

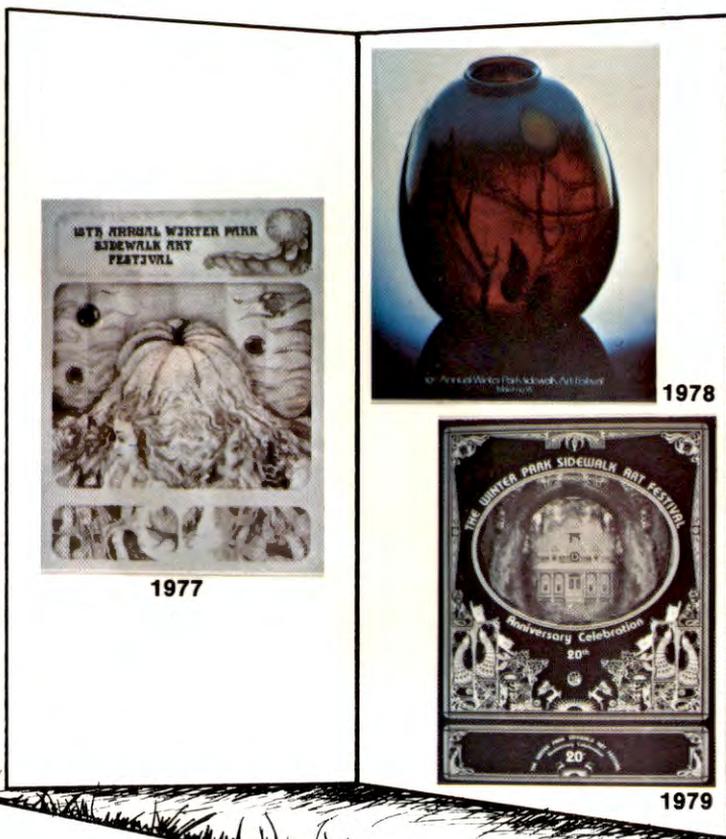


a *Side Walk*  
with the **ART**  
**FESTIVAL**

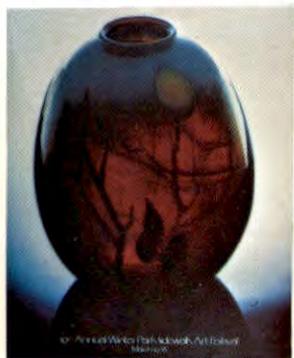


1975

1976



1977



1978



1979

*lizabeth bradley bentley*

a *Side Walk*  
with the **ART**  
**FESTIVAL**

by  
elizabeth bradley bentley

Collector's Encyclopedia  
of  
The Winter Park  
Sidewalk Art Festival

Additional copies of this book  
may be ordered from:  
The Winter Park Sidewalk Art Festival  
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## Dedication

*Labor and Love*  
*of volunteer workers who made*  
*it all possible*  
*Artists who participated,*  
*and the understanding from their*  
*spouses and friends*  
*Viewers Who Came*  
*to See . . . Enjoy . . . Criticize*  
*The City of Winter Park*  
*and Employees*  
*My Husband*  
*Who thought I could!*

Foot Note: The local newspaper accounts of the Festival have served as a springboard from which most of the research for this book began. As Historian of the Festival, I have clipped, glued and catalogued these happenings over the years. I owe much to them and it is not only my duty but my privilege to acknowledge same. We shall always be grateful to those who reported the Festival in such a fine and accurate way.



Gerry Shepp  
Festival President  
1968, 1969, 1978 and 1979,  
Winter Park Sidewalk  
Art Festival Commission,  
Vice-Chairman of  
Festival 1975 and 1976

## PREFACE

Anyone who undertakes the job of writing a history of an organization is immediately at the mercy of those who supply information from memories—good, bad, wonderful, and mythical. It is no mean task, for when that author stands back and looks over the finished product and realizes the number of news clippings, stories, printed and verbal, memories of those still associated with and those no longer associated with the organization, scrapbooks, programs, minutes,—then they must feel an overwhelming sensation. Only the courageous undertake such a task! For that reason, all of us, past and present, owe a debt of immense gratitude to that brave person.

The Winter Park Sidewalk Art Festival celebrates its 20th Anniversary this spring. I have been fortunate that some 13 years ago, Jean Oliphant introduced me to this wild, unpredictable, yet wonderful world of creative and feeling and giving people. I have made many friends, some enemies, during all these years, friendships I can never repay and will never forget. I have met artists—Hal McIntosh, Robert E. Singleton, Jean Lake, Grady Kimsey, Bill Dunlap, Robert Clibbon,—to mention a few. I have watched them exhibit, gain much deserved recognition, win awards, and go on to

prominence in the art world. I have been fortunate enough to have been able to acquire some of these artists' works for my personal collection. Our Festival judges have always been the best, and I am proud to have worked with them and now count many among my personal friends.

I have worked with exciting and stimulating people, met thrilled artists and exhibitors, heard praise and complaints, received helpful suggestions and guidance, and been asked to help guide other Festivals. But, not one person has meant more to me during all these years than the author of this history, Lib Bentley. I treasure the love and friendship of this truly fantastic woman, and I know the word "love" was created to describe her. Her accomplishments alone would fill a book by itself. A raconteur unlike no other—a woman whose eyes and heart have seen and heard and felt much. It is only because of her recall ability and many thousands of hours collecting 20 years of "stuff" that this history has come into being. It is no wonder that she is listed in the *Dictionary of International Biography*, the *World Who's Who of Women*, and *Florida Women of Distinction*. There is no other like Lib.

As I read this history, a work of love and humor, I relived numerous exciting moments. These 20 years, gone in a flash, brought back to be relived and enjoyed many times more, I could only think, "It can't be 20 years—it was only yesterday!"

It has been an exciting time, a time of growth and change. I hope that each and everyone who reads this work will relive wonderful memories, and maybe some anecdote will remind those readers of a long forgotten but treasured personal moment in their Festival past, reviving their interest and enthusiasm in this great Festival. During these 20 years, almost four million people have come to Winter Park in March to enjoy the wide and varied heritage of creative art that enriches all our lives.

Each spring, I look forward to the Festival with both a joy and a sadness. Joy at looking forward to seeing friends, at discovering new and exciting trends in art, in being shown something truly wondrous. I remember once, an application received from a woman, 84 years young, a painter. She wanted a space, if accepted, under a shade tree in the park. She said she would be bringing her nurse and oxygen with her since she was not well. But most of all, she felt that if she were to die here, surrounded by beautiful works of art, she would already be in paradise! She was accepted and did exhibit and did survive. What a truly beautiful person.

With sadness, for I know I shall not see some friends no longer

with us. And, after a year hard spent bringing the Festival to fruition, it is all over in three terribly short days. Then the sadness of watching dear and tired friends fold their exhibits and leave until only the soft breeze blows programs and some soon to be collected debris about where a rainbow of beauty had stood just hours before. It brings a tear to the eye and a lump hard to swallow to the throat.

But . . . this is a part of our lives, a part that has been much enriched by beauty. Twenty years are now history, and we move onward to twenty more.

Join me and never be disappointed, just dazzled by beautiful and wondrous sights to enrich your psyche.

James G. Shepp



*Founders of The Winter Park Sidewalk Art Festival—Bob Anderson, Jean Oliphant, Darwin Nichols and Don Sill*

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## PRELUDE

Come along with me and look at 20 years of the Winter Park Sidewalk Art Festival picture. It is colorful, exciting, inspiring, emotional and beautiful. It reflects true spirit of art at its best and worst. Two main things are proven, it has been a Labor of Love and sometimes just plain labor for the dedicated Festival officers and workers and participating artists.

Love and labor is not all history has given us. In Section One, recorded year by year, will be pertinent facts, anecdotes, reminiscences, and street scenes. These have come from "enthusiacats," art buffs and art lovin' nuts of the Festival, of which I am one. Much credit is due to the local newspapers for their accounts of the Festival over the years that made this research easier.

Section Two is an appendix of statistics, i.e., all the Winners' Circle, Judges, Officers and Chairmen, Prizes, Membership of Festival and Commission. These hard facts have been carefully and prudently recorded to the best of our ability from the available material.

It is often heard that the when and where and with whom the Winter Park Sidewalk Art Festival had its conception has become more and more confusing. One will claim, "The initial idea came from a party at my house." Another tells, "It was a gab session at my place that the very first idea came up." Still others say, "I was there when the idea was first discussed." And so it goes. The time and place is really a myth, but it has generally become legend that

the Festival was born during a casual conversation over a cup of coffee between Robert Anderson, artist, Don Sill, craftsman, Darwin Nichols, owner of the Barbison Restaurant, now known as the Beef and Bottle, on Park Avenue, and Mrs. Frank (Jean) Oliphant, who became the first chairman of the Festival.

From this small group of interested, "Do Something" folks for the artists and people of the community, many others became impressed with the idea of a Festival. All were convinced that the work of many fine artists should be shared with not only the local and state galleries and museums, but with artists, craftsmen and citizens from all over. Since Florida attracts tourists from over the USA, the sharing soon became nation wide.

Soon after the first casual meeting, there were 18 eager artists and patrons vigorously planning the Sidewalk Art Festival.

Like many other civic events, the Sidewalk Art Festival grew out of a public desire before its position within the community, or the arts, had been defined.

However, it was determined that the primary function of an exhibition such as the Festival proposed would be constructive enjoyment through expression of involvement in the Arts. It would not be just a city-wide exhibit or an attempt at serious art education or cultural reform, but an event where many may enjoy the results of artistic activity through participation in the organization of, or exhibitor, or attendance at the Festival.

It was not intended to be a clinic for the convenience of the artists, but a project for artists from all over who could get together with an attempt to express art ideas.

There was no desire to restrict experimentation or freedom of artistic expression of the individual or exhibits—but to honestly select work compatible with cultural concepts.

Certainly it was understood that one must recognize the fact that change would come about as it is not only desirable but inevitable, and that the structuring effects of traditionally held values could make a chaotic unselected show.

There has been much change—for the better—in most art peers' minds. If growth had been refused, it would have resulted in a force to destroy any of the original concepts. If these changes had not come about—or had been thrown away, all existing values or cultural structuring could result in pandemonium and the vacuum which it would create would be filled at the expense of a Cultureless Society.

Nick Nichols offered the "Blue Room" at his Restaurant for

meetings. At the first meeting Jean Oliphant was named Chairman, Robert Anderson, General Chairman of the show, and Nick, Treasurer. During the first formal planning session a discussion centered around the possibility of showing pictures inside store windows but was soon voted down on the basis that nothing has the effervescence and zest of an actual sidewalk show. It was determined that the show would line Park Avenue from Canton to Fairbanks Avenues. The enthusiasm was mounting and was synthesized by Edith Tadd Little, who had done much for the cultural growth of Winter Park, when she said, "The more outdoor activities we have, using our natural colorful background, the more we offer our citizens and visitors."

The cooperation and consent of the merchants along Park Avenue was enlisted and received, and the Winter Park Sidewalk Art Festival was ready to fly! Mrs. Karl Bolander, Publicity Chairman, announced the Festival dates for March 2, 3, & 4, 1960. The publicity stated, "Anyone may participate in this community project, whose aim is to bring the attention of strollers and shoppers a variety of creative work by artists." Stressing that this was not a hobby show, but original works of art.

You can see the subject of the Festival is, indeed, large. I will endeavor to be fair in reporting those who have so faithfully served as volunteers and the events of the Festival as they have occurred over the years.

As you will soon determine, I am not a scholar of writing per se . . . but have travelled the 20 year road with the Festival from its small beginning to the now attraction of some 350,000 people who view it each year. Almost alone, except as I have said, the newspaper accounts, this book of facts, memories, etc. have been put together.

It was first thought there would be many others who would help, but, as questions were asked, it soon turned out that everyone saw . . . heard it with a different feel and idea . . . a different drummer, so to speak, of who, how and what. So, I returned to the records I had kept as Historian.

It was never the intent of the author to put out an intellectual history . . . it will be an essay and an appendix (for facts and figures) with a narrative foundation. Throughout this narrative you will only find partial listings of Officers, Committees and Winners. I sincerely hope you will refer to the Appendix for a complete list. I have tried to give you the sometimes tensions, loyalties of workers and artists, street scenes, overheard remarks, and anecdotes.

**SECTION  
ONE**

# 1960

The First Art Festival was off and running with a \$25.00 donation from Darwin Nichols. No one was asked for money to help cover expenses but many anonymous gifts and donations came from interested people. Since there would be no entry fee, these gifts made it possible for "LARGE" Cash Prizes.

Invitations were issued to artists, craftsmen and art groups of Central Florida, and in three short weeks before show time the committee had signed up 90 artists.

Several of the participants would give "Working Exhibits." Partial listing of these are: Don Sill, mosaic tile artist; a weaver at her loom, Helen Henderson. There was a china painter and a puppet maker, Charles Capehart. And a maker of sun dials. Of course there were painters. Artists of the canvas were not at all in the majority who set up for the three-day show.

There were school childrens' exhibits. Throughout the years the schools would be an important phase of the Festival, giving the kids an opportunity to show off their talents. Some of their works are items of pure delight, innovations of art that make the usual, or even accepted, art forms seem archaic, giving "new fangled" ideas of expressions.

Many folks over the years, as well as myself, have purchased from these budding artists, and these still remain some of my most cherished collections. I remember asking one little blue-eyed six-year old if she would sell me one of her paintings and for how much.

She blinked from the sun, and said, "I gotta ask my Daddy first." When I checked back with her, she wanted to know if \$1.00 was too much. Gave her five and still had the feeling I had cheated that darling little artist.

Entries were on a first come, first served, basis as to choice of location. However, it was noted that this first come basis meant first to sign up for the show rather than first to arrive on the morning of the show.

Sunny skies brought out "throng" to see and be seen. There were 50 kids from the Jack and Jill Nursery who tightly grasped with one hand a long rope that kept them all together in the crowd as they "Ahhed and Ohhed" over the art.

A movie team from the Martin Company was shooting hi-lights of the Festival to be used in a recruitment campaign by which they bring top engineers and scientists into the area. There was a "wheel chair" parade as some patients from the Kirkpatrick Institute of Physical Medicine and Rehabilitation were brought to the event.

Incidents of the day were, indeed, varied. At the top of the list was the Award Winner. The before mentioned large prize was \$40.00 selected by popularity balloting. This was done with simple voting forms and ballot boxes that were placed along Park Avenue.

Arnold Loren Hicks, DeLand, was awarded first place. Mr. Hicks returned the money to help in sponsoring the next Festival. (He also wanted to do this because he sold four of his paintings during the show).

Second prize went to Jean Lowe, Orlando, and was \$25.00. A special prize, awarded by the Festival Officials, for the Best Display was won by Mrs. Malcomb Barksdale, Jr. Two other awards were presented; \$10.00 for a water color to Shanon McDonald, Glenridge High School, and \$5.00 to Cynthia Newman (age 13). I doff my art beret to you girls. Where are you now? Are you still painting?

Though it would not be prudent to list names of all who exhibit each year, I feel I would be unfair not to mention a few. Would you believe that three of the nation's favorite cartoonists exhibited? They were Frank King, Gasoline Alley, artist-author; Leslie Turner of the Captain Easy fame; and Roy Crane, author-artist of the Buz Sawyer comic strip.

A few of the others who were there; Bea Johns, ceramicist, Paula Girard, Elizabeth Bates and Jeanette Genius McKean, all painters. There was a husband and wife team, Ernest and Connie

Foster. Helen Dickey received a commission to do all the paintings for a new Winter Park home. Another artist was invited to show his works in a Park Ave. shop. Of course the ever popular Bob Anderson was there.

You can see how this list could be far too many to record here. However, there is one other that should be mentioned, because of the interesting story that goes with it: "The Lady In Red" story. It goes like this: A visitor at the Festival admired this painting very much and told her husband about it. When the husband returned to the scene to purchase the painting for his wife's birthday, the show was over, exhibitors gone and he had no idea who the artist was. So, he decided to make an appeal through the Winter Park edition of the Sentinel in helping to find the painting and/or the artist. The article stated that a thoughtful husband was looking for the "Lady in Red." Wonder of wonders, there were several calls to say the artist was Mrs. Raymond Gift of Winter Park. The painting was purchased and presented to a happy birthday wife. An appropriate gift, even to the artist's name, Gift.

Over the years artists have reported that they receive many calls and letters after the show is over from people who remember a certain piece of art and want to know if it can still be purchased. I, for one, am still getting these from folks who saw my china painted Christmas ornaments shown years ago. Some say that now they have become grandparents and want to have these ornaments personalized with their "Grands" names and dates.

Some of the people who were present at the first meeting of the Festival were: Mrs. R. A. Holden, president of the Orlando Art Association and their vice president, John Rung. Helen Henderson, president of the Weavers Guild. Others were Ann Hubbard, Edith Tadd Little, Elizabeth Bates, Mrs. U. C. Wiesner, Mr. and Mrs. Karl Bolander, Fritze Warneke, Mr. and Mrs. Ed Poucher, Paula Girard, Mrs. Alden Campbell, and Mrs. C. O. Dickey. Bea Johns served as Recording Secretary; Mrs. Bolander, Publicity; and Betsy Burk, Children's Workshop.

Biting winds the first morning thinned the crowds slightly, but the participants and on-lookers were amazed to find that most everyone preferred to bundle up and "stay put" rather than not stay.

Walter Neals of Neals, Koether and Hicks, an advertising firm, donated the poster. This was designed in the manner of "Lautrec."

The Festival lined Park Ave. on either side of the street from Canton to New England Avenues. One could view the show from 10

A.M. to 5 P.M.

By the end of March the Festival workers began to plan for the next year. It was decided that better organized plans were needed, i.e.: forms to be distributed to artists so they could report their sales and/or those made as a result of the show. Special attention was being given to perhaps "Purchase Awards."

Before the curtain comes down on the 1960 Festival it should be noted that many, many letters of praise were received. Among them were, Mayor Lynn Pflug of Winter Park, Frank Williamson, President of the Commercial Bank, Winter Park, Phil Gabler, Manager of the Winter Park Chamber of Commerce. The Chamber promised complete cooperation in next year's plans.

It was obvious that the first Festival had been a success. The artists and craftsmen and on-lookers got to know each other as they exchanged ideas, techniques, concepts and attitudes with each other. Those of us who were there knew we had a winner! It was a great atmosphere of community spirit.

It might be said here that though the pictures were important, it was the frame of mind of the Festival "enthusi-cats" that made it fly. It was evident that they had a bull by the tail (or was it a "cat"?)

# 1961

This was the year the Festival was "Set to Music," the Hanging Baskets, and a two day show. It was thought that three days were too long for the artists to sit from nine to five. However, three days were adopted again in 1964. I might add that I do believe the artists these days would agree to seven days if offered. The dates were March 3rd and 4th from 9 A.M.-5:30 P.M.

Since the first impromptu Festival had turned out to be such a tremendous success, the association, under the direction of its 1961 officers, Jean Oliphant, President, Robert Anderson, Show Chairman, Don Sill, Vice President, and Darwin Nichols, Treasurer, set out to make Number Two bigger and better. Other members on committees were Faith Johns and Mrs. Alden Campbell, reservations; Mr. and Mrs. Walter Neals, poster; Mrs. Bolander, publicity, and Mrs. Fred Owles, chairman, Viola Mann Peters, and Mrs. Thomas Zimmerman, co-chairmen for Music.

We were still solvent. The story goes that we had 5¢! I wondered what had happened to that nickel. Upon asking around I found that it had been kept in a special place in Nick's cash register, then, finally was lumped in with other monies. I wish we had framed that coin. And, since there was no entry fee required, I'd surely say this was an optimistic bunch of art lovin' devotees. But by January reservations were pouring in and by show time 214 were assigned spaces on both sides of Park Ave. from Fairbanks to Canton Ave. on a first come first served basis again.

The artists were asked to have exhibits up and cars moved from Park Ave. by 9 A.M. A printed sheet regarding this was issued to the artists. It stated: "Do not park on Park Ave. as this will discourage the normal flow of shoppers and thus engender ill will toward the Festival by the merchants. Double parking for the purpose of unloading and loading exhibits will be permitted, provided you display the enclosed sticker on your car."

Double parking brings to mind a story. I personally witnessed an artist struggling to unload her car full of goodies when a policeman pulled up close to the rear of her car to warn that it was near time to move. Being frustrated already with her chore of getting her display set up, that was all she needed! She got in her car and instead of going forward—rammed the patrol car with a resounding clump. All I gotta say is I am glad he was a compassionate, understanding officer of arty folks. He let me go—unticketed. For years afterwards that same nice man has helped many of us to unload, load and find parking spaces. Blessings on you, E. M. Hunter.

Over 30 schools were represented. These were public, private and parochial, and were under the direction of Betsy Burke who was with the Creative Arts Department at Rollins College. A \$50.00 donation was given by the Optimist Club of Orlando for panels to display the school works. Since the school art had been hung on clothes lines last year, this was a great help.

Bill and Edith Royal had a platform built for their school of ballet performance, costing around \$70.00. I have two accounts of this platform, which was used for several years. The other said it only cost \$48.59. Whatever, this made it possible for the Royal Ballet to give a gay performance, home written, home choreographed on things artistic and affaires d'amour, danced with light-hearted joie de vivre youngsters. The Ballet was presented just at dusk. The crowds leaving the Festival itself, where exhibits and pallets had been put away, squeezed toward the stage, sitting on the grass or standing to see better. They filled every available gap. I even saw a couple of enthusiastic watchers climb a huge camphor tree for a better view.

Other entertainment ranged from woodwind ensembles by Glenridge High to violin students from Rollins. Pianos were played by Chappy with his "Straw Hat" act and by postmaster Dick Schweizer. Others were Jones High Band; troubadours with guitars strolling up and down the Avenue; and another musician at the organ made it music—music everywhere. McKinney Music Co. and Thompson Music Co. donated the pianos and organ that were used.

I wish it were possible to list all those great musicians and performers, what they played, blew, plunked or strummed.

The Hanging Baskets were a project sponsored by the Red Pepper Garden Club. These were filled with artificial flowers or jasmine and hung from all the light poles up and down Park Ave. Though this was the garden club project, it turned "our own" Frank Oliphant (who was a city commissioner) into a painter and garden hand as he assisted in preparing and hanging the baskets of flowers.

Over the many years Frank was anything or anywhere for all jobs that needed to be done for the Festival. He was our good will ambassador and loyal fan. Both Frank's and Jean's devotion and work for the Festival would write its own book. My personal memory and recall of this devoted couple is warm and loving. Frank died in 1971. The Festival will always remember and miss him! Jean carries on. She has been dubbed, "Mother of the Festival," and why not? Certainly the labor has existed, from "bossing" the information booth with all that entails, to marking spaces on the street and park for the exhibitors. Her love for it all has been undaunted. She is a plucky, gritty lady! The baskets brought us favorable reactions. They were both pretty and festive.

Four Purchase Awards were set up. Honorable Ed Gurney, Winter Park Mayor, bought a lithograph by Louise McComb of Winter Park. Frank Oliphant, an oil by Kate Wright of Orlando, and Darwin Nichols bought an oil from Paula Girard, Maitland.

The popularity contest was tallied and Arnold Hicks was the favorite again. The top ten receiving most votes other than Mr. Hicks (not listed in order of popularity) were: Don Lowell, Mrs. W. S. Witherspoon, Robert Anderson, B. J. Scott, Tony Merrill, Jinks Guinn, Don Cummings, Col. Don Hall, and the all time favorite, Hal McIntosh.

Don Cummings, a 17 year old student, made the first sale of the show. Another artist said she sold three of the five pictures she displayed. Bill Orr received 22 commissions for oils and pastels. Another reported over \$100.00 worth of sales on her enamel-on copperware. No doubt the most appreciated sale was made by a little six year old student from Jack and Jill Kindergarten, Peggy McDonnell. Peggy's daddy is Chappy, who entertained during the show. She sold two of her paintings to the famous Hal McIntosh. He declared he would use her works in a lecture illustrating balance and design. This little Dali sold her work for \$1.00 and her Mom said "No" to any more sales.

Merchants along the Avenue reported that they had done the highest two days business in their history. Some restaurants even ran out of food.

The second Festival was a smashing hit as the spectators and artists came and enjoyed the fun and wonderful fellowship.

# 1962

Mayor Edward Gurney of Winter Park proclaimed Friday and Saturday, March 9th and 10th, as official Sidewalk Art Festival Days. The theme was "Let There Be Music."

This was the first time that the show was catalogued. The catalogue listed all the artists and craftsmen exhibiting and was given to the spectators. Does anyone have this list? We would like to have it for the press-history book. Our press book was loaned, in good faith, and it was never returned. Consequently, some of our treasures as well as recorded facts are gone for the early years.

Karl Bolander got the catalogue together and Ed Poucher was the book cover artist. Both Mr. Bolander and Mr. Poucher are now gone. In 1977 a relative of Mr. Poucher phoned me while on a visit to Winter Park to tell me she had some clippings of the Festival and, remembering his interest and work for it, wanted to ask if we would like them. We did!

1962 had Purchase Awards of \$100.00 each. These came from the Orlando Art Association whose purchase was a water color by Joel Reichard. This painting would be hung at Loch Haven Art Center. Colonial Bank of Orlando purchased a water color from Glenn Bischof. Keith Johns, Winter Garden, bought an oil from Phyllis Likley, and an oil was purchased by Edward Hanlon, Winter Garden, from Sarabel Londree.

As I remember, these purchase awards started out with banks and the like who were "expected" to contribute through their PR

programs, but we soon found others who actually requested to be purchase award participants. This added flavor and excitement to the festival and exhibitors.

Speaking of excitement, there certainly was just that as the sculptors exhibited their techniques alongside of the spinning wheels of the pot makers while strolling musicians strolled and strummed through the park. Some of the other demonstrations were given by Elsie Shaw, Genell Boozer, Martha Huston and Elizabeth Bentley.

Vincent Palmer, general chairman of the Festival, had announced there would be no admission or registration fee. The Festival was financed through individual donations that came from interested people.

More than 240 reservations had come in by February. The schools would again be given a special location to display their art.

At the close of the Festival Gil and I opened our home on Lake Minnehaha, Maitland, to members of the committee and participating artists for a party to celebrate the successful conclusion of the Festival. The guests present represented the Who's Who on the art scene. All joined in discussing the Festival and, of course, to start plans for 1963.

Many stories linger in my memory about those beautiful artists with their talented temperaments and their discussions. It was evident that all painting doesn't mean the same thing to all people. For instance, did it ever occur to you that Whistler's Mother sorta looks like a grandmother watching T.V.? Then, there's Venus-de-Milo. Personally, I feel she is like a lot of women I know—beautiful but not really all there.

My husband said that modern art was like trying to follow the plot in a bowl of alphabet soup. Yes, there were many opinions and thoughts and ideas. One of the Festival's best artists (painter and sculptor) sang spiritedly, "I am only a bird in a gilded cage," with a towel draped around her to resemble a shawl, and her name was just that without the "L" (Shaw).

Getting together to rap about the Festival is the fun thing to do after the long days and months of planning and working and then sitting in the hot sun (or rain and wind) during the show. It proves that creative people are no more than human creatures born, maybe, abnormally inhuman. It has been said that to an artist, "a touch is a blow . . . a sound, a noise . . . misfortune is tragedy . . . joy, ecstasy . . . a friend is a love . . . a lover is a God . . . and failure is death."

They simply must create. If they don't, the very breath is cut from them. For me, it is a strange unknown inward urgency. For, if I could not create, I would feel as lonely as a merry-go-round without any kids.

The Avenue had been filled with happy excited artists. Most boasting sales and commissions. All wanting to know what the next Festival dates would be. A complete list of officers and committee persons that made our star actors (the artists) so happy are listed in the appendix.

# 1963

Don Sill, who was one of those first Festival starters, would serve as President this year. General Charles Gerhardt would be the Public Relations Director.

General Gerhardt had letters composed that aimed at bringing artists to the Festival. Letters were also sent to firms, organizations and individuals seeking contributions for prizes.

The top award carried a \$500 prize, replacing the Purchase Award of the past years. This award was donated by Florida Gas Company and was a tie, split between Charles Brown and Charles Williams. This was "Best of Show Award."

Best non-objective painting class award was won by Lee Littlefield. Third award in painting went to Lowell Lotspeich.

Other Award sponsors or contributors were: Winter Park Telephone Company; First National Bank of Winter Park; Martin Anderson, Sentinel Star; Tupperware Company, Edith Tadd Little Award (for painting).

Mrs. Ernest Eidlitz gave three photography awards. My memory tells me that this was the first time awards were given for photography. Others who donated to awards are listed in the appendix.

It was thought that since the Festival had so greatly increased in number that it would be necessary for the artists to pay a small entry fee to help with the "operational expenses."

There were 300 artists and craftsmen assigned to spaces along Park Avenue. Each afternoon there was entertainment in the Park.

Music, dancing by the Royal Ballet, and dramatic sketches by the Orange Blossom Theater.

Emily Bavar, editor of the Florida Magazine section of the Sentinel, presented a color picture story featuring the Festival. Mr. Ed Poucher was one of the artists featured. This was the 4th year he had exhibited. He had been one of New York's better known illustrators until he moved to Winter Park. Credit was given to Mr. Poucher as the one who named the Sidewalk Art Festival.

A Parisian type out-door cafe was set up in the Park.

The Winter Park Chamber of Commerce was most enthusiastic about their sponsorship of the Festival. They agreed to channel some of their funds for the Awards. The Chamber's sponsorship offered obvious advantages.

One of the interesting exhibitors this time was a student of Ruth Faison. She is the originator of finger painting. The artist was an 18 year old boy who had been blind for five years.

The school exhibitors were chaired by Richard Weidley and Charlotte VanNymegen. Other committee chairmen were: Reservations, Bea Johns; Publicity, Mrs. Robert Cummings; Food, Lowell Lotspeich; Membership, Helen Henderson; Awards, Edith Hufnagel.

On Saturday afternoon at 4 P.M., Mayor Allen Trovillion and E. G. Banks, president of Winter Park Chamber of Commerce, made the awards to the winners. Governor Farris Bryant sent down four Special Certificates of Merit for distribution by the judges.

Boy Scouts were on duty to guard the artists' props and display boards that could be left at their spaces overnight.

March 8th and 9th from 9 A.M. to 5 P.M. were the show dates and hours. 30,000 came to view the 4th Festival.

The story of this year was when I heard an artist broadcasting with high glee her joy in receiving a commission on one of her paintings. She suddenly stopped and exclaimed: "My gosh, I can't remember how many martinis I had when I painted it!" Well, either she did . . . or didn't, but I saw the finished commission later and it surpassed the first one by a country mile.

Nowhere in the U.S. but Winter Park could have all these artists and craftsmen take over the main thoroughfare on the two busiest shopping days of the week, close traffic, set up shop and go about their creative business.

# 1964

The 5th Sidewalk Art Festival was set for March 6, 7, and 8. Hours from 9 A.M.—5:30 P.M. Three days again by popular request. And why not? The same amount of planning and work goes into two days as three.

A very descriptive brochure was designed by Lowell Lotspeich and 1500 were mailed out. This brochure contained general information, awards, rules, categories that could be entered and a short history. It also contained the reservation blank. For the first time, an entry fee of \$2.00 was requested. There was a deadline for reservations, February 15, 1964. This enabled the committee to ensure an orderly conduct of the Festival.

The Awards would be: Best of Show (Gold Medal Award). Painting—Oil: 1st (\$300.00), 2nd (\$150.00), and 3rd (\$75.00). Painting in other media and Sculpture would be the same as above. Crafts: \$600.00 to be divided depending upon ratio of entries of categories. Craft categories include Ceramics, Mosaic, Wood Carving, Slate, Jewelry, Weaving and Pottery.

