

Annotated Bibliography

Primary Sources

Staff. "Chicago School Segregation Hit by NAACP." *Arizona Sun* [volume], (Phoenix, Ariz.), 10 Jan. 1957. *Chronicling America: Historic American Newspapers*. Lib. of Congress. <<https://chroniclingamerica.loc.gov/lccn/sn84021917/1957-01-10/ed-1/seq-1/>>.

Jackie Ormes was a member of the National Association for the Advancement of Colored People, or NAACP, of Chicago. In fact, Ormes's involvement in the NAACP is one of the reasons why the FBI decided to investigate her. The NAACP is an organization that protests against segregation and fights for the rights of African-Americans, many of the times by going to court to protest. In this particular article, the NAACP goes to court against the Board of Education due to the fact that it spends less money on the schools in the South Side of Chicago, also called the "Black Belt", than they do on the predominantly white schools. These schools in the "Black Belt" also have less experienced teachers, especially due to the teachers getting paid less. This topic of segregation is one of the many topics that Ormes speaks out against in her ground-breaking comics.

Bubley, Esther. A Greyhound bus trip from Louisville, Kentucky, to Memphis, Tennessee, and the terminals. Sign at bus station. Rome, Georgia. Sept. 1943. *Loc.gov*, www.loc.gov/pictures/item/2017862110/. Accessed 31 Oct. 2019.

During the era of Jim Crow Laws, everywhere and everything was distinctly segregated. An example of this, is this sign at a bus stop reading "Colored" and then under that in an arrow, it says "Waiting Room." This is just one example of discriminatory segregation that was common during Jackie Ormes's career. Ormes would depict these real-world issues in her comics and use them as a way of protesting or poking fun at the circumstances, such as in *Torchy Brown in Dixie to Harlem*.

By, MARYLIN B. "Black Woman in Civil Rights: Is She a Second-Class Citizen?" *New York Times* (1923-Current file), Sep 02, 1969, pp. 42. *ProQuest*, <https://topekalibraries.info/docview/118653282?accountid=29089>.

This article shows that even in the Civil Rights Movement, women of color were still being discriminated against due to them being women. They faced the same problems white women do, such as being put below men, especially in political and workplace matters. They also still felt like they in like they had to prove themselves to be heard. Black women in the NAACP, including Jackie Ormes, made major impacts in the civil rights movement to fight for equality, yet they were still belittled. This source shows the struggles of discrimination due to gender and race that Ormes faced on her journey to become successful and breaking barriers in these topics.

By, MERVYN R. "A Chronicler of America's Great Black Migration: Tracing America's Black Migration the Shift and the Consequences were Enormous." *New York Times (1923-Current file)*, Apr 08, 1991, pp. 2. *ProQuest*, <https://topekalibraries.info/docview/108816381?accountid=29089>.

In 1942, Jackie Ormes and her husband, Earl, moved to Bronzeville, Chicago. At the time, millions of African-Americans moved from the South to the North, mostly to find better jobs and pay. This is known as The Great Migration. By moving North, African-Americans also became a more urban group of people and many even got out of the poor, run-down, and dangerous neighborhoods that they lived in in the South, including Ormes and her husband. This source not only provides background information on why Ormes moved to Chicago, but the subject of The Great Migration is also a key part of the plot in her first comic series, *Torchy in Dixie to Harlem*.

"Civil Rights Act." *New York Times (1923-Current file)*, Jul 05, 1964, pp. 1. *ProQuest*, <https://topekalibraries.info/docview/115573378?accountid=29089>.

In 1964, President Johnson signed a revision to the Civil Rights Act. The main changes to the Civil Rights Act included: outlawing or prohibiting racial discrimination in more public and work places; allowing the Attorney General to defend people who feel discriminated against and place a lawsuit on those who are discriminating; the right for federals to stop funding programs that continue to allow racial discrimination; and prohibiting "negros" from being placed under different standards and white people are. During the testing stages of this new act, parts of the U.S. handled the new act well while others turned to violence and refused to obey. Despite the first Civil Rights Act being written up in 1875, Jackie Ormes still dealt with descrimination through her whole life, showing how it was more difficult to become successful in the working field.

