

FREE!



Street Art News

Volume I Issue 5 LATE - SUMMER EDITION © The San Francisco Street Artist Guild, 1975

CASTRO ST. FAIR

20,000 Sunday sunners boogied as Sylvester and His Hot Band sizzled, belly dancers wriggled, jugglers juggled and Beach Blanket Babylon went Bananas on two mellow blocks of Castro Street Sunday. The occasion was the Second Annual Castro Village street fair, that paragon of merchant/artist symbiosis.

The festival, held on Castro St. between Market and 19th, was to begin at noon, but by eleven the block was already teeming with carousers under a hot August sun. They found almost 150 booths offering art, crafts, and homemade food. There were also three bandstands ready for an afternoon of free entertainment, supplemented of course by street dancers, jugglers, mimes and musicians, plus Polk Street's most outrageous drag queens.

By noon the fair was in full boogie; new arrivals quickly picked up on the carnival atmosphere, breaking out wide smiles and moving to the nearest music. Dozens of neighbors hung out of their second story windows, many of which were decorated with balloons and streamers; one long silk and satin banner, suspended from a flat above the Eureka Arcade, warned: "An Army Of Lovers Shall Not Fail". The festivities overflowed into the street's bars and shops, many of which stayed open for the Sunday fair and did a holiday business. Onstage there was soul, folk, and rock music from 5 area bands, readings by San Francisco poets, and hours of theater ranging from "Roll Over Alice", a space rock opera by Up In The Air, to "Beach Blanket Babylon Goes Bananas", a Dada musical revue. At 19th St. the Kos Kadas bellydancing troupe amazed with a performance on a hand-held tightrope, while at Market St. the Wonder Follies Magic Circus kept hundreds laughing with a stone circus patter and slick tricks.

At three the police made an attempt to clear the street for Muni, maintaining that the permit had expired. They were unsuccessful and the party went on past five.

"What are you going to do with 20,000 dancing people?" shrugged a cop good-naturedly.

(continued on back page)



Tricky Dick makes a surprise appearance at the Castro Street Fair.

photo by Emily Kretz

MERCHANTS FOR STREET ARTISTS

Dear Street Artists:

The Visitation Valley Merchants Association is planning a sidewalk sales and festivities once or twice a month for the next six months, beginning September 6, 1975.

To kick off our first attempt we would like to include members of the San Francisco Street Artist Guild. It is our feeling that the street artists are essential to round out the activities of the day. They provide a unique attraction not found in this area of the city. We expect a substantial turnout of our community, especially to this Visitation Valley first. Our publicity committee is currently contacting the news media and will be covering the community with handbills and posters.

We look forward to your organization joining our organization for this affair.

Sincerely,
Jack Creighton
President,
Visitation Valley
Merchants Assoc.

LIFE AMONG THE SAVAGES

or How to Become a Street Artist in 10 Easy Lessons

I, Jerico Lemoldo, take pen in hand to describe the foundation of my Pleasant... Joyful... My... well anyway the Being I am today.

WHAT IS A PAUL THOMAS? or SANDSTORMS IN MONTEREY, I CAN'T FIND MY DISPLAY.

After riding off into the sunset from Bryon I realized that things must get better, or else a job I must get ("Look, Martha, another unemployed hippie!") As mentioned, Mr. O'Cheddar after the traumatic shock of Bryon (Imagine, Bankrupt in Bryon) retired from the streets and went on Sabbatical for three years so I could not follow his example or even ask his advice (Even then I hadn't learned it was not the swiftest thing to ask O'Cheddar's advice). So I turned (as multitudes of others did) to the Promotors of Fairs.

At that time a number of craftspersons and also a number of not-craftspersons decided that it was easier to make money off the craftspersons than off the public - or in some cases both. This was all very good except when the Promotors would charge a fee and not advertise with the result that when the craftsperson would show up the customers would not (e.g. Mortimer Peacemeadow once promoted a show in a shopping center without even consulting the merchants there and hence no customers, and no craftspersons since the merchants said, "Move!" (Honestly Mortimer has improved but in those days it was hectic.)

Paul Thomas was one of the original promotors and had a number of good locations tied up by the time I started fairs so to him I went - The first thing I learned about P.T. (as he is jovially known) is that unless he needs you - you don't get into his fairs. At that time I was still doing painted rocks and shell jewelry and after calling him for two months finally got an appointment to see him (screen my stuff). Before he was always too busy and his shows were full. So anyway he looks at my stuff, says "Isn't that cute! Can you do a fair in Monterey?"

"Gosh Yes" I replied (thinking "Wow, getting into a PT show

and he likes my stuff"). Later I found out he was supposed to supply 200 craftspersons and only had 125 and he was accepting any and every body. But off to Monterey I went. (Monterey is a very pretty area and they had a great free camp grounds there) and PT assigned me my spot. (You must understand that if PT likes you you get a good spot, if he doesn't like you or doesn't know you you get the leftovers - in this case the middle of a dirt field or so it seemed - What Paul Thomas did was to assign all the spots on the concrete to those he liked, assign all the spots on the perimeter of the dirt area to those he didn't like and put the people (customers) in the center of the dirt--- of course the disliked people knew PT and didn't show up leaving us new ones in the middle of nowhere.

Then the wind came up and the dust and and 20 feet away I couldn't see my stand and over it crashed and to be back in San Francisco and... But wait I thought why not move to the shelter of yon trees? So off I trotted (my running is slowing down) to P.T. "Mr. Thomas, can I move my stand?" I inquired.

"No!"

"No? Why?"

"Because I assigned all the spots!"

"But there is no one there," I pointed out.

"Once I assign a spot it is permanent."

"But my stand is blowing over."

"You should have been prepared," he said. What are you a troublemaker? If you want to work my shows you better stop rabble rousing."

"Yes sir," I said as I backed out of his presence. After an hour of trying to find my stand in the dust storm, I tripped over it and decided if I couldn't see it - PT couldn't see me move it. So under the cover of the wind and dust I moved to a safer spot closer to the customer flow where I commenced to sell something. The wind also erased all of PT's markings as to spots. So later when PT came by he asked how I was doing in my spot. He didn't notice the difference.

