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THE GENESIS OF JURISART SERIES NO. 1:
BLACK LEGAL CATALYSTS PAINTED
BY TIM HINTON (b. Chicago, Ill. 1947)

By J. Clay Smith, Jr. Esq.
Washington, D.C.
President of the Washington Bar Association
1978 - 1980

December 16, 1980

Jurisart Series No. 1: Black Legal Catalysts had its genesis during a discussion with Ms. Gaynelle Reed Lewis, who in the fall of 1978 represented Tim Hinton, and has been a great inspiration to Tim Hinton. Earlier during that same year, August 1978, I had urged the Washington Bar Association to institute an artist of the year program. This program was suggested in order to encourage Black lawyers to support the visual arts and to preserve the rich heritage of Afro-American art for the citizens of America and the residents of the globe. During the August 1978 board meeting of the Washington Bar Association, I stated, "There is a need for a jurisart movement."*

* References on the jurisart movement:

Letter from J. Clay Smith, Jr. to Willis Bing Davis (president of the National Conference of Artists), January 1, 1980; the 1980 Law Day Program of the Washington Bar Association (April 25, 1980); Jurisart Awards presented by the Washington Bar Association over the signatures of J. Clay Smith, Jr., President and Thomas A. Duckenfield, Chairman of the Board, on April 1, 1980 to artists Georgette Seabrooke Powell, Evelyn Ware, Richard W. Dempsey, Charles Sebree, Delilah Williams Pierce, Alice Elizabeth Catlett Mora, Romare Bearden, John N. Robinson, Margaret Taylor Goss Burroughs, Hale Woodruff, Jacob A. Lawrence, Ernest Crichlow, Archibald J. Motely, Lois Mailou Jones-Noel, Charles White (posthumously), James Lesesne Wells, Richmond Barthe and Franz Bader. All the above are Afro-Americans except Franz Bader, owner of the Franz Bader Art Gallery in Washington, D.C., who is the first non-Black American and non-artist to receive the Jurisart Award. See also, Black Arts Review, Vol. 2, No. 6 (March/April 1980) p.13; letter from J. Clay Smith, Jr. to Tim Hinton, May 20, 1980; letter from Delilah W. Pierce to Washington Bar Association, April 18, 1980; letter from Georgette Seabrooke Powell to J. Clay Smith, Jr., January 28, 1980; letter from Evelyn Ware to J. Clay Smith, Jr., January 18, 1980; letter from John N. Robinson to J. Clay Smith, Jr., May 10, 1980; letter from J. Clay Smith, Jr. to Hale Woodruff, July 11, 1980. See also, 1980 Newsletter, D.C.

When Tim Hinton was designated by the Washington Bar Association as its second Artist of the Year (1979-1980), I recalled my discussion with Ms. Lewis. That discussion centered on the fact that no artist had ever captured the composite faces of Black lawyers since the birth of the Black lawyer in America in the early 1850's. Tim had done a splendid water color of outstanding Afro-American musicians, entitled, "The Giants," and I had commented that America needed a painting of Black legal catalysts and that the inaugural jurisart series should be a major work with the faces of those lawyers.

*cont'd p. 1

Chapter of National Conference of Artists (Conference Special Edition II) at p.3. Other jurisart efforts include efforts to have Afro-American artists recognized by the National government as important personages in the body politic of the American democratic system. See letter from J. Clay Smith, Jr. to Jimmy Carter, President of the United States, December 18, 1979; letter from Louis Martin, Special Assistant to the President to J. Clay Smith, Jr., January 16, 1980; letter from Thomas G. Lilly, President of the Federal Bar Association to Jimmy Carter, President of the United States, January 2, 1980; letter from Louis Martin, Special Assistant to the President to Thomas G. Lilly, January 22, 1980; Remarks of Jimmy Carter, President of the United States, White House Factsheet III April, 1980: "Black Artists Honored." Keynote address of J. Clay Smith, Jr., before annual meeting of the National Conference of Artists entitled, "American Art by Afro-Americans: A Time for Rootage, Personality, Recognition and Universal Projections", April 2, 1980.

