The Genesis of Jurisart Series No.1: Black Legal Catalysts Painted By Tim Hinton (b. Chicago, Ill. 1947)

J. Clay Smith Jr.
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:

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.

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.
Founder Jurisart Movement
Washington, District of Columbia

Attachment

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 N.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. N.C., La.)

10. Hayward Burns, First National
    Director, National Conference
    of Black Lawyers (NCBL)
11. Patricia Roberts Harris, First Black woman to head DHHS 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. Nifflin 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 (1913)

25. C. Clyde Furguson, 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 Pedmon
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. Jumus Williams, President
    National Bar Association

62. William B. Bryant
    First Black Chief Judge
    U. S. District D.C.

** HISTORICAL ANNOTATIONS PROVIDED BY: COMMISSIONER J. CLAY SMITH, JR.**
THE RULE OF LAW:
OLD CHALLENGES
IN
A NEW DECADE

LAW DAY
1980

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