A heart of the community since 1912
Bell & Bates Building History Book

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Cover illustration by Dawn McMillan, created for the Gadsden Arts Center
grand opening in the Bell & Bates Building, September 2000
For 100 years I have been proudly standing at 13 North Madison Street, across from the venerable Gadsden County Courthouse in Quincy, Florida. From this vantage point, I have watched the people and events that have shaped this town for an entire century.

Let me introduce myself. I am the Bell & Bates building. For 85 years, I was home to the county’s oldest locally owned hardware business, founded in 1902. I was the Bell & Bates Hardware Store from 1912 to 1997. In the mid-nineties, my owners examined what was needed to succeed in the new century. A customer survey showed that while folks loved me, they also wanted an updated store with off street parking. The search for a new location began and in February 1997, Bell & Bates moved to Duval Street, and Mark and Patsy Bates gave me to Gadsden Arts, Inc. to begin the next chapter in my life as a visual arts center.

There’s a big difference between selling hardware and paint and displaying paintings on a gallery wall! Besides, folks wanted space for kids’ art and community parties and more. The renovation began under the watchful eye of GAC Director Zoe Golloway, guided by the talented vision of historic preservation architect Joel Sampson... even to the point of digging deep into my insides to install an elevator. That was a tough one, let me tell you! Now, I’ve moved on to the life of an Arts Center.
The Bell & Bates Building as a hardware store (left) and as the newly renovated Gadsden Arts Center (below)
As we celebrate Bell & Bates Hardware Company’s first 100 years, I thought it would be fun to write down some of the history and facts of the store, its owners and employees.

Bell & Bates Hardware Company was founded in 1902 by Norman Cawthon Bell and Mortimer Boulware Bates. Mr. Bell was born in 1862 near Bainbridge, Georgia. He spent his first twenty years on the family farm near Bainbridge and began working for the Savannah, Florida and Western Railway where he learned Telegraphy. He was employed with the railroad for 17 years in Climax, Georgia. For the first ten years of that time he was associated with his brother in the timber business, supplying railroad ties and bridge building materials to the railroad. Mr. Bell was married in 1889 to Luella Bates, sister of M.B. Bates, in Mount Pleasant, Florida.

M.B. Bates was born in 1883 in Mount Pleasant, Florida. He worked on the family farm until he was 19 years old and decided he wanted to learn the hardware business. An arrangement was made for him to spend a year’s apprenticeship in Tallahassee with his uncle George I. Davis at Gilmore and Davis Hardware Company. Mortimer borrowed eleven hundred dollars from his uncle Thomas J. Davis of Mount Pleasant in 1902 to go into business with Norman Bell. He repaid his loan in a year’s time.

Norman Bell remained an agent and dispatcher for the Atlantic Coast Line Railroad in Climax, Georgia until the hardware store generated enough income for him to move his family to Quincy. He owned the land across from the Quincy Garden Center on Jefferson Street. He built the home once occupied by the Gadsden County Chamber of Commerce, and he sold the other half of his property to his good friend, partner and brother-in-law Mortimer Bates. In this home (currently the Independent Funeral Home) my grandfather raised my uncles Mort and John, my aunt Edith and the baby of the family, my father George.

Bell & Bates occupied several locations during the first 10 years. By 1912, the business was successful enough, coupled with a desire to own their property, that Bell & Bates Hardware Company, Inc. was formed with four shareholders – N. C. Bell, president; M. B. Bates, secretary/treasurer and general manager; George Davis Bates (my great uncle); and W. S. Snider, brother-in-law of Norman and Mort, as vice-president. Cousin Willie was a relative and had been a local builder. He built many houses in Quincy, and each had a trademark moat that went around the house to carry off the rainwater. Two houses that have this system are the former Chamber of Commerce house and the Independent Funeral Home. Mr. Bell died in 1925.

My uncle Mort joined the staff in the early 30’s. Uncle Mort attended the University of Florida with Ben Wil-
lis and other friends from the area. It is unclear whether he was called home because of the depression or because he was having too good a time at the SAE house.

I recall stories of the hardware store being open until 11pm on a Friday or Saturday night.

During this time Bell & Bates did a good business in the farming community as well as providing building materials for home building. Bell & Bates ordered the largest shipment of galvanized steel wire, used to make tobacco shades, that US Steel had ever shipped to a single customer. The order was so large that it required the use of an entire train to make the delivery.

