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HISTORY OF THE

EVERY DAY

Elist 10

African Americana



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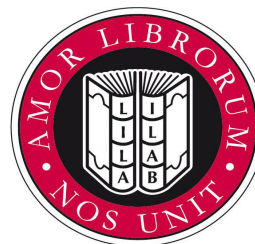
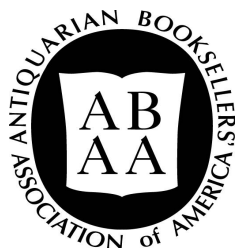
E-List 10 African Americana

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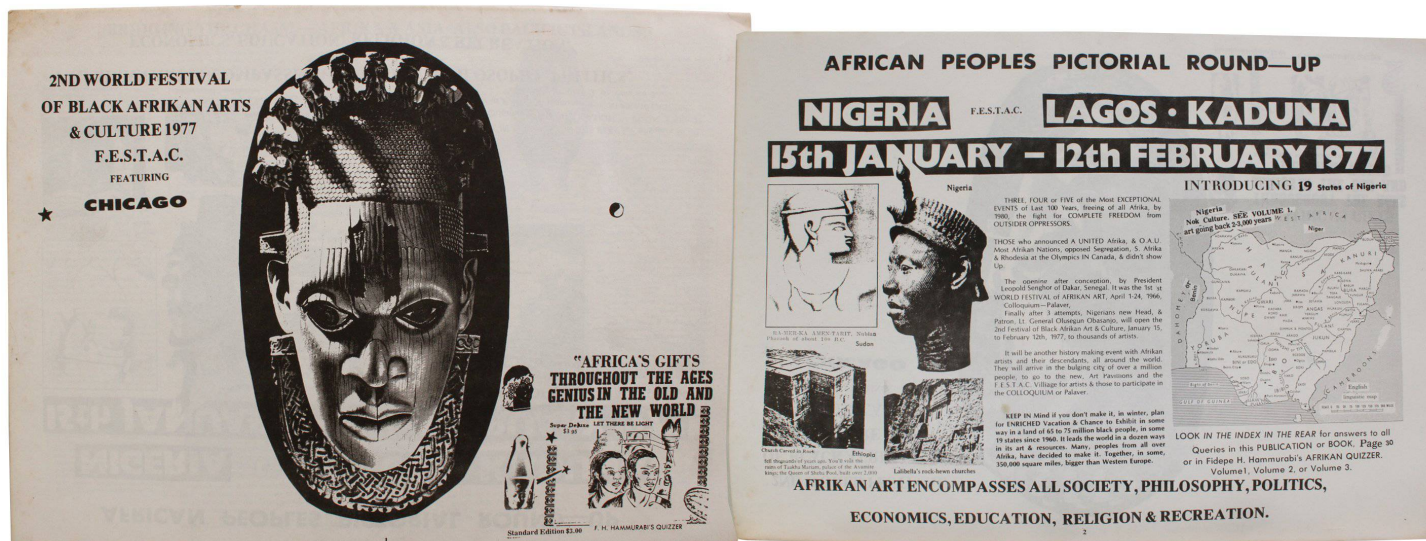
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Front Cover: Item 36



1.[Africa][Art]

[Robb, Frederic H. Hammurabi]. **2nd World Festival of Black Afrikan Arts & Culture 1977 F.E.S.T.A.C. Featuring Chicago. [Cover Title].** Chicago: The House of Knowledge, [1977]. 11" x 15". Stapled self-wrappers. pp. 32. Very good due to foxing and dust soiling of wrappers and center bifolium detached; internally clean and bright.

This is a book published to coincide with FESTAC '77, which was also known as the Second World Black and African Festival of Arts and Culture. It was published by The House of Knowledge which was created by F.H.H. Hammurabi Robb, an African American attorney who toured the country (and ultimately the world) speaking on Black history. He also wrote and published on the subject under both the imprint here as well as The Century Service Exchange. The building that housed his businesses on South Michigan Boulevard in Chicago was later used as the first home for the DuSable Museum of African American history. We offer several publications from Robb in this list, with this being one of the later ones.

FESTAC '77 was a major month-long international festival held in Lagos, Nigeria in January and February 1977. The event celebrated African culture and showcased African music, fine art, literature, drama, dance and religion. Around 16,000 participants from 56 African countries participated in the event.

The first two pages contain information on FESTAC '77 with much of the rest of the book devoted to African history and culture. Also included are several pages devoted to African Americans in Chicago with a highlight being three pages devoted to Black Chicago authors and their books.

A rare publication simultaneously documenting an important Black art festival and the work of an African American Chicagoan historian. OCLC locates no copies. [4856]

2. [Africa][Uplift]

[Robb, Frederic H. Hammurabi]. **Little Known History. "[sic]Africa's Gifts Through the Ages in the Old and New World. The Packet of Knowledge. [Cover Title].** Chicago: The House of Knowledge, [1975]. 11½" x 14". Stapled self-wrappers. pp. [48]. Very good with minimal wear and light dust soiling.

This is another book by Robb which is devoted entirely to African history, tracing it to modern African Americans and encouraging pride in the long history. Each page is an explosion of textual and visual factoids, with occasional narrative text interspersed.



EUROPE LEARNS BASICS FROM AFRICANS.



Amanda Iba Aldridge

DAUGHTER OF IRA ALDRIDGE, GREAT SHAKESPEAREAN ACTOR. NOTED COMPOSER UNDER THE NAME OF MONTAGUE RING. HER MUSIC IS PLAYED BY BRITISH BANDS. ALSO A PIANIST AND TEACHER FOR MORE THAN FIFTY YEARS SHE COACHED NOTED AMERICAN SINGERS IN LONDON. WAS BOMBED OUT DURING WORLD WAR II.

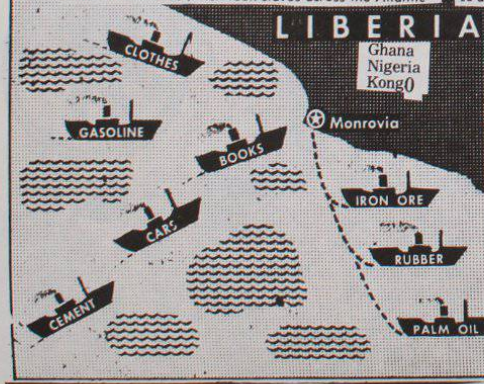
REMEMBER DARK AGES.

READ One of 100 histories, of Europe from time of Ceasars conquests thru. Now known as England, Gaul, Spain & Portugal, the unclad, dirty, shabby houses, cannibalism, not a single monument, outside Stonehedge, & African drawings and carvings in caves.

See Page 40 & 65, how Europe & White world, began to know world, acquired by robbing, raping THE WORLD — Exploiting.

SEE J.A. Rogers book "Nature Knows NO COLOR LINE—& EUROPE."

A system of triangular trade was established, in which ships brought goods from Europe to sell on the West African coast, then took slaves across the Atlantic



1799
ALEXANDER PUSHKIN
Russia's foremost poet and writer.



PAUL ROBESON
Born Moscow.

JACOB E. J. CAPTEIN



Josephine Baker
born 1907
Author



Alexandre Dumas



1827, The Associated Publishers, Inc.

An African "insplanted to Germany as a Great Theologian"



actor IRA ALDRIDGE



S. COLERIDGE-TAYLOR

His wooly hair, thick lips, and flat nose, made him look like a white Negro.

SAYS MARCEL SCHNEIDER IN HIS BIOGRAPHY OF

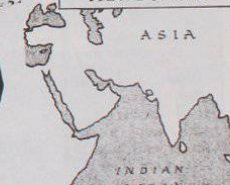
FRANZ SCHUBERT

1798-1827 ONE OF THE WORLD'S GREATEST COMPOSERS (LIKE BEETHOVEN AND HAYDN) WAS STRIKINGLY NEGROID IN APPEARANCE. THERE IS NOTHING ASTONISHING ABOUT THIS AS THE COATS-OF-ARMS OF GERMAN FAMILIES SHOW A GREAT NUMBER OF NEGROES. From a drawing from life by Moritz von Schwind. (THANKS TO ELIZABETH SUDANE)



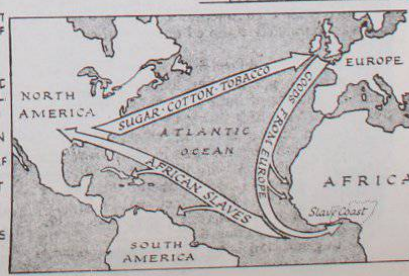
Gustavus Vasa, a Nigerian, bought his freedom and wrote his famous autobiography in London, in 1789.

Map showing THE TRIANGULAR TRADE ROUTE



"Heads of a Negro"

PAINTED BY RUBENS ABOUT 1620 IS ONE OF BELGIUM'S GREATEST TREASURES. ITS ESTIMATED VALUE IS WELL OVER \$1,000,000 AND IT WAS USED ON BELGIUM'S HIGHEST PAPER CURRENCY. THE SUBJECT IS A NEGRO SAILOR. HE APPEARS IN OTHER RUBENS PAINTINGS. AMONG HIS "BACCHANALE" WHERE HE HAS HIS ARM AROUND RUBENS' WIFE. "HEADS OF A NEGRO" WAS RECENTLY STOLEN BUT WAS RECOVERED.



Entire pages are devoted to Nigeria, Ethiopia, civilization in the Nile valley, alphabets which arose from Africa, Zulu warriors and many more. There are sections on African art, information on various modern countries in Africa along with a list of "Great Kingdoms of Africa Ancient." Also of note are four pages devoted to Black authors, with images of their works as well as this book's many maps.

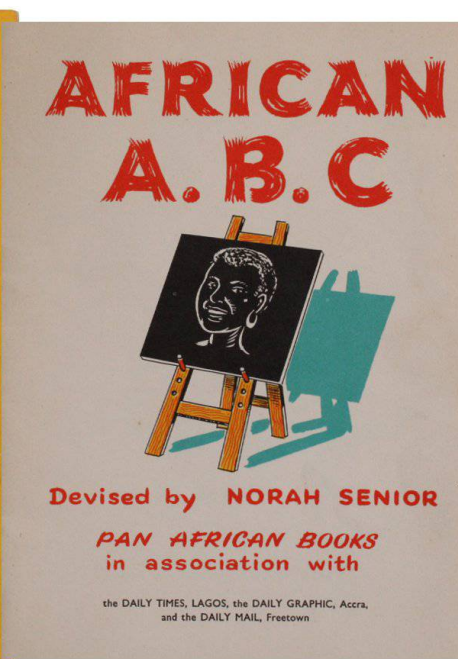
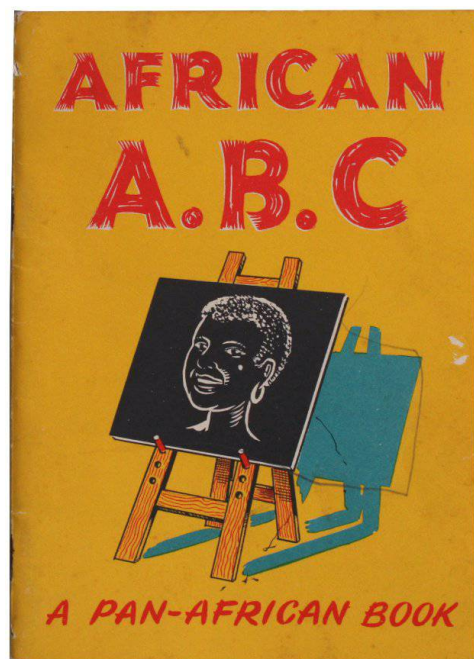
A wild uplift ride, steeped in African history. OCLC locates no copies. [4670]

3. [Africa][Children's Books]

Senior, Norah. **African A.B.C.**

[Lagos, Nigeria]/London: Pan African Books/Overseas Newspapers Ltd., 1959. 7" x 5 1/8". Stapled wrappers. Pp. 32. Very good: wrappers with a few small stains and tiny chips, plus a one inch chip to corner of rear; lightly dust-soiled with some offsetting, scattered spotting and a few small stains.

This is a vividly colored alphabet book for children which was created by a female missionary in Africa and featured African themes and motifs.





F is for FISHERMAN
casting his net
To catch little fishes
all shining and wet.



G is for GROUNDNUTS
we all love to chew,
And big sister pounds them
to make into stew.

Information on this work is scant, and its publication data is confusing. The book states that it was produced by Pan African Books (which research suggests to be a Lagos, Nigeria-based company), in association with three African newspapers – the Lagos *Daily Times*, the *Daily Graphic* of Accra, Ghana, and Freetown, Sierra Leone's *Daily Mail*. These were three of twelve newspapers purportedly owned by the London-based Overseas Newspapers agency. Two sources revealed that the author, Norah Senior, was a missionary from Somerset, England, who served as Headmistress at the Methodist Girls' High School in Bathurst, Gambia. She was awarded a 1956 New Year Honour, a recognition for good works by citizens of the Commonwealth nations under Queen Elizabeth II. Several of the letters in this book introduce African children, such as “A is for Ami / so happy is she / Because she is learning / to read A-B-C” and “T’s for Tomatoes / so round and so red / Piled high in the basket, / on Sainabou’s head.” The drawings show Africans fishing, paddling a canoe and playing musical instruments. Several poems focus on food, a few on native plants and one features a brightly painted lorry, “going up hill and down / To carry the people / from village to town.” The final four pages list a few other words that start with each letter.

A colorful and uncommon children's learning book from Africa. OCLC shows four entries for the work (with various publication data) and twelve holdings overall. [7510]

4. [Business][Beauty Products]

Crowning Glory . . . [Cover title]. New York, New York: Humania Hair Goods and Specialty Co., 1956. 8 3/8” x 5 1/2”. Stapled self-wrappers. Pp. 48. About good: wrappers heavily worn and soiled with penciled notations, most cover text difficult to read, internally better with moderate damp stains, a few small tears at edges and several pages dogeared or folded.



This is a rare and striking, heavily illustrated catalog of beauty products marketed exclusively to African American women, with dozens of products and their effects described. It was issued by the Humania Hair Goods and Specialty Co. (HHGS).

HHGS was apparently owned by a Caucasian man, Gustave Goldstein, an orthodontist from New York City. The company ("leading hair goods stylists since 1910") had been issuing beauty products catalogs as early as 1914, and in 1945 a Federal Trade Commission complaint of false advertising led to Goldstein and HHGS being forced to cease and desist the advertisement and distribution of several products. By 1950 HHGS was back in business, however, guaranteeing their products' efficacy and promising glamour in the form of "hair creations - new styles for young and old alike."

This catalog featured over 70 illustrations of African American women's heads, wigs and hairstyle attachments, assuring that buyers would "look your loveliest." The book promised "real bargains," "outstanding values" and the questionable declaration that "all men admire bangs." There were also five illustrations for the coloring of hair/covering of gray, two for veils and hairnets, and 23 combs and brushes, several of which were plugged in to straighten or relax the hair. One page featured six images of "tools and other goods" for professional stylists, and another twelve illustrations offered hair dressings, oils, "shampoo soap" and an "exotic perfume."

OCLC shows one institutional holding each of three HHGS publications, from 1942, 1950 and 1955, but no holdings of the item on offer. [7927]

20 HUMANIA HAIR GOODS AND SPECIALTY Co., 303 4th Ave., New York 10, N. Y.



WAVY BANG
Comb attachment to hold it in place.

No. 16-X—Bang made of good quality human wavy hair, hand-made,
Black, Off Black,
Dark Brown\$2.50
Mixed Gray 3.50



No. 6 WAVY BANG—Made of fine quality double wavy hair, double hand woven 6 1/2 inches wide and about ten inches long. This piece will completely cover your forehead and give a lovely bang effect.

Black, Off Black, Dark Brown...\$2.75
Mixed Gray 3.75



WAVE BANG
Exceptional Value

No. 7—Made of fine quality human wavy hair with three lines of weft. Beautifully dressed in a net. Will completely cover your forehead. This piece is the very latest hair style at a very low price.

Black, Off Black,
Dark Brown\$2.25
Mixed Gray 3.25

HUMANIA HAIR GOODS AND SPECIALTY Co., 303 4th Ave., New York 10, N. Y. 21



FIGURE 8 CHIGNON

This latest style chignon made in the form of a figure 8 will enable you to have a most becoming hair style at an extremely low price. Made of fine quality wavy hair. Covered with nylon net.

Add this piece to your hair wardrobe so that you can change your hair-do quickly and often. An excellent value! Specially priced.

Black, Off Black, Dark Brown...\$3.50
Mixed Gray 4.50

PONYTAIL CURLS



No. 70

Beautifully dressed with 5 luxuriant hanging curls. A most attractive style.

Black, Off Black, Dark Brown...\$3.75

PONY—TAIL
THE NEWEST CREATION IN YOUTHFUL HAIR STYLING



No. 71

A distinctive style that you will enjoy wearing on all occasions. Truly modern!

Black, Off Black, Dark Brown...\$3.50

4 HUMANIA HAIR GOODS AND SPECIALTY Co., 303 4th Ave., New York 10, N. Y.

Look Your Loveliest!

Hair Styles that are becoming and appealing to the most discriminating.



Unsurpassed For Its Wonderful Value

MISS PERSONALITY

This bob wig is a true example of the values we offer. Expertly made on a full net, form-fitting foundation. The soft beauty of its lustrous, fine quality human hair is most flattering to all facial types. Part may be had either on the right, left or center as desired. Can be cleaned, combed, and redressed.

No. 1460

Black, Off Black, Dark Brown\$22.50
Mixed Gray 27.50

HUMANIA HAIR GOODS AND SPECIALTY Co., 303 4th Ave., New York 10, N. Y. 5

A PREMIUM IN NATURALNESS!
It's Youthful . . . It's Graceful!



No. 8000. HUMANIA FEATHER CUT BOB

You can feel completely at ease wearing this most natural creation. Made on a full net foundation with a 4 inch natural drawn part. The curls are croquignoled all around and fall softly around the head. It will thrill you running your hands through it. The natural smartness of this creation makes this style both youthful and graceful.

Black, Off Black, Dark Brown.....\$35.00
Mixed Gray 38.00



No. 711. HUMANIA FLUFF CUT

The latest style feather cut, featuring softly shining, all-over croquignoled curls. Youthful and gaily flirtatious. Made without a part to heighten its normal appearance.

Expertly made of hand woven weft on a form-fitting full net foundation. Only fine quality croquignoled human hair is used.

Black, Off Black, Dark Brown.....\$35.50
Mixed Gray 39.95



No. 709. CROQUIGNOLE CUT

To look like a girl and modern, croquignole curls help attain it. This ultra modern wig has a wealth of ringletted curls, richly arranged on both sides of a natural looking 4 inch drawn part. This wig is a fine feature of this superb Humania creation is the self styled chignon in the back. Expertly made on a form-fitting full net foundation. Can be easily arranged into other styles. When ordering state which you want the part. The fine quality human wavy hair that we use, is a true sign of value. Wearing it will convince you as no picture can do it justice.

Black, Off Black, Dark Brown.....\$35.50
Mixed Gray 39.95



No. 1350. THE HOLLYWOOD ORIGIN

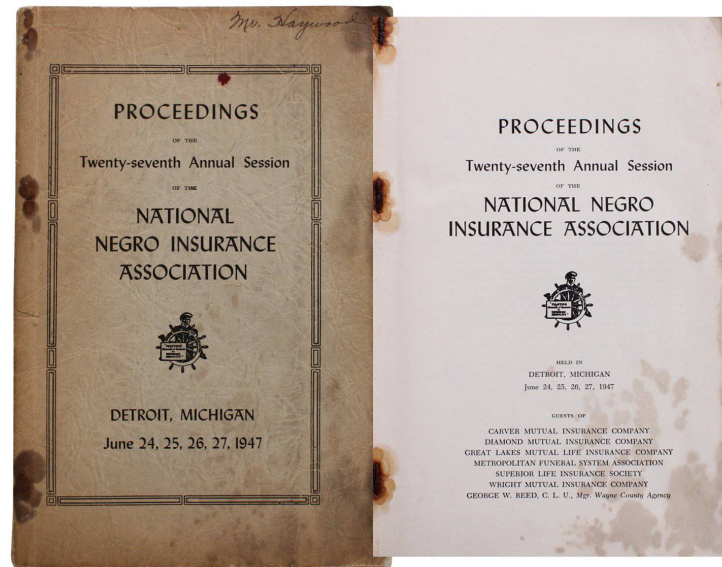
Hollywood and Society Have Gone Croquignole

Small wonder, for Croquignole curls make a plain face seem pretty, a pretty face utterly adorable. Young faces look cuter, older faces much younger, when surrounded by the luxury of the Croquignole curls so lavishly bestowed on this smartly styled wig. Only fine quality wavy human hair is used. For a completely natural appearance, it has a 4-inch drawn part. Hand weft. Comb, clean, and redress it to match the changing whims of fashion.

Black, Off Black, Dark Brown.....\$35.50
Mixed Gray 38.50

5. [Business][Black Printers]

Proceedings of the Twenty-seventh Annual Session of the National Negro Insurance Association . . . Columbus, Ohio/Richmond, Virginia: General Secretary/Quality Printing Company, 1947. 8 7/8" x 6". Thin card wrappers. Pp. 200. About good: covers heavily soiled, attached to each other but detached from quires; moderate wear and soiling to first several leaves, mostly at edges; light scattered spots and stains. Lacking a page "16a" which apparently had a photographic image; inked owner name to front wrap.



This is an extensive book of proceedings for an annual meeting of an important African American business organization, the National Negro Insurance Association (NNIA). NNIA was established in Durham, North Carolina, in 1921. Its inaugural president was Charles Clinton Spaulding, president of North Carolina Mutual Life Insurance Company, the nation's largest African American business. NNIA exists today as the National Insurance Association, and is noted for its commitment to racial uplift and social agenda as well as its economic efforts.

