



SAN FRANCISCO

AFRICAN AMERICAN HISTORICAL AND CULTURAL SOCIETY

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HISTORICAL &
CULTURAL SOCIETY**

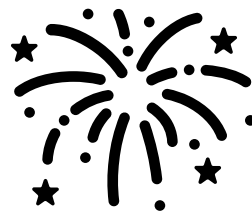
762 Fulton St., 2nd fl., San
Francisco, CA 94102
415.292.7162, sfaahcs.org,
info@sfaahcs.org

Eldoris Cameron &
Ginger Smyly, Co-editors
Al Williams, President
William Hoskins, Executive
Director

Photos: D. Howard,
M. Millard, G. Ramos,
G. Smyly

The Society, griot of African American history, culture and life celebrates and uplifts:

THE NOMINATION OF THE FIRST AFRICAN AMERICAN – SOUTHEAST ASIAN WOMAN, KAMALA HARRIS, AS THE DEMOCRAT PRESIDENTIAL CANDIDATE



THE EXONERATION OF 50 AFRICAN AMERICAN SAILORS CONVICTED OF MUTINY AFTER THE PORT CHICAGO TRAGEDY, 80 YEARS AGO!

IN THIS ISSUE OF THE **PRAISESINGER**

- ✓ African Americans Making History
- ✓ A Word from the Executive Director
- ✓ Transitions: Giants and Warriors
- ✓ African Americans and the Arts: Celebrating Maya Angelou
- ✓ Society Volunteer Highlight
- ✓ Events and Exhibits
- ✓ And More

**YOUR VOTE IS A BRIGHT
LIGHT IN A SEA OF
DARKNESS**

- William Hoskins,
Executive Director

The struggle for voting rights has been a central theme in the African-American journey toward equality and justice in the United States. From the post-Civil War Reconstruction era to the modern fight against voter suppression, African Americans have faced numerous challenges in their quest to secure their fundamental right to vote.

The fight in earnest began after the Civil War, with the passage of the 15th Amendment in 1870, which aimed to prohibit the denial of voting rights based on race. However, despite this constitutional guarantee, many southern states implemented discriminatory practices such as literacy tests, poll taxes, and understanding clauses, effectively disenfranchising large numbers of African Americans.

During the Reconstruction era, African Americans made significant strides in political participation, with many elected to local, state and national offices. However, the end of Reconstruction in 1877, marked a regression in these gains, as Jim Crow laws instituted a system of racial segregation and disenfranchisement that persisted for decades.

The 1950s and 1960s witnessed a resurgence in the fight for voting rights stimulated by the broader Civil Rights Movement led by figures such as Martin Luther King, Malcolm X and Rosa Parks. The culmination of these efforts was the passage of the Voting Rights Act of 1965 which prohibited discriminatory practices and provided for federal oversight of voter registration in areas with a history of discrimination. The law also empowered communities to challenge discriminatory practices and laid the groundwork for future advocacy efforts. The pursuit of justice and equality and the right to vote is a way of ensuring that every voice is heard and represented in the democratic process. This truly represents a bright light which is leading us out of a history of racist and segregated darkness. VOTE now!

**IMPORTANT FACTS ABOUT
THE VOTE 2025**

The groundbreaking Voting Rights Act of 1965 was overturned by the right leaning Supreme Court. Despite the urging of the late Rep. John Lewis, Congress has yet to "fix" that gap, which has allowed certain States to repress the vote of certain groups.

Show your beliefs and exercise your right to vote in this consequential election year when the Presidency is to be decided, a new California Senator is to be chosen to fill big footsteps left by Senator Dianne Feinstein, and in San Francisco, the Mayoral race is open. VOTE!

TRANSITIONS: GIANTS OF MEN

The Society notes the transition of these African Americans who played a role in African American history, culture and life in San Francisco:

Willie Mays, May 6, 1931 – June 18, 2024 and **Orlando Cepeda**, September 17, 1937 – June 28, 2024. With Willie McCovey, January 10, 1938 – October 31, 2018, Felipe Alou and other black baseball greats, the Giants loomed large in the real and imagined universe. Farewell, ye Giants of men.

