



FAM 14

Prepared by the SAN FRANCISCO AERONAUTICAL SOCIETY

President's Message


Fall 2009

WEAK GLOBAL ECONOMY GROUNDS CHINA CLIPPER 75

In the last issue of FAM 14 we announced that the San Francisco Aeronautical Society in conjunction with the Pan Am Historical Foundation had embarked on an effort to recreate the flight of the *China Clipper* in November 2010, the 75th anniversary of the original flight. Although enormous effort has been expended by the Society and its many supporters and friends, the current economic situation clearly makes such an effort too ambitious to be successfully attained.

While we all continue to marvel at the incredible accomplishments of the early pioneers in aviation and in particular the opening of the world's air routes by Pan Am, our efforts to commemorate this by recreating the flight simply will not materialize in the current environment.

The San Francisco Aeronautical Society and Pan Am Historical Foundation will continue to work to find an appropriate way to recognize and remember the accomplishments of our aviation pioneers. While we regret that circumstances have caused us to abandon this project, nonetheless we continue to work on exciting and meaningful ways to promote aviation, its history and to recognize its many contributors over the years.


Louis A. Turpen
President

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FAM 14 is the abbreviation for the world's first transoceanic Foreign Air Mail route, which originated in San Francisco and linked the East and West by air. The FAM 14 masthead photograph was taken by Clyde Sunderland and shows Pan American Airways' *China Clipper* over the city of San Francisco on November 22, 1935, departing on the first transpacific commercial flight to Manila. Courtesy of Pacific Aerial Surveys.

The Spirit of Flight Lecture Series *Jon E. Krupnick's Commemoration*

Over the course of the past ten years the San Francisco Aeronautical Society has had the honor of sponsoring some of aviation history's most noteworthy individuals speaking on issues of interest not only to aviation enthusiasts and supporters but to future generations as well. These presentations comprise the *Spirit of Flight Lecture Series*.

The Series is comprised of four lectures: *Directions of Air Transport in the 21st Century: Lessons from History* by R.E.G. Davies, *The Comet:*



The World's First Jet Airliner by R.E.G. Davies, *Why Wilbur and Orville?* By Tom D. Crouch and *Pan American's Pacific Pioneers* by Jon E. Krupnick.

The Society is pleased to present excerpts from the *Spirit of Flight Lecture Series* in FAM 14. In this issue we begin with an extraordinary story told by Jon E. Krupnick, *Pan American's Pacific Pioneers*. In this lecture Mr. Krupnick tells of the inspiration behind his pictorial history of Pan American's Pacific First Flights. The focus of the pictorial history is the flying boat era of the 1930s and 1940s which, of course, resulted in the first, and now famous, *China Clipper* and the opening of the Pacific to the world's first transoceanic commercial air service.

Mr. Krupnick has pursued a long held interest in Pacific aviation and has created a substantial private collection of artifacts and ephemera related to Pan American Airways and its pioneering role in commercial air transport. He has played an important role in the preservation of aviation history and has shared his passion by making generous exhibition loans and significant donations from his collection to the San Francisco Airport Museums. Mr. Krupnick's Lecture will appear in full over the course of the next three issues of FAM 14.

The boxed set of the Spirit of Flight Lecture Series is available for purchase from the San Francisco Aeronautical Society. This collector quality set is priced at \$19.95 (SFAS members) and \$29.95 (non-members) and can be purchased by completing the enclosed order form, or by contacting the SFAS at: 650-821-6720/sfas@flsfo.com for more information.

Volunteers Extraordinaire The Museum Offers Their Gratitude

In 2008, volunteers contributed over 3,400 hours of service to the San Francisco Airport Commission Aviation Library and Louis A. Turpen Aviation Museum. The Museum enjoyed the highest number of visitors since the opening in 2000—well over 33,000, in 2008. The Museum hosted 48 tour groups ranging from preschool children to senior citizen groups and launched an education program with over 580 school children participating in the new program.

The volunteers provide invaluable assistance to the numerous visitors to the San Francisco Airport Commission Aviation Library and Louis A. Turpen Aviation Museum. Volunteers help direct visitors, answer questions, assist the Museum staff and provide all around support to all.



