



- 19) Rodney Winfield (1925-2017), *Portrait of a Visionary*, n.d., oil on board
- 37) Joseph Paul Vorst (1897-1947), *Mother and Child*, ca. 1940, oil on Masonite
- 38) Carl Waldeck (1866-1931), *Portrait of a Child*, n.d., oil on canvas
- 39) Wallace Herndon Smith (1901-1990), *Portrait of a Young Man*, n.d., oil on canvas
- 40) Joseph Paul Vorst (1897-1947), *The Oyster Fisherman*, n.d., oil on canvas
- 41) Joseph (Joe) Jones (1909-1963), *Scavenger*, 1937-39, lithograph
- 42) Robert E. Tindall (1913-1983), *Barge Worker*, 1939, watercolor on paper
- 57) (at column) Frederic S. Remington (1861-1909), *The Savage*, ca. 1910, bronze
- 58) (at column) Frederic S. Remington (1861-1909), *The Sergeant*, ca. 1905, bronze

### Artists as Subjects

Throughout the history of the portrait, artists have served as their own model when funds or circumstances prevented their hiring someone to pose for them. Artists' self-portraits quite naturally often show the studio as a background, since that would be reflected in the mirror the artist uses to compose the painting. These can give a fascinating glimpse into the artist's working life and methods. In other examples in this section, the portrait is not identified by the artist as a self-portrait, but the image is clearly that of the artist; an interesting example is item 44. Item 43 was identified by the artist's daughter as an early self portrait of her father, William Severson, from his art school days. In case three there are two examples of uniquely composed self-portraits, identified as such by the artists, that employ imagery beyond the human figure. In

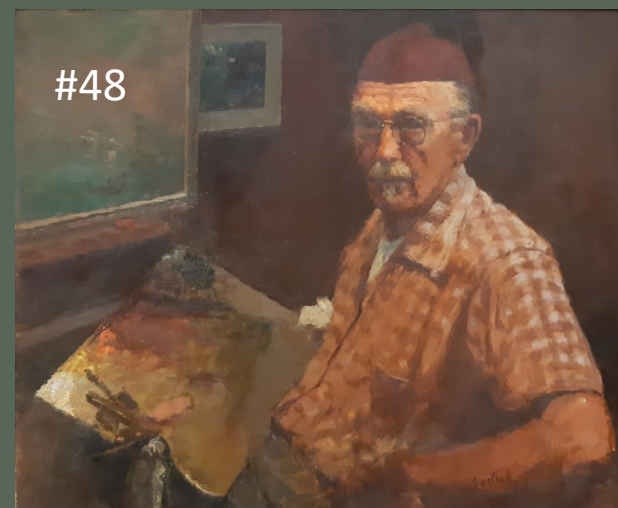
item 49 Michael Kabotie includes elements of architecture along with parts of his face, while in item 50 Stan Masters, whose childhood home was in a railroad station house, identifies so strongly with an abandoned locomotive that he titled the image "Self-portrait." This work is shown without a mat so the viewer can read the artist's notes in the margin.

- 43) William Conrad Severson (1925-1999), *Portrait Study (Self-Portrait)*, 1945, ink on paper
- 44) Joseph Meert (1905-1989), *Landscape with Figure (Self-Portrait)*, 1949, watercolor on paper
- 45) Wallace Herndon Smith (1901-1990), *The Creative Impulse (Self-Portrait)*, n.d., oil on canvas
- 46) Lorraine Nicholson Meredith (20th Century), *Portrait of James Godwin Scott*, ca. 1955, pastel on paper
- 47) Alvin Lewis (21st Century), *Artist in Studio*, 2017, oil on canvas en grisaille
- 48) Gustav Goetsch (1877-1969), *Self-Portrait*, 1960, oil on Masonite
- 49) Michael Kabotie (1942-2009), *Self-Portrait*, 1980, serigraph
- 50) Stan Masters (1922-2005), *Self-Portrait*, ca. 2000, watercolor on paper
- 51) J. Francis Westhoff, Columbia, Mo., Philip Cotton, 1950s, high school photograph of St. Louis architect Philip Cotton (1932-2009)
- 52) unknown artist, portrait photograph of Dr. Helen Nash and family, n.d.
- 53) Otto Sarony Co., New York, *Minnie Milne* (c. 1872 - 1932), ca. 1913, photograph
- 54) Emma Stebbins (1815-1882), engraved by Augustus Robin, *Portrait of Harriet Hosmer*, ca. 1860, engraving
- 55) American Art Union medallions, designed by Peter Paul Duggan (ca.1800-1861), and engraved by Charles Cushing Wright (1796-1854)