It was stated that no crocheting, knitting, millinery, clothing, picture frames or art supplies would be allowed to exhibit. Interesting to note that some of these No-No's still exist, items like art supplies are not considered as art, and this is considered a show for artists and not one for commercialism.

Other awards this year: Photography: 1st (\$100.00), 2nd (\$50.00), and 3rd (\$25.00). Best Display Award, \$75.00. Graphics:

1st (\$75.00), 2nd (\$50.00), 3rd (\$25.00). There were four Governor's Awards for outstanding works. Also, Student's Scholarship Awards, and selected works would be sent to New York's World's Fair for exhibition.

Three of the top awards were donated by Jordan Marsh, Minute Maid and Tupperware. Winter Park Chamber of Commerce contributed a large portion of awards in both crafts and scholarships. Others who donated awards were: Violet Dell Florist, 1st, 2nd and 3rd in Graphics; Florida Power Corporation, 3rd in Crafts; First National Bank, Winter Park, award in Crafts; Florida Gas Company, 3rd place for painting in any media. Loch Haven Art Center, Best Display; and Villa Nova, Crafts award.

Scholarships were provided by Dr. Thomas Hand, Dr. George Chittenden, Felder and Bettinghaus, Attorneys, Mr. & Mrs. George Weinstein, Bumby Hardware, and Dr. Elwyn Evans.

In the painting categories, the minimum number that could be shown was four and the maximum was eight. However, additional paintings could be kept in reserve for replacement. Note: The maximum in 1977 was 12.

With this limit rule comes a story. There was an artist from Alabama who had set up her display with some two or three dozen paintings, inching over her allotted space into the artists on both sides of her. The fury and frustration that followed! I was sent down as an official of the Festival to inform her that she could not do this and why. She informed me that she, her husband, kids and dog had come all that way and if she didn't sell a bunch they would not be able to pay their motel bill, and it made not one whit what any old rule said. I tried to explain the reserve clause regarding the extra work, but that did not matter to her either.

Red faced and screaming at the top of her voice, she was finally told, in essence—"sorry about your husband, kids and dog and motel bill, but they are not the Festival's responsibility, while the artists in the Festival are, and that the rules say—so—either—or." She jerked down a couple of dozen or so and stayed. When the show was over, she looked me up and thanked us all—that the "reserve" worked. She went home with a jingle in her heart and her pocketbook.

Each artist was allotted a 12 ft. space. The reservation was a commitment to show at least two of the three days of the Festival, and as always, the artist must be present with his work on first day if he wished to be judged for awards. All art must have been done since 1960, and not previously shown at a festival.

An Art Fund was established and donations were asked for. Patron (Individual), \$15.00 or more. Civic or Club sponsorship, \$75.00. Award of Merit, \$150.00 or more. By establishment of this Fund, the Sidewalk Festival Committee felt it would lend moral and financial support to both the artists and growth of the Festival. Whatever happened to this "Fund," no one seems to remember nor are there any records to tell me. My horse sense tells me—that it simply did not fly.

It was publicized that: "The purpose of the Sidewalk Festival is to afford every artist and craftsman an opportunity to show his creative ability." Oh! How this "Every Artist" had to change when the Festival was forced to become a jury by slide for entry. This, of course, was mandatory for obvious reasons. Lack of space being the main one.

The city dressed up for the occasion. Up went the hanging baskets again. The Kiosks were constructed by Mr. and Mrs. Richard Webb (Dick and Carolyn), Co-Chairmen of Decorations and their committee, Mr. and Mrs. Daniel Linhart and Jean Tscherfinger. They were designed by Lowell Lotspeich. The Kiosks were indeed an added attraction along with the bright orange berets of the Junior Service League, who acted as hostesses. The color of the Festival was set.

The hostesses were on duty to help answer questions for both the exhibitors and the visitors. Chairpersons were Mrs. Robert Hems and Mrs. D. Linhart. There were some 35 other Junior Service Leaguers who served on that committee.

The Winter Park Sun Herald got out a Festival Supplement with stories and pictures of artists and music performers. It contained a complete list of artists' names and where they could be located. It was an eight-page section of the paper and was given free to all contestants and visitors. I haven't forgotten, and I am sure the Herald hasn't either, that all this was partly made possible through the good merchants who advertised in that section. We of the Festival can show you, Mr. Merchant, our appreciation if you would take a look at the press scrap book where your ads have been placed for posterity.

Groups were urged to come . . . set up . . . and show. One group that came full force was the Maitland Association of Fine Arts. My recall on those who participated is very clear, as I was President of the art group that year. They were Marie Malpass, Carole Bennett, Frances Brewster, Jerry Brownell, Avalyn Henderson, Ann Killiany, Margurite Randall, Carolyn Webb, and me, Lib. It is

interesting to note that many of these artists are still exhibiting and/or on the Festival Committee. At least three of them have been award winners over the years.

Top awards went to: Elsie Shaw, Oil; Eugene Bunder, Sculpture; Crafts, Jim Anderson; and Joe Testa Secca, Painting in other media. These were the winners that would display their works at the New York World's Fair.

The Corner Cupboard put out a pictorial edition and two other publications, "The Attractions" and "The Scoop" (by the Winter Park Chamber of Commerce), came out with cover art and front page stories.

The Corner Cupboard ran a picture of me as I purchased pieces of art from two young artists, Janie Bradley and Tom Goodlett. When I came across this in the press book, I began to "bird-dog" around to find those pictures, (as I've tried to run down other purchases that have been mentioned). I found 'em. No, they are not hung. Simply because I have run out of "gallery" space. I know where Janie is, she is my Doctor brother's daughter; but, Tom I have lost track of.

Festival president, George Rachensperger, was given the "Blue Ribbon Award" of Winter Park Federal Savings and Loan Association. He was cited as being the guiding force in making the Festival the largest cultural event in Florida, but, as George said, there were others who helped to make this possible and deserve mentioning. They are all in the list of officers and committee chairmen in the appendix.

The gala performances in the park included the Royal Ballet, the Central Florida Community Orchestra and the Repertory Theater Company.

Headquarters was a tent located in the park where hostesses could pick up and distribute identification tags for the artists to wear. Also in the park were refreshment stands selling hot dogs and cold drinks, etc. Some of these hot dogs were called "Swanky Franky."

One of the most amusing sights I saw was two Bedlington Terriers, one seated, other standing, in front of a picture that featured two little dogs just like themselves. One would have the feeling that the dogs were looking in a mirror. And it really was a sight to see the March 6, 1964 edition of Life Magazine that carried an article about the Festival, 25¢ a copy!

The curtain came down with the Beaux Arts Ball on Saturday, the 9th of March, at Loch Haven Art Center. The Ball was cli-

maxed with the presentation of Awards. Mrs. Ian McDonald and Mrs. Richard Hart co-chaired this festive event. Mrs. Michael McCoy served as the patrons chairperson. The Ball was a costume or semi-formal affair. Door prizes and costume awards were given. Walter Jenson was the M. C. There was a \$3.00 per person reservation requested.

Other parties prior to the Ball were given by Rear Adm. and Mrs. Ray Malpass, and one for the judges by Mr. and Mrs. John Hufnagel, not to mention all the little private ones going on for out of town guests and participants of the Show.

Another year, another Festival with 200,000 viewers . . . bigger . . . better than previous years, come . . . and . . . gone.

# 1965

Tremendous growth of the Festival made everyone and everything want to get on the band wagon. The cooperative effort was thought to be for the benefit of those loving beauty and wishing to share it.

A tasteful bit of promotion was done when the Winter Park Telephone directory came out with a painting depicting a typical scene of the Festival as its cover. The same scene was used on post cards and 40,000 of these were distributed to places of business—free—to promote the Festival. Barbison Restaurant used the print for place mats. Both the cards and place mats soon became collectors' items for all who saw them. I am a Winter Park "number" so, when I received my phone bill, there was a card tucked inside, "Compliments of The House." All three, card, place mat, and telephone cover, grace the pages of our press-scrapbook.

The painting was done for the Telephone Company by one of Florida's better known illustrators, Robert Curran Smith. Preparation of the cover was handled by Jack Pyle Advertising of Maitland. Joe Gallaway, President of the Telephone Company, presented the original art to the Winter Park Chamber.

Florida Development Commission did a color motion picture of the Festival and made the film available to television studios, civic groups and Florida boosters.

Park Avenue Merchants Association gave \$200.00 for purchase awards. This selection was made independent of the Festival jury-

ing. The paintings were donated to an organization chosen by the merchants, and went to Hannibal Square Library, Winter Park Library, DePugh Nursing Home and City of Winter Park. They also allocated twenty \$10.00 scholarships to high school students. The merchants were granted sole concession privileges for the three-day Festival. It was reported that their gross concession sales were \$950.00, with a net profit of \$350.00. This was used for the students' art awards.

Lowell Lotspeich served as president and Dick Webb was general chairman. The historian was made "Official" this year. Prior to this, as a scrap-book keeper, I had retained all clippings, mementos, etc., simply as a personal reminder to myself of the sidewalk years of my life. As the Festival began to grow and grow, more news reporters and individuals were requesting history of the Festival. The Committee provided a press book and all records that I could get my hands on became official.

We now have five huge bulging books filled with programs, applications, name tags, lists of judges and winners, officers, clippings and even the ads that appeared in the official Festival programs. In researching these books for this chronicle, I find the years varied in amount of news articles. This was mainly due to how much controversy that was going on. Believe me, there have been years when we have had plenty of that as you will see when reading through the years. Yes, let's face it—controversy is the name of the game for reporting. However, in no way do I wish to belittle the host of goodies that I was able to glean from these. Except for the news articles this account simply could not have been done.

Speaking of goodies from the news media, it is most fitting to say right now that Duncan Sowles, the new owner-publisher of the Sun Herald, became most interested in the Festival and surely put his interest where his mouth was, so to speak, by giving it great coverage in his paper. For several issues prior to the Festival opening, his editorial on the front page gave a different comprehensive speel about the show. Duncan, too, is gone now—but this writer shall remember him and his wife, Ruth, for their support. Ruth, living in Nebraska now, returns each year to attend the Festival. The whole family got into the act when their son-in-law, David Calhoun, served as general chairman of the 7th Festival and its president in 1967.

The Festival Committee granted the Sun Herald the distinction of producing the official programs. A copy of this was included as a supplement to their paper and an ample supply was

printed for all visitors and exhibitors to the three-day show.

By 1965 there had been three different owners of the Herald during the festival years, but all have given us great coverage. The Longs now own this paper and continue to serve the Festival. Nancy is on the Festival Committee. Thank you Sun Herald!

The Corner Cupboard and the Orlando Sentinel Star, Winter Park edition, printed souvenir editions. They broadcast the Festival story, rules, map of spaces, artists' names and pictures. Not only did our local papers do their thing, but the New York Times did, too. Their article included picture and write-up. Seldom does the Times give such space.

There was \$3,000 in awards offered this year. Top winners and awards went to: Best of Show, Gold Medal Award, Joe Testa Secca, Tampa. Joe also won 1st in painting in other media, a \$300.00 prize. 1st in oil, Claire Dorst, Pompano Beach, \$300.00. There was no 1st award given in sculpture. Frank Colson, Sarasota, won 1st in crafts. \$600.00 was designated for crafts to be divided among categories depending upon ratio of entries. \$100.00 1st place in watercolor went to Charles Williams, Winter Park. Other \$100.00 first place awards were won by Bill Blaine, Winter Garden, in graphics. L. C. Davis, Winter Park, photography. Jim Anderson, Rollins, won \$75.00 for Best Display. Echo Johnson, Lynn Williams and Joe Ross were awarded the Governor's Awards in school exhibits.

This was an award presented to the best works in Elementary, Junior High and High Schools. Sue Williams and Joseph Mathieu took on the monumental task of judging these school exhibits.

This may or may not be of interest to all but there are schools who have asked for the "How-To" for student entries. First of all, included in the exhibits would be drawings, paintings, constructions, sculpture and ceramics. Prior to acceptance for exhibit, the children's entries are carefully judged by their respective art teachers who make the final selections which will represent their school. Space is always a problem. The teachers set up the exhibits along with help from students. This was in Central Park, this year. The Optimist Club and Winter Park Chamber donated the use of exhibit boards.

The exhibit remains up for the three days of the show. They will be protected during the night by Boy Scouts. The Troops this year were #80 and #229. The Scouts camped out in the park and took turns patrolling.

Staying up and/or camping out for three days was a great idea for scout guards—but what does one DO when the rains come down

in buckets? On the first day clear skies blessed our show, then Whammy! All the skies opened up with a deluge. The easels and display boards went down. I remember it sounded like a venetian blind clattering down. Plop—plop—plop right down the Avenue. The Festival was simply battered by the rain and winds. A two to four inch rainfall was reported. It was such a freakish wind. I wish I had never said, "Oh, it won't rain on my parade." Eating one's words is not the best of diets. But it did teach me to keep my big mouth shut when it comes to the elements . . . haven't yet learned it on other subjects, though.

Those beautiful Sun Herald Official Programs soon changed their purpose as programs to head covers. I tell you, a vendor of concrete blocks could have done a land slide business by supplying the exhibitors with them to use as anchors to weigh down tottering easels. As I arrived early the next day on the Park Avenue scene, my heart ached for the artists as they struggled to again set up their displays. It reminded me of the drip-dry syndrome. The sun did come out Sunday, but many simply folded their tents and left. The brave souls who weathered it out were rewarded as thousands crowded the streets to see. The "guesstimate" was 100,000.

Any event or group that so benefits the Festival is always welcome back. Some of those back this year were the Junior Service Ladies to be hostesses, 32 of them. Mrs. Dan Linhart and Mrs. Robert Henns chaired this. The Royal Ballet danced again. It was another good year for the entertainment. There was music—music everywhere. Clay Taylor was chairman. Folk singers, classical, jazz and barber shop singers circulated through the crowds in the park and up and down the Avenue.

A delightful "Festival of Performing Arts" was presented at the Maitland Civic Center, March 11, 12 and 13. Bunney and Keith Hazel acted as master and mistress of ceremonies for the extravaganza. It was produced by Walter Jenson. The Royal Ballet, featuring Barbara Fleming and Derry Burke, danced. There was a dramatic presentation by the Winter Park Repertory Theater, featuring Barry Lawes. Alice Beth Miller, Glenn Humes, Agnes Bower, Yvonne Pinkerton and Adam Lane. Others were: Maggie and Gamble Rogers, IV, who led a group of folk singers; operatic arias sung by Marie Broodmeyer; and "Teen Tones" of Boone High School were featured. Oscar Hammerstein and Richard Rogers were sung by Jack Whitley, Bonnie Simmons, Mark Schweitzer, Frances Stewart, Marlene Markisohn, Marie Broadmeyer, Grayson Cox, Nancy Caltrider, Deborah Dietrick, Mary Glenn Calhoun,

John Barfield, John Castor, among others. They were accompanied by Dze Daniels and Harold Sheets. Tickets went on sale for \$2.50, adults, and \$1.00 for students. The night I was there, there was a record crowd and surely a night to be remembered.

The hanging baskets were replaced by unique signs constructed like mobiles. Tom Hurley designed these and would be used for years to come.

There were many human interest stories and street scenes this year. A few of them that I think are interesting are: When I saw a handful of programs given to the porter on the Miami bound train while stopped in the station. The passengers peering out the train windows, no doubt wondering what was taking place. Wonder why some Norman Rockwell type artist hasn't painted this scene? Each year as the Am-Track train swishes through to a halt, I only wish I could be that artist.

I recall what a sight it was to see the pottery bowls that were on exhibit as they just sat and collected water as the rain came down. Then there were dogs and more dogs. They were in tote bags, arms, running around in a frenzy, mowing down displays as they romped. I am a dog lover, but really I do not feel an art show is, or ever will be, his cup o'tea. Maybe they should be leashed. But, then, I think kids should be, too, when they come to such a crowded place as the Festival, for there were plenty of lost ones.

Between crying, lost kids and some pretty good dog fights, the strollers went on and on. Some of these strollers were in strollers and were dead to the world as they slept while their Moms and Dads pushed them along.

I saw an exhibitor's husband taking apart one of the city benches. He was meticulously un-doing the screws and nails that held the thing together. Placing them in a neat pile to be used, no doubt, to put the bench back to its original condition. Those of us who witnessed this tried to lie down and die! I just knew Patrolman Hunter would be bound by duty to slap us in the cooler. Why was this husband undoing that bench? Simple. It was in his wife's space. All her space! So, the Committee had goofed in not knowing the city would put it there just before show time.

This last story is a personal one and I ask your pardon in using it. I had displayed a china painted chess board and chess men set at the Festival. Not getting a winner's nod from the judges, some of my friends invented one. It was a blue ribbon attached to a card with these words: "Best Table In the Show—'Chest' Type. Signed: Husband Auxiliary of Maitland Association of Fine Arts Building

Committee." Over the years, I have entered art shows and out of all the ribbons collected, this still remains my most cherished one.

This is the year the artists were given warning on the tax rules. A 3% sales tax on all sales was required. Yep! the revenueurs were looking not for art, but state dollars. Exhibitors were requested to bring a report of their taxable sales and 3% tax total to Festival headquarters. My husband, a lawyer, quipped to my inquiring about my tax: "You don't have to worry, since your sales would be considered rare and infrequent and perhaps not taxable." Or something like that. (I think this rule was later changed.) Nevertheless, when the tax man is standing 'round to see if you collect . . . you do! Rare and infrequent or not. The Festival still assumes the responsibility of collecting the tax from artists who do not have their own personal tax number. The state allows 3% of the tax collected to go to the Festival for the mechanics of administrating. This is a large and responsible job that Jean Oliphant does. Our tax collector needs several sets of hands to write it all up as the state requires.

No one can deny that officials of the Festival—all of them, and their committees, did turn in a fine performance. Dick Webb, the show chairman, got all his family into the act. Then there were the nationally known judges, who were experts in their field.

Many groups exhibited. Sanford Art Association, Ruth Schreiber's arts and crafts students, Maitland Association of Fine Arts, West Orange Artists, Orlando Air Force Base with their photography and the National League of American Pen Women. The Pen Women is a national organization and has some 3,000 Art members. The rest of their membership, Letters and Music, make up another 3,000. There are two branches in this area, Orlando and Winter Park; however, there are 20 other branches over Florida. I am most interested in this group as I have served on their National Art Board. I just never miss a chance to tell the world about Pen Women.

There were many return-repeat-artists of former Festivals, plus the winners of last year. Again I find myself wishing for space to name all of the ever popular ones, like Elsie Shaw, Charlie Brown, Florence Jordan, Hal McIntosh, Nancy and Bob McGee, Fred Messersmith, Grady Kimsey . . . but, alas, the list is far too long.

There was much business in the frame work of the Festival this year and should be recorded, especially for you history "buffs." At the April 1964 meeting, right after the March show, proposed By-Laws had been drawn up. Here are some of the highlights: Object—

to foster the appreciation and increase the interest in the creative and performing arts.

Policies—to be in harmony with the policies of the sponsoring organization, the Winter Park Chamber. Time of Festival—2nd weekend in the month of March. (Note: this was changed later to the 3rd weekend.) Membership—Limited to 30 working members and members of the board of directors. (a) Application for membership shall be made by any officer of the association. Majority vote of the executive board may either elect or reject an application. Active Members—pay dues of \$3.00 a year. (Until I was doing this research, I had forgotten about this . . . maybe the reason was that it was abolished . . . at the next meeting!)

Meetings—to be held from September through April. Two-thirds of qualified members constitute a quorum for general meetings and four members of executive board for a quorum. Nomination chairman—appointed by the president and two other members shall be elected from membership. This committee shall present a slate of one candidate for each office to be filled at the April meeting following the March show. A slate shall be sent to each member of the association at least two weeks prior to meeting.

Additional candidates may be proposed for consideration of nominating committee or proposed from the floor. Election—by secret ballot for a period of one year but may succeed themselves by vote of membership.

There was a \$3.00 entry fee this year. And the show dates were March 12, 13 & 14.

The Orlando Art Association invited the 1965 Festival exhibitors and officials to a Beaux Arts Ball, March 12, 9 P.M. at the Loch Haven Art Center. Donations of \$5.00 per person were asked. There was a “Patrons of the Arts” invitation, also, issued for \$20.00.

The Ball fantasy came alive when Alice and Wonderland friends stepped from a looking glass. John Mayo reproduced the storybook characters as the decor along the walls of the Center. Some of the rest of us stepped in also and helped fill-in the designs with the bright colored paints. This was a costume or semi-formal affair. Awards were given for costumes. Jerry Lyons’ orchestra furnished the music for dancing. Georgianna Liccione from New York, a sparkling vocalist and dancer, entertained. Edith and Bill Royal acted as MC’s and judged the costumes.

Many letters of praise from far and near came to the Festival. Mayor Allen Trovillion, Winter Park, wrote: “The Festival is a real

tribute to the citizens of Winter Park who work so hard to make it a success. It is a fine asset to our community and is gaining a state and national reputation for Winter Park as a city of charm and culture.”

The curtain must be brought down on 1965, though there are still other things that could be told that have caused a chain reaction. As Duncan Sowles said: “We bought a couple of pictures (at the show). Hanging them brought about, in turn, rearranging the living room, discarding one chair, two superfluous nail holes in the plaster, an exchange of end tables, reframing two other pictures, and, perhaps, other repercussions yet to come.”

This year was a successful one, liberally sprinkled with special events.

# 1966

Dick Webb steps up to President and David Calhoun, General Chairman. March 11, 12 and 13 were declared the 7th Festival dates.

By the last of January, 1966, a six-page brochure, designed by Maury Hurt, was sent to over 1,000 prospective exhibitors. Colors were beige with red, and its dominant motif of an Aztec inspired sun prevailed throughout the Festival literature and decor.

Press releases went to weeklies and dailies and others. One of the "others" was one Elizabeth Bentley, "DSC, order of the garter and lady about town. Historian of the Sidewalk Art Festival."

The committee agreed to accept 600 artists to exhibit. The deadline would be February 15th for acceptance and the entry fee was \$3.00. All available spaces were filled. The reservation acceptance and space number were mailed back to artists along with rules and regulations. Insofar as possible, space was given on basis of request and seniority of showing in the Festival. The problem arose when artists requested a certain place and the city had planted a tree or bush there. Oh, Wow! Seems I have told this story before.

Categories and Awards were in the brochure as were the rules. The rules stated: "Commercial photographers soliciting sales is a 'No No.' Ribbons, or awards, from other shows not permitted. Paintings must be framed. Watercolors and graphics not in frames may be displayed in a portfolio. Artists are urged to use substantial displays that can withstand high winds and crowds. Card

tables not permitted. Parking and traffic not allowed after 10 A.M. on Park Avenue. There would be parking stickers provided by the Festival. The Junior Service League hostesses would distribute the name tags and a 12" x 12" card which would show artist's name, space number and city where he resides, also list the category(s) wished to be judged. Reservation was a commitment to show and there would be no refund on cancellations. The artists must show their works for three days to compete for an award."

There were a few firsts this time. Park Avenue was closed to traffic during the Festival hours. The intersection of Morse Boulevard and Park Avenue remained open to cross town traffic. By the end of 1965, the Festival officials insisted that, in view of what they had accomplished and the evident approval of the large crowd of spectators and participating artists and applications, Park Avenue should be closed during future Festivals. The city agreed.

Again, many of the "Old Timers" were back. Orange berets of the Junior Service League and Mobile signs were all in evidence along the Avenue. Royal Ballet danced their art and Boy Scouts protected.

The New York Times again carried an article about the Festival. The local newspapers did their superb reporting. The City Parks and Recreation Department built a portable grandstand to put at the south end of the park parallel to the railroad for use of Festival events. There was a three wheeled scooter with fringe on top, no less, to transport the judges and officials from one end of the show to the other.

Schools exhibited over 1600 students from 60 schools in Orange County. Charlotte Van Nymegen was this committee chairman. "Certificate of Participation" was awarded to the children. The old display boards had been badly damaged by the rain and wind last year but were repainted and used again.

Top winners this time were: First in Painting (oil), Jeffrey Kronsoble, \$250. Kronsoble also won First in Watercolor, \$150, and Best of Show (Edith Tadd Little Medal.) First in Other media: John Cooley, \$250. Wallace Green won \$250, First in Sculpture. Graphics-Drawing First went to James McLean, \$100. Frank Colson won First in Crafts, \$100, and Best Display, \$50.

Note: The judges stated that they were "sorry not to have had more prizes to award Crafts." They were "impressed and never had seen such quality in an open show."

Historically the Festival enjoyed greater success with each year of existence, and we felt the tremendous success was attributed to

the strict standards set by its directors, officers and judges. The judges are different each year, thereby guarding against the possibility of favoritism.

As I recorded the winners of past years, it was interesting to note how many repeats there were, and since judges are different each time . . . does that say something?

Even though the judges are among the finest in the southeast and perhaps the nation, well versed in the field of art and respected in the highest art circles, there were some complaints of their choices for awards. The criticism seemed to be leveled at the type of art which was selected. Of course, this was not new—nor will it cease over the years. There will always be groups who will cry “foul” when their favorite artist doesn’t receive an award. Most of the dissatisfaction comes from the individuals divided in their opinion as to abstract art versus the more traditional techniques. To my humble view of the whole ball of wax—art is by its very nature a very personal thing and the fact remains that good art is good art, be it abstract or traditional, and will always be good art.

The Festival Committee invited the comments of the average citizen to help determine what they would like in regard to judging through the Sun Herald Newspaper. Oh, yes, there was no doubt that asking Mr. John Q. Public this kind of question could make us all wind up nervous wrecks, and some of the advice and gripes would be as raw as a skinned knee while other responses could come over like a bowl of cold gravy.

It occurred to some who responded that maybe the reason the more traditional expression of art had not won top honors was simply because it had not been work that merited it. One person wrote: “Has the time not come to educate those thousands of observers, who are also the buyers, the donors, the supporters of the arts? It is the judges who must take the responsibility. I would think that some explanation from the judges as to the reasons for their choices at the Festival is due the public.” This was done on several occasions.

Truly interested and concerned responses stated that they knew that no one connected with the Festival in any way ever let their personal feelings about art influence the judges’ decisions. That is why the committee leaves the judging to the judges! Our duty to the artists is to secure the finest, best qualified judges obtainable.

The winners’ works were collected after the show and were put on display in the lobby of the First National Bank, Winter Park, Monday through Friday.

In July 1966 the Winter Park City Commission adopted a resolution creating a commission to take over the operation of the annual Festival. The Sidewalk Art Festival Commission will consist of 15 members who will serve a three-year term. It will be a self-perpetuating group, with five members appointed each year. This action of the City and the Festival relieved the Winter Park Chamber of responsibility of the Festival. Last year the Festival requested \$3,500 from the Chamber and received \$3,000. The budget for the 1967 show would be approximately \$6,000.

Forty-two percent of the artists exhibiting this year were from Central Florida. The estimated art sold was in the neighborhood of \$10,000. (Watch this figure grow over the next years.)

There was an "un-official" photographer (my husband) this year. These photos have been placed in our memory book starting with measuring and marking of the spaces, unloading art, and building the display stands. Then the "Hanging." There were the traffic guards, "info-telling" and viewing of the art, to the winners.

The Festival weathered a few storms, changes, compliments and criticisms this time. And, of course, the main one was leveled at the type of art that received the top awards. One Festival member made this statement: "I do not see the Festival as divided into representational or non-representational painting. The basic thing is to have a good show, at the same time keep as many people with us as possible. Therefore, I suppose I am in the middle. To deal with our problems which seem as big and complex as the Festival itself, I feel we must give and take. Maybe we should frame our art policies to fit the thoughts and feelings of those who wish to honestly further the Art Festival. This is not always a cure—more often than not it is a curse—but by inclination and true loyalty to the basic cause, we must come to some compromise. I, for one, am so weary of this upheaval and hurt hearts, and can't see it divided into right and left. I want to be a campaigner even to devote what time and talent I have. It is an important job to me. I would hate to defy my friends, but must show some independence. Of course, this may make for loneliness. I cannot say what part will fall my lot, but whatever it may be I shall remember that I can do nothing to bring discredit to the Festival. Mud thrown is ground lost!" This same "guy" has been with the Festival from its beginning and is still here, still marking space numbers, answering dumb questions at headquarters, writing histories, even shown in early years. Maybe I can get a nod from the judges, if I ever get the nerve to try again sometime. So . . . even a committee member knows how unbiased

and tough the judges can be. Why can't the public know and understand the democratic way in which the Festival works?

There were many "street scenes." Robert Bruns came down from Greenville, S. C. to be in the Festival. Bob is from my home town and was our house guest. He became "famous" when he was commissioned to paint portraits of some well known dignitaries. Among them were the grandchildren of Cornelia Vanderbilt (Cecile). My story is . . . he may be a good artist but a darn poor carpenter. I found this out as I watched him struggling with the display boards he'd brought along for his display. I got the feeling that this artist had not coped with an outdoor show before. Yes, it is different from gallery showing. But an experience that Bob said he would never forget, sunburned nose and all. No, I don't think he "sold" anything. There was not one "Mrs. Vanderbilt" type at the festival . . . but he did say he would "do" my grandkids.

As was the custom in the past, an end of Festival party was omitted. Only one I remember or have recorded is an invitation from Webb's Art Gallery. "Stop by March 11th, 5-7. Tired? Come relax with us."

I do remember that Doris Leeper, nationally known artist, was the featured artist at the Webb Gallery during the Festival. In 1978 Doris (affectionately known as "Doc") was one of the screening judges and a judge for both screening and actual work for the 1979 Festival.

I must mention that Cynthia Bringle showed her pottery at the Festival. And was a winner. In 1977, House and Garden Magazine carried an article on artists who had their work in the White House. Cynthia was one of those artists.

I remember that Graves Electric Company came to our S.O.S. call for added electric wiring in the park for the demonstrating artists. One of these needed electricity to show-off his fountain with flowing water.

And on the Festival flows to another year.

# 1967

The big rumble about abstract versus traditional art is still being re-hashed and though it will continue throughout the Festival, this year the exhibitors will compete in an expanded awards program. Not only in the amount of the prizes, but separate categories in non-objective and representational in Painting and Watercolor Divisions. Graphics-Drawing, Sculpture, Crafts and Photography will not be divided.

In Painting a 1st, 2nd and 3rd with six Awards of Merit will be given. Watercolor will carry a 1st, 2nd and 3rd prize, as will Sculpture, Graphics-Drawing, and Crafts. Crafts will also have six Awards of Merit. Photography, one Award and one Merit Award. This increased amount of awards \$2000.00 from last year.

The award winners list is so long due to the categories that I will only list the top prizes here. Best of Show: (Edith Tadd Little Medal) and first in Painting, Leslie Silva, Tampa. The first in Representational was split between Gretchen Ebersol and Robert Singleton. Now, this wasn't that the judges couldn't make up their minds—they had them made up and neither would give up!

First: Non-objective, Watercolor, Fred Messersmith; and Representational, Rita Shumaker. Crafts, Cynthia Bringle. Photography, Frank Lamb. Jeffrey Dunn, Graphic-Drawing. Sculpture, Sam Parker.

Exhibit spaces were limited to 425. That was 200 less than 1966. I still find it hard to believe 600 (or more) were there that year. I

have counted and re-counted names that appeared in the official program and they *were* there. So was I. But, somehow, I did not feel the impact of all those exhibitors. Nor do I remember having that many more problems. Maybe it was because the viewer crowd was not as large as it has now gotten. It was reported, though, that 100,000 visitors came and an approximate \$18,000.00 in sales were reported. Remember that some artists have their own tax numbers, making it almost impossible to give exact sales.