This book serves as a thorough reference for the workings of the NNIA, listing its officers and committees, past presidents, locations of past conventions, member companies and associations. There are three pages of photographic portraits of NNIA leaders and a detailed program schedule that highlighted noted speakers and themes of importance to the organization. This year's session took place in Detroit, and there were greetings from United Automobile Workers union organizer George Edwards. The president of Wilberforce University, Dr. Charles Wesley, spoke on the need for a "new kind of leadership" and there were committee reports, resolutions and an address by the NNIA historian.

An interesting aside concerns the Black-owned business responsible for the book's printing, Quality Printing Company of Richmond, Virginia. In 1950 an apprentice at the company, Clifton Maurice Johnson, was the first African American to be enrolled at Virginia Mechanics Institute (VMI). He had attempted to join VMI's whites-only evening printing class for adults, was denied, and managed to convince the school to offer a similar course for African Americans.

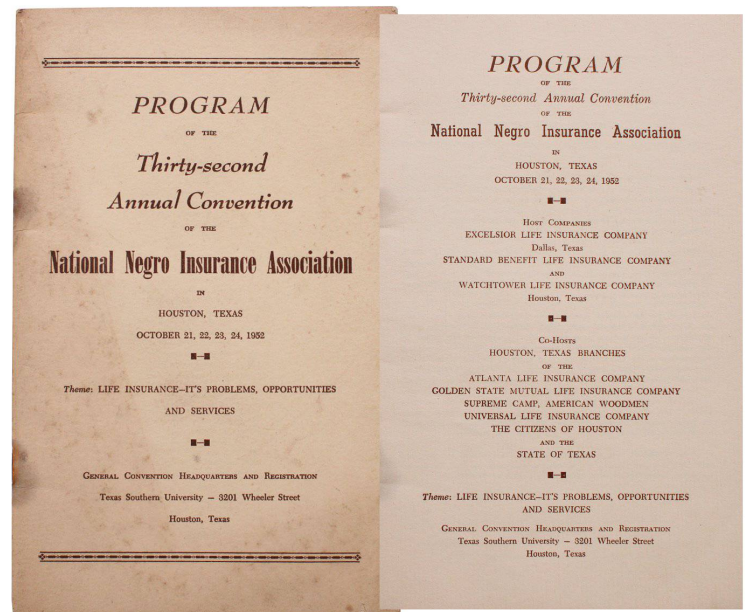
OCLC shows four entries for proceedings of the NNIA but listings make it difficult to determine holdings. Rare in the trade. [6368]

6. [Business][Black Printers][Texas]

Program of the Thirty-second Annual Convention of the National Negro Insurance Association . . . Houston, Texas/Richmond, Virginia: N.P./Quality Printing Company, 1952. 8 1/4" x 5 1/4". Stapled wrappers. Pp. 24. Good due to covers being heavily soiled; internally very good with just a touch of staining at margins from staples.

This is a rare program for an annual convention of the National Negro Insurance Association (NNIA) which serves as a great reference for the organization while also showcasing the African American community of Houston, Texas in the early 1950s.

This book holds a wealth of data, listing NNIA's officers, board of directors and member companies, along with a detailed schedule that highlighted group leaders and themes of importance to the organization. Dr. W.A. Mason, Director of Health Education for Negroes for the state of Georgia, spoke on "Morbidity and Mortality Statistics, a Social Concept." There were greetings from HBCU Texas Southern University (TSU) president Dr. R. O'Hara Lanier, as well as religious invocations and musical selections performed by the TSU glee club.



The book was also imbued with themes of uplift and patriotism. It shared that the convention was meant to "firmly

establish in the minds of delegates, visitors and our supporting public the important role played by the many owned and operated Negro Companies in the social, economic and religious lives of the Citizenry of this great Country." There were letters of greeting from Texas Governor Allan Shivers and Houston Mayor Oscar Holcombe. Nearly two full pages were dedicated to the "amazing accomplishments" of Houston, noting the city's large Black population as well as the "substantial income" of African Americans employed on the waterfront.

An interesting aside concerns the Black-owned business responsible for the book's printing, Quality Printing Company of Richmond, Virginia. In 1950 an apprentice at the company, Clifton Maurice Johnson, became the first African American to be enrolled at Virginia Mechanics Institute (VMI). He had attempted to join VMI's whites-only evening printing class for adults, was denied, and managed to convince the school to offer a similar course for African Americans.

Rare and excellent documentation of a noteworthy African American business association. OCLC shows one holding. [3772]

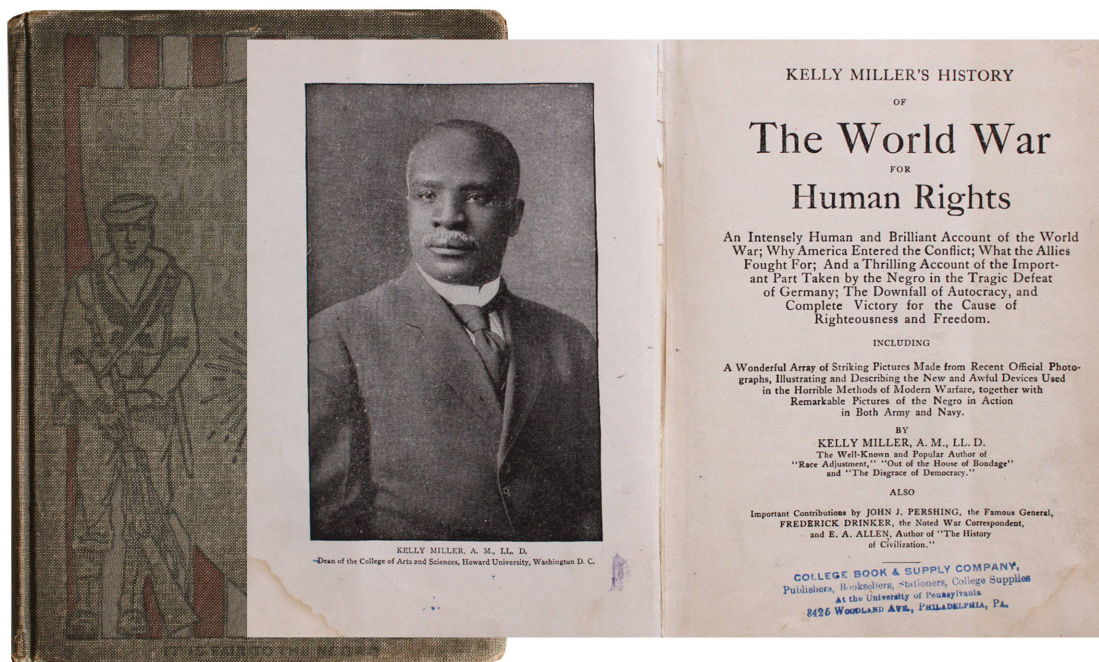
7. [Business][Sample Books]

Miller, Kelly.

[Salesman's Sample for] Kelly Miller's History of the World War For Human Rights

. . . [Washington, D.C.]: [Austin Jenkins], 1919.

8¼" x 6". Illustrated cloth. 192 sample pages (various paginations) followed by four pages of subscriber notes. Good: boards heavily worn and faded with staining to the rear board; dampstain to lower outer corner affecting around one third of the leaves.



This is a heavily used salesman's sample for Kelly Miller's well known history of African Americans in World War I. It includes a full version of the spine of the finished work as well as 198 sample pages. Notably, 82 of the sample pages are photographically illustrated with most images showing Black soldiers and several showing women. The book was offered for \$2.50 in cloth or \$3.25 in leather. Whomever hawked the book using this sample was fairly successful as there is a record of 23 people placing orders along with their street addresses.

OCLC locates no physical copies of the sample. [7557]



8.[Civil Rights][Chicago]

Chicago Youth Committee for Civil Rights Monthly Newsletter – December 1960. Chicago, Illinois: 1960. 11" x 8½". Stapled mimeographed newsletter. Three leaves printed rectos only. About good: heavily creased at old folds; moderately stained and soiled.

This is an issue of a rare monthly newsletter published by a little-known African American student organization, the Chicago Youth Committee for Civil Rights (CYCCR).

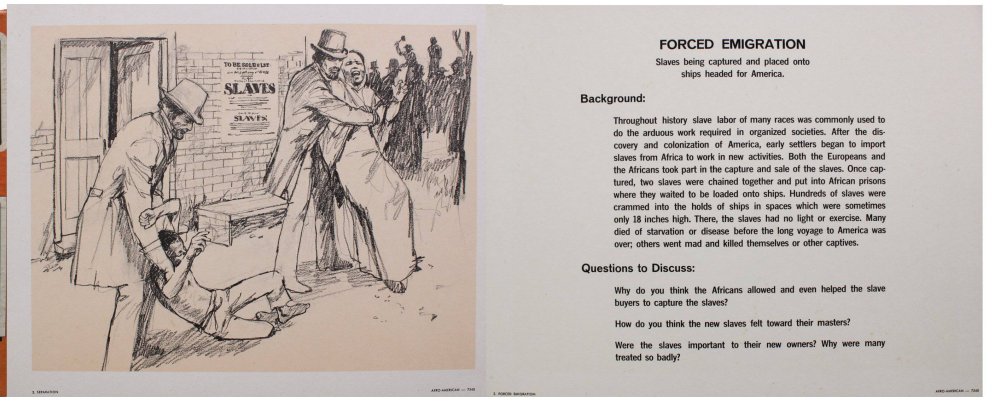
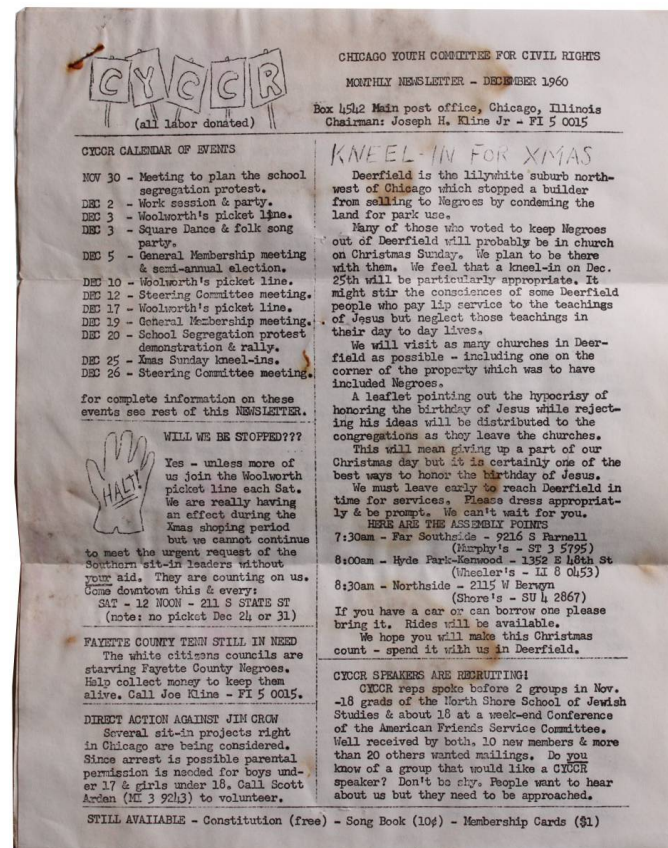
Most of what we know about CYCCR is found only in this newsletter, though the organization was given a brief mention in a scholarly article as one of a slew of student organizations that contributed to the development of civil rights activism on the University of Chicago campus in the early 1960s. Together with the NAACP and CORE, CYCCR sponsored a variety of demonstrations including "wade-ins" at Rainbow Beach on Chicago's lake front.

This newsletter is almost entirely devoted to upcoming demonstrations and protests and includes a calendar for December 1960 which lists a total of three picket lines, a protest and a kneel-in. The three picket lines were for the Woolworth's located at 211 South State Street. A box under the calendar of events admonished, "**WILL WE BE STOPPED???** Yes—unless more of us join the Woolworth picket line each Sat. We are really having an effect during the Xmas shopping period but we cannot continue to meet the urgent request of the Southern sit-in leaders without your aid." Nearly half the first page calls for a kneel-in in Deerfield on Christmas day:

"Deerfield is the lilywhite suburb northwest of Chicago which stopped a builder from selling to Negroes by condemning the land for park use . . . we feel that a kneel-in on Dec. 25 will be particularly appropriate. It might stir the consciences of some Deerfield people who pay lip service to the teachings of Jesus but neglect those teachings in their day to day lives."

The group further reported on a skate-in, was planning a school segregation protest and was also getting ready for a mass blood donation and fundraiser, alleging that *"the white citizens councils are starving Fayette County Negroes."*

A rare relic of student civil rights activism in Chicago simmering with youthful protest. OCLC shows one holding. [6672]



9. [Education]

Afro-American Poster Cards. Springfield, Massachusetts: Milton Bradley Company, 1970. 20 miniposters on card stock measuring 11¼" x 14" in original box as issued. Box very good with moderate wear and splits at corners; posters near fine or better.

This is a set of small posters intended to teach Black history that was issued by the Milton Bradley Company. These educational cards were *"designed to present some significant facts and biographies available in an attempt to provide elementary students with a balanced picture of the Afro-American in the United States."* One of the set's stated purposes was to provide *"the Black (and other minority) student with a basis for identification with his ancestors; it also gives the non-black student an un-biased account of the Afro-American's rightful place in American History."*

The illustrated cards present African American history through various highlights including the beginnings of slavery, the Civil War voting rights, famous entertainers, and various Black leaders. Included among the famous names are Malcolm X, Eldridge Cleaver, Rev. Martin Luther King, Jr., and Harriet Tubman. Also included on the cards are various discussion questions regarding African history, slave treatment, and community development. For example, one question asks “How do you think African history influenced American history?”, with another asking “Why do you think ghettos such as Harlem develop?”

OCLC locates no copies. [6974]

10. [Education]

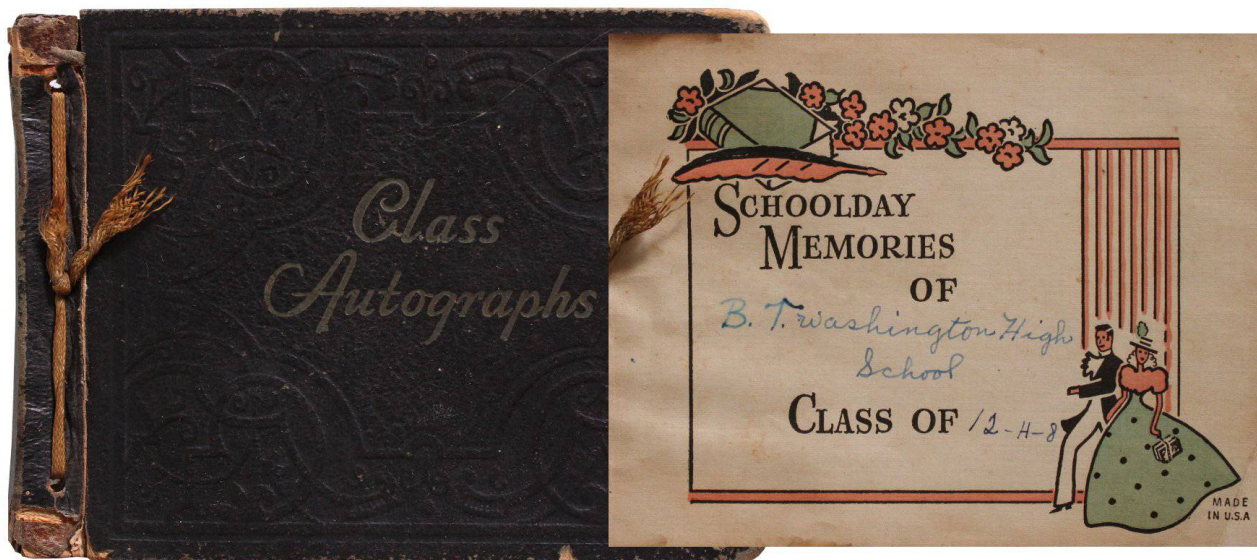
Carter, Grace
Darling.

**[Memory Book
Belonging to
an African
American
Female High
School
Student].**

Atlanta,
Georgia: 1942.

4 3/8" x 6".

Blue embossed
leather over
board, string
tied

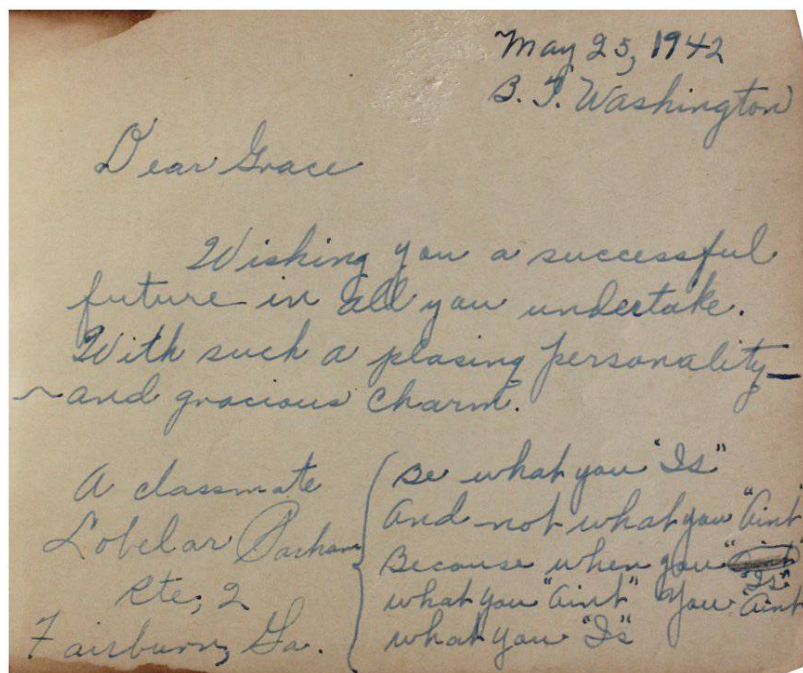


commercial “Class Autographs” album. 52 pages of handwritten text + 3 B&W photographs laid in.
Good: rear cover detached; evidence of large burn or stain to margin throughout.

This is a lovely autograph album and memory book compiled by a young woman who attended Booker T. Washington (BTW) high school in Atlanta, Georgia. BTW was the first public high school for African Americans in the state and the alma mater of both Lena Horne and Dr. Martin Luther King, Jr.

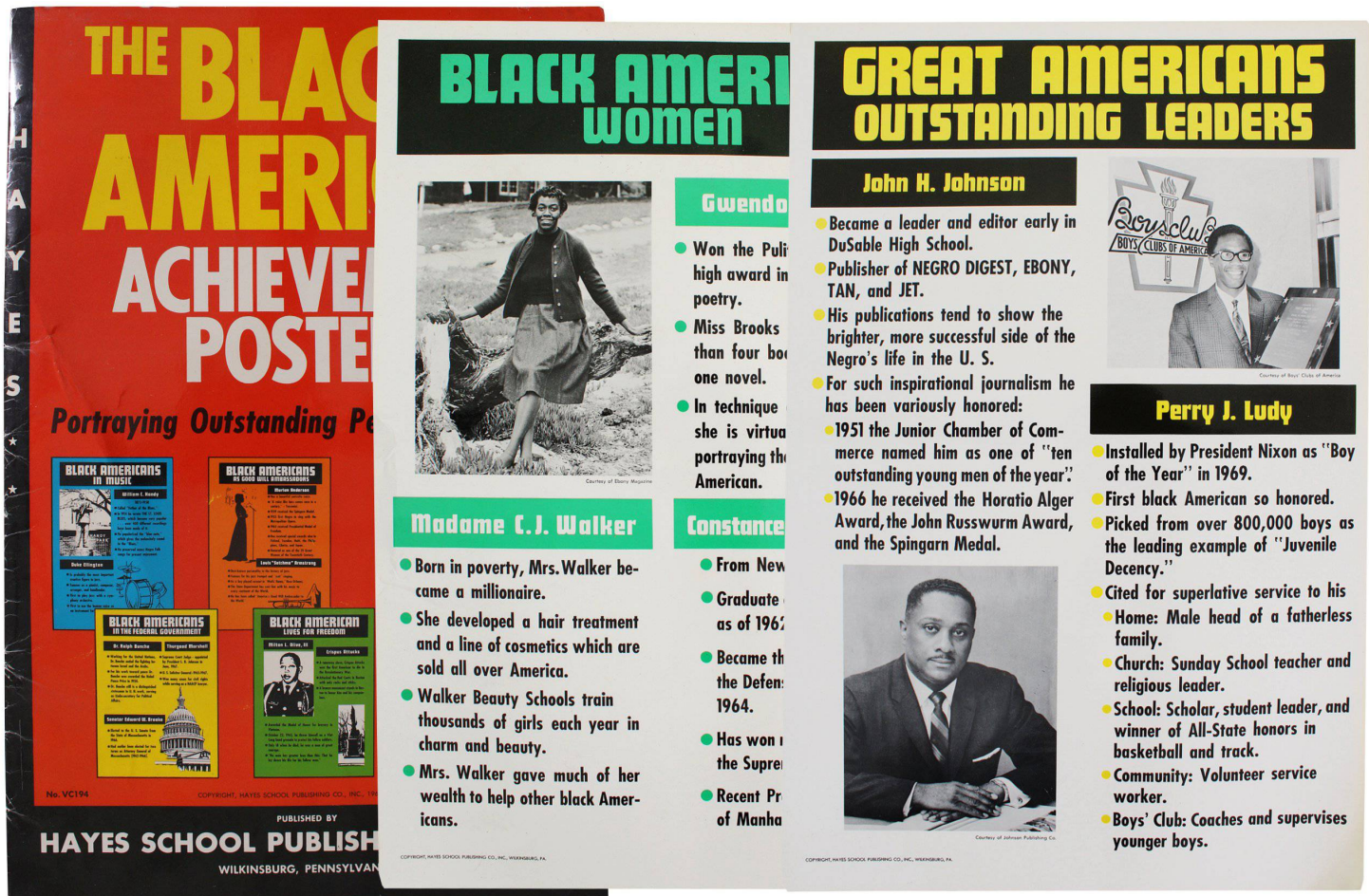
Per its inside cover, the book belonged to “(Miss) Grace Darling Carter,” who requested that “If this book got off the track give it a kick and send it back.” It began with five illustrated, pre-filled pages for its owner to add to, from which we learned that Grace was a member of the “Sextet” and the Glee Club as part of her “Social Activities.” Her favorite “Study” was “Shorthand,” flower the rose, and dancing was her preferred “Sport.” Grace also transcribed the “School Yell” (“You may play Alabama/ You may play Yale/ But when you’re playing B.T. Washington/ You’re sure playing Hell”) and listed the four officers of her class of 1942, two of whom were female.

