW OF POWELL STREET CABLE CAR 504 BEING ROTATED ON THE TURNTABLE AT MARKET. THE SINGLE-ENDED CAR, BUILT IN 1887 AND MODIFIED IN 1915, CURRENTLY RESIDES ON THE UPPER LEVEL OF RIGHT-CENTER FIELD AT AT&T PARK, RENUMBERED 44 IN HONOR OF WILLIE MCCOVEY. [ZAN 2497, © NOV 8, 1946]

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**T**his entire special edition of the SFBAPCC Newsletter is part of the ongoing series of monographs on Northern California Postcard Photographers that have been featured during the past few years. “Zan” was one of the major makers and publishers of Real Photo postcards in our area, and his popularity among collectors certainly qualifies him for special recognition. The quality of much of his work, the length of his productive life, and the value of his images to the historical record confirm the honor.

Unlike other highly respected postcard photographers—Frank Patterson, chief among them, and George Besaw, as a less widely known example—Zan’s work was done during years that many of today’s appreciators can recall, if only vaguely. His postcard era started after the burst of activity following the introduction of do-it-yourself postcard cameras and the widespread mailing possibilities of the Post Office Department’s Rural Free Delivery program. At the end of his career, Zan had some of his photographs used for printing in the newly developed, full color, “Chrome” style. Lacking the crispness of photographic production with its stark drama of black and white, these Zan postcards are interesting mostly as missteps of modernity. A few Linen cards were made of Northern California views by Zan. The bizarre quality of the fabric textured images manipulated by graphic artists overrides any photographic interest. It was to be others—Mike Roberts, first and foremost—who used his own photographs to make Chromes of quality and in far greater number than was practical with Real Photos.

Zan’s postcards *are* special. You rarely see one that has a has a flaw in its composition. They are easy to look at deeply. It is disappointing to come upon some that suffered in their processing. Was he hurried when printing them, or too broke to refresh the developing fluids? Zan’s hand lettering is instantly recognizable which adds a smile and evokes a slight gasp of excitement at every sighting. His numbering system is in part straightforward, but there are anomalies that give cause to pause and ponder.

This booklet is a tribute to Zan, a great Real Photo maker. It is also a tribute to the San Francisco Bay Area Post Card Club for its success in spreading knowledge of and interest in collecting postcards. And it is a tribute to its author and the club’s chief researcher: Frank Sternad. Frank is dedicated to accuracy. His great joy is discovering the truth and sharing it. And for that, we are all most grateful

—LEW BAER, EDITOR

## Zan of Tamalpais

by FRANK STERNAD

For those of us who collect Northern California photo postcards, about a half dozen photographers dominate the signed cards in our albums. Jervie H. Eastman accounts for most of the better scenics taken in the northeastern counties during the thirty-years 1923 to 1953. In those same three decades, Frank Patterson's competent photos, along with those of his successor, Casper Laws, covered the remaining counties with some overlap.

For San Francisco in the 1930s, James and Harold Piggott are well known for their dramatic views of the city and construction of the two bridges. Art-Ray's cursive captions can be spotted from several feet away on pictures taken along the northern coast during the 'forties; and, despite being headquartered in Pomona, Burton Frasher's little bug is sitting in the corner of a significant number of our 1930-50s views of Yosemite, Tahoe and the eastern Sierra.

But the photographer who seems to have been everywhere in the state, from Los Angeles to the Oregon border, was Alexander Stark, better known as "Zan." For twenty years, 1932 to 1952, Stark traveled throughout California—and stepped across the border into neighboring states at times—creating thousands of scenic postcard images.

Zan's story begins in Ishpeming, Michigan where he experienced his own birth April 10, 1889 and accepted the name Alexander Johnston Stark from his parents. His machinist father, Henry A. Stark, moved the family to Cincinnati, then to Lexington, Kentucky, then to Oklahoma and back to Cincinnati. When Alex was 10, his father died; and after completing the 7th grade he was forced to quit school. Responsibility to support the family had fallen upon him and his older brother Edwin. Alexander worked in a drugstore for \$3 a week, clerked for a local railroad, and nurtured his budding artistic talent in the advertising department of the Cincinnati *Enquirer*.

Attracted by the Bay Area's economic recovery and

forthcoming World's Fair, Alex and Edwin traveled to San Francisco in 1914 and invested in a small theater lantern slide business at 964 Market Street. The firm, Alta Slide Company, had moved one block west on Market by 1916, but Alexander's involvement was cut short when the U.S. opted to send troops to Europe in 1918. Drafted at age 29, Alex trained at Camp Lewis in the state of Washington as part of the A.E.F.'s famed 91st 'Wild West' Infantry Division. He

shipped out in July, found himself fighting Germans in France two months later, and was soon promoted to sergeant in the 348th Machine Gun Battalion. Surviving 47 days of heavy combat in the Argonne Offensive, Alex finally returned to California in May 1919, body and mind intact. He tried contracting in Los Angeles for a short period, but by 1920 was back in San Francisco partnered with Edwin in Alta Slide & Photo Co., a commercial photography studio on Golden Gate Avenue.

Continued contact with the burgeoning motion picture industry ultimately led the Starks into production of arcade cards, a commodity spun off from theatrical glamour. Collectors stumble over arcade cards at postcard shows—those letterpress halftone pictures in black or red on postcard-size cardboard, some showing Mack Sennett bathing beauties or kindred subjects, primarily marketed by Exhibit Supply Co. of Chicago. Priced at one or two cents each in the 1920s, arcade cards were dispensed from coin operated machines set



MANY OF ZAN'S EARLY POSTCARD IMAGES WERE TAKEN IN MUIR WOODS. IN THIS CREATIVE POSE IT APPEARS THAT MARY ANN STARK, AGE 3½, IS ABOUT TO PURSUE HER PHOTOGRAPHER FATHER THROUGH THE HOLLOW REDWOOD TREE. [ZS 258, 1933]



HAND-COLORED LANTERN SLIDE AND DIRECTORY AD. [ALTA SLIDE CO., 1916]

up in...you guessed it...penny arcades. They were circulated in several genres—sports and movie stars, burlesque performers, and pin-ups. The Starks concentrated on the third category. They hired Hollywood starlets for models and directed them into idealized poses we would call “classical” or “pictorialist.” Clothing was casual and revealing. Alexander ran the photo studio and called himself “Xan” (yes, with an X) while Edwin managed the front office. The Stark brothers’ arcade cards are marked “Alta S.F.,” and because they are scarce today the venture was likely short lived.

Xan and Edwin, however, came up with other ideas for their art studio negatives, many of which were way more risqué. Between 1921 and 1924, the brothers published several editions of *Alta Art Studies*—soft cover, saddle-stitched volumes containing photographic prints of the female nude. The tipped-in photos were twice the size of arcade cards, but individual glossy prints could be ordered in other sizes. At least two of the models had notable movie careers—Olive Ann Alcorn (1900-1975) and Laura La Plante (1904-1996); a third model, a mysterious young woman known only as Vikova, was reputedly a Russian dancer. Enhanced pricing for the photographs limited the



ARCADE CARD FEATURING ACTRESS LAURA LA PLANTE. [D47, ALTA SLIDE & PHOTO CO., 1920]



ARCADE CARD FEATURING DANCER VIKOVA. [D51, ALTA SLIDE & PHOTO CO., 1920]

market to a more “upscale” clientele; and while the photo collections purportedly offered guidance in composition and lighting to artists and photographers, only a blind person would have been oblivious to the prurient nature of *Studies*. The Stark brothers apparently dodged legal problems by excluding their art photos from the mails.

Business progressed nicely during the Roaring Twen-

ties, but at the end of the decade economic and personal conditions for Alexander began to change. In December 1929, Edwin Stark died suddenly from ulcerative colitis at age 43. Two months earlier, a highly inflated and shaky Wall Street stock market had collapsed, and the United States slumped into the Great Depression. By 1932 stocks were worth 20 percent of their pre-crash value, and in 1933 unemployment was ap-



LAURA LA PLANTE IN PAPER MOON, POSTCARD SIZE PHOTOGRAPH. [K28, ALTA SLIDE & PHOTO CO., 1920]



LAURA LA PLANTE, UNIVERSAL PICTURES MOVIE STAR, PHOTO POSTCARD. [1928]

proaching 30 percent of the workforce. Needless to say, “disposable income” among Alta’s affluent clients had largely evaporated.

A year before the calamities of 1929, Alexander took up residence in Marin County where he had purchased a home on Summit Avenue in Mill Valley and was commuting to the city by ferry. One day, while examining some postcards on a rack in the village, he mused

that with a little effort and perhaps some enjoyment he could make much better ones. He borrowed a neighbor’s automobile and set out to photograph Marin’s beautiful scenery. By the

THE FOX THEATRE WAS A 4,650 SEAT MOVIE PALACE DESIGNED BY THOMAS W. LAMB. LOCATED AT 1350 MARKET ST., IT OPENED JUNE 28, 1929 PREMIERING *BEHIND THAT CURTAIN*. THE BUILDING ALONG WITH ITS OPULENT INTERIOR WAS DEMOLISHED IN 1963. [ALTA STUDIOS INC., 1929]



time construction was starting on the Golden Gate Bridge in 1933, photographic view postcards had ceased to be an avocation for Alexander Stark. They had become his newly adopted profession. I suppose at this point I could say “and the rest is history,” but I’ll carry on, first by pointing out that Zan’s San Francisco operation, known since 1922 as Alta Studios, Inc., vanished from city directories in 1934.

