

San Francisco Bay Area Post Card Club

March 2015

Saturday, March 28, 11 am to 3 pm

Vol. XXXI, No. 3

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

Fort Mason Center, Bldg. C, Rooms 210 -220 ☎

Laguna Street at Marina Boulevard, San Francisco

Monthly meeting schedule on back cover.

Visitors and dealers always welcome.

IN }
THIS }
ISSUE } • FREEWAYS • ALCATRAZ
• ATOMS FOR PEACE
• PHOTOGRAPHER: PELTON PHOTO
• WESTPEX POSTCARDS

Don't miss our ANNUAL PPIE-O-RAMA — with exhibits and dealers from beyond the postcard world.

"A WHIRLWIND TOUR OF THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION"

Laura Ackley, a frequent speaker at our March PPIE meetings, has dug deeper and wider than before to bring us intimate views and expanded details about The Fair that bordered Fort Mason on two sides. We'll learn of the history, exhibits and excitement of The PPIE. Laura's (*quite fabulous!*) book, **SAN FRANCISCO'S JEWEL CITY: THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION OF 1915**, will be available for purchase and signing.

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 and through the upper gate off Bay Street at Franklin. Always best to take the Muni, walk or carpool.

COVER CARD



Will the ladies who attend the March club meeting be arrayed in such finery as shown here? Was such getup seen in San Francisco? Images of the time show far more dark colors, broader, flatter, more flowery chapeaux, and few women are noted sporting parasols. The men? The fellow on this rarely seen and exceptional postcard from Chuck Banneck's

album is got up like a count of the Spanish court in half red-half green jacket and trailing a long rapier. The high heels on which the damsels totter were not recommended footwear for Fair traipsing. Nonetheless, the ladies are enjoying The Fair weather beneath the sparkling Tower of Jewels. —LB

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MINUTES, February 28, 2015

Call to order by Pres. Ed Hery at 1PM.

Vendors: Ed Hery, Lauren Thor, Chris Donaldson, Joseph Jaynes, Jeremy LeRoque, David Parry, Arlene Miles, Karen Anderson, Fred Van der Heyden, who brought lovely books, **SAN FRANCISCO BALLROOM OF ROMANCE**—a history of the Irish settlement.

24 members signed in of about 30 in attendance, with one guest, Kristin Patterson of Wisconsin.

Announcements: Pres. Ed let us know the SF History Expo was this weekend at The Old Mint. Kathryn Ayres and several others are staffing the club exhibit. On March 21, Ed will be giving a talk on the Midwinter Fair on Treasure Island in Building 1 at 10:30. There will be talks in April and May on the PPIE and the GGIE (see calendar). We will have a table at WESTPEX April 24-26. Volunteers needed. Why not hold our meeting there on April 25?

Drawing: 20 items. No old or new business.

Show & Tell: Jack Hudson: 1914 card of three grocers in Eureka. Great marquees—"Carnation Mush," "Groceries," "Hay & Grain"; Jack brought two cards of "3 minutes before the accident" in which aviator-balloonist Charles Stephen Rolls, Royce's partner, was killed. ... Ed Jarvis announced the WESTPEX show (Fri., 4/24–Sun., 4/26) and handed out promo postcards. The theme is the PPIE Centennial. ... Ted Miles showed a Western Railroad Museum card which he and Arlene had made. ... Robert Paine: Great Northern RR stamps of Native Americans—from the Indian headquarters at PPIE.

Program: *Share an Album*

Chuck Banneck: His mom's Santa Claus with Children album in which one RP included himself. ... Craig Blackstone: 1906 earthquake cards of SF and other towns. ... David Parry: Paris—"Restaurant de la Tour d'Argent" opened in 1890. ... Arlene Miles: dressed up cats from Turkey, Belgium, Spain and New York. ... Bob Bowen: immigration, US border, Canada, Mexico—all the way back to the Pilgrims; also a great US flag collection. ... Ted Miles: streetcars; Railroad Museum near Fairfield. ... Lauren Thor: her father's older better cards—many of ships and Bay Area real photo. ... Andy Stewart: RPs of Parisian actress Cléo de Mérode. ... Russ Samuels: Prince Albert of England, who became King George VI, and family. He died at age 56 of lung cancer. His daughter Queen Elizabeth is about to become the longest reigning British monarch. ... Ed Hery: Pillsbury RPs; he made over 2000 photocards including Chinatown, Yosemite Indians.