The remainder of the album was dedicated to 47 autographed entries, nearly all spanning an entire page, beginning with notes from “Mamma,” Grace Beatrice Carter, and Grace’s sister Lenora. One laid-in photograph shows an African American woman sitting on a couch, and another reveals two young Black girls; we imagine that these subjects were the three Carters. While most of the entries tended to the mundane, with platitudes, poems and requests to “drop me a line sometime,” there were also heartfelt messages of appreciation for Grace’s “pleasing personality,” “gracious charm” and devoted friendship. Entries revealed classmates’ exhortations for hard work, uplift and equality, reading “justice delayed is justice denied,” “be the labor great or small do it well or not at all” and “if you are determined in mind you have already conquered.” There was also a bit of unexpected advice, in “Don’t trust the living and fear the dead.” Friends listed contact addresses throughout Georgia and from as far away as Chicago. A third laid-in



photograph revealed two dapper African American men in suits near school buses; certainly worthy of further research.

A charming relic of an African American high school student's life in the early 1940s. [7908]



11. [Education]

The Black American Achievement Posters. Wilksburg, Pennsylvania: Hayes School Publishing Co., Inc., 1969. 17¾" x 12". Bifolium folder with 18 individual posters printed rectos only. Very good: bifolium and posters laminated, possibly as issued; moderate edge wear and some occasional creasing to posters; rear page of folder with scattered soiling.

This is a wonderful set of larger educational posters in a range of subjects. The group was published with no explanatory text and seemed intended for display, with each poster sharing historically important African Americans along with bulleted bits of biographical information and other data.

The set featured luminaries such as Booker T. Washington and Frederick Douglass, but also lesser known historical figures such as Milton L. Olive, III who was awarded the Medal of Honor for Bravery in Vietnam or Carl Rowan the first African American to serve on the National Security Council. A poster on Black American women featured Gwendolyn Brooks, Madame C.J. Walker. One for the Olympics included Jesse Owens as well as a list of other medal winners. Other topics included inventors, ambassadors, educators, explorers, musicians, and scientists.

OCLC locates eight copies. [8109]

12. [Education][Art][Games]

Barnett-Aden Gallery in cooperation with Sponsored Educational Materials Department of Scholastic Magazines, Inc. **Black History Through Art: A Recorded Account of Life in America.** N.p.: McDonald's Restaurants, 1980. Cardboard box measuring 11½" x 9" x 2 5/8". Box contains 94 student guides, 1 teachers guide, 1 cassette, and 1 film strip. Box good with heavy wear; contents very good plus or better.

This is an educational program designed to teach students about the history of African American art. The stated objectives of the program were to help develop an awareness of Black artists and art as a means of communication about Black experiences.

The program was published by McDonald's Restaurants and was created by the Barnett-Aden Gallery in cooperation with the Sponsored Educational Materials Department of Scholastic Magazines, Inc. The Barnett-Aden Gallery was a Black-owned art gallery founded by James Vernon Herring and Alonzo Aden in 1943. It shared the same principals of educating the public about the importance of Black history through prominent artists. After Herring and Aden's passing, Barnett-Aden was inherited by Adolphus Ealey in 1969, transferring a majority of its collections to the Museum of African American Art in Tampa, Florida. Despite its move and changes in 1969, this collaborative educational kit with McDonald's follows the vision that Herring and Aden sought with the objectives to help students relate to their heritage through art, and give them a cultural reference to the past. The recorded lecture states *"It's all there... drawn on paper, painted on canvas, carved in wood, wrought in iron, molded in clay. The Afro-American's achievements in art dates back to our country's early history."*

The educational kit consists of four levels of behavioral objectives separated by grades K-3, 4-6, 7-9, and 10-12. Each "level" focuses on integrating art through teaching while testing comprehensive skills relative to the level of teaching. The kit starts with learning about storytelling through art in Level 1, and develops into discussing art analytically and recognizing the achievements of Black artists by Level 4.

Included in the educational curriculum are 25 artworks by prominent Black artists found in the Barnett-Aden Gallery during this time. Some of the artists included are William H. Johnson, Charles White, Frederick Flemister, Ellis Wilson, John Farrar.

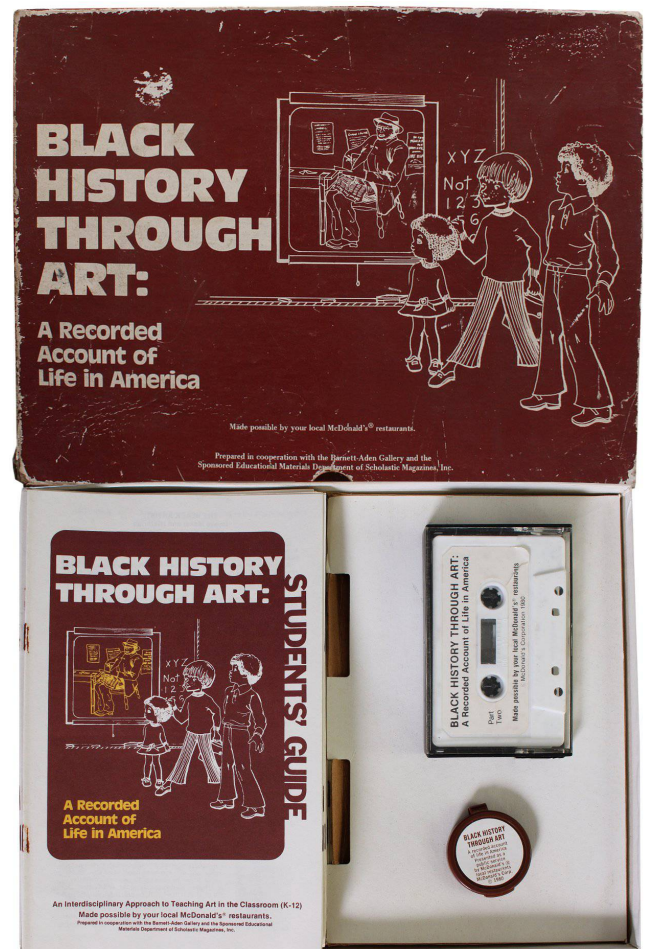
OCLC locates ten copies. [6074]

13. [Education][Black Photographers]

Sharp, Nat. **[Photographs Depicting a School Fashion Show and a Banquet].** Cincinnati, Ohio: 1974. 40 loose black and white photos, all but 2 measuring 5" x 7". Good plus or better due to varying degrees of wear and/or creasing.

This is a group of photos documenting two school events in the Cincinnati area taken by a Black photographer, Nat Sharp, all but two of which have his backstamp. Per Mae Naijiyya Duncan's "A Survey of Cincinnati's Black Press & Its Editors" (Xlibris Corporation, 2011), Sharp was a staff photographer at the *Cincinnati Herald* as well as *Pride Magazine* which was published from 1968 to 1978.

The event from November 1974 is seen in a 13 shot series with many having a banner in the background





reading “1st Annual Falcon and Falconettes Banquet of 1974.” It’s clear from the ages of the students that it’s an elementary school, but we cannot identify either school. Images include award presentations, speakers, and a few show students eating at tables. The other group is a 23 shot series of a student fashion show. While a couple of photos show teens or tweens, it’s clear this event was also at an elementary school as part of a holiday pageant. All photos in this series show students posing on the ‘runway.’

Worthy of further research and documenting the work of a Black photographer in Cincinnati. [3918]



14. [Education]Business]

Guides To Greatness. [Cover title "Negro History Calendar 1957"]. New York: Carver Federal Savings and Loan Association, [1956]. 5½" x 8½". Stapled wrappers. pp. [32]. Near fine: minimal wear and light dust soiling.

This is a promotional calendar celebrating Black history that was issued by Carver Federal Savings and Loan Association (CFSLA). Founded in 1948 and now known as Carver Federal Savings Bank, it is the largest Black-owned financial institution in the United States. These calendars were issued annually over a period of at least six years but apparently few survived.

This calendar features 13 full page illustrations by an artist who signed as "Carter." They depict people important to African American history and each illustration is accompanied by a short biographical paragraph. Profiles include Blind Tom and Matthew Henson as well as more obscure figures such as William and Ellen Craft, known for their escape from slavery in Macon, Georgia.

Also of note is the book's centerfold, featuring two pages of text about the bank as well as two large photos, one of which shows Black staff attending to Black customers.

OCLC only locates a copy of the 1960 calendar; no others appear to be held at institutions [5759]



15. [Education]Business]

Famous People In Negro History/Calendar 1959. [Cover title]. New York: Carver Federal Savings and Loan Association, [1956]. 5½" x 8 3/8". Stapled wrappers. pp. [32]. Near fine: minimal wear and light dust soiling.

This is the 1959 edition of the CFSLA history calendar, also featuring 13 full page illustrations by Carter. In addition to people of note such as William Wells Brown, this calendar describes places, such as Ghana, and general concepts such as the underground railroad. It also has a centerfold related to CFSLA, but lacks the image of employees and patrons. [5760].



16. [Education]Business]

1960 Famous People in Negro History Calendar. [Cover title]. New York: Carver Federal Savings and Loan Association, [1959]. 5½" x 8 3/8". Stapled wrappers. pp. [32]. Near fine.

The 1960 edition of the CFSLA history calendar also features 13 full page illustrations by Carter though none appear to be signed. This year's calendar focused exclusively on historical figures and includes a profile of Black printer and newspaperman, John Russwurm. [3753]

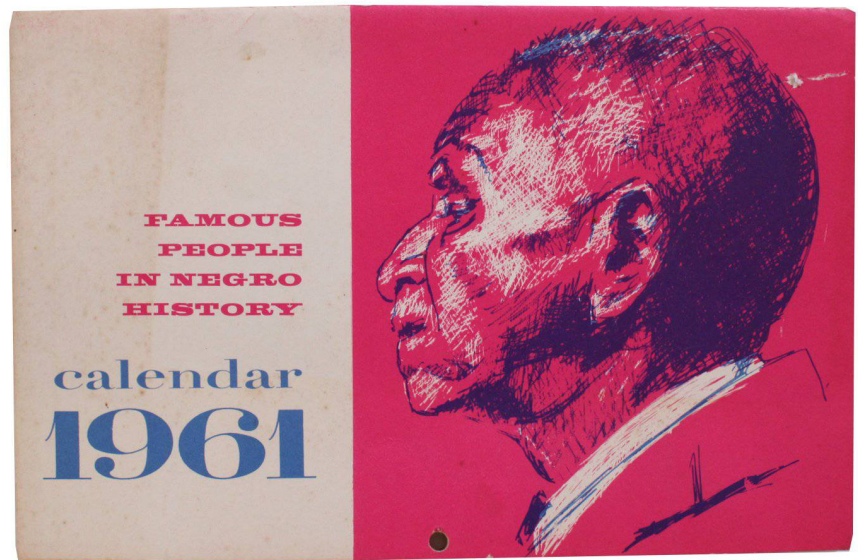
17. [Education]Business]

Famous People in Negro History Calendar 1961. [Cover title].

New York: Carver Federal Savings and Loan Association, [1960]. 5½" x 8 3/8". Stapled wrappers. pp. [32]. Very good due to staining to the front cover's left edge and a surface imperfection at the upper right; otherwise near fine or better.

The 1961 edition of the CFSLA history calendar also features 13 full page unsigned illustrations by Carter. This year's calendar focused exclusively on historical figures and includes profiles of Blanche Bruce, William Lloyd Garrison and Nicholas Biddle.

[3994]



18. [Education]Business]

Famous People in Negro History Calendar 1962. [Cover title].

New York: Carver Federal Savings and Loan Association, [1961]. 5½" x 8 3/8". Stapled wrappers. pp. [32]. Very good: front cover dust soiled and foxed, small scotch tape remnant to bottom of third leaf.

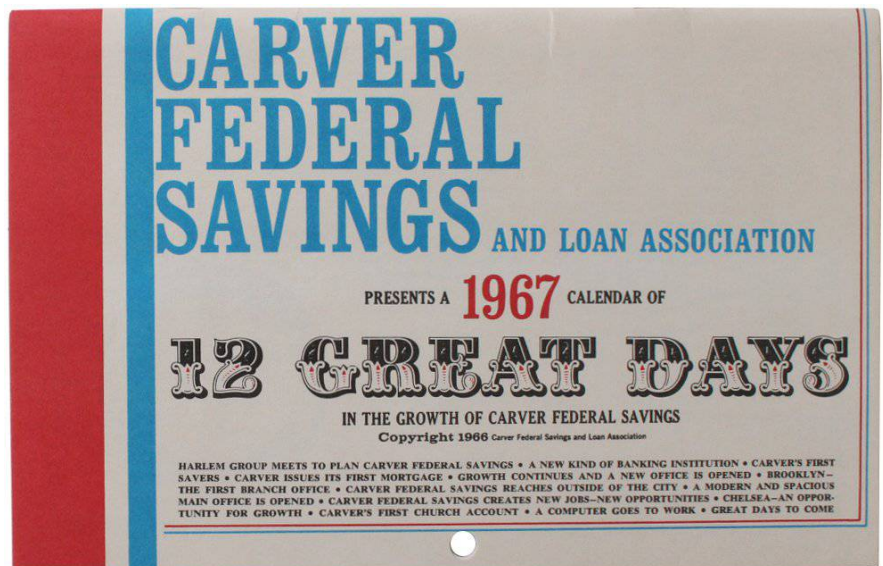
The 1961 edition of the CFSLA history calendar has a different illustrator for all but the first illustration, and the artist is unknown. This year's calendar focused exclusively on historical figures and includes profiles of Charles Drew, Prince Hall and the Fisk Jubilee Singers. [3995]

19. [Education]Business]

Carver Federal Savings and Loan Association Presents a 1967 Calendar of 12 Great Days in the Growth of Carver Federal Savings. [Cover title].

New York: Carver Federal Savings and Loan Association, [1966]. 5½" x 8 3/8". Stapled wrappers. pp. [32]. As new in original illustrated, unused mailing envelope which is good due to the lack of a flap and some loss to the front panel.

The 1967 edition of the CFSLA calendar is quite different from the others: it's essentially a short illustrated history of the bank itself, beginning with the initial meeting of Harlem residents who sought to create a community-owned banking institution for African Americans. Other months cover the bank's opening day, its expansion to other offices, its first church account and its first computer. The illustrator is unidentified. [5241]



20. [Education][Business]
Smith-Madden Business
College. Annual
Brochure. Richmond,
 Virginia: [Smith-Madden
 Business College], 1966.
 11" x 8½". Stapled
 wrappers. pp. 32. Near
 fine with minimal wear
 and a small stain on the
 first page.

This is a heavily
 photographically illustrated
 brochure/yearbook for Smith-
 Madden Business College, a
 little known African American
 business school. Based on the
 alumni section of the book it
 was operating as early as 1954,
 contemporary newspaper ads
 shows it may have opened in
 1951 as the Smith-Madden Business School. We locate little secondary information about the school and learn from this
 book that it was training students for general business jobs and clerical work. It offered a three year program of study
 including classes in accounting, payroll records, typewriting, and income tax procedures. This book is also focused on the
 1966 graduating class so there are class portraits, a narrative about their school experience and has individual images of
 its business club, physical fitness club, choir and student council.

OCLC locates no copies of this brochure but does locate the 1967 brochure in one holding. [7915]

SMITH-MADDEN BUSINESS COLLEGE



"CLASS OF
66"

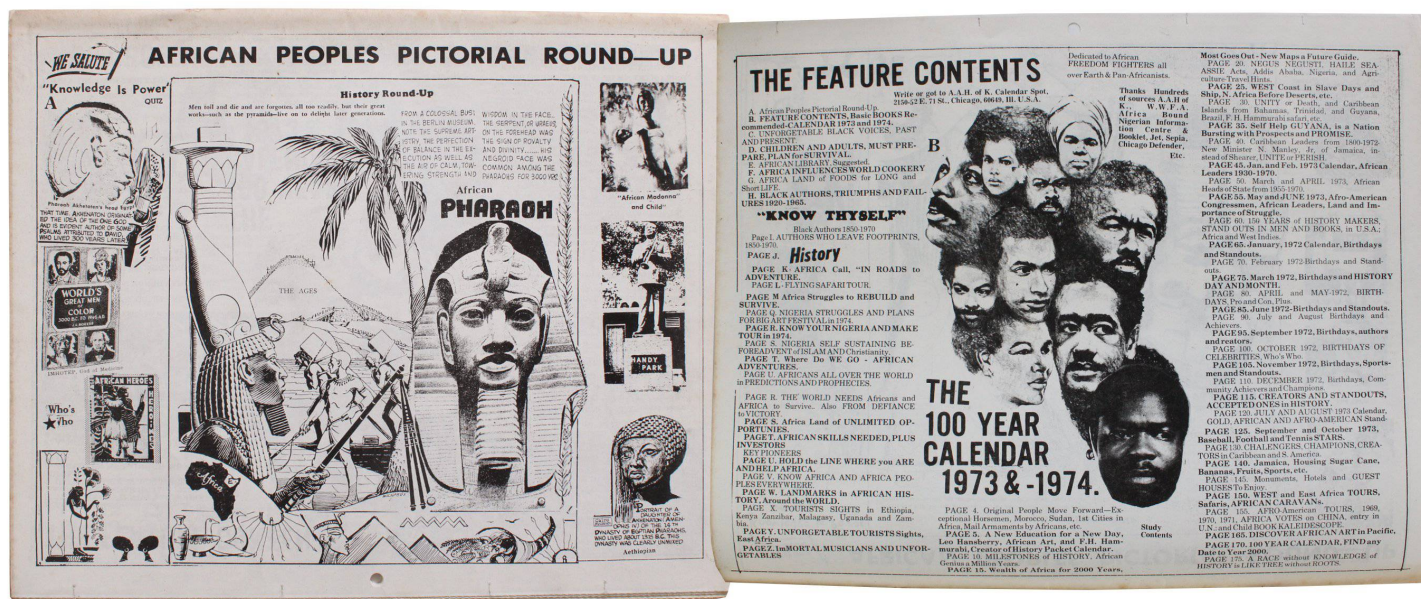
Annual Brochure



RICHMOND, VIRGINIA



SMITH-MADDEN BUSINESS COLLEGE
 312 East Clay Street
 Richmond, Virginia 23219



21. [Education][Business][Uplift]
 [Robb, Frederic H. Hammurabi]. **African Peoples Pictorial Round-Up. [Cover Title].** Chicago: The
 House of Knowledge, [1973]. 11 ½" x 14". Stapled self-wrappers. pp. [60]. Very good plus:
 wrappers with light staining/dust soiling, internally clean and bright throughout.

See item 1 for background on Robb. This is the 1974/1975 edition of Robb's "calendar." It is quite similar to the 1970
 calendar offered below with many pages of facts and some narrative text, all related to African and African American
 history and uplift. This particular edition has reading lists on African history, a section on "Black Authors, Triumphs and
 Failures," and promotions for travel to Africa including a flying safari tour sponsored by Ethiopian Airlines. There are also
 contemporary articles about Africa, as well as Chicago-specific pages related to Black history in the Windy City. OCLC
 locates no copies. [4674]



22. [Education][Business][Uplift]

[Robb, Frederic H. Hammurabi]. *Milestones of History. Hammurabi's Quizzer* [Cover Title]. Chicago: The House of Knowledge, [1970?]. 11 3/8" x 12 3/4". Stapled self-wrappers. pp. [52].

This edition of Robb's "calendar" is much more than a one year calendar. Unlike the 1959 edition offered below, it has many more pages and daily calendars running through 1972. It appears to be cobbled together from other Robb publications as some leaves have page numbers that bear no relation to this book or each other. Our date attribution is based on a fantastic full page advertisement for the The Chicago Negro Opera Guild's (CNOG) performance of Aida on a Sunday, February 21st and we note that an additional two pages in the book are devoted to the history of CNOG.

