



Sandra Day O'Connor, born 26 Mar 1930

Born Duncan, Arizona

In 1981, President Ronald Reagan fulfilled a campaign promise to appoint the first woman to the U.S. Supreme Court by nominating Arizona lawyer and judge Sandra Day O'Connor to a seat on the bench. After announcing the nomination, Reagan wrote in his diary, "Already the flak is starting and from my own supporters. . . . I think that she'll make a good justice." O'Connor served from 1981 to her retirement in 2006 and left a reputation as a conscientious associate justice, one inclined toward narrowly based judgments rendered on a case-by-case basis, thereby avoiding setting sweeping precedents. A lifelong Republican, O'Connor came to the court after a career in the law and politics in both Arizona and California

This portrait, along with twenty-four others by an equal number of artists, was created on October 10, 2006, when O'Connor agreed to be the model for a longstanding informal painting group that meets weekly in New York City.

Jean Marcellino, born 1938

Oil on linen, 2006

National Portrait Gallery, Smithsonian Institution; gift of Jean Marcellino

NPG.2008.87

Stretcher: 50.8 x 40.6cm (20 x 16")



Frank O'Hara, 27 Jun 1926 - 25 Jul 1966

One of the most important poets of postwar America, Frank O'Hara was a leader in making American verse more intimate and personal. His style was direct and immediate, and his topics were generated from his day-to-day encounters with people and places. (O'Hara was a curator at the Museum of Modern Art and wrote poetry during his lunch hour.) His relaxed, humorous, and offhand style hid the deep seriousness with which he took his art and his subjects. His irony was instead a defensive mechanism, a tendency toward obliqueness that provided cover in a society that was threatening to gay men. O'Hara also kept much of his life hidden from his closest friends, while at the same time he allowed himself to become the subject of many of America's leading artists. The American realist Alice Neel captured O'Hara's distinctive profile, which she described as "a romantic falconlike profile with a bunch of lilacs."

Alice Neel, 28 Jan 1900 - 13 Oct 1984

Oil on canvas, 1960

National Portrait Gallery, Smithsonian Institution; gift of Hartley S. Neel

NPG.96.128

Other: 85.7 x 40.6 x 2.5cm (33 3/4 x 16 x 1")



Shaquille O'Neal, born 1972

Born Newark, New Jersey

Everything about Shaquille (the name means "Warrior of Peace") O'Neal, from his height (seven feet, one inch) and weight (a listed 325 pounds) to his basketball talent and infectious personality, is outsized. Picked first out of Louisiana State University in the 1992 NBA draft by the Orlando Magic, O'Neal has gone on to have one of the greatest careers by a big man in pro basketball history. After four productive years with Orlando (he was Rookie of the Year in 1999-2000), he was traded to the Los Angeles Lakers, where he won three NBA championships in a row; he later won another championship with the Miami Heat in 2004. "Shaq," as he is universally known, was league MVP in 2000, a fifteen-time All-Star, and voted one of the fifty greatest players of the NBA's first fifty years. O'Neal now plays with the Cleveland Cavaliers, after a stint with the Phoenix Suns (2008-9).

Rick Chapman, born 1966

Gelatin silver print, 2001 (printed 2002)

National Portrait Gallery, Smithsonian Institution; gift of Rick Chapman and ESPN
NPG.2003.16

Image: 25.8 x 25.7cm (10 3/16 x 10 1/8")

**Image restricted
Contact NPG
Development Office
(202) 633-8295
for assistance**

Eugene Gladstone O'Neill, 16 Oct 1888 - 27 Nov 1953

The son of renowned actor James O'Neill, playwright Eugene O'Neill helped revolutionize Broadway in the 1920s and 1930s by replacing the vogue for melodrama with a more modern and realistic theater. His work in these years—including Anna Christie (1920), The Emperor Jones (1920), Desire Under the Elms (1924), Mourning Becomes Electra (1929-31), and Ah, Wilderness! (1932)—brought a vernacular voice to drama and established O'Neill as America's leading playwright; his work was so well known that the Marx Brothers did a parody of O'Neill soliloquies in Animal Crackers (1930). O'Neill's plays were often lengthy, and written in a sparse style that broached powerful emotions and such dark themes as incest and retribution; Ah, Wilderness! was an exception, a comedy focusing on lighthearted nostalgia instead of Freudian angst. For his body of early work, O'Neill was awarded the Nobel Prize for Literature in 1936.

Carl Van Vechten, 1880 - 1964

Gelatin silver print, 1933

National Portrait Gallery, Smithsonian Institution
NPG.76.86

Sheet: 23.8 x 20cm (9 3/8 x 7 7/8")

'Adopt a Portrait' - Adoptable Portraits O-R



Samson Occom, 1723 - 14 Jul 1792

Born near New London, Connecticut

Born into the Mohegan tribe, Samson Occom became a convert to Christianity during the evangelical movement known as the Great Awakening. Often called the "pious Mohegan," Occom devoted his life to bringing the gospel to Native Americans in New England and New York. He was ordained a Presbyterian minister in 1759 and undertook various missionary activities in the years prior to the American Revolution. Particularly noteworthy was his 1765 trip to Great Britain, during which he delivered more than 300 sermons to raise money on behalf of a school for Native children run by his former mentor, Eleazar Wheelock. Wheelock ultimately used the money to help establish Dartmouth College in 1769. To Occom's disappointment, Dartmouth was organized as a school for white missionaries.

This mezzotint by the English engraver Jonathan Spilsbury is based on a lost painting by Mason Chamberlin created during Occom's visit to Great Britain.

