

The South Carolina Black History Bugle

BOOK REVIEW:
THE BRAVE ESCAPE OF
ELLEN AND WILLIAM
CRAFT

The OVERGROUND
Railroad

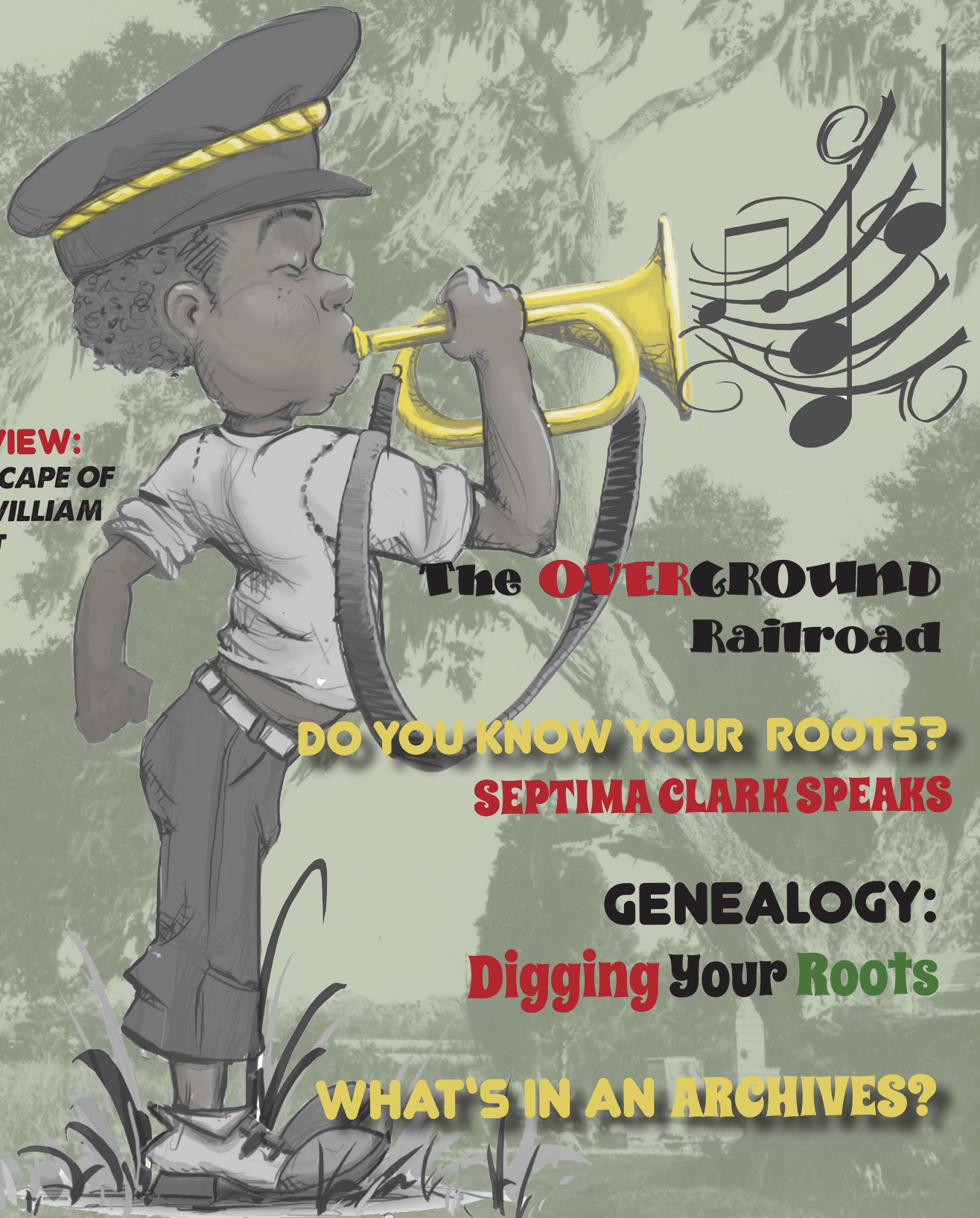
DO YOU KNOW YOUR ROOTS?
SEPTIMA CLARK SPEAKS

GENEALOGY:
Digging Your Roots

WHAT'S IN AN ARCHIVES?