Benjamin Thomas, 2008 Volunteer of the Year

On December 17, 2008, the 2008 Volunteer of the Year honor was awarded to Benjamin Thomas during the annual Volunteer Recognition Reception. In 2008, Mr. Thomas contributed more than 137 hours of exemplary service over the course of the year. He has been a volunteer at the San Francisco Airport Commission Aviation Library and Louis A. Turpen Aviation Museum since 2003. In addition to receiving the Volunteer of the Year Award, Mr. Thomas also earned his five year service pin in 2008.

Special Volunteer Recognition was awarded to the following volunteers: Edward A. Badt, and Frank Norick, Ph.D., Honorable Mention was awarded to Kenneth J. Austin, David G. Coen, Robert P. McCrory, Thomas A. Northrop, Herb E. Pohlman, and Julianne Ward-Northrop. In addition to Mr. Thomas, Hildur E. Kirchdorfer was awarded a five year service pin.

Many thanks to all the volunteers that assure a pleasant visit to the San Francisco Airport Commission Aviation Library and Louis A. Turpen Aviation Museum.

San Francisco Airport Commission Aviation Library Louis A. Turpen Aviation Museum 2008 Volunteers

- | | |
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*Five or More Years of Service

SFAS Needs Your Email Address We're Going Green

The San Francisco Aeronautical Society is in the process of updating our membership records and we would like to have your email address. This will enable us to be more green in our communication efforts as well as facilitate our communication with our membership. Please contact Michele Goller at: 650.821.6720/sfas@flysf.com to provide us with your email address. *This information is for use by the San Francisco Aeronautical Society only. It will not be traded under any circumstances.*



SFAS Members Only Opportunity Two Free Round Trip Tickets

If you are a current, active Society member, your name will be automatically entered into our first annual TICKETS prize drawing. If you are not sure about your membership status, contact Michele Goller before December 1st to confirm your membership is current or to re-new your membership — 650.821.6720/sfas@flysf.com. New members are welcome, so tell your friends! Your chances of winning are very high as this is for Society members only. Drawing will be held in January 2010. *Need not be present to win.*

PAN AMERICAN'S PACIFIC PIONEERS

Jon E. Krupnick

Excerpted from the Spirit of Flight Lecture Series presented on May 3, 2003

Jon E. Krupnick has pursued a long held interest in Pacific aviation and has created a substantial private collection of artifacts and ephemera related to Pan American Airways and its pioneering role in commercial air transport. His particular focus is on the flying boat era of 1930s and 40s. Mr. Krupnick has authored two pictorial histories, Pan American's Pacific Pioneers: a Pictorial History of Pam Am's Pacific First Flights 1935-1946: Pan American Clippers Unite the Pacific Rim, and Pan Am's First Flights 1935-1946. He has played an important role in the preservation of aviation history and has shared his passion by making generous loans and donations from his collection to the San Francisco Airport Museums. In 2003, Mr. Krupnick was made a fellow of the San Francisco Aeronautical Society.

Okay. Well, let me kind of set the stage. A

wise gentleman told me a long time ago that someone that has a hobby lives in two worlds. They live in the world of chaos and confusion that we occupy day in and day out, and then they escape from time to time to that hobby world where things are more organized and more orderly. So I hope all of you have found something that you enjoy with a passion that can let you escape the things like SARS. That's why Lou Turpen couldn't be here, because of the scare in Toronto, everything else that we've all been through in the last couple of months and years.

Pan Am has become my main hobby in the last twenty years, and San Francisco has played a large part in my interest and how I got to the point where I'm invited to come speak for something like this. As John Hill mentioned, he came to my home about thirteen years ago. I'd been collecting Pan Am for about ten or twelve years, and I didn't realize that the items I had were that unusual that he'd want to come all the way out from San Francisco to see if he could borrow some of them for an exhibit.

My wife and I were coming back through the concourse after the exhibit had been in place, and I watched people stand in front of these displays, people obviously had no interest in Pan Am up until that point, and I watched them become engrossed in what was there, the story and the physical items. And so the seed was planted that someday I would write a book. And then after meeting some of the people and them sharing things with me, the obligation to tell their story became even greater.