Jonathan Spilsbury (c. 1737-1812), after Mason Chamberlin
Mezzotint, 1768
NPG.71.15

Author: Frank H. Goodyear

Jonathan Spilsbury, 1760 - 1807?
Copy after: Mason Chamberlin, 1727 - 1787
Mezzotint on paper, 1768
National Portrait Gallery, Smithsonian Institution
NPG.71.15
32.1cm x 25.3cm (12 5/8" x 9 15/16"), Image



Andrew Oliver, 28 Mar 1706 - 3 Mar 1774

Although Andrew Oliver, a Massachusetts colonial officeholder of nearly thirty years' standing, regarded the Stamp Act as a "public Misfortune," he agreed to accept the office of collector of stamps. After a mob swarmed over his garden, violated his house, and threatened his life, Oliver gave the impression that he would resign his post. When he did not, his effigy was hung from the Liberty Tree, the site of patriotic protest. While standing under the tree in the rain, Oliver was forced to swear that he would take no measures for enforcing an act "which is so grievous to the People."

John Singleton Copley, 3 Jul 1738 - 9 Sep 1815
Oil on copper, c. 1758
National Portrait Gallery, Smithsonian Institution;
Conserved with funds from the Smithsonian Women's Committee
Frame conserved with funds from the Smithsonian Women's Committee
NPG.78.218
Frame: 21 x 18.4 x 1.9cm (8 1/4 x 7 1/4 x 3/4")

Image restricted
Contact NPG
Development Office
(202) 633-8295
for assistance

J. Robert Oppenheimer, 22 Apr 1904 - 18 Feb 1967

As the Manhattan Project for developing an atomic weapon took shape in the months following America's entry into World War II, Robert Oppenheimer's prominence among physicists inevitably drew him into the effort. By late 1942, he was presiding over the project's laboratory at Los Alamos, New Mexico. Over the next three years, his skill in encouraging cooperative openness on a staff heavily peopled with arrogant geniuses and his own remarkable ability to absorb new data became crucial to the project's progress. But when success finally came, with the explosion of the world's first atomic bomb in the New Mexico desert on July 16, 1945, Oppenheimer's sense of triumph was mixed with sadness. All he could think of, he later recalled, was a passage from the Hindu poem "Bhagavad Gita": "I am become Death, the shatterer of Worlds."

Arnold A. Newman, 3 Mar 1918 - 6 Jun 2006
Gelatin silver print, 1948
National Portrait Gallery, Smithsonian Institution
NPG.91.89.4
Image: 32 x 25.7cm (12 5/8 x 10 1/8")



Robert Dale Owen, 9 Nov 1801 - 24 Jun 1877

Born Glasgow, Scotland

In 1825 reformer and social theorist Robert Dale Owen traveled to the United States to assist his father in establishing New Harmony—a cooperative, utopian community in Indiana. The New Harmony experiment proved to be short-lived, and Owen later allied himself with the "Free Enquirers," a liberal group that championed an early form of socialism. In 1842 Owen was elected to Congress, where one of his most important acts was to introduce the bill establishing the Smithsonian Institution. True to his egalitarian principles, Owen insisted that the Smithsonian take as its mission both the increase of knowledge and its popular dissemination.

Unidentified Artist
Sixth-plate daguerreotype, c. 1847
National Portrait Gallery, Smithsonian Institution; gift of Andrew Oliver
NPG.79.170
Plate: 8.3 x 6.9cm (3 1/4 x 2 11/16")

Image restricted
Contact NPG
Development Office
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for assistance

Nam June Paik, 1932 - 29 Jan 2006

Born Seoul, South Korea

Celebrated for his groundbreaking contributions to time-based art media, Nam June Paik was a pioneer in his recognition of television and video as artistic tools. The Korean-born artist studied music in Japan and Germany during the 1950s, becoming a key participant in the international fluxus movement, which stressed liberation from traditional artistic categories, with an emphasis on performance. Combining his interest in electronic art and musical composition, Paik collaborated with John Cage and developed a longstanding artistic partnership with the cellist Charlotte Moorman, who famously performed in a "TV bra" created by Paik. A deep sympathy with Zen Buddhism, shared by many artists of his generation and alluded to in this playful portrait by Abe Frajndlich, informed much of Paik's art, leading to projects such as Zen for Film (1962) and TV Buddha (1974). In 2009, the Smithsonian American Art Museum became the home for Paik's archives.

Abe Frajndlich, born 1946

Chromogenic print, 1989 (printed 2000)

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

NPG.2000.86

Image: 38.1 x 38.1cm (15 x 15")



Thomas Paine, 29 Jan 1737 - 8 Jun 1809

Before the Reign of Terror began in 1793, Laurent Dabos, an artist from Toulouse undertook (apparently for the purpose of engraving) small full-length portraits of twelve luminaries of the French Revolution-Thomas Paine the only non-Frenchman among them. The bust version here shows Paine about the time he reached France. Well known as the author of Common Sense and Rights of Man, he was greeted by cannon salutes and cries of "Vive Thomas Paine."

Outlawed in England, Paine was never able to return to his native land, but his portrait was carried there-possibly by a member of the radical Anglo contingent in Paris-and was discovered some years ago in Northumberland.

Laurent Dabos, 1761 - 1835

Oil on canvas, c. 1792

National Portrait Gallery, Smithsonian Institution

NPG.2008.5

Stretcher: 34 x 26cm (13 3/8 x 10 1/4")



This portrait adopted in honor of Raymond F. Daigle.

Arnold Daniel Palmer, born 10 Sep 1929

With his thrilling brand of "go for broke" play and his charismatic appeal, Arnold Palmer propelled professional golf to unprecedented heights of popularity in the 1960s. After capturing his first Masters trophy in 1958, Palmer went on to win three more Masters titles, a U.S. Open, and two British Opens over the next six years. Such a string of victories was impressive by any measure, but it was Palmer's amazing ability to surge from behind to overtake the leader in the final round of play that helped make him an overwhelming favorite with the public. At a time when televised coverage of the pro tour was in its infancy, Palmer succeeded in making golf an exciting spectator sport for home audiences as well as for the legions of fans known as "Arnie's Army" who turned out to follow their hero from tee to green.