—NANCY REDDEN, SECRETARY

TREASURER/HALL MANAGER REPORT

Our March 15th balance totals \$5,668.14.

Note to dealers: This month, we will have four dealer tables on the outside wall of the meeting room (C-210) and four tables for displays on the inside wall. There will be none along the back to allow for needed seating. Additional sales and exhibit tables will be next door in C-220 which will be guarded during the meeting.

—ED CLAUSEN, TREASURER/HALL MANAGER

SF MUSEUM HISTORY EXPO

The History Expo on February 28 and 29 went well.

Mike Parkinson responded to my request for 500 "2015" PPIE buttons. I hadn't realized he makes them himself, individually! I feel a bit guilty... and very pleased. They were all gone by mid-day Sunday.

Joseph Jaynes gave us about 250 Weidner hand-colored PPIE postcards (all the same image—with individual pieces of 100-year-old tissue paper between them!). People were amazed to get the cards. Everyone liked them. (Chuck Banneck cautioned the kids not to send them.) There was a Japanese exchange student whose American hostess pointed out the postcards to her. The Japanese girl was perhaps 15, and said she loved postcards.

—KATHRYN AYRES, EXPO EXHIBIT COMMITTEE



ALBUMS & HISTORY
(from top left) Alex Pellegrini, Ed Clausen; Nancy Redden, Russ Samuels; Buffalo Bill Banneck at

History Expo; Ed Herny, Ed Jarvis.

POSTCARD CALENDAR

Mar 21, Sat, TREASURE ISLAND, Bldg One, Ed Herny on the Midwinter Fair, 10:30am

Apr 12, Sun, SCOTTS VALLEY. Santa Cruz Postcard Show, Hilton Hotel, 6001 La Madrona Dr. 10am-5pm, Free Admission and parking!*

April 24-26, Fri-Sun, BURLINGAME, WESTPEX 2015, SF Airport Marriott Waterfront, from 10 am each day; www.westpex.org

Apr 24-26, Fri-Sun, SAN MATEO, Hillsborough Antique Show, San Mateo Expo Fairgrounds, 11am to 8, 7 and 5pm* **The last event** for what was once the largest antique show west of the Mississippi River.

Apr 25, Sat, TREASURE ISLAND, Casa de la Vista, Laura Ackley on the PPIE, 10:30am

May 8-9, GRASS VALLEY, Old West Antique Show, Nevada County Fairgrounds, 11228 McCourtney Road, Fri 10am-5pm, Sat 9am-2pm*

May 23, Sat, TREASURE ISLAND, Bldg One, Anne Schnoebelen on Treasure Island and the GGIE, 10:30am.

May 30-31, SANTA ROSA, Old Bottle and Antiques Show, Veterans Bldg., 1350 Maple Ave., Free parking, Sat. 10am-4pm, Sun. 9am-3pm* New Venue!

Jun 6, Sat, GRANADA HILLS, Jeremy LeRoque San Fernando Valley Postcard Show, 11128 Balboa Blvd., 10am-6pm, \$1 entry+

June 26-28, Fri-Sun, RANCHO CORDOVA, Sacramento Gold Rush Show, La Quinta Inn, 11131 Folsom Blvd, Hwy 50 Exit 18; Fri 1-6pm, Sat, Sun from 10:15am; free entry. www.goldrushpaper.com

Jun 27-28, Sat-Sun, KENT, WA, Jeremy LeRoque Greater Seattle Postcard Show, 525 4th Ave., N., 10am-6 and 4pm, \$5 entry+

Jul 11-12, Sat-Sun, SAN MARINO, Jeremy LeRoque San Marino Postcard Show, 3130 Huntington Drive, 10am-6 and 4pm, \$5 entry+

Aug 1-2, Sat-Sun, SAN FRANCISCO, Vintage Paper Fair, Hall of Flowers, Golden Gate Park. **Bolded calendar entries produced by club members.**

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

415 586-9386, [kprag\(at\)planetaria.net](mailto:kprag(at)planetaria.net)

+ R&N will have cards and supplies.

Vintage Paper Fairs: www.vintagepaperfair.com

Jeremy LeRoque: www.postcardshows.com,

530 338-5810

DIG THOSE CRAZY FREEWAYS

by Jim Caddick

The freeway and interstate highway system which stretches across our country and forms a connective network has been with us for such a long time that it seems a permanent and eternal part of the landscape. But it wasn't always so, and postcard images bear this out. Postcards done by Mike Roberts, who began printing cards in the early 1940s as the shift to multi-lane highways was just beginning, show the progression.