Fowler, T. M, and James B Moyer. Monongahela City, Pennsylvania. [Morrisville, Pa., T. M. Fowler & James B. Moyer, 1902] Map. Retrieved from the Library of Congress, <www.loc.gov/item/75696504/>.

Map of Monongahela, Pennsylvania in 1902. Although Jackie Ormes was not born in this town, she did grow up there. Ormes and her family moved to Monongahela along the Monongahela River in 1918, shortly after the death of her dad, to live with her Mother's second husband, Porter M. Simmons. They lived a happy and secure life in a predominantly white, middle-class neighborhood, which was uncommon for black people. Ormes and her family lived within walking distance from both the A.M.E. Church that they went to (labeled as G) and high school (labeled as 1). This map is a key piece in learning about Orme's early life.

Frye, Hetty, et al., editors. *The Flame of 1930*. 1930 ed., Digital Data Online, 2005-2019. E-yearbook.com, Digital Data Online, www.e-yearbook.com/sp/eybb. Accessed 24 Oct. 2019.

Zelda “Jackie” Mavin Jackson was a part of the graduating class of 1930 from Monongahela High School, which was predominantly white. Ormes was the art director for her senior yearbook, which features her caricatures of her fellow students and teachers are featured on pages sixty-eight and sixty-nine. Each of the caricatures Ormes drew were comical and were accompanied by a short description. Ormes even drew a caricature of herself, in which her character is running late to class and has the caption, “*Last Minute Champ of 207*”—*Z. Jackson (Dangerous Rival is C. Shipe)*. Her drawings being featured in her school’s yearbook shows her using her drawing skills to break barriers even in her early life, as she was also one of the few African-Americans attending the school. This also shows how she has a light, comedic touch to her comics.

Grimes, William. "Margaret T. Burroughs 95, Archivist of Black History." *New York Times (1923-Current file)*, Nov 28, 2010, pp. 36. *ProQuest*, <https://topekalibraries.info/docview/1458417592?accountid=29089>.

The Ebony Museum of Negro History, later renamed The DuSable Museum of African American History and is currently located in Chicago, Illinois, was founded in 1961 by Margaret T. Burroughs and her husband, Charles Burroughs. The museum holds artwork, artifacts, and documents of notable black figures, including Jackie Ormes and her comics.

Staff. “Change Back to What?” *Jackson Advocate*. [volume] (Jackson, Miss.), 25 Oct. 1952. *Chronicling America: Historic American Newspapers*. Lib. of Congress. <<https://chroniclingamerica.loc.gov/lccn/sn79000083/1952-10-25/ed-1/seq-2/>>.

The main reason Jackie Ormes and her husband, Earl, moved from their home in Pittsburgh to the small town of Salem, Ohio in 1938 was to find better job opportunities. Due to the Great Depression, the bank that Earl worked for in Pittsburgh was one of the many businesses shut down. Earl worked for many other jobs before he and Jackie decided to move in with Earl’s family in Salem, Ohio for a less stressful, small-town life. Unfortunately, Earl still had trouble finding jobs due to racism preventing him from higher paying jobs, so the Ormes’s moved to Bronzeville, Chicago, where Ormes’s sister lived and said there were many job opportunities for them. This is important because this shows how racism affected Ormes’s lifestyle, not just her work-life.

"KEY PROVISIONS OF THE SMITH ACT." *New York Times* (1923-Current file), May 25, 1952, pp. 1. ProQuest, <https://topekalibraries.info/docview/112287986?accountid=29089>.

In the 1940s and 50s, Jackie Ormes was investigated by the Federal Bureau of Investigation as a suspect of being a part of the Communist Party. Although Ormes was not a part of the Communist Party, the FBI was suspicious of her due to her involvement in events and organizations that supported communist ideas and protested how the government was running things, such as enforcing segregation. To be able to investigate these suspects legally, President Harry Truman allowed the FBI director, J. Edgar Hoover, to use the Smith Act of 1940 against the communists. This Act states that if there is any proof of someone doing something that goes against the government or is a sign that they might overthrow the government, then there will be consequences, such as a fine or even jail time. This shows that Ormes's controversial and opposing comics did not go unnoticed.

