

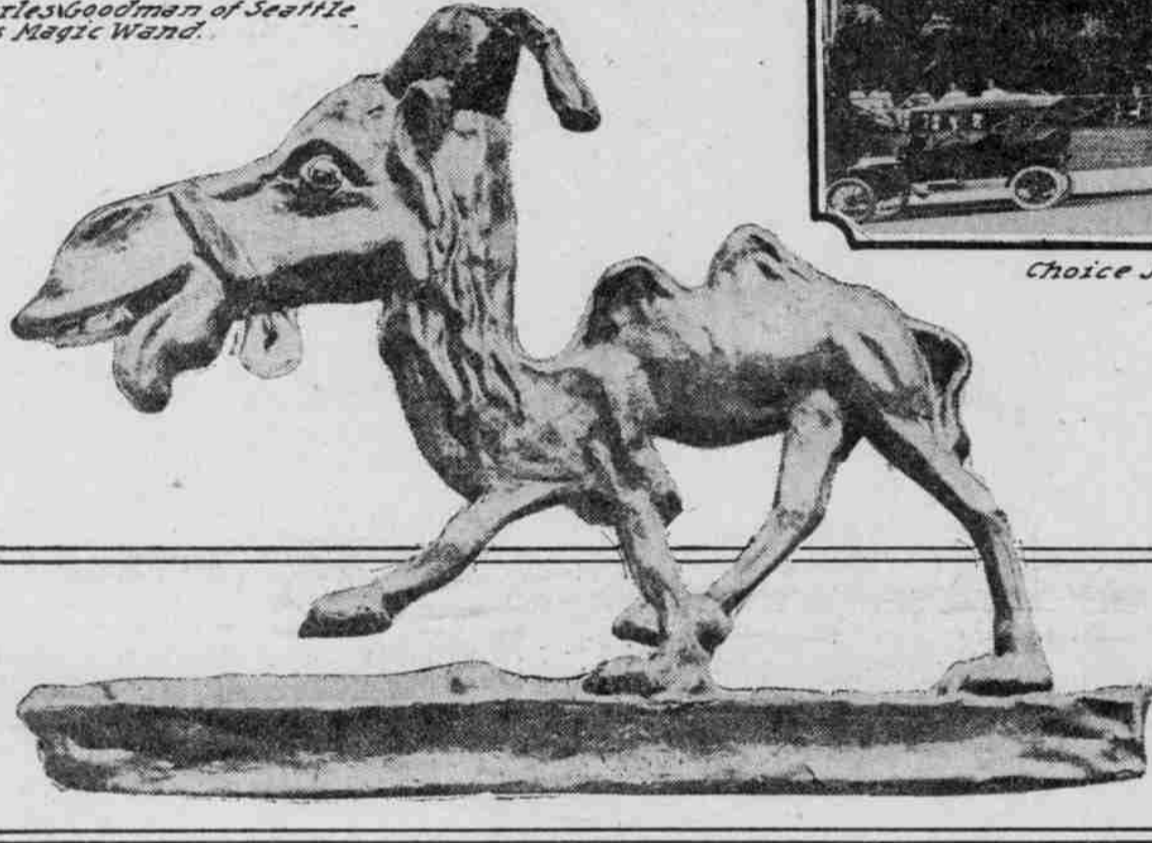


Fairy Queen Goodman Turns Cities Into Beauty Bowers

Whole Cities Are Changed Overnight Into Places of Fairy-Like Beauty



Photo Emma Morton
Charles Goodman of Seattle Has Magic Wand.



Famed Laughing Camel Known by All Shriners

BY DE WITT HARRY.
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CINDERELLA sat disconsolate and cinder-stained by the cheerless scullery fireplace while her more fortunate sisters, bedecked and bedizened, enjoyed the prince's ball. She was by far the most beautiful girl in the country, possessed the most charms, but lacked the proper etiquette and dress in which to make her debut.