As a child, I grew up going to the store with my father in the mornings. We would go to Kittrells restaurant, on the corner of Jefferson and Madison, for breakfast, and I would have coffee milk and doughnuts. We would open the store at around 7am. I remember pulling 6 oz. Cokes from the icy water in the icebox at the back of the store and riding the rolling ladders and the hand-pulled elevator. During the winter, a coal burning potbellied stove near the back of the store provided heat. Down in the basement there was a pile of coal used for heating. I remember riding on deliveries to construction sites with James Walker and Robert Smith in a Dodge flatbed delivery truck. I had a great time because they would let me shift the gears.

I never thought I would end up working at the store after my experiences as a teenager. During the mid 60’s Bell & Bates still had most of its merchandise in boxes. If someone wanted to purchase a hammer, a clerk had to climb a ladder and bring down several boxes containing different styles of hammers. There was no self-service. I worked mainly at Christmas wrapping presents and clerking. I was of little use as a clerk because I constantly had to ask the full time clerks where things were in the store. During the summers I occasionally helped hand-unload train cars full of cement and mortar mix as well as carloads of shade wire. Each train car held 40 to 60 thousand pounds, and both the rolls of wire and bags of cement weighed approximately 100 pounds. At the end of the day my fingers were so tired I had lost my grip.

During the early 70’s Bell & Bates began changing due to the economy and family dynamics. The business was unincorporated and sold to the three brothers, Mort, John, and George. About that time, probably due to the changing economy in Gadsden County, lack of space downtown for the increased choices in building material, and the brothers’ desire to simplify things, Bell & Bates gradually got out of the building material business and the farm supply business. The Dodge flatbed truck was sold and we only delivered items that could go on the back of a pickup truck.
The summer of 1976 brought additional changes as John Bates died in a fire, and I decided to return to Quincy and purchase his one-third interest in the hardware store. An interesting note on my uncle John, who was our paint expert – he was red/green colorblind. He saw most colors in shades of grey, but he could tell you to add a little more raw sienna or umber to get a perfect color match.

The death of my father, George Bates, in 1981 started another transformation of the business. My father had been the bookkeeper since at least 1957 when my grandfather died, if not before. My wife Patsy and I spent the next couple of months figuring out our bookkeeping system. I decided that I needed to stay in the office to oversee the finances of the company and began looking for a store manager. At the time of my father’s death, the average age of our employees was over 60 years old. The clerks then were Gene Parramore, Irby Averiett, Bob Leynes, Archie Hubbard, and Rudolph Carter. I hired Clifton Edge in 1982 as the new store manager.

My uncle Mort was a great partner and very supportive of the changes Cliff and I made over the years. I had been to several hardware shows, and coupled with my degrees in business administration, I was ready to prepare Bell & Bates for the 21st Century. One of the first changes in 1982 was to make things more self-service by re-fixturing the store. The handmade display tables were replaced with gondolas that allowed merchandise to be displayed on pegboard hooks.

The computer age arrived at Bell & Bates in 1984 with the installation of a Triad Computer system. This change caused a rethinking of many procedures both on the sales floor and in the office. Prior to the computer, each clerk extended, totaled and applied sales tax to each sale. If the transaction was a cash sale and a mistake was made, there was no way to catch the mistake. The charge sales were double checked in the office, and many tickets had errors. We also retired our ledger and card-posting machine, which saved a great deal of time for the office.

The computer generated so much information on the store’s activities, really more than we could deal with. One of the most interesting facts we learned from the computer was which single item was the most profitable. I would have guessed a gallon of white exterior paint or maybe a power tool - it was a 99-cent item, a KW1 (Kwik-set) key blank.

During this period we recognized that our market was both changing and not growing. Walmart came to town, and with it, changes to our business. The Higdon Grocery Company had Walmart as the major tenant in their new shopping center. This was the first Walmart in Florida and one of the first in the Deep South. As bad as it was to have a Walmart in town, it was even worse to have a Walmart in the town next to your town. Walmart probably hurt business more in a town like Chattahoochee than it did in Quincy because it attracted people from the surrounding area, even from Liberty County. While they were in Quincy they stopped at other area businesses like our hardware store. Due to Walmart’s presence, we gradually eliminated housewares and sporting goods from our store. Housewares occupied twenty-five percent of our floor space at one time. We also phased out guns and ammo due to Walmart. Our competitors changed during this time as Quincy Lumber closed and Flint Hardware moved to Tallahassee.