Lantz, Walter. "Lil' Eightball." *New Funnies*, by Lantz, Dell Comics. Comic Strip.

In the late 1930s, comics that featured African-American characters portrayed these characters in a racist and derogatory way. For example, in the comic/cartoon "Lil' Eightball", the character of Lil' Eightball is an African-American child whom is drawn with racially stereotypical deeply dark skin, oversized mouths, and a big head on a small body. This racism was common in the comic industry due to the fact that it sold more comics than other comics who portrayed African-American characters realistically. Despite the fact that depicting them realistically was unpopular, Jackie Ormes still designed her characters realistically.

"NEGRO RIGHTS IN ILLINOIS.: MAJOR BUCKNER'S AMENDMENT TO THE CIVIL RIGHTS ACT PASSES THE HOUSE." *New York Times* (1857-1922), May 29, 1897, pp. 1. ProQuest, <https://topekalibraries.info/docview/95469796?accountid=29089>.

On May 28, 1897, an amended version of the Civil Rights Act by a representative from Chicago, was passed. This new version states many more places where white people and black people should have the same rights. This indicates that the Civil Rights Movement had been going on years before Jackie Ormes was even born, and yet she still faced the same "separate but equal" challenges, such as a "Colored Only" train car in her *Torchy* comic. This shows just how long this fight for equality took, and even today, we still have discrimination due to race, religion, gender, etc.

Ormes, Jackie, Artist. Torchy in heartbeats Torchy in togs // Jackie Ormes. [Pittsburgh: The Pittsburgh Courier Publishing Co., Inc., 8-4-51 4 August] Photograph. Retrieved from the Library of Congress, <www.loc.gov/item/2015645579/>.

Attached to her *Torchy in Heartbeats* comic trips, Jackie Ormes would have “Torchy Togs”. “Torchy Togs” gave readers of all ages a way to engage in Torchy’s adventures by cutting out the Torchy paper-doll and her outfits and then dressing her up. Ormes would design, draw, and detail these outfits by hand and provided a short, fun description about each outfit. The Torchy character herself would be posed and dressed in undergarments, which broke barriers at the time for being so “provocative”. Even though other comic artists also had paper dolls along with their comics, Ormes was the first one to have the paper doll be an African-American character.

Ormes, Jackie, performer. *One Tenth of a Nation*. American Newsreel, 1953. *Jackieormes.com*, Nancy Goldstein, www.jackieormes.com/film.php. Accessed 30 Sept. 2019.

Jackie Ormes was featured in this 1953 documentary, “One Tenth of a Nation”, by an African American film company called American Newsreel, due to her breaking barriers for African-American society. In her part of the documentary, we are shown Ormes in her studio hand-drawing one of her *Torchy* comic strips. Then, they showed some products influenced by Ormes’s comics, such as her comic section called “Torchy Togs” and her proudest accomplishment—the “Patty-Jo” doll, in which the narrator describes is a positive way. Her feature in this film shows that her accomplishments made such an impact, especially in the black community.

---. *Patty-Jo Doll*. 1947. *Jackieormes.com*, Nancy Goldstein, www.jackieormes.com/pattyjo.php. Accessed 30 Sept. 2019.

Not only did Jackie Ormes break barriers in the comic industry, she also broke barriers in the toy market. In the late 1940s, Ormes used her designer skills to an African-American doll that was unlike the other stereotypical African-American dolls. She designed the doll based off of her comic character, Patty-Jo, and made sure the doll had what all kids wanted in a doll—hair they can style and play with, different outfits, shoes, and accessories. The doll was produced and sold by the Terry Lee Doll company, a popular doll company.

---. "Patty-Jo 'n' Ginger." *Pittsburgh Courier*, 26 June 1948.
Jackieormes.com, www.jackieormes.com/pjcartoon.php. Accessed 30
 Sept. 2019. Cartoon.