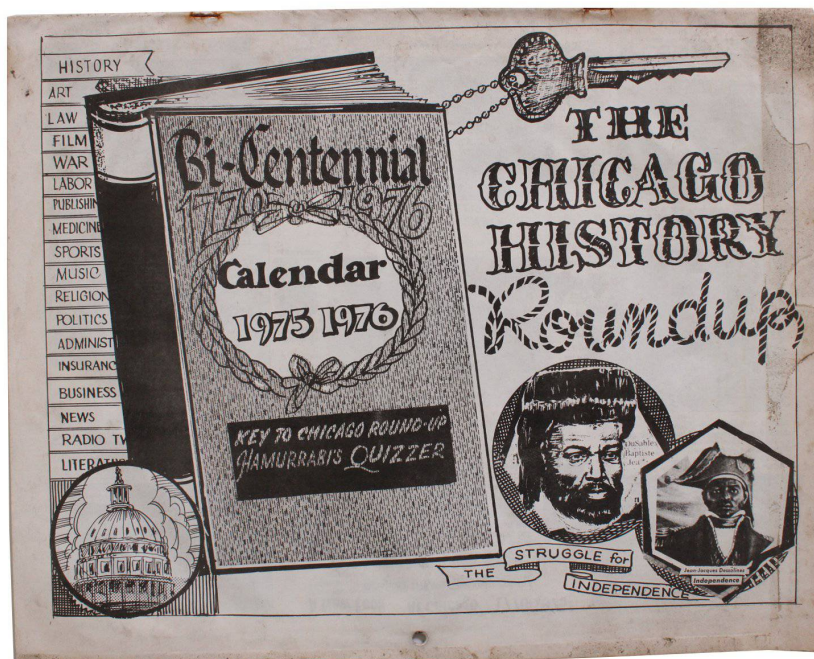
The book contains reams of data regarding Black history as well as African Americans in Chicago. Each page takes awhile to absorb because of the slapdash approach to layout with images and text calling for attention on numerous spots of each page. One great page spotlights around 40 Black authors with many showing the front cover of a book published by the respective authors. One page has a list of 70 Chicago addresses important to Black history along with numerous images and another compelling page is devoted to Robb's storefronts, with external and internal images.

Like many of Robb's publications, OCLC locates no copies. [4673]

23. [Education][Business][Uplift]

[Robb, Frederic H. Hammurabi]. *The Chicago History Roundup*. [Cover title]. Chicago: The House of Knowledge, [1974]. 11" x 14". Stapled self-wrappers. pp. [32]. Very good due to staining of wrappers at edges and center bifolium detached; internally near fine.

This is the 1975 edition of Robb's calendar, similar in scope and content to the 1973 edition seen at item #21 with a much stronger emphasis on Chicago's African American history. [4672]



24. [Education][Business]

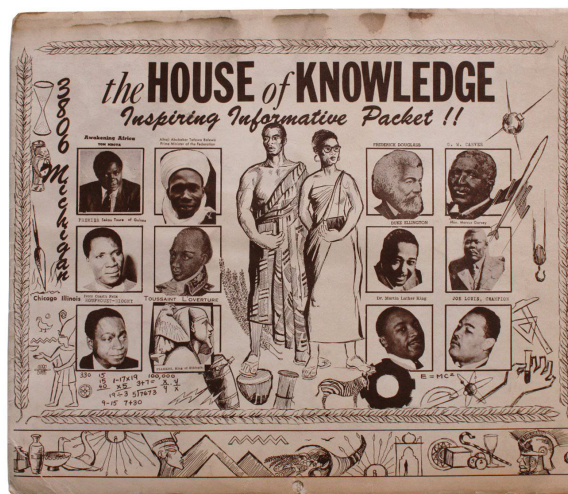
[Uplift]

[Robb, Frederic H. Hammurabi]. ***The House of Knowledge Inspiring Packet!!*** [Cover title]. Chicago: The House of Knowledge, [1959]. Stapled self-wrappers. pp. [16]. Very good: wrappers dust soiled; staining along the top edge and tears at the hole punch of all leaves.

This is a Black history calendar spattered with explosions of images and text.

The calendar itself reflects Robb's commitment to his mission by providing an endless stream of information on African American history. Each calendar day has a wealth of information, often with an image, squeezed into the box, allowing for literally well over 1,000 factoids. While the focus is on African American history, some relate to general American history such as the creation of the Navy or world history such as the birthday for Pope Pius XI.

Visually compelling Black history. OCLC locates no copies. [4832]



25. [Education][Games]

Psychology Today. ***BLACKS & WHITES: The role identity & neighborhood action game.***

Anaheim, California: Communications Research Machines Inc., 1970. Cardboard Box measuring 11 5/8" x 8 7/8" x 2", contains game board measuring 17 1/4" x 17 1/4", 9 game pieces, 32 opportunity cards dice, play money, and "strips of black-power paper." Box very good with moderate wear and rubbing; contents generally near fine.

This popular Monopoly-inspired educational game was created by Professor Robert Sommer and Judy Tart from the University of California at Davis' psychology department. Their stated intent was to educate middle-class white Americans about "the helplessness that comes from living against implacable odds," while also creating a safe space to have fun.

Blacks & Whites follows the same general rules as Monopoly where players are racing around the board buying up as many properties as they can with a few twists. The goal of the game is as follows: "To keep the land-hungry majority type from winning the game cheaply and quickly. To make changes. To redistribute the wealth and power. To shake up the status quo."

The board, artfully illustrated, is segregated by a "ghetto-integrated" side for the Blacks and a "suburban-estate" side for the whites. Following this theme, the game also adds "restrictions" to players depending on their choice of playing as a white player or a Black player. Each Black player receives \$10,000, while each white player receives \$1,000,000 from the bank. One opportunity card reserved for white players reads "See psychoanalyst about fantasies that you are a Black Panther. Pay fee of \$30,000 to player on your right." Another card reserved for Black players reads "You are picked up for



"loitering" and taken directly to the police station for interrogation. Go back three spaces."

The game guide also states that soon after its publication, various action groups began to use it. The National Alliance of Businessmen is reported to have used the game as a way to "sensitize their white advisors and financiers." In 2022, the game celebrated its 50th anniversary by releasing a 50th anniversary edition that included new contemporary topics such as reparations and gentrification.

OCLC locates 21 copies over 3 entries. [5345]



26. [Education][Games]

Thompson, Mary Ann. **Famous Firsts: Famous Black Americans And How They Attained Their Goals.** Baltimore, Maryland: Media Materials, Inc., 1993. Cardboard box measuring 11 3/8" x 9" x 1 1/8". Contents include 9 biographical picture cards, 23 game boards, 9 train cards, 216 card pieces, and 1 teacher's guide; complete as issued. Box very good with moderate wear, minor surface losses, a price sticker and a name written in red marker; contents generally very good or better.

This is an educational kit which was intended to raise awareness and teach students about the appreciation of Black history and culture. According to the included teacher's guide,

"Through a series of five exciting games, students are introduced to the lives, the accomplishments, and the philosophies of famous Black Americans. By gaining a more complete understanding of the cultural heritage of Black Americans, students develop a stronger sense of self respect and respect for others."

This particular game was based on famous firsts while others from the company not included here featured important inventors, notable women or discussed Martin Luther King. The students would use the series of picture cards as a starting point for class discussions to meet the game's objectives which included "appreciating the contributions of Afro-Americans to the development of this country," "developing a sense of pride in one's own personal heritage," and "accepting and appreciating cultural differences." The famous firsts here include Jackie Robinson, Wilma Rudolph, Madame C. J.

Walker, and Maggie Lena Walker. Each picture card featured a photographic image and a short biography. While there are only nine picture cards, the teacher's guide lists 60 important African Americans as suggested research paths.

OCLC locates one copy. [6366]

27. [Education][HBCUs]

Winslow, Jessica H[olley]. *[Scrapbook and Photograph Album Depicting a Young Woman's Life at Two Different HBCUs]*. Raleigh, North Carolina/Hampton, Virginia: 1935-1939. 9 3/8" x 12". String tied blue cloth. Nineteen leaves with 38 photographs, 48 yearbook clippings, 4 newspaper clippings and 8 postcards mostly adhesive and corner mounted with an additional 10 photos, 4 clippings and 2 items of ephemera are laid in. Photos range from 2" x 2" to 7" x 5" and most lack captions. Good: album heavily worn; several leaves detached with edge wear; many items loose from mounts or adhesive, one appears to be lacking.

This is a scrapbook and photograph album documenting the life of a female student while she attended two different HBCUs, Jessica H. Winslow.

Jessica Winslow graduated from Shaw University in Raleigh, North Carolina in 1937 and the Library School at Hampton Institute in Virginia in 1938. Scouring the internet shows that she served as an English teacher and librarian in Norfolk, Virginia before returning to North Carolina, likely for the rest of her life. City directories and online newspaper accounts identify her as a teacher and librarian in Greenville in 1958 and in Rocky Mount in 1970.

Winslow combined original photographs with clippings from Shaw and Hampton school publications to create a personalized reminiscence of her time at both. One highlight is the album's first page where Jessica included a vernacular group photo of her library school classmates, along with clippings of portraits. Near the end of the book she created a composite of 20 other fellow Hampton graduates. Two photos show May Day festivities at Hampton and others show Jessica with a boyfriend, and friends and family. University publication clippings provide a glimpse into what her life was like at the schools; there are images of sororities, fraternities, girls' and boys' sports teams, and two clippings revealed that Mary M. Bethune was a speaker and that Marian Anderson appeared in concert. Three show buildings at Shaw, and another is a large aerial view of the campus. There are also identified yearbook shots of 30 fellow graduates.

A personal glimpse into a young woman's life at two HBCUs, and evidence of her training for a long career. [5029]





28. [Militaria][Texas]

McAfee, Osborne; McAfee, Rudolph; McAfee, Travis. **[Collection of Photographs and Ephemera Compiled by Three African American Brothers From Texas While Serving in the United States Armed Forces.]** Various places: early 1940s to early 1950s. Approximately 472 loose photographs + 81 pieces of ephemera. Photos measure from 2" x 2" to 8" x 10" and a small percentage are captioned. Generally good plus to very good.

This is a collection of photographs, with some ephemera, compiled by three brothers from Tyler and Kilgore, Texas: Rudolph, Osborne and Travis McAfee. Osborne was born in 1928 and served in the United States Army, Travis was born around 1930 and served in the Air Force; Rudolph was born around 1931 and served in the Navy.

Although we have been unable to locate their service records, we know from his tombstone that Osborne served in World War II and reached the rank of corporal. We know from a newspaper account of a tribute to him that he was valedictorian of his high school in Kilgore and attended Texas College, an HBCU, on a dual academic and athletic scholarship. Osborne graduated with a B.A. in 1951 and earned a Masters in Science from Prairie View A&M in 1959. He was also a school teacher and later served as principal of Carver Elementary in Tyler as of 1965 and was principal of Dogan Junior High School as of 1977.



Travis was in the Air Force and we know a little about him from the ephemera here showing he trained to be a pilot. Travis attended Kilgore Colored High School and, at a minimum, served at Kirtland Air Force Base in New Mexico as well as the Marana Air Base near Tucson. We think Travis is seen in the Air Force-related photos including one of him standing in the cockpit.

Rudolph served in the Navy, and the little we know of him comes from his included memorandum book from when he



served on the U.S.S. Topeka. It lists names and addresses of people he met and clubs he attended on a tour of Japan, Guam, and Hong Kong.

With a few exceptions, all photos show African American members of the armed services in uniform and we guess that the brothers each accumulated photos of friends during their time in the military. The vast majority of images are World War II era, show segregated units, and were likely compiled Osborne, as Travis and Rudolph would have served later and with integrated groups. A few are related to the Air Force and approximately 20 show Black sailors. There are a couple of photos of Osborne that are identified, allowing us to make out his face in some of the others, but the other two brothers are not identified in photos. A few of the World War II related photos are identified as being taken in Corsica, there's also a series of real photo postcards that appears have been taken in France. Others are identified with places such as Fort Bragg or the China Burma India Theater, with one captioned "somewhere in India." While only a small percentage of the photos are identified,



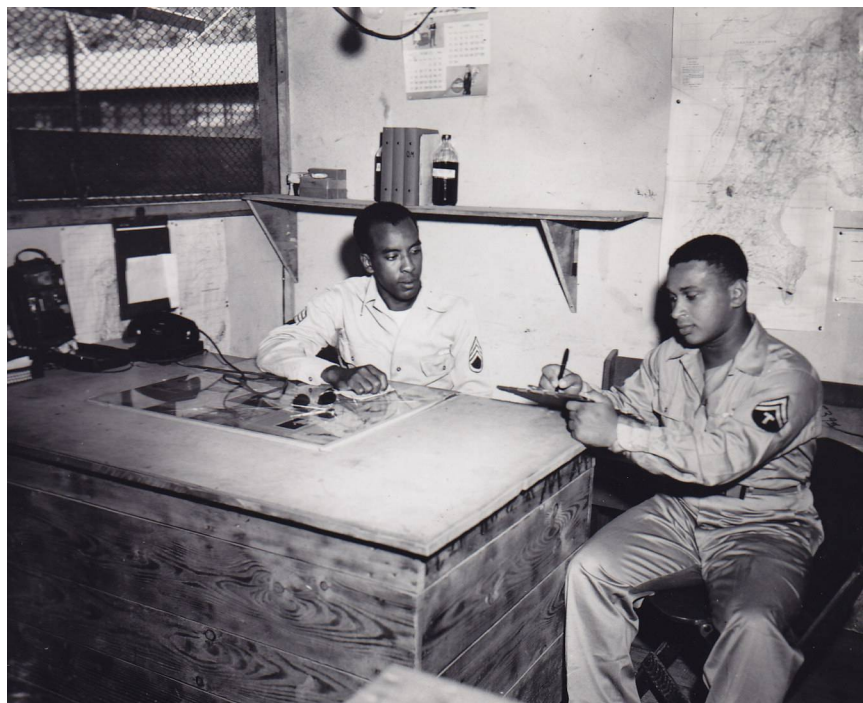


others are capable of identification with further research due to clues within the photos themselves. At least 30 photos include first and last names of the subject.

A highlight of the collection are the 90 formal portraits of servicemen, three of which are hand colored. There are also several shots of unidentified WACs, including one of a group with their military vehicle. There's an 8x10 group photo of the 27th Air Vehicle Repair Squadron and a great 8x10 of four tanks with African American crews. Other interesting shots show Black soldiers boxing, an African American commissary, and internal views of supply areas and classrooms.

Ephemera includes a few items related to Osborne's coursework at Texas College including an interesting test regarding prejudices and opinions of different groups of people. There's also a journal related to Osborne's teaching career with numerous notes on math classes and students' performances. Rounding out Osborne's ephemera are several letters written to him from his wife, Bertha.

A highlight of the ephemera is Travis' solo flying certificate issued when he was a member of the 2307th Training Squadron at the Marana Air Base, now the Pinal Air Park. There are also 27 leaves of schematics related to Travis' flight training and a small notebook related to his coursework as a pilot. Several letters written to Travis by a girlfriend while he was serving at Marana are also included.



A diverse collection, compiled by three Black siblings from Texas and wholly devoted to the service of African Americans in the armed forces. [8039]

More images may be seen here: <https://tinyurl.com/2ffrab5p>

**29. [Music][Black Female Printers]
Souvenir Program 14th Annual
Session of National Convention of
Gospel Choirs & Choruses
Incorporated . . . [Cover title].**

Chicago: Bowles Music House
Record Print Shop, 1946. 12" x 9".
Stapled self-wrappers. pp. [16]. Very
good: wrappers dust soiled and with
a few small chips.

This is a program for the 14th Annual Session
of National Convention of Gospel Choirs &
Choruses Incorporated (NCGCC). The group
exists to this day, and per its website was
founded in 1933 when choir unions from
Chicago, St. Louis and Cincinnati came
together to adopt bylaws and elected Thomas
A. Dorsey its first president. Not to be
confused with the big band leader, Thomas
Andrew Dorsey was a musician and composer
who was also influential in the development of
early blues music and served as the music
director for Chicago's Pilgrim Baptist Church
for 50 years. Called the "Father of Gospel Music" by some, and sometimes credited with creating it, Dorsey helped create a
movement that popularized gospel blues throughout Black churches in the United States, which in turn influenced
American music and society at large.

This program is filled with 21 photographic images including portraits of Dorsey, NCGCC officers, and several choirs.
There's also a group shot of the Thomas A. Dorsey Singers. There is a list of events, lists of committees and officers and
other important data. There are also some advertisements for Black-owned businesses including two that were owned by
women which also includes their portraits.

Also notable is the printer, Bowles Music House (BMH). Lillian M. Bowles-Pannell was African American and little is
known about her save for the fact that her company was part of Chicago's major role in the promotion of gospel music
along with Dorsey's publishing house and the Martin and Morris Music Studio (MMMS). Importantly, BMH has a half-page
ad on the back cover of this program which includes Bowles-Pannell's portrait, a list of recent publications, and the names
of staff members. MMMS has a full page photographically illustrated ad in the book as well.

OCLC locates no copies. [8087]



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AND RECORD PRINT SHOP**

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Mrs. Claree Harris.....Mgr. Mailing & Purchasing Depts.
Sara Foster Mail Order Clerk
Mattie Keen File Clerk
LaMarr Johnson Asst. to Mailing Dept.
Otellia Gibbs Sales Girl
Claude R. Smith Mgr. of Print Shop
Milton Dockins Print Shop Asst.
Theo. Marshall Order Filler
Donald Hudson Print Shop Asst.
Thos. J. Pannell Bus. Mgr.
L. M. Bowles-Pannell Prop.

30. [Periodicals]

Black Student Voice. Volume 2, Number 4 [February 1969]. Detroit, Michigan: [Black Student United Front], [1969]. 8½" x 6 7/8". Bifolium, printed all four sides. Pp. [4]. Very good: moderate diagonal crease and evidence of offsetting to rear; a few other light creases.

This is an issue of a rare periodical produced by and for African American high school students in Detroit. It was published by the Black Student United Front (BSUF) under the auspices of the League of Revolutionary Black Workers (LRBW).

LRBW was founded in Detroit in 1969 to unite efforts in Black liberation, issues facing Black workers and the conditions of trade unions, most notably in the automotive industry. It stemmed from a 1968 strike at the Dodge Main factory and the organization of the Dodge Revolutionary Union Movement (DRUM). The League ultimately encapsulated a variety of Black labor, community and school-based groups including the city-wide high school organization, the BSUF. BSUF students organized political education and Freedom School curricula, and spread their word through this publication, the *Black Student Voice* (BSV). BSV was known to publish reading lists and examples of Black art, as well as address issues of educational inequality, housing discrimination, unemployment and drug abuse, all from the perspective of African American students. The paper was defunct by 1971, as was the LRBW, factions of which went on to form the Communist League.

This issue of BSV celebrated the legacy of Malcolm X and urged that Black students “*should not attend school February 21 (day of his murder in 1965) and all February 21st hereafter.*” One article expressed BSV’s support of DRUM, arguing that “*it is OUR (black workers and students) solemn duty to make the first step on the road to ultimate victory over the great common enemy of humanity: white america and its filthy system of capitalism, exploitation, and oppression.*” It notified readers that “*racist and Uncle Tom faculty members and administrators*” were trying to ban the paper at one of the local high schools, and instructed on how to fight back and provide support. There were a few compelling illustrations, including an image of a Black man hung from a tree labeled “America” and a take on Smokey the Bear: “*Uncle Tom says Only YOU can prevent ghetto fires.*”

A powerful publication of an important African American student organization. OCLC locates two holdings. [1327]

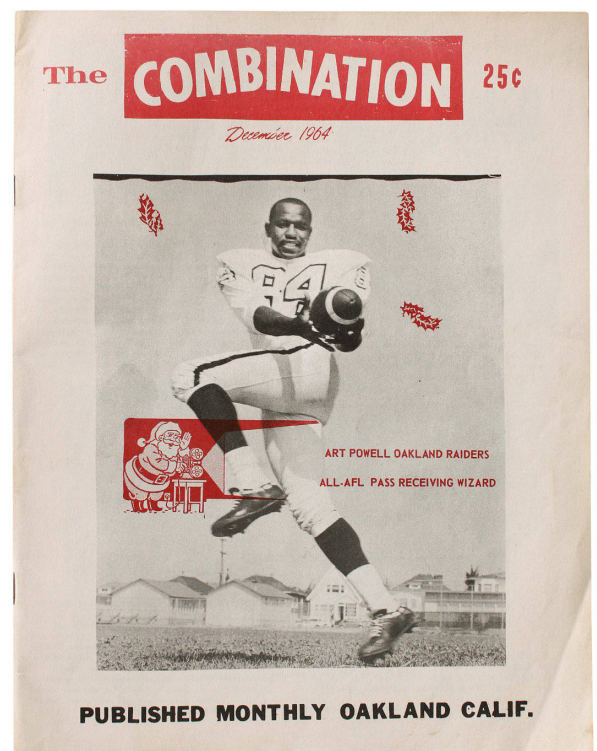
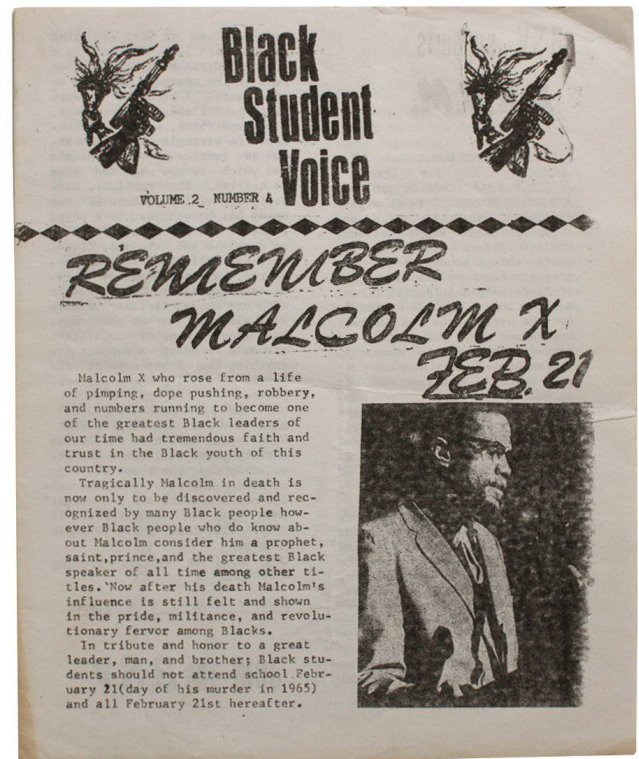
31. [Periodicals][California]

Combination Magazine [Vol. 1, No. 3 (November 1964)]. Oakland, California: B[rackeen] McCarty, 1964. 11" x 8½". Stapled wrappers. Pp. 20. Very good plus: one tiny closed tear to rear wrap, one small stain to front, both lightly toned at edges with a faint three inch corner crease extending throughout.