"Fine," I said.

"See, just follow the rules and you'll do great," he said as he wandered off. So I stayed and made the rent for that month.

next: THE EMBARCADERO REVISITED or PLEASE MR. VIGILANTE I DID MAKE IT MYSELF.



photos by Ron Mathiasen

NATION RALLIES BEHIND AHJ

BY RON MATHIASEN

It's a hot summer morning and you're driving to work in Indianapolis. Out of the blue sky, the DJ starts rapping with the Automatic Human Jukebox over 2000 miles away in San Francisco. The conversation is far-out-of-sight as Grimes Poznikov tells about his trip with San Francisco's mercantile dominated policies and the City's bureaucratic circus (along with a pitch for the Society for the Advancement of Non-Verbal Communication). Then you are treated to a rendition of "I Left My Heart in San Francisco" from his famed trumpet played over the telephone.

Such has been the life of our hero, the "anarchist musician."

It all started in a harmless way one Wednesday morning when reporter Carol Pogash of the San Francisco Examiner came down to Beach and Larkin to do a story on the Automatic Human Jukebox and its creator, Grimes. So unique a character was our hero and his philosophy that

the interview went on for over an hour. The following Monday her excellent story ran on page 2, along with a picture of Grimes "doin' his thing" to the amusement of the tourists. The article informed the City and the Bay Area about Grimes' licensing problems. But that was only the beginning.

AP and UPI picked the story up and ran it on the overnight wires nationwide. Editors and broadcasters loved it. AHJ became a cause celebre and he was never to set his alarm clock again. He got calls and interviews from various parts of the country. UPI radio dispatched KFRC to do a story for a national feed. KNOX in St. Louis called its sister CBS station here asking how to find Grimes. Another St. Louis station also called.

A national crew from Public Broadcasting System flew out the next day from New York to do a story on Grimes and the AHJ. They almost panicked when they couldn't find him on Beach Street. (That

was the day Grimes and Jukebox were being wheeled into the Registrar of Voters office in City Hall to deliver the petitions.) A few days later they hired Grimes, Box and all, and shot over 2,500 feet of film for a one hour program called "It's a living," a new series to debut this fall on PBS.

Incoming tourists were hep to what was going on. One little girl was running down Beach Street yelling, "Mommy, Mommy, I found the automatic Human Jukebox!" No doubt she later played "Puff The Magic Dragon," which is a favorite among the small tots. One tourist handed Grimes the front page of the Omaha World Herald which ran a story titled: "Human Jukebox puzzles City." It mentions his trip, arrest, and goes on about how the City doesn't know how.

The following week, the L. A. Times ran a front-page scoop on the Jukebox. "S.F. Seeking to Pull Jukebox's Plug, But Street Musician Fights

Back," read the title. A reporter from the Miami Herald came to Beach Street to interview Grimes. Street Art News received a phone-call from WNAP radio in Indianapolis, with a voice at the other end saying, "Um...I... know this must be a silly question, but you couldn't by any chance tell me how to get ahold of the Automatic Human Jukebox?"

From New York to Seattle, they comment on the story. Grimes has even heard from longtime friends in Kansas and Salt Lake City. Needless to say, he is receiving even more tune requests than ever before, as the tourists put him on their "must see" lists.

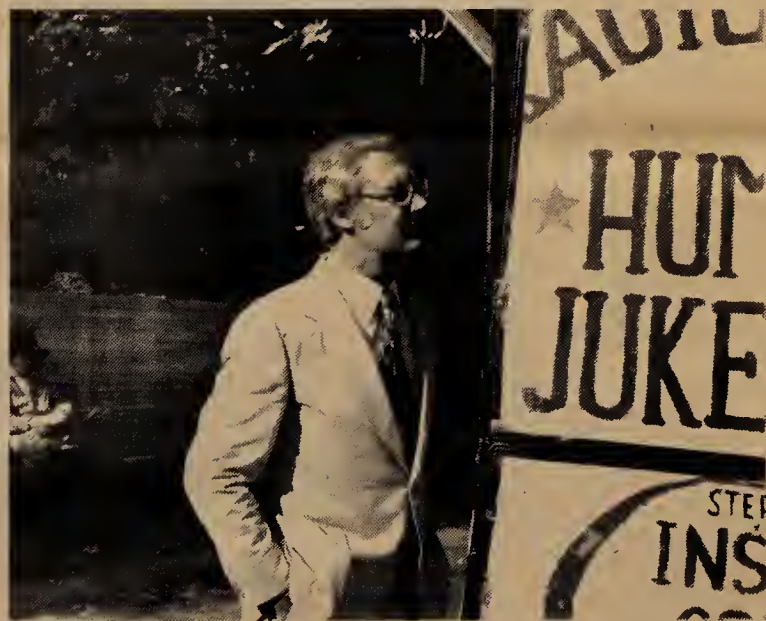
Grimes also did a recent stint for National Public Radio. Speaking of radio, I got a kick out of some guy who brought a recorder and started saying into the mike, "I'm now standing here on the corner of Beach and Hyde in San Francisco, and I'm standing next to the Automatic Human Jukebox which has these tunes listed...."

I should update the story of Grimes' licensing hassles from the last issue. The Board of Permit Appeals, upon discovering Grimes is among the "Beach Street 27," who were arrested for violating the Kopp Ordinance last May 28, says it cannot consider any appeal until court action has been completed.

Then, Grimes can file a request for them to reverse the Art Commission's decision to deny the Jukebox a street artist certificate. The Francois anti-street-artist Proposition ("L") will not aid Grimes and his seven foot box in becoming "legal." Francois has even said he considers street artist displays of seven feet as "too tall." But he has nothing against phone booths and flower stands. The street artists' initiative (Proposition "M"), which is the one you voters should vote YES on, will finally enable the Automatic Human Jukebox to get a license.

After speaking to the Saturday morning lottery at Beach Street, Senator Moscone shook hands with Grimes, and they kidded about having Grimes and the Jukebox return to City Hall to play "Hail to the Chief" at Moscone's inauguration as Mayor of San Francisco.