Since Quincy and Gadsden County were not growing and the competition was increasing, we needed to find a way to increase sales. The hardware magazines I
read talked about niche programs and several appeared interesting. We acquired the building to the south of us and opened a small engine repair shop in 1985 featuring Snapper mowers and Stihl products. Rental equipment was added to the mix and by 1988 we moved this part of our business to the building on the corner to the north. We opened a Radio Shack franchise store in 1988 in the building vacated by the small engine shop. The small engine repair and rental business continued to grow and we acquired half of the block east of our location by purchasing the Thomas Motor Car property. In the early 1990’s we tried our hand in the industrial supply business, but found we had underestimated the competition and closed this down after several years.

One of the early success stories of the Radio Shack business was catching the early part of the product curve for cellular phones. We were one of the few outlets for cellular phones in Gadsden and Leon Counties for several years, and at its peak we had sales of over $300,000 in just cellular phone activations.

We had major changes in our suppliers during this time. When I started in 1976 we purchased most of our hardware from Beck and Gregg (Atlanta) and S. B. Hubbard (Jacksonville) and smaller amounts from Belknap (Louisville) and Albany Hardware (Albany). By the early 90’s, due to consolidation in the hardware industry, we were buying all of our hardware from Orgill (Memphis). Orgill is currently the largest independent hardware wholesaler in the world. Devoe Paint was our major paint line for over 50 years, but in the early 90’s we switched to Benjamin Moore paints with the closing of the Quincy Lumber Company.

I am often asked why we aren’t an ACE or True Value dealer. We have fiercely guarded our independence by remaining with independent wholesalers. There are hidden costs associated with these national buying groups, and they try to force you to fit their mold. If we were associated with one of these groups they would require us to drop our paint line to carry their name brand. We also feel there is a benefit to having the Orgill salesman in our store every week and appreciate that the president of Orgill knows us by name.

The mid-nineties brought a time of reflection as we evaluated our vision for Bell & Bates for the new century. We closed our short-lived industrial supply business and our small engine repair business due to poor competition and a poor fit with our core business model. We realized that 13 North Madison Street was not able to do the things necessary to survive. We commissioned a customer survey through Orgill that confirmed what we suspected about customer attitudes toward our store. We looked at several locations around town, but decided that we could use the Thomas Motor Car property. We moved into our new home in February 1997. Bell & Bates was now able to offer a large selection of products in a clean, well-lit store, with off street parking and modern bathrooms. We now had end caps that we could merchandise with new products and promotions.

One of our first success stories in the new store was an end cap of electric cord reels. We made an end cap of 50 cord reels and priced them near our cost. We sold 50 reels in 6 weeks and had sold only 5 in the previous year. While we made less per item, the increased volume brought more dollars to the bottom line. One of our failures was carrying a convenience selection of lumber. We increased our store hours and were opened from 7:30am until 8:00pm Monday through Friday, 8am until 5pm on Saturday, and 1pm until 5pm on Sunday. After two years we eliminated opening on Sunday and...
adjusted our evening hours to staying open until 6pm on weekdays.

Another era ended at Bell & Bates with the death of my uncle, partner and friend in October 1999 – “Uncle Buddy”, as Mort Bates was known to my family. Uncle Buddy was a great partner who understood that we had to change to survive. He was always supportive of the changes we made in the business, and would always have input on changes that would improve our ideas. I have fond memories of Uncle Buddy at the desk next to the stairs in the old store, visiting with customers and friends in the afternoons. If I didn’t go online and find the closing numbers for the stocks he was following, he would remind me, “Mark, I think its time for those numbers”.

One of my fond memories in the old store was an interview he did for WFSU in the early 90’s. They were asking him how we had been so successful over the years and wanted to know what our secret was. He said we had discovered a niche and were filling it. They wanted to know what the niche was. He thought for 20 or 30 seconds, not really knowing what our niche was, and told the reporter he couldn’t tell him, because then everyone would know the secret to our success.