This is a rare, heavily illustrated issue of a little-known African American periodical known as *The Combination*, or *Combination Magazine*. It was published monthly in Oakland and features dozens of incredible photographic images of high-class African American residents and events.

While the cover of this issue is dated December 1964, the title page specified that it was published that November. We believe it more likely that it was the December issue, judging by the Christmas-themed graphics on both covers. Online information about the magazine is scarce, but we learned that it was run by African American editor and publisher Brackeen McCarty from approximately 1963 to 1978. McCarty was born in Texas, served as a private in the United States Army during World War II, and owned his own printing company in Oakland.

This issue featured great photographic images and short articles on African American social organizations, events and entertainment,



sports and local politics. We see the *"Lovely ladies of the Cardetts Bridge Club"* and a large shot of *"adults and youths working hand-in-hand for leaders of tomorrow"* as part of the Golden Gate Workshop. There is an image of Mayor George Carroll with his wife Lorna, being honored at the Omega Banquet as Citizen of the Year. Carroll, the first Black lawyer in Richmond, California, was the first African American elected to the city council and the first Black mayor of a major city in the United States. Eight images on a two-page sports spread include bios of new Oakland Raiders players, and a few show female post office employees such as Clytee Johnson being presented with an award. There was a piece of original fiction accompanied by a great large illustration, and an editorial argued that *"Parents Should Wake Up to Their Youth's Problems and Associates."* There were several great advertisements, eight of them illustrated, for local Black-owned businesses including Ray's Club, Big John's Burgers, real estate agents, Bay Area Interiors and the *"Elite Poodle Parlor."*

A rare survival of a lovely African American periodical. OCLC shows one holding of the magazine, at the University of California Berkeley, which has only one later issue, from 1967. A Google search revealed one holding of this issue, at the African American Museum and Library of Oakland. Not in Danky Hady. [4101]



32. [Periodicals]

[California]

Combination Magazine [July

1967]. Oakland, California: Bay Area Printing Co., 1967. 11" x 8½". Stapled wrappers. Pp. 20. Very good minus: a few leaves detached; wrappers lightly soiled with a small split at foot of spine a bit of faint scattered staining.

This is the July 1967 issue of *The Combination* which featured great photographic images and short articles on African American social organizations, events and entertainment, sports and local politics. We see *"Fashion City's Fashion Ladies," "The Original Natural Sisters"* and the *"Cupidettes Social Club"* posing after their *"successful smoker."* The cover image and *"feature of the month"* revealed Nancy Reagan receiving chrysanthemums from the publisher's wife and member of the Beth Eden Baptist Church, Irma

McCarty. There was a piece of original fiction, an editorial urging support of the East Bay Skills Center and notes on the *"Black Conference"* held in Los Angeles, which stressed *"Black Unity"* over *"Black Power."* One feature spotlighted performers at the First Annual International Pop Music Festival in Monterey including Dionne Warwick, Otis Redding and South African trumpeter Hugh Masakela. The issue also covered the recent *"Ball of the Year"* at the Oakland Auditorium with guests and speakers such as Merritt College instructor Sarah Webster Fabio. Fabio is noted for helping to introduce the Black Arts Movement to Bay Area colleges; after working at Merritt she helped establish the first Black Studies departments at both the University of California, Berkeley and the California College of Arts and Crafts. This issue also ran 23 advertisements, 17 of which were illustrated, for Black-owned businesses like Hill's Bar-B-Q, the East Oakland Pharmacy, East Bay Music Co. and *"The Classics Shops for Ladies Apparel."*

OCLC shows one holding of the magazine, at the University of California Berkeley, which has only one earlier issue, from April 1967. A Google search revealed one holding of this issue, at the African American Museum and Library of Oakland. [7904]



33. [Periodicals][Music]

Jones, Ken (publisher); Robinson, Leroy (editor). **SOUL Illustrated [Vol. 2, No. 1 (October 1969)]**. Los Angeles, California: Soul Publications, Inc., 1969. 10¾" x 8¼". Stapled self-wrappers. Pp. 68. Very good: a bit of light creasing, fading and spotting to wrappers; pages lightly toned.

This is a densely packed and heavily illustrated issue of an uncommon African American music magazine, *SOUL Illustrated* (SI). SI was the sister publication to *SOUL*.

SOUL (also known as *SOUL Newspaper* and *BOSS SOUL*) was published by Ken and Regina Jones from 1966 to 1982. Ken was Los Angeles' first Black anchorman and Regina was a radio operator for the Los Angeles Police Department. Soul music was gaining popularity in the United States; a few artists, like the Supremes, James Brown and Sam Cooke had established a following, but others that we know as legends today were just getting their start. *SOUL* publications initially focused on spreading awareness and recognition for African American musical artists and grew to include other aspects of Black arts, culture and social issues. SI, *SOUL*'s glossy magazine spin-off, ran from 1968 to 1972.

Ken Jones wrote an introduction to this issue, as the magazine entered its second year of publication, noting that "*SI will not only present the positive achievements of Black artists but will most assuredly present to the public and the industry the truth about what is happening inside the world of show business.*" The issue was dedicated to the idea of a "*Brown Sound Renaissance*" and included a philosophical and

political discourse on Black history and its connection to music and the arts, written by SI's editor, Leroy Robinson. Robinson argued that "*the Brown Sound is a condition borne out of the existence of the Black man . . . who, through the forces of good that lurk within his soul, has perpetuated a 'sound' that is definitely his and has been the foundation by which other 'sounds' have stemmed.*" After working for SI, Robinson was hired at ABC as a head writer for the television series *Black Omnibus*, hosted by James Earl Jones. He also won a Los Angeles Area Emmy Award in 1976 for his work on *The Nancy Wilson Show*.

The features in this magazine revealed deep musical knowledge and were packed with fantastic photographic images. One article focused on the "*architects – the producers of the Motown, the Atlantic, and Memphis sounds which are so much a part of the cause of the renaissance.*" The issue covered pop, jazz and folk music festivals in the United States, and Valerie Wilmer, "*our gem of a writer from Great Britain,*" reported on "*The Sound in Europe.*" Wilmer is an award-winning photographer and author with decades of experience covering jazz, gospel, blues and Black British music and culture.

One feature (and the magazine's cover) was dedicated to the shining talent of Lola Falana, and one segment featured several other "*Shades of Brown Sugar,*" women that "*bear watching as tomorrow's possible superstars.*" There was a great photo essay by noted Black photographer Joe Flowers, showing two members of the 5th Dimension vocal group getting married in a hot air balloon. Flowers, known as one of the first internationally successful Black professional photographers, went on to work for several magazines and newspapers and was chief photographer for the *Soul Train* television show. The issue also ran pages of music, film, television and book reviews, dozens of tongue-in-cheek cartoons and fantastic photographically illustrated advertisements.

A rich and vibrant tribute to African American music and culture. OCLC showed 13 holdings of *SOUL Illustrated* over three entries, but checking individual library catalogs revealed this issue definitively at three institutions, and possibly at six others. [5805]





34. [Periodicals][Poetry]

Beauford, Fred (editor). *[Three Early Issues of] Black Creation*. New York, New York: Institute of Afro-American Affairs, New York University, 1970-1971. 11" x 8 1/4". Stapled pictorial self-wrappers. Publication sequence: Vol. I, Nos. 1 (April 1970), 2 (Summer 1970); Vol. II, No. 3 (Summer 1971). Pp. 33; 27; 50. First issue good: wrappers chipped and torn in several spots, reinforced with tape at binding and inside cover; lightly toned with a bit of scattered spotting. Others very good: one with moderate crease to rear wrapper; other's rear wrap lightly soiled; both internally fresh. Two issues **inscribed** by poet José Angel Figueroa.

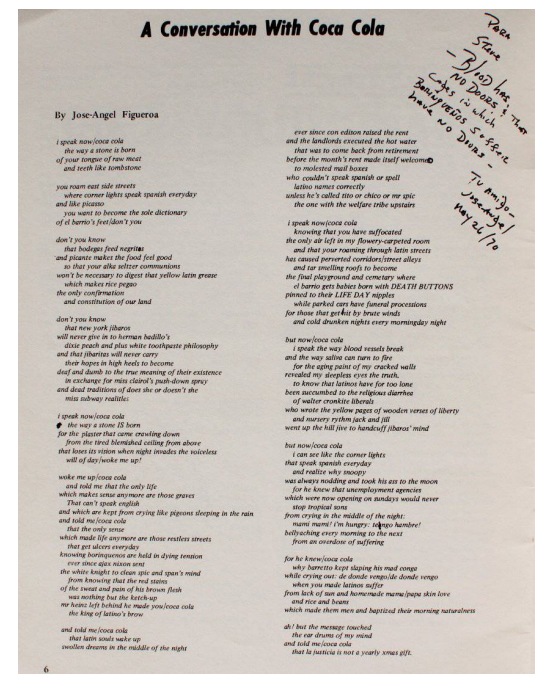
This is a group of three very early issues of an important African American literary magazine, *Black Creation* (BC). Filled with powerful poetry and compelling photographic images, the magazines document the work of students of color at New York University. Two of the issues contain personal inscriptions by one of the contributors, noted poet José Angel Figueroa.

BC was founded by African American writer, editor, college professor and publisher Fred Beaumont in 1970. A child of the foster care system whose teen years were spent living in the projects amid gang violence and ethnic rivalry, Beauford founded his first magazine, BC, while teaching at NYU. He later served eight years as editor of the NAACP vehicle *The Crisis* and wrote eight novels, a memoir and *The Rejected American*, a collection of highly acclaimed essays. Beauford also edited 43 other books, founded and published the *Newworld Review*, and taught at UC Berkeley, the University of Southern California and SUNY Old Westbury. He died in 2021.

BC ran until 1975 under a few different editors, including Diane Weathers, later editor-in-chief of *Essence* magazine. BC showcased NYU students' poetry, short stories, art and photography, and grew to include literary theory and criticism as well as reviews of books, theater, music and dance.

On offer here is the rare first issue of the magazine, as well as issue number two and the first anniversary issue, published in 1971. The first two issues feature poems by José Angel Figueroa, and were inscribed by the poet with heartfelt messages to a friend named Steve. Figueroa was born in Puerto Rico in 1946 and received a full scholarship to NYU. He is best known for his poetry, mostly concerned with the Latin American diaspora and the Puerto Rican community of New York, but has also written dramas and jazz operas. He is a professor of literature and creative writing at Boricua College in the Bronx, and is noted for his contributions to anthologies of children's literature and his many community efforts.

Per OCLC, *Black Creation* is generally well-represented in institutions. However, most library catalogs reveal incomplete holdings, several appear to be bound volumes, and early issues are rare. We located only two definitive holdings of the first issue, and under ten of each of the others. Danky Hady 817. **[7656]**





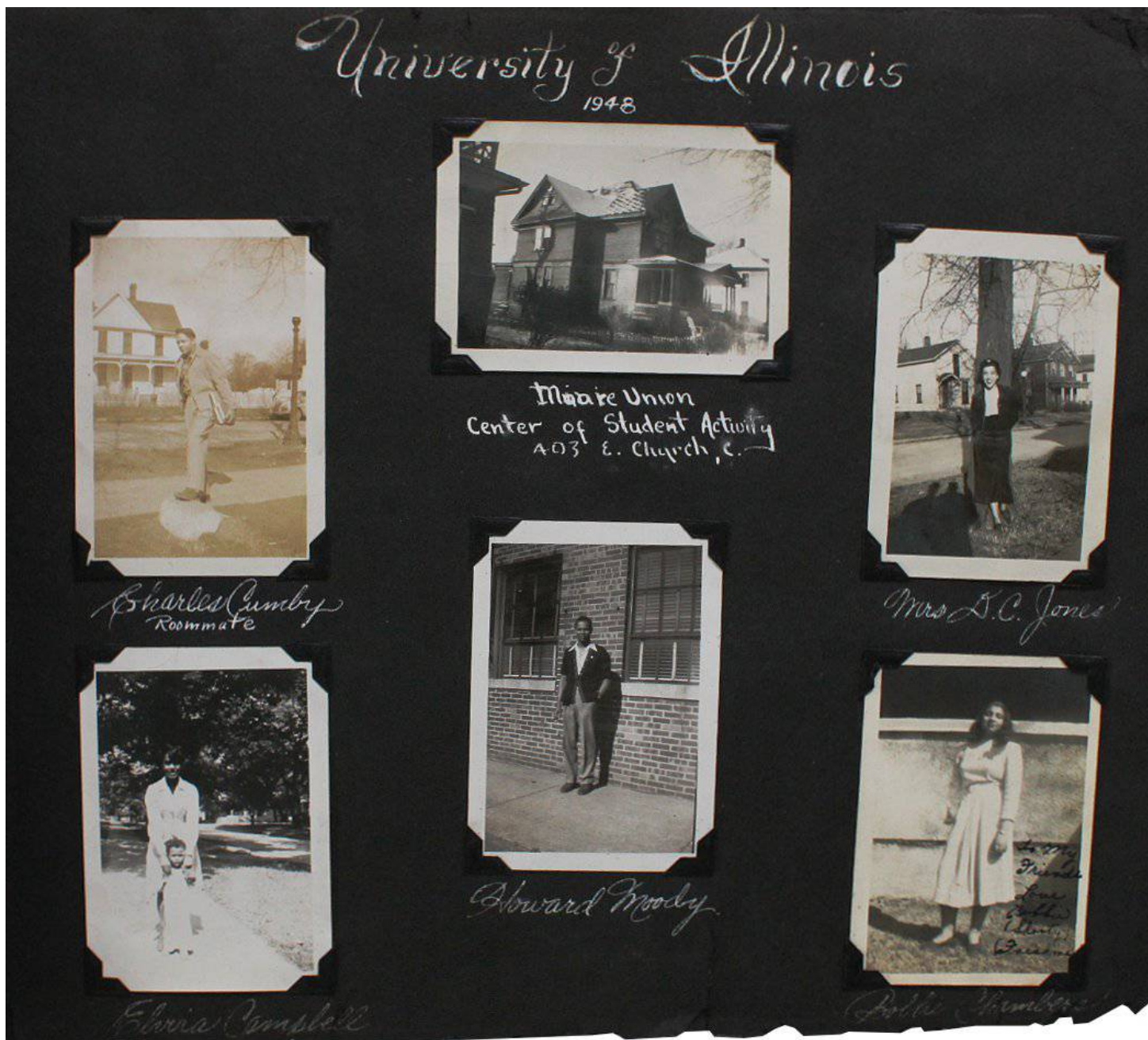
35. [Photography]

Jones, Shotski. **[Proof Photographs of African Americans]**. Trenton, New Jersey: Shotski Jones Studio, circa 1960s-1970s. Group of 51 black and white photographs, including 3 duplicates. Most measure 5" x 4", 9 are 3½" x 2½" and 5 are 2½" x 2½". Generally very good: one with a tiny tear; two lightly soiled; a few with faint stains, a bit of waviness and/or edge wear. Twelve with inked notations on versos.

This is a group of proof photographs of African American subjects, revealing the work and pricing of a Black photographer in New Jersey, Shotski Jones. Jones focused on the African American community of Trenton, New Jersey, in the 1960s and 1970s. In 2022 he was one of the subjects of a documentary by Princeton student Nathalie Barnes, entitled *Black Sight: Representation of and by Black Trentonians*.

All the photographs are portraits and depict mainly African American women, though two show Black men and five are couples shots. Eight have Shotski's backstamp, providing his Trenton address. Several photos' versos contain information on sizing and pricing for orders ("1x 8x10 - color, 24x wallets - B&W...\$21.50") and a few have notes regarding the subject ("blk - hair / lt blue - dress"), the woman's name or phone number.

A lovely collection of portraits showcasing African American residents of New Jersey, taken by a noted Black photographer. The finding aid for an *Amsterdam News* collection at Cornell lists one photograph by Shotski Jones Studio. [2804]



36. [Photography][Illinois]

Norris, Jr., Elmus Monroe. **[Photo Album of High School and College Life.]** Illinois: 1930s-1948. 10¼" x 13½". String-tied photo album lacking its covers. 56 pages with 156 black and white photographs inserted into corner mounts + an additional 65 photos laid in. Photos range from 2" x 3" to 8" x 10" and around one third are captioned. Album good: lacking covers and several leaves are loose; photos generally very good plus or better.

This is a collection of photos compiled by an African American man from Illinois, Elmus Norris, Jr. Norris was born in 1929 raised in Murphysboro and attended Murphysboro High School. The album covers Norris' life from high school through early adulthood, though there are a handful of photos from an earlier period likely showing his family around their home.

High school photos include an entire page devoted to a basketball tournament in 1945 and there are two 8x10 team photos and two smaller group shots, showing that Elmus was one of two Black players on the team. He also played football for Murphysboro and a small team shot showed he was the only African American on the football team. Another 8x10 was likely taken in college and shows a group of young African American men dressed in suits; possibly Elmus' fraternity as we know he was a member of Kappa Alpha Psi at the University of Illinois, Urbana-Champaign and may have also attended Southern Illinois State Normal University.

BAPTIST SUNDAY SCHOOL CONVENTION
June 1948



Gloria Burris
CENTRALIA, ILL.



Sadie Wilson
MT. VERNON, ILL.



W. J. Rhodes Sadie Wilson
MT. VERNON, ILL.
Emanuel Duncan
COLP, ILL.



Gloria Burris
CENTRALIA, ILL.

College-era photos include named pictures of his classmates, shots around campus and a series of Elmus posing with various female friends in Elkhaville. Elmus participated in ROTC while in college and there are several shots of him in uniform. There's also a great 8x10 of a Black military band marching in a parade.

Other interesting photos include a lovely shot of a baptism at a lake and two pages are devoted to the summer of 1948 when Elmus worked for the Missouri and Pacific railroad in Warnock apparently repairing traintracks and similar work. There's also a page of four photos showing Norris with fellow attendees of a Baptist Sunday School Convention.

A fine collection of well composed images. [7979]

More images may be seen here: <https://tinyurl.com/2uc2tj9v>





37. [Photography][New York]

[Collection of African American Cabinet Cards]. Mostly Watkins, New York: [1880s – Early 1900s]. 17 mounted black and white photographs. All but two measure approximately 5½” x 3¾” on larger card mounts. Two are captioned verso. Generally very good plus or better.

This is a collection of Upstate New York cabinet cards depicting African Americans. 15 have photographer imprints with twelve of them being from Watkins, New York; the others are Waverly, Elmira and Auburn. The captions don't provide very much information as they lack last names. Still, a lovely collection of late 19th century African American photography. [7971]



38. [Photography][Ohio]

Bonner, Sr. Edmund. **[Photo Album Depicting Cincinnati African American Community]**. Mostly Cincinnati: 1937-1947. 11" x 15". 44 loose album leaves, each held in a mylar sleeve. Leaves contain 336 black and white photographs mostly adhesive mounted. Most photos measure around 4½" x 3¼" and most are captioned. Leaves very good with light edge chipping; photos generally very good or better.

This is a fantastic album with exceptional captions documenting an African American community in the Cincinnati area. The compiler, author, and talented amateur photographer, a man named Ed Bonner, devoted an entire page to a photo of himself along with a 16 line poem which began with,

*"There I stand, all green and grinning
Photo shots are my hobby, I'm just beginning
Tis not a free hobby. And it takes up my time;
There's bigger ones and better ones but I still like mine."*

The third stanza of that poem identified Ed and we also learn from it that his brother's name was Joe. While we have been unable to learn much else about Ed outside this album (save for he was a policeman as of 1950), it's clear he was documenting a group of active and well-to-do African Americans in the Cincinnati area. We know the subjects were from Cincinnati based on the mention of shoppers going to Shillito's as well as several taken at Camp Washington Simms. A couple dozen people are identified by first and last names and some street addresses are also disclosed.





Many pages are covered in artful line drawings. An example is an entire page entitled "You Be the Judge" which has one photo showing three women in the foreground. Each woman is described in a rhyming couplet and there's a fourth which reads, "nevermind the crowd you see all around/they're just there, for a rough background." Another full page documents a social club, with three pictures of club members surrounded by drawings of flowers and captions in rhyme.