Paul Callan Vincent Burns, 1910 - 1990

Oil on canvas, 1979

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

NPG.90.83

Stretcher: 101.6 x 81.3 x 2.5cm (40 x 32 x 1")

**Image restricted
Contact NPG
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(202) 633-8295
for assistance**

Joseph Papp, 22 Jun 1921 - Nov 1991

When Joe Papp originated the New York Shakespeare Festival in 1956, his intent was to cultivate an audience broader than the middle class mainstream who flooded Broadway theaters in the mid-1950s-to reach those "who might never have seen a play before and who were unable or unwilling to pay." By the 1960s, Papp had become a catalyst for alternative theater, most notably the 1967 "American tribal love-rock musical" Hair. The Shakespeare Festival produced the phenomenally successful musical A Chorus Line at Papp's Public Theater in 1975, but his repertory also included jazz workshops, chamber music, puppet shows, and a wide range of classic and contemporary theater. His commitment to multicultural entertainment helped to change the face of American theater from the 1960s onward.

Alice Neel, 28 Jan 1900 - 13 Oct 1984

Oil on canvas, 1964

National Portrait Gallery, Smithsonian Institution; partial gift of Richard Neel and Hartley Neel

NPG.94.87

Stretcher: 106 x 75.6 x 2.5cm (41 3/4 x 29 3/4 x 1")

'Adopt a Portrait' - Adoptable Portraits O-R



Rosa Parks, 4 Feb 1913 - 24 Oct 2005

Born Tuskegee, Alabama

With a courageous act of civil disobedience, Rosa Parks sparked a challenge to segregation that culminated in one of the seminal victories of the modern civil rights movement. On December 1, 1955, while traveling on a public bus in Montgomery, Alabama, the seamstress was arrested for refusing the driver's demand that she surrender her seat to a white male passenger. When Parks was convicted of violating local segregation laws, Montgomery's African American community launched a massive one-day boycott of the city's bus system. The boycott expanded with the help of Martin Luther King Jr. to last 382 days, ending only after the U.S. Supreme Court ruled bus segregation unconstitutional.

Marshall D. Rumbaugh, born 1948

Painted limewood, 1983

National Portrait Gallery, Smithsonian Institution

NPG.83.163

With Base: 99.1 x 96.5 x 30.5cm (39 x 38 x 12")



This portrait adopted by John Leopoldevitch Sirignano and Irina Anatolievna Sirignano.

George Smith Patton Jr., 11 Nov 1885 - 21 Dec 1945

Nicknamed "Old Blood and Guts," General George Patton Jr. had a penchant for harsh, bluntly spoken opinions that sometimes made him the object of controversy during World War II. There was, however, no debating his soldiering abilities. In the Allied drive against Axis armies in North Africa, his gift for instilling frontline discipline was critical in shaping unseasoned American soldiers into effective fighting units. His leadership proved crucial again in the invasion of Sicily, but his finest moment came during the massive German counteroffensive in northern Europe's Ardennes region in 1944-45. His part in repelling the Germans there placed beyond challenge his reputation as one of the most brilliant field commanders of the war. The inExhibition scription in the portrait's upper left corner was from Patton's declaration of May 9, 1945, telling his soldiers what an honor it had been to lead them.

Boleslaw Jan Czedekowski, 1885 - 1969

Oil on canvas, 1945

National Portrait Gallery, Smithsonian Institution; gift of Major General George S. Patton, U.S.A., Retired, and the Patton Family; Frame conserved with funds from the Smithsonian Women's Committee

NPG.99.5

Stretcher: 127 x 103.2cm (50 x 40 5/8")

'Adopt a Portrait' - Adoptable Portraits O-R



Thomas Paul, 1773 - 13 Apr 1831

A pioneer in the establishment of independent black churches, Thomas Paul was educated at the Free Will Baptist Church in Hollis, New Hampshire, and came to Boston as an itinerant preacher. In August 1805 he led the effort to found the African Baptist Church, and by the end of the year a meeting house (which stands today as the oldest surviving black church building in America) was completed on Beacon Hill. During the next twenty-five years, Paul exerted strong leadership over a growing congregation and won fame as he expanded his missionary work. Famed diarist Reverend William Bentley of Salem went to hear Paul speak and recorded: "He impressed the audience with a regard to his sincerity & many with a sense of his talents. His person is good."

Thomas Badger, 1792 - 1868
Oil on wood panel, c. 1825
National Portrait Gallery, Smithsonian Institution
NPG.70.45
Panel: 20.3 x 16.5cm (8 x 6 1/2")

**Image restricted
Contact NPG
Development Office
(202) 633-8295
for assistance**

This portrait adopted by Kathleen and Kevin Buchi, in honor of his mother Dorothy M. Buchi.

Linus Carl Pauling, 28 Feb 1901 - 19 Aug 1994

Born Portland, Oregon

The only recipient of two unshared Nobel Prizes—for chemistry and peace—Linus Pauling both advanced science and addressed its social implications. In the 1930s and 1940s, he applied quantum mechanics to chemistry, inspiring new discoveries about molecular structures and leading to his 1954 Nobel Prize. Pauling's resistance to atomic weapons fueled his publication of *No More War!* in 1958 and earned him a second Nobel in 1962. A year later the Nuclear Test-Ban Treaty was implemented.

Alice Neel's informal portrait depicts the scientist outside of the laboratory to indicate the breadth of his commitments. Pauling later explained, "I could have accomplished a lot more science from 1945 to 1965. I decided . . . I ought to get scientists working for world peace. . . . Scientists have an obligation to help fellow citizens make the right decisions."