Charles Jacobs, an artist and co-director of Triangle Gallery, Washington, D.C., is the first calligrapher to produce an art work under the jurisart category (April, 1980) and is presently completing a specially lettered work on the words of Louis Rothschild Mehlinger, the last living founder of the Washington Bar Association. This work of art will contain an engraved picture of Mr. Mehlinger-- who will be 99 years of age on December 20, 1980.

For two months, I searched my personal files for pictures of Black lawyers. I found 100 photographs of Black lawyers who would easily qualify as catalysts under anyone's definition. However, there were many pictures that I could not find of other great lawyers. I remember trying desperately to locate a photograph of Leon Ransome, a former professor at Howard Law School, and Ashbie Hawkins, a prominent lawyer from Baltimore, Maryland. Anxious to start on this project, Tim pressed me to provide him with the available photographs and pictures (many of which were in my book collection) so that he could begin his work.

In addition to painting the large oil and the limited number of 500 lithographs printed from the oil painting, Tim and I talked for hours about each personality in the photographs. I gave Tim books to read concerning the period of time in which each lawyer lived (if they were deceased) and a run down of all the accomplishments of each lawyer of which I was aware. The sixty-two lawyers represented on the oil painting and the lithograph cover over 100 years of development of American jurisprudence.

Tim moved to Atlanta, Georgia during the early months of 1980 or late 1979 where he painted most of the large black and white oil. Tim's homework paid off. He began to talk about each lawyer as if he knew his/her soul and as he knew the importance of this painting to America.

At the urging of Ms. Lewis, a schematic of the faces of the lawyers was designed and numbered so that the lawyers on the lithographs and the oil painting could be identified by its purchaser. I prepared a brief historical description of each person corresponding to the number designated for each of the schematics which is attached hereto.

When I was finally able to see the painting, I noticed that he had painted former Secretary of Transportation William Coleman twice (No. 54) -- once as a younger person and once as an older person. He mistook the younger picture to be Theodore Newman of the District of Columbia, the first Black lawyer to be chief of a state court system. He had also excluded William B. Bryant (No. 62), the first Black Chief Judge of the U.S. District Court of the District of Columbia, one of the most revered lawyers in the nation. Both of these mistakes were corrected, but not before photographs were taken of the uncorrected piece. As corrected, William B. Bryant's face is smaller in size than the others because a place had to be found on this painting for this great jurist.* I asked Tim to substitute Judge Bryant's face for my own. Tim refused -- placing Judge Bryant's visage near my own (No. 16). Because Ted Newman's face was similarly shaped like William Coleman's, it was easy for him to paint over the younger William Coleman and insert the "real Ted Newman." (No. 45)

The number of hours from beginning to end of this project is inestimable. Many heartaches beset the artist. Through the good graces of the Board of Directors of the Washington Bar Association, nearly \$1000 was advanced to pay for the 500 lithographs. This amount was repaid to the WBA after Tim's successful show at Art Fair Gallery, Washington, D.C.

Tim has painted two other significant oils as part of the jurisart movement, both commissioned by the Washington Bar Associa-

*Each face on the oil painting is 3 to 5 inches. Hence, only 62 faces could appear on this large canvas (5x7 feet). It is expected that another painting will be completed with other Black lawyers. Jurisart Series No. 1 is just the beginning.

tion in 1980 under the leadership of Thomas A. Duckenfield, then Chairman of the Board of Directors: "Balancing The Equities" and "The Peacemaker." The oil painting entitled, "Balancing The Equities" was presented to me for my leadership of the Washington Bar Association; the oil painting entitled "The Peacemaker" was presented to Ambassador Donald F. McHenry, U.S. Representative to the United Nations for his service to the nation in foreign relations. Both paintings were presented on April 25, 1980 during the 1980 Law Day Dinner held in Washington, D.C.*

The Honorable Iraline Barnes, who now sits as a judge on the Superior Court for the District of Columbia, was the Washington Bar Association's Arts Coordinator during Tim's year as Artist of the Year. The oil painting received great praise from Louis Rothschild Mehlinger, who co-founded the Washington Bar Association in 1925, and whose visage (at age 97) appears on the painting (No. 55). Mr. Mehlinger knew most of the early lawyers whose faces appear on the painting and the prints.

