

CONTEMPORARY COURTROOM ARTISTS

Cover: Joseph Papin
F. Donald Nixon Testifying.
New York, N.Y., April 3, 1974.
Pen and ink, 15 x 16 3/8"

CONTEMPORARY COURTROOM ARTISTS

Anthony Accurso
Marilyn Church
Stephen Cohen
Ida Libby Dengrove
Albert Herr
Joseph Papin
Richard Tomlinson
Meryl Treadner
Betty Wells

Syracuse University Art Galleries

March 3 - 28, 1976

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Visual and Performing Arts, Syracuse University,
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Joe and Emily Lowe Art Gallery, Sims Hall
College of Visual and Performing Arts
Syracuse University, Syracuse, New York

This exhibition was organized by the second year graduate students in Museology as partial fulfillment for the Master of Fine Arts degree:

Susanne Owens, M. Jessica Rowe, Barry M. Winiker

Acknowledgements

In the course of a year's planning, we have been assisted by many individuals. We would like to express our special thanks to Stanton L. Catlin, Director of Exhibitions, and Mary H. Takach, Associate Curator, of Lowe Art Gallery for their invaluable advice and enthusiastic support. The courtroom artists represented in this exhibition have generously lent their drawings and have been patient and cooperative through the many months of or-

ganization of the show. To these artists we express our gratitude: Anthony Accurso, Marilyn Church, Stephen Cohen, Ida Libby Dengrove, Albert S. Herr, Joseph Papin, Richard Tomlinson, Meryl Treatner and Betty Wells.

The following individuals and corporations have also played an important role in the realization of the exhibition, and to them we extend our sincere appreciation:

ABC-TV

Joyce Barrett

Dane Bath

J. Brad Benson

David Berreth

Linda Berry

Richard Bowen

CBS-TV

Mary Ann Calo

Cathy Chubb

Georgia Coopersmith

Cindy Cummings

The Daily News

Gail Fuller

Sandy Geis

Henry Grant

Mary Ann Hardiman

Alice Horner

James Ladd

Marina Lary

Beverly Littlewood

Karen Loewengart

Deborah Mann

Jay Margolis

The Museology Students Organization

NBC-TV

The New York Times

Stanley Olkowski

James W. Rayhill

Madeline Reamy

Lynn Rebbeur

Michael M. Recht

Gene Schaeffer

Louise Shaw

Jan Tropea

Ruth Harriet von Kondratowitz

WNEW-TV

Karen Wallbridge

Rebecca Zelermeyer

Ted Zysk

THE COURTROOM ARTIST AT WORK

Courtroom artists are an immensely varied breed: some are free-lance illustrators, others are more steadily employed as staff artists for television networks or newspapers. Still others do illustrations for television sports programs, children's books, political caricatures and wildlife stories. Many of them also work in other areas, including mosaic designing, mural painting and lithography. Almost all of them have extensive educational backgrounds in art or in illustration, and some teach these subjects at major art institutions.

The nine artists selected for this exhibition consider their work exciting and challenging. All of them emphasize the pressure of their assignments since they must contend with same-day deadlines. Courtroom artists must be quick and exacting in their sketches. Newspapers generally require a few close-up sketches, while television demands many more sketches (these being in color), showing a heightened action and mood.

Because cameras are banned from the courtroom, the public's only opportunity to 'see' what transpires within the courtroom is through the drawings produced by artists. There are no laws which prohibit sketching in United States courts. However, the judge in each trial determines the rights of the courtroom artist, just as he oversees the general conduct of all present in the courtroom. Some judges request all news media people to sit in a designated section of the courtroom, while other judges permit the artists to sit anywhere. During the Watergate Hearings, Judge John Sirica gave the courtroom artists 'the best seats in the house' in order to have the proceedings recorded for posterity.

Before the public views the drawings on television or in the newspapers, a rapid sequence of events must occur. In the courtroom, the artist works in close conjunction

with a reporter, who may suggest views that would be particularly effective. Initial sketches are most often done with charcoal or felt-tip marker. Written or mental notes may be made by the illustrator, in order to finish the drawing at a later time. After the artist leaves the courtroom, the drawings are taken to a nearby studio, office, or hotel room, where the artist often applies final touches with watercolor or pastel.

The preparation of the drawings for newspapers differs from the preparation for television. For newspapers, the drawings are photographed in black and white; they are then presented to an editor who decides whether the drawings will be used or not. The news story must be important enough to merit an illustration, or the artist's drawing may face competition with a photograph which shows one of the key persons as they enter or leave the courtroom.

For television, the drawings must conform to a 5:7 format (the vertical-to-horizontal ratio), which fits the size of the television screen. The artist may have to add details, background, and even additional strips of paper in order to conform to this ratio. The drawings are then mounted on a black backing (white paper reproduces with a harsh glare on the television screen) to be filmed by a camera crew. The film is subsequently edited by a reporter and sometimes a field producer. An appropriate sound track is then taped. These tapes are 'fed' to the television wire service, so that at a later time the public will hear a summary of the day's trial, and see a sequence of drawings which illustrates the highlights and personalities of the courtroom scene.

Barry M. Winiker

COURTROOM ILLUSTRATION — A HISTORY

Courtroom art has a history of its own within the general historical development of illustration. The invention of printing, ensuring circulation of pictorial news to a vast public, laid the foundation for modern art-journalism. The history of illustration has seen a continual increase in quality and scope, until presently we find ourselves continually reliant on visual communication.

A public expectation of regular art-journalistic 'reports' began as early as the 16th century. The turbulence of the Reformation, and the monumental figures of Martin Luther and Pope Alexander VI, caught the imagination of the illustrators and the public. The convention of visually reporting controversial issues from the public scene has since been carried on in courtroom art. In trials are recorded the history of crime and of man's struggle against those who transgress, as well as the history of courtroom procedures and the effort to protect the rights of the individual. Historic trials document some of our noblest struggles: the fight against oppression, genocidal extermination and virulent racism.

Many visual records of historic courtroom scenes have been executed by anonymous artists. A drawing by an unknown English artist in 1586 describes a scene of the October trial of Mary, Queen of Scots, as she enters the courtroom at Fotheringhay Castle. But even as early as this, some of the artists are known and catalogued. In the collections of the Louvre, for example, "Galileo Devant Le Saint Office," by Robert-Fleury, shows the trial of Galileo Galilei in 1633.