Grimes has done a lot for the street artist cause for many years, even though the only thing he "makes" is good vibes from a trumpet. It's gratifying to see our "anarchist musician," with a B.A. in psychology from Cornell University, get some deserved recognition. There is only one other city where Grimes could set up his Box --- NeoDesha, Kansas. His father is the Automatic City Attorney there.



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Harvey Milk
-circa 1975

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CANDIDATES NIGHT

Concerned San Franciscans To Save the Street Artists is having a Candidates Night on Thursday September 4, 1975-7:30 PM - at 13 Columbus Ave (The Ecology Center).

Candidates for Mayor and Supervisor, as well as other elected offices, will present their positions, followed by brief question and answer periods.

Interested voters are invited to attend.



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CONCERNED SAN FRANCISCANS TO SAVE THE STREET ARTISTS: 27,000 SIGNATURES!

Yick Wong is a man who can appreciate a good media ploy when he sees one. Wong, the Deputy Registrar of Voters, listened to the street artists describe their plans and smiled; yes, he'd be happy to cooperate, now let's see, you'll be bringing the Box in these doors. Are they wide enough, will you be able to get through? Don't want the door banged up. And the cameras - well, the light will be good here, and this is the button to push if you want to get behind the counter ... So at two o'clock he and Miriam Kunzell were in place as the TV lights glowed up to full and the press turned expectantly to the tall double doors on the east side of the Registrar's office in City Hall.

Street artist spokesperson Jericho Lemoldo pushed open the doors and strode in followed by three people pushing the Automatic Human Jukebox on a dolly. Lemoldo swaggered to the center of the room and imperiously unrolled a proclamation, reading: "Hear ye, Hear ye. Let it be known that the working artists have scored another victory over the monied interests and abusers of political power. Let it be known that 27,000 voters have said: we want street artists in the city and not hidden away at Fort Mason. Regulation yes, elimination no!"

He folded the proclamation and the jukebox's door flipped open. Grimes Poznikov, the man in the box, whipped out a trumpet and blared out "America the Beautiful as he was wheeled up to the counter at a stately pace. Yick Wong beamed. At the counter, Grimes handed out bundle after bundle of petitions to Deputy Registrars Wong and Kun-



photos by Chris FitzGerald

zell, ending the three week drive by Concerned San Franciscans to Save the Street Artists.

Despite Terry Francois' KGO Radio pitch urging the public not to sign the street artists' petition, they had gathered over 27,000 signatures by the August 6 deadline, one of the fastest petition drives in the city's history. The group had collected more than twice the number of signatures required by law to get on the November ballot, because many signatures are normally invalidated due to technicalities. If the required number of signatures are certified, voters will have the opportunity to choose in November between two propositions concerning street artists.

Francois has indicated that he thinks the street artists have no right to compete with shop merchants on the streets, and that he would like to see them confined to some non-business area, possibly Fort Mason, a suggestion which has been endorsed by Supervisor Quentin Kopp, the Fisherman's Wharf Merchants Association, and the Downtown Association.

The measure proposed by the Concerned San Franciscans to Save the Street Artists would allow street artists to continue selling on the city sidewalks, under regulations which would prevent them from interfering with pedestrian traffic and assure the public that all goods displayed by street artists are handmade.

Petitions delivered, the street artists and reporters filed out of the office, followed by Yick Wong, who shouted, "You can bring petitions in here anytime - You guys really got style!"

STARFEST

On Wednesday August 13, the S.F.S.A.G. officers, Sandra O'Brien, Jerry Lee, and Dale Axelrod, met with the staff of STARFEST, protesting the use of the name San Francisco Street Artist in Col. Lieb Rosenblum's craft show and auction to be held in San Mateo this October. The officers explained their objection to having their name used to promote a craft fair, while San Francisco street artists struggle to preserve their right to sell on the streets. As a result the group agreed to drop "San Francisco" from the title.

After hearing the purposes and future plans for Rosenblum's fairs, the Guild has decided to recommend that any craftsman who needs a vacation from the streets once in a while should call 457-6266 to explore an alternate type of selling.

The pilot production of STARFEST will be held at the Hall of Flowers, San Mateo County Fairgrounds, on Oct. 10, 11, and 12.



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STREET ARTISTS' INITIATIVE PROPOSITION "M"

AN INITIATIVE ORDINANCE REAFFIRMING THE RIGHTS OF STREET ARTISTS TO SELL ON THE STREETS OF SAN FRANCISCO, AND RELATING TO THE REGULATION OF STREET ARTISTS AND CRAFTSPERSONS, ESTABLISHING AN ADVISORY COMMITTEE OF STREET ARTIST EXAMINERS, PRESCRIBING CERTIFICATION AND LICENSING PROCEDURES, AND PROCEDURE FOR DESIGNATION OF SALES AREAS IN ADDITION TO THE PUBLIC SIDEWALKS.

Sec. 1. Definitions.

For the purposes of this ordinance, the following words or phrases shall mean or include:

(a) "Art Commission". The Art Commission of the City and County.

(b) "Advisory Committee". The Advisory Committee of Street Artist Examiners.

(c) "City and County". The City and County of San Francisco.

(d) "Family Unit". Not more than three (3) persons jointly engaged in the creation or production of art or craft item(s), no one of whom stands in an employer-employee relationship to any of the other members thereof.

(e) "Handicapped Family Unit". Two or more physically or mentally handicapped persons participating in a formal rehabilitation program a part of which includes activities for the creation of arts and crafts by said persons and such program is exempt from taxation under the Internal Revenue Laws of the United States of America.

(f) "Person". Any individual, copartnership, firm, association, joint stock company, corporation, or combination of individuals of whatever form or character; provided, however, that whenever a right, privilege, or power is conferred upon a person by the provisions of this ordinance, the term "person" shall mean an individual natural person.

(g) "Street Artist". Any person who has been certified by the Art Commission pursuant to the provisions of this ordinance.

(h) "Street Artist Certificate". A certificate issued by the Art Commission pursuant to the provisions of this ordinance.

(i) "Street Artist Display". Any table or construction on or in which a street artist displays her/his art or craft for sale or demonstration.

(j) "Art or craft item(s)". That work for the sale or demonstration of which a person receives the Street Artist Certificate, including but not limited to objects, and excluding any item(s) intended or suitable primarily for human consumption.