-- Mark W. Bates
above: rendering of the new Gadsden Arts Center gallery space by Joel Sampson Architect, left and below: pages from the Campaign for Gadsden Arts case statement featuring 1997 Board of Directors and Campaign Committee members
We had finally paid off the note on the N. Adams property. Shortly thereafter, Mark dropped by to say he wanted to build a new hardware store and asked if Gadsden Arts, Inc. would be interested in the building. I told him it would be a major decision for the board and as board president, I would take it to them. If I had still been capable of doing cartwheels, I would have been wheeling across the yard after he left but I remained calm until his car was out of sight. The board was thrilled with the prospect but sensible enough to know that it would be a major undertaking. I told Mark that we indeed did want the building and the planning began.

I believe that most businessmen who made such an offer would consider their work done. Not Mark. He wove himself into the transition in ways that were incredibly helpful, encouraging his entire family to assist in the funding. Often the phone would ring and it would be Mark with another suggestion for someone who should be involved. He and Patsy helped to plan and often underwrote events organized to market the project including a beautiful dinner at their home. (Patsy, Mark and I even designed the invitation, using inexpensive paper and imagination and deferring always to Patsy’s editing skills.)
As a major donor, Mark spoke about the project often. He graciously came to each event, giving his support to the project and encouraging others to join in. Even on the day that Bell & Bates opened on Duval Street, Joel Sampson and I were included on the program, with architectural drawings of the new building in hand.

The fundraising campaign ran silently, as a list of potential major contributors was created, analyzed, and assessed. The campaign was first revealed at a party at Nicholson Farmhouse Restaurant. Donors and potential donors assembled to dine and study Joel’s drawings and start to dream about what might be. One of the speakers, Sherry VanLandingham then head of the Chamber of Commerce, introduced Sara May Love as a major contributor to the project. Indeed, it was Sara May’s generous gift which assured us that the goal would be reached. There was a long way to go and many more donors would be needed, but the move to the square would happen.

Leo McMillan designed and built a paint brush and palette version of a sign board to track campaign progress. It was officially unveiled at the Bell & Bates building at a party celebrating the store’s move to the square in 1912. The building had been mostly gutted by the Gadsden Arts’ demolition team of Leo McMillan, Jack Howe, and Ed Hulsey. Guests in 1900’s garb enjoyed Coca Cola in 6 ounce bottles which they pulled from a claw foot iron bathtub formerly residing in the rental area and snacked on peanuts with shells littering the floor. In photos of that event, the brackets which supported hardware shelving on the walls of the building are still visible.
Later on, the board hosted a media reception in the former hardware first floor. Duct tape indicated where walls, doors, and office would be when the construction was complete, and guests took virtual tours.

Then the campaign went public. To introduce the building as the potential home of the Gadsden Arts Center, local business movers and shakers were invited to the building where lots of pictures highlighted previous events at the church. Guests received the obligatory food and speeches. We even had an “Old Time” dance party with fiddlers and a contra dance caller to bring people in to the space.

The fundraising committee started mining those lists of potential donors. The dollars came in from individuals, families, businesses, foundations, and state government. Construction began, walls came down, and walls went up.

**It was an amazing time and I am proud to have been a part of it.**

*top: a crowd of art lovers enjoys the first Art in Gadsden exhibition held in the Bell & Bates Building, pre-renovation; center: the Bell & Bates Building lobby as a hardware store; above: David Harbaugh and Beth Appleton pose in front of the title panel for Beth’s exhibition, at the Gala to open the newly renovated Bell & Bates Building; right: Leo McMillan and Pat Woodward enjoy peanuts and conversation at the party to celebrate the Gadsden Arts Center’s move from the small church on Adams Street to 13 N. Madison Street.*
While I get a lot of credit (some I deserve), if it were not for:

- Beth Appleton and David Harbaugh who brought art to the courthouse square in 1989;
- The volunteers who saw the value of Art in Gadsden and worked to grow its mission;
- The volunteers and donors who supported the center in its infancy;
- The artists who participated and whose works brought visitors to Gadsden County; and
- The students whose work shone on the Arts Center’s North Adams home;

Mark would have found another deserving tenant. Gratefully, he chose Gadsden Arts.

