

Oxbow the Radical 60s



by Judy Anthrop

Students in the 1960s sitting in front of “The White” cottage that housed students. The original building was part of the Shriver property and used for groups of fishermen. It is on the State Historical Register as one of the original five Shriver buildings. The use currently is for housing.



Its easy to identify the hair styles and clothing as a rather Hippie look.
Students came from rural and urban settings and camp was a “free for all” without rules and restrictions. Free love times.

The Convention- one year later: a city divided



*"In no way did I bring dishonor to this uniform
by working the Democratic Convention"—A policeman*

"Now I'm more pessimistic about change, more cynical"—Young mother

*"People remember the attempt of the
Communists to take over"—Northwest side homeowner*

"A political party that hates its youth has no future"—Adlai Stevenson III

16 Chicago Sunday Sun-Times

"I am honored to place in nomination for President of the United States the name of a great Democrat, a great American—"This is a final warning. Lincoln Park is closed; all persons now in the park, including representatives of the news media, are in violation of the law and subject to arrest. This is a final warning. Move out, now!"—"The Democratic Party rejects as totally unacceptable any unilateral withdrawal from Viet Nam"—"Come to Chicago! Come to the Yippie Festival of Life!"—"One of the real discomforts down here on the convention floor, Walter, is the food service; delegates are tired of standing in long lines for cold Amphibheater hot dogs"—"The whole world is watching!"—"The party that gave us Franklin Delano Roosevelt and Harry Truman and John Kennedy and Lyndon Johnson"—"Kill the pigs! Kill the pigs!"—"We have reports of street battles in the vicinity of the Hilton Hotel. Just as soon as we have the film, we will put it on the air. Meanwhile, the seconding speeches for Vice President Humphrey continue."

Convention week, Chicago, 1968. One year ago. Five bitter, sometimes bloody, usually confusing days.

Did the Democratic National Convention ever really end? The political meeting itself was finally gavelled into adjournment, a candidate was nominated. But the emotions of "the convention," a term including the street violence and controversy over the actions of police and demonstrators, linger.

There is, we're told, "post-Chicago" American. He was radicalized by the convention violence (and thus helped elect liberal aldermen in Chicago), or he was made more conservative (and thus helped elect support-your-police mayors in Los Angeles and Minneapolis).

There is also a "post-Chicago" Chicagoan. The whole world may have been watching, but the great confrontations happened in his city, in his parks, in his streets.

On this and the following pages, 18 Chicagoans look back, a year later, and tell what it means—for themselves, for the city, for the country. What emerges is a picture of one city, divided.

—Anthony Monahan



Mrs. LaVonne Deane, Northwest Side
homeowner and president of the
"No
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Political unrest in the cities were violent. Protests were inevitable and the upcoming Viet Nam War put the nation into peril. People were pessimistic and more cynical. Ox-Bow was a place apart.



Lucy Nuncio, 14, a student at Orr High School: "I felt the police really shouldn't have beaten the hippies and the yippies as they did. But some of them kind of deserved it by what they did—throwing golf balls, I think it was, with nails and everything. I'd guess 50 per cent of the demonstrators were violent. I think some of the police got carried away. They should have just taken them and arrested them, not beaten them. I'm kind of wary of the police now."

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5

In Chicago the times were in turmoil. This ad from the Chicago Tribune shows the interest in furniture design. Mediterranean was a dream for decorators.



Campers were building capsules to sleep in and made makeshift structures behind the Ox-Bow Inn.



Students decided to build a kiln to make pottery. They worked behind the Inn in an open area.



Handwork and heavy lifting was part of daily activities.







Students worked outside, often on tables near the Scanlon Cottage in the uptown district.



Students working outdoors in the downtown area.



The camp in front of the "White" with George Dowler in the center.
When the waterfront buildings were torn down in 1969 George was there and he took wood from the piles and built a few small buildings on his property in Glenn.
The White was built as lodging for fisherman and part of the original 5 buildings on the State Historic Record. The Shriver brothers owned the Inn, the Bogart, the White, the Red and the Lutz as well as in Inn.



Demonstration painting on the OxBow Lagoon.



Students painting a model next to the Waldorf Castoria and the Drake which were named from Chicago locations. The buildings were old fish shacks for the commercial fisherman who traveled to the big lake around Shriver's Bend.



Students resting on a bench in front of the White which was being used for lodging.



Obviously a fisherman un front of the Inn. Likely a tackle box but at OxBow it could be full of art supplies. Not.



Puppet show in front of the Inn. Burr Tillstrom and Jim Hensen were together at OxBow. Rumor confirms that Kermit was born in the lagoon and there are some think that Beulah the witch was created.



Likely Burr on the left and possibly Jim on the right.



Likely Burr doing a puppet show. Often the Red Barn Theater crowd attended and had input on Friday nights.



The guitar and straw hat in the bed of the truck are in charge of whatever is happening.