**Left:** Medallion of Washington Allston, portrait modeled by Peter Paul Duggan, 1847, bronze

**Center:** Medallion of Gilbert Stuart, portrait modeled by Salathiel Ellis (ca. 1803-1879), 1848, bronze

**Right:** Medallion of John Trumbull, portrait modeled by Robert Ball Hughes (1806-1868), 1849, bronze



### Additional Portraits on View at the Mercantile Library

#### Level 2

- ◆ Harriet Hosmer (1830-1908), *Beatrice Cenci*, 1856, marble

#### Level 1

#### Highlights: Westward Expansion Gallery

- ◆ Chester Harding (1792-1866), *William Clark as Governor of the Territory of Missouri*, ca. 1820, oil on canvas

#### Highlights: Faces & Places Gallery

- ◆ Carl Waldeck (1866-1931), *Portrait of Hugo Bartscher, MD*, 1908, oil on canvas in original 19th century shadow box
- ◆ Unknown artist, *Captain Dan Able and Mrs. Mollie Able*, ca. 1850, oil on canvas
- ◆ Joseph (Joe) Jones (1909-1963), *Self-Portrait; A Worker Again on WPA*, ca. 1935, oil on canvas
- ◆ Virginia Terpening (1917-2007), *Portrait of the Artist's Daughter*, ca. 1968, oil on panel
- ◆ Roland Burrow (b. 1981), *Rose*, 2017, oil on canvas

#### Portrait Gallery

- ◆ William E. Cogswell (1819-1903), *Portrait of Joseph Charless, Jr.*, 1859, oil on canvas
- ◆ Josef Francisco Xavier de Salazar y Mendoza (1750-1802), *Portrait of Auguste Chouteau*, after 1784, oil on canvas
- ◆ George Calder Eichbaum (1837-1919), *Dr. John Thompson Hodgen and Mrs. Elizabeth Delphine Mudd Hodgen*, 1861, oil on canvas



# Expressions



## Portraits from the Mercantile Library Collection

An Exhibition in the Meier Gallery at the St. Louis Mercantile Library

July 8, 2022—January 13, 2023

St. Louis Mercantile Library at UMSL

1 University Blvd | St. Louis, MO 63121  
(314) 516-7240 | [www.umsl.edu/mercantile](http://www.umsl.edu/mercantile)



# Expressions: Portraits from the Mercantile Library Collection

Portraits were the earliest works of art collected by the Mercantile Library, and this genre can now be found across many of our collections. This exhibition examines the concept of the portrait by displaying selections from the fine art, rare book, and political collections that served very different purposes at the time they were created. For example, political campaigns rely heavily on the portrait to identify the candidate and are a persuasive tool to recruit voters. Portraits of known subjects can also be persuasive - especially if the sitter wished to convey a certain image or message in the work - or they may simply be the artist's most readily available subject - a family member. When the sitter is unknown, the portrait may be symbolic or simply an appealing image that caught the artist's eye. Portraits of artists, whether created by themselves or by another artist, provide a unique insight into the lives of artists and the nature of their friendships. This exhibition is just a highlight of the portraits in the Mercantile collection, and you are invited to view additional examples on display on Level 1 and listed on the last page of this brochure.

## Case 1: Portraits & Politics

Where would political campaigns be without a portrait of the candidate? These ubiquitous images are essential for increasing public awareness and conveying the individual's best qualities. Flooding the market with the candidate's portrait was a common strategy, thus the images are found on everything from postcards to prints, bumper stickers to buttons, and everything in between. The selections in this case range in date from the 1840s through the 1970s, but the purpose is the same - use the portrait to sell the candidate.