-- Zoe Golloway, Founding Director
right: opening the wall between the Bell & Bates building and gift shop space; far right: Joel Sampson, architect; below: the Sara May Love Gallery, Bates Community Room, and elevator shaft under construction

Gadsden Arts thanks demolition volunteers Jack Howe, Ed Hulsey, Leo McMillan who prepared the building for construction.
“The planning committee... did all the travel with me to scope out other facilities. Ellen Bryant, Mary Jane Woodward, Jo K. Smith, Joel Sampson, Jack Howe, Leo McMillan, and I formed that group.”

-- Zoe Golloway

During the final month of renovation construction, Zoe left town (the country, in fact) for a much-needed vacation. Joel Sampson kept a capable eye on things and wrote Zoe the above memo when she returned.
The Gadsden Arts Center Opens in the Bell & Bates Building

from top left: Zoe Golloway and Beth Appleton enjoy roses from Mark & Patsy Bates; Zoe and Dawn McMillan at the opening Gala; Bobo Edwards and Mark Bates; RADM Jeff Davis, Jack and Martha Howe, and Mary Jane Woodward; Alex Hinson, Helen Woodward, and Joel Sampson, Robert Bryant and William Hugh McKeown, in the doorway of the Sara May Love Gallery featuring work by Beth Appleton; Zoe presiding over the ribbon cutting celebrating the opening of Gadsden Arts in the Bell & Bates Building.
The Gadsden Arts Center in its
Bell & Bates Building home, 2000–2012
Grace Maloy, Executive Director

Today, the Gadsden Arts Center is a thriving visual art organization viewed by many as one of the highest quality art venues in our region. This year, Gadsden Arts, Inc. celebrates the 100th birthday of our lovely Bell & Bates Building, which has for ten decades been a heart of this community. The Bell & Bates Building was renovated in 1998–2000 to create our museum-quality facility that houses art exhibitions, education programs, and community events. The building is now, through Gadsden Arts, a center for art education, cultural enrichment, volunteer and philanthropic engagement, an anchor for downtown revitalization, and an engine for tourism development. Each year, thousands of people grace the Bell & Bates Building’s doors, continuing to enjoy this lovely historic place and all that is offered within.
I am a relative newcomer to both the story of the Bell & Bates Building and the Gadsden Arts Center, having arrived in Quincy in 2005. Over the years, I have welcomed visitors to Gadsden Arts from New York to California to the Midwest, Canada, Europe and beyond, and their reaction is always the same: “Wow!” Visitors from anywhere are always impressed with the Bell & Bates Building, which was transformed through careful research, artful planning, and generous gifts of time and resources.

I came from Vero Beach, Florida, leaving my post as the Deputy Director and Education Director of a larger museum, and thinking that I had a wealth of experience to share in my new role as the Executive Director of the Gadsden Arts Center. What I discovered, very quickly, was that I had a great deal to learn here - from the people who had come before me, the people who remained, those who came on board to help, and those from the community who had entrusted me with the leadership of the Gadsden Arts Center. Seven years have flown by, and I am grateful to be here. Let me share with you some of what I have learned:

- Donor Recognition: donors are incredibly generous here, but don’t often want to stand out too much. I once was asked to turn my Annual Fund Donor Wall upside down, putting the largest contributors on the bottom - something that makes sense here, but would be unheard of elsewhere;
- Ditch Gardening: the best floral arrangements are not ordered from the florist - they are created by talented volunteers, from whatever is found growing in local ditches, yards, and cemeteries, design with style that saves a fortune;
- Reception Food: the best reception food is not ordered from the caterer, but “pot-lucked” by an army of generous volunteers, creating a more elegant spread than anything I have seen anywhere. (As much as I love and appreciate art, truth be told, some of the masses who attend our opening receptions come for the food);
• “Big Museum” Projects: a staff of two can dream up and carry out ambitious “big museum” projects. An example is hosting the *Vernacular Art from the Hill Collection* exhibition that required moving crated artwork weighing up to 300-400 pounds, along with the research, writing, and production of an exhibition catalog. In this community, the talent for producing a project like this (movers, carpenters, truck drivers, photographers, researchers, writers, ETC.) magically appears, much of it on a volunteer basis!

