



THE CLARION



FORTY-FOURTH CONVENTION
NATIONAL AMERICAN
WOMAN SUFFRAGE ASSOCIATION
NOVEMBER 21-26, 1912
WITHERSPOON HALL, Philadelphia
WALNUT AND JUNIPER STS.
10 A. M. 2.30 P. M. 8 P. M.

THURSDAY
NOV. 21
8.30 P. M. **CAMPAIGN EVENING**
Miss Jane Addams, Presiding
Dr. Anna H. Shaw, President's Annual Address
Addresses from Leaders in Campaign States
Ohio, Kansas, Oregon,
Michigan, Wisconsin, Arizona

FRIDAY
NOV. 22
8 P. M. **MEN'S EVENING**
James Lees Laidlaw, Presiding
Program arranged by National Men's League for
Woman Suffrage
Speakers:—Witter Bynner,
Reginald Wright Kauffman, A. S. G. Taylor,
Jesse Lynch Williams, Frederick C. Howe

NATIONAL COLLEGE EQUAL SUFFRAGE LEAGUE
SATURDAY
NOV. 23
8 P. M. Miss M. Carey Thomas, Presiding
DEBATE between College Anti-Suffragists
and College Suffragists

SUNDAY
NOV. 24
3 P. M. **THANKSGIVING SERVICE**
METROPOLITAN OPERA HOUSE, BROAD AND POPLAR STS.
Speakers:—Miss Jane Addams
Dr. Anna H. Shaw, Miss Julia Lathrop
Dr. W. E. B. Du Bois

MONDAY
NOV. 25
8 P. M. **IN WITHERSPOON HALL**
Guest of Honor:—Baroness von Suttner
(Half-hour Address)
Fifteen, five-minute speeches from
Representative Men and Women

TRADE PRINTING
17

From the collection of K.Florey

The Woman's Suffrage and Political Issues Chapter of the American Political Items Conservators

A non profit organization dedicated to the preservation of political memorabilia
www.apic.us

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Robert Fratkin Germaine Broussard

Editor's Notes

The 10 ½" x 14 ¼" broadside that graces the cover of this edition of *The Clarion* was issued to promote the 44th Convention of the National Woman Suffrage Association held in Philadelphia in 1912. Posters advertising NAWSA's Convention are rare. The broadside lists W. E. B. Du Bois as a speaker. Du Bois (1868-1963) was the founder of the NAACP and the author in 1903 of *The Souls of Black Folk*. The suffrage movement has been criticized at times for racism, but here at least is one example of where a prominent African American was given an important role.

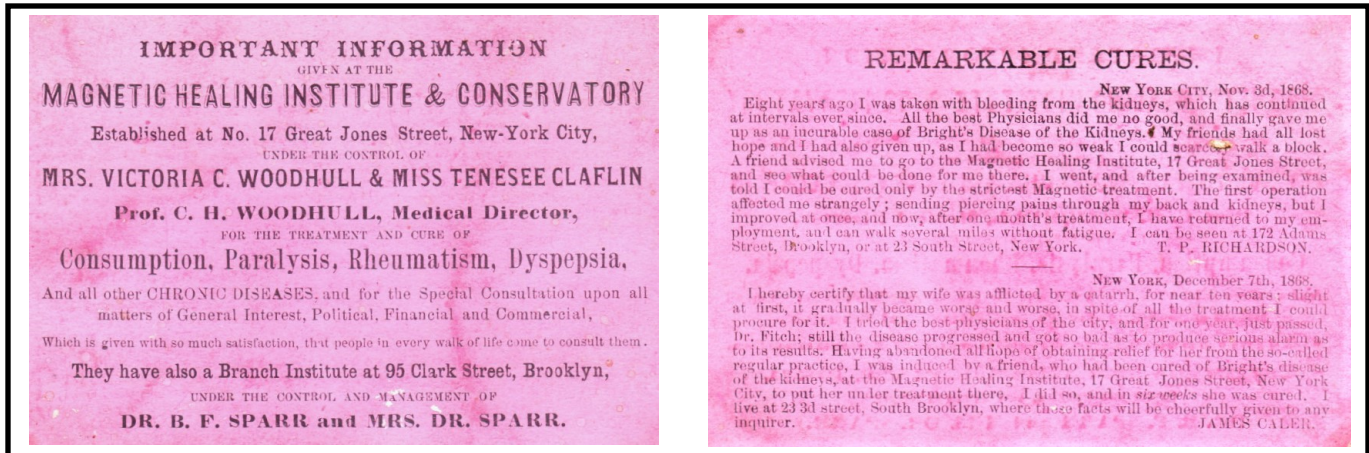
One of the featured articles in this issue is John Koster's collection of images related to "The New Woman," a social and literary concept that was popular around the time of the modern suffrage movement. The "New Woman" was in conflict with past convention, striving to achieve independence from cultural and sexual norms. Because of her break with patriarchally imposed ideals, there is a tendency to identify her with the suffrage movement. Lisa Tickner, however, in her remarkable book *The Spectacle of Women—Imagery of the Suffrage Campaign 1907-1914*, disagrees, and argues that "her conflict with convention was a matter of principle, but one expressed in a personal rebellion that was outside any organization and allied to no political or reforming ends." In any event, John's selected images, some serious, some satirical, give us an interesting look at a few of the various choices that now were beginning to open up to women, suffrage supporters or not.

Two unconventional individuals who sometimes are identified as "New Women" are the infamous Victoria Woodhull and her sister, Tennessee Claflin. Their father, Buck, was a snake oil salesman, a profession that the sisters took up on occasion before they became stock brokers in New York and Victoria became the first woman ever to declare in 1871 her candidacy for President. Recently an unknown trade card showed up advertising a magnetic healing institute that the sisters briefly ran and it is shown here probably for the first time.