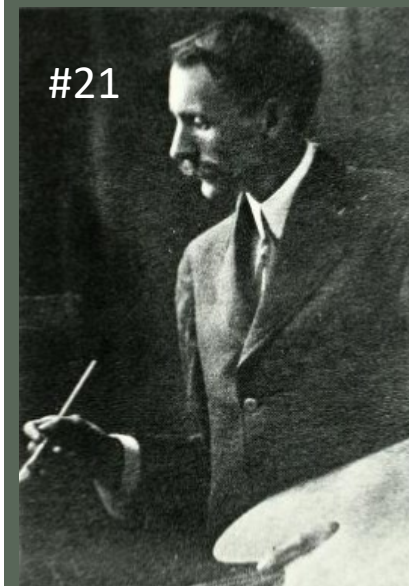


- 1) Ben Shahn (1898-1969), *Thomas E. Dewey as Herbert Hoover's Ventriloquist Doll*, a pro-Roosevelt postcard, 1944, produced for the CIO Political Action Committee
- 2) unknown artist, Jimmy Carter Re-Election Postcard, 1976, Carter-Mondale Re-Election Committee, Inc.
- 3) unknown artist, "I Like Ike, Eisenhower" button, 1952
- 4) Allan, "Back Up; You've Batted Twice" postcard, 1912
- 5) unknown artist, Electoral ticket featuring portrait of Andrew Jackson, 1840s, woodcut
- 6) unknown artist, Ulysses S. Grant and Schuyler Colfax Campaign pin with ferrotype portraits, 1868, pressed metal with attached ferrotype portraits
- 7) unknown artist, William McKinley - Garret Hobart Gold Bug Mechanical Campaign Pin, 1896, gold-toned pressed metal with attached photographs
- 8) unknown artist, "Gen. Benjamin Harrison, Republican Candidate for President, 1888", 1888, Cabinet Card photograph
- 9) Moffett Studio, Chicago, "William Howard Taft for President", 1908, photographic postcard
- 10) E. Weber & Co., Baltimore, "Young Men's National Whig Convention of Ratification" with portrait of Henry Clay, 1844, woven silk with lithograph
- 11) unknown artist, "Free Speech, Free Men, Free Territory" campaign ribbon with portrait of John C. Frémont (1813-1890), 1856, woven silk with lithograph
- 12) Thomas Stevens, Coventry, England (1828-1888), "Lieutenant General U. S. Grant", 1865, woven silk
- 13) unknown artist, "How Beautiful it is to Be With God" commemorative ribbon with portrait of abolitionist and reformer Frances Willard (1839-1898), 1898, woven silk with attached paper and photograph
- 14) unknown artist, "The New Deal" Franklin D. Roosevelt Mug, 1933, glazed ceramic
- 15) unknown artist, "Clean up with Ike", ca. 1952, bar of soap with applied portrait
- 16) unknown artist, George Washington-Zachary Taylor portrait flask, ca. 1848, mold-blown aqua colored glass
- 17) unknown artist, William McKinley (1843-1901) portrait paperweight, ca. 1896, glass and photograph
- 18) Arrow (New York City, N.Y.), John F. Kennedy and Rocking Chair Salt & Pepper Set, 1962, porcelain

## Case 2: The Photographic Portrait

The advent of photography in the late 1830s changed portraiture forever. As the photographic process became simpler and the images less expensive to produce, photographs were increasingly popular and available to individuals who could not afford the expense of an oil portrait. These examples show how photographs were

incorporated into books, how they documented a young boy returned from captivity, as well as four examples of the "hidden mother" technique of draping a mother in fabric so a baby could sit on her lap and be calm for the photograph while still creating an image of the baby alone.