Backing up a little...on January 24, 1925 Alexander J. Stark, age 35, married 19-year-old Vivian Getty in San Francisco. Their son, Alexander J. Stark, Jr. was born a year later, and daughter Mary Ann came along December 9, 1929, two days after her uncle Edwin died. It is thought that Mary Ann is the blonde girl in several of Stark’s 1933 postcard photos taken in Muir Woods (see zS 258 above).

On March 29, 1935 the *Mill Valley Record* printed the following announcement:

#### NEW PUBLICITY FOR MILL VALLEY IN PHOTOGRAPHY

##### *Successful Venture in Art Postcards*

A collection of nearly 100 photo postcards has been created titled, “Mill Valley Views by Zan of Tamalpais.” The cover page is a highly artistic view of Mt. Tamalpais in profile against a background of silver clouds. The sleeping Tamalpa, maiden of the mountain, is seen in graceful outline.

##### *A Home Industry*

Within the book’s pages are mounted photo postcards of Mill Valley, Muir Woods (30 views), Mt. Tamalpais, Marin Hills, San Francisco city and bay. Last week Zan Stark and Lloyd Perkins, residents of Mill Valley, signed a contract to provide 2 million postcards to eastern firms eager for California views, particularly if the work is fresh and attractive. In the process, these young men are giving their town and environs one of the widest schemes of publicity ever.

##### *Some of the Views*

It is genius that positions a camera at the most advantageous points, and Zan Stark’s work proves he has that happy faculty: a church with its cross in



JOHN T. REED COMPLETED HIS REDWOOD SAWMILL BY 1836 AND SUPPLIED LUMBER TO THE SAN FRANCISCO PRESIDIO. 1843 ON THE POSTCARD MORE ACCURATELY REFERS TO THE YEAR OF REED’S DEATH. [M-149, 1933]



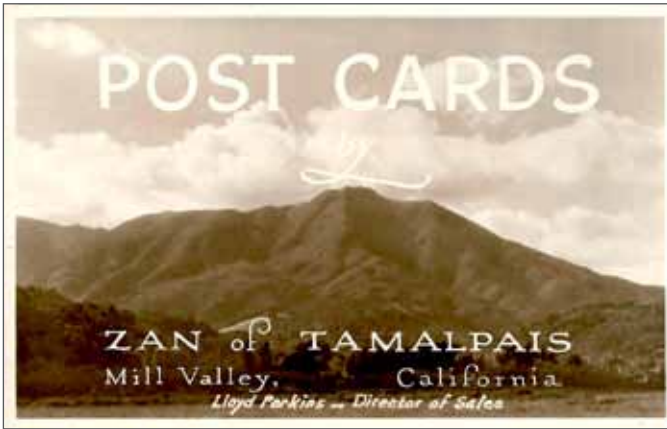
THE 1917 OUR LADY OF MOUNT CARMEL SAT AT THE CORNER OF W. BLITHEDALE AND BUENA VISTA AVENUES IN MILL VALLEY. [ZS 25, 1933]

his collection of photos will have historic as well as present day value.

a frame of palms, the old lumber mill sheltered by redwoods, seagulls in flight with the ferry building tower in the distance. These are a few of many scenes the artist’s camera has recorded. Lockwood’s Pharmacy is carrying the postcards and so is the Ben Franklin Store. Remodeling of the Keystone Block will require some new views of the Mill Valley business center, and Mr. Stark says his aim is to keep pictures up to date so



BIRD’S-EYE VIEW OF MILL VALLEY. THE HALF-TIMBERED KEYSTONE BLOCK AND THE NWP DEPOT ARE AT CENTER. [ZAN M-154, FORMERLY ZS 38, C. 1933] [CLICK TO ENLARGE](#)



ZAN STARK-LLOYD PERKINS ADVERTISING POSTCARD ("THE SLEEPING TAMALPA"). [BASED ON ZAN M-70, FORMER ZAN 45, 1935]



TYLER BOOK SHOP AND BLUE BIRD TEA GARDEN INHABITED THIS DREAMY STORYBOOK COTTAGE IN CARMEL. [ZAN 355, C. 1932]



ROUTING HIGHWAY 101 THROUGH MARIN COUNTY CULMINATED WITH NOVEMBER 1931 COMPLETION OF THIS REDWOOD BRIDGE, A QUARTER-MILE SPAN OVER RICHARDSON BAY. BUILT TO LAST A CENTURY, IT WAS REPLACED WITH CONCRETE AND STEEL IN 1956. [ZAN M-109, C. 1933]



THE 1910 SONOMA COUNTY COURTHOUSE DOMINATED DOWNTOWN SANTA ROSA UNTIL A WRECKER'S BALL DEMOLISHED THE STEEL FRAME BUILDING IN 1966. [ZAN 160, 1935]



IN NOVEMBER 1932, BARRETT & HILP OF SAN FRANCISCO WERE AWARDED \$2 MILLION IN CONTRACTS TO BUILD CONCRETE ANCHORAGES AND TO PAVE THE ROADWAY FOR THE GOLDEN GATE BRIDGE. [ZAN 806, C. 1936]

Fanfare about the substantial postcard contract, plus the photographer's prophetic appraisal of the value of his work to posterity, marked official launch of the new business. Creative director of the enterprise was former erotic art producer, Xan Stark, completely remade as "Zan of Tamalpais." Lloyd Howe Perkins (b. 1893) was originally from Wisconsin and previously worked as a buyer and traveling



THIS VIEW OF THE WESTERN SPAN OF THE SAN FRANCISCO-OAKLAND BAY BRIDGE WAS TAKEN FROM A TRANS-BAY FERRY AS THE BRIDGE NEARED COMPLETION. [ZAN 1210, © MAY 14, 1936]

salesman for several San Francisco firms. Seemingly, his job was to market the postcards, yet his association with Zan cannot be verified beyond 1936.

Perhaps because of Zan's frequent absence from home, working in the city and traveling around the state, and undoubtedly for other, more personal reasons, Vivian filed for divorce after ten years of marriage. The final decree



IN THIS BEAUTIFULLY COMPOSED SHOT, S.S. SAN DIEGO HOISTS AN AUTOMOBILE ABOARD IN SAN FRANCISCO. BUILDER OF THE CARGO SHIP FOR THE FRENCH LINE IN 1930, HARLAND AND WOLFF OF BELFAST, ALSO BUILT RMS TITANIC. [ZAN 1095, 1935]



“GIANT,” A HUGE REDWOOD IN SANTA CRUZ BIG TREES COUNTY PARK, IS BEING ADMIRING BY A GAZELLE-NECKED WOMAN VISIBLE IN MANY OF ZAN’S PHOTOS. SHE IS BELIEVED TO BE HIS SECOND WIFE, KATHERINE PARTRIDGE STARK (1898-1975). [ZAN 1636, C. 1937]



NORTHWESTERN PACIFIC’S 1890 “EUREKA”—A WALKING BEAM, DOUBLE ENDED, SIDE-WHEELER. THE STEAM POWERED FERRY HAS BEEN COMPLETELY RESTORED AND IS ON DISPLAY AT HYDE STREET PIER, PART OF SAN FRANCISCO’S MARITIME NATIONAL HISTORICAL PARK. [ZAN 1198, 1936; PRODUCTION TOTAL 10,000]

was granted in January 1936 and the former Mrs. A.J. Stark (1906-1989) moved to Detroit with the children. Strangely, within a few years she was remarried to a man named Harold Lyons Stark (1907-1997) and living in Royal Oak, Michigan. Although Alexander and Harold do not appear to be related, an intensive search of Stark family genealogy may prove otherwise. On a positive note, Vivian didn’t have to change her name. By 1963 Vivian and Harold were living in Southern California; and Alexander’s daughter, Mary Ann Stark (1929-2012) had become Mrs. Rodney H. Howes in 1954 in Los Angeles.

Back in Mill Valley, Zan was moving forward. Less than three weeks after his divorce he married Mrs. Katherine Partridge Greenman of Sausalito, and the newlyweds moved into his hillside studio home at 321 Summit Ave. The relationship with Katherine proved more durable. By 1940 the postcard operation was a booming family concern. Both Katherine and her 18-year-old son Franklin were assisting in the studio, and Alex Stark Jr. who was now 14, moved back to Marin County to attend school, and

joined his father’s new family. A couple years later, Zan’s photo lab, production equipment and postcard stock were transferred to 324 Miller Avenue—a two-story building with half-timbered façade located in the Locust District, a mile south of the village of Mill Valley. Alexander and Katherine moved into the upstairs apartment, and for the next decade this was home for them and their wholesale scenic postcard business.