Sec. 2. Advisory Committee of Street Artist Examiners; Establishment; Election and Appointment; Terms; Chairperson; Secretary; Compensation.

There is hereby established an Advisory Committee of Street Artist Examiners who shall advise the Art Commission on matters relating to the art or craft item(s) produced by street artists and applicants, and who shall oversee fair and equitable lottery or rotation procedures for the distribution of display spaces wherever they deem it necessary.

The Advisory Committee shall consist of five (5) members. Four (4) of said members shall be street artists of different crafts or arts and each such member shall, in an election held by the presently appointed Advisory Committee in January 1976, be elected by street artists from among persons who have nominated themselves by petition, said petition having been signed by at least fifty (50) street artists; and one (1) of said members shall be an art educator appointed by the mayor.

The term of each member shall be two (2) years, provided that the four (4) members first elected shall, by lot, classify their terms so that the terms of two (2) members shall be for a period of one (1) year and the terms of two (2) members shall be for a period of two (2) years, and upon the expiration of these and successive terms, the street artists shall elect their successors for a two (2) year term in a manner and at a time similar to that described herein for the initially elected members. In the event a vacancy occurs during the term of office of any member, the Advisory Committee shall appoint a successor to hold office until the next regularly scheduled election.

The Advisory Committee shall elect from its members a Chairperson and a Secretary to hold office for one (1) year, or until their successors are duly elected and qualified. The Secretary shall keep an accurate record of all proceedings of the Advisory Committee which shall be open to inspection by the public at all times.

The compensation of said elected and appointed members of the Advisory Committee shall be twenty-five (\$25.00) dollars for each meeting of the Advisory Committee actually attended by said members for fifty percent (50%) of each meeting of four (4) or more hours, provided that the aggregate amount paid each member shall not exceed twenty (20) meetings or five hundred (\$500.) dollars per year. This compensation will come from the Art Commission budget.

Sec. 3. Application.

Every person desiring certification as a street artist pursuant to this ordinance shall file an application with the Art Commission upon a form provided by said Commission. Except as otherwise provided for herein, said application shall specify:

(a) The name and mailing address of the applicant.

(b) A description of the art or craft item(s) for which the applicant seeks certification.

(c) A declaration under penalty of perjury that the art or craft item(s) for which the applicant seeks certification is of her/his own creation or of the creation of the applicant's family unit, or the applicant's handicapped family unit, and that the applicant neither employs other persons nor is employed by another person in the production of the art or craft item(s) for which the applicant seeks certification.

Sec. 4. Examination.

Upon receipt of an application filed pursuant to this ordinance, the Advisory Committee shall fix a date for consideration and action upon said application and shall notify the applicant of said date.

In its consideration of an application, the Advisory Committee shall examine representative samples of the applicant's work solely for the purposes of verifying the information set forth in the application. After such examination, and for the purposes of further investigation, the Advisory Committee may designate one (1) or more of its members and an expert in the particular art or craft being considered to visit the studio or workshop of the applicant to view the applicant's facilities and to further verify that the art or craft item(s) for which the applicant seeks certification is of her/his own creation or that of the applicant's family or handicapped family unit.

Sec. 5. Issuance of Street Artist Certificate.

If the applicant's examination is satisfactory, and if no charges of deception resorted to in obtaining the certificate, or any other violation of the applicable provisions of this Code, have been filed with the Commission, upon payment to the Tax Collector of the certificate fee fixed by this ordinance, the Executive Director of the Art Commission shall issue a certificate to the applicant, duly signed, and shall show therein that the person named therein passed the examination and is entitled to engage in the display and sale of the specific art or craft item(s) set forth in said certificate in accordance with the provisions of this ordinance.

Sec. 6. Street Artist Certificate.

On each "Street Artist Certificate" the following words shall appear:

"The issuance of this Certificate does not constitute an endorsement by the City and County of San Francisco of the article sold pursuant to the terms of this certificate."

There shall also appear on each "Street Artist Certificate" a photograph of the street artist to whom said certificate has been issued.

Sec. 7. Street Artist Certificates; Renewal & Limitation.

All existing Street Artist Certificates may be renewed by filing with the Advisory Committee an application for renewal and paying the Certificate fee as set out in Section 10.

The Advisory Committee shall not grant more than thirty (30) new Street Artist Certificates to new applicants during each month.

Sec. 8. Police Peddler Permit; General Peddler License; Issuance.

Any artist or craftsman residing in the City of San Francisco who wishes to peddle on the public sidewalk that art or those craft item(s) which she/he creates her/himself shall be issued a Police Peddler Permit by the Police Department and a General Peddler License by the Tax Collector upon payment of a twenty (\$20.00) dollar annual fee to the Tax Collector, provided that she/he first files with the Tax Collector a letter from the Advisory Committee of Street Artist Examiners stating that she/he has satisfactorily passed the Advisory Committee's examination and is entitled to certification as a Street Artist.

Sec. 9. Street Artist Certificate, Police Peddler Permit, General Peddler License; Transfer.

Any Street Artist Certificate, Police Peddler Permit, or General Peddler License issued pursuant to the provisions of this ordinance cannot be transferred to any other person as defined in this ordinance.

Sec. 10. Street Artist Certificate, Police Peddler Permit, General Peddler License; Fee.

The total fee for the Street Artist Certificate, the Police Peddler Permit, and the General Peddler License issued pursuant to the provisions of this ordinance shall be twenty (\$20.00) dollars per annum.

Fifteen (\$15.00) dollars of the fee collected shall be credited to the Art Commission.

Two dollars and fifty cents (\$2.50) of the fee collected shall be credited to the Tax Collector.

Two dollars and fifty cents (\$2.50) of the fee collected shall be credited to the Police Department.

Sec. 11. Street Artist Certificate, Police Peddler Permit, General Peddler License; Period.

The Street Artist Certificate, the Police Peddler Permit, and the General Peddler License issued pursuant to the provisions of this ordinance shall be valid for a period of one (1) year.

Sec. 12. Regulating Street Artists.

