



From The

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Quarterly Newsletter of The African American Genealogical Society of Northern California, Inc. Founded 1996

## IT'S YOUR HISTORY ... ISN'T IT TIME YOU TOLD YOUR STORY?

This issue devoted to  
helping you publish  
your story and share your  
research with others!



- Self Publishing vs Working With a Publisher
- The Manumission Process
- De Witt Co., TX: Marriages of People of Color 1847-1883
- Jeanette Braxton-Secret - Publishing Primer
- Stanford Professor Publishes Slave Ancestor's Diary
- Laurens Co., SC: Free People of Color 1860
- Publishing Your Story - Hints & Tricks
- October is Family History Month - AAGSNC Family History Day Event



# MESSAGE FROM THE PRESIDENT



**P**lease mark Saturday, October 19, 2002 on your calendar. On that date, the AAGSNC and East Oakland Senior Center will present the workshop **"It's Your History: Because One Month Isn't Enough."** Registration starts at 8:15 a.m. with the program beginning at 9:00 a.m. at the East Oakland Senior Center, 9255 Edes Avenue, Oakland,

CA. We encourage you to pre-register, as other similar events have been popular.

The keynote speaker will be Paul Cobb, former *Oakland Tribune* columnist. Mr. Cobb has completed work on his own genealogy and encouraged the publication of the Family History Library's (FHL's) African American Research Guide. In addition, he was an invited guest at the FHL's national release of the Freedman's Savings and Trust CD.

Workshop presenters include the following: Barbara Dunn will speak on *Beginning Genealogy*, Barbara Tyson on *Genealogical Resources*, Electra Price on *Freedman's Bank Records*, and Melvyn Gillette on *Extracting Slave Manifest Records*. For more information, call 1-866-206-9073 ext. 2964 or see our website [www.aagsnc.org](http://www.aagsnc.org)

**T**he AAGSNC Bylaws state, in part, that Board of Directors shall hold office for one calendar year, beginning January 1 and ending December 31. During the final quarter of 2002, the AAGSNC Nomination Committee will be working to assure that our Society has a roster of qualified candidates. This task will not be difficult, as our Society

contains numerous skilled individuals. I encourage members interested in serving on the Board of Directors to make your wishes known. If a Nomination Committee member approaches you, please seriously consider running for a Board position.

**O**n behalf of the AAGSNC, I offer this special remembrance note for Dee Parmer Woodtor, Ph.D. who gave the keynote speech at the 1st Annual West Coast Summit on African American Genealogy in Oakland. Her comments were well received and contributed greatly to the day's success. Dr. Woodtor wrote and self-published *A Place Called Down Home: An African American Guide to Genealogy and Historical Identity* (Evanston, Illinois: Trans-Kulture Communications, 1996). In a note to readers, she stated that the original manuscript for her work was written from 1989-1990 when she was employed by the Newberry Library to develop an outreach program for its newly acquired collection of materials in African American genealogy. She further commented that after approaching publishers, that would not publish her work, she decided to publish it herself. Those who read and employed techniques learned are glad she did. Her persistence led to the book's publication by Random House in 1999 under the title *Finding a Place Called Home: A Guide to African American Genealogy and Historical Identity*.

Dr. Woodtor's actions illustrate her giving nature. AAGSNC expresses its sympathy to her family, friends and fellow researchers. Although she will be missed, her legacy will live on through her works.

*Juliet E. Culliver Crutchfield*

AAGSNC President 2002

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This entire newsletter was created on an Apple Titanium 550 using QuarkXPress, Photoshop, and Excel.  
Many thanks to Kay Smith and Cleveland Smith for proofreading, - ED.



## VARIOUS WAYS TO PUBLISH YOUR WORK

BY ANNETTE MADDEN

So you've just completed what you are sure is the next *Cane River*, but you don't have a clue of the next step. First of all, congratulate yourself for achieving what many others have only dreamed. Then, you will need to begin the process of finding a publisher.

I must admit that I took a serious shortcut on the road to publication. I worked for Conari Press, a small independent publishing house, in the publicity department. It was no accident that I worked for a publisher. I have always loved books and the publishing world seemed a natural fit. Like many other people, I had a secret yen to write and I found myself in the right place at the right time to fulfill that ambition. Conari had published a series of books called *Wild Women* and another called *Uppity Women*, all of which included black women. When I proposed a book exclusively about black women, they were more than happy to add it to the series. That is how *In Her Footsteps* came to be.

Now I am working on my second book. I no longer work for Conari and besides that, they ceased to exist a few months ago. So I will have to follow the usual tried and true methods to being published, although having one book under my belt helps along the way. These are my steps to getting published:

### METHOD 1:

Find an agent. Publishers are much more apt to pay attention to your manuscript if it is presented by an agent than if it comes from an unknown author, even if it is the Great American Novel. You can find lists of agents in *Writer's Market*, *Writer's Handbook* or *Writer's Guide to Book Editors, Publishers, and Literary Agents, 2001-2002*, or *2001 Guide to Literary Agents*. If you know someone who has connections in the publishing world, don't hesitate to ask for their recommendations. Once you have a list of potential agents, contact them with a brief synopsis of your book. When you have selected an agent, he or she will help you spruce up your manuscript and do the work of finding a publisher. Agents generally take a commission on the sales of your book. Beware of agents that charge reading or editing fees.

Even if you have an agent, it can take time to find a publisher, so be patient.

### METHOD 2:

Take on the task of being your own agent. This means contacting publishers and convincing one of them to publish your book. This is a very different process from writing and I only recommend it if you are truly interested in spending your time selling yourself instead of writing. Again, refer to *Writer's Market* or *Writer's Handbook* for lists of publishers. Find the publishers that specialize in the kind of book you have written. Nothing will lead to rejection faster than sending an historical romance novel to a company that only publishes nonfiction, and vice versa. The publisher's listing will tell you the genres in which they specialize and most publishers will be happy to send you copies of their submission guidelines. I also recommend calling the publishing house to find out the name of the acquisitions editor to whom you should address your submission. It is a little less anonymous to send a query letter or submission to a specific person rather than to "Editor," although some houses prefer it. The next step is to send query letters to the publishers you have selected. You can find guidance for writing query letters in *Writer's Market* and many other writing handbooks. Some publishers may not be taking manuscripts at the moment, but it does not hurt to send them a query letter anyway. Your book may be so timely and interesting that they may change their minds. Be sure to include an SASE (self-addressed, stamped envelope) if you want a reply. It can take up to six months to hear from a publisher, so be patient.