Al Attles, player, coach, manager and executive of the Golden State Warriors; he always gave back to the community.

Dr. Nathan Hare, a giant in his own right, who with other intellectuals, including the late Dr. Julia Hare, and activists, started the first Black Studies program in the United States at San Francisco State University. Dr. Hare, having celebrated his 91st birthday, passed away on June 10th 2024.

Dr. Robert Allen (d. July 10, 2024,) editor of the *Black Scholar* and author of [The Port Chicago Mutiny](#). Sadly, he died 7 days shy of the official exoneration of the 50 sailors, who themselves are long gone.

These men, and the women who were their contemporaries, were not native to San Francisco, but came to the West from the South, the Caribbean and elsewhere to seek a better life ... In doing so, they also improved the lives of others. See the Society [website](#) other transitions.

NATHAN HARE MEMORIAL SERVICE

Dr. Hare was eulogized at Third Baptist Church in San Francisco.
View: [Part I](#) [Part II](#)

TRACING AND LIGHTING FREEDOM'S FOOTSTEPS

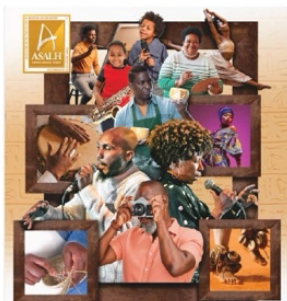
The 42nd Annual National Black Storytelling Festival & Conference is taking place October 23-27, 2024 in Buffalo, New York. Some Society members have been part of this annual conference, organized by the National Association of Black Storytellers. The 2024 theme is "Tracing and Lighting Freedom's Footsteps."

Conference Reservation Fees - Members: Adult \$310, Elder \$285; Non-Members: Adult \$360 & Elder \$325; Youth \$125. **For registration forms/information:** Phone, 410 -947-1117 or Festival Director, Dylan Pritchett (757) 561-6658, or go to the [website](#). Event will be held at the [Embassy Suites Hotel Buffalo](#), 200 Delaware Avenue, Buffalo, New York, 14202, (716) 842-1000, \$209/night. Registration closing soon. Ah – ché.

- Eldoris Cameron

AFRICAN AMERICANS AND
THE ARTS:

STILL SHE RISES!



The San Francisco Arts Commission and the San Francisco Public Library will inaugurate the historic monument of Dr. Maya Angelou at the Larkin St. entrance to the Main Branch on September 19th. Selected from a juried contest, Lava Thomas' statue, *Portrait of a Phenomenal Woman*, depicts Angelou as a young woman and enshrines her regard of the importance of the public library. The monument is historic as it is the first celebrating an African American woman and one of the few celebrating any woman in the city. Anyone visiting the Civic Center area will see this phenomenal statue.

Angelou uplifted African American lives and cultures through every facet of her artisanship: educator, dancer, singer, curator, television producer, actor, philosopher, poet, writer, wise woman, mother and mentor.

Job well done San Francisco! Long live the legacy of Dr. Maya Angelou.

CELEBRATE ANGELOU
EVENTS AND RESOURCES

African American Shakespeare Co.

Installation of Dr. Maya Angelou Public Monument

Thursday, September 19th, 11–2, Main Branch, SF Public Library

From One To Another, Homage to Maya Angelou, African American Shakespeare Co.