Before all these lookers descended on the show, the spaces for the exhibitors had to be re-marked. After all, there were 200 less this time. I remember the coffee cans of paint we doled out to the "Street Walking" painters for this job. With paint brush in hand and more paint on my hands and nose than in the can, Virginia Loog (newspaper reporter) took and used a picture of my can as I bent over to mark a space. Virginia, I should sue!

Registrations were being accepted as soon as the 1966 Festival was over. Dave Calhoun, president, announced March 10, 11 and 12 as Festival dates. There would be a \$5.00 entry fee.

Gerry Shepp, show chairman, announced the outstanding lineup of judges. "How's this for a Who's Who in art? Dr. Lester Cooke, Curator of Painting for National Gallery, Washington, D.C.; Carroll Clear, foremost artist; Rose Slivka, Editor of Horizons Magazine; and Professor Evon Streetman, Florida State University Art Department.

With a song in our hearts, "It ain't gonna rain no more," we greeted the opening of the Festival as all looked to the bright side of the weather picture and the pictures in general. Mayor Dan Hunter, Winter Park, along with Festival officials and representatives of the Park Avenue Merchants Association, met that first morning for the ribbon cutting to open the show.

The city had primped and pruned the parks and the mobiles went up again to herald the coming Festival. Merchants, like a soda emporium, were getting used to the "March Mob" and stated they were keeping their equilibrium.

Winter Park police had their natty Honor Guard to direct traffic. These are Winter Park's finest policemen who were decked out in their special uniforms, complete with white hats, gloves, scarves, and fourragere. They sure added class to the Festival. There again was Patrolman E. M. Hunter, who had not put me under the jail house for slamming his car, acting just as calm as a dead pig in the sunshine, with kooky artists, gawkers, and lost Moms looking for kids all over him.

Alfred Laprise painted a large sign: "8th Annual Sidewalk Art Festival at Winter Park" and attached it to the side of the Villager. This shuttle bus would shuttle the officials up and down the Avenue. With parking a problem, as it always is, this quaint bus would pick up visitors from Morse Boulevard to the R.R. tracks and give them a ride to and from the municipal parking lots.

Sixty-seven schools with approximately 2,500 youthful artists from kindergarten to high school would exhibit. Top artists were again signing up. Royal Ballet was rehearsing and Junior Service League donned their bright berets as hostesses.

Park Avenue was alive with easel beauty as the artists splashed brilliant colors across canvases, and the show was ON. I saw potters hunched over their whirling wheels, silversmiths fashioning conversation pieces of gleaming metal globs, and a cobbler tapping out custom fitted sandals.

There were dogs, too. I saw a poodle with purple painted toe nails. Another li'l pooch was being given a drink of water caught from one of the park fountains in a china painted cup loaned by yours truly. It occurred to me that the great dane I spied was more serious about the art than some of the spectators. At least, the spectators weren't looking for a fire hydrant, real or painted on canvas.

I heard one puzzled guy say, "Whatszat?" On the other hand, one nice gentleman from Pennsylvania was so impressed that he wrote a note of praise and handed it to me at the headquarters booth with a \$5.00 bill to "get coffee for the fine committee of the Festival."

Again the passing trains had many noses pressed against the windows with questioning faces as they looked at the crowds. One might say that we had won by a nose again.

Dr. Cooke made a statement to the press about the Festival that should be repeated here: "It is the outstanding show of its type in the country or for that matter, in Europe. The artists here would hold their own anywhere. It is the best and best organized of its kind anywhere." This kind of remark makes me want to urge you again to not overlook the complete list of all officers and workers for the Festival in the appendix. Dr. Cooke had judged in similar exhibits and shows about once a year. He went on to say: "A lot of important work is being done and it is amazing to see such talent here. Not only does your Festival develop artists, but helps to expose good art to the public." Now, if Dr. Cooke was not an art peer—who is? Most would attest that he is an art blue blood. Note: the Festival received word in 1975 that Dr. Cooke had died. A sad

loss of a truly great art critic. He had accepted our invitation to again be a judge that year.

A color film of the Festival featuring its highlights, was made available to local clubs, etc. by the Commercial Bank. It was a 27 minute documentary produced originally by WPTV. It was then, after I heard my recorded South Carolina dialect that I swore I would never, ever agree to be on TV or any other recorded device again.

Another special color film of the Festival was made by the Florida Development Commission in cooperation with the Winter Park Chamber of Commerce and was shown in 141 cities throughout the United States and Puerto Rico.

The André Smith Research Center in Maitland (now known as the Maitland Art Center) hung a show of two Festival exhibitors, Gretchen Ebersal and Carolee Bennett.

Another story about one of our exhibitors, a winner, was when Sam Parker thought one of his sculptures had been "lifted." Since Sam worked in heavy material, that would have been no little feat. As it turned out, the art had been picked up for judging and did, in fact, win 1st place. Sam gave me one of his pieces of work. I love it.

Aftermath, meaning a second growth of grass that grew, was an article written for the magazine section of the Tampa Tribune. It became coffee, tea table, and booze talk around town. Title was "Crutches, Canes, Cadillacs and Culture." To quote staff writer Hubert Callaway (Sentinel), "Reaction to the article has been almost universally favorable." And from reporter Rasor's article, "Winter Park has done so much that culture overflowed to Orlando." I have my doubts as to how "favorable" that remark was.

1967 was the year that the Festival came under the sponsorship of the City. The City Commission and department officials cooperated fully to help with the show. It was an excellent reflection on our local government. I am sure that some of those non-arty folks learned what the virtue of patience was all about.

As the displays came down and the clean-up crews got busy, it was evident the eighth had come to a close.

Art this year became the great neutralizer of people, as works of "Masters" stood side by side with the "Novices." Again, no space to list our most popular and noteworthy exhibitors. If you just gotta know, call me and I will make a date for you to look at the press book where all these are recorded.

# 1968

It was apparent that the Sidewalk Art Festival had become the format-setter for festivals throughout the state and nation. Dr. Cooke, judge last year, called on the local group to assist him in establishing a similar one in Washington, D. C. Others asking for help were Coral Gables and University of South Florida art groups. Before the 20 year history is completed there would be many others.

Overwhelming response of applications to exhibit were received for the March 8, 9, 10 show. With only 400 spaces available, many had to be turned down. It is becoming more and more obvious that something must be done to determine selection of exhibitors. Action was not taken, though, until 1970, when slides to be juried were requested. With more applying than there is space, this request made this decision mandatory. The applications that had to be returned carried an explanatory letter about lack of space and return of their registration check. There was a \$5.00 entry fee.

Judges were announced by Millicent Clark, Chairman for the judges. They would be Elaine deKooning, James Johnson Sweeny, Beaumont Newhall and Charles Count.

The mobiles went up on the light poles and Junior Service Leaguers chaired by Mrs. Max Hall and Mrs. Lowell Lotspeich, with over 25 other hostesses, were ready for duty. The Junior Service League would operate a French Cafe in Central Park, and proceeds from this venture would be returned to the community to further art in Central Florida.

Credit should be given here to the restaurants and food stores who donated much of the food that was served: Villa Nova, Seminole Hotel, House of Beef, The Lookout, Fairway Market, T. G. Lee, Minute Maid, Coca-Cola Bottling Company, Mount Vernon Motor Lodge, Imperial House, the Sub Shop, A & P Food Stores, and Food Fair. Also, Sunnyland Meat Packers, Publix, Gabriels Submarine Shop, Winn Dixie, Langford Hotel, Jordan Marsh, Meiners, Holiday House, and Baggets. I would say that those "orange berets" had been busy. The Festival Committee appreciated both the Junior Service League and the donors for their interest.

The Festival Committee usually meets monthly, September, October and November. Then, following a holiday break, workers start putting together all details. Soon after the show, they elect new officers and then disband for the summer. Meetings this year were held in the Florida Power Company lounge.

Although meetings are officially disbanded for the summer, I doubt that anyone on the committee really stops work. In the summer, when I am at my summer home in North Carolina, I watch for all art shows going on around me. Constantly on the lookout for new artists to invite to apply for the Festival. Interesting to note that at one show (outdoor type) I did not ask one single GOOD artist there about the Winter Park Art Festival who had not heard of us and wanted information.

Of course, there are many man hours on the project varying according to the proximity of the Festival, but, as the date draws nearer, more time is invested in the work to be done. I'd guess at least 20 to 30 hours per week for three months prior to show time is put in by many. I know it was true of Gerry Shepp, president this time.

Gerry will be remembered as a well organized chairman of committees, show chairman and president two different terms. Many of us will also remember his fastidious interest in dress which was much in evidence during the Festival days. He doesn't claim to be an artist per se, but he is an ardent collector.

Those snappy-elite Winter Park Police Honor Guards all but stole the show from the artists. Florida Symphony Orchestra and Royal Ballet along with the strolling guitarist furnished the entertainment.

Press releases flew to Florida events, booklets, national travel editors, Southern Cultural editors and, of course, our local newspapers. The Sun Herald outdid itself with a bright colored supple-

ment. It carried the Festival design that had been adopted in 1966 of the Aztec inspired sun. Orlando Sentinel had a Florida Magazine section with stories and pictures. Jack Turner was the publicity chairman.

The Festival made a big splash in the February New York Times. Jean Yothers, Sentinel staff writer wrote in her column: "The story was very impressive, flattering, and what-have-you. The lead to the story was a bit of a Tee-Hee, however. Dated Winter Park, it began . . . March is Festival month in the picturesque Suburb of Orlando." (30,000 people "suburb"?)

It was later reported that 100,000 spectators were attracted to it during the Festival.

Mayor Dan Hunter officially opened the show for the 55 exhibitors from Winter Park, 82 from Orlando, 25 from Maitland, and 26 from other Central Florida cities. 56% came from outside Florida and 51% represented 19 states and two countries. Assisting the Mayor in his role as Winter Park's "Chief" artist as he brushed in the word OPEN on the big poster erected on an easel were Mrs. Helen Cisco-Smith and Martin Brewster of the Park Avenue Association, City Commissioners, Frank Oliphant, Steward Gilmore, Maynard Baldwin, and Jack Smith, along with Festival Officials.

The schools were represented again. The aspiring artists came from elementary, church schools, Jr. High and Sr. High students. Some of these kids had shown in years past and kept right on as they advanced in grades.

Everyone working with the Festival became a compulsive weather watcher. First two days we had sunshine, but on Sunday the rain and wind sent many home early.

The Festival will "Ring" with original designs created by Janice Ring as she captured top awards, Best of Show (Edith Tadd Little Medal) and Best of Crafts (\$250). Non-Objective top winners: Painting, Dot Booth, \$500. Watercolor, Hannah Daniels, \$200. Sculpture, Robert Huff, \$325. Graphic-Drawings, Jeffrey Dunn, \$150. Photography, Robert Levin, \$200. Crafts, Charles Williams (textiles), \$125. Crafts, Mark Peiser (ceramics), \$125. Crafts, Don Holiday (Open), \$125. Best Display, Susan Massey, \$50.00.

Top winners in Representational categories: Painting, Joel Durand, \$500. Watercolor, Lily Chen, \$200.

Three of these winners, Janice Ring, Joel Durand and Dot Booth, were selected for a three-man show at Loch Haven Art Center and were chosen by David Reese, the director of the Center.

The Festival received praises from the judges as being one of the

best in the country, but they also blasted the category system of non-objective and representational paintings. The prior controversy in this had now entered into what qualified jurors thought. One voiced his opinions like this: "Judges are not infallible. When someone is selected to judge a show he should be allowed to select what he feels are the best paintings and not be hampered by categories."

The category system causes confusion among the artists who are forced to decide which one they are in. As a for instance . . . Joel Durand, artist who won first place in representational oil painting, thought his painting was a non-objective entry. This makes for a head scratching time.

Seen exhibiting at this year's fete were many that were here in prior times. Nick Nichols, one of the original "starters" of it all, was here with his pots. He had not been an exhibitor or a potter until this time. Another that was of special interest was Frank Shields, who is known as North Florida's Henry David Thoreau. He lived in a red cabin down a sandy road just south of Interlachen and is a grizzled New Yorker with a quick switch blade, but he is no black beard jungle character. He uses the knife to carve beautiful birds, and his work had been shown in The Brooklyn and Metropolitan Museums. The one I wished for sold for \$110. Another artist was Byron Temple, who had been featured in House and Garden, Interiors, and other magazines.

The 9th Festival could well be said to be the best . . . but not the biggest. Simply because there was no way to make it bigger.

A nominating committee, chaired by Jean Oliphant, presented a slate of officers at the April meeting and Gerry Shepp would again serve as president. The two-year term for a president had been adopted at one of the commission meetings.

Gerry called the meeting in a new meeting location—the Commission chambers of the Winter Park City Hall. Makes me snicker a little bit when I read that the new meeting could be reached "by an outside door on the police side of the building." Surely this did not have a dual meaning!

At the meeting there was a change voted in By-Laws. The main one to change was the rule about attendance at the meetings. It states: "Any excused absence must be submitted in writing and no more than two absences shall be allowed during the year." It was adopted in order to maintain a wholly active group. It was felt that the Festival Committee had been lax in this, plus the fact that many volunteers would only show up at show time and, believe me,

it takes months of work to get the whole thing in shape before Festival time.

Most fascinating thing about the Festival is that it does improve itself each year. One of the judges said: "I think the Sidewalk Art Festival predicts the future and mainly foretells of the total need of human involvement in the arts."

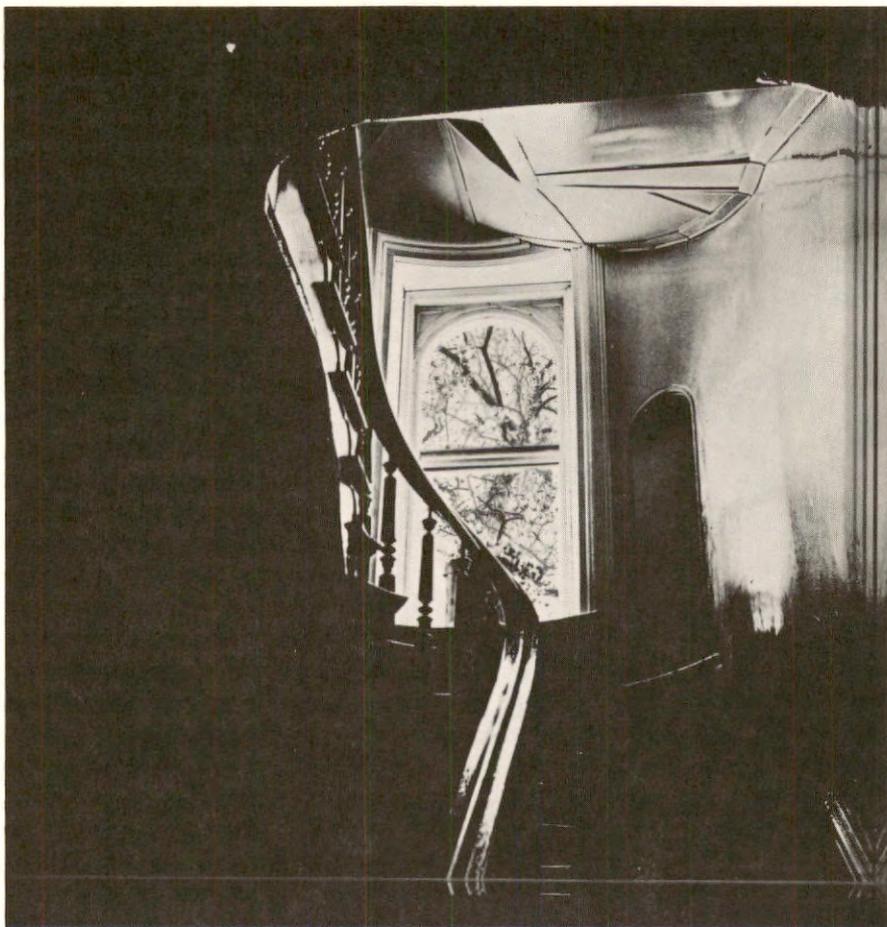
# 1969

By January 1st, spaces for the Festival were at a premium and were completely gone in a few days. There would only be 400 to 425 spaces available.

An anecdote about the applications was when a lady who was requesting a space wrote that she was a 72 year old cardiac patient and wished to enter the Festival to see if she was “fairly good or bad—do save me a space.” Another wrote that he must have a space in the shade as he got the “dizzies” in the sun.

There was much mind boggling before the Festival finally decided to do away with those controversial categories, Representational—Non-Objective. The divisions were simply: Best of Show, \$750.00; Best of Painting, Watercolor, Graphic-Drawing, Sculpture, Crafts, and Photography, \$500.00 each. Instead of 2nd and 3rd places, there were \$100.00 Awards of Merit in each of the categories. And a \$50.00 Best Display prize.

Last year it rained—yes, it rained the year before, too . . . but this year eggs “rained.” I expect 1969 will always be remembered as the Egg Art Year. The papers carried huge headlines, “Egg art barred from Sidewalk Festival.” We could just as well leave an icky problem out of this history, but, as one of my grandkids says when she is being led to the spanking stage—“What’s fair is fair.” The question was: Are decorated egg shells that have been blown out technically an art? The lady said “yes” . . . and the Festival Committee said “no.” This lady had other entry problems as she was too



**Best of Show**  
**1969**  
**DOUG PRINCE**  
(stairwell)  
3-dimensional  
*photo-sculpture*  
*Photograph by William M. Hobby*

late to be accepted when she applied, not to mention that she'd allegedly violated a Festival rule by trying to set up without permission.

The Festival rules state that if one sets up without permission, he is automatically disqualified. If there are those who do not feel this rule is worthy, if the Festival and city did not have this rule the streets and every gap in and near the Festival would have people setting up and selling everything from balloons to puppies and kittens.

The city requires a permit to sell on the street. The viewing committee has its hands and eyes full keeping up with the "would be" poachers. You can bet your ole hat that the artists who spot a squatter will raise a hat or two, also, if someone is in his or her space.

Enough of the egg stories and the unpleasantness of poachers. As the amiable Winter Park City Manager, Jim Harris, said: "The Sidewalk Art Festival is like giving the city a new spring hat. We in municipal government don't worry about the sewer district, widening of a street, or any other of the day to day problems when it is Festival days." Yes, Jim, let's don our hats and see the sunny side of the show.

Speaking of hats . . . they do set the mood, for everyone wears them at the show to either shade the sun or maybe catch the rain. One of the most interesting and intriguing ones I saw was a white straw with the head and neck of a bird—(chicken, I believe)—sticking out in front of the crown and its back and tail feathers out the back. Imagine, if you can, that a bird simply rammed through the crown, complete with feathers. I noticed this lady at least two years. Being a hat buff, myself, I would really love one like it.

The city built a stand at the corner of Morse and Park that would be used as the Festival headquarters. It is still being used and is a great help. This shelter would keep the headquarters dry, but what if it rained again on the artists? It would be impossible to postpone because of the judges, all of whom are from out of town. The artists from out of town couldn't stay extra days either. But this is one of the hazards of an outdoor event.

Another much needed asset was added, six portable restrooms, rented by the city, costing \$200 for the three days. Hopefully this would end the line of people waiting to use the bathrooms in places of business. But someone said, "What better way to get someone into a shop?" Well, that is one way to look at it. It is a fact that one of the most asked questions is "Wherearethejohns?"

The Winter Park City Commission had become the real lifeline of the Festival. Without them, their backing, this show could not be the giant it is. Practically every department of the city becomes enmeshed in it. The Parks Department under Jay Blanchard certainly takes its share of the burden. They begin setting the mood weeks in advance with installation of the Mobiles heralding the Festival. They erect the bandstand for the Ballet, Symphony and the other entertainment. The park crew manicures the parks, keeping the grass clean and helping the pretty flower beds and shrubs to grow. The police, as always, play a major part with their colorful guards. The Fire Department has the emergency rescue truck on stand-by. And at the end of each day when the park and the Avenue is a mess, the Sanitation Department has it clean and pretty again for the next day.

The Winter Park Merchants Association had a refreshment stand behind the information booth and the Junior Service League operated their French restaurant again.

When the "moisture" came down on Saturday the school exhibit had to cover their work with plastic. Though it was damp, there was no damage to the spirit and interest of the kids, their Moms, Dads, and grandparents who inquire, "Where are the school works?", the second most asked question.

This rain business . . . maybe we should hold a "no rain" dance. However, there are two ways to look at it. I heard one gawker say, as a ceramic piece fell to the ground and broke something off the side, "I think it looks better that way." Could be that it is like some of the art I've collected—that I simply could not live without—looks better hung upside down. All in the eyes of the beholder. Right? As Gerry Shepp, president, said in his letter of welcome that was printed in the official program (Sun Herald outdid themselves again), "I invite you to share in the creative endeavors, look and examine with your mind as well as your eyes the myriad of art surrounding you—a wealth of old and new forms and expressions. Do not be alarmed by the new but study it in all its interesting facets." Bravo, Gerry! For such a young person, you are a real sage.

The application carried the Festival rules and called for a \$5.00 entry fee, named the judges and decided on show dates as March 7, 8 & 9.

Best of Show, chosen from Best of Category division which was a \$750 Purchase Award and would be presented to the City of Winter Park, was won by Doug Prince. He also won Best of Photography, a \$500 prize. Other \$500 awards went to: Robert McGee for

Best Painting. Best Sculpture, Robert Singleton. Graphics-Drawing, Jeffrey Kronsoble, and Crafts, Charlie Brown. Best Display, Jim Engleman, \$50.

Two important events happened to me this year. My daughter, Bradley, from Texas and my daughter-in-law, Nancy from South Carolina came to the Festival—and—I got an honorable mention ribbon. Yep! That was me that the newspaper writer was talking about in his article: “One artist was chortling with glee on Saturday when she said, “I got an honorable mention and we don’t even have a category for me.” Maybe I should explain that it was china painting, which is lumped in with crafts, pots and the like.

A beautiful memory this time was Hal McIntosh’s charming bird pictures. Doves, I believe. The subjects were in a cage and their portraits on canvas. I would say that all 200,000 spectators saw this sight!

A fun thing was the new almost ready to open art gallery of Ann Mayberry and Kary Lamb called “Karyanna Gallery.” Artists and would-be artists were invited to create psychedelic murals on their shop walls. There was much dabbling and some real works of art.

Ann Mayberry, who was serving on the judges committee, tells a cute little story about going to meet one of the judges at the airport. The closer she got to the airport, the bigger the dilemma became as to how she would recognize him. If you’ve never thought about it—think about it now. What would YOU do? As usual the Winter Park Sidewalk Art Festival member was equal to the occasion. She made a sign and held it up to all the de-planing passengers, which said, “Are you Mr. \_\_\_\_\_ ?” The sign and Ann’s Southern drawl and charm did the job. The judge commented later on both. I tell you—her plan worked a sight better than the time I met someone I didn’t know. All I knew about my passenger was that he was from Texas. So, I asked all the men I saw in a Texas hat or boots. This turned into an almost disaster. I got offers from “No, but I’ll buy you a drink” to “Who are YOU?”

Although the Festival is considered national in scope, the majority participating live in Florida. The ratio is about 60-40. Main thing that all will agree is that it is fun. One can renew old acquaintances, see what has changed and been accomplished, and it all gives many the opportunity to see all media of art at one time.

The 10th was highly profitable for the artists also. Sales that were reported nearly doubled that of last year. Sales tax was collected from \$30,000 worth of art sold. It was thought that some \$15,000 additional sales were not reported by those that have their own tax

number.

I noted that most of the meandering crowds set themselves out as art critics. Only proves the interest the public has in the arts.

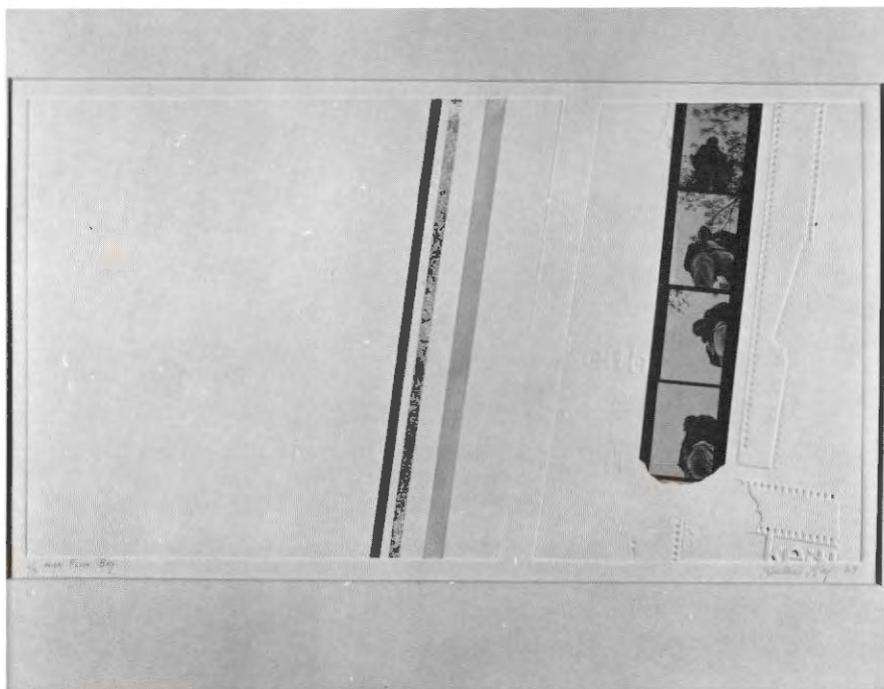
# 1970

As the years gallop along with the Festival, I find that I must repeat and repeat some of the same activities for an overall picture of the entire picture (another repeat). Again, the mobiles, go up, swaying in the wind as they flash the Festival dates, March 6, 7 and 8.

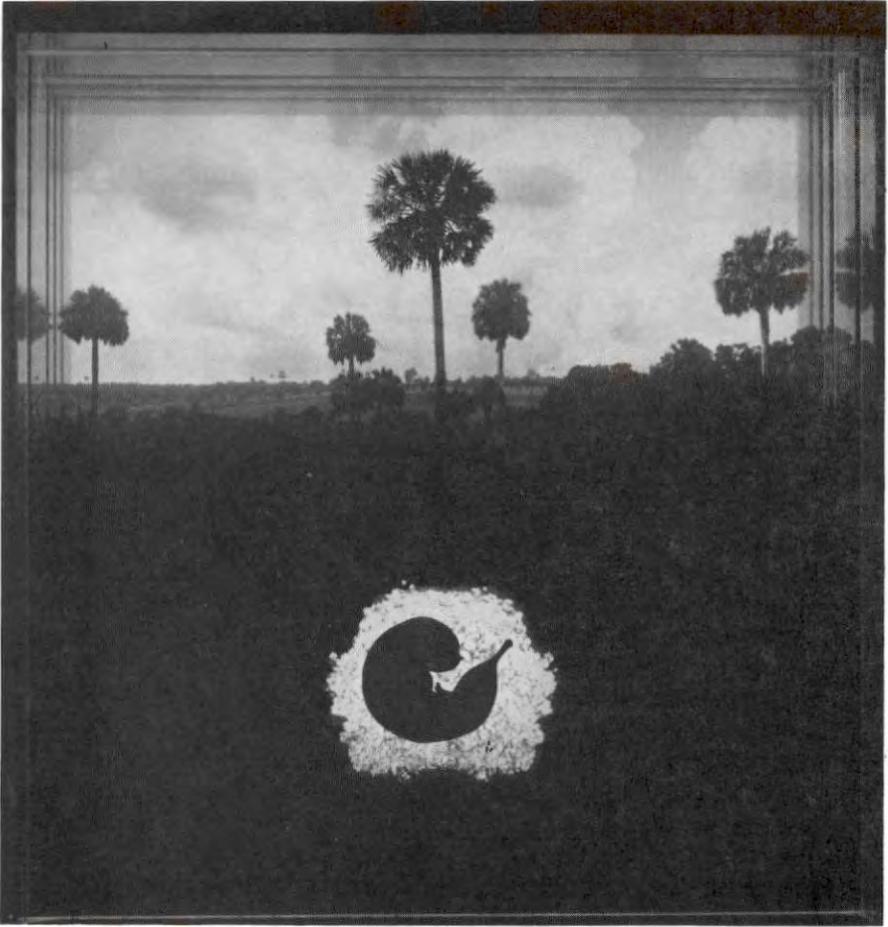
Other familiar sights will be the color guards, orange berets of the Junior Service League Hostesses, Boy Scouts, Royal Ballet, Musicians, Sun Herald's official program, Orlando Sentinel and other publications' coverage; however, credit should be given each year as a matter of record to all who have given so much time and talent to make a successful show.

1970 is the year of great change in the format for participating artists. This move was two-fold. 1. Something had to be done to determine who got into the show. With each year, the applications became more and more numerous. The first come, first served, basis was not reliable and far from a protection to keep out undesirable art. So, 2. In an effort to up-date the caliber of artistic works, entrants will be required to submit three 2" x 2" color slides of their work. It was requested that these slides be representative of the artist's work. The slides are then screened by competent judges for the selections to occupy allotted spaces.

Slides and pre-jurying presented much extra work for the Festival Committee. Cataloging and processing them was over and above the tremendous task of inviting, accepting and placing some



**Best of Show (Tie Win)**  
**1970**  
**KRISTINE KAY**  
"High Flying Boy"  
photo-graphic  
*photograph by William M. Hobby*



**Best of Show (Tie Win)**  
**1970**  
**DOUG PRINCE**  
(landscape)  
3-dimensional  
photo-sculpture  
*photograph by William M. Hobby*

400 to 450 artists for the show from the thousands of applicants.

Having the art judged by slide has been a great help to the artists. In the past, problems arose from works being entered in one category when it properly belonged in another. This system will also work to the advantage of the "Unknown" artist who does not have a credential listing as he begins his career. Many art organizations require that an artist has participated in a juried show. Slides also enable the selection committee to recognize latent talent. Along with the three slides a \$10.00 entry fee was required.

Winter Park Mayor Dan Hunter cut the ribbon and made a special proclamation at the opening ceremonies. This was followed by a brief welcoming from Jack Turner, Festival president.

The first day started out with plenty of sunshine as the smockset set up some 100,000 art works by 450 artists from 19 states and two foreign countries. Even the solar eclipse did not overshadow the gay happy mood.

Next day the rain came. But into each life (festival) some rain just had to fall. C'est la vie in Florida! Anyway, that Florida rain made the 2,000 flowering plants that spelled out "Winter Park" in the park ever so bold and beautiful in their spring colors.

The most heartwarming scene was when the opening day was dedicated to Frank and Jean Oliphant, the "Mr. and Mrs. Sidewalk Art Festival."

Entertainment consisted of Big Band sounds, Dixieland, Winter Park High School Band, and the children of Winter Park Head Start Program sang. Royal Ballet delighted everyone again with their performance. All these, another form of art.

Fire Chief, Robert Blair, supervised the Rescue Unit along with Winter Park Memorial Hospital who had Rescue Units there. Department of Public Works and Parks did their usual excellent job. And there were plain clothes detectives in the crowd for safety measures. With hundreds of thousands of people that visit the Festival, this is no small task.

No parking was allowed on Park Avenue. The street being left free for viewers and artists' exhibits. The French Cafe was on again with Janie Hays as "Ways and Means" Chairman and Clair Sorrels as Chairman of the Junior League Hostesses.

The usual unique requests come every year from the artists. One lady insisted on a space near the shade of a tree where she could place her baby's pen. The same one that had the dizzies last year wanted in the shade again. Another wanted to be near a certain shop on Park Avenue because "the people in there are so nice."

Try, if you can, to imagine what happens when two want the same spot. Or someone requesting the same spot he has had over the years and we find there has been a flower planter erected on it, or trying to get electric power for a potter's wheel in the boondocks. These may be non-art, but means art to the Festival Committee.

