Guide to the Orange Bowl Parade Collection

NMAH.AC.1191

by Franklin A. Robinson, Jr.

2011
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Collection Overview

Repository: Archives Center, National Museum of American History
Creator: Orange Bowl Committee.
Title: Orange Bowl Collection
Dates: 1932-2009
Quantity: 29 cubic feet
Language: Some materials are in German.
Collection level Digital Content: Digitized Content

Administrative Information

Acquisition Information
The collection was donated by the Orange Bowl Committee, through Jeffrey T. Roberts, President, 2011.

Separated Materials
A number of the renderings were destroyed before they reached the Archives Center because they had been exposed to severe conditions including water damage, excessive heat & mold and were unable to be salvaged.

Most of the artwork arrived at the Archive Center encased in a thick plastic and mounted to poster board to support it. When possible, the renderings were removed from the plastic as well as the poster board it was taped and/or stapled to and transferred to a format that was sound and would ensure its long-term preservation. In some instances, revisions and/or addendum were applied directly to the plastic exterior making it impossible to separate without losing information that could prove vital to the researcher.

Related Material
Materials in the Archives Center
Carvel Ice Cream Records
Pepsi-Cola Advertising Collection (AC092)
Materials Held by the National Museum of American History, Division of Political History
Vaughn's Parade Float File
Available Formats

A digital reproduction of the rendering titled [Benjamin Franklin: Scientist, Patriot, Statesman, Diplomat], drawn between 1974-1976 and disposed of due to severe mold, is available.

Processing Information

Processed by Nicholas Beyelia (intern), Brett T. Miller (intern), Erin Molloy (volunteer) June-August 2011; assisted by Franklin A. Robinson, Jr., archives specialist; supervised by Alison Oswald, archivist, and Vanessa Broussard Simmons, archivist.

Preferred Citation

Orange Bowl Collection, Archives Center, National Museum of American History

Restrictions on Access

Collection is open for research.

Ownership & Literary Rights

Collection items available for reproduction, but the Archives Center makes no guarantees concerning copyright restrictions. Other intellectual property rights may apply. Archives Center cost-recovery and use fees may apply when requesting reproductions.

Appraisal Note

The following floats rendering were disposed of due to severe mold:


[Benjamin Franklin: Scientist, Patriot, Statesman, Diplomat], drawn by Stan Burger between 1974 and 1976 but unrealized in the parade.

"Coca Cola Salutes the U.S. Marines" sponsored by Coca-Cola and drawn by B.W. for the 1958 parade.


"[Reflections on a Winner], Join Scruffy on the Fire Safety Team" sponsored by Burger King and drawn by an unknown artist for the 1976 parade.

Biographical Note

The Orange Bowl football game and associated Festival and Parade is one of the country's oldest and most colorful spectacles. It was conceived in 1932 by local businessmen as a way to attract visitors to Miami in the middle of the Great Depression. Originally known as the Palm Festival, in 1935 it was renamed the Orange Bowl Festival. Its popularity grew steadily, especially after a full-time business manager was hired in March 1939 to promote it. Two months later, in May 1939, the organizers officially incorporated themselves as the nonprofit Orange Bowl Committee, with the avowed purpose of promoting positive social and economic activity in the Miami community through the annual game, festival and
parade. The foreword of a promotional brochure for the 1940 Festival, The Story of the Orange Bowl, described it as "The ORANGE BOWL... An Institution of higher learning in the arts of sportsmanship and community co-operation....Conceived and administered by unselfish citizens in the public interest.... Dedicated to the ideals of fellowship, good will and understanding among all ages, in the upholding of a great state.... This, briefly, is the ORANGE BOWL, belonging to all Florida and to the nation...."