Portland, most beautiful city in America, and possibly in the entire world, courted more and more each year by appreciative tourist princes, was told in 1919 that the greatest royal scion known and his court would visit her in 1920.

Cinderella sought the aid of her fairy godmother, attended the ball, attained her proper recognition and captivated the prince of her heart. Portland called to her assistance Charles W. Goodman, took advantage of her natural beauty and, with his aid, transformed herself into a fairy city the like of which was never seen before, and captured the hearts of America's Shriners.

Seattle Is Home of Fairy.

Fairy Queen Goodman halls from Seattle and has waved his magic wand countless times with uniform results, until today, known throughout the land, in the phraseology of the typical fairy tale, as the master transformer of cities. Just give him a chance at your town and you will not recognize it, for Goodman has perfected a unique profession—that of decorating, not houses, but entire cities for special occasions. He and his myriads assail the usual type of stable American city and in a few short days even the usual residents do not recognize it, so wonderful is the change. R. M. and B. L. Goodman, sons of Queen Charles, are the pixies who assist, and expert are they, as all must be who work with this exacting craft.

Unheralded and unsung until now Goodman has managed to hide his light to a great extent. Of course, people, in a general way, realized that someone must have been at work on their city when they witnessed the changes that were wrought, but few have troubled themselves to chase to their lair the geni of the lamp. Way last summer, about this time, the Goodman gang invaded Portland and looked the city over. They studied the streets and their possibilities for decorating, all on the quiet, and as they have operated in countless other cities in America in the past ten years, and took numerous photographs of streets and buildings as they appeared in the rough or ordinary run of things. Then they were prepared to operate.

Artist Plans Result.

With palette and brush the master fairy of them all, Charles W., set to work on a great set of photographic enlargements. He worked for weeks creating a set of designs that would rival the imagination of even the slave of Aladdin, and when the result

was complete carried his sketches to the residents of Portland, sitting in council as the supreme committee for the impending visit of the Imperial Shrine, and they were adopted. The only hitch in the proceedings was whether such a marvelous change was possible, but when Goodman assured them that it was and that he stood prepared to back his abilities with hard cash and the proper bonds insuring their completion and all-round satisfactoriness. They capitulated, for he dealt with them just as any 20th century business man should and not at all like a fairy.

The result we all know here. Portland was changed, almost overnight, into a veritable oasis, a real Mecca for the hosts of the Shrine, and their more than gratified tribute, as paid the city during their stay and since their departure, is sufficient proof that Goodman made good once more.

Birth of Idea Comes.

Way back in 1911 an idea was born in Seattle, whence come many perfectly good schemes, among others, Goodman had begun decorating some shows and carnivals in the Pacific northwest, and, being high in Shrine councils and appreciating the manifold difficulties of making a satisfactory setting for this great once-a-year gathering of the proud nobles, he decided to try out the experiment of building a set of properties, for they can be called by no other better name, that could be used from year to year to give a setting for this event. In 1911 he went to Olympia and made a great success, one of his first jobs—that of the state convention of the B. P. O. Elks of Washington. Then in 1912 came his opportunity. Portland was to entertain the grand lodge of Elks, and Goodman sketched out his idea of what the city should look like when the antlered herd came. It went big, he got the job and put his crew of attendant fairies to work on the transformation. It was a revelation to all who came, the court of honor on Seventh street—now Broadway—being admittedly one of the triumphs of the decorators' art, and this gave Goodman a reputation of carrying out his designs faithfully, not slighting any details.

Dallas, Tex., got the Imperial Shrine session in 1913, and right after the 1912 job in Portland Goodman went there and made his first big bid for a Shrine convention and landed it. He went at it right in the way he had mapped out, had the properties prepared to go ahead with the artists' designs of the city as it would appear after the decorations were in place. Dallas, while somewhat skeptical, even in the face of the proof of his big success in Portland with the Elks, gave him a trial result, another success, and one that practically assured his start in the business on the scale he mapped out. The first fruits of a creative mind began to blossom, for the decorations from the Portland show of 1912 as well as those from the first Pendleton Round-up of that year, another Goodman job, were

gone over during the winter, and what could be saved or made use of was taken to Dallas and furnished the base for the fabrication of the then-admitted most elaborate set of city decorations ever seen.

