

## Exhibition Objects

### Twelve Years That Shook and Shaped Washington: 1963–1975

#### **AR-03B Pen Used by LBJ to Sign Landmark Legislation**

##### **Pen Used by LBJ to Sign Landmark Legislation**

This is one of the pens used by President Lyndon Baines Johnson on August 6, 1965, in signing the Voting Rights Act of 1965.

*Ethel L. Payne Collection, Anacostia Community Museum, Smithsonian Institution*

#### **AR-60 Album cover of *Chocolate City* by Parliament**

##### ***Chocolate City, Parliament, 1975***

In this album the funk band Parliament celebrates Washington's African American population, which became the city's majority in the early 1960s.

*Anacostia Community Museum, Smithsonian Institution*

#### **Model of a Portion of Southwest Washington, DC**

This model represents a portion of the Southwest quadrant of the city as it was constructed in 1919 and as it existed in 2014. The base map is Baist's Real Estate Atlas of Surveys of Washington, District of Columbia, 1919. The three dimensional model was constructed using mapping information from cadapp.com.

The model shows many changes including roads, housing, and the waterfront, as well as community assets that remain, such as schools and churches.

*The model was designed and fabricated for the exhibition by Davide Prete, Director of the Fabrication Lab, Catholic University of America, School of Architecture and Planning with his students Andrew Blackmore, Chris Bruno, Gibson Davis, Phooko Phooko, and Elizabeth Reinckens.*

#### **AR-4: Poster: *White Man's Road through Black Man's Home***

##### ***White Man's Road through Black Man's Home***

In the mid-1960s, neighborhood groups established the emergency Committee on the Transportation Crisis, an organization to coordinate efforts to prevent the construction of freeways threatening several neighborhoods.

*Washingtoniana Collection, DC Public Library*

#### **AR-25 Woman's Dress, early 1970s**

##### **Woman's Dress, Early 1960s**

*Courtesy Joanna Banks*

#### **AR-26 Woman's Dress, late 1960s**

##### **Woman's Skirt and Cowl, 1973**

*Courtesy Pearlina Waldrop*

#### **AR-27 Dress or Shirt**

##### **1970 Howard University T-Shirt**

*Courtesy Constance M. Scott*

### **1970s Woman's Pants**

*Courtesy Brenda Carroll*

### **AR-34C Dashiki**

#### **1970s Era Dashiki**

*Courtesy Derek A. Hall (Daku)*

### **AR-34A Dashiki, 1970**

#### **Dashiki Advertisement, March 1970**

*Ebony Magazine, Anacostia Community Museum, Smithsonian Institution*

### **AR-34B The Afro, 1970**

#### **Afro Hairstyles Advertisement, March 1970**

*Ebony Magazine, Anacostia Community Museum, Smithsonian Institution*

### **AR-20 Pan-African Theme painting**

#### **Untitled, Larry Erskine Thomas, 1967**

Larry Erskine Thomas, an early senior staff member of the Anacostia Community Museum, made this painting with a Pan-African theme. Modern Pan-Africanism came into prominence in the United States during the 1960s as a melding of black consciousness with the revolutionary perspective of the independence movements that swept European colonial governments out of Africa.

*Anacostia Community Museum, Smithsonian Institution*

### **AR-35 Ebony Magazine article "Welfare Rights Champion," 1970**

#### **"Welfare Rights Champion," April 1970**

As explained in this article from *Ebony* magazine, former college professor George Wiley led a battle for the poor against the "relief bureaucracy." Based in DC, in 1967 he established the National Welfare Rights Organization, which organized welfare recipients, mostly women with children, to demand their rights in DC and across the nation.

*Ebony Magazine, Anacostia Community Museum, Smithsonian Institution*

### **AR- Scrapbook**

#### **Scrapbook Made by Lottie Washington**

*Gift of Lottie Washington*

*Anacostia Community Museum Archives, Smithsonian Institution*

### **AR-07 Handbill for Pre-Holiday Bazaar, Anacostia Jr. Business project of Washington Technical Institute, early 1970s**

#### **Pre-Holiday Bazaar, Anacostia Junior Business Project of Washington Technical Institute, Early 1970s**

This poster announces an event offered by Washington Technical Institute at the Anacostia Neighborhood Museum, on Martin Luther King Jr. Boulevard.

*Anacostia Community Museum Archives, Smithsonian Institution*

Course Catalogue Antioch Law School  
*University of the District of Columbia*

Yearbooks Federal City College and Washington Technical Institute  
*University of the District of Columbia*

**Gay Blade Newspaper Dispenser**

**Courtesy Gay Blade**

**AR-10 Poster of Exhibit by DC Art Association, 1973**

**Exhibition Poster by DC Art Association, 1973**

This exhibition at the Anacostia Neighborhood Museum featured works by some 40 members of the DC Art Association, most of them art teachers in the public schools.

*Anacostia Community Museum*

*Smithsonian Institution*

**AR-21A Painting: Uhuru, Nelson Stevens**

**Uhuru, Nelson Stevens, 1971**

*Gift of Nelson Stevens*

*Anacostia Community Museum*

*Smithsonian Institution*

**AR-12 Painting, Muse I by Sam Gilliam**

**Muse I by Sam Gilliam**

Sam Gilliam became a leading artist of the Washington Colorist School. His innovative works on canvas were sometimes not stretched, but instead draped or displayed in other ways.

*Anacostia Community Museum*

*Smithsonian Institution*

**Wall Quote**

*The use of color in my paintings is of paramount importance to me. Through color I have sought to concentrate on beauty and happiness, rather than on man's inhumanity to man. - Alma Thomas*

**PH-32F Photograph of Alma Thomas**

**Photograph of Alma Thomas**

*Photo: Ida Jervis*

*Anacostia Community Museum*

*Smithsonian Institution*

**AR-15 Tools of the Artist**

**Tools of the Artist**

These brushes, palettes, and other items belonged to Alma Thomas.

