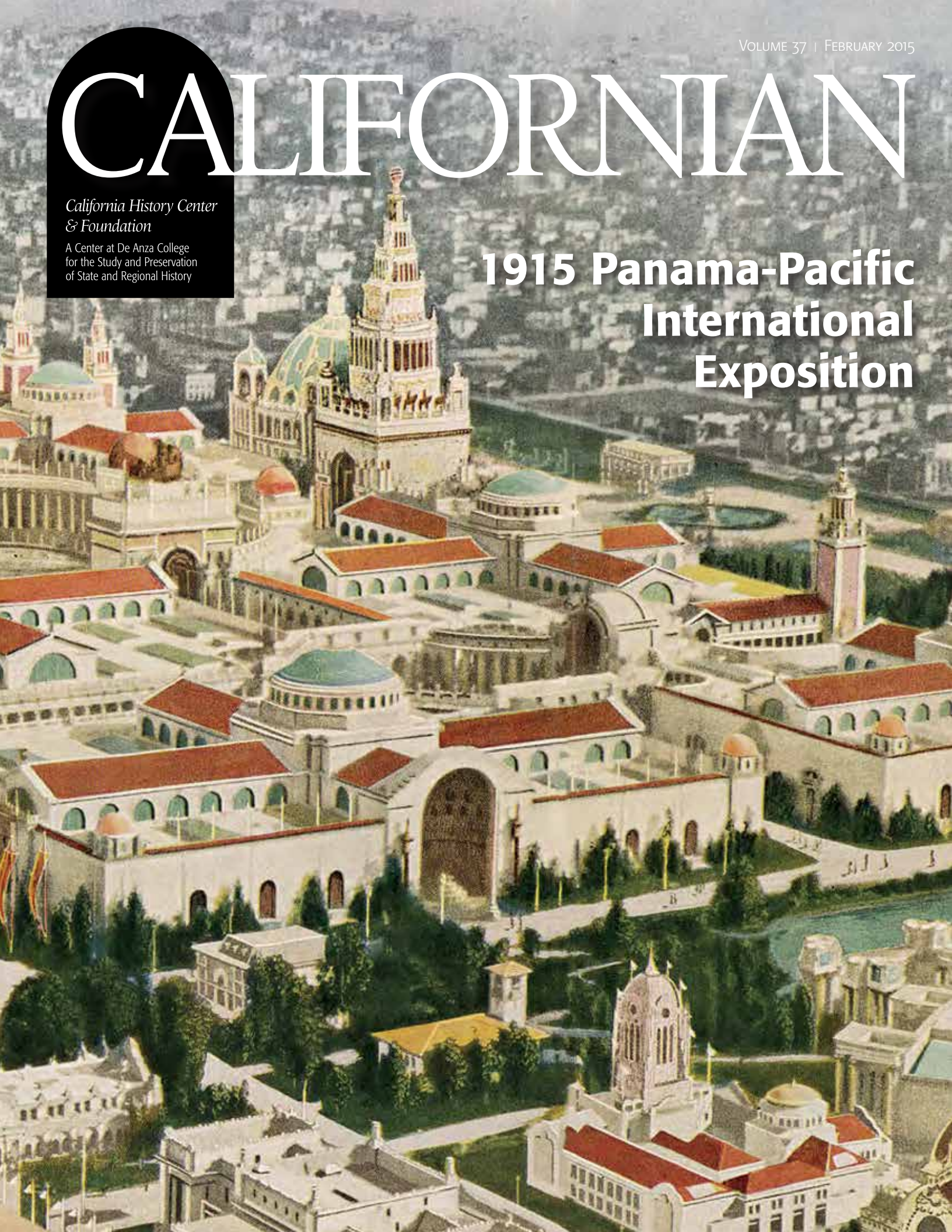


CALIFORNIAN

*California History Center
& Foundation*

A Center at De Anza College
for the Study and Preservation
of State and Regional History

1915 Panama-Pacific International Exposition



DAY OF REMEMBRANCE

13th Annual Campus Commemoration

Thursday, February 19, 2015, 1:30 p.m. to 3:30 p.m.

Campus Center, Conference Rooms A & B

De Anza College

21250 Stevens Creek Blvd., Cupertino

Race Prejudice, War Hysteria, and the Failure of Political Leadership: The World War II Internment of Japanese Americans and its Relevance to the Defense of Civil Liberties Today.

Join with Japanese American communities throughout the country who annually commemorate February 19, 1942 and the signing of Executive Order 9066 as a "Day of Remembrance". This executive order led to the mass racial profiling and eventual imprisonment of over 119,000 Japanese Americans without due process and with no regard for their constitutional rights.

The community now uses this date to encourage active participation in the defense of civil liberties and has promoted reflection and understanding of racial profiling such as the post 9/11 scapegoating of Muslims and Arab Americans and the long-standing police brutality and mass incarceration targeting African Americans and others. This year's event will also share lessons learned from the movement to win redress/reparations for the World War II internment.

Under the theme of "Ferguson: Racial Profiling, Mass Incarceration, and Civil Liberties", the commemoration is offered as part of a series of activities – including faculty- and student-led teach-ins and the "Remembering Civil Liberties" public art fence installation.

The Audrey Edna Butcher Civil Liberties Education Initiative of the California History Center aims to engage De Anza College students, staff, and members of the local community in active study of civil liberties issues and democratic values informed by local and regional history.

For more information, contact Tom Izu, 408-864-8986, izutom@deanza.edu

Winter Calendar

Wherever There's a Fight, exhibit, through March 20, 2015, CHC

JANUARY

- 5 First day of winter quarter
- 19 Martin Luther King, Jr.'s, birthday, holiday
- 22 Ferguson Faculty Teach-In Conference Rooms A & B, 1:30–3:30
- 29 The Stevensons, lecture, CHC 6:30
- 31 The Stevensons, field study

FEBRUARY

- 2 Architects of the Arts, lecture, CHC 6:30
- 7 Architects of the Arts, field study
- 12 The Stevensons, lecture, CHC 6:30
- 13 Abraham Lincoln's birthday, holiday
- 14-15 President's Day weekend, holiday
- 14 The Stevensons, field study
- 16 George Washington's birthday, holiday
- 2/17–3/12 Ferguson Fence Project, flagpole at Administration Building
- 19 Day of Remembrance, Conference Rooms A & B, 1:30–3:30
- 23 Architects of the Arts, lecture, CHC 6:30
- 28 Architects of the Arts, field study

MARCH

- 5 Ferguson Student Teach-In, Conference Rooms A & B, 2:30-4:30
- Earthquakes, lecture, CHC, 6:30
- 7 Earthquakes, field study
- 19 Earthquakes, lecture, CHC, 6:30
- 20 Wherever There's a Fight exhibit closes
- 21 Earthquakes, field study
- 23 Water Ways exhibit opens
- 27 Last day of Winter Quarter



California History Center & Foundation

A Center for the Study of State and Regional History
De Anza College

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Trianon Building Hours:
Tuesday through Thursday 9:30am to noon and 1-4pm
or call for an appointment.

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Your contribution is tax-deductible to the extent allowed by law. The value of goods received as a benefit of membership must be deducted from the amount of all contributions claimed as a deduction. CHCF members receive issues of Californian magazine and members who contribute at the \$50 level and above also receive a yearly Local History Studies publication, when available.