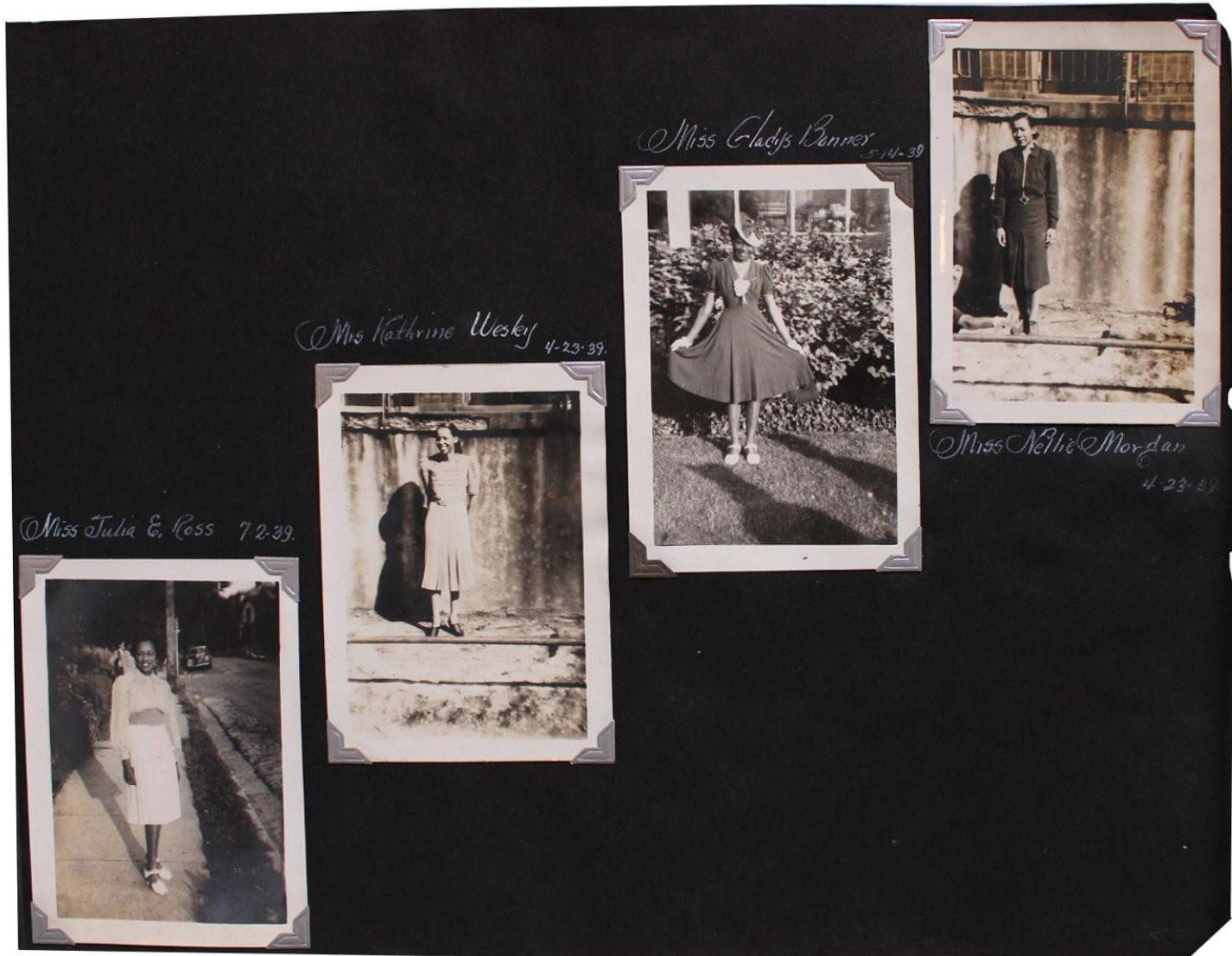
The album has exceptional captions, many of which are long and narrative, giving a deep feel for the people depicted. One example shows the before and after of a proposal, with the captions reading, "Rena, will you marry me? Now let me see Julius, if I think I can afford to give up . . . Yes, she said, I'll do it. She did. Julius is happy now. Will he know 50 years from now why he asked her that silly question?" Of note is that at least 45 captions are written in verse or rhyming couplets.

One page of tiny photos shows that Ed developed some of them on his own: "Can't you make this out, or do you need some help?/For its the first one I've tried to develop myself./I'll tell who it is for I escaped with my life,/Cause I tried first on her cause she's my wife." Ed also encouraged his son's photography and there are two identified photos taken by Edmund, Jr. with his Dick Tracy camera. One of these shows Ed, Sr. in his patrolman's uniform.

There are also photos around Eden Park, Burnet Woods and several at Belle Isle in Detroit as well. Importantly, at least nine were taken at Camp Washington Simms in 1947, including a few shots of



Well, here they are, in fond embrace,
To love, to kiss, is no disgrace.
It just must be mutual, with a kind will;
Then you'd be surprised, how a kiss can thrill.

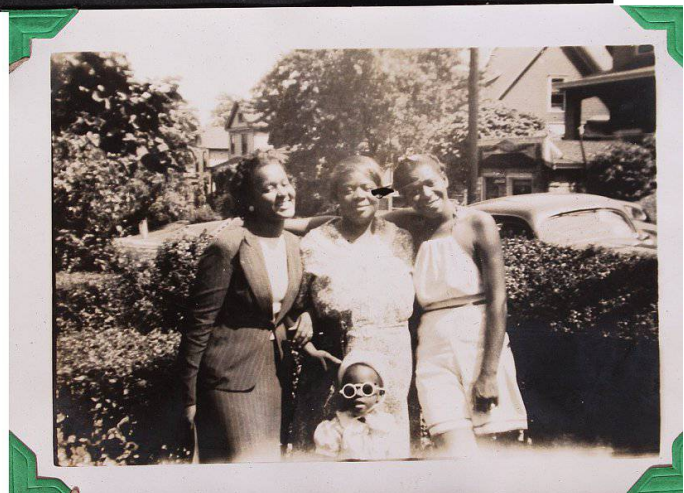


the swimming pool. Washington Simms was a Black caterer who was heavily involved in Cincinnati's Ninth Street YMCA, a segregated YMCA for African Americans which he helped found in 1913. Per his post on Findagrave.com, "two years after Simms died [in 1922] a summer camp for African American children, called 'Camp Washington Simms' was dedicated near Milford. The camp operated for decades."

This is a crop of home grown fruit
While Mother Eunice pose between as a fad,
And Edna swears to Ju that she is cute
And Gladys boasts that she's not bad,
So settle it all with a quick little twirl
I'd pick the winner. The goggled eyed girl.

Other images include parties, several shots of a picnic and more than one page has outstanding portraits of identified women. There's also one page devoted to people going to HBCUs including Samuel Huston College in Texas and Lane College in Tennessee. Many photos show Ed, his wife Edna, and their extended family.

An outstanding, artful, witty and narrative album of this Black community in Cincinnati and worthy of deeper research. [8078]



39. [Photography][Texas]

[Group of African American Cabinet Cards and other Mounted Photos].

Houston and Galveston, Texas: [1880s – Early 1900s]. Six mounted black and white photographs. All but one measure approximately 5½" x 3¾" on larger card mounts. Two are captioned verso. Good to very good: one mount with large loss, another with scattered surface losses.

This is a group of Texas cabinet cards depicting African Americans. Five have photographer imprints of Houston or Galveston, with one from Navasota. One is captioned with a name, another is captioned with a name and address. The latter is of Magdalena "Maggie" Manning, who as of the 1900 census was 24 years old and a teacher.

[7992]



40. [Photography][Texas]

[Group of Photos by African American Photographers.]

Mostly San Antonio, Texas: 1950s. 21 black and white photographs, each measuring approximately 8" x 10". One is captioned with a name. Generally very good with light to moderate wear.

This is a collection of large photographs, all of which depict African Americans. Nine of them have backstamps from eight different photographers and we've been able to confirm that six of them were Black including two shots by A.O. Perrino.

While the collection came to us as a group, we have not been able to determine if they are related. The photos include six formal portraits, with the rest showing gatherings of African Americans in posed group shots including young adults inside someone's home, a church group posing with their pastor and another shows a group of women posing by a table at a Christmas party. There's a great wedding photo and a couple internal shots of people meeting inside restaurants.

Worthy of further research. [5210]





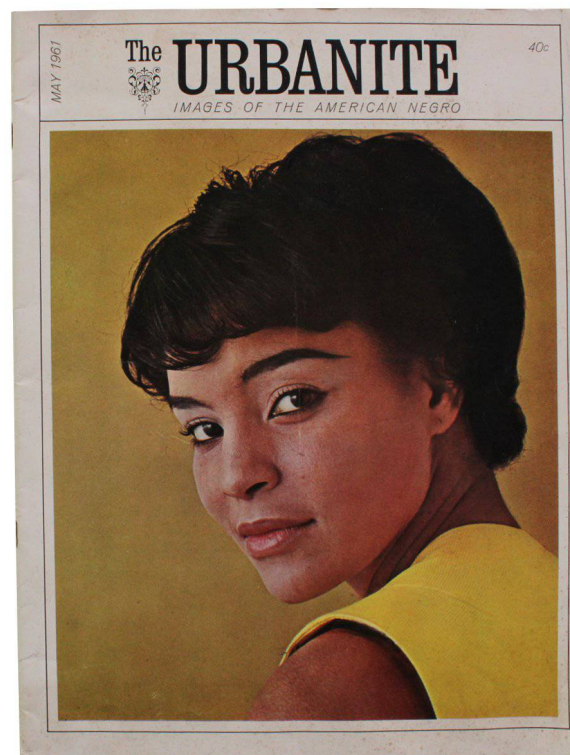
41. [Photography]

[Group of Eight Exquisite Portraits of African Americans]. [San Antonio, Texas?]:[1940s]. Six real photo postcards measuring 5¼" x 3 3/8" + two other slightly smaller portraits from same series + windowed photograph and newsclipping for context. Loose photos near fine or better save for one with indentation from paperclip.

This is a group of eight spectacular portraits of an African American family, possibly from the San Antonio area. Five of the eight were taken on a wedding day, the other three show two different women in floral dresses—both of them can be seen in the wedding photos. We can date them from 1939-1950 based on the EKC stamp box on several of the RPPCs. The group was purchased from a dealer in San Antonio and were held inside cardboard folder with a window for another portrait which appears to include a woman seen in each of the other two series. The photographer's name is Harry S. Hall, and we've found nothing about him. There is also a newsclipping laid in from a San Antonio newspaper. One other clue is that one of the cards has a name in ballpoint, "Mrs. N.C. Hewitt." [5297]

42. [Periodicals]

Santos, William M. (editor). ***The Urbanite. Images of the American Negro.*** [(Volume I Number 3, May 1961).] New York: The Urbanite Publishing Company, 1961. 13 5/8" x 10½". Stapled wrappers. pp. 36. Good plus: last leaf lacking its bottom third; light foxing to covers; light wear overall.



A RAISIN IN THE SUN

Photographed on Location by Roy De Carava

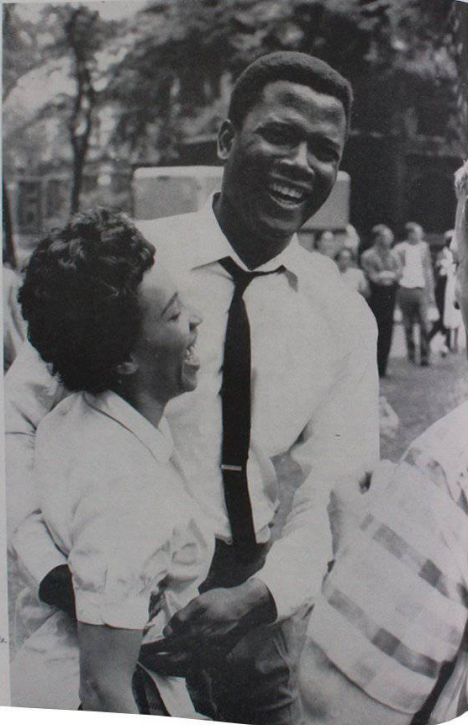


■ One day last July, the unrelenting sun held South Side Chicagoans indoors. Nothing was doing. Nothing sounded in the street but the L trains overhead. There was nothing to see. Suddenly, there was. Columbia Pictures had come to film Lorraine Hansberry's Broadway hit "A Raisin in the Sun." Instantly the street was alive, and famed photographer Roy De Carava captured it all.

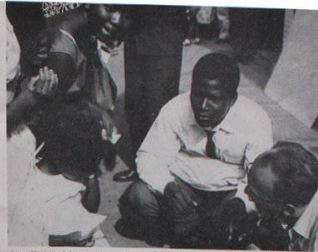
■ Nobody on the streets paid much attention when the first trucks rolled up bringing filming equipment, cables, lights, cameras and crewmen.



"A movie, you say? About folks like me?"
"Right here on our street!"



On the sidelines David Susskind joked with Sidney Poitier and Diane Sands.



One little girl remained unimpressed—even by Poitier, who stopped to talk with onlookers during his lunch break.



But most of the young ones wanted autographs—on anything.



Claudia McNeil, who understands and speaks the language of the deaf, dumb and blind, was the center of attention. Using sign language and touch communication, she conversed with movie bystanders who seldom have the chance to talk with people not silent like themselves. When the word got around Chicago's South Side that Claudia was "talking," many a silent person came to talk for the first time, in their own way, to a famous artist.

May 1961

18

This is a special issue of a scarce African American periodical focused on the arts. It features original columns by James Baldwin, Lorraine Hansberry, Margaret Taylor-Burroughs, and LeRoi Jones as well as original works of fiction by John A. Williams and William Melvin Kelley.

If the all-star cast of writers was not enough, this issue features many photos by Roy De Carava including a three page spread devoted to the filming of *A Raisin in the Sun* and several of the members of the Modern Jazz Quartet. There are also book, music and technology reviews, a travel column, cartoons and several pages devoted to fashion and gossip.

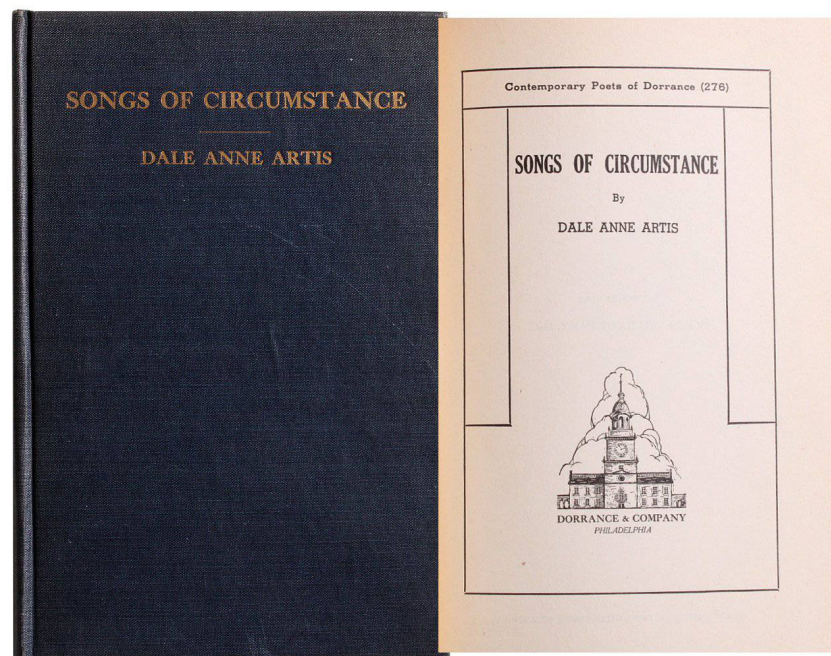
OCLC locates 14 entities with issues, though an undetermined number with this particular issue. [8065]

43. [Poetry][Music][Women]

Artis, Dale Anne. ***Songs of Circumstance***. Philadelphia, Pennsylvania: Dorrance & Company, 1944. 7½" x 5". Blue cloth, title gilt, in original glassine dust jacket. Pp. 71. Book near fine with minimal wear and a contemporary newspaper review adhered to ffp; dust jacket good with numerous chips. **Inscribed** by the author on the verso of the ffp.

This is a densely-packed collection of poems and songs written by a young African American woman from South Bend, Indiana, Dale Anne Artis. It's also inscribed and comes with its rare dust jacket.

All we were able to learn about Artis came from a few contemporary newspaper accounts we found online. A review of this work in the *South Bend Tribune* referred to her as a "South Bend girl . . . the daughter of Joseph



A. Artis, one of our most experienced music teachers, and her own musical talent is reflected on the written pages of her book." In junior high she won second prize in a "Negro Health" essay contest, and she lived for a time in South Haven, Michigan, where she planned musical events as part of the "Young People's Class" of the Adventist church and directed the local Pipers' Guild. One article also announced her reading from this collection at a Black Baptist church in South Bend.

This collection includes 135 short pieces three of which ("Refugee's Prayer," "One Hour To Dream," and "When Autumn Comes") were awarded the title of "Outstanding Song - Poems and Lyricists" by Exposition Press of New York City. Artis wrote about flowers, nature and the changing of the seasons, with titles like "Spring Morning," "Winter Sonnet," "Lines to a Weeping Willow," and "Sunset After Storm." One piece concerned the lines on the face of a "laborer," one a "Brown Boy Dancing" and there are short musings on prayer, "Pulchritude," repentance and love. In compelling metaphor, Artis also questioned a birch tree: "Banshee of the northern woods / Why bend you in the slightest wind? . . . Was it that you sinned against One / Who changed you from a bold young brave / With browned skin / Unto the tall birch scarred with sin?"

A scarce collection by a talented young Black female poet, this copy inscribed and truly rare in its dust jacket. OCLC shows ten holdings. [7887]

44. [Politics][Socialism]

[Group of Flyers and Periodicals from the Halstead and Boutelle 1968 Presidential Campaign Compiled by African American Activist Couple]. Detroit, Michigan: 1967-1968. Thirteen flyers and/or stapled periodicals most on 8½" x 11" sheets. Generally good to very good.

This is a collection of 13 items from the Detroit-area offices of the 1968 presidential campaign of Fred Halstead and Paul Boutelle (H&B). They were compiled by an African American activist couple from Detroit, Jerry and Judy Watts. Little is known of either person. Years ago we acquired some of their papers and from the items on offer we know that Judy was the Michigan Coordinator for H&B and we learn more about her ideology in an article she wrote for an H&B newsletter included here. Thanks to a brief profile in a 1979 issue of the *Detroit Free Press* which includes an image of Jerry, we know that he was a television graphics artist for Detroit's local channel 2. He was trained in fine and commercial art at Detroit's Center for Creative Studies and in addition to graphics, he also did courtroom sketches for trial stories and composite drawings for police. As of 1975 he was listed as the art director for a periodical issued by Detroit's Pan-African Congress, *The Spokesman*.

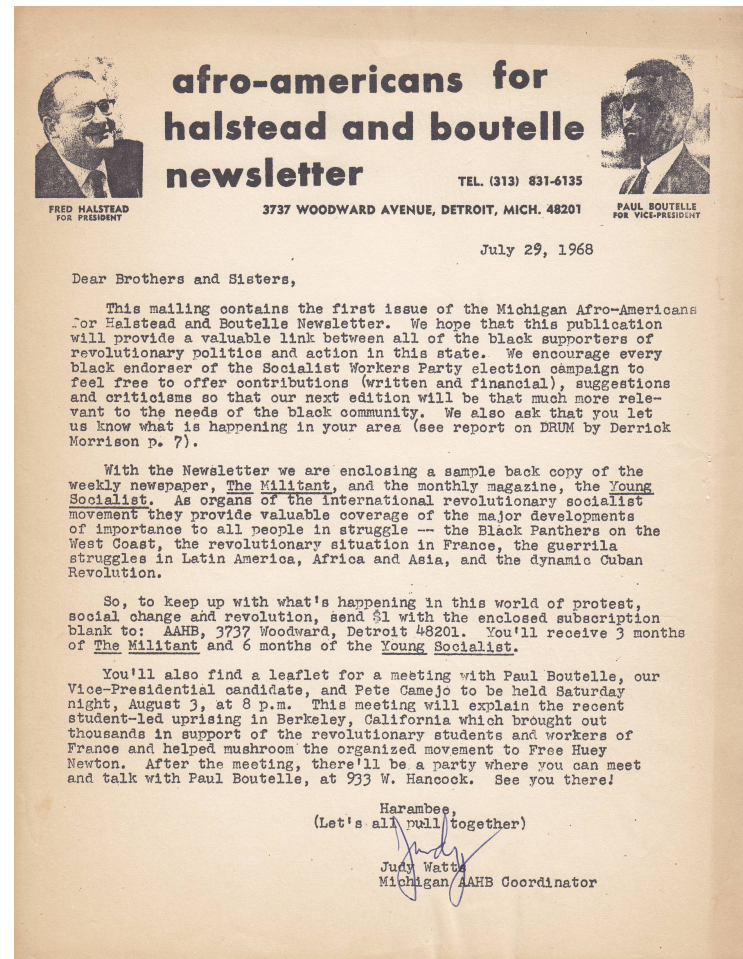
H&B ran as candidates for the SWP and according to a summary issued by the SWP, the 1968 campaign was a success in that:

"millions heard Halstead, Boutelle or one of the 45 local SWP candidates on radio or television or read about them in the newspapers. Thousands heard them speak at campus and high school meetings and at antiwar rallies . . . Another significant achievement was the penetration of the campaign into the South. Both Halstead and Boutelle spoke in southern states and Boutelle made a tour of southern black campuses."

According to E. James West's article, "Paul Boutelle's 1968 Vice-Presidential Campaign", on the African American Intellectual History Society website, Boutelle was born in Harlem in 1934,

"grew up in New York City and he became politically active as a young adult . . . [and] emerged as a key member of the Freedom Now Party, a short-lived Black political party formed around the time of the 1963 March on Washington, and was the Party's candidate for the New York State Senate during the 1964 elections. Following Malcolm X's split from the Nation of Islam, Boutelle joined the fledgling Organization of Afro-American Unity and was present when Malcolm was assassinated . . . After the collapse of the Freedom Now Party, Boutelle turned his attentions towards the Socialist Workers Party, running for Manhattan borough president in 1965 and state attorney general in 1966 on the Socialist ticket."

The collection has five campaign newsletters of varying lengths, some of which were also called "campaigners." They begin in 1967 with Issue No. 1 of the "Michigan Newsletter" for the Young Socialists for Halstead and Boutelle (YSHB) which laid out the goals of the organization and had a separate leaf attached with a two page "Statement by Michigan Young



Socialists for Halstead and Boutelle: YOUTH CAN SUPPORT BLACK LIBERATION THROUGH SUPPORTING SOCIALIST CANDIDATES.”

The collection also has the YSHB's first *Campaigner* issued March 2, 1968. It's notable simply because it has survived, but is critically important for its column by Judy Watts who is identified as the “Michigan Coordinator—Afro-Americans for Halstead and Boutelle.” The column discussed “Choice 68,” a nationwide referendum performed on college campuses in April 1968 that measured interest in presidential candidates as well as proposed solutions to the war in Vietnam. Watts shared in part,

“Many black militants may feel that they must vote for Rev. Martin Luther King because he is the only listed black candidate. As an Afro-American and a socialist, I believe that the time has come for blacks to vote politically and not just for 'black visibility.' . . .