The grandfather of our present-day system, the Pennsylvania Turnpike, was begun and still operates under somewhat different rules from much of the rest of the country. The Turnpike opened in late 1940, and—on the face of it—the main roadway has a very modern appearance: two fairly straight two-lane roadways often separated by a grassy median, grades of 3% or less, restricted access (no bicycles or farm machinery, for example), no traffic signals, cross streets or railroad crossings (which, since they don't connect with the system, use under- or overpasses when necessary) and only limited egress. The entrance and exit points clearly show the primary

difference from what we in California are used to: The Turnpike is a toll road. As on card C6604, a single tollbooth (seen here on the right side of the image) sits at each approach; the driver picks up a ticket upon entry and surrenders it in order to exit; the toll is calculated based on the mileage between the two points. The Turnpike is a private

system; the tolls generated are the sole source of income for maintenance, payroll and other expenses. No state or federal money is involved. The postcard also shows another feature of the Turnpike: It was

consciously built well away from the urban centers it served. I am not sure whether this was far-sighted planning on the part of the designers or simply that construction costs were dramatically less by using cheaper farm land. But because of this, rest areas were scattered at strategic intervals along the way making gas and food available without having to leave the system and incur extra toll fees. Roberts No. C7428 pictures a typical rest and service area.

The roadway proved so popular that within 10 to 15 years Ohio and Indiana to the west and New Jersey and New York to the east constructed their own turnpikes (or Thruway as it is known in New York), all of which could be considered extensions of the Pennsylvania Turnpike.

California was not left behind in all this development, and opened what is now known as the Pasadena Freeway in stages from 1938 to 1940, as traffic in the Los Angeles area swelled. The four-level interchange near the Los Angeles Civic Center shown on card C4833 is not photogenic, but to the 1950s mind it was a symbol of "Progress," looking toward California as the trend-setter leaving the rest of the country not far behind.

Why El Paso needed





the overpass on card C3031, circa 1954, is not evident from the photo; presumably it relieved congestion at what was previously a busy intersection, but it was also a concrete symbol of modernity and progressivism—though quaintly primitive to our eyes today.

The message of card C10725TN is that Tennessee is thoroughly up-to-date and not a backroads hill-billy state as some might suppose, although the implications of a fast way to get from one place to another without having to stop or slow down may not have been completely understood. The TN suffix on the card number was added because the image was actually taken in neighboring Alabama but was so generic that it was used here—and possibly for other nearby states as well.

In 1956, the federal Interstate Highway System (officially the Dwight D. Eisenhower National System of Interstate and Defense Highways) was begun, using state and federal funding to eliminate the need for tolls.

By the early '60s the bloom began to fade from



the rose as freeway congestion and other side effects—noise and pollution among them—became recognized. C5777 is a circa 1958 image which shows that San Francisco was not immune to the interwoven LA freeway style of construction. This complex tangle was intended as the junction of other freeway extensions which were proposed but never built. Starting in 1959 and continuing through 1966, the voters of San Francisco joined what was later termed “the Freeway Revolt” by consistently voting down the bond measures which would have funded additional roadways. Card C19820 shows essentially the same section of freeway from an aerial perspective, taken about 10 years later. At this point Roberts had added to several of his cards the byline which I took for a title, reflecting the public’s ambivalence toward the superhighway system that they didn’t much like, but could not do without.

Postscript: A series of postcards on the Pennsylvania Turnpike was distributed by Howard Johnson’s, a major restaurant chain which bid on and won exclusive rights to operate in the rest areas





along the turnpike system and had 200 eateries at the beginning of World War II. Crippled by wartime

rationing and restrictions on travel (only twelve survived by 1944), the company bounced back as the public resumed its motoring habits. By 1954 it was operating over 400 iconic orange-roofed eateries in 32 states and expanded later to offer overnight accommodations. It is an early example of a company which took pride in offering uniform quality at each of its locations throughout the country and began the homogenization of the U.S. which has been continued by McDonald's, WalMart, et al.