I have learned that at the Gadsden Arts Center, we are a part of a very generous, talented community - with a vision and a plan, we can do whatever we set out to do, and much more than an arts center our size can normally accomplish. We are also part of an extremely engaged and enthusiastic art community, with hundreds of talented artists who share their works of art for our education and enjoyment.

I read somewhere that the ability of an organization to weather change over time rests largely with its original foundation - in this case, facilitated by Zoe Golloway. Zoe was a volunteer, and then the first paid Executive Director at Gadsden Arts for 11 years. She had vision and courage, and was the catalyst for creating a cultural organization that is admired by all who visit. Zoe worked with volunteers to formally incorporate Gadsden Arts, Inc., established the first Board of Directors, led the charge to raise $1.4M for the renovation of the Bell & Bates Building, managed the renovation on schedule and on budget, and then worked tirelessly after Gadsden Arts opened in this building to build the Gadsden Arts Center’s reputation for impressive exhibitions in this exquisite space. In addition to the generous, active donor and volunteer support that we have here, strong leadership is required for attracting and channeling these resources in a meaningful way. We all owe Zoe our gratitude for leading the way through these accomplishments.

Two major tenets of daily life at Gadsden Arts are “there is no such thing as a stranger” and “have fun!” No two days are alike - all who walk into Gadsden Arts feel welcome, in part due to the warmth of the Bell & Bates Building itself. Something new is always in the works (we are creative people, of course!). Zoe told on herself one day, as we discussed this book. Even during the intense work and stress of fundraising and renovation, following a false alarm during which Zoe “thought the building would burn down before we’d even moved into it”, she enjoyed a moment of fun (see above photos, Zoe at the left side of the bottom one). In the nonprofit world, a Director with a sense of humor is required!

Many volunteers and donors have contributed to the success of the Gadsden Arts Center over the years. With the birthday of the Bell & Bates Building, we thank Mark and Patsy Bates for their generosity and faith in giving the building to Gadsden Arts, Inc. Mark and Patsy are true community leaders. The beauty of this community is that we are supported by many people like them - people who give generously of their time, thought, expertise, and resources. It is not uncommon for a donor at Gadsden Arts to sustain a membership, give to the Annual Fund, sponsor a program, work on a committee (or two), volunteer at an event, and then help carry out the trash at the end of a long evening.
Following their contribution of the Bell & Bates Building to Gadsden Arts, Mark and Patsy have continued to support the organization in every conceivable way, from making contributions and asking others to follow suit, to volunteering in the office each week, chairing and serving on committees, reviewing financial reports, planning and participating in fine art trips, helping stow tables and chairs, and taking out the trash. Mark and Patsy, like so many of our donor-volunteers here, are full of humility, giving all that they can to contribute to the quality of life in our community.

Many people ask me now, as our country moves through the fourth year of the Great Recession, “how is it possible that the Gadsden Arts Center is healthy and growing, doing so well?” The overriding reason is that the Gadsden Arts Center, in its Bell & Bates Building home, belongs to the community. The donor family that has been giving generously to Gadsden Arts since its inception remains supportive, and we’re welcoming new members and contributors all the time. Over 100 volunteers per year help Gadsden Arts to accomplish a lot on a small budget. Vigilant oversight by community volunteers insures responsible stewardship of the organization’s resources. And, most of all, this is an enthusiastic, generous community that will rise up and come together to make great things happen, like traveling our Permanent Collection, or hosting the 82-piece exhibition of Mark Lindquist’s internationally acclaimed work, one ambitious project after another.

The pages of this essay offer a snapshot of the Bell & Bates Building’s life as the Gadsden Arts Center, 2000–2012. I look forward to seeing what coming decades of the next 100 years in this building’s history have in store.