On the rebellions which have paralyzed cities for the last few years, Halstead and Boutelle . . . recognize that every single uprising has been triggered by overt acts of police brutality, coupled with price-gouging merchants and landlords, high rates of unemployment, pathetic schools and slum housing . . .

King, on the other hand, still maintains his position of non-violence and action through moral redemptive suffering . . . Martin Luther King is a reformist. This means that he believes that the present system can be modified to make life better for Americas 22 million blacks. He does not see the abolishing of the capitalist system as a necessary measure to establish a rational society which has done away with war and racism and unemployment.”

Judy Watts also appears as the signatory for a cover letter for yet another differently named group, “afro-americans for halstead and boutelle,” (AAHB). The letter, which is signed in ballpoint, “Judy,” announced the first issue of the Michigan AAHB Newsletter and accompanies a copy of the Michigan-only version of the newsletter. It appears to be the only known copy and was produced on acidic letterhead while mentioning that the national version of the newsletter had been recently mailed. The collection also includes Vol. 1, No. 2 of the national AAHB newsletter. Rounding out the group are a few flyers on “Socialist Workers Campaign Committee” letterhead, which give news updates and include calls to join rallies and a few event flyers including a photographically illustrated flyer for Boutelle's talk at Debs Hall, “Black Nationalism and Socialism.”

A rare group of items documenting the Detroit campaign hub for Halstead and Boutelle, with only two of the newsletters located in OCLC. A full inventory with notes on each item is available. [8000]

More images may be found here: <https://tinyurl.com/2f8mx2yw>

45. [Reconstruction]

[Engraving of African American Reconstruction-Era Congressman]. New York: W. Wellstood & Co., [circa early 1880s]. 9¼" x 5 7/8". Steel engraving mounted on scrap book page. Good plus: trimmed at corners with moderate foxing.

This is an engraved composite of five African American Congressmen who served during Reconstruction. Other than the men portrayed, we know nothing else about it, or why it was produced. Three of the men are from Mississippi: Hiram Revels, the first Black person to serve in Congress when he was appointed to the Senate in 1870; Blanche Bruce was the first African American *elected* to the Senate and the first to serve a full term; John Lynch was the first African American Speaker of the Mississippi House of Representatives and later served in Congress. James Rapier was one of three Black Alabamians elected to Congress during Reconstruction and Joseph H. Rainey, from South Carolina, was the first African American to serve in the House of Representatives.

Searching OCLC for something like this is nigh impossible but we note that several have appeared at Swann over the last five years. [7774]



46. [Religion]

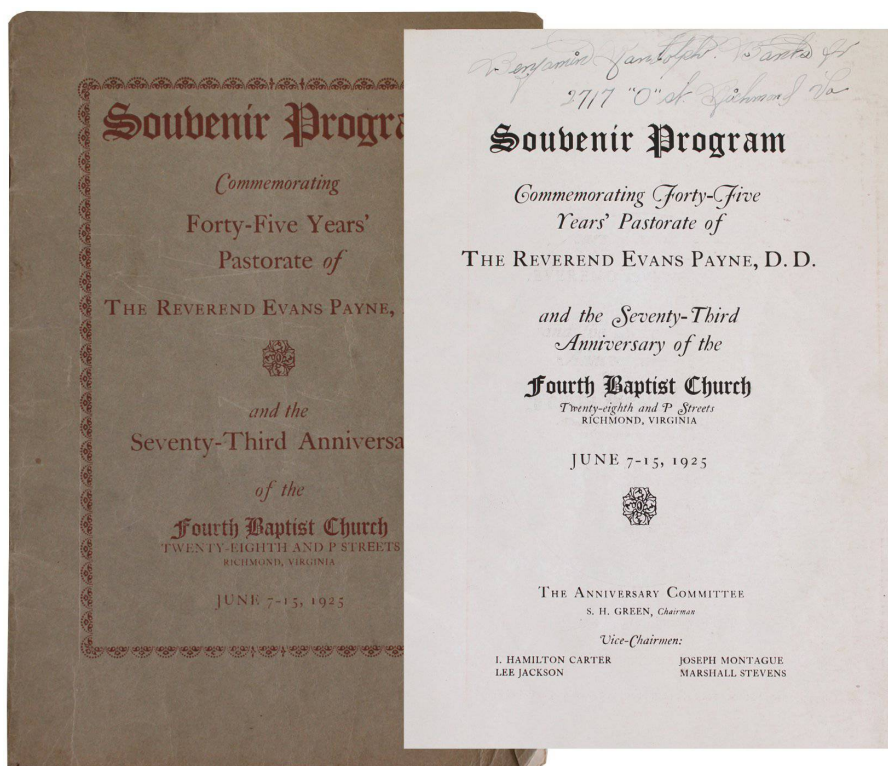
Souvenir Program Commemorating Forty-Five Years' Pastorate of The Reverend Evans Payne, D.D. And the Seventy-Third Anniversary of the Fourth Baptist Church . . . Richmond, Virginia: [Fourth Baptist Church], 1925. 10½" x 7½". Stapled wrappers. pp. 32. Very good minus: center bifolium detached; wrappers moderately worn and dust soiled; leaves lightly dust soiled.

This is a program celebrating the career of a long serving pastor, the Reverend Evans Payne, that doubles as a photo book documenting Richmond's Fourth Baptist Church. Fourth Baptist, which exists to this day, was founded in June 1859 by 23 slaves who organized the church. The book includes a three page biography of Payne and documents the various events included in this week-long celebration.

The book's 17 images include a portrait of Payne, group shots of Deacons and the Church Aid society, and crowds milling about the church building. There's also a portrait of the church's eldest member, Moses Method, who was 111 years old according to the text.

The book further includes over 40 advertisements from Black-owned businesses including a full page photographically illustrated ad for Maggie L. Walker's Independent Order of Saint Luke.

OCLC locates no copies. [6738]



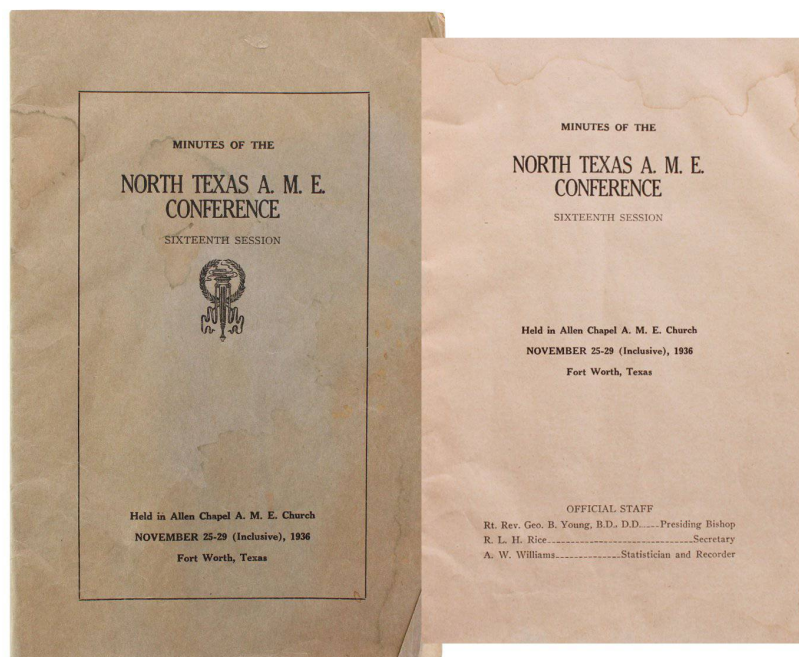
47. [Religion][Texas]

Minutes of the North Texas A.M.E. Conference . . . Fort Worth, Texas: N.P., 1936. 9" x 6". Stapled wrappers. Pp. 33. Good: wrappers moderately worn and soiled with a few small stains and dings; 2" blue stain to rear wrap extending about halfway through, not affecting legibility; large but faint damp stain to edges of most leaves.

This is a rare book of proceedings documenting the 16th session of the North Texas Conference of the African Methodist Episcopal Church (NTC), held in 1936.

The session took place at the Allen Chapel AME Church in Fort Worth, which had been the site of the first NTC conference in 1919. This book holds a wealth of data on the workings of the NTC, including lists of church elders and an array of committees' members, reports and resolutions. Detailed session minutes noted NTC's many accomplishments as well as elections, appointments, prayers and musical selections. There was data on the disciplinary and ordainment status of church leaders, deaths of NTC members and four pages of membership and financial statistics. The book also announced the expansion of the religious education program at "our own institution," Paul Quinn College (PQC). The oldest historically Black college west of the Mississippi River, PQC was founded by AME preachers in Austin in 1872 to educate freed slaves and their offspring. It is now located in Dallas.

One report in the book covered the state of the country, noting the "vivid and striking changes" that had occurred since



1932, and the presiding bishop, George B. Young, addressed the conference on “personal pride.” Young stressed “the need of a stronger economic life, and a stronger business foundation, as well as the extension of more love and patronage to our own institutions, in order that we may begin to build and possess those things which will bring us recognition from other races and nations.” There were also ten pages listing donors to each of the 29 churches in the three districts of the NTC.

Rare meeting minutes for an African American church conference in North Texas. No holdings were found in OCLC, which only located a handful of NTC session proceedings in a collection at the Library of Congress, and not this year's. [3820]

48. [Slavery]

Rahman, Abdul (illustrator). **“Remember the African Holocaust”/Lynchings.** [Caption Title]. New York: High Awareness, Inc., [1992]. Poster measuring 23¾” x 18”. Very good with scattered light creases.

This is a large calendar meant to bring awareness of the history of slavery, as well as lynchings in the United States.

The days of the calendar are in columns at opposite edges of the poster, with three large illustrations in the middle. The illustrations depict the process of enslaving Africans, with visceral drawings of the capturing of new slaves, the middle passage, and breaking camp. Interestingly, in the breaking camp image, a young man is being whipped and the aggressor is also Black. At the bottom of the poster are two columns of text which detail the lynchings which are highlighted in red on the calendar. In between those columns is text dedicating the poster to Ida B. Wells whose early investigative journalism led to the topic of lynchings becoming part of the national conversation.

A searing reminder of slavery and lynching. OCLC locates no copies. [7902]

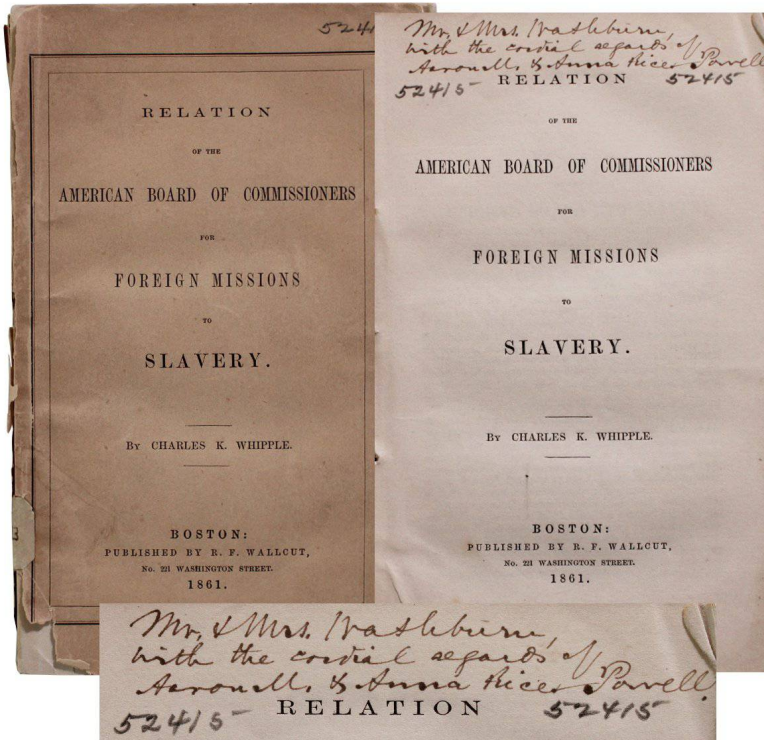


49. [Slavery]

Whipple, Dr. Charles K. **Relation of the American Board of Commissioners for Foreign Missions to Slavery.** Boston, Massachusetts: R.F. Wallcut, 1861. First edition. 7½” x 4 5/8”. Paper wrappers. Pp. 247. Good due to wrappers detached save for a small ex-library sticker to bottom of spine; internally very good plus with just a touch of scattered spotting. **Inscribed** on title page by Aaron M. and Anna Rice Powell.

This is a special presentation copy of a noted treatise which condemned the Christian institution of the American Board of Commissioners for Foreign Missions (ABCFM) for its decidedly un-Christian-like ties to slaveholding groups. The book was inscribed by an important abolitionist and activist couple, Aaron Macy and Anna Rice Powell.

The work was written by Charles K. Whipple, a leader with the Massachusetts Anti-Slavery Society and co-editor (with William Lloyd Garrison) of the noted abolitionist newspapers *The Non-Resistant* and *The*



Liberator. The author bemoaned that the ABCFM, at their annual meeting in 1860, had declared the Cherokee Nation to be “a Christian people.” ABCFM had begun missionary work among the Cherokee in 1817, when “they were a pagan nation, and also a slaveholding nation . . . But their habit of slaveholding remains unchanged.” Whipple chastised the Board, who chose not only “not to preach against slaveholding” but also “openly declared slaveholders to be Christians, admitting them to their churches indiscriminately with others.”

This copy was inscribed on the title page to “Mr. and Mrs. Washburn, with the cordial regards of Aaron M. and Anna Rice Powell.” The Powells had gotten married without a minister or public official, per the *Online Biographical Dictionary of the Woman Suffrage Movement in the United States*, in “united protest against the inequality and injustice of the statutes of the civil code pertaining to marriage, which assign to the wife a position of legal inferiority.” They served in leadership capacities for various anti-slavery societies, as well as organizations focused on women's rights and suffrage. Anna wrote a letter to President Lincoln urging him to free the slaves who had helped fight for the Union, and Aaron penned that he had read “with great satisfaction” Garrison's statement of “the principles and objects of the Am. Anti Slavery Society” published in the *Liberator*. It is clear, through comparison to a digitized version of Aaron's signature found online, that Aaron wrote the inscription on the present work. We were unable to discover the exact identity of the recipients, but we imagine it either to be relatives (Anna's mother's maiden name was Washburn) or Ichabod Washburn, the noted abolitionist and philanthropist. He helped found Lincoln College, now known as Washburn University, which enrolled women and one African American man in its inaugural class in 1865.

Reasonably well-represented in institutions, this a powerful presentation copy. [6070]

50. [Slavery][Ohio]

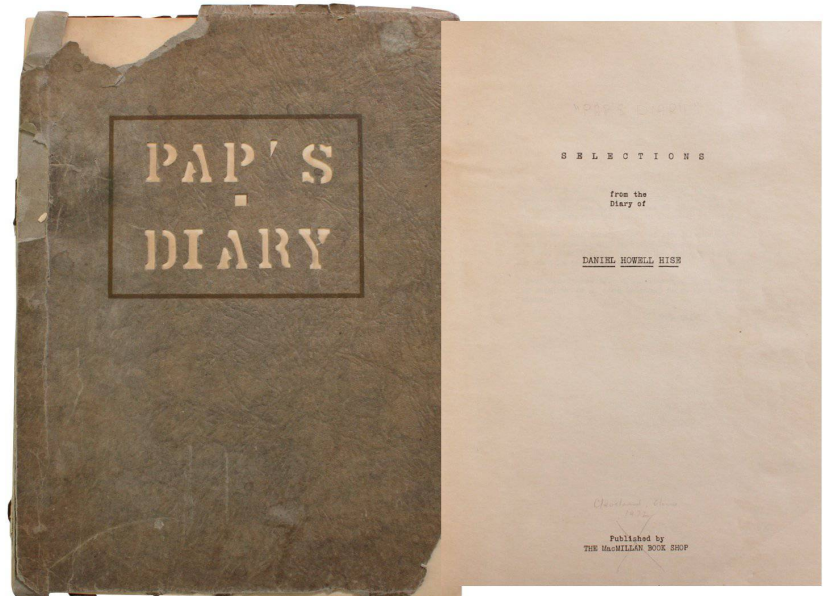
Hise, Nora/Hise, Daniel Howell.

[Manuscript for] Pap's Diary: Selections from the Diary of Daniel Howell Hise.

Cleveland, Ohio: N.P., 1972. 11" x 8½".

Thin card wrappers with stenciled cutout letters reading “Pap's Diary.” 91 typescript pages, three hole punched and brad bound, about 22,000 words + 4 pp. foreword and notes laid in. Good due to heavy loss and chipping of wrappers; stains, tears and heavy wear to laid in pages. Internally very good with light spotting and several small penciled notations.

This is an unpublished transcription of a diary kept by a little-known abolitionist in 19th century Ohio, Daniel Howell Hise. It provides a thorough timeline and description of the efforts that Hise and others made in the fight for emancipation, steeped in the context of everyday life.



Daniel Howell Hise was born in 1813 and spent nearly all his life in Salem, Ohio. He was a blacksmith who built and owned a business building and a brick kiln in Salem, and a farm just outside of town. Hise was known for welcoming guests to his home, hosting traveling lecturers, abolitionists and reform leaders. He served on the executive committee of the Western Anti-Slavery Society, was active in the work of the underground railroad and from 1852 to 1860 played a leading role in the Salem Anti-Slavery Fair. Hise helped fugitive slaves with business matters and correspondence and gave them work on his farm or in his shop. He kept a detailed diary for the last thirty years of his life and died in 1878.

This transcription of selections from Hise's diary was compiled by his daughter Nora and covers the period of 1846-1876. The selections reveal a man going about his day to day activities, seemingly oblivious or unconcerned that he was making history as he was living it. Much of the content concerns business and everyday occurrences in Salem as well as routine (though sometimes intricate) reports of the weather. Importantly, though, entries frequently convey the names and activities of noted abolitionists in Ohio and throughout the nation. There are also very regular mentions of the author's own anti-slavery work that jump out to the modern reader in striking contrast to what Hise clearly viewed as just part of his day. Three consecutive entries of April 1849 lend an example:

“Apr. 24. Set out four maple trees presented by John Sheets.

Apr. 26. Attended a secret meeting in connection with the Underground Railroad. Went to Thomas Harner's after one of our poor fugitives, having had information that the Christian (so called) hounds were baying on their track; we thought it prudent to move them into another neighborhood, and shall proceed to do so tonight about midnight. (Glorious country this!)

Apr. 27. Lost my knife that I had for ten years."

Oftentimes the dichotomy appeared within a single entry, as seen in this example from June 8, 1849: "Read the speech of Wendell Phillips at the fifteenth annual meeting of the American Anti-Slavery Society, held in the Tabernacle, New York City. Widow Hiddleston married last evening."

And one year later:

"July 21: Cloudy but pleasant. Started to Canfield at half past six oclock; had a first rate anti-slavery meeting there; it was held in the court house which was filled to over-flowing, with an audience that is rarely surpassed for intelligence, and who listened to the soul stirring appeals of that untiring advocate of the rights of the down trodden, A.K. Foster, with profound admiration. As for me, I feel like dedicating my energies afresh to accomplish the slaves entire redemption."

The excitement of Hise's work (and the illumination of its results) continues throughout the diary. A few entries from 1865 stand out:

"Apr. 19. All hands knocked off work at 11 oclock, to attend the funeral ceremonies of the burial of our lamented President Abraham Lincoln that took place at twelve oclock all over the United States. (Sad day.)

Apr. 27. News of Booth's capture by telegraph; he was chased into a barn on Mr. Garrett's farm, near Port Royal . . .

May 15. Official account of Jeff Davis capture; he had on one of his wife's dresses . . . Damn him, may he and all his abettors hang on the sour apple tree."

The diary includes a laid-in typed foreword, heavily amended in a neat hand, which related that "this selection of Pap's Diary is an exact reprint of the MacMillan edition," excepting Nora's typographical edits and clarifying notes. OCLC shows two entries with one holding each for the original selections published by Alice MacMillan in 1933, and two entries (eight holdings in total) for a 1967 reprint. There is also one holding of a version published by the Salem Historical Society in 1995, which includes an index compiled as a project of the Salem Junior Historical Society in 1974, and one entry, with six holdings, for just that 1974 index. A thrilling diary transcription documenting abolition work in Ohio and the nation. [2922]



51. [Socialism][Women][Detroit]

[Collection of Handbills/Flyers Related to the Friday Night Socialist Forum Previously Owned by African American Activist Couple]. Detroit, Michigan: 1966-1969. 73 flyers, 13 of which are double sided each measuring approximately 11" x 8½". Generally good or better, a few are fair due to significant chipping.

This is a collection of handbills gathered by an African American activist couple from Detroit, Jerry and Judy Watts. Little is known of either person. Years ago we acquired some of their papers and from them we know that Judy was the Michigan

Coordinator for the Halstead and Boutelle Campaign, and one of the flyers here was for a talk given by Judy who spoke on "Puerto Rico: The Next Cuba." The image of her on this flyer is the only one we could locate anywhere. Thanks to a brief profile in a 1979 issue of the *Detroit Free Press* which includes an image of Jerry, we know that he was a television graphics artist for Detroit's local channel 2. He was trained in fine and commercial art at Detroit's Center for Creative Studies and in addition to graphics, he also did courtroom sketches for trial stories and composite drawings for police. As of 1975 he was listed as the art director for a periodical issued by Detroit's Pan-African Congress, *The Spokesman*.

The collection has a total of 74 handbills or flyers announcing events and speakers for the Friday Night Socialist Forum (FNSF) that was held at Debs Hall which was located at 3737 Woodward Avenue. The dates range from August 1966 through March 1969.