Scenes this time: Fence around the construction of First National Bank's new building. After a prime coat of paint was applied to it, students from five area schools did their painting. This project was sponsored by the Winter Park Rotary Club. More than 100 students participated in this painting. Hal McIntosh and Eve Proctor acted as judges and awarded first place prize of \$150.00 to Barbara Behum from Valencia Junior College.

I saw Frank Colson, winner at other shows, potting on the spot. He always draws a crowd as he sits and makes his pots. There were dogs and more dogs. One artist brought her little "Florrie" to guard her work. Another artist had put up a sign over his sleeping dog which read: "This dog is not dead, just asleep. We feed him twice a day." A little girl said she spent her ice cream money on an ice cream cone, not for herself, but a pooch.

She was not the only spender of money. Some \$50,700 worth of sales were reported. One artist said she sold out by late Saturday and really had nothing left to show for the 3rd day. There is no doubt that sales are responsible for the mad crunch of the artists to get into the show.

Food concession sales were also high. One reported that they sold over 5,000 hot dogs and sandwiches. It was a hot dog eating, gawking crowd of bodies.

From my vantage point at the Information Booth, I could not help but wonder why the folks from the mountains wanted to buy seascapes and the ones from the coast would be looking for mountain pictures.

One could not afford to miss a thing! There were the fads of dress for the day and the barefoot hippie who stepped on a live cigarette. The kid who said: "But, Mommie, where is the merry-go-round?" (Just grow up kid and get on one of the Festival Committees and you will be on one of the biggest ones around.)

I saw Moms and Dads bending down beside their youngsters, anxious to hear their comments about pictures. Wish I could have heard, too. Other people happy for the opportunity to chat with the artists to learn what goes into their work and gain a better insight into the artist's thought and feeling about his art.

Second and third prizes were eliminated this year. There was

only a first in each class, (a first overall). Awards of Merit and Honorable Mention were given. First Prize money for each of the separate categories is \$500, except Best Display, which is \$50.

Photographer Doug Prince, who topped the 1969 show, tied with Kristine Kay for Best of Show Award. The \$750 Best of Show prize was split. They both also won top prizes in their respective categories; Prince, Best in Photography, and Kay, Best in Graphics. \$500 went with each of these awards. They both won honorable mentions.

Best Painting award went to Dot Booth . . . Best Watercolor, Eleen Vaughn . . . Best Sculpture won by Carl Schreck and Best Display to William Traxell. There was no Best of Crafts awarded. The \$500 was divided between the Awards of Merit plus the \$100, each, prize money for this.

A sad note: An artist who was to exhibit in 1969 was killed in route to the Festival in an automobile accident. She was Claire Miller. Her family requested permission for her work to be exhibited at the 1970 show. The Festival Committee waived all requirements, slides entry fee, etc., and her work was shown. A truly lovely tribute to that artist!

The 11th Sidewalk Art Festival ended its three days more than just an art show. It was a people show par excellence as 116,000 persons shoved and pushed their way through to get a glimpse of it all.

# 1971

This year's opener in the visual arts will be March 19, 20, and 21. The Festival continues to be Central Florida's most spectacular and rewarding event.

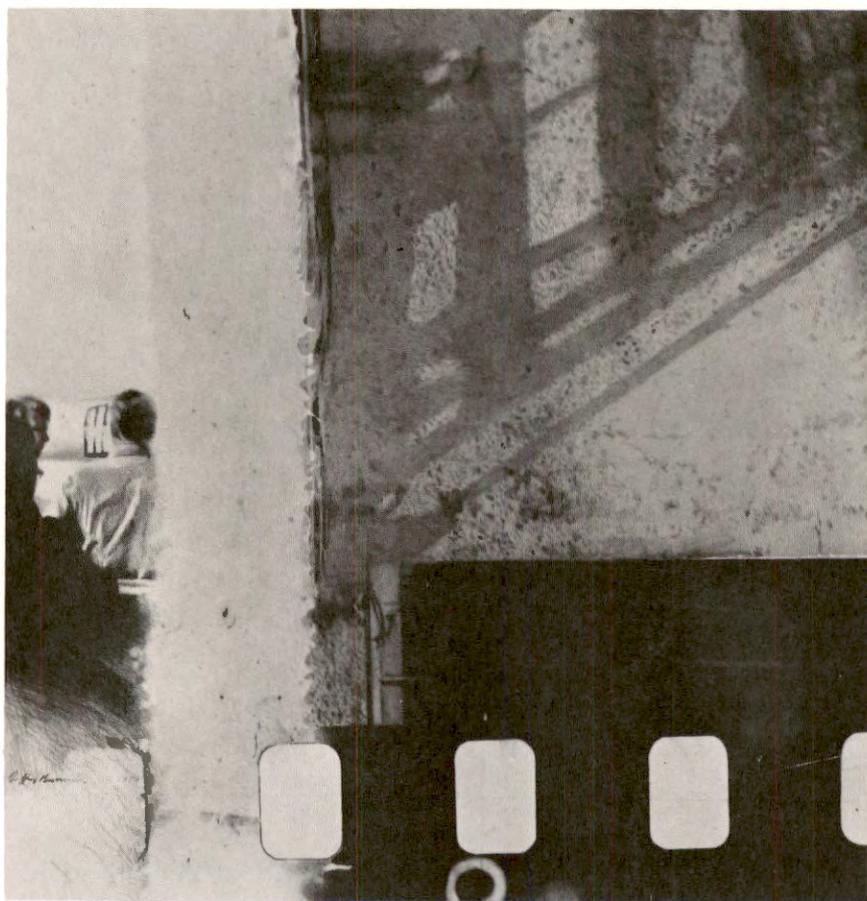
It was the first year the application-brochure was designed to be used as a poster. John Kroline designed this colorful poster which contained the application, categories, awards, judges, instructions and show rules. The poster was sold during the Festival.

Three 2" x 2" color slides were requested with a \$10 entry fee. These must be accompanied by a complete return mailing sticker in order to be valid.

The judges were selected from a nation-wide list of candidates. They were Tracy Atkinson, Daniel Robbins, Paul Smith and Aaron Siskind.

It was estimated that 60% of the exhibitors made a return engagement. With the limited number of exhibit spaces, the annual increase in applications is forcing the quality of art steadily upward. Crafts have become increasingly popular in recent years and accounted for one-third of work exhibited.

There were literally hundreds of exhibits from the school children of the area again. These were displayed in their own special section. Marie Malpass, chairperson, issued a printed invitation to the schools with a registration blank to be returned by a February 1st deadline. "Certificates of Achievement" were presented to all participating students.



**Best of Show**  
**1971**  
**JEFFREY KRONSNABLE**  
painting  
"Yellow Wall"  
*photography by William M. Hobby*

Stands for the display were furnished by the City of Winter Park and measured 4 ft. by 8 ft. Four sides were allotted for High Schools and two sides to schools having grades one through twelve.

Entertainment was chaired by Ann Brandt and would range from the dancing of Royal Ballet to folk music, classical guitar, symphonic music to Rock and Roll. The performers were located throughout the park and some of the others who did their thing were Naval Training Center Band, Hannibal Children's Choir, and Kip Watson dancers. Rick Rinehart, Jim Hanson, Keith Fenwich, folk singers, as well as other musical groups.

An added attraction from the police were the uniformed, eye-catching police girl officers. Two of these were Melinese Roberts and Johnnie Davis. They wore sleek knee-hi laced black boots, short gray gabardine culottes, white shirts and sun shielding hats.

Five categories judged for \$500 each were: Best of Painting, Alice Durrick; Sculpture, James Schietinger; Drawing-Graphics, Jeffrey Kronsoble. Does that name sound familiar? You are right, it is. He has won before, and also won the \$750. Best of Show (Purchase Award presented to the City). Other \$500 awards were Best of Crafts, Mark Peiser; Photography, Robert Pulzer. Best Display went to Jones High.

The "Best Display" award was intended for the competing artists and had always been awarded to them, but this year the Judges thought the High School display was so outstanding it deserved special recognition.

There is a fascinating story attached to this award. The display was composed of ten human-like figures made from pressed fiber board. It was titled "Paper Doll Banquet." As the story goes, a security guard for the school spied the dummies through a "suspiciously open class room window." He figured he was out numbered, ten to one, and called out to them to step out! When they didn't move, he blasted away. One at the banquet was pierced through the heart with a bullet. Guard was suspended. But the display went to the Festival and won \$50 for the Jones High School kids.

The Festival again was art sketched in a colorful kaleidoscope. I watched as the Mayor snipped the ribbon for the opening of the three-day show. The hours would be 9 A.M.-5 P.M. Friday and Saturday and noon to 5 P.M. Sunday. Jack Turner, festival president, along with other officials were on hand.

The sights I saw in that kaleidoscope were "far out" fashion styles. They were in peasant looks, long printed maxi skirts; leather and suede bags were big and worn by both sexes. Many couples

wore matching outfits that featured a lot of fringe. Denim scored high. Hot pants were everywhere, however, strong winds forced many into coats. Alas, to the disappointment of some of the male lookers. Floppy chapeaus were prominent. It truly was fashion of the day at its best—or worst.

As I tried to wind my way through the show for a quick glimpse before being stuck like glue at the information booth, I found that if I had had a baby stroller to push ahead of me a better way would have been available. It was people to people covering every inch of the way. They munched their lunches in the park. Some taking pictures of the pictures.

I saw the judges doing their judging. However, one judge had gotten snowbound in Wisconsin on Friday and had to do his thing on Saturday, instead. The judges presented the artists an identifying tag to place on art chosen for award consideration. The artists were then requested to deliver these tagged articles to the city hall between certain hours for final judging.

On my trek I spied 20 pennies in one of the park fountains. Maybe the artists were making wishes for a winner or a lot of sales. As usual, there were many sales. Sales of all kinds. One tiny restaurant just off Park Avenue reportedly sold 800 cups of coffee, 50 dozen donuts and 20 dozen eggs in one morning. The help and food were exhausted. So the doors had to be locked early.

Mr. O. L. Gibson, Director of Community Affairs of Winter Park, issued a map showing the route that the Villager would take during the Festival. Since parking was not allowed on Park Avenue, this open air type bus would assist the people to and from the show from the parking lots.

250,000 were reported to have attended the Festival. To help with the problem of the “always lost” kids in a crowd this size, the Community Affairs department of Winter Park furnished walkie-talkies.

We found 18 lost kids, or rather as one little tyke said, lost Mom. The walkie-talkie delivered at least one emergency message and made it possible for help at a trash fire on Center Street. Not to mention the aid it afforded in locating Festival officials who were touring the show and were needed at Headquarters for some situation or other.

In February, before the March Festival, the Tampa WFLA-TV wrote me a very formal letter asking for an interview for a documentary they were getting together. I replied with a formal thank you—but no thanks. If this sounds like I am not a Festival fan—not

so! It was just that God-awful dialect of mine. And even though they promised to blip all bad words, I simply cannot be convinced that there would be much of a "Documentary" with nothing but blips and South Carolina English.

A questionnaire was distributed to the exhibitors. Some of the questions were: Is your profession Art? Is primary interest in entering show for exposure to public or to sell your works or competition and judging? Is entertainment an asset? The answers were given consideration and would be helpful in the next year's planning.

The Winter Park Chamber of Commerce unveiled a most impressive Art Festival Brochure. Jim MacMahan, Publicity Chairman, announced that this was a full color souvenir brochure with laminated aluminum cover, yet—would go on sale at the Festival for \$1.50.

There were three outstanding parties this year. One was for "Our Art Lovin'—Lovin' Art Friends." This invitation came from the American Institution of Architects. A reception honoring the judges was given by the Board of Directors at the Loch Haven Art Center. Following this reception a Dutch Treat dinner at Monte's Restaurant with Festival friends and Restaurant owner Larry Leckart making it possible to enjoy a steak meal for only about six bucks.

An interesting family exhibited at the Festival. Don Dempsy, metal sculptor, his wife Carol who does enameling on copper, and son Donald who is a leather craftsman.

One eight year old said of the tye dye: "My mom always yells a lot when I get paint on *my* clothes." Another overheard remark: "I *THINK* I like it," as a husband scratched his head over his wife's purchase.

Mary Eidemiller was exhibiting her pottery for the 11th time in the Festival's 12 years. Yes, the artists and the people made the "Festival" at the Winter Park Art Show.

# 1972

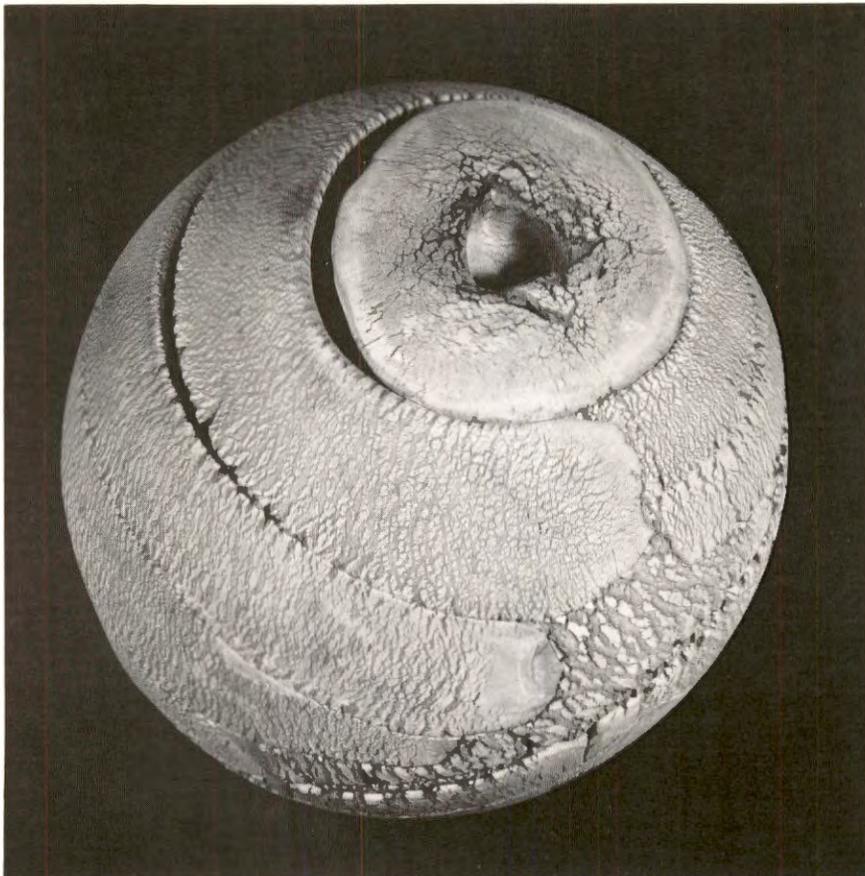
The first order of business this year was to re-number and re-paint all spaces again! The trampling feet, rain and added flower beds and shrubs made this necessary. This time there would be no exhibit spaces in front of businesses where traffic was heaviest. Exhibits would stretch from Canton to Comstock Avenues. This would be one more block than prior years.

More than 900 applications were received to fill the available spaces. Thirty states were represented. The monetary award winners of the previous shows would not have to submit slides to qualify for acceptance.

In February Mr. J. Barden, Ringland Art School, and Mr. Benjamin Williams, Curator of N. C. Museum of Art, selected those to exhibit from slides submitted. There were 163 from previous shows, 14 had been the 1971 winners. 250 were new to the Festival. Other than Florida, Georgia was the leading state represented with 54 and New York with 30.

The poster-brochure was designed by John Krohen and printed by J.P.J. Press of Orlando. In the brochure an application fee of \$10.00 was asked for, along with the three slides. Each artist was to have a 12" x 12" white card bearing his name, space number, category(s) and city of residence.

Keith Reeves, show chairman, announced that parking and traffic would not be permitted on Park Avenue after 8:30 A.M. during the Festival. All displays had to be set-up prior to that time. The Junior Service League hostesses would assist with parking lo-



**Best of Show**  
**1972**  
**JOHN TILTON**  
Spherical Raku Sculpture  
*photograph by William M. Hobby*

cations and provide each artist with a name tag.

School display boards were put into place for the budding artists of the area. All the school art was displayed in front of the Park Avenue Elementary School this year.

Lowell Lotspeich was not new in his job as Festival President. He held this office before in 1965. Lowell recognized the difference in the Festival now, since it had been a smaller show for local citizens, but I wonder if he or any of us would realize that this would become the year often called "Dilemma Year."

To paint a picture of the Festival this time, one would have to point out the mad, rejected local artists and the frustrations of the Festival officials and City Fathers as they listened to the cry of "injustice" by those who were eliminated by the jury screening. For several years, the officials had not wanted to get into the business of selecting exhibiting artists, but, with the number of applications and the available spaces, there was little else that could be done.

Though all artists knew there would be pre-judging of slides when they sent in their application, the local ones not selected were irate. It really seemed strange that the Winter Park artists felt they needed some type of compensation to get in the show.

One self-appointed art critic and moral guardian stated that she felt she should be allowed in because, if nothing else, she paid city taxes. There is no denying that the City has subsidized the Festival, but the question of who selected the artists to show remained debatable.

Mayor Dan Hunter, Winter Park, said he did not wish to bring the Festival into the political arena, but would listen. He said: "We haven't gotten involved before and I don't think the City Commission should meddle in it now." He pointed out that "the Festival had grown each year and is now considered one of the best in the Southeast, and one can't argue with that kind of success" . . . but, argue they did.

Headlines in the paper like "Sidewalk Art—Local Talent or Brawl for Pros" can still make some of us see red. I cannot justify the Festival Committee having to defend itself against some of these unfair censorship. If the show relaxed its standards of qualifications or increased the number of exhibitors, it would surely degrade its quality.

When all was researched, it was obvious that the outspoken critics were only upset because they had not been selected by the jury—which, by the way, was NOT the Festival Committee, but qualified impartial judges. The objectors failed to come up with

solid observations of recommendations. Interesting to note—that some of these same persons continue to apply every year for entry.

Yes! Hell hath no fury like the artist not selected to exhibit. But the controversy has been duly reported as it was recorded. If one is superstitious about 13 and cats, this was the year for both. It was, the 13th Festival and some mighty yowling cats.

The dust soon settled when Lady Luck smiled on the show, painting the skies with sunshine. The artists, viewers, and entire Festival Committee were filled with excitement for the big extravaganza for the three days of March 17, 18 and 19.

Reflections of the 1972 Festival passing parade of spectators were passed on to me via the newspapers and friends, as it fell on my Dad's 94th birthday. Needless to say, I was in South Carolina celebrating with him. However, up to his March 17th birthday, I was on duty, saw the mobile signs go up that so appropriately announce the show, did my share along with others in renumbering and marking the spaces, too.

Green was the colorful order of the day, St. Patrick's Day, making it all a little bit o'Ireland. The plumage that appeared would put a green parrot to shame. Everyone has fun dressing up and they are fun to see. The dressing bit is really one of the most entertaining aspects of the Festival.

The crowd was expected to top all past records and did just that with some 250,000 spectators. Half of the fun for me had been in "spectating" the spectators. One that I had to miss this time was the nationally known designer and artist, Peter Max. He, along with other officials, toured the show in the "Villager."

I heard about a lost puppy that was turned into the headquarters, and, though I wasn't there, I am sure the usual lost kids and moms were "turned" in also.

The reigning champions were: Best of Show, John Tilton. This was a \$750.00 Purchase Award that now belongs to the City of Winter Park. John also won Best of Crafts, a \$500.00 prize. Other \$500.00 "Best" in their categories were: Painting, William Willis; Graphics-Drawing, Alan Brewster; Sculpture, Ronald Larned; and Photography, Oscar Bailey.

Entertainment was plentiful. Partial listing of those who took part: Libby Kirkly, Sisco and Erika, Debbie Woodie and Rick, Bob Goodwin, Clark and Stevens, Wayne and Gary Peterson, Keith Fenwick and Linda Hoover. Royal Ballet, Stebbins Dance Company, and Kip Watson Dance Company performed. Others listed were: Rave Production gave Shakespearean readings, a musical

trio, Collins, Gregory and Hoover, and 45 children from Apopka did their thing. There seemed to be everything from Basin Street Bands to the Jerry Boring Steel Band.

A questionnaire opinion poll was taken. Some of the questions and results: "What is your opinion of the Festival?" Like it . . . 50%. Dislike it . . . 30%. No opinion . . . 20%. "In favor of Festival?" Yes . . . 87%. No . . . 13%. "Would you like to see it remain on Park Avenue?" Yes . . . 80%. No . . . 20%. Other remarks were recorded: "Like to see more art and not so much in crafts; Screening done as before; Have all winners displayed in one spot." (However, the artists did not like this one. They wanted their winning work at their location . . . and Why Not?). Criticism was mainly that the show was too big . . . too many people. Oh, how I remember the years we were begging artists to exhibit. How times have changed. There were compliments to the city for its remarkable job of keeping the parks and streets clean and to the Festival Committee for their outstanding organization.

Someone sent me a beautiful article from the Philadelphia Inquirer telling about our Festival, and all the local papers with their reports on the show were kept for me while I was away. As I read some of the reports about the dilemma we were having, it was hard for me to believe that our "blue skies" could get so cloudy. But we thank you, local papers, for reviewing it like it was.

At the October meeting, after the Festival, positive steps for the 14th were taken. Pre-judging by slides was retained. Recommendations were made to proportionate representation for the Winter Park residents. There would be a waiting list for the local artists to fill vacancies and cancellations, also a reduction in number of exhibitors. The school exhibits would be re-located to the Park area. The number of exhibitors accepted in each category would be in proportion to number of applications by category.

The City's fifteen member Art Festival Commission and their faithful workers would move forward. The sparks that flew during this dilemma year would be a matter of history as we declared ourselves alive and kicking and looking to the 14th.

# 1973

The application fee went up from \$10 to \$15, with a policy of refunding money to artists who were not accepted to exhibit. It is interesting to note that there were more applicants this year, despite the raise in entry fee, and all the controversy over slides last time. 1,200 applied for the show. The competition was heavy for the opportunity to qualify for some of the \$7,000 in prizes.

Fifty local artists were accepted. This is 13% of participating exhibitors. There was a total of 241 showing from Florida and 92 artists or 23% from the metropolitan Orlando area. Thirty-three states, District of Columbia and Canada were represented. Sixty percent of the artists and craftsmen were making a return engagement. Local artists, as was promised after last Festival, would be accepted to fill all vacancies created by cancellations.

Screening of the slides would be judged by Ed Bramlette, head of Art Department at Dekalb College, Georgia, and Richard Puckett of Le Moyne Art Foundation in Tallahassee. Acceptance notices and space assignments were mailed in February.

During the entry process, an effort was made to proportion the number of exhibitors in various categories to reflect the national art trends.

It may be interesting to know how the slide screening is handled. Working from three screens and three slide projectors, the judges view at the same time three slides, representative of the works of each artist. Even with the criticism of the use of slides for



**Best of Show**  
**1973**  
**GEORGE BEASLEY**  
metal sculpture  
*photograph by William M. Hobby*

selection, the Festival Committee ruled this was by far the best method, especially with the very large number of entries.

There was a three-man viewing committee during the show that would check exhibits the opening morning of the Festival to make sure displays conform to slides submitted for the preliminary judging. It was chaired by Don Duer and his committee, Bill Hobby and Bill Westerman.

The brochure-application listed the categories, awards, judges, rules and purpose of the Festival. The purpose stated: "The object of the Sidewalk Art Festival is to foster an appreciation of, and increase an interest in creative and performing arts." The rules in part said: "The Festival is a family oriented show for spectators of all ages and work exhibited must be in keeping with this atmosphere. Viewing Committee shall have sole discretion to require the removal of work which violated any Festival rules." This brochure without the printed info. was turned into a Poster and was sold during the Festival.

There was a workbench for the children where parents could leave them while they toured the show. It was a roped off corner of the Festival grounds where the kids had access to paints, brushes and easels. This was a unique way to provide the opportunity for them to become directly involved in Florida's largest outdoor show. The local businesses furnished some of the supplies for the workbench. Supervision was present at all times. The Chairman was Wally Kirkpatrick. It was a special feature for the 1973 Festival.

A new award this time, "Artist Award," was selected by the exhibiting artists and was won by Gregory Jones for a \$200 prize. Top awards and winners were: Best of Show, \$1000, went to George Beasley. \$450 first awards went to: Larry Butcher in Painting; William Haney, Graphics-Drawing; Roberta Marks, Crafts; Robert Polzer, Photography; Carl Andree, Sculpture; and Best Display, a \$50 prize to John Tilton.

These prizes were awarded by judges, Lee D. Witkin, Ted Randal, and John Peterson. Mr. Witkin is the owner of Witkin Gallery, New York. Ted Randal is head of the Division of Art and Design at Alfred University, Alfred, New York. Mr. Peterson is the director of the Galleries and Cranbrook Academy of Art in Bloomfield Hills, Michigan.

The Festival took charge of the concession this time, following the cut in Festival funds from the city budget. Bill Hobby, Treasurer, turned in a report that told the commission the financial picture. I won't turn this history into a treasurer's report, but

will sum it up: total expenditures . . . \$5,252.33. Net . . . \$1,067.67. The 1972 carry over . . . \$1,985.20. Balance on hand . . . \$3,052.87. The breakdown of disbursements looked like this: Brochures . . . 20.5%. Judging . . . 28%. City of Winter Park . . . 12.8%. Screening . . . 7.6%. Supplies, postage, printing and miscellaneous expenses . . . 14%. Surplus . . . 16.8%. He stated that the surplus is required to meet advance expenditures for next year's Festival, and that the surplus resulted, even though there were increased expenditures over '72, because the increase in applications.

The ribbon cutting was held at the corner of Park Avenue and Morse Boulevard at 9:30 A.M. Friday, with Winter Park Mayor, James Driver, and other officials doing the honors. "Slicing the ribbon is like at football; after the whistle blows anything can happen," said Dean Johnson in his Sentinel Star "After Hours" column. He is so right—anything from rain and wind, to some artist showing "Nudie" pictures that the City Fathers frown on.

Junior Service League provided packaged food in their striped tent in the park. There was sound equipment secured for the entertainment. An MC would announce each performance.

The brochure was designed and illustrated by Al Carroll and Lauren Hunter. It was produced by MacMahan Advertising and printed by J.P.J. Press, as were the past years' brochures. The brochure without printing of rules became a poster and was sold at Festival time.

The party to honor the judges was at Bill Jenkins' home on Friday at 9 P.M.

A printed set of instructions for the committees was issued. Most of these committees felt they knew what their duties were, but this printed "word" gave their jobs clout. *Music and Dance*: In charge of music and performing arts activities. *Boy Scouts*: Secure the scouts to aid during the Festival. *School Exhibits*: Be in charge and retain good liaison with Orange County schools. *Applications*: Mail out all applications . . . work with Registration Committee on keeping exhibitors' address file current. *Registration*: Receive and process applications, set up slides for Screening Committee, mail out acceptances and rejections. *Screening*: Set a place for previewing slides, assist judges in screening applicants for acceptability according to rules set forth in brochure. *Judges*: Secure judges for screening of slides and Festival. Make necessary hotel, travel and entertainment arrangements. (All recommendations for choice of judges to be presented to commission for approval.) *Awards*: Obtain ribbons, arrange logistics of judging at Festival and assist

judges during judging. *Publicity*: In charge of TV, Radio, Press and Magazine publicity. (Releases cleared through this chairman.) *Viewing*: In charge of enforcing Festival rules and regulations. *Headquarters/Sales Tax*: Man the headquarters and information booth, arrange for Hostesses assistance and collect sales tax. *Historian*: Keeping the scrapbook up to date. On this last one . . . would you believe that if you don't do it day by day and for sure, Festival by Festival, that you would be up the creek without a palette. I have found that no one dates a thing on their "poop" sheets, and it is impossible to know what cotton pickin' year it happened in!

If you are aware that there are none of my usual street scenes, it is for a very good reason. Yep! My Dad's birthday and this year's Festival came on the same date again.

All the Festival workers will continue working endless hours to perfect what has now become a nationally recognized art show. They all worked with a definite plan, and is one of the reasons this chronicle has included the appendix of officers and volunteers for you to see who they are.

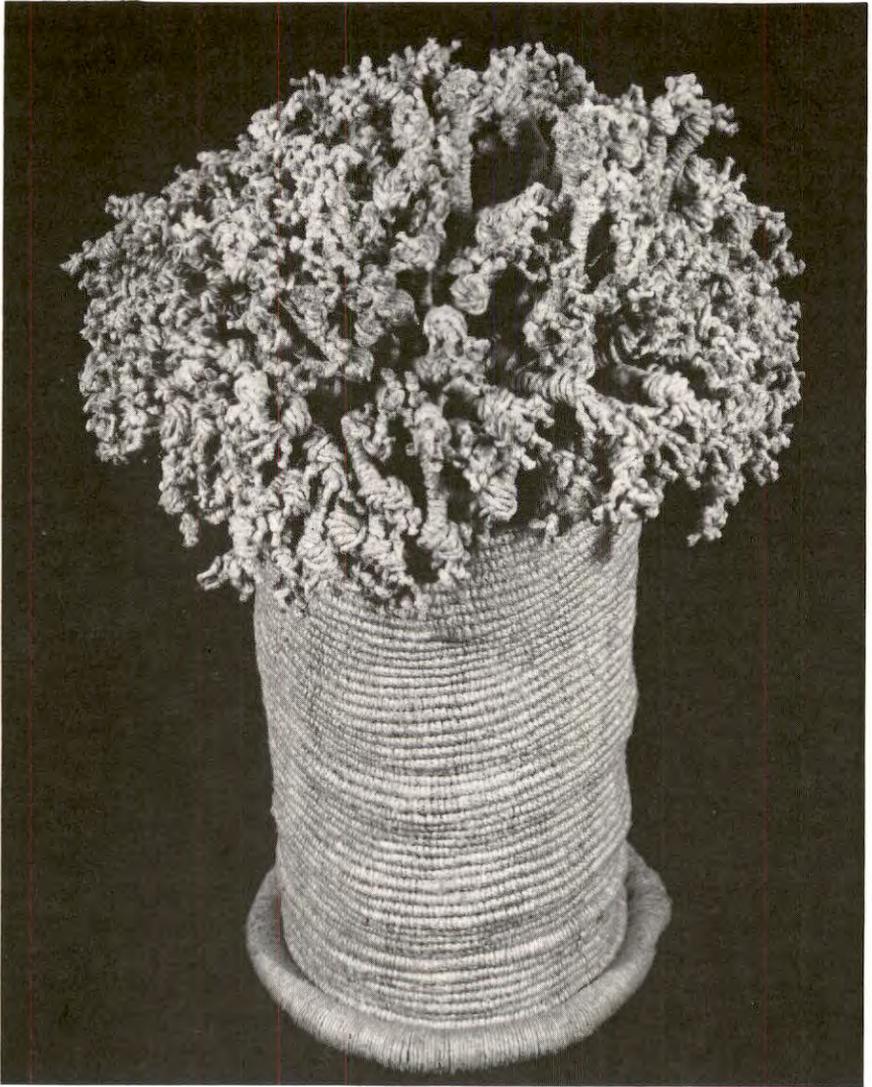
# 1974

Keith Reeves, Chairman, and Erik Larsen, Vice Chairman, immediately launched into the '74 planning along with the 40 volunteer association members. Fifteen of these are the Commission and 25 are called the association members. The Festival Committee never really takes a vacation. When one show is over, work begins on the next one.

The Honorable James Driver, Winter Park Mayor, officially opened the March 15, 16 and 17 Festival. There is that 17th again. But I had two days before I flew to my beloved Dad's 96th birthday . . . his last . . . he died last of September and was only "old" for two months. Pardon this personal reference, but if you have read all up to now you might be wondering. (Certainly many of the artists, visitors and friends always asked.) Though many did not know him personally, they knew me . . . so knew him.