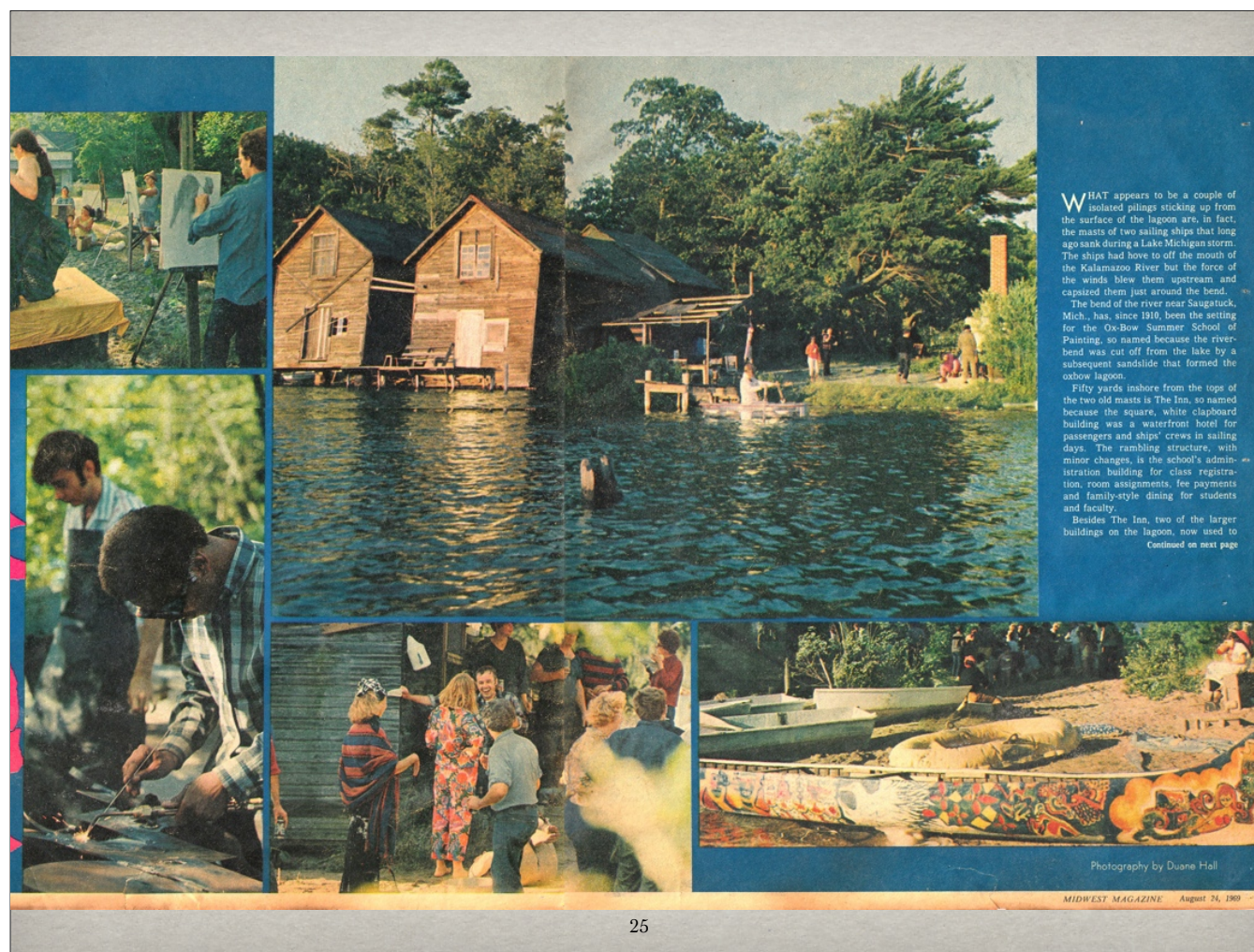


Cast fate to the wind.



Appears that students are setting up or taking down in the dunes.





View of the old fishing shacks that OxBow used for studios and dormitory upstairs of the Drake and the Waldorf Castoria. Welding, painting and a canoe ride. This studio was in the waterfront buildings. The teachers at OxBow are listed at the bottom of the article including Lanyons and Rupprecht.



The products of an Oxbow ceramics class.



She paints what she wears—this woman's paintings resemble the design of the fabric of her dress.

OXBOW Continued

house printmaking equipment and beach gear, were fishermen's shacks.

Other buildings added over the years include a gallery, a studio, a ceramics building, and cabins and cottages where the guests stay during the nine-week school term.

Originally associated with the Art Institute of Chicago, artists from many other areas have taught here during summer seasons. This year's faculty included Zubel Kaachadoorian and Lowell Darling of Wayne State; Peter Butterfield, George Beuhr, Ben Mahmoud and Ellen Lanyon of Chicago, Klindt Houlberg of Chicago Circle Campus and Elizabeth Rupprecht of the Art Institute.



Who knows? Likely getting ready for Friday night parties.