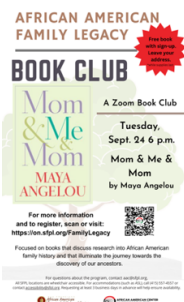
Saturday, September 14th, 2, Western Addition Branch, SF Public Library

Thursday, September 19th, 10–2, Main Branch, SF Public Library

Interview with Dr. Angelou, Oprah Winfrey, Super Soul SundayMaya Angelou website - Caged Bird LegacyMaya Angelou, National Women's History Museum*Blacks, Blues, Blacks!*

10 episodes with producer and host Maya Angelou at KQED, 1968

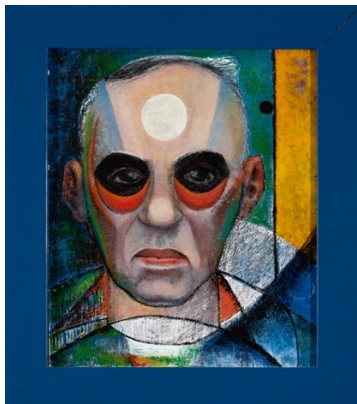
BOOK CLUB



The African American Family Legacy Book Club celebrates Dr. Angelou and the newest San Francisco monument, *Portrait of a Phenomenal Woman*. Dr. Angelou's life is memorialized in her numerous memoirs. *Mom & Me & Mom*, a later book, delves into the author's relationship with her mother, who abandoned her and her older brother when they were young, but reconnected with them as teenagers.

The African American Family Legacy Book Club is a joint program of the African American Center, SF Public Library and the Society. The next online book club meeting is Tuesday, September 24 at 6 pm. [Join us](#) for the fun.

THE SOCIETY STUDIES SARGENT CLAUDE JOHNSON



Untitled, or Self-portrait



Dr. Francis and Bill Hoskins



SF Maritime Terrace Tiles

- Ginger Smyly

In keeping with the 2024 Black History Month theme, “African Americans and the Arts,” the Society mounted an exhibit of its own Sargent Johnson collection. July and August saw a gala exhibit opening, a field trip to the Maritime and a gala reception with art talk - all with the purpose of studying and appreciating the life and works of Sargent Johnson.

Featured among the art donated to the Society in the early 1970s by Pearl Adele Johnson, the artist’s daughter, is the ambiguous and intriguing self-portrait. On July 18th, during the art talk with Dr. Jacqueline Francis, art historian, the broad range of subjects, media and styles that Johnson used were discussed. The untitled self-portrait provoked many interpretations, but unanimous fascination. In a display case, an attaché case labeled, “Pearl Johnson,” and sculpting tools are on view, the same used by Sargent Johnson in many of the paintings on metal and sculptures depicted in the art and photographs hanging around the gallery.

Earlier on July 13th, 13 Society members and friends visited the SF Maritime Museum at Fisherman’s Wharf to learn about the role Sargent Johnson played there and the historical and political context in which he worked. Standing at the proscenium, Rangers David Palfrey and Noemesha Williams discussed the sculpture of green slate that reflects maritime laborers and their organizations, the sea and its creatures. Sargent Johnson and his WPA colleagues decorated the entire building, with the exception of a missing tile mural on the back terrace – left blank to commemorate the integrity of the artists who stopped work due to several disputes with the powers that be. Dr. Francis was among the visitors and added her expertise to the Q and A period.

See the photo album at the end of this edition for more views.

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Were you aware that the Society’s archive has a large fine art collection, principally composed of works by 20th century African American artists? What makes this collection unique is that the bulk of the material is by people who lived and worked in San Francisco, some who are still working as artists today.

Two other large collections in the archives are the historic and jazz era photos and traditional African and Caribbean art collections. Your support for the Society helps curate exhibits and protect those and other collections. The Society can always use additional support for the many activities it carries out in its mission to inform the public about African American history life and culture. Let us know if you can help.

AFRICAN AMERICANS AND THE ARTS:

RALPH CHESSIÉ & *BROTHER BUZZ*



Brother Buzz and Friends



Partial - Coit Tower children's mural

- Ginger Smyly

BLACK HISTORY MONTH 2025

My sister and I were baby boomers growing up in a San Francisco. We were the first generation to grow up with the ubiquity of the television in homes of every class. I vaguely remember puppet shows that were televised on Saturday mornings alongside cartoons. There were syndicated television shows aimed at children including *Miss Nancy*, *Lamb Chop*, the sock puppet, and Sheri, the puppeteer, the Buffalo Bill marionettes, and locally there was Captain Satellite who played cartoons. Reaching further back, there was a local puppet show called *Brother Buzz*. Buzz and all the other characters were animals and insects in top hats, vests and dresses, buzzing around, interacting with one another, having adventures and teaching how important it was to live in kindness with each other.