During the reign of Queen Victoria of England, illustrators were key 'media men' responsible for dispensing visual information. Victorian newspapers and news magazines had 'artist firemen' who were dispatched to the front to surreptitiously send back thumbnail sketches of the action. Newspapers, news weeklies, and magazines all had well-established traditions of illustration, covering the whole gamut of human experience.

In France, Honoré Daumier (1801-1879), inspired by the early English school of satirical artists (Hogarth, Gillray, and Rowlandson), was a master of the fine art of political and social illustration. Daumier contributed more than 800 lithographs to the Paris daily paper *Charivari*, and

frequently he was given assignments to sketch the accused and the accusers in court trials. His most famed documentation is the "April Trials" in 1835.

The tradition of courtroom art was maintained in America. Many examples can be found in the collections of the Library of Congress. The 19th century artist-reporter provided the public with drawings from important trials such as, "The Trial of Martha Corey" (one of the Salem witchcraft trials), "The Trial of Mary Surratt and the Lincoln Conspirators" in 1865, and "The Impeachment Trial of Andrew Johnson" in 1868.

The role of the artist as reporter continued into the 20th century with John Sloan, George Luks, Edward Shinn, and William Glackens, who worked as newspaper artists for the *Philadelphia Press*. Their direct observations and depictions of an unvarnished city life included an occasional glimpse of the courtroom scene.

The advent of photography has nearly killed journalistic illustration. Commercial television ended an era of mass visual journalism. Yet the exclusion of television from the courtroom has put the artist-journalist back in business. An amendment adopted in 1937, the Judicial Canon 35, bans cameras and broadcasting equipment from courtrooms. This amendment to the American Bar Association's Canons of Professional and Judicial Ethics was adopted after the motion picture industry made a 'circus' out of the turbulent Lindbergh kidnapping trial of 1935.

The first American courtroom artist to work with a television network was Leo Hershfield. David Brinkley suggested the idea of hiring Hershfield to sketch the Joe McCarthy censure hearings for NBC. Hershfield was also the first artist to be ejected from the Senate Chamber for 'behaving like a camera' while sketching with a pencil on a yellow legal pad!

The public attention given to the Watergate Hearings also meant a spotlight on the talent of the courtroom artists. Their work is being appreciated more than ever before by the public, and the artists have had new opportunities to exhibit their works in galleries and museums. This recognition will guarantee the artist his continued role as reporter of a vital part of today's life, the courtroom scene.

M. Jessica Rowe

A STYLISTIC APPRECIATION

The drawings in the "Contemporary Courtroom Artists" exhibition are, first and foremost, historical documents. They are a visual record of the people involved in important trials; they capture the highlights of the drama and decisions of the court proceedings. Because of the legal ban of cameras from the courtroom, these drawings provide the only visual record of what occurs inside the courtroom during a trial as it is in session.

More than just historical documents, though, these drawings take their place within a long American tradition of reported fact as art. The tenet of art for art's sake is alien to the artist-reporter: he has to report the who, what, and where of a newsworthy trial. But he also has to create an interesting and effective image. When a face is shown in close detail, the details of the surrounding space may dissolve into a few suggestive lines; if an action is highlighted, then the particulars of a face may be indicated by an abbreviated shorthand. The mood of the judge and jury might be suggested by a heightened use of color. So although the artist is restricted to reporting the facts, he makes the best of an opportunity to select, suggest, and dramatize.

The styles of the nine courtroom artists are diverse. Because of the constraints of time, the drawings are often sketchy, and leave much of the paper showing. The artist seeks to suggest action with quick loose strokes of a marker. A smudge of charcoal may substitute for the texture of a jacket or give the feel of space and atmosphere. A tangle of lines may translate as the pattern of a dress or a sweep of hair. With only a sparse use of line, the artist is able to present anxious deliberation, an aura of dignity, or the look of tired resignation.

In contrast, though, some of the artists have a deliberate, more thorough, style. They carefully model the features of a face from light to dark with subtle changes of color. The artist describes the solidity of forms in space, and thereby expresses—perhaps unconsciously—something of the classical confidence in the stability of the law and the honor of judicial procedure.

Of the artists represented in this exhibition, Joe Papin and Richard Tomlinson have the loosest and most relaxed styles. The wiry line of Papin's pen and ink drawings suggests the nervous energy, the vagaries, and the uncertainties of any trial. Tomlinson's intermixture of light and heavy use of the charcoal catches the nuances

of the attitudes of his subjects. By turns, we see one juror attentive, and another seemingly altogether disenchanted with the whole ordeal.

Almost in direct contrast to the energy in the styles of these two artists, Al Herr's work—with its steady line and subdued coloring—emphasizes the solemnity and austerity of the court proceedings. Rather than a distinct time and place, Herr's works seem to represent a more universal, abstract view of the courtroom.

Special qualities are found in each of the artists' works. With quick summary strokes, Betty Wells captures the essence of a character type in *Police Ballistics Expert Joseph Reitz* (Cat. 73). A quiet contemplative note is struck by Tony Accurso's *Empty Jury Box - Jury Out Deliberating* (Cat. 8). Meryl Treatner's portrait of Carl Albert (Cat. 65), and Ida Libby Dengrove's portrait of Rubin "Hurricane" Carter (Cat. 34) are both sympathetic and sensitive portrayals of the individuals they have depicted. A dramatic disposition of figures in space is seen in Marilyn Church's *Prosecutor John R. Wing Cross-Examining John Mitchell* (Cat. 15), and in Steve Cohen's *Attorney Charles M. Schaffer and John Dean, III* (Cat. 25).

The distinctive differences between the artists' styles can best be seen by comparing some of the different views of the same person, or of the same trial, as portrayed by different artists (i.e. the portraits of Sam Ervin by Cohen and Papin—Cat. 24, 53—the renditions of William Kunstler by Dengrove, Treatner, and Wells—Cat. 28, 67, 69—and the Thomas Shea trial by Dengrove and Herr—Cat. 33, 41).

The artist's view of the artist can be seen in drawings by each of the following artists: Accurso (Cat. 1, 7); Papin (Cat. 47, 47); and Tomlinson (Cat. 55, 59).