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Director's Report



Tom Izu

Looking backward while moving forward

As we enter the New Year, I feel much gratitude to the Center's supporters and members for their ongoing commitment and help. While we have endured much, including some very close calls pertaining to our organization's survival, we now have a chance to make our Center sustainable and capable of serving future generations of students and community members. This is, in large part, due to the wonderful gift from the Butcher family in Audrey Edna Butcher's memory. So it is with much hope, tempered with humility, that I look forward to 2015.

I do, however, have to keep looking backward as well; the CHC Board of Trustees has taken on the task this year of creating a strategic plan that requires much reflection on our organization's past. What lessons can we learn for our future from our own organizational past now spanning some 45 years? Ron Muriera, one of our newest board members and our current vice president, has much experience with non-profit development, and is helping lead our planning efforts. I am excited by this since we are actually working on a way for us to be deliberate in action and in the process of change rather than reactive, changed by forces outside of us, which has, seemingly, been the case over the past odd years.

As I sort through what I can gather about the history of our history center I admit that I am overwhelmed by the weight of the memories - my own and those from individuals who have shared stories with me about our Center's past. To be honest, I feel buried by them. CHC means many things to many people. Much of that meaning is deeply couched in memory, not necessarily grounded in pure fact but in feeling, and perhaps in many layers of feeling attached to events and other people's actions. This is not necessarily a bad thing at all, but complicates creating a vision of a shared past and future that we need for our planning process and for our future well-being as an organization.

Through all of this, I have come to realize that our organization, like many other small history organizations, ironically, does not look too deeply at its own past or analyze its own history. Much of this important task has been left to individuals to piece together based on random recollections of emotion-laden personal events and dramatic moments, rather than to develop through a painstaking historical process. I, perhaps even more than those before me, have neglected to make the

history of our history center a focus of our documentation work, and, in this way, I am quite guilty of my own premature burial. If it were not for the excavation work of former board member, and current De Anza College history faculty member, Mary Jo Ignoffo, we wouldn't have had much historical analysis of our past at all during my tenure. She has written eloquently in past issues of Californian about the history of our Center's academic offerings and of the preservation processes we have been involved in regarding the various historic structures on our campus.

Since I don't want to stay buried in the past, I will share with you things to look forward to: As I make my way through our organization's own history, I would like to feature articles in future issues of Californian culled from this history that I feel illuminate CHC's uniqueness as well as its similarities with other groups struggling to advocate for the study of local and regional history. Also, I look forward to sharing with you our strategic plan as it develops and advances. Lastly, I wish to share with you in each issue of our magazine a column on civil liberties topics relevant to our new work, developed through the Audrey Edna Butcher Civil Liberties Education Initiative, topics that I feel are important to our center's role in strengthening civic education for our campus and community.

Our feature article this month, by Doris Vidakovits, originally appeared in our 1973 publication *Marina Memories*. One hundred years after the Panama Pacific International Exposition, it is time to revisit just what it was that over 18 million visitors witnessed that momentous year— and the Fair's place in our history. Meanwhile, for winter quarter, please see the list of events we have planned (page 2 and 3) and I do hope you can attend some of them!

We send a Happy New Year greeting to you all with sincerest wishes that we can share in wonderful memories of all of our accomplishments in 2015, as well as understand them with wisdom and compassion.

"Memory believes before knowing remembers. Believes longer than recalls, longer than knowing even wonders."

—William Faulkner in *Light in August*

Cover: Hand-tinted photograph originally published in a booklet titled "The Jewel City—San Francisco 1915: Souvenir Views of the Panama-Pacific International Exposition." Original caption read "Aeroplane view main group of Exhibit Palaces, Panama-Pacific International Exposition, from Silas Christofferson's aeroplane, at an altitude of 1,500 feet."

The 1915 Panama-Pacific International Exposition

Thoughts about this year's centennial of the 1915 Panama – Pacific International Exposition led us, happily, to an article which originally appeared in the California History Center's publication, Marina Memories, 1973. It is reprinted here, with some minor changes, including different illustrations, and with our thanks to the author and her family. We also wish to thank Elizabeth Archambeault and Trudy Frank for their assistance with research. —Editor

by Doris O. Vidakovits

Above: Evening photograph of San Francisco's Panama-Pacific International Exposition from the booklet "The Jewel City—San Francisco 1915: Souvenir Views of the Panama-Pacific International Exposition." Original caption read "The Tower of Jewels and Central Exhibit Palaces Illuminated: Perhaps the most attractive and beautiful general features of the Exposition are its electrical illuminations, and this picture gives but a faint idea of the wonderful flood of light that reveals by night the general grandeur as well as the minutest details of this great creation, and the exquisite color scheme so greatly admired by all is even more effective than when seen in daylight. At a point on the bay shore is erected an apparatus that weaves in the night sky auroras of ever-changing color, creating a wonderful and never to be forgotten spectacle. As these softened shafts of light strike the Main Tower they cause tens of thousands of specially prepared glass "jewels," hung tremulously upon the tower, to flash and scintillate like great diamonds, emeralds and rubies."

Following the earthquake of 1906, San Francisco arose out of utter devastation to reconstruct her city and to celebrate her recovery in October 1909 (and again in 1913) with the Portola Festival. The Festival included a sixteen-hundred-car-long parade that started at Lombard and Van Ness. However, the gala events associated with the Festival were only an initial expression of the city's renewed confidence in her economic and cultural future. In 1910, the financial leaders of San Francisco such as Reuben B. Hale, Charles C. Moore, William Bourn, James McNab, and M.H. de Young, asked for and received a "certificate of birth" from the people at a mass meeting to make San Francisco the site of the 1915 World's Fair. It was a radical idea to ask for popular support and when an appeal was made for financial assistance, the citizens responded with overwhelming enthusiasm.

The fair had to be financed and that first day they raised from four to five million dollars. The city and state joined in for equal amounts and we had fifteen million dollars. That was our initial capital. But, the world was skeptical. We even promised the United States Government that we would not ask them for aid of any kind, and we did not; we kept our pledge. Still, the world was skeptical.

—Willis Polk, Chairman, PPIE Board of Architects speaking to the Commonwealth Club, 1915.





Above: Site selected for Exposition, Fuller Album, page 229

Right: Ground-breaking ceremonies, 1911, Fuller Album, page 231. Members of the Fuller family visited the planned exposition site on at least four occasions. The Fullers attended the groundbreaking and dedication on October 14, 1911 and made subsequent visits in 1912 and 1913. As developers in Sunnyside, the Fullers likely took an interest in proposed improvements at Harbor View. These photos are from the Fuller Album in the Stockmeir Archives.

Charles Fuller viewing the woods fair site at Harbor View - Lumber is just being hauled on grounds - Photo taken March 8, 1913

President Wm. Howard Taft at dedication of Panama-Pacific International Exposition site. Summer 1911 - Mme. Lilian Nordica - grand opera singer is singing "Star Spangled Banner".

Cal. H.R. Fuller witnessing the ceremonies of Dedication. 1911 Taft turned first spadeful of earth.

Showing the progress made on Machinery Palace, largest of the exposition exhibit buildings. At the time this picture was taken the building was about one-third completed.

WILL COVER MORE THAN SEVEN ACRES
Machinery Palace to Be Given Exterior Finish of a New Artificial Stone.

THIS photograph shows the giant frame work of Machinery Hall, the largest of the exhibit palaces at the Panama-Pacific International Exposition. When completed the structure will be 967 feet long and 367 feet wide. Three great naves 135 feet in height will run almost the entire length of the structure. The edifice will be the largest wooden-frame building in the world, covering almost eight acres of ground. More than 7,500,000 feet of lumber and 1200 tons of steel and iron are being used in its construction. The structural frame alone requires approximately 3,000,000 feet of lumber, of which some 800,000 feet were erected in April. The frame as shown in the photograph, made May 21, 1913, was one-third complete. The entire frame will be finished by July 15th. The entire building will be completed, under contract, early next fall and within 88 days from the time construction began.