In one of Ormes's comic series, *Patty-Jo 'n' Ginger*, the main character Patty-Jo, is a little girl who is opinionated and educated beyond her years. Patty-Jo being so young adds a touch of comedy to Ormes's real-world messages that she would voice through this comic series. In this particular comic strip, Patty-Jo sarcastically asks her sister, Ginger, why the government won't use their surplus of money to build quality public schools everywhere so anyone can get educated enough to go to college. Ormes also skillfully symbolizes this message through the "Negro College Fund" booklet and cards that say "Pledge" in Ginger's hands. This message breaks barriers by passive-aggressively calling out the government for giving black people low-quality schools, which is not only discriminating against them, but also treating them as if they are less of a person.

Supreme Court Of The United States. U.S. Reports: *Plessy v. Ferguson*, 163 U.S. 537. 1895.
 Periodical. Retrieved from the Library of Congress, <www.loc.gov/item/usrep163537/>.

In 1896, the landmark court case, *Plessy v. Ferguson*, made legal the idea of "separate but equal." In this case, Homer Plessy, who was a mix of both white and black but was mostly white, went to jail for refusing to give up the empty seat he sat in in the white train car. The argument was based on whether or not having this doctrine violates the Thirteenth and Fourteenth Amendments and impedes on the subjects natural rights of life, liberty, and property, but in this case, mostly property. This source relates to Jackie Ormes because in one of her *Torchy* comics, *Torchy* also goes onto a white train car instead of a colored train car. In that comic strip, Ormes breaks barriers by clearly protesting against the "separate but equal" doctrine, showing that colored people still aren't being treated equally.

Patterson-Hays, Mary. "The Focal Scrip." *The Detroit Tribune*, (Detroit, Mich.), 18 Oct. 1947.
Chronicling America: Historic American Newspapers. Lib. of Congress.
 <<https://chroniclingamerica.loc.gov/lccn/sn92063852/1947-10-18/ed-1/seq-13/>>.

In this issue of *The Detroit Tribune* dated October 18, 1947, a little snippet of Jackie Ormes's 'Patty-Jo' Doll is mentioned. The snippet is an advertisement describing the beauty and high-quality of Jackie Ormes's 'Patty-Jo' Doll and how it will be sold in the Miracle Gift Shoppe. This shows how influential her African-American doll was in the toy industry and how it became popular and widespread enough to be advertised. Even more, the newspaper describes the doll as beautiful and perfect for kids, which shows how the doll isn't a stereotypically designed African-American doll and is one of the first African-American dolls to be depicted realistically.

The Unacknowledged History of Black Creators and Black Characters in Comic Books. 2016. Video. Retrieved from the Library of Congress, <www.loc.gov/item/webcast-7829/>.

African Americans in comics were designed as what society viewed that all black people look like—having big heads, dark skin, big lips, and big eyes. In 1934, the first comic strip to create a humanized black character was introduced, but backlash followed, and the design of black characters went back being stereotypical. Even big comic book artists, such as Stan Lee, went along with this dehumanizing design because that is what people in this time wanted and they did not think of it as being wrong. Jackie Ormes did not do this. Her characters, such as Torchy, broke barriers by being one of the few comics characters that depict black people realistically at this time. Overtime, comic book artists began to follow the lead of those few comic book artists, such as Ormes, and try to slowly introduce black characters in their comics, which paid off. When Bigger companies, such as Marvel and DC, started using African-Americans as lead roles, this broke even more barriers because when these comics sold well, other major companies started doing the same thing so they could compete with each other.

---. "Torchy Brown in Dixie to Harlem." *The Pittsburgh Courier* [Pittsburgh, Pennsylvania], 4 Sept. 1937. *Jackieormes.com*, www.jackieormes.com/tbdh.php. Accessed 15 Nov. 2019. Comic strip.

Even in Jackie Ormes's earliest comic series, *Torchy Brown in Dixie to Harlem*, Ormes was already breaking barriers in the African-American community. In this particular comic strip, Torchy Brown is about to board a train to go to the Cotton Club in Harlem when she notices a sign pointing to the right that says "Colored" and a sign pointing to the left that says "White". Instead of obeying the signs though, Torchy decides to pretend she can't read and "accidentally" boards the white train car. This broke barriers in topics such as black rights because Ormes was showing Torchy standing up to segregation due to discrimination. Ormes was demonstrating how un-called for it is for discrimination, showing that African-Americans are just like everyone else and deserve their basic rights.