The parade came to national prominence after the Second World War. One key factor in the Committee's success was its early and mutually beneficial partnership with radio and television broadcasting, which brought the Orange Bowl festivities to a nation-wide audience. The parade packaged the social, cultural, and carnival-like fantasy life of Florida for northern audiences who might warm themselves by their televisions on New Year's Eve. To gain every advantage as a television event the parade was staged at night, unique among televised parades of similar scope and popular appeal. Unencumbered by height and width restrictions, its floats grew to fantastic proportions, characterized by animated mechanical figures, features such as "outriggers" (pontoon-like appendages from the main body of the float, like water skiers), and self-contained electrical lighting and sound systems. The latter anticipated Disney's "Electrical Parade." Similar attention was given to the staging of the Orange Bowl half-time show, whose multi-story telescoping towers and platforms have since become a Super Bowl staple. The production of Orange parade floats and special effects was a year-round job, which placed it in league with Macy's Thanksgiving Day Parade, Pasadena's Tournament of Roses, and New Orleans' Mardi Gras.

The Committee ended its annual parade and festival in 2002 but the Orange Bowl football game continues.

Scope and Content Note
This collection consists of . This collection arranged into six series.

Series 1, Historical Background Material,
Series 2, Seiler, Ernest E., 1951-1977, undated
Series 3, Orange Bowl Parade
Subseries 3.1, Office Files
Subseries 3.2, Float renderings and Drawings
Subseries 3.3, Costume
Subseries 3.4, Parade Scripts
Subseries 3.5, Ephemera
Series 4, Publicity Materials
Series 5, Photographs
Subseries 5.1, Floats
Subseries 5.2, Bands
Subseries 5.3, Parades
Subseries 5.4, Queens
Subseries 5.5, Slides
Subseries 5.6, Orange Bowl billboards

Arrangement

Collection arranged into six series.

**Series 1, Historical Background Material,**

**Series 2, Ernest E. Seiler, 1951-1977, undated**

**Series 3, Orange Bowl Parade**
Subseries 3.1, Office Files
Subseries 3.2, Float renderings and Drawings
Subseries 3.3, Costume
Subseries 3.4, Parade Scripts
Subseries 3.5, Ephemera

**Series 4, Publicity Materials**

**Series 5, Photographs**
Subseries 5.1, Floats
Subseries 5.2, Bands
Subseries 5.3, Parades
Subseries 5.4, Queens
Subseries 5.5, Slides
Subseries 5.6, Orange Bowl billboards
Subseries 5.7, Photographic Negatives

**Series 6, Festival Float Files,**

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:
Subjects:
Parade float designers
Parade floats
Parades
Parades--United States
Container Listing

Series 1: Historical Background Materials, 1939-1984

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The Orange Bowl Story: A brief review of its history, aims and purpose and its increasing importance to the entire state of Florida, 1940

Box 31, Folder 2
The Orange Bowl Story, 1965-1966

Box 31, Folder 3
Orange Bowl 50th celebration: the Orange Bowl Committee's half century, facts guide, 1984

Box 31, Folder 5
Series 2: Earnest E. Seiler, Office Files, 1951-1977

This series consists of subject files maintained by Ernest Seiler, the Executive Vice President of the Orange Bowl Parade Committee. The files document a wide range of activities involved in coordinating and executing a national parade. The materials include correspondence, contracts, memorandum, black-and-white photographs, lists, agendas, newspaper clippings, brochures, business cards, invoices, and general notes. The files are arranged alphabetically by subject, alphabetically. The organizational parade information files are listed first and provide a broad context about parade logistics and planning.

The band files primarily document high school bands that participated in the Orange Bowl Parade. Materials include correspondence, guest lists, chaperone lists, brochures for Miami (Dad County), Florida, agendas for band meetings, newspaper clippings, postcards, itineraries for specific high schools, publicity forms and information about the Great Bands of Orange Bowl Program. The Great Bands is an event started in the 1970s by the Orange Bowl Committee to bring together twelve of the top marching bands for them to perform in the Orange Bowl Stadium. Each year two hundred marching bands from the United States and Canada apply to the Committee to appear in the King Orange and Jamboree.