Courtroom artists have to be as objective as possible and still present an interesting image for the public eye. These images are then carried to the public via the television and newspaper media. However the drawings that are shown on T.V. are aired for only moments, and the images that are reproduced in the newspapers may have lost some of the energetic quality of the original drawings. This exhibit, then, seeks to do the artist justice, by presenting the original works to be viewed at first hand—to be appreciated as historical documents and as works of art.

Susanne Owens



1. Anthony Accurso
Overall Courtroom Scene With Self-Portrait,
Mitchell-Stans Trial. New York, N.Y., April 1974.
Felt-tip pen and watercolor, 18 x 24

EXHIBITIONS

- 1975 "News Media Artists," The Harbor Gallery, Cold Spring Harbor, New York; Group exhibition
- 1973 University of Notre Dame Law School, Notre Dame, Indiana; One-person exhibition
- 1972 "Justice: The Artist's View," The Bronx Museum of the Arts, The Bronx, New York, in co-operation with The Metropolitan Museum of Art, New York; One-person exhibition

ANTHONY ACCURSO

BORN: Brooklyn, New York, 1940

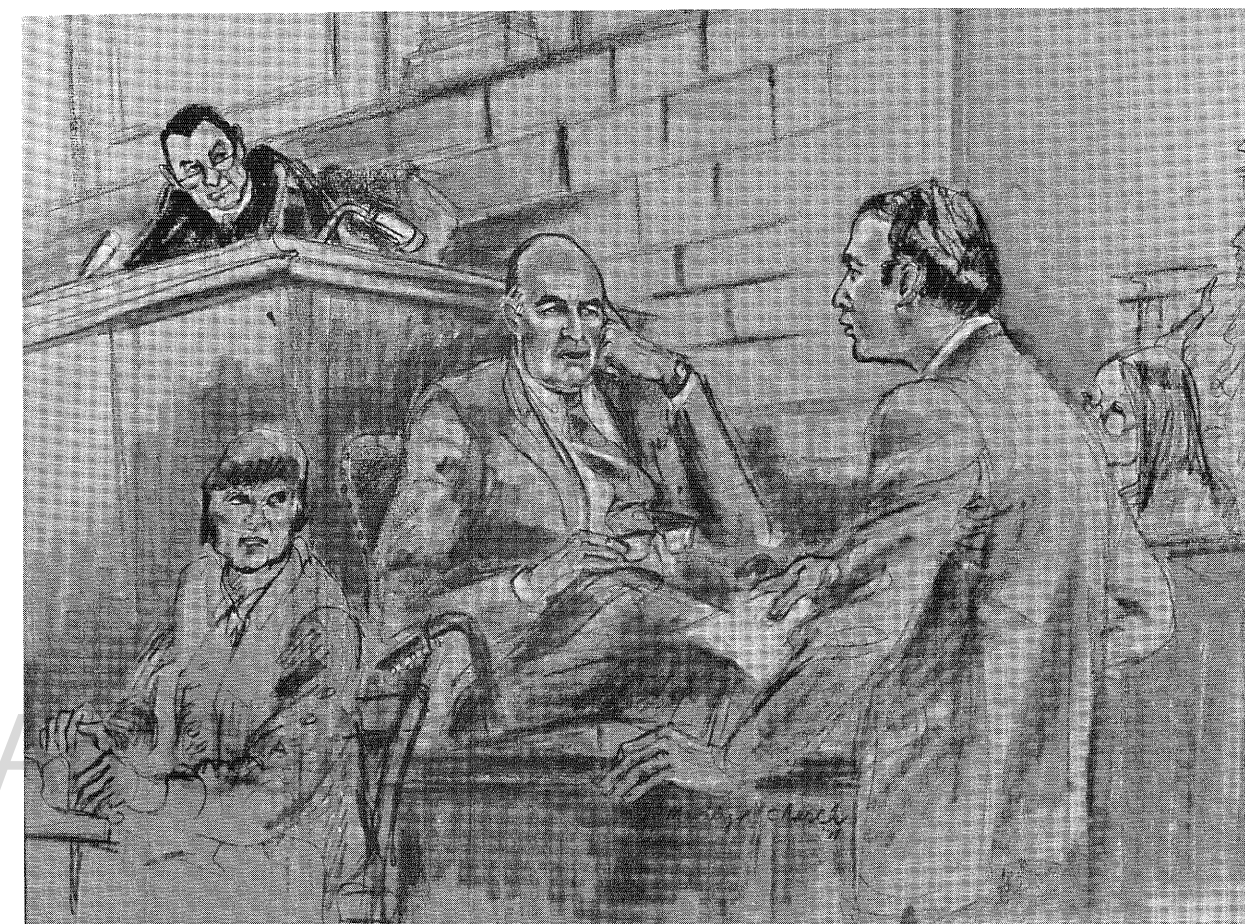
STUDIED: The Brooklyn Museum Art School, Brooklyn, New York

High School of Art and Design, New York, New York

Pratt Institute, Brooklyn, New York

CURRENTLY: Free lance illustrator and courtroom artist

"I enjoy illustrating from life whenever possible, capturing the moment or the gesture in essence. Sketching animals in their movements and unstudied naturalness has aided my observations in the courtrooms in recording the personalities in a trial scene."



15. Marilyn Church
Prosecutor John R. Wing Cross-Examining
John Mitchell. New York, N.Y., April, 1974.
Pastel, 18 x 24

EXHIBITIONS

- 1975 "A Selection of Recent Works by Members of the Faculty," Institute Gallery, Pratt Institute; Group exhibition
- 1973 Pratt Institute; One-person exhibition
- 1972 Women's Interart Center, New York City; Group exhibition
- 1962 Pratt Institute; One-person exhibition
- 1959 Art Students League Woodstock

MARILYN B. CHURCH

BORN: New York City, 1941

STUDIED: Pratt Institute, Brooklyn, New York, B.F.A., 1959

University of Indiana, 1959-1960

Art Students League, 1961

School of Visual Arts, 1969-1973

CURRENTLY: Courtroom artist for the *New York Times* and ABC-TV; Illustrator and painter

"Of all the different kinds of illustration I have done, the courtroom, with its high drama of history-making decisions, the skilled performances of attorneys, and always the challenge of a same-day deadline, offers the most exciting and rewarding experience of my career."