THIS 2-STORY BUILDING AT 324 MILLER AVENUE IN MILL VALLEY HOUSED ZAN’S POSTCARD BUSINESS AND RESIDENCE CIRCA 1943-52. [GOOGLE, 2/2016]

During 1945-46, Zan agreed to make a group of photo postcards for the Redwood Empire Association. Inspiration for this organization goes back to 1914 when the Northwestern Pacific Railroad completed 100 miles of track between Willits and Shively, on the Eel River, establishing “rapid” transit between the San Francisco Bay Area and Humboldt County. Advertising for NWP’s *Redwood Empire Route* promised unmatched scenes of beauty in coastal redwood groves and river canyons, and relaxation for city dwellers suffering from *Americanitis*. Six years later, more than 14,000 motor vehicles were registered in California, and improved roads increasingly offered an attractive option to riding the train. The Redwood Highway Assn., founded in 1921 by local chambers of commerce, wanted to lure motorists into their nine-county region. The co-operative was renamed Redwood Empire Association (REA) in 1924. Key to REA success was completion of a master roadway that would link the counties of Mendocino, Humboldt and Del Norte to the Bay Area. Grants Pass, in Josephine County, Oregon was lobbying for the northern gateway, but had to wait for completion of high-



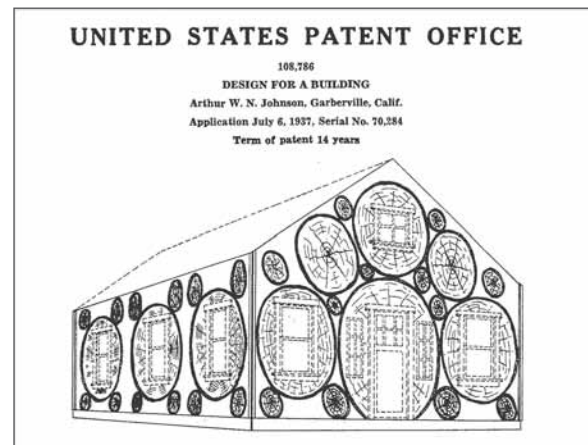
THE 1926 GUSTAVE H. DOUGLAS MEMORIAL BRIDGE, LOOKING EAST TOWARD THE TOWN OF KLAMATH. A PAIR OF CONCRETE BEARS GUARDED EACH APPROACH, BUT BECAUSE OF A 1964 FLOOD THAT DESTROYED THE BRIDGE, ONLY THESE ON THE WEST SIDE SURVIVE. [ZAN 514, C. 1940]



THE UNIQUE LOG HOUSE GIFT SHOP AT GARBERVILLE WAS UNIQUE BECAUSE ITS WALLS WERE CONSTRUCTED ENTIRELY OF CROSS-CUT REDWOOD LOG SECTIONS. NOTE DESIGN PATENT NUMBER AT LOWER LEFT. [ZAN 1786, 1937]



L.A. SPENGLER'S TAN OAK PARK, ONE MILE SOUTH OF CUMMINGS IN MENDOCINO COUNTY. IN 1939, SCULPTOR AMBROSE GRUENKE (1907-44) AXE-CARVED THE STANDING BEARS AND THE INDIAN CHIEF FROM REDWOOD LOGS. [ZAN 476, 1941]



ARTHUR JOHNSON'S DESIGN PATENT NO. 108786 FOR HIS UNIQUE LOG HOUSE. [1937]



THE FRATERAL MONARCH OR QUADRUPED TREE STOOD 250 FT. TALL AT LILLY REDWOOD PARK SOUTH OF PIERCY IN MENDOCINO COUNTY. IN 1933 A 20 X 27 FT. REDWOOD NOVELTY SHOP WAS CREATED IN THE "GOOSEPEN" BASE OF THE TREE. [ZAN 1579, 1937]



900 YEARS AGO A SEMI-CIRCLE OF NINE SAPLINGS SPRANG FROM THE PERIMETER OF A DYING REDWOOD TO FORM THIS "CATHEDRAL" TREE. BURL OR DORMANT BUD TISSUE AT THE BASE OF THE TRUNK WAS RESPONSIBLE FOR THE NEW GROWTH. [ZAN 2283, FORMERLY 635, 1938; PRODUCTION TOTAL 32,000]

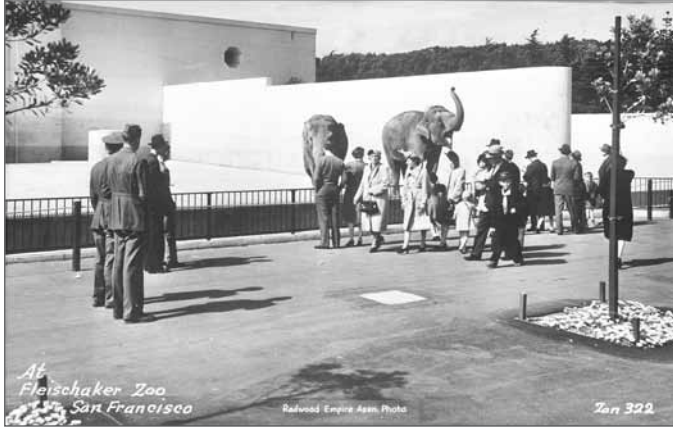
way bridges over the Klamath River (Douglas Memorial Bridge, 1926) and Smith River (Hiouchi Bridge, 1929). As the Redwood Empire became more accessible and populated, auto courts, cafes, curio shops and redwood-themed attractions cropped up along the highway. Over the suc-

ceeding years, Zan created many postcard images that supported REA promotions.

When the war in Europe ended, and San Francisco was selected to host the United Nations Conference in April-June 1945, the REA doubled its efforts to point up wonders



of the Redwood Empire's southern gateway—Sonoma and Marin Counties and the city itself. The special series of photo postcards made by Zan for the REA were designed to reflect the recreational and commercial advantages of the area. In addition to the usual captions and numbers, a line of type reading “Redwood Empire Assn. Photo” was positioned near the lower margin of the pictures.



A MOAT SEPARATED SPECTATORS FROM ANIMALS AT THE ELEPHANT COMPOUND IN FLEISHACKER ZOO, BUILT BY THE WORKS PROGRESS ADMINISTRATION IN THE 1930s. [ZAN 322, REDWOOD EMPIRE ASSN. PHOTO; PRODUCTION TOTAL 5,500]

The majority of Zan's surviving REA negative jackets bear March 1945 production dates, but some are marked 1946, suggesting the boosterism was extended another year as waves of discharged service people settled in the Bay Area. The photos had been taken during the late 1930s and early '40s and repurposed for the post-war REA campaign. Print runs varied from 2,000 to 15,000 postcards.



SIGNATURE BUILDING OF AQUATIC PARK IS THE BATHHOUSE, A STREAMLINE MODERNE MASTERPIECE INSPIRED BY THE CLEAN LINES OF AN OCEAN LINER. STARTED IN 1931 AS A WPA PROJECT, THE PARK COMPLEX WAS DEDICATED JANUARY 22, 1939. [ZAN 962, REA PHOTO]



MILLS FIELD WAS OFFICIALLY RENAMED SAN FRANCISCO MUNICIPAL AIRPORT IN 1931. THIS PHOTO SHOWS A DOUGLAS DC-2, INTRODUCED BY TWA IN 1934. [ZAN 488, REA PHOTO; PRODUCTION TOTAL 7,000]



THE SALES & BOURKE HATCHERY IN PETALUMA SHIPPED NEWBORN CHICKS BY RAIL TO ANY TOWN IN THE U.S. THAT COULD BE REACHED WITHIN 72 HOURS. THE IMPRESSIVE BRICK BUILDING COMPLEX STILL STANDS AT CORNER OF F AND 7TH STS. [ZAN 1130, REA PHOTO]



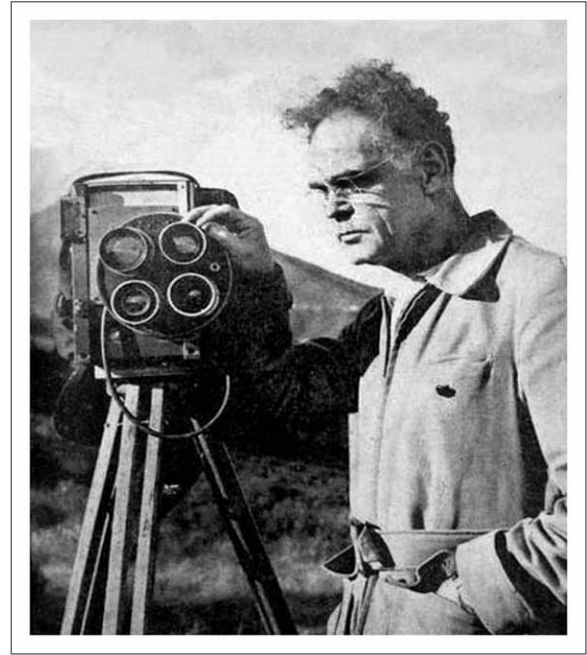
EXCEPT FOR REMOVAL OF THE LURLINE PIER, THE VIEW LOOKING NORTH TOWARD THE CLIFF HOUSE REMAINS BASICALLY UNCHANGED AFTER 70 YEARS. [ZAN 862, REA PHOTO]



FISHERMAN'S WHARF CRAB COOKER. NOTE POSTCARD RACK BEHIND THE MERCHANT'S HEAD. [ZAN 2466, REA PHOTO]



THIS CLASSIC VIEW OF SAN FRANCISCO'S CHINATOWN WAS TAKEN IN 1938 ON GRANT AVENUE, LOOKING NORTH TO CLAY STREET. THE YOUNG LADY IS STANDING ON A BALCONY AT 708 GRANT. [ZAN 1155, REA PHOTO]

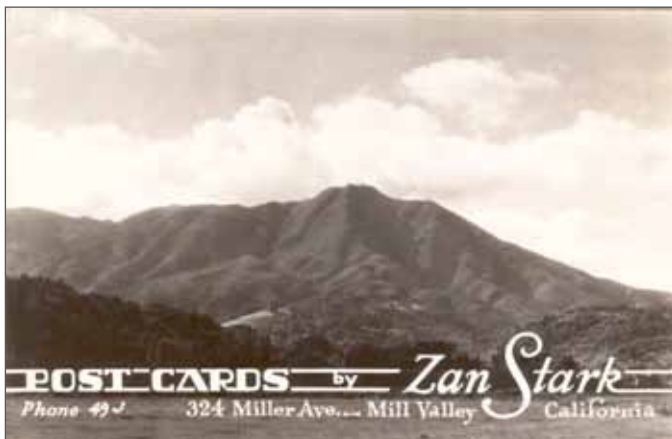


PORTRAIT OF ZAN STARK WITH HIS 4-LENS TURRET CAMERA. [MARIN INDEPENDENT JOURNAL, NOVEMBER 24, 1951]

In the spring of 1948 Zan Stark became politically involved. While taking photos in Mill Valley, he became increasingly aware of eyesores and health hazards that blighted certain districts of an otherwise “postcard perfect” city of 7,000 residents. Thinking he might be able to effect some improvements, he ran for a seat on the city council, a four year term up for election on the April ballot. Filing for candidacy at the last minute, he made no campaign promises, issuing only the simple statement, “Vote for a bigger and better Mill Valley.” With six people in the running, dark horse Zan failed to be elected. Two years later, however, backed by the 50-member Locust Merchants Assn. of the lower Miller Avenue area, he did

win an available seat on the council and was installed in April 1950.

