

Educator Resource: Bisa Butler's *The Safety Patrol*



Bisa Butler (American, born 1973)

The Safety Patrol, 2018

Cotton, wool, and chiffon; appliquéd and quilted

83 × 90 in. (210.8 × 229 c)

Cavigga Family Trust Fund

INFORMATION FOR EDUCATORS

This resource is designed to guide K–12 educators as they integrate artwork into their curriculums to activate students' critical and creative thinking skills. It focuses on a work from the museum's global collection, Bisa Butler's *The Safety Patrol* (2018), and provides modular activities and an essay designed to engage students in exploring the artwork, its cultural and historic context, and the artist's influences and process. Students are encouraged to find connections between this work and their own lives and experiences, deepening their sense of self and encouraging them to connect with others and engage more fully with a complex world.

Key Words

AfriCOBRA; African diaspora, Black Power movement; cultural identity; portraiture; point of view; bias; quilting; media literacy; globalism

Please note that all words bolded in the text of this resource are defined in a glossary at the end.

Suggested Age Range

This content is adaptable for use by students grades 4–12. Notes on the age range of specific activities and suggestions for adapting the content for a range of learners are included throughout the document.

Essential Question

- How can the lived experience and cultural heritage of an artist influence the development of their work?
- How do choices made by an artist affect how we perceive the subject of a portrait?
- How can works of art expand our understanding of the past and the present?
- How can point of view and bias impact what information is accessible and how and what history is recorded?

INFORMATION FOR EDUCATORS

How to Use This Resource

This resource includes three types of activities that can be facilitated by the teacher or assigned to older students to complete independently. All activities are framed by the essential question/s of the resource and support student voice and multimodal learning. The activities are modular and can be used on their own or in combination. When implementing two or more activities together, we recommend grounding students learning with the **Look** activities.

- **Look** activities promote sustained observation, active listening, and curiosity.
- **Explore** activities provide opportunities for students to consider further contextual information, including diverse perspectives, and to challenge their assumptions.
- **Respond** activities engage students in creative expression, self-reflection, and the synthesis of ideas.

As you prepare to explore Butler’s work with your students, read the essay on the work provided and become familiar with the ideas and prompts in the activities. Hold off on providing your students any information about the work of art until they have had ample time to examine and discuss the work so that they remain open to many possible interpretations.

For additional approaches to engaging students in observation and meaning-making with works of art, consult the Art Institute of Chicago’s *Tips for Discussing Works of Art* or use the *Making Observations and Questions* activity.

Learning Standards

Common Core Literacy Standards

- Key Ideas and Details
CCSS.ELA-LITERACY.CCRA.R.1
 - Read closely to determine what the text says explicitly and to make logical inferences from it. Cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
 - Research to Build and Present Knowledge
- CCSS.ELA-LITERACY.CCRA.W.7
 - Draw information from literary or informational texts to support analysis, reflection, and research.

National Core Arts Standards:

- Visual Arts: Responding, Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Visual imagery influences understanding of and responses to the world
- Conceiving and developing new artistic ideas and work.
 - Anchor Standard #1. Generate and conceptualize artistic ideas and work.
 - Anchor Standard #2. Organize and develop artistic ideas and work.
 - Anchor Standard #3. Refine and complete artistic work.

NCSS Social Science Standards

- D2.His.6.6-8. Analyze how people’s perspectives influenced what information is available in the historical sources they created.



Look

Bisa Butler says, “In my work I am telling the story—this African American side—of the American life. History is the story of men and women, but the **narrative** is controlled by who holds the pen.”

Spend a few minutes looking carefully at the work. Note at least five observations. Where does your eye go first? Where does it go next?

Why?

- What do you think is happening in this image? Describe.
- What are the moods or feelings that are expressed? How?
- How do you think this work was made? How can you tell?
 - If you could run your hand across this work, how might it feel?
- Do you have an idea of when or where this scene is? Why?

Can you make any connections between this work and your own life and experiences?

The title of this work is *The Safety Patrol*, and it was made by artist Bisa Butler in 2018.

- Does this information add to or change what you notice? Describe.