24. Stephen Cohen
*Senator Sam Ervin During Senate Watergate
 Committee Hearings. Washington, D.C., June, 1973.*
 Watercolor, 14 x 13 1/8

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EXHIBITIONS

- 1975 "News Media Artists," The Harbor Gallery,
 Cold Spring Harbor, New York; Group
 exhibition
- 1974 Media Artists Show, Douglas College Art Gal-
 lery, New Brunswick, New Jersey; Group
 exhibition

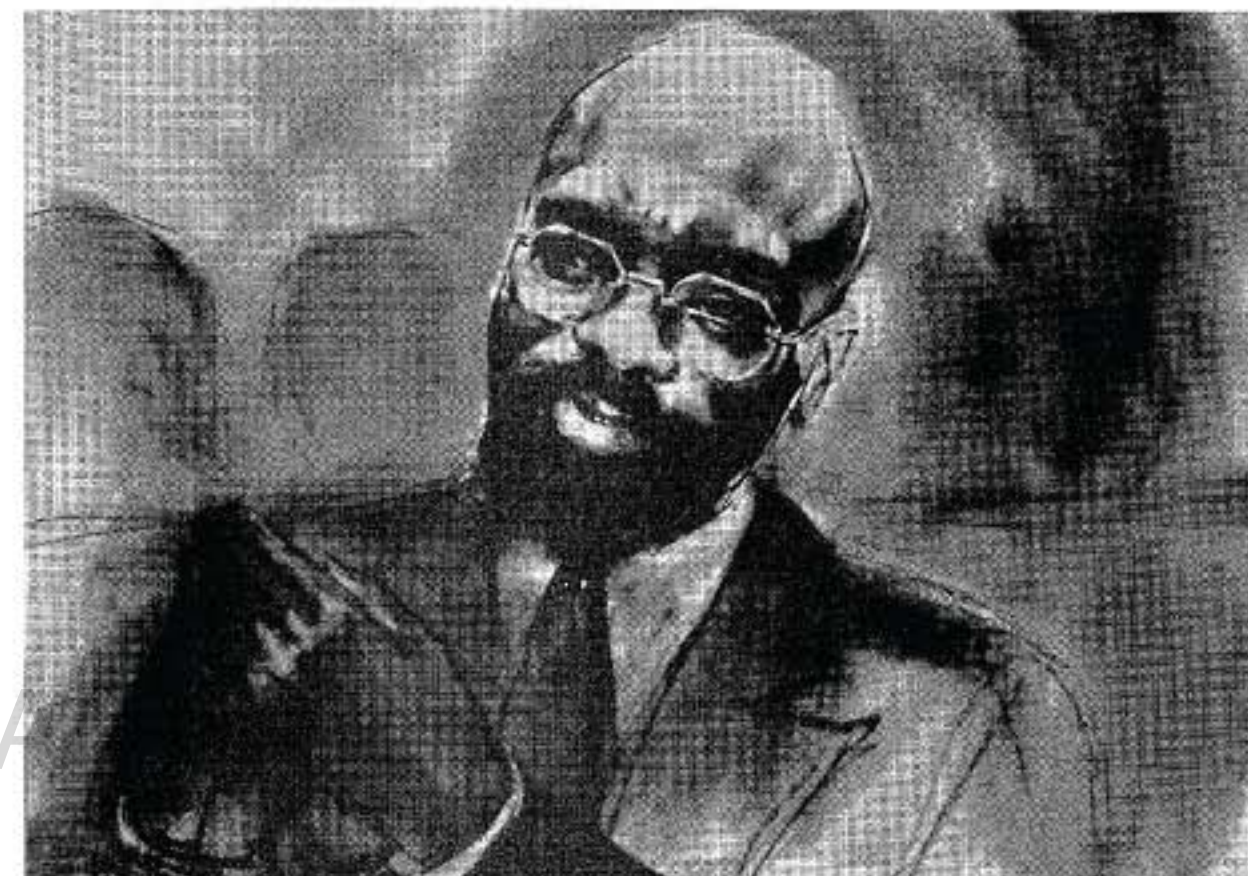
"I have always preferred to call a courtroom sketcher an artist-journalist. Like a journalist, he must capture the heart of a story by visually editing unnecessary facts. He must be quick and to the point and still enhance the story comprehensively. The pressure is terrific and spontaneity is the key word. I started sketching in 1969 when there were just a few of us doing that sort of work. I learned to work under pressure through experience. The more I did it, like everything else, I learned to relax despite the pressure. I had to concentrate solely on my work and not on a thousand other things, primarily the fact that it is shown on T.V. to twenty million people."

STEPHEN D. COHEN

BORN: Bronx, New York, 1940

STUDIED: School of Visual Arts, 1959-1963
 Juilliard School of Music, Extension Division on
 Jazz Improvisation, 1960
 Frank Rielly School of Art, 1963
 Board of Directors of Alumni Society, School of
 Visual Arts, 1973-1975

CURRENTLY: Artist for NBC Network News, Gra-
 phics



34. Ida Libby Dengrove
*Rebba "Hurricane" Carter Listening to
 Testimony of Two Former Convicts During the
 Hearing for a New Trial for Carter and John Artis.*
 Jersey City, N.J., February, 1975. Pastel,
 14 x 17

EXHIBITIONS

- Pennsylvania Academy of Art, Philadelphia,
 Pennsylvania
- Art Alliance, Philadelphia
- Print Club, Philadelphia
- Library of Congress, Washington, D.C.
- National Academy of Design, New York
- Mural-Lytic Theatre, Asbury Park, New
 Jersey

IDA LIBBY DENGROVE

BORN: Philadelphia, Pennsylvania, 1928

STUDIED: Moore College of Art, Pennsylvania
 Art Students League, New York, New York
 Graphic Sketch Club, Philadelphia

CURRENTLY: Free lance artist for NBC News Center 4
 -WNBC



41. Albert S. Herr
*Thomas Shea Collapses After
 Hearing "Not Guilty" Verdict.*
 Queens County, N.Y., June, 1974.
 Felt-tip marker and pencil, 11 x 14

ALBERT S. HERR

BORN: New York, New York, 1922

STUDIED: Art Students League, New York, 2 years
 Colorado Springs Fine Art Center, 2 years

CURRENTLY: Courtroom Artist

"There is usually a dominant mood in a particular courtroom trial; tension, confusion, hostility . . . or on the other hand, comedy or foolishness. I consider my sketches most successful when I'm able to convey that mood visually."