Zan's service as councilman and civic leader nevertheless lasted less than three years. In August 1952 he sold the building on Miller Avenue, and two months later resigned his council seat when he moved to Boyes Hot Springs in Sonoma County to join his son, Alexander Stark Jr., in publishing a local newspaper. Father and son erected a concrete block structure on Sonoma Highway to house both the postcard business and the printing plant, but it is unclear if postcards were actually produced there...more about that later.



ZAN STARK'S ADVERTISING POSTCARD AFTER HE MOVED TO 324 MILLER AVE. IN MILL VALLEY. [BASED ON ZAN M-70, FORMER ZAN 45, C. 1943]



FAIRFAX THEATRE ON BROADWAY SHOWING MOTION PICTURE “HARVEY,” STARRING JAMES STEWART. [ZAN M-329, 1951]

ZAN'S PHOTO POSTCARDS – A CLOSER LOOK

Zan's earliest photo cards were inscribed with "zS" numbers (small z, long s), and captions written in neat upper and lower case lettering, including a characteristic W formed from a backslash and V to yield \V. Although some photos can be dated to 1931-32, commercial production of postcards appears to have started in 1933. The earliest postmark seen on a Zan postcard is August 20, 1933; none of his negative jackets are dated prior to 1933.

After numbering about 500 negatives, Zan decided that even though his fancy zS initials were an artistic cachet, a signature that could be verbalized would be better for business. From then on, new images as well as reprinted negatives were marked "Zan" plus the number. In addition, some numbers were changed and given alpha prefixes indicative of their general location, e.g. M for Marin, L for Lassen, N for Napa, and Y for Yosemite and vicinity.

One unusual transitional copy negative shows alpha prefix number M-172 superimposed on the earlier zS9 number.

It should be emphasized that most prefix letters, however, have no obvious geographic reference, e.g. Zan E-40 Healdsburg, Zan E-51 Boyes Hot Springs, Zan H-33 Salinas, Zan T-284 Genoa, Nevada, etc.

On the other hand, when the name "Zan" was omitted, prefix letters often referred to a special order customer, e.g. B8 for Bartlett's in Monte Rio, F25 for F.R. Fulmer at Big Basin (see July 2016 newsletter), T5 for Torr's Drug Store in Monte Rio, FR11 for the 1934 concession at Fort Ross State Historic Park, and V25 for Verdier's Resort in El Verano.

When customers supplied their own negatives and artwork, the only clue that suggests manufacture by Zan is his caption lettering style. Examples are photo



LICENSE PLATES INDICATE ZAN TOOK THIS VIEW OF CHINATOWN, LOOKING NORTH ON GRANT AVENUE FROM PINE STREET, IN 1931. NOTE CHARACTERISTIC FORMATION OF "W" IN "CHINATOWN." [ZS 114]



NORTHWESTERN PACIFIC'S 1912 RAILROAD DEPOT IN SAN ANSELMO, VIEWED FROM THE SOUTH. [ZS 76, C. 1933]



THE CARMELITE MONASTERY OF OUR LADY AND SAINT THERESE, OVERLOOKING CARMEL BAY, WAS COMPLETED IN 1931. [ZS 381]



MOUNT TAMALPAIS MILITARY SCHOOL WAS RENAMED SAN RAFAEL MILITARY ACADEMY IN 1925, THEN REORGANIZED IN 1971 AS MARIN ACADEMY. [ZS 143, C. 1933]



THE MOVIE "BIG CITY BLUES" AND LICENSE PLATES DATE THIS VIEW OF MAIN STREET SALINAS TO 1932. [ZS 426]

postcards made for Southern Pacific Co., Buena Vista Vineyards, Sherrod Studio in Paradise, Bartlett's in Monte Rio, San Francisco Bay Cruise, and Pacific Portland Cement Co.

The first postcard stock used by Zan, during 1933-35, displays DOPS and EKKP stampboxes. About 1936, a custom paper was adopted, imprinted "Post Card" in outline-



JOSHUA CHAUVET BUILT THE MASSIVE BRICK HOTEL AT LEFT IN 1906. IT ONCE HAD A TOP-FLOOR BALLROOM AND A GROUND-LEVEL TAVERN FREQUENTED BY FAMED AUTHOR JACK LONDON. THE RESTORED STRUCTURE TODAY HOUSES SIX 2000 SQ. FT. CONDOMINIUM RENTALS. [ZAN 15, C. 1933]



THIS NICELY BALANCED PHOTO OF THE OWL TAVERN AND BARBER SHOP IN GUERNEVILLE ATTESTS TO ZAN'S COMPOSITION ARTISTRY. [ZAN 1155, C. 1934]



ZAN DEMONSTRATES THAT AFTER A QUARTER CENTURY HE IS STILL EXPERT AT POSING THE FEMALE FORM. [ZAN M-314, 1948]

serif font plus a simple vertical rule divider, and later with the text "Genuine Photograph/by Zan of Tamalpais" reading up as the divider. During these early years, cut postcard stock was often masked during printing to effect a white border. Later cards with EKC and Kodak stampboxes were printed full bleed.



ROWS OF COLORFUL FISHING BOATS PROMPTED FISHERMAN'S WHARF TO BE DUBBED "SICILY OF THE WEST." [ZAN 197, FORMERLY ZS 197, C. 1932]



FOLLOWING THE MAY 1915 ERUPTIONS, A SNOW AVALANCHE CARRIED THIS 300-TON DACITE LAVA BOULDER FIVE MILES FROM LASSEN PEAK. B.F. LOOMIS REPORTED IT WAS "STILL SIZZLING IN THE WATER" SOME FORTY HOURS AFTER IT WAS EJECTED. [ZAN L-91, C. 1936]



IN 1934, FOLLOWING REPEAL OF NATIONAL PROHIBITION, BERINGER BROTHERS BECAME THE FIRST CALIFORNIA WINERY TO OFFER PUBLIC TOURS AND WINE TASTING. FIVE YEARS LATER THE WINERY INVITED FAIRGOERS AT GGIE TO VISIT. [ZAN N-07, C. 1948]



AMADOR COUNTY'S FIDDLTOWN WAS SETTLED IN 1849 BY MISSOURIANS WHO WERE ACCUSED OF "FIDDLING AROUND" DURING THE DRY MONTHS WHEN PLACER MINES COULDN'T BE WORKED. NATHAN B. RANDALL RAN THE HISTORIC WAGONWHEEL CAFÉ DURING THE 1950S. [ZAN Y-200, C. 1950]



THE WOODLEAF IN BOYES HOT SPRINGS WAS AN EARLY DAY SUPERMARKET PROVIDING GROCERIES, LIQUORS, DRUGS, BAKERY AND A RESTAURANT UNDER ONE ROOF. MORE RECENTLY, THE BUILDING WAS OCCUPIED BY SONOMA MISSION INN'S "BIG 3" RESTAURANT (CLOSED APRIL 2016). [ZAN E-51, 1950]



THE TROPIC BEACH IN SUTRO BATHS WAS CONVERTED TO ICE SKATING IN 1937. A PLYWOOD WALL SEPARATING THE RINK FROM THE HEATED BATHS WASN'T ALWAYS EFFECTIVE IN PREVENTING INDOOR FOG. [ZAN B-11, 1946]



HEALDSBURG CITY HALL ON THE SOUTHEAST CORNER OF MATHESON AND CENTER STREETS. THE SMALL POLICE DEPARTMENT WAS TUCKED INTO A BACK CORNER ON CENTER. [ZAN E-40, 1949; PRODUCTION TOTAL 100]



THIS UNUSUAL IMAGE SHOWS A LETTER-PREFIXED NUMBER WRITTEN OVER THE ORIGINAL ZS NEGATIVE NUMBER. [M-172, FORMERLY ZS 9, 1933]



AN AUTHENTIC WELLS, FARGO & CO. STAGECOACH WAS USED TO PROMOTE THE RODEO IN SALINAS, SHOWN HERE OVERFLOWING WITH CONTESTANTS FOR MISS CALIFORNIA RODEO. [ZAN H-33, FORMER S17, 1939]



FOUNDED BY MORMONS IN 1851, A DECADE BEFORE THE NEVADA TERRITORY WAS ESTABLISHED, GENOA SITS IN THE CARSON RIVER VALLEY ABOUT 40 MILES SOUTH OF RENO. [ZAN T284, C. 1941]