Giant Frame Rushing Toward Completion To Be World's Largest Wooden Structure

*Harbor View
C.R. Fuller standing near where they are erecting a wharf for ferry & freighter slips to be used by Harbor View.
May 12, 1913*

*This is the frame work for Machinery Palace. see clipping for description
Photo Massey - May 12 - 1913*

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The intense pride and determination of the San Franciscans provided the necessary support when there appeared a competitor for the site of the exposition. New Orleans presented a plea to Congress to select her as the site for the Fair—a location which could symbolize a grand reunion of a country once divided. This idea, a logical point, was embodied in a special envoy to Washington in the form of a train, the “Logical Point Special.” Despite the cleverness of the New Orleans officials, they could not provide the financial support and did not have the international favor that San Francisco boasted.

San Francisco was selected as the ideal site for the Exposition and the chosen theme—“East meets West”—was deemed most appropriate as the city provided the gateway to the Pacific. The Fair would provide a celebration for the 400th anniversary of Balboa’s “discovery” of the Pacific, the 50th anniversary of the end of the Civil War, and for the opening of the Panama Canal. The aspirations for renewed international peace and unity would be expressed in the various exhibition halls which were to embody a bit of “Damascus and ‘Stamboul,’ (Istanbul),” the Orient and Europe. The exposition directors, with Charles C. Moore as president, determined that the Fair would set new standards. It would provide a cross-section of human accomplishments: civilizations through all ages would be shown for the purpose of comparison but modern achievements would hold the place of honor. It would be selective—a high degree of quality would be guaranteed those attending.

Selecting a site for such an undertaking required much thought and several areas came under consideration: Lake Merced, Golden Gate Park, the Presidio, Lincoln Park, Harbor View (today’s Marina neighborhood), and a composite of the latter four areas. The composite idea was selected (though later modified) and on October 14, 1911 President William Howard Taft participated in ground-breaking ceremonies at the stadium in Golden Gate Park.

The site for the Exposition was a natural amphitheater looking out across the bay to the Marin hills and Mount Tamalpais. The “City of Palaces” would replace the old Harbor View Baths and extend into parts of the Presidio and Fort Mason. The proximity to the sea meant that every nation could bring its richest offerings to the very gates of the beautiful marina. The site was thoroughly studied in respect to climate and a “walled city” concept was thought most desirable due to the fog and windiness of the bay. It was necessary to reclaim a total of 184 acres from under twelve to twenty feet of water, thus changing the shoreline. When completed the exposition would extend over 635 acres.

A worldwide invitation to the momentous event was issued by President Taft, and to encourage international support a presidential commission visited Berlin, St. Petersburg, Vienna, Budapest, Rome, Paris, Brussels, Lisbon, Madrid, Bern, Stockholm, Copenhagen, and The Hague. Despite the grim presence of the war, by August 1914, over thirty foreign nations and many states and territories had

Willis Polk, chairman of the Board of Architects for the exposition, was the man most responsible for the conceptual realization of the “Walled City of Palaces.” The architect was conscious of the growing need for a more efficient and ordered means of future city planning. The Exposition design was to exemplify the ideal city plan by arranging its eleven exhibition palaces and the Festival Hall in a geometrically harmonious fashion. Eight of the palaces, forming a quadrangle, were laid out on an east-west axis with three north-south avenues bisecting this axis, with the three largest courts located in the intersections. At the southern end on each side of the main entrance were located large gardens and the Palace of Horticulture and Festival Hall. The Agriculture, Transportation, Liberal Arts and Manufacturing palaces surrounded the innermost court, The Court of the Universe. The Tower of Jewels was located just in front of the Court of the Universe and just behind the great entrance fountain, the Fountain of Energy. On the westernmost side of the quadrangle were located the Food Production, Education and Social Economy palaces along with the Court of Four Seasons and the Court of Palms. On the easternmost side of the quadrangle were located the Mines and Metallurgy and the Varied Industries palaces, the Court of Abundance, and the Court of Flowers. At the extreme west was the Palace of Fine Arts, balanced by the huge Machinery Palace on the extreme east. Along the northern edge of the palaces were the beautiful Marina lawns with a low lamplight parapet and Yacht Harbor.

Not only did the architects, engineers, and artists of the Exposition provide the City of Palaces with a rigorously ordered city plan, but each detail of surface decoration and structural design was intended to conform to an aspired artistic unity of design. All the palaces were finished in plaster which resembled travertine marbled with hues of smoky ivory and touches of pinks, greens, and blues. The engineers provided the architects with the appropriate interior framework and the superstructures of the buildings. The artists employed to create the thirty-five murals along the palace walls were given guidelines and asked to conform with the architectural scheme. They agreed that no “doing your own thing” would be allowed.



Harriet Pullman Carolan, who, with husband Francis, owned the Willis Polk-designed “Trianon” (now housing the CHC) at the time of the fair, is reported to have entertained international visitors at the Trianon at Beaulieu during the fair’s run. Harriet was also one of the directors of the fair. (Portrait from the *San Francisco Chronicle* “Gossip of The Smart Set” section, 1914.)

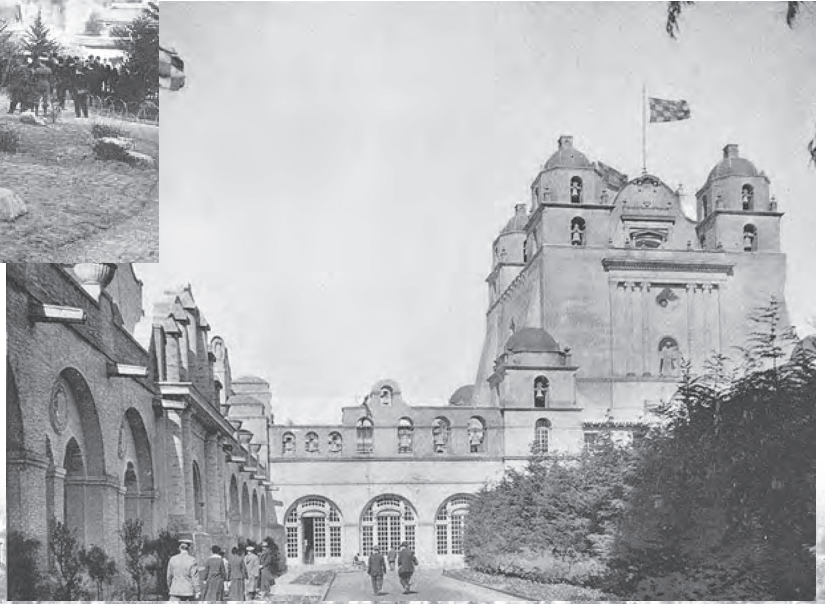


Among other Cupertinans participating were spiritualist and suffragist Elizabeth Lowe Watson (pictured) and prune-grower, Abbie (Mrs. J.D.) Blabon.



The Mission Style California Building featured a grand ball room and 100,000 feet of display space.

The Imperial Japanese Pavilion and Garden at the Exposition may have influenced both the Stine family—associated with Hakone Garden—and the Cohn family—associated with Kotani-En—both located in the foothills of the Santa Cruz Mountains above Saratoga and Los Gatos. (All images on these two pages are from "The Jewel City: San Francisco 1915.")