More from Jim Caddick:

MIKE ROBERTS ON THE ROCK

Came across the top card which John Martini said he was looking for when he gave the talk on Alcatraz over a year ago. It is interesting in that it is a wavy edge 4x6 continental, a change of format for Roberts postcards. This is the culmination of a series of cards on Alcatraz which were to be big sellers for Mike Roberts once he added the "Wish You Were Here" wording. The first card had no text, the



second version included the cursive "Wish you were here!" line, and the third added the "FOR SALE OR LEASE" sign when the prison closed in 1963. This fourth card marks the transition of the island to the National Park system.

In the category of imitation being the sincerest form of flattery: Just about every publisher of San Francisco postcards had an image of Alcatraz; when Roberts added the tag line, he hit the jackpot. Of course, someone (in this case Smith Novelty, at bottom) came out with a look-alike to try to cut into Roberts' market share.



ATOMS FOR PEACE

For Show & Tell at the January meeting, Chuck Banneck brought the seven cards he has from the nine card set of “Atoms for Peace” designed by Eric Nitsche and issued in 1955 by General Dynamics. *Atoms for Peace* was one of the programs ascribed to during the Eisenhower administration. The U.S. Post Office brought out the 3¢ “Atoms for Peace” stamp that has electrons circling two globes with maps of the Eastern and Western Hemispheres. General Dynamics, an aerospace and defense company, wanted to put forward a peaceful corporate appearance and commissioned Nitsche to design a series of posters to that effect. To promote sales, a set of postcards was also printed, in Switzerland, and offered for free. The cards, made in the unusual size of 5¼ by 4¼ inches, have never been more common than “seldom seen.” When found today, they and the posters command top prices.



Nitsche was born in Switzerland, immigrated to the U.S when he was 26, and died here in 1998 at the age of 90. The posters he designed for General Dynamics led to his becoming art director for the company and to designing technical data for their manufacturing projects, as well as all of their published materials—even the firm’s corporate image. His modernist style influenced the next generation of American designers and was recognized elsewhere. Moholy-Nagy, the Hungarian artist, also an émigré to the U.S., was said to have queried as to who was the “Bauhaus guy doing all the work in New York?” —LB

Pelton Photo

by Frank Sternad

For many years the signature “Pelton Photo” on a series of exceptional Russian River photo postcards prompted two reactions—admiration for the early Sonoma County images, and secondly, in response to identity of the photographer, a shrug of the shoulders. Then serendipity intervened. When Pelton cards surfaced picturing an entirely different locale, Folsom Prison in Sacramento County, the search expanded. An individual named Myron S. Pelton was ultimately tracked to the town of Folsom; and, although he never advertised himself as a scenic photographer, all evidence points to Myron as the man behind the camera.

Pelton’s parents came to California in the mid-1860s from Ontario, Canada. They settled in El Dorado County where his father, Stephen, began a long career in placer mining. Myron Samuel Pelton was born near Shingle Springs on September 16, 1874. By the mid-1880s the family decided to winter in the Bay Area; and in 1897 Myron was employed as a patternmaker at the Oakland Iron Works on Jefferson Street. The trade of patternmaking involves

precision carving of wood or plaster “patterns” for sand casting of iron tools, machine parts, etc. Seed for his interest in this trade may have been planted six years earlier while attending school in Oakland. As a tenth grader, Myron achieved recognition for two wooden tables he crafted in a manual arts carpentry course. Pelton followed his skilled occupation in Oakland and San Francisco until he relocated to Folsom in 1910.

Reconstruction of San Francisco following the April 1906 earthquake and fire invigorated the timber industry in Northern California’s coastal forests. This, combined with expansion and consolidation of several railroads to form the Northwestern Pacific in early 1907, helped supply the city with much needed lumber and other resources. The increased activity in milling and railroading is undoubtedly what attracted Myron Pelton and his patternmaking skills to the town of Duncans Mills on the lower Russian River. His part-time residence there, accompanied by his father-turned-carpenter, is evidenced by 1906-08 voter registrations and directory



THE NARROW GAUGE RAILROAD BRIDGE OVER THE RUSSIAN RIVER AT LOWER LEFT WAS COMPLETED IN 1877 TO ACCOMMODATE ALEXANDER DUNCAN’S LUMBER MILL SEEN AT CENTER OF PHOTO.



A NORTHWESTERN PACIFIC RAILROAD PASSENGER TRAIN RUNS NORTH OVER THE 3-SPAN, 512-FOOT BRIDGE AT DUNCANS MILLS.



SHOEING A BULL OX AT DUNCANS MILLS WAS SAFELY ACCOMPLISHED WITH THIS MAKESHIFT CONTRAPTION.