Once you or your agent have found a publisher who is interested, you will need to submit your manuscript. The simpler the presentation, the better. Don't use colored paper or bind it with ribbons, etc. Print your manuscript on plain white paper, 8 1/2 x 11. Use a simple typeface, such as Courier or Times New Roman. Allow 1" margins at top, bottom and sides. Most important, be sure to double space. It is much easier to read, and the

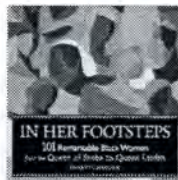
editor can more easily make corrections and comments. Leave the pages loose and be sure they are numbered. Run your spell check before printing!

If more than one publisher is interested, hooray! It is perfectly permissible to submit to more than one publisher at a time and you might even be lucky enough to start a bidding war.

### METHOD 3:

You may decide that you would rather self-publish your book. This means that you take on the jobs of editing, copyediting, and printing your book yourself. This may be the best method if you have not been able to find a publisher, but you are sure that your book is commercially viable or if you just want to have a few hundred copies for friends and relatives, perhaps for a family reunion.

If you want to try for commercial distribution, you will want to have the book professionally printed. Do a little research and find a printer in your area who has published books before. You don't have to do all of the work yourself. You can hire a freelance editor, a copyeditor, and/or a graphic artist who can help with layout and artwork.



There are now numerous services that will handle all of these jobs for you. You can find them online by entering "self publish" in your search engine. I have not used their services, so although they may be highly effective, I cannot say for sure. I would strongly urge you to do some research before signing up with one of them so that you are clear what services they do and do not provide.

If you simply want to put together ten or a hundred copies for a family reunion, you may want to print out your manuscript and have it copied and bound at your neighborhood copy store, such as Kinko's or Copy Mat. This is less expensive than professional printing and can be just as effective.

Whether you are make ten copies for your family at Kinko's or land a publishing contract that lands you on the bestseller list, you can be proud of your accomplishment.



## SELF PUBLISHING HINTS & TIPS

### • COPYRIGHT YOUR WORK

A copyright is a form of protection provided by the laws of the United States to the authors of "original works of authorship," literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available to both published and unpublished works. Section 106 of the 1976 Copyright Act generally gives the owner of copyright the exclusive right to do and to authorize others to do the following:

- Reproduce copies of the work
- Prepare derivative works based upon the work
- Distribute copies of the work to the public by sale or other transfer of ownership, or by rental, lease, or lending
- Perform the work publicly
- Display the copyrighted work publicly

It is illegal for anyone to violate any of the rights provided by the copyright law to the owner of the copyright. The cost to register a copyright is \$30. These rights, however, are not unlimited, and you may refer to the U.S. Copyright Office's website for additional information:

[www.copyright.gov](http://www.copyright.gov)

### • GIVE CREDIT WHERE IT IS DUE

Credit the people and sources from where you obtained your information, whether given in print or verbally. People appreciate it when they see an acknowledgement of their contribution in print – they'll be more likely to share with you in the future. Credit can be in the form of footnotes or endnotes, and they're well worth the extra time it takes to create.

### • NEVER EDIT YOUR OWN WORK

Not only should you have a fresh pair of eyes examine your work, but you should spend the money to have a professional copy editor or style editor honestly critique your work.

### • SELECT AN APPROPRIATE TITLE

The more closely the title reflects the information contained within, the easier it will be for others who need this information to find it. Cutesy titles may be fun, but they also make it more likely that your book will be overlooked.

### • INDEX, INDEX, INDEX

Some people feel that the index is the most important part of any book. Think about how many times you've been looking for an elusive ancestor and found an interesting book hoping for more information. Where's the first place you looked when you opened the book? The index, hoping to find a familiar name. Whether you are using a genealogical program, word processing, or desktop design program to create your book, an index is essential, but it needs to be as complete and as accurate as possible.



### • GET AN ISBN NUMBER

The International Standard Book Number (ISBN) is a 10-digit number that uniquely identifies books published internationally. Its purpose is to establish and identify one title or edition of a title from one specific publisher and is unique to that edition, allowing for more efficient marketing by booksellers, libraries, universities, wholesalers, and distributors. If you decide to self-publish, this will make it easier to deal with sellers of your book. Many book sellers will not handle a book that lacks an ISBN number. The cost is \$225 for ten ISBN numbers.

[www.isbn.org](http://www.isbn.org)

### • MARKET YOUR BOOK

You can always peddle your book yourself to friend and family members, but don't forget local bookstores. There are several book distributors who will market your book to bookstores and other publishing outlets. Check out Culture Plus, Ingram Book Group, Koen, and Baker & Taylor. The internet can also help you with spreading the word. For example, Amazon.com has its *Sell Your Stuff Program* where you can market your books directly to the world, and their fee is only \$1.00 plus 15% of the sale price.

Also make sure to publicize your book on any genealogical mail-lists to which you belong (Afrigenas, rootsweb, etc.) as well as online resources such as the African American Literature Book Club ([www.aalbc.com](http://www.aalbc.com)) and Black Issues Book Review ([www.bibookreview.com](http://www.bibookreview.com)).

### • BUT DOES IT LOOK GOOD?

The jury is still out whether or not an inviting book cover adds to the value of a book, but you may want to consider hiring a graphic artist to help you design a front and back cover that will stand out and attract potential buyers.

In addition to the cover design, have you included photos, maps, or illustrations to add aesthetic value to the book so that it's not just a bunch of words? Adding scanned or digital images to any publication makes it more interesting and appealing, but don't overdo it. Be sure to credit the source of the photographs, as well as the names/topic of those pictured.

### • WRITE THE BOOK YOU WISH YOU COULD FIND ON THE SHELF OF YOUR LOCAL LIBRARY

If there are families that played an important part in your family's history, you may want to consider including them in your masterpiece, whether or not they are related to your family. Cluster genealogy can play an important role in finding and identifying missing relatives and it behooves us all to include these associated families in your book.