Alice Neel, 28 Jan 1900 - 13 Oct 1984
Oil on canvas, 1969
National Portrait Gallery, Smithsonian Institution
NPG.85.73
Stretcher: 126.4 x 90.2 x 2.5cm (49 3/4 x 35 1/2 x 1")



Charles Willson Peale, 15 Apr 1741 - 22 Feb 1827

Born Queen Anne's County, Maryland

A creative and energetic force throughout the Revolutionary era and the early Republic, Charles Willson Peale moved to London in 1767 to study painting with Benjamin West. In 1769 he returned to Maryland, where he made portraits of landowners and their families before settling in Philadelphia in 1776. Peale, a militiaman and political figure, sided with radical factions during and after the Revolution, and painted portraits of national heroes in the fight for independence. His portrait gallery became a feature of his Philadelphia Museum-the nation's first significant museum of natural history-which opened to the public in 1786. His energy and abilities made him a sought-after painter of portraits of George Washington, a correspondent of Thomas Jefferson, and the leader of an expedition to exhume the skeleton of a mastodon. Members of his large family followed in his footsteps as artists, scientists, and museum entrepreneurs.

Charles Willson Peale, 15 Apr 1741 - 22 Feb 1827

Oil on canvas, c. 1791

National Portrait Gallery, Smithsonian Institution; Frame conserved with funds from the Smithsonian Women's Committee

NPG.89.205

Frame: 84.8 x 72.1 x 7.3cm (33 3/8 x 28 3/8 x 2 7/8")



John Joseph Pershing, 13 Sep 1860 - 15 Jul 1948

Shortly after the United States entered World War I in 1917, General John J. "Black Jack" Pershing (a nickname derived from his command of black troops in the Tenth Cavalry) took command of the American Expeditionary Forces going to Europe. His background and temperament fit with this country's emergence as a world power. Within little more than a year, he transported America's first massive twentieth-century army to the European front, where it contributed substantially to the German defeat in November 1918. Pershing deftly commanded the army and successfully held his soldiers separate from the French and British, who saw them as little more than replacements for their own massive casualties. Upon his return home, Pershing was designated "general of the armies"-a title that no one had held since Ulysses Grant.

Sir William Newenham Montague Orpen, 1878 - 1931

Oil on canvas, c. 1919

National Portrait Gallery, Smithsonian Institution; gift of the International Business Machines Corporation

NPG.68.12

Stretcher: 89.9 x 74.6 x 2.5cm (35 3/8 x 29 3/8 x 1")

'Adopt a Portrait' - Adoptable Portraits O-R



Wendell Phillips, 29 Nov 1811 - 2 Feb 1884

Wendell Phillips's fiery speeches galvanized the faithful and converted the wavering to the cause of erasing slavery from American society. A Boston lawyer, Phillips shot to attention as an orator with his fervent 1837 attack on the southern "slaveocracy" after a pro-slavery mob murdered crusading newspaperman Elijah Lovejoy. Phillips was a disciple of William Lloyd Garrison, and like his mentor he came to the radical position that slavery had so infected America that the Constitution itself was tainted. After the Civil War, Phillips continued as a social reformer and was one of the first leaders of the American labor movement.

Martin Milmore, 1844 - 1883

Foundry: Henry Bonnard Bronze Co.

Bronze, 1869

National Portrait Gallery, Smithsonian Institution

NPG.68.27

With Socle: 72.4 x 38.1 x 26.7cm (28 1/2 x 15 x 10 1/2")



George Edward Pickett, 25 Jan 1825 - 30 Jul 1875

A West Point graduate and veteran of the Mexican War, George Pickett led the courageous but disastrous charge that bears his name at Gettysburg, Pennsylvania, on July 3, 1863. Confederate General James Longstreet remembered how Pickett looked as he led his gallant charge, "his jaunty cap raked well over his right ear, and his long auburn locks nicely dressed, hanging almost to his shoulders. He seemed rather a holiday soldier than a general at the head of a column which was about to make one of the grandest and most desperate assaults recorded in the annals of war."

Studio: Arthur Bruce Hoheb, c. 1930 - c. 1997

Edward Virginius Valentine, 1838 - 1930

Bronze, 1978 cast after 1875 original

National Portrait Gallery, Smithsonian Institution

NPG.78.37

With Socle: 67.3 x 48.3 x 29.8cm (26 1/2 x 19 x 11 3/4")

Image restricted
Contact NPG
Development Office
(202) 633-8295
for assistance

Mary Pickford, 8 Apr 1892 - 29 May 1979

In the early twentieth century, Mary Pickford was the most famous woman in the world. Her screen popularity from such films as *Tess of the Storm Country* (1914) and *Rebecca of Sunnybrook Farm* (1917) made her "America's sweetheart," but she was also a shrewd businesswoman who cofounded United Artists (1919) and the Academy of Motion Picture Arts & Sciences (1927).

Born Gladys Smith in Toronto, she came to the United States with her family in 1901. She worked with Broadway impresario David Belasco—who changed her name to Mary Pickford—and also began appearing in movies. From 1913 to 1919, she was the leading female star of silent films.

Pickford led the Hollywood war effort during World War I, selling bonds and making such films as *Johanna Enlists* (1918). An honorary colonel, she exhorted departing troops: "Don't come back 'til you've taken the germ out of Germany!"

Sven Brasch, 1886 - 1970
Linocut poster, 1921
National Portrait Gallery, Smithsonian Institution
NPG.93.370
Image: 81 x 59.5cm (31 7/8 x 23 7/16")



This portrait adopted in honor of Pie Friendly.

Charles Cotesworth Pinckney, 25 Feb 1746 - 25 Aug 1825

Charles Cotesworth Pinckney posed for his portrait around 1773 in the red coat (traces of which remain) of the Charles Town colonial militia. By 1775, despite formative years spent in England, Pinckney was an enthusiastic rebel. He asked artist Henry Benbridge to repaint the uniform, showing him as a captain in the second South Carolina regiment raised to go against the British. Pinckney, a friend remarked, had "a passion for glory and Zeal for the cause of his country."