This brings us to the Koret Gallery, SF Public Library, Main Branch, exhibit of those *Brother Buzz* marionettes and other works of the artist and actor, Ralph Chessié. Chessié, who was of partial African descent from New Orleans, and his wife often worked together on various productions including *Brother Buzz* and plays in the community. The exhibit shows an assortment of original marionettes used on the show as well as several paintings, a reproduction of his mural in Coit Tower and graphic art, including playbills for local productions. The exhibit includes brief vignettes from his life as an actor, playwright, producer, artist, and more. Photos from family albums depict a family man, father, husband and socially outgoing man – among what appears to be an all-White milieu. This presentation makes one ponder the complicated notion of identity and how Chessié' may have dealt with his own heritage. How does one interpret the images and composition of those images in pieces where he depicts Black people in light of his own de facto "passing"? No matter the answer, it is clear that this artist, as was his contemporary, Sargent Johnson, was multi- talented and accomplished in his field(s).

In 1928, Carter G. Woodson and the then Association for the Study of Negro Life and History (ASALH) established the annual observance of Black History Month. The National Black History Month theme for 2025 is *African Americans and Labor*. This theme "focuses on the various and profound ways that work and working of all kinds – free and unfree, skilled, and unskilled, vocational and voluntary – intersect with the collective experiences of Black people. Indeed, work is at the very center of much of Black history and culture."

The Society has embraced ASALH national themes and will focus on labor/work in 2025. Planning for the February Kick-Off and related programs has started. Let the Society Board know if you want to be part of the planning team. [Email the Society](#)

THREADS THAT TIE ...
THREADS THAT BIND ...
THREADS THAT WEAVE

Part 2

- Drew Howard



*Martha Miller's wedding dress
worn by Howard's daughter*

In the last edition of the Praisesinger, Drew Howard described his family history journey, linking him through his mother to his great-grandmother and Martha Miller, who was the original owner of the 1847 silk wedding dress found in the Society's archival collections. Ed.

... Then I come to the 21st clause, and here is Martha. He writes "formerly my slave, but now free, and resident of the State of Ohio, One Thousand Dollars of Bonds." This was also telling me that 14 years after he had emancipated her, he still knew where she was and would provide for her. This will has tied Sarah and Martha together for me, and I only wish my mom had seen this.

I uncovered the Register of Negroes & Free People of Color. C.C.C. This is the Campbell County Courts's register in compliance with a 1793 Virginia law requiring all free Black and Mulattoes to be registered. I scrolled through quickly and found an entry in May of 1845 for Martha. I went to October 1839 which was the date of an earlier deed of emancipation by Miller of Rose and her two children. There was no entry for them however there were three entries on 14 Oct: Mary Miller "about 23 years old and is 5 feet 6 ½ inches high has a scar on her forehead and one under left eye", Sarah Miller "about six years old has no scars or marks and is 3 feet 10 inches high", Edward Miller "about three years old has no scars or marks and is 3 feet 1 ½ inches high. I had not only discovered the future Mary Hodge, my great-great grandmother, but also a great-great granduncle. I think Miller acknowledged his parenthood in writing the will.

That was further bolstered when, after the Civil War has changed the way of life in Virginia, in 1868, less than a year before he died, he eliminated the first clause of the will by deeding that same property to James W. Lee, Trustee, for "Ten Dollars good and lawful Money of the United States." Further on in the deed it states, "the said trustee shall permit the said Sarah Jane Lee to occupy, possess and enjoy the said tract or parcel of land, and the rents, issues and profits thereof, to take, for and during the term of her natural life, unto her own proper use and behoof [sic], free and clear of and from all manner of charge and incumbrance of her husband." It has already been established that James and Sarah are husband and wife (and already have had my grandmother and one grand-aunt), but Samuel is making sure that Sarah will be provided for even if the husband acts badly. The property stayed in the family for nearly 40 years before my grandparents sold it about the time my mother was born. She always said that the family once had a piece of downtown Columbus. That piece is now partially covered by I-70.