(A) It shall be unlawful for any person to sell, offer for sale, or solicit offers to purchase any art or craft item(s) of her/his own creation on any public street, sidewalk, or public place where such activities are permitted, unless duly certified as a street artist pursuant to the provisions of this ordinance.

(B) It shall be unlawful for any person, duly certified as a street artist pursuant to the provisions of this ordinance to sell, offer for sale, or solicit offers to purchase any art or craft item(s) not made by her/him or a member of her/his family unit or handicapped family unit.

Sec. 13. Areas.

(A) Street Artists shall engage in their activities on the public sidewalks of the City and County of San Francisco pursuant to the provisions of this ordinance in such a manner that at all times there shall, in front of any Street Artist's Display, remain open for the passage of pedestrians, a single corridor parallel to the curbline of no less than three-fourths (3/4) the width of the sidewalk or six (6) feet, whichever shall be greater.

(B) No Street Artist Display shall be located in the following areas:

(1) Within seven and one-half (7 1/2) feet of sprinkler inlets or standpipe inlets (with wet and dry) measured on a line parallel to the building line.

(2) Directly in front of or within a radius of twelve (12) feet of the outer edge of any clearly marked emergency exit, currently operative building entranceway, or driveway.

(3) Directly under or within five (5) feet of either end of any fire escape, measured in a line parallel to the building line.

(4) Within five (5) feet of any crosswalk.

(5) Within twenty-five (25) feet of any inflammable liquid fill pipe when tanks are being filled.

(6) Within fifteen (15) feet of any fire hydrant.

(7) Within five (5) feet of any other structure directly in front of any part of said sidewalk is under twenty (2) feet from the curbline.

(8) Where the Street Artist Display is on a sidewalk, within five (5) feet of the curbline, excepting where the curbline is yellow or white, the Displays shall not be less than ten (10) feet from the curbline.

(9) No more than five and one-half (5 1/2) feet from the curbline, building line, or edge of the sidewalk.

(10) Directly in front of any window, or curbside of the sidewalk, unless obtained by the Street Artist for display in said window.

(11) Within eighteen (18) inches of the sidewalk.

(12) Adjacent to any curb which is pursuant to local ordinance or resolution.

(C) The Board of Supervisors, by resolution, may designate areas in other than the public sidewalks where any certified by the Art Commission may sell for sale, or offer offers to purchase her/his own creation; provided, however, an area in a public place under the jurisdiction or commission of the City and County shall, in the absence of such officer, board or commission areas, the Board of Supervisors may impose limitations as, in its discretion, are necessary to avoid interference with normal pedestrian or designated area, or any damage to surrounding area.

Sec. 14. Display Size.

No Street Artist Display shall exceed in length a line perpendicular to the curb. No Street Artist Display shall be longer than four (4) feet parallel to the curb, when over five (5) feet in height of seven (7) feet (puppet shows). No Street Artist Display shall be longer than seven (7) feet above the curbline, no Street Artist Display shall be higher than five (5) feet.

Sec. 15. Times.

No Street Artist shall place her/his display on the public sidewalk between the hours of six (6) a. m.

Sec. 16. Street Artist Certificate, General Peddler License; Soliciting Offers to Purchase.

The Street Artist shall display the Street Artist Certificate and General Peddler License when engaged in the selling, the offering for sale, or soliciting offers to purchase any art or craft item(s) herein.

Sec. 17. Street Artist Certificate, General Peddler License; Revocation and Denial.

The violation by a Street Artist of any provision of this ordinance shall be grounds for revocation and denial of the Street Artist Certificate.

Sec. 18. Violation, Penalties.

Any person violating any provisions of this ordinance shall be guilty of a misdemeanor and upon conviction be punished by a fine not to exceed one hundred (\$100.) dollars or by imprisonment in the County Jail for thirty (30) days.

Sec. 19. Severability.

If any section, sub-section, sub-division, clause or phrase in this ordinance or any part hereof is held to be unconstitutional or invalid by a court of competent jurisdiction, such decision shall not affect the remaining portions of this ordinance or any part hereof.



street Artist Display
 of any other Street Ar-
 of the sidewalk with a
 20) feet in width.
 is on the curbside of the
 of any other Street Ar-
 is marked as a load-
 distance between Street
 ten (10) feet
 (4 and 1/2) feet from the
 of the sidewalk, measur-
 window display, on the non-
 less written approval is
 from the owner of the dis-
 the curbside of any side-
 has been duly designated
 regulation as a bus stop,
 regulation and other public
 on or on any public place
 by artist or craftsman, or
 offer for sale, expose
 any art or craft item(s) of
 that any designation of
 of an officer, board
 be subject to the appro-
 on. In designating such
 impose such conditions and
 necessary to prevent any un-
 or vehicular traffic in the
 bounding property in the
 four (4) feet in width
 curb, nor shall any Street
 or, measured or from
 et high but under a maxi-
 mums, etc.); nor shall any
 an (7) feet when no higher
 sidewalk. When set up
 et Artist Display shall be
 ay or any other article on
 of twelve (12) midnight and
 ate.
 nse; Display.
 et Artist Certificate while
 ale, exposing for sale, or
 Craft item(s) as defined
 ate: Revocation.
 provisions of this ordinance
 tal by the Advisory Com-
 ound cause shown, of the
 of this ordinance shall be
 on any such person shall
 andred (\$100) dollars and
 for a period not to exceed

The following ordinance, which the Board of Supervisors has placed on the November ballot, is almost identical to Article 24 of the San Francisco Police Code, a law which has been in effect since 1972. Article 24 established the Art Commission's "Advisory Committee", which currently screens and certifies artists, allowing them to sell their work on the streets, as well as in areas designated by the Board of Supervisors for art and craft sales (like Embarcadero Plaza).
 To enable our readers to focus on the few sections of the Supervisors' ballot proposal which constitute changes in Article 24, those words or sections which have been added by Terry Francois, the author of the Supervisors' ballot proposal, have been underlined.