The Palace of Machinery, to the right in the photo of the Avenue of Progress below, was the largest individual building in the Exposition.



The Palace of Fine Arts was built at the western end of central court group of exhibits. The well-known landmark building was rebuilt in the 1930s, again in the 1960s and then seismically retrofitted after the 1989 Loma Prieta earthquake and again in 2009.

Below is the complete image of the aerial photograph featured on our cover showing the full extent of the Exposition.



The Walled City of Palaces was an amazing spectacle of streamlined multicolored modern structures of magnificent design. The Tower of Jewels (shown on magazine cover), the tallest building, (435 feet) was hung with 102,000 faceted colored glass prisms imported from Austria. Planned by Thomas Hastings of New York's Carrere and Hastings, the tower resembled a fairy castle. The "Column of Progress," the first sculpted column used in an international exposition, was considered the most splendid artistic expression of sculpture and architecture -- harmoniously combined. The column was conceived by A. Stirling Calder, the acting Chief of Sculpture, and was designed by William Richardson. The massive "Fountain of Energy", also by Calder, embodied man's triumph over new energy sources and the successful completion of the Panama Canal. The Palace of Horticulture, one of the stateliest buildings, had a dome larger than the famous St. Peter's of the Vatican at Rome. The Festival Hall, planned to house most of the Exposition's numerous concerts, contained a large organ from which Edwin H. Lemare of London was to give a series of concerts. "The End of the Trail," by James Earle Fraser, located in the Court of Palms, proved to be one of the most photographed pieces of sculpture. It depicted an American Indian with bowed head on a weary horse.

The Palace of Fine Arts, although first assigned to Willis Polk, was designed by Bernard Maybeck. From conception, this building was intended to be permanent (Polk stood his ground on this point) and was one of the few structures with a steel, fire-proof superstructure. It consisted of an eleven-hundred foot arc, with a great dome and steps going down to a lagoon. The structure provided a feeling of classical timelessness, and the romance of decline and decay was present in a surrounding landscape of dead and fallen trees.

John McLaren, Superintendent of Golden Gate Park, was made Chief of Landscaping. It was he who was responsible for the "living wall" that practically surrounded the Exposition. Many of the trees and shrubs used at the site were grown in nurseries down the Peninsula. Mature plants were used to give the effect of an established city and a color scheme of flowering plants was provided through the use of pots and flats that could be changed overnight.

The lighting aspects of the Exposition were both new and ingenious. Everywhere possible, indirect illumination was used, creating a dreamland quality. This fantasy effect was provided by William D'Arcy Ryan, an illumination engineer, and the illumination department of General Electric. Over 370 searchlights and 500 open and unglazed projectors

on roof tops and entrance structures were used.

The zone of amusement, called "The Joy Zone," was not wholly successful. Perhaps it was too large -- almost a half a mile long -- or too expensive. Some attractions cost fifty cents -- a great deal of money in those days. Perhaps it was the Exposition itself, beautiful and full of instructive things to do and see. One of the most popular amusements was the large working model of the Panama Canal. People were transported around the model by a moving platform. "Stella", a nude painting that appeared to breathe and move, was a tremendous success. She had been exhibited unsuccessfully in different parts of the country but, for some reason, became an instant success in San Francisco. (Editor: More about "The Joy Zone" in a following comment.)

"Open the Gates"

Opening day, Saturday, February 20, 1915, saw the people of San Francisco, over 150,000 strong (255,000 in all that day) march to "open the gates." President Woodrow Wilson pressed a gold key in the White House, which was connected with a wireless set atop a tower in New Jersey. An antenna atop the Tower of Jewels, 3,000 miles away, received the signal and transmitted it to the grandstand. It tripped a delicate galvanometer, closed a relay, and the main portal of the Machinery Palace opened, the wheels of the great diesel engine turned, bombs exploded, flags fluttered, water gushed from the Fountain of Energy, sirens and whistles blew.

The Exposition was truly a marketplace of ideas. In one week alone, seventy-three congresses, conventions, and conferences in connection with the Exposition took place. The twelfth annual meeting of the Society of Tropical Medicine was held in San Francisco. The massive Congress of Engineering, the American Medical Association, and the Insurance Congress were but three of the many other conclaves. The Liberty Bell special box car arrived Saturday, July 17, 1915, and was installed in the Pennsylvania Building.

The automobile was a leading feature of transportation in the Exposition decade. The Ford assembly plant in the northeast corner of the Transportation Palace turned out a car every ten minutes for three hours every afternoon except Sunday.

The Fine Arts Palace received a total of more than 11,400 works. The Japanese presented the evolution of their art from copies of antiques 1,200 years old. The Chinese featured carvings of ivory, crystal, and jade.

Intramural transportation could be an adventure in itself. There was the little white open trackless "Fadgl" train invent-



The Tower of Jewels on opening day, February 20, 1915. The Tower of Jewels was the dominating architectural feature of the Exposition standing 433 feet high and covering more than an acre of ground. Visitors entered through a vaulted entrance 60 feet wide and 110 feet high.

ed by B.F. Fageol. Every major city in this country and many from abroad made inquiries about these little trains.

The Overfair Railway was a steam line created by L.M. MacDermot of Oakland. (Visit www.sfmuseum.net/hist9/overfair.html for the complete story of the Overfair Railway and its connections to Billy Jones Wildcat Railroad, Oak Meadow Park, Los Gatos).

The “electricquette” was a wicker basket-chair on wheels propelled by a lead storage battery.

As closing day drew near, the Exposition Preservation League was formed. As far back as March, the Commonwealth Club of California had organized a committee to consider the possibility of preserving the entire group of main structures. The thought was to adapt the interiors for commerce and manufacturing and maintain the exterior for the public. However, the fact that much of the exposition land was leased only for the year posed difficulties.

The Exposition was formally closed at noon on Saturday, December 4, with President Moore reading President Wilson’s toast. The toast was given around the world at 3pm New York time, 9pm in Paris, and at 5am Sunday morning in Tokyo. That night a choir sang Handel’s Hallelujah Chorus, the lights dimmed one by one and then went out. And then the grand “finis” in lights blazed across the lower gallery of the Tower of Jewels. Six hundred steel mortars along the Marina discharged ammunition in the most spectacular salvo of fireworks ever seen.

In the days and months that followed the official closing, people continued to visit the grounds in droves. Admission price was cut in half. The annual municipal Christmas Tree Festival was held in the Court of the Universe on Christmas Day. The Fine Arts Palace was reopened on January 1, 1916. And, a year after opening day of the Fair, February 20, 1916, the Preservation League held a “One

Year After Day,” with the attendance of 45,739 visitors.