THIS VIEW CARD WAS LIKELY PRODUCED FOR MONTE RIO MERCHANT SIDNEY A. BARTLETT. THE CONCRETE HIGHWAY BRIDGE AT RIGHT, DEDICATED IN MARCH 1935, IS CURRENTLY SCHEDULED FOR REPLACEMENT. [88, PHOTO POSTCARD MADE BY ZAN]



FORREST R. FULMER CAJOLED THIS LITTLE GIRL TO POSE ON THE BASE OF THE "FATHER OF THE FOREST" TREE AT BIG BASIN REDWOODS STATE PARK. [F25, PHOTO POSTCARD MADE BY ZAN]



LEE OTTO TORR III (1926-2005) STANDS NEAR HIS FAMILY'S DRUG STORE IN MONTE RIO AFTER A FREAK SNOW STORM. [T5, PHOTO POSTCARD MADE BY ZAN C. 1941]



VIEW OF RESTORED BUILDINGS AT FORT ROSS STATE HISTORIC PARK IN 1934. [FR 11, PHOTO POSTCARD MADE BY ZAN]



PAUL "POP" VERDIER AT LEFT POSES WITH GUESTS AT HIS SUMMER RESORT IN EL VERANO. [V25, PHOTO POSTCARD MADE BY ZAN C. 1940]



*The Daylight, Southern Pacific's new streamlined train, which makes a daily dawn-to-dusk flight between San Francisco and Los Angeles.*

SOUTHERN PACIFIC'S STREAMLINED TRAIN DAYLIGHT DEBUTED MARCH 21, 1937, PULLED BY A GS-2 STEAM LOCOMOTIVE AND PAINTED IN A STUNNING RED, ORANGE AND BLACK COLOR SCHEME. [208, PHOTO POSTCARD MADE BY ZAN C. 1937]



*Oldest Stone Winery in California Built by Count Agoston Haraszthy 1857 Buena Vista Vineyards, Sonoma.*

BUENA VISTA WINERY IN SONOMA IS THE OLDEST COMMERCIAL VINEYARD AND WINERY OPERATION IN CALIFORNIA, FOUNDED BY AGOSTON HARASZTHY IN 1857. [PHOTO POSTCARD MADE BY ZAN C. 1946]



*Paradise, Calif. At the Sign on the Pine*

A STUDIO PHOTOGRAPHER IN THE BUTTE COUNTY TOWN OF PARADISE HAD ZAN PRODUCE A SERIES OF PHOTO POSTCARDS, POSSIBLY FOR PROMOTIONAL USE BY THE REAL ESTATE BROKER NEXT DOOR. [SHERROD STUDIO 1, PHOTO POSTCARD MADE BY ZAN C. 1948]



*Bagged 1 mile from Chamber of Commerce Paradise, Calif.*

PROUD HUNTERS WITH 3-POINT BUCKS BAGGED AND TAGGED A MERE MILE FROM TOWN. [SHERROD STUDIO 34, PHOTO POSTCARD MADE BY ZAN, 1948]



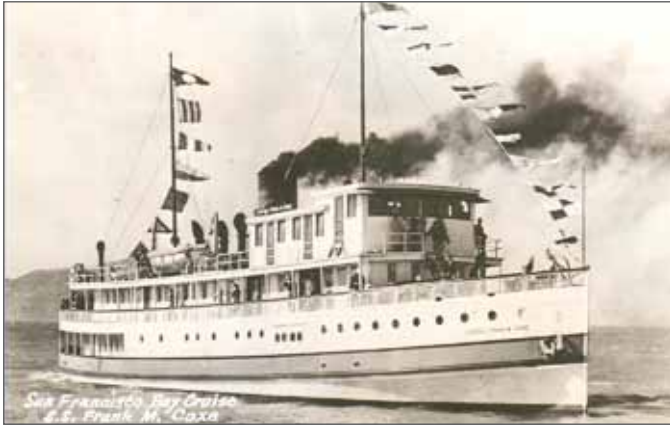
*Carroll Neal & Wagstaff Market Paradise, Calif.*

"DRIVE-UP" MIGHT HAVE BEEN A MORE PRUDENT NAME FOR ROY AND CLARA INMAN'S MARKET IN PARADISE. [SHERROD STUDIO 50, PHOTO POSTCARD MADE BY ZAN, 1949]



*Bartlett's Shopping Headquarters Monte Rio Flood, Feb. 29, 1940*

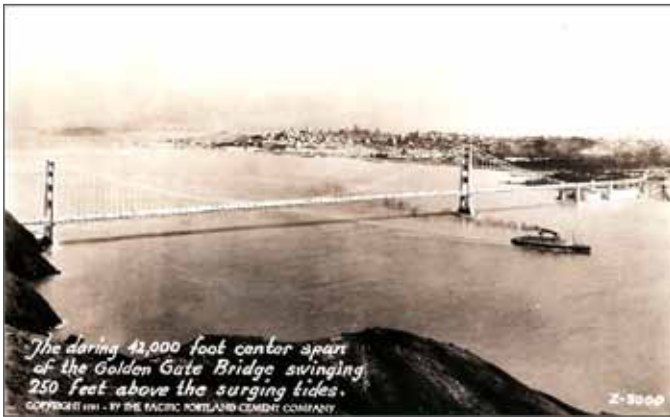
BARTLETT'S GENERAL STORE IN MONTE RIO, ONLY INCHES ABOVE WATER YET OPEN FOR BUSINESS DURING THIS WINTER FLOOD. [PHOTO POSTCARD MADE BY ZAN, 1940; PRODUCTION TOTAL 800]



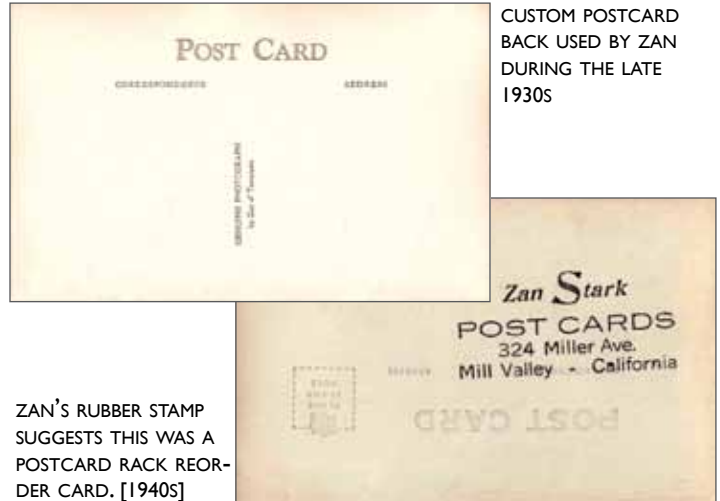
BEFORE THE STEAM FERRY GENERAL FRANK M. COXE WAS PURCHASED BY THE GOLDEN GATE SCENIC STEAMSHIP LINE, IT WAS AN ACTIVE MILITARY VESSEL (1922-47). THE SHIP LATER TRANSFORMED INTO A SHOWBOAT RESTAURANT DOCKED IN STOCKTON, OAKLAND AND BURLINGAME. [PHOTO POSTCARD MADE BY ZAN, 1951]



THIS ADVERTISING POSTCARD FOR AL BEVAN'S AUTO COURT AND CAFÉ WAS COPYRIGHTED MARCH 12, 1948. THE BUILDINGS WERE DEMOLISHED IN MARCH 1955 WHEN HIGHWAY 101 WAS WIDENED TO A 6-LANE FREEWAY. [ZAN STARK CO.]



THE PACIFIC PORTLAND CEMENT CO. OF SAN FRANCISCO REGISTERED A NOVEMBER 1933 COPYRIGHT FOR THIS ARTIST'S RENDERING OF THE FUTURE GOLDEN GATE BRIDGE. [Z-300D, PHOTO POSTCARD MADE BY ZAN, 1933]



CUSTOM POSTCARD RACK USED BY ZAN DURING THE LATE 1930S

ZAN'S RUBBER STAMP SUGGESTS THIS WAS A POSTCARD RACK REORDER CARD. [1940s]

**PRINTED POSTCARDS – THE RENEWED DEMAND FOR COLOR**

Zan's black and white photo cards began transitioning to color lithography about 1948. Smooth and "linen" textured cards were made by printing patches of color during successive runs through the press, then overlaid with black halftone screening in a final run. Backs of these photomechanically produced cards are marked, "Pub by Zan Stark Mill Valley, California/Colourpicture Publication, Boston 15, Mass." One example shows a 1946 Ford parked in the drive-thru Shrine Tree at Myers Flat. This was made from the Zan 1783 black and white negative that pictures a 1937 Ford. A photo of the later model automobile was cleverly inserted into the image to create a more modern, and colorful, postcard.

In 1952, glossy-finish, process color "chromes" were

added to the line. Manufactured by H.S. Crocker Co. of San Francisco, they were titled on the reverse, "Zan's Krome Kard." Photo postcard Zan 2199, humorously titled "Old Man Burl," was litho printed in process color as Krome Kard #K121.

More than a few Zan Stark images enjoyed unusual longevity. While production was not always under his control, it is interesting to track the various reincarnations issued by other publishers like Mike Roberts, Eastman's Studio, Smith News Co., and by printing firms such as Colourpicture, H.S. Crocker Co., and E.F. Clements. Although copy negatives or prints of the original photos may have been leased by Zan or his successor, images were frequently pirated during the color printing era.