In our last issue in our story about the three Brackenbury activists, Hilda, Georgina, and Marie, we inadvertently included a panel from a plaque created by the suffragist Ernestine Mills not realizing that it is still under copyright protection. When an alert reader informed us of that fact, we immediately reached out to Irene Cockcroft, the great-niece of Mills and the current copyright holder to her works. She graciously accepted our apology and kindly consented to prepare an article for us on that plaque. The Museum of London where the plaque is exhibited also owns co-copyright privileges. Richard Dabb, who is the Picture Researcher for the MOL, has provided us with an image of the plaque for non-commercial use in our publication. **It may not be reproduced without the museum's written permission.** We are grateful to both Irene Cockcroft and the Museum for their understanding and help.

With respect to the Museum of London, they have now closed their London Wall site, where their magnificent collection of suffrage artifacts was on display, in preparation for a move to a new museum coming in 2026 at the heart of the capital's historic West Smithfield. Their Docklands Museum is still open where, as the Museum notes, "the fun continues."

Victoria Woodhull Magnetic Healing Advertising Card



The 2 7/8" x 4 3/8" black on pink advertising card shown above is not, per se, a "woman suffrage item," but it does provide a segue into the fascinating life of the first woman candidate for President.

Victoria and Tennessee (later "Tennie C.") Claflin were the daughters of "Buck" Claflin, a fake doctor, lawyer, and purveyor of fraudulent nostrums designed to cure a variety of diseases from cold sores to cancer. Taking advantage of the then current interest in Spiritualism (the belief that one could communicate with dead souls), Buck began around 1852 to advertise his two daughters as mediums with curative powers. Victoria married Canning ("Channing" in some records) H. Woodhull in 1853 at the age of 15 and moved away, but Tennessee stayed for the most part with the family and, by 1860, was promoted by her father as a fortune teller with the ability to cure a variety of diseases, primarily through magnetic healing. Buck charged patrons \$1 for consultations and \$2 for "Miss Tennessee's Magnetic Elixir."

In 1864, the police raided the Claflin's clinic and charged them with, among other things, "medical quackery." Tennessee faced the most serious charge for she was blamed for the death of a patient named Rebecca Howe.

That same year, Victoria "divorced" Canning for his excessive womanizing as well as his addiction to both alcohol and morphine. Although he called himself a doctor, he had no medical degree and "cured" his patients through a variety of non-traditional medical techniques, which he had used to help Victoria when she suffered from an undisclosed illness at the age of 14.

In 1866, Victoria "married" Colonel James Harvey Blood, although no divorce papers have been located for either party (Blood, like Victoria, had been mar-

ried previously) and this may have been a case of double bigamy. Even though Victoria had left Canning Woodhull, he became a fixture in her life. About a year and a half after her marriage, she and her husband, then living in Cincinnati, were awoken at midnight by a man who reported to them that Canning had suffered a severe attack of delirium tremens. The couple brought him home where Victoria nursed him back to health and Blood gave him several hundred dollars to support himself. But Canning would return to Blood and Victoria several times in the coming years, eventually living with them.

The above trade card lists him as Prof. C. H. Woodhull and advertises him as the "Medical Director" of the "Magnetic Healing Institute and Conservatory." The card was issued in 1868, four years after his alleged divorce from Victoria. Also appearing on the card as managers of a second branch of the Institute were Doctor (also a bogus title) B. F. Sparr and his wife, "Mrs. Dr. Sparr," who was Mary Claflin, Victoria and Tennessee's sister.

The Institute had been created originally in 1866 in Chicago by Tennessee, who also opened up a branch in Cincinnati. She enlisted the help of Canning Woodhull and brought him to New York in 1868, when she joined forces with her sister. It is not recorded how long the institute survived, but the two sisters moved on to become financial consultants in 1870 with the help of Cornelius Vanderbilt, rumored to be having an affair with Tennessee. Woodhull also declared in April of that year that she would run for President, a candidacy that she promoted extensively in her newly founded paper, "Woodhull and Claflin's Weekly."

At present, the above card is the only discovered piece of memorabilia from the days when Victoria and Tennessee were "healers," roles that had taken up a significant portion of their early lives.

Poster Auctions International

Last March 26, Poster Auctions International auctioned off a suffrage poster, a variant of which appeared on the cover of the Summer 2021 issue of *The Clarion*. Measuring approximately 27 ½" x 40 7/8" and printed in full color by the Greenwich Litho Company of New York, this poster pictures a mother surrounded by her two sons in the service. She asks: "We give our work, our sons, our lives—if need be—will you give us the vote?" It was made for the New York State Referendum on suffrage that took place on November 6, 1917, when women in that state were finally granted full voting rights. Its conservative appeal may have been intended to disassociate the movement from Alice Paul's "Silent Sentinels," who were at that time picketing the White House in a move that many in the movement considered to be unpatriotic or even treasonous at a time of impending war. Large suffrage posters in color are quite rare. This example, with a suggested price of \$2,000 to \$2,500, brought \$7,500 with buyer's premium.



Image provided by Posters International Auctions

110th anniversary of the British *Cat and Mouse Act*; and the remarkable Brackenbury Tablet

© V. Irene Cockroft, great-niece of art enameller Ernestine Mills, March 05, 2023.

In Britain in 1913 the notorious *Prisoners (Temporary Discharge for Ill Health) Act*, popularly known as *The Cat and Mouse Act*, was rushed through Parliament. This year, 2023, marks the 110th anniversary of the Act. Under it, imprisoned suffragettes on hunger-strike for *political prisoner* status were released on licence to regain health. Then, like a cat toying with a mouse, police pounced. They dragged their prey back to prison and the hunger-strike cycle, with no remission of sentence. The Act was a death warrant.

Fortunately, suffragettes were a match for police cats. We are proud to publish the official image kindly supplied by the Museum of London, of the imposing 20.5 inch high x 21.5 inch wide, seven panels, enamel-on-metal Brackenbury Tablet. It commemorates a London suffragette family - widowed mother Hilda (1832–1918) who was born in Quebec, Canada, and her two adult daughters Georgina and Marie Brackenbury. Their home in the Women's Suffrage Campaign hotbed suburb of Kensington was ideal for nursing hunger-striking suffragettes on temporary release from prison back to health; and for helping them to escape re-arrest. 'The Brackenbury home became known as Mouse Castle.

The Brackenbury Tablet, commissioned by the Suffragette Fellowship in 1950, is an outstanding work in a precious medium by British suffragette and symbolist artist Ernestine Mills (1871-1959).

