

## VIRTUAL TOUR GUIDE

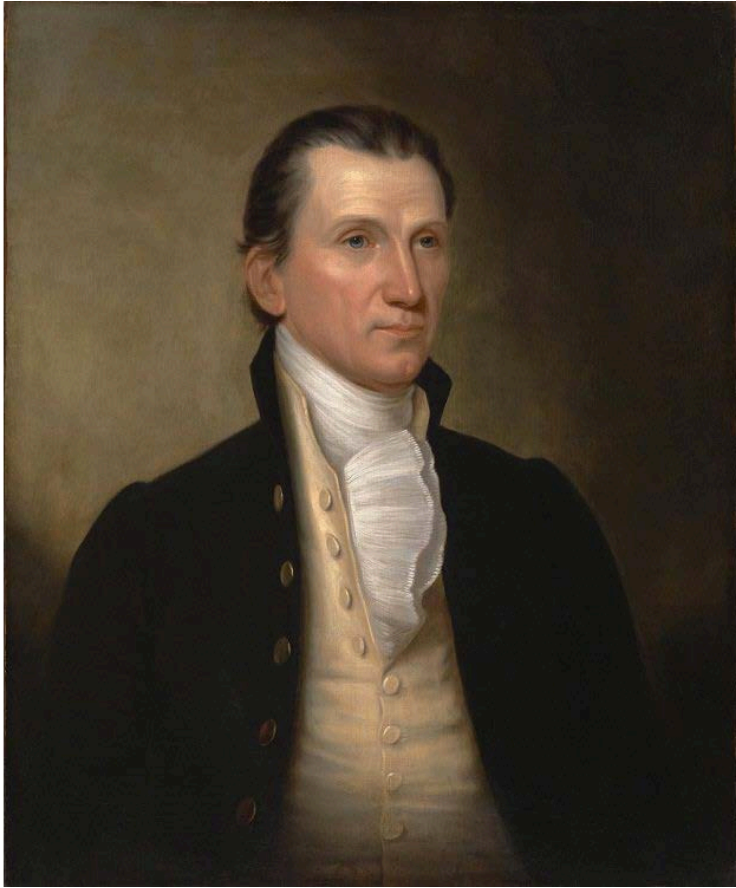
***\*\*This document provides label text and added information to supplement to the Smithsonian's Portraits of Pittsburgh virtual tour\*\****

### Framing the Past

The people portrayed in the National Portrait Gallery's collection speak to us without words—telling a story about the past. The images do more than just preserve an individual's likeness, they are historical documents that reveal how American culture has defined achievement and the ideals we value. The 100 portraits of Western Pennsylvanians featured here put names to our collective past, framing the conversation about who is remembered and why it matters.







## SECTION 2: LOOKING WEST

### WALL 1



#### ***George Washington, 1800***

By William Clarke

Oil on canvas

*Gift of Eleanor Morein Foster in memory of Charles Harry Foster; National Portrait Gallery, Smithsonian Institution*

**Although not immune from the political battles of the day, after death George Washington became mythologized as the ideal American hero.**

This painting illustrated the national grief caused by Washington's death in 1799. Every detail of the work, from the stormy seas to the flags and cannon, commemorated Washington as the nation's founding father. Realism was not the goal; the painting portrayed him as a national symbol.

But Washington was not uniformly celebrated before his death. While he stayed neutral in political battles between the Federalists, represented by Alexander Hamilton, and Republicans such as Thomas Jefferson, the press still criticized him. Pro-Republican stories labeled him a tyrant. Washington's stance on slavery was also scrutinized. Late in life, he came to believe it was wrong. In his will, Washington stipulated that all enslaved people in his personal possession would be freed after his wife, Martha, died. He freed one person outright, his valet, William Lee. (Martha freed the rest, fearing that they would not wait for her to die.) Some scholars argue that Washington wanted his example to influence other Virginia gentry, but it had the opposite effect. By 1806, Virginia passed harsher laws preventing owners from freeing their slaves.

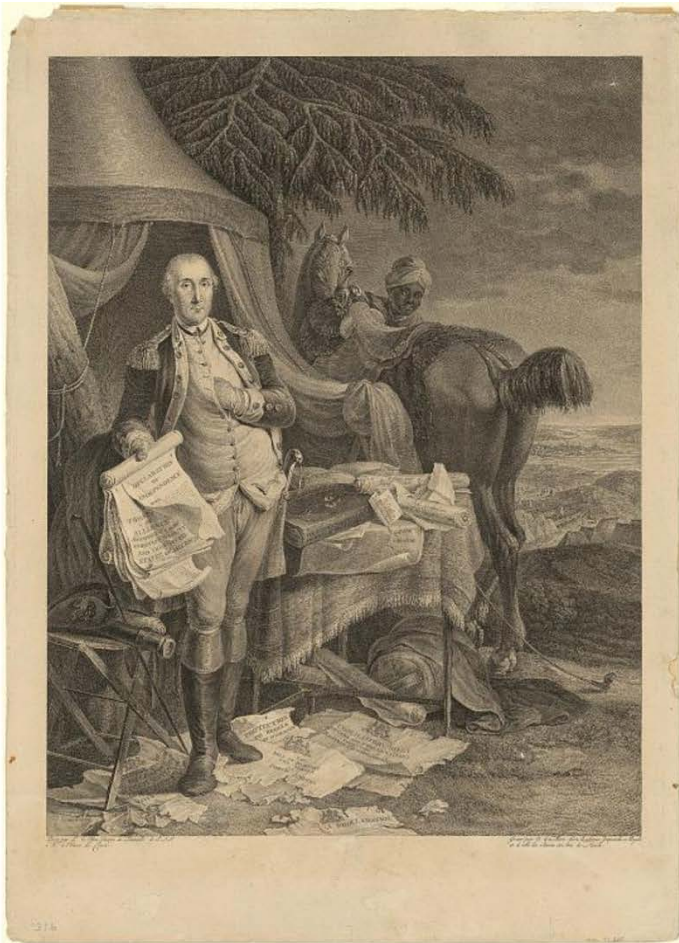
*About the Artist:* **William Clarke**

Little is known about Clarke, who worked in Lancaster, Pa., and Maryland before moving to Philadelphia around 1796. He painted signs along with a group that did ornamental painting for drums and banners. Sign painters often did portraits, both as private commissions and for commercial buildings such as taverns. At least one tavern sign featuring Washington once hung in Pittsburgh.

#### Did You Know?

##### **Washington is everywhere today**

There are 241 townships, 31 counties, and 26 cities in the United States named after George Washington. Ironically, the first county named after him was Washington County, Pa., hotbed of dissent during the Whiskey Rebellion.



## ***General George Washington, 1780 (or Le Général Washington)***

By Noël Le Mire after Jean Baptiste Le Paon

Engraving on paper

*National Portrait Gallery, Smithsonian Institution*

### **Western Pennsylvania nearly killed George Washington while shaping him as a military leader. (14)**

Based on a portrait commissioned by Lafayette, this engraving of Washington (1732–1799) illustrated the bond between America and France during the Revolutionary War. Washington holds the Declaration of Independence and France's Treaty of Alliance. British proclamations lay crumpled at his feet. The military camp setting reminds viewers of the ongoing battle for independence.

Washington's first interactions with France in Western Pennsylvania were filled with suspicion. Acting on England's behalf, he volunteered in the winter of 1753 to survey French holdings in the Ohio Valley region as far north as Fort LeBeouf (about 15 miles south of Lake Erie). Only 21 years old, the journey nearly killed him. Someone shot at him, then he fell into the freezing Allegheny River and almost drowned. His findings convinced the British to resist further French

encroachment. In 1754, events he set in motion at Jumonville Glen near Uniontown helped ignite the French and Indian War. And in 1755, Washington witnessed General Edward Braddock's disastrous British defeat in the Battle of the Monongahela. These experiences taught him lessons about command, diplomacy, and politics that he carried into the American Revolution.

***About the Artist: Noël Le Mire after Jean Baptiste Le Paon***



Both the engraver and the original artist of this work reflected its French background. Le Mire (1724– 1801) was a French engraver from Rouen celebrated for his ability to capture fine detail in paintings ranging from portraits to seascapes and landscapes. Le Paon (1738– 1785), reportedly a French cavalry officer, gave up his military career to become a painter of military, hunting, and historical scenes.

## Take a Closer Look

A portrait can reveal stories not obvious at first glance. Both George Washington portraits reveal hidden histories if you know what to look for.

### Who is the man holding the horse?

In the print at left, scholars believe that the unidentified African American figure in the background may be **William Lee** (1750– 1828), George Washington’s enslaved valet. Washington purchased Lee when he was a teenager. An expert rider, Lee accompanied Washington on fox hunts, where his horsemanship amazed people. He also attended Washington in nearly every battle of the Revolutionary War and became one of the most famous African Americans of his day. He became the only enslaved person freed outright by Washington in his will in 1799. How might Lee be remembered today?

### Washington on horseback: why do the pieces look funny?

Look closely at this image. Does it seem odd? The horse’s head is small, Washington’s head is large. The artist, William Clarke, painted signs. Most of his work appeared on tavern or commercial signs, drums, and banners. The horse is a stock figure commonly used on such things. More careful with Washington’s head, Clarke copied it from a famous portrait done by American artist Gilbert Stuart. Stuart’s portrait, sometimes called *The Atheneum Portrait* (1795), became a well-known image of Washington. Today it is featured on the \$1 bill.

### Guess what: Both Washingtons were copied.

The Washington in the print was also based on another artist’s work. The figure with his hand in his vest comes from a portrait by Charles Willson Peale. Lafayette had already commissioned Peale to do an earlier copy of one of his portraits of Washington. When Lafayette commissioned the painting on which this print was based, he had the French artist copy Peale’s figure. Perhaps he wanted to ensure that it looked like Washington.



### ***Marquis de Lafayette, c. 1822–1824***

Attributed to Ary Scheffer

Oil on canvas

*National Portrait Gallery, Smithsonian Institution; gift of the John Hay Whitney Collection*

### **The Marquis de Lafayette's visit to Western Pennsylvania in 1825 became a kind of homecoming.**

America celebrated Lafayette (1757–1834) as the last surviving general of the Revolutionary War when President James Monroe invited him to return for the country's 50th birthday celebration in 1824. For two years, he triumphantly visited all 24 states in the Union, reaching as many people as possible even if that meant traveling at night in his coach.

Lafayette's visit to Pittsburgh was especially meaningful. Making his way up the Monongahela from Wheeling, Lafayette's party visited Albert Gallatin near Brownsville, and made other stops before landing at Braddock's Field. Joined by a military escort, he visited the Allegheny Arsenal and then entered the city. He requested to see Pittsburgh's industrial facilities, visiting iron and glass factories in addition to the celebratory balls and gatherings. His most meaningful visit was his reunion with foster brother Felix Brunot (namesake of

Brunot's Island), a famous surgeon who accompanied Lafayette to America as a young man in 1777.

### ***About the Artist: Ary Scheffer***

The Dutch-French Scheffer (1795–1858) became known for his Romantic paintings based on literary subjects. In 1824 he gifted a full-scale portrait of the Marquis de Lafayette to the U.S. Congress. The painting, judged to be the best likeness of Lafayette in the nation, became a huge hit. Copied for engravings, it appeared on a wide variety of souvenirs and even bank notes. Artists clamored to paint Lafayette's image. If they could not get to him in person, many copied this work.



### **Flintlock pistols, 1780s**

According to family lore, this pair of flintlock pistols was presented to Presley Neville or one of his family members by the Marquis de Lafayette when he returned to the United States in 1824–1825. Neville served as Lafayette's aide-de-camp for two years during the American Revolution. Neville's sister Amelia married Major Isaac Craig and the pistols passed down through the Craig family.

*Gift of Edward Gray Craig and the Carnegie Museum of Natural History*

### **Tiller's Lafayette ribbon, 1824-1825**

This ribbon featuring images of Lafayette and Washington was created to celebrate Lafayette's tour of the United States in 1824–1825. The trip inspired a variety of souvenir items including cups, plates, and pins. Pairing Lafayette and Washington reminded Americans of their close relationship and of Lafayette's status as the sole surviving general of the Revolutionary War.

*Gift of Mary O'Hara Darlington and the Carnegie Museum of Natural History*

### **Lafayette ribbon, "The Nation's Guest," 1825**

This lapel ribbon honoring Lafayette was reportedly worn in Pittsburgh during Lafayette's visit to the city in May 1825. Lafayette's entourage traveled the Monongahela by boat to Braddock's Landing to tour the 1755 battlefield, and then proceeded north by land into Pittsburgh.

*Gift of the Estate of Norman Taylor Macferron*

### **"American Republican" ribbon with George Washington, 1844**

More than any other American, George Washington's image continued to be used for a wide variety of political and commercial messages well into the 1900s. The nativist "American Republican Party" was a short-lived minor political party that emerged to protest against immigrant voters in the Mid-Atlantic states in 1843-1844. Washington's image symbolized their belief that they were taking the position of "real" Americans.

*The Elaine B. and Carl Krasik Collection of Pennsylvania and Presidential Political Memorabilia*

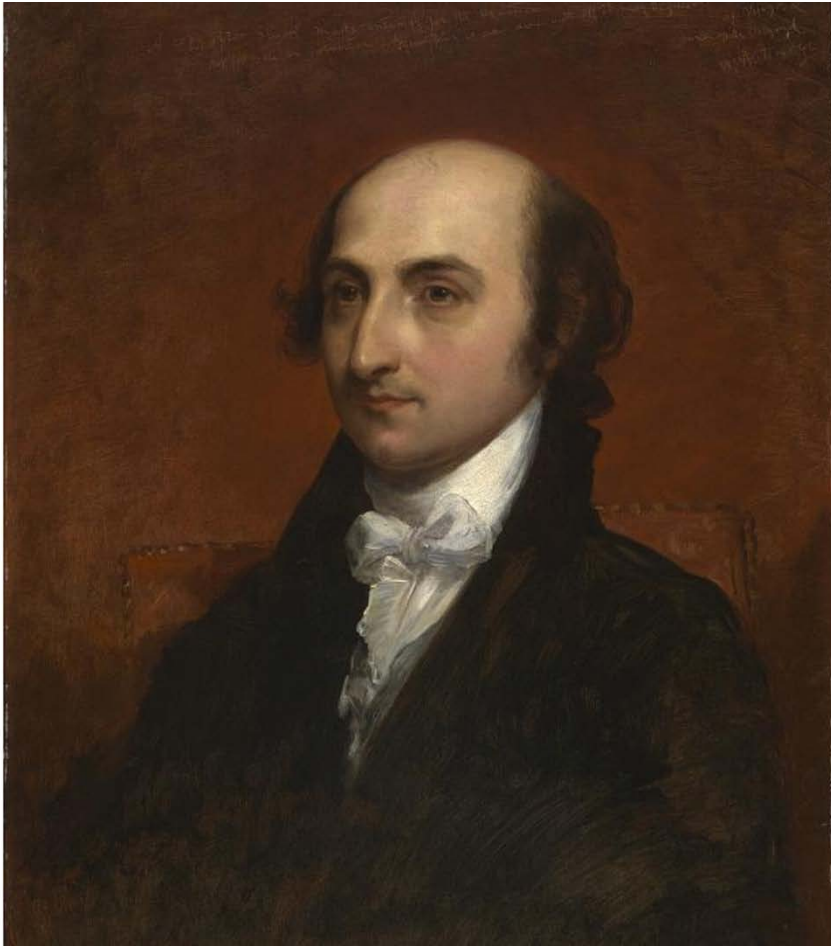
### **Lock of hair reportedly from George Washington, 1790s**

In the 18th century a lock of hair was a treasured keepsake from a friend or family member. A lock of General Washington's hair, as this piece is claimed to be, would have been a treasured icon. But is it real? Scientific analysis revealed that the hair was human, Caucasian, and deep red in

color. Because it was cut and not pulled out, there were no cells present that could be used for DNA analysis. Alas, neither the age or gender of the lock's original owner, nor the age of the sample, could be verified.

*Gift of the Thomas Mellon Estate*

## WALL 2



### ***Albert Gallatin, after 1859***

By Thomas Worthington Whittredge after Gilbert Stuart (1803)

Oil on cardboard

*National Portrait Gallery, Smithsonian Institution*

**Albert Gallatin was a diplomat, peacemaker, and politician who shaped the way that the U.S. Government raises revenue.**

Born in Switzerland and orphaned at age nine, Gallatin (1761–1849) made his way to the United States when he was just 19. He settled in southwestern Pennsylvania in 1783 and became active in local politics, representing Fayette County at constitutional gatherings and in the Pennsylvania State Legislature. Gallatin became an early test for the limits of new citizens in the national government. Elected to the U.S. Senate in 1793, he was forced to give up the seat because he had not been a citizen for at least nine years.

Gallatin served as a moderating voice during the Whiskey Rebellion. He argued against the tax but urged Western Pennsylvanians in the Monongahela Valley to refrain from violence and insurrection. He often clashed with Alexander Hamilton, and legend holds that he helped establish

the Congressional Ways and Means Committee as a way to counter Hamilton's power as Secretary of the Treasury.

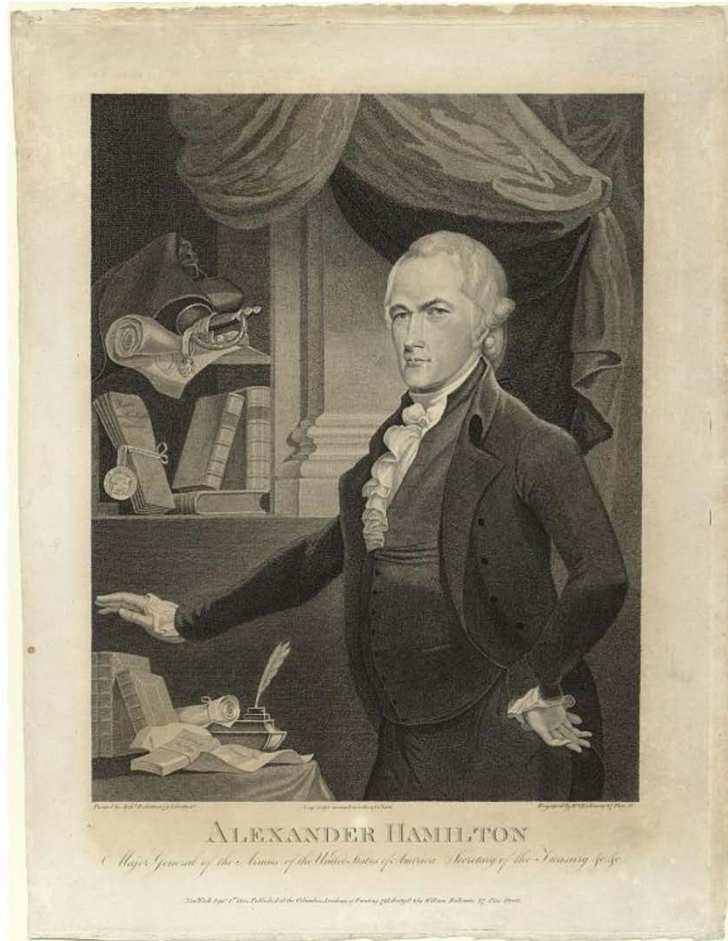
*About the Artist:* **Thomas Worthington Whittredge**

Whittredge (1820–1910) copied this portrait from another artist. Why did he do that? Sometimes, individuals commissioned a copy of a painting that they wanted, or an artist painted it to study someone else's technique. Whittredge was born in Ohio and began painting portraits in Cincinnati. In 1849, he left to study in Europe and stayed for 10 years. He returned to America in 1859, around the time he created this work. Although Whittredge became famous as a landscape painter, most artists of the time continued to do some portrait work to make a living.

Did You Know?

**What is a “Ways and Means” Committee?**

The U.S. Congressional House Committee on Ways and Means is the body that is responsible for reviewing and determining budgets and raising revenue for the United States. It is literally charged with finding “ways and means” to raise money for the government, giving the power to do so to Congress rather than a Cabinet position.



## ***Alexander Hamilton, 1804***

By William Rollinson after Archibald Robinson

Stipple engraving

*National Portrait Gallery, Smithsonian Institution*

### **Alexander Hamilton prompted a tax revolt and rounded up “whiskey rebels” in Pittsburgh.**

Commemorated in print as a soldier and statesman, Hamilton (1755/1757–1804) was remembered in Western Pennsylvania in less flattering terms. When Congress passed the whiskey tax he championed in 1791, it provoked resistance across America’s western frontier, where whiskey distilling was crucial to the economy. Southwestern Pennsylvania responded with special fury.

Some scholars argue that Hamilton and George Washington supported the tax to test the power of the new federal government. Pennsylvania answered with smoldering resistance that ignited into armed revolt in 1794. When thousands of angry distillers converged near Pittsburgh, Washington decided to act. He sent an army against Americans for the first time and briefly led it himself. Hamilton traveled all the way to Pittsburgh with those forces, rounding up suspected rebellion organizers and questioning some in the city for days before dragging others 300 miles back to Philadelphia.

### ***About the Artist: William Rollinson after Archibald Robinson***

Rollinson (1762–1842) and Robertson (1765–1835) were both emigrants who became part of New York City’s art scene in the 1790s. A highly regarded portrait artist, the Scottish Robertson along with his brother opened one of the first art schools in the nation. Rollinson, a silversmith and engraver from England, became known for his work with maps and bank notes. Rollinson published this print at Robertson’s school, the Columbia Academy of Painting, two months after Hamilton died.

## WALL 3



### ***John James Audubon, c. 1841***

Unidentified artist

Oil on canvas

*National Portrait Gallery, Smithsonian Institution; transfer from the National Gallery of Art; gift of the Avalon Foundation through the generosity of Ailsa Mellon Bruce, 1951*

**John James Audubon revolutionized a dry academic field and helped people appreciate the beauty of the American landscape.**

The son of a Frenchman and Creole mistress, Audubon (1785–1851) was sent to America at 18. He lived briefly on a farm near Philadelphia, where he began sketching birds. After failing at multiple business ventures, he turned to art as a livelihood in the 1820s. His colorful, action-filled depictions of America's creatures, while scientifically flawed, fueled appreciation for the continent's natural wonders and helped inspire the American Romantic movement. Audubon's preferred mode of dress, clad in buckskin with long flowing hair, reinforced this image.

Audubon visited Pittsburgh in 1824 during an eventful trip that illustrated the challenges he faced. After his money was stolen in Canada, he managed to journey south from Lake Erie by sketching residents in towns along the way. He found the river in Pittsburgh too low to continue to New Orleans. According to the journal of Pittsburgh artist-friend James Reid Lambdin, Audubon

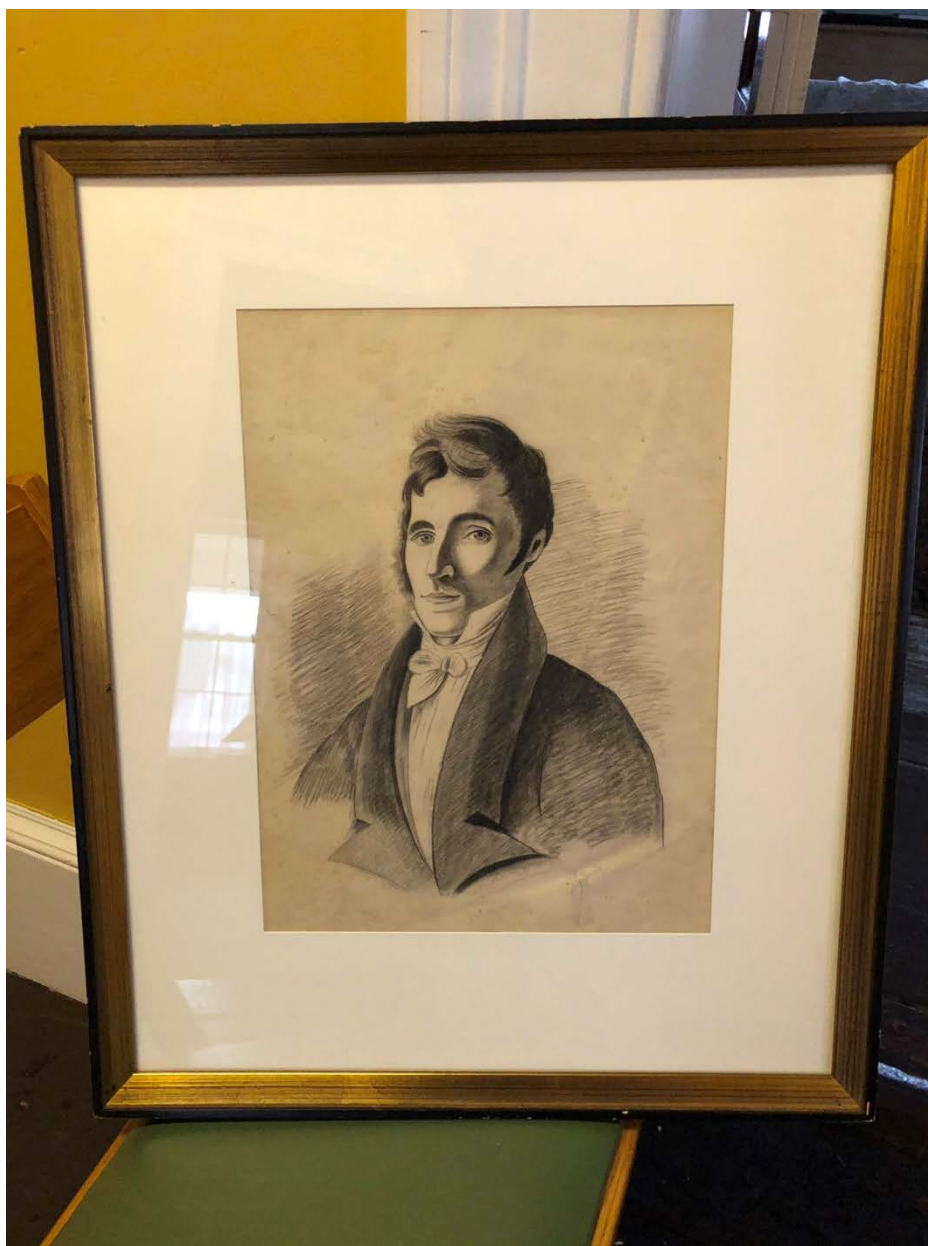


stayed here “many months,” sketching birds including the cow bunting and wild pigeon. He maintained contact with Lambdin, recommending specimens related to Lambdin’s Pittsburgh museum.