Invited guests at the ribbon cutting besides the Mayor and Festival Officials were the Winter Park Commissioners, Jerome Donnelly, Harold Roberts, Byron Villwock and Richard Stevens. Frank Wooten, City Manager, Richard Trismen, City Attorney, and Roger Peters, Executive Director of the Chamber, were also there.

On the first day the judges tagged art for further judging. On the second day all tagged work was taken to Rollins College School of Continuing Education to be judged for winners. The winners were announced that afternoon. The judges this year would be Lloyd



**Best of Show**  
**1974**  
**SUSAN BATORI**  
fiber sculpture  
*photograph by William M. Hobby*

Herman, Dr. Evan Turner and Ms. Diane Kelder and would do both the pre-jurying and final judging of the Festival.

There was a \$1000 Purchase award for the City of Winter Park. This award did not have to be chosen from category winners. Five categories for \$450.00 each went to "Best of:" Painting, Alice Durick; Graphics-Drawing, Leonardo Fovela; Sculpture, Toni Vasner; Crafts, James Schiettinger; Photography, Trice Sample. The Best of Show, a \$500 prize was won by Susan B. Batori. "People's Choice" award went to Wayne Spradley, and the Best Display of \$50.00, to Jim Engleman.

The Poster-Brochure was an array of color created by Jean Welch. It was a deceptively simple statement of flowers, sky and birds on the wing. Jean is a former Winter Park resident and had participated in the Festival. It was sold in many shops along the Avenue and at special booths during the Festival for \$3.00.

The brochure was mailed to 3,500 artists. 979 applications were reported. Out of these, there were 474 new names, and 171 local applicants. The monetary winners of last year were automatically accepted for this Festival and were not included in above facts. Thirty-six states and Washington, D.C. were represented. Over 50% of those applying were from Florida. Even the latest effort of screening by slides and raising the entry fee did not seem to relieve the frantic pace and flood of artists who wanted in the show.

The application was to be accompanied by two checks. One in the amount of \$5.00 constituting a non-refundable application fee, and one for \$15.00 representing the exhibition fee to be charged to those who were accepted to show. The \$15.00 would be returned if artist was not selected to exhibit, deadline for application was January 11th, and notices of acceptance with space assignment or rejection were sent February 4th.

On opening day "Amid sleepy, good natured banter, gulping coffee and nibbling donuts, the artists unloaded, unpacked, polished, dusted, stacked, tacked and hung treasures to dazzle the senses," said Liz Traufeld, staff writer for the Sentinel.

Soon there would be 300,000 human browsers, people watching, people jostling mob. Lord knows how many dogs. No one took count, but there were many. I heard one disgruntled, hot, mad man quip: "not all four legged dogs either." I would like to tell that griper that the artist he was belittling laughed all the way to the bank with over \$2000 worth of sales. Beauty is indeed, "in the eyes of the beholder"—(and frequently portrayed on canvas).

Again the Festival gave an opportunity for many students to

exhibit and sell their works. Their art ranged from the sublime to the bizarre. All the children received a Certificate of Merit for their efforts.

Some 6,000 entered. Naturally there was no possible way to show them all. I am glad I was not one of the teachers who had to make the choice of who could and who could not show. There was only room for about one-third of those who wanted to be at the Festival. The school exhibit provides a unique show within a show.

Buses left on the hour from Morse and Maitland Avenue and arrived at Morse and New York Avenue in downtown Winter Park at 15 minutes past the hour. Visitors could park in the city parking lots at Morse and Maitland and designated areas of Loch Haven Park and catch the bus to the Festival. The fare was 50¢.

Though the crowds were elbow to elbow, there was one who never showed up—the nude streaker. Remember when everyone was talking or reading about them? Well, the Festival information booth people got word that a streaker might appear. One little ole lady stood around the booth most of Saturday, saying she was sure one would come by. Others asked if there was any news on it. Really! That is all we would have needed. P.S. No, the streaker never showed.

Squatters are a constant source of harrassment as I mentioned before. They simply throw up a card table and start barking their wares. One of the viewing committee told me about one that was selling junk jewelry. She said it was really junk! But there was a crowd around and the sales were hot and heavy.

Of course the vendor was warned . . . and warned . . . and warned. Finally, the police had to set her off the Festival grounds. Several artists told us that as they went around to other outdoor shows over the country that this person was at all of them. The funny thing was, when she would see the viewing committee come around, she would pack up and the minute they were out of sight she would set up again.

These unauthorized people are the one thing that the participating artist will ride herd on. If they spot one of these guys, they rush to the Festival Officials right now! Fifty had to be ejected this year.

The Council of Arts and Science sponsored a "Dimensions Fiesta" at the same time of the Festival. Yes, the Festival has made Central Floridians more art conscious than ever before.

There was a smorgasbord of art to be seen, as usual. Other sights were babies in backpacks, Afghans on leashes, midriff reveal-

ing halter tops, baggy Mickey Mouse sweatshirts, tight jeans, faded shirts, and handholding couples. I saw one kid with a sticker across his back that said: "Support your local stalker." Maybe that is where the stalker story started.

Folk dancers, singers and all kinds of musicians were again performing in the park. There were a flautist and a guitarist sitting crosslegged on the grass as they entertained impromptu. The whole Festival took on the appearance of a painting by a French impressionist.

There was a slow moving swirl of colorful movement.

Last year the Festival Committee began to look for the prior "Purchase Awards" that went to the city. Guess what! We found them. They were closeted until a "proper place to display them was established." One of the problems, besides how and where to display them, was keeping them from being "lifted," if they had been put out on counters, etc. To review these awards: Kay and Prince, 1969. Kristine Kay's work was a framed graphic and Doug Prince's, a negative-in-a-box. Prince won again in 1970. 1971 award went to Jeffrey Kronsoble, a graphic. John Tildon's pottery was the 1972 winner. George Beasley, 1973.

Two parties this year. One honoring the screening judges was hosted by Bill and Gretchen Hobby. A cocktail, buffet honoring the judges at the Festival was hosted by Will and Rosemary Gillett. A \$2.50 per person requested.

With the limited number of exhibit spaces and the very fact that all exhibitors were juried before entry, the quality of art steadily went upward.

All in all, the show is a mini portrait of the national trend in art of the day. It leaned heavily toward what some call "the new work," meaning the majority of entries were Photography, Graphic-Drawings and Crafts.

The 15th had promised to be exciting . . . and it was!

# 1975

The Festival officers and Commission announced that the March 14, 15, 16 show will be self-supporting this time. The city's cash grant had ended, although in-kind services such as police patrol and services from the City Parks Department would continue.

Two years ago the city sponsored Festival was funded through a \$6000 grant from the city, and last year that amount was cut almost in half. So, this year money would be raised through application fees, franchise food concessions, and selling the Art Festival Posters. It was not expected that we would make a profit but enough to cover all expenses and awards. Cash awards would be \$6000, with a Best of Show \$1000 Purchase Award.

It was thought that perhaps there would be fewer applications, due to the energy crisis, but 1300 were received from hopeful artists throughout the USA.

A colorful poster was designed by Michael Stewart and was donated by Rollins Press, Inc. Titled "Art Devil," it was a fantasy abstract and could be purchased during the Festival for \$2.00

Again, the application requested two checks, one for \$5.00, a non-refundable fee, and a \$15.00 one representing the exhibition fee for those accepted to show. The three slides were requested.

A new Festival rule prohibiting dogs in the display area was to be strictly enforced. Bicyclists were not permitted to ride through that area either, although they could walk their bikes down the



**Best of Show**  
**1975**  
**GLENN EDEN**  
**"Wizard of Oz"**  
ball point drawing  
*photograph by William M. Hobby*

closed Park Avenue.

Again, the city officials stressed that all concessions would require a business permit and that it would be enforced. This meant any squatter that set up his card table to do business during the show would have to show a permit.

The slides were juried by Paul J. Smith and Ira Licht with Katherine Kuh joining them for the show jurying. At a formal ceremony on second day of the Festival, the following were announced as top winners: Best of Show, \$1000.00, Glen Eden. Five \$450.00 awards to: Best of, Painting, Laura Hamblen; Graphic-Drawing, Phil Parker; Sculpture, James Schiettinger; Crafts, John Tilton; Photography, Charles Parrish. Best Display, \$50.00, Jim Engleman.

The judges did it again! City Hall laid down and tried to die when they saw what had captured Best of Show Award. But that ain't nothing, I heard one of the exhibitors say, "some spectators are a little weird, too."

It was announced the "Wizard of Oz" (Best of Show Award) would be allowed to go on tour at the artist's request, rather than hang in the City Hall.

Upon its return it was reported that Keith Reeves, Festival President, had given the drawing a "home." It seemed that the city fathers did not like or approve of the "Wizard." It was a ball-point pen portrait of a nude (fat) woman. They might have earmarked it as kooky, but I did not hear one person say that it was not well . . . very well . . . executed.

Glen Eden, the artist from Atlanta, Georgia, said that if he had not won the prize money, he would have had to take a job as a fireman. He was serious. He had been working at part time jobs to enable him to continue his art studies.

Artists are really a good lot. The best photography winner donated his work to Peso to be auctioned off for the benefit of art. Jim Engleman, who won an award of merit for his stained glass, donated his art to the cause. It is a good thing, though, that we don't all like the same thing, but it should be told in this year's history how very upset some were over the judges' selection. Ever since the caveman drew the first animal on the wall, art has created controversy, and this year was no different. There is nothing like a good controversy to show that such an important thing as art can still get us all riled up. Nancy Long of the Sun Herald said, "What's art anyway, without controversy and innovation." Many of us agree, Nancy. It is a fact that the judges' choice can be as unpredictable

as a grapefruit's squirt. Besides, almost every year someone gets his taste out of joint because of what is or what is not selected for the prizes.

I must mention a few of the distinguished array of artists this year who had exhibited in all the prior shows: Duley Jacobs, Skeets Hessenaur, Dot Booth, Elizabeth Hodgins, Grady Kimsey, Bob and Nancy McGee, Fred Messersmith, Mark and Jane Peiser, Jan Ring, Jean Tscherfing, Charles Williams and on and on they could go. If you wonder what year(s) you showed, I expect it could be looked up. I only wish it possible to list everyone.

Some 300,000 jostling elbow to elbow squeezing and shoving spectators bought over \$125,000 worth of art from the montage of arts and crafts exhibited. The public was as mixed as the media of the artists. The young and the old, the hip and the square, the gawkers and the curious, the serious students, and the amused. Each seeking and often finding his own milieu.

Several artists sold over \$1000 each. The artists did not really care when they heard snipes made about the type of art they did when they totaled up their sales.

The funniest thing I heard was when a woman was giving the "once-over" to a six foot black gas lamp in the Park. That, of course is not funny, but it is when she thought it was "on display."

Back to the squirrel cage (information-headquarters booth), where there are always plenty of happenings, gripes and praise: One girl reported the loss of all her credit cards. A \$20.00 bill and a watch were found and brought in, but the big gripe came from the artist whose picture was in the paper but had the wrong name under it. Whew! "Whatdoesonedo?"

A windbreaker or sweater and a raincoat were the order of the day that first morning. Early morning was indeed chilly. By mid-day the second day, the sun came out and so did the lookers. They all seemed to feel there *was* something new under the Florida sun. One lady said she didn't care where she looked first so long as it was in the sun. She had come from the cold north and thought it was simply wonderful to be in the sunshine.

Many professional musicians volunteered their time and talent to make the Festival as pleasing to the ear as to the eye. Music ranged from Madrigal to Rock.

Not only was there plenty of art and entertainment, there were demonstrations, and the children's workbench where, again, they could paint their own art. Hattie Wolf was in charge.

Just prior to the Festival opening date, Loch Haven Art Center

gave a reception to honor the past five year winners of the Festival.

Another party was when Keith and Sarah Reeves entertained for the judges and Festival Officials at a cocktail party.

A complete Art Festival program in the Sun Herald and the Sentinel supplement were on the scene. It is interesting to note that on March 16th, the Festival had to take page 1 B for its usual front page story. That was the day Onassis died.

The Festival always opened at noon on Sunday (after the 11 A.M. church services). When we arrived at the headquarters, there was a note thumb-tacked to the counter. "I have been showing in space #D28 Park, Friday and Saturday. There was an emergency in my family last night and I must leave. I just wanted to inform you should you wish to do something with the space or clear my absence so that I will not be penalized in applying to future shows." Then, she added, "The show was excellent; I regret leaving it due to this tragedy." It was signed, Pamela Griesinger, Daytona Beach. When I ran across this in the scrapbook, I took the time to search next year's exhibitors list to see if she was there. But I could not find it. Of course, there is a possible chance that she was not selected from the slide jurying. But anyone considerate enough to take the time to write that note must be a very nice person.

Another story I heard about, but did not witness, was a guy who showed up painted gold and wearing a dress. Maybe the police "escorted" him to the station before I got a glimpse of him.

One rule that was being emphasized was that sales could not be made by active solicitation of the public. The rule had to come into being because this was exactly what one exhibitor was doing.

Food concessions had added foreign flavor with the Cuban, Greek and Italian foods, in addition to the American hot dog and hamburgers.

Controversy a-plenty this time over the Purchase Award winner; notwithstanding, everyone "recovered" and the Festival was nothing short of triumphant.

# 1976

The red, white and blue application with its stars and stripes denoting the Bicentennial theme was issued to 4,300 artists who had requested them. They were mailed in October, 1975. The deadline for applying was November 15. And the fee was \$5.00 for application and a separate check for \$15.00, if accepted, along with the three slides to be juried.

The application-brochure-poster was designed by graphics artist Lee R. Lorfald of Fort Lauderdale, Florida, and sold for \$2.00 each or \$5.00 for three. A 10" x 10" card with the same motif was issued to exhibitors for displaying their name, space number, category(s) and city of residence. The viewing committee distributed these cards along with the planned schedule and rules and name tags. Having the same motif on all gave the show uniformity.

The schedule started Friday, March 19 at 9 A.M. Artists must be set up. The ribbon cutting at 9:30 A.M. with Erik Larsen, Festival President and invited guests to do the honors. The special guests included Mayor James Driver and City Commissioners of Winter Park, Florida, Jerome Donnelly, Harold Roberts, Byron Villwock and Richard Stevens. Others were City Manager, Robert Proctor, City Attorney Richard Trismen, and Roger Peters, Winter Park Chamber of Commerce.

Friday, from 9:30 A.M. to 5 P.M. the judges began to circulate with Festival assistance to select works to be tagged for further judging. Festival assistance was when there was a sticker applied to



19<sup>th</sup> Annual Winter Park Sidewalk Art Festival  
March 1978

**Best of Show 1976**

**MARK PEISER** blown glass  
*photograph by Bill Parrish*

each artist's name card indicating that the display had been seen and judged. This prevented an artist from thinking he had been inadvertently passed over. On this subject I could relate a bunch of tales. One year an artist was raising cane exclaiming that the judge didn't even go by his exhibit. Another time I remember the artist in a sweat because her display was "in the Boon Docks and the judges didn't even know there was art there." It didn't seem to matter that the artist right next to her had won a ribbon, and a sticker to prove the judge had indeed seen the work.

On Saturday all "Honorable Mention" tagged works were taken to the Rollins Building. At 1 P.M. that afternoon there was an Awards Presentation in front of the Rollins Continuing Education Building across Park Avenue from City Hall. The ceremony was open to the public.

Having the winners all in one place at time of awards presentation was decided upon because often the spectators wander around trying to find them and it was thought this would be helpful. If one could not attend the ceremony, there were printed fliers announcing the winners and were distributed Saturday afternoon.

The workers at the information booth would pin-point on the Festival map where winners could be located. After the public ceremony, the artists would pick up their work and return it to their exhibit.

The screening judges were in town in November to select some 400 exhibitors from the 2,000 applications. Don Duer and Bill Jenkins chaired this committee. It was a two-day process. As the judges view the slides they are not told the artists' names which are identified only by numbers.

Objectivity, that elusive quality in judging art, is the absolute goal of the screening committee and judges. There will always be local critics, I believe, who will say they don't accomplish their goal. But these criticisms are often based on personal likes and dislikes in art. The Festival has grown beyond a regional to become a national forum for art and, as such, the Festival obviously tells what is new in art today.

There were two parties for judges. One for the screening judges and was hosted by Marie Malpass. Bill and Gretchen Hobby entertained for the judges of actual work during the show.

Gerry Shepp, show chairman, announced that the traffic on Park Avenue would be closed and that the exhibits would only be on one side of the Avenues this time.

Groups of musicians and entertainers would perform through-

out the Park instead of at the usual bandstand setting. The committee recommended this change as there was no longer space available for the stage. The new plan also revealed that non-amplified entertainment would be the policy. Amplified music was great for all . . . except those exhibitors who were right under it. Among those who performed were: James Wayne, Poor Boy Boogie Band, Vernon Hall, and the Florida Symphony.

For hungry visitors and exhibitors there was an outdoor French Cafe created by Meiner's. This year we had a Health Food Stand. Many in the past had asked for this. For dessert one could eat an Italian ice. Yummy, they were good. Explorer Scouts, sponsored by the Winter Park Police Department, sold hot dogs.

There were fewer exhibitors this time, but more people and cars. 300,000 spectators. Cars were parking in every little or big space. Some could only find a space where it said "No Parking." On the strength of this illegal parking 68 cars were towed away during the three-day event. One red-headed, irate Presbyterian Preacher blew his stack and finally was able to convince the cops that he was not in violation (where he had parked). He preaches a pretty good sermon, too. I should know 'cause he is one of my ministers.

Other street scenes . . . two were arrested when they ignored police request to stop soliciting money as they played their violin and guitar. They had attracted a goodly crowd, too. Besides, as they said, they weren't soliciting, their hats were just lying there upside down on the ground.

A girl reported that her wallet with \$4.00 was taken from her shoulder bag. Fifteen kids were separated from their folks. One elderly lady asked us at the Information Booth if we had any idea where her folks were!!

Those with little "drinkies" were escorted off the Festival area and, thank the Lord, the youngsters hanging on to the slow-moving trains passing through were not injured before police stopped them.

Three judges with qualifications in various media judged the show. They were Judith Goldman, Susan Harder and Walter Nottingham. They selected the following as top winners: Eight Awards of Distinction, \$500 each, went to William Berstein, Bob Falwell, Bill Long, Kent Barker, Nanci Blair Closson, William Hobby, George Cubbeback and Jerald Mask. Twenty-five, \$100 each, Awards of Merit were presented. Four Display Awards of \$50.00 each were won by Bill Hobby, Jim Engleman, Susan Crosby and John Bryon.

One of the \$100 Awards of Merit went to Mrs. Smith's first

grade Princeton Elementary School. These kids just don't "kid" around. Cheryl Richardson and Billy Drake and their art teacher, Nancy Ingle, accepted the award for their red, white and blue papier-mache dinosaur, "Samosarus." Mrs. Ingle said the whole class worked on it and the money would be used in the school art program.

The Best of Show Award was won by Mark Peiser (Purchase Award). There is a story about this beautiful glass blown vase. Mark had sold it for \$200, so he considerably advanced the value of this price upon winning the \$1,000 prize. He admitted it was worth more but that there was a bubble in it and he felt he could not get more. Erik and Martha Larsen had purchased it before the judges selected it. Of course, Erik and Martha had to let their lovely art go as the purchase award. Shows they had good taste, though. It became part of the City of Winter Park collection.

Nanci Blair Closson said about her Watercolor that won \$500: "It has won four awards in the last year." The asking price was \$750.

William Berstein's "Minute Bearer with Musket," another award winner, was a part of his Bicentennial series of glass works.

George Cubbeback said his oil painting was an extension of what he had been doing for a year. He revealed that he almost didn't show it. So, you see, you just never know.

Bill Hobby's photography was an abstract view of the Winter Park National Bank, (just across the street from the Festival site) and it was not for sale.

Kent Barker received an added compliment in addition to his \$500 prize when one of the judges purchased one of his photos to take back to New York.

Past Sidewalk Festival winners were put on display during the show at the Winter Park National Bank. Kinda nice idea to be able to view these.

The public had a chance to watch artisans and artists at work. Demonstrations were done by Kurt Mittenbucker, wood carving; Larry Lerfeld, silk screening; Steve Jepson, pottery; Patti Karnes-Stinson, metal work; Fran Larsen, painting; Johanna Jordan, weaving; and Gloria Ringland, fabric dying. This is always a popular part of the Festival. The Information Booth was over run with the question, "Where are the demonstrations?"

Squatters again—but the policemen kept it under control. Kudos are always due the city and the policemen, sanitation workers, firemen who man the rescue unit and to the newspapers

for their coverage of the Festival.

“Patty Hearst Found Guilty” headlined the Sunday paper, forcing the Festival winners to bottom of page and continued on page 24 A.

A special thanks go to the 40 volunteers who spend 2,600 hours in a year to make it all a professional smoothly run show. How nice it was of the Sun Herald to have a whole article on “Thanks to the Volunteers.” Usually we hear all the complaints, but seldom does anyone take the time to compliment.

In June, 1976, a discussion meeting, “Art Festival Promoters Conference” was set up. On the agenda for discussions were: Screening the applicants; choosing the judges; methods of handling the judging process; how to handle violations of rules; removal of squatters; publicity: how much and what kind; organizational discussion, meeting? where? when? Time was left for open discussion for other topics of particular interest to the group.

It should be of interest to trace the progress of this ambitious group. Adding or deleting as experience teaches.

Being a member is easy, really. No dues, just willingness to work like a beaver and a vacancy on the association. Volunteers, at times have been a dime a dozen, especially at show time. But it is evident there are some that work all year.

We are all volunteers and I wonder if anyone considers what the volunteer should expect of himself or what the organization expects of the volunteer.

Having served on many of the committees and the Commission, it seems to me that one should plan to give the time committed to the Festival—should put limits on their involvement when they cannot meet the responsibilities and make it known to what extent they may be counted on to produce. Certainly the volunteer should respect the individuality and style of the Festival. It would be very poor to assume that this volunteer “job” will be exactly the same as at other organizations.

I believe that the Festival Commission should expect creativity, individual strength and characteristics which must be identified and put to special use. Each should be sensitive about the aims, policies and program of objectives.

The Festival Commission and the City Commission should view the associate member as a valued colleague. Sometimes, over the years, good volunteers have been lost because too little, rather than too much, was asked of them. And many times, after years of dedicated hard workers doing the detailed, tedious time-consuming

jobs, with their only goal being to have the best Art Show possible, find that they are disregarded when recommendations are made for their becoming a Commission member. This makes one feel that the time so freely given is not taken advantage of nor used to the best advantage and all is simply a waste.

This occurred to me as I read a letter to the editor of a local newspaper. This writer said: "I enjoy working for the Festival and I will continue to do so until it is no longer possible to enjoy producing a good show and the members are no longer compatible." The article went on to say: "This is certainly not a social organization and until now I wasn't aware that it was to be a political one." Now—this is truly something the Sidewalk Art Festival and the City Commissioners should think about!

The Festival Commission and the City Commission must provide not only their services but leadership and above all work together with an open atmosphere of mutual confidence and respect. Never making the Festival a political football!! Granted it is difficult to obtain a careful balance between the dedicated volunteer Festival workers and the City Commissioners. Good volunteers are hard to find but what happens when a volunteer only wants his name on the list and never shows up to do any of the little jobs that are necessary to produce a good show. You can't fire a volunteer!

All of this probably could have just as well been omitted but I did promise myself that I would "report" this history as I hear and see it. And this is the way it is.

"The dawn came up" (opening morning) "Like the thunder of hammers on nails, like the thud of cold-chattering teeth. Artists building instant galleries for their wares" . . . Larry Bucking, Sentinel staff writer said this (wish I had). Then, on the last day as the sun set, it was time to pack up and start thinking and planning for the next Festival.

It was obvious that the public and artists all enjoyed the '76 show. Everyone was talking about the high quality of art.

They especially liked closed Park Avenue and the containment of exhibits in the Park which made the human traffic flow easier, and the demonstrations worthwhile.

# 1977

The entire East side of Park Avenue was deleted from the Festival layout at the request of the City of Winter Park.

This meant that the spaces had to be renumbered and marked. It was a sight to behold to see prim, neat, fastidiously dressed Jean Oliphant, in her pink suit, whacking away at stakes, driving them in the hard ground in the park with a hammer as big as she is. It is true, I was there. My jeans, that were clean before I arrived, were a terrible mess. How did you keep so clean, Jean? There is no way to know how many thumbs were banged that day. I went home with a beautiful blister and one out-of-whack thumb.

A turn in opinions this time was when the crafts people protested the smaller amount of crafts. In prior years the painters protested lack of artists. It makes me feel that it is darned if you do and darned if you don't.

Bill Jennings, chairman of the screening committee, issued these figures: Paintings—34.3%, Graphic-Drawings—18.7%, Sculpture—7.8%, Crafts—25.4%, Photography—13.8%. There were 64 former award winning artists returning.

It might be interesting to compare this year's breakdown with last year. Painting—23%, Graphics-Drawing—22%, Sculpture—10%, Crafts—35%, Photography—10%. You can see that the Festival was trying to strike a balance between painting and crafts.

The Festival included music and entertainment during the three days and was highlighted by the performing arts with a 2



**Best of Show**  
**1977**  
**SUZANNE CAMP CROSBY**  
photograph  
*photograph by William M. Hobby*

P.M. Sunday afternoon concert by the Florida Symphony Orchestra. James Wayne, a folk singer, was in charge of this entertainment that had everything from Belly Dancing to Blue Grass to the Symphony. MCee-ing was not his only job, for he "announced" almost as many lost children as the songs and dances.

Official hours were 9 A.M.-5 P.M. Friday, March 18 and Saturday, March 19, and 12 noon to 5 P.M. on Sunday, March 20. The ribbon cutting ceremony to open the Festival was Friday at 9:30 A. M. Among those present for this was Bruce Smathers, Florida Secretary of State. The Festival was dedicated to the memory of Jean Lake from Troy, Ala., who had been a popular exhibitor at the Sidewalk Festival until her untimely death. The awards ceremony was held on March 19 at 1 P.M. at the Entertainment Stage in the North Park.

The Orange County Schools exhibited again and were placed in the Park on Morse Boulevard across from the Amtrak station.

Judges for this year were Susan Harder, Judith Goldman and Walter Nottingham. Some \$8,000 in cash prizes were awarded, including a \$1,000 Best of Show Award. These judges were qualified people. Being juried and judged by these mean a great deal to the artists. Louise Pertson was responsible for securing the judges.

Top prizes went to: Susan Camp Crosby, Best of Show (a photograph). Seven Awards of Distinction of \$500, each, were won by: Molly Cowgill, Mike Martin, Bill Long, Jane Peiser, Kent Barker, Anne Tomesjak and Stephen Fellerman. There were thirty-five Awards of Merit of \$100 each. All these winners would be admitted, automatically, to next year's Festival without pre-screening. Thus, the judges will actually choose about one-third of the 1978 Festival exhibitors.

The judges made a "Judges' Statement" about their choice: "Susan Camp Crosby's straight-on photograph of hedges and the doorway of a house is technically excellent and compositionally strong. She uses light to define subject matter, to create the aura of a specific time and place. The body of her work and this particular image showed a use of photography to create visual art of high quality, to make images that did not exist before. The decision was unanimous; each juror separately awarded it Best of Show." When I saw Susan, she was "whooping with joy." And who wouldn't be? (On top of winning to have that great statement from the judges.)

This year the Sun Herald's cover on the Official Program was a photograph of a darling little "artist," three-year old Kelly, daughter of Dr. and Mrs. John M. McGuire, Maitland, taken by

John Bateman, a young free lance photographer in Winter Park. During the Festival, his shutter was clicking fast and furious.

Food at the Festival ranged from the all American hot dog to Quiche Lorraine and knockwurst. I remember how good it smelled at the headquarters booth, where I was stationed just in front of the food tent.

The Serteens of Winter Park High School did an excellent job selling the Poster and Festival T-Shirts. The T-Shirts were added this time, and sold for \$4.25, adults, and \$3.75. kids. The 1974 to 1976, unsigned posters sold for \$2.00 each. Signed ones went for \$3.00. Posters were truly in demand. There must be an awful lot of poster collectors! The Serteens were most helpful, pleasant kids. They worked hard, too. Manning their booths out in the sun, I saw a lot of pink noses when the day was over.

Another group of young people that were helpful were the local education students and graduate students at Florida Tech University. They joined hands in helping with the children's workshop, the popular spot to put the kids while parents tour the show.

The application called for two checks, one in the amount of \$5 for each category entered, which constituted a non-refundable application fee, and one for \$25, representing the exhibition fee. If not accepted to show, the \$25 would be refunded.

There were two at the Festival who did not win an award for work entered or sell anything, either. They were Walter Freeman and John Frake. These two designed the new permanent directional signs. Many appreciated the signs' main function—easy to read directions to restrooms or demonstrations, etc.

As I recall the street scenes of 1977, one that I remember most was an artist who "introduced the Manhole Cover to Central Florida Art World." These are rubbings—transferring an embossed or engraved design from a textured surface onto a sheet of paper—with a special wax or crayon while the paper is pressed to the surface.

When I ran across this Larry Bucking article, Sentinel writer, I had to snicker as I remembered just hearing a few days ago about a city that had re-named man-holes to "people-holes," to keep step with the ERA.

If you are a photographer, you would like to know that the best of show photograph was taken with a 2¼" Kowa 6. Whatever that is. I asked, but not being able to even use one of those one-step jobs, it didn't really mean anything to me. After obtaining this information, I feel it should be passed on. I was also told that it is a camera

that produces a 2¼" negative and is used in portrait photography. Mean anything to you photographers?

Another scene was when our Jean Oliphant was not allowed to re-park her car in its usual place (as near to the headquarters as possible). Jean had had to leave the Festival for a quick run home to pick up a forgotten tax receipt form. When she returned the policeman did his "duty" by not letting anyone—not even Jean—enter. What this policeman did not know was, first . . . who Jean was . . . second . . . that her car was our "office." The trunk of her car served as the storage room for all that could not be put into the small headquarters space. There she was stuck between home base and the moon trying to explain why she had to get there, when we spied her. The Festival simply could not close without her to write up the taxes. You say, park someplace else? Now . . . really! What about the "office" in her car trunk? The barrier was soon lifted and Jean slid into home base. I move that she always have a permanent place forever and ever to park during the Festival. I second the motion, too.

It has occurred to me that the Winter Park City Commission and the Sidewalk Art Festival Commission, formerly referred to as the Association, and before that called the Festival Board, may be most confusing. In an effort to clarify it all, I will tell you how the Commission is set up. In the beginning, there were five members to serve one year—five to serve two years and five for three years.

At the end of the first year, five members were nominated for a three-year term, at the end of the second year, five more members were nominated for another three-year term, and at the end of the third year, five more members were nominated for another three-year term. From that point on, each five-member group was nominated to serve a three-year term so that there was a continuous carry-over of ten members, and five new ones. I hope you understand. I still sometimes find it gobbledy-gook. This was set up by the City in 1966.

As vacancies occurred on this fifteen-member Commission, the Festival Commission may make suggestions for new members whose names are drawn from the Associate members. These people who have given many hours, or even years, of service are a great asset in the position of policy making. Only Commission members can vote.

There was a "New Member Sponsor Form" printed this year. Besides the usual information asked for, name, address, art background, etc., it called for two sponsors from the Festival Commis-

sion. There was also an agreement that must be signed by those interested in belonging. In part, this agreement said: "If I am an applicant to show at the Festival, I may not serve on the screening committee—that no preference of any kind will be given and that my name would be placed on cancellation list along with others, if rejected." The Festival keeps names of applicants for three years and if we don't hear from them in any way their names are pulled from the file.