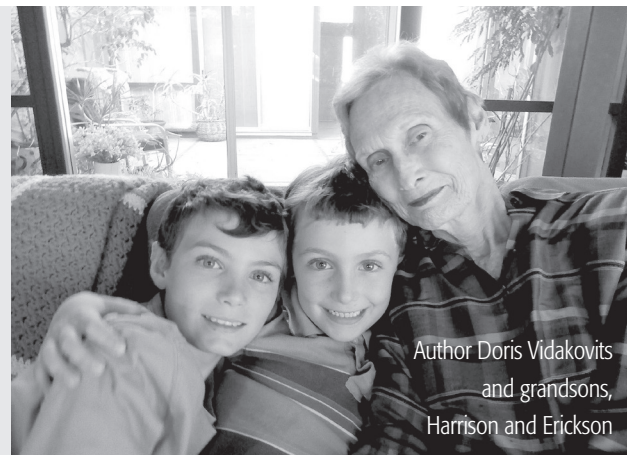
Today, the Panama-Pacific Exposition lives on in the fond memories of those who experienced for the first time the cultural refinements of the twentieth century. What is remembered as “magnificent” are the dreamlike moments spent on Italian gondolas, the multicolored sky exploding with fireworks, and the extravagant fantasy of the Walled City of Palaces. San Franciscans were dismayed to see the temporary city disappear in clouds of crashing cement and plaster. A few buildings were saved—for a short while anyway. The Ohio State Building was floated by a barge across the bay to Steinberger Slough (at San Carlos). The building served as a yacht harbor, a hideaway for bootleggers during Prohibition, a night club and a machine shop, until it was destroyed by fire in 1957. The “Hoo-Hoo House” (of the Concatenated Order of Hoo-Hoo, a lumbermen’s service organization) was a quaint, wood log and bark structure designed by Bernard Maybeck. The Hoo-Hoo House was purchased and moved to the Monta Vista area of Cupertino by developer George Hensley (intersection of Carmen Road and Stevens Creek Boulevard). It was also a victim of fire.

Through the efforts of Willis Polk, Maybeck’s Palace of Fine Arts was spared, but stood for years beaten by the elements until 1957 when concerned citizens donated two million dollars which could be used for the structure’s restoration. The dignified presence of the Palace as the only remaining Exposition building is a singular expression on the part of San Franciscans of the monumental grandeur and refined beauty which marked the close of the gold and silver eras in California history and the introduction of the modern technological age.

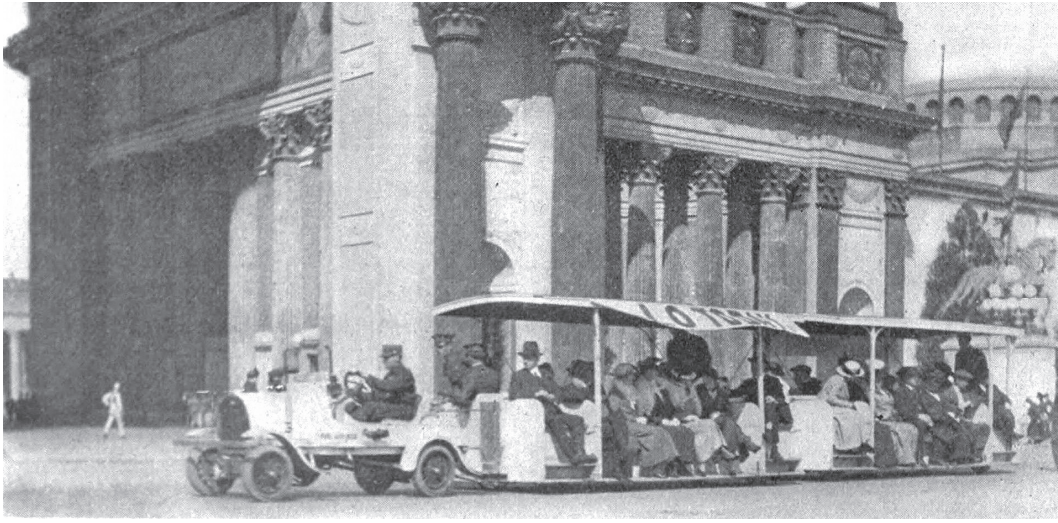
Please see page 18 for further thoughts on the Exposition from the editor, and for a complete list of sources referenced for this article.

ABOUT THE AUTHOR: (kindly provided to us by Doris V.’s daughter, Beth):

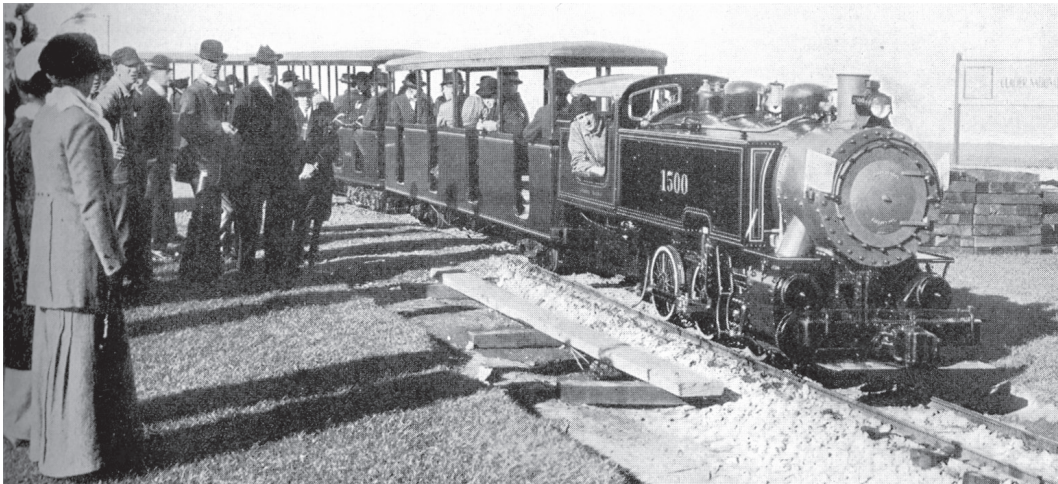
Doris Vidakovits’s love of history and travel brought her to De Anza’s California History Center. Local or worldwide, Doris thrived on current and historical information & stories. Her Bacteriology Degree was well utilized, although for a short time. She chose to stay home to raise her two children, Josef and Beth, both of whom were instilled with the importance of history and love of travel. She used her interests and skills to pursue a Certificate in Library Sciences, and worked at Menlo College until her retirement years. Too soon she buried her husband of 33 years, Lajos Vidakovits. He knew she was the one for him when she spoke of the separate cities, Buda and Pest, unifying to become a single city, Budapest, in 1873.



Author Doris Vidakovits
and grandsons,
Harrison and Erickson



Fadgl Train – from Todd, *Story of the Exposition*



Overfair Railway – from Todd, *Story of the Exposition*.



Hoo-Hoo House, Lumbermen's Building and House of Hoo-Hoo, Forestry Court, PPIE, postcard, Pacific Novelty Company.

Note: The term Hoo-Hoo was said to have been used to describe a tuft of hair on one of the early leaders.

Sources:

Beasley, Delilah L. *The Negro Trail Blazers of California*. Los Angeles: 1919. *California Blue Book 1911*, compiled by Frank C. Jordan, Secretary of State in accordance with the legislative act approved February 12, 1903. Sacramento, California, 1913.

Fuller Album (photo/clipping scrapbook), 1917. Stockmeir Library/ Archives.

The Great Exposition, The Panama-Pacific International Exposition Official Publication, San Francisco, 1915.

La Peninsula: Journal of San Mateo County Historical Association. Vol. XIV, No.5, October 1968.

Panama Pacific International Exposition. An Introduction. San Francisco, 1915. *San Jose Mercury*, October 1913.

Todd, Frank Morton. *The Story of the Exposition*. Five volumes. G.P. Putnam's Sons, 1921.

There is much scholarship available on our subject. In addition to the sources mentioned above the following books and periodical articles, to be found in the CHC collection alone, will yield old and new perspectives on the Panama-Pacific International Exposition and the sociological phenomenon, the world's fair, and the problematic politics of tourism:

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Laura Ackley's web site, SF1915, and book, *San Francisco's Jewel City: The Panama Pacific International Exposition of 1915*. www.sf1915.com/

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San Francisco's Chinatown and the Exposition



Britton & Rey
postcard #593 –
Chinese Grocery
and Vegetable Store,
Dupont Street near
Clay, Chinatown,
San Francisco –
is postmarked
December 30, 1905
and carries the
greeting “Happy New
Year.”