### **Did You Know?**

#### **Woman Power: Lucy Bakewell Audubon**

Audubon’s wife, Lucy Bakewell Audubon (1787–1874), made her husband’s art career possible. Connected to the Pittsburgh Bakewell glass family, she served as the family’s financial provider, earning wages as a teacher and private tutor at a time when few women worked. She sometimes accompanied her husband into the field.

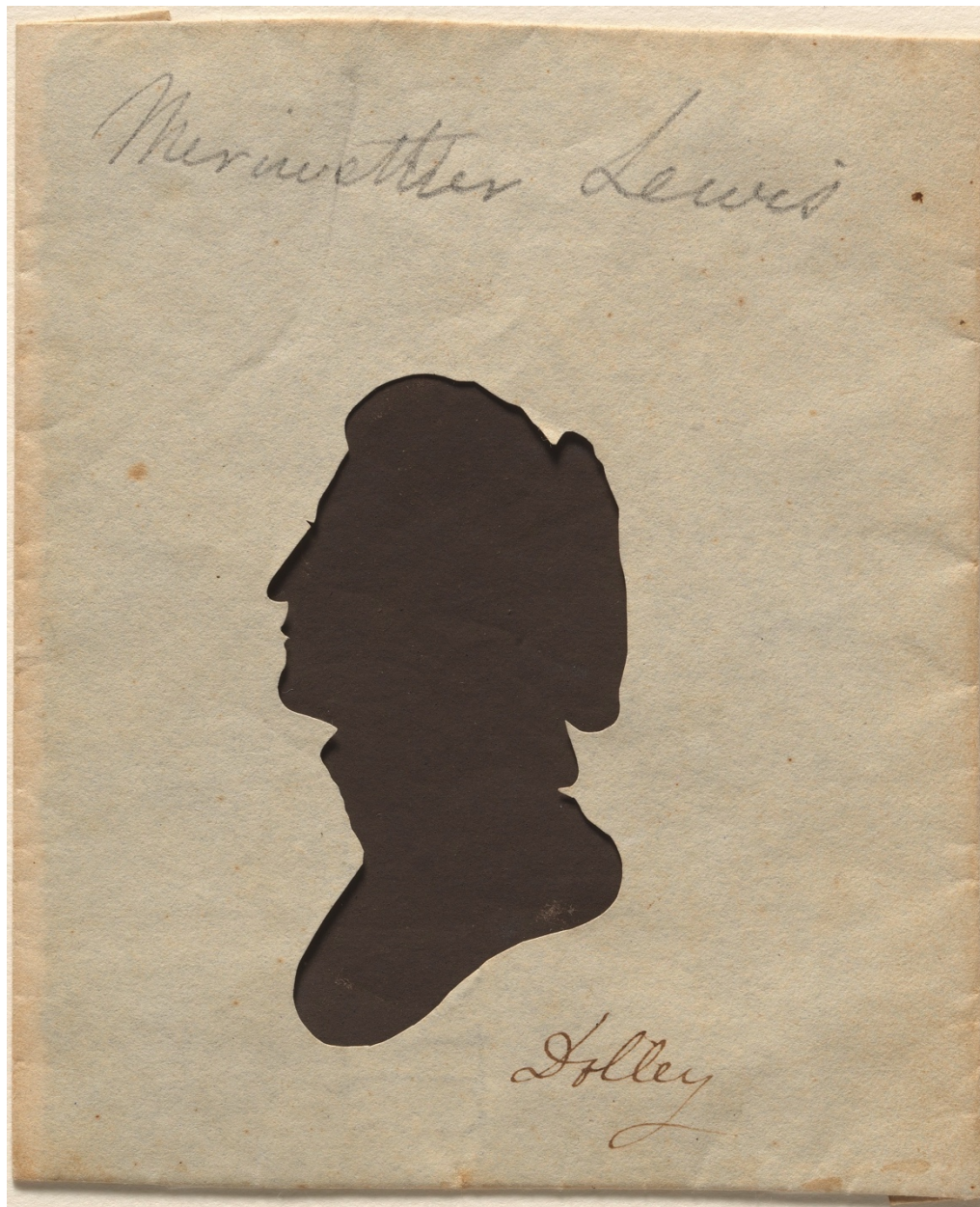


### **Replenishing Audubon's Pockets**

***Pieter Huidekoper*, by John James Audubon, black chalk or charcoal, 1824**

This portrait helped Audubon earn his travel money. In August 1824, he drew it in Meadville, Pa., during his eventful trip between Lake Erie and Pittsburgh. Down to his last "hundred and fifty cents" by the time he and his companion reached the small western Pennsylvania community, the artist offered to draw portraits for compensation. For two days he sketched Meadville's citizens, including Pieter Huidekoper, the brother of one of the town's leading men. Huidekoper, like many of the townspeople, dressed in his Sunday best although he had the reputation of a high strung brawler. Imagine the contrast this made with Audubon, traditionally dressed in his buckskin traveling clothes, his long hair flowing down his shoulders. "They thought I was a priest," Audubon later recalled of the local residents, and they asked him to say Grace at dinner.

*Courtesy of the Crawford County Historical Society, Meadville, Pa.*



### ***Meriwether Lewis, c. 1800–1825***

Attributed to Dolley Payne Todd Madison

Silhouette (cut paper)

*National Portrait Gallery, Smithsonian Institution*

**Meriwether Lewis helped to quell a rebellion and opened a gateway to the West from Pittsburgh.**

Whiskey first brought Meriwether Lewis (1774–1809) to Western Pennsylvania. He arrived in 1794 with the Virginia militia summoned to quell the Whiskey Rebellion. The journey changed his life. Lewis joined the regular army and developed great expertise in the nation's western frontier. Thomas Jefferson knew Lewis—their families were acquainted in Virginia—and valued his knowledge. When Jefferson became president in 1801, he asked Lewis to serve as his private secretary. Two years later, when the Louisiana Purchase expanded America's land holdings all the way to the Pacific Ocean, Jefferson gave Lewis a new job. He appointed him leader of the "Corps of Discovery," an elite group of army volunteers commissioned to explore this new land to the Pacific Northwest coast, the famous "Lewis and Clark expedition." Preparing for the journey brought Lewis back to Western Pennsylvania, where he oversaw the building of the keel boat

that carried the Corps up the Missouri River as far as Fort Mandan, in what is now North Dakota.

### **DID YOU KNOW?**

#### **Why is this tiny portrait just cut paper?**

Cut paper **silhouettes**, also called “shades” or “profiles,” were extremely popular in early America. Special machines allowed artists to make multiple copies quickly and cheaply. People could afford them more than painted portraits. A house and sign painter in Pittsburgh named Louis Hueber became one of the first people to advertise for portraits here, offering his “profile cutting” skills in 1806.

#### ***About the artist (maybe): Dolley Madison***

#### **Silhouettes and Social Capital**

Look below the Meriwether Lewis silhouette. Do you see the name “Dolley”? It stands for Dolley Payne Todd Madison (1768-1849), wife of President James Madison. This portrait is *attributed* to her: people believe she created it, but no one is certain. Dolley Madison was born a Quaker, a group that preferred simple cut-paper silhouettes rather than painted portraits. Profile cutting was also a popular social activity, and Dolley Madison might have cut this.

#### ***How did Dolley Madison and Meriwether Lewis know each other?***

Madison came to Washington, D.C., when President Thomas Jefferson named her husband, James, Secretary of State in 1801. For a while, the Madisons lived at the White House, where Lewis also lived. Just six years older than Lewis, Dolley Madison was part of a circle of women who became fascinated by plans for the Corps of Discovery expedition. They worried about the safety and comfort of the men during the trip. Madison led efforts to raise money for equipment. Although she would have never been allowed to go on such a mission, she did what she could to contribute to its success. In thanks for her work, Lewis and Clark later gave her some of the utensils from the expedition after they returned to Washington, D.C.

#### ***Dolley Madison, 1804***

by Gilbert Stuart

oil on canvas

*White House Collection / White House Historical Association*





### **Arthur St. Clair, c. 1795**

By Jean Pierre Henri Elouis

Watercolor on ivory

*National Portrait Gallery, Smithsonian Institution;  
gift of Mr. and Mrs.*

*Arthur St. Clair Johnson, Conserved with funds from  
the Smithsonian*

*Women's Committee*

**Once the largest landowner in Western Pennsylvania, Arthur St. Clair's political and military battles symbolized the turbulent history of America's founding.**

Scottish native St. Clair (1736–1818) came to America with the British Army during the French and Indian War. In 1762, he purchased 400 acres in the Ligonier Valley, becoming the largest landowner west of the Allegheny mountains. He played prominent roles in the Westmoreland County Court and Pennsylvania's early territorial conflict with Virginia.

During the Revolution, St. Clair's military career had dramatic highs and lows. He helped engineer American victories at Trenton and Princeton but suffered a terrible defeat at Fort Ticonderoga. Still respected by Washington, he served as President of the Confederation Congress in 1787–1788 and as Governor of the Northwest Territory across the Great

Lakes and Ohio Valley. During the Northwest Indian Wars in 1791, troops led by St. Clair suffered a disastrous defeat against victorious Miami, Shawnee, and Delaware Indians at the Battle of the Wabash. St. Clair eventually retired in Western Pennsylvania. He died nearly broke after Congress failed to reimburse his expenses as Northwest Territory governor.

**About the Artist: Jean Pierre Henri Elouis**

French artist Elouis (1755–1840) came to the United States during the French Revolution. He worked in Virginia and Maryland before relocating to Philadelphia. He also painted a large portrait of Arthur St. Clair, and possibly painted this miniature at the same time. While she is rarely mentioned, St. Clair had a wife, Phoebe. Perhaps the miniature was made as a keepsake for her. It eventually made its way to the National Portrait Gallery through the St. Clair family.

**Did you know: Miniatures**

*Why are these portraits so small?*

Before photography, miniatures were tiny portraits created to be shared with family and friends. They were small enough to be carried in a pocket or sometimes worn around the neck as a medallion. They were most often painted in watercolor, a quick-drying medium perfect for the fine detail needed in such small works.

## SECTION 3: RESTLESS LIVES (CHANGE AGENTS AND AGITATORS)

### WALL 1

**Beauty and Ballots**

*If it is true, as we Americans . . . believe, that “the hand that rocks the cradle is the hand that rules the world,” why not let that be one of the hands which places the ballot of intelligence in the voting repository?*

Lillian Russell, on women’s suffrage



*The Pittsburgh Press*, April 25, 1913

By the time she became a Pittsburgher, Russell was one of the most famous women in the world. Her beauty and fame allowed her to speak more frankly about issues she supported than may have been acceptable for other women. Newspapers covered her speeches on women's contributions to society and the benefits of physical activity. They emphasized her stand on women's suffrage, but they also celebrated her "femininity" and "lack of masculine traits." They called her a "woman's woman" and noted that she was "not militant." They praised her for "lovable traits" that "women admire . . . and men extol."

- Why place such qualifiers on her thoughts and actions?
- How does this compare to our perception of women in American politics today?

**Lillian Russell #26** (on a tiger skin rug), W. M. Morrison, Chicago, 1893.

Created as a publicity shot, this image underscored Russell's flamboyant personality, alluding to the theme of "beauty and the beast."

*Library of Congress, Prints and Photographs Division*

**"Lillian Russell Believes in Suffrage for Women,"** *The Pittsburgh Press*, April 25, 1913.

### **Lillian Russell's Journeys at Sea**

Russell reportedly gave this gown to Maria Harrington of Pittsburgh while both women traveled on the Cunard ship *Lusitania*. According to the story, Russell met Harrington at dinner one night and gave her the dress after Harrington said how much she liked it.

The story symbolized Russell's legendary generosity, but there was a darker side to her ocean voyages. Traveling by ship in March 1922, Russell visited Europe on behalf of President Warren Harding. Charged with observing Europe's immigrant situation, Russell, a nativist who believed in "America for Americans," came back with damning assessments that contributed to creation of the regressive Immigration Act of 1924. Russell did not live to see that result. A shipboard fall on the return journey to the United States caused internal injuries that ultimately led to her death in June 1922.

### **Gown reportedly worn by Lillian Russell, c. 1910**

*Senator John Heinz History Center, Gift of Mrs. John Hester*

### **The *Lusitania* arriving in New York for the first time, September 13, 1907**

The *Lusitania* famously became a casualty of World War I when it was sunk by a German U-boat in 1915.

*Library of Congress, Prints and Photographs Division*

### **Lillian Russell after her return from Europe, 1922**

This image was taken on March 28, 1922, while Russell was in Washington, D.C., following her return from Europe. She died just a few months later.

*Library of Congress, Prints and Photographs Division*

*In case at left*

**A.P. Moore silver bridge box, Mappin & Webb, London, c. 1910**

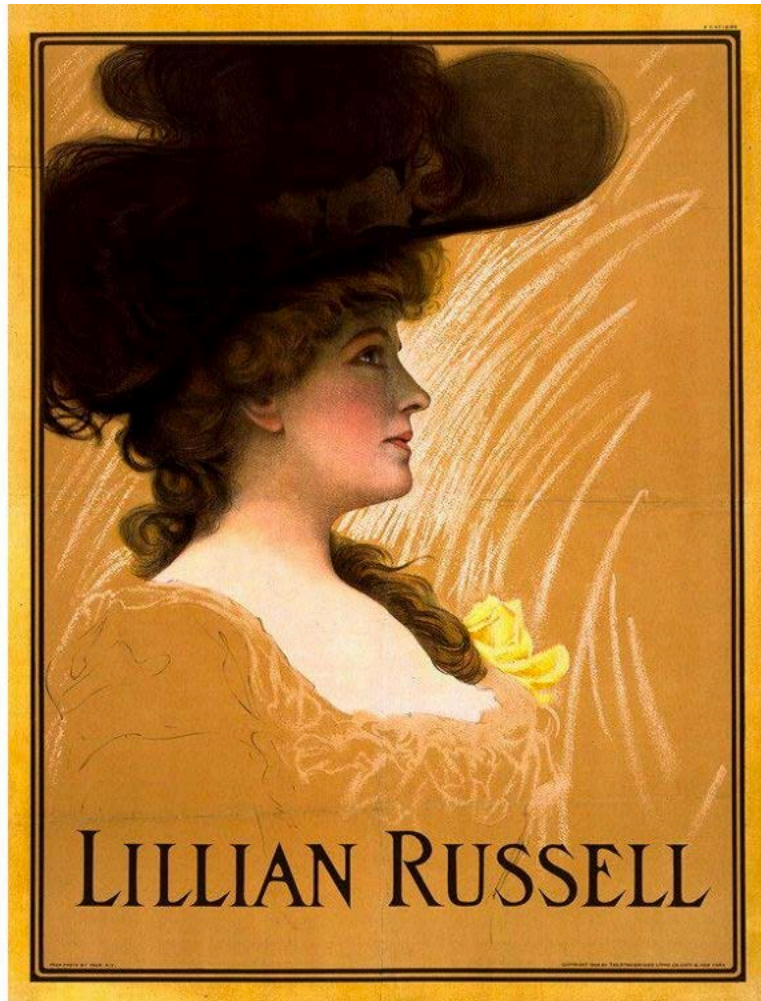
Made by a famous London jewelry company, this box marked with the initials “A. P. M.” would have carried everything needed for a game of contact bridge, plus an extra deck of cards. Played by teams of two, bridge also helped Lillian Russell pass the time during her many cross-country tours. Writing in *Cosmopolitan* magazine, she recalled, “I was careful to engage some principals who could play bridge in order to pass many of the hours pleasantly that we spent in travel.”

*Senator John Heinz History Center, Gift in memory of George V. & Anna Jones Moore*

**A.P. Moore, who just married Lillian Russell, Bain News Service, 1912.**

Alexander Pollock Moore (1867–1930) started as a cub reporter for Pittsburgh newspapers. He signed on as an editor at the *Pittsburgh Leader* and soon became the owner. A politically active Republican, he supported Theodore Roosevelt’s Bull Moose Party and advocated for women’s suffrage. He later served as Ambassador to Spain and Peru.

*Library of Congress, Prints and Photographs Division*



### ***Lillian Russell, 1906***

By Strobridge Lithography Company

Gouache, ink, and graphite pencil on paperboard

*National Portrait Gallery, Smithsonian Institution*

**Hailed as an “American Beauty,” performer Lillian Russell became an activist for women’s rights in Pittsburgh.**

Born Helen Louise Leonard in Iowa, singer and actress Russell (1860/61–1922) took her stage name in 1879 and turned it into a household word. Celebrated for her voice, beauty, and larger-than-life personality, she married and divorced three times before she met Pittsburgh newspaper owner Alexander P. Moore in 1912. They married and Russell found a new platform to support issues that mattered to her.

Russell turned to social activism after 1912 as her stage career wound down. She wrote columns for the *Pittsburgh Leader* supporting women’s rights and suffrage, causes that her mother also championed. She threatened to refuse to pay taxes until women were granted the vote. She also encouraged physical activity for women and started her own line of beauty products. Russell’s support for the U.S. Marines earned public appreciation during World War I, and the Marines recognized her as an honorary gunnery sergeant. After her death in 1922, a Marine

detachment escorted her body to Trinity Episcopal Church in downtown Pittsburgh and American Legion Post 231 played “Taps.”  
(175)

*About the Artist: Strobridge Lithography Company*

This legendary Cincinnati, Ohio, printing company issued thousands of posters, calendar cards, and billboards each year from 1847 through 1971. Famous for their circus posters, Strobridge helped create the popular image of the Ringling Brothers and Barnum & Bailey Circus through the many dramatic full-color posters they created that appeared in communities across America, especially between 1890 and 1930.



MAJOR MARTIN R. DELANY, U. S. A.  
PROMOTED ON THE BATTLE FIELD FOR BRAVERY

### ***Martin Robinson Delany, c. 1865***

Unidentified artist after Abraham Bogardus

Hand-colored lithograph on paper

*National Portrait Gallery, Smithsonian Institution*

**Abolitionist leader Martin Robinson Delany became the highest ranking African American officer in the U.S. military during the Civil War.**

Born to a slave father and free mother, Delany (1812–1885) journeyed 160 miles on foot to Pittsburgh in 1831 to study with an abolitionist doctor. He dedicated himself to advancing freedom, working with the Underground Railroad and traveling, lecturing, and writing. Frustrated by America, Delany and his wife Catherine, also an abolitionist leader, moved to Canada in 1856. This print evoked the events that brought Delany back to the United States. After the Emancipation Proclamation became law in 1863, it enabled the creation of the United States Colored Troops. Delany returned to recruit thousands of African American men for the Union Army. As news came in regarding atrocities inflicted on former slaves in the South, Delany and other leaders approached President Lincoln seeking solutions. Lincoln commissioned Delany a major in the 104th United States Colored Troops in 1865, making him the highest-ranking

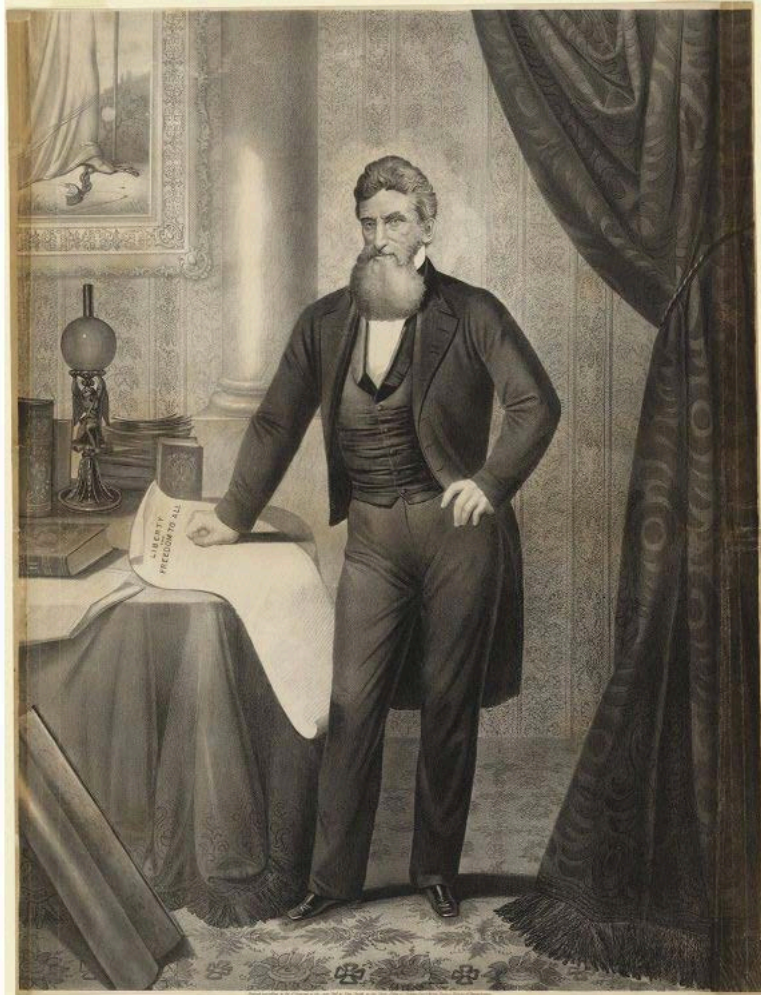
African American officer in the United States. He worked in this capacity and with the Freedmen's Bureau until his commission was served. The print emphasized Delany's military appointment by placing him in the middle of a military encampment.

*About the Artist:* **Abraham Bogardus**

This print was based on a photographic portrait by New York daguerreotypist Bogardus (1822–1908). He paid \$50 in 1846 to obtain equipment and training to learn the “new and wonderful” art of the daguerreotype and became so successful that he operated multiple studios in New York City and New Jersey. He once recalled that “To have a daguerreotype taken was the ambition of every aspiring man.” Bogardus remained active for nearly 40 years before retiring in 1884.



## WALL 2



### ***John Brown, 1866***

By Anton Hohenstein,  
Lithograph on paper  
*National Portrait Gallery, Smithsonian Institution*

**Tragedy and failure helped propel John Brown from a Western Pennsylvania homestead to his national abolitionist crusade.**

Created for the post-Civil War market, this print of anti-slavery crusader Brown (1800–1859) pictured him as a respected community leader surrounded by symbols of his abolitionist activities. The image fit with the man known by his Western Pennsylvania neighbors between 1825 and 1835. Before making national headlines, Brown spent more time in Crawford County than anywhere in his life. He operated a tannery near Meadville that employed 15 people. He served as the area's postmaster. Neighbors appreciated his acts of kindness. Already an abolitionist, Brown envisioned a school for African American children in northwestern Pennsylvania.

But Brown's Pennsylvania years ended in tragedy. His wife and a newborn son died within days of each other in 1832. Brown became ill and the tannery failed. As his fortunes disintegrated, neighbors tried to help. But eventually Brown and his

family moved to Ohio in 1835, where he suffered further financial losses. In 1837, when a fellow abolitionist leader was shot and killed by a mob in Illinois, Brown dedicated his life to ending slavery.

### **About the Artist: Anton Hohenstein**

German-born Hohenstein (1824–1869) studied at the Bavarian Academy of Fine Arts in Munich before immigrating to Philadelphia around 1850. He first did portraits and history paintings but may have found stiff competition. He relocated briefly to Alabama, then returned to Philadelphia by 1860. He found a market in historical prints, creating images for local lithography companies featuring subjects such as “Abraham Lincoln’s last reception.”

### ***John Brown, by Augustus Washington, quarter-plate daguerreotype, 1846-47***

*National Portrait Gallery, Smithsonian Institution; purchased with major acquisition funds and with funds donated by Betty Adler Schermer in honor of her great-grandfather, August M. Bondi*

For many, this image of a steely-eyed Brown raising his hand in an oath captures a more realistic sense of his personality.

### **Portrait and Symbol**

*Reading symbolism in prints*

Multiple details in this print symbolized John Brown’s significance to the abolitionist movement. The people who liked and purchased such a picture would have known how to read these clues.

**The proclamation on the table** – John Brown stands with his right hand on a manuscript that reads “Liberty and Freedom to All.”

**The pillar behind the table** – this column represents the “pillar of state” —a symbol identifying Brown as a great statesman rather than a vigilante.

**The picture on the wall** – the image shows someone stepping on the broken shackle of slavery; the staff and bush suggest that the image could represent Moses, an analogy to Brown leading people out of bondage.

**The rolled map at lower left** – although it is hard to see, this large item at lower left is a map. Historically, images of maps symbolized Brown’s activities planning raids in Kansas and at Harper’s Ferry, Virginia.



***Frances Willard, c. 1897***

By Kurz & Allison Lithography Company

Lithograph on paper c. 1897

*National Portrait Gallery, Smithsonian Institution*

**Frances Willard marched against saloons in Pittsburgh and then fought for temperance and gender equality nationwide.**

Frances Willard (1839–1898) came to Pittsburgh in the 1860s to teach at the Pittsburgh Female College. She left then returned in 1874 to visit friends. During this stay she encountered the women’s saloon crusades, an Ohio movement that involved marching, singing, and kneeling in front of saloons to encourage customers to stop drinking alcohol. Curious, Willard joined in. Writing later in her autobiography, she called Pittsburgh her “Crusade baptism.” She noted, “The next day I went on to the West and within a week had been made president of the Chicago W.C.T.U.”