*Anacostia Community Museum*

*Smithsonian Institution*

### **AR-16 Painting “Dark Star” by Howard Mehring**

#### ***Dark Star* by Howard Mehring**

A member of the Washington Colorist School, Howard Mehring’s work was influenced by that of Helen Frankenthaler, an abstract expressionist painter.

*Anacostia Community Museum*

*Smithsonian Institution*

### **AR-18 Painting “Out of the Blue” by Howard Mehring**

#### ***Out of the Blue* by Howard Mehring**

Mehring exhibited often in DC, with a solo show in New York City and exhibitions at the Guggenheim, Whitney, and Jewish Museum. He stopped painting in 1968–69 and did only drawings from then on.

*Anacostia Community Museum*

*Smithsonian Institution*

### **AR-21 Watercolor “Portrait of Young Black Woman” by Sylvia Jackson, 1974**

#### **Portrait of Young Black Woman by Sylvia Jackson, 1974**

*Anacostia Community Museum*

*Smithsonian Institution*

### **AR- Record Album, Roberta Flack, Quiet Fire**

#### **Roberta Flack, *Quiet Fire*, 1971**

Roberta Flack’s 1971 album, *Quiet Fire*, launched her into the national spotlight.

### **AR- Record Album, Chuck Brown and the Soul Searchers**

#### **Chuck Brown and the Soul Searchers Album**

*Anacostia Community Museum, Smithsonian Institution*

### **AR-24 Chuck Brown’s Guitar**

#### **Chuck Brown’s Guitar**

*Anacostia Community Museum, Smithsonian Institution*

### **AR-22 Record Jacket, 1969**

#### **Lloyd McNeil Record Jacket, 1969**

A Washington native, and the first student to receive the MFA degree from Howard University, Lloyd McNeil made his name as a DC artist and jazz musician before beginning a distinguished career on the faculty of Rutgers University in New Jersey. This recording of the Washington Suite was composed by McNeil for the Capital Ballet Company.

*Anacostia Community Museum, Smithsonian Institution*

### **AR- Matchbook from Blues Alley**

#### **Matchbook from Blues Alley**

*Anacostia Community Museum, Smithsonian Institution*

**AR- Album Cover, Ramsey Lewis at Bohemian Caverns, 1965**

**Album Ramsey Lewis at Bohemian Caverns, 1965**

Jazz great Ramsey Lewis recorded his popular album, *The In Crowd*, at Bohemian Caverns.  
*Anacostia Community Museum, Smithsonian Institution*

**AR- Playlist of WOOK**

**WOOK Playlist, April 5, 1971**

WOOK was one of the first U.S. radio stations to service African American audiences. It featured rhythm 'n' blues and soul.

*Anacostia Community Museum, Smithsonian Institution*

**AR-42 Poor People's Campaign Brochure**

**Poor People's Brochure**

*John Kinard Collection, Anacostia Community Museum, Smithsonian Institutions*

**Lobby Display of Lou Stovall Silkscreen Art**

**Panel Text**

**Lou Stovall**

1. *32nd Corcoran Biennial, 1971*  
Lou Stovall and Walter Hopps  
Silkscreen printed by Lou Stovall  
*Courtesy Lou Stovall*
2. *Aldridge Theatre, The Prodigal Son, 1970*  
Lou Stovall  
Silkscreen printed by Lou Stovall  
*Courtesy Lou Stovall*
3. *The Workshop, 1970*  
Lloyd McNeill and Lou Stovall  
Silkscreen printed by Lou Stovall  
Artist Lloyd McNeill with lettering and design by Lou Stovall  
*Courtesy Lou Stovall*
4. *Bikes Have Equal Rights, 1971*  
Lou Stovall  
Silkscreen printed by Lou Stovall  
*Courtesy Lou Stovall*
5. *Mobilize Against Repression, 1970*  
Lou Stovall  
Silkscreen printed by Lou Stovall  
*Courtesy Lou Stovall*

6. *Peace Corps*, 1970  
Lou Stovall  
Silkscreen printed by Lou Stovall  
*Courtesy Lou Stovall*
7. *Peace, Dag Hammarskjold College*, 1970  
Lloyd McNeill and Lou Stovall  
Silkscreen printed by Lou Stovall  
Artist Lloyd McNeill with lettering and design by Lou Stovall  
*Courtesy Lou Stovall*
8. *Now Love*, 1970  
Lloyd McNeill and Lou Stovall  
Silkscreen printed by Lou Stovall  
Artist Lloyd McNeill with lettering and design by Lou Stovall  
*Courtesy Lou Stovall*
9. *Now Love*, 1970  
Lou Stovall  
Silkscreen printed by Lou Stovall  
*Courtesy Lou Stovall*
10. *Our Brother's Keeper*, 1969  
Patricia Benson and Lou Stovall  
Silkscreen printed by Lou Stovall  
*Courtesy Lou Stovall*
11. *The Who*, 1969  
Lou Stovall  
Silkscreen printed by Lou Stovall  
*Courtesy Lou Stovall*
12. *Towards a Black University Conference*, 1968  
Lloyd McNeill and Lou Stovall  
Silkscreen printed by Lou Stovall  
Artist Lloyd McNeill with lettering and design by Lou Stovall  
*Courtesy Lou Stovall*
13. *Feed Kids*, 1969-1970  
Lloyd McNeill and Lou Stovall  
Silkscreen printed by Lou Stovall  
Artist Lloyd McNeill with lettering and design by Lou Stovall  
*Courtesy Lou Stovall*