Triumph Follows Triumph.

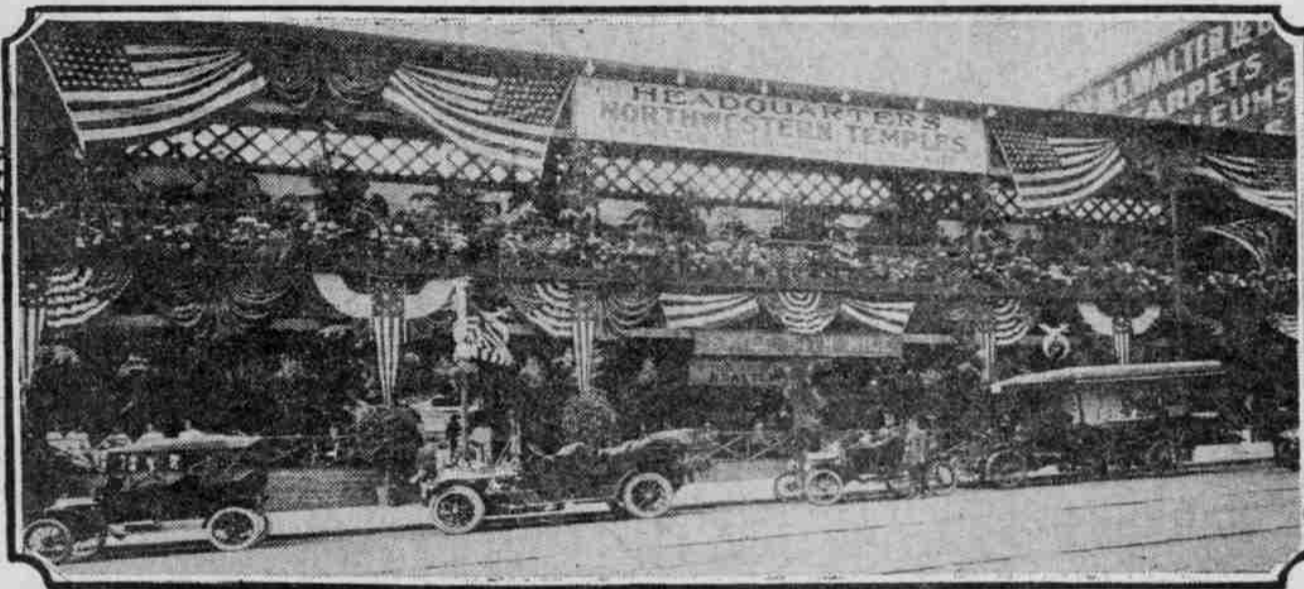
One week each year the nobles of the Mystic Shrine gather and the setting for their convention is always one of the triumphs of the art of the United States. Goodman has achieved six of these, and doubtless will stage others as his business gets into a larger phase of its development. His firm foundation has been mainly due to the fact that he realized the difficulties most men had in realizing just what they were buying in his particular line. In the case of the majority of merchants and business men of any progressive city, their spirit of civic pride is enough to make them feel as if they would put their best foot forward in the event of any number of visitors being expected in their city, but they do not know just how to achieve the proper result.

Carnivals of yore invaded various cities and the itinerant merchant who followed the game with a shoddy line of bunting and drapes usually reaped a harvest in the trimmings store fronts. It was the style, and the merchant, if he could not do the job himself, usually fell prey to the suave line of gab handed out by some salesman for the decorating company. Inasmuch as the merchant usually was completely at sea as to what he had purchased in the line of decorations he was frequently imposed on. Here Goodman saw an opportunity to score.

Demonstration Proves Ability.