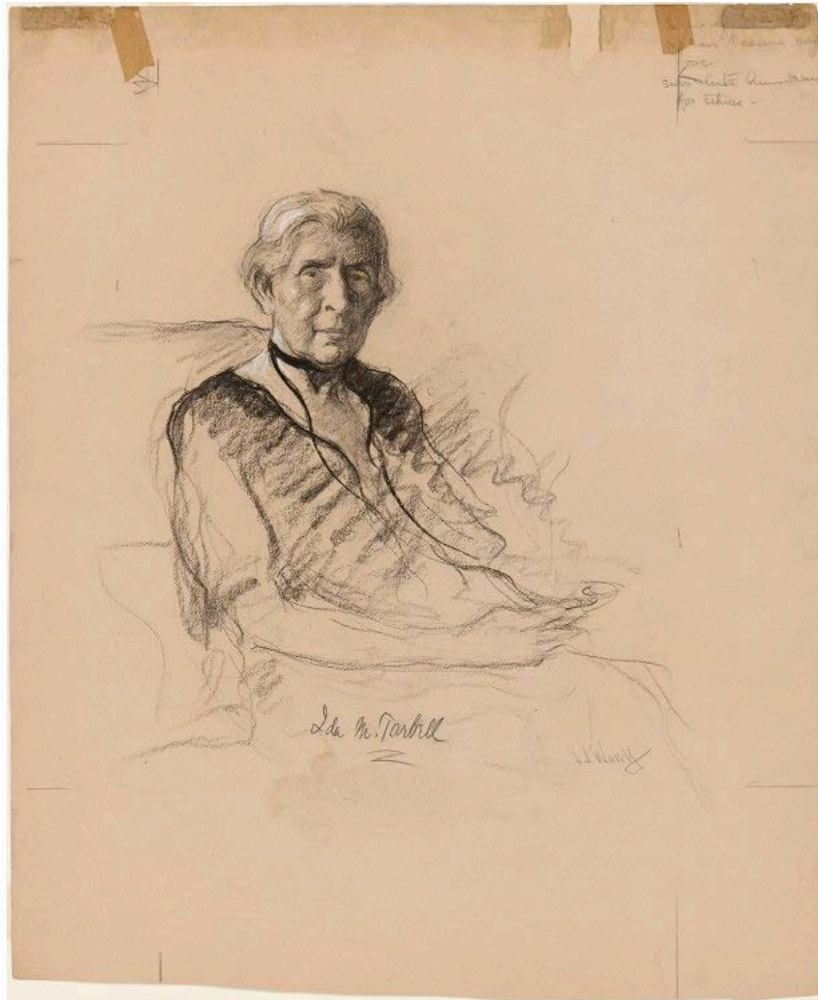
WCTU stood for the Women’s Christian Temperance Union. While scholars debate the speed of Willard’s actual transformation, by 1879 she became president of the national WCTU. Under her leadership, it grew into the largest women’s group in 19th-century America. The crusade against alcohol expanded to

include other social reforms centered on women and families such as women’s rights and child labor laws. The WCTU even kept a lobbyist in Washington, D.C., long before that became standard practice. Given the strength and prominence of the WCTU, a portrait print of Willard would have appealed to thousands of women across the country.

***About the Artist: Kurz & Allison Lithography Company***

Most 19th-century Americans would have known the name “Kurz & Allison.” The Chicago lithography company became famous in the 1880s for selling romanticized, patriotic images of the Civil War, creating prints of both Northern and Southern military leaders to appeal to different markets. They also issued a series of well-known disaster prints depicting events such as the Johnstown Flood and the Galveston hurricane. They also marketed popular religious images.

## WALL 3



### ***Ida Minerva Tarbell, 1937***

By Samuel Johnson Woolf

Charcoal and chalk on paper

*National Portrait Gallery, Smithsonian Institution; gift of the artist's*

*daughters, Muriel Woolf Hobson and Dorothy Woolf Ahern, © Estate of S.J. Woolf*

**Ida Tarbell's landmark writings changed the face of American industry and pioneered the field of investigative journalism.**

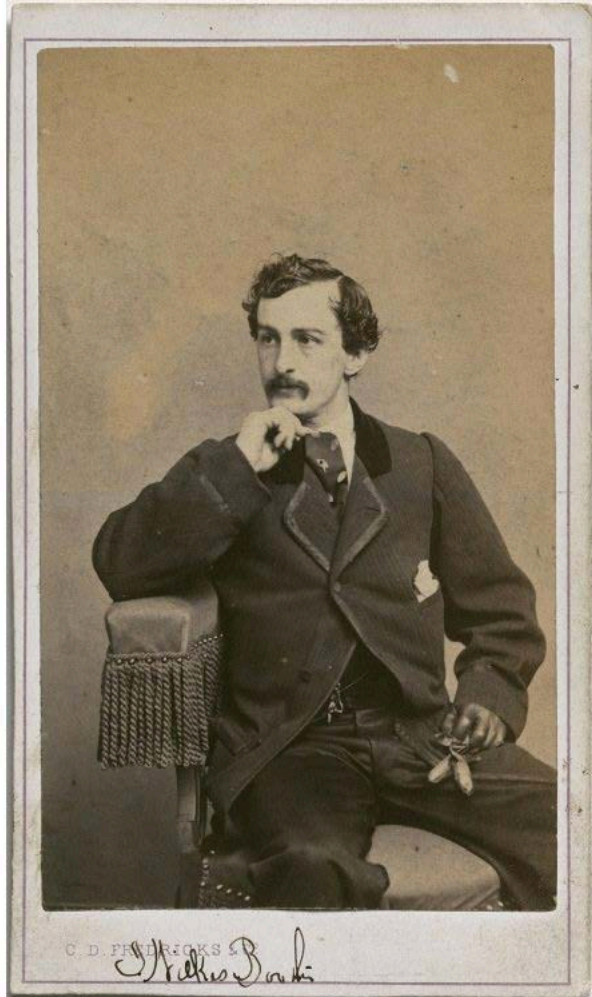
Ida Tarbell (1857–1944) never forgot watching her father in Titusville struggle against John D. Rockefeller's schemes to put Western Pennsylvania's small independent oil producers out of business in the 1870s. She studied biology in college—the only woman in her class at Allegheny College—but eventually turned to journalism. She began working for *McClure's Magazine* in the 1890s. At *McClure's* she pieced together the story of Rockefeller's Standard Oil Company, researching archives, oral histories, and public records to uncover the company's illegal practices. This became her bestselling book, *The History of the Standard Oil Company* (1904), a work that contributed to the breakup of Rockefeller's monopoly.

Tarbell lived unconventionally for her day, pursuing a career, traveling internationally, and never marrying, but she held surprisingly conservative beliefs about women. She opposed women's suffrage, a stand that astounded even her parents. Eventually she relented, embracing the cause after women won the vote in 1920.



### **About the Artist: Samuel Johnson Woolf**

Woolf (1880-1948) drew Ida Tarbell when she was 80 years old and still active, although slowed by illness. A well-known illustrator, Woolf was most famous for his battlefield scenes from World War I. Sketches like his Tarbell portrait often accompanied articles in publications such as *Collier's* and *The New York Times*. Woolf captured Tarbell's forthright nature even late in life. This image was done the same year that her nemesis John D. Rockefeller died.



### ***John Wilkes Booth, c. 1865 (probably 1863)***

By Charles DeForest Fredricks

Albumen silver print

*National Portrait Gallery, Smithsonian Institution*

### **John Wilkes Booth assassinated President Abraham Lincoln in 1865. What if his oil well in Venango County had not failed in 1864?**

This photograph illustrates the ambitions of actor John Wilkes Booth (1838–1865), who would have given such images away to his friends and admirers. Booth began his theater career in Baltimore but found success in Richmond, Virginia, where he became a Southern sympathizer. By 1863, he was earning \$20,000 a season and had learned about Western Pennsylvania's oil boom while performing in Cleveland, Ohio. Booth and two partners formed the Dramatic Oil Company. They purchased an oil lease and lived near Franklin, Pa. People there remembered an intense, intelligent man, easily provoked to anger in political debates.

At first, Booth and his partners succeeded, but when they tried to increase their well's production by "shooting" it—exploding black powder deep within to break up rock and extract more oil—they destroyed the well and their finances. Booth left the area in July 1864. Weeks later, he met childhood friends in Baltimore and began plotting Lincoln's assassination.



*About the Artist:* **Charles DeForest Fredricks** (1823–1894)

Charles DeForest Fredricks operated one of the most successful photography studios in New York City from 1854 through the 1880s. Advertised as the “Photographic Temple of Art,” Fredricks’ Broadway Avenue studio captured the likenesses of famous politicians, celebrities, and actors. He specialized in theatrical portraits. His image of John Wilkes Booth testifies to the actor’s aspirations as a matinee idol during the early years of the Civil War.



***Jane Grey Swisshelm, between 1840–1849***

Attributed to Jane Grey Swisshelm

Oil on canvas, mounted on board

*Senator John Heinz History Center*

**Jane Grey Swisshelm fought for women's rights and pioneered the role of women in journalism, but she also dreamed of being an artist.**

Journalist Swisshelm (1815–1884) used the power of the press to fight for causes she believed in. She started her first abolitionist paper, *The Pittsburgh Saturday Visitor*, in 1848 and her last, *The Reconstructionist*, in 1861. In 1850, while working for the *New York Tribune*, she became the first woman to enter the press gallery of the U.S. Senate. Born in Pittsburgh, Swisshelm moved across the nation many times, living in Kentucky, Minnesota, and Washington, D.C., as well as Philadelphia. But she always returned to Pittsburgh. Today the Swissvale neighborhood bears the name of her farm.

Swisshelm accomplished many things, but one dream eluded her. She reportedly painted this self-portrait after encountering the work of a traveling artist in Wilkesburg around 1837. She wrote that seeing the easel, paints, and brushes made her feel “at home in a new world, at the head of a long vista of faces” she wanted to paint. She dreamed of being an artist. But

after a few tries, Swisshelm abandoned painting, deciding that she could not balance the duties of married life and her desire to be an artist.

### **Did You Know?**

#### **Marrying away your property rights**

In the 1800s, married women in Pennsylvania had no right to retain ownership of their property. When Jane Swisshelm's mother died in 1840, she left her estate to Jane and her sister. But when Swisshelm wanted to sell some of the land, her husband had to sign off on the sale. He only agreed if he received the money.

Swisshelm fought these laws her whole life. She eventually divorced then sued her ex-husband and won back her old Swissvale homestead. In 1887, three years after Swisshelm died, the Pennsylvania legislature finally granted married women the right to retain their own property.



### ***Jane Swisshelm, c. 1862***

By Joel Emmons Whitney

Albumen silver print

*National Portrait Gallery, Smithsonian Institution*

**Jane Grey Swisshelm supported causes representing both the best and worst of people's beliefs about the rights of others during the 19th century.**

Taken about 20 years after the painting, this image depicts Swisshelm after she left her husband and moved west in 1857, settling in St. Cloud, Minnesota. Here, she became involved in one of the most heroic episodes of her life and one of the darkest. She started a new abolitionist newspaper, the *St. Cloud Visitor*. In 1858, a pro-slavery mob attacked her office and destroyed her printing press. Swisshelm persisted, launching another paper that same year.

In 1862, Swisshelm responded to the events of the Dakota War, an uprising of Dakota Sioux along the Minnesota River in southwest Minnesota. Provoked by treaty violations of the U.S. Government and financial battles with Indian agents, the Dakota attacked settler homesteads, killing people and causing many to flee. In response, the U.S. military captured hundreds of Dakota men and imprisoned their families. More than 300 men were sentenced to death. Swisshelm sided with the settlers. She called the Dakota "hyenas," and "wild beasts" and advocated for their demise. Most territory journalists agreed. How might Americans perceive this issue today?

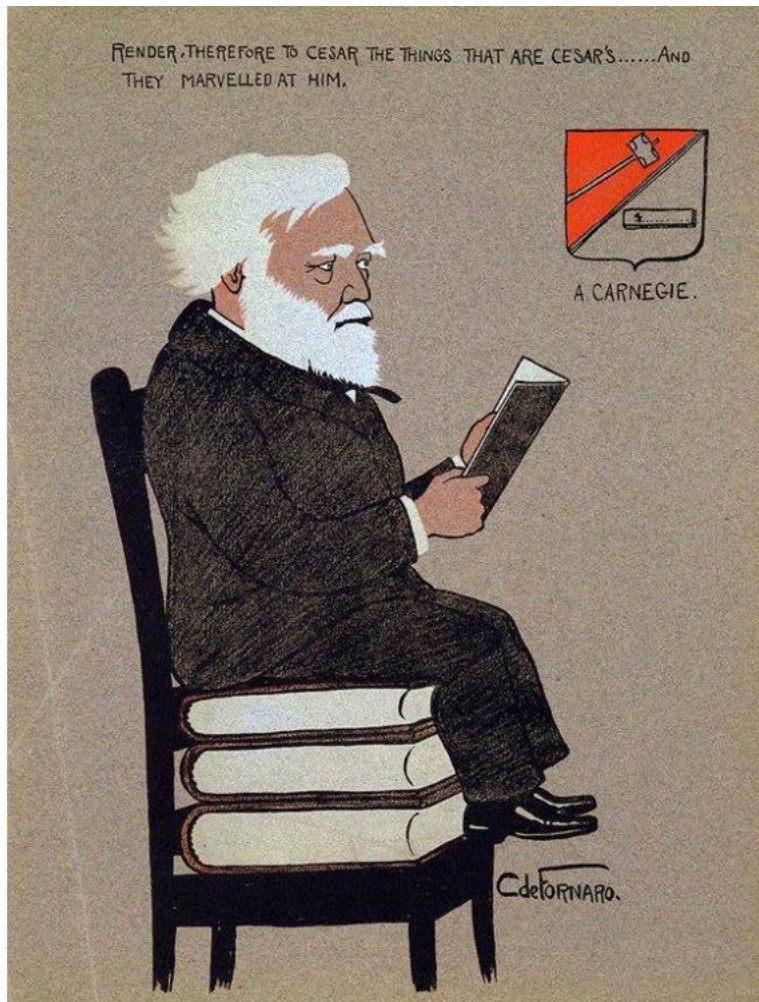
*About the Artist: Joel Emmons Whitney*

Whitney (1822–1886) became the first photographer in St. Paul, Minnesota. He specialized in images of soldiers and Minnesota Indian tribal leaders. After the Dakota uprising, Whitney's images were in great demand across the nation. He became known as one of the main documenters of the tragic events of 1862.

## SECTION 4: INDUSTRY AND INNOVATION

### WALL 1





## ***Andrew Carnegie from *Millionaires of America*, 1902***

By Carlo de Fornaro

Relief print on paper

*National Portrait Gallery, Smithsonian Institution*

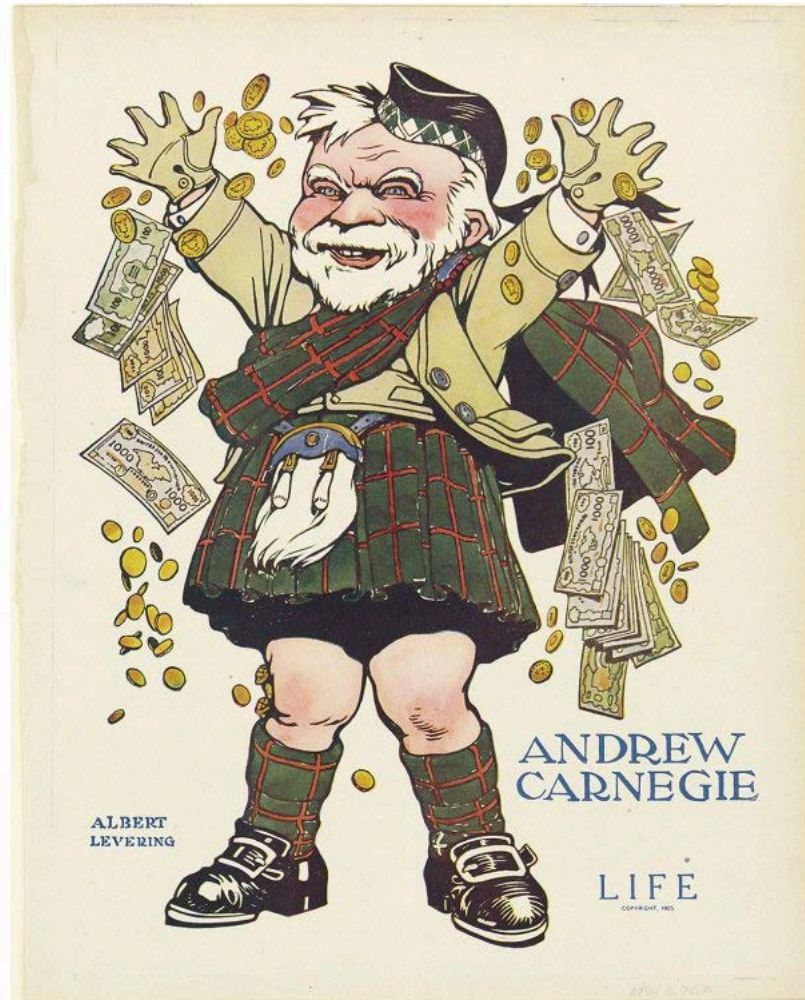
**Andrew Carnegie transformed Pittsburgh into the Steel City and built institutions that benefit the city today, but not everyone celebrated his legacy.**

As one of the richest men in America, Andrew Carnegie (1835–1919) provoked a range of emotions. People admired the rags-to-riches story of a boy who started as a telegraph messenger in Pittsburgh and transformed himself through hard work and determination into a leading industrialist. Carnegie educated himself and recognized opportunities in business that others did not see. By the time he sold the Carnegie Steel Company to J.P. Morgan in 1901, he had amassed more money than any American in history. But Carnegie's unimaginable fortune also provoked anger and frustration. Some people saw him as a symbol of a wealthy elite so far removed from average American society that they seemed like ancient gods or emperors. This was the opinion of Carlo de Fornaro, the artist who created this work. He included Carnegie as one of 12 men that he caricatured in his satirical book, *Millionaires of America*. Others included John Jacob Astor and J.P. Morgan.

### ***About the Artist: Carlo de Fornaro***

Artist, writer, editor, and aspiring revolutionary de Fornaro (1872–1949) was born in Calcutta, India, to Swiss-Italian parents and studied art in Switzerland. He came to America as a young man and found work in the newspaper business, mainly in New York City. After he

published *Millionaires of America*, he lived for three years in Mexico City. He later wrote a book highly critical of Mexico's leader, was sued for criminal libel, and convicted. He served time in New York City's famous Tombs prison.



in *Life* magazine, poked fun at Carnegie's financial giveaway.

**About the Artist: Albert Levering**

## **Andrew Carnegie, 1905**

By Albert Levering

Chromolithograph on paper

*National Portrait Gallery, Smithsonian Institution*

**After 1901, Andrew Carnegie devoted the rest of his life to philanthropy, including the funding of libraries and educational institutions. (20)**

Carnegie witnessed both sides of the Industrial Revolution. His family immigrated to the United States after his father, a loom weaver, could no longer find work in Great Britain. Carnegie faced poverty as a child and began thinking about America's wealth inequity by the 1880s as his personal income soared. In 1889 he published an article now known as "The Gospel of Wealth." He argued that philanthropy was the responsibility of the nation's self-made wealthy elites.

After 1901, Carnegie gave away his fortune. He eventually donated \$60 to build libraries across the United States, as well as some overseas. He established charitable foundations and created educational institutions. Not everyone celebrated Carnegie's largesse. They felt he should have done more for workers and their families rather than build libraries and establish places that they saw as elite institutions. This image, which probably appeared as a color inset

An American illustrator and staff member of the *New York Sunday Tribune*, Levering (1869–1929) was known for his caricatures and historical cartoons. His illustrations appeared in popular magazines such as *Life*, *Harper's*, and *Hampton's*, as well as in humorous books such as *Alice in Blunderland* (1907) and *Mollie and the Unwiseman* (1902).

### **Portrait as Parody**

“To be caricatured . . . is one of the penalties of greatness, even when that greatness merely consists in the possession of great wealth.”

*The New York Times* Review of Books, 1903  
commenting on Carlo de Fornaro's *Millionaires of America*

These images were published at a time when frustration over the wealth gap between the richest Americans and working people escalated. From the 1880s through the early 1900s, new mass-circulation magazines such as *Life* began popularizing gossipy stories, “muckraking” investigations, and celebrity spotlights. Some focused on satirical humor. Caricatures became a regular feature. These images appeared after Carnegie began giving away his fortune in 1901 to build libraries across the country. Many people did not trust his gifts. They felt his money did not excuse other actions such as the Homestead Steel Strike in 1892. The caricatures expressed public mistrust of Carnegie the new philanthropist.





### ***Rachel Louise Carson, 1962***

By Alfred Eisenstaedt

Reprint of gelatin silver print

*National Portrait Gallery, Smithsonian Institution; © Alfred Eisenstaedt and Getty Images*

**Rachel Carson's exposé on the impact of chemicals and industry on nature laid the foundation for the modern environmental movement.**

This image of Rachel Carson (1907–1964) was taken for a *Life* magazine feature in 1962, the same year that her landmark work, *Silent Spring* appeared as a series in *The New Yorker*. Born along the Allegheny River in Springdale, Pa., Carson graduated from the Pennsylvania College for Women (now Chatham University) with a biology degree. She began her career as a marine biologist with the U.S. Fish and Wildlife Service, one of two women at the agency.

Carson always regarded herself as a woman of science, but her writing transformed her scientific observations into wider public dialogue. Her work allowed the public to understand the natural world in new ways. Carson raised awareness of the importance of ecological issues before ecology became a recognized science. *Silent Spring* laid the groundwork for the modern environmental movement, but while Carson received a flurry of awards in 1963, she did not live to see her work's wider impact. Weakened by a battle with breast cancer, she died of a heart attack in 1964.

### ***About the Artist: Alfred Eisenstadt***

German-born Alfred Eisenstadt (1898–1995) began taking photographs at age 11. He started freelancing for a photo agency in Berlin in 1928 and ended up with the Associated Press after they took over the office in 1931. Eisenstadt, who was Jewish, enjoyed success in Europe but fled with his family to the United States as Nazi oppression grew. In 1936, he joined the staff of the new *Life* magazine. He remained there

until 1972, capturing some of the most famous images in photojournalism history, including a sailor and a woman kissing entitled *V-J Day in Times Square*, 1945.



### ***Andrew Mellon, c. 1935***

By Charles Johnson Post

Crayon, pencil, and ink wash on paper

*National Portrait Gallery, Smithsonian Institution*

**During the Great Depression, Andrew Mellon received blame for the decisions that caused the economic collapse.**

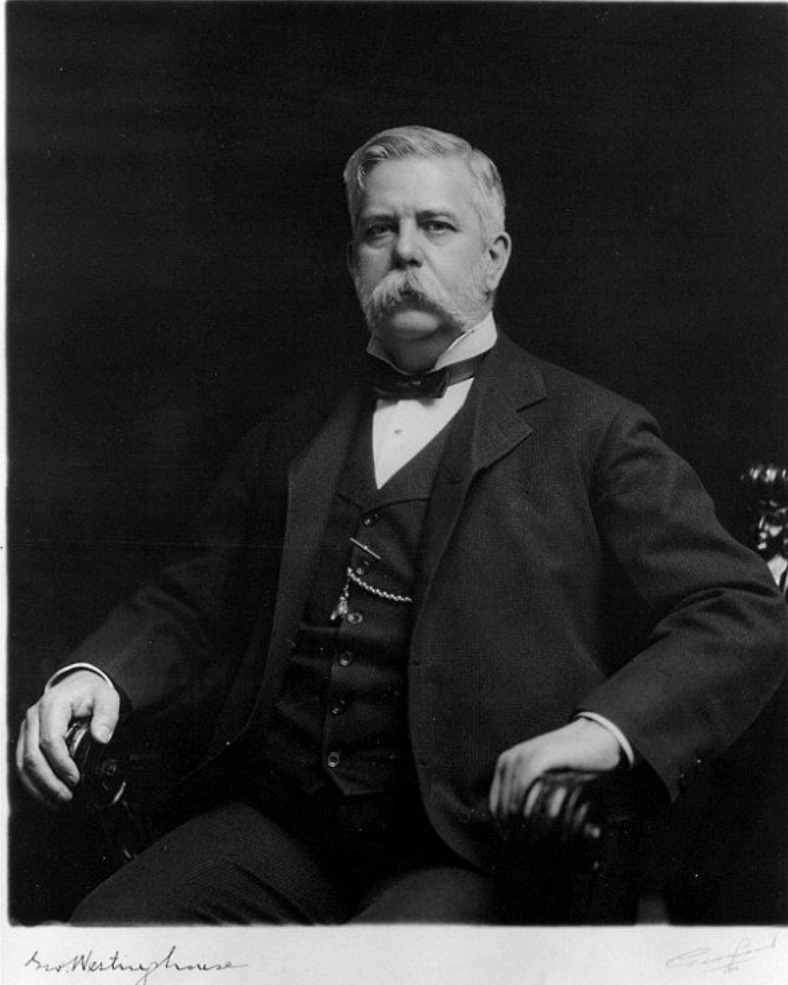
Not all images at the National Portrait Gallery celebrate their subjects. American artist-journalist Charles Johnson Post fashioned this forlorn-looking caricature of financier Andrew Mellon around 1935. At the time, Mellon faced a highly publicized federal trial, with charges brought against him for tax fraud and income tax evasion. While Mellon had served as a trusted financial advisor to three administrations, President Franklin Delano Roosevelt believed that wealthy businessmen like Mellon had contributed to the Great Depression.

Mellon's court case took place at the federal court in Pittsburgh, just blocks away from here. It was during this period, in 1936, that Mellon offered his gift of art to the nation. President Roosevelt accepted the offer but stressed that the donation would not affect the outcome of the trial. It did not. In 1937, Mellon was found guilty and ordered to pay more the \$600,000 in back taxes.