SUPERVISORS' ORDINANCE PROPOSITION "L"

AN ORDINANCE RELATING TO THE REGULATION OF STREET ARTISTS AND CRAFTSMEN, ESTABLISHING AN ADVISORY COMMITTEE OF STREET ARTISTS AND CRAFTSMEN EXAMINERS, PRESCRIBING CERTIFICATION PROCEDURES, AND PROCEDURE FOR DESIGNATION OF SALES AREAS; AND REPEALING INITIATIVE APPROVED AS PROPOSITION "J" AT THE ELECTION HELD ON JUNE 4, 1974.

Sec. 1. Definitions.

For the purposes of this ordinance the following words or phrases shall mean or include:

- (a) "Art Commission". The Art Commission of the City and County.
- (b) "Advisory Committee". The Advisory Committee of Street Artists and Craftsmen Examiners of the City and County.
- (c) "City and County". The City and County of San Francisco.
- (d) "Family Unit". Two or more persons jointly engaged in the creation or production of an art or craft item, no one of whom stands in an employer-employee relationship to any of the other members thereof, or, two or more physically or mentally handicapped persons participating in a formal rehabilitation program a part of which includes activities for the creation of arts and crafts or said persons.
- (e) "Person". Any individual, copartnership, firm, association, joint stock company, corporation, or combination of individuals of whatever form or character; provided however, that whenever a right, privilege, or power is conferred upon a person by the provisions of this ordinance, the term "person" shall mean an individual natural person.

Sec. 2. Advisory Committee of Street Artists and Craftsmen Examiners; Establishment; Appointment; Compensation; Terms; Chairman; Secretary.

There is hereby established an Advisory Committee of Street Artists and Craftsmen Examiners who shall advise the Art Commission on matters relating to the wares produced by street artists and to perform such other functions as shall from time to time be deemed appropriate by the Commission. The Advisory Committee shall consist of five members to be appointed by the Mayor. Four of said members shall be experienced artists or craftsmen and each such member shall be appointed from among three persons whose names shall have been submitted to the Mayor for appointment by the Art Commission, and one of the members shall be an art educator. Each member shall be compensated for the time he or she spends in this capacity as assigned by the Chairman at a rate of pay to be established from time to time by the Board of Supervisors. The term of each member shall be two years, provided that the five members first appointed by the Mayor shall classify their terms so that the terms of two members shall be for a period of one year and the terms of three members shall be for a period of two years, and upon the expiration of those and successive terms, the Mayor shall appoint their successors for a two year term in a manner similar to that described herein for the initial members. In the event a vacancy occurs during the term of office of any member, the Mayor shall appoint for the unexpired term of the office vacated, a successor in a manner similar to that described herein for the initial members. The Advisory Committee shall elect from its members a Chairman and a Secretary to hold office for one year, or until their successors are duly elected and qualified. The Secretary shall keep an accurate record of all proceedings of the Advisory Committee which shall be open to inspection by the public at all times.

Sec. 3. Application.

Every person desiring certification as a street artist or craftsman pursuant to this ordinance shall file an application with the Art Commission upon a form provided by said Commission. Except as otherwise provided for herein, said application shall specify:

- (a) the applicant's residence address, place of employment where the work of art is produced and the mailing address of a person through whom the applicant may always be reached shall appear on the application.
- (b) a description of the art or craft item for which the applicant seeks certification.
- (c) a declaration under penalty of perjury that the art or craft item for which he seeks certification is of his own creation or the creation of his family unit, and that he neither employs other persons nor is employed by another person in the production of the art or craft item for which he seeks certification.

Sec. 4. Examination.

Upon receipt of an application filed pursuant to this ordinance, the Executive Director of the Art Commission shall fix a date for Advisory Committee consideration and action upon said application and shall notify the applicant of said date.
 In its consideration of an application, the Art Commission shall examine representative samples of the applicant's work for the purpose of verifying the information set forth in the application. After such examination, and for the purposes of further investigation, the Art Commission may designate one or more of its members to visit the studio or workshop of the applicant to view the applicant's facilities and to further verify that the art or craft item for which the applicant seeks certification is of his own creation or that of his family unit.

Sec. 5. Issuance of Certificate.

If the applicant's examination is satisfactory and if no charges or penalties required to be obtained the certificate, or any other violation of the applicable provisions of the San Francisco Municipal Code, have been filed with the Commission, upon payment of the certificate fee fixed by this ordinance, the Executive Director of the Art Commission shall issue a certificate to the applicant, duly signed, and shall show therein that the person named therein passed the examination and is entitled to engage in the display and sale of the specific art or craft item set forth in said certificate in accordance with the provisions of this ordinance.

Sec. 6. Certification Fee; Period.

The fee for any certificate issued pursuant to the provisions of this ordinance shall be twenty dollars (\$20.00) and said certificate shall be valid for a period of three months from the date of issuance.

Sec. 7. Regulating Street Artists and Craftsmen.

- (a) It shall be unlawful for any person to sell, offer for sale, expose for sale, or solicit offers to purchase, any art or craft work of his own creation on any public street or public place where such activities are permitted, unless duly certified as a street artist or craftsman pursuant to the provisions of this ordinance, or duly licensed as a peddler pursuant to the provisions of Section 132.1 of Part III of the San Francisco Municipal Code.
- (b) It shall be unlawful for any person certified as a street artist or craftsman pursuant to the provisions of this ordinance to sell offer for sale, expose for sale, or solicit offers to purchase, any art or craft work of his own creation on any public street or public place where such activities are not permitted, unless duly licensed as a peddler pursuant to the provisions of Section 132.1 of Part III of the San Francisco Municipal Code.
- (c) All or part of funds derived from the fees paid by street artists and craftsmen may be assigned by the Board of Supervisors to the Art Commission for use in paying members of the Advisory Committee as set forth in Section 2 above and to the San Francisco Police Department for enforcement of this Proposition.

Sec. 8. Designation of Sales Areas.

The Board of Supervisors by resolution after public hearing thereon, may designate areas in or on any public street or public place where any artist or craftsman certified pursuant to the provisions of this ordinance may sell, offer for sale, expose for sale, or solicit offers to purchase any art or craft item of his own creation, provided however, that any designation of an area in a public place under the jurisdiction of an officer, board or commission of the City and County shall be subject to the approval of such officer, board or commission. In designating such areas, the Board of Supervisors may impose such conditions and limitations as, in its discretion, are necessary to prevent any undue interference with normal pedestrian or vehicular traffic, or any damage to surrounding property, including interference with use, view or enjoyment of public parks.