He came into any city, after he had grabbed the main contract, and then went after the business houses with a comprehensive scheme for the blending and development of an entire decorative whole so that the entire would appear with some cohesion instead of there being so many jarring notes in the ensemble. He first drew the drawings with colors so that the merchant purchaser had an opportunity to see just what he was buying. A copy of the color and decoration plan is then left with the purchaser as part of the contract, for they are all leases, and when the time comes the job must be up to the graphic specifications or it will not do.

In 1912 the Shrine had passed through a bad experience in Los Angeles when a local decorator obtained the job, so they were more than pleased to discuss the contract at Dallas with Goodman when he came there. It appears that the Los Angeles contract, a gorgeous one calling for a wealth of material on a great scale, was given to the contractor and he, not fearing rain, in



Choice Job Done at Seattle Shrine Gathering.



An Atlanta, Ga., Store With Festive Drapes

stalled an oriental bower from the Japanese island. Wistaria cherry blossoms and a wealth of Japanese blooms and greens transformed the city. The streets were canopied with wonderful colors and hung with myriads of lanterns, the work of installation taking two weeks' time and a huge crew. The night before the nobles were due came the rain and destroyed, in half an hour, the labor of two weeks, and when the convention gathered all the decorations there were to show were a number of pink and purple streaks on the building fronts where some of the dyes had left their mark and the countless pitiful skeletons of defunct lanterns dangling dispiritedly from wires stretching across the streets. It totally failed to give a festive air to the city, altogether in contrast to that recently here.

Rains Do No Harm.

If the residents of Portland will recollect, there were several fairly hard rain storms during the time the Shrine decorations were in place here last month, but none of them appeared the least bit bedraggled afterwards. The palms on the electrolights, the festoons over the lamps on the arches, the welcome court and even the hunting on the buildings even seemed refreshed by the moisture. To those who gave the subject any thought it must have occurred that it was a real workmanlike job to stand the ultimate as it did. That was a fact.

One nice thing about Shrine decorations in the various cities where the Imperial session is held is that they are never the same. This story harps on the Shrine above all others for the reason that this is admittedly the biggest yearly show that is held anywhere in the country and the decorating is always the best that can be obtained. Goodman has established a new business and by his ability and study in his highly specialized line he has been able to cut prices to the bone and make it a great and artistic success.