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The South Carolina Black History Bugle (SCBHB) is a publication of the South Carolina Department of Education developed by the College of Charleston's Avery Research Center
avery.cofc.edu

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The background illustration is a tree on John's Island, SC from the Guy & Candie Carawan John's Island Photo Collection (Courtesy Avery Research Center)

The SCBHB Boy and other characters seen throughout the magazine are by Graphic Artist/Illustrator, Andrae Harrison, Mount Pleasant, SC.
<http://andraeharrison.blogspot.com/>

Issue 2 ©2015



Dear Readers:

Welcome to the second issue of *The South Carolina Black History Bugle*. This edition covers the topics of archives*, oral histories*, and genealogical research*. In the next few pages, we will introduce you to primary sources* such as artifacts* and material culture*. These unique pieces of the past help us better understand history because they actually come from the studied era*. In this way, they literally stand the test of time!

Have you ever wondered what life was like for your parents or grandparents? Perhaps an old family photograph or heirloom* piqued your interest in your ancestors. You may find answers to some of your questions by tracing your family genealogy—or family origins. With your parents' help, you can use online tools such as Ancestry.com to help you find out more about your ancestors. Or you may want to interview your grandparents or other family elders by recording their oral history—or personal account and memories of a person's life and experiences. You may also want to construct a family tree with the names and birthdates of your relatives on your father's and mother's sides of the family.

We have also highlighted places in South Carolina where you can go to do research on your family and our shared African-American heritage.

I hope you enjoy this edition of our magazine. It was developed especially for you!

Until next time,

Patricia Williams Lessane
 Dr. Patricia Williams Lessane
 Editor-in-Chief
The South Carolina Black History Bugle



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WHAT'S IN AN ARCHIVES?

PRIMARY SOURCES

PRIMARY SOURCES are materials that give information from a “firsthand” account, or directly from the source. Primary sources include letters, oral histories, photographs, diaries, and video or audio recordings.

SECONDARY SOURCES

SECONDARY SOURCES* are materials that give information not from a firsthand account. Secondary sources include encyclopedias, textbooks, newspaper and magazine articles, and most researched books.

Museums are an excellent way to see how primary and secondary sources are used to share information through the creation of dynamic exhibits. An online example of this is Keeper of the Gate: Philip Simmons Ironwork in Charleston, South Carolina at http://ldhi.library.cofc.edu/exhibits/show/philip_simmons. See if you can identify which parts of the exhibit represent primary sources and secondary sources.

MATERIAL CULTURE

MATERIAL CULTURE is the physical objects that a group of people—a community or society—creates and/or uses to express their culture. This includes artifacts once used to help them navigate their environment. Preserving and identifying material culture is important because it helps us uncover mysteries of the past:

1) How people lived; 2) what was important to them; and 3) environmental and other cultural influences on the way people interacted with their worlds. In this way, material culture is vital to our understanding of history.

Examples of South Carolina African-American material culture include:

- Sweetgrass baskets
- Indigo dye
- Fishing nets
- Washboards
- Hot combs
- Mason jars
- Scrapbooks
- Photographs
- Diaries
- Irons



What examples of material culture can you identify in your own community?

- Friendship bracelets
- Mobile phones
- Team pendants
- Bumper stickers
- Flags



QUESTIONS TO PONDER

Why do you think it is important to preserve material culture?
What kinds of memorabilia* have your family preserved?