Military glory eluded Pinckney—he was fated to participate in a string of defeats, never in victory—but seven years of faithful service won him the rank of brigadier general at the close of the war. Pinckney made his mark not as a soldier, but as a framer of the Constitution, an envoy to revolutionary France, and a Federalist presidential candidate.

Henry Benbridge, 20 Oct 1743 - 25 Jan 1812
Oil on canvas, c. 1773
National Portrait Gallery, Smithsonian Institution; Frame conserved with funds from the Smithsonian Women's Committee
NPG.67.1
Stretcher: 76.7 x 64 x 3.8cm (30 3/16 x 25 3/16 x 1 1/2")

'Adopt a Portrait' - Adoptable Portraits O-R



Charles Cotesworth Pinckney, 25 Feb 1746 - 25 Aug 1825

Charles Cotesworth Pinckney, a leading political and military figure in South Carolina, was sought out by John Trumbull in 1791. Trumbull, who was traveling along the East Coast taking "heads" of those who had played a part in events of the American Revolution, had in mind-although he never carried it out-the 1779 siege of Savannah as the topic for one of his historical pieces. Pinckney had been in the thick of the disastrous assault, but had the satisfaction of seeing his well-disciplined regiment hold steady under fire. This portrait remained in his brother's family until presented to the National Portrait Gallery.

John Trumbull, 6 Jun 1756 - 10 Nov 1843

Oil on wood panel, 1791

National Portrait Gallery, Smithsonian Institution; gift of Elise Pinckney

NPG.2007.212

Frame: 15.9 x 14cm (6 1/4 x 5 1/2")



Thomas Pinckney, 1750 - 1828

Thomas Pinckney, the former governor of South Carolina, was about to become minister to England when John Trumbull made his portrait for use in a contemplated history painting. Prominent during the American Revolution, Major Pinckney was-along with his older brother Charles-a participant in the ill-fated attempt to recapture Savannah from the British. More significant was his later role as special envoy to Spain, where in 1795 he negotiated a popular treaty benefiting American commerce on the Mississippi River. This portrait remained with descendants until given to the National Portrait Gallery.

John Trumbull, 6 Jun 1756 - 10 Nov 1843

Oil on wood panel, 1791

National Portrait Gallery, Smithsonian Institution; gift of Elise Pinckney

NPG.2007.211

Sight: 8.6 x 7cm (3 3/8 x 2 3/4")

'Adopt a Portrait' - Adoptable Portraits O-R



Leontyne Price, born 10 Feb 1927

Soprano Leontyne Price trained at Juilliard and first scored a major success in 1952, appearing as Bess in a touring production of George Gershwin's *Porgy and Bess*. In 1955 she appeared in an NBC telecast of *Tosca* and was subsequently in high demand by opera houses in London, Vienna, and Milan. It was not until 1961 that she made her debut at the Metropolitan Opera-as Leonora in *Il Trovatore*-and she quickly became a Met favorite until her farewell performance there in 1985. Especially associated with the work of Verdi and Samuel Barber, Price sang the title role in *Cleopatra*-which Barber created for her-at the opening of the Met's new home at Lincoln Center. Price was also a tireless performer on the recital circuit and won fifteen Grammys for her recordings. She received a Kennedy Center Honors award in 1980.

Bradley Phillips, 1929 - 1991

Oil on canvas, 1963

National Portrait Gallery, Smithsonian Institution; gift of Ms. Sayre Sheldon

NPG.91.96

Stretcher: 127.6 x 92.1 x 3.8cm (50 1/4 x 36 1/4 x 1 1/2")



Ernie Pyle, 3 Aug 1900 - 18 Apr 1945

During World War II, John Steinbeck noted that there were two conflicts being reported in the press. The one getting the most attention was about grand strategy and generals, and the other was the war of the common soldier. No journalist told that latter story more poignantly than Ernie Pyle. His chronicling of the enlisted man's discomforts, terrors, and heroism touched civilians and G.I.s alike. By 1944, he was as much a war hero as any combat medal winner.

When Pyle died while covering the taking of the Pacific island Ie Shima, soldiers marked the spot with a sign declaring that they had "lost a buddy."

Jo Davidson, 30 Mar 1883 - 2 Jan 1952

Bronze, 1944

National Portrait Gallery, Smithsonian Institution; gift of Dr. Maury Leibovitz

NPG.77.317

With Base: 64.8 x 20.3 x 23.8cm (25 1/2 x 8 x 9 3/8")



John Randolph, 2 Jun 1773 - 24 May 1833

John Randolph, the eccentric congressman from Virginia (a seventh-generation descendant of Pocahontas), was the ultimate states'-rights man. "Asking a state to give up part of her sovereignty is like asking a lady to give up part of her chastity," he proclaimed.

Randolph's portrait shows him at a time when he stood in opposition to the Warhawks (as he dubbed them) from the South and West, who talked of taking Canada when "some of us were shuddering for safety at home" in fear of a slave insurrection. Randolph once remarked that the greatest orator he had ever heard was a woman. "She was a slave. She was a mother, and her rostrum was the auction block." But he added, "We must concern ourselves with what is, and slavery exists. We must preserve the rights of the States, as guaranteed by the Constitution."

John Wesley Jarvis, 1781 - 1840

Oil on wood, 1811

National Portrait Gallery, Smithsonian Institution; gift of Mrs. Gerard B. Lambert
NPG.70.46

Panel: 68.6 x 55.6 x 1.3cm (27 x 21 7/8 x 1/2")



Red Jacket, c. 1758 - 20 Jan 1830

Seneca chief Sagoyewatha, a swift runner for the British during the Revolution, was given the name Red Jacket from the scarlet coats he habitually wore. During the War of 1812 he cast his lot with the Americans, but after participating in several battles, including the Battle of Chippewa, he proposed that Indians fighting on both sides of the conflict withdraw from the war, and he went home.