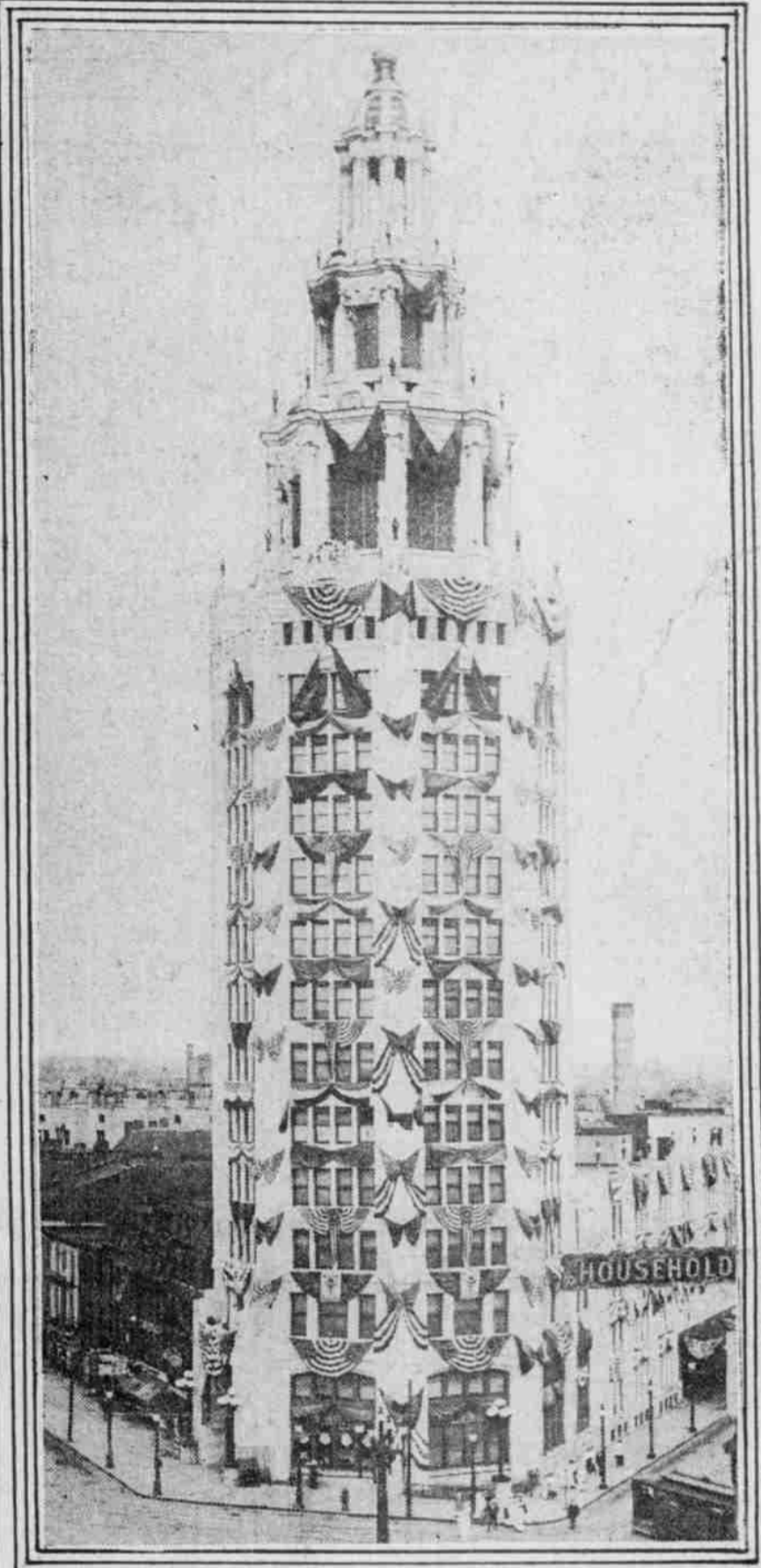
Taking up the running story of his work he tells how, in the developing of his idea, he first went after the Dallas job in 1912 and now, after that was completed, he salvaged over

a carload of the props and shipped them to Atlanta for 1914. Here Goodman was paid a tribute by Forest Adair, who had charge of the entertainment features at Atlanta, when Adair told him it must take some nerve to come 3000 miles after a job that he was not certain of landing, but Adair did not know his man very well, for, within a few weeks, Goodman came back to Seattle with the contract in his pocket. He did it merely by showing the members of the committee in charge just how their city would appear when he was finished with it, and they were more than pleased to allow him to go ahead and carry out his designs.

Home Town Likes Goodman.

After the Atlanta show came that at Seattle and here the decorators, in their home town, went the limit. They were on the scene early in November, 1914, and began the business of creating the first set of paper mache effects that have been such a great success in all of the ensuing shows. The scimitar and crescent and scimitar and star designs were first thought of here and carried out in a system of novel creases. Intended for street and open air use in a varied assortment of sizes, they made a great hit. Then in Seattle they had the advantage of the immense selection of natural foliage from the great woods and made the best use of it on the streets and buildings. At Seattle Goodman's men built 24 life-sized camels, some of them of the famed "Smile with Nile" design that is so well known to Shriners of this day.

The great Nile camel originated when Seattle was at Atlanta after the convention. The boys just had to have a camel for their display in order to assist in attracting attention, so they went to the zoo and made a deal with the keeper. He had an ancient animal of venerable dignity; Goodman says that he was so old that his humps sagged together; but from his peaceful visage, nearly always bearing a camel-like smile, there radiated all of the wisdom of the deserts. Nile adopted him and used him to great effect, and the camel took to Nile. Goodman seized on him as just the original model—that he



Buffalo, N.Y., Electric Building Draws Festive Design.

needed for his creative staff with the result that several of them were built in his image, and the Atlanta beast's reproductions are known wherever there is a temple in the United States.