Material culture images: 19th-Century Flat Iron, Lowcountry Art and Artifacts Collection; Shrimp Net crafted by Edward Johnson of John's Island, Lowcountry Fish and Shrimp Nets Collection; Cast Iron Pot, Rogers Cline Collection; Sweetgrass Egg Basket by Mary Vanderhorst from Sweetgrass Basket Collection. The Avery Institute patch is from the Sports Memorabilia Board donated by Mr. Carl Green and is located in the Avery Research Center's 19th-Century Classroom. (All images courtesy of the Avery Research Center)

"A people with no knowledge of its past is like a tree with no roots."

Marcus Mosiah Garvey, Founder of the Universal Negro Improvement Association

DO YOU KNOW YOUR ROOTS?



How much of your family history do you really know? Here is a quick test: What is your grandmother's maiden name? Do you know the names of your great grandparents on both sides of your family? From where does your family originate? South Carolina? New York? Barbados? West Africa?

If you can't answer these questions, don't worry! One of the best ways we keep our family history alive from generation to generation is through oral history interviews.

The art of oral history is one of the oldest forms used to pass down historical information. Many populations in the African diaspora* rely on griots*, or storytellers, to pass down family history to the young. Who holds the stories of your family? Could it be your grandparent, aunt, uncle, or even a distant relative? Learning, recording, and documenting your family history are easier than you might imagine.

JUST LET THE THREE Ps GUIDE YOU: PREPARATION, PLAN, AND PRESENTATION

The **first step** involves **preparation**. Who do you want to interview?

At this step, you will identify the best person to interview.

You will also determine what sort of information you hope to learn. Be sure to get everything you will need to conduct your interview:

- Paper, notebook, or tablet
- Pen
- Digital recorder
- Mobile phone or video camera if you have permission to record the oral history

The **second step** requires a **plan**. This is where you create a list of questions to ask the person you want to interview. You should write or type your questions before the interview begins. Designate a day, place, and time for the interview. This could be in your living room or kitchen. It's up to you! Just make sure the room is quiet. You don't want the interview to be disrupted.

Sit down with the interviewee and use your notebook, phone, or tablet to record your first oral history. You may want to ask them some of the following questions or come up with your own:

Where were you born? What was life like for you growing up?
What is one of your favorite childhood memories?
What is one piece of advice you would leave the next generation?

Step three is where you go back and read or listen to the oral history you've recorded. You can type up what you recorded in order to have a transcript of the interview to share with friends, teachers, and relatives. Be sure to check spellings of names and other pertinent details—such as dates of births, key family events, and deaths—so that your interview transcript is accurate.

Decide on your **presentation** style. How will you share this information with your family? You may choose to:

- Share the information at a family reunion
- Upload it on your personal or family website or social media pages
- Include it in a scrapbook
- Send it to close relatives via email

SEPTIMA POINSETTE CLARK **SPEAKS**

HERE IS AN EXAMPLE OF AN ORAL HISTORY BY **PETER WOOD**, WHO INTERVIEWED A **SOUTH CAROLINA LEGEND—ACTIVIST AND EDUCATOR SEPTIMA CLARK.**

Transcript Quotes:

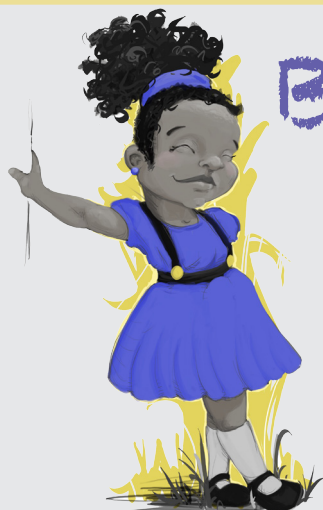
PETER WOOD: Let's go back to the very beginning. Tell me more about your mother.

SEPTIMA CLARK: She was born in Charleston, but her mother died early and left three little girls. But they had two brothers working in a cigar factory down in Haiti, and they came up and took these three girls down with them. And my father, then, who had come out of slavery—he was on that Joel Poinsette farm [...]. He was on a Clyde Line Steamer. They met and got married. Then they came back to Charleston. I really appreciate my mother who was so courageous—talked back and let people know that she wasn't going to stand for any foolishness.