Sagoyewatha's claim to celebrity was not as a warrior, but as an orator. An eloquent defender of Indian land claims and culture, he detested Christianity and white civilization. Nonetheless, in his many portraits he proudly wears the peace medal presented to him by President Washington in 1792 when he went to Philadelphia to assert Seneca claims and grievances.

Thomas Hicks, 18 Oct 1823 - 8 Oct 1890

Copy after: Robert Walter Weir, 1803 - 1889

Oil on canvas, 1868

National Portrait Gallery, Smithsonian Institution
NPG.2002.69

Stretcher: 81.3 x 55.9cm (32 x 22")



Henry Hobson Richardson, 1838 - 1886

Trained in Paris at the École des Beaux-Arts, Henry Hobson Richardson became America's leading architect in the late 1800s. He designed a wide range of structures, including churches, railroad stations, department stores, courthouses, libraries, and private homes. Best known today for Trinity Church in Boston, Massachusetts, Richardson fused the Romanesque style of medieval France with the picturesque style popular in England and the United States.

In this portrait, British artist Hubert von Herkomer found his sitter's girth, accentuated by the rounded pitcher in the background, an ideal metaphor for his character. During the sittings, Herkomer noted that Richardson was "as solid in his friendship as in his figure. Big-bodied, big-hearted, large-minded, full-brained, loving as he is pugnacious." An admirer of Herkomer's work, Richardson created plans for the artist's country house as payment for the likeness.

Hubert Von Herkomer, 1849 - 1914

Oil on canvas, 1886

National Portrait Gallery, Smithsonian Institution

NPG.2010.13

Stretcher: 113 x 142.9 x 3.8cm (44 1/2 x 56 1/4 x 1 1/2")



Jacob Riis, 3 May 1849 - 26 May 1914

Perhaps the poverty he endured as an immigrant led Jacob Riis to his life's work as a reformer. In 1877 he joined the staff of the New York Tribune as a police reporter and was drawn to stories involving the disadvantaged. Massive immigration from southern and eastern Europe had a profound effect on American cities such as New York, where poverty and squalor were endemic. Riis voiced his outrage over their misery in his masterpiece, *How the Other Half Lives* (1890). Setting the foundations for modern photojournalism, Riis used technical innovations to photograph the dark interiors of tenements. He formed a close friendship with Theodore Roosevelt, who, as police commissioner and later governor of the New York, worked with Riis to improve tenement conditions.

Unidentified Artist

Gelatin silver print, c. 1900

National Portrait Gallery, Smithsonian Institution; gift of Howard Greenberg

NPG.96.16

Image/Sheet: 24.5 x 14.2cm (9 5/8 x 5 9/16")



Calvin Edwin Ripken, Jr., born 1960

Born Havre de Grace, Maryland

Cal Ripken, one of the great baseball players of all time, played his entire career with the Baltimore Orioles-at the beginning and end of his career as a third baseman and for many years in between as a shortstop. Ripken is best known for his incredible "iron man" streak of 2,632 straight games (May 30, 1982-September 20, 1998), breaking Lou Gehrig's "unbreakable" record. Endurance aside, Ripken was also a hard-hitting infielder who ended his career with 431 home runs and 3,184 hits. He led the Orioles to a World Championship in 1983 and was a nineteen-time All-Star selection and two-time American League MVP. In 2007 he was elected to the Baseball Hall of Fame on the first ballot. Ripken, and the professionalism with which he conducted himself in breaking Gehrig's record, is generally considered to have "saved" baseball as the sport recovered from the disastrous strike season of 1994.

Rick Chapman, born 1966

Gelatin silver print, 2001 (printed 2002)

National Portrait Gallery, Smithsonian Institution; gift of Rick Chapman and ESPN
NPG.2003.18

Image: 25.7 x 25.7cm (10 1/8 x 10 1/8")



David Rittenhouse, 8 Apr 1732 - 26 Jun 1796

A clockmaker by trade and a self-taught mathematician and astronomer, David Rittenhouse was second only to Benjamin Franklin as the foremost man of science in eighteenth-century America. His surveying instruments were unsurpassed; his astronomical calculations were solicited by almanac publishers near and far; and his orrery (a mathematically precise model of the solar system) was touted as the greatest mechanical wonder of the new world, more complete than anything that could be obtained in Europe. Rittenhouse's name, said physician and patriot Dr. Benjamin Rush, "gave splendor to the American character."

Charles Willson Peale painted his friend (and collaborator in experiments to improve rifles during the Revolution) seated before a large reflecting telescope-perhaps the one bequeathed to him by Benjamin Franklin-pointing to a comet in orbit.

Charles Willson Peale, 15 Apr 1741 - 22 Feb 1827

Oil on canvas, 1796

National Portrait Gallery, Smithsonian Institution; bequest of Stanley P. Sax
NPG.98.73

Sight: 124.5 x 100.3 x 2.5cm (49 x 39 1/2 x 1")



Paul Robeson, 9 Apr 1898 - 23 Jan 1976

Paul Robeson's appearance as The Emperor Jones catapulted him to stardom in 1925, and his popularity soared with a 1930 Othello that ran for nearly three hundred performances. He is perhaps best known for his portrayal of Joe in both the stage and movie versions of Show Boat, singing "Ol' Man River." He stopped making films in 1942, explaining, "The industry is not prepared to permit me to portray the life or express the living interests, hopes, and aspirations of the struggling people from whom I come." Robeson's left-wing sentiments became a focal point of anti-Communism in the postwar era, and his American career largely came to an end. He lived abroad, returning to the United States for a farewell concert at Carnegie Hall in 1958; he lived his later years in seclusion in Philadelphia.