Buffalo Installation Elaborate.

Buffalo, 1916, was the place for the award of the biggest decorating contract that had been let as yet for the entertainment of the Imperial council, and again Goodman was on the job. His designs pleased and he got the job and went to work placing the stuff in another novel arrangement. The main job was on one street, two and a quarter miles in length, with several great squares that were on the way from the Erie dock to Utica street and a number of side streets. In Lafayette square there was a very elaborate installation and the same was true of McKinley square. Four hundred electric Shrine emblems had been built for Seattle and for the Atlanta show 250 more were constructed and installed. These were hung over the streets on tables, two on each wire over opposite sides of the roadway.

Men who take in the various conventions recall most of them and Goodman does also as he carried with him photographs of most of the famed organizations of the order as well as samples of the decorations in the different cities that have entertained the nobles. He shows how in Seattle each lamp post bore an electric scimitar and crescent bracketed with flags and the 1914 headquarters of the Seattle delegation in the Piedmont hotel with their invitation in Siwash that helped draw their guests to Seattle. At Buffalo views show how the posts were used to bear a shield with the name and location of the various temples and with the beribboned posts, just as the citizens of Cairo used ribbons and streamers.

War Suspends Festivities.

Then came the war with the result that there has been no great session until this year when Portland got her innings. In Minneapolis in 1917 there was just a business session, but a happening at that time will serve to show what the troubles of a decorator really are. The camel herd that travels with the Goodman shows to their different stands are made in knock-down form so that they can be unjointed and nested for shipment. Half a dozen of the beasts are taken apart in the middle and then fitted together for their journeys. When the ships of the desert arrived in Minneapolis it was found that the warehouse that had been picked for their reception was fully occupied and that there was no room. For this reason it was imperative that another place be located at once, and this was done with the result that the nested herd were stowed away in a good-looking cellar

that was carefully inspected for moisture, for it would not do for a self-respecting camel to appear in public with a splash of mold on his hip. But when the time came for the beasts to be set out in their place of vantage to survey the crowd they were in no condition to venture forth as they had been serving as a lunch for rats for several months and were sadly mangled. Result, loss of two dozen fine camels, for their carcasses were just left for the rats to play with.

Taking the Portland job into consideration it is by far the greatest in the annals of Shrinedom and it is doubtful if it will ever be eclipsed. The only thing that held things back the least bit here was that there was not enough materials for the decorators to work with, the city and merchants wanting more that could be supplied. This is another phase of this unique business that calls for a great deal of care and attention at the hands of the directing genius, supplies. Just think about these bunting and props that have to be used in such great assortment in the different jobs, reflect on the scarcity of materials in other lines today, on the shortage of dyes, and then try and place it home in the carnival lines.

Laundry Gets Five-Mile Job.

Each bit of bunting that was placed on a building in Portland was taken down as soon as it could be moved and then placed in the storehouses of the company. Since that time skilled workers have been stripping the decorations to pieces, sorting out the damaged sections for repairs when possible and preparing the rest for the laundry. Last Wednesday the laundry man called and took several miles of the cloth to the washing machines and it will come back with most of the dye removed. The aim is to renew the red, yellow and green building bunting every year, and this is done by manufacturing as far as possible for it is nearly impossible to get new materials. The dyes of today are far from fast colors, and especially is this the case in the greens and yellows. The most feared enemy of the red is the sun, and most of the stuffs come to the storehouses after such a show as Portland's last, having been out in the rain and in the most intense of sunlight for several weeks, in a sadly bedraggled condition. After the return from the laundry the stuffs are re-dipped in dyes and then stowed away for the next convention. Eight thousand pieces went from the Goodman stocks to Portland laundries this last week.

As soon as this stock is picked up it is packed and shipped. Each year the herd of camels, the army of paper

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