### • GIVE IT YOUR VERY BEST!

Always remember, you have been chosen to tell the stories of your ancestors. This position deserves respect and any story you tell should represent your ancestors truthfully, honestly, and completely. If you are unsure of any fact, state thus. Many family historians taint their work because of their emotional desire to make an attachment that may or may not be valid. Don't make this mistake. Unless you are absolutely certain and can verify your fact with a variety of independent sources, you must state that you "suspect," or "believe it to be true." You don't want to anger an ancestor, trust me. – Ed.



## THE MANUMISSION PROCESS ... BY KATHRYN B. SMITH



**Kathryn Burgess Smith** is one of the founding members of the AAGSNC. Having moved to Oakland from Philadelphia where she had been very active in the African American Genealogy Group, she missed the camaraderie and exchange found in a group. Due to her efforts, she and five others formed the AAGSNC in 1995. Ms. Smith received her bachelors degree from Morgan State (Baltimore, MD) in 1939 and was the Senior Social Worker for the Philadelphia County Office of Mental Health when she retired. Having begun her research in 1984, her search has been primarily in Virginia. She is also researching the Smith family, whose background is in the U.S. and British Virgin Islands. Her surnames include: Burgess, Elam, Ervin/Irvin, Murphy, Waugh, and Smith.

**Ms. Smith may be reached at: [Kaysmith9@aol.com](mailto:Kaysmith9@aol.com)**

**W**e are told that some blacks arrived in North America as free people as far back as 1819 and historians do write that there has been a nucleus of free blacks in the United States throughout its history. In Virginia, the Legislature passed a specific Act that made it possible for slave holders to free their slaves. We are familiar with Robert Carter who freed 500 slaves in 1791. Many other slave holders freed them in their wills.

Under Colonial law, the legal status of the mother was conferred upon her children, so that mulatto children born to white mothers were born free, although the mother was usually fined for bearing a mulatto child. Should she not be able to pay the fine, she was indentured and forced to work until the fine was paid off. Children born to Indian mothers were also born free, even if fathered by a Negro, since most Indians were free. According to Eugene M. Scheel in his book *Culpeper, a Virginia County's History Through 1920*, published by the Culpeper Historical Society, Culpeper, VA, by 1830 slaves and free Negroes made up 50% of that county's population. There was certainly confusion when it came to knowing just which blacks and mulattos were free.

As far back as 1785, legislation was passed requiring that traveling blacks and mulattos carry proof of "free" status, or "manumission papers." Then in 1803, the Virginia Legislature passed the following Act (extracted from *The Life and Culture of Blacks in Charlotte Co., Virginia 1776-1825* by Roy Dallas Lowe, Sr.):

### Chapter XXI

*"An Act more effectually to restrain the practice of Negroes going at large. (Passed January 25, 1803)*

*Sec. I. Be it enacted by the General Assembly, that from and after commencement of this act, every free Negro or Mulatto, who resides in any county in this commonwealth, shall be registered and numbered in a book to be kept for that purpose by the Clerk of said County, which register shall specify the age, name, color, and the feature of such free Negro or Mulatto, together with any apparent mark or scar on his or her face, head or hands, and in what court he or she was emancipated; or that such Negro or Mulatto was born free. A copy of said register, signed by the clerk and attested by one Justice of the Peace of the county wherein such register shall be made, shall be delivered to said Negro or Mulatto, on application, for which copy the clerk may demand and receive twenty-five cents, to be paid by the person receiving the same.*

*Sec. II. Provided always, that the clerk shall in no case grant a copy of such register until the court of the county in which such free Negro or Mulatto resides, shall have certified that such register has been truly made."*

Following is the manumission paper carried by a member of my family, although I have not been able to establish her exact connection to my family. It is hand-written, and with no punctuation:

*State of Virginia*

*Culpeper County towit*

*The bearer hereof Eliza Cook free woman of Colour who was bound by the Overseers of the poor of this county to*

*William Tuckett by Indenture bearing date the 21st day of June 1819 and who is a dark mulatto five feet six inches and half high twenty years old in June last this day made application to me Thomas Walker Lightfoot Clerk of said County to have her freedom Registered*

*Wherefore in pursuance of the act of the General Assembly of this Commonwealth entitled "An Act more effectually to restrain the practice of Negroes going at large" I have registered her freedom and granted her the said Eliza Cook this copy*

*In testimony whereof I have hereunto set my hand and affixed the seal of the said county this 24th day of June 1828 and in the 53rd year of the Commonwealth.*

*SEAL(s) Th W. Lightfoot*

In the Philadelphia area, the Genealogical Society of Pennsylvania has about 5000 indenture and manumission certificates on 10 reels of microfilms, representing detailed information about slaves freed generally in the Northeastern states and a few from Salem County, NJ. Researchers should have some clue as to the slave owner.

I was moved to write about free blacks after reading an article entitled "Between Two Worlds," published in the 17 August 1992 edition of Newsweek. This article reviews a book, *We Were Always Free*, by T. O. Madden, Jr. with the help of historian Ann L. Miller (218 pages, Norton \$19.95). He found a trunk full of papers and documents dating back to the 1750's. It is the fascinating story of the Madden family – one of the more famous free mulatto families of Culpeper County.



## STANFORD PROFESSOR FINDS PEACE IN PUBLISHING SLAVE ANCESTOR'S DIARY ... BY MIKE WEISS, SAN FRANCISCO CHRONICLE

On a hot July day three years ago, William B. Gould IV knelt in prayer in Brookdale Cemetery in Dedham, Mass., before the graves of his father, grandfather and great-grandfather, the first William Gould, who had escaped from slavery to fight in the Civil War. As he prayed, Bill Gould could look back on a life of accomplishment. A professor of law at Stanford University, the author of half a dozen books, husband and father of three sons, he had every reason to be proud.

While chairman of the National Labor Relations Board under President Bill Clinton from 1994 to 1998, he didn't back down from political "combat" with conservatives in the nation's capital. He found strength in knowing that "the most withering right-wing Republican attacks were minuscule and of little significance compared to what my great-grandfather endured."

A century earlier, the first William Gould had kept a wartime diary during his lonely years at sea fighting for the Union. One hundred and thirty years later, his great-grandson would pass many an evening consoling himself by reading from the diary.