Photos (left to right):
Septima "Seppie" Poinsette Clark (circa 1924);
Septima Poinsette's mother
Victoria Warren Anderson
Poinsette (circa 1920s);
and Mrs. Septima Poinsette
Clark (circa 1960s).

From the Septima P. Clark
Collection (Courtesy Avery
Research Center)



Book Review Corner

THE BRAVE ESCAPE OF ELLEN AND WILLIAM CRAFT

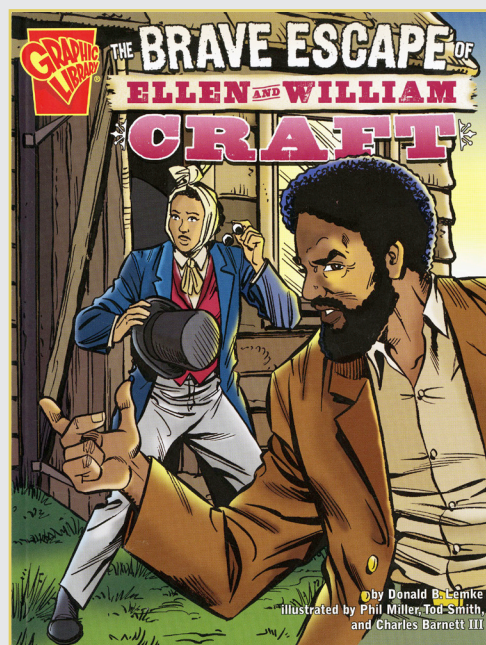
by Donald B. Lemke

Illustrated by Phil Miller, Tod Smith, and Charles Barnett III

Reviewed by Aniyah Ruth Lessane

Fifth Grader at Ashley Hall School for Girls—Charleston, South Carolina

In the book *The Brave Escape of Ellen and William Craft*, a husband and wife, who are both enslaved, want to escape from their cruel master and the plantation they live and work on. The husband gets an idea to pretend that his wife is a white man because her complexion is light enough that she could pass as one. The book shows how difficult it was to run away, and how many dangers there were. You also get a peek at how their "masters" treated them and other slaves, which, in case you didn't know, was terrible. It is also interesting how they came up with a brilliant plan that actually worked. It also shows the creative ways some people used to escape, even if they had to take extreme measures. This book shows how far people were willing to go just to get off of the plantations and out of the South—even if they got caught, at least they tried. If I were they, and I had a chance to be free, I would take it, even if the risks were high.



Four of Five Bugle Stars!

The Brave Escape of Ellen and William Craft, Capstone Press, 2005. The book is part of the "Graphic History" series in Capstone Press's "Graphic Library" of graphic-novel format nonfiction.

Photo of Ellen Craft in the disguise she used to escape slavery and photo of William Craft in metal locket.

(From the Craft Crum Family Collection, courtesy Avery Research Center)



GENEALOGY: DIGGING YOUR ROOTS

by Wevonneda Minis

When older relatives gather, they often talk about days gone by. They speak of people no longer with us and places that no longer exist. To younger people, such discussions may sound confusing and irrelevant. But recollections of the people and places elders once knew should be learned and preserved for future generations. There are stories of grandfathers who could fix anything and grandmothers who could cook everything. Those rich stories should be passed on by descendants, surviving kin.

The key is genealogy, the study of a family's history. Genealogy involves tracing ancestors who have died as well as living relatives to form a fuller story of a person's family. Genealogists search for clues and information like a family history detective.

Starting Your Search

First, make a list of older relatives to interview. Then, make a list of interview questions. Record all answers carefully. Write the name of the person who gave each answer in a notebook. That way, you will be able to correctly recall what was told to you.

Ask for the full names of your parents, grandparents, and great grandparents—nick names too. Get the dates and places of their births, marriages, and deaths. Ask for the same information about their brothers and sisters. Older relatives also might have a family Bible or other religious or recordkeeping texts with that information.