Mills was well acquainted with the Brackenbury home at 2 Campden Hill Square, within walking distance of her own home. Like the artist sisters Georgina and Marie Brackenbury, Ernestine trained at the famous Slade School of Art. Georgina Brackenbury's portrait of Emmeline Pankhurst (1858-1928) hangs in the National Portrait Gallery, London.

Ernestine Mills additionally studied enamelling, tutored by 'father of the British enamelling renaissance', Alexander Fisher.

The commemorative Brackenbury Tablet was designed for display in the lobby of the Brackenbury home. On the death of the last survivor of the family trio, their home was bequeathed to the 'Over-Thirty Association'.

Why 'over thirty'?

From mid-19th century the British census returns revealed a growing disparity between the population of women of marriageable age (deemed 18-30 years) and the dwindling number of men available to marry them. By 1901 the *Spinster Problem* surplus numbered around one million.

Young women demanded better education and training to become self-supporting. Working men feared that the burgeoning number of female workers would jeopardize 'family breadwinner' higher male pay. But women, too, could be heads of household struggling to support dependents.

Women's remuneration in the early 20th century, in any capacity, was meagre. Working women were unlikely to have savings from which to pay market-value rent when they were past working age. The 'Over Thirty [years of age]' Association seems to have depended on humanitarian women who owned homes, bequeathing them to the charity. Houses were sub-divided into units to keep a roof over the heads of respectable working women alone in the world.

... British Cat and Mouse Act, cont'd

The Great War changed everything

The First World War (1914-18) called on women to do men's jobs, freeing men for the battle front. Young women, predominantly unmarried, stepped into the breach. Imprisoned suffragettes were released for war service.

Women risked their lives working in munitions factories. They formed a 'land army' of farm workers feeding the nation. They tended the wounded on foreign battlefields.

When the war ended in 1918, public opinion insisted that women be granted Parliamentary voting rights. The government, fearing women might outnumber male voters, decreed that only women aged *over thirty* should vote. Women over thirty between 1918 and 1928 when at last women were granted equal voting rights with men at age 21, formed a distinct category - the first tranche of British women to vote.

The Brackenbury Tablet



Copyright image courtesy Museum of London ref: 93.150; copyright design & artwork Intellectual Property Rights (IPR) courtesy Estate of Ernestine Mills.

... British *Cat and Mouse Act*, cont'd

Panel descriptions:

1. *Lyra, the Lyre* is a small, northern hemisphere constellation comprised of six main stars. The lyre instrument symbolizes Harmony. Ultra-bright star *Vega* could symbolize Emmeline Pankhurst. Two 'daughter stars' symbolizing Christabel and Sylvia, complete *triangle one*. Star triangle two could symbolize Hilda Brackenbury with daughter stars Georgina and Marie.

2. There are still storm clouds in the sky and mountains to surmount, but the artist in her anti-tight-lacing smock is inspired by the *New Dawn for Women's Rights*. Its pathway of light across the sea is International. Left behind are the briars of exclusion from professional training, the serpent of sexual oppression, and the establishment octopus that suppresses female initiative.ⁱⁱ The manacles of social and political bondage fall from her wrists.

3 and 4: Ernestine paid homage to the silver portcullis surmounted by purple, white and green enamel arrow design, created by fellow artist Sylvia Pankhurst. It was produced as a medal for valour, awarded to women imprisoned for demanding democracy.

5 and 6: Daisy for purity, laurel wreath for victory, and WSPU initials for the Women's Social & Political Union.

7. "Remember Hilda Brackenbury, Georgina and Marie Brackenbury. This house, once their home, was a sanctuary for suffragettes during the Votes for Women campaign. This tribute to their devoted work is presented by The Suffragette Fellowship."

Ernestine Mills was proud to be entrusted with this artistic challenge in fadeless colour.

ⁱ Overton, Jenny and Mant, Joan, *A Suffragette Nest; Peaslake, 1910 and After*; Hazeltree Publishing, Surrey, England 1998; ISBN 0 9532742 0 9; chapter *Mouse Castle*, pp 38-40.

ⁱⁱ Delaware Art Museum USA, exhibits a 7.25 inch diameter round enamel by Ernestine Mills of an undersea scene titled *The Octopus (Death of a Mermaid)*. It was first exhibited with the Society of Women Artists, London in 1929. In 1928 British women were granted equal voting rights with men at age 21. Their work done, leaders Emmeline Pankhurst (suffragettes), Millicent Fawcett (suffragists) and a generation of early followers like Hilda Brackenbury, died between 1918 and 1929. The British government deleted them from history. See Delaware Art Museum, *Waking Dreams* catalogue, Art Services International 2004, pp.334-5.

Copyright Restrictions on Suffrage Artifacts

Periodically questions have arisen regarding the copyright status of various types of memorabilia produced for the suffrage campaign. The following discussion, culled from various sources in both the United States and the U. K., is an attempt to provide some clarification about that topic. Please keep in mind, however, that we at *The Clarion* are not lawyers and that the conclusions that we express here have no legal standing. If you need an authoritative opinion, it is best to consult a lawyer.

Copyright laws in the United States go back as far as the late 18th century. Modern copyright protection, however, derives from a bill passed originally by Congress in 1909 and revised several times since with different regulations covering works published in different eras. For example, the viability of copyrights and renewals from materials created prior to 1928, includ-

ing the suffrage era, depends only on **when works were originally published**; now restrictions are based **not on the publication date but on the death date of the artist or author plus 70 years**.

Consequently, all types of memorabilia published for the suffrage campaign in the United States **are now in the public domain** because they were created at a time that preceded current restrictions; thus, this material can be reproduced freely without seeking consent of the artist's heirs. Any post-suffrage era modifications or additions to this material, however, are generally still under copyright protection.