The contracts include agreements, notices of assignment, correspondence, work orders, entertainment contracts, lease agreements, and other memorandum of agreement between the Orange Bowl Parade Committee and various vendors, construction companies, sponsors, radio stations, and individuals such as the princesses who served in the Orange Bowl Court. Additional materials include clearances for music.

The Coral Gables, Jr. Parade materials contain correspondence, information sheets, entry blanks, agendas, form letters minutes of the steering committee, float specifications, expenditures, participant instructions, constitution and bylaws for the Junior Orange Bowl Parade Committee (1964) and a January, 1960 Action Leader newsletter from Coral Gables, Florida.

The fireworks materials contain primarily correspondence with firework companies, particularly Thearle-Duffield Fireworks of Chicago as well as permits and certificates of insurance.

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Series 6: Festival Float Incorporated

Series 6, Renderings/Drawings, XXXX-XXXX, document floats as they appeared in a conceptual state. Each rendering varies in size from several inches to several feet wide and were realized on an assortment of paper sources that varied in both weight and durability (tissue, tracing paper, vellum, posterboard, etc). The artwork was created utilizing an assortment of mediums including acrylic paint, pastels, watercolors, markers, pens, etc.

In most cases, it is possible to connect a rendering with a float as it appeared in the parade. Often the float mirrors the rendering exactly as it was conceived however, in most instances, slight modifications were made. Every attempt was made to identify all renderings, but it was not always possible for a number of reasons: 1) there was not enough information on the renderings to connect it with either a year or a sponsor. 2) The concept was never produced, it remained a concept only. 3) The concept was markedly different from the realization making it unrecognizable when it appeared in the parade. 4) The renderings were destroyed by weather related damage, mold, etc and had to be destroyed before it arrived at the Archives Center. 5) The float may have been in the parade but there was no existing photographic record to help identify it.

Both national and regional corporate sponsorship can be seen throughout the renderings. Longstanding national corporations like Coca-Cola, McDonalds, Kodak, Coppertone, Anheuser-Busch, Sears, etc. were an annual part of the festivities as were regional businesses like The Miami Herald, Southern Bell and Winn Dixie. Many of the renderings have been developed without a sponsor in mind; some, however, have been cultivated specifically for corporate sponsorship. In most cases, sponsors supported the proposed float and patronage can be verified throughout corresponding photographs. In some instances, however, the proposed float was never realized, may have changed patrons, been rejected by the supporter in favor of another float or the sponsor may have withdrawn from that year's festivities altogether. It should be noted that the renderings document float concepts for several companies that no longer exist, including Margaret Ann Grocery, Jordan Marsh, Eastern Airlines, etc.

Throughout the history of the parade, several artists contributed to production of the renderings, the most prominent being Stanley Burger. Burger, a former engineer from New York, started out by designing nuclear submarines for the U.S. Government. Later, he moved to Florida where he began designing sets for the Jackie Gleason Theater of Performing Arts in Miami Beach and eventually settled into being the official float designer for the Orange Bowl committee in the early 1970s.

Every effort was made to identify other artists involved with the production of the renderings either before or after Burger but a lack of information on these artists made it difficult.

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<td>Box 45, Folder 52</td>
<td>United States Post Office, 1988</td>
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<tr>
<td>Box 45, Folder 53</td>
<td>Venice, Florida, Sun Coast Fiesta, 1989</td>
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<tr>
<td>Box 45, Folder 54</td>
<td>Winerhaven, Florida, 1989-1990</td>
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<tr>
<td>Box 45, Folder 55</td>
<td>Winerhaven, Florida, Florida Citrus Showcase, 1988-1990</td>
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<tr>
<td>Box 45, Folder 56</td>
<td>Ybor's City, Florida, Krewe of the Sant' Yago parade, 1988</td>
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<tr>
<td>Box 45, Folder 57</td>
<td>Ybor's City, Florida, Illuminated Night Parade, 1990</td>
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<tr>
<td>Box 50, Folder 5</td>
<td>Drawings, undated</td>
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</tbody>
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