PELTON'S LOGGING PHOTO WAS ALSO PUBLISHED AS A HALFTONE PRINTED CARD BY EDW. H. MITCHELL.

OXEN YOKED IN PAIRS WERE USED TO HAUL PINE AND REDWOOD LOGS OVER SKIDS IN THE FOREST SURROUNDING DUNCANS MILLS.

listings; and “Pelton Photo” postcards with messages written by the photographer himself were mailed from Duncans Mills in 1908.

Generally, Pelton's cards were produced during the years 1907–1914. The earliest examples picture the Russian River area, especially the communities of Monte Rio, Duncans Mills and Cazadero, with known postcards numbered between 1 and 119. Unnumbered images of Santa Rosa were made in the spring of 1908, and a Folsom Prison series copyrighted in 1914 bear image numbers in the 500s. A few views of the road between Placerville and Lake Tahoe have been found numbered in the low 600s.

A characteristic feature of Pelton Photo cards is a muted brown, sepia or graytone border at the outer margins. Curiously, in 1907–08 when Myron Pelton was producing his Russian River series and living part-time in Oakland, commercial photographer Arthur C. Pillsbury, also in Oakland, was producing the same style of framed photo postcards. Examples of Pillsbury cards in this style are his Great White Fleet battleships, taken when the East Coast based armada visited San Francisco May–July 1908, and a photo card of the Cliff House bearing a January 1908 postmark. Nothing has been discovered that establishes a link between the two photographers other than the fram-

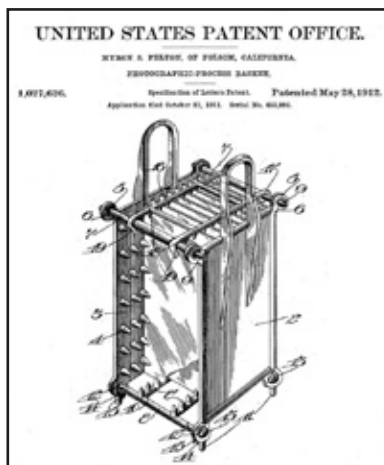
ing technique, so the question remains—who inspired whom?

It should also be reported that no family relationship can be found between Myron S. Pelton and Lester A. Pelton (1829–1908), inventor of the highly efficient “Pelton Wheel” water turbine, even though the two men had similar technical interests and lived within a few miles of each other in Oakland during the late 1890s.

In May 1912, while residing in Folsom, Pelton was granted a United States patent for a basket device that kept photographic postcards separated while being developed, fixed and washed. Another registration followed in October 1914 for an elaborate machine that thoroughly washed photographs during the final stage of processing.

When the U.S. became an active combatant in World War I, Pelton, age 44, moved to Vallejo where shipbuilding at the Navy Yard demanded his talents as a machinist. Two years later, in 1920, he married Nettie Sturges, a woman twenty years his junior. By 1930, with his photography exploits apparently behind him, he was working as a draftsman in the ship design department at Mare Island, and remained in that capacity to help with the war effort after Pearl Harbor was attacked in December 1941.

Remarkably, Myron S. Pelton



MYRON S. PELTON'S 1912 PATENT FOR A METAL BASKET TO HOLD GLASS NEGATIVES, FLEXIBLE FILM AND PAPER POSTCARDS DURING PHOTOGRAPHIC PROCESSING.

lived to be a centenarian, passing away at his home in Vallejo on December 13, 1974—well into the era of chrome postcards.

CONTRIBUTORS: *George Juilly, Dennis Gallagher, Dennis O'Rorke, Steve and Jan Schmale.*



MOSCOW COTTAGE WAS THE APTLY NAMED COUNTRY HOME OF SAN FRANCISCO MERCHANT MORRIS NEWTON, AND A FLAG STOP ON THE NARROW GAUGE TRACKS RUNNING ALONG RUSSIAN RIVER TO DUNCANS MILLS, TODAY'S MOSCOW ROAD. PHOTO MADE BEFORE 1910.



THE OCTAGON-SHAPED HOME AT SHERIDAN, A FLAG STOP ON THE RAILROAD BETWEEN MONTE RIO AND DUNCANS MILLS, WAS BUILT BY THOMAS McLACHLAN IN 1889. PHOTO TAKEN BEFORE 1910 WHEN THIRD RAIL HAD BEEN LAID TO ACCOMMODATE STANDARD GAUGE TRAINS.