On the meadow ready for Friday nights. Inn is visible in the background and the windmill tower.



The party continues on the meadow with the White in the distance. Perhaps the truck we saw in a previous image is what it was being made for.



A serious student working on a project. Looks like a temporary tent perhaps near the waterfront.







Life drawing class in session. Models in the landscape were popular classes.



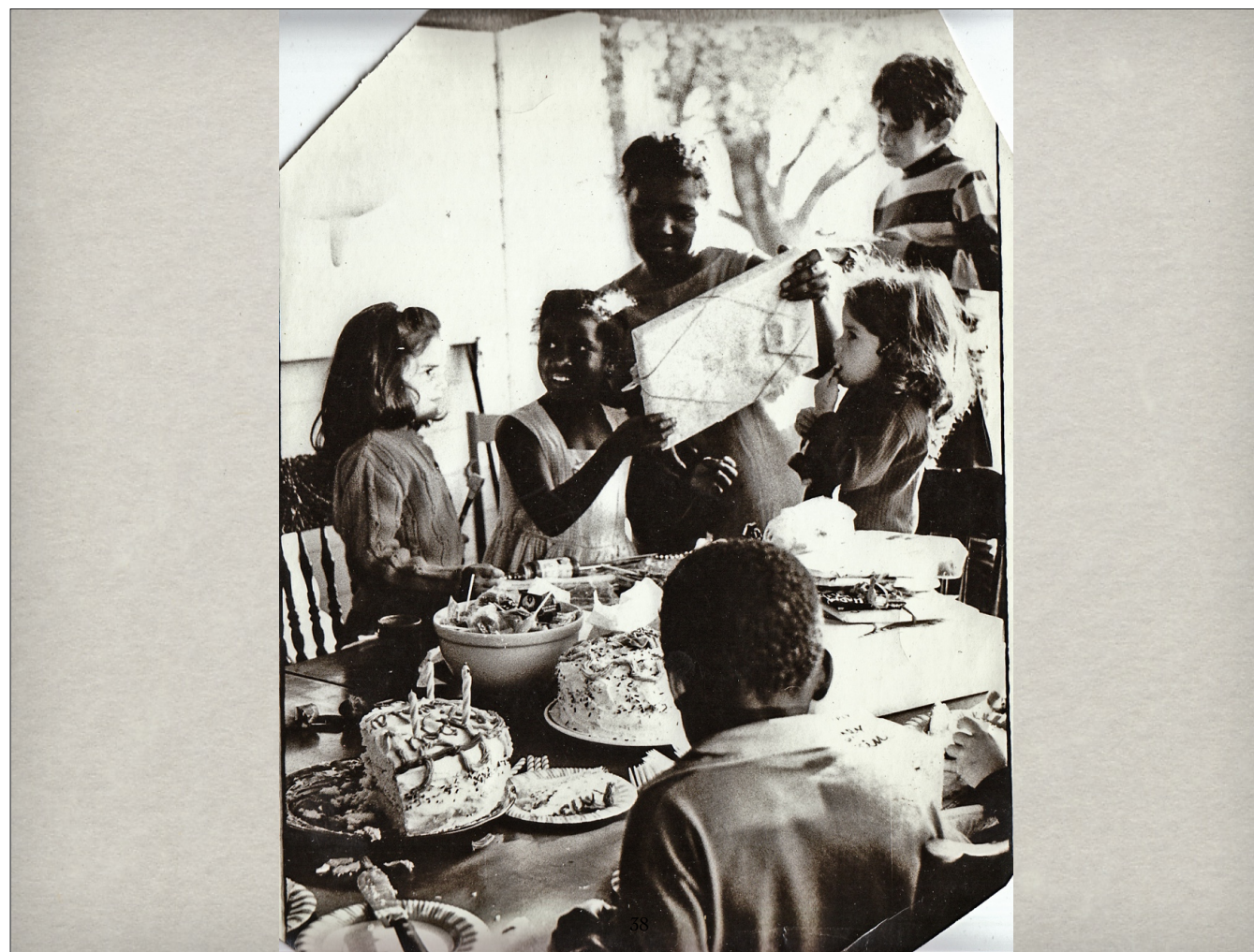


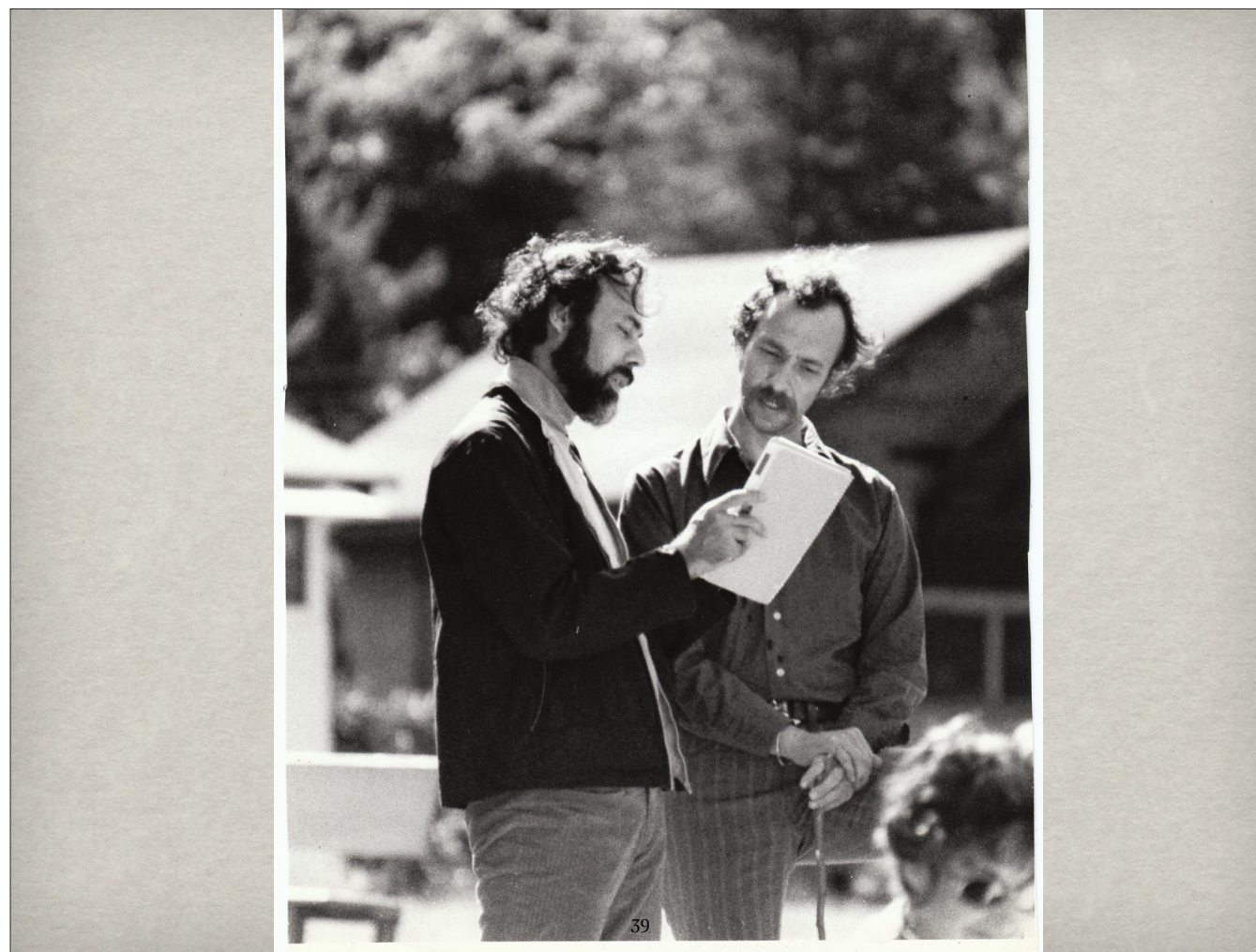
I think this is a young George Dowler sketching his model.





Students in front of the White. Could be George Dowler on the left.









Gathering in front of the White watching something that is making them laugh.





In front of the White with the Red in the background.