--Grace Robinson Maloy, Executive Director
right: winners of three student art competitions—the Art in Gadsden Poster Competition, SWAT design competition and Dean Mitchell: Rich in Spirit drawing and poetry competition 
below: Eluster Richardson gives a gallery talk during his Life of a Quilt exhibition 
below right: adult students enjoy their weekly drawing and painting class 
bottom: Mark Lindquist discusses his work with docents in preparation for touring the Mark Lindquist exhibition
Gadsden Arts Center Exhibitions in the Bell & Bates Building, 2000-2012

2000
Beth Appleton
Florida State University Student Exhibition: 3D Design
12th Art in Gadsden

2001
Radiant Spaces: Ray Burgraff and Mark Messersmith
Dean Mitchell: Journey of an American Painter
Florida State University Student Exhibition: 3D Design
Tallahassee Watercolor Society Tri-State Watercolor Exhibition
Robert Constand: black and white photography
The Beach Comes to Quincy, mixed media invitational curated by Ed Hulse
Natural Instincts: paintings Julie Bowland and raku pottery by Robin Rogers
Ralph Hurst sculpture and Linda Van Beck paintings
13th Art in Gadsden

2002
Mark Miller sculpture: Past Times and Culture Revisited
Just Face It: New Works by Eluster Richardson
Alena Havlin: Paintings
Artist as Model: artists influenced by Alena Havlin:
  - Dawn McMillan, Richard Chittenden, Marlys Cox
  - Clyde Butcher: The New Millennium Exhibit
(no space) Art Foundation Reunion: Continuum
Alex Hinson Jr. abstract paintings and Martha Page ceramics
Florida Craftsmen Invitational
Gadsden Arts Teachers' Exhibition
14th Art in Gadsden
Paintings by Ruth Dryden Deshaies and Francois Baudin d’Ajoyx

2003
Soulscapes: Yvonne Tucker, Marion McDaniel, and Oadira Lutfi
Return Engagement: Earl Johnson and Peter Bigelow
Looking in on the Way Out: Linda Hall and Joan Matey
Art that Works: metal sculpture by John Raulerson,
  Chris Hampton and Jeremy Colbert
Sporting Art: paintings and wood decoys curated by Ron Ernst
Ten Women in Art: Becky Beerenussen, Carol Garutti,
  Ellen Pavlasos, Lydia Nelson Friedland, Nancy Dillen, Beth Aronson-Meggs,
  Chris Adams, Glenda Taylor, Lynn Spencer, Susan Martin
15th Art in Gadsden

2004
Five Elements: work by members of the FSU Artists League
Works by Dean Mitchell: Coming Home
Dean Gioia: Turn of Light
Florida Craftsman 50th Annual Exhibition
Florida Watercolor Society Annual Exhibit
Perspectives: paintings by Dawn McMillan and Cynthia Nunez
16th Art in Gadsden

2005
Omar Thompson: America’s Backyard, Our History Assembled
Winner’s Circle: Past Art in Gadsden Award Winners
Kiln Joy: Works Tempered by Fire
Out of Pocket: Small Art Invitational
Home Grown: 23 Artists of Gadsden County
All that Glitters: works by Denise Choppin, Kathleen Wilcox, and Ron Yrabedra
Regional exhibitions: Works by Gabrielle Wu Lee, Jan Segrest, Nancy Jacey, Carole Robertson, Susan Floyd, Christine Hornsleth, Alice Cappa, Gustavo Castro and Carmen Lagos
17th Art in Gadsden

2006
Eluster Richardson: New Struggles and Triumphs
Bronze by Cooley: Florida wildlife and history captured in bronze
Landscape with a Spider: Sean Sexton paintings and Jacquie Fort fiber sculptures
Vik Muniz: Remastered
Natural Elegance: paintings by Hank Fleck, Jane Tallman, Charles Clough:
18th Art in Gadsden

2007
Tyler Turkle: Plastic History
Robert Rauschenberg: America Mix
From Marsh to Mountain: paintings by Suzanne Doddridge
Chester Williams sculpture: African Affinity
Spiritual Sojourn: Amos Lewis
Original Florida: pastel drawings by Eileen McCann
Flower Power Invitational
Susan Tramell watercolors: The Flora of La Florida
Be Here, Right Now: Kazuyo Hira abstract paintings
Julie Baroody: Living and Dreaming
Paintings by William Hugh McKeown and Dawn McMillan
Tallahassee Watercolor Society Brush Strokes Exhibition
Dean Mitchell watercolors
19th Art in Gadsden