And then back in October of 1996, after my wife said, "What are you going to do with all this stuff you have

in your study?" and I kept saying, "Someday I'll write a book," I had a trial, and the trial turned out quite well, and I was all energized.

So in November of 1996, I started to write a book, because I'd been invited to come to Pacific '97, which is a philatelic exhibit they have internationally, and once every ten years in the United States, and they were going to have it at the Moscone Center. There's those two exhibit halls, and they had this huge dead space in the exhibit halls. They said, "Jon, how would you like to fill out about seventy-five feet of that walkway with just Pan Am stuff?"

I said, "Well, if I'm going have seventy-five feet of that, I'd better have something to sell," and that's how all these posters and things came about, and that's when I got the idea to write the book.

So between November of '96 and March of '97, I wrote my first book. Someone had a copy of it; I don't have one with me. It was 300 pages, and it was rushed to publication. I opened it here in San Francisco, May 30, 1997, and I saw my book, hard-cover, for the first time. And we had the show, and as a result of that book, I met people like Alex. Alex Vucetich, if you'll just stand up and wave to everybody.

Alex came and he said, "Jon, I've got this scrapbook of my dad's when he was in charge of the ships that manned the bases and built the bases," and he agreed to share that with me, and I agreed to tell his dad's story. So my obligation grew to keep these promises to people like Alex and Harry Canaday, the junior flight officer on the first flight.

So from all these promises, I finally sat down and started to write my second book, and I'll really talk about the second. It's kind of funny. On my first book, which is 300 pages, if someone has a copy of it, a gentleman wrote to my publisher, and he said, "When I pay \$40 for a book—." The new one is sixty, so don't feel like I raised it for you. That was only 300 pages. And he said, "When I pay \$40 for a book, I don't expect all these typographical errors and misprints and everything like that."

So it kind of hit me on a bad day, and I wrote a letter back and I said, "Well, I'm sorry you didn't like the book. Here's your \$40," and I put a couple of twenty-dollar bills in and sent it off.

And I get a letter back. It says, "Jon, I didn't say I didn't like the book. I just said it wasn't well proof-read. It wasn't corrected right."

And here I am, starting on my second book. So I write back to him. I said, "If you're that good of a proofreader, how about proofreading my second book?"

And he said okay, so we formed a partnership. I'd do the drafts; I'd send them out to him. He'd redline them and get rid of the errors and the misprints, and he also knew his aviation history. So it's kind of a secret in life—if you can turn your worst enemy into your best friend, you've accomplished something. And that gentleman, I acknowledge in the acknowledgements, was a marvelous, marvelous proofreader, and helped me avoid that kind of a letter in the second book.

There are a few, and I'm keeping a file on those. Some of them are things that slipped by and some of them are from people, like here, who said, "You know, you've got that name wrong, because this guy was my buddy so-and-so," and they give me more knowledge. I've got that file going, and if I live long enough and sell out the books I have now, which they're still there; we're not going to run out, maybe I'll do another edition, or do something, or do an edition.

But when people review my book—and I really get a thrill out of seeing it reviewed—they oftentimes pick up two quotes that I used in the introduction. I'd kind of like to read those and then set the stage for how this all happened. I start on page eight, and I don't expect you to look at it now, but it's the opening little shot that kind of set the mood.

"They all tell a story, these old envelopes that collectors call flight covers, and the more you learn about the airplanes and the crews that flew them, the better story they can tell you. The more you learn about airline companies and the national and world policies that shape their fate, the better stories those covers can tell. The purpose of this book is to give you some background of the people in the airplanes so that these souvenir covers can come to life and tell you the story that they want to share with you." So I looked upon these flight covers as a personal human memento of some historic event.

And then I end my introduction by saying this, and this often appears in the reviews. "I have tried to write this book as if you were a guest in my home and I was showing you my collection, in sharing with you the stories I've learned from meeting some of the people who were actually involved in the flights. Remember it's the story that counts, the story that each cover wants to share with you about the airplane, the airline, and the flight crews that made that flight possible. I hope by telling the rest of the story you have a better understanding of the

challenges faced by these Pan Am pioneers."