Betsy Graves Reyneau, 1888 - 1964

Oil on canvas, 1944

National Portrait Gallery, Smithsonian Institution; gift of the Harmon Foundation

NPG.67.86

Stretcher: 127.6 x 97.2 x 3.8cm (50 1/4 x 38 1/4 x 1 1/2")

**Image restricted
Contact NPG
Development Office
(202) 633-8295
for assistance**

This portrait adopted in honor of
Virginia O. Boochever.

Paul Robeson, 9 Apr 1898 - 23 Jan 1976

When Jacob Epstein completed this sculpture in 1928, Paul Robeson was enjoying huge success in London, both in the English production of Show Boat and in a series of triumphant concerts. Lionized by English society, he was experiencing an acceptance hardly imaginable by blacks in America: "Everyone wanted to know Paul and to be seen with him," said a fellow cast member, "especially some of our so-called society ladies." His wife wrote to a friend that they both were feeling "as though at last we are at the end of a long journey. Paul . . . is tickled to death and greatly relieved."

Jacob Epstein, 10 Nov 1880 - 19 Aug 1959

Bronze, 1928

National Portrait Gallery, Smithsonian Institution

NPG.75.18

With Base: 46.4 x 22.9 x 30.5cm (18 1/4 x 9 x 12")

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This portrait adopted by Jon and
Lillian Lovelace.

Jack Roosevelt "Jackie" Robinson, 31 Jan 1919 - 24 Oct 1972

Born Cairo, Georgia

As the first African American to play major league baseball, Jackie Robinson was a pioneer in professional sports. This 1947 photograph by Harry Warnecke pictures Robinson at Ebbets Field during his first season with the Brooklyn Dodgers. That year was both glorious and unnerving. While winning Rookie of the Year honors and helping the Dodgers to win the National League pennant, Robinson faced intense scrutiny. As he later recalled, "I had to fight hard against loneliness, abuse, and the knowledge that any mistake I made would be magnified because I was the only black man out there." A lifetime .311 hitter, Robinson led the Dodgers to six pennants and one World Series title during his ten-year career. After baseball, Robinson continued to champion the cause of civil rights, serving as the chairman of the NAACP Fight for Freedom Fund.

Harry Warnecke, 1900 - 1984

Color carbro print, 1947

National Portrait Gallery, Smithsonian Institution

NPG.97.219

Sheet: 32.4 x 25.7cm (12 3/4 x 10 1/8")



John Davison Rockefeller, Sr., 8 Jul 1839 - 23 May 1937

John D. Rockefeller once remarked, "The only question with wealth is, what do you do with it?" By 1913, Rockefeller, a founder of the Standard Oil Company, had amassed an estimated \$900 million, earned from an aggressive reorganization of the oil industry, which granted his company a virtual monopoly and him a tough reputation. An emblem of self-made success, the controversial tycoon rehabilitated his reputation in later years by supporting charitable causes such as medicine, education, and the Baptist Church. Paul Manship's bust reflects the transformation, depicting Rockefeller as a generous benefactor rather than a ruthless industrialist.

Paul Howard Manship, 24 Dec 1885 - 31 Jan 1966

Plaster, 1918

National Portrait Gallery, Smithsonian Institution; transfer from the Smithsonian American Art Museum; gift of the artist, 1965

NPG.70.32

Object: 54.6 x 48.3 x 27.9cm (21 1/2 x 19 x 11")

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RODGERS & HAMMERSTEIN

Richard Rodgers, 28 Jun 1902 - 30 Dec 1979

Oscar Hammerstein II, 12 Jul 1895 - 1960

In the 1940s, Rodgers and Hammerstein ushered in the Golden Age of the Broadway musical by creating Oklahoma! (1943), Carousel (1945), and South Pacific (1949). Richard Rodgers had previously teamed with Lorenz Hart on such hits as Pal Joey (1940), and Oscar Hammerstein had notably worked with Jerome Kern on Show Boat (1927), but the combination of composer Rodgers and lyricist Hammerstein in 1943 emerged as the most successful collaboration in American musical theater. Their key contribution was to fuse a play's dramatic action with music and dance, which they first did with their milestone production of Oklahoma! Their partnership, which continued until Hammerstein's death in 1960, produced thirty-four Tony Awards, fifteen Academy Awards, two Pulitzer Prizes, two Grammy Awards, and two Emmy Awards.

Charles J. Thill

Gelatin silver print, c. 1950

National Portrait Gallery, Smithsonian Institution; gift of Francis A. DiMauro

NPG.2007.303

Image/Sheet: 33.8 x 41.1cm (13 5/16 x 16 3/16")



Will Rogers, 4 Nov 1879 - 15 Aug 1935

Will Rogers, who was part Cherokee, once told a Boston audience, "My ancestors didn't come over on the Mayflower—they met the boat." He spent his youth in traveling circuses as a rope artist and roughrider, later adding jokes to his lariat tricks. Eventually he wound up on the vaudeville circuit, and by 1912 on Broadway, where he became a star of the Ziegfeld Follies. He also embarked on a motion picture and then a radio career that would establish him as America's homespun philosopher. When he died in an airplane crash in 1935, Rogers was arguably the nation's best-loved personality.

Jo Davidson, 30 Mar 1883 - 2 Jan 1952

Bronze; chocolate brown patina, cast after 1938 original

National Portrait Gallery, Smithsonian Institution

NPG.67.52

With Base (Base part of object): 47.6 x 59.7 x 39.1cm (18 3/4 x 23 1/2 x 15 3/8")



This portrait adopted by the Reinsch family.