---. "Torchy in Heartbeats." Jackie Ormes: The First African American Woman Cartoonist, by Nancy Goldstein, U of Michigan P. Comic strip.

In this comic strip, which is part of Jackie Ormes's *Torchy in Heartbeats* comic series, Ormes broke barriers by addressing the topic of sexual harassment, which people rarely spoke of. In this comic strip, a man makes unwanted advances towards the main character, Torchy Brown. Not only does Ormes break barriers in this comic by showing the fear, thoughts, and struggles Torchy faces in that situation, but she also has Torchy fight back. This is an example of how Ormes drew her characters to be fearless role models.

Secondary Sources

"2014 NABJ Hall of Fame Induction and Reception 1/16/2014." Nabj.org, NABJ, 16 Jan. 2014, www.nabj.org/m/event_details.asp?id=363079. Accessed 10 Oct. 2019.

On January 16 of 2014, Jackie Ormes was officially Inducted into the National Association of Black Journalists (NABJ) Hall of Fame. She was inducted because of her achievements in breaking many social and economic barriers. This also shows that Ormes broke barriers in the writing industry, as she used her comics to push for equality among all people and was also bold enough to incorporate her opinions on current events.

Goldstein, Nancy. Jackie Ormes: The First African American Woman Cartoonist. U of Michigan, 2008.

Jackie Ormes, whose real name is Zelda Mavin Jackson, was born in Pittsburgh on August 11, 1911. From a young age, she was a gifted artist, constantly drawing. In highschool, she even hand-drew and designed caricatures of students and teachers, accompanied with witty captions, in the school yearbook, *The Flame*. When she was in highschool, she got a job as a reporter at the *Pittsburgh Courier*, an African American newspaper. She ended up reporting action-packed events such as boxing matches, arrests, court cases, and more, which shaped her love of action and would influence her comic ideas in the future.

"Hall of Fame." Comic-Con.org, San Diego Comic Convention, 2019, www.comic-con.org/awards/hall-fame-awards?page=7. Accessed 24 Oct. 2019.

At Comic-Con International in San Diego in 2018, Jackie Ormes was inducted into the Will Eisner Comic Industry Awards Hall of Fame. Ormes is now among many comic legends in the hall of fame, such as Stan Lee, and others who have worked with DC Comics. This is just one example of how she made an impact in the comic industry because of her influential and controversial comics.

History.com Editors. "HUAC." *HISTORY*, A&E Television Networks, 29 Oct. 2009, www.history.com/topics/cold-war/huac. Accessed 20 Oct. 2019.

In 1938, the House Un-American Activities Committee, known as HUAC, was established to investigate communist organizations that began to develop during the Great Depression. Although this was its original purpose, the HUAC took their investigation techniques to a more extreme level after WWII, as they feared that “Reds”, which is what they called members of the Soviet Union, were among them. They began thoroughly investigating anyone they had the slightest suspicion about, interrogating them and having them speak before the Congress. If someone was to refuse to answer their questions, they would be sent to jail. Jackie Ormes was one of the suspected communists due to her involvement in groups that were labeled as “communist” and due to her comics about challenging the laws of equality.

Lewis, Jone Johnson. "Sex Discrimination and the US Constitution." ThoughtCo, Sep. 6, 2019, thoughtco.com/constitution-sex-discrimination-3529459.

Women had minimal rights compared to their male counterparts for several years before Jackie Ormes was born. The Supreme Court had many cases in which they allowed the exclusion of women, saying that even though they are citizens of the U.S., they aren't included in the “they” that laws and amendments refer to. Around the time that Ormes started cartooning in newspapers, women could vote (Nineteenth Amendment 1920), the Supreme Court set limits on how long women could work (*Atkins v. Children's Hospital* 1923), but then overturned this rule (*West Coast Hotel Co. v. Parrish* 1938), and the Equal Rights Amendment was introduced (1923). In her comics, Ormes broke barriers by putting in references to these political events and ideas such as women's rights.