STERNWHEELER *MONTO RIO* AND GASOLINE LAUNCH *SONOMA* TRANSPORTED PASSENGERS FROM THE RAILROAD TERMINUS AT RIVER LANDING TO THE TOWN OF MONTE RIO AFTER THE BRIDGE TO BOHEMIAN GROVE COLLAPSED DURING FLOOD OF MARCH 1907.



THE NARROW GAUGE RAILROAD FROM SAUSALITO TO MONTE RIO WAS SUCCESSIVELY CALLED THE NORTH PACIFIC COAST, NORTH SHORE, AND FINALLY IN JANUARY 1907 THE NORTHWESTERN PACIFIC.



▲ RIVER LANDING WAS THE TERMINUS OF A 0.3 MILE BRANCH FROM CAMP VACATION ON THE NORTH SIDE OF THE RUSSIAN RIVER. PASSENGERS THEN BOARDED WATER TRANSPORTS FOR A SHORT TRIP DOWN STREAM TO MONTE RIO.

◀ FORCED TO LEAVE SAN FRANCISCO AFTER THE 1906 QUAKE, BICYCLE DEALER C. M. CHRISTOFFER MOVED TO CAZADERO, BUILT THIS RUSTIC CABIN, AND OCCUPIED HIMSELF WITH PROSPECTING AND REAL ESTATE. ABOUT 1919 THE LOG CABIN RESORT WAS TAKEN OVER BY OAKLAND NURSERYMAN CORNELIUS KRAMER AND HIS WIFE GERTRUDE.



THIS SPECTACULAR VIEW OF CAZADERO SHOWS THE NWP DEPOT, GENERAL STORE, RAILROAD MAINTENANCE BUILDINGS, AND AT BOTTOM CENTER, THE RAILROAD TURNTABLE.



RICHARD BEHRENDT ALSO PUBLISHED MYRON PELTON'S BEV IMAGE OF THE TOWN AS A HANDCOLORED PRINTED POSTCARD FOR THE CAZADERO STORE.

Then they came to Elim, where there were twelve springs of water and seventy palm trees, and they encamped there by the water.



ELIM GROVE HOTEL, BUILT IN 1892 BY TEMPERANCE CONVERT GEORGE MONTGOMERY, WAS ABOUT A MILE SOUTH OF CAZADERO. ORIGIN OF THE NAME FOR THE RESORT CAN BE FOUND IN EXODUS 15:27.



MAN AT RIGHT IS BELIEVED TO BE FRANCIS DRAKE TROSPER (1866-1923), PROPRIETOR OF TROSPER HOUSE RESORT NEAR CAZADERO. PELTON'S IMAGE OF THE CAZADERO DEER HUNTERS WAS ALSO PUBLISHED FOR THE CAZADERO STORE BY RICHARD BEHRENDT AS A HANDCOLORED PRINTED POSTCARD. THE TOWN'S NAME IS SPANISH FOR HUNTING GROUND.



THE PORCHES AT GEORGE SULLY'S RESORT ON STARRETT HILL WERE A FAVORITE VANTAGE POINT FOR PHOTOGRAPHERS TAKING PANORAMIC VIEWS OF THE MONTE RIO AREA.



A FIELD OF TREE STUMPS, RAILROAD FREIGHT BUILDING, AND 4-STORY HOTEL RUSSELL ARE VISIBLE ALONG THE TRACKS JUST SOUTH OF MONTE RIO.



IN THE EARLY 1870S PRISONERS FROM SAN QUENTIN WERE LODGED IN THIS ABANDONED BUILDING, THE OLD STOCKTON FLOUR MILL, WHILE THEY CLEARED TIMBER FROM THE NEW PRISON SITE ON THE EAST SIDE OF THE AMERICAN RIVER NEAR FOLSOM.



HORATIO AND CHARLES LIVERMORE COMPLETED THIS DIVERSION DAM AND CANAL ON THE AMERICAN RIVER IN 1893 USING CONTRACT PRISON LABOR. HYDROELECTRIC POWER WAS GENERATED DOWNSTREAM AT THE PRISON AND AT THE FOLSOM POWERHOUSE.



WHEN PELTON TOOK THIS PHOTO IN 1914, THE PRISON QUARRY AT LEFT WAS STILL PROVIDING GRANITE-LIKE ROCK (GRANODIORITE) FOR BUILDINGS AND RAILROAD BALLAST. THE 1893 CANAL AND PRISON POWER PLANT ARE SEEN AT CENTER ON THE LEDGE ABOVE THE RIVER.