Chinese and Japanese immigrants to 19th century California quickly and consistently encountered suspicion, hatred and obstacles as they attempted to earn a livelihood through mining, construction, farming and business. Politically, legally and culturally, there was no warm welcome. In 1882, the Chinese Exclusion Act, enhanced in 1892, and in 1913 the Alien Land Law, restricted immigration and land ownership based on Asian ethnicity. The forces of government, organized and un-organized labor, and agricultural interests in California, as well as members of the general populace, identified their Asian neighbors as “the enemy” or as despised competitors for scarce resources. Pacific Rim politics of the time further exacerbated the situation.

The California political climate which prevailed during the decade of the 1915 Panama-Pacific International Exposition, and for decades before and after, on one hand disparaged Asians, their cultures, and their presence and influence in the United States, and, on the other hand, primed consumers, government and commercial interests for greatly increased trade with Asian countries. With the opening of the Panama Canal, San Francisco would be touted as “Queen of the Pacific” honoring its own emergence from the devastation of earthquake and fire and celebrating the joining of the Atlantic and Pacific oceans. The shortcut provided by the Panama Canal for military and merchant vessels would extend and strengthen the U.S.’s Pacific Rim influence.

Anti-Chinese prejudice and ignorance created a distance between residents of San Francisco’s Chinatown and those beyond its boundaries. For instance, Chinatown and its inhabitants were exploited as tourist attractions. The narrative

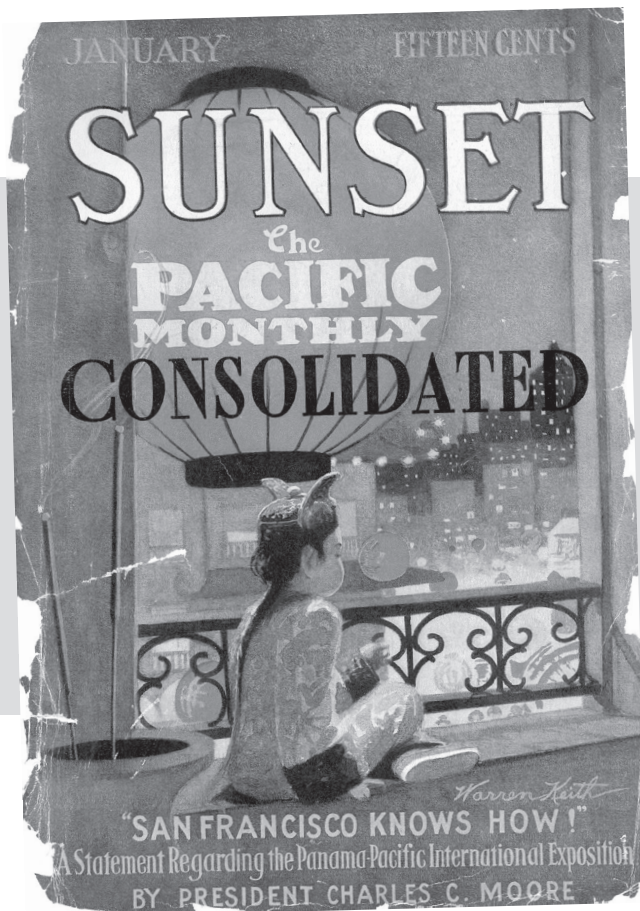
regarding Chinatown, as told by guides from the white community, often summoned sordid images that might intrigue scandal-hungry visitors to San Francisco...the more lurid, the better, no matter that they be wholly false, or intended to humiliate the community. For the period of the Fair, Chinatown itself would be an extension of the amusements.

The Exposition, apparently attempting to exploit both off- and on-shore markets, displayed both China and Japan as emulators of “Western” trends (the “Westernizing” of Asia applauded by business and political leaders) and also, as countries mired in ancient and peculiar ways. In an attempt to reinforce this critique of Asian culture, a theatrical display in “The Joy Zone” (the amusement section of the fair) portrayed “Underground Chinatown,” taking visitors on titillating tours of imagined sex slavery, drug and gambling addictions, using actors from Chinatown. The theater piece was the work of Sid Grauman, creator of Grauman’s Chinese Theater in Los Angeles.

After complaints from Chinese and Japanese diplomats, changes were made to the title (it became “Underground Slumming”) and to the cast (white actors were brought in), but the callous and xenophobic message was the same.

The main amusement street of the Exposition was called “The Joy Zone” and ran 3,000 feet from Fillmore Street to Van Ness Avenue.



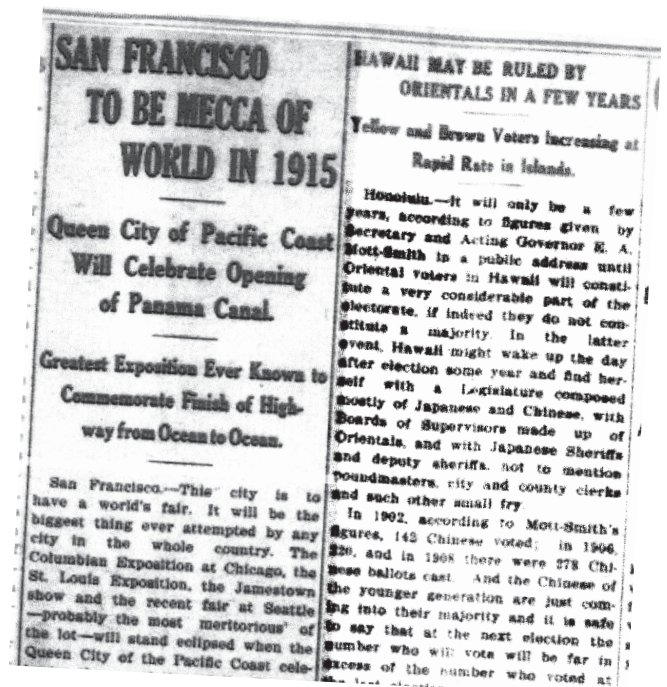


No such pageants have ever moved through occidental streets as will flash in the sunlight of the city that faces the Far East. And when we consider the rapidity with which the Orient is moving toward western ways, when we have to hunt today in Chinatown for that disappearing article, the queue, it may well be that before another international exposition shall be held such a feature may be less easily accomplished. And mark you, this is no show in a "concession," no moving of a caravan down the streets of a "midway"; it is a mighty barbaric procession through the streets of a metropolis. This is one of the ways in which the city is the site.

—Charles C. Moore "San Francisco Knows How!"

An Answer to the World's Question: "Can This Exposition Be Different?" appeared in *Sunset – The Pacific Monthly – Consolidated*, January 1912.

Moore, president of the Panama-Pacific International Exposition, envisioned a fair that would dazzle onlookers even outside the walls of the exposition proper. Here Moore warns potential fair visitors that San Francisco's Chinatown may present a "last chance" to witness the street life of a vanishing culture.



The juxtaposition of two articles in the *Mariposa Gazette* shows the varied ways white Californians thought about the peoples of the Pacific Rim. At the same time that San Francisco was preparing itself to become "Queen City" of the Pacific Coast, concern is suggested at the coming political power of ethnically Asian Hawaiians in the recently-acquired agriculturally-rich U.S. territory. Found in the California Digital Newspaper Collection.