The document road went cold after the will for Martha. I have uncovered no trace of her in Ohio, where I presume she lived. It was interesting to

note that in the 1870 Census, the family of James and Sarah, in addition to my grandmother and grand-aunt, is a Mary Hodge aged 26. The circle has turned, and Mary, who was being helped out by Martha in 1850, is now helping Sarah's children. The entry for Sarah Jane Lee in the 1899 Record of Deaths for Columbus, OH, lists Lynchburg, VA, as the place of birth, and further lists Samuel Miller and Sarah Miller as father and mother. I have no portrait or picture of Martha, but I do have two of Sarah, ... The comparison is uncanny to the portrait of Samuel Miller which hangs in the Miller Home in Lynchburg.

Although my exercise in finding out more about my great-grandaunt is not done, it appears that the quilt of our family has more threads added. One special benefit was seeing the dress one more time and now with so much more knowledge about Martha and her times. I was also able to clear up a misconception about the dress. While very well boxed, the record of my donation had been lost and Society staff had assumed that it was a Gold Rush dress of Mary Ellen Pleasant, a prominent Black woman who ended up in Gold Rush San Francisco.

To receive the full article, email info@sfaahcs.org.

MICKY LEE: WEBMASTER



Micky Lee

In 2019, the Society's website was years out of date, still listing news and events that had occurred long before. The former webmaster had departed without naming a successor. Enter Micky Lee, a tech professional and retiree who was eager to share his skills with the right organization.

First, he designed and managed the website for the Fort Mason Community Garden. But after a couple years, he tired of that assignment and learned about the Society. Following discussions with Al Williams and Ginger Smyly, he agreed to fix, update and maintain the Society's website. He's been the volunteer webmaster ever since.

Micky was born in Massachusetts to a military family that constantly moved to new places during his childhood and adolescence. He attended high school in Belleville, Illinois, a suburb of St. Louis. Following his graduation in 1966, he spent 12 years in the U.S. Air Force. Afterward, he eventually enrolled at the University of Texas, Austin, and received his master's degree in information systems management in 1989. That same year, he moved to San Francisco, where he worked as a coder for high-tech companies until his retirement in 2006.

Micky's commitment to civil rights grew out of his observation of racial injustices while growing up. He recalls that in the 1950s, the state legislature of Illinois announced plans to build a new university campus in East St. Louis, a black-majority city, to serve the residents there. But

instead, the campus was built in Edwardsville, 19 miles away, and accessible only by car. "The black students were politically aware of the purpose of the campus," says Micky. "They were angry, because the campus should have been for them." Today East St. Louis is 95% black, while the Edwardsville campus is only 12.5% black.

When living in South Carolina as a boy, he witnessed chain gangs, in which almost all the prisoners were black. About the same time, he once visited the home of his family's African American maid, and was shocked by the severe poverty. He got the impression that black Americans were getting what he calls "a bad deal. I've felt that most of my life."

One reason he was attracted by the Society's website was "the quality of the work they (the Society) were doing. "I felt that this was very important work to document. ... I felt good about giving my time to a good cause."

Micky works closely with Ginger Smyly to update the website on a regular basis. The biggest feature of the website is the *Praisesinger*. Smyly and Eldoris Cameron edit it, and Micky posts it. Apart from publicizing the Society's events, such as the annual Black History Month Kick-Off at San Francisco City Hall, the website has links to many African American organizations and resources, Society films and recounts of historic events and people.

- Max Millard

While the Society may be forced to vacate its Fulton Street headquarters for the next two years, the website will be ever more important to keep the members abreast of developments. Micky pledges that he will continue his commitment to the organization for the foreseeable future.