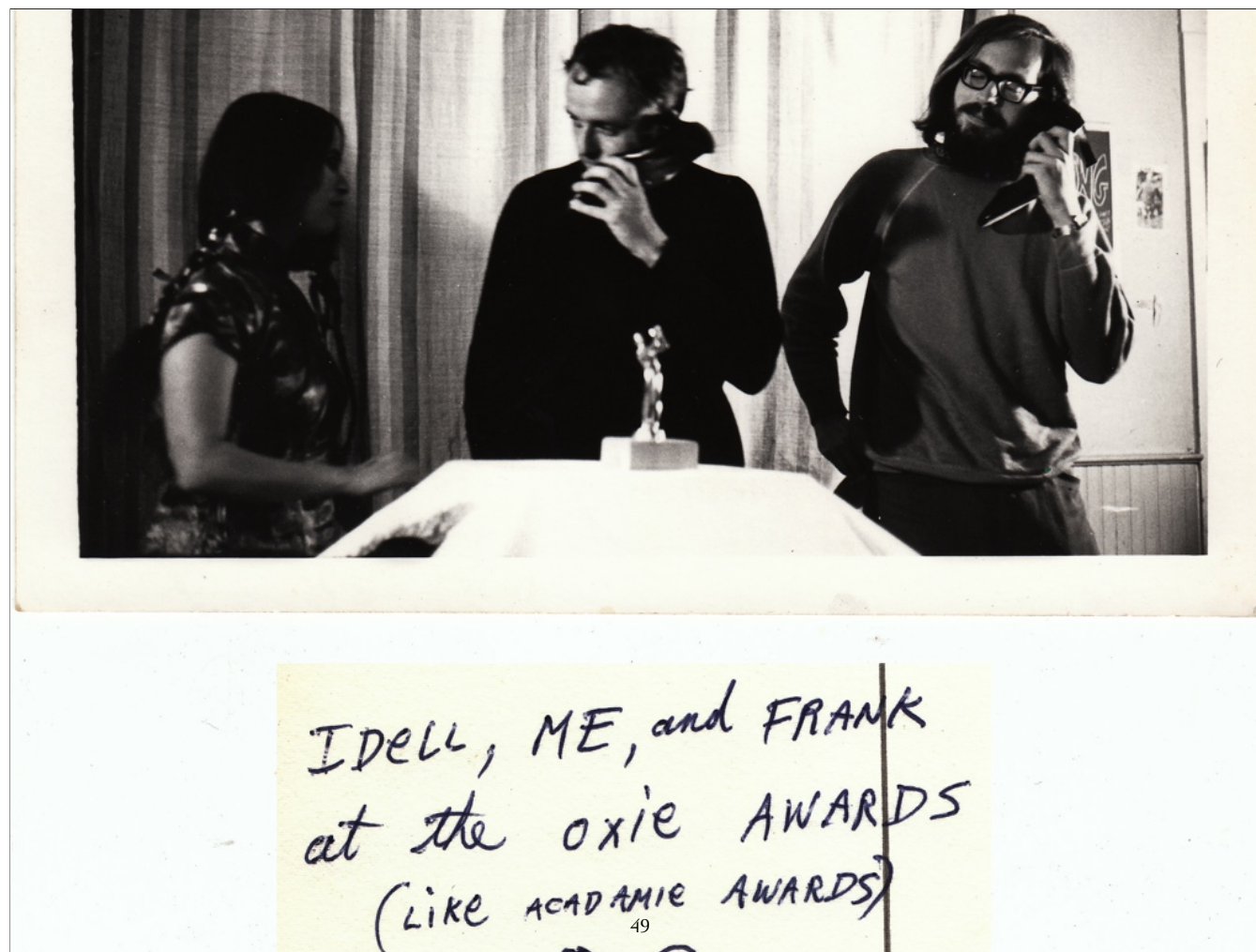








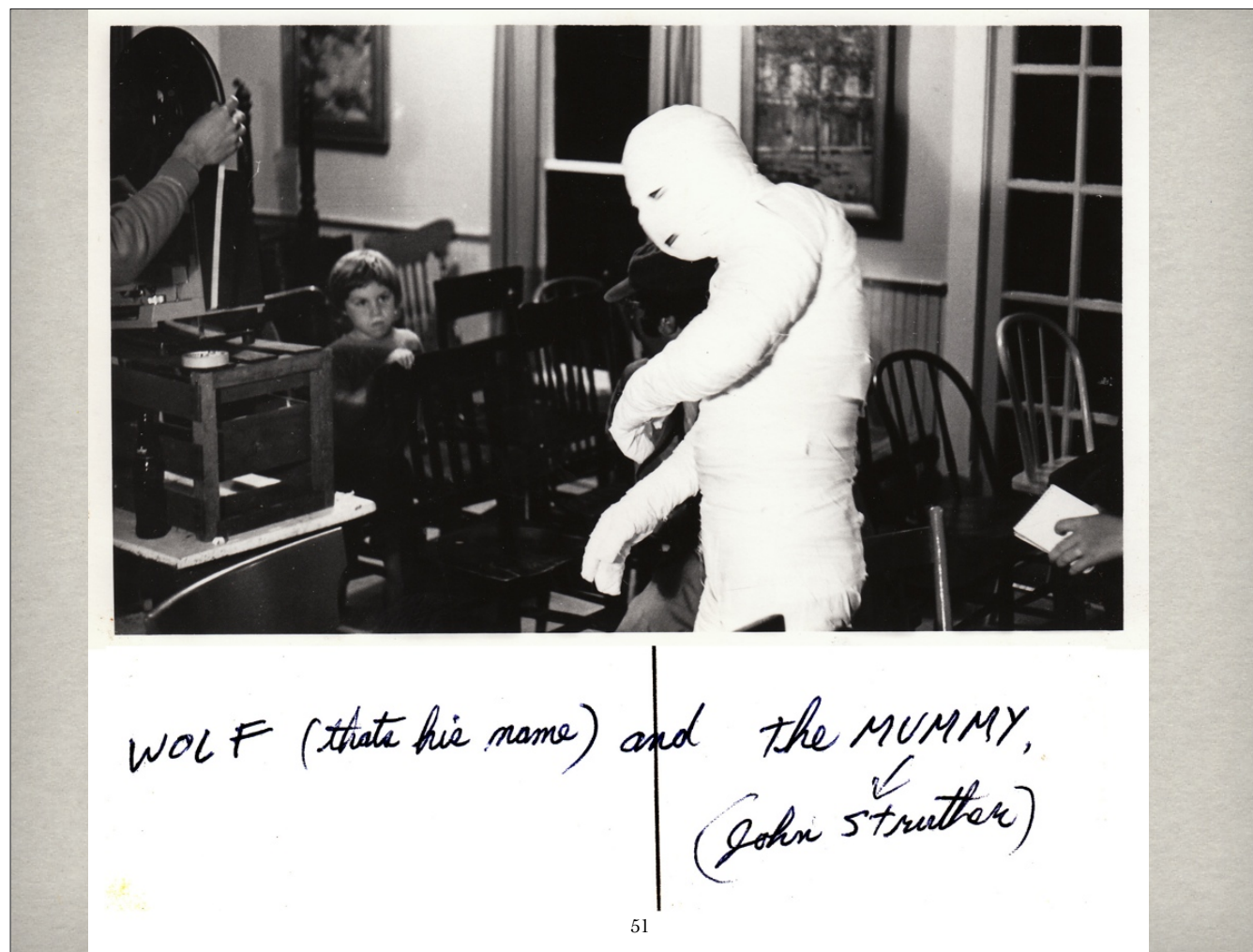




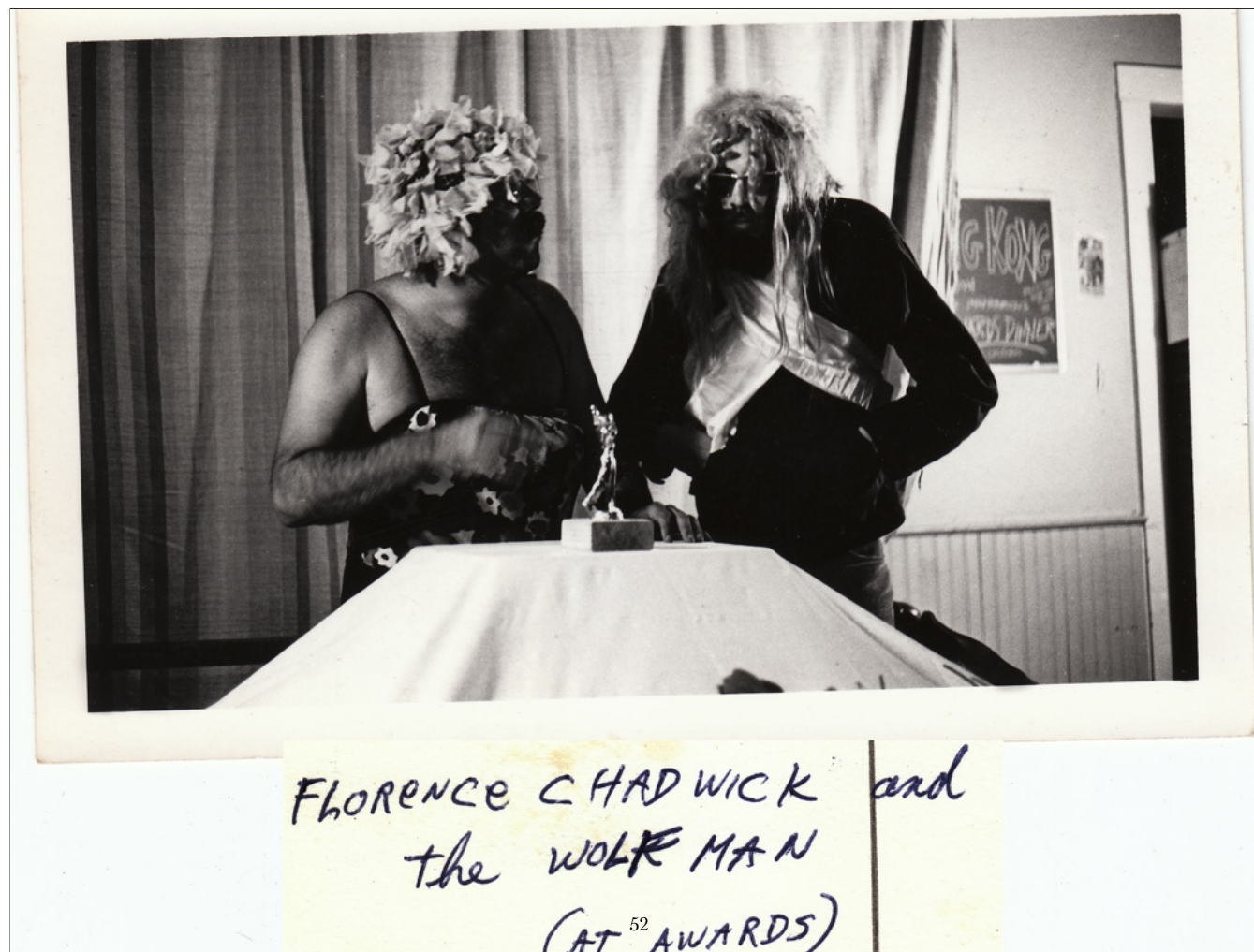
Oxie Awards, like Academy Awards. Idell, me and Frank



Academy Awards, Florence (Stanley), Wolfman and Linda Kahn.