At the Center

Moments from the “Taste of History”—Saturday, October 18, 2014



Sparkling wine glasses await our guests— civil liberties exhibit in background.

Taste of History 2014: A Taste of Wine –A Sip of Water was a great success, thanks to all who prepared, presented, and attended. The De Anza Commission deserves a hearty “Thank You!” – and we send much appreciation to our donors, members, sponsors and contributors.



Mary Jo Ignoffo, one of our speakers, with executive director, Tom Izu.

Taste of History Sponsors

Apple Inc., Joan and Dave Barram, Benihana Restaurant, BJ's Restaurant and Brewhouse, De Anza College Bookstore, Elephant Bar Restaurant, Hugh Stuart Center Charitable Trust, James and Pat Jackson, Lily Salon and Day Spa, Brian Murphy, Mary and Laury Smith, Sprouts Farmers Market, Darryl and Dorothy Stow, Jim Walker.

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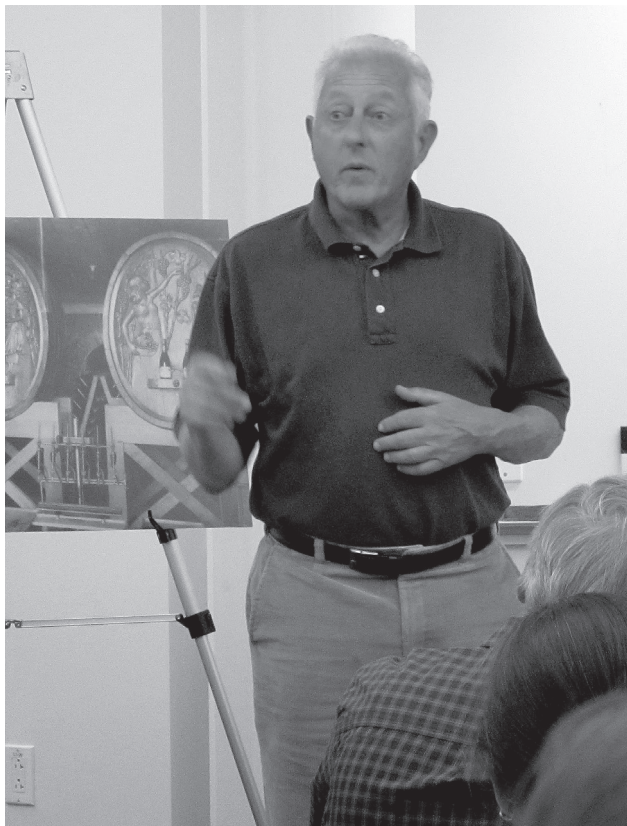
Joan Barram, Linda Burroughs, Nancy Canter, Susanne Chan, Joe Cleaver, Tom Dyer, Raymond Epstein, Purba Fernandez, Dick Greif, Brian Ho, David Howard-Pitney, Tom Izu, James Jackson, K.D. Le, George Luchessi, Robin Lyssenko, Orrin Mahoney, Brian Murphy, Margaret and Obie Obenour, Carolyn Olive, Judy Ott, Ulysses Pichon, Lynn Pinto, Dolly Sandoval, Frances Seward, Mary Smith, John Swensson, Linda Thor, Cecilie Vaughters-Johnson, James Walker, Victoria Walker, Hung Wei, James White, Carolyn Wilkins-Greene, Joan Williamson, Gilbert Wong.



Left to right: FHDA trustee Joan Barram, Bob Huntsinger, Linda Thor, FHDA chancellor.



Left to right are pictured the famous and smiling faces of Dolly Sandoval, Ulysses Pichon, and Cozetta Gray Guinn.



Jerold O'Brien, founder and winemaker, Silver Mountain Vineyards, addresses assembled guests.

NOTE: The interviews and reflections with new and long-time board members, promised in the previous issue, will appear in a future edition of *Californian*. We apologize for the delay.

MEMBERSHIP *New and renewing members*

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Foothill-De Anza Community College District Employee Payroll Deduction:

The following employees of the college district have generously given through the college's payroll deduction plan:

Gregory Anderson, Diana E. Argabrite, Karen Chow, Tracy Chung-Tabangcura, Marc Coronado, Purba Fernandez, Richard Hansen, David Howard-Pitney, Hieu Nguyen, Diane Pierce, George Robles, Kristin Skager, Rowena Tomaneng, Pauline Yeckley.

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Additional Thoughts on the Panama-Pacific International Exposition from the Editor



Delilah Beasley, pioneering historian, journalist and activist, chronicled African American participation in the fair. On one of her visits to the fair, June 10, 1915, Beasley witnessed black Californians as fair contributors, writing her observations for columns in the *Oakland Tribune* and for the black newspaper, *Oakland Sunshine*. A chapter of her book *Negro Trail Blazers of California* reports on the subject.



Annie Virginia Stephens was a twelve year-old when she won a contest to invent a nickname for the fair. The pre-teen came up with “Jewel City”, winning the competition. Annie Stephens later graduated from Boalt Hall and became California’s first black woman lawyer.

More than 18 million visitors passed through the 1915 exposition during its 9 month run.

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The creators of the Exposition, mostly white, male, well-to-do locals, painted a picture of the world as they saw it, and as they wished it to be. The temporary city created was either utopian vision or shabby dystopia depending on which direction you looked and who you were.

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Are you a proponent of “Manifest Destiny”? U.S. hegemony in the world? white dominion at home? The built environment and the official attractions spoke that language. The expo was a flexing of muscle and a demonstration of might by the United States and its political, military, corporate, and cultural leadership.

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Are you fascinated by human eugenics? industrial efficiency? agricultural innovation? technological advances? You would have found much of interest.

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The world was invited... to see the latest gadgets, to view the most coveted art, to thrill at derring-do, to admire the results of domestic and international exploits and exploitations. The world was invited...on the Joy Zone... to “enjoy” sometimes sad amusement at the expense of colonized people of the U.S. and the world, people of color, women. Recreations such as “villages” of Maori, Samoan, Hopi people were meant to reinforce the positives of “Western progress.”

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But just because the world was invited it also became a stage for marginalized participants to show themselves as they wished to be known. To entice people outside of the United States, their governments and business leaders, to participate in the fair, and later in commerce and political compacts with the U.S., leeway had to be given. The humiliating portrayal of Chinese immigrants to America featured in the “Underground Chinatown” scenario on the “Joy Zone,” part of the white mainstream narrative regarding Asian Americans, was challenged by the evidence of a sophisticated culture of long-standing as shown in the Chinese Pavilion, designed by fair representatives from China.

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Records of the world’s fairs of the late 19th and 20th centuries have provided anthropological and technological subject matter for all who are interested in the human experience but the phenomenon of the world’s fair is part of the past. The expense, logistics, and politics of producing a fair in the 21st century are serious hindrances, but mostly, a world’s fair, in this age of instant communication for marketing, is redundant.

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African Americans worked to remedy their absence from the fair’s main attractions by creating exhibits, marching in the Alameda County Day parade, and showing their strength as citizens and as activists in the community. Again, the demeaning portrayals of black Americans in the “Joy Zone” concessions, derived from white mainstream myth, could be countered in the same, intermittently populist, arena.

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It happens that one of the events leading up to the 1915 exposition was a telephone call. The first trans-continental call took place January 25, 1915, conducted by American Telephone and Telegraph (now AT&T) and initiated by Alexander Graham Bell, connecting New York City, San Francisco, Jekyll Island, Georgia, and President Woodrow Wilson in Washington, DC.