Bill Gould had always been aware that publishing the diary, making it a part of history, was the unfinished job of his life. Somehow it always had taken a back seat to an urgent task at hand. But that summer three years ago, as he prayed before his ancestors' graves, he was at long last shepherding it toward publication. He prayed for his father's approval, prayed that he was worthy.

When Stanford University Press brings out *"Diary of a Contraband: The Civil War Passage of a Black Sailor"* in December, it will be only the third Civil War diary of a black sailor to see print; it will be the first by a sailor who had escaped slavery.

The original Gould -- or WBG, as his great-grandson refers to him in his notes

to the diary and his accompanying series of essays -- was owned by Nicholas Nixon, a Wilmington, N.C., peanut farmer. On Sept. 21, 1862, WBG and seven other black men stole a boat and rowed past a heavily armed Fort Caswell and toward the Atlantic, where they were picked up the next morning by a Union warship, the Cambridge. The log of the Cambridge reports picking up a boat "with eight contrabands on board," a common term of the time that reflected the North's own ambivalence toward slavery.

At almost the same moment on the same day in 1862 that WBG was lifted aboard the Cambridge and ceased to be another man's property, President Abraham Lincoln announced his intention to issue a proclamation of emancipation, freeing the slaves held by Confederate landowners. Little wonder that WBG enlisted at once to fight for "Liberty and Union." More wonder, by far, that he began a diary.

In North Carolina, in fact throughout the Confederacy, it was illegal to teach a slave to read or write, yet WBG was literate. How he learned is a mystery that Bill Gould tried to unravel but could not. His best guess is that a nearby Episcopal church played a role. WBG wrote and wrote well. There was never in his diary a sense of victimization. When his heart was heavy, he was understated, as in this entry: "Three Men Deserted. One of them George P," with whom WBG had escaped. "I am verry sorry for it. Searched all Night for them but found them not."

Gould retained all of WBG's original spelling, capitalization, and grammar for the sake of authenticity. When the occasion called for it, WBG was eloquent: "On my return on board I heard the Glad Tidings that the Stars and Stripe(s) had been planted over the Capital of the D--nd Confederacy by the invincible Grant. While we honor the living soldiers who have done so much we must not forget to whisper for fear of disturbing the Glorious sleep of the ma(ny) who have fallen."

In 1871, WBG settled in Dedham with his

wife, Cornelia. They had eight children. WBG's parents had been Elizabeth Moore, a slave, and Alexander Gould, a white Englishman. WBG died in 1923, honored and respected. The local paper published an obituary under the headline: "East Dedham Mourns Faithful Soldier and Always Loyal Citizen."

All six of WBG's sons served in the military, as did WBG II and WBG III. Bill Gould did not. He was exempted because of asthma. In some deep sense, that has left him uneasy. To understand Bill Gould IV you have to begin with the most important part of his name, that Roman numeral IV. "These men," Gould says of his ancestors, "were the backbone of our country. Their commitment to our nation, their views about religion and life here on earth shaped my views and philosophy."

Gould himself once described "life's eternal verities" as baseball (specifically the Boston Red Sox, a team that was the last to sign a black player), the Democratic Party, the NAACP and the Modern Jazz Quartet. He is not, as he readily acknowledges, "a modern guy." He does not have a cell phone. He writes in longhand or with the help of a dictation machine.

His values and his work are rooted in his fundamental beliefs. He is a Democrat because of civil rights and economic issues. The Supreme Court's 1954 ruling in *Brown vs. Board of Education* -- that racially segregated schools cannot be equal -- made him want to be a lawyer. "I came to the law," he says, "because the rule of law had represented a beacon of hope against centuries of injustice."

Today, Gould is the Charles A. Beardsley Professor of Law, Emeritus, at Stanford and lives on the campus. In addition, he teaches a sports law course with former Golden State Warriors coach Al Attles and Hall of Fame baseball writer Leonard Koppett at Willamette University in Salem, Ore. *"Contraband"* is dedicated to the memory of his father: "William B. Gould III was the greatest man that I ever

knew."

When William Gould IV was growing up in Long Branch, N.J., during the 1940s, the family dinner table was a place where philosophy and politics were discussed. His father taught him that as a black man, he would have to do better than whites to be recognized. It was Gould's father who found WBG's diary in the attic of the family home in Dedham in 1958 and saved it from being thrown out. There were two bound volumes and some loose pages, all fragile with age. A third volume apparently was lost.

When his father died in 1983, the diary was given to Gould by his mother. Nothing had ever been said explicitly about what Gould should do with it. But it was always his sense that his father wanted him to publish it. There were always a million things going on in his brain and his life. He raised three sons with his British-born wife, Hilda, a science editor. He arbitrated hundreds of disputes, including some over baseball salaries. There were the Red Sox and the Giants, whose manager, Dusty Baker, is a friend.

There were other books, articles, lectures, trips to South Africa. One has only to look at the blizzard of papers obscuring his desk at Stanford, or the bookshelves overflowing onto the floor, to get a sense of his interior life. He is a public man. In 1994, his country called on him. Clinton wanted him to head the NLRB. Gould, who does not lack ambition or professional confidence, felt obliged. This was his chance to serve.

The professor nibbling at the principled edges of politics got a bellyful of realpolitik. Despite his extraordinary qualifications, during his Senate confirmation some Republicans smeared him with whispers of gambling losses and bribes -- charges that were untrue. He was confirmed, though, with fewer votes than any other Clinton nominee.

Once he arrived in Washington, the political fun and games began in earnest. He found that even buying a foreign car he coveted was impossible, for fear of alienating the United Auto Workers.

"The core beliefs of Trent Lott," the Senate minority leader from Mississippi, "and the conservative House Republicans about the way society should be ordered, economically and racially, are quite similar to those of the Confederates," Gould says today. "It is no small matter that leading figures in the Bush administration have been deeply involved in Confederate organizations. You remember that (Attorney General John) Ashcroft praised Confederate organizations." He was referring to a 1998 interview that Ashcroft gave to *Southern Partisan* magazine, praising it for "setting the record straight" and "defending Southern patriots" such as Jefferson Davis, the president of the Confederacy.