In the Inn? Wolf (that's his name) and the Mummy, John Struther



FLORENCE CHADWICK and
the WOLFMAN
(AT ⁵² AWARDS)

Florence Chadwick and Wolfman at the Awards



E.W, Ross drawing of the Print Studio on the Meadow. He was from the Art Institute of Chicago teaching drawing for years. He was also on staff at Ox.



A small watercolor of the arbor with the letterpress in the background by artist Judy Bowman Anthrop



The one you all have been waiting for! Could be the volleyball team and friends.



A watercolor of "The Rob" used as ceramics studio in the downtown area behind the Inn. Artist Judy Bowman Anthrop

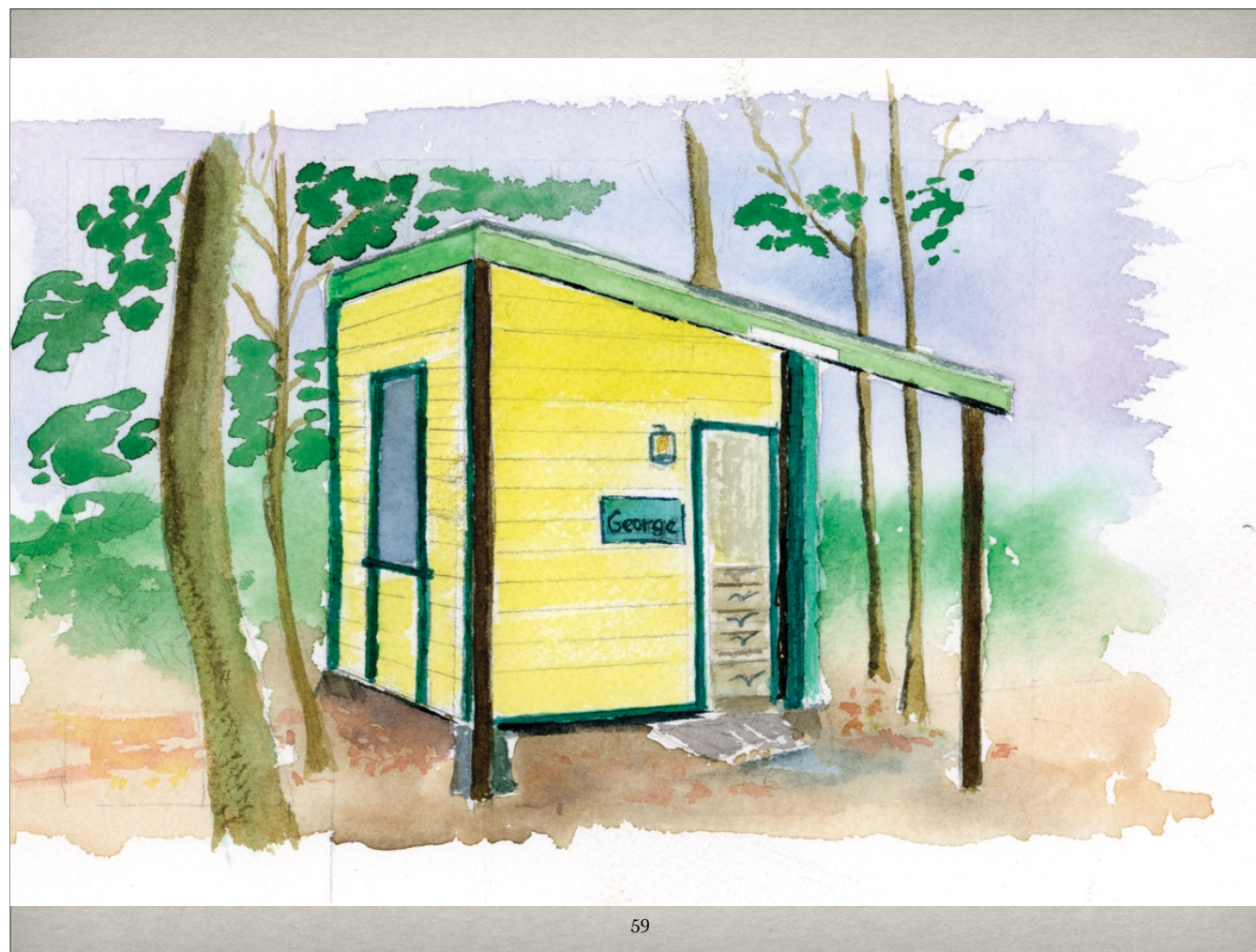


57

The Rob painted and it became the maintenance workshop.
Watercolor by Judy Bowman Anthrop



Inside the "Rob." Work area and beer storage. The area behind the Rob was known as Rancho Relaxo.