Like authors of written text, artists have a **point of view**—their work is influenced by factors including their education, culture, and lived experiences. As Butler says, someone always “holds the pen.”

- What can you tell about how Bisa Butler feels about her **subjects**? How?
- What do you think she wants to express or communicate through this work? Why?
- What do you wonder about this work or the artist?

Learn More about the Work

Read the [essay](#) on Butler and her work provided later in this resource.

- Look at the work again. What more do you see? How have your thoughts on this work and on Bisa Butler’s goals and intentions changed or grown?

Extension: Select a character in the work who pulls your attention. Use your imagination and details within the work to write from the **point of view** of that person. Where are they coming from? Where are they going? What might they see, hear, and feel in this moment?

Adapting this content for a range of abilities: *The guided looking in this section is an essential foundation for students of all ages and levels who engage this work. To adapt this section for a wider range of learners, teachers can pare the questions down to those that are most essential and accessible to their students and present basic information about the work and the artist rather than asking students to read the essay themselves.*

Explore through Comparison



Nelson Stevens
Towards Identity, 1970
Gift of Dr. James and Jetta Jones

Musical Connections

Butler and her husband, John, a longtime DJ, created a [playlist](#) of music—blues, classic soul, hip hop, and rap—pairing her individual works with songs. Butler pairs *The Safety Patrol* with the song “[Wake Up Everybody](#)” (1975) by Harold Melvin and the Blue Notes (featuring Teddy Pendergrass).

Make notes as you listen to this song.

- What words and phrases catch your attention?
- Does this song evoke images in your imagination? If so, what do you see?
- What is the mood or what feelings do you get from this song? How is that expressed?
- What connections can you find between this song and *The Safety Patrol*?
- If you were to pair a song with your life at this moment, what song would you choose? Why?

Write about or discuss your observations and choices with a classmate, friend, or family member.

Butler also pairs Art Institute collection works by artists who were influential to her with music. Look at these works of art, listen to these songs, and find more connections:

- Nelson Stevens, *Towards Identity* (1970)
Erica Badu, “*Didn’t Cha Know*” (2000)
- Barbara Jones-Hagu, *Unite AfriCOBRA* (1971)
Mos Def, “*Umi Says*” (1999)
- Gordon Parks, *Malcolm X at Rally, Chicago Illinois* (From the series *Chicago Muslim Stories*, 1963)
Public Enemy, “*Fight the Power*” (2020 remix)



Charles “Teenie” Harris, 1947

A Photographic Source

Bisa Butler based *The Safety Patrol* on an image made by photographer Charles “Teenie” Harris in 1947 for *The Pittsburgh Courier*, one of the most prominent Black newspapers in 20th-century America. Between 1935–75, Harris created over 70,000 intimate and detailed images both for the *Courier* and in his practice as a studio photographer. His work documents aspects of everyday life within Pittsburgh's Black communities and families, as well as local heroes, the domestic war effort, and the Civil Rights movement. Positive and complex **portrayals** of Black people were rare in widely circulating publications of this era, which had

predominantly white writers and editors and showed their **bias** by focusing on white Americans and by often presenting negative or **stereotypical** images of African Americans. Bias is to prefer one person or thing over another because of factors such as race, gender, age, sexual orientation or ability.

Harris titled this work: *Boy school crossing guard holding back group of children, including: Donald Christmas, Joann Collins, Elaine Robinson, Kenneth Holiday, Curtis Andrews, Beverly Myers, and Marlene Brown, on corner of Kirkpatrick and Reed Streets with A. Leo Weil School on left in background, Hill District*

Compare Butler's *The Safety Patrol* to Harris's [original photograph](#):

- What elements remain the same or similar between what we see in Harris's and Butler's works? What is different?
- How does each artist **portray** their subjects?
- What do you notice about the title that each artist chose?
- What do you think each artist hoped to communicate or achieve in their work?
- What do you wonder? If you could ask one of these artists or their subjects a question, what would you ask?