The FNSF at Wayne State was launched by two couples: George and Dorothea Breitman and Frank and Sarah Lovell. Frank Lovell was the main speaker on at least four of the flyers here, Sarah Lovell spoke at another, and George Breitman was the speaker for at least three events including one entitled "Myths About Malcolm X." We've cobbled the following from Paul Le Blanc's and Bryan Palmer's *US Trotskyism 1928-1965 Part III: Resurgence* (Boston: Brill, 2019) to briefly explain the history and importance of the FNSF in Detroit which apparently ran from the mid-1950s through the mid-1970s:

"Working closely with his wife Dorothea, along with Frank and Sarah Lovell and Evelyn Sell, Breitman converted the group's Friday Night Socialist Forum into a tool for discussion and recruitment, and he continued to oversee the forum from 1954 until he left Detroit in 1967 . . . Although African Americans did not join the SWP [Socialist Workers Party] in large numbers ... the forum and the Militant deeply influenced a number of young activists [and] attracted dozens of young radicals, many of whom would go on to work with Reverend [Albert] Cleage and found some of the most important organizations of the late 1960s, including the League of Black Revolutionary Workers and the Revolutionary Union Movement, the West Central Organization, and the Black Economic Development Conference . . .

Evelyn Sell described the Friday Night Socialist Forum as 'a primary means of party-building, of educating members and nonmembers, of developing young comrades as speakers, and of creating a center for political and radical activities in the Detroit area.' From its inception, the Friday Night Socialist Forum invited speakers from a range of organizations. Although most of the topics were political, there were many dealing with art, music, and literature . . .

The initial presentations were always followed by often spirited question/answer/statements/debate periods, an intellectually stimulating format that added to its appeal. Looking over the list of those who attended the various forums, one will find a virtual who's who of the Detroit Left in the period which immediately followed from the late 1960s through the 1970s as well as 'individuals who became part of the liberal establishment: at least one congressman and several judges, college administrators, union leaders, and city officials'."

At least 15 events involved African American speakers and include a talk by Nadine Brown and Clyde Cleveland regarding a strike to support Adam Clayton Powell. Brown was a newspaper columnist who served as an intermediary between the Black Panthers and the Detroit police during a major confrontation in 1970. Clyde Cleveland was a socialist activist who ultimately served on Detroit's City Council from 1974 to 2001. Also important is the November 11, 1966 report from Lowndes County which doubles as an example of the early use of the BPP logo in Detroit. Lastly, there's a double-sided flyer for an August 1968 talk regarding DRUM, the Dodge Revolutionary Action Movement, which also uses the BPP logo.

The collection also documents at least 16 speakers who were women. Evelyn Sell, quoted above, was a co-founder and state secretary of the Texas Abortion Coalition. She's seen here twice: one talk was on "Art and Propaganda," the other "American Women—Their Changing Image." Another talk was given by the noted Marxist educator, editor, writer, literary critic and political activist, Dr. Annette T. Rubinstein, "The American Theatre from 'Waiting for Lefty' to 'Waiting for Godot.'"

Several flyers have handwritten notes, including a full page note from Judy to Jerry regarding the purchase of a mattress from a Jewish salesman, another has Jerry's doodles on the front and a third has a different letter from Judy to Jerry.

Not one of these handbills appears in OCLC, and we imagine few survived as nearly all were created on heavily acidic paper stock that is prone to chipping. Searching folder level inventories of archives at Wayne State and the University of Michigan also pull up very few items related to the FNSF, though we know Michigan has a small collection of them. [7998]

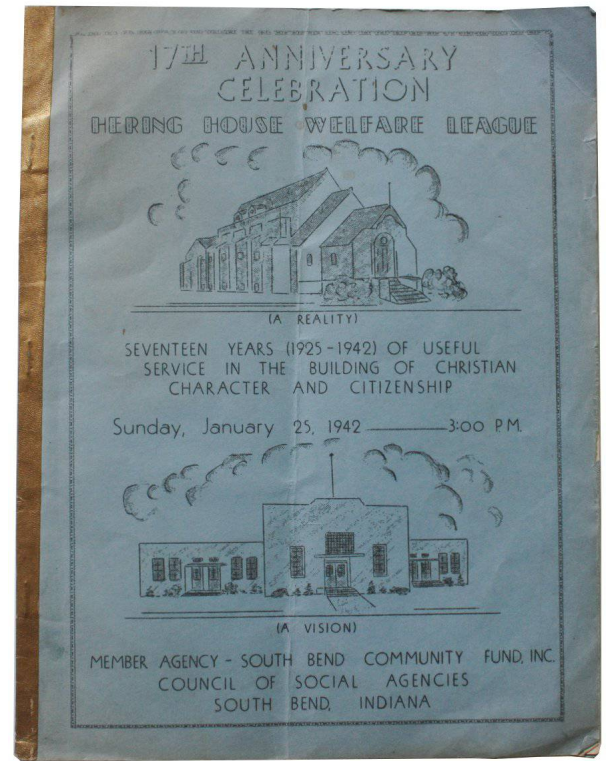
More images of FNSF flyers may be found here: <https://tinyurl.com/mrsvftb>
An inventory with the title and date of each talk is available.

52. [Uplift][Indiana]

[Program for] 17th Anniversary Celebration. Hering House Welfare League... [Cover title]. South Bend, Indiana: Hering House Welfare League, 1942. 11" x 8½". Stapled wrappers. Pp. 3. Very good: long vertical crease to wrappers extending throughout; wrappers lightly chipped and soiled, lightly toned.

This is a rare program which honors the anniversary of an important educational and cultural center for the African American community of South Bend, Indiana, the Hering House.

We learned how and why Hering House was founded from a 2016 article by Kevin Tidmarsh in *Belt Magazine* (<https://beltmag.com/the-forgotten-legacy-of-buford-gordon/>). Tidmarsh was discussing the 1922 book, *The Negro In South Bend: A Social Study*, written by the Reverend B.F. Gordon. Gordon's book documented the early history and contemporary conditions of South Bend's African American residents. Tidmarsh pointed out that the book's publication had a nearly immediate impact in South Bend as it led directly to two white philanthropists, Frank and Claribel Hering, donating money for a community center for African Americans. Modeled after Chicago's Hull House, Hering House was dedicated in 1925 and served as an exceptionally important gathering place for African Americans in South Bend for nearly 40 years.



This program marked Hering House's 17th anniversary. Issued early after the United States entered World War II, the text shared,

"In this age when DEFENSE is playing such an active part in the woof and warp of civilization . . . Hering House is called upon as never before in its existence to help shoulder the burden by helping in the DEFENSE of the Negro youth and adult."

The book shared the methods and accomplishments of the center, noting club and group activities for different age groups. It commented on providing service in areas such as "inter-racial," health and welfare, housing, recreation and education. It also shared that it needed funds for more space for the gym and physical departments. There were lists of the boards of trustees and directors, as well as the schedule of events and the lyrics to the "Negro National Hymn."

Rare source material documenting an important African American community center, not found online or in OCLC. Indiana University South Bend holds a small collection of Hering House materials; it contains a few anniversary celebration programs, but not this year's. [4724]

53. [Women][Black Photographers]

Rhoden, H[erman] S[antonio]; Lyles, Cleodia H. (photographers). **[Photographs of Black Female Social Organizations].** Chicago, Illinois: [1950-1954]. Eight 8" x 10" black and white photographs. Generally very good plus: a few with light creasing and spotting.

This is a group of photographs showing African American female socialites in Chicago in the early 1950s.

One of the photographers, H.S. "Tony" Rhoden, was the first Black photographer for the United States Navy. He joined the staff of *The Chicago Defender* in 1946 and was known for taking daring risks to get his shots; in the early 1950s he defied local authorities' attempts to cover up a lynching in Mississippi, hiding in the trunk of a car to photograph the victim. In 1955 Rhoden opened his own business, which became the first African American-owned press





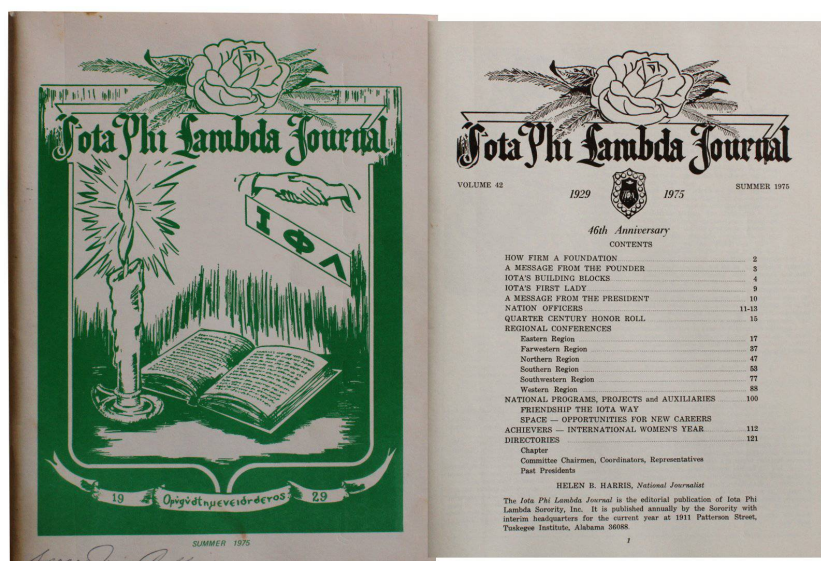
service approved by the Chicago Police Advisory Committee. The other photographer of these shots, Cleodia Lyles, also worked for the *Defender* and for the Chicago police. His 1974 obituary in the *Chicago Police Star* called him an "exceptionally good photographer" who "tackled each assignment with equal zeal and always added that 'little something extra' which made him so much in demand for photo assignments within the Chicago Police Department."

We were unable to discover anything about the social organizations, identified as the "Sapphires" and the "Modelites," save one brief mention of the latter attending a cocktail party in the African American newspaper *The Chicago World*.

Rare and fantastic photographs of African American socialites in Chicago taken by noted Black photographers. [3744]

54. [Women][Business][Fraternal Organizations]

***Iota Phi Lambda Journal* [Vol. 42 (Summer 1975)].** Tuskegee Institute, Alabama: Iota Phi Lambda Sorority, Inc., 1975. 11" x 8½". Stapled wrappers. Pp. 125. Very good: covers lightly worn with a few small stains, toning at spine and inked owner's name to front; tiny nick to top corner of spine extending to first few leaves; five pages with evidence of offsetting and a bit of spotting at outer edge.



IOTA'S



VIRDELE HALL
Director of Education



A. LUCILE REYNOLDS
President



NELLIE H. THOMPSON
Dean of Pledges



CLARICE E. BROWN
2nd Vice President



LOLA MERCEDES PARKER
Founder
President-Emeritus



BILLIE O. GLOVER
Recording Secretary



ETHELDIA C. CONLEY
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HELEN B. HARRIS
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FREDDA WITHERSPOON
1st Vice President



MARY B. AMES
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NATIONAL OFFICERS



VERONICAL MYRICK
Northern Regional Director



T. BERNICE EVANS
Southwestern Regional Director



A. LUCILE REYNOLDS
President



THERESA FAITH CUMMINGS
Western Regional Director



FANNIE B. POULSON
Eastern Regional Director



MATTIE H. WINKFIELD
Southern Regional Director



EVELYN J. BROWN
Farwestern Regional Director

This is a publication of the Iota Phi Lambda Sorority (IPL) which is filled with historical data and many images. IPL is the first African American sorority for business and professional women. It was founded by Lola Mercedes Parker in 1929 in Chicago. According to the sorority's website, its goals are to:

"Unite in sisterhood qualified business and professional women in order to enhance and improve the status of women in our highly complex, competitive business and professional world; Promote increased interest in the broad field of business education among high school and college young women through planned programs and scholarships; Encourage the development of personal goals and leadership potential; and Establish and promote civic and social service activities for youth and adults."

This book offers a trove of reference data about the national organization as well as its regional and local chapters. There are 111 photographic images, including portraits that accompany biographies and messages of IPL leaders past and present. Much of the content is dedicated to chapter news, with images documenting events and identifying officers and members. We see sorors receiving honors and awards individually and in groups, including the "Outstanding Woman of the Year Award," scholarship recipients and the Alpha Chi chapter receiving the NAACP Life Membership Plaque. Some sisters' special achievements were recognized, including Soror Mae Marion, a part time teacher at the University of Texas and "courageous black candidate" for City Council, and Magnalene M. Moore, the president of Alpha Zeta chapter who was selected "Outstanding Teacher, 1974-1975 - Nationally." There were great shots of participants in the Miss Iota Pageant as well as undergraduate and teen chapters. The book also identifies dozens if not hundreds of women at regional and national conventions, banquets and other events such as the Founder's Day Observance and a Scholarship Tea. Several pages document IPL's national projects and auxiliaries.

This book also celebrates the achievements of incredibly important African American women. There is an article on career opportunities for women in space authored by Ruth Bates Harris, an equal opportunity officer for NASA who made waves when she blew the whistle on their discriminatory hiring practices in the early 1970s. There are photo features, complete with biographies, achievements and direct quotes of eleven other women including Texas Congresswoman Barbara Jordan and Jewel Lafontant, the first female (and African American female) deputy solicitor general of the United States. One piece focused on the Kappa chapter's Woman of the Year, Elizabeth Murphy Moss, (vice president and publisher of the *Afro-American* newspaper), and one on Margaret Bush Wilson, a barrier-breaking lawyer and activist who became the first female chair of the NAACP's National Board of Directors in 1975. There is also an original poem by an IPL member, as well as a five page chapter directory and list of officers at the rear of the book.

A celebratory publication loaded with images and information on this important Black female business sorority. No holdings located in OCLC or online. [6217]

55. [Women][Education]

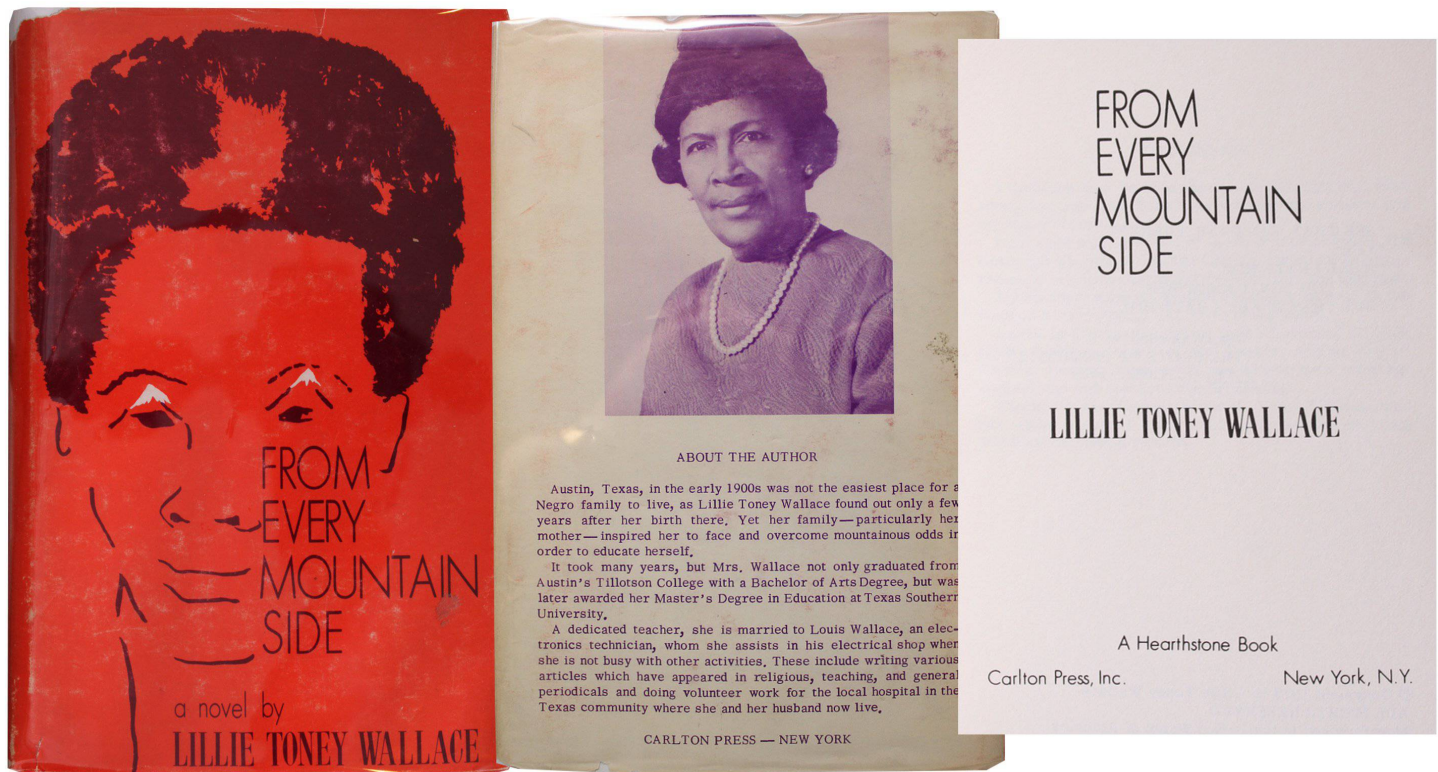
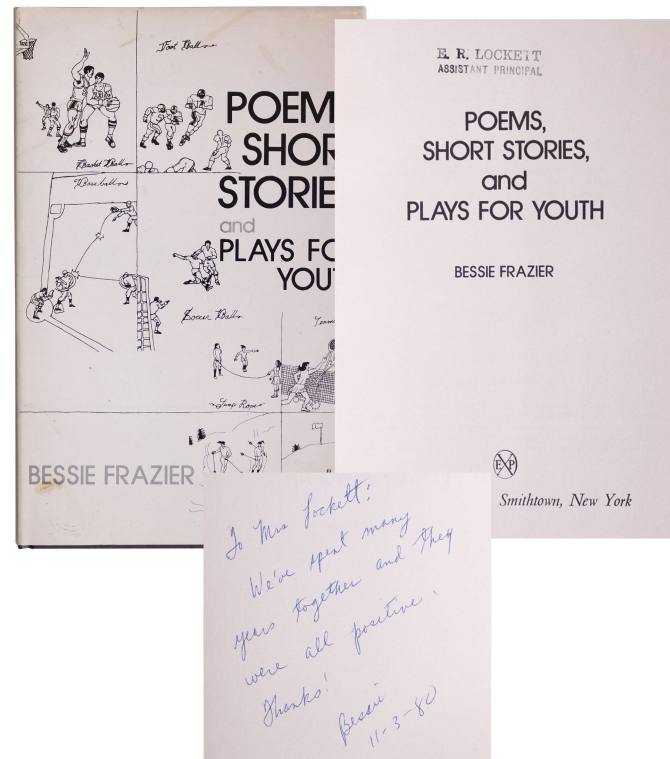
Frazier, Bessie. **Poems, Short Stories, and Plays for Youth.** Smithtown, New York: Exposition Press, 1980. First edition stated. 8¼" x 5¼". Black cloth, in dust jacket with publisher's promotional and order form laid in. Book near fine with rubbing to the rear board; prior owner stamp on ffeep and title; jacket very good plus with a few faint stains. **Inscribed** in the year of publication on the page opposite the title.

This is a book by an African American teacher, Bessie Frazier. Per the jacket blurb, the book, which has 59 poems, two short stories and two short plays,

"aimed at instilling pride and strength in children who grow up in a world that surrounds them with crime, prejudice, poverty, drug abuse, and the many disappointments of present-day living . . . [the book] is designed to be instructional as well as inspirational. The poetry is followed by 'think questions' meant to spark group discussions, stretch the mind and lead to understanding of both form and content."

The dust jacket provides a brief biography where we learn that Bessie graduated from Fisk University with a degree in English where she was a member of the Fisk Writer's Workshop and gave poetry readings across the country. She later received a masters from Montclair State College and at the time of publication was teaching seventh and eighth grade students at the Sara Garnett Intermediate School in Brooklyn. We also learn from the book that Frazier published two other books prior to this one, *Black Creations Poetry*, and *Poetry Written by a Black Woman*, both of which are rare.

OCLC locates five copies over two entries. [4912]



56. [Women][Race Relations]

Wallace, Lillie Toney. **From Every Mountain Side.** New York, N.Y.: Carlton Press, Inc., 1972. 8¼" x 5½". Grey cloth in dust jacket. First edition. pp. 127. Book near fine light wear and faintly toned leaves; jacket very good with light chipping at the spine tips.

This is a book on examining race relations written by an African American woman in the hopes of improving them. We've not been able to find out anything about the author save for the what's in this book. We learn from the dedication that Lillie Wallace was a school teacher and poet, and the book contains two of her poems. She grew up in Austin, Texas and ultimately received a Bachelors from Tillotson College and received a Masters in Education from Texas Southern University. From the jacket,

"For anyone who has known the midnight terror of a lynch mob, seen every one of the Bill of Rights flaunted in her face, known fear and degradation as a result of prejudice, Lillie Toney Wallace is a remarkable woman. Whereas a weaker person would turn to bitterness and militancy, Mrs. Wallace turns to God and the peace of brotherhood—and in the process has written a devastating analysis of the racial problem in America.

*Reading more like a novel, FROM EVERY MOUNTAIN SIDE is a powerful and straightforward story of what it is like to be a black person in White America. From the start it wasn't easy and one of her earliest memories is how her 'uppity ni**er schoolteacher' father was brutally beaten and run out of a Southern town, barely escaping with his life and his terrorize family."*

From her preface:

"This book is written to the unborn Americans of all races with a hope that when they make their debut upon this strife-torn globe, they will not have to endure hate and misunderstanding as we have. I hope that all Americans should return for their full liberation a contribution to society that only truly free men can give to their country."

The book was reprinted in paperback in 1989. OCLC locates eight copies of this first edition. [3201]

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