Also ask: What were the ancestors' neighborhoods like? What kinds of schools did they attend? What kinds of work did most people in the communities do? Can you describe the church activities and events? Which ancestors do you remember best? Are there photographs of them or others?

(Continued on page 10)



Photo: Elders and children on John's Island, South Carolina. Bottom center: Janie Hunter, top center, Willie Hunter. From Guy & Candie Carawan's John's Island Photo Collection. (Avery Research Center)

NOTES

Maternal
Family Names



Instructions: Fill in the circles with your family genealogy. At the top of each side, write in your family names—your grandmother’s maiden name and your grandfather’s last name—then at each level, place the first name of prior level’s parents. Interview your family members to get further out on the branches. Use the space provided to take notes and to write down the city and states of origin for various family members. Use the instructions from the Oral History Activity (page 4) to become the expert on your family’s ancestry!

Tree

Paternal
Family Names

Level 1

Level 2

Level 3

Level 3

Level 2

Level 3

Level 3

Level 4

Level 4

Level 4

Level 4

Level 4

Level 4

NOTES

START
Begin by placing **YOUR** name in in the "Start" position

LEVEL 1

- Place your **Mother's** name to the left, and your **Father's** name to the right

LEVEL 2

- Your **Grandparents**

LEVEL 3

- Your **Great Grandparents**

LEVEL 4

- Your **Great-Great Grandparents**

Genealogy: Digging Your Roots (continued from page 7)

Genealogical Benefits

When conducting genealogical research, you'll start to feel a personal connection to history, learn about those responsible for your existence, and develop stronger research skills. The hunt for ancestors also helps to satisfy what Alex Haley, African-American genealogist and author of *Roots*, described as a hunger in all of us to know our heritage.

Additional Resources: *Roots for Kids: A Genealogy Guide for Young People*, Susan Provost Beller (\$19.95) and *Climbing Your Family Tree: Online and Off-Line Genealogy for Kids*, Ira Workman, www.workman.com/familytree.

Wevonneda Minis is first vice president of the International Society of Family History Writers and Editors and a member of the Association of Professional Genealogists and other genealogical organizations.

Sample of completed SC Black History Bugle Family Tree



Fun with Words WORD SEARCH

by Osayende Lessane

S	A	G	Z	Y	M	G	R	I	O	T	E	J	W	W
F	R	V	U	H	A	O	F	S	P	D	C	F	Q	J
A	B	M	M	X	T	W	U	Z	R	S	R	L	H	A
R	W	O	O	M	E	Q	W	Y	I	Z	U	P	U	C
C	S	R	O	T	R	F	R	A	M	K	O	A	M	Y
H	M	A	L	R	I	Y	E	I	A	S	S	R	D	G
I	I	L	R	A	A	N	S	L	R	L	Y	T	M	O
V	G	H	I	R	L	C	E	I	Y	G	R	I	N	L
E	R	I	E	O	C	B	A	B	S	L	A	F	D	A
S	A	S	H	P	U	E	R	A	O	E	D	A	K	E
X	T	T	D	S	L	F	C	R	U	W	N	C	R	N
R	I	O	C	A	T	A	H	O	R	J	O	T	V	E
C	O	R	G	I	U	X	R	M	C	U	C	M	L	G
X	N	Y	C	D	R	W	W	E	E	D	E	K	B	F
W	C	O	U	R	E	J	T	M	Y	I	S	N	P	K

archives
artifact
diaspora
era
genealogy
griot
heirloom

material culture
memorabilia
migration
oral history
primary source
research
secondary source

Word search generated on www.puzzle-maker.com.



INSTRUCTIONS:

Circle or highlight the words hidden in the word search.

Words may be forward or backward, horizontal, vertical, or diagonal.

Visit the Avery Research Center website for Word Search answers.
<http://avery.cofc.edu>

HAPPY SEARCHING!

"It would not have occurred to them that they were riding history. They were leaving as a family, not as a movement, on the one thing going north. But...[it] had become the historic means of escape, the Overground Railroad for slavery's grandchildren."