In the U. K., copyright restrictions for the productions of both writers and artists are in effect from the end of the artist's life plus 70 years, similar to current policies in the U. S. But, whereas in the United States there is a different set of rules for works produced

... Copyright Suffrage artifacts, cont'd

during the suffrage era, in the U.K. there is not. Thus, while all works created by supporters for the U. S. suffrage movement are now copyright free, **many of the efforts of their U. K. counterparts remain under copyright restrictions.**

This is because many of the suffrage artists in the U. K. were young when they first produced their works for the movement; therefore, copyrights to their material, based upon the death date of the artist plus 70 years, may not have expired yet. For example, Sylvia Pankhurst, the daughter of Emmeline Pankhurst, died in 1960. Under current rules, her works will remain in copyright until 2030. Similarly, Ernestine Mills, the talented writer and enamel worker, died in 1959, and her copyright privileges, administered by her grand-niece Irene Cockroft, extend until 2029. Alfred Pease, however, whose cartoons graced the front page of *Votes for Women*, died in 1939 and restrictions controlling general access to his work ended in 2009.

A work produced in the U.K. is considered under protection even if the artist did not officially apply for a copyright. Moreover, a work does not actually have to have been published, just completed, to be protected. Unpublished manuscripts are under the same copyright regulations as those that have been published.

If you are interested in reproducing the art work or the writings of U. K. suffragists, you should first check the artists' death dates to see if copyrights still apply. A good source for such information about suffrage artists is Elizabeth Crawford's rather valuable and engrossing reference work, *Art and Suffrage: A Biographical Dictionary of Suffrage Artists*. If restrictions are still in effect, you need to seek out the heirs to the artist in question to ask for permission to reproduce. If, after a good faith effort, you cannot find who the artist was (many works from the period are anonymous) or locate the heirs who hold a copyright, you can apply to the Intellectual Property Office for an Orphan Works License. But should you be granted such a license and if the original rights holder comes to light within 8 years of that license, all fees will be passed on to them.

The U. K. also has a "Fair Deal" policy that in certain

situations, primarily educational, allows for criticism, review, or quotation of restricted material (other than photography) without your seeking copyright permission. Still, even if you are legally permitted to use material within the framework of this exception, it is always courteous to get in touch with copyright holders if they can be located to inform them of your intentions. If they express reluctance, you might for diplomatic reasons consider dropping your project even if you have the legal right to proceed. Contacting heirs also serves a benefit in that it provides an opportunity for them to add valuable insight, context, and authority to your criticism or review.

Those of us who collect suffrage memorabilia obviously respect and appreciate the efforts of those who often underwent great personal and financial sacrifices to advance the cause of women's rights. Artists working for or on behalf of the movement did so with the realization that they would receive little or no financial compensation for their efforts. If we find that copyright restrictions today are burdensome, we need to remind ourselves that it is only fair that these artists be able to pass along to their descendants the rights to their original works. In many instances, these same heirs are hard at work championing the efforts of their ancestors.

To sum up, all works produced by artists in America for the suffrage campaign are now in the public domain. Comparable works by their U. K. counterparts can still be under copyright protection for 70 years beyond the date of the artist's death. There are "educational" exceptions to these restrictions. What is clear, though, is that you cannot in the U. K. reproduce for commercial purposes the work of suffrage artists still under copyright, whether that material be in the form of badges, posters, banners, paintings, displays, etc., without the authorization of those who hold current rights.

We would like to thank Irene Cockroft for passing along many of her ideas, which we have incorporated in our discussion above, regarding our moral as well as legal obligations in terms of respecting current copyright protections. We also invite comment or clarifications about the restrictions outlined above.

1914 Suffrage Silent Film —“Your Girl and Mine”

Last December, a dealer on eBay offered for sale a small (3.5" x 5.5") handbill for a viewing of the 1914 suffrage silent film “Your Girl and Mine.” According to film scholar Professor Lawrence Benaquist, this is a “lost” film, not found in the National Film Preservation Board’s national or international data base, meaning that no single print of the movie has yet been uncovered.



Image reproduced with permission of Scrollsaw

But its “lost” status does not mean that the original film was insignificant or unpopular, and its history and accompanying memorabilia are well known.

Promoting woman suffrage, it premiered at the Auditorium Theatre in Chicago on October 14, 1914. It was sponsored by the National American Woman Suffrage Association as well as by Ruth Hanna McCormick [Mrs. Medill McCormick], who is erroneously listed on the above handbill as the writer. The script was actually written by Gilson Willets. The movie was produced by William Selig and directed by Giles R. Warren. It was shot in Chicago. It featured Katharine Kaelred, Olive Wyndham and Grace Darmond, with an appearance by Anna Howard Shaw addressing a suffrage convention. The entire cast for the film consisted of more than 400 individuals.

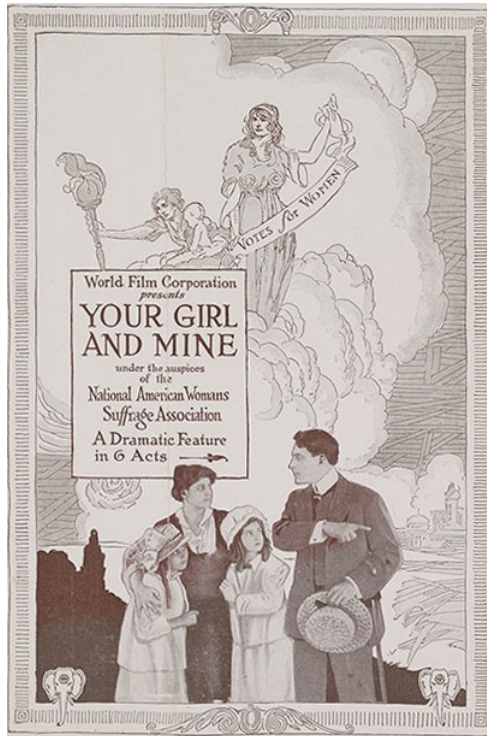
“Your Girl and Mine” was shown at a variety of theaters throughout the country over a two-year period. NAWSA, with McCormick’s help, coordinated advertising and ticket sales, and the film appears to have been used primarily as a fund-raiser for various suffrage organizations including the Woman Suffrage Party of New York and the Equal Franchise League. Writing about it for the *Richmond-Times Dispatch*, the reviewer argued that the “melodramatic photoplay will prove as effective in gaining *Votes for Women* as

Uncle Tom’s Cabin was in the abolition of slavery.” Despite its popularity with the movement, interest in the movie waned after the passage of the suffrage amendment, and Selig Polyscope Company did not renew its copyright on it when its original rights expired.