### ***About the Artist: Charles Johnson Post***

An artist and journalist, Post (1873–1956) studied at the Art Students League in New York City and enlisted with the army in 1898. He became famous for his sketches documenting the Spanish-American war in Cuba. A man of many talents, Post later became a frequent contributor to publications such as *Harper's Magazine* both as a writer and an illustrator. This image of Mellon was probably created for a magazine such as *Harper's*.





## ***George Westinghouse, 1906***

By Joseph Gaylord Gessford

Gelatin silver print

*National Portrait Gallery, Smithsonian Institution; gift of the Westinghouse Electric Corporation*

### **George Westinghouse helped modernize America's transportation network and electrify the nation.**

Westinghouse (1846–1914) obtained his first patent at age 19 and moved to Pittsburgh in 1873 in search of a manufacturer for his inventions. His arrival impacted generations of Pittsburghers who worked in his factories and lived in neighborhoods shaped by his businesses. By the time he died, Westinghouse had founded more than 90 companies, increased the safety and capacity of railroad systems, and paved the way for electricity to power America's future. Unlike other leading industrialists of the late 1800s, Westinghouse earned praise for the high standards of working conditions for his employees. He shared credit for his ideas and accomplishments with other people. This portrait captures Westinghouse in 1906, the year he received the John Fritz Medal for outstanding achievements in science and engineering. It represented the regard in which he was held. Alexander Graham Bell (1907) and Thomas Alva Edison (1908) received the award in the two years following Westinghouse.

### ***About the Artist: Joseph Gaylord Gessford***

Born in Washington, D.C., Gessford (1866–1942) began working as a photographer there in 1883. After nearly 10 years in the nation's capitol, he relocated to New York City in 1892. He became known for his portraits of some of America's most famous industrialists, politicians, and cultural figures, including George Westinghouse, Andrew Carnegie, Mark Twain, and Theodore Roosevelt. He worked as a photographer for nearly 50 years, retiring in 1932.

## Section Four

1.29.2020

### **George Westinghouse's gold pocket watch, 1870**

Patek, Philippe & Company, Geneva, Switzerland

According to company records, George Westinghouse purchased this gold watch and had it engraved with the date August 8th, 1871. During this period, Westinghouse, then just about 25 years old, was immersed with getting his new air brake system adopted by major railroad lines across the nation after founding the Westinghouse Air Brake Company in 1869. As a leader in high-tech watchmaking of the day, the Swiss luxury brand Patek, Philippe & Co., might have held special appeal for someone like Westinghouse.

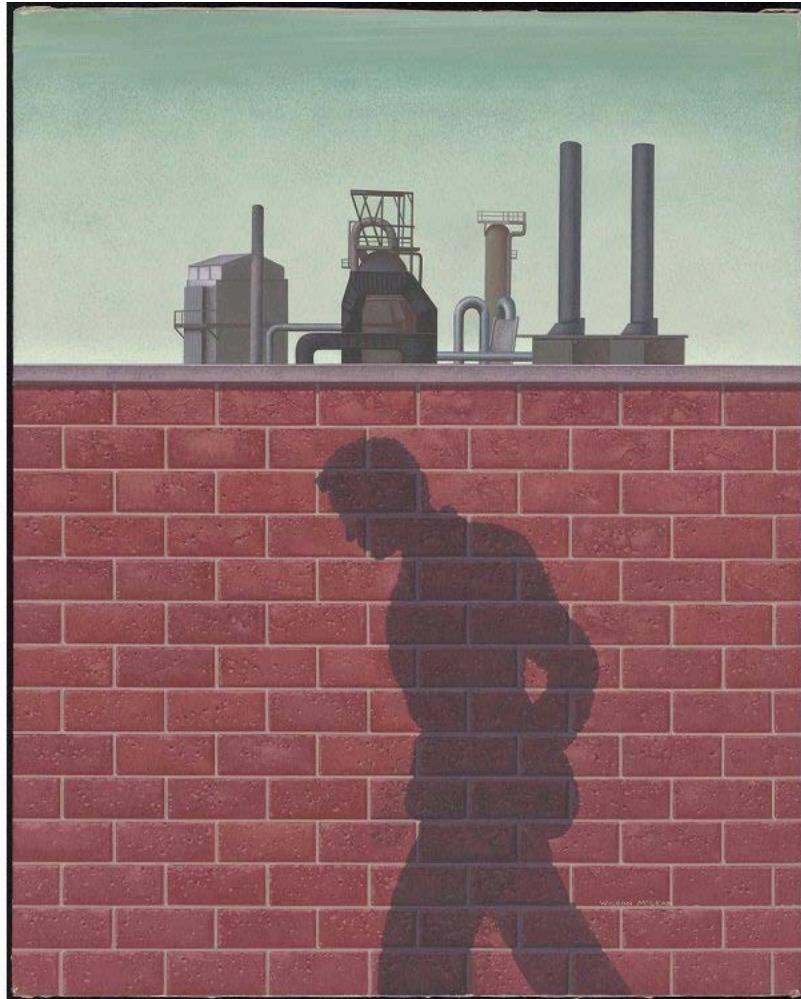
*Senator John Heinz History Center; Gift of Alicia M. Westinghouse and the George Westinghouse Museum*

### **Miniature of George Westinghouse, by J. G. Gessford, around 1906**

Unlike earlier miniatures, this hand-colorized portrait of Westinghouse was based on a photographic print. But such keepsakes were still intended as personal mementoes for friends or family members.

*Senator John Heinz History Center; Gift of Betty White Tosh and the George Westinghouse Museum*

## WALL 2



## ***Unemployment, 1982***

By Wilson McLean

Oil on canvas

*National Portrait Gallery, Smithsonian Institution; gift of TIME magazine*

### **How do you create a portrait of industry's collapse?**

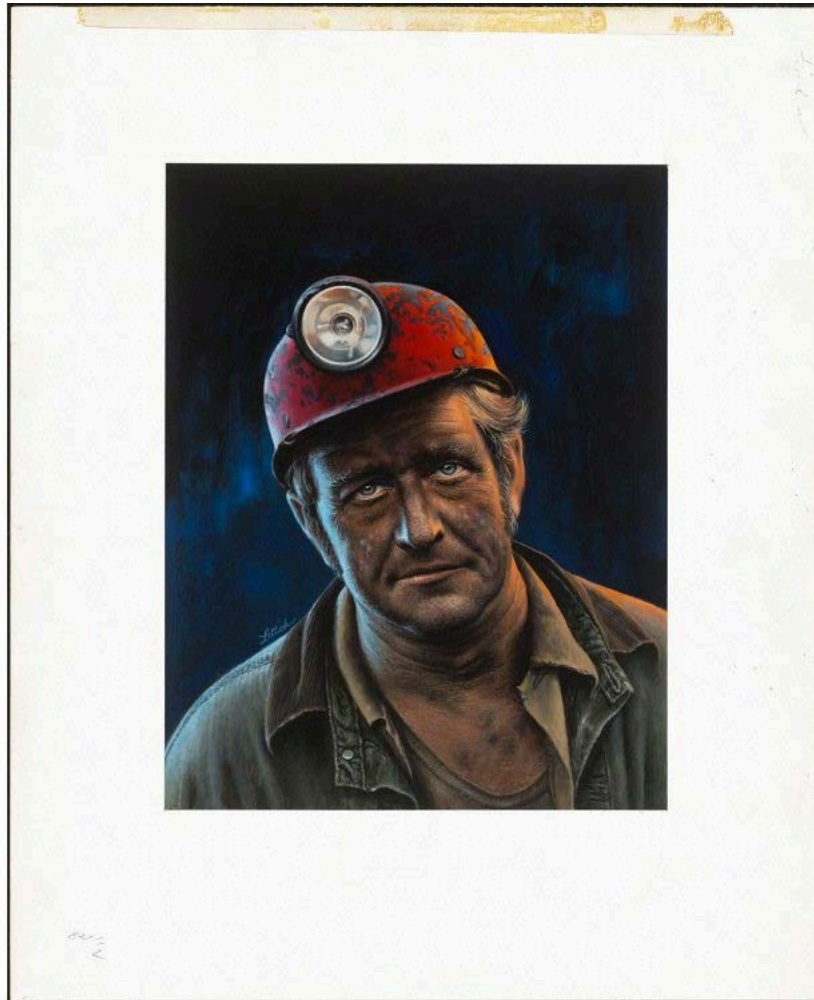
While the growth of industries and the people who led them shaped Western Pennsylvania, so did the collapse of sectors such as steel and manufacturing. How do you acknowledge the impact of something that changed the lives of so many Western Pennsylvania families, scattering members across the country and contributing to the decline of towns that once made the region an industrial powerhouse?

This image depicting the shadow of a laid off worker appeared on the cover of *Time* magazine on February 8, 1982, for the feature, "Unemployment: The Biggest Worry." Though not identified as Pittsburgh, the factory stacks rising behind the wall evoke a steel mill. By 1982, unemployment in Pennsylvania had reached 9.3 percent, largely due to the decline of the steel industry. One laid-off Pittsburgh steel worker quoted in the article expressed his frustration at the loss of manufacturing jobs and inadvertently pointed toward one sector that eventually replaced them: "I read the want ads . . . But I'm not a nurse."

### ***About the Artist: Wilson McClean***

A Scottish-born illustrator, McLean (b. 1937) grew up in a working-class suburb of London and began his career in a silkscreen studio there, working as a janitor and messenger boy while he practiced on his own. He moved around Europe for a few years before

relocating permanently to New York City in the late 1960s. McLean found success as an illustrator and became well known for his cover art for publications such as *Sports Illustrated*, *Playboy*, and *The Saturday Evening Post*.



### ***Coal Miner, 1978***

By Birney Lettick

Tempera on board

*National Portrait Gallery, Smithsonian Institution; gift of Time magazine*

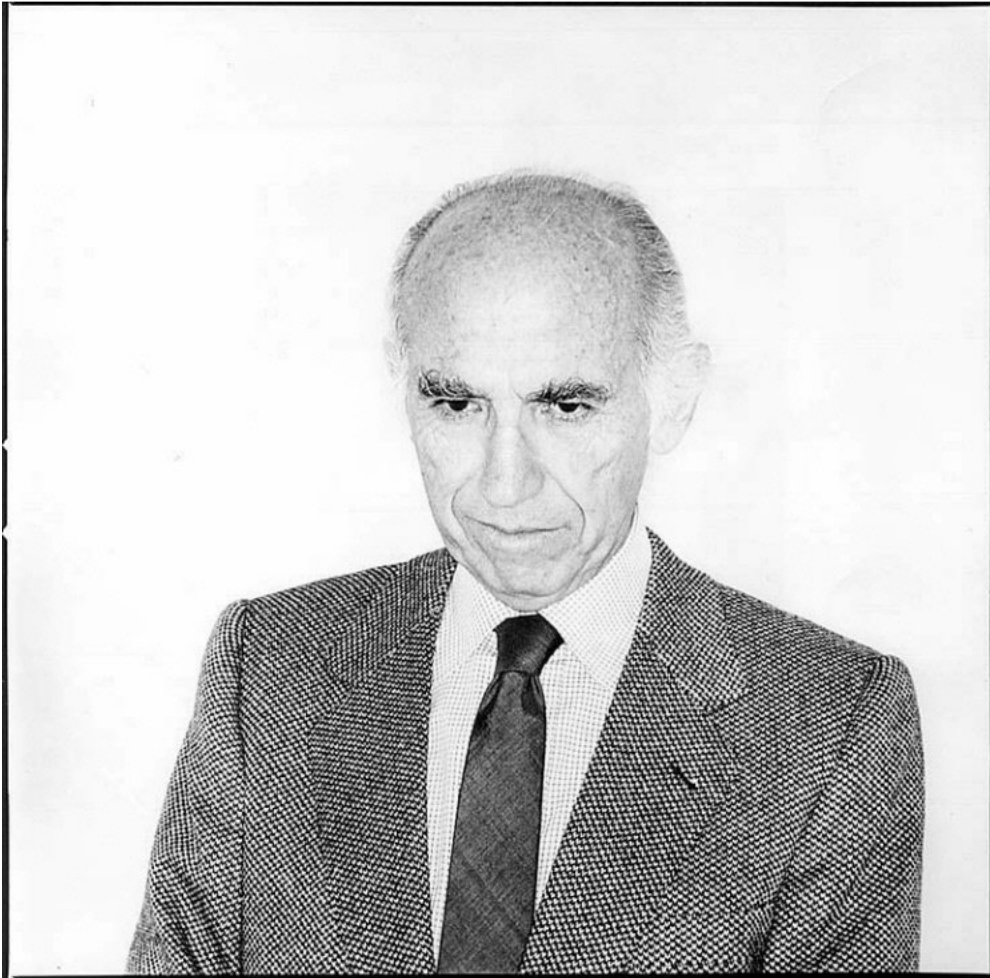
### **We celebrate industrial leaders and innovators, but what about the people who labor to make industry and business profitable?**

This image appeared on the cover of *Time* magazine on March 20, 1978, for the feature article "Coal Crisis." The unnamed miner represented thousands of workers involved with the 110-day bituminous coal strike of 1977-1978. The strike, which had ended the day before, raged in states along the Ohio River Valley and midwest, from Pennsylvania to Indiana, Illinois, and Kentucky. At one point, 100 miners in Pennsylvania held up 34,000 tons of coal stockpiled on barges on the Allegheny River, and State police patrolled coal fields in Western Pennsylvania.

By the time this cover story was published, the miner who served as the model was in the hospital suffering from black lung disease. Through both the history of the strike and the miner's illness, the image symbolizes forces that have shaped life and culture in this region as much as any single individual. How should we acknowledge these stories?

### ***About the Artist: Birney Lettick***

An artist and illustrator, Lettick (1919-1986) studied at the Yale University Art School and created cover art for a wide variety of magazines such as *Collier's*, *Newsweek*, and *Time*. He also created movie posters for films such as *The Goodbye Girl*, *Heaven Can Wait*, and *Rooster Cogburn*.



### ***Jonas Salk, 1982***

By Peter Strongwater

Gelatin silver print

National Portrait Gallery, Smithsonian Institution; gift of Christopher

Murray; © Peter Strongwater/Govinda Gallery

**Jonas Salk led the team at the University of Pittsburgh that developed the first safe and effective polio vaccine.**

Dr. Salk (1914–1995) had already developed an influenza vaccine when he was recruited to the University of Pittsburgh in 1947. Here, Salk and the staff at the Virus Research Laboratory worked for seven years to develop an effective polio vaccine. The team's efforts resulted in one of the largest national controlled field trials in history—a trial that impacted thousands of children in the city and region. The announcement on April 12, 1955, confirming the success of the polio vaccine changed American biomedical history.

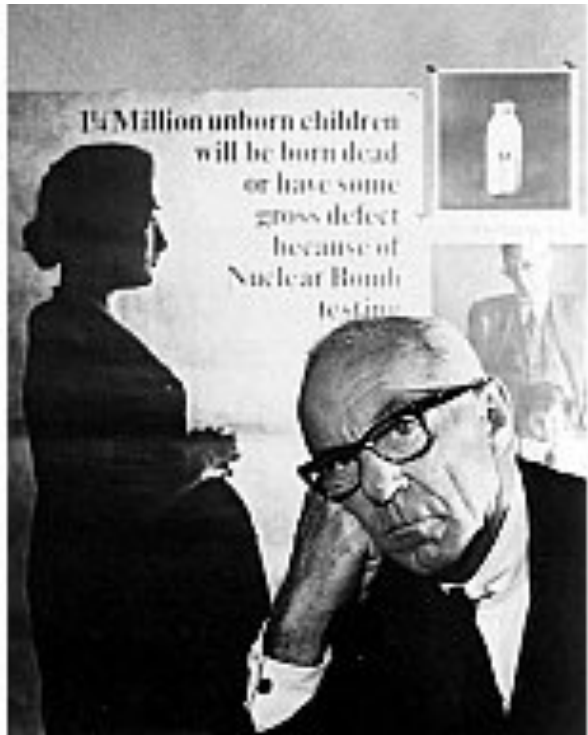
This portrait, taken many years later, captures Salk after he moved to California and opened the Salk Institute for Biological Studies. While Salk's scientific impact was celebrated, he also faced controversy. Some people, including team members at the Virus Research

Laboratory, criticized him for taking too much credit for a team effort. The debate raised questions that are valid for the consideration of any great achievement. How much is accomplished by the individual and what is only possible through collaboration with others?

***About the Artist: Peter Strongwater***



An acclaimed portrait and fashion photographer, Strongwater (1941–2015) was especially well-known for his images of celebrities and music stars such as Mick Jagger. Part of New York's art and social scene, he collaborated with Andy Warhol as the cover photographer for Warhol's *Interview* magazine in the 1970s.



### ***Dr. Benjamin Spock, 1966***

By Philippe Halsman

Gelatin silver print

*National Portrait Gallery, Smithsonian Institution; gift of George R. Reinhart, © Philippe Halsman Archive*

### **Dr. Benjamin Spock revolutionized the way that generations of parents raised their children.**

In 1951, the University of Pittsburgh appointed Dr. Spock (1903–1998) to the Department of Psychiatry as a professor of child development. Already famous for his work, he came from the Mayo Clinic. In Pittsburgh, his work helping parents understand “normal” childhood development and behavior (rather than focusing on diseases and illness) made him a local TV star as well as a renowned author. Spock’s tenure in Pittsburgh was cut short by academic disputes but he left a lasting impact. He created a child development clinic at Western Psychiatric Institute to help train pediatricians and psychiatrists. In 1953, he established the Arsenal Nursery School in Lawrenceville, an innovative child care center that supported children’s emotional well-being. Here, graduate students observed and

studied normal childhood development. The organization remains active as the Arsenal Family & Children’s Center. Spock left Pittsburgh in 1955. By the 1960s he became active with groups such as the Sane Nuclear Policy to call for an end to nuclear testing.

### ***About the Artist: Philippe Halsman***

Born in Latvia, Halsman (1906–1979) became a famous photographer in France before relocating to the United States in the 1940s (helped with his visa by family friend Albert Einstein). Known for images of celebrities and figures of state, Halsman followed certain “rules” to produce more artistic works. One of them included the addition of an unusual prop or feature that draws the audience’s attention to something unexpected, seen in the juxtaposition of Spock with the poster protesting nuclear testing.

## WALL 3



### ***Benjamin Franklin Fairless, c. 1951***

By Boris Chaliapin

Watercolor, gouache, colored pencil, and graphite pencil on illustration board

*National Portrait Gallery, Smithsonian Institution; gift of Mrs. Boris Chaliapin*

**Benjamin Franklin Fairless presided over U. S. Steel during a crucial period in the history of the American steel industry.**

The son of a Welsh coal miner, Fairless (1890–1962) grew up in eastern Ohio and worked as a janitor to supplement the family income. After attending college and trying different occupations, Fairless joined Ohio's Central Steel Company. He learned the industry on the job. Through mergers, moves, and promotions he eventually become head of U. S. Steel, the largest steel company in America. Fairless moved to Western Pennsylvania in 1935 when he joined the Carnegie-Illinois Steel Company. He lived here the rest of his life, commuting between Pittsburgh and New York by train.

Fairless became famous for solving management issues, a talent he initially developed recruiting an industrial baseball team for his first employer. Fairless oversaw U. S. Steel's expansion during World War II and received the U.S. Medal of Merit in 1946 for

breaking wartime production bottlenecks, though he sometimes clashed with the steelworker's union. This portrait, donated by Fairless's widow, may have been an alternate concept for the final cover of *Time* seen in the case below.

*About the Artist:* **Boris Chaliapin**

A Russian-born artist and illustrator, Chaliapin (1904–1979) created so many *Time* magazine covers that his co-workers eventually nicknamed him “Mr. Time.” Chaliapin painted with incredible speed, sometimes finishing a work in less than 12 hours. This made him *Time's* most prolific artist. Readers of the magazine recognized his familiar distinctive style on 413 covers between 1942 and 1970. Two examples of his work appear in this exhibition.



### ***Henry Clay and Helen Frick, c. 1910***

Edmund Charles Tarbell

Oil on canvas

*National Portrait Gallery, Smithsonian Institution*

One of the best-known images of Pittsburgh industrialist Henry Clay Frick (1849–1919) and his daughter Helen (1888–1984), this serene painting belies Henry Clay Frick’s turbulent role in Pittsburgh history and reflects his departure after 1905. Painted by a Boston artist, it was probably commissioned while the family vacationed in Massachusetts.

Henry Clay Frick’s transformation from son of a struggling businessman into a wealthy and powerful “coke king” became the stuff of Western Pennsylvania legend. Many communities hated him for his harsh treatment of workers and his brutal suppression of protests during the 1892 Homestead Strike. But Frick also left a legacy that benefitted Pittsburgh, such as the land that became Frick Park. Like his friend Andrew W. Mellon, Frick established a museum to share his art collection with the nation.

How does Helen Clay Frick’s presence change this story? “Miss Helen,” as she preferred to be called, loved the family home in Pittsburgh. She defied her father’s wishes and made her social debut here, eventually dying at her home, Clayton, in 1984. Always focused on philanthropy, she established a vacation retreat for Boston’s female

textile workers in 1909, about a year before the completion of this portrait. Much of the Frick presence in Pittsburgh today, from the Frick Fine Art building at the University of Pittsburgh to the Frick Art Museum in Point Breeze, is due to her.

*About the Artist: Edmund Charles Tarbell*

American Impressionist Tarbell (1862–1938) was born in Massachusetts and studied in Paris before returning to the United States to establish his studio in Boston. In addition to his study of French technique, Tarbell became fascinated by the Dutch painter Johannes Vermeer, and his later works reflect the luminous quality of Vermeer's depiction of light and shade. This portrait was partially based on photographs taken of Frick and his daughter, possibly because the family spent most of the year in New York rather than Massachusetts.

Did You Know?

***Why is this portrait in the Smithsonian?***

Most of the Frick family's art is in their museums in New York City and Pittsburgh. This painting is famous today, but the family did not keep it. Helen Clay Frick disliked it, so the family did not purchase it from the artist.

***Time magazine cover with Benjamin Franklin Fairless, 1951***

The portrait featured above may have been a study or alternate concept for this *Time* cover, which also featured Fairless' image and a background view of steel mills. The article focused on the expansion of the steel industry nationwide in connection with Cold War defense demands. Fairless' image ran with the tag line, "For freedom's forge, more blast furnaces."

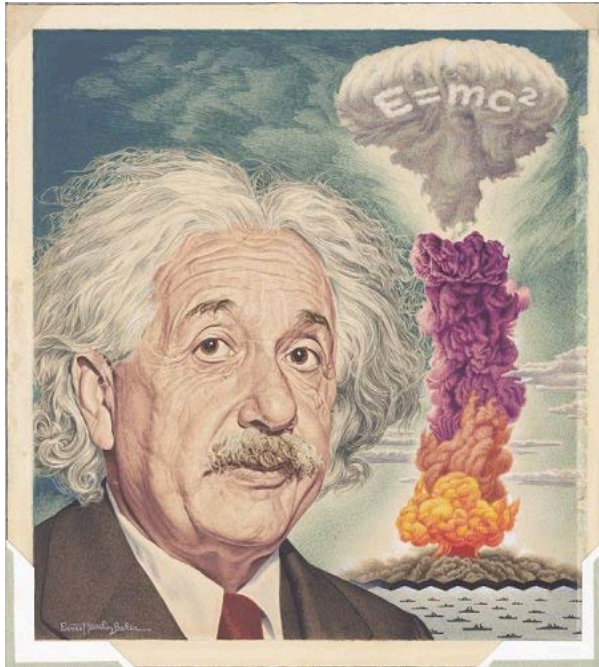
*Senator John Heinz History Center, Detre Library & Archives*

***Dagger used to attack Henry Clay Frick, c. 1892***

Part of the lore of the Homestead Steel strike, anarchist Alexander Berkman reportedly used this dagger to strike at Henry Clay Frick's legs after wounding him with his handgun. Quickly subdued by aides, Berkman's assassination attempt failed. Frick returned to work within a week, while Berkman served his prison sentence in Allegheny Penitentiary. He later chronicled his experiences in the book, *Prison Memoirs of an Anarchist*.