Gould sees his own dedication to both civil rights and the rights of workers as mirroring Lincoln's belief that the condition of a hired worker was fixed for life and thus resembled a slave's. The battles Gould waged always seemed to get in the way of WBG's diary, he says, "even

though I was always aware that this diary was the most important thing to me."

Returning to Stanford in 1998, he buckled down. "*Contraband*" ensures that the name of the original William B. Gould will live long after the family runs out of single-digit Roman numerals. William B. Gould V is a social worker in Los Angeles, where the other sons live, too. "How can I say this without sounding melodramatic?" Gould responds when asked how doing the diary changed him. "I'm very much at peace with myself because I've done something I know was so important to my mother and father. At the end of the day, I am their son, and this is some small token to show my gratitude." On the July day when he went to Brookdale Cemetery to pray for approval, William Gould IV drove past St. Mary's church, which WBG, a successful mason and plasterer of his time, had helped to build.

For the 66-year-old Gould, one essential question remains unresolved: Will he be buried in Brookdale Cemetery alongside WBG, WBG II and WBG III?

"I just . . . I don't . . .," Gould stammers, his usual eloquence abandoning him. "I really don't know. In a way, I'm part of that and yet not part of it. "I wasn't a member of the military. I have to say that, um, I'm not really their equal. I am in awe of them."

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**EDITOR'S NOTE:** Normally I reserve this newsletter for the exclusive use of our members, providing a forum in which to publish their family stories, extractions, transcriptions, research experiences, etc. However, with this edition devoted to helping inspire our members to publish their work, I decided to make an exception and reprint an article that recently appeared in the *San Francisco Chronicle*, about a local attorney and his decision to publish an old family diary.



Perhaps it was a stroke of luck that led his father to find the diary that was being thrown away with other personal items following the death of his great uncle in 1958, but when his father found the two complete volumes and portions of a third, it was destined that this was a story that had to be told. Having published seven other books, **William B. Gould, IV** always intended to publish the diary of his great grandfather, but with his responsibilities as the head of the National Labor Relations Board (NLRB) during the Clinton administration and later as a law professor, he just didn't have the time -- until now. His book will be published in November by Stanford Press and the fact that he's a member of the faculty at Stanford really was not decisive in their determination to publish his book. In fact, Mr. Gould states that the majority of books published by Stanford Press are from those outside the institution.

Professor Gould may be reached at: [wbgould@stanford.edu](mailto:wbgould@stanford.edu)



# JEANETTE BRAXTON-SECRET: PUBLISHING PRIMER



**Jeanette Braxton-Secret** is one of the founding members of the AAGSNC. She has been researching her family's history since 1988 and has published two books based on the information she found during her research. She has self-published and has been published by a national publishing company and her experiences may prove invaluable to other genealogists who are considering having their work published. She is semi-retired and lives in California and Florida.

Braxton-Secret is currently working on her third book, *Negro Contrabands and the Union Navy (1861-1865)*. She has spoken at various genealogical and historical functions including the FGS, AAHGS, as well as the Centennial installation of the August Saint-Gaudens memorial to Robert Gould Saw and the 54th Massachusetts Regiment.

Ms. Braxton-Secret may be reached at: [jbsecret@earthlink.net](mailto:jbsecret@earthlink.net)

Jeanette Braxton-Secret is one of several AAGSNC members who has published a book on her research, and her experiences both self-publishing and working with a national publisher may be helpful to those of us who are thinking about taking the next step and finally publishing their own work. I had the pleasure of spending a few delightful hours with her in July 2002 and I was impressed with her tenacity, her attention to details, and her commitment to excellence.

Ms. Braxton-Secret started doing her family's genealogy in 1988 after she spoke with her oldest living relative (now deceased), her second cousin who was visiting from Chicago. Though that interview didn't provide many details, it did give three interesting details about her family's ancestry: 1) her great grandfather **Iverson Granderson** died in MS; 2) he'd been in the Civil War (though she didn't know whether for the Union or the Confederacy); and 3) he was born in Essex Co., VA. Based on those three clues, Braxton-Secret began her search at the Oakland Family History Center (FHC) and then to Sutro Library in San Francisco. It was at the Sutro Library where she met James "Smitty" Smith (now deceased) who helped her locate her ggf in the Union Navy. The Union Navy had roughly 20,000 black troops, and their names are included with the other Navy men on index cards which have been microfilmed. That film, however, is extremely dark and hard to read, but Smitty helped her locate the correct index card and after much difficulty, she was able to make out the names of the Union ships on which he served, which allowed her to write to the National Archives (NARA) for a copy of his military and

pension files.

The NARA was slow to respond to her request, so she started calling them every single morning, even going so far as to speak with the Director of the National Archives. Shortly thereafter, a package arrived with over 300 pages of information in his military and pension files. When she examined these data, she found the name of the plantation where her ggf was born between 1831 - 1835, information on the slave traders who took him from VA to Vicksburg, MS in 1859 where he was sold at the old courthouse, the slave master who bought him in Jasper County ... essentially his whole life story. In order to corroborate the data in his file, she went to the San Francisco Public Library and found a Union Naval document that contains all of the ships and their activities during the Civil War. The information lists all the areas where the Union ships traveled picking up families at plantations, the family names (all members), and the plantation names.

She had so much information that she decided to write two books, one about tracing Civil War ancestors, and the other specifically about the life of Iverson Granderson. She self-published her first book, *The Guide to Tracing Your African Ameripean Civil War Ancestors*, and she coined the term Ameripean. Despite the fact that she didn't have a computer of her own, she did all of the desktop publishing herself and all of the editing herself. Creating the index was the most time consuming part of the whole project, but she realized that if one is going to do scholarly work, an index is required. Lacking her own computer, every Saturday night she'd go to her employer's

office and would work until 3 or 4 in the morning entering the data, creating her book. It took her about six months to finish it, using an old Apple Macintosh SE and Word Perfect. She did what she had to do, and she was motivated.