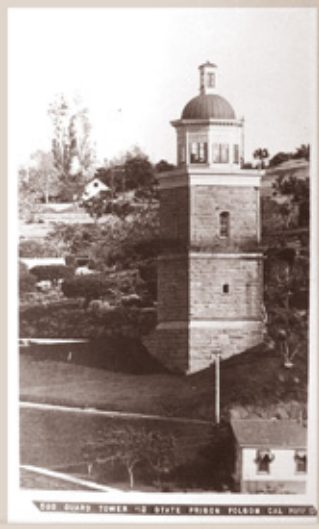
BLACKSMITHING AT FOLSOM PRISON WAS AN EARLY IN-HOUSE INDUSTRY THAT HAS EVOLVED INTO METAL FABRICATION AND VEHICLE LICENSE PLATE MANUFACTURE.



COMPLETED IN 1895, THE FOLSOM POWERHOUSE WAS ONE OF THE FIRST HYDROELECTRIC AC GENERATION UNITS IN THE UNITED STATES. IN 1906 THE CONTROLLING COMPANY WAS RENAMED PACIFIC GAS & ELECTRIC.



THIS ARCHWAY, BUILT IN 1902, ORIGINALLY STOOD IN FRONT OF FOLSOM PRISON'S MAIN ENTRANCE ON THE EAST WALL.



#12
GUARD
TOWER
STILL
STANDS
AT THE
SOUTHWEST
CORNER OF
THE LOWER YARD.

PELTON'S MESSAGE ON THE REVERSE OF THE SANTA ROSA CARD REVEALS HIS FRIENDSHIP WITH 18-YEAR-OLD GLADYS GIBSON OF SANTA ROSA. THE PHOTOGRAPHER UNDOUBTEDLY BECAME ACQUAINTED WITH THE GIBSON FAMILY WHEN THEY LIVED IN DUNCANS MILLS, 1898-1906. ▶



IN 1860, SUGAR LOAF HOUSE WAS A PONY EXPRESS REMOUNT STATION, ONE MILE WEST OF KYBURZ ON TODAY'S U.S. ROUTE 50.



AN EXAMPLE OF MYRON S. PELTON'S PHOTOS OF SANTA ROSA, THIS ONE SHOWING A TREE-DIVIDED McDONALD AVENUE IN 1908.



BATTLESHIP OHIO ON SF BAY CIRCA MAY 1908, PUBLISHED BY PILLSBURY PICTURE CO., OAKLAND. THE FRAMING TECHNIQUE IS VERY SIMILAR TO THAT USED BY PELTON DURING THE SAME TIME PERIOD.

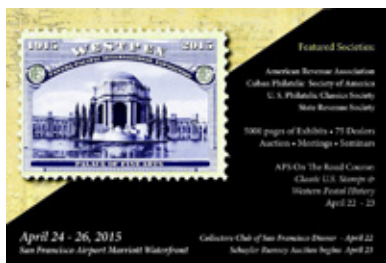
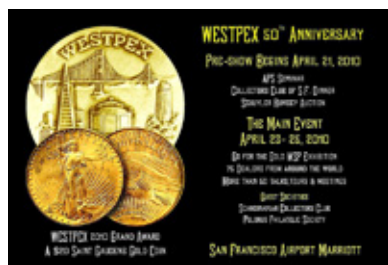


IN 1898 FRANCIS D. TROSPER STARTED CONSTRUCTION OF A SUMMER RESORT ON HIS 200-ACRE STOCK FARM, TWO MILES NORTH OF CAZADERO. THE HOTEL, WHICH FEATURED A DANCE FLOOR AND DINING ROOM FOR 100 GUESTS, BURNED IN 1936. THE SOUVENIR PUBLISHING CO. OF SAN FRANCISCO USED PELTON'S IMAGE OF TROSPER HOUSE FOR A HALFTONE PRINTED POSTCARD.

POSTCARDS FROM THE STAMP WORLD

Although some postcard people are heard to joke at shows, “No looking at the backs of the cards,” our friends in the stamp world are more than just kissing cousins. Postage stamp themed postcards have been highly collectible since the earliest Ottmar Zieher beauties appeared in the Golden Age. The tradition continues in our time, here as a story of cinderellas. That’s what stamp look-alikes are called.