*Senator John Heinz History Center, Gift of Mrs. Lawrence Litchfield*





### ***Albert Einstein, 1946***

By Ernest Hamlin Baker

Gouache, ink, and graphite pencil on paperboard

*National Portrait Gallery, Smithsonian Institution; gift of Time magazine; © Ernest Hamlin Baker*

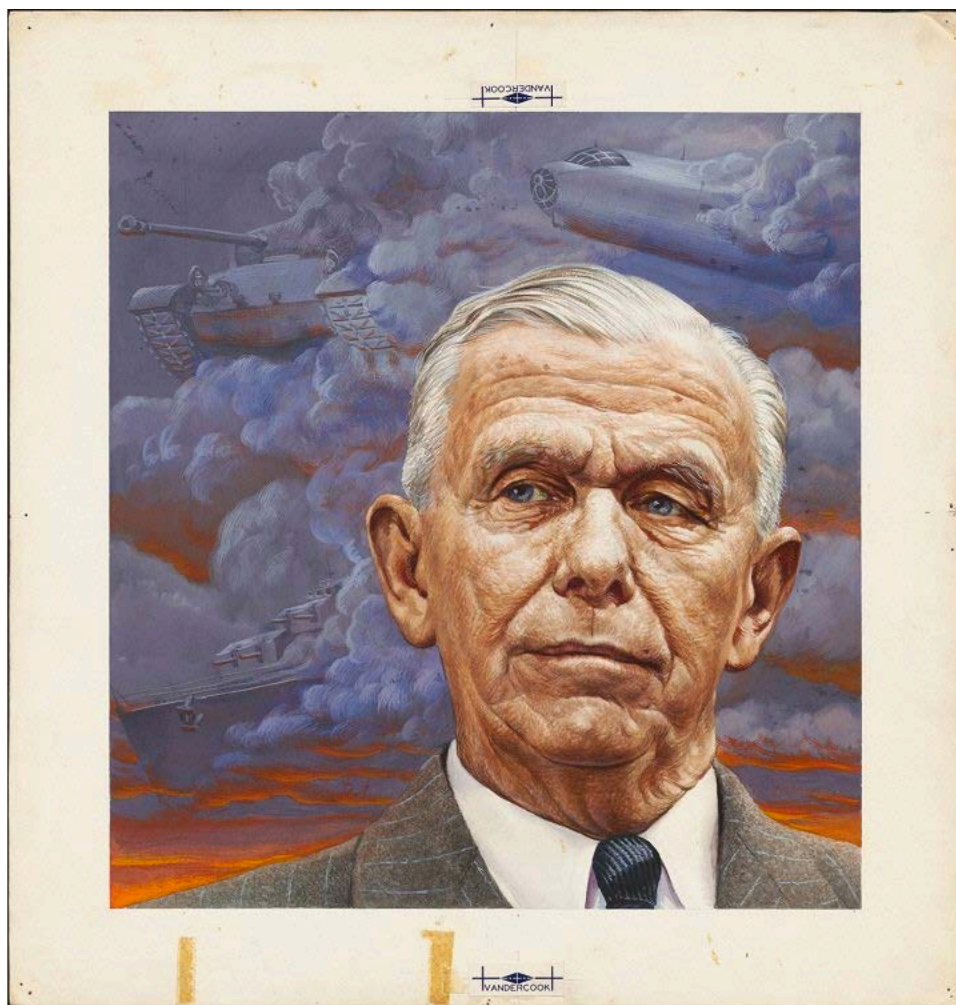
### **Albert Einstein delivered his first major speech in America at Carnegie Tech in Pittsburgh in 1934.**

Einstein (1879–1955) arrived here in December 1934 to deliver his first major speech to an American audience. Occurring during a meeting of the American Association for the Advancement of Science, the talk caused excitement and frustration. Scheduled for Carnegie Tech's Little Theater, Einstein limited attendance to 350 during a conference of more than 1,000 people. Eventually 450 attended while police held back crowds. Einstein, speaking publicly in English for the first time, sometimes needed assistance with his English translation. Einstein's visit also symbolized the progressive spirit of Pittsburgher Edgar

Kaufmann. Kaufmann hosted the scientist at his Fox Chapel home in 1934, and then five years later, hosted Einstein at Fallingwater when he returned to the region during a conference discussing the plight of European Jews. The portrait shown here, created for the cover of *Time* on July 1, 1946, encapsulates Einstein's profile after World War II, when scrutiny over his contributions to atomic theory took on new urgency. Seeking a break, Einstein sought refuge in the region in September, spending two weeks at nearby Deep Creek Lake in Maryland.

### ***About the Artist: Ernest Hamlin Baker***

Baker (1889-1975) first became known for his cover illustrations for *Fortune* magazine. *Time* tapped him after an editor needed a portrait within 48 hours, and Baker delivered. He became one of *Time*'s most prolific cover artists, completing more than 300 covers in the 1940s and 1950s. Baker worked almost entirely from photographs, often consulting between 10 and 30 images. He once estimated that he met only 11 of the subjects whose portraits he created.



### **George C. Marshall, c. 1950-1951**

By Boris Chaliapin

Watercolor, gouache, and graphite pencil on illustration board

*National Portrait Gallery, Smithsonian Institution; gift of Mrs. Boris Chaliapin*

**General George C. Marshall served as an architect of military victory and diplomatic peace.**

Uniontown's George C. Marshall (1880-1959) served in the U.S. Army for nearly 40 years before becoming U.S. Army Chief of Staff on September 1, 1939—the day Hitler invaded Poland. Marshall engineered a dramatic transformation, overseeing the largest military expansion in American history. In addition to modernizing the U.S. Army, Marshall also championed the value of women's auxiliary services. He lent the force of his orders to recruitment for the Women's Army Corps, and WACs served more overseas than any other women's branch during World War II.

This image, created by one of *Time*'s most prolific artists, never appeared on the cover. It is believed to have been made in the early 1950s when Marshall was serving as Secretary of Defense. (Note the civilian clothes and military imagery in the clouds.) Marshall appeared on six *Time* covers, three during his years overseeing the Allied victory and three more while he helped secure the peace through his work with the Marshall Plan. *Time* named him their Man of the Year twice, in 1944 and 1948.



### **About the Artist: Boris Chaliapin**

A Russian-born artist and illustrator Boris Chaliapin (1904–1979) created so many *Time* magazine covers that his co-workers eventually nicknamed him “Mr. Time.” Chaliapin painted with incredible speed, sometimes finishing a work in less than 12 hours. This made him *Time*’s most prolific artist. Readers of the magazine recognized his familiar distinctive style on 413 covers between 1942 and 1970. Two examples of his work appear in this exhibition.



### **Henry Miller Shreve, before 1848**

By George D'Alamaine

Reproduction of original charcoal and chalk on paper  
*National Portrait Gallery, Smithsonian Institution*

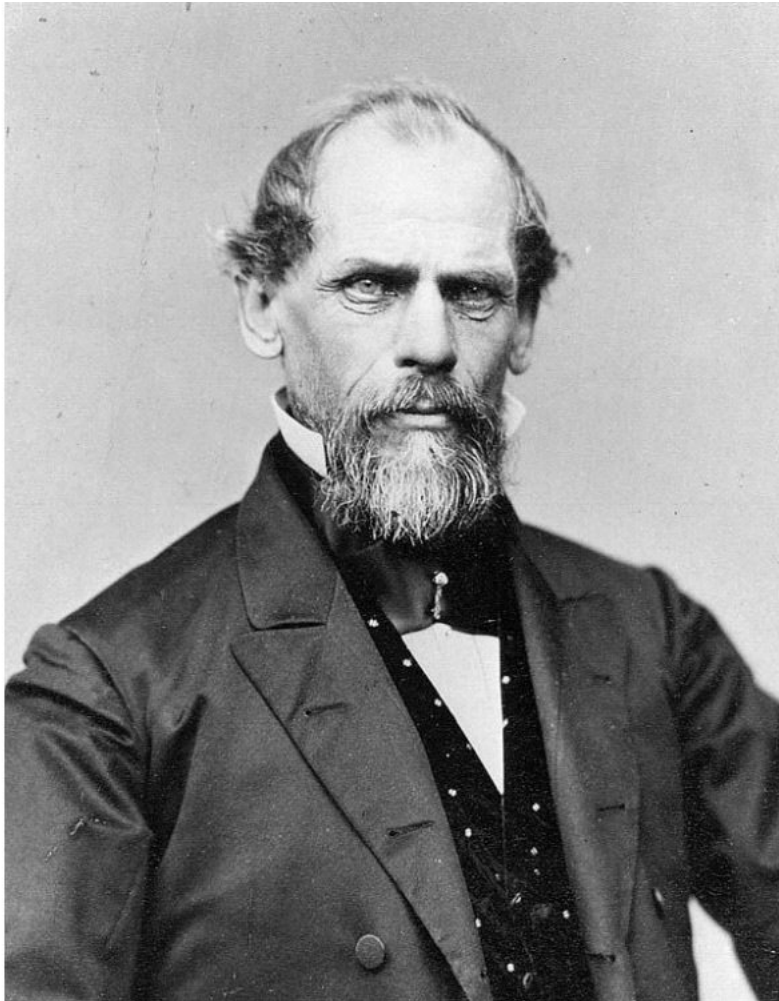
**Henry Miller Shreve created a new form of steamboat and opened the western rivers for commerce and navigation.**

Henry Miller Shreve (1785–1851) transformed river navigation in the United States on the water and in the courtroom. This sketch hints at some of those contributions. The papers and ledgers evoke his legal battles challenging the monopoly of Robert Fulton and Robert Livingston in steam navigation on the Mississippi River in Louisiana. The strange-looking river craft at left resembled Shreve’s “snag” boat, a legendary device invented to clear sunken trees from America’s western riverways. So grateful were the residents of one new Louisiana town on the Red River, epically cleared by Shreve in 1839, that they named it after him: Shreveport. Henry Miller Shreve’s family moved to Brownsville on the Monongahela River when he was a child. Arriving

during the town's heyday as a starting point for journeys west, Shreve became an experienced flatboat and keelboat pilot, navigating to St. Louis and New Orleans. His expertise inspired him to create a new form of steamboat featuring a wide, shallow hull and multiple flat decks, the forerunner of all western riverboats that came after.

*About the Artist:* **George D'Alamaine**

Little is known of artist D'Alamaine, who possibly did this charcoal drawing of Henry Miller Shreve in preparation for a larger portrait. A few finished paintings from Western Pennsylvania and a landscape sketch in an Ontario, Canada, museum north of Buffalo, New York, document that he was active in the region during the 1830s and 1840s. Early American portrait artists often made a living traveling in circuits across a wide area, seeking commissions in a community then moving on once they had exhausted the market.



***John Augustus Roebling, c. 1869***

Unidentified artist

Reproduction of albumen silver print

*National Portrait Gallery, Smithsonian Institution; gift of Mrs. James Elston*

**German-born engineer John A. Roebling revolutionized the way that bridges were constructed in the United States.**

Roebling (1806–1869) immigrated to Western Pennsylvania with utopian visions in the 1830s. He and his brother founded what is now Saxonburg, but Roebling eventually left the colony and returned to engineering. He discovered his calling by working to improve the region's transportation infrastructure. Witnessing firsthand the difficulty of hauling canal boats over the Allegheny Portage Railroad, Roebling replaced hemp ropes with twisted wire cables. He used this method to construct a suspension canal aqueduct in Pittsburgh in 1844 and a new bridge over the Monongahela River a year later. These projects launched his career.

This image of Roebling may have been taken between 1866 and 1869. A print in the Brooklyn Museum suggests that the image dated to when Roebling started developing plans for his most famous project, now known as the Brooklyn Bridge. Alas, the

bridge cost Roebling his life. While standing on a ferry slip to inspect the proposed bridge site, his foot was crushed by an arriving boat. The injury resulted in tetanus, and Roebling died in 1869, about six months before construction began.

## SECTION 5: NEW VOICES AND VISIONS



# WALL 1



***Fred Rogers*, by Nathan Benn, inkjet print, 1990 (printed 2015)**

**Fred Rogers recognized the power of television and focused his life on using the medium as a force for good, especially for children.**

Ordained as a Presbyterian minister, Latrobe native Rogers (1928–2003) made the new medium of television the platform for his life’s mission after seeing and disliking what it offered in the 1950s. He first worked off-camera with children’s programming at Pittsburgh’s WQED. Starting in 1953, he helped Josie Carey develop characters and music for *The Children’s Corner*. Some of Roger’s most famous puppets, including Daniel Striped Tiger and King Friday, debuted here. After moving briefly to Canada in the early 1960s, where his Mister Rogers persona appeared on-camera for the first time, he returned to WQED to develop the show that became *Mister Rogers’ Neighborhood*.

Airing nationally starting in 1968, *Mister Rogers’ Neighborhood* changed the face of children’s television. The show aimed to nurture and develop young minds and broaden the understanding of children’s feelings and psychology. The multitalented Rogers created all the puppet characters, wrote and edited the episodes, and wrote hundreds of songs. In more than 1,700 episodes, the show tackled difficult topics such as death, segregation, and divorce. Rogers received the Presidential Medal of Freedom in 2002.

*National Portrait Gallery, Smithsonian Institution; gift of Nathan Benn*

## **About the Artist: Nathan Benn**

Benn (born 1950) became a staff photographer at *National Geographic* after arriving as an intern in 1972. He focused on color photography and had 300 images published in the magazine before leaving to explore digital technology in 1991. He came to Pittsburgh in 1990 for one of his last *National Geographic* photo shoots. Documenting steelworker homes, Fourth of July parades,

and city office workers, Benn said he “wanted to be more honest in representing the post-industrial Pittsburgh, where desks and paperwork replaced industrial processes, and women equaled men in the workforce.” He probably captured this playful moment between Rogers and one of his grandchildren during that visit.



***Willa Cather, by Carl Van Vechten, gelatin silver print, 1936***

**Author Willa Cather’s most famous works were rooted in her Nebraska homeland, but Pittsburgh provided a crucial stepping stone for her career.**

Born in Virginia, Cather (1873–1947) moved to Nebraska with her family when she was nine years old. After majoring in English at the University of Nebraska, she came to Pittsburgh in 1896 to write for *The Home Monthly* magazine. She soon switched to the *Pittsburgh Leader*, began writing and publishing short stories and poems, and published at least two books. She became lifelong friends with the McClung family of Squirrel Hill, especially daughter Isabella. Cather even lived with the McClungs for a while until she was hired by *McClure’s Magazine* and moved to New York in 1906. For years, she returned to Squirrel Hill to celebrate holidays and vacations and finished three novels there.

Cather lived unconventionally for her day, sometimes dressing like a man in college and financially supporting herself at a time when few women did. She portrayed a dignity in her immigrant characters that not everyone recognized. While Cather drew upon her Nebraska roots for the setting of most of her most famous works, she did create stories set in Pittsburgh, and it was here that she first realized her goals of becoming a published author.

*National Portrait Gallery, Smithsonian Institution, © Carl Van Vechten Trust*

#### **About the Artist: Carl Van Vechten**

Iowa native Van Vechten (1880–1964) first became famous as a writer and arts critic. Interested in music and theater, Van Vechten worked for newspapers such as the *Chicago American* and then the *New York Times*, taking photographs simply to go along with his copy. In New York, he became part of a circle of creative and literary friends, including people such as Gertrude Stein and Langston

Hughes. By the 1930s, Van Vechten became more interested in photography. He largely gave up writing to focus on photographing thousands of famous authors, dancers, actors, and artists before his death in 1964.

***April Twilights and Other Poems*, New York: A. A. Knopf, 1923**  
(re-edited version of 1903 original publication)

***Alexander's Bridge*, Boston & New York: Houghton Mifflin Company, 1912**

Before she became famous for writing novels such as *O Pioneers!* (1913) and *My Antonia* (1918), Willa Cather began her career as a poet and short story writer. She published her first book of poems, *April Twilights*, in 1903 while living in Pittsburgh. She later revised and expanded the work in 1923. Cather published her first novel, *Alexander's Bridge*, in 1912. Although she had moved to New York, she still returned frequently to Pittsburgh during this period, and it is believed that she finished *Alexander's Bridge* here.

*Senator John Heinz History Center, Detre Library & Archives*

***Frank Lloyd Wright*, by Arnold A. Newman, gelatin silver print, 1947**



**Frank Lloyd Wright's interaction with a Pittsburgh department store family created a masterpiece, but there could have been more.**

Wright (1867–1959) is best known here for Fallingwater, the majestic Laurel Highlands home perched over a stream in Bear Run, Pa. Designed and built between 1935 and 1938, it symbolized the creative collaboration between Wright and the Edgar J. Kaufmann family, Jewish operators of Kaufmann's Department Store.

Wright and the Kaufmanns connected in the 1930s through Edgar Kaufmann Sr.'s interest in progressive New Deal architecture projects and son Edgar Jr.'s enrollment in Wright's Taliesin Fellowship. In addition to Fallingwater, Wright became involved in a conversation about ways to improve Pittsburgh's

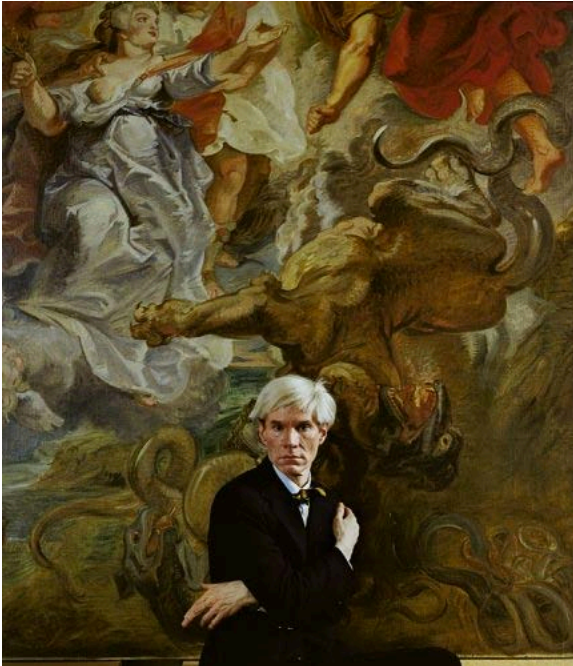
built environment, which he denounced as “ugly” while showing models for one of his ideas at Kaufmann’s Department Store in 1935. (He praised two buildings: H.H. Richardson’s Allegheny County Courthouse and Jail.) After Pennsylvania’s governor appointed Kaufmann Sr. to the Urban Redevelopment Authority in 1946, he and Wright planned other projects including a Point Park Civic Center, a parking garage for Kaufmann’s, and an apartment building on Mount Washington. Plans continued through 1954, but an economic downturn and feuding between the Kaufmann family and the charitable trust ended these discussions. None of the projects was ever built.

*National Portrait Gallery, Smithsonian Institution*

*About the Artist:* **Arnold Newman**

Newman (1918–2006) studied painting and drawing in college in Florida, but a lack of funds forced him to quit school. He started working in a Philadelphia photographer’s studio and found his life’s calling. Moving to New York in 1946, Newman produced freelance images for magazines such as *Fortune*, *Life*, and *Newsweek*. He gained fame for his portraits of artists and celebrities, emphasizing the genre of “environmental portraiture”—an image in which the person appeared in a setting with visual elements that illustrated their life’s work.

## WALL 2



**Andy Warhol**, by Hans Namuth, cibachrome print, **1981**

**Andy Warhol's visual exploration of mass marketing and consumerism created a new genre of American art.**

This portrait of Pop artist Warhol (1928–1987) appeared as the poster for his show *Dollar Signs* at the Leo Castelli Gallery in New York City in 1982. The works in the show echoed the twisting shapes of the background painting, an image from Peter Paul Reubens' *Marie de' Medici* cycle (1621). The themes of wealth and fame evoked by the portrait paralleled ideas the artist explored for most of his career.

Warhol (born Warhola) once claimed he came from “nowhere” but his Pittsburgh roots proved formative to his art. Some scholars argue that his goal of being able to “paint like a machine” echoed the blue-collar work ethic that surrounded him in South Oakland where he grew up. His family's Byzantine Orthodox faith also shaped his later religious works. As a child, Warhol experienced illness and

tragedy and felt estranged from Pittsburgh. He studied commercial art at Carnegie Institute of Technology and left after graduation, becoming famous in the 1960s for screenprints inspired by American consumer culture. Today the city he left has embraced him, with a museum, a bridge, and a “Warhol cam” on his grave.

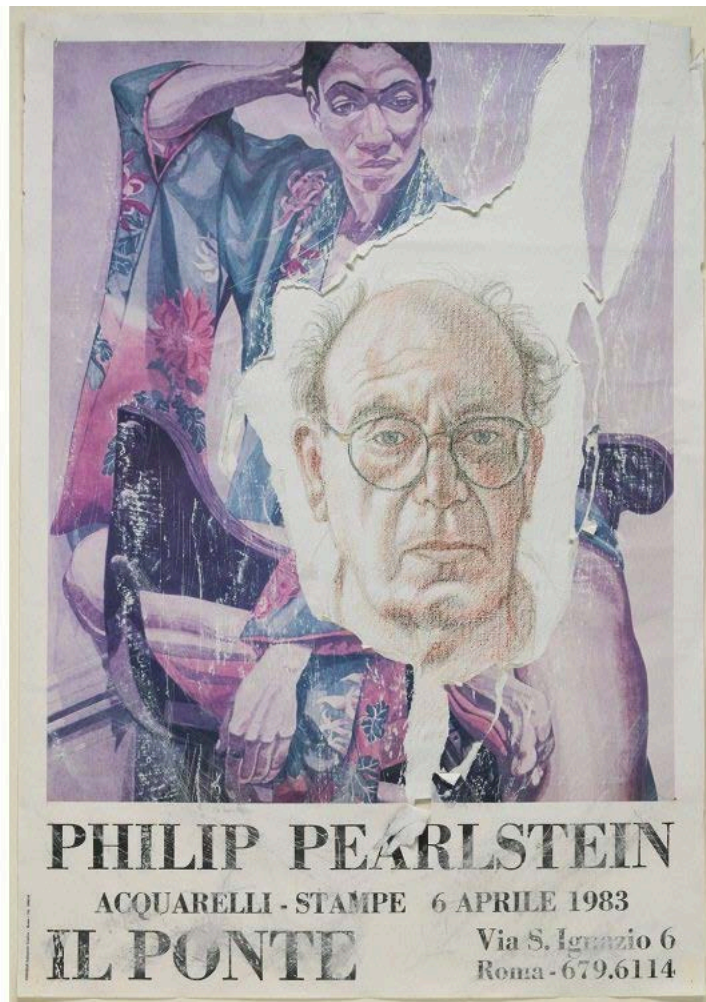
*National Portrait Gallery, Smithsonian Institution; this acquisition was made possible by a generous contribution from the James Smithson Society*

### *About the Artist:* **Hans Namuth**

German-born Namuth (1915–1990) gained fame for his portraits of modern artists, especially legendary figures in Abstract Expressionism, Minimalism, and Pop art. Fleeing Germany in 1933, Namuth worked in Paris before immigrating to the United States



in 1941. He established a studio in New York in 1950. That same year, his photographic series capturing artist Jackson Pollock's "drip technique" painting method made Pollock a star and gave Namuth new prominence. He spent most of his 40-plus year career documenting famous artists and architects, including Mark Rothko, Clyfford Still, Frank Lloyd Wright, and Louise Nevelson.



***Philip Pearlstein Self-Portrait***, by Philip Pearlstein, collage with torn color poster and crayon on canvas, **1996**

**In an age of Abstract Expressionism, Philip Pearlstein led a revival in art based on the human form.**

Pittsburgh native Pearlstein (b. 1924) created this self-portrait in response to an accident. When one of his old exhibition posters ripped, he layered the torn paper over canvas and drew his likeness in the gap. By the 1980s, Pearlstein's unconventional compositions with nude models increasingly focused on "the implied space between the surfaces." In this self-portrait, he explored that idea directly, his face emerging from a recycled image of his past.

As a child, Pearlstein shared the experience of thousands of Pittsburgh children by taking Saturday morning art classes at the Carnegie Museum of Art. Unlike most, he chose to study art seriously. He entered Carnegie Institute of Technology in 1942, where two paintings garnered early fame, winning a national competition and appearing in *Life* Magazine. World War II delayed his studies when Pearlstein was drafted into the U.S. Army. Sent to Italy with a sign-making unit, he found time to study Renaissance art in places such as Rome and Florence. Returning to Carnegie Tech on the G.I. Bill, Pearlstein met fellow student Andy Warhol. After graduation, the two moved to New

York together. While Pearlstein's early works centered on abstract expressionist landscapes, by the early 1960s he turned to the nude figure as the primary focus of his art.

*National Portrait Gallery, Smithsonian Institution; the Ruth Bowman and Harry Kahn Twentieth-Century American Self-Portrait Collection  
Conserved with funds from the Smithsonian Women's Committee*

**Andy Warhol (front), Dorothy Cantor (left), and Philip Pearlstein (right) at Carnegie Institute of Technology, c. 1948.** Photo by Leonard Kessler.

*Courtesy of the Archives of American Art. Smithsonian Institution, Philip Pearlstein papers.*

### **Balancing Friendship, Art, & Life**

Andy Warhol and Philip Pearlstein became close friends when they met at Carnegie Institute of Technology (now CMU) in 1946. Their ambition drew them to New York City, where they shared an apartment for three years while they established their art careers. They were joined in New York by a Carnegie Tech classmate, Dorothy Cantor, also a painter.

All three dreamed of being artists, but their careers took different paths.

- Warhol started as a commercial illustrator, eventually transforming the objects of everyday life into icons of Pop art. After some early rejection, he enjoyed a spectacular career and became world famous. As his fame increased, he and Pearlstein drifted apart.
- Pearlstein became a highly regarded figural painter at a time when other art forms were more popular. Well known in art circles, he never became as famous as Warhol. He eventually married Dorothy Cantor and they started a family. Their family life contributed to the split with Warhol.
- Cantor became known for her cityscapes and drawings. But after she and Pearlstein married and had children, she stopped painting in the late 1950s. She pursued a teaching degree and later told friends that she did exactly what she wanted to do with her life.

How do you balance definitions of success, friendship, and family?

Does our society prioritize certain kinds of success or fame over others?

## **WALL 3**



**Henry Ossawa Tanner**, by Frederick Gutekunst, albumen silver print, c. 1897

**Henry Ossawa Tanner became the first African American artist to gain international fame.**

Born to a prominent family in Pittsburgh's African American community, Tanner (1859–1937) was the son of Bishop Benjamin Tucker Tanner, an important clergyman and publisher. He pursued an art career despite his father's early objections and the racism of the late 19th century, becoming the only black student at Philadelphia's Pennsylvania Academy of Fine Arts. An 1891 trip to Paris, France, introduced Tanner to the freedom of a more tolerant society. He made the city his home for the rest of his life, at times struggling with his exile from America. By the late 1890s, he earned acclaim for his work, which focused on religious subjects.

Although Tanner moved to Philadelphia when he was young, Pittsburgh embraced him as a native son after he gained artistic prominence. By the early 1900s, the Carnegie Museum of Art had purchased two of his paintings. Local newspapers praised his "strenuous and unceasing work" and pinpointed all his Pittsburgh aunts and cousins. Noting that Tanner "had demanded a place in art and won it," *The Pittsburgh Press* in 1907 called him "one of the greatest . . . artist[s] this city has produced." *National Portrait Gallery, Smithsonian Institution*

**About the Artist: Frederick Gutekunst**

A symbol of Tanner's Philadelphia connections, Gutekunst (1831–1917) also overcame his father's objections to pursue his craft. The son of a German cabinet maker, he followed his passion for photography instead of becoming a



lawyer, opening a Philadelphia storefront studio with his brother in 1856. The desire for portraits during the Civil War expanded the demand for Gutekunst's business. By 1864 he relocated to a new building and took up the entire space. He became one of Philadelphia's leading photographers, with two studio locations and a photo reproduction press.