A BLAST FROM THE PAST: "WOMEN'S LIB IN 1868"

One of the West's great and previously unknown writers, full of wisdom and humor, was a black woman living more than a century ago in Nevada City in Northern California. ... she concealed her identity, as was the custom of those times, through the use of pseudonyms or false names or the use of initials. Perhaps Mrs. Carter wished to hide her identity from both her neighbors and correspondents who might have reacted adversely to her honest and often barbed writings however careful her wit and basic good humor....

- James Abadjian

Excerpted from the
Praisesinger Annual, vol. 3,
no. 2, February 1976

Mrs. Carter's only known writings, except for poems of little merit, were in the form of letters to an early black California newspaper and occasionally to a Washington, D. C., publication. Although sometimes couched in 19th century formality, they make excellent reading today and require republication. ...

The following excerpt from Mrs. Carter's letters were chosen ... from the numerous collection of them appearing in the newspaper almost weekly for several years more than a century ago.

On Rights of Women:

The subject of "Women's Rights" seems to occupy the minds of many men and women of the present day; and we find from the pulpit and rostrum arguments going forth to convince women that they have not their rights. 60 years ago, Mr. Editor, we did not hear the subject broached. One reason, I suppose, was that women had other employment: carding, spinning, weaving, knitting, kept all busy, and all women then supposed they were enjoying a full treasure of women's rights and did not dream of the injustice done them by prohibiting them from free discussions (and sometimes free fights) in political gatherings, and not permitting them their elective franchise...we want our husbands and brothers to have the right of ballot, and then they can see that we get our rights.

On Neighbors:

Can you tell me why it is that some people think the world could not move without them – without their aid, nothing is accomplished, without their voice, nothing is understood without their presence, everything is a failure?... I do not know as you have any of that class in San Francisco. You need not pray for their presence, for I believe they are worse than cholera. I have one such a neighbor, Mrs. A. When I first came here, she called on me. She was no more than seated, when she informed me that it was a dreadful bad neighborhood, and there were a great many I ought not to associate with. Some were too white, some too black; some would lie, some steal, and all were sinners past God's mercy

(save herself.) When she had left, I thought to myself I have fallen into a den of thieves; however, I will try and make the best of it... Next morning, Mr. Trask came in laughing. I asked him, "What is the matter?"... He said Mr. Rice just asked him my name. Mrs. A. had told him we were not married, and I was some old woman Mr. Trask picked up somewhere, and she hoped the neighbors would not notice me. She actually went from house to house telling them not to call, for they might be contaminated.. ...she looked very solemn like an owl, and told each one not to say anything about what she had told them... After I heard how she talked, I learned she was a great liar and was turned out of the church long before I came to this place. I tell you, Mr. Editor, her visits to me are like angels' visits - few and far between. For which I am thankful.

Mrs. Carter's "Mud Hill" or Nevada City, with more than 30 adult residents, had more blacks living there in the 1860s than it probably has today. Prominent among them were Garrett A. Cantine, Elijah Booth, James Jenkins, Henry Dorsey, Nathaniel Ford, Louis Briscoe, and Edward Sottles. This relatively large number of residents accounted for the early establishment of the Mt. Moriah Lodge of Freemasons, the fourth such lodge organized in California, and an A. M. E. Church to which the Reverend J. R. V. Morgan was appointed in 1870. A large part of the lodge membership doubtless came from Grass Valley, but a few miles away. This latter village boasted an equal or larger number of black residents – 52 according to the 1860 federal census - and also supported an A. M. E. Church.

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In 1976, Mr. Abadjian urged the Society to publish Jennie Carter's "letters to the editors." Carter's advice and critiques of her day were sound in 1976 and still ring true 48 years hence. – Ed.