Sec. 9. Repeal.

The initiative ordinance relative to permits and licenses for street artists, approved by the electorate as Proposition "J" on the ballot for the election held in the City and County of San Francisco on June 4, 1974, is hereby repealed.



Editor's note: The use of the word "may" in this proposal (see Section 7, part (c) and Section 8, line 2) indicates that the Board of Supervisors will not be required to designate any sales areas or to allocate any funds for the administration of the street artists program. This means that we will have a situation where the street artists will be operating at the mercy of the Board of Supervisors (and the large merchants).

Concerning Mr. Francois' addition of the line at the end of Section 8 which bars street artists in areas where they might "interfere with the view of public parks", it seems to us that the intention here is to provide justification for eliminating street artists from the 800 block of Beach Street, between the Cannery and Ghirardelli Square, since that strip of pavement borders on Aquatic Park.

A QUESTION OF INTEGRITY? TACKLING THE STREET ARTISTS' INITIATIVE

With all the finesse and eloquence that can be expected of a man of his stature, Terry Francois launched his attack against the street artists initiative by calling the artists "out and out liars," by warning the public that they were being "tricked" into signing the street artists' petition, and by suggesting that his "old friend and seat-mate on the Board of Supervisors," Senator George Moscone, had perhaps failed to read the "deceptive" street artists' ordinance before pledging them his support.

Mr. Francois' apparent lack of respect for the intelligence of voters and elected officials might explain the Supervisor's flagrant disregard for fact in his recent appearances on radio and TV. While attacking the street artists' integrity, Francois has made every attempt to misrepresent the street artists' ordinance to the public.

The most notorious of the Francois myths was aired on Channel 4's evening news on August 6th: "They will allow in most places where they will be doing business only six feet of space for pedestrian traffic." In fact, the street artists' ordinance (and the synopsis of it which Mr. Francois claims to have read in Street Art News) specifies that at least "3/4 the width of the sidewalk or six feet, whichever shall be greater," must be left open for pedestrians.

Translating that into numbers, the street artists' ordinance would require that 15 feet be left open for pedestrians on Beach Street, 11 feet would be left open on Stockton and Geary Streets, and 7 1/2 feet would be left open around Union Square, one of the narrowest sidewalks in San Francisco likely to attract street artists.

A further example of Supervisor Francois' cavalier disregard for fact is a statement he made July 27th on Ron Wolfe's Sunday night talk show on KGO radio: "I want everybody to know who signs that petition, they're advocating that they be allowed to have stands 7 feet in height at curb-side; that's one of the provisions!"

In fact, the height limit for curb-side stands set by the street artists' ordinance is 5 feet, the same figure set by the Kopp Ordinance. Only on the non-curb side of the walk could a stand be 7 feet tall. (That provision was included to enable the Automatic Human Jukebox and other entertainers to perform without having to stand on their knees or chop off their heads.) It seems doubtful that many artists, other than performers, would opt to build stands 7 feet tall, when that choice would limit the length of their displays to 4 feet.

Despite the fact that the street artists' ordinance is made up almost entirely of regulations, Mr. Francois made the following statement on KGO: "The street artists want a special privilege. They want to operate without any regulation. And this is what makes their position so unreasonable." He went on to say, "There's no limitation on numbers," another error, since Section 7 of the street artists' ordinance places a specific limit on the number of licenses to be issued per month.

Although Francois claims that the street artists are deceiving the public in their contention that he wants them off the sidewalks, his own suggestions as to how many artists might be allowed to operate if his ordinance were

passed are hardly reassuring. After asking a telephone caller on the Ron Wolfe show if she would be in favor of limiting the number of street artists to twelve (the same as the city's flower stands) he offered this proposal:

"We can create the same kind of situation with the street artists - just limit the number, and they'll make a lot of money too --- Well, if you can get the Street Artist Guild to go along with that, that would solve everybody's problem. I think the merchants would be happy, and the people who were inconvenienced at Union Square would be happy if we had twelve street artist locations on twelve public sidewalks in San Francisco."

Later that evening, Supervisor John Barbagelata called the program to say that he felt the street artists were somewhat justified in their reluctance to trust the Supervisors. Commenting that he knew of no group that had been "treated as shabbily by the Board," Barbagelata explained a proposal previously rejected by the Board that would have allowed one street artist per square block (or 85 artists in the whole city).

Francois concurred, that the Board had been rather stringent in the past. He added, however, that he thought 85 spaces for street artists was an "over generous" allotment.

Although the Francois proposal does little more than repeat old laws concerning street artist certification, while repealing Proposition "J" and enabling the Board of Supervisors to regain total control over art and craft sales in public places, he contends that the street artists' more specific ordinance is an

attempt by the artists to confuse the voters. In the Progress on August 8th, Francois accused the street artists of copying his proposal: "The ordinance authored by the street artists is 'designed to be confused with the Supervisor's ordinance,' he said, since it contains much the same wording and, 'as many sections of the supervisors' ordinance as possible.'"

The artists, however, say their proposal is designed to clarify the issues, to enable the voters to focus on the differences between the two proposals. The sections of the two which overlap are merely parts of Article 24 of the Police Code that established the Street Artist Certification Program back in 1972.

Aside from the Certification Program, it would be difficult for anyone who can read to confuse the Supervisors' ordinance (which includes no regulations, but merely gives blanket authority to the Board) with the street artists' ordinance (which includes numerous regulations pertaining to the sidewalk sale of arts and crafts).

In view of the many slanderous accusations and factual errors which Supervisor Francois has recently tried to shove down the public throat, the Supervisor would do well to contemplate his own words until he has learned to mind his tongue---"Now I'd like to suggest to the street artists, that from here on in, let's stick to the truth, because I am going to expose every lie that you tell and sooner or later, the people of San Francisco will find out that there is a complete lacking of integrity in your approach to them."