So, I had no knowledge of Pan Am. I had grown up in Cleveland, and as a young man—twelve, thirteen, fourteen, before you find out about girls—we'd put up the storm windows in the winter, and you'd root for the Cleveland Browns, and there was nothing else. The Browns were done by December. They didn't play on into the end of January like they do now. I would get out the atlas or I'd get out the World Almanac and I'd find some islands out in the Pacific that attracted my interest. I had started with Pitcairn Island when I was a young boy, but then I had gone on to the American islands of Wake and Midway and Canton, and I would send out a—and this will bring back a time. I'd send out a letter with a three-cent stamp, and two-cent postcards, and I'd send them out to Canton Island or Wake Island, and they'd send back a postmark, and I have a little collection of the postmarks from these islands.

A lot of times they came back, no post office. I'd get calls from the post office, "Where is this island?" And I was only thirteen years old. I was quite impressed. I'd get a call from the postmaster, "Where is this island we're supposed to send this letter to?"

And then you put those things away when you get a little older, and you find out about girls, and high school becomes more serious, and college, and finally law school, and having a family. I look up and, by god, I've got three kids, I'm thirty-two years old. I don't have any money. I've got to sit home at night anyhow. So I wrote to my mother and I said, "Do you still have that box of these cards?"

And she said yes, and she sent it down. And so I had my old collection back, I had time on my hands and not much money in my pocket, and so I start to send out again to these islands to see what the postmarks were.

Well, by 1976, the law practice had done a little better, and I was able to buy something at auction once in a while. I saw this thing from Kingman Reef, and it was a flight cover. And the only reason I was interested in it was because it said "Kingman Reef." And I knew that Kingman Reef was an American possession that nobody knew anything about, so without telling my wife, I think I bid \$150 on it, and I got it, and I bought it and I put into my box of postmarks from remote American islands.

And then about 1976, a man in Honolulu was writing a book about aerophilatelic—I didn't even know what the word meant. That means a souvenir of a flight, postal souvenir. Aerophilatelic flights of Hawaii. And he said, "I understand you have a collection of postmarks. Are any of them flight covers? If so, send me samples."

And I looked at them, and, sure enough, some were flight covers, from Wake and Midway. But they didn't mean anything to me, and I sent him this one of Kingman Reef. You didn't have e-mail then, you didn't pick up the phone and call, but he'd write me a letter and he said, "That's the missing one—nobody's ever known about one—of the first flight to New Zealand."

I had no idea what he was talking about, but I figured if I had the first one, if I had the rarest one, if I had the one that people didn't have, maybe I'd build a collection around it. And there was no place to go to find out how these flights came about and why these islands were so important. So that allowed me to start gathering the information that I'm now sharing in a 700-page book. That's what happens when you have no editor and you're self-publishing, is you can do whatever you want. That's what happened. And once I got Jimmy Buffett to do the foreword, I said, "Heck, I'm going all the way." We embossed the cover, we did everything.

So we all start with the airplane. You have to start with the airplanes, and you have to put Pan Am in context. And that's what was the genius of Juan Trippe, and it was also his downfall. The man was such a visionary, and he had such faith in his ability to be where he wanted to be when he had to be, that he didn't worry about where he was. He just knew about where he wanted to get to.

So here's an airline that started in 1927. How many people think Pan Am was the world's first international airline? Anybody? That's not right. How many think Pan Am was the first American international airline? Chalk. Pan Am wasn't even the first Florida international airline. Little Chalk would fly to Bimini like six months before Pan Am.

But Juan Trippe knew that postal contracts for flights were going to come up, so he positioned himself to bid on the contract. He won the contract to fly the mail from Key West to Havana. He had no planes and no operation. In order to make the contract, he had to come down to the Key West Airport and borrow a plane to fly it to Havana so he wouldn't lose the contract. Now, that's October of 1927. That wasn't that long before they started flying the Pacific.

So here he's a little shoestring operation in October of 1927, and by early in the history, they started flying to Central and South America. Now, let's see how good you are with your history. Can you see this? This is the original Pan Am logo. Not the winged globe with the PAA, but the arrow with the PAA in it.