—Isabella Wilkerson, *The Warmth of Other Suns*

In the early twentieth century, African Americans throughout the country were in constant pursuit of the freedoms the Founders claimed to be inalienable to all American citizens. However, in the South, Black people faced many challenges such as Jim Crow laws, voting restrictions, domestic terrorists like the Ku Klux Klan, and lynching. These factors, along with the growing economy in the North largely due to the rise in factory jobs, led to one of the largest exoduses of citizens out of the South. Over the course of thirty years, more than 300,000 Black residents of South Carolina alone migrated to northern states such as New York, Delaware, and New Jersey. This massive flight, that would come to be called the Great Migration*, required a lot of planning on the part of each family. What would they take? What route would they drive? Where could they stop for gas and to eat? If they were to stop for the night, would they be able to get a hotel room? To help answer these questions, postal worker Victor H. Green published a travel guide listing different businesses across America that accommodated African Americans. *The Negro Motorist Green Book* was first published in 1936 as a guide that kept Black people from, "running into difficult situations, embarrassment, and to make his trips more enjoyable." (Green 1949)



ACTIVITY

The year is 1949. Your mother and father made the decision to move to Harlem, New York to join the ranks of other great African-American artists during the Harlem Renaissance. Using the *SCBHB Green Book* and the road map on the next page, plan a trip north starting from Columbia, SC to the mecca of Black Art. On a separate sheet of paper, answer the questions with your selections. Once you have decided on the stops for your family, share it with your class!

STARTING POINT -----> COLUMBIA, SC

WHAT TIME WILL YOU LEAVE?

WHERE CAN YOU EAT?

WE NEED TO GET GAS. WHERE IS A SERVICE STATION?

WE ARE HALFWAY THERE! LET'S GET SOME REST. IS THERE A HOTEL OR A TOURIST HOME (BED AND BREAKFAST) WHERE WE CAN STAY?

LUNCH TIME! WHERE TO GO?

THE CAR IS OVERHEATING. WHERE IS A GARAGE TO FIX IT!

CHOOSE THINGS TO DO WHILE THE CAR IS GETTING FIXED.

HARLEM, NY! <----- FINAL DESTINATION



Photo of Mr. Carr near family vehicle is from the Carr Family Scrapbook. (Courtesy Avery Research Center)
Green, Victor H. *The Negro Motorist Green Book: An International Travel Guide*. New York, NY: Victor H. Green & CO., 1949.

SCBHB GREEN BOOK

COLUMBIA, SC
1429 Senate Street

FAYETTEVILLE, NC

FOOD

- Verta's Deli—3978 Main St.
- Pig n' Pats—4200 Avalon Rd.
- Ivies—1820 Imperial Blvd.

SERVICE STATION

- Valentine's Service—2657 Western Ave.
- Esson Service Station—3899 Imperial Blvd.

RICHMOND, VA

TOURIST HOME

- Ella Latimore—2700 Bull St.

HOTEL

- Browns—5505 Central Ave.
- Edison Hotel—1904 Broad St.

BALTIMORE, MD

FOOD

Ida Bells Grill—5748 Valley Creek Way
Heavenly Burgers—4844 Liberty Rd.
Bugle Buns—48449 North 110th St.

SERVICE STATION

Ross—90 Ford St.
Esson Service Station—80 Williamson St.
Miley and Miles—494 Freedom Blvd.

PHILADELPHIA, PA

GARAGES

- Talefero—4849 Emancipation Way
- Uncle Jeb's—3845 Reynolds Ave.

HAIR AND BARBER SHOPS

- Hunter's—2478 Pierre Ave
- Jesse Mirror—4248 Looner St.