Extension: Dig Deeper into Primary Sources

Works of art are special kinds of sources. They invite us to use all our senses to explore them, expanding our understanding of the past and creating new questions for us to investigate. A **primary source** is a first-hand account of a topic or event such as a newspaper article or personal journal. One source on its own can give us useful evidence but reflects just one point of view and may not tell us all we need to know about a topic or situation. When possible, explore multiple sources and perspectives with an open mind, asking questions and **synthesizing** what you learn from each source.

What was happening in 1947?

In 1947, the same year that Charles "Teenie" Harris made the photograph that informed Butler's *The Safety Patrol*, the baseball player Jackie Robinson signed with the Brooklyn Dodgers and became the first African American to play major league baseball, effectively breaking the color barrier and ending racial segregation in the major leagues. This was a major event in sports and also in the history of civil rights in America.

Read and compare the newspaper articles listed below, and printed at the back of this resource, written in the first few weeks that Robinson played for the Dodgers in 1947. Consider these questions, which can be helpful in reviewing any source.

Read and compare the [newspaper articles about Jackie Robinson](#) printed at the back of this resource, which was written in the first few weeks that Robinson played for the Dodgers in 1947. Consider these questions, which can be helpful in reviewing any source.

- What words, phrases, or details stand out to you? Why?
- What do you think the author or artist wished to communicate through this work? Why?
- Can you tell the author's/artist's perspective or point of view on this subject?
- What are you not seeing here? What might have been left out?
- What are your main takeaways from this source?
- What do you wonder? What questions do you have?

The Sporting News was a sports publication that became known as “the bible of baseball.” *The Pittsburgh Courier*, which employed Harris as a photographer, was an African American weekly newspaper that focused on the everyday lives of Black Americans and often reported on violations of civil rights.

- Does this information add to or change your thoughts on this writing? If so, how?

Where do you or your family get your news? Can you think of examples of a noticeable **point of view** or **bias** in news sources of today? Look for and share examples with your classmates. How does the point of view or bias show?

Adapting this lesson for a range of learners: *This activity is best suited for students grade 8 and up. To adapt this content for a wider range of students, teachers could pull specific lines of text from each source, read them aloud for students to consider, and point to words and phrases that might indicate bias or point of view.*

Respond

Author the Culture of Your Time

Butler says: “I see how much of a responsibility you have as an artist. You are the reflection of our times whether you are a writer, dancer, filmmaker, painter, or sculptor. After you are gone, all that is left is that reflection.”

- What events mark your time and place in the world?
- What do you care most about?

Make a short list of ideas.

It took Bisa Butler several years to realize that quilting was the **medium** that allowed her to best express herself creatively.

- What is your medium of choice? (Photography, drawing, painting, dance, poetry, expository writing, music, video, or is it something else?)
- How might you use that medium to create a work that reflects your time and values?
- Start by sketching out ideas then create your artwork.
- Share and discuss your work with a friend or classmate.



Bisa Butler
The Safety Patrol (detail), 2018

Adapting this lesson for a range of learners: This activity could be simplified by focusing on select discussion prompts, particularly the question, “What are the events that mark your time and place and that you care about?” With student and teacher input, a list could be generated and written on the board. Students could select one event and draw a picture that represents how they feel about that issue or event.

Making Color Portraits

Colors can have **symbolic** meaning and express emotions and memories. Butler says that she chooses the colors she uses to create faces based on “sensations.” She selects fabric colors with meaning connected to the histories and **cultures** of her subjects, such turquoise blue, the color of the water in the Caribbean where members of her mother’s family once lived.

- What are your favorite colors? Why? Do you have memories or feelings that you connect to those colors?

Use the materials that you have and like best: colored pencils, markers, paints, or cut or torn pieces of colored paper. Set out a wide range of colors.

- Find a photograph from your personal or family collection (or from your phone’s camera) of someone you care about.
- Make a list of descriptive words of qualities, experiences, and memories that make that person unique and special to you.
- What colors would you use to represent them?

Look at the photograph and create a sketch of that person. Use colors that speak to the spirit of this person and your relationship. Share and discuss your work with a classmate, family member, or friend.