And this is a letter from my collection I absolutely

love. I'm a personal injury trial lawyer. We do a lot of aviation work. And here's Juan Trippe, in February of 1929, writing a letter—having someone write a letter to him. It says, "Subject to the approval of my counsel as to the facts and the form of this letter (indicated by signing), I would suggest that irrespective of any provisions of the law, I won't sue Pan Am if I get hurt.

And Juan Trippe wasn't satisfied with the word *suggest*. He crosses it out and he writes the word, "I state I won't sue Pan Am."

Now, this was before they had workmen's comp. If you died, they buried you. They didn't even give you a benefit. But here he is, making this poor guy sign away his right to sue Pan Am.

"Furthermore, I would suggest (change to *state*) that if I am injured while acting for those companies, I will not make any claim for damages. And it's my wish, in case I should be killed, that my executives should make no claim for damages."

Now, first of all, the lawyer that allowed his client to sign this should probably be sued for malpractice. Now, who signed this letter? Who signed this letter to Juan Trippe that they wouldn't sue if they were injured or killed? Charles A. Lindbergh. Charles Lindbergh had, needless to say, numerous opportunities after he flew the Atlantic, but he saw in Juan Trippe the passion and the dream to make aviation the way of the future. So he hired him on as a technical advisor for \$10,000 a year, plus stock options. The options made Lindbergh independently wealthy, so he never had to work again. But Juan Trippe made sure that if the plane went down, Lindbergh couldn't sue and take away Pan Am. So I want to do a Law Review article on why this letter should not have been signed.

But these are the three airplanes, and as I was saying, the vision of Trippe—here he is, October '27, they don't even own an airplane. By 1930, he's hired Lindbergh as both a pilot for a high-profile flight—first flight, I forget, to Panama or something, Lindbergh flew. Lindbergh is now the technical advisor. Juan Trippe gets Lindbergh to say, "What do we need to fly to Europe? That's where the money is. Not going to South America, not going to Buenos Aires or Rio de Janeiro. I want to go to London, I want to go to Paris. I want to do that."

Now, this is 1930, when Pan Am was just two and a half years old. He could hardly walk, and he's thinking of flying to Europe. So Lindbergh comes up with specifications, what it would take to fly to Europe, and they came up with the specifications. In 1931, he lets out the contract with the specifications. Two companies bid on it. Sikorsky, which is United

Aircraft, which is Pratt & Whitney. Sikorsky bids on it and Glenn Martin bids on it.

So what does Trippe do? He's got these two contracts. One wants \$240,000 for the plane; the other wants \$430,000 for the plane. Biggest plane in the history of America. He accepts both bids. Both bids. The company is very small, and he buys six airplanes for more money than the company has ever seen, and he puts them in a race to see who can develop it and get it to use first.

The Sikorsky, as I said, cost \$240,000, could carry thirty-two people, had a 1,200-mile range, and they delivered that in 1934. So Juan Trippe says, "Well, I guess we'll fly to Europe."

Europe said, "Unless we can fly to New York, unless we can fly to Hawaii, you're not coming to Europe."

And meanwhile, he's got three Sikorskys. We're into the end of 1934, beginning of 1935, and he's got three more Martins ready to be delivered. So he says, "Well, where else can we fly? We've got a big plane. We have no place to fly it."

Trippe said, "Why don't we go to Hong Kong."

They said, "Wait a minute. We only went across the Atlantic three years ago on a single flight, and we're going to fly commercial planes to Hong Kong? Where are they going to land?"

So Juan Trippe got out his atlas and he said, "That's easy. First flight is to Hawaii, and it's 2,300 miles."

The Sikorsky could only go 1,200, so that wasn't too smart. The Martin could go 3,200 if you only had like four people on board, but it could get there. But where do you go from Honolulu? He said, "That's easy. We'll go to Midway. They've got a cable station there."

They said, "They don't have any facilities." He says, "Don't worry. We'll go to Midway." "Well, how are you going to get from Midway to Guam?" He says, "I don't know. Let me look at the map."

Literally, he supposedly went to the New York City Library, had an atlas, found an island called Wake Island, lobbied [Franklin D.] Roosevelt, who wasn't his best buddy in the world.