**Case label – Benjamin Tucker Tanner daguerreotype**  
3.2.3030

**Bishop Benjamin Tucker Tanner and his dalmatian, c. 1860, daguerreotype.**

This cased image is believed to represent Bishop Tanner (1835–1923), Henry Ossawa Tanner's father. A leading African American clergyman and newspaper publisher, Tanner began his career and family in Pittsburgh. Tanner excelled despite personal challenges and the racism of the day. He studied at Avery College and the Western Theological Seminary in Allegheny City, supporting himself and his widowed mother by working as a barber. He became a pastor in the African Methodist Episcopal (AME) Church and eventually Bishop, earning a Doctor of Divinity degree from Wilberforce College. From 1868–1884, Tanner also served as editor of the *Christian Recorder*, the largest black-owned newspaper in the nation. A learned scholar and activist, Tanner traveled nationally and overseas for missionary work, setting a course of achievement that his son followed.

*Senator John Heinz History Center, museum purchase*

***Romare Bearden***, by Hans Namuth, cibachrome, **1980**

**Romare Bearden both discovered and created artistic inspiration from his Pittsburgh experience.**

Although not native to Pittsburgh, collage artist Bearden (1911–1988) spent much time here after the age of four, living with his grandmother in a Lawrenceville boarding house and graduating from Peabody High School. While he continued his art studies in Boston and New York, Pittsburgh still played a crucial role in Bearden's creative life. Many of his works depicted memories of the

Pittsburgh he knew, from the steel mills to his grandmother's home. Like Phillip Pearlstein, Bearden's creative path diverged from the more popular art styles of the day. Also an accomplished musician—he co-wrote the jazz classic “Sea Breeze” recorded by his Peabody classmate Billy Eckstine—his exploration with different types of space and composition in the 1960s led him to the collage technique that made him famous.

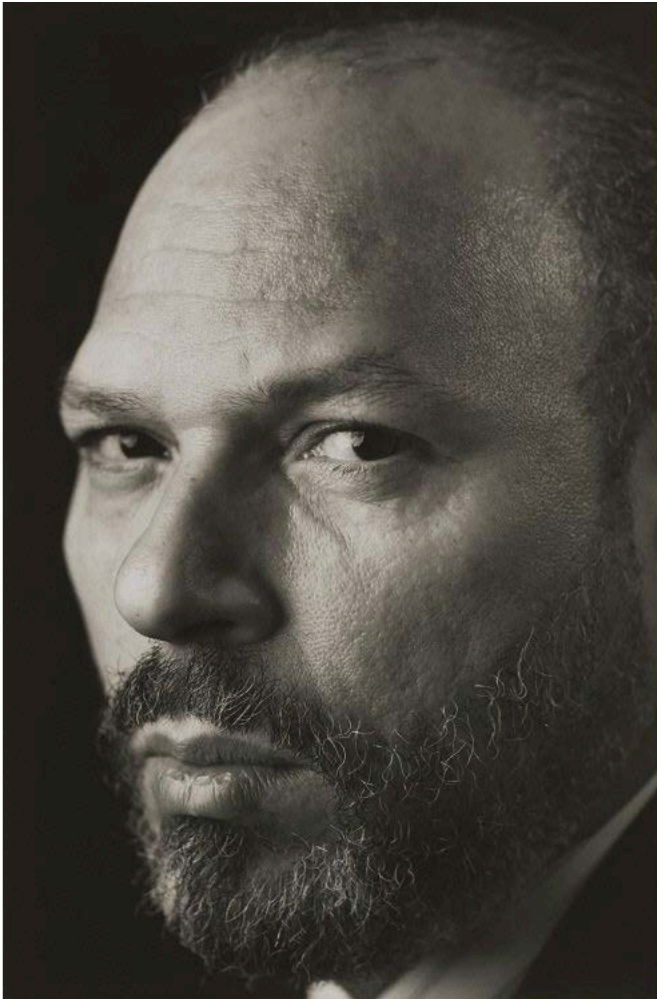
Bearden's deep connections to the city and its African American community were not only reflected in numerous artworks. His creations also inspired collaborations with other artists with Pittsburgh roots. This included playwright August Wilson, whose plays *Joe Turner's Come and Gone* (1984), and *The Piano Lesson* (1990) were partially inspired by Bearden art works, including the collage *Mill Hand's Lunch Bucket* (1978).

*National Portrait Gallery, Smithsonian Institution; this acquisition was made possible by a generous contribution from the James Smithson Society*

#### *About the Artist:* **Hans Namuth**

This portrait of Romare Bearden fits with Namuth's (1915–1990) practice of depicting artists in their studio, surrounded by the tools of their craft. The German-born Namuth gained fame for his portraits of modern artists, especially legendary figures in Abstract Expressionism, Minimalism, and Pop Art. Fleeing Germany in 1933, Namuth worked in Paris before immigrating to the United States in 1941. He established a studio in New York in 1950. That same year, his photographic series capturing artist Jackson Pollock's “drip technique” painting method made Pollock a star and gave Namuth new prominence.





***August Wilson***, by Susan Johann, gelatin silver print, **1992**

**August Wilson transformed the experience of racism into a set of landmark American dramas.**

Born in Pittsburgh's Hill District to a black mother and a white father who largely deserted the family, playwright Wilson (1945–2005) drew upon the complexities of his upbringing and his encounters with racial hostility as inspiration for "The Pittsburgh Cycle." This landmark series of 10 plays, nine set in Pittsburgh, explores a century of African American experience and culture, ranging from 1904 to 1990. Two of the works in the series, *Fences* (1985) and *The Piano Lesson* (1987), earned Pulitzer Prizes.

Wilson overcame prejudice and other obstacles through his resolve to become a writer. Accused of plagiarism in high school and uninspired by the local education system, he essentially taught himself, studying the work of esteemed black writers through books available at the Carnegie Library of Pittsburgh. Wilson was always conscious that his prominence made him a unique role model. Portrait photographer Susan Johann later recalled that when she told her subjects to wear whatever they wanted to their photo shoot, most came in casual clothes. But Wilson arrived in a three-piece suit, ever aware of his prominence as a spokesman for the African American community.

*National Portrait Gallery, Smithsonian Institution; acquired through the generosity of Jewell Robinson and Riley Temple*

***About the Artist: Susan Johann***

Starting in 1989, freelance photographer Johann (b. 1952) began capturing the images of legendary American playwrights, many of them in black and white. Wilson's image was one of more than 90 that she took over a 20 year period, including figures such as Tony

Kushner, Wendy Wasserstein, Eve Ensler, Anna Deavere Smith, and Edward Albee. Johann is also known for her portraits of musicians, composers, and global celebrities, such as Phillip Glass and Salmon Rushdie.

**Name of Honor**

August Wilson's name at birth was Frederick August Kittel Jr. He was named after his father, who was mostly absent from his life. Raised by his mother, Daisy Wilson, the playwright honored her by taking her name after his father's death in 1965.



***Mary Cassatt Self-Portrait***, by Mary Stevenson Cassatt, gouache and watercolor over graphite paper, reproduction of c. 1880 original

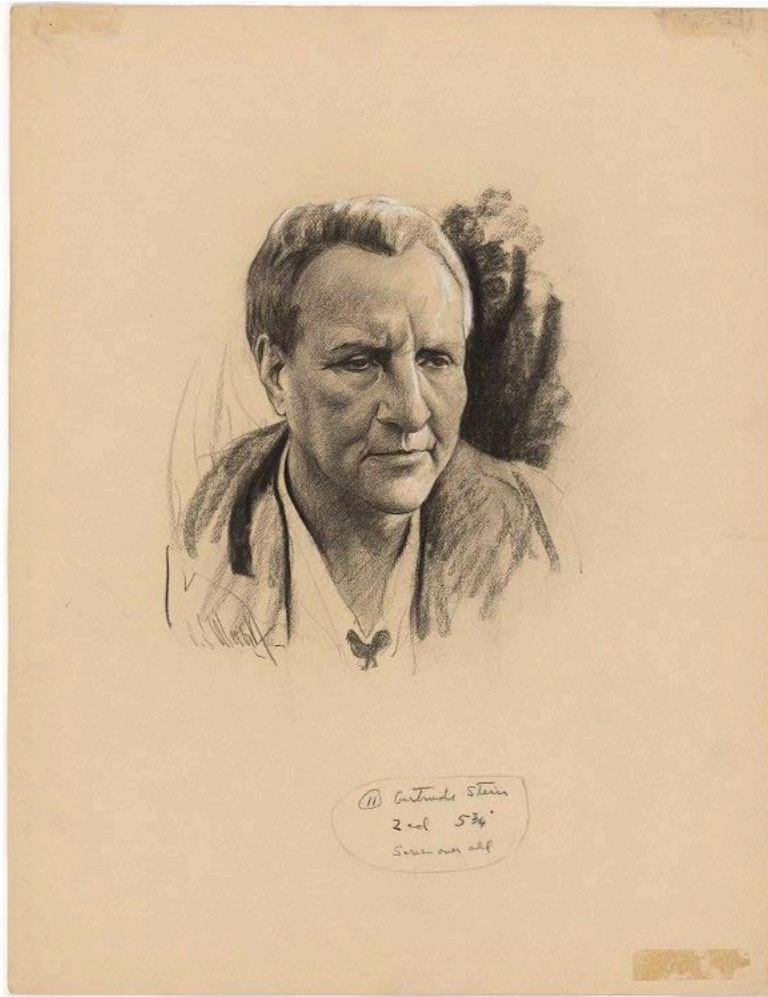
### **Mary Cassatt overcame barriers to become the only American member of the French Impressionists.**

Cassatt (1844–1926) painted this self-portrait around 1880, a year after she began exhibiting with the French Impressionists. The group's only American, she lived a life that broke with the conventions of her day. Born in Allegheny City, where her father was a successful businessman, Cassatt overcame family objections to pursue her art. She first studied in Europe in 1866 and exhibited at the Paris Salon by 1868. After intermittent travels between Europe and America, she permanently relocated to France by 1877, when she met Edgar Degas, who invited her to join the group now known as the Impressionists. She never married, focusing instead on her art, but after 1877 she oversaw the care of her parents and sister after her father retired to France.

Although Cassatt moved from Pittsburgh when she was young, the city always celebrated her as a hometown girl. During a crucial moment in 1871, a commission from Pittsburgh enabled her to continue her career. In 1870, war in Europe forced Cassatt to return to the United States. During this time, her family relocated to Hollidaysburg, Pa., to be closer to brother Alexander, who had a prominent job with the

Pennsylvania Railroad in Altoona. Isolated from major art centers, Cassatt faced difficulty earning the money she needed to continue and nearly gave up. But a commission from the Bishop of Pittsburgh for copies of two Correggio paintings in Italy earned her \$300, enough to allow her to return overseas.

*National Portrait Gallery, Smithsonian Institution*



***Gertrude Stein***, by Samuel Johnson Woolf, charcoal and chalk on paper, **1934**

**Gertrude Stein inspired multiple generations of artists with her writing, collecting, and determination to live her own life.**

This portrait depicts Stein (1874–1946) the year she returned to the United States for her first visit in nearly 30 years. Born in Allegheny City and raised in California, she originally left in 1902, accompanying her brother to London, then Paris, her home for the rest of her life. Europeans celebrated Stein as a critic, art collector, and author. She cultivated a wide circle of creative friendships and lived openly with her partner Alice B. Toklas.

Her relationship with the United States was more uneven. She confused people, including Pittsburghers. The city celebrated famous figures whose origins it could claim, but local editors found Stein's books "incoherent." Some ridiculed her, and one labeled her "the daughter Pittsburgh forgot." Then Stein became a hit as she toured the United States in 1934. People still found her work difficult, but she was plain-spoken, funny, and tireless, making more than 70 stops around the country. Stein's resilience during World War II also earned admiration. She stayed in France despite

being warned to leave. After the war, she supported American soldiers, inviting them to her home, feeding them, and traveling to speak wherever they were stationed. Her last book, *Wars I Have Seen*, sold well in the United States. After her death, she inspired a wide range of American avant-garde artists, including musicians, dancers, and visual artists. A plaque, dedicated in the 1980s, marks her birthplace on Pittsburgh's North Side.

*National Portrait Gallery, Smithsonian Institution; gift of the artist's daughters, Muriel Woolf*

*Hobson and Dorothy Woolf Ahern*

**About the Artist: Samuel Johnson Woolf**

A well-known illustrator, Woolf (1880–1948) is most famous for his battlefield scenes from World War I. He drew portraits such as this to accompany articles in popular magazines and newspapers such as *Collier's* and the *New York Times*. This image was possibly drawn for a magazine piece featuring Stein during her celebrated tour of the United States in 1934. Woolf was also the artist of the Ida Tarbell portrait on view in this exhibition.

## SECTION 6: FIELD OF COMPETITION

### WALL 1





team's nationality requirements and compete in the 1924 Olympics.  
*National Portrait Gallery, Smithsonian Institution*

*About the Artist: Pach Brothers Studio*

***Johnny Weissmuller***, by Pach Brothers Studio, gelatin silver print, c. 1924

**Olympic champion Johnny Weissmuller's claims of a Western Pennsylvania origin partially rested on a family secret.**

Generations of children remembered Weissmuller (1904–1984) as “Tarzan” in 12 feature films, but he first gained fame as an Olympic champion. This portrait was probably taken after July 1924, when Weissmuller returned to the United States from the Paris Olympics, where he earned three gold medals for swimming and a bronze for water polo. In 1928, he added two more gold medals. Over the course of his career, Weissmuller broke 67 world swimming records. This portrait captured the athletic good looks that eventually brought Hollywood calling and transformed his sports achievements into pop culture fame.

Weissmuller mainly grew up in Chicago, but tiny Windber, Pa., in Somerset County always claimed him as a hometown boy. His family immigrated there from Romania in the early 1900s, and Weissmuller claimed it as his birthplace. He even returned for a street party held in his honor in 1950. After Weissmuller's death, it was revealed that Weissmuller had been born in Romania. His parents switched his birth certificate with that of his younger brother, who was born in Windber, to satisfy the U.S. Olympic

One of the longest lasting photographic studios in New York City, Pach Brothers (1867–1994) documented generations of New Yorkers and other East Coast residents, including college students, athletes, and average citizens. Once the official photographers for West Point Military Academy, they also documented the collections of the Metropolitan Museum of Art. Started after the Civil War by a trio of German immigrant brothers, the studio participated in the Philadelphia Centennial Exposition in 1876 and the Chicago Worlds Columbian Exposition in 1893, surviving a major fire before closing its doors in 1994.

#### **Artifact and image labels – Section Six / Johnny Weissmuller materials**

3.10.2020

**Johnny Weissmuller (second from left) sits with other members of the U.S. Olympic swimming team in Paris, 1924.** Weissmuller is pictured with coaches and two other gold-medal winning teammates, including (from left to right) coach William Bachrach, Weissmuller, Ethel Lackie, manager John T. Taylor, and Bob Skelton.

*Senator John Heinz History Center; Detre Library & Archives*

#### **Sweatshirt given to manager John T. Taylor signed by the members of the 1924 U. S. Olympic swimming team.**

This 1924 Summer Olympics (Games of the VIII Olympiad) sweatshirt belonged to James T. Taylor, manager for the United States swim team at the 1924 Paris Olympics and the 1928 Amsterdam Olympics. Taylor oversaw the selection of the 1924 team. Members signing the sweatshirt included Johnny Weissmuller and Gertrude Eberle, who later swam the English Channel. Handwritten in ink, the text reads: “TO JOHN TAYLOR / MANAGER / OLYMPIC SWIMMERS / In Appreciation / PARIS – 1924”.

*Senator John Heinz History Center; gift of Alice Martin*

#### **From Olympic Gold to Hollywood**

Johnny Weissmuller did not intend to be a movie star. After the 1928 Olympics, he signed a modeling contract for a swimwear company and appeared in a few films playing himself, along with other Olympic champions. He also made special appearances at pools across the country, including here in Pittsburgh. He moved to Los Angeles, and in 1932, he signed a contract with Metro-Goldwyn-Mayer to play *Tarzan*. He became the sixth person to take on the role, but audiences responded to his charm and charisma and he became a huge hit.

Weissmuller eventually starred in 12 *Tarzan* movies, six for MGM and six more for RKO. To many, his Tarzan became the definitive movie version of the character. He introduced the yodeling call that many now think of as simply a part of the role, and tapes of his audio continued to be used in some films long after he retired.

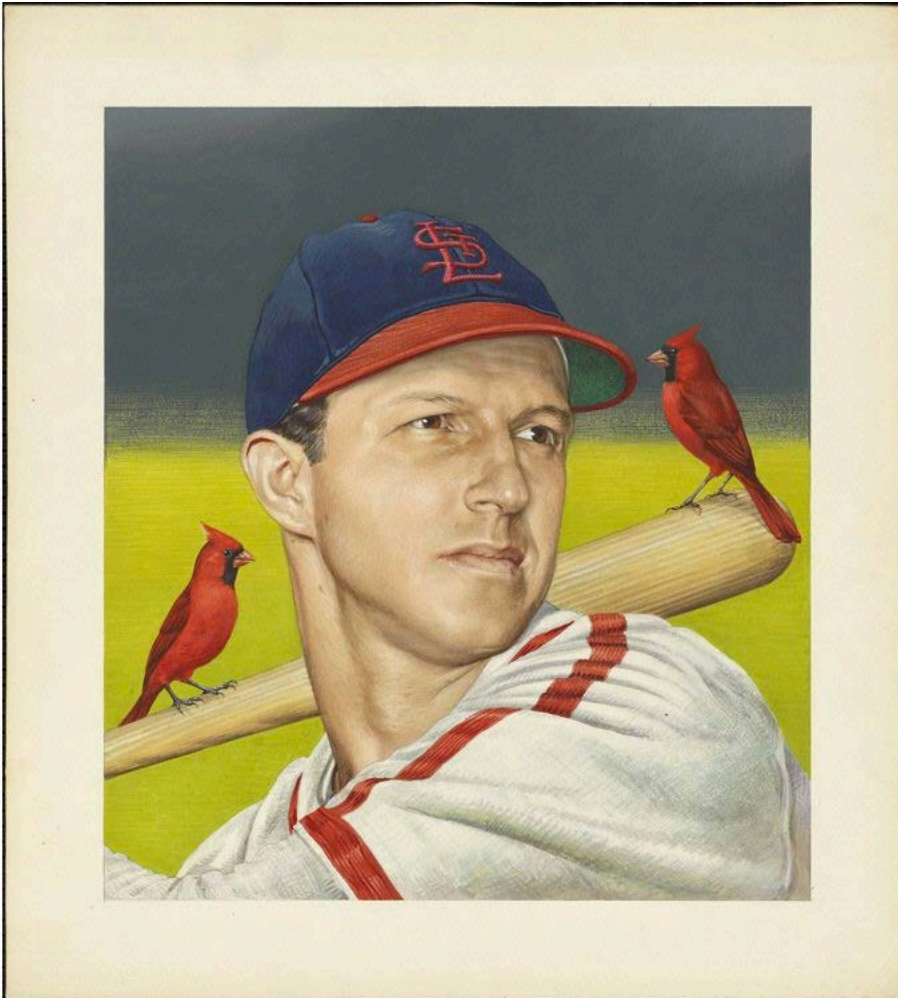
**Stills from the film *Tarzan Escapes*, Metro-Goldwyn-Mayer, 1936**

*Tarzan Escapes* was the third MGM film starring Weissmuller as Tarzan and co-star Maureen O'Sullivan as his love interest, Jane. The film version of Tarzan was very different than the character in Edgar Rice Burroughs' original story. In that version, Tarzan was a sophisticated character who spoke like an educated man. In the films, Weissmuller did not have to say much; it was his physique and his presence that appealed to 1930s audiences.

*Senator John Heinz History Center; Detre Library & Archives*

**News article announcing Johnny Weissmuller's appearance at Kennywood, 1930**

*Pittsburgh Post-Gazette*, Saturday, July 19, 1930



***Stan Musial* by Boris Chaliapin, watercolor, gouache, and graphite pencil on illustration board, c. 1950**

**Baseball player Stan Musial set standards of excellence both on and off the field.**

The son of a Polish immigrant, Stan (Stanislaw) Musial (1920–2013) grew up in Donora, an industrial town south of Pittsburgh. His father and uncles belonged to the Polish Falcons Nest 247, home to some of the most successful Polish American teams of the 1920s. Musial benefited from these athletic traditions, excelling in baseball and basketball. In 1937 the St. Louis Cardinals offered him a contract. Musial spent his entire 22-year pro career with the team, winning three World Series championships.

Known as “Stan the Man,” Musial joined Baseball’s Hall of Fame in 1969, his first year of eligibility. He ranks at or near the top of all-time lists in most batting categories. A 24-time All Star and three-time MVP with seven National League batting titles, Musial achieved a .331 lifetime batting average. Remarkably consistent, he had 1,815 hits at home and 1,815 on the road. Musial, one of Western Pennsylvania’s and baseball’s greatest, did it all with little personal fanfare—a gentleman, “The Man,” on and off the

field.

*National Portrait Gallery, Smithsonian Institution; gift of Mrs. Boris Chaliapin*

*About the Artist: **Boris Chaliapin***

A Russian-born artist and illustrator, Chaliapin (1904–1979) created so many *Time* magazine covers that his co-workers eventually nicknamed him “Mr. Time.” However, *Time* never published this piece of art and it can only be roughly dated based on Musial’s uniform and cap. A different image of Musial, created by Ernest Hamlin Baker, did appear on the cover of *Time* on September 5, 1949.



## WALL 2



***Roberto Clemente***, by Charles “Teenie” Harris, gelatin silver print, c. 1963

**Roberto Clemente and Pittsburgh did not understand each other very well when he arrived in 1955, but he became a beloved national figure.**

The 20-year-old son of a sugarcane worker from Rio Piedras, Puerto Rico, Clemente (1934–1972) spoke little English but was a strong defender of player’s rights. His language difficulties and the racism of the time led to a tense relationship with the local press and the baseball public. Black Pittsburgh embraced him first; in time, he became one of baseball’s most beloved sports heroes. Clemente played in a way that made teammates’ and fans’ hearts beat faster, galloping around the basepaths, hurling bolts from right field, and turning each at-bat into an event. When it mattered most, Clemente delivered.

A critical team member for the 1960 Pirates World Series championship, Roberto led the team to victory in 1971, winning MVP honors. Over 18 seasons Clemente won four National League batting titles, the 1966 NL Most Valuable Player Award, and 12 straight Gold Glove Awards for his prowess in right field. On New Year’s Eve in 1972 he boarded a plane in Puerto Rico loaded with supplies for earthquake ravaged Nicaragua. The plane crashed and Clemente’s body was never found. The world still mourns the loss.

*National Portrait Gallery, Smithsonian Institution*

**About the Artist: Charles “Teenie” Harris**

Harris (1908–1998) photographed Pittsburgh’s African American community from about 1935 until 1975. More than 70,000 of his images survive, providing one of the richest records of the black urban experience known today. The archive, owned by the Carnegie Museum of Art, documents daily life, public events, and celebrities of the day.

A freelance and staff photographer for the nationally known *Pittsburgh Courier*, Harris's images preserve a unique visual record of African American life.



*National Portrait Gallery, Smithsonian Institution*

***Josh Gibson*, by Charles “Teenie” Harris, gelatin silver print, c. 1942**

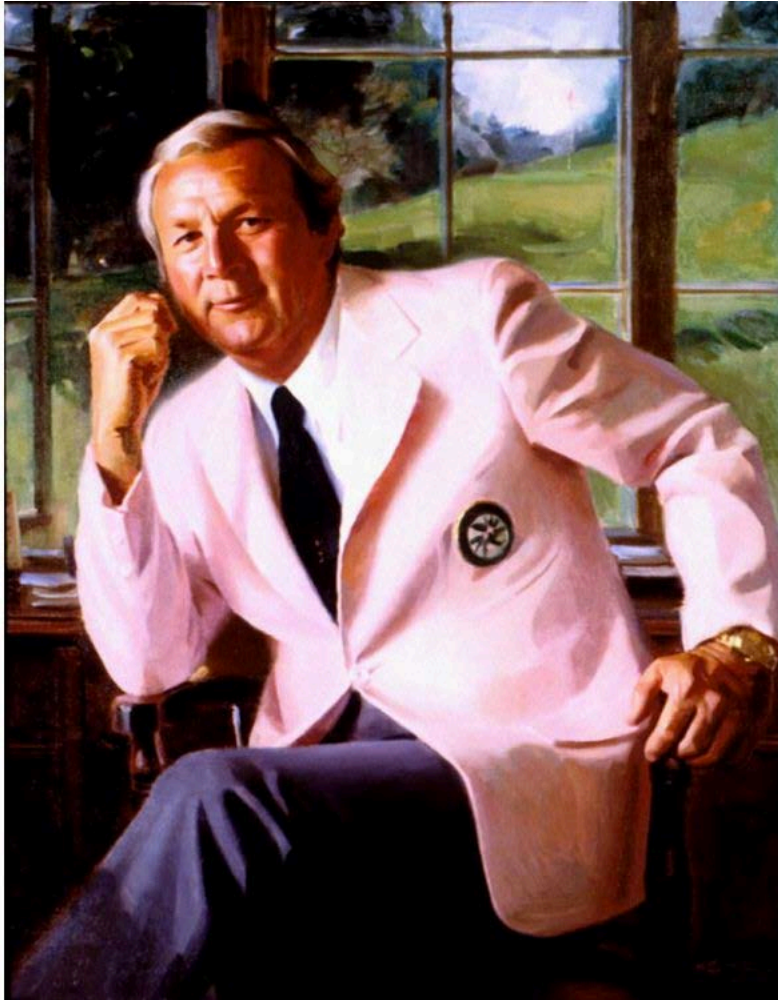
**Segregation barred Gibson from baseball’s Major Leagues but did not prevent him from showcasing his talents elsewhere. (17)**

Born in Georgia, Josh Gibson (1911–1947) migrated north with his family when his father got a job at the Carnegie-Illinois Steel Company, settling on Pittsburgh’s North Side. He excelled in baseball by age 16, joining a team sponsored by Gimbels Department Store before being recruited by the Pittsburgh Crawfords in 1929 and then the Homestead Grays in 1930. He possessed size and strength that made him a threat both at the plate and behind it. Known for an extraordinary throwing arm, Gibson defied catching’s demands by consistently displaying power. Posed here in his catcher’s equipment, his imposing stature is apparent.