Anna Eleanor Roosevelt, 11 Oct 1884 - 7 Nov 1962

When Franklin D. Roosevelt took the presidential oath in March 1933, his wife Eleanor entered the White House declaring that she was "just going to be plain, ordinary Mrs. Roosevelt. And that's all." The reality proved to be quite different, however, for Eleanor Roosevelt soon emerged as a vital player in her husband's administration. She took the lead on a number of social issues, but most important, she acted as her husband's conscience, urging him toward measures he might otherwise have avoided in the name of expedience. The activism that marked Eleanor Roosevelt's tenure as first lady did not end with her departure from the White House. As a delegate to the United Nations, she was instrumental in formulating the Universal Declaration of Human Rights and securing its ratification in 1948, thereafter earning the affectionate title "First Lady of the World."

Clara Sipprell, 1885 - 1975
Gelatin silver print, 1949
National Portrait Gallery, Smithsonian Institution
NPG.77.140
Sheet: 25 x 20.2cm (9 13/16 x 7 15/16")

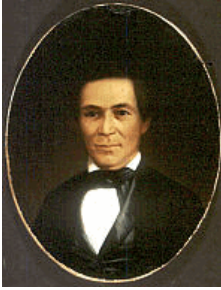
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Peter E. Rose, born 1942

Born Cincinnati, Ohio

During his twenty-six-year baseball career (1960-86), Pete Rose, known as "Charlie Hustle," distinguished himself with numerous records, including most career hits (4,256) and an extraordinary versatility in the field, where he played more positions than any other player in baseball history. "I learned at an early age how important it is to win," Rose recalls. Andy Warhol's 1985 screenprint commemorates Rose's shattering of Ty Cobb's longstanding record of career hits. Modeled on a baseball card, Warhol's portrait depicts the Cincinnati Reds' star, a switch-hitter, poised to fire one of his record-breaking hits; the circular Reds logo suggests the ball with which the bat will connect. However, the celebratory tone of this image would be marred in 1989, when Rose violated baseball's rules regarding player gambling. As a result, he was banished from baseball for life, and has never been elected to the Hall of Fame.

Andy Warhol, 6 Aug 1928 - 22 Feb 1987
Screenprint, 1985
National Portrait Gallery, Smithsonian Institution; acquired through the generosity of the Director's Circle
NPG.2002.72
Sheet: 99.9 x 80cm (39 5/16 x 31 1/2")



John B. Russwurm, 1799 - 1851

The son of an American merchant and a Jamaican slave, John B. Russwurm, one of the first blacks to earn a college degree, graduated from Bowdoin College in 1826. The following year, he became co-editor of Freedom's Journal, the first black newspaper published in the United States. "We wish to plead our own cause. Too long have others spoken for us," the editors proclaimed. "Our vices and our degradation are ever arrayed against us, but our virtues are passed by unnoticed."

Initially Russwurm opposed the project to colonize freed slaves in Africa, but in 1829, he announced he had become converted to the idea, and shortly emigrated to Monrovia as an agent of the American Colonization Society. In 1836 Russwurm became the first black governor of the Maryland area of Liberia.

Unidentified Artist

Oil on canvas, c. 1850

National Portrait Gallery, Smithsonian Institution; transfer from the Library of Congress

NPG.79.252

Stretcher: 20.6 x 16.2cm (8 1/8 x 6 3/8")

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This portrait adopted by Daniel and Rebecca Okrent.

George Herman "Babe" Ruth, 6 Feb 1895 - 17 Aug 1948

Signed by the Boston Red Sox in 1914, the muscular, six-foot two-inch, 150-pound Babe Ruth was a gifted pitcher who helped the Sox win championships, but in 1919 he shifted to the outfield to utilize his even more impressive skills as a fielder and batter. The next year, the Yankees paid the Sox \$125,000 for Ruth, an enormous sum for the time. In his first year as a Yankee, Ruth hit an astonishing fifty-four home runs, more than any team in the American League. In 1923-the first season played in Yankee Stadium ("The House That Ruth Built")-he had what he regarded as his best year and led the Yankees to their first of many World Series victories with three homers and a .368 batting average. Ruth's home-run records have been eclipsed, but many view him as the greatest ever to play the game.

Nickolas Muray, 15 Feb 1892 - 2 Nov 1965

Gelatin silver print, 1927 (printed 1978)

National Portrait Gallery, Smithsonian Institution

NPG.78.150

Image: 24.5 x 19.5cm (9 5/8 x 7 11/16")



John Rutledge, 1739 - 1800

Educated in the law at London's Inns of Court, John Rutledge of South Carolina had been on the national stage since the Stamp Act protests of 1765. Rutledge played a major role in the framing of the Constitution, but insisted that the Carolinas and Georgia would never be parties to a union that denied protection for their property in slaves.

Rutledge was appointed to succeed John Jay as chief justice of the United States, but his intemperate speech against the Jay Treaty with England, along with rumors of insanity, caused his rejection by the Senate.

John Trumbull, 6 Jun 1756 - 10 Nov 1843
Oil on mahogany panel, c. 1791
National Portrait Gallery, Smithsonian Institution
NPG.97.190
Sight: 8.6 x 7.6cm (3 3/8 x 3")

**Image restricted
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Nolan Ryan, born 31 Jan 1947

With a fastball that topped 100 miles per hour and an equally devastating curve, hurler Nolan Ryan bedeviled batters in both leagues over the course of twenty-seven years in the majors. Drafted by the Mets in 1965, Ryan helped the New York ball club to its first World Series championship in 1969, but was later traded to the California Angels after struggling with his control. The move agreed with Ryan. His earned run average dropped, his strikeout numbers soared, and he astonished the baseball world by pitching four no-hitters in three years (1973-75). Ryan went on to play nine seasons with the Houston Astros before rounding out his career with the Texas Rangers. By the time he retired in 1993, Ryan not only had a total of seven no-hitters to his credit but owned the all-time strikeout record with 5,714.

Ruth Munson, born 1941
Oil on canvas, 1994-1997
National Portrait Gallery, Smithsonian Institution; gift of Ruth Munson
NPG.97.35
Stretcher: 91.4 x 71.1 x 1.9cm (36 x 28 x 3/4")