Once the draft was complete, she started contacting publishers and literary agents, and she received more rejection letters than you can imagine. The few publishers who seemed somewhat interested were really just after her manuscript. Braxton-Secret had the foresight to copyright her work, something she recommends to all budding authors. Though a publisher may offer to copyright it for you, she suggests you take the time to copyright it yourself to protect it from being stolen. She had one publisher in San Francisco who wanted her to put the story



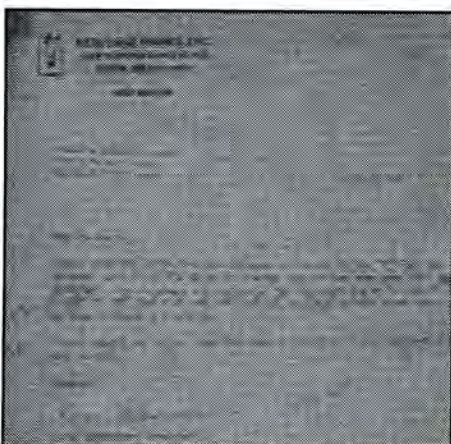
in a children's adventure, and even though that probably would have sold, that's not what she wanted to do at the time, so she declined their offer. Since publishers weren't interested in her book, the only choice she had was to self-publish, which she did at two local print shops in San Pablo and Berkeley. She purchased 100 copies at a time, glue-binding, on 8-1/2" x 11" stock, and though she didn't want the book to be



so large, it was cheaper to go with a standard size than to have the books trimmed. Each copy cost less than \$5.00 and she sold them at cost, not interested in making any sort of profit. This was truly a labor of love.

**Braxton-Secret admits that she's a self-taught writer and as she was working on this, sometimes she would sit and the words would just come, as if her great grandfather was right there telling her what to say.**

As she attended various genealogical functions and when she spoke on the subject of Civil War records, she always sold copies of her book, which is how Heritage Books, Inc. found out about her. She didn't have a literary agent so she negotiated the contract herself. Braxton-Secret was experienced in contract administration from a former job with the federal government, so she knew to be very careful with the language in the contract. In fact, she didn't sign the contract in its original form because she felt it was not in her best interest. One key clause she added to the contract states that once the book has been out-of-print for three years, she has the right to republish it herself. Without such a clause if the book is out-of-print and there are no copies available anywhere, if a family member wants to purchase the book, there's nothing you can do to help them because you've given up rights to publish your own book.



Letter from Heritage Books, Inc.

Once the contract was signed, it was time to edit the book to conform to Heritage's idea of what the book should look like. When they asked her to change her masterpiece, it was difficult because she had such an emotional attachment to

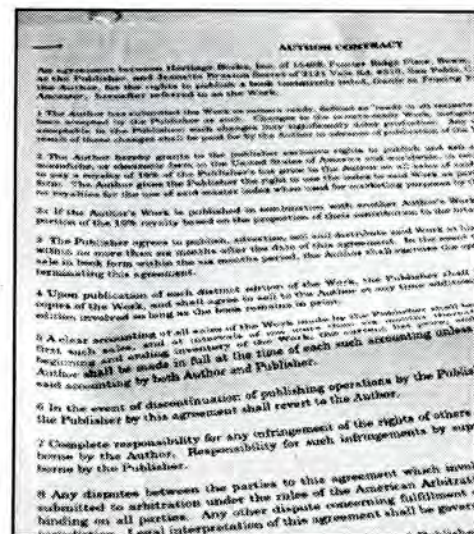
her work, quite understandably. The final editing was very difficult and even depressing, but she didn't give up and shortly thereafter, her first book was on its way to being published. She was so excited that she created a newsletter and sent it to over 500 Grandersons ... any Granderson/Grandison she could find, and nearly all of them are African American. Interestingly, she's found very few white Granderson descendants as the surname appears to have mostly died off. She did meet one white Granderson family and they gave her a copy of their family book, which includes a famous Granderson descendant, former NBC Today Show host Jane Pauley. Of the black Grandersons with whom she has corresponded, most have no idea of the identity of their ggf, so it's very hard to research them to see how and if they're related.

While compiling the data, when Braxton-Secret came across the names of other black Union Navy members and their families, she extracted that information and included it in her book. She feels that African American historians/writers should do the same as it may help other African American researchers in the future. Though her book focuses on the Union Navy, there's a lot of information about the United States Colored Troops (USCT) and she's also included their names.

When her first book was completed, Heritage Books, Inc. agreed to publish her second book, *Iverson Granderson First Class "Colored" Boy, Union Navy (1863-1865)*. During her research she found that the Union Navy was integrated, but blacks were assigned the worst duties.

They were referred to as "colored boys" and most often were coal heavers, so every "heaver" she found in her research, she included in her book. White sailors were referred to as "seamen."

One of the most important points she stresses is the use of a bibliography and footnotes or endnotes. It takes more time to create them, but it makes for a much better book. When asked about her writing style, Braxton-Secret admits that she's a self-taught writer and as she was working on this, sometimes she would sit and the words would just come, as if her great grandfather was right there telling her what to say.



**Jeanette Braxton-Secret's Author Contract**

"It seems proper that the memories of our ancestors are not allowed to remain any longer in obscurity. It is fitting to recall their deeds of heroism that all might know the sacrifice they made for freedom and so that their descendants would not be denied from enjoying," a quote in *Iverson Granderson First Class "Colored" Boy, Union Navy (1863-1865)* taken from Joseph T. Wilson, *The Black Phalanx*, New Hampshire: Reprinted by Ayer Company Publishers, Inc. 1992