There was a party on March 18 at Martha and Erik Larsen's home. The Festival officials were asked for a \$5 per person donation to help with the expenses. The party was for the judges.

In August after the Festival there was an important Resolution of the City of Winter Park Commission, designating the New Winter Park Library as the official depository of previous and future winning art (purchase awards). The resolution said in part: The City deeply appreciates the significant contribution that the Sidewalk Art Festival has made to the civic and cultural betterment of the City and Whereas, the City does not have suitable space available for display" . . . and a lot of other whereases . . . The great thing is that the Purchase Awards now have a permanent home at the Winter Park Library.

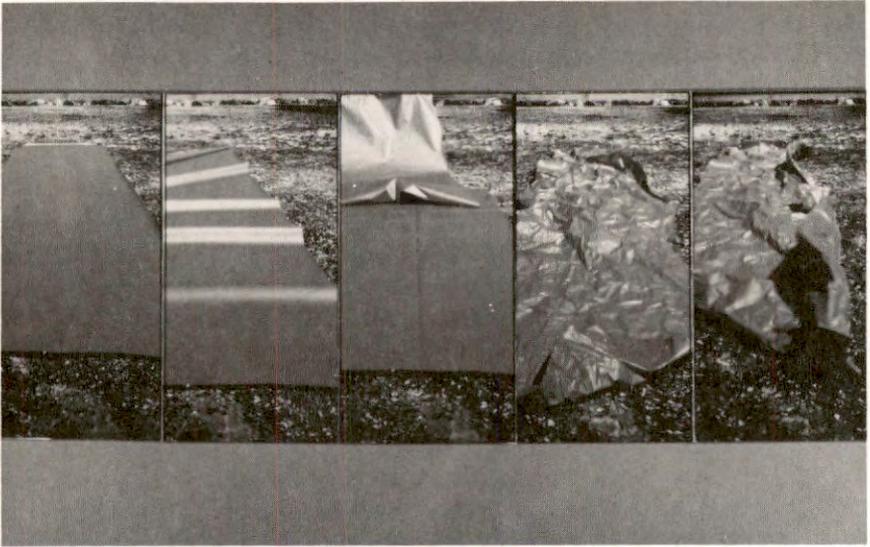
Everyone agreed that 1977 Festival was a visual and aesthetic Treat.

# 1978

In April, following the March '77 Festival, the nominating committee presented a slate for new officers. It read: "Upon your instructions, we hereby provide a slate of officers for the 1978-79 Festivals. It has been carefully weighed and submitted with full conviction that persons nominated will work harmoniously for continued improvement of Our Festival."

We therefore offer the following slate: "Gerry Shepp, Chairman. Vice-Chairman has given us great concern. We feel there are three who are inimitably qualified to fill this position. We therefore submit that this office of Vice-Chairman be made by a vote of the Commission as a whole. Our recommendations are: Don Duer—Gretchen Hobby—and John Williams. Recording Secretary, Linda Lamons; Corresponding Secretary, Anne Mayberry; and Treasurer, Jean Oliphant." Submitted by Bill Jenkins, Elizabeth Bentley, and Warren Sullivan. The Commission elected John Williams for Vice-Chairman.

At this same meeting, Gerry Shepp announced that a much needed official office for the Festival was leased on Park Avenue. It is small, but so needed for files, posters, and the much "stuff" we have been dragging around in our car trunks—remember Jean and her "trunk office"—not to mention the hoard of "treasures" I have in my studio and under my bed and sofa. Items were asked for such as desks, chairs, file cabinets. Even to trading stamps that might help secure these needed things. Since I didn't have as much as a



**Best of Show**  
1978  
**BILL PARRISH**  
5 panel photograph  
*photograph by Bill Parrish*  
*(Editor's note: each panel is 30" x 60")*

waste basket, not overflowing, I paid the first month's rent.

A quarter-million people were expected to view the 290 artists culled from the 1,400 applicants and past winners who would exhibit, and vie for the \$10,000 in prize money.

The simply scrumptious Poster for 1978 was a photograph of the glass vase by Mark Peiser that won Best of Show at the 1976 Festival. Bill Parrish who took the photo for the poster said of the vase, "Mark, first of all, produced this beautiful thing, then I had to produce an image of his art that is almost impossible to see in normal life." Then, "the printer (Vaughn of Orlando) had to make perfect color separations and put the whole thing down on paper." Well, everything must have worked because the poster is most striking and beautiful. They were sold at the Festival for \$5.00.

The "smart, neat, concise" application form stated a deadline of December 1, 1977, and notices of acceptance or rejection would be mailed by January, 1978. After February 15, 1978, no spaces would be assigned or re-assigned for exhibition in the show.

There was a check list for the artists: ( ) application form; ( ) \$5 check for each category entered; ( ) \$35 check; ( ) a stamped self-addressed envelope; ( ) proper slides; and ( ) have you signed your application?

Even with the check list, there were applications sent incomplete. These artists were sent a letter which said: "Your application was incomplete for one or more of the following checked reasons. Please make corrections and return your application immediately. Should your corrected application arrive in time you will be included in the screening." Some of the things on this check list were: one check sent instead of two (see rule 1. fees); incorrect amount(s) of money sent (see rule 1. fees); three slides for EACH category entered were not enclosed (see rule 2. slides); your slides for screening have been previously submitted to this Festival for screening (see rule 2. slides); your slides did not fit a carousel 140 tray (see rule 2. slides); you sent NO slides at all! And others.

Does this tell you anything about some of the problems which occur during the accepting of applications? One person wrote the Festival a postcard, asking: "How do I apply for the Festival?" No name, no return address. There are many other weird things like this that have happened over the years.

There are some firsts this year. Since dogs were banned it was proper to offer an alternative, so the Commission provided a kennel service for the doggie lookers.

Another first, the screening judges would rate each artist's slides on a scale of 1-10. Previously they eliminated or accepted on a "yes" or "no" vote. It was amazing to tally these and find that almost every time the judges had rated the artist the same. Judges are not told the artist's name, all slides go by number; and since the judges are from out of town, it is not likely they will even know or have favorites. The screening committee of the Festival was only there to take care of the mechanics—like filling the carousels and making the slides flash on three screens at the same time. If a judge asks a question as to the size or media of a piece of art, someone could look through the applications and furnish this sort of information, but still no name was given.

The grand opening for the Festival would be March 17th. It was a "Grand Opening" for me, too, as I went into the hospital for surgery.

The street scenes and anecdotes for this time are those that were told to me by my friends who visited and kept me up on what was going on over there on Park Avenue.

I was told about one artist from Texas that sold \$5,290 worth of his photography. Not bad, eh? But, they always do things big in or from Texas.

Some of the officials noted that the nudity that had been considered unacceptable for display in the past, caused "nary a wink" this time.

They told me of the high quality of works and that it reflected a contemporary, less conservative community attitude.

An interesting story this year is about an artist who was scheduled to show at the Festival. Just before show time she wrote telling about her van being broken into while at the Ft. Lauderdale art show and all her work was taken. Consequently she had nothing to bring to our show. The Festival Committee agreed that she would be allowed to show at the next Festival without going through the jurying for slides. (She had been an Honorable Mention winner which entitled her in the show without this.) It will be interesting to see her work at the 1979 Festival. The registration committee reports that her application has come in.

The Boy Scouts were back after a year's absence and would be

camping out again to provide nighttime security. This was Troop #62 from St. Margaret Mary Catholic Church. They pitched their tents on the West side of the railroad tracks behind the Chamber of Commerce Building.

The artists remove their art, sometimes leaving their display boards. The schools leave their work and it is necessary to have a patrol.

The schools boasted new things. Photography for one. Everyone said there was a nice variety of work.

Demonstrations were given by Thomas Mann, Jr. in jewelry; Lee Nesler, painting; Stephen Jepsen, pottery; Gloria Ringland, batik; Richard Mayberry, drawing; and Fred Messersmith, water-color.

High School volunteers put in many hours during the Festival. They were members of three service clubs at Winter Park High, Beta Gamma, Serteens and Interact. They sold posters, T-Shirts and helped with anything else that came up to be done for the Festival. German, French and American food was available at the outdoor cafes in the Park. The exhibitors and volunteers were given a free coffee and donut ticket, compliments of the Festival.

There was an invitation issued by the Artists and members of the Loch Haven Art Center to a reception for the artists exhibiting at the 1978 Festival. This was a buffet and wine affair on March 17—8 P.M. to midnight.

Top awards went for: Best of Show, Bill Parrish, photograph, (Purchase Award) for \$1,000.00. There were six \$500.00 Awards of Distinction and six \$250.00 Awards of Distinction, and thirty Awards of Merit.

The highlight of the Festival for me this year was when I began to come out of the surgery fog, I was told that the Festival had been dedicated to me! It was almost worth it to be hospitalized. I am told that when they first told me that I very groggily muttered, "I deserve it." Needless to say, this circulated over the Festival. Next day they sent me a beautiful bouquet of flowers with a card that said, "So, you deserve these, too."

The Festival is truly a love affair.

# 1979

1979 is the Sidewalk Art Festival's 20th anniversary, and will be dedicated as a celebration to the community of Winter Park.

Two and one-half years of research and writing has gone into this chronicle to make ready for the March 16, 17, 18 show dates.

It has been our intent to convey to the reader some of the excitement and fulfillment that the Festival has brought into many lives, and point out the exhilaration and newness, while going into endless discoveries that comprise the world of art.

As I have re-lived each year, I found it hard to realize how many unexpected things had happened. Even now as the book must be brought to a close, I can hardly believe it will be over.

It occurred to me that, though the Festival has become nationally known, few really knew all about us in our own backyard.

So—"A Side Walk with the Art Festival" has been put together with what we hope will be a "walk" and a look through the years as seen by Festival Officials, Volunteers, Participants, Spectators, Unabashed Gossips, Records and News reports.

1979 winners and street scenes cannot be included as it is NOW time to go to press. But there are other interesting facts to record about this year before we take it to the printer.

A special Poster for the 20th was designed by David Baker and photo for it by William Hobby.

The same poster design was used for the brochure-application.

This told of the change of wording in awards: "Two Dimensional Division" refers to painting, watercolor, graphics-drawing and photography. "Three Dimensional Division," crafts and sculpture.

Prizes in Two Dimensional Division will be a \$1000 Best of Division Purchase Award with Five Awards of Distinction @ \$500 each and fifteen Awards of Merit @ \$150 each. In the Three Dimensional Division, Best of Division Purchase Award of \$1000, with four Awards of Distinction @ \$500 each and twelve Awards of Merit @ \$150, a total of \$10,550!!

The judges for 1979: Dr. David Scott, Ray Pierotti, Doris Leeper and Virgil Contini.

For each category entered there was a \$5.00 non-returnable application fee, and \$35.00 representing the exhibition fee to be charged the accepted artists.

In lieu of anecdotes—here are some cold facts: from the 30,000 visitors in 1962 there has been a startling increase. 350,000 in 1978. The first prize in 1960 of \$40.00 has risen to \$1000.00 Best of Show and many \$500.00 awards. Growth of both prizes and spectators have out-stripped predictions each year.

Certainly this victory could not be celebrated without the great help and quality of the Festival Officials and Volunteers.

There were 6,000 applications issued and 1200 returned. Gerry Shepp, Festival Chairman, said: "Considering the number of outdoor art shows I feel we are still holding our own with this many people applying for the Festival."

By the way—In 1973 there were 1200 applicants also.

Sue Parnell, Sun Herald staff writer wrote: "A wit once compared a good hostess to a swan—calm and serene on the surface and paddling like hell underneath. As the representatives for the Festival, the official host, the members of two vital organizations work very hard twelve months of the year and ironically find that when their work is most visible, it's almost done."

The two groups are the Sidewalk Art Festival Association and the Sidewalk Art Festival Commission. They are in charge of the production and presentation of the once a year show.

With the winding down of the Festival story it would be well to tell you exactly how it is all put together. The Association is made up of 30 volunteers who serve on the committees that will coordinate the different facets of the Festival that make it a success. Committees work separately, in tandem and in sequence.

Some of these committees not mentioned before are: *Rules Committee* which starts to work almost as soon as one Festival is

over. The rules must be printed on the backs of the application blanks for the next Festival. *Application Committee* updates the list of artists, Art Schools, Universities and Museums. *Judges Committee* starts early in the spring, considering suggestions for the next Festival judges. They consider three or four authorities with backgrounds in varying media and if decided that they are the ones to be invited, get out the invitations so that the Festival can be put on their calendars.

In the fall, thousands of applications are mailed by the *Application Committee*. When these are returned, the *Registration Committee* processes them and sets up a filing system for the artists' slides.

As these are being processed, the *Screening Committee* begins the paper work necessary to prepare for the late fall week when the judges view the slides and make the selection of those that will participate in the show.

Selected or not, all artists are notified by the *Screening Committee* by January. Also in January, *Awards Committee* orders vital Awards Ribbons and assigns committee members to assist judges at the Festival.

*Publicity Committee* starts back to work in February after sending releases in the fall to National publications, then they send information to State and Local media.

*Entertainment Committee* prepares the schedule of entertainment for the performances in the Park.

*Schools Committee and Children's Workshop Committee* make arrangements for these popular events. Giving both the school art teachers and students time to prepare their work to be shown.

*Viewing Committee* makes sure that all who will serve on this know rules and regulations. They will tour the Festival all three days to check on artists . . . if they are in the right space, if their work conforms with the rules, answer questions, etc. They also are on the alert for "squatters," the uninvited "guests" at the Festival.

Headquarters is prepared to answer questions, questions—Where are the bathrooms? Who are the judges? Where are the winners? Are there any spaces left? Where are the Watercolor artists? Where is the artist that was here three years ago with a painting of a boat?

Really? Yep! Headquarters is 'sposed to know and you would be surprised to know that many times we can answer their questions—even to "Have you seen my lil kid that is lost?" We can tell you where an artist is—IF—you know a simple thing like his name.

Again the most asked question is "How do I get in the Festival?" Reference has been to this in other parts of the book, but maybe more should be recorded.

First, you apply. To do this, there is a book at Festival Headquarters where you may sign your name, address and what you do. If this info is given to us you will get an application.

Or you may write the Winter Park Sidewalk Art Festival, P. O. Box 597, Winter Park, Florida, 32790, and request an application. But PLEASE let me warn you if you do this, be sure to give your name and address.

The application gives details as to what the artist does next. As in the past there is a request for slides of your work and the entry fees that must be sent by a deadline date. The slides are then judged to determine who will be selected to show. If selected, a space number and acceptance letter goes out from the Festival. If not selected the Exhibition Fee along with a letter is mailed back to you. The Application Fee is kept by the Festival. This is a non-refundable fee, and is explained on the application blank. Also on this there are rules . . . categories that may be entered . . . and prizes. Remember when you apply that there are only a limited number of spaces and this is why the slides are used for selection. This is done by capable judges, and most often the same judges that judge the show.

The Committee always welcomes new artists or those that are looking for a chance to exhibit at one of the largest and most prestigious outdoor art shows in the South.

Design of the Poster and Brochure is started early. Almost the moment the last year one has been selected.

Remember, if you are interested in names of committee chairmen, officers, and commission members, they are all in the appendix. As are the winners for each year, and the judges that selected them.

Twenty years may be a young age to some—but in these years the Festivals have achieved an unbelievable success. We still have great expectations, hopes, and dreams for the next twenty.

As you read, we hope you feel that the Sidewalk Festival is Your Art Show! And that you share our immense pride in it.

Before you put the book down, read the postlude and the appendix. All those named in the appendix were the real arm of the Festival, for without them there would not have been a Sidewalk Art Festival. It has been our desire to give all credit where credit was due . . . and though it all has been given care, there will still be

regrettable omissions. For this we are most apologetic and it was not intentionally done. Our source material and memory should be granted some leniency—we know you will be generous in your expressed opinions.

The Winter Park Sidewalk Art Festival is a Central Florida MUST!

## POSTLUDE

It must be said that the purpose of the Festival has tried to remain constant. Its aspirations have been to encourage the growth of artistic effort through sharing a common cultural experience with artists and viewing public. It has grown and grown in size, quality and enjoyment. Endless pleasures to viewers together with a greater understanding (to most) of the enrichment that can be found in an active interest in art.

Only by encouragement and interest and standards of excellence which are shared by everyone can be the cultural growth of the community or nation, for that matter, achieve the excitement of artistic maturity. Each year the Festival has striven to raise its standards, encourage, through prizes and awards, the artists and artisans who exhibit and to give through example a desire to the viewing public to share the artistic feeling with others and learn to appreciate all forms of original and creative efforts.

Most of these have been accomplished as is evident. For one thing, the Festival outdoor show has taken the pursuit of culture out of the hallowed halls of the galleries or museums of a few, and brought it to the grass roots. (At least, on top of the grass, as the artists set up their displays in the park.) It has given the people of Central Florida and their Northern and Western visitors a cooperative effort which is the benefit of everyone who loves beauty and enjoys sharing it.

It has been proven that the artists and the viewing public love

the show. I describe it as like being “stoned to death with popcorn.” Over the years we have done our best. There have been a lot of changes in our logistics, social dynamics and reputation afield. Any problems we’ve had is success and is why we have problems as well as the great things. One *must* be aware of the thankless hours the committees give. It all had to be sold to the public in the beginning, and later to the Winter Park City Fathers. Which, indeed, it was in 1966 when the City resolved that the Festival would be an arm of the Winter Park City Commission.

Another selling job came about when the City, along with some spectators, reared up over the selection the judges made for winning work. There were two or three winning awards that were Purchase Awards and were presented to the City that caused controversy as to their “Beauty.” It was felt that they were inappropriate to hang in the City Hall. We all know that beauty is only in the eyes of the beholder—and the judges who, after all, had the final word on these selections had chosen what the City fathers did not “cotton-to.” The City, however, had the right to decide if they had a space to display them, and there was a resolution adopted in August of 1978 to have all winning Purchase Awards, prior and future, find a home in the new Winter Park Public Library which becomes the official depository.

Yes, there have been many changes over the 20 years, in both what the artists and the spectators have reacted to, and, as has been stated before, great care has been taken to research and prepare this story, but there still will be regrettable omissions or even inaccuracies because of the source material. If errors there be, we are sorry and maybe in the next 20 we can make it right. But—wouldn’t it be a melancholy world without art? And truly an inhuman one without the artists. It has been said that “Art is to breathe and feel—science is to know—religion is to revere.” These forces make us human. True Art is not civilization, it is older than civilization and one of its prerequisites! It is found everywhere and anywhere, but curiously enough it cannot be judged either by its quality or quantity. The main thing is the spirit.

Art is an absolute essential. If one is not alive to it, he is dead . . . off the map . . . only half awake!

We can learn more about a person from his art work or his art collection than can be learned from a pile of books. The artist pours himself into his work, emotionally, psychologically and socially. He simply lets it all “hang out.”

Art is a talent which can be used as a hobby or profession by

people who are not ashamed of possessing it. Painting or creating is the greatest of tranquilizing agents. It provides a tactile and often sensual satisfaction.

It is often said that busy people are happy people. If one creates, he *is* busy. I, for one, had rather be busy creating than busy doing nothing. Of course, though, if you do paint, write, or create in any way, you'll find that when day is done . . . nothing else has . . . (has been done that is) unless you've put something in the oven for dinner and forgotten it. Then that is done . . . done . . . done. To you artists, there is no royal road to learn any art, trade, science or profession. Those who achieve proficiency have done so mainly through their own exertion, trial and error, and, frequently, at considerable sacrifice of personal conveniences. Even under the most favorable circumstances, with inherent talent, the best success is obtained after many tries of honest endeavors and well directed effort. Art is such a personal, individual procedure that only an individual can produce it in his own way. I 'spose there are times when an artistic temperament is only a disease (maybe "Dis—Ease") that afflicts amateurs. But each of us needs to do something all by ourselves . . . fly a kite or a plane . . . sing a song . . . bake a cake . . . write a book or paint a picture. There is that need in all of us to solo.

Though the artist is usually given a license to be temperamental, anyone who knows one or lives with one as my husband has found out, has learned to look both ways before crossing a busy street or an artist!

If you are an artist, you know there are many mood changes. These are only indications of a healthy personality . . . a true talent for new ideas. Sometimes you may feel that you've finally gotten it all together and stand back to look at it only to discover that you didn't know what the heck it was. Have another mood change! Could be that you'll decide it is like a weed. You know what that is . . . "a plant whose virtues just ain't been discovered yet." One could even believe he'd made it over the hump, only to find, as I did, that you're just over the hill. Pay no attention to that! It simply means that one reached the hump prematurely. We of the Festival have discovered the fact, like I read about from someone, that some artists are like kites, if a string is not kept on 'em they fly away. Others, like a canoe, need paddling. Then there is the one like a kitten, not content unless petted. And the footballs, we couldn't tell which way they would bounce. Then the balloons, full

of hot air. As the years went by, my main wish was for health to make the work a pleasure, wealth enough to purchase the art I simply could not live without, faith enough to make myself believe the examples I'd purchased were good (though some did look better hung up-side down). And to be needed and wanted to work for the Festival. I want to spread it over my face like a kid eating a jam sandwich.

Come to the Sidewalk Art Festival . . . Enjoy . . . It could be like potato salad, if shared it will become a picnic.

# SECTION TWO APPENDIX

## Appendix

Winners .....	page 121
Judges .....	page 137
Officers .. Committees .. Commission .. Associates ..	page 143
About the Author .....	page 159

## APPENDIX

### WINNERS:

1960

#### Popularity Balloting

1st—Arnold Hicks, DeLand.....\$40.00

2nd—Jean Lowe, Orlando.....25.00

#### “Special Prizes”: Awarded by Festival Officials

Best Display: Mrs. Malcomb Barksdale.....20.00

Shanon McDonald (student at Glenridge Hi) (W/C).....10.00

Cynthia Newman, Winter Park.....5.00

1961

#### Purchase Awards

#### Purchased By

Louise McComb, Winter Park

(Lithograph).....Mayor Ed Gurney

Bob Anderson, Winter Park (Oil).....John Hufnagel

Katie Wright, Orlando (Oil).....Frank Oliphant

Paula Girard, Maitland (Oil).....Darwin Nichols

Arnold Hicks, Deland—selected 2nd year by Popular Vote

1962

#### Purchase Awards

#### Purchased By

Glen Bischof, Winter Park

(W/C).....Colonial Bank of Orlando

Marie Malpass, Maitland (Oil) ..... Gilbert Bentley  
 Frank Lee, Maitland Art Center (Enamel  
 on copper) ..... Gilbert Bentley  
 Hal McIntosh, Winter Park  
 (Oil) ..... W. P. Downtown Merchants Assn.  
 Hal McIntosh, Winter Park (Oil) W. P. Federal Savings & Loan  
 Elizabeth Bentley, Maitland (China  
 Painted Bowl) ..... Mrs. W. S. Bradley  
 Marie Seaman, Maitland (Oil) ..... John Masek  
 Joel Reichard, Silver Springs (W/C) ..... Orlando Art Assn.  
 Betty Armontrout, Maitland ..... Orlando Art Assn.  
 Sarabob Londree, Eau Gallie (Oil) ..... Edward Honlon  
 Phyllis Likely, Orlando (Oil) ..... Keith Johns  
 Alvin Hicks, DeLand (Oil) ..... Fla. National Bank of Orlando  
 Bernice Johns, Winter Garden  
 (Glass mosaic) ..... Carl Dauksch  
 Lucie Palmer, Winter Park ..... Orange Blossom Playhouse

**1963**

**1st Prize** split between:

Charles, Williams, Winter Park, & Charles Brown,  
 Mandarin ..... \$250.00 each

**3rd:** Lowell Lotspeich, Winter Park

**1st: Crafts:** Irma Heller, Jacksonville (Weaving)

**2nd: Crafts:** Carl Shreck, Winter Park (Slate Carving)

**4th:** Helen Henderson, Maitland

**Best Non-Objective:** Lee Littlefield

**1964**

**\$3,500.00 Offered in Awards**

1st—Elsie Shaw, New Smyrna Beach (Oil) ..... \$300.00

2nd—Lowell Lotspeich, Winter Park (Oil) ..... 150.00

3rd—Daisy Koening, Tampa (Oil) ..... 75.00

**Painting—Other Media**

1st—Joe Testa Secca, Tampa ..... \$300.00

2nd—Robert McFarland ..... 150.00

3rd—Lee Littlefield ..... 75.00

**Sculpture**

1st—Eugene Bunker, DeLand ..... \$300.00

2nd—Jannette Gould, Orlando ..... 150.00

3rd—Lowell Lotspeich, Winter Park ..... 75.00

### Graphics

- 1st—Beth Ford, Lakeland .....\$75.00  
2nd—Bobby George Crockett, Jacksonville .....50.00  
3rd—Bob McGee, Apopka .....25.00

### Photography

- 1st—Frank Lamb, Winter Park .....\$100.00  
2nd—Lt. Col. Lester Davis .....50.00  
3rd—Jane A. Heim .....25.00

### Crafts—\$600.00 Divided Among Categories

- Ceramics: 1st—James Anderson, Winter Park  
2nd—Don Sill, Altamonte Springs  
3rd—Frank Colson, Bradenton

#### Other Crafts:

- 1st—Gene Bunker, DeLand (silver necklace)  
2nd—Charles Brown, Mandarin  
3rd—Harold Nosti, Tampa

Best Display: Nils Schweizer Associates, Winter Park ....\$75.00

### Honorable Mentions:

Genelle Boozer, Francis Chapin, Bee Bass, Elizabeth Kershaw, S. E. White, A. Echelman, Ruth A. Froling, Jane Gross, William Robertson, Jr., Fred Messersmith, Uadine Richard, Sam Parker, E. J. Davidson, Charles Williams, Hal McIntosh, Carolyne Webb, Martha Hubbard, Mildred Moerlien, Lois Rishell, Sadie DePasquale, J. C. Van Beck, Richard Lyons, Natalie Linder, Frje.

**Edith Tadd Little Medal:** James Anderson—Rollins College

**Governor's Award to Schools:** Davis Smith (age 10), June Wilson (age 13), Ann Vogt (age 17)

### 1965

Best of Show—Edith Tadd Little Medal: Joe Testa Secca, Tampa.

### Oil Paintings

- 1st—Claire Dorst, Pompano Beach .....\$300.00

#### Awards of Mention—\$50.00 each

Charles Williams, Lowell Lotspeich, Bob McGee, Scot Cummings, Duncan Hazelwood

### Painting—Other Media

- 1st—Joe Testa Secca, Tampa .....\$300.00

#### Awards of Mention—\$50.00 each

Steve Holm, Sarasota, Joseph Gutierrez, Mildred Lynch, Orlando, Joan Alves, Winter Park, Patricia DeVanney, Jacksonville

## Sculpture

No 1st Prize awarded

### Awards of Mention—\$50.00 each

Jim Anderson, Rollins College, B. J. Galey, Pa., Robert Ebendorf, Stetson, Eugene Davis, Pompano Beach

### Crafts—\$600.00 Divided Among Categories

1st—Frank Colson, Bradenton (Pottery)

### Awards of Mention:

Jim Anderson, Rollins (2 awards), Frank Colson, Charles Brown, Mandarin, Helen Newhard, St. Augustine

### Water Color

1st—Charles Williams, Winter Park .....\$100.00

### Awards of Mention—\$25.00 each

Joe Testa Secca, Mona Jordan, Cocoa Beach, Bert Boucher, Miami

### Graphics

1st—Bill Blaine, Winter Garden .....\$100.00

### Awards of Mention—\$25.00 each

Herb Banks, Gainesville, Ann Blaine

### Photography

1st—C. Davis, Winter Park .....\$100.00

### Awards of Mention—\$25.00 each

Frank Lamb, Winter Park, Robert Boyle, Winter Park, Brother Bernard, St. Leo's Abby

**Best Display:** Jim Anderson

### Honorable Mentions:

Kenneth Hackman (Photo), Memphis Wood (Oil), Sonny Harris (Oil), Jim Butler (Oil), Juan Carlos Gomer (Other Media), Hal McIntosh (Other Media), Joel Reichard (W/C), Lily Chen (W/C), Jean Reese (W/C), (Note: W/C and Drawings, same category), Lucius Salisbury (Sculpture), Jim Anderson (Sculpture), . . .  
Crafts: Frederick Gerber, Maxine Leech, Polly Mayer, Robert Ebendorf, Edwin Walter, Beth Ford, Harold Nosti, Charles Adams, Morit Wably, Charles Harris, Barbara Faust, Louis Rishell, Janice Ring, Paul Hagen, Daniel Holiday

### Governor's Award for Schools:

Echo Johnson, Elementary School, Lynn Williams, Jr. Hi, Joe Ross, Sr. Hi

**1966**

Best of Show—Edith Tadd Little Medal: Jeffrey Kronsoble, Tampa

**Oil Paintings**

- 1st—Jeffrey Kronsoble .....\$250.00
- 2nd—Robert Gelanis, Tampa .....150.00
- 3rd—Michon Carmeon, Tampa .....100.00

**Paintings—Other Media**

- 1st—John Cooley, Cocoa Beach .....\$250.00
- 2nd—Lawrence S. Unger, Tampa .....150.00
- 3rd—Joe Testa Secca, Tampa .....100.00

**Water Color**

- 1st—Jeffrey Kronsoble, Tampa .....\$150.00
- 2nd—Valfred Thelin, Wisconsin .....75.00
- 3rd—Robert Gelanis, Tampa .....50.00

**Sculpture**

- 1st—Wallace Green, Tampa .....\$250.00
- 2nd—Ronald Mitchell, Boca Raton .....150.00
- 3rd—James Schiefinger, St. Petersburg .....100.00

**Graphics**

- 1st—James McLean, Georgia .....\$100.00
- 2nd—Beth Ford, Lakeland .....50.00
- 3rd—Larry Thomas, Georgia .....25.00

**Crafts**

- 1st—Frank Colson, Sarasota .....\$250.00
- 2nd—Robert Ebendorf, DeLand .....150.00
- 3rd—Jim Anderson, Winter Park .....10.00

**Photography**

- 1st—Frank Lamb, Winter Park .....\$100.00
- Award of Merit:** Robert Boyle, Maitland .....50.00
- Best Display:** Frank Colson .....50.00

**Awards of Merit in Oil—\$50.00 each**

Bob McGee, Lowell Lotspeich, Hal McIntosh, Michael O'Brien

**Awards of Merit in Crafts—\$50.00 each**

Charles Fager, Charles Brown, Cynthia Bringle

**Loch Haven Art Center Merit Awards in Crafts**

Harold Nosti, Jan Ring, Stanley Walters

**Honorable Mentions—Oil**

John Brandon, Jean Welch, Donald Dye, John Groves, Jr., Goe Marriano, Lonnie Leonard, Mildred Lynch, Judith Kickliter

**Honorable Mentions—Other Media**

John Cooley (2), Patricia DeVaney, Thurman Bowis, Richard Robidean, Elsie Shaw, Russell Green, Mary Ann Griffin, Grady Kimsey

**Honorable Mentions—Sculpture**

Ernest Cox, William Robertson, Lucius Salisbury, Elsie Shaw

**Honorable Mentions—Water Color and Drawings**

Brother Paul, Anna James, Valfred Thelin, Mona Jordan, Elizabeth Kershaw, Jean Welch, Elsie Shaw, Richard Reisman, Dick Waters

**Honorable Mentions—Crafts**

Gloria Ringland, Ron Propst, Betty Hasman, Charlie Brown, Edwin Walter, Suzan Schaffer, Elliot Miller, Helen Newhard, Helen Martin, Genell Boozer, Elsa Freund, Ival Bieloh, Moerlins, Jim Anderson, Beth Ford, Natalie Lindner, Gloria Ringland, Joady Bouware, Peter Miguel, Harold Nosti, Ruth Walters

**Honorable Mentions—Photo**

Brother Bernard, Robert Boyle, Col. Davis, Frank Lamb, Howard Powell, John Spragers

**1967**

Best of Show—Edith Tadd Little Medal: Leslie Silva, Tampa

**Painting—Non-Objective**

- 1st—Leslie Silva, Tampa .....\$500.00
- 2nd—Hoyet Frier, Riverview .....300.00
- 3rd—Nadine Richards, Orlando .....200.00

**Awards of Merit—Paintings—\$50.00 each**

Norma Carlin, Miami, Bob Gelinas, Tampa, Dennis Johnson, Tampa

**Honorable Mentions—Painting**

Jean Martin, Lois Jean Brown, Carol Lee Bennett, Leonard Weinbaum

**Painting—Representational**

Gretchen Ebersol and Robert Singleton—Split 1st & 2nd monies (\$300.00 & \$500.00—\$400.00 ea.)