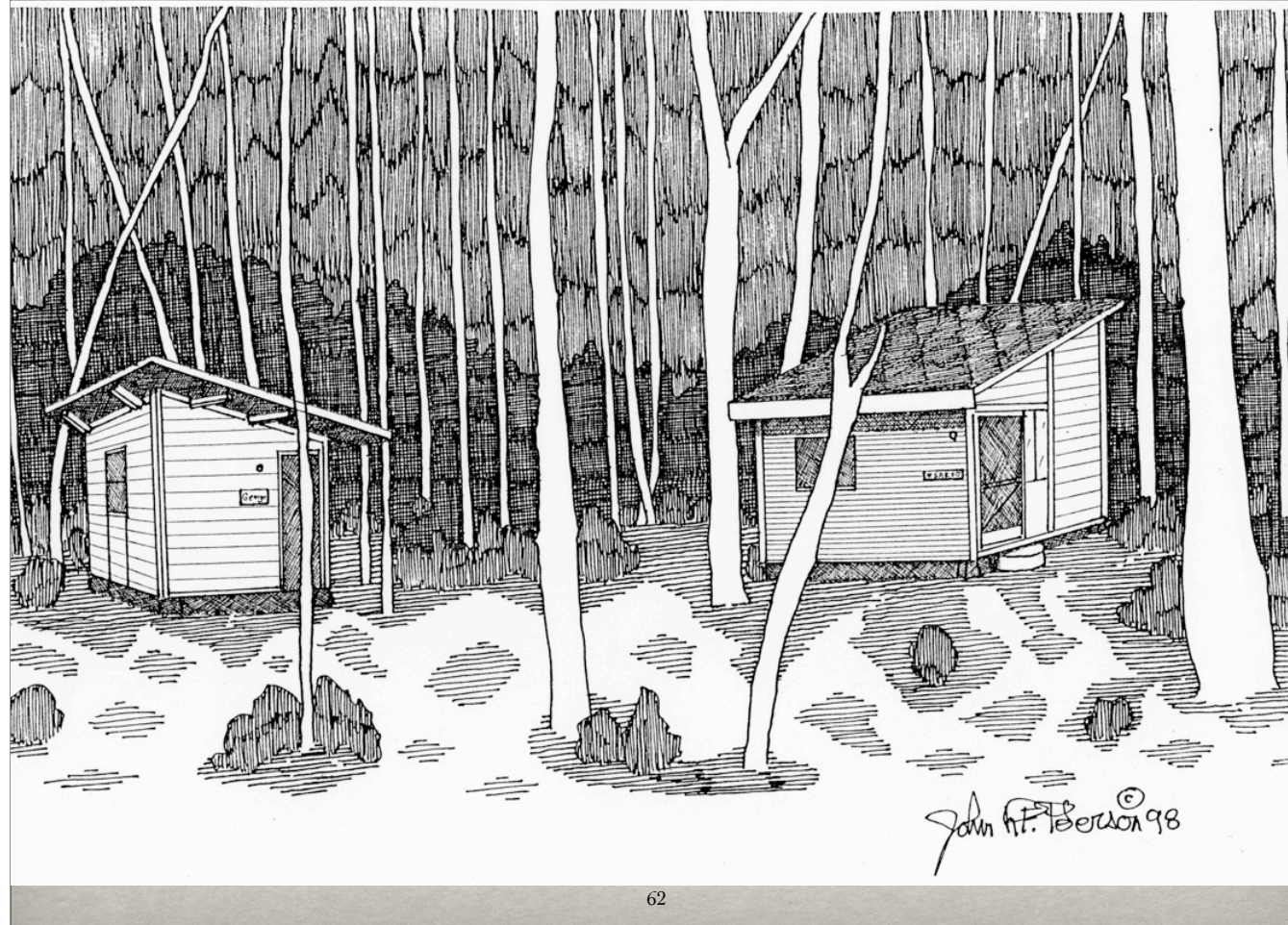
A small cottage named "The George" was built about 1979 by George Dowler who worked in maintenance. It is located deep into the uptown area at the end of the path across from "The Sarah." He and friends decided to build this where no one would see them doing it. Watercolor by Judy Bowman Anthrop



The beginning of the George cottage.



The Ribbon Cutting Ceremony of the opening of "the George."
The man wore a tie for this special occasion. Possibly the print studio instructor behind George.



Drawing by John Peterson with Sarah on the left and George on the right. John drew many historic sites. He was often homeless, had lost an arm and traveled by bicycle. He lived south on the Blue Star.



This is the OxBow volleyball team. The image has all the members listed by name.



The volleyball team from the Presbyterian Camp



The Paint Studio on the meadow. Rendering signed middle ground.





The Firepit on the lagoon. The fishing shacks are gone with the fireplace remaining.



68

The parking lot at the glass studio. Watercolor by Judy Bowman Anthrop