J. Clay Smith, Jr.

J. Clay Smith, Jr.
Founder Jurisart Movement
Washington, District of Columbia

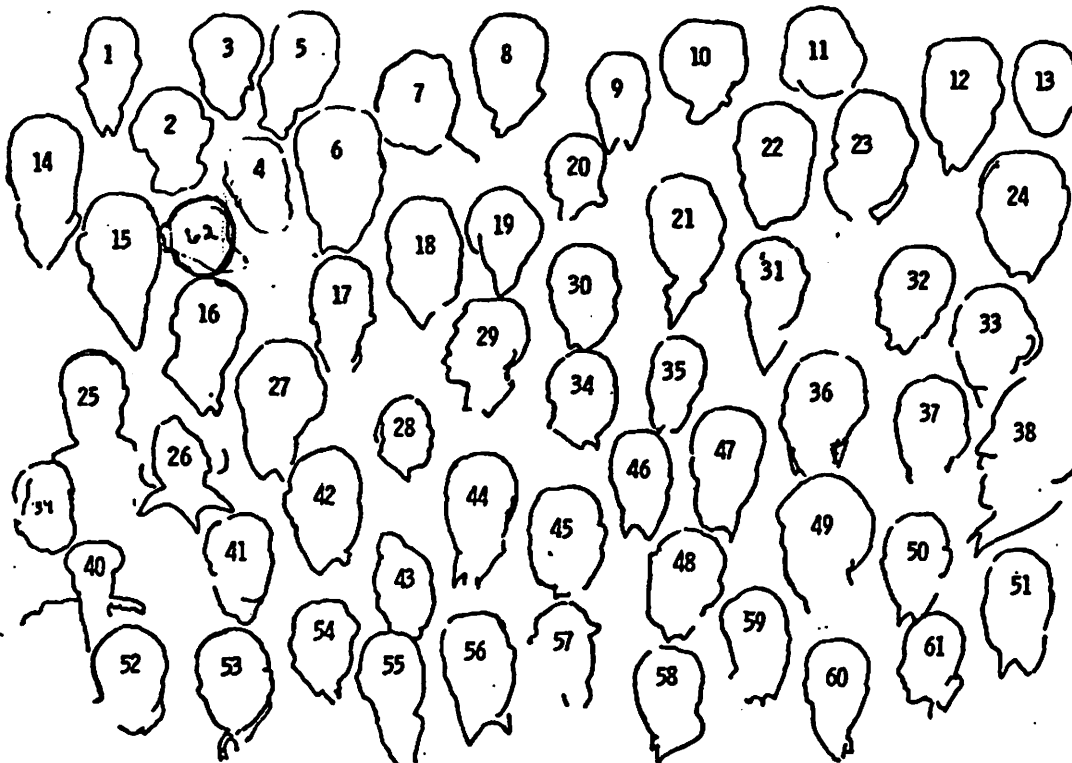
Attachment

*See letter from J. Clay Smith, Jr., to Tim Hinton, May 20, 1980; letter from J. Clay Smith, Jr. to Ambassador Donald F. McHenry, May 20, 1980.

JURISART SERIES NO. 1: BLACK LEGAL CATALYSTS

By Tim Hinton

1980



1. William Henry Hastie
First Black Federal Judge
in U. S. (1949)
2. Margaret A. Haywood, Judge
Superior Court for D. C.
Distinguished Terrell Law
School graduate
3. John Roy Lynch, Member
House of Representatives
42d, 43d and 47th U.S.
Congress (Miss.)
4. John Sweat Rock, First
Black Lawyer admitted to
practice in U.S. Supreme
Court - February 1, 1865
5. DeLong Harris
Outstanding private practitioner
in P.C.
6. Thurgood Marshall, First Black
appointed to U.S. Supreme Court
7. Cassandra E. Maxwell, First
Black woman admitted to S.C. Bar
8. Ernest N. Morial, First Black
mayor, New Orleans, La.
9. Robert Collins, First Black
Federal Judge in the South
(U.S. P.C., La.)
10. Hayward Burns, First National
Director, National Conference
of Black Lawyers (NCBL)