CONVENIENCE STORE

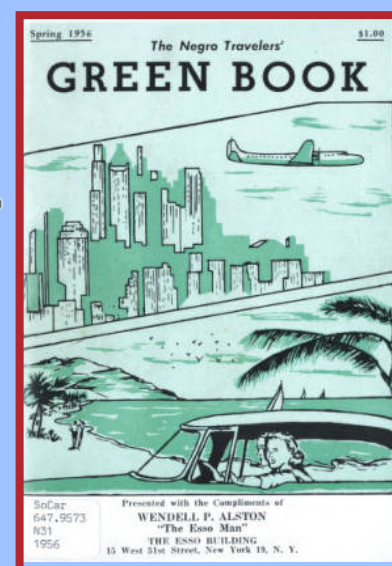
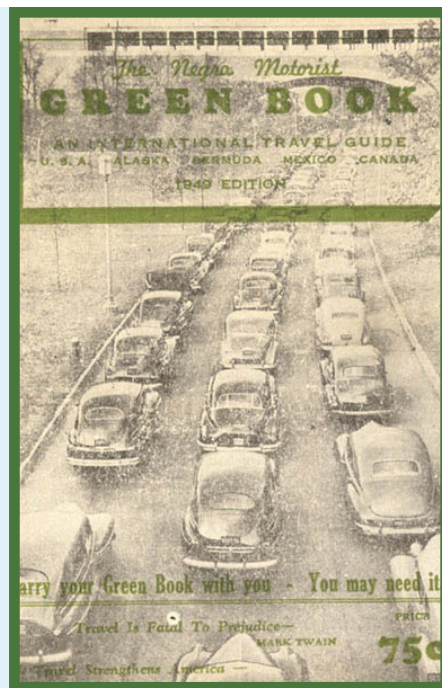
- C. Little's Alley—2939 Alley Ave.

BOOK STORE

- Douglass's Library—7787 Freedom Pkwy

WELCOME TO HARLEM, NY!

515 Malcolm X Boulevard





GLOSSARY

Archives—A place where records and historical documents are kept and preserved

Artifact—A human-made object, usually of the past, that reflects a particular culture

Diaspora—A group that has been dispersed outside of its traditional homeland, especially involuntarily

Era—A period of time with distinctive character, events, etc.; may have beginning and ending dates

Genealogy—A record or account of someone's ancestors and descendants

Griot—A member of a hereditary caste among many West African cultures who keeps the oral histories of the community and entertains with stories, poems, songs, dances, etc.

Heirloom—A family possession passed down throughout generations

Material Culture—A collection of physical objects/artifacts used by a society

Memorabilia—Items worthy of remembrance; souvenirs

Migration—The act of moving from one place to another, usually over long distances

Oral History—Information of historical or social importance usually recorded from a person's firsthand account

Primary Source—A resource from which information is gathered from a firsthand account

Research—A careful, organized inquiry or investigation into a topic in order to discover or revise facts and theories

Secondary Source—A resource from which information is not gathered from a firsthand account, usually interpretations of events studied through research