JOSEPH WOOD PAPIN

BORN: St. Louis, Missouri, 1931

STUDIED: Ohio State University, B.F.A., 1955

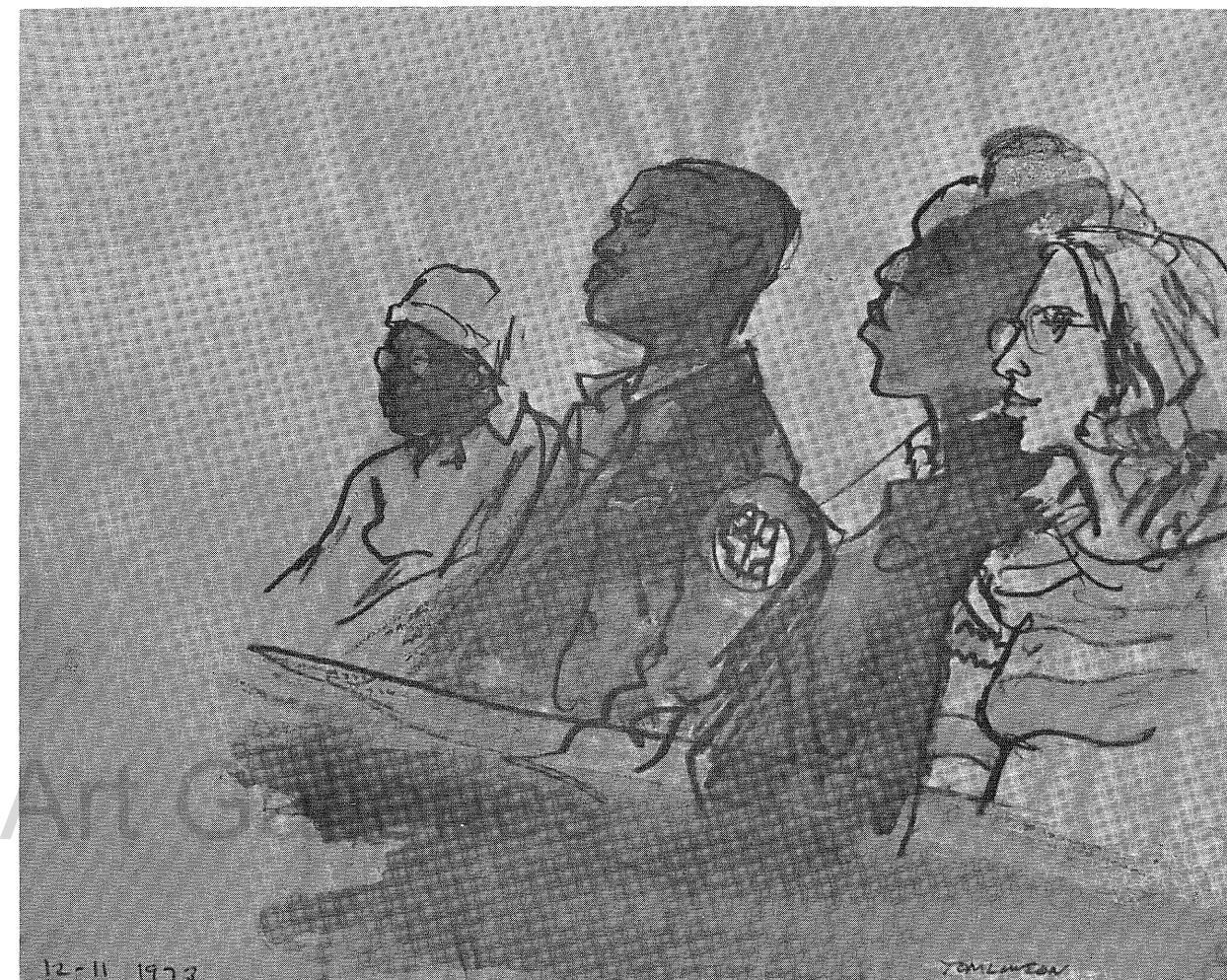
CURRENTLY: Reportorial Artist, *New York Daily News*

EXHIBITIONS

- April 1975 Featured Artist, Showcase III, New Jersey
- 1966 Pan American Gallery, New York City
- 1962 McGraw-Hill Gallery, New York City; One-person show
- 1959 J.W. Thompson Gallery, New York City; One-person show

" 'Drawing is everything' (Vasari). Reportage—on the scene drawing—has always been my great love. Something of an historian, I enjoy recording events large and small that effect us all. I follow in the tradition of artist reporters who have always provided a special eye. This is my challenge, both as freelancer (13 years) and especially here at the *Daily News* where the obstacles have been continuous, starting with an army of photographers and me. The past timidity of an old, insular bureaucracy and the previously low expectation of a vast tabloid readership are among several obstacles. I would like to add an appreciation to the new editorial managing editor for opportunities never before offered."

Illustration on cover.



60. Richard Tomlinson
Spectators at Trial of Joanne Chesimard.
 New York, N.Y., December, 1973. Charcoal and Watercolor, 14 x 17