LEFT: A 1938 DELUXE FORD WOODIE STATION WAGON SITS IN THE REDWOOD SHRINE DRIVE THRU TREE AT MYERS FLAT. [ZAN 1783, 1938; PRODUCTION TOTAL 13,000]



CENTER: PHOTO OF A 1947 FORD HAS BEEN SKILLFULLY INSERTED INTO THE DRIVE-THRU TREE, REPLACING THE 1938 VEHICLE. [ZAN 1783, 1947; PRODUCTION TOTAL 6,000]



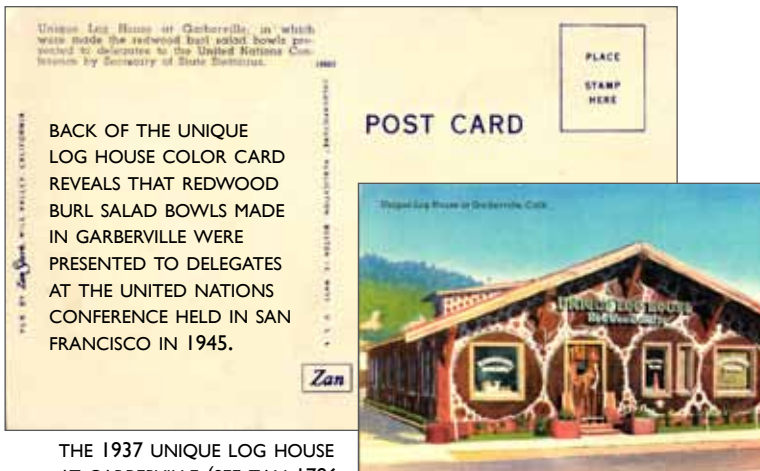
RIGHT: THE 1947 DRIVE THRU TREE IMAGE IN TURN WAS REPRODUCED AS A COLOR LITHO CARD BY COLOURPICTURE PUBLISHERS OF BOSTON (LAWRENCE F. TICHNOR, PRES.). [R20, ZAN STARK]



A CLEVERLY STAGED SNOW SCENE FOR PROMOTION OF WINTER SPORTS IN THE LOS ANGELES COUNTY MOUNTAINS. [ZAN A-19, C. 1944]



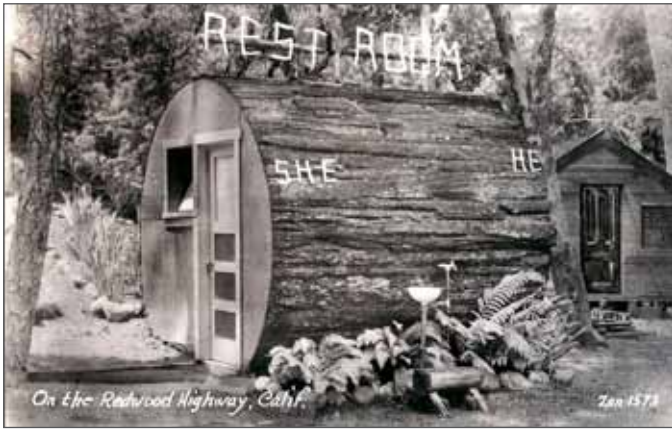
WHEN THE A-19 TOBOGGANING PHOTO WAS REPRODUCED AS A COLOR LITHO POSTCARD, THE LOCATION MAGICALLY CHANGED TO "NEAR RENO, NEVADA." [CT12, ZAN STARK]



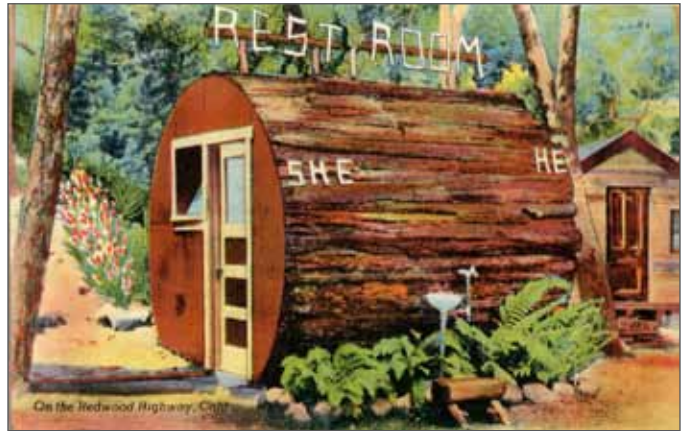
THE 1937 UNIQUE LOG HOUSE AT GARBERVILLE (SEE ZAN 1786 PAGE 8) SAW ADDED LIFE AS A COLOR LITHO POSTCARD A DECADE LATER. [R2, ZAN STARK]



ARTHUR W.N. JOHNSON FINISHING A REDWOOD BOWL ON THE LATHE AT HIS UNIQUE LOG HOUSE WORKSHOP. [ZAN R181, C. 1945]



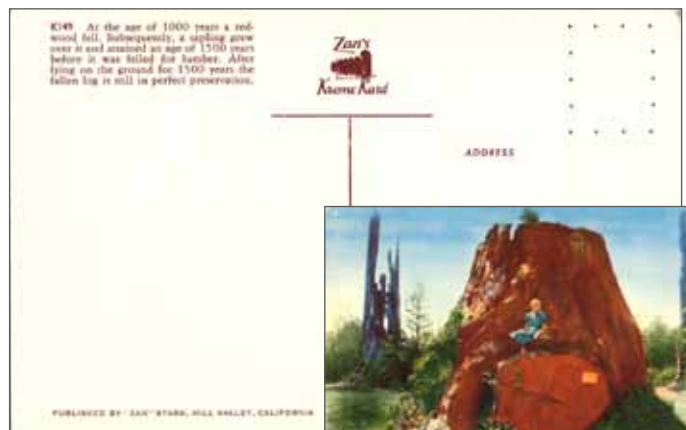
THE FREQUENTLY PHOTOGRAPHED “SHE-HE REST ROOM” AT REDWOOD TERRACES, 22 MILES SOUTH OF GARBERVILLE. [ZAN 1573, 1938]



THE REDWOOD REST ROOM (TRY SAYING THAT 3 TIMES RAPIDLY) WAS REPRODUCED AS A LITHOGRAPHIC “LINEN” BY COLOURPICTURE PUBLISHERS OF BOSTON. [R4, ZAN STARK]



WHEN THE “DEL NORTE WONDER TREE” WAS A YOUNGSTER, IT SOMEHOW SPREAD OVER A FALLEN REDWOOD AND GREW FOR A TOTAL OF 1500 YEARS BEFORE BEING CUT DOWN TO THIS BIZARRE STUMP. [ZAN 522, C. 1937]



THE WONDER TREE IMAGE WAS REPRODUCED AS COLOR LINEN R16, AND LATER AS THIS ZAN’S KROME KARD. [K149, ZAN STARK]



“OLD MAN BURL” SEEMS THE PERFECT EPITHET FOR THIS GNARLED REDWOOD GROWTH. [ZAN 2199, 1940; PRODUCTION TOTAL 26,000] THE “OLD MAN BURL” PHOTO WAS ALSO REPRODUCED AS A ZAN’S KROME KARD. [K121, ZAN STARK]



ENMANJI JAPANESE (BUDDHIST) TEMPLE, ORIGINALLY PART OF THE MANCHURIAN RAILROAD EXHIBIT AT THE CHICAGO WORLD’S FAIR, WAS TRANSPORTED TO SEBASTOPOL IN 1934. NOTE LACK OF CROSSBAR DOTS IN MOST LETTER A’S. [S-24, ED WOOD]



THE 1909 HOTEL AIREY IN STINSON BEACH GRADUALLY CONVERTED TO A COUNTRY STORE AND POSTOFFICE, SELLING GROCERIES, PAINT, EMERSON TV'S, GASOLINE AND POSTCARDS. [K-70, ED WOOD]



REFLECTIONS OF THE GOLDEN EAGLE MILL, WAREHOUSING AND FISHING BOATS ARE CAPTURED IN THE PETALUMA RIVER TURNING BASIN. [E-84, ED WOOD]



1880 ITALIANATE VICTORIAN BUILT FOR JOHN PAXTON ON HIS 240-ACRE MADRONA KNOLL RANCHO NEAR HEALDSBURG. OWNED BY GRANDVIEW COMMUNITY IN THE EARLY 1950S AND LATER RESTORED AS AN INN AND RESTAURANT, MADRONA MANOR. [ED WOOD, 1955, MADE FOR SANTA ROSA PHOTOGRAPHER JACK W. RYERSON]

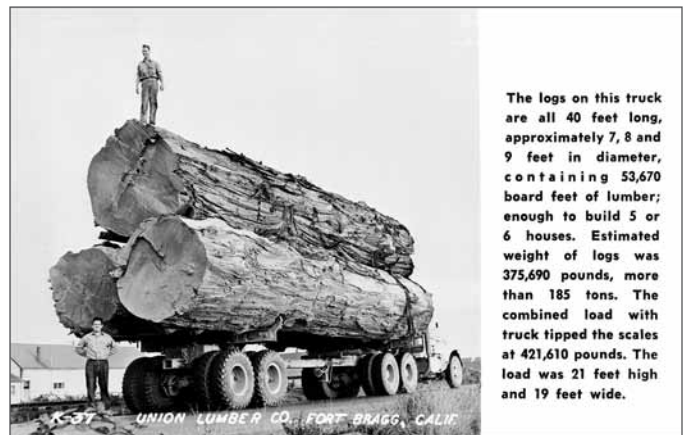


YOUNG PEOPLE ENJOYING RIO NIDO BEACH ON THE SOUTH SHORE. LOUD SPEAKERS ON TOP OF THE CANOE RENTAL SHACK BROADCAST MUSIC FROM KSRO RADIO IN SANTA ROSA. [S-44, ED WOOD, 1955]

**SUCCESSOR TO THE ZAN STARK COMPANY**

By 1954, with the Starks' newspaper publishing business becoming a time-consuming priority, day-to-day operation of the postcard business was obviously taken over by someone else. The most noticeable production change was the caption lettering which suddenly converted to all-caps, slanted to the right, including a characteristic inverted V with dot-crossbar to form the letter A. Sometimes the dot was carelessly omitted. Prefix letters, except for "S" identifying Sonoma County scenes, are less than logical.