11. Patricia Roberts Harris, First Black woman to head DHUD and DHEW, Dean, Howard Law School
12. Elwood H. Chisholm
Professor of Law
Howard Law School
13. Barbara Jordan, Member House of Representatives U. S. Congress (Texas)
14. John Mercer Langston, First Dean, Howard Law School (1868), Member, House of Representatives U. S. Congress (Virginia)
15. Miffelin Wister Gibbs, First Elected Black Judge in U. S. (Little Rock, Ark., 1873)
16. J. Clay Smith, Jr., First Black President Federal Bar Association Commissioner, EEOC
17. Ollie M. Cooper, First woman to open private law practice in U. S. (1929)
18. Charles Hamilton Houston
Father of legal strategy leading to Brown vs. Board of Education;
Vice Dean, Howard Law School
19. Wilhelmina J. Rolark, Founder of National Black Woman's Bar Association
20. Spottswood W. Robinson, III, Dean Howard Law School; Judge, U.S. Court, App. D.C.
21. George E. C. Hayes, Co-founder Washington Bar Association (1925) Co-counsel in Brown vs. Board of Education
22. Herbert O. Reid, Sr., Professor Professor of Law Howard Law School, Co-counsel, Brown vs. Board of Education
23. James M. Nabrit, Jr., Dean Howard Law School President of Howard University
24. Paul Robeson
Columbia Law School graduate (1933)
25. C. Clyde Ferguson, Jr., Dean Howard Law School, First Black President, American Society of International Law
26. Julia Cooper Mack, First Black Black woman, D.C. Court of Appeals
27. Raymond Pace Alexander, Judge First Black Judge, Court of Common Pleas, Philadelphia, Pa.; President, National Bar Association, Founder of NBA Journal
28. Frank D. Reeves, Co-founder National Conference of Black Lawyers (NCBL)
29. Josiah T. Settle
Keynoted first meeting of the Colored Bar Association in Mississippi, circa 1890
30. Jesse Dedmon
Outstanding private practitioner, D. C.
31. Wiley A. Branton, Dean Howard Law School Civil Rights Lawyer, (Little Rock, Ark)
32. Wade H. McCree
Second Black Solicitor General U.S., Judge, U.S. Circuit Court of Appeals (6th Cir)

33. Sadie T. M. Alexander
First woman law graduate of
University of Pennsylvania
Law School (1926)
34. Harry T. Alexander, Judge
Superior Court of D. C.
35. George W. Haley
Second Black graduate
University of Arkansas Law
School
First Black elected to Kansas
State Senate
36. D. Augustus Straker, Dean
Allen University Law School
Columbia, South Carolina (1882)
37. Ruth Hankins Nesbitt
First Black woman President of
Washington Bar Association
First Black Chairperson, D. C.
Public Service Commission
38. James A. Washington, Jr., Dean
Howard Law School
Judge, Superior Court, D. C.
39. Lennox S. Hinds
Second National Director
National Conference of Black
Lawyers (NCBL)
40. Howard W. Moore, Jr., Co-counsel
re: Angela Y. Davis defense team
41. Dovey Roundtree
Outstanding woman private
practitioner, D. C.
42. Charles P. Howard, Sr.
Co-founder
National Bar Association
43. Lutie A. Lytle
First Black woman admitted to
practice law in the South - 1897
(Tenn.)
44. I. L. Purcell
Admitted to Florida Bar (1889)
45. Theodore "Ted" Newman
First Black Chief Judge
D.C. Court of Appeals
46. William S. Thompson (Turk), Judge
Superior Court, D. C.
President National Bar Association
47. A. Leon Higginbotham, Judge
U. S. Court of Appeal, 3rd Circuit;
Author, In The Matter of Color
48. George Crockett, Jr., Judge
Record's Court
Detroit, Michigan
49. Constance Baker Motley, Judge
U. S. District Court
New York, Co-counsel, Brown vs.
Board of Education
50. Joseph C. Waddy, Judge
U. S. District
Washington, D. C.
51. Joseph W. Hatchett
2nd Black State Supreme Court Justice
in the South (Florida), First Black
Federal Circuit Judge in South
(5th Circuit)
52. Wesley L. Williams, Sr.
Outstanding private practitioner, D. C.
53. Revis O. Ortique, Jr., President
National Bar Association
Judge, Municipal Court, New Orleans
54. William T. Coleman, Jr.
First Black Secretary of Transportation
55. Louis Rothschild Mehlinger
Co-founder of Washington Bar
Association (1925),
co-founder of Terrell Law School