RICHARD ALLAN TOMLINSON

BORN: Akron, Ohio, 1933

STUDIED: Art Center School, Los Angeles, California, 1954-1956

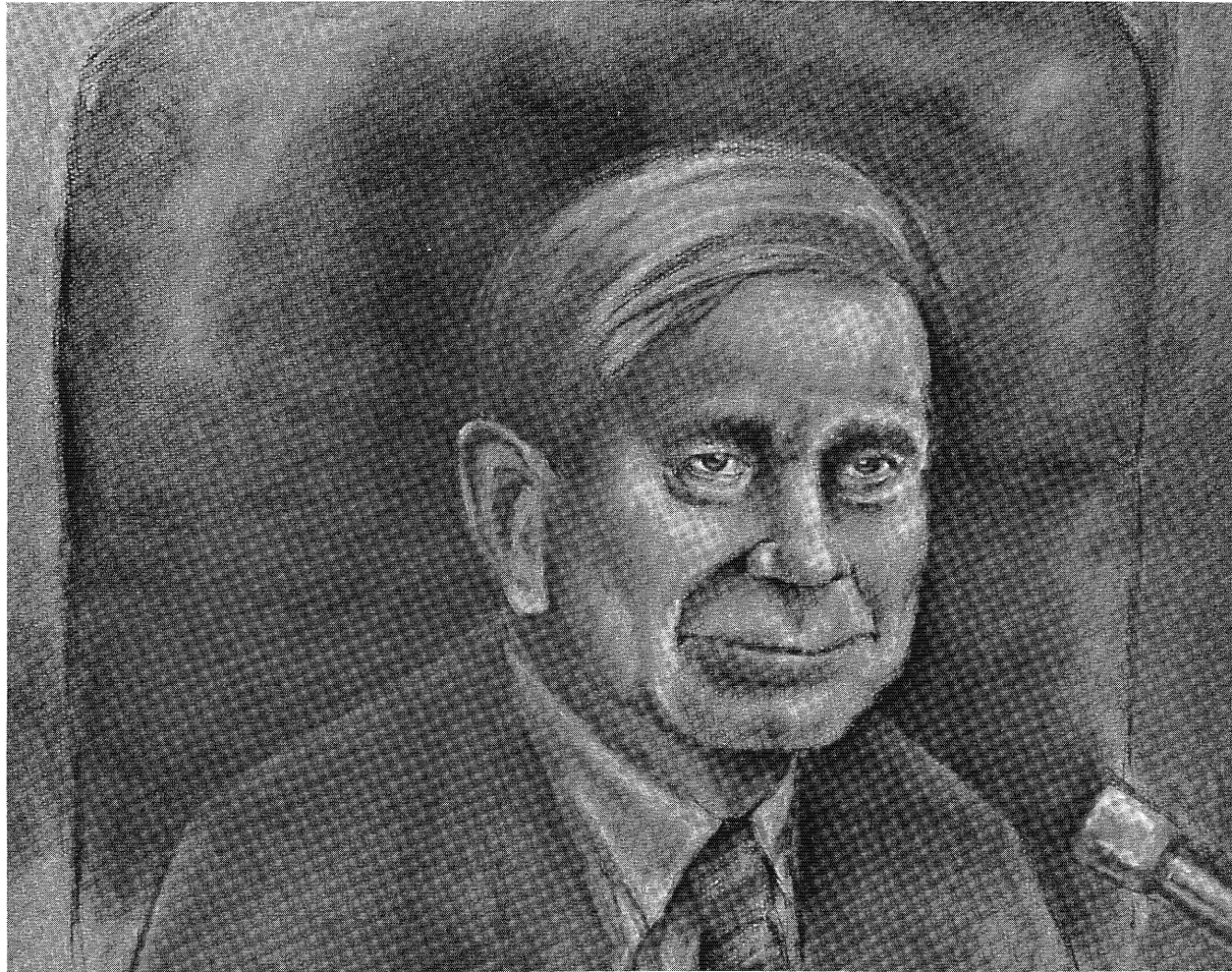
The School of Visual Arts, New York City, 1968-1969 (Jack Potter, Instructor)

CURRENTLY: Media artist for WNEW-TV, Metro-media Television

EXHIBITIONS

- 1975 "News Media Artists," The Harbor Gallery, Cold Spring Harbor, New York; Group exhibition
- 1969 XXIII American Drawing Biennial, Norfolk Museum of Arts & Sciences, Norfolk, Virginia
- 1964 43rd Exhibition, Art Director's Club The Society of Illustrators
- 1963 "Design and Printing for Commerce," American Institute of Graphic Arts

"Drawing for a T.V. News Show can be, and is for me, a way of relating to everyday news events, not only for courtroom trials, but other subjects: sports, news specials, etc."



65. Meryl Treatner
*Carl Albert at the Nelson Rockefeller
 Vice-Presidential Hearings. Washington, D.C.,
 December, 1974. Pastel, 16 x 20*

MERYL TREATNER

BORN: Philadelphia, Pennsylvania, 1950

STUDIED: Philadelphia College of Art, B.F.A., 1972

CURRENTLY: Freelance courtroom sketch artist;
 magazine and newspaper editorial illustrator;
 designer/illustrator with Educational Communi-
 cations Inc. in Wayne, Pennsylvania

EXHIBITIONS

1975 Newspaper Editorial Art, Galleries of Vincent
 G. Kling and Associates, Architects, Phila-
 delphia; One-person exhibition

"I like working with the news because nowhere else
 can my work receive such immediate exposure to so
 many people. I do a great deal of editorial art, but
 portraits are my special love—capturing all the complexi-
 ties of each personality. That's why the courtroom has a
 special fascination for me: trials are intense human
 drama which reveal individual personality as well as the
 character of society."



72. Betty Wells
*Jury in the Dobson Trial. Baltimore, Md.,
 November, 1973. Pen, ink and markers, 14 x 17*

BETTY CHILDS WELLS

BORN: Baltimore, Maryland

STUDIED: Johns Hopkins University Evening School,
 Baltimore, 1946

One year graduate work, Maryland Institute of
 Art, 1949

Maryland Institute of Art, Baltimore, 1949

CURRENTLY: Courtroom Illustrator for NBC;
 Painter and muralist in a variety of media

EXHIBITIONS

1974 "Watergate Sketches by Betty Wells," Bal-
 timore Museum of Art in co-operation
 with the New York Society of Illustra-
 tors

"Drawing is the foundation of all my art from abstract
 to realism, with pen and ink remaining my favorite
 medium. The simplicity of the pure, swift, modulated
 line in black and white is preferred; but in T.V. art
 the line becomes the skeleton for an action sketch
 in color. For television, I strive for speed, accuracy,
 detail, action and mood. The intensity of the moment,
 and the body language of the subject become impor-
 tant to every drawing. I want the public to be there;
 to see what I see, to feel what I feel. An instant must
 be captured in an instant, and it must be alive, the
 viewer must be as moved by the events as I."

CHECKLIST

All of the following are drawings on paper. Artists are listed in alphabetical order; their works are listed in chronological order. Dimensions are given in inches, height preceding width. All of the works are lent by the artists. Entries followed by an asterisk are illustrated.