Adapting this activity for a range of learners: Rather than asking students to draw a portrait of a family member, present them with squares of colored papers and fabric swatches. Ask them to select a color or fabric that reminds them of themselves or someone they care about and ask them to talk about why they made that choice.

Essay

Bisa Butler's Portraits

The artist says, “In my work I am telling the story—this African-American side—of the American life. History is the story of men and women, but the narrative is controlled by who holds the pen.”

What do we see in this artwork?

In *The Safety Patrol*, 2018 Bisa Butler depicts seven children of different ages. Set on a background fabric with a light gray and white floral pattern, the children stand in a tight group and look out at the viewer. Each child is dressed in brightly colored and patterned clothes that convey a sense of playfulness and pride and hint at their individual **identities**. A girl at left holds a paper that appears to be school work, which suggests that the children are walking home from school. One child stands in front of the others with his arms outstretched in a protective gesture, wearing a belt and sash that identify him as part of a school safety patrol, a group of children that protect fellow students and serve as leaders. His presence reminds viewers that children, Black children especially, should be seen, valued, and protected. Butler says that the letters OK printed diagonally on his shirt and the yellow eye on his left side both ward off evil forces and suggest that the children are prepared for the future and will be ok.



Barbara Jones-Hogu (American, 1938–2017)

Unite (AfricOBRA), 1971

Gift of Judy and Patrick Diamond

Who made this artwork, and how does it reflect social and political structures?

Bisa Butler says that she was an artist from the beginning. She grew up in New Jersey in the 1970s and 80s, surrounded by creativity, art, and culture. Her father immigrated to the United States from Ghana, West Africa, and her mother's family is African American with deep roots in New Orleans. As a child, Butler colored and drew all of the time. Her grandmother was a seamstress and sewed daily with Butler's mother. Both women taught the artist to sew at a young age.

Studying at Howard University, a historically Black university, was central to Butler's growth as an artist and a person. Many of her professors were part of the **Black Power movement** and rejected European standards of artistic technique. Butler says that their teaching "flipped" these traditions by asking students to, for example, start with a black rather than a white canvas and to layer in a bright, bold color **palette** instead of the usual method of painting in **highlights** with white.

Some of her teachers were part of a group called **AfriCOBRA**, the African Commune of Bad Relevant Artists, a collective of Black artists established in Chicago in the late 1960s who focused on Black style and creativity as a means of change. Butler's choice of bold "Kool-Aid" colors come from this tradition. She says that beyond encouraging new artistic techniques, her professors felt a sense of responsibility to teach their people's history and show their beauty, strength, and perseverance through their work: "They wanted us to infuse our work with life... and grapple with questions such as what defines an African American Culture..."



Romare Howard Bearden
The Return of Odysseus (Homage to Pinturicchio and Benin), 1977
Mary and Leigh Block Fund

Finding Her Creative Voice

Within this rich creative environment Butler still struggled to find her way as an artist and felt that her paintings were flat. Inspired by the work of Romare Bearden, who used elements of collage in his work, one of Butler's teachers suggested that she incorporate fabrics into her art. She started **collaging** fabric onto the paintings and her work began to come to life. In time, she began sewing exclusively. She says:

"I finally realized, you don't have to collage fabric and paint together—you don't have to paint. You don't need canvas, you don't need brushes. I had been sewing the whole time, making clothing. And I was like, I already have it right here.... So I started exclusively making quilted portraits."



(Left) Russell Lee

Negro Boys on Easter Morning on the Southside, Chicago, IL, April, 1941

Library of Congress

(Right) Bisa Butler

Southside Sunday Morning, 2018

Private Collection. Photo by Margaret Fox. ©Bisa Butler

Pictures of Everyday People

Butler says that she pays tribute to the everyday person through her work and that she is drawn to older people and stories of what came before. As a child, she would sit and pore over the family photo albums with her grandmother, who would tell her stories about the family members whose names she could remember. These family photographs and historic images of African Americans serve as the basis for many of Butler's quilted portraits.