- 3rd—Jean Welch, Winter Park .....\$200.00

**Awards of Merit—Rep. Paintings—\$50.00 each**

Bill Orr, Altamonte Springs, Gene Samson, Sarasota, Frances Jacobs, Winter Park

**Honorable Mentions—Rep. Paintings**

Beverly Bunn, Gabriel Stevanov, Jane Gross, Jean Lake, Donald Allan, Carol King, Hal McIntosh, Virginia Valuzzi

**Water Color—Non-Objective**

- 1st—Fred Messersmith, DeLand .....\$200.00
- 2nd—James Brennon, Miami .....150.00
- 3rd—Charles Williams, Winter Park .....100.00

### **Honorable Mentions— W/C Non-Objective**

Dot Booth, C. H. Gripenburg, Claire Dorst, Brother Paul, Mildred Wyatt, Lily Chen, Constance Foster, Mona Jordan, Ellen Vaughn, Mary Wallace

### **Water Color Representational**

1st—Rita Shumaker, DeLand .....\$200.00  
2nd—Joel Reichard, Silver Springs .....150.00  
3rd—Lloyd Jordon, Orlando .....100.00

### **Crafts**

1st—Cynthia Bringle, Tennessee .....\$300.00  
2nd—Stan Walters, Maryland .....150.00  
3rd—Frank Colson, Sarasota .....100.00

### **Awards of Merit—Crafts—\$50.00 each**

Robert Hubbard, Jody Boulware, Sue Williams, Charlie Brown, Rita Shumaker, Charles Williams

### **Honorable Mentions—Crafts**

Donald Penny, Natile Lindner, Leslie Silva, Norma Kipnis, Janice Ring, Diana Barnes, Mary Lou Millins, Ruth Walters, Peter Mignel

### **Photography**

1st—Frank Lamb, Winter Park .....\$150.00  
Award of Merit: L. C. Davis, Winter Park .....50.00

### **Honorable Mentions—Photo**

Jim Notestein, Barbara Pietrzak, Frank Lamb, George Holtzclaw, Ray Wiley

### **Graphics and Drawings**

1st—Jeofery Dunn, Pensacola .....\$150.00  
2nd—Jeffrey Kronsoble, Tampa .....75.00  
3rd—Robert Skelly, Gainesville .....50.00

### **Awards of Merit—Graphics and Drawings—\$50.00 each**

Gretchen Ebersol, Mildred Lynch, Lydia Roberts, Jeffrey Kronsoble

### **Honorable Mentions—Graphics and Drawings**

Leon Theodore, Ray Wiley, Charles Williams, Toria Hubbard, Theo Opsakl, Steve Halford, Henery Geary, Lenord Winbaum, Marshall Lollmar, Grady Kimsey, Robert Huff

### **Sculpture**

1st—Sam Parker, Tampa  
2nd—Ronald Mitchell, Miami  
3rd—Lucius Salisbury, Boca Raton

**Honorable Mentions—Sculpture**

Robert Gelinas, William Westerman, Zorain Stevanov, Sam Parker, Natalie Lindmer

**1968**

Best of Show—Edith Tadd Little Medal: Janice Ring, Maitland  
**Best Display:** Susan Massey, Orlando .....\$50.00

**Painting—Non-Objective**

1st—Dot Booth, Winter Park .....\$500.00  
2nd—Emma Williams, Daytona Beach .....300.00  
3rd—William Willis .....200.00  
No honorable mentions

**Painting—Representational**

1st—Joel Durand, Detroit, Michigan .....\$500.00  
2nd—Fred Messersmith, DeLand .....300.00  
3rd—Gregory Jones, Lakeland .....200.00  
No honorable mentions

**Painting Awards of Merit—Rep.-\$50.00 each**

Katherine Rindge, Lee St. Leger, V. Sellers, Mickey Brandenberger, Bob Singleton, Wilber Wells

**Water Color—Non-Objective**

1st—Hanna Daniels, Winter Park .....\$200.00  
2nd—Bill Shirley, Gainesville .....150.00  
3rd—No award  
No honorable mentions

**Water Color—Representational**

1st—Lily Chen, Indialantic .....\$200.00  
2nd—Bea Nettles, Gainesville .....150.00  
3rd—Lois Brown, Alabama .....100.00

**Sculpture**

1st—Robert Huff, Tampa .....\$325.00  
2nd—Jerry Brownell, Maitland .....175.00  
3rd—Zorain Stevanov, Boca Raton .....125.00

**Honorable Mention—Sculpture**

Sufi Wagar Asmad, Gloria Berhow

**Graphics and Drawing**

1st—Jefrey Dunn, Gainesville .....\$150.00  
2nd—Robert Huff, Tampa .....100.00  
3rd—Maury Hurt, Orlando .....50.00  
No honorable mentions

**Graphics and Drawing Awards of Merit—\$25.00 each**

William Willis, Gretchen Ebersol, Bob Shelley, Grady Kimsey

**Photography**

- 1st—Robert Levin, Gainesville .....\$200.00
- 2nd—Kelly Holtsclaw, Auburndale .....100.00
- 3rd—Henry Rowland, Gainesville .....75.00

**Honorable Mentions—Photo**

John Angel, Brother Bernard, John Thorne, Jr., Frank Lamb, Robert Levin, Kathy Bonham, Barbara Pietrzal, Henry Rowland

**Crafts—Textiles**

- 1st—Charles Williams .....\$125.00
- 2nd—Sue Williams .....75.00
- 3rd—Edwina Bringle .....25.00

**Honorable Mentions—Textiles**

Cary Lamb, Rita Schumaker, Charles Williams, Jo Newman, Nancy McGee, Flo Hatcher, Gloria Ringland, Sue Williams, Edwina Bringle, Catherine Marony, Helen Davis, Tori Hubbard, Que Poole, Mrs. David Sykes

**Crafts—Ceramics**

- 1st—Mark Peiser, North Carolina .....\$250.00
- 2nd—Frank Colson, Sarasota .....175.00
- 3rd—Don Penny .....100.00

**Crafts—Open**

- 1st—Don Holiday .....\$125.00
- 2nd—Charles Williams .....75.00
- 3rd—Russell Briggs .....25.00

**Honorable Mentions—Crafts**

Ann Robinson, Ruth Walters, Mary Eidemiller, A. E. Bixenman, Stan Walters, Sylvia Hutchins, William Glover, Rowena Anderson, Charlie Brown, Frank Arnold, Bill Stubbs, Barbara Culbertson, Virginia Lee Davis, Wendy Alderman, Frank Colson, Robert Arnold, Judith Lietch, Peg Brunnings, Susan Massey, Mary Lou Mullin, Jane Peiser, Nite Platosh, Frank Shields, C. M. Copeland, Charlotte Vogel, Ed Water, Barbara Garrett, Jane Ammon, Carol Dufka, Norman Brumm, John Yeackle, Peter Niguel, Aleen Gottlib, Elinor Jenson, Robert and Martha Hubbard, Willie Esdale, Vy Blakely, Don Penny, Polly Mayer, Nick Nichols, Bryan Temple, Bel Platosh, Ron Propst, Gene Davidson, William Lattimer, Russell Briggs, Cynthia Bringle

**Crafts Awards of Merit—\$25.00 each**

Jo Newman, Rita Schumaker, Cynthia Bringle, Bryan Temple, Paul Hudgins

1969

**Best of Show (Purchase Award)**—Doug Prince,

U. of Florida .....\$750.00

**Best Display:** Jim Engleman, Maitland .....50.00

**Best of Painting:** Bob McGee, Winter Park .....500.00

**Awards of Merit—Painting—\$100.00 each**

Bob Singleton, Fred Messersmith, Katherine Rindge, John Hodge

**Honorable Mentions—Painting:**

Ralph Parker, Faye Dunn, John Hodge, Carol Lee Bennett,  
Stephen Holm, Fred Messersmith, Jeffrey Dunn, David Baker,  
Robert Hodgell, Bob Singleton

**Best of Water Color:** Dale Rayburn, U. of Mississippi ..\$500.00

**Awards of Merit—Water Color—\$100.00 each**

Fred Messersmith, Minton Gwaltner

**Honorable Mentions—Water Color:**

Lily Chen, Joel Reichard, Charles Williams, Minton Gwaltney (2)

**Best of Graphics and Drawings:** Jeffrey Kronsoble,

Tampa .....\$500.00

**Awards of Merit—Graphics and Drawings—\$100.00 each**

Dale Rayburn, Sandra Sellers, Robert Skelley, Hal McIntosh,  
Jeffery Dunn

**Honorable Mentions—Graphics and Drawings:**

Robert Skelly, Jeff Dunn, R. Marsh, Karen Reese, J. Kronsoble,  
Dayle Rayburn, Page Trotter, Bill Dunlap, Jerry Brownell, Steve  
Lotz, Steven Holm, Sandra Sellers, Elizabeth Hodgins, Charles  
Williams

**Best of Sculpture:** Bob Singleton .....\$500.00

**Award of Merit—Sculpture:** Karen Reese .....100.00

**Honorable Mentions—Sculpture:**

Clyde Ball, David Dye, Carl Schreck, Katherine Rindge, Larry  
Jones, Nadine Richard, Bill Dunlap, Jim Engleman

**Best of Photography:** Doug Prince .....\$500.00

**Awards of Merit—Photo—\$100.00 each**

Ernest Veal, Henry Rowland, Allan Brown

**Honorable Mentions—Photo:**

Betty McCarthey, Doug Prince, Brother Bernard, Wiley Bunn,  
Wade Swicord, Dennis Johnson, William Tschumy, Jr.

**Best of Crafts:** Charlie Brown .....\$500.00

**Awards of Merit—Crafts—\$100.00 each**

Janice Ring, Rita Schumaker, Ron Propst, Ed Walter, Frank  
Colson, Don Penny, Charles Williams

**Honorable Mentions—Crafts:**

Charles Adams, George Alexander, Elizabeth Bentley, Jack Brewer, Judith Brinkman, Gilliland Byard, Mary Coover, Virginia Davis, Aleen Gottlob, Gregory Jones, Polly Mayer, Kenneth McMillian, Nancy McGee, Martha Mood, Mary Mullin, Dorothy McKenna, Nick Nichols, Kathy O'Byrne, Don Penny, Janice Ring, Sue Williams, Neal Jowaisas, Barbara Garrett, Elinor Jensen, Jim Schietinger, Tori Hubbard

**1970**

- Best of Show:** Tied-Doug Prince and Kristine Kay-split \$750.00  
**Best Painting:** Dot Booth, Winter Park .....500.00  
**Awards of Merit—Painting-\$100.00 each**  
Dayle Rayburn, John Hodge, James Welborn, Donald McAdso, Joel Durand  
**Best of Water Color:** Eleen Vaughn, Orlando .....\$500.00  
**Awards of Merit—Water Color-\$100.00 each**  
Robert Brumbaker, T. A. Stravser  
**Best of Drawing and Graphics:** Kristine Kay .....\$500.00  
**Awards of Merit—Graphics and Drawing-\$100.00 each**  
Beth Ford, Jeffrey Kronsoble, Bob Singleton  
**Best of Sculpture:** Carl Schreck, Gainesville .....\$500.00  
**Awards of Merit—Sculpture-\$100.00 each**  
Roslyn Brown, Robert Hogetl, Carter McCaffery  
**Best Photography:** Doug Prince .....\$500.00  
**Awards of Merit—Photo-\$100.00 each**  
Jeffrey Kronsoble, Kristine Kay, Alan Brown  
**Best of Crafts:** No prize—the \$500.00 divided between Awards of Merit, plus \$100.00 each:  
Janice Ring, Mary Jane Harris, Charles Williams, Jane and Mark Peiser, Jerry Brownell, Gary Noffkee, Dottie McKenna, Mary Cover, Edwin Cook, Lutz  
**Best Display:** William Traxell, Jacksonville .....\$50.00

1971

- Best of Show:** Jeffrey Kronsoble, Tampa .....\$750.00
- Best Painting:** Alice Durrick, Lakeland ..... 500.00
- Best Sculpture:** James Schietinger, Tampa ..... 500.00
- Best Crafts:** Mark Peiser, North Carolina ..... 500.00
- Best Photo:** Robert Palzer, Tampa ..... 500.00
- Best Display:** Jones High School ..... 50.00

**Awards of Merit—\$100.00 each**

Sue Stofford, Margaret McCummons, Eric Marsh, Joe Crumley, Doug Pence, Brush March, David Kanidskey, Maury Hurt, Jim Oliver, Dot Booth, Minton Gwaltnez, Bob Singleton, Gretchen Ebersol, Ralph Wiley, John Craig, Carter McCaffrey, Janice Ring, Steven Lopson, Michael Lucus, Tyrone Dean Larson, Gary Noff-kee, Candance Schippnick, Ron Garfinkle, Charles Williams, Robert Manger, Jane Peiser, John Tilton, David Dye, Douglas Dewey, Kristine Kay

1972

- Best of Show:** John Tilton, Winter Park .....\$750.00
- Best Painting:** William Willis, Tampa ..... 500.00
- Best Graphics and Drawing:** Alan Brewster, Gainesville 500.00
- Best Sculpture:** Ronald Larned, Winter Park ..... 500.00
- Best Crafts:** John Tilton, Winter Park ..... 500.00
- Best Photo:** Oscar Bailey, Temple Terrace ..... 500.00
- Best Display:** Joan Toth, Winter Park ..... 50.00

**Awards of Merit—\$100.00 each**

Carlton Abbott, Gay Burke, Julia Claus, Judy Durick, Stephen Foreman, Shirley Gobble, Bud Gregory, Maury Hurt, Suzanne Herman, John Hodges, Skeets Hessenauer, Jeff Kronsoble, Julie Larson, Lawrence Lerfeld, Linda Menger, Fred Messersmith, Regina Medley, Carter McCoffrey, Donald McAdoo, Jane Peiser, Doug Prince, Nadine Richard, Janice Ring, Harriet Spleth, George Thiewes, Thomas Tarawski, Leila Yarbrough  
There are over 100 Honorable Mentions.

1973

**Best of Show:** (Purchase Award)—George Beasley,  
Georgia .....\$1000.00  
**Best Painting:** Larry Butcher, Michigan .....450.00  
**Best Graphics:** William Haney, U. of Tampa .....450.00  
**Best Sculpture:** Carl Andree, Georgia State .....450.00  
**Best Photography:** Robert Polzer, U. of Florida .....450.00  
**Best Craft:** Robert Marks, Coral Gables .....450.00  
**“Artist Award”:** Gregory Jones, Lakeland .....200.00  
**Best Display:** John Tilton .....50.00

**Awards of Merit—\$100.00 each**

David Baird, Jack Brewer, Craig Caldwell, Jeanne Chase, Anita Dawson, John Dunathan, R. C. Ferguson, Fred Hamburg, R. E. Hammond, Rick Hanks, Susanne Herman, Jeff Kronsoble, Ronald Larned, C. A. Coffrey, David Martin, Jane and Mark Peiser, Doug Prince, Eric Rosmoser, D. A. Silverman, Valfred Thelin, Richard Traweek, (2), Barbara Viehman, Dan Weaver

1974

**Best of Show:** (Purchase Award)—Susan Batori, Italy . \$1000.00  
**Best Painting:** Alice Durick, Jacksonville .....450.00  
**Best Sculpture:** Tom Vosmer .....450.00  
**Best Crafts:** James Schietinger .....450.00  
**Best Photography:** Tricia Sample, Gainesville .....450.00  
**Best Display:** Jim Engleman .....50.00

**Awards of Merit—\$150.00 each**

Alan Judge, Roberta Marks, Theo Janson, Doug Fagiana, Gilbert Johnson, Warren Hullo, Mark Peiser, John Byron, Glenn Eden, Orne Johnson, Lois Gilbert, Richard Mayberry, Robert Watson, Michese Beckman, Bonnie Gibbs, Delaney Jacobs, John Gurbacs, Pedro Perez, Corrine Workmaster, Thomas Daniel, Lorrان Mears, James McKinnes, John Dishman, Vernon Ezell, Gail Holliday, Richard Traweek

1975

- Best of Show: (Purchase Award)—Glen Eden, Atlanta, Georgia** .....\$1000.00
- Best Painting: Laura Hamblen, Georgia** ..... 450.00
- Best Graphics or Drawing: Phil Parker, Flagler Beach** .. 450.00
- Best Sculpture: James Schietinger, Tampa** ..... 450.00
- Best Craft: John Tilton, Winter Park** ..... 450.00
- Best Photography: Charles Parrish, Orlando** ..... 450.00
- Best Display: Jim Engelman** ..... 50.00

**Awards of Merit-\$100.00 each**

Kyra Hess, Bob Hellier, Robert Detamore, Bob Defrates, Leonard Fovela, Steve Kanko, Lorrان Mears, Beverly Brosius, Bill Hobby, Bob Polzer, E. Lorio, Connie Workmaster, Andrew Marks, Paula Blaschka, Barbara Viehman, Jim Engleman, Bobby Falwell, Jan Ring, Thomas Mann, Allen Bryan, Siven Stalman, Dot Booth, George Cuddeback, Fred Messersmith, Alice Durick, Dan Weaver, Kathran Siegel, Richard Hammond

**Honorable Mention**

(Photography): Joe Traina, Thomas Daniel, Suzanne Crosby, Richard Williams, John Jackson, Jack Breit, Jeffrey Reynolds, (Crafts): Jean Reese, William Bernstein, Mike Cyzychi, Peter Wreden, Molly Cowgill, Rudy Tell, B. Beaudreau, Ann Krupp, Shirley Gobble, Hanna Gabriel, Dean Johns, Katherine Bernstein, Mike Martin, Richard Hensley, Robert William Bartlett, Bunny McBride, Jane Peiser . . . (Painting): Mable Stevens, Jean Lake, Lucinda Carlstrom, Gregory Jones, Matthew Quayle, Michale VanHorn, Penny Cosentino, Laure Hamblen, Anne Ballou, Nancy Closson . . . (Sculpture): Peter Wreden, Todd Warner, (Ceramics): Eric Masden . . (Graphics): Marti Smith, Gerry Williamson, Sandra Marchetti, Barbara Brozik

1976

**Best of Show:** (Purchase Award)—Mark Peiser, North Carolina . . . . . \$1000.00

**Awards of Distinction-\$500.00 each**

William Bernstein, North Carolina, Bob Falwell, Illinois, Bill Long, St. Augustine, Kent Baker, Winter Park, Blair Closson, Indiana, William Hobby, Winter Park, George Cuddeback, Palm Bay, Jerald Mask, Georgia

**Awards of Merit-\$100.00 each**

Paula Blaschka, Phil Parker, 1st Grade Princeton Elementary School, Thomas Burke, Frank Rakonay, Suzanne Crosby, A. H. Sypher, George Darfus, Beverly Brosius, Sandy Epling, Andrew Marks, Warren Hallow, Kathran Siegle, Don Davis, Jane Peiser, D. Keator, John Byron, Dee Durkee, Jamie Davis, Robert Crystal, Molly Cowgill, Mike Martin, Sherrie Carris, Deborah Hildinger, Bob DeFrates

**Best Display Awards-\$50.00 each**

John Byron, Susan Crosby, William Hobby

1977

**Best of Show:** (Purchase Award)—Susan Camp Crosby, Tampa . . . . . \$1000.00

**Awards of Distinction-\$500.00 each**

Molly Cowgill, Virginia, Bill Long, St. Augustine, Jane Peiser, North Carolina, Mike Martin, Pennsylvania, Kent Baker, Winter Park, Anne Tomczak, Zephyrhills, Steven Fellerman, Connecticut

**Awards of Merit-\$100.00 each**

(Crafts): Andrew Marks, Edgar Hume, Harold Wessels, Sandy Epling, Auta Bragonza-Davis, Natalie Silverstein, Thomas Mann, John Byron, Steve Jepson, Kathran Siegel, Irving Slotchiver, Warren Hallow, Mary Lynn O'Shea, William Dexter, Marcella Dyer, Murray Tuckerman, (Photography): Bill Parish, Jack Breit, Lennie Bruno, Evelyn Burnes, Bill Hobby, Robert Polzer, Marlys Cox, Jim Cowart, Lorrann Mears, Michael Levine, Jim Abbott, Jim Megargee, . . . (Sculpture): Jan Ring, E. George Lorio, Bill Herb, . . . (Graphics and Drawings): Anne Ballou, Connie Workmaster . . . (Paintings): Henery Sinn, Adolph Rutkin

**1978**

**Best of Show:** (Purchase Award)—Bill Parrish (Photo),  
Orlando ..... \$1,000.00

**Awards of Distinction—\$500.00 each**

- Painting: Wayne Timm, South Miami
- Water Color: Brad Braune, Texas
- Graphic-Drawing: Richard Mayberry, N.Y.
- Mixed Media: Robert Watson, Delray Beach
- Sculpture: Dan Gunderson, DeLand
- Photography: Marcus Sharpe, Orlando

**\$250.00 each Awards:**

- Ceramics: Warren Hallow, Pa ..... Ron, Garfinkel, Maine
- Fiber: Joan Wilson, Miami ..... Bonnie Wicks, Ill.
- Open: William Dexter, Pa ..... Gale Silverblatt, Key West

**Awards of Merit—\$150.00 each:**

- Painting: Kerr Sivernell, Betty Levinson, Jeanne Maddox, Dot Booth, Sal Guastella, Ellen Plankey
- Graphic-Drawing: Gary Adams, Richard Mayberry, Unmarld Eitharld, Aina Parmalee, George Chrest
- Photography: Lennie Bruno, Jason Jones, Jack Breift, Alan Platzer (2), Stephen Danko
- Crafts: William Worcester, Dale Brownscombe, Michael Duvall, Bobby Falwell, Marty Schaerer, Michael Martin

**1979**

There will be many to choose from. Hope you have come to make your very own selection. The judges will make theirs, but too late to record in the "A Side Walk with the Art Festival." You will find that the Festival is not on the endangered species list as it marches on in March each year.

As you inch, squeeze, shove through the show, think as I do of the many drifting spring clouds that have passed above, of how many rain showers that have pounded and wet the show. There was at least one sun eclipse. Most of all remember the many artists who came to exhibit and all those who have come over the years to see and enjoy the Festival.

The Sidewalk Art Festival has seen 20 years complete its circle and begin again the sequence of out-of-door Festival days.

I have been there, and have recorded the history. You are there, hopefully to read it. I do hope we finish at the same time.

## JUDGES

**1960**

No judge .....Popularity Balloting

**1961**

Purchase Awards .....One popularity vote

**1962**

Purchase Awards

**1963**

Sponsor Awards: Florida Gas Co., W. P. Telephone Co., Sentinel Star, 1st National Bank of W. P., Tupperware, & Mrs. E. Eidlitz.

**1964**

Kenneth Donahue, Director of Ringland Museum, Sarasota, Florida. Author and Lecturer

James Camp, Curator of Galleries, University of South Florida

Hal Rigger, National known craftsman, Calif. Teacher and National juror

Children's exhibit, Karl Bolander and Fred Triplett

Judith Gefter, Graduate of Pratt Institute, N.Y.

**1965**

Gudmund Vigtel, Head of Atlanta Museum Art Assn. Former staff of Cocoran Gallery, Washington, D.C.  
Francis Merritt, Director of Haystack School of Crafts, Maine  
School Exhibits, Sue Williams and Joseph Mathieux

**1966**

Joseph Perrin, Director of Art Dept. Georgia State College. Consultant for Vincent Price Collection  
Robert Schageter, Director of Mint Museum, Charlotte, N. C.  
Jerry Ulsman, Director of Photography, University of Florida  
Earl McCutcheon, Head of Art Dept., University of Georgia.  
Author

**1967**

Dr. Lester Cooke, Curator of Painting, National Gallery of Art, Washington, D. C.  
Rose Slivka, Editor of Crafts Horizons Magazine  
Prof. Evon Streetman, Florida State University Art Dept.  
Carroll Clor, Nationally prominent artist

**1968**

James Johnson Sweeney, Director, Guggenheim Museum, International Art Expert, New York  
Beaumont Newhall, Director of Eastman Kodak Co.  
Charles Count, Nationally known craftsman, Georgia  
Elaine de Konning, Internationally known painter, NYC.

**1969**

Bartlatt Hayes Jr., Director of Addison Gallery of American Art, Phyllips Academy, Mass.  
Gudmund Vigtel, Director of High Museum of Art, Atlanta, Georgia  
Peter Buennell, Associate Curator, Dept. of Photography, Museum of Modern Art, New York  
David Scott, Director National Collection of Fine Art, Smithsonian Institution, Washington, D. C.

**1970**

Theodore Hallman Jr., Renowned craftsman, Calif.  
Harris Prior, Director of Rochester Memorial Gallery at University of Rochester, New York

James Brown III, Past President of Corning Glass. Director of Museum of Fine Arts, Richmond, Va.

Nathan Lyons, Former curator assistant at Eastman House

**1971**

Tracy Atkinson, Director of Museum of Milwaukee Art Center

Daniel J. Robbins, Director R. I. School of Design's Museum of Art

Aaron Siskind, Former Director of Institute of Design, Ill.

Paul J. Smith, Director of Contemporary Craft, New York

**1972**

Albert Christ-Janer, Author, Watercolor Painter

Herbert Cohen, Prior Director of Mint museum of Art, Charlotte, N. C.

Barbara Crane, Assistant Professor or Photography, Art Institute of Chicago

Betty Parsons, Watercolor and Sculpture Artist and dealer, N. Y.

**Slide Judges:**

J. Barden, Faculty at Ringland Art School

Benjamin Williams, Curator of N. C. Museum of Art

**1973**

John Peterson, Director of Galleries at Cranbrook Academy of Art, Bloomfield Hills, Mich.

Lee Witkin, Witkin Gallery, N.Y.

Ted Randall, College of Ceramics, Alfred University, Alfred, N. Y.

**Slide Judges:**

Ed Bramlette, Art Dept. Head, Dekalb College, Georgia

Richart Puckett, Director LeMoyne Art Foundation, Tallahassee, Florida

**1974**

Lloyd E. Herman, Administrator of 1st. National showing for American Creativity in Crafts, Designs and Decorative Art, Renwick Gallery

Dr. Evan Turner, Director of Philadelphia Museum of Art

Ms. Diane Kelder, Associate Prof. of Art History at Richmond College, City U. of N. Y.

**Same judges for slides**

1975

Ira Licht, Curator of Museum of Contemporary Art  
Paul J. Smith, Director of Museum of Contemporary Crafts  
National Exhibition Center of American Crafts Council, N.Y.  
Katherine Kuh, Art Editor of Saturday Review World Magazine

**Slide Judges:**

Paul J. Smith  
Ira Licht

1976

Susan E. Meyer, Editor and Chief, American Artist Magazine and  
Editorial Director of The Artist (British magazine for protecting  
artists)

Lois Moran, Director of Research for American Crafts Council,  
N. Y.

Brain Rushton, Head of Publication and Marketing Service, Brook-  
lyn Museum, N. Y.

**Slide Judges:**

Lois Moran  
Brain Rushton

1977

Judith Goldman, Free lance critic and Art consultant in N. Y.  
Former Print Curator, Whitney Museum

Susan Harder, Assistant Director of Light Gallery, N. Y.

Walter Nottingham, Professor, University of Wisc.

**Slide Judges**

Susan Harder  
Judith Goldman (cancelled due to illness)

1978

John Bullard, Director of New Orleans Museum of Art

Gudmund Vigtel, Director of High Museum of Art, Atlanta, Ga.

Charles Count, Craftsman, teacher, board of directors of American  
Crafts Council

Lowell Nesbitt, Internationally known painter and printmaker.  
Instructor at Baltimore Museum of Art

**Slide Judges:**

Doris Leeper  
Charles Count  
Gudmund Vigtel

**1979**

Dr. David Scott, Planning Consultant, National Gallery of Art,  
Washington, D. C.

Ray Pierotti, Director Arrowmont School of Arts and Crafts, and  
Prof. at University of Tenn.

Doris Leeper, American Sculptor, Painter and Printmaker

Virgil D. Cantini, Artist, Sculptor. Chairman of Dept. of Studio  
Arts, University of Pittsburgh

**Slide Judges:**

Dr. David Scott

Ray Pierotti

Doris Leeper

## OFFICERS . . . COMMITTEES COMMISSION . . . ASSOCIATES

### 1960

Jean Oliphant . . . . . Chairman  
 Robert Anderson . . . . . General Show Chairman  
 Darwin (Nick) Nichols . . . . . Treas.  
 Mrs. Keith Johns . . . . . Sec.  
 Mrs. Karl Bolander . . . . . Publicity  
 Betsy Burke . . . . . Children's Exhibit  
 Those present at initial meeting other than above:  
 Mrs. R. A. Holden (President Orlando Art Assn.), John Rung,  
 Helen Henderson, Ann Hubbard, Edith Tadd Little, Mrs. E. N.  
 Bates, Mrs. U. C. Weisner, Karl Bolander, Fritz Warneke, Mr. and  
 Mrs. Ed Poucher, Mrs. Robert Anderson, Edith Hufnagel, Don  
 Sills.  
 "Helpers" called in as assistants: Paula Girard, Mrs. Alden  
 Campbell, Mrs. C. O. Dickey, Frank Oliphant.

### 1961

Jean Oliphant . . . . . President  
 Robert Anderson . . . . . Show Chairman  
 Don Sills . . . . . Vice President  
 Mrs. Keith Johns . . . . . Sec.  
 Darwin Nichols . . . . . Treas.  
 Committees:  
 Reservations: Fay Johns, Mrs. Alden Campbell.

Poster: Mr. and Mrs. Walter Neals  
 Publicity: Mrs. Karl Bolander  
 Ballot Boxes: Gus Weinstein  
 Radio and TV: Anita West  
 Music: Mrs. Fred Owles, Chairman. Viola Mann Peters, Co-Chmn.  
 Mrs. Thomas Zimmerman.  
 Other reported "Workers":  
 Mrs. Robert Anderson, Mrs. T. R. Aaron, Paula Girard, Ed  
 Poucher, Mrs. L. T. Brereton, Helen Henderson, Mrs. R. P. Hub-  
 bard, Elizabeth Bentley.

**1962**

Jean Oliphant .....President  
 Vincent Palmer ..... General Chairman  
 Don Sills ..... Vice President  
 Mrs. Keith Johns .....Recording Sec.  
 Edith Hufnagel .....Corresponding Sec.  
 Darwin Nichols .....Treas.