---Cynthia Green



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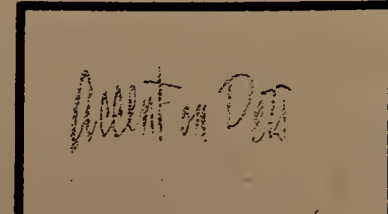


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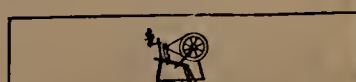
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The San Francisco Street Artist Guild is dedicated to encouraging the creative and cultural development of the community by promoting arts, crafts, music, and theater in the open areas of the city; and to relieving unemployment by maintaining opportunities for people to display, sell, and perform their art. Membership is open to anyone who earns his or her living, in whole or in part, by displaying, selling or performing their art on the streets or in the open areas of the city. Any person interested in joining the Guild should write to the above address or contact any of the following Guild members on Beach Street: Bill or Sandra O'Brien, Jerry Lee, Dave Benitez, or David Browda.

STREET ART NEWS is published, each month by the San Francisco Street Artist Guild, Box 42009, San Francisco, CA 94142. (415) 441-5597. If you wish to subscribe to the paper, send \$2.50 (to cover mailing costs for one year) to the above address.
 We welcome all submissions of letters, manuscripts, art-work, photographs, etc. and will take all reasonable care with them, but we can assume no responsibility for unsolicited materials. Please attach name, address, and telephone number to any submission and include an adequately stamped, self-addressed envelope if you wish it to be returned. This edition is published in Late-Summer 1975 for distribution from August 20 to September 20. The deadline for the next issue is September 10, 1975.
 Editor Cynthia Green
 Art Director Dale Axelrod
 Assistant Editor Chris FitzGerald
 Business Manager Chris FitzGerald
 Contributors Jerry Lee
 Ron Mathiasen
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CASTRO ST.

(continued from front page)

The Castro Village Fair was a phenomenon of a remarkable cooperation between merchants and artists, and beyond that of the renaissance of the Eureka and Noe Valley neighborhoods. Recently the valleys have enjoyed new popularity and vitality as renters and new homeowners repaired and repainted the old Victorians. The last two years have seen Castro St. and 24th St. become the revitalized centers of the neighborhoods, with new restaurants, shops, and cafes opening monthly. Last year Harvey Milk, owner of Castro Camera, founded the Castro Village Association because he felt discouraged by the narrowness and conservatism of the existing merchant association. Starting with 13 members in February 1974, the new group now has 70 members, including two of the street's three banks.

"I got bored last year," says Harvey, speaking of the fair's genesis, "I wanted to do something to promote the area. I put up some posters, but I forgot to say who to contact on the poster. The craftspeople started to come in anyway, all by word of mouth. I knew Rick Slick was in touch with a lot of local music people - he used to sing up at Fisherman's Wharf - and he offered to handle the entertainment. And it happened."

The fair was a monster success, with over 10,000 in attendance, and this year that figure was doubled; hundreds of craftspeople had to be turned down even after the screening. The entertainment at the 18th and Market street stages was coordinated by Rick Slick and the Island family, while Lee Mentley and the Eureka Valley Artists Coalition put on the show at 19th street stage.

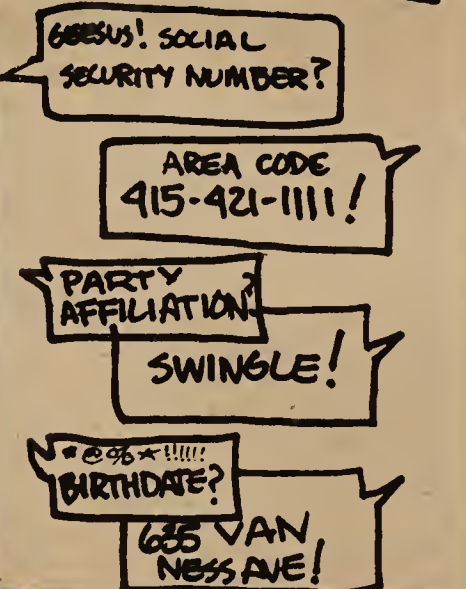
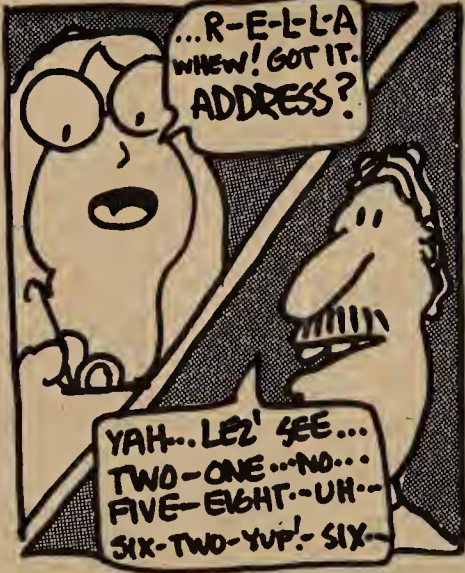
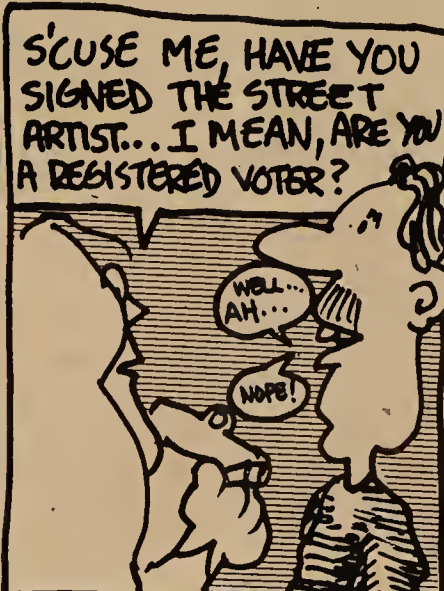
"Next year," promises Harvey with a glint in his eye, "every store on the street is going to get a big piece of machinery. And on Sunday morning they'll all hook together and the whole valley will turn into a giant roller coaster."

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THANKS BILL CLARK!

The Rate For Classified Ads is 50¢ per line (26 spaces) or 3 lines free to any guild member. The Deadline for Next Issue is August 10. MAIL ADS TO : STREET ART NEWS, SFSAG, Box 42009, S.F. 94142

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