In the late 19th and early 20th century, advances in photography made it more affordable for everyday people to have their **portraits** made. Until that time, portraiture was often limited to those who had the funds to hire a painter, so the history of portraiture favors those with access to wealth and power. The beauty, fine craft, and large size of Butler's portraits parallels the grand **scale** of painted portraits of wealthy, white people held in museums where formal portraits of Black people have less often been found. She says:

“It is time for us to stand up and be noticed. It’s time for us to reclaim our ancestral legacies.... Our features don’t need to be slimmed down, photoshopped, smoothed. I think it is important for us to see ourselves as beautiful, strong, and powerful and represented in a gallery. You want to walk around and see, this person looks like me.”

Butler’s early works were often based on photographs of family members. Since then many of her portraits have been based on photographs of African Americans found in public archives including those made by the **Farm Security Administration (FSA)** during the Great Depression and accessible to all through the Library of Congress. Russell Lee’s 1941 photograph *Negro Boys on Easter Morning in the Southside* (of Chicago), made for the FSA, inspired Butler’s work *Southside Sunday Morning* (2018). The FSA photographers seldom gathered information on their subjects including their names. Butler is deeply saddened by the fact that the subjects of these images likely never saw their photographs and that their names have been lost to time. She does research and uses her imagination to help fill in what is not known about the lives of the people pictured when she uses these photographs and says these subjects start to feel like members of her extended family.

While many of her subjects are unnamed, through her titles and imagery Butler also often references important Black scholars and activists such as Frederick Douglass and writers James Baldwin and Maya Angelou. Important milestones in African American history including the **Great Migration** also inform her work. Butler says she felt compelled to make *The Safety Patrol* following the killing of Trayvon Martin. She says:

“Trayvon’s killer had just been acquitted under the Stand Your Ground law in Florida, and I was distraught. I couldn’t reconcile my emotions about the future well-being of my children and my students in a society where their lives are expendable. I was drawn to and inspired by a photo taken by Charles Harris in Pittsburgh in 1947. The photo showed a group of schoolchildren getting ready to cross a road. One child is a safety patrol officer; he has his arms out to the sides, keeping the children behind him on the curb until it is safe for them to pass. He wears a cap and a pair of stylish round sunglasses that give him the air of a confident traffic cop. I saw this boy as a representation of young Black children looking after each other without any need for adults to intervene. You can see the other children in the photo respected their peer leader and were patiently waiting for his permission to cross. That image gave me some hope.”



Speed Bird–Patterned Ankara Fabric

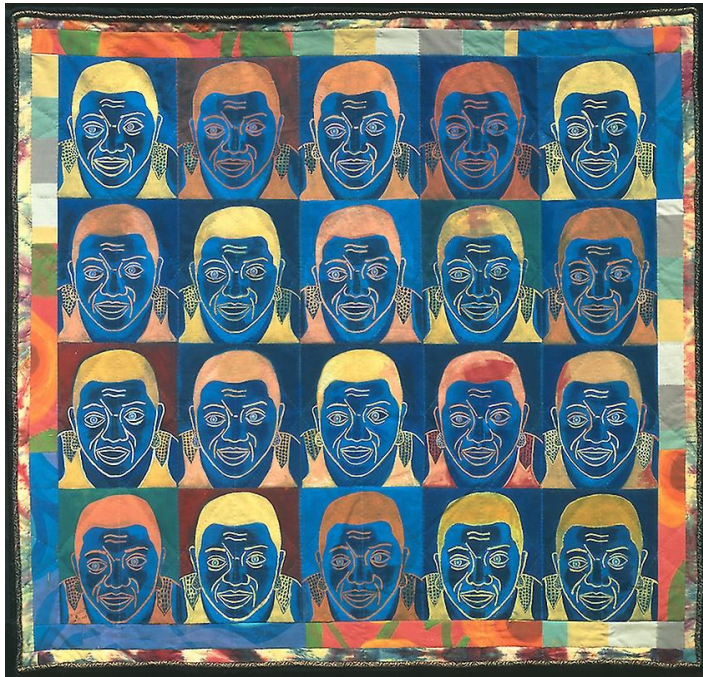
How This Work Was Made: Artist’s Choice, Craft, and Meaning

Butler uses the **appliqué** quilting technique to layer bits of colored fabrics much like a painter would add paint to create depth and shadow in her **subject’s** faces. Her detailed stitching creates patterns and texture including in the hair of the children in *The Safety Patrol*. Butler says that she takes care to portray her subjects how they might like to be seen and life-sized so that it feels like “they are here now.”