**Committees:**

Publicity: Mrs. Phillip Tennant  
 School Exhibits: Fritz Warneke  
 Music: Viola Peters, Mrs. T. Zimmerman  
 Awards: Edith Hufnagel  
 "Helpers": Ed Poucher, Mrs. Alden Campbell, Mildred Lynch,  
 Elizabeth Bentley, Frank Oliphant

**1963**

Don Sills .....President  
 Co-Vice Chairmen .....June Fokcarelli and Caroline Ottman  
 Committees:

Reservations: Bea Johns  
 Publicity: Mrs. Robert Cummings  
 Refreshments: Lowell Lotspeich  
 Membership: Helen Henderson  
 School Exhibitions: Richard Weidley, Charlotte VanNymegen  
 Awards: Edith Hufnagel  
 Public Relations: Charles Gerhardt

**1964**

George Rackensperger .....President  
 Lowell Lotspeich ..... Vice President  
 Tony Ponticelli .....General Show Chairman

Mrs. Gordan Steele .....Recording Sec.  
Mrs. R. A. Holden .....Corresponding Sec.  
Dorothy Bolander .....Treas.

Committees:

Publicity: Mrs. James Hall

TV-Radio: Lee Litt

Magazines: Nancy McGee

School Exhibits: Richard Weidley

Awards: Edith Hufnagel

Registrations: Bea Johns

Beaux Arts Ball: Mrs. Richard Hart and Mrs. Jan McDonald

Decorations: Mr. and Mrs. Richard Webb

Membership: Helen Henderson

Music: Bill Royal, Walter Jensen

Concessions: Lowell Lotspeich, George Rackensperger

Boy Scouts: Rev. E. Patch

Board of Directors:

Jean Oliphant, Don Sills, Bea Johns, Nick Nichols, Fritz Warneke

Association Members:

Jean Tscherfinger, Aubry Pruitt, Elizabeth Bentley, Mrs. Charles

Loffgren, Mrs. Robert Knowlton, Col. Anthony Vassalo, Mrs.

Ernest Eidlitz, Mrs. Daniel Linhart, Fran Oliphant

Editor's Note: Additional Associate Members are listed above on committees.

**1965**

Lowell Lotspeich ..... President

Tony Ponticelli .....1st Vice President

Richard Weidley .....2nd Vice President

Richard Webb .....General Show Chairman

Mrs. John Neff .....Recording Sec.

Mrs. Gordan Steele .....Corresponding Sec.

Otto Souder .....Treas.

Lee Litt .....Assistant Treas.

Board of Directors:

Jean Oliphant, Bea Johns, Darwin Nichols, Fritz Warneke, George

Rackensperger, Violet Dunham, parliamentarian, Elizabeth

Bentley, historian

Committees:

Awards and Judges: Bea Johns

Reservations: Jean Oliphant

School Exhibits: Charlotte VanNymegen

Exhibition Chairman: George Rackensperger  
 Civic: Otto Souder  
 Boy Scouts: Rev. E. Patch  
 Publicity: Nancy McGee, Lee Litt, Mrs. James Hall  
 Music: Mrs. Clay Taylor  
 Jr. Service League (Hostesses): Mrs. Dan Linhart, Mrs. Robert Henns  
 Association Members:  
 Carolyn Webb, Ann Mayberry, Frank Oliphant, Bill Royal, Mrs. E. Neal, Tom Hurley, Duncan Sowles, Dave Calhoun, Don Sills, Wayne Beerbower  
 Editor's Note: Additional Association Members are listed above on committees.

**1966**

Richard Webb .....President  
 David Calhoun ..... General Chairman  
 Tom Hurley .....1st Vice President  
 Nancy Hall .....2nd Vice President  
 Mrs. Richard Hart .....Recording Sec.  
 Mrs. Gordan Steele.....Corresponding Sec.  
 Otto Souder .....Treas.  
 Rev. E. Patch .....Assistant Treas.  
 Violet Dunham .....Parliamentarian  
 Elizabeth Bentley .....Historian

**Directors:**

Edith Hufnagel, Jean Oliphant, Fritz Warneke, Lowell Lotspeich,  
 Darwin Nichols, Elizabeth Bentley

**Committees:**

Reservations: Carolyn Webb  
 School Exhibits: Charlotte VanNymegen  
 Awards: Lee Litt  
 Music: Maggie Rogers  
 Jr. Service League (Hostesses): Sarah Drummond, Mrs. Lowell Lotspeich

Display of 1966 Winners: Elizabeth Bentley

**General Membership:**

Mr. and Mrs. Karl Bolander, Aubery Pruit, Que Poole, Jerry Brownell, Jean Reese, Ann Mayberry, Vi Didea, Jan Ring, Gerry Shepp, Frank Lamb, John Armstrong, Tony Ponticelli, Duncan Sowles, Maury Hurt, Sue Williams, Violet Dunham, Pan Linhart, Joan Henns

**1967**

David Calhoun .....President  
 Gerry Shepp ..... General Chairman  
 Tom Hurley .....1st Vice President  
 Lee Litt .....2nd Vice President  
 Ann Mayberry .....Recording Sec.  
 Que Poole .....Corresponding Sec.  
 Otto Souder .....Treas.  
 Aubery Pruit.....Assistant Treas.

**Directors:**

Jean Oliphant, Bea Johns, Lowell Lotspeich, Elizabeth Bentley,  
 Fritz Warneke, Frank Lamb

**Committees:**

Awards: Que Poole

Reservations: Fritz Warneke

School Exhibits: Charlotte VanNymegen

Jr. Service League (Hostesses): Carol Lotspeich, Nancy Hall

**Association Members:**

Edith Hufnagel, Maggie Rogers, Tony Ponticelli, Vi Dieda, Jean  
 Reese, Grady Kimsey, Bill Royal, Walt Soreson, Mrs. Richard  
 Hart, Bill Orr, Jackie LeGette, Violet Dunham, Karl Bolander, Jan  
 Ring, Maury Hurt, Jack Turner, Duane Stark, Millicent Clark,  
 Rev. Patch

Editor's Note: Additional Associate Members are listed above on committees.

**1968**

Gerry Shepp .....President  
 Walt Soreson ..... General Chairman  
 Jack Turner .....1st Vice President  
 Grady Kimsey .....2nd Vice President  
 Millicent Clark .....Recording Sec.  
 Jean Reese .....Corresponding Sec.  
 Otto Souder .....Treas.  
 Elizabeth Bentley .....Historian

**Directors:**

Jean Oliphant, Jack Turner, Lowell Lotspeich, Elizabeth Bentley,  
 Frank Lamb

**Committees:**

Awards: Millicent Clark, Ann Mayberry, Elizabeth Bentley, Que  
 Poole, Bill Orr

Registrations: Frank Lamb, Jean Oliphant, Maureen Cimcock

Publicity: Jack Turner, Bill Orr, Col. L. C. Davis  
 Music and Dance: Bill Royal, Maureen Cimcock, Vi Didea  
 Decorations: Bruce Blackman, Ann Mayberry  
 Viewing: Lowell Lotspeich, Duane Stark, Bruce Blackman, Frank Lamb, Jean Reese  
 Sales Tax—Headquarters: Jean Oliphant, Elizabeth Bentley  
 Jr. Service League (Hostesses): Nancy Hall, Carol Lotspeich  
 Commission Members: Jack Turner, Walt Soreson, Bea Johns, Elizabeth Bentley, Otto Souder, Jean Oliphant, Frank Lamb, Lowell Lotspeich, Jackie LeGette, Maury Hurt  
 Association Members:  
 Maggie Rogers, Karl Bolander, Margaret Steele, Marie Rickter, Ann Killiany, Judy Ellis-Brown, Ruth Holmes, Calvin Lennox, Rod Reeves, Gayle Hamilton  
 Editor's Note: Additional Associate Members are listed above on committees.

**1969**

Gerry Shepp .....President  
 Jack Turner .....Vice Chairman  
 Millicent Clark .....Recording Sec.  
 Jean Reese .....Corresponding Sec.  
 Otto Souder .....Treas.

**Committees:**

Awards and Judges: Millicent Clark, Frank Lamb, Ann Mayberry, Vi Didea, Ruth Holmes, Jean Reese, Que Poole, Maggie Rogers  
 Registrations: Judy Ellis-Brown, Frank Lamb, Walt Soreson, Jackie LeGette, Ruth Holmes  
 Publicity: Ann Killiany, Bill Orr  
 Music and Dance: Bill Royal  
 Decorations: Bruce Blackman, Duane Stark  
 Viewing: Elizabeth Bentley, Lowell Lotspeich, Jean Reese, Maury Hurt  
 School Exhibits: Bud Lennox, Maury Hurt, Karl Bolander  
 Boy Scouts: Judy Ellis-Brown  
 Sales Tax—Headquarters: Jean Oliphant, Marie Rickter, Margaret Steele  
 Jr. Service League (Hostesses): Mrs. Dan Linhart, Mrs. William Harmon  
 Jr. Service League (Cafe): Mrs. Harold Williamson  
 General Membership: (not already listed)  
 Bea Johns, Nancy Hall, Lester Davis, Maureen Cimcock, Rod

Reeves, Gayle Hamilton

Commission Members:

Jean Oliphant, Frank Lamb, Jackie LeGette, Maury Hurt, Grady Kimsey, Elizabeth Bentley, Que Poole, Calvin Lennox, Lowell Lotspeich

Commission Members: (until)

1969	1970	1971
Oliphant	Shepp	Turner
Lotspeich	Clark	Souder
LeGette	Reese	Bentley
Hurt	Kimsey	Poole
		Lennox

**1970**

Jack Turner ..... Chairman  
 Frank Lamb ..... Vice Chairman  
 Mrs. John Holmes ..... Recording Sec.  
 Judy Ellis-Brown ..... Corresponding Sec.  
 Otto Souder ..... Treas.  
 Elizabeth Bentley ..... Historian

Committees:

Awards: Bud Lennox, Millicent Clark, Vi Didea, Elizabeth Bentley, Maggie Rogers

Registration: Bill Westerman, Judy Ellis-Brown, Kary Lamb, Anne Killiany

Boy Scouts: Judy Ellis-Brown

Decorations: Duane Starke, Bruce Blackman, Grady Kimsey

Entertainment: Lowell Lotspeich

Membership: Bud Lennox, Jean Reese, Ann Mayberry

Music and Dance: Bill Royal

Publicity: Gerry Shepp

Viewing: Que Poole, Kary Lamb, Ruth Holmes

School Exhibits: Jean Reese, Bud Lennox

Sales Tax—Headquarters: Jean Oliphant

Jr. Service League (Hostesses): Tinka Harmon

Jr. Service League (Cafe): Mrs. Jonine Hayes, Mrs. Richard Crowell

**1971**

Jack Turner ..... Chairman  
 Frank Lamb ..... Vice Chairman  
 Louise Cazal ..... Recording Sec.  
 Judy Ellis-Brown ..... Corresponding Sec.

Otto Souder .....Treas.  
 Elizabeth Bentley .....Historian

Committees:

Screening: Bill Westerman  
 School Exhibits: Marie Malpass  
 Sales Tax—Headquarters: Jean Oliphant  
 Publicity: Ann Mayberry, Jim MacMahon  
 Judges: Maggie Rogers  
 Program: Ann Brandt

Commission Members:

Gerry Shepp, Jean Reese, Elizabeth Bentley, Que Poole Thorm,  
 Lowell Lotspeich, Marie Malpass, Bill Westerman, Ann May-  
 berry, Jim MacMahon

Association Members:

Jackie LeGette, Bill Royal, Marena Grant, Rosemary Gillett,  
 Gretchen Hobby, Keith Reeves, Claire Sorrells, Marney Coleman,  
 Bill Orr, Bruce Blackman, Kary Lamb, Tinka Harmon, Martha  
 Larson, Bobby Green

Editor's Note: Additional Associate Members are listed above on  
 committees.

**1972**

Lowell Lotspeich ..... Chairman  
 Keith Reeves .....Vice Chairman  
 Marena Grant .....Recording Sec.  
 Gretchen Hobby .....Corresponding Sec.  
 .....Treas.  
 Elizabeth Bentley .....Historian

Committees:

Registrations: Martha Larson  
 Judges: Marena Grant  
 School Exhibits: Marie Malpass  
 Sales Tax: Jean Oliphant  
 Headquarters: Gerry Shepp  
 Publicity: Jim MacMahon  
 Screening: Gretchen Hobby  
 Entertainment: Ann Brandt  
 Awards: Don Duer

Association Members:

Judy Ellis-Brown, Frank Lamb, Ann Mayberry, Jean Reese, Que  
 Thorm, Bill Westerman, Jane Newton, Bill Orr, Claire Thompson,  
 Jackie LeGette, Maggie Rogers, Rosemary Gillett, Marney Cole-  
 man, Bruce Blackman, Erik Larson, Bobby Green, Bill Harmon,

Jack Dunathan, Ron Clemmer, Mrs. James Albritten, Mrs. Nils Schweitzer, Frank Sheehy, Bill Hobby, Bill Royal

Commission Members: (until)

<b>April 1972</b>	<b>April 1973</b>	<b>April 1974</b>
Ellis-Brown	MacMahon	Brandt
Grant	Malpass	T. Harmon
Lamb	Mayberry	G. Hobby
Lotspeich	Reese	Reeves
Westerman	Shepp	Thorm

**1973**

Lowell Lotspeich ..... Chairman  
 Keith Reeves ..... Vice Chairman  
 Ann Brandt ..... Recording Sec.  
 Gretchen Hobby ..... Corresponding Sec.  
 Tinka Harmon ..... Treas.  
 Elizabeth Bentley ..... Historian

Committees:

Viewing: Don Duer, Bill Hobby, Bill Westerman

Registration: Karen Albritton, Gretchen Hobby

Applications: Martha and Erik Larson

Screening: Ann Mayberry

Judges: Frank Sheehy

Awards: Ann Brandt

Public Relations: Billie Heller

School Exhibits: Jean Redman

Music-Dance: Ted Bratches

Children's Workbench: Wally Kirkpatrick

Boy Scouts: Judy Ellis-Brown

Jr. Service League: Ann Tuttle

Winter Park Merchants: Louise Peterson

Sales Tax—Headquarters: Jean Oliphant

Press Book: Elizabeth Bentley

Commission Members: Ralph Bagley, Don Duer, Bill Jenkins, Erik Larsen, Marie Malpass, Ann Mayberry, Jean Oliphant, Jean Reese, Gerry Shepp, Que Thorm

Commission Members: (until)

<b>May 1973</b>	<b>May 1974</b>	<b>May 1975</b>
Duer	Brandt	Bagley
Malpass	G. Hobby	Jenkins
Reese	B. Hobby	E. Larsen
Shepp	Reeves	Lotspeich
Mayberry	Que Thorm	Oliphant

Association Members:

Rosemary Gillett, Bill Orr, Howard Cambell, Ron Clemmer, Marney Coleman, Jack Dunathan, Bobby Green, Frank Lamb, Jackie LeGette, Jane Newton, Joan Partington, Maggie Rogers, Beverly Schweitzer, Claire Thompson

Editor's Note: Additional Associate Members are listed above on committees.

1974

Keith Reeves ..... Chairman  
Erik Larsen ..... Vice Chairman  
Martha Larsen ..... Recording Sec.  
Gretchen Hobby ..... Corresponding Sec.  
Bill Hobby ..... Treas.  
Elizabeth Bentley ..... Historian

Committees:

Registration: Jack Dunathan, Ann Mayberry, Jane Newton, Keith Reeves, Wally Kirkpatrick, Jean Oliphant, Joy Brophy, Gerry Shepp, Judy Ellis-Brown

Applications: Erik Larsen, Jean Partington, Carol Bechtel, Jay Brophy, Jane Newton

Screening: Bill Hobby, Karen Sochar, Carol Bechtel, Ann Mayberry, Patricia Fawsett, Judy Ellis-Brown, Jay Brophy

Judges: Gretchen Hobby, Gerry Shepp

Awards: Martha Larsen, Gerry Shepp, Bill Hobby, Don Duer, Jackie LeGette, Frank Sheehy, Beverly Schweitzer

Public Relations: Billie Heller, Ted Batcher, Hattie Wolf, Kenna Kirkpatrick, Karen Sochar

Viewing: Sally James, Judy Ellis-Brown, Bill Hobby, Marie Malpass

School Exhibits: Bill Jenkins, John Williams

Entertainment: Maggie Rogers, Bill Royal

Food Concessions: Keith Reeves, Bill Jenkins

Boy Scouts: John Williams

Children's Workshop: Kenna Kirkpatrick, Hattie Wolf, Wally Kirkpatrick

Brochure: Wally Kirkpatrick, Billie Heller, Don Duer

Festival Map: Erik Larsen, Gerry Shepp, Keith Reeves

Sales Tax—Headquarters: Jean Oliphant, Jackie LeGette

Press Book: Elizabeth Bentley

**Commission Members:**

Ted Batcher, Jack Dunathan, Billie Heller, Bill Jenkins, Wally Kirkpatrick, Lowell Lotspeich, Jean Oliphant, Joan Partington, Gerry Shepp, Que Thorm, Elizabeth Bentley

**Commission Members: (until)**

**May 1974**

Dunham  
G. Hobby  
B. Hobby  
Reeves  
Thorm

**May 1975**

Heller  
Jenkins  
E. Larsen  
Lotspeich  
Oliphant

**May 1976**

Batcher  
Kirkpatrick  
M. Larsen  
Partington  
Shepp

**Association Members:**

Ken Ayala, Howard Cambell, Marney Coleman, Rosemary Gillett, Beverly Schweitzer, Frank Sheehy, Bill Westerman

**1975**

Keith Reeves ..... Chairman  
Erik Larsen ..... Vice Chairman  
Martha Larsen ..... Recording Sec.  
Gretchen Hobby ..... Corresponding Sec.  
Bill Hobby ..... Treas.  
Elizabeth Bentley ..... Historian

**Committees:**

Applications: Jack Dunathan, Gerry Shepp, Erik Larsen

Registration: Grady Kimsey

Screening: Don Duer, Bill Jenkins

Judges-Awards: Gretchen Hobby, Carol Bechtel

Publicity: Carol Moore

Viewing: John Williams

Headquarters—Tax: Jean Oliphant, Elizabeth Bentley

**Commission Members:**

Don Duer, Bill Jenkins, Grady Kimsey, Wally Kirkpatrick, Martha Larsen, Jackie LeGette, Elizabeth Lott, Warren Sullivan, John Williams

**Commission Members: (until)**

**May 1975**

Heller  
Jenkins  
E. Larsen  
Lotspeich  
Oliphant

**May 1976**

Kirkpatrick  
M. Larsen  
Partington  
Shepp  
Williams

**May 1977**

G. Hobby  
LeGette  
Lott  
Kimsey

Association Members:

Jay Brophy, Maggie Rogers, Judy Ellis-Brown, Patsy Fawsett, Marie Malpass, Ann Mayberry, Kenna Kirkpatrick

Editor's Note: Additional Associate Members are listed above on committees.

1976

- Erik Larsen ..... Chairman
- Gerry Shepp ..... Vice Chairman
- Joan Partington ..... Recording Sec.  
(Marie Malpass, when Partington resigned)
- Gretchen Hobby ..... Corresponding Sec.
- Jean Oliphant ..... Treas.

Committees:

- Applications: Jack Dunathan, Joan Partington
- Registrations: Grady Kimsey
- Screening: Don Duer, Bill Jenkins
- Public Relations: Carol Moore
- Judges-Awards: Gretchen Hobby, Carol Bechtel
- Viewing: John Williams, Don Duer
- Food Concessions: Erik Larsen
- Entertainment: Maggie Rors
- Brochures: Bill Parrish
- Schools: Elizabeth Lott
- Children's Workshop: Randy Lallement, Hattie Wolf
- Boy Scouts: John Williams
- Poster Sales: Wally Kirkpatrick
- Headquarters: Jean Oliphant, Elizabeth Bentley
- Sales Tax: Jean Oliphant
- Press Book: Elizabeth Bentley
- Commission Members:  
Don Duer, Bill Jenkins, Grady Kimsey, Wally Kirkpatrick, Martha Larsen, Jackie LeGette, Elizabeth Lott, Warren Sullivan, John Williams

Commission Members: (until)

May 1976	May 1977	May 1978
Kirkpatrick	G. Hobby	Duer
Shepp	Kimsey	Oliphant
M. Larsen	LeGette	Jenkins
Partington	Lott	E. Larsen
Williams		Sullivan

Association Members:

Jay Brophy, Hoyt Edge, Judy Ellis-Brown, Jim Fosgate, Rose-

mary Gillett, Billie Heller, Texan Ivy, Linda Lamons, Ann Mayberry, Frank Sheehy, Karen Sochar, George Sprinkler, Richard Summers

Editor's Note: Additional Associate Members are listed above on committees.

**1977**

Erik Larsen ..... Chairman  
 Gerry Shepp ..... Vice Chairman  
 Marie Malpass ..... Recording Sec.  
 Gretchen Hobby ..... Corresponding Sec.  
 Jean Oliphant ..... Treas.  
 Elizabeth Bentley ..... Historian

Committees:

Applications: Joan Partington, Linda Lamons

Awards: Carol Bechtel, Leigh Gill

Children's Workshop: Ruth Weidenheimer, Richard Summers

Demonstrations: Jay Brophy

Entertainment: James Wayne

Food Concession: Erik Larsen, Gerry Shepp

Poster-Brochure (1977) Bill Parrish .....(1978) Texan Ivy

Public Relations: Randy Lallement

Screening: Bill Jenkins, Ann Mayberry

Volunteer Coordinator: Jackie LeGette

Headquarters—Sales Tax: Jean Oliphant, Elizabeth Bentley

Judges: Louise Peterson

Membership: Gerry Shepp

Registration: Bill Parrish

Viewing: John Williams

Schools: Elizabeth Lott

Commission Members:

Elizabeth Bentley, Don Duer, Bill Jenkins, Grady Kimsey, Martha Larsen, Elizabeth Lott, Marie Malpass, Warren Sullivan, John Williams

Commission Members: (until)

**May 1977**

Bentley  
 G. Hobby  
 Kimsey  
 Lott

**May 1978**

E. Larsen  
 Oliphant

**May 1979**

M. Larsen  
 Malpass  
 Shepp  
 Williams

Association Members:

Jack Dunathan, Judy Ellis-Brown, Jim Fosgate, James Ferguson, Rosemary Gillett, Dian Hatard, Sally James, Nancy Long, Ann

Mayberry, Ron Moyer, Otto Souder, George Sprinkler  
Editor's Note: Additional Associate Members are listed above on committees.

### 1978

Gerry Shepp ..... Chairman  
John Williams ..... Vice Chairman  
Linda Lamons ..... Recording Sec.  
Ann Mayberry ..... Corresponding Sec.  
Jean Oliphant ..... Treas.  
Elizabeth Bentley ..... Historian

#### Committees:

Applications: Pat Below, Jack Dunathan, Sally James, Margaret McMillian, Bill Parrish, Fuller Brown, Gretchen Hobby, Nancy Long, Ann Mayberry, Jeane Scarbrough, Linda Lamons, Chmn.

Registration: Gretchen Hobby, Jack Dunathan, Linda Lamons, Margaret McMillan, Pat Below, Virginia Pope, Erik Larsen, Bill Parrish, Charles Illian, Ann Mayberry, Chmn.

Screening: Linda Lamons, Martha Larsen, Ann Mayberry, Jackie LeGette, Barbara Garwood, Erik Larsen, Marie Malpass, Jean Oliphant, Elizabeth Bentley, Gretchen Hobby, Chmn.

Notification: Virginia Pope, Martha Gault

Awards: Charlotte Everback, Martha Larsen, Virginia Pope, Linda Lamons, Chmn.

Public Relations: Martha Larsen, Dick Cornell, Jean Oliphant

Headquarters: Jean Oliphant, Marie Malpass, Virginia Pope

Viewing: Marie Malpass, Leonard Hamilton, Sally James, Pat Below, Margaret McMillian, Otto Souder, Dick Cornell, Ann Clement

Schools: Ann Clement, Leon Theodore

Entertainment: James Wayne, Guy Butler, Jack Dunathan

Membership: John Williams, Marie Malpass, Warren Sullivan

Food Concessions: John Williams

Demonstrations: Barbara Garwood, Lee Nesler

Poster/Brochure: Gerry Shepp, Gretchen Hobby

Judges: Gerry Shepp

Children's Workshop: Ruth Weidenheimer, Ann Clement

Commission Members:

Elizabeth Bentley, Martha Gault, Gretchen Hobby, Erik Larsen, Marie Malpass, Virginia Pope, Marge Warden

Commission Members: (until)

May 1978	May 1979	May 1980
Lamons	M. Larsen	Bentley
E. Larsen	Pope	Gault
Oliphant	Shepp	G. Hobby
	Malpass	Mayberry
	Warden	Williams

Association Members:

Jay Brophy, Guy Butler, Rose Gillett, Texan Ivy, Elizabeth Lott, Lee Nesler, Louise Paterson, Jeane Scarbrough, Otto Souder, Richard Summers

Editor's Note: Additional Associate Members are listed above on committees.

1979

Gerry Shepp ..... Chairman  
John Williams ..... Vice Chairman  
Linda Lamons ..... Recording Sec.  
Gretchen Hobby ..... Corresponding Sec.  
Jean Oliphant ..... Treas.  
Elizabeth Bentley ..... Historian  
Staff Member (Parks Dept.) ..... Gene Holt  
Committees:

Registration: Leonard Hamilton, Gretchen Hobby, Ann Mayberry, Elizabeth Bentley, Virginia Pope, Pat Phaneuf, Pat Below, Julia Lemon, Lee Nesler, Leon Theodore, Sally James, Bruce Cucuel

Schools: Ann Clement, Leon Theodore

Entertainment: Dick Cornell, Mary K. Scott

Applications: Linda Lamons, Gretchen Hobby, Gerry Shepp, Joanne Richart, Charles Richart, Charles Illian

Children' Workshop: Ann Clement, Ruth Weidenheimer

Volunteer Coordinator: Elizabeth Lott, Marge Warden (Poster Sales)

Viewing: Marie Malpass, Sally James, Leonard Hamilton, Phyllis Englander, Bruce Cucuel, Pat Below, Dudley Hale

Screening: Ann Clement, Lee Nesler, Jean Oliphant, Pat Phaneuf, Elizabeth Bentley, Leonard Hamilton, Bob and Julia Lemon, Bruce Cucuel, Gretchen Hobby, Charlotte Everbach

Judges: Gerry Shepp (1979), Charlotte Everbach (1980)

Awards: Linda Lamons, Jeane Scarbrough, Bob Lemon, Charlotte Everbach, Bruce Cucuel, Carole Morland

Public Relations: Larry Bucking, Bill Parrish, Phyllis Englander, Charlotte Everbach, Jim Franco

Food Concessions: John Williams  
Membership: John Williams, Jean Oliphant, Marie Malpass  
Poster (1980): Gretchen Hobby, Gerry Shepp  
Notifications: Gretchen Hobby, Carole Morland, Pat Phaneuf  
Demonstrations: Barbara Garwood, Richard Summers  
Headquarters: Jean Oliphant, Elizabeth Bentley, Virginia Pope,  
Martha Gault

Publication of the Festival History: Leonard Hamilton

Commission Members:

Elizabeth Bentley, Bruce Cucuel, Charlotte Everbach, Martha  
Gault, Marie Malpass, Ann Mayberry, Carol Moreland, Virginia  
Pope, Marge Warden

**May 1979**

Pope  
Shepp  
Malpass  
Warden  
Hale

**May 1980**

Bentley  
Gault  
G. Hobby  
Mayberry  
Williams

**May 1981**

Cucuel  
Everbach  
Lamons  
Morland  
Oliphant

Associate Members:

Kathy Adams, Guy Butler, Richard Cornell, Jack Dunathan,  
Texan Ivy, Jackie LeGette, Nancy Long, Margaret McMillen,  
Louise Peterson, Joanne Richart, Otto Souder, James Wayne

Editor's Note: Additional Associate Members are listed above on  
committees.

Special Acknowledgments:

Two "Non-Festival Members" who edited the manuscript  
Eloise Cozens Henderson, Author, Radio Broadcaster, Newspaper  
Columnist and fellow Pen Woman

Dan Buell, a special friend of both this author and the Festival  
The Winter Park Land Co. generously donated the appearance of  
the Florida Symphony for the 20th celebration of the Winter Park  
Sidewalk Art Festival.

Cover poster photographs: William M. Hobby

*About the author:*



Elizabeth Bradley Bentley has been a participating, working member of the Sidewalk Art Festival almost since its inception. Having been a spectator that first year in 1960, she immediately wanted the "facts" about this show. At that time she was president of the art section of the Maitland Association of Fine Arts and was constantly on the alert for the "in" place for her artist members. The handful of prime movers for the show were looking for folks who felt as they did and accepted her offer to participate both as an artist and working member.

As an artist she says that she is mostly self-taught. Mainly her forte is china painting (an almost lost art). After a brief study with private teachers to learn the principles of applying paint, firing of

work, and the "where-to-get" supplies needed, she developed what some have dubbed "A-La-Lib" technique of china painting.

Born in Greenville, South Carolina, she came to Florida in 1947. Attended Stetson University, DeLand, as a special student where she studied fashion design, illustration, drama and interior design. Later she owned and operated a prestigious gift shop. In 1953 she married attorney Gilbert Bentley and moved to Maitland, Florida.

Her interest in art led to a busy life in the local area and soon, on the national level with The National League of American Pen Women where she served two terms as National Art Chairman. She also served the Pen Women as Branch President, Florida Conference Chairman, Vice President and President of the State. For the past three terms, she has been the National Art Advisor for the League and Chairman of the National Art Fund (which is a fund to aid artists who are selected to exhibit at the Biennial held every other year).

She has exhibited at the Kennedy Center, Washington, D. C., many Florida outdoor shows, galleries, museums, shows in South Carolina, North Carolina, Arizona, Colorado, Illinois, and others. She has been an award winner in shows throughout the states, and her work is in many private collections. Eight of her china paintings are in the DeGrummond collection at the University of Mississippi, a complete set of china (twelve of each place setting) at the Pen Arts Building, Washington, D. C.

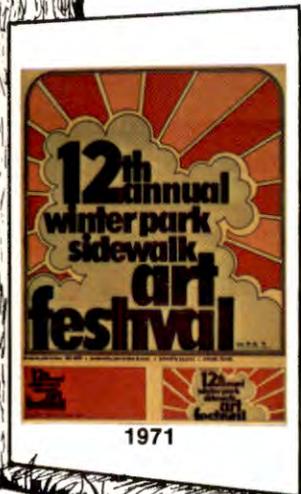
A popular speaker and lecturer, Mrs. Bentley has been key note speaker at banquets, clubs and art organizations.

Her art work and writings have appeared in the Pen Woman Magazine and newspaper articles. She taught china painting at the Maitland Civic Center and Senior Citizens of Orlando. Served the Sidewalk Art Festival as committee chairmanships, boards, city commission and participating artist.

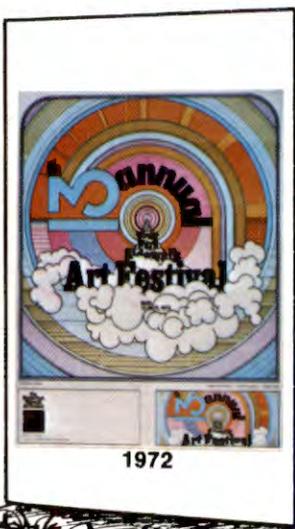
She says her greatest hope is to have the ability to inspire others in their talents, and expresses her philosophy this way: "No life has true value unless it is shared. I deeply feel the responsibility and awareness of human value. I'm never afraid to say what is in my heart. It could release a spark that becomes a flame for persons I love (or hardly know), and could warm their hearts."

Art has become a way of life for this jet-energized, super-organized artist, whose color is busy.

From some of her diversified background in the arts, she has compiled factual research and her personal memories into this book about the Winter Park Sidewalk Art Festival.



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