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# Festival from Front

with his wife, Barbara.  
That first year the couple used to leave on the light in the front room of the Main Street home that doubled as Dr. Solverson's dental office. This way committee members knew it wasn't too late to stop by and iron out a problem if needed.  
"The idea originated with several people. We were asked to do the chairmanship in 1963. It took two years and at least 1,000 volunteers. It was our fifth child right from the beginning," Barbara Solverson said.  
"Since the Rochester-Romeo area traditionally had been known for its proliferation of apple orchards and cider mills, the name for the event evolved naturally."  
"The name came about because of the time of the year and there's a lot of cider mills. Apple time is fall and the festival's always the first weekend after Labor Day,"

Barbara said.  
Few if any photos exist from the first year primarily because the volunteers didn't have time to take photos.  
"It was exhausting but exhilarating, very satisfying to see how it turned out. Back then there were more educational demonstrators: demonstrations of wool shearing and spinning wool," Barbara said.  
**Growing**  
According to a resolution passed by the village council in 1964, the Rochester Arts Commission was established to oversee Art 'n Apples. Until 1980 the four-day event was every other year. The next two in '80 and '82 were three-day events. In 1984, it became a two-day annual event.  
The fund-raising success of the early festivals made the opening of Paint Creek Center for the Arts, a community art center, possible in 1982. With the PCCA in place to provide classes, exhibitions and art programs for more than 142,000 people annually in the old Avon Township Hall, the Rochester Arts Commission ceased to exist.  
Proceeds from the Art & Apples contribute half of the PCCA's annual operating budget of \$350,000. Four hundred volunteers are involved in producing this fall's event.  
Rochester watercolorist Carole Hadley fondly recalls those early years.  
"It was a neat atmosphere. Held in main tents, if it rained we sloshed around on straw,"

**Features**  
This year's Art & Apples boasts 300 booths featuring painting, ceramic, jewelry, glass, photography, sculpture and wearable items by artists from across the country. The more than 1,300 entries submitted were juried by committee. A total \$2,800 in prizes will be awarded for Best of Show, and Awards of Excellence and Merit.  
Once again, children's art activities are free for youngsters of all ages. Continuous performances on two stages are sure to set your toes a-tapping.  
And don't forget the apples. Cider, doughnuts and other food will be provided by more than one dozen local non-profit organizations. So enjoy yourself. Don't miss the apple pie booth run by the Older Persons Commission, which sold more than 1,600 of their homemade delights last year, enough to underwrite its senior citizen minibuss service.  
For a second year an installation of temporary outdoor sculptures will be displayed around the duck pond. Installments II, curated by artist Sandra Osip, was made possible with a grant from the Michigan Council for Arts and Cultural Affairs. It features the work of Ari Kambouris, Southfield; James Lutomski, Royal Oak; Raymond Katz, Pontiac; Robert Taormina, Fraser; and Kathleen Arkles, Marine City.  
And if you still haven't had enough art, stop by the main gallery of the PCCA at 407 Pine. The current exhibition, continuing through Sept. 22, is the ninth an-

nual Celebrate Michigan Artists, featuring 41 works by 26 artists from 16 Michigan communities.  
Nancy Bishop, member of the Rochester Arts Commission for the first 20 years, exhibited her oils in the first Art 'n Apples in

1965. She says the festival is really a dream come true.  
"We drew 20,000 people that first year. That was quite good for something that was an empty field, a dream out of a cow pasture."

## Artist from Front

Shaye," Sarkisian told him.  
Shaye showed up for a lesson the next day, and watched artists at work. Sarkisian didn't remember him, but Shaye stayed and took lessons for four years, going back and forth each day from his job at the family business, the Grosse Pointe Quality Food Co., to class. He knew you couldn't be an artist "without a lot of work involved."  
Shaye has exhibited around the country, and his paintings are in public and private collections around the world, including at the Pentagon, the White House, the Fisher Building and Israel's State Department. Actress Barbara Stanwyck owned three of his paintings and corresponded with him.  
Once Shaye had an exhibit at a gallery that also featured works by Sarah Churchill. The gallery owner asked if he had "another name besides Max." When Shaye was introduced to a dowager as Maximilian, "she actually curtsied."  
**Contributions**  
Shaye has given away about 3,000 paintings in this area alone,

including 241 to Providence Hospital, Oakland Family Services, St. John Hospital and city offices and a courtroom in Southfield among other places where he has donated his art.  
"I loved painting. I could paint more than I could ever hope to sell," Shaye said.  
"I give away a lot of my art to the places that would do the most good."  
He once received an anonymous call from a woman who said she looked at a painting of his at a hospital while she was having therapy for cancer and found that it gave her a fresh perspective and feeling of optimism; she wouldn't have survived if it hadn't been for that painting, she said.  
The neonatal section at Oakwood Hospital was named after Shaye's late wife, Dorothy.  
His advice to artists?  
"Just paint and paint and paint and paint and paint."  
Shaye follows his own advice. "I just keep grinding them out. It takes two people (to paint)," he said with a smile. "One to paint and one to hit him on the head and make him stop."

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