# FREE PEOPLE OF COLOR, LAURENS Co., SC 1860

TRANSCRIBED FROM THE 1860 U.S. CENSUS BY ANNETTE MADDEN

Page	Last name	First name	Age	Sex	Color	Occupation	Real property \$	Personal property \$
8	Gibson	George	36	m	m	Fireman on car	100	200
		Sally	36	f	m			
		John	14	m	m			
	Hardin	Lizzy	14	f	m			
	Wadsworth	George	23	m	m			
	Nardin	Jeff	30	m	m			
25		Joseph	76	m	m	house servant		
32	Greer	Hannah	35	f	b	farm hand		
		Eliza	16	f	b	farm hand		
		John	12	m	b	farm hand		
		Frances	4	m	b			
35	Voluntine	Jack	50	m	b			
36	Jenkins	Richard	38	m	b	farmer	900	700
		Sally	36	f	b			
47	Golding	Foster	24	m	m	blacksmith		
47	Coleman	Jack	40	m	m	blacksmith		600
52	Fuller	Newton	35	m	m	coachmaker		
		Elizabeth	20	f	m			
		Jane	3	f	m			
54	Fuller	Martha	18	f	m			
64	Norris?	Rob?	38	m	m	farmer	600	600
73	Pringle	Esther	90	f	b			
83	Mitchell	Harriet	35	f	b	farm hand		
		Jeff	20	m	b	farm apprentice		
		Bluford	16	m	b	farm hand		
		Mary	13	f	b			
		Emeline	9	f	b			
		Vol	7	m	b			
		Sally	4	f	b			
		Dink	2	m	b			
		Martha	18	f	b	farm apprentice		
94	Duvall	James	6	m	m			
		H?	6/12	m	m			
103	Lloyd	William	28	m	m	blacksmith		
122	White	Jane	7	f	m			
131	Hips	Abe	38	m	b		1120	300
		Sally	40	f	b			
		Wade	12	m	b			
		Hz	10	m	b			
		Perry	8	m	b			
		Eliza	5	f	b			
		Sam	2	m	b			
		Lutetia	2/12	f	b			
		Humphrey	80	m	b			
139	Lloyd	Martha	35	f	m			
145	McClennan	Amanda	20	f	m			
		Lizzey	1	f	m			
151	(Glenn)	John	16	m	b	farm hand		
		Earline	40	f	b	farm hand		
168	Templeton	John	16	m	b	laborer		
		Jim	14	m	b			
		Mark	10	m	b			
		Harrison	8	m	b			
		Mary	6	f	b			
169	Wilson	Jane	20	f	b			
177	Wilson	M.	20	m	b	farm hand		
178	Norton	James	40	m	m	blacksmith		
		Mary	38	f	m			
		Nancy	14	f	m			
		Reuben	10	m	m			

179	Burnside	Lucy	15	f	b	farm apprentice		
		July	13	m	b	farm apprentice		
181	Russell	R.R.	33	m	b	farmer	650	500
		Martha	49	f	b			
		S. Lewis	70	f	b			
	Wadsworth	M.	17	f	b			
190	Wadsworth	H.	35	m	b	laborer		
		Lizzy	30	f	b	laborer		
		Pinckney	16	m	b	laborer		
		Serina	12	f	b			
		Laura	10	f	b			
		James	8	m	b			
		George	6	m	b			
		Frank	4	m	b			
196	Sanders	Word	55	m	b			400
		Nelly	45	f	b			
	Wadsworth	Jim	25	m	b			
	Sanders	Richard	17	m	b			
196	Wadsworth	Minerva	26	f	m	laborer		
		Araminta	9	f	b			
		Elbert	23	m	b	laborer		
197	Boyd	Mary	18	f	b			
197	Wadsworth	James	24	m	b	farm hand		
201	Wadsworth	Jane	42	f	b	laborer		
		John	12	m	b			
		Louisa	10	f	b			
		Rufus	7	m	b			
		Young	5	m	b			
		Laurens	1	m	b			
201	Wadsworth	Lisey	20	f	b	laborer		
		May	2	f	b			
203	Wadsworth	May	30	f	b	laborer		
		Jane	12	f	b			
		Thomas	9	m	b			
		Pamela	6	f	b			
		Rachel	3	f	b			
		HZ	1	m	b			
203	Wadsworth	Malissa	18	f	b	laborer		
		Lewis	1	m	b			
206	Bird	Catherine	40	f	b	laborer		
		Rebecca Ann	14	f	b			
		A	5/12	f	b			
		Love	2/12	m	b			
206	Bird	Martha	24	f	b			
		Fanny	4	f	b			
		Lafayette	2	m	b			
		William	1	m	b			
211	Wadsworth	Josephus	11	f	b			
212	Wadsworth	Mary	17	f	b			
230	Cross?	Sarah	8	f	m			
		Eliza	4	f	m			
233	Wilson	Liz	35	f	m			
		John	8	m	m			
		Warren	5	m	m			
		Calvin	4	m	m			
240	Wadsworth	Eliza	16	f	b			
245	Wadsworth	George	65	m	b			
		Molly	60	f	b			
		Caroline	30	f	b			
		Bob	10	m	b			
269	Cobb	Tom	62	m	b	laborer		
		Betty	30	f	b			
		Catherine	12	f	b			
		Sally	10	f	b			
	Wilson	Belle	26	f	b			



**Annette Madden** is the author of the book *In Her Footsteps*, which provides capsule biographical sketches of over 100 black women around

the world from the Queen of Sheba to cancer researcher Jewell Cobb, and reveals not only their lives, but their lasting influences on the lives of others. Madden worked on this project for two years while she was working for the publisher, Conari Press. She joined the AAGSNC in 2000 and has been researching her family's history for two years.

Living in Oakland, CA, with her 23-year-old son, James, and her husband, Tim (a general contractor), she runs her husband's office while working on her second book. This follow-up to *In Her Footsteps* will cover many unsung and forgotten black men, such as photographer James VanDerZee, inventor Elijah McCoy (the "Real McCoy") and Russian general Abram Hannibal, ggf of Alexander Pushkin.

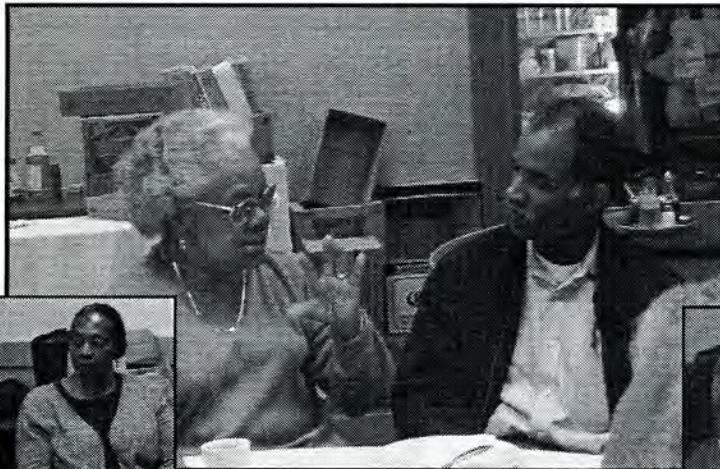
Ms. Madden may be reached at [amadden45@yahoo.com](mailto:amadden45@yahoo.com)



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Professional genealogist and author **Tony Burroughs** was recently in Oakland while on vacation and he took time to have dinner with several AAGSNC members. Below are several candid shots of some of those in attendance.