Suggested Reading List

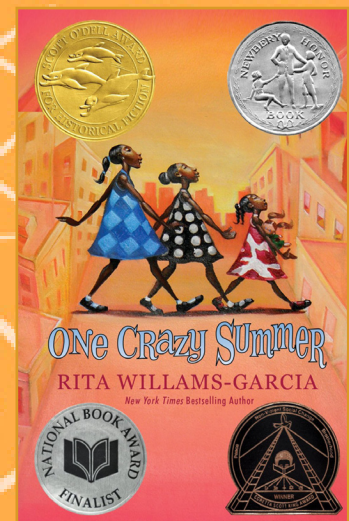
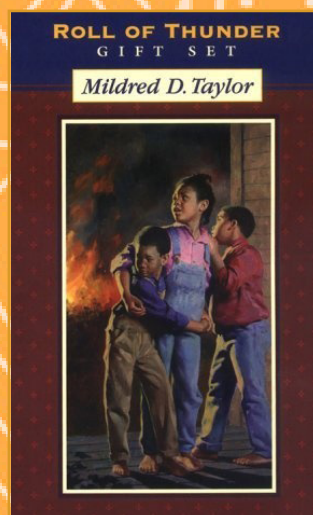
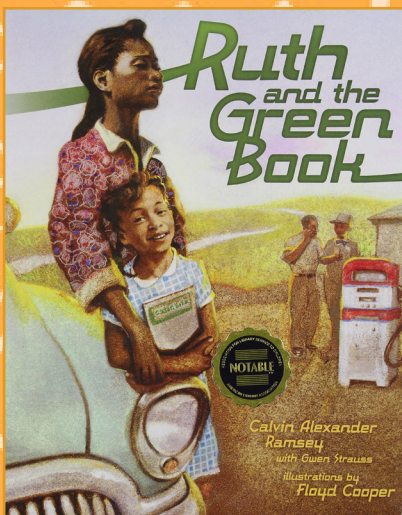
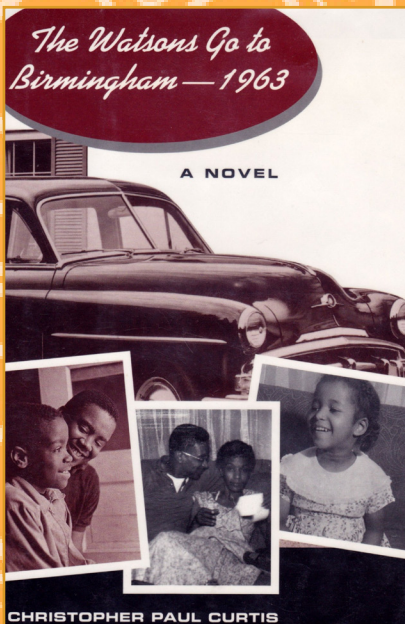
Curtis, Christopher Paul. **THE MIGHTY MISS MALONE**. New York: Yearling Reprint Edition, 2013.

Curtis, Christopher Paul. **THE WATSONS GO TO BIRMINGHAM—1963**. New York: Laurel Leaf Reprint Edition, 2000.

Ramsey, Calvin Alexander with Gwen Strauss. **RUTH AND THE GREEN BOOK**. Minneapolis, Minnesota: Carolrhoda Books, 2010.

Taylor, Mildred D. **ROLL OF THUNDER, HEAR MY CRY Box Set**. New York: Puffin Books, 1996.

Williams-Garcia, Rita. **ONE CRAZY SUMMER**. New York: HarperCollins Publishers, 2010.



South Carolina Places of Interest

Avery Research Center for African American History and Culture

College of Charleston
125 Bull Street
Charleston, South Carolina 29424
(843) 953-7609
<http://avery.cofc.edu>

I.P. Stanback Museum and Planetarium

South Carolina State University
300 College Street NE
Orangeburg, South Carolina 29117
(803) 536-7174
<http://www.scsu.edu/researchoutreach/ipstanbackmuseumandplanetarium.aspx>

Mann-Simons Site

1403 Richland Street
Columbia, South Carolina 29201
(803) 252-1770
<http://www.historiccolumbia.org/mann-simons-site>

Mays House Museum

Dr. Benjamin E. Mays Historical Preservation Site
237 N. Hospital Street
Greenwood, South Carolina 29646
(864) 229-8801
<http://www.mayshousemuseum.org/>

Old Slave Mart Museum

6 Chalmers Street
Charleston, South Carolina 29401
(843) 958-6467
www.oldslavemartmuseum.com

Penn Center National Historic Landmark District York W. Bailey Museum

16 Penn Center Circle West
St. Helena Island, South Carolina 29920
(843) 838-2432
www.penncenter.com

Slave Relics Historical Museum

208 Carn Street
Walterboro, South Carolina 29488
(843) 549-9130
www.slaverelics.org

Southern African American Heritage Center

125 Kershaw Street
Cheraw, South Carolina 29520
(843) 921-9989
<http://southernaaheritagecenter.org/>

For more information and sites please visit South Carolina's
Information Highway online at: <http://www.sciway.net/afam/>