Apparent successor to the Zan postcard operation was Edwin Vernon Wood (1924-1993), a photographer and close friend of the younger Alexander Stark. When Zan ran for city council in 1948 and needed a photo for campaign purposes, Edwin Wood took the portrait. In 1953, Wood was living in Sonoma County, and by May 1955 was advertising himself as publisher of "Zan's Post Cards." A year later the Ed Wood Post Card Co. of Forestville was publishing and distributing "Photographic Black & White, and Color Scenic & Advertising Post Cards." The bulk of Ed Wood's sales to drug stores and other retail outlets were



The logs on this truck are all 40 feet long, approximately 7, 8 and 9 feet in diameter, containing 53,670 board feet of lumber; enough to build 5 or 6 houses. Estimated weight of logs was 375,690 pounds, more than 185 tons. The combined load with truck tipped the scales at 421,610 pounds. The load was 21 feet high and 19 feet wide.

HOW WOULD YOU LIKE TO MEET THIS GIANT RIG ROUNDING A CURVE ON HIGHWAY ONE!! [K-37, ED WOOD; PRODUCTION TOTAL 450]

b/w photo cards of his own creation plus color litho cards bearing the imprint of Zan and other publishers. Many of his photo cards were printed on custom postcard stock, imprinted vertically or horizontally on the back, "Published by Ed. Wood, Forestville. Calif."

A photo postcard signed on the face, "Ed Wood Photo," is captioned in Zan's manuscript and printed on EKC stock. This lone card (picturing Zaro's) suggests Wood's

association with the Stark postcard business started prior to Zan's 1952 move to Boyes Hot Springs. Wood's most intriguing shot is number S-16 taken in 1955. It clearly shows the Starks' *Valley of the Moon Review* newspaper and printing office at 18332 Sonoma Highway. The last Ed Wood photo postcards were produced in mid-1956.



THIS CIRCA 1900 PHOTO OF THE FORT ROSS CHAPEL WAS USED BY ZAN ABOUT 1934 TO PRODUCE POSTCARD FR12, THEN RE-NUMBERED K-64 BY ED WOOD IN THE MID-1950S.



GEORGE LEO ZARO BUILT HIS NIGHTCLUB AND RESTAURANT ON THE EDGE OF RICHARDSON BAY JUST NORTH OF THE REDWOOD BRIDGE IN 1945. IT BECAME SABELLA'S IN 1951, AND IS NOW SITE OF THE ACQUA HOTEL. [ED WOOD PHOTO, C. 1948]



THE VICTORIAN-STYLE LITTLE RIVER INN ON HIGHWAY ONE WAS BUILT IN 1853 BY SILAS COOMBS. IN 1939 COOMBS' GRANDDAUGHTER CORA AND HER HUSBAND OLE HERVILLA OPENED THE PROPERTY AS A ROADSIDE INN. [K-39, ED WOOD, APRIL 1956]

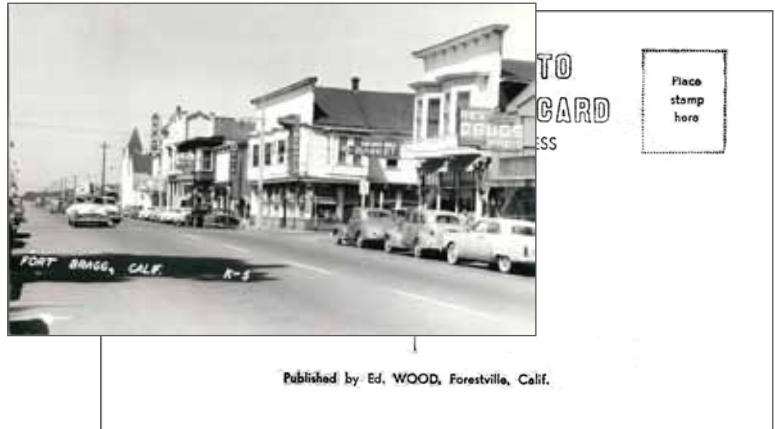


PHOTOGRAPHER WOOD VENTURED TO OCEAN BEACH TO TAKE THIS SHOT OF THE BIG DIPPER COASTER AT PLAYLAND. [M-405, ED WOOD, 1955]



A 1954 FORD RANCH WAGON SITS IN FRONT OF THE VALLEY OF THE MOON REVIEW NEWSPAPER AND PRINTING OFFICE IN BOYES HOT SPRINGS. TODAY, SIXTY YEARS LATER, THE SAME BUILDING AT 18332 SONOMA HIGHWAY FACES THE SAME BOYES SPRINGS FOOD CENTER. [S-16, ED WOOD, 1955]

[CLICK TO ENLARGE](#)



Published by Ed. WOOD, Forestville, Calif.

"VERA CRUZ" STARRING GARY COOPER AND BURT LANCASTER WAS PLAYING AT THE STATE THEATER IN FORT BRAGG. TWO PHARMACIES, INCLUDING REX REXALL DRUGS, ARE ONLY A FEW YARDS FROM EACH OTHER. [K-5, ED WOOD, C. 1955]

**FADE TO BLACK**

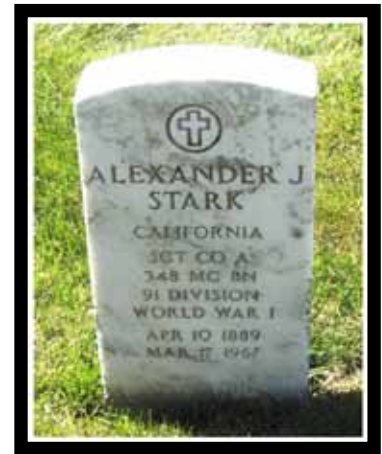
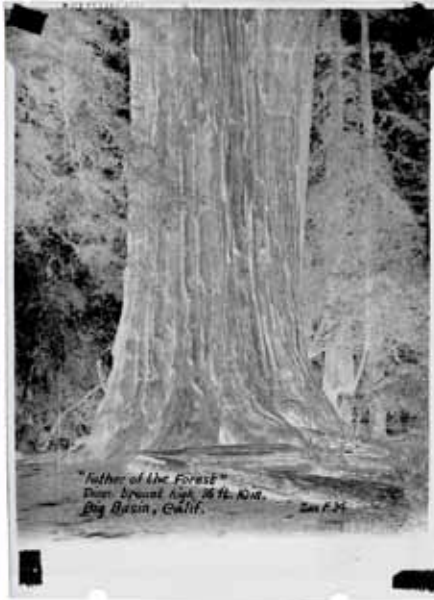
Like a Mt. Tamalpais hiker gradually vanishing into the marine layer, Zan slowly disappeared from view. He died March 17, 1967 in a Sonoma convalescent home at age 77. A concise obituary in the March 22, 1967 *Sonoma Index Tribune* focused on his newspaper career in Sonoma County:

Private funeral services were held Monday for Alexander J. Stark, 77, former newspaper publisher, who died March 17 after a long illness. Mr. Stark moved to Sonoma County 15 years ago to publish the now defunct *Valley of the Moon Review* in Boyes Springs with his son, A. J. Stark, Jr. The Starks purchased the paper in 1953, founded as a weekly in 1946 by the late Col. E. A. Little. In 1958 they turned it into the *Daily Review*. It went out of business in early 1961. Mr. Stark was in

the publishing business for 30 years. Prior to coming to this area he lived in Mill Valley where he conducted a flourishing postcard business. Born in Michigan, he was a World War I veteran and former Mill Valley city councilman.

Mr. Stark is survived by his wife, Mrs. Katherine Stark of 18351 Sonoma Hwy., Boyes Springs; a daughter, Mrs. Rodney H. Howes living in Seville, Spain; his son, Alexander J. Stark Jr., former manager of the Mill Valley *Record* and now chief of the United Press International bureau in Portland, Oregon; and six grandchildren.

Rev. Moffat Dennis officiated at the services held at Bates, Evans and Fehrensen. Burial with military honors occurred yesterday in Golden Gate National Cemetery at San Bruno.



FIFTEEN MEDAL OF HONOR RECIPIENTS, ADMIRAL CHESTER W. NIMITZ, AND 44 GERMAN AND ITALIAN PRISONERS-OF-WAR ARE AMONG THOSE BURIED ALONGSIDE ALEXANDER J. STARK AT THE 160-ACRE GOLDEN GATE NATIONAL CEMETERY.