The fabrics and colors Butler chooses have personal and cultural importance. In some earlier works she used fabrics that came from the clothing of family members including a portrait of her father made with material from his **dashiki**. Kente cloth, seen in the sash and the hat of the crossing guard, is woven in Ghana, the West African nation where Butler’s father was born. It signifies royalty or the high social status of the wearer. The bold, colorful **Ankara** fabrics that Butler often uses are also from West Africa and the patterns and colors are a form of communication through **symbols** known to Ghanaian women. The pattern known as “speed bird” above represents freedom and transition. It is also sometimes called “rich today and poor tomorrow,” which suggests changing fortunes.

Quilting is rooted in creating function and beauty from necessity and economy. Historically, quilts have been made from new fabrics chosen for their colors, patterns, and textures and also from fabrics repurposed from worn and discarded clothes or sacks that held flour and other goods. Butler points to the rich tradition of African American quilting going back to when enslaved black women made clothing and quilts for their owners and carefully saved and sewed together the leftover bits of fabric to make their own blankets for warmth. She says:

“Quilts have always been ours. The scraps are what was left to us.”



Faith Ringgold
American Collection #5: [Bessie's Blues](#), January 19, 1997
Robert Allerton Endowment

The labor involved in making these quilted portraits is intense. One quilt can take Butler from 100 to 2,000 hours to make. Quilting has traditionally been seen as women's work and as **craft** rather than **fine art**. Butler cites [Faith Ringgold](#) (American born 1934), whose work is held in the museum's collection, as an influence. Both artists draw from the rich heritage of quilting in creating their work and have helped show that quilts are a vital part of contemporary art practice.

Glossary

AfriCOBRA: the African Commune of Bad Relevant Artists, an artists' collective established in Chicago in the late 1960s to encourage education and creativity in the African American community

Ankara: a type of colorful fabric that uses bold design and pattern as a form of wordless communication and storytelling. In the 15th Century, Ghana became involved in trade with European nations who came to rule parts of the region. Though Ankara fabric is often made in Ghana, its origins are in wax batik techniques of Indonesia that were picked up and mass-produced by the Dutch. Ghanaian families often own the individual designs, and the rights

to reproduce these designs are handed down among women in families. This type of fabric is also known as African print or Dutch Wax

appliqué: ornamental needlework in which pieces of fabric are sewn or stuck onto a large piece of fabric to form pictures or patterns

bias: the tendency to prefer one person or thing over another because of factors including race, gender, age, sexual orientation, or ability

Black Power movement: a revolutionary movement that emerged in the 1960s and 1970s with a focus on cultural pride and self-determination for people of African descent

collage: an artistic composition made by gluing various materials such as cut photos, papers, or fabrics onto a surface

craft: the creation of physical objects

culture: shared beliefs and customs among a group of people

dashiki: a traditional clothing for West African men that gained popularity among African Americans in the 1960s and 70s as a symbol of Black pride

discrimination: the unfair or prejudicial treatment of people based on factors such as race, gender, age, sexual orientation, or ability

Farm Security Administration: a government agency that hired photographers to document aspects of life, industry, and infrastructure across America during the Great Depression. These photographs were used to appeal to congress to allocate funds for relief efforts; this collection of over 100,000 historic photographs is held by the [Library of Congress](#).