56. Paul E. Miller, Dean
Howard University Law
School
57. Bruce McM. Wright, Judge
Criminal Court
New York
58. Damon J. Keith, Judge
U. S. Circuit Court of
Appeals (6th Circuit)
59. Hope R. Stevens, Co-chairperson
Board of Directors
National Conference of Black
Lawyers (NCBL)
60. H. Carl Moultrie, I
First Black Chief Judge
Superior Court of D.C.
61. Junius Williams, President
National Bar Association
62. William B. Bryant
First Black Chief Judge
U. S. District D.C.

J. Clay Smith, Jr.
-1980-

** HISTORICAL ANNOTATIONS PROVIDED BY: COMMISSIONER J. CLAY SMITH, JR.

Jussars

THE RULE OF LAW:
OLD CHALLENGES
IN
A NEW DECADE

LAW DAY
1980

*Dinner
Program*

4-25-80

A COMMEMORATION FOR JUSTICE

WASHINGTON BAR ASSOCIATION
WASHINGTON, DISTRICT OF COLUMBIA
in the year 204 of our nation

THE JURISART MOVEMENT

In 1978, J. Clay Smith, Jr., the president of the Washington Bar Association, recommended, and the Board of Directors approved, the Artist of the Year Program. The reason for Mr. Smith's recommendation follows:

The Black lawyer has always spoken out for the principle of freedom of expression. However, we have neglected to speak out for visual artists and other art forms which preserve a special heritage for America. Black visual artists have lost hope in us as professionals. Yet, we must rely upon them to speak out against injustice in a visual art form. There is a need for a jurisart movement.¹

The Board was persuaded to designate an artist of the year. The first artist designated was Mildred Thompson (b. 1936, Jacksonville, Florida). The 1979-1980 artist of the year is Tim Hinton (b. 1947, Chicago, Illinois). The artist is promoted by the Association for a full twelve months including an exhibition of his/her works at a major gallery.

As J. Clay Smith, Jr. stated during the WBA's one man show of Tim Hinton on March 7, 1980, "The Jurisart Movement is a movement which arose out of a recognition that law and art are inextricably bounded; that the rule of law and law as a tool for social engineering must be made visible by artists as well as lawyers and the judicial system. Jurisart allows painters, sculptors, calligraphers, to express and to capture the reality of what law allows, disallows, and/or destroys; and what or how the misapplication or lack of application of the law impacts on people."²

The Washington Bar Association is proud that the Jurisart Movement began within the bosom of the Black lawyers through its artist of the year program; however, the concept is colorblind and classless for the concept of jurisart is universal.

Our efforts have been recognized by many, including the distinguished artist Delilah Williams Pierce (b. 1904, Washington, D.C.) who wrote,

¹Statement made by J. Clay Smith, Jr. to Board of Directors, WBA, August 10, 1978.

²Letter from J. Clay Smith, Jr. to Willis Bing Davis, President, National Conference of Artists, January 1, 1980.

We are grateful for your recognition of and concern for the problems of the Black artists and . . . we appreciate your support in our struggle to be recognized as *artists* . . . We appreciate and support your statement on the need for *all*, art and law, to stand together in the struggles for recognition and appreciation as Americans contributing to the culture and history of America.³

And, so, the Washington Bar Association will continue to stand beside the visual artists and to agitate and advocate the cause for America's recognition of Black artists as Americans. The Washington Bar Association will seek out and find new forms of struggle as we peek at year 2000, and beyond.

THE WASHINGTON BAR ASSOCIATION
March 1980

³Letter to J. Clay Smith, Jr, February 25, 1980.