The plot consists of the story of a wealthy heiress’ unfortunate marriage to “a spendthrift and a man of loose morals.” Their life together is interrupted by a creditor, who demands payment for the husband’s extensive bills. The husband insists that his wife pay off all of his debts, pointing out that current laws stipulate that a woman’s possessions are under the total control of her husband. The wife responds by attempting to leave her husband, taking her children with her, but is then tried in courts for abduction.

There are recorded a surprising number of silent films that deal directly or indirectly with the topic of woman suffrage, some of which take a progressive point of view as is the case with “Your Girl and Mine.” Although the film may be lost, some interesting memorabilia does survive as exhibited by the pieces shown on the next page, including a movie still.

... Suffrage Silent Movie, cont'd



Top Three Images from Wikipedia listed as "In the Public Domain"

Images of "The New Woman"

John Koster

Somewhat akin to Venus rising from the sea, the 'New Woman' phenomenon emerged in Britain around the mid-1800s, and quickly spread to the United States of America and elsewhere in the world. The popular media and fashion press of the time glamorized the idea of rebelling against a milieu of long-held societal norms with regards to the roles of women. Consequently, this audacious stylistic shift was first exemplified by young white women of privilege, with the moral support of the intelligentsia, progressives and the dilettante set.

A trend had already been set in motion by various personalities and events (e.g., Mary Edwards Walker, M.D.; Victoria C. Woodhull; the Bloomer Suit, etc.), and this further evolution of the feminist ideal - with a rather purposeful upsetting of the status quo - quite predictably provoked a reaction from religious and political conservative elements (while the wags recognized a rich opportunity for ridicule).

... "The New Woman", cont'd

Besides behaviors and clothing patterned upon male prerogatives, as things progressed into the era of the Gay Nineties, the newly invented safety bicycle also became a prominent element of an increasingly fashionable, so-labeled 'New Woman' look. The accompanying illustrations of New Woman ephemera mainly speak for themselves.

What was the nexus between the women's suffrage movement and the conceptual New Woman? One assumes that very many female adherents of the vogue espoused award of the Vote. However, there were suffragists who were quite conservative and rejected the idea of smoking, revealing fashions, and women working outside the house. So while the outlook of the 'New Woman' might reasonably be considered to imply favoring women's suffrage, the reverse was not necessarily true.

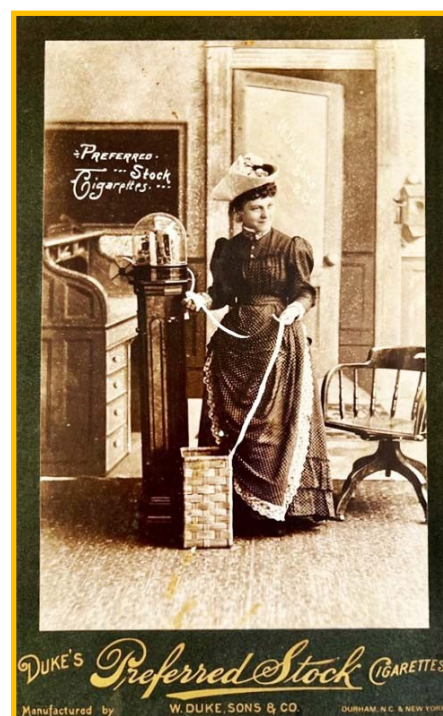
All images in this article, unless noted otherwise, are from John Koster's personal collection.



Cabinet photograph from San Francisco of Victoria C. Woodhull wearing manish dress and hair style.



Cabinet photo by Brady signed "Gen'l. Tennie C. Claflin"



Circa 1890s boudoir size cabinet photo tobacco card of young woman reading stock prices from a ticker tape machine. Image used with permission of Mark Chapman



1910 American post card (The way it's going. The New Woman)



1903 British post card (The New Woman)

... "The New Woman", cont'd



Circa 1910s Lord Nelson
Cigar metamorphic trade card
(Dog gone dog did it).



Circa 1890s plug litho-
graphed tin tobacco tag
(Male Girl)



Circa 1900 large trade card
from a Men & Boys clothing
concern (Catch me if you can).



Rare trade card with the image of
Nellie Bly in blue



1896 34" x 42" textile is evidently made
for a pin-the-tail-on-the-donkey type
game, as indicated by the co-ed party
scene depicted on the remains of a pa-
per sticker on its lower right (Dressing
the New Woman)



Circa 1900s American trade card
for men's clothing (A
glimpse of the 20th Century
girl wearing NOXALL
shirts and pants)



Tobacco tag featuring the image
of Nellie Bly



Circa 1900s American colorized printed stereoview
(The New Woman Barber)

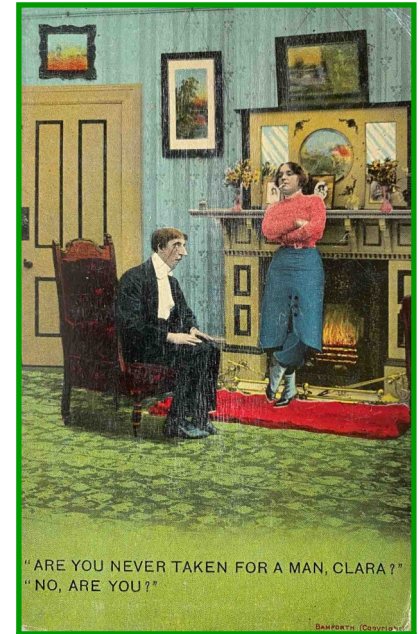
... "The New Woman", cont'd



1911 postmarked British post card (What it will come to - Then they will be satisfied)



1850's British 6" soft-paste porcelain plate (THE LADYS ACCELERATOR. WONDERS WILL NEVER CEASE.)