Roosevelt says, "Pan Am needs Wake Island? We declare sovereignty to Wake Island."

Like that. That's why they called him the "chosen instrument." They were selected to do this. So now they have Wake Island. They've got Guam. They get to Manila, you know, mentally. Hong Kong says, "Nuh-uh. We're British. If you don't allow the British to fly to Honolulu or fly to New York, you can't land in Hong Kong."

Trippe was in a box. He had three Sikorskys. He had the Martin coming in less than nine months. He couldn't get to Hong Kong. He couldn't get London. He said, "The heck with it, we'll go to Manila."

Now, who cares about Manila at this point in time? It was not the financial center of the universe. But Trippe was in a box, and rather than back up, he just said, "We're going to go to Manila."

So they got a ship, and they loaded a ship with everything to build these bases on Honolulu. They didn't have to do much there. They had a place in Pearl Harbor. They got a dock. Midway, they had to build a whole village, they had to supply it, they had to build crew quarters, eventually hotels. Wake Island, no one had ever lived there. They didn't even have a good survey of it.

And in March of 1935, Alex's father, in charge of the *North Haven* on Pier 22, loads up a hundred young guys, who were probably making about \$60 a month. They get a doctor; they won't even tell him where he's going. They just ask him if he's afraid of crabs and reptiles. He doesn't know where he's going. And everything's under the direction, on board the boat, of Alex's father, and there's someone else in charge of the crew.

And these guys steam out of there in March, and Juan Trippe says, "We're going to make the first flight to Hawaii in April, we're going to go to Midway in June, we're going to go to Wake in August, we're going to go to Guam in October, and we're going to Manila as soon as we get two Martins delivered, November."

Well, they did it. How they did it? They did it. And the story of building those bases, and the hardships that they went through, and then waiting for the airships to come is a remarkable, remarkable story, and I spend a lot of my time in the book going over the hardships and the things that they accomplished.

But the Sikorsky S-42, which made those survey flights with a 1,200-mile range, in order to get to Hawaii, they had to fill the interior of the plane with rubber fuel tanks. Now, think how that thing stunk. I mean, just think of riding in that thing, and it was a nineteen-hour flight out there. They were supposed to arrive like at 7:30, and [Ed] Musick got there like a little earlier than they thought. He wanted to land right at 7:30, and he had the crew go and shave and put on fresh shirts, and get off that plane like it was the easiest thing in the world. And they landed at Ford Island. They hadn't gotten to the base yet at Pearl. They landed at Ford Island, right on time, in April. And Musick said, "Totally routine, nothing unusual."

To Be Continued.

Aviation Milestones in Miniature: Golden Age Airliner Models from the Collection of Anthony J. Lawler August 2009 — February 2010

Featuring twenty-five superb examples of the model maker's art, this exhibition traces the development of transport aircraft ranging from the single-engine, four-passenger Junkers F 13fe to long-range, four-engine flying boats such as the Sikorsky S-42, which could hold thirty-two. This historic period of aircraft technology, from 1919 to the 1940s, is embodied in these miniaturized replicas. Created in a variety of materials and often highly detailed, most examples are vintage works, many produced by aircraft manufacturers to promote their products.

The exhibition has been made possible through a loan from Anthony J. Lawler and is the first of a planned series of exhibitions from his extensive collection to be shown at San Francisco Airport Museums. An aviation enthusiast and avid airplane model collector since first seeing the De Havilland Comet fly over his boyhood home in Rhodesia, Mr. Lawler has spent decades assembling one of the finest collections of scale airliner display models. Most of his collection was acquired while working as a senior sales representative for Airbus North America during the 1980s and 1990s, and it spans a century of commercial aviation design innovation. The San Francisco Aeronautical Society wishes to extend sincere appreciation to Mr. Lawler for his generosity in sharing this important collection.