AAGSNC co-founder **Electra Kimble Price** speaking with **Tony Burroughs**.



AAGSNC Corresponding Secretary **Jackie Stewart** and Vice President **Barbara Dunn**



**Tony Burroughs** and AAGSNC Membership Chair **Carole Neal**.



From left, AAGSNC Vice-President **M. Howard Edwards**, co-founder and AAGSNC Treasurer **Ranie Smith**, and AAGSNC member **Barbara Tyson**.

# MEMBERSHIP APPLICATION

(Please type or print)

## Membership Categories and Annual Fees

Date: \_\_\_\_\_  
Last Name: \_\_\_\_\_  
First Name: \_\_\_\_\_  
Month and Day of birth: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_  
State: \_\_\_\_\_ Zip + 4 \_\_\_\_\_  
Phone: ( ) \_\_\_\_\_  
eMail: \_\_\_\_\_

Regular Member (single, 17 and older)	\$ 25.00
Youth (16 and younger)	\$ 15.00
Family (Individual + spouse)	\$ 35.00
Organization	\$ 45.00
Life Membership, Individual	\$200.00
Life Membership, Family	\$300.00

Tell us about your genealogy:

SURNAME State/Province

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

TOTAL ENCLOSED: \$ \_\_\_\_\_

Make check payable to: AAGSNC and mail to  
PO Box 27485 • Oakland, CA 94602-0985

OR

you may join the AAGSNC or renew your membership  
online at [www.aagsnc.org](http://www.aagsnc.org)

If your name, address, or email information has changed recently, please use this form to notify us.



## REGISTRATION FORM

The African American Genealogical Society of Northern California

*"It's Your History ... Because One Month Isn't Enough"*

October 19, 2002

**EARLY REGISTRATION** On or before October 5, 2002

AAGSNC Member \_\_\_\_\_ @ \$20/each = \$ \_\_\_\_\_

Non-Member \_\_\_\_\_ @ \$25/each = \$ \_\_\_\_\_

**LATE REGISTRATION:** After October 5, 2002

AAGSNC Member \_\_\_\_\_ @ \$25/each = \$ \_\_\_\_\_

Non-Member \_\_\_\_\_ @ \$30/each = \$ \_\_\_\_\_

TOTAL ENCLOSED: \_\_\_\_\_

DATE: \_\_\_\_\_

Name: \_\_\_\_\_

eMail: \_\_\_\_\_

Address: \_\_\_\_\_ Phone: ( ) \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: + 4: \_\_\_\_\_ - \_\_\_\_\_

Box Lunch Preference: Chicken \_\_\_\_\_; Ham \_\_\_\_\_; Vegetarian \_\_\_\_\_

Detach and return completed form with payment to: AAGSNC • PO Box 27485 • Oakland, CA 94602-0985

You may also register online at [www.aagsnc.org](http://www.aagsnc.org). We accept Discover, MasterCard, PayPal, and Visa

**OBJECTIVES of the African American Genealogical Society of Northern California:**

- To enlighten and enrich self-worth and self-esteem of African Americans through genealogical research and interest.
- To promote interest in genealogy, biography, and related history among African Americans.
- To supplement and enrich the education of African Americans through the collection, preservation and maintenance of African American genealogical materials.
- To promote the accumulation and preservation of African American genealogical and related historical materials and make such material available to all.
- To promote and maintain ethical standards in genealogical research and publications.

**OFFICERS**

President	Juliet E. Culliver Crutchfield	president@aagsnc.org
1st V.P.	Barbara Shepherd Dunn	fundraising@aagsnc.org
2nd V.P.	M. Howard Edwards	mhedwards_1@sbcglobal.net
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Recording Secretary	Lisa B. Lee	newsletter@aagsnc.org
Corresponding Secretary	Jackie Stewart	baobabtree@aagsnc.org

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Fundraising	Jamila Sloan	programs@aagsnc.org
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Speakers Bureau	Lisa B. Lee	newsletter@aagsnc.org
Webmaster	Juliet Crutchfield	president@aagsnc.org
	Jim Neal	webmaster@aagsnc.org

**MEETINGS**

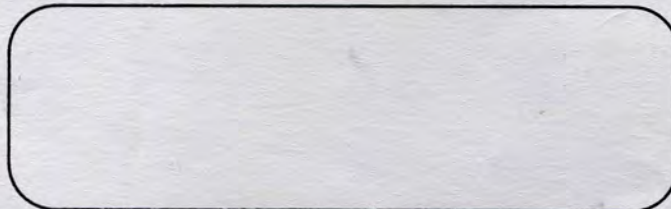
Meetings are held the *third Saturday* of every month, at 1:30 pm, at the Oakland Public Library, Dimond branch, located at 3565 Fruitvale Ave, Oakland, Ca. There are no meetings during the Summer hiatus (July and August). Guests and visitors are always welcome to attend these open meetings. From 4:00 pm - 5:00 pm, following the general meeting, we provide one-on-one genealogical training and assistance to members only.

**NEWSLETTER**

*From the Baobab Tree* is published quarterly (in March, June, September, and December) by the African American Genealogical Society of Northern California (AAGSNC) and is provided free to all members. Additional copies and past issues may be purchased for \$10.00 per copy.

- Membership categories are Regular \$25, Youth (16 and younger) \$15, Family \$35, Organization \$45, Life Membership - Individual \$200, Life Membership - Family \$300.
- The AAGSNC accepts no responsibility for statements of fact or opinion made by contributors. Deadlines for submission of material for publication in *From the Baobab Tree* are: February 25 for the March issue, May 26 for the June issue, August 26 for the September issue, and November 25 for the December issue.
- Correspondence on editorial matters, submission requests, or permission to reprint articles may be obtained at no cost by written request to the editor (newsletter@aagsnc.org).

African American Genealogical Society  
of Northern California  
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Oakland, CA 94602-0985



**It's Your History ... Isn't it Time You Told Your Story?**