2008
The Assembly: works by David McLeish, Matt Miley,
  Robin Venable, Jeremy Waltman
Southern Watercolor Society 31st Annual Exhibition
Sweet Medicine: Michael Hunnewell ceramics
Baba Wagü Diakité ceramics
A Traveler’s View: Wendy Deveraux pastels
Beauty Spots: Photography of Gadsden County
Surrounding Beauty: photography by BC Parker and Doug Hassing
Dean Mitchell’s New Orleans
Tim Myrick watercolors
Out of Pocket II: a small art invitational
Noir: Jason Orman
GAC Artists Guild Exhibitions
20th Art in Gadsden
2009
Phil Gleason sculpture
Journey Toward Freedom: Historical Photography from the Civil Rights Movement and present day “Trailblazers”
Vernal Equinox: paintings by Dean Gioia & turned wood by members of the North Florida Woodturners
Anna C. Carlton watercolors
Real to Abstract and Back: paintings by Robert DeWitt Smith
Light N Up: work by members of the Havana Artists Co-op
Gary Abernathy paintings and Terry Arthur turned wood
Nature Photography from members of the St. Mark’s Photo Club
Vernacular Art from the Hill Collection
GAC Artists Guild Exhibitions
21st Art in Gadsden

2010
Diversity and Virtuosity: artwork by present and retired FAMU Faculty: Kenneth Falana, Valerie Goodwin, Deborah LaGrasse, Liu Nan, Joe Roache, Edward White, Chester Williams, Harris Wiltshire, and Ron Yrabedra
Classical Beauty: Figure Drawing Group
Southern Traditions: watercolors by William H. McKeown, pen & ink by Clay Lovel, and bronze sculptures by Eric Baret
Water in our World: traditional film photography by Larry Fuchs
Transparent Spectrum: watercolors by Don Taylor and glass by Cheryl Sattler
American Imagery: Trudy Wheeler photographs
Mark Lindquist: 40 year retrospective
GAC Artists Guild Exhibitions
22nd Art in Gadsden

2011
Alla Prima: oil paintings by John Standford, Kathleen Carter, Jennifer Clinard, Deborah DeBack-Wright, Hank Fleck, Keith McCullogh, Charles Manning, Jill Quadagno, Edward White, and Adeline Wilkes
Robin Rodgers Sculpture
Stalking the Wild Landscape: plein air paintings by Lynn Priestly and Julie Bowland
The Life of a Quilt: Eluster Richardson
Heather Parker: The Creative Process
Dean Mitchell: Rich in Spirit
GAC Artists Guild Exhibitions
23rd Art in Gadsden

2012
Alternatives to Unconsciousness: sculpture by Barbara Balzer
Fantasy Expressions: acrylic paintings by Tom Busby
Jill Quadagno paintings: The Color of Light
Diversity & Creativity: Photography in the 21st Century, co-curated by Jessie Lovano Kerr, including work by Edward Babcock, Robert Constand, Barbara Aleene Edwards, Bill Humphries, Jim Miller, David Moyahan, and Stewart Nelson
Audiowood: New Sculpture by Joel Scilley
Randy & Debra Brienen paintings: Town & Country
Inside/Out: cut-paper assemblage by Beth Appleton and sculpture by Deborah LaGrasse
Bound and Unfettered: work by Ben Bivins
Tallahassee Watercolor Society’s Brush Strokes: Annual Members Juried Water Media Exhibition
GAC Artists Guild Exhibitions
24th Art in Gadsden
Into the next century...
Carlene Prince, GAC Volunteer & Board of Directors member

As you can see, it has been a very eventful 100 years. The echoes of the people who have worked so hard to make this venerable structure live up to its potential, as a working hardware store and then elegant arts center, are all a vital part of me.

The exhibitors have spun their magic upon me – from the amazing Ichiboku (one tree) series of large sculpture by Mark Lindquist to the “Life of a Quilt” series by Eluster Richardson; from the intricate collages of Beth Appleton to O.L. Samuels’ Godzilla, who stands as a sentry at my front door. Dean Mitchell, our hometown artist, lends works to grace our walls with themes of the heart and soul of New Orleans, humble abodes in Quincy, and Gadsden County’s proud Tobacco history. Works of art by hundreds of artists adorn our walls each year and hopefully will for many, many more years to come.

What will the next 100 years bring? I see our education programs enrich lives in the community, our future exhibits expanding and reaching new heights, and the annual Art in Gadsden flourishing within ever-increasing circles of new and old artists. This old building looks forward to another 100 years as a heart of the community, serving the future generations of this region.

-- Bell & Bates Building