Lewis, Jone Johnson. "The 1930s: Women's Shifting Rights and Roles in United States." ThoughtCo, Oct. 6, 2019, thoughtco.com/womens-rights-1930s-4141164.

In the 1930s, the year of Jackie Ormes's first comic strip, *Torchy Brown in Dixie to Harlem*, showed up in the *Pittsburgh Courier*, a woman's only job was to be the “homemaker”, not actually be in the working field. Not only that, but there were also high expectations on how they should look—including wearing tight clothes. Knowing this, Ormes broke barriers and decided to create her character Torchy as the opposite of what society expected women to be—she was adventurous, strong-willed, did what she wanted, and her adventures didn't include her finding her true love, which was common during this time, especially in movies. She included “Torchy Togs” along with this comic series in which a Torchy paper doll would be dressed in undergarments and people could cut out the outfits provided and dress her. She also made Torchy's adventures relevant and relatable to current events, such as the Harlem Renaissance, which is when many African-Americans moved to Harlem in search for new job opportunities following WWI.

Omnibus. CBS, 4 Mar. 1956.

This video clip is from an episode of the CBS program, *Omnibus*, that reenacts the court verdict on the *Plessy v. Ferguson* case. The majority vote was that the *Plessy* is guilty because, since he is colored, he's not equally superior with the white race and the US Constitution doesn't apply to him the same way it does to white people. The court justified their own country's constitution to go against colored people when the whole purpose of the constitution is to make sure every man is treated equally. This shows the level of discrimination people were at. Even though Jackie Ormes wasn't born during this time, this was a major event in the long fight of equality that she played a role in.

Pitts, Vanessa. "Zelda 'Jackie' Ormes (1911-1985)." *Blackpast.org*, 1 Apr. 2013, www.blackpast.org/african-american-history/ormes-zelda-jackie-1911-1985/. Accessed 30 Sept. 2019.

Throughout her career, Jackie Ormes created a total of four comic series: *Torchy Brown in Dixie to Harlem*, *Candy*, *Patty Jo 'n' Ginger*, and *Torchy Brown in Heartbeats*. Her comic series, *Patty Jo 'n' Ginger*, which started in 1946, was her longest running comic strip, lasting for eleven years. Not only that, but it was so popular that there was a *Patty Jo* doll created, in which she even hand-paint features on a few of them. Her final comic series before her death was *Torchy Brown in Heartbeats*. Ormes died on December 26, 1985, in Salem, Ohio due to a cerebral hemorrhage. This source provides general background information about Ormes's career.

Reib, Susan. "Torchy Brown." *Torchybrown.com*, edited by Susan Reib, Susan Reib, 2019, www.torchybrown.com. Accessed 28 Oct. 2019.

This short film, directed and produced by Susan Reib, is about Jackie Ormes and one of her most popular and ground-breaking comic strip characters, *Torchy Brown*. In the film, Laika Lalonde, who portrays Jackie Ormes, is sitting at her drawing desk creating one of her *Torchy Brown* comic strips and narrating how topics such as segregation were never spoken about in comics and how she was going to change that with her comics. She mentions how it is difficult for her though, since she is a woman in the male-dominated comic industry. This shows how Ormes's comics were more than just comics, they were ways to show people what African-Americans' lives were like during this time of segregation and discrimination.

Sayej, Nadja. "The Subtle Radicalism of Cartoonist Jackie Ormes." Shondaland.com, Shondaland, 6 Mar. 2019, www.shondaland.com/live/a26668329/jackie-ormes-comic-radicalism/. Accessed 10 Oct. 2019.

In this article, we are informed of a few awards, accomplishments, and contributions to Jackie Ormes. Ormes not only has a recently developing TV series about her and her Torchy character, but she's also recently been inducted into the Will Eisner Comics Hall of Fame. This shows that Ormes is finally getting the credit she deserves for her ground-breaking cartoons. The credit for being the first African-American female cartoonist is actually commonly mistaken to be Barbara Brandon-Croft, whose cartoons weren't published until the 1990s.