1911 British post card ("Are you never taken for a man, Clara?" "No, are you?")

Original Woman Suffrage Catalogs and Price Lists

While many suffrage organizations throughout the country published their own leaflets and campaign regalia, an increasing number began to rely more and more on the materials distributed by the Literature Committee of the National American Woman Suffrage Association. The demands on the Committee, however, were becoming so enormous that at its 1913 Convention, held in Washington on Nov. 20-Dec. 5, NAWSA decided to form a company to accommodate it. Mrs. Raymond Brown, President of the New York State Suffrage Association, proposed a corporation with a capital stock of \$50,000, of which \$26,000 should be held by NAWSA, the rest to be sold at \$10 a share.

The first \$10,000 was immediately subscribed at the Convention, and later the Woman Suffrage Publishing Company was established with Mrs. Cyrus W. Field as its first President. The Literature Committee still operated, but its duties had now been merged with the Publishing Company. The Company began work immediately, and in 1914 published its first catalog of literature and supplies, an extensive and detailed listing of both printed material and lapel items such as

buttons and ribbons. It continued to publish at least two more full catalogs in 1915 and 1916, along with one supplemental piece.

The price list was intended for the use of both individuals and organizations, with bulk prices offered to the latter. Suffragists seeking materials were invited to come to the National Offices of NAWSA at 505 Fifth Avenue in New York, where a store had been set up for retail sales. Materials could also be ordered through the mails.

The 16-page 1914 catalog was divided into two parts. Part I consisted primarily of a listing of printed materials such as flyers, leaflets, pamphlets, books and magazines, and songs and verses. Part II listed more items that today would be classified as memorabilia, such as cardboard match boxes in the form of a bank, buttons (including the famous "rising sun" pin for two cents each and the traditional "Votes for Women" black on gold badge for a penny each), pencils, lanterns, post cards, posters (including twelve that had been imported from the English campaign), and yellow satin sashes.

... Catalogs and Pricelists, cont'd

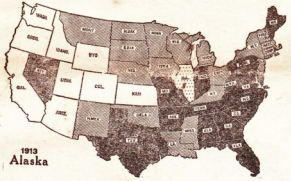
CATALOGUE AND PRICE LIST

OF

WOMAN SUFFRAGE

Literature and Supplies

JUNE, 1914



1913
Alaska

White States: Full Suffrage Shaded States: Taxation, Boond or School Suffrage
Dotted States: Presidential. Partial County and State, Municipal Suffrage Black States: No Suffrage

NATIONAL WOMAN SUFFRAGE PUBLISHING COMPANY, Inc.
PUBLISHERS FOR THE
NATIONAL AMERICAN WOMAN SUFFRAGE ASSOCIATION
505 FIFTH AVE. NEW YORK CITY

POSTER TALK—Manuscript lecture and seven suffrage posters. Conveniently mounted for exhibition.

Rental—

Single occasion	.....\$ 1.00
One week	..... 2.00
One month	..... 4.00

TRAVELLING PICTURE GALLERY—Photographs of eminent Suffragists. Conveniently mounted for exhibition. Effective as a decoration for booths at fairs, etc.

Rental—

Single occasion	.....\$ 1.50
One week	..... 3.50
One month	..... 10.00

PART II

SUPPLIES

BANKS—

	Each	Per Doz.	Per 100
"The First National Suffrage Bank." A card-board mite-box in the form of a miniature bank building	.....\$ .03	.....\$ .30	.....\$2.00

BANNERETTES—

Yellow felt, lettered with "Votes for Women" in black, 8x18 in.	......15	1.60	12.50
Yellow felt, lettered with "Votes for Women" in black, 12x30 in.50	5.50	45.00

BAR PIN—

"Votes for Women" in gold on white or blue enamel25	2.50	
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BUTTONS—

Men's League—a small blue button with yellow V01	.10	.75
Portrait of Susan B. Anthony01	.10	.75
Rising Sun Button	......02	.20	2.00
"Votes for Women" in black on gold ground01	.10	.75
"Votes for Women" and ten stars in blue on gold ground01	.10	.75

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DIES—

	Each	Per Doz.	Per 100
For stationery, programs, etc.			
Map 1½ x 2 1-4 in.50		
Map 2 x 3 in.75		
Votes for Women	......50		

FLOWERS—

A yellow gardenia tied with "Votes for Women" ribbon	......15	1.50	12.00
Yellow Roses, tied with "Victory 1915" ribbons15	1.50	12.00

LANTERNS—

Lawn fetes, night parades, etc. (orange)10	1.00	
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***PAPER NAPKINS—**

	Per Doz.	Per 100
White with yellow or purple "Votes for Women" across one corner10	.50 2.50

PENCILS—

	Each	Per Doz.	Per 100
A round yellow pencil with "Votes for Women" in black	......05	.50 4.00
An hexagonal yellow and black pencil with "Suffragist" and "Votes for Women" in silver	......05	.50 4.00

PLAYING CARDS—

Backs lettered with "Votes for Women" in black and yellow25	2.50 20.00
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POST CARDS—

Enfranchised Woman (The)02	.20 1.25
English Cards, various kinds03	.25 1.50
Judge Lindsey, portrait and quotation	......01	.10 .75
*Suffrage Map	......01	.10 .75

POSTERS—

Carey Thomas	......50	
*Portrait of Anna Howard Shaw15	1.60 12.00
Suffrage Map25	2.50 20.00
Twelve English subjects, each25	2.75

*New

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REGALIA —

	Each	Per Doz.	Per 100
Yellow Satin Sashes stamped "Votes for Women" in black.			
¾ x 6 inches	.....\$ .05	.45 2.75
1½ x 16 inches	......15	1.15 12.00
4 x 24 inches	......35	3.50 31.00
4 x 64 inches	......60	6.00 52.00
Yellow and White Webbing Sashes stamped "Votes for Women" in black.			
4 x 24 inches	......40	4.00 32.00
4 x 64 inches	......75	7.50 64.00

SEALS—

	Per Doz.	Per 100
Round gilt seals embossed with laurel crown and "Votes for Women"	......05	.25 2.00
Shield shaped seal with streamer embossed with "Votes for Women" in white	......10	.75 6.00

STAMPS AND PADS—

	Each	Per Doz.	Per 100
"Votes for Women" rubber stamp, with ink pad15	1.60 12.50	

VOICELESS SPEECH—

A thirty-six page chart, 19x24 in., each page containing a single sentence in very large type; the whole, when turned page by page, making a complete and connected suffrage argument2.00	22.00
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... Catalogs and Pricelists, cont'd