fine art: work made for creative or aesthetic purposes

the Great Migration: the movement of more than 6 million African Americans who fled the violence and oppression of the Jim Crow South, seeking work and education opportunities in the cities of the North, Midwest, and West from about 1916 to 1970

highlight: the lighter or lightest parts of a painting or drawing

Identity: who you are and the characteristics that define you

kente cloth: A colorful Ghanaian fabric traditionally hand woven in strips that is worn for significant events or as a show of the status or cultural pride of the wearer

medium: the supplies or materials that an artist uses to create a work of art

motif: a decorative design or pattern

narrative: a story or an account of an event

palette: the range of colors used in a work of art

point of view: the perspective or position from which an artist or author makes their work

portrait: a picture of a person, especially one showing the face, head, and shoulders

portrayal: how an artist depicts or shows their subject

primary source: a first-hand account of a topic or event of a particular time and place, such as a newspaper article or personal journal

scale: the size of an object in relation to other things

stereotype: to believe unfairly, that all people who share a specific characteristic, such as race or gender, are the same

subject: the person or people who are the focus of a portrait

symbol: a mark or design that represents something else, often an abstract idea

synthesize: to bring together parts into a whole

quilt: a warm bed covering made by enclosing padding between layers of fabric through stitching, usually applied in a decorative design

Related Resources

Video: [Bisa Butler Portraits: Exhibition Stories](#), Art Institute of Chicago, 2020

Video: [Piecing it Together: Artful Encounters](#), Art Institute of Chicago, 2021

Video: [Bisa Butler Portraits: A Conversation with Chicago Public Schools Teachers](#), 2021

Archive: [Farm Security Administration Photographs](#), Library of Congress

Resource: For more information about the Great Migration, see [Educator Resource Packet: Walter Ellison's Train Station](#), Art Institute of Chicago



Bisa Butler (American, born 1973)

The Safety Patrol, 2018

Cotton, wool, and chiffon; appliquéd and quilted

83 × 90 in. (210.8 × 229 cm)

Cavigga Family Trust Fund



Charles "Teenie" Harris

Boy school crossing guard holding back group of children, including: Donald Christmas, Joann Collins, Elaine Robinson, Kenneth Holiday, Curtis Andrews, Beverly Myers, and Marlene Brown, on corner of Kirkpatrick and Reed Streets with A. Leo Weil School on left in background, Hill District, 1947

6
★
THE SPORTING NEWS, MAY 7, 1947
★

'Jackie Just Another Player to Us --With No Favors,' Says Chapman

'He Must Learn to Take It, Like All Others,' Declares Phillies' Manager

PHILADELPHIA, Pa.

Jackie Robinson's position in the major leagues, the attitude players have toward him and the manner in which he will be treated by the Philadelphia club at least, were clarified in a straight-from-the-shoulder interview between Ben Chapman, manager of the Phillies, and a sports writer from the Pittsburgh Courier a few days ago.

Chapman was accused of making derogatory remarks to Robinson during the series between the Dodgers and the Phillies in Brooklyn and the sports writer called upon him.

"We will treat Robinson the same as we do Hank Greenberg of the Pirates, Clint Hartung of the Giants, Joe Garagiola of the Cardinals, Connie Ryan of the Braves or any other man who is likely to step to the plate and beat us," said the Phillies' pilot.

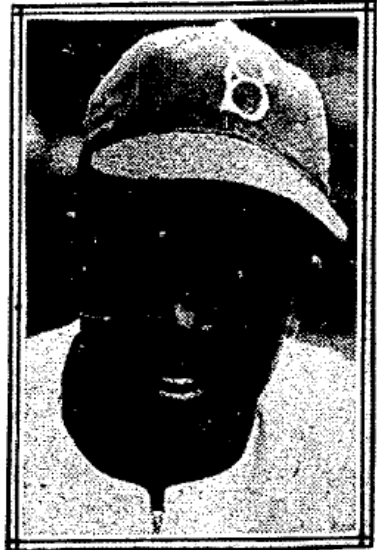
Chapman made it plain that Robinson was no different, as far as he was concerned, than any other major league players.

And at the same time he said that he felt Robinson would consider it an insult if any player, manager or writer was patronizing to him.

"We'll ride him. . . . There is not a man who has come to the big leagues since baseball has been played who has not been ridden, who has not had to prove that he can take it," declared Ben. "And I am sure that Jackie is no different than anyone else. He does not want to be patronized. I am sure (and Chapman looked straight at the sports writer) you wouldn't want it any other way."