ANTHONY ACCURSO

- 1. *Overall Courtroom Scene With Self-Portrait, Mitchell-Stans Trial.* New York, N.Y., April 1974. Felt-tip pen and watercolor, 18 x 24*
- 2. *John Mitchell, Maurice Stans and Their Lawyers Listening to Trial Proceedings.* New York, N.Y., April 1974. Pen and watercolor, 14 x 16 7/8
- 3. *John Mitchell's Defense Lawyer Peter Fleming, Jr., Addressing Summary to Jury.* New York, N.Y., April 1974. Felt-tip pen and watercolor, 18 x 24
- 4. *John Ehrlichman Being Cross-Examined.* Washington, D.C., July 8, 1974. Pen and watercolor, 18 x 24
- 5. *Dr. Kenneth Edelin and Lawyer Listening to Testimony in Edelin Abortion Case.* Boston, Mass., February 1975. Pen and watercolor, 14 x 16 7/8

- 6. *U.S. Government Prosecutor Schlesinger Demonstrating Evidence to the Jury.* Gurney Trial, Tampa, Fla., July 1975. Pen and watercolor, 18 x 23 5/8
- 7. *Reporters and Trial Artists Awaiting Verdict.* Gurney Trial, Tampa, Fla., August 1975. Pen and watercolor, 18 x 24
- 8. *Empty Jury Box - - Jury Out Deliberating.* Gurney Trial, Tampa, Fla., August 1975. Pen and watercolor, 18 x 24*
- 9. *Clerk Playing Testimony on Tape Recorder to Jury.* Gurney Trial, Tampa, Fla., August 1975. Pen and watercolor, 18 x 24

MARILYN CHURCH

All of the following are from the Mitchell-Stans Trial, Federal Court, New York, N.Y.

- 10. *Assistant U.S. Attorney James W. Raybill Making His Opening Statement to the Jury.* March 1, 1974. Pastel, pencil and watercolor, 16 3/8 x 18 3/4
- 11. *Jury on Opening Day of Trial.* March 1, 1974. Pastel, pencil and watercolor, 16 7/8 x 20 1/4
- 12. *Peter Fleming, Jr., Cross-Examining John W. Dean, III.* March 26, 1974. Pastel and pencil, 15 1/4 x 18

- 13. *Edward C. Nixon on the Stand.* April 5, 1974. Pastel, 16 7/8 x 19
- 14. *John Mitchell's Lawyer John E. Sprizzo Questioning Robert L. Vesco's Lawyer Sherwin J. Markman.* April 8, 1974. Pastel, 19 x 24 7/8
- 15. *Prosecutor John R. Wing Cross-Examining John Mitchell.* April 15, 1974. Pastel, 18 x 24*
- 16. *Richard G. Kleindienst Testifying in Defense of John Mitchell.* April 16, 1974. Pastel, 19 x 20 5/8
- 17. *John Dean, III Being Questioned by Peter Fleming, Jr.* December 18, 1974. Pastel, sight: 18 7/8 x 24 1/2
- 18. *Peter Fleming, Jr. Summing Up to the Jury with John Mitchell Watching.* 1974. Pastel, sight: 17 3/4 x 23 1/2

STEPHEN COHEN

- 19. *Carl Albert Calling the House Together for the Anti-Ballistic Missile Vote.* Washington, D.C., June 11, 1970. Watercolor, 10 3/8 x 14 3/8
- 20. *Lewis Powell During Confirmation Hearings of Powell as Supreme Court Justice.* Washington, D.C., November 8, 1971. Watercolor, 18 x 26 1/4
- 21. *Attorney Defends Col. Oran Henderson's Conduct After My Lai Massacre.* Ft. Meade, Md., December 1971. Pen, ink and watercolor, 18 x 23 7/8
- 22. *Senators Edward Kennedy and Philip Hart During Confirmation Hearings on Richard Kleindienst as Attorney General.* Washington, D.C., February 1972. Pencil and watercolor, 13 3/4 x 16 3/8
- 23. *Senator Edward Kennedy During Confirmation Hearing of L. Patrick Gray III as F.B.I. Director.* Washington, D.C., February 17, 1973. Pencil and watercolor, 14 x 17
- 24. *Senator Sam Ervin During Senate Watergate Committee Hearings.* Washington, D.C., June 27, 1973. Watercolor, 14 x 13 1/8*

- 25. *Attorney Charles M. Schaffer and John Dean, III During the Senate Watergate Committee Hearings.* Washington, D.C., June 28, 1973. Pencil and watercolor, 10 1/2 x 10
- 26. *Representative Peter Rodino and Legal Counsel John Doar During House Judiciary Committee Hearings on Impeachment.* Washington, D.C., June 1974. Pencil and watercolor, 14 x 16 1/4
- 27. *Prosecutor Pointing Accusingly at Dr. Kenneth Edelin During Edelin Abortion Trial.* Boston, Mass., February 1975. Watercolor, 14 x 16 3/4

IDA LIBBY DENGROVE

- 28. *Attorney William Kunstler Pleading the Innocence of H. Rap Brown.* New York, N.Y., 1973. Pastel, 14 x 17
- 29. *Joanne Chesimard Addressing Jury During Her Trial.* New York, N.Y., December 1973. Pastel, 14 x 17
- 30. *Peter Fleming, Jr. Questioning John Dean, III During the Mitchell-Stans Trial.* New York, N.Y., March 1974. Pastel, 14 x 17
- 31. *Peter Fleming, Jr. Questioning Harry Sears During the Mitchell-Stans Trial.* New York, N.Y., March 1974. Pastel, 14 x 17
- 32. *John Mitchell Testifying.* New York, N.Y., April 1974. Pastel, 14 x 17
- 33. *Patrolmen Thomas Shea and Walter Scott During the Shea Trial.* Queens, N.Y., June 1974. Pastel, 14 x 17
- 34. *Rubin "Hurricane" Carter Listening to Testimony of Two Former Convicts During the Hearing for a New Trial for Carter and John Artis.* Jersey City, N.J., February 1975. Pastel, 14 x 17*
- 35. *Rubin Carter and John Artis Taking Notes.* Jersey City, N.J., February 1975. Pastel, 14 x 17

ALBERT S. HERR

The media used in the following drawings are felt-tip marker and pencil.