SOCIETY CALENDAR OF EVENTS

Visit us at www.sfaahcs.org or Call 415-292-6172

- ✓ Visit the Sargent Johnson exhibit in the Society gallery until further notice, Wed.-Sat., 1-5
- ✓ [View](#) Dr. Francis in conversation with the Society's Virginia Smyly, on Sargent Claude Johnson, recorded on February 29
- ✓ Society Book Club via ZOOM: Tuesday, September 24, 6. Mom & Me & Mom, by Maya Angelou. [Register](#)

OTHER EVENTS:

- ✓ Installation of the Maya Angelou public monument, Thursday, September 19th, 11
- ✓ Shipyard Histories - quilts and oral histories, William Rhodes and Stacey Carter, exhibit and programs, Sat., September 14, 21 & 28, October 5, 1-5

THE SOCIETY NEEDS YOU!

Volunteers are essential to the Society; serve on the Board, join a committee, volunteer at the gallery or in relocation activities.

info@sfaahcs.org or call 415-292-6172

THANKS TO OUR RENEWING AND DUES PAYING MEMBERSHIP!!! WELCOME AND THANKS TO NEW MEMBERS! THE SOCIETY NEEDS YOUR SUPPORT MORE THAN EVER.

ONE LAST ART NOTE: Note the grim faces on the Chessié children's mural (pg. 6 and below.) The Coit Tower artists, in protest against the City's anti-labor stance, painted faces without smiles, demonstrating solidarity with striking longshoreman.

MEMBERSHIP APPLICATION/RENEWAL

(Your annual membership term is January 1 through December 31.)

LIFE members, your donation is appreciated

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

PHONE _____

CELL _____

E-MAIL ADDRESS _____

Please sign me up as a:

_____ Student	\$15	_____ Organizations	\$250
_____ Senior	\$25	_____ Small Business	\$350
_____ Adult	\$50	_____ Large Business	\$700
_____ Family	\$100	_____ Donor	

**If you do not plan to be an active member, please make a donation

Donation: \$ _____

Total: \$ _____

Membership fees and contributions are tax deductible

Make Your Check Payable/Mail To:

San Francisco African American Historical & Cultural Society

762 Fulton Street, 2nd Floor

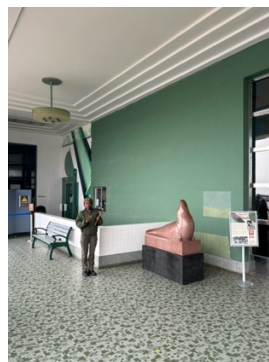
San Francisco, CA 94102

415.292.6172

I am interested in serving on the ☒ committee(s):

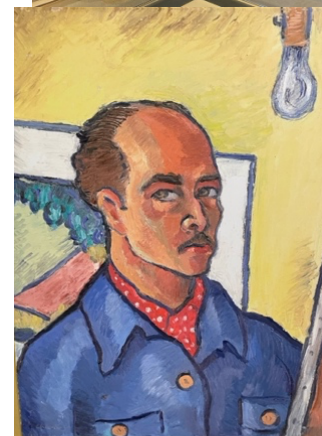
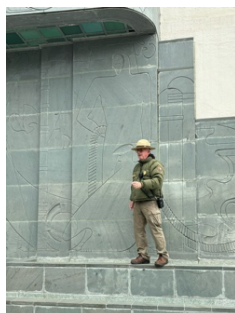
_____ Development	_____ Library/archives
_____ Membership	_____ Programs
_____ Black History Month	_____ Communications
_____ Volunteer/Reception	_____ Other

PHOTO ALBUM – PHOTO ALBUM -- PHOTO ALBUM – PHOTO ALBUM -- PHOTO ALBUM – PHOTO ALBUM



Field Trip to SF Maritime Museum: Top, l-r. proscenium, Ranger Williams, blank wall, Society members, NPS Rangers and Dr. Francis; Right, Ranger Palfrey, Maxine and Will Ussery, Exhibit reception crowd

EMAIL [THE SOCIETY](#) TO GET A COPY OF THESE AND OTHER RELATED PHOTOS



Ralph Chessie: "Bikini," "Black Madonna," partial reproduction of Coit Tower children's mural, self portrait



Anderson Family Collection: l. Pullman porters in white serving jackets and apron; m. Pullman porters share a map; r. "Red Cap" likely on on Bay ferry..... African Americans at work early 20th century, SFAAHCS archive