KLM (Royal Dutch Airlines) Fokker F. III model airplane
c. 1921

SFAM

Captains of the Sky

August 2009 — February 2010



SFAM

TWA (Transcontinental & Western
Air) flight planning 1940's

Paying tribute to the commercial airline pilot profession, the exhibition presents uniforms, training materials, navigational tools, radio equipment, and photographs. The exhibition examines roles of the captain as an authority figure and the pilot-in-charge, the first officer, and the flight engineering officer used in crew configurations. Fourteen captain uniforms from a variety of domestic and international airlines are presented. They range from the military styles of the 1930s and 1940s to the present day. Included is an American Airlines uniform specially designed for Capt. Bonnie Tiburzi, the first woman to join a flight crew for a mainline, intercontinental carrier. More than two-dozen photographs help to illustrate the history, development, and unique nature of the airline pilots' career.

PLAN YOUR NEXT EVENT AT THE SAN FRANCISCO INTERNATIONAL AIRPORT

San Francisco International Airport is pleased to provide the opportunity for creating your most memorable event. The San Francisco Airport Commission Aviation Library and Louis A. Turpen Aviation Museum is available for hosting private functions for up to 250 guests in a truly unique venue.

As part of the San Francisco Airport Museums, this facility is the first cultural institution of its kind located within a major international airport. The 7,000 square foot public exhibition area presents historic artifacts from the achievements in air transport that have shaped our world. This spirit of flight is also captured in the architectural design that is drawn from San Francisco's own 1930's air terminal. The ambiance of the period interior is further heightened by the state-of-the-art International Terminal surrounding it. Whether holding a reception, a dinner, or a presentation, your guests will be treated to an event in a setting like no other.



Gabriel Branbury

For Event Planning, Please Contact:

Jean Caramatti, Museum Event Manager
San Francisco Airport Museums
Tel. 650.821.5042 or Fax. 650.821.5006
jean.caramatti@flysfo.com

EXHIBITIONS SCHEDULE

San Francisco Airport Commission Aviation Library
Louis A. Turpen Aviation Museum

10:00 a.m. to 4:30 p.m. Sunday through Friday,
Closed Saturdays and holidays.
Open free to the public.

Aviation Library and Museum
Library collections, models, and posters
Continuous

Photography Gallery
Aeropuerto: Early Airports in Latin America
June 2009 — February 2010

Gallery 1
**Aviation Milestones in Miniature:
Golden Age Airliner Models
from the Collection of Anthony J. Lawler**
August 2009 — February 2010

Gallery 2
Captains of the Sky
August 2009 — February 2010

PETER VOLNY

PROFILE IN AVIATION



Peter Volny

Peter Volny joined the Society's Board of Directors in 2006. Earlier this year he was elected to the role of Vice President. Peter comes from Australia where he commenced his career in marketing - and took his first flying lessons.

In 1972 Peter moved to North America where he rose through the ranks of one of the largest publishing companies to become publisher of several magazines.

In 1993 he formed Griffin Bacal Volny, a marketing/advertising/PR agency with a strong reputation for launching new brands and reviving struggling ones such as Firestone. Clients included such well-known names as Accura, BMW, Hyundai, Kia, Mercedes-Benz, Nissan, Subaru, Goodyear, Bridgestone/Firestone, Yokohama, Castrol, Valvoline, Hasbro Toys, Mercury Marine, Krazy Glue and Bazooka Bubble Gum. GBV won many prestigious awards including several international Mobius Awards. GBV was acquired by Omnicom (OMC - NYSE), the industry's largest holding company.

Peter has served on the boards of several advertising associations and has been an editorial advisor and regular columnist for several magazines. In 2004 Peter left the frozen north and moved to Scottsdale where he started Checkmate Marketing Consultants LLC. He claims he is working on his tan successfully and his golf game unsuccessfully.

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Terminal 3

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Departure Level, post-security
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Present your Aeronautical Society membership card and save!
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CONTACT! For Society general membership and other programs, please use the following contact information:

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The San Francisco Airport Commission Aviation Library and Louis A. Turpen Aviation Museum is located at San Francisco International Airport, International Terminal, Level 3. It is open Sunday through Friday from 10:00 a.m. to 4:30 p.m. The telephone number is (650) 821-9900.

For additional information and to learn about volunteer opportunities, please contact the San Francisco Airport Museums at (650) 821-6700, or email curator@flysfo.com. Please visit our website: <http://www.sfoArts.org>

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