Gibson’s achievements at the plate are legendary. He is believed to have batted a phenomenal .461 in his rookie year and led the Homestead Grays to nine consecutive Negro National League pennants. One of the estimated 962 home runs in his 17-year career landed 580 feet away from home plate at Yankee Stadium. His impressive bat put him on nine East-West All-Star teams. Gibson died suddenly on January 20, 1947 shortly before Jackie Robinson broke the color barrier in the Major Leagues. Chosen for the Hall of Fame in 1972, Gibson became the second Negro League player inducted.

*About the Artist:* **Charles “Teenie” Harris**

In addition to his work for the *Pittsburgh Courier* newspaper, Harris (1908–1998) operated a private photography studio on Centre Avenue in the business district of Pittsburgh's Hill District. One of the paper's principal photographers from 1938 to 1975, Harris documented nearly all the notable events in the city at that time, capturing baseball royalty such as Josh Gibson, as well as Little League games, weddings, church groups, nightlife, and beauty pageants.



***Arnold Palmer***, by Paul Callan Vincent Burns, oil on canvas, 1979

**Arnold Palmer's victory in the 1954 U.S. Amateur Championship marked a new era in golf.**

That championship became the first of 92 for Palmer (1929–2016) in a long professional career that spanned more than 60 years, including four Masters, two British Opens, and a U.S. Open win. It also demonstrated a new energy and drive that transformed golf, attracting new fans to tournaments and television and influencing the marketing of the game. Palmer's hard charging style of play and his charisma built a legion of fans, Arnie's Army. His gracious demeanor cemented his bond with the public, while his working-class background helped to democratize golf as a sport accessible to anyone. Others have won more titles, but few have equaled Palmer's impact on the sport.

Palmer grew up on the links of the Laurel Valley Country Club in Ligonier, Pa., where his father worked as the groundskeeper. In this portrait, where he is seated like "The King" he became known as, Palmer wears a Laurel Valley pink blazer. He won his blazer in 1965 when he captured the U.S. PGA Championship there. No matter how far he traveled, Laurel Valley remained his home base.

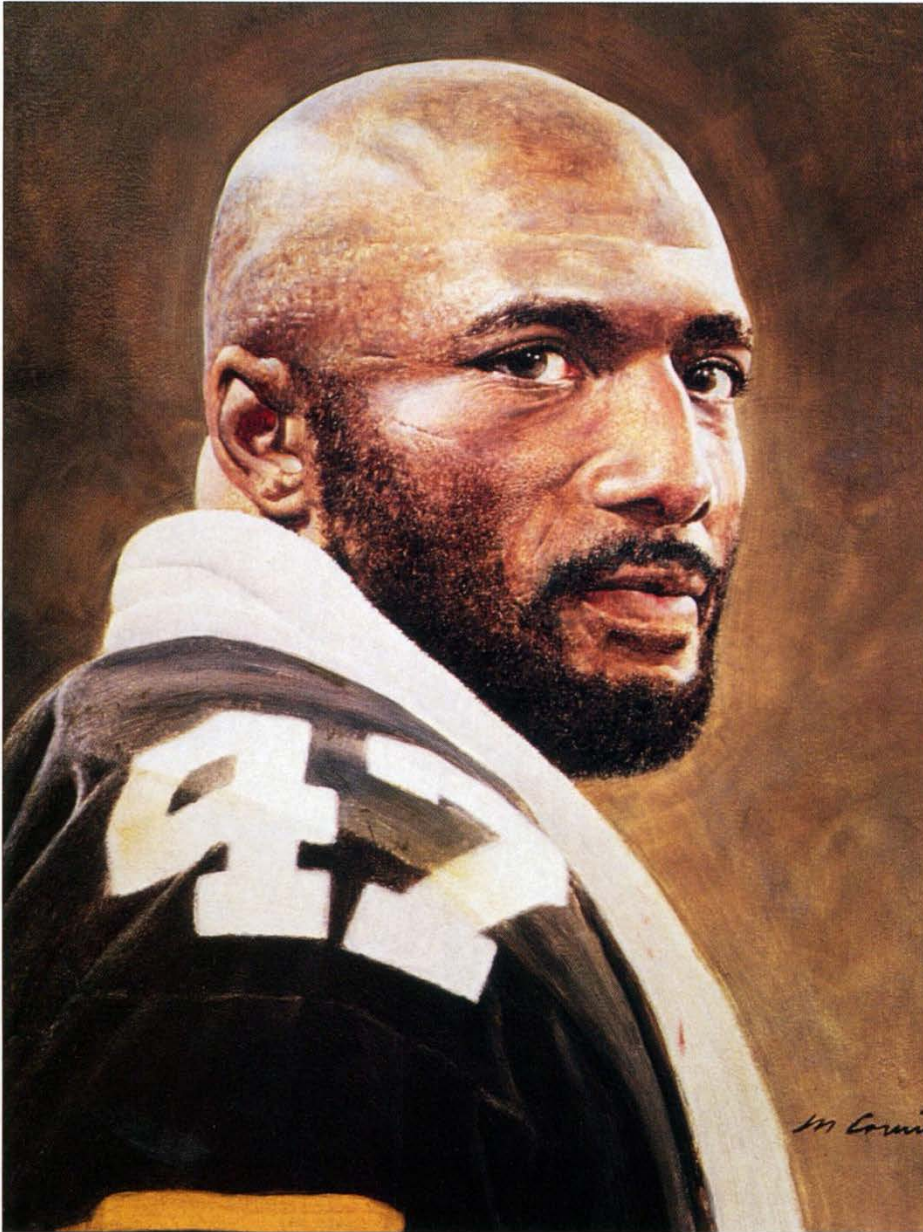
*National Portrait Gallery, Smithsonian Institution; gift of the family of Paul C. Burns*

*About the Artist:* **Paul Callan Vincent Burns**

Burns (1910–1990) enjoyed a successful career as a commercial artist and teacher. Trained at the Pennsylvania Academy of Fine Arts, his illustrations appeared in publications including *Good Housekeeping*, *Ladies Home Journal*, and *Cosmopolitan*. An instructor at the Philadelphia Museum College of Art and Rosemont College, in 1979 Burns published *The Portrait Painter's Problem Book*.

## WALL 3





***Mel Blount, by Merv Corning, oil on canvas, 1988***

**Blount so dominated the game, that the NFL added a rule in 1978 to thwart his style of play.**

Known as the Mel Blount Rule, it mandated that defensive backs could no longer draw contact with receivers past five yards. This opened up the game and encouraged more passing. It also benefited the Steelers on the offensive side where quarterback Terry Bradshaw could now use his future Hall of Fame receivers more effectively.

Blount (b. 1948), a four-time Super Bowl champion, grew up in poverty in Georgia but excelled at sports in high school and then at Southern University. Drafted by the Steelers in 1970, he missed only one regular season game in his 14-year career. The prototype cornerback of his era, he excelled at pass defense where his size, strength, and speed allowed him to physically dominate opposing receivers. Chosen for five Pro Bowls, Blount was All-Pro for four years, and the NFL Defensive MVP in 1975. His key interception in Super Bowl XIII sparked the winning drive. Inducted into the Pro Football Hall of Fame in 1989, he currently runs the Mel Blount Youth Home, a shelter for young victims of child abuse and neglect.

*National Portrait Gallery, Smithsonian Institution; gift of Arthur J. Rooney Jr.*

**About the Artist: Merv Corning**

Corning (1926–2006) created more than 300 pieces for the National Football League, including portraits, program

covers, posters, and action images. A self-trained artist from California, he became known for his realistic figurative work. Most paintings started with pencil sketches on tissue paper as he planned or developed a work of art. Corning had the ability to capture the essence of his subjects in his portraits, putting their personality on the page.



About the Artist: James Ormsbee Chapin

***William Hartack***, by James Ormsbee Chapin, oil on canvas, 1958

**William Hartack rode his way to the height of success as a dominant champion jockey in the 1950s and 1960s.**

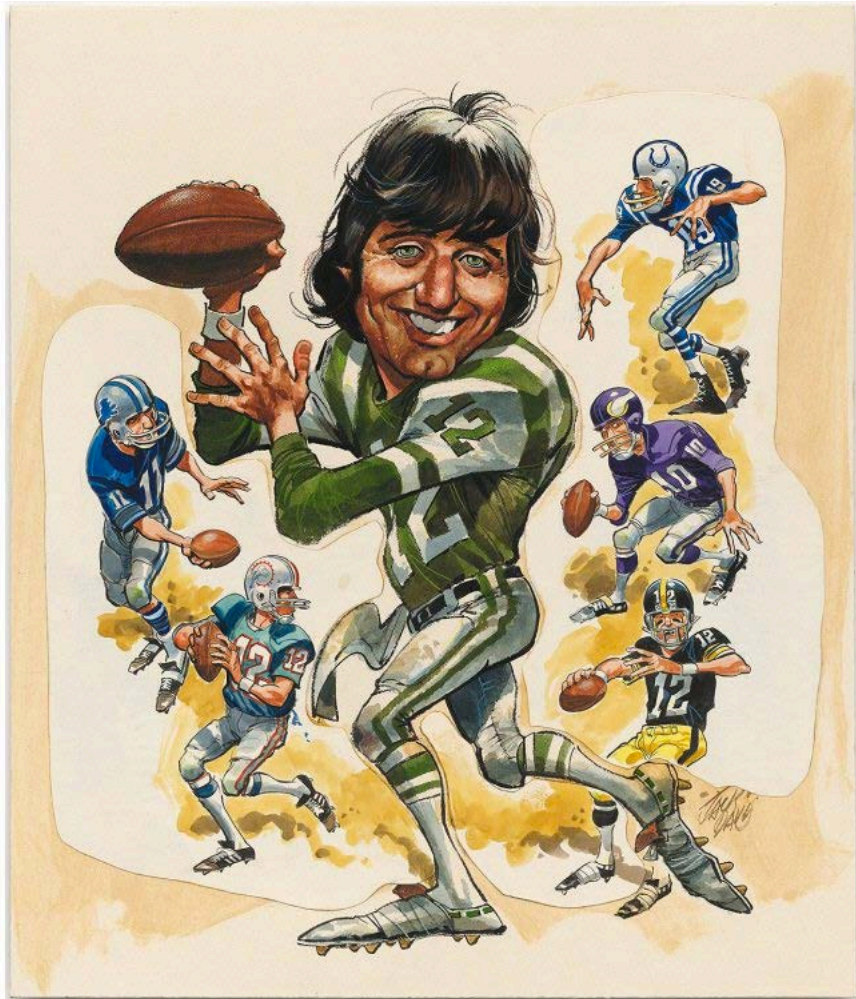
The “million-dollar kid from Cambria County,” Hartack (1932–2007) ended up a champion through the happenstance of a job taken to avoid the Pennsylvania coal mines. His father worked in the Ebensburg Coal Company mines since he was a child. He refused to let his son follow in his footsteps, even after his wife’s death in a car accident left him a single parent. The family lived in poverty, at one point in a house with no furnace or electricity.

Though Hartack had never shown any interest in horses, a job at West Virginia’s Charles Town racetrack opened a path to a different life. He eventually became a four-time national champion jockey and the only rider besides Eddie Arcaro to win the Kentucky Derby five times. His relationship with the press was notoriously difficult. He hated the name “Willie,” even though everyone used it, and refused to sign copies of the *Time* magazine bearing the name. Some said he would have been more popular with a less combative personality, but his drive propelled him past his rough background. He was inducted into the National Racing Hall of Fame in 1959 at age 27, the youngest inductee in history.

*National Portrait Gallery, Smithsonian Institution; gift of Time magazine; © James Cox Gallery at Woodstock for the James Chapin Estate*



A well-known artist and illustrator, Chapin (1887–1975) was born in New Jersey and first made headlines in the art world in the 1920s with his paintings depicting family life on a rural New Jersey farm. These images influenced Regionalists such as Thomas Hart Benton and Grant Wood. Chapin, grandfather of singer Harry Chapin, taught at the Pennsylvania Academy of Fine Arts and then in California while working as a freelance illustrator. In the late 1960s, he relocated to Toronto in opposition to American policies in Southeast Asia and became a Canadian citizen before his death.



***Joe Namath***, by Jack Davis, gouache, watercolor, ink, pastel, and paper on paperboard, 1972

**“Broadway Joe” Namath’s career pointed the way toward the glamorous media presence of future NFL stars.**

Joe Namath’s talent and personality drew media attention that materially changed the NFL and sports.

The product of a Hungarian steelworking family from Beaver Falls, Pa., Namath (b. 1943) excelled at basketball, baseball, and football in high school. He received offers from several major league baseball teams before deciding to play Division 1 college football at the University of Alabama, largely to satisfy his mother’s wishes. He left before graduation and was drafted by teams in both the National Football League and the upstart American Football League. He chose the latter, joining the New York Jets of the AFL in 1964 for a then-record contract of more than \$400,000 for three years.

Flamboyant and outspoken, Namath presented a dramatic contrast with the strait-laced quarterbacks of previous generations. He turned his on-field accomplishments into pop culture stardom, appearing as a TV talk show host and trying

his hand at acting before his sports career was done. Nicknamed “Broadway Joe” by a teammate, Namath’s high-profile image ushered in the era of superstar athletes. Namath’s most famous win—over the Baltimore Colts and Johnny Unitas in Superbowl III in 1969—also symbolized Western Pennsylvania’s remarkable legacy in pro football.

*National Portrait Gallery, Smithsonian Institution; gift of Time magazine; © Jack Davis*

#### **About the Artist: Jack Davis**

A native of Georgia, Davis (1924–2016) began drawing cartoons as a child and continued his interest through high school, college, and the U.S. Navy. He moved to New York City in 1949, working as an inker on syndicated strips while pursuing a career in comic books. In 1950, he began freelancing for William Gaines’ EC Comics, contributing to titles such as *Tales from the Crypt*. Davis’ wacky characters and distinctive style earned him a founding post at a new humor magazine, *Mad*, in 1952. His illustrations became a hallmark of *Mad*, and sports-themed features were one of his specialties.

This portrait, by founding MAD magazine cartoonist Jack Davis, illustrated the benefits and hazards of such celebrity. The central image was created for a TIME magazine cover story on Namath in October 1972. But after Namath had a bad game, editors requested that the feature include other quarterbacks as well, and the smaller figures were added. They include Johnny Unitas (top right) and Terry Bradshaw (bottom right)

#### **The Ups and Downs of Sports Stardom**

Look closely at the image of Joe Namath on your right. Do you see how the five smaller figures were added to the illustration? In an age of mass media, the goal behind this portrait quickly changed because of two bad games.

Cartoonist Jack Davis created the image as cover art for *Time* magazine. The original version featured only Joe Namath. In 1972, Namath started the season well, winning his first two games, including throwing six touchdown passes in a victory over the rival Baltimore Colts on September 25, 1972. But after *Time* decided to do the cover, Namath lost the next two games. This included a loss to the Miami Dolphins, who were on their way to their perfect undefeated season. (The Jets finished the year 7-7).

Editors decided to make the cover about a change in the game that was illustrated by more than one person. The smaller figures were added around Namath, including, from left to right, Greg Landry (Detroit Lions), Bob Griese (Miami Dolphins), Terry Bradshaw (Pittsburgh Steelers), Fran Tarkenton (Minnesota Vikings), and Johnny Unitas (Baltimore Colts).

***Time* magazine with William Hartack on the cover, February 10, 1958**

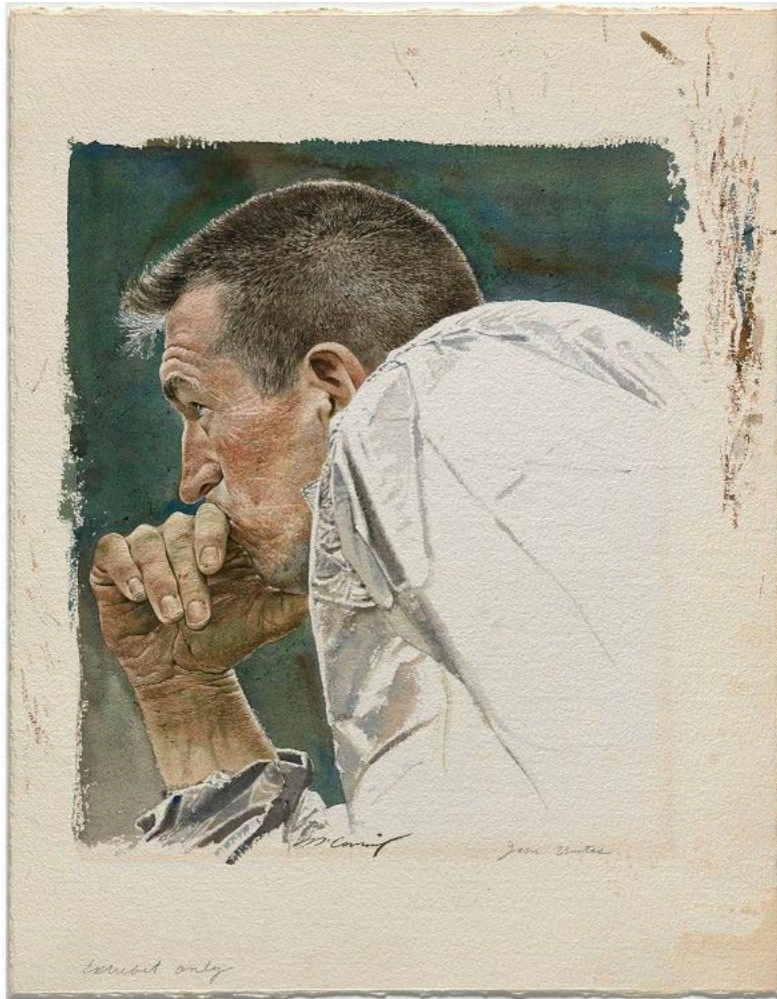
This *Time* magazine cover illustrated the highs and lows of Hartack's profession. Favored to win the Kentucky Derby in 1958 on Tim Tam, Hartack broke his leg a week before the race and had to give up the mount. Tim Tam won the Derby and the Preakness Stakes, but injured a leg in the Belmont and never raced again.

*Senator John Heinz History Center; Detre Library & Archives*

***Time* magazine with Joe Namath on the cover, October 16, 1972**

*Senator John Heinz History Center; Detre Library & Archives*





***Johnny Unitas*, by Merv Corning, watercolor on paper, 1975**

**Cut by the Steelers after training camp, this Pittsburgh native went on to have a Hall of Fame career with the Baltimore Colts.**

Widely acknowledged as one of the greatest quarterbacks in professional football history, Unitas (1933–2002) grew up in Mount Washington and was drafted by the Steelers in 1955 but cut before the season began. He played semi pro ball for the Bloomfield Rams until the Colts picked him up as a free agent in 1956. He quickly became a team leader, known for his determination, courage, decision making, and razor-sharp passing. Unitas led the Colts to three championships, garnering three Player of the Year awards and 10 Pro Bowl invitations along the way. When he retired after the 1973 season, Unitas had accumulated 40,239 yards and 299 touchdowns passing and left his name all over the record books.

This portrait of Unitas captures him as many on the field saw him: as a focused leader who never backed down from a challenge. Commissioned by David Boss, the NFL's pioneering creative director for a quarter of a century, it also reveals the rising significance of image-making, marketing, and branding in professional sports.

*National Portrait Gallery, Smithsonian Institution; partial gift of Carol J. Boss in memory of David A. Boss*

***About the Artist: Merv Corning***

Corning (1926–2006) drew a school bus for his mother after his first day of school, beginning a long, successful art career. After joining the Merchant Marines at 17, he worked as an illustrator and later as the art director for an advertising agency. His early work

focused on aviation and automobiles. The NFL hired him in 1966–67, a relationship that lasted more than 30 years. Corning liked to capture the players up close—with realism and subtle drama.

## SECTION 7: ON STAGE AND SCREEN

### WALL 1



**Perry Como**, by Philippe Halsman, gelatin silver print, **1955**

**Crooner Perry Como became a cultural icon as a variety show pioneer during the early years of television.**

Born to Italian immigrants in Canonsburg, Pa., Como (1913–2001) worked as a barber in high school to help support his millworker father. He played multiple instruments with the Canonsburg Italian Band but had no vocal training. In 1933 an encounter with bandleader Freddy Carlone in Cleveland led to a singing gig. By 1936, Como became a feature vocalist with the Ted Weems band and started doing radio broadcasts. Radio introduced him to the variety show, and he began starring in NBC's *Supper Club* while maintaining a schedule of stage performances and trying his hand at the movies.

Television propelled Como to new heights. Starting with an experimental 1948 Christmas broadcast of NBC's *Chesterfield Supper Club*, he began a nearly 50-year relationship with the new medium. His casual manner played well on the small screen. "Mr. C." became a staple in American homes. He appeared regularly on TV through 1967, when he began scaling back his work to focus on

his Christmas specials. His final show appeared on PBS in 1994. The barber from Canonsburg eventually earned three stars on the Hollywood Walk of Fame, one each for his work in music, radio, and television.

*National Portrait Gallery, Smithsonian Institution; gift of George R. Reinhart; © Philippe Halsman Archive*

***About the Artist: Philippe Halsman***

Born in Latvia, Halsman (1906–1979) became a famous photographer in France before relocating to the United States in the 1940s. Known for images of celebrities and figures of state, Halsman worked for NBC in the early 1950s photographing comedians and other performers. Some of these images appeared on the cover of *TV Guide*. This portrait of Como, who was featured on *TV Guide's* cover in May 1955 a month after he signed a new 12-year contract with NBC (switching from CBS), may have related to one of those shoots.



*Rain* (1952).

Quote for railing?

"I realized," he explained, "that there was no character—whether a sailor or a truck driver or a gangster—that couldn't be interpreted through dancing."

***Gene Kelly in Ein Amerikaner in Paris*, by Heinz Bonné, color halftone poster, 1952**

*National Portrait Gallery, Smithsonian Institution; gift of Gene Kelly*

**Gene Kelly created a “regular guy” persona for American dance and pioneered new ways of capturing dance on film.**

Kelly (1912–1996) was front and center in this poster advertising *An American in Paris* in West Germany in 1952. The film earned six Academy Awards, including Best Picture, and garnered its creator a special Academy Award for achievements capturing dance on film. Kelly’s emphasis on athleticism and his “regular guy” persona democratized dance. He pioneered new ways of filming it behind the camera, and many credited him with legitimizing ballet in film.

Kelly grew up in East Liberty, where his mother enrolled him and his brother in a local dance class. By his teens, he performed with other brothers and sisters in a vaudeville act before helping to establish a family dance studio in Squirrel Hill. He left Pittsburgh to pursue a professional stage career in New York in the late 1930s. After increasing early success as a choreographer and performer, Kelly’s turn on Broadway in 1940 as the lead in *Pal Joey* led to a Hollywood contract. He starred in and choreographed many of film’s biggest movie musicals through the 1950s, including *Anchors Aweigh* (1945), *On the Town* (1947), *An American in Paris* (1951) and of course, *Singin’ in the*

**About the Artist: Heinz Bonné** (active 1925-1960)

German graphic designer and artist Bonné opened his own graphic design studio in Leipzig in 1932. He took over the management of a major motion picture studio in Germany in 1935 but was then drafted into the Wehrmacht in 1940. After serving in World War II, he moved back to Leipzig and did film advertising for East German and Soviet film agencies before moving to West Germany in 1950. He created posters for many well-known films showing in Germany, including *The Blue Angel* (1930), *Double Indemnity* (1944), and *High Society* (1956).

**Publicity portrait of Gene Kelly from *Singin' in the Rain*, 1952**

*Courtesy of the Margaret Herrick Library, Academy of Motion Pictures Arts and Sciences, Beverly Hills, CA*

**Gene Kelly's screen-used costume from *Singin' in the Rain*, 1951**

*Senator John Heinz History Center*

**Drum major batons used by Tina Vital while a student at the Gene Kelly Dance Studio, c. 1950**

While Gene Kelly gained increasing national fame through the 1950s for his work on screen, his family in Pittsburgh continued to run the dance studio that carried his name. These drum major batons were used when his sister Louise ran the operation.

*Senator John Heinz History Center, Gift of Tina J. Vital*





***Jimmy Stewart***, by Ted Allen, gelatin silver print, **1936**

**Jimmy Stewart became a movie star by epitomizing the “everyman” values of his Western Pennsylvania hometown.**

This portrait captured Stewart (1908–1997) the year that he appeared in eight films, including his first role as a leading man. Growing up in Indiana, Pa., Stewart struggled to pursue acting during the Great Depression but found success after relocating to California. From 1936 on his career continued to grow, and he received Academy Award nominations in both 1940 and 1941. He earned an Oscar for *The Philadelphia Story* in 1941.

For Western Pennsylvanians, Stewart’s everyman persona exemplified more than the values of his onscreen roles. He was just reaching the heights of stardom when World War II intervened. With a family tradition of military service and extensive experience as a pilot, Stewart overcame weight issues to enlist in the U.S. Army Air Corps. After fighting to be sent overseas, he distinguished himself as a combat squadron leader in Europe. He continued serving in the Air Force after the war, eventually reaching the level of brigadier general in the Air Force Reserves. He considered quitting acting, but eventually returned to

the screen, starring in *It’s a Wonderful Life* in 1946. He remained active in films and television for another 40 years.