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Late last summer, in sight of the California History Center on the De Anza College campus, an impressive building was erected, used, then dismantled in a matter of several weeks to introduce a few new communications devices, including a phone, produced by a local company. One hundred years later, the construction of an elaborate, temporary showroom for fabulous new products is still desirable, it seems.

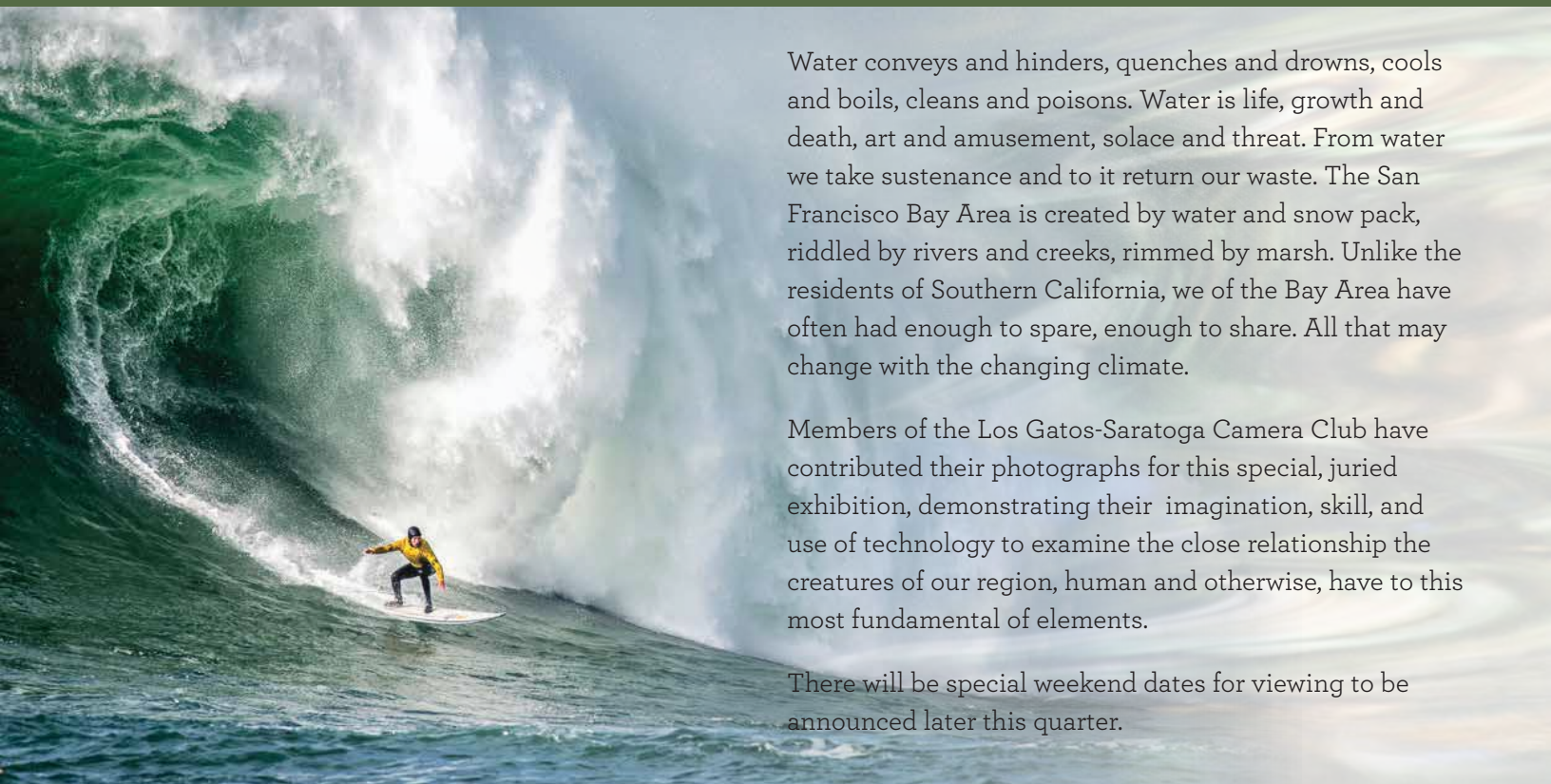


SPRING QUARTER EXHIBIT

WATER WAYS

*A Lens on Culture
and Nature
from River
to Bay
to Ocean*

An exhibit by the Los Gatos-Saratoga Camera Club in collaboration with the California History Center



Water conveys and hinders, quenches and drowns, cools and boils, cleans and poisons. Water is life, growth and death, art and amusement, solace and threat. From water we take sustenance and to it return our waste. The San Francisco Bay Area is created by water and snow pack, riddled by rivers and creeks, rimmed by marsh. Unlike the residents of Southern California, we of the Bay Area have often had enough to spare, enough to share. All that may change with the changing climate.

Members of the Los Gatos-Saratoga Camera Club have contributed their photographs for this special, juried exhibition, demonstrating their imagination, skill, and use of technology to examine the close relationship the creatures of our region, human and otherwise, have to this most fundamental of elements.

There will be special weekend dates for viewing to be announced later this quarter.

March 23, 2015 through June 19, 2015

WINTER CLASSES

California History Center State and Regional History Academic Program

The following courses will be offered Winter quarter 2015 through the California History Center. Please see the History class listing section of the Winter Schedule of Classes for additional information www.DeAnza.fhda.edu/schedule or call the center at (408) 864-8986. Some classes may have started by the time you receive this issue. We apologize for the magazine's delay. We hope you received the flyer listing CHC class offerings.

Point Lobos to Silverado: The Stevensons in California

Course: HIST- 53X95

Instructor: Chatham Forbes ■ chforbes@msn.com

Robert Louis Stevenson travelled from Europe by ship and train to California in 1879 to court and marry Fanny Osbourne. His essays about the journey and their stay in California have become valued records of scenes, society, and the unspoiled Bay Region landscape in Victorian times. Biographers have further enriched this resource.

LECTURES: Thursdays, 1/29 and 2/12; 6:30-10:00pm CHC

FIELD STUDIES: Saturdays 1/31, 8:30am-5:00pm, Monterey and 2/14, 8:30am-5:00pm, Napa

Architects of the Arts and Entertainment Industries in Silicon Valley

Course: HIST-054X95

Instructor: Crystal Hubb ■ crhupp@gmail.com



This course will emphasize the works and achievements of specific Californians who helped develop Silicon Valley's arts and entertainment venues and industries and explore how these individuals nurtured the needs of a diverse population in this ever-growing valley. From San Jose's first theater opening to the present museums, festivals and night-

life found in the valley, these ventures have stories with significant people giving them life.

LECTURES: Mondays, 2/2 and 2/23, 6:30-10:20pm, CHC

FIELD STUDIES: Saturdays, 2/7, 9:00am-6:00pm and 2/28, 9:00am-6:00pm



Bay Area Earthquakes: Destruction and Renewal

Course: HIST 55C-95

Instructor: Chatham Forbes ■ chforbes@msn.com

Earthquakes are constant in the Bay Area and California; at times enormously destructive, always hard to predict. The physical, social, and economic effects will be studied in classroom and in the field.

LECTURES: Thursdays 3/5 and 3/19; 6:30-10:00pm, CHC

FIELD STUDIES: Saturdays 3/7, 8:30am-5:00 PM, USGS, Menlo Park and 3/21, 8:30am-5:00pm, San Francisco