#21

- 21) Takuma Kajiwara (1876-1960), Portrait of Frederick Oakes Sylvester in *The Great River: Poems and Pictures*, by Frederick Oakes Sylvester, 1911, published by the author
- 22) Rev. E. B. Hillard, *The Last Men of the Revolution: A Photograph of Each from Life*, 1864, N. A. & R. A. Moore, Publisher, photographically illustrated book
- 23) Elihu H. Shepard, *The Autobiography of Elihu*

*H. Shepard*, 1869, St. Louis: George Knapp & Co., photographically illustrated book

- 24) G. & A. Moses' Art Gallery Quincy, Ill., *Geo. Henry Sylvester, Just Returned from Indian Captivity*, 1869, photograph
- 25) Unknown photographer, unframed tintype, n.d.
- 26) Tower Studio, 2105 E Grand Ave., St. Louis, baby in christening gown with hidden mother, ca. 1909
- 27) Ludwig F. Hammer, 1534 S. Broadway, St. Louis, baby in white dress with hidden mother, 1890-94, Cabinet Card photograph
- 28) Ludwig F. Hammer, 1534 S. Broadway, St. Louis, baby in white dress with hidden mother, 1890-94, Cabinet Card photograph

## The Known Subject

Commissioned portraits - those paid for or arranged by the sitter - can be thought of as the result of a complex collaboration between the artist and the subject. The person being depicted typically has a self-image in mind that they wish to convey through this work of art, and they rely on the artist's skill in handling the materials and their knowledge of artistic and cultural conventions that should be observed in order to convey the desired message. The Joseph Pulitzer portrait, #30, is a good example of this as is the portrait of Governor Clark on display on Level 1. In other cases, the subject is someone the artist knows and identifies, but they may have simply been a willing model who is unconcerned with the outcome of the painting. This is often the role of an artist's friends and family, as seen in items 35 and 36, both depicting artists' children.

- 29) George Catlin (1796-1892), printed by Émile Signol (1804-1892), *C. H. C. Melody et les Indiens Ioways*, 1845, lithograph on chine collé



#30



#36

- See also item 20 in case 2: George Catlin (1796-1892), *Adventures of the Ojibbeway and Ioway Indians in England, France, and Belgium: being notes of eight years' travels and residence in Europe with his North American Indian collection*, 1844, London: published by the author
- 30) Leopold Horowitz (1838-1917), *Portrait of Joseph Pulitzer*, 1902, oil on canvas
  - 31) Gustav Goetsch (1877-1969), *Weller*, 1916, conté and pencil on paper
  - 32) Lewis Rubenstein (1908-2003), *Tommy Jacobs*, 1937, pen and ink on paper
  - 33) George Caleb Bingham (1811-1879), *John Howard Payne*, ca. 1840, watercolor on paper
  - 34) Thomas Hart Benton, (1889-1975), *The Hymn Singer / The Minstrel (Burl Ives)*, 1950, lithograph
  - 35) Harry Mathes (1882-1969), *Reggie*, 1928-29, oil on board
  - 36) Eloise Long Wells (1875-1953), *Boy Reading*, ca. 1920, oil on board
  - 56) (at the third column) Jaye Gregory (1951-2016), *Sara Catherine*, ca. 2015, bronze
  - 59) (on the second column) Siegfried Reinhardt (1925-1984), *Portrait of Oscar Soloman from Life*, ca. 1940, pencil and white conté on paper
  - 60) (at the first column) John Ward Dunsmore (1856-1945), *Portrait of Mrs. T.L.A. Greve*, 1896, oil on paper with gouache and pastel highlights

## The Unknown Subject

In this section, the sitters are not identified by the artist, and in these cases the resulting portrait can take on a broader role of representing a social issue, the plight of a particular group, or other symbolic meaning. Item 19 is clearly symbolic, as revealed by its title, *Portrait of a Visionary*. Joseph Vorst's *Mother and Child*, item 37, presents a stark contrast to the smiling, healthy children depicted by their artistic parents in the previous section and is representative of social issues of the time. In items 40, 41, and 42, the artist has not shown the sitter's face, which is a noticeable change from the other works in the exhibition. This heightens the sitters' anonymity and makes the subjects more of a representation of a group than an individual portrait, which is reinforced by the artwork titles.