Each year since 2004, WESTPEX, the local mega stamp show, has published postcards with stamp-like images celebrating local history. They’ve all been designed by Bill Dwyer, a Washington State resident with WESTPEX connections. Bill caused Emperor Norton to appear on revenue stamps and Sophie Tucker to be a postage prima donna. For PPIE this year he began with the frame from the U.S. 1893 “Columbian Expo” issue and filled it in with images of buildings at The Fair. Bill’s a true postcarder and has albums of 1950s Las Vegas, tourist shops of Venice, Italy and Santa Claus in aeroplanes and other flying devices. —LB



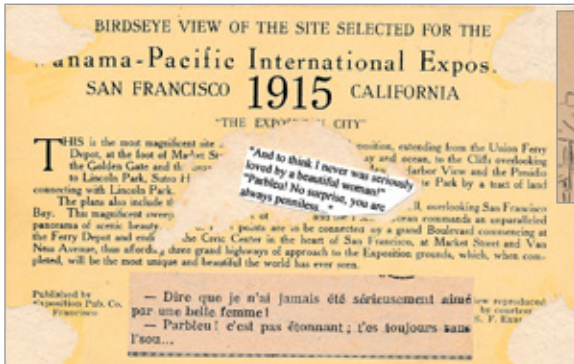
There are 15 in all, including a fourth for 2015—the Palace of Education without return address—a variation!

P.S. CLUBSTER DEMARIS SWINT wants us all to be prepared to celebrate NPCW in proper style by having our cards ready to mail to friends and family during the week of May 3-9. See: www.nationalpostcardweek.com. Editor's tip: Once your design and back are ready, publishing is fast and easy at www.gotprint.net!



RENEWAL NOTES: Along with her dues, Sally Hermann wrote to tell of her dad's "other" excitement of 1915: he won the newsboys competition and the prize of a train trip for two (him and his mom) to the Chicago World Series. Later, he worked as an office boy on Montgomery Street; his first money maker had been card games—5¢ each collected on Hill Street, off of Dolores. His dad had worked in the shipping dept of Levi Strauss. [That's a lot of SF connectivity, all of it made memorable on postcards!] ... From Shirley McDonald: "Postcards collect me, and I'm happy to give them away. I just enjoy the newsletter." [You're one of us, for sure, Shirley. There are collectors for every postcard out there. Save 'em and share 'em with the next collecting generation.]

PPIE INANITY from Bob Chandler: On the backside of an advertising card for a BEV of The Fair, a French



collector had pasted a bit of saucy cartoon humor. Then, on the printed side went the caption and, 100 years and album damage later, Bob's translation. Ooh la lah!

OUR HELP IS REQUESTED: Steve Singer is looking for pre-1913 postcard evidence of Big Basin State Park, then called California Redwood Park, by photogs Robinson and Crandall, also Richard Behrendt. Please respond to [swsingerms\(at\)aol.com](mailto:swsingerms(at)aol.com). —LEW

CLOSED ALBUMS

Roland Girouard, a longtime dealer and short time club member died on December 21. He was a familiar figure at California shows—friendly and eager to deal—along with his wife, Betty, and daughter, Dina, both of whom remain as club members. At times, surprising finds could be made in Roland's stock; his eyes would brighten and his smile grow when he knew he had provided a worthwhile discovery. It was unfortunate that his illness prevented us from getting to know him better at club meetings. Our condolences are for Roland's large family.

Doris Ann Elmore would never miss a meeting when she was in town. She greatly enjoyed the programs, browsing at dealer tables and the general camaraderie, but she rarely found cards that were not already in her firefighting collection. She had been a French teacher in the San Francisco Unified Schools; after retiring Doris spent several months each year at her apartment in Paris where she was liquidating a library she had inherited from a friend. She was a genuine bibliophile. Each sale was both a victory and a defeat in that she truly did not want to part with a single book. "But," she would ask, "what am I going to do with them?"

Doris died in July. We will miss her smile and wittily proper *bons mots*.

P.O. Box 621
PENNGROVE CA 94951



2015 MEETINGS

- March 28
- April 25
- May 23
- June 27
- July 25
- August 22
- September 26
- October 24
- November 28

Membership current through year on label.

NEWSLETTERS DATING FROM MARCH 2003 ARE ARCHIVED IN COLOR AT WWW.POSTCARD.ORG

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