PAPER JACKET AND FILM BASE NEGATIVE FOR ZAN F-34, PREVIOUSLY NUMBERED 1052 PER SAMPLE POSTCARD ATTACHED TO THE JACKET. REVERSE SHOWS AUGUST 22, 1943 AS INITIAL PRODUCTION DATE FOR THIS PHOTO POSTCARD. [PRODUCTION TOTAL 4,150]

**THE ZAN STARK/ED WOOD ARCHIVE OF NEGATIVES**

The vast majority of Zan Stark and Ed Wood’s 1933-1956 production negatives can be generally described as 5” x 7” film base. They were filed in kraft paper jackets (envelopes) under the most recently assigned negative numbers. On the face of each jacket, photographic printing exposure information was noted in pencil, and a sample photo postcard was often attached. On the reverse, production date and run quantities were entered. An example is the Zan F 34 jacket (formerly Zan 1052) containing an Agfa 5.0”x 6.75” film negative showing the “Father of the Forest” tree at Big Basin.

In later years, the surviving archive of negatives found its way to Calistoga in Napa County where it was dis-

covered and subsequently purchased by John and Steve Schmale of Santa Rosa. My current theory is that whoever acquired the business of Calistoga photographer Ira C. Adams in the mid-1950s also came into possession of the Zan negatives—likely from Edwin Wood or the Starks. This hypothesis is based on the presence of several 1953 Lake County scene negatives bearing Adams’ manuscript captions in the boxes of Zan negatives. Since 2011, the archive of approximately 3000 negatives has been lodged at Stanford University.

**CONTRIBUTORS:** John Schmale, Jim Staley, George Juilly, Lew Baer, Chuck Banneck, Dennis O’Rorke, Dave Parish, Jim Caddick, John Freeman.

## ZAN GALLERY



LOUIS LICATA AND SALVATORE GUARDINO'S EXCELSIOR FISH MARKET, NO. 1 FISHERMAN'S WHARF. NOT MUCH HAS CHANGED AT THIS BUSY CORNER, NOW CALLED GUARDINO'S CRAB STAND. [ZAN 275, 1937; PRODUCTION TOTAL 6,200]



THE BUREAU OF INDIAN AFFAIRS ADMINISTERED THE INDIAN AGENCY AT STEWART, NEVADA NEAR CARSON CITY. IT WAS ORIGINALLY CREATED TO KEEP PEACE WITH THE PAIUTE, WASHOE AND SHOSHONE TRIBES. THE STEWART POST OFFICE OPERATED FROM 1905 TO 1974. [ZAN 706, 1938]



A GIANT LEGHORN GREETED RAIL TRAVELERS AND MOTORISTS JUST NORTH OF THE NWP DEPOT IN PETALUMA. THE 1913 PETALUMA HOTEL, LATER CALLED TIVOLI, SAT ACROSS THE TRACKS ON LAKEVILLE ST. THE CORNER IS NOW OCCUPIED BY A TACO BELL. [ZAN 731, C. 1940]



BUILT IN 1903 AS THE ASBURY PARK FOR PASSENGER SERVICE BETWEEN NEW YORK AND NEW JERSEY, THE 307 FT. SHIP STEAMED THROUGH THE PANAMA CANAL AND BEGAN SERVICE ON SAN FRANCISCO BAY IN NOVEMBER 1919. RENAMED CITY OF SACRAMENTO IN 1925, THE SHIP WAS OPERATED BY SOUTHERN PACIFIC-GOLDEN GATE FERRIES LTD., 1929-40. [ZAN 1221, 1936]



VIEW OF GOLDEN GATE BRIDGE FROM THE MARIN COUNTY APPROACH, BEFORE OPENING DAY MAY 27, 1937. [ZAN 1535]



THE PHOTOGRAPHER PARKED HIS 1937 FORD TUDOR SEDAN DEEP IN THE REDWOOD FOREST FOR THIS SHOT. [ZAN 1603, 1937]



THE SCRIBBLING IN FOREGROUND IS ZAN'S VISUAL OBLITERATION OF CONSTRUCTION ON TURK ST., PART OF THE 1938-40 UNIVERSITY TERRACE SUBDIVISION THAT NOW SITS BETWEEN THE UNIVERSITY OF SAN FRANCISCO'S LONE MOUNTAIN (SHOWN) AND "MAIN" CAMPUSES. [ZAN 1706, 1938]



THESE MASSIVE ROCKS WERE SCULPTED WHEN THE PACIFIC OCEAN WAS 500 FEET HIGHER THAN IT IS TODAY. THEY ARE HUDDLED WEST OF TOMALES ON DILLON BEACH ROAD NEAR VALLEY FORD-FRANKLIN SCHOOL RD. DO YOU SEE THE ELEPHANTS? [ZAN 1996, 1939]



SAMUELE SEBASTIANI BUILT HIS MOVIE HOUSE ON THE EAST SIDE OF THE SONOMA PLAZA IN 1933. ARCHITECT JAMES W. REID, IN PARTNERSHIP WITH HIS BROTHER MERRITT, WAS MORE FAMOUSLY KNOWN FOR DESIGNING THE CALL BUILDING, FAIRMONT HOTEL, 1909 CLIFF HOUSE, AND SEVERAL SAN FRANCISCO THEATERS. [ZAN 981, 1941]



MAIN STREET IN DOWNTOWN MONTE RIO ON SOUTH BANK OF THE RUSSIAN RIVER. MOST OF THESE BUILDINGS HAVE NOW VANISHED, LEAVING ONLY VACANT LOTS. [ZAN 1539, 1946] [CLICK TO ENLARGE](#)



MERRILL BERRY AND HIS SON LOREN STARTED THIS SAWMILL IN CAZADERO IN 1941 ON THE FORMER RAILROAD TERMINUS. THE MILL WAS RELOCATED TO A SITE OFF HIGHWAY 116 NEAR DUNCANS MILLS IN 1979 AND STILL OPERATES TODAY. [ZAN 2406, 1946; PRODUCTION TOTAL 650]



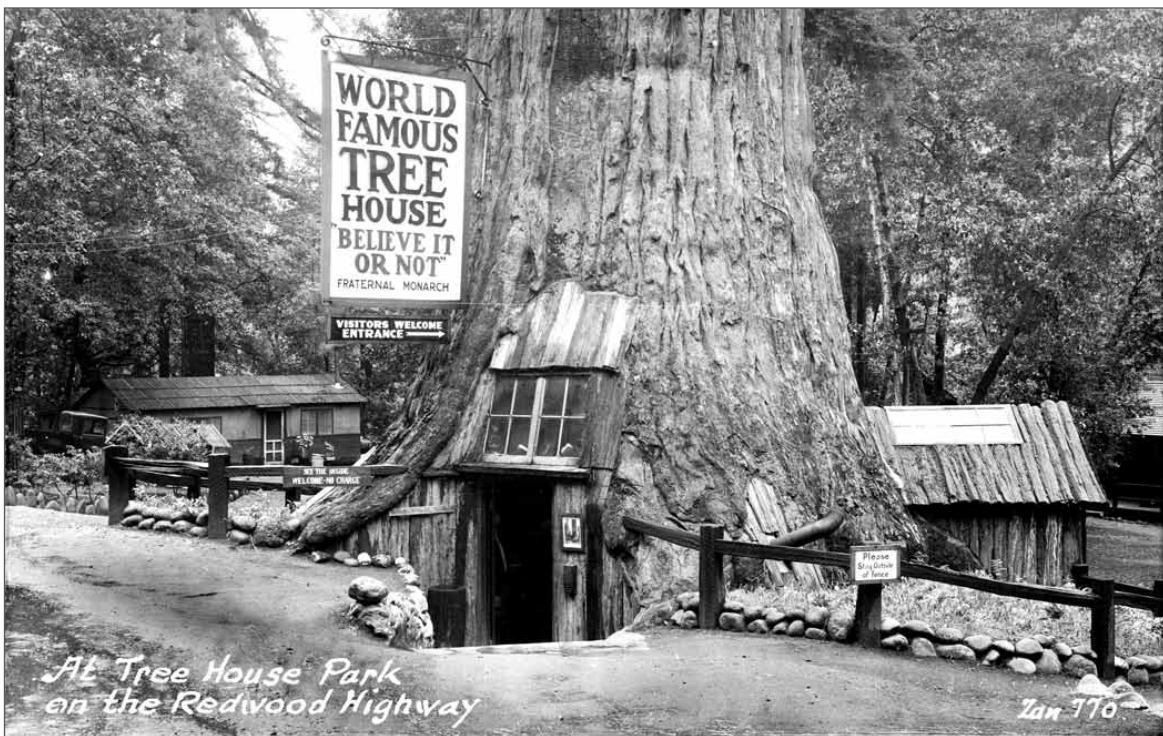
GEORGE K. WHITNEY, AND HIS SON AFTER HIM, RAN THE "WORLD'S LARGEST GIFT SHOP" ADJACENT TO THE CLIFF HOUSE UNTIL IT BURNED IN NOVEMBER 1963. MILITARY THEMED "PILLOW TOPS" DISPLAYED AT LEFT DATE THIS IMAGE TO MID-WWII. [B-3; C. 1943] [CLICK TO ENLARGE](#)

Zan's  
Krome Kard



ADDRESS

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



ROBERT RIPLEY MADE THE "FRATERNAL MONARCH" REDWOOD FAMOUS IN HIS SEPTEMBER 1936 "BELIEVE IT OR NOT" NEWSPAPER PANEL, LABELING IT "THE TALLEST ONE-STORY HOUSE IN THE WORLD." THE IMAGE BECAME ONE OF ZAN'S BEST SELLING PHOTO POSTCARDS, REQUIRING OVER 40,000 PRINTS FROM THE NEGATIVE. [ZAN 770, 1939]