*National Portrait Gallery, Smithsonian Institution. Copyright Ted Allen*

**About the Artist: Ted Allen**

Allen (1910–1993), a famous Hollywood studio photographer, learned the business from the other end of the camera. As a teenager, he retouched photographs for theater lobby cards. He also tried acting before establishing his own portrait studio in Hollywood in 1933. Known as the “Rembrandt” of studio photographers, he captured countless golden age stars including Clark Gable, Carole Lombard, Jean Harlow, and Lionel Barrymore. In the 1960s and ’70s, he served for nine years under personal contract to Frank Sinatra.

## WALL 2



***Art Blakey***, by Abe Frajndlich, chromogenic print, **1986**  
(printed 2000)

**Bandleader Art Blakey's commitment to mentoring young musicians created a remarkable legacy in American jazz.**

One of the greatest percussionists in jazz, Blakey (1919–1990) was born in Pittsburgh, but his early years are unclear. When his mother died after his birth, he and his siblings were raised by a family friend. Numerous accounts hold that he played music for money in Pittsburgh nightclubs as a teenager. He switched from piano to drums in the early 1930s, performing at night and working by day in the steel mills. Like other Pittsburgh jazz greats, Blakey's exposure to the art came during the Hill District's heyday. He knew and worked with people such as Billy Eckstein, in whose band he played from 1944–1947.

Blakey made his greatest contribution as the bandleader of The Jazz Messengers. Established in the early 1950s, The Jazz Messengers originated an aggressive style of small-group jazz inspired by gospel and blues known as "Hard Bop." Blakey embraced working with younger musicians. His band served as an incubator for a remarkable roster of jazz greats including Wayne Shorter, Chuck Mangione, Chick Corea, Woody

Shaw, and Branford and Wynton Marsalis. He never stopped playing. Photographer Abe Frajndlich captured Blakey at New York's Greenwich Village jazz club Sweet Basil just four years before his death in 1990.

*National Portrait Gallery, Smithsonian Institution; gift of Paulette and Kurt Olden in memory of Lily E. Kay*

### **About the Artist: Abe Frajndlich**

Now a resident of Cleveland, Ohio, Frajndlich (b. 1946) was born in a displaced persons camp in Frankfurt, Germany. After moving several times, he came to the United States, living first in New York and Illinois before eventually settling in Cleveland. He is best known for his portraits of artists and other cultural figures such as Lucas Samaras and Annie Leibovitz. His work has been seen in publications such as the *New York Times* and *Vanity Fair*.



**Billy Eckstine**, by Herman Leonard, selenium-toned gelatin silver print, digital reproduction of 1998 print, **1948**

**Billy Eckstine's many talents and matinee idol status in the recording industry in 1950 threatened those who were not ready for an integrated America.**

Born in Pittsburgh, Eckstine (1914–1993) grew up in Highland Park and attended Peabody High School before moving to Washington, D.C. A skilled vocalist and trumpet player, he performed with Earl Hines' Chicago-based orchestra for about five years before starting his own band in 1944. Like other Pittsburgh jazz innovators, Eckstine built a remarkable legacy mentoring young musicians who later changed the genre including Miles Davis, Dizzy Gillespie, and fellow Pittsburgher Art Blakey. Eckstine's group became America's first bebop orchestra, although he hated that term, preferring "progressive jazz."

Eckstine also sang with a rich, distinctive baritone. At a time when crooners like Perry Como were popular, his vocals shined. Before he officially became a solo performer in 1947, Eckstine already had two million-selling records. After signing with MGM records, his solo career exploded between 1947 and 1950. His popularity rivaled Frank Sinatra's. But in April 1950, a *Life* magazine photographer

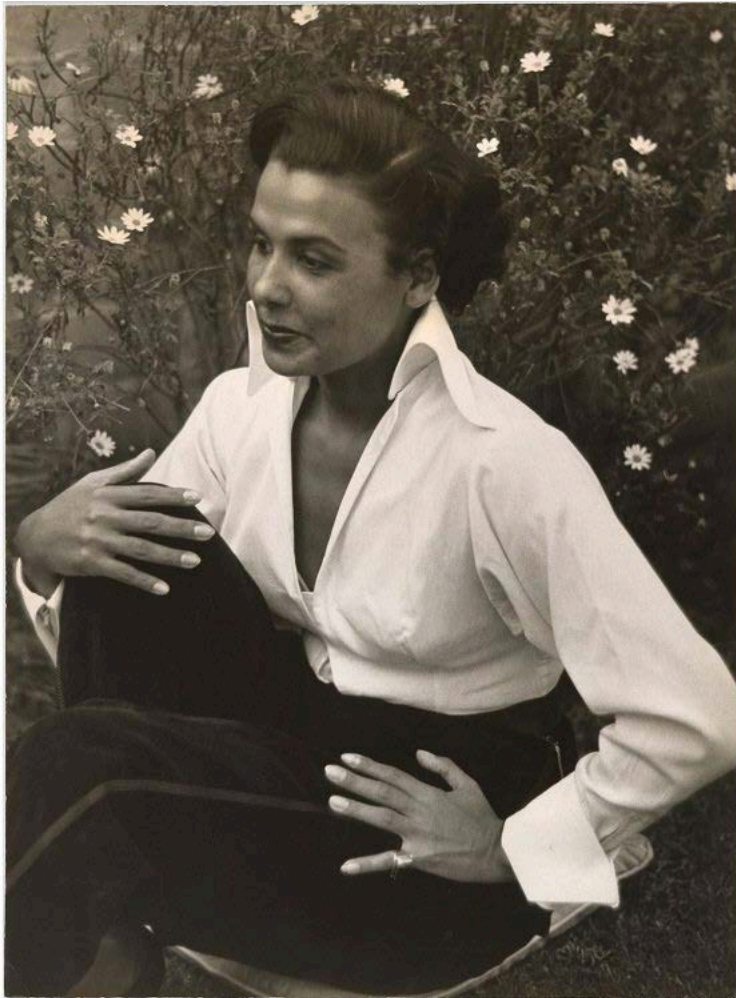
captured an image showing Eckstine mobbed by adoring white female fans. While the image seems innocent to us today, it was controversial in 1950. Some radio stations refused to play his music. Many scholars believe that Eckstine's career never fully recovered, although he continued to record Grammy-nominated material through the 1980s.

*National Portrait Gallery, Smithsonian Institution*

### ***About the Artist: Herman Leonard***

A native of Allentown, Pa., photographer Leonard (1923–2010) became famous for his portraits of American jazz icons of the 1940s, '50s, and '60s. After earning a degree in photography from Ohio University and serving in the U.S. Army during World War II, Leonard apprenticed with famed portrait photographer Yousuf Karsh before opening his own studio in Greenwich Village in 1948. Fascinated with jazz musicians, he spent his evenings developing relationships and contacts at New York's jazz clubs. He captured this portrait of Eckstine during the height of his solo career.





*generosity of Elizabeth Ann Hylton*

***Lena Horne***, by Florence Meyer Homolka, gelatin silver print, **C. 1950**

**For singer and actress Lena Horne, Pittsburgh's Hill District provided a springboard to stardom.**

This image captured Horne (1917–2010) just as she was becoming so disenchanted with Hollywood's racism that she largely abandoned her film career. Such challenges confronted her throughout her life, but in Pittsburgh, she turned segregation's realities into an advantage.

Horne's connection began when her father left the family and opened a hotel in the Hill District. After beginning her career in New York, Horne relocated here when she met and married Pittsburgher Louis Jones in 1936. They had two children. The hotel owned by her father and his business partner Gus Greenlee was a center of activity in the Hill. Because they were not welcome in downtown's segregated hotels, the great jazz performers congregated there. Horne continued performing, singing at private clubs and parties while rubbing elbows with people such as Billy Eckstine and Billy Strayhorn. Pittsburgh became a training ground. While here, Horne landed her first film role in *The Duke is Tops* (1938; later re-released as *The Bronze Venus*, 1943) and signed a contract with MGM in 1942. In 1943, her role in the all-black movie musical *Stormy Weather* made her a star. *National Portrait Gallery, Smithsonian Institution; acquired through the*

*About the Artist: Florence Meyer Homolka*

Homolka (1911–1962) was a friend and protégé of the Surrealist artist and well-known photographer Man Ray. Her father was a leading financier and newspaper publisher, and this socialite background may have helped Homolka gain access to the highest ranks of America's cultural elites. She became famous for her images of actors, musicians, artists, and writers such as Charlie Chaplin and Judy Garland. Her striking portrait of Horne is the only work in this exhibition of a woman artist documented by another woman artist.



***Mary Lou Williams***, by Gjon Mili, gelatin silver print, 1943

**Mary Lou Williams was a child prodigy in Pittsburgh who became one of the first women to build a successful career in jazz.**

Williams (1910–1981) arrived in Pittsburgh with her family after they migrated from Georgia in the early 1910s seeking greater economic opportunity. She began playing piano at an early age and by six was known as “The Little Piano Girl.” Williams performed with vaudeville shows and made her big band debut at age 12. At 19, marriage to a jazz saxophonist took her to the southwest, including Tulsa, Ok., and Kansas City, Mo. The multi-talented Williams mastered multiple jazz styles and began arranging music professionally in 1929. She became known for her original compositions and jazz legends such as Duke Ellington, Tommy Dorsey, and Louis Armstrong clamored for her services.

This image captured Williams at a turning point in her career. It was taken in 1943, a year after she left her longtime gig with Andy Kirk and the Clouds of Joy and relocated to New York City. She quickly established herself in the city’s club scene and became associated with a younger group of musicians such as Thelonious Monk and Charlie Parker. Demonstrating the musical mastery that underlined her decades-long career, she transitioned from “swing” to “bebop,”

her New York apartment becoming a well-known jazz gathering place.

*National Portrait Gallery, Smithsonian Institution*

***About the Artist: Gjon Mili (1904–1984)***

Albanian-born Mili immigrated to the United States in 1923 and began working as an electrical engineer before teaching himself photography. After studying at the Massachusetts Institute of Technology, Mili did lighting research for Westinghouse until



1938. This work inspired multiple photographic innovations, including the use of certain filaments for color photography and the creation of stroboscopic and stop-action images. Mili turned to photography full time in 1939 and pioneered the depiction of movement on film. He specialized in action shots for sports and the performing arts and became a frequent contributor to *Life* magazine until his death.



**Billy “Sweet Pea” Strayhorn**, by William Paul Gottlieb, gelatin silver print, c. 1945 (printed 1979)

**Billy Strayhorn collaborated so closely with Duke Ellington that even today scholars cannot always separate the work of the two men.**

A product of Pittsburgh’s Homewood neighborhood, jazz composer, arranger, pianist and lyricist Strayhorn (1915–1967) turned a meeting with Duke Ellington after a Pittsburgh performance in 1938 into a lifelong collaboration. Strayhorn and Ellington worked together for 25 years. Even today, scholars are not always certain who did what, although Strayhorn is credited as the composer of Ellington’s famous song, “Take the A Train.” The pair also collaborated in 1959 on the landmark jazz soundtrack for the film *Anatomy of a Murder* in 1959. So crucial was he to Ellington’s work that when Strayhorn was dying of cancer in 1967, Ellington lamented, “I’m losing my right arm.”

Strayhorn’s career started while he was still a student at Westinghouse High School. He began arranging and composing music, and wrote a musical “Fantastic Rhythm,” that was performed at the school a year after he graduated. Working as a deliveryman for a local drugstore, he built connections with his customers. Through one of these he found a way to get backstage

to meet Ellington after a performance at the Crawford Grill. His legacy is acknowledged in Pittsburgh today, along with that of Gene Kelly, in East Liberty's Kelly-Strayhorn Theater.

*National Portrait Gallery, Smithsonian Institution*

### **About the Artist: William Paul Gottlieb**

A photographer and newspaper columnist, Gottlieb (1905–1966) became famous for his portraits of jazz performers in New York clubs during the golden age of the 1930s and '40s. A Brooklyn, N.Y. native who attended Lehigh University, Gottlieb began taking his own portrait photographs when he started writing a jazz column for *The Washington Post*. After serving as a photo officer with the U.S. Army Air Corps during World War II, he moved to New York City. His work appeared regularly in the jazz magazine *Down Beat*, as well as publications such as *Collier's*.

**Mary Lou Williams, *N. G. Blues*, from the Album, *My Mama Pinned a Rose on Me*, 1977**  
**Art Blakey and the Jazz Messengers, *A Night in Tunisia*, 1961 (remastered 2005)**

**Lena Horne, *Stormy Weather*, 1943**

**Billy Eckstine, *I Apologize*, 1948**

**Billy Strayhorn, *Take the A Train*, 1941**

### **Community as Catalyst**

Between the 1930s and the 1950s, a remarkable number of American jazz innovators and mentors came out of Pittsburgh's Hill District neighborhood. People such as Mary Lou Williams, Art Blakey, Billy Strayhorn, Billy Eckstine, and Lena Horne honed their talents performing in the Hill's night clubs and bars. They met other people who became key professional contacts and collaborators. The Hill became a springboard to national stardom.

#### **What factors shaped this community as a place of creative inspiration?**

##### *Location?*

As a key transit hub between New York and Chicago, Pittsburgh became a major stopping point for jazz musicians traveling between the two cities. So local talent had a chance to hear, see, and interact with leading national musicians.

##### *Opportunity?*

The energy and culture of the Hill provided places for musicians to hear, learn, perform, collaborate, and make mistakes. But the atmosphere was supportive, and people learned from one another.

##### *Formal education?*



Pittsburgh had a deep history of music education that included the celebration of "racial and national music" going back to the 1930s. Schools such as Westinghouse High School supported jazz education for their students.

**Art Blakey and The Jazz Messengers, *A Night in Tunisia*, 1961 (remastered 2005)**

<https://www.jazziz.com/art-blakeys-jazz-messengers-a-night-in-tunisia/> - 07:45 – 08:16

Easier link to file - [https://www.amazon.com/Best-Art-Blakey-Jazz-Messengers/dp/B000TRZ2AM/ref=tmm\\_msc\\_swatch\\_0?encoding=UTF8&qid=&sr=](https://www.amazon.com/Best-Art-Blakey-Jazz-Messengers/dp/B000TRZ2AM/ref=tmm_msc_swatch_0?encoding=UTF8&qid=&sr=)

**Mary Lou Williams, *N. G. Blues*, from the Album, *My Mama Pinned a Rose on Me*, 1977 – listen to Amazon sample – that clip, 0:00 to 00:30 – is fine.**

[https://www.amazon.com/My-Mama-Pinned-Rose-Me/dp/B00TIO5H9S/ref=tmm\\_msc\\_swatch\\_0?encoding=UTF8&qid=&sr=](https://www.amazon.com/My-Mama-Pinned-Rose-Me/dp/B00TIO5H9S/ref=tmm_msc_swatch_0?encoding=UTF8&qid=&sr=)

**Billy Eckstine, *I Apologize*, 1948 -**

<https://www.youtube.com/watch?v=C4WN94HShH0> – from 00:18 – 00:45

**Billy Strayhorn, *Take the A Train*, 1941**

<https://www.youtube.com/watch?v=YKDSfx5d2pc> – from 00:01 to 00:301

**Lena Horne, *Stormy Weather*, 1943**

[https://www.youtube.com/watch?v=cE5npXVL\\_fQ](https://www.youtube.com/watch?v=cE5npXVL_fQ) – from 00:13 – 00:36

## WALL 3



**Martha Graham**, by Paul R. Meltsner, oil on canvas, **1938**

**Choreographer and dancer Martha Graham pioneered a new form of movement that revolutionized modern American dance.**

Artist Paul Meltsner regarded Martha Graham (1894–1991) as an example of America’s new “pioneer spirit” of the 1930s. Graham explored the rhythm of modern life through dance. She was born in Allegheny City, where her father was a doctor who specialized in nervous disorders. His belief that body

language revealed unspoken thoughts influenced Graham’s choreography. She started her own dance company in 1926, featuring emotionally raw movements and angular poses that changed the physical vocabulary of dance. She based important roles on great women of history and mythology such as Medea, Joan of Arc, and Emily Dickinson.

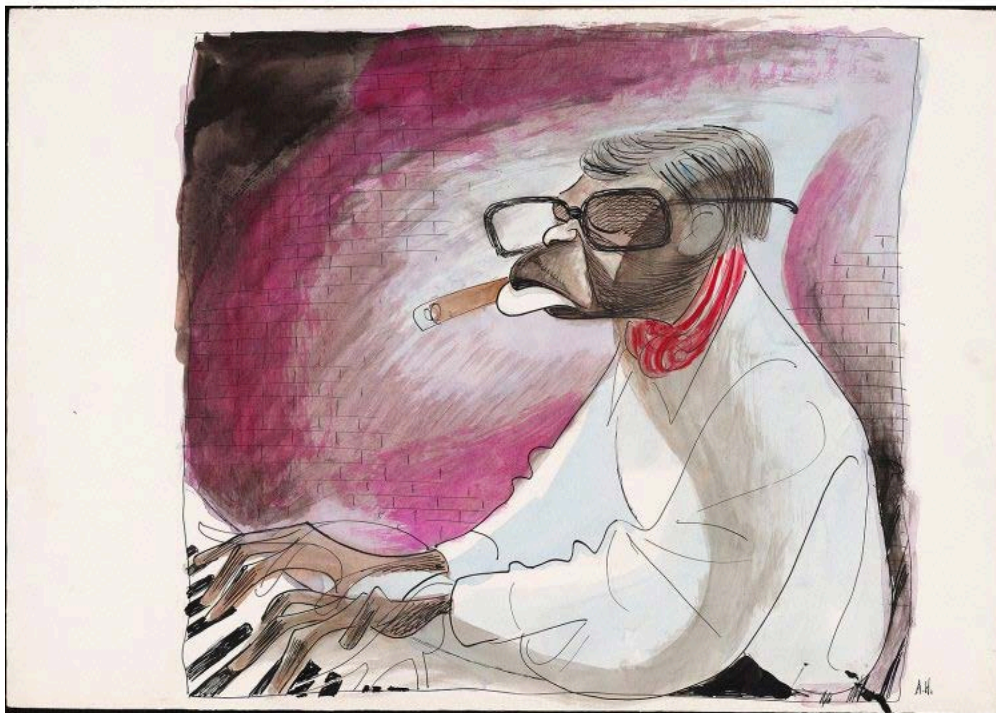
Graham’s family moved from Pittsburgh when she was young but she inspired a new generation here. In 1936, a group of young women formed the Orchesis Club. Based at a dance studio in Squirrel Hill, they created their

own choreography and organized Martha Graham's first modern dance performance in Pittsburgh at the Carnegie Music Hall in 1937.

*National Portrait Gallery, Smithsonian Institution*

**About the Artist: Paul Meltsner (1905–1966)**

Paul Meltsner painted at least seven portraits of Martha Graham, fascinated by her choreography and persona. His works reflected the simplified shapes and bold colors of social realist art in the 1930s. Meltsner sought to depict "Americanism" in art and worked extensively for President Roosevelt's Works Progress Administration (WPA). He became known for his images of industrial workers but also found inspiration in performing artists.



**Fatha Hines**, by Al Hirschfeld, ink and watercolor on paper, **c. 1979**

**Musician and bandleader Earl "Fatha" Hines was considered the father of the modern jazz piano.**

This drawing of Hines (1905–1983) is similar to one published on the cover of *Stereo Review* in February 1980, when he received the magazine's Certificate of Merit for outstanding contributions to the quality of American musical life. By 1980, Hines had been part of that life for nearly 75 years. Born to a musical family in Duquesne, Pa., he began playing piano as a child, studying classical music and then jazz. His family overcame segregation in the largely white community and his father's Eureka Brass

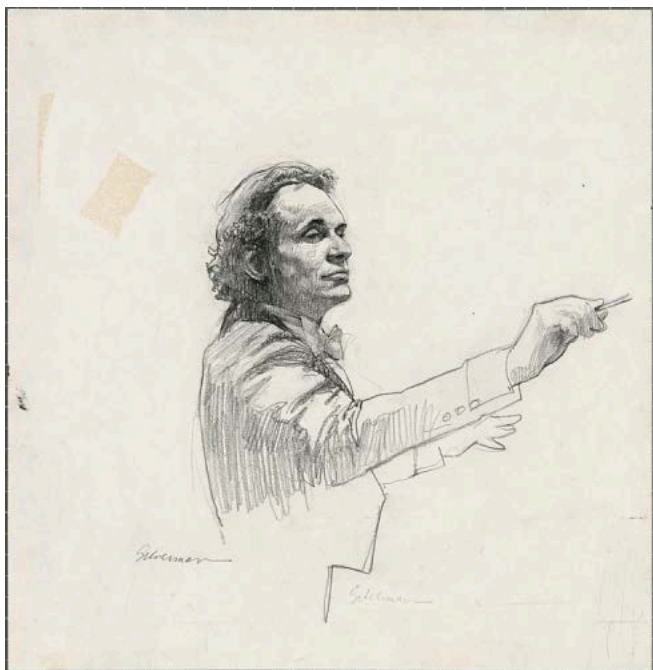
Band played throughout the Monongahela Valley. Hines had his own trio by age 15. At 17, he moved to Pittsburgh to attend Schenley High School and play piano in a nightclub for Lois Deppe and His Symphonian Serenaders.

Hines became part of a wave of performers who built the Hill's jazz reputation in the 1920s. Along with singer Lois Deppe, he performed on KDKA radio in 1921, becoming the first African Americans to appear on radio, a performance broadcast over Wylie Avenue. He later moved to Chicago, where performers such as Dizzie Gillespie credited him with helping to invent the bebop sound. Count Basie called Hines "the greatest piano player in the world."

*National Portrait Gallery, Smithsonian Institution; ©Al Hirschfeld*

### ***About the Artist: Al Hirschfeld***

Born in Missouri, master caricaturist Hirschfeld (1903–2003) moved to New York City as a boy and lived there the rest of his life. Skilled in painting and drawing, Hirschfeld's best-known work became the elegant black and white caricatures he created of famous entertainers, movie stars, and especially theatrical performers that appeared on the drama pages of *The New York Times* every Sunday for more than 70 years. He was so beloved a fixture in New York that a Broadway theater was renamed for him in June 2003, five months after his death at the age of 99.



**Lorin Maazel**, by Burton Philip Silverman, charcoal on paper, c. 1974

**A child prodigy with Pittsburgh roots, Lorin Maazel came back to lead the Pittsburgh Symphony Orchestra.**

A prodigy with perfect pitch and a photographic memory, Maazel (1930–2014) was born in France to American parents and grew up in Pittsburgh’s Oakland neighborhood. He started conducting lessons at age seven and debuted at age eight with the University of Idaho Orchestra. By 16, he enrolled at the University of Pittsburgh, taking courses in languages, mathematics, and philosophy, and served as a violinist and apprentice conductor with the Pittsburgh Symphony. By the 1950s, he was conducting leading European orchestras. Following major positions with the Cleveland Orchestra and the Vienna State Opera, he returned to Pittsburgh, serving as General Manager and Artistic Director of the Pittsburgh Symphony Orchestra from 1984 through 1996.

Maazel’s career symbolized his family’s commitment to Pittsburgh’s cultural community. His parents, both children of Russian Jewish immigrants, moved to Pittsburgh to further their son’s musical studies. His mother Marie played a crucial role in the founding of the Pittsburgh Youth Symphony and served as its managing director for more than 30 years. His father Lincoln—a singer, actor, and pianist—became part of Pittsburgh film history when he appeared in George Romero’s film *Martin* (1978).

*National Portrait Gallery, Smithsonian Institution*

**Lorin Maazel conducting the National Music Camp Orchestra, 1939**

*Courtesy of Interlochen Center for the Arts*

**About the Artist: Burton Philip Silverman**

New York-born Silverman (b. 1928) has been active as an artist, illustrator, and teacher for more than 60 years. One of America’s premier portrait artists, his works have been named as Jury Selections twice in the Smithsonian National Portrait Gallery’s triennial Outwin Boochever Portrait Competition, in 2005 and 2011. He has served on the Board of Advisors for the Portrait Society of



America since 1999. He was also the artist of many well-known *Time* magazine covers during the 1970s and '80s, including works for the Iran hostage crisis in 1979.



***William Powell in the film The Thin Man***, by Joseph Grant, india ink, crayon, and pencil on paper, **1934**

**Actor William Powell got his start playing villains, but the arrival of sound film turned him into one of Hollywood's leading men.**

This portrait depicting William Powell (1892–1984) as detective Nick Charles in *The Thin Man* (1934) captured the contrasts that made him a star. When he first went into acting, Powell's distinctive features got him cast as a villain on stage and in silent films. But when sound film arrived, Powell's suave voice and debonair manner made him a leading man, epitomized by his role in the classic mystery-comedy *The Thin Man*, one of 14 films he did with Myrna Loy.

William Powell grew up in Allegheny City. He attended the Sixth Ward School and started making speeches as soon as he could talk. His parents dreamed of a lawyer. Instead, Powell caught the acting bug when his mother took him to Pittsburgh's old vaudeville houses, the Bijou and Alvin Theaters. Powell's career was shaped by his collaboration with another Pittsburgher, pioneer talent agent Myron Selznick (1898–1944). Selznick helped Powell garner unprecedented contracts by navigating between film studios in the 1930s in search of the best

roles, helping to create of a new type of Hollywood star.

*National Portrait Gallery, Smithsonian Institution; gift of Carol Grubb and Jennifer Grant Castrup*

*About the Artist: **Joseph Grant** (1908 – 2005)*

Joseph Grant was a legendary “storyman” for Walt Disney Studios—an artist who developed the plot, design, and dialogue for animated films. Between 1933 and 1949, Grant created characters for films such as *Snow White* (1933). Grant left Disney in 1949. He returned 40 years later, contributing to a new generation of films, including *Beauty and the Beast* (1991) and *The Lion King* (1994). He also consulted on Pixar’s *Monsters, Inc.* (2001). Grant died at his drawing table at the age of 96.