Among the books available was Selina Solomon's *How we won the Vote in California*, published right after women in that state had been successful in 1911 in getting the franchise referendum passed. Other books for sale included the first four volumes of Susan B. Anthony and Elizabeth Cady Stanton's *History of Woman Suffrage* (\$2.00 a volume and \$8.00 for the set) and Ida Husted Harper's biography, *The Life and Work of Susan B. Anthony* (\$5.00 for the set). Newspapers for sale included *The Woman's Journal*, which for a time served as NAWSA's official publication, the *Woman Voter*, published by the Woman Suffrage Party of New York, and the *Women's Political World*, the organ of the Women's Political Union, the association that had been formed by Harriot Stanton Blatch. It is clear that the Publishing Company, in addition to producing material on its own, served as the clearing house for literature and memorabilia that came from other organizations.



Image from Editor's collection

Other sample prices included yellow and gold ushers' sashes at \$.35 each or \$3.50 a dozen, "Votes for Women" glove purses at \$.10/\$1.00, "Votes for Women" tea cups, \$.50/\$5.00, "Votes for Women" calendars (six 3" x 4" cards mounted in a standing frame), \$.15/\$1.50, and "Votes for Women" flags at \$5.00 each.

Advertisements for suffrage materials can also be found in campaign literature itself as well as in several of the various suffrage publications of the period. The only other catalog, however, that has turned up in recent years is the four-page "Price List—Special Michigan Literature" that was put out by the Michigan Equal Suffrage Association. As was the case with the lists printed by the National Woman Suffrage Publishing Company, the focus was on literature. Despite the emphasis on flyers and pamphlets, there were enough listings of such items as buttons and postcards to attract the collector.

PRICE LIST			
SPECIAL MICHIGAN LITERATURE			
The following may be purchased from the Michigan Equal Suffrage Association, Campaign Headquarters, 405-6 Fourth National Bank Bldg., Grand Rapids, Mich.			
FLYERS:	Per 100	Per 1000	
Rainbow Series—Set of leaflets printed in large type on bright colored paper and carrying all the most potent arguments in brief, popular, and readable form. Designed especially for outdoor meetings	\$.10	\$1.00	
In the Holland language	Postpaid .15	Express 1.25	
Patriotic Series—Set of six dainty, attractive reminders to men about "Votes for Women". Suitable for distribution at picnics, etc.	Postpaid .05	.45	
	Postpaid .06	.55	
LEAFLETS:			
The Revolution in Woman's Work Makes Votes For Women a Practical Necessity	.15	1.25	
How You Ever Thought Why Your Mother, Wife, Sister and Daughter Are Not Allowed to Vote?	Postpaid .20	Express	
Why Women Should Vote	.10	1.00	
Twenty Facts About Woman Suffrage	Postpaid .15	Express	
PAMPHLET:	Each	Per Doz.	
Speech by Senator Edward T. Taylor. A comprehensive discussion of the arguments for and against Woman Suffrage, and an informing survey of its actual workings in Colorado	\$.01	\$.10	\$1.00
	Postpaid .03	.35	Express
BOOKLET:			
Michigan Laws Relating to Women and Girls. By Harry E. Hunt	.10		
	Postpaid .11		
MISCELLANEOUS:			
Surprise Package—For Men Only		.25	2.00
Pointers for Workers	Postpaid	.35	Express
Canvasser's Record Blanks	.20	.25	
	Postpaid	.35	Express
What Will You Do?	.35		
Suffrage Song Leaflet—Michigan Rally Song and others set to familiar airs	.01	.25	
	Postpaid .02	.30	

ADVERTISING SUPPLIES				
VOTES FOR WOMEN BUTTONS:	Each	Per Doz.	Per 100	Per 1020
Two varieties—white and gold, or dark blue on gold ground	\$.01	\$.08	\$.75	
	Postpaid .02	.10	.85	
VOTES FOR WOMEN BANNERETTES:				
Yellow felt, lettered in white, 8x18 inches	.25	2.40		
	Postpaid .30	Express		
Yellow felt, lettered in white, 12x30 inches	.50	5.40		
	Postpaid .55	Express		
Yellow sateen, lettered in black, 11x18 inches	.08	.75		
	Postpaid .10	.85		
Yellow cambric, lettered in black, 44x12 inches. Taped, ready to fasten on (For Automobiles)	.30	3.00		
	Postpaid .32	Express		
VOTES FOR WOMEN POST CARDS:				
Abraham Lincoln, Portrait and Quotation	.01	.10	.75	5.00
Suffrage Flag	Postpaid .02	.12	.85	Express
Special Michigan post cards will be found at all dealers in post cards. Ask for them. If the dealer does not have them send for sample set of eight				
				10c
MISCELLANEOUS:				
Special Michigan Stickers—Very attractive		.04	.25	
	Postpaid	.05	.27	
Votes For Women Rubber Stamp & Pad	.15			
	Postpaid .17			
Votes For Women Paper Napkins. Designed for suffrage luncheons, picnics, etc.			.30	2.50
	Postpaid		.35	Express
Lantern slides for moving picture shows. We can furnish a series of lantern slides containing bright, breezy suffrage sentiments, with instructions for using them. Very effective advertising. Rental for 12 slides, per week				
				.50c
Express charged one way.				
Broken slides will be charged to renter.				

Images from Editor's collection

While it might be virtually impossible to accomplish today, an interesting collection could consist of a complete grouping of individual items in any one of these catalogs.

Suffrage Exhibits for Rent

In addition to pamphlets, leaflets, buttons and other types of memorabilia, suffrage organizations often offered exhibits that could be rented for various periods of time to promote the cause. The previously mentioned 1914 catalog issued by the National Woman Suffrage Publishing Company, the publishing arm of NAWSA, offered several varieties of such exhibits, calling them “entertainments.” One could order, for example, two different Lantern Slide Lectures, the first called “The Evolution of the Suffrage Map from 1838-1914” and the second, “Why and Wherefore of Votes for Women.” The rental for “Evolution,” which encompassed two manuscripts and 13 slides was \$1.50 for a single occasion, \$3.50 for the week, and \$10.00 for the month. The comparable rental for the larger “Why and Wherefore,” which consisted of two manuscripts and 58 slides, was \$3.50, 6.50, and \$18.00. Individual slides were available at 40 cents for black and white and 85 cents for color.