The sports writer nodded in agreement. "We certainly want it that way

Getting Initiation



Jackie Robinson

and I know Robinson does," he said.

"When I came into the big leagues," continued Chapman, "the pitchers threw at me, dusted me off, drove me away from the plate, pegged at my head, my legs. I was dangerous—I could hit, I could run. They wanted to see whether I could take it."

"Robinson can run, he can bunt, he is a good fielder. He is dangerous. We want to see if he can take it. Our job is to see that he doesn't get to first. We will put him through the same paces they put everyone else through in the big leagues. We will try to drive him away from the plate so that he will not be able to lay down those great bunts of his. He may be hit accidentally. But that does not mean

Ben, in Frank Talk, Explains Attitude of Rival Clubs Toward Robinson

we are making a target of him. I was hit more times than anyone else on the Yankees and I am sure that it wasn't on purpose.

"If Howie Schultz or Ed Stevens were on first base instead of Robinson, they would get the same kind of treatment. Baseball is not a battle of bean bags. It is war on the diamond, and everyone has to learn to take it. If they can't, they go back to the minors."

"When I slid into second base to break up a double play, I had to learn to protect my head. Robinson will have to learn the same thing. There are some shortstops in this league who let their throws start from six inches off the ground and a runner going to second, who does not go down flat, may be hit. There is no reason why they should stand up and throw over Robinson's head because someone might think he was being picked on."

"When I came into the league I received a verbal barrage from the benches that would curl your hair. They called me every name in the book. They wanted to see if I would lose my temper and forget to play ball. They tried everything to break down my morale. They played baseball for keeps. That is the way we are going to play with Robinson."

"If Robinson has the stuff, he will be accepted in baseball the same as the Sullivans, the Lombardis, the Schultzes, the Grodzickis. All that I expect him to do is prove it."

"Baseball is big enough for everybody who has the stuff—but let's not carry anyone around on a cushion. And let's get the chips off our shoulders and play ball."



COMMISSIONER CHANDLER
... Warns Philly Club



JACKIE ROBINSON
... Taunt Target

Baseball Czar Over Robinson Incident

By WENDELL SMITH, Courier Sports Editor

Big league teams can "ride" Jackie Robinson if they want to . . . but not on the basis of his race!

That is the substance of an order Commissioner A. B. (Happy) Chandler handed down to the Philadelphia Phillies last week after he had received a report that Manager Ben Chapman and his players had been hurling "profane and derogatory" remarks at the Brooklyn Dodgers' first baseman from the bench.

The Commissioner handed down the ultimatum soon after The Pittsburgh Courier had exposed the conduct of the Phillies during their recent series with the Dodgers in Brooklyn. Jack Saunders of The Courier's Philadelphia office brought the 'issue' to a head last Tuesday during an exclusive interview with Chapman and revealed that the Philadelphia pilot, who hails from Alabama, had instructed the Phillies to 'ride Robinson unmercifully.'

CHAPMAN'S INSTRUCTIONS

Saunders interviewed Chapman last week in Philadelphia and the big league manager admitted that he had instructed his 'bench-jockeys' to 'give it to' Robinson without restraint. He said he told his players to call Robinson everything and anything they wanted to. He assured them that they had his unswerving support.

The Pittsburgh Courier learned Monday morning, however, that soon after the story was published, Commissioner Chandler cracked down on the fiery Phillies and issued an order restraining them from using "vicious un-American racial remarks" in their efforts to "unset" Jackie.

During an interview by long-distance telephone Monday evening, Walter Mulbry, secretary-treasurer of the commissioner's office, told The Pittsburgh Courier that the Commissioner had instructed the Phillies to stop slurring the Negro first baseman on the basis of his color.

CHANDLER WAS FIRM

Commissioner Chandler was away from his office on a routine check-



From Bermuda —

Miss Helen Marie Kelly, pretty 18-year-old Bermuda-born lass, who expects to be graduated from Dunbar High School in Washington, D. C., next month, looks forward to an early return to her native Bermuda. Next fall she will study at Magill Uni-

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