36. *Defense Attorney J. Russell Clune Questioning a Medical Officer During Trial of Dr. Vincent A. Montemarano.* Mineola, N.Y., January 29, 1974. 12 x 15
37. *Dr. Montemarano Watching as Defense Attorney Obrien Questions Witness.* Mineola, N.Y., January 30, 1974. 11 x 14
38. *Defense Attorney Charles F. Moses Addressing Jury in His Summation at the W.A. "Tony" Boyle Murder Trial.* Media, Pennsylvania, April 12, 1974. 11 x 16
39. *Thomas Shea and His Attorney Jacob Evresoff Listen to the Judge Charge the Jury at Close of Shea Trial.* Queens, N.Y., June 12, 1974. 11 x 14
40. *Judge Bernard Dubin Charging the Jury at Close of Shea Trial.* Queens, N.Y., June 12, 1974. 13 x 33
41. *Thomas Shea Collapses After Hearing "Not Guilty" Verdict.* Queens, N.Y., June 12, 1974. 11 x 14*
42. *Witness Alfred Bello Recanting Testimony at Appeal of Rubin Carter-John Artis Murder Conviction.* Jersey City, N.J., October 29, 1974. 11 x 14
43. *Defendants John Artis and Rubin "Hurricane" Carter Listening to Testimony.* Jersey City, N.J., October 29, 1974. 11 x 14

JOSEPH PAPIN

44. *Mrs. Anna Siegel, Juror, Carried Out on Stretcher During Trial of Patrolman William Phillips.* New York, N.Y., August 10, 1972. Ink and wash, 14 1/8 x 11 1/2

45. *Conspiracy (H. Rap Brown, William Kunstler and Lawyers).* New York, N.Y., 1973. Pen and ink, 10 7/8 x 13 7/8
46. *Dirty Tricks Inquiry, Watergate Hearings.* Washington, D.C., October 4, 1973. Pen and ink, 11 x 14
47. *Artists and Spectators.* New York, N.Y., March 26, 1974. Pen and ink, 10 7/8 x 13 7/8
48. *G. Bradford Cook Recants on the Stand.* New York, N.Y., March 29, 1974. Pen and ink, 7 3/4 x 5 7/8
49. *Artists and Writers at Work at the Mitchell-Stans Trial.* New York, N.Y., April 1, 1974. Pen and ink, 10 7/8 x 13 3/4
50. *F. Donald Nixon Testifying.* New York, N.Y., April 3, 1974. Pen and ink, 15 x 16 3/8*
51. *How Justice is Done?* New York, N.Y., April 15, 1974. Pen and ink, 9 3/4 x 14 7/8
52. *John Calzadilla Pointing to His Kidnappers.* Newark, N.J., July 17, 1974. Pencil, 13 x 9 5/8
53. *Uncle Sam Ervin at Work.* Washington, D.C., October 5, 1974. Pen and ink, sight: 13 1/2 x 10 3/8

RICHARD TOMLINSON

54. *Second Trial of Alice Crimmins.* Queens, N.Y., April 1, 1971. Charcoal, 13 1/2 x 17
55. *Artist Howard Brody at Pentagon Papers/ New York Times Hearings.* New York, N.Y., June 18, 1971. Charcoal, 13 x 17
56. *H. Rap Brown in Wheelchair.* New York, N.Y., February 7, 1972. Charcoal, 14 x 17
57. *Jacqueline Kennedy Onassis at Trial of Ronald Galella.* New York, N.Y., March 21, 1972. Charcoal, 14 x 17
58. *Dr. Ernst Van Den Haag at Deep Throat Obscenity Trial.* New York, N.Y., December 21, 1972. Charcoal and felt-tip markers, 14 x 17

59. *Artists Ida Libby Dengrove and John Hart at H. Rap Brown Trial.* New York, N.Y., March 29, 1973. Charcoal, 14 x 17
60. *Spectators at Trial of Joanne Chesimard.* New York, N.Y., December 11, 1973. Charcoal and watercolor, 14 x 17*
61. *Jury at Trial of Joanne Chesimard.* New York, N.Y., 1973. Charcoal, 14 x 17
62. *Conductor Leonard Bernstein at Trial of Skitch Henderson.* New York, N.Y., December 4, 1974. Charcoal, 11 x 17
63. *Portrait of W.A. "Tony" Boyle.* Media, Pa., March 27, 1974. Pencil and markers, 12 x 14
64. *Richard Sprague Pointing Accusingly to W.A. "Tony" Boyle.* Media, Pa., April 2, 1974. Pencil and markers, 12 x 14
65. *Carl Albert at the Nelson Rockefeller Vice-Presidential Hearings.* Washington, D.C., December 19, 1974. Pastel, 16 x 20*
66. *The Scotts at the Patricia Hearst Hearings.* Harrisburg, Pa., August 18, 1975. Pencil and markers, 12 x 14
67. *William Kunstler at the Patricia Hearst Hearings.* Harrisburg, Pa., August 18, 1975. Pencil and markers, 12 x 14

Rear Cover: Anthony Accurso
Empty Jury Box - - Jury Out Deliberating.
Gurney Trial, Tampa, Fla., August, 1975.
Pen and watercolor, 18 x 24

BETTY WELLS

The media used in the following drawings are pen, ink and markers.

68. *Jack I. Johnson Refusing to Testify in the Trial of Marshall E. Conway.* Baltimore, Md., January 9, 1971. 14 x 17
69. *William M. Kunstler Cross-Examining Witness in the H. Rap Brown Trial.* Bel Air, Md., 1971. 14 x 17
70. *Edward Carl Broege and H. Rap Brown.* Ellicott City, Md., 1973. 14 x 17
71. *Lawyers Holding a Bench Conference in the Trial of Sherman W. Dobson.* Baltimore, Md., November 28, 1973. 14 x 17
72. *Jury in the Dobson Trial.* Baltimore, Md., November 30, 1973. 14 x 17*
73. *Police Ballistics Expert Joseph Reitz Testifying in the Dobson Trial.* Baltimore, Md., December 3, 1973. 14 x 17
74. *John Connally at His Trial.* Washington, D.C., August 9, 1974. 14 x 17
75. *Prosecutor Turkiemer During the Connally Trial.* Washington, D.C., April 16, 1975. 14 x 17
76. *Sergeant Leonard Matlovich During His Trial.* Hampton, Virginia, September 19, 1975. 14 x 17
77. *Air Force Prosecutor Applegate Making Plea to Discharge Matlovich.* Hampton, Virginia, September 19, 1975. 18 x 24

Photographs by Deborah Mann.