If organizations preferred a poster talk, they could rent a manuscript lecture with seven suffrage posters for \$1.00, \$2.00, and \$4.00. Also available was a travel-

ing picture gallery that contained photographs of eminent suffragists mounted for exhibition. The catalog recommended these for decoration at booths and fairs.

These “entertainments” apparently proved to be so popular that in the 1915 catalog local activists now had the option of either renting or buying these various programs. The manuscripts alluded to above were actually scripts for local workers to read aloud during the presentation of lectures.

The Michigan Equal Suffrage Association also produced a series of 12 lantern slides “for moving picture shows.” They labelled this series as “containing bright, breezy suffrage sentiments, with instructions for using them.” The rental charge per week was 50 cents.

Probably the most elaborate of these exhibits were those constructed by Mrs. Paul S. Barnhart of Greensburg, in Westmoreland County Pennsylvania. Mrs. Barnhart promoted the rental of these exhibits that she, herself, had constructed through a three-page circular and a Real Photo postcard illustrating two of the exhibits.

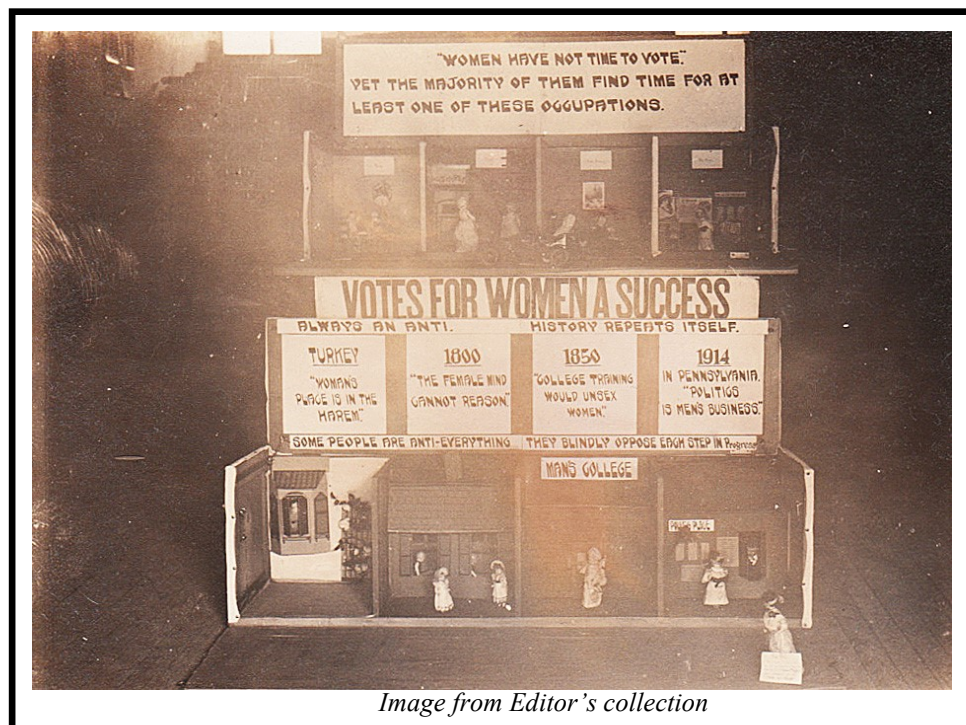


Image from Editor's collection

Rentals for the displays varied between \$2.00 to \$3.00 a week for the following:

- 1) “Always an Anti.” A display in four compartments showing a veiled Turkish woman peering out of a shuttered window of a harem, boys at work in school with girls shut out, a woman knocking at the door of a men’s college, and a “dainty suffragist” before the closed door of polls with a politician leering from the window. An anti-suffragist with bandaged eye stands where she might view each of these steps, but she “will not.”

... Exhibits, cont'd

- 2) "Women Have Not the Time to Vote." Here the five parts to this exhibit refute this argument by showing how women spend their "valuable" time at bridge, gossip, novel reading, the movies, and automobiling. One wonders how popular this particular exhibit was ultimately, for despite its pro-suffrage message, it images women as frivolous.
- 3) "Suffrage Parade." This consisted of an exhibit of 45 dolls representing suffrage states and countries marching triumphantly to the ballot box, while dolls representing women in those states that had not yet achieved the vote, including professional women, housekeepers wage earning women, child laborers, mothers, etc. are shut out by a fence of prejudice, conservatism, and corrupt practices.
- 4) "Madam, Who Runs Your House?" The exhibit features a figure of a housekeeper whose hands are bound behind her and is tied to every household interest that is affected by "outside conditions." These conditions consist of such matters as the telephone, water, gas, electricity, food, drugs, garbage, scarlet fever patient, short-weighted groceries, and the baby who drinks the milk.

So far none of these slide lectures or exhibits have shown up in collectors' hands, and most were undoubtedly disposed of after women had won the vote. Still, one can hope that several of them may have survived somewhere, and their re-discovery would give us a fascinating look at the passion and culture of the pro-suffrage forces.

Dr. Elizabeth Goring on Suffrage Jewelry

Dr. Elizabeth Goring, a leading expert on suffrage jewelry, recently completed a filmed talk on the subject for a symposium at the Ruthin Craft Centre in North Wales held on April 1 of this year. Her film includes discussion of presentation pieces, commercial items, and popular badges all linked within the context of the movement itself. It can be accessed at <https://vimeo.com/810153546>. Dr. Goring's original article, "Suffragette Jewellery in Britain," was published in *Omnium Gatherum: A Collection of Papers—The Decorative Arts Society 1850-Present*-Journal 26 (2002) 84-99. It is freely available on *Academia*. I highly recommend her presentation, which, though it has a scholarly basis, was also designed for the general public. It includes numerous photographs of many special and unique items.