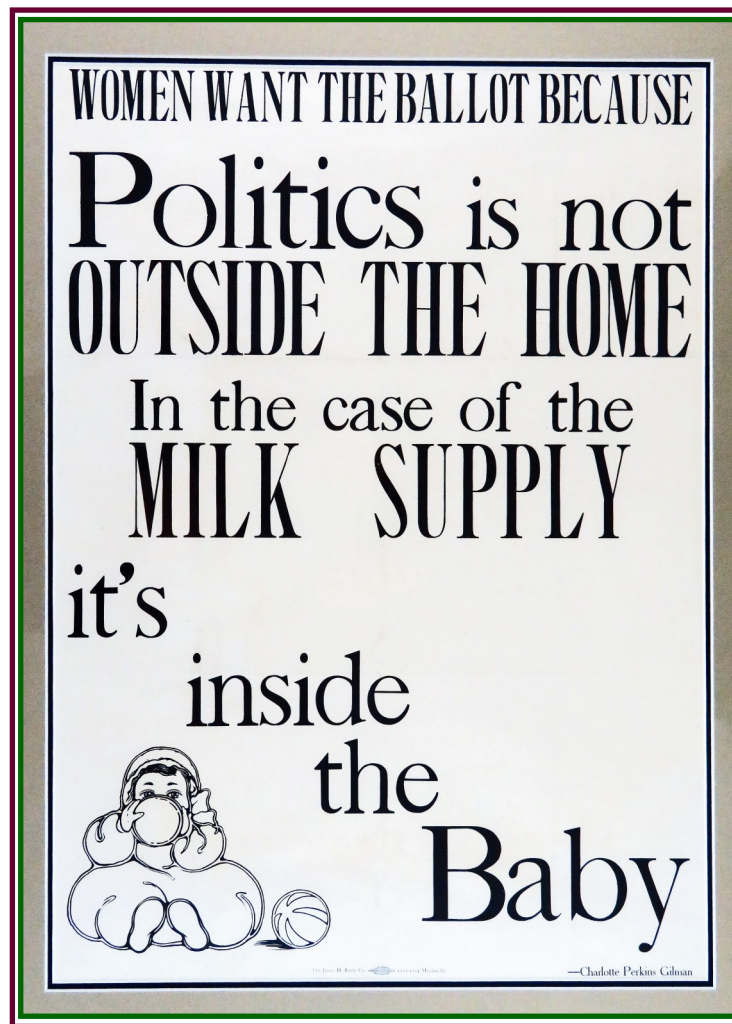




THE CLARION



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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Editor's Notes

The 18 ½" x 25" poster that is pictured on the front page of this issue of *The Clarion* was drawn by Helen Park, daughter of West Coast activist Alice Park, who was heavily involved in the successful campaign in California in 1911. Alice Park was also intensely interested in suffrage memorabilia, and her collection of buttons, pictured in *The Clarion* a number of years back, was perhaps the largest ever accumulated until recent times. Helen Park's illustration can also be found on at least two period postcards.

The quotation on the poster is from Charlotte Perkins Gilman, a feminist author whose short story "The Yellow Wall Paper" is still taught in college classrooms today. Her novel *Herland* about a feminist utopia that is intruded upon by male survivors of a crash is also of note. Gilman gave up her career as a novelist to publish a feminist paper, *The Fore-Runner*, which contained pro-suffrage sentiments. Her quotation on the poster relates to an argument advanced by many leading suffragists of the day. In response to the question raised by opponents as to "why do women need the vote anyway," pro-suffrage forces responded that women were the acknowledged guardians of children in the household. To ensure the safety of those children, women needed to have a voice in matters that were of concern, such as pure food and drug laws. At the time, there was much concern over the adulteration and spoilage of milk.

This issue of *The Clarion* features the first of two articles by Professor Katherine Durack. Dr. Durack was a member of the English Department at Miami University in Ohio from 1999-2014. She moved on to become principal of Patterns for Success LLC, an organization that specialized in "Projects with a Story to Tell™, projects that can make a real difference to individuals, businesses, and communities." Her articles for us combine two of her interests: that of quilting and that of woman suffrage.

Professor Durack is one of a number of people who recently have kindly volunteered to provide articles for *The Clarion*. We are always looking out for contributions from others in our membership or from scholars and historians without. If you have any ideas for an article, please keep us in mind. It need not be a scholarly tome; readers would welcome hearing about your collection, a particular find, a book review, or generally observations about collecting suffrage memorabilia.

There will be a meeting of our Woman Suffrage chapter at the APIC National Convention that will be held from July 19-July 23 in Reno, Nevada at the Atlantis Casino Resort Spa. Currently, we are scheduled for Wednesday, July 20 at 11:00 am in the Treasures Rooms, located on the second floor. The general purpose of the meeting will be to hear your input about the growth and direction of *The Clarion* and of the chapter itself. Please bring with you ideas, concerns, and suggestions not only about the WSAPIC but also about issues related to suffrage memorabilia. I am attempting to arrange the possibility of bringing in a projector and screen to have a brief presentation, but more on that later.

International Alliance of Women for Suffrage and Susan B. Anthony Badge



Both 1 3/4" celluloid pins plus frames manufactured by *Whitehead & Hoag*

There have been several queries raised about the Susan B. Anthony pin pictured above that appeared in an eBay auction in June of this year. It realized a final bid of \$2,402.77. What organization was responsible for its production and what was the context for its manufacture? The answers to these questions may possibly be found with respect to the Anna Howard Shaw mate to the Anthony pin, which also showed up on eBay several years ago. It may be possible that there are other badges in this format, but so far none has appeared in auction.

On the back of the Shaw pin, an early hand had written "Woman's International Suffrage Association 1900." The International Woman's Suffrage Alliance held its formative meeting in Washington in 1902 (not 1900) and was formally constituted at its next meeting in Berlin in 1904. The idea for the organization began when many activists had become disenchanted with an earlier organization, the International Congress of Women, that had first convened in Washington in 1888 with the help of Elizabeth Cady Stanton and Susan B. Anthony.

The nineteenth century meeting of the International Congress certainly was historic. Featuring 80 speakers and 49 delegates representing 53 women's organizations from nine countries, the 1888 conference passed seven resolutions, beginning with the proposition that "the adult woman is the equal of the adult male." Despite these resolutions and despite the fact that Susan B. Anthony presided over eight of the first sixteen ses-

sions, many activists grew disenchanted with the organization for it had deliberately avoided the topic of suffrage fearing that it was too controversial and not supported by all of its members.

Thus, the demand for another organization, the International Woman Suffrage Alliance, that would focus heavily on winning the franchise throughout the world. Its founders included Susan B. Anthony, Carrie Chapman Catt, Millicent Fawcett from the U.K., and Rachel Foster Avery, among others. It was headquartered in London for most of its history, and many of its materials contain an English imprint. Subsequent congresses were held in Copenhagen (1906), Amsterdam (1908), London (1909), Stockholm (1911) and Budapest (1913). Collectors may recognize some of these conventions through their memorabilia such as Cinderella stamps and token/badges.

In 1906, the IWSA started its own journal, the *Jus Suffragii* ("The Right of Suffrage"), using for a title the slogan that had become the organization's motto. In the late 1920's, after the right to suffrage had been won in many countries (but, obviously, not all) the IWSA changed its name to the International Alliance of Women for Suffrage and Equal Citizenship. In 1946, the Alliance changed its name once again, and is now known as the International Alliance of Women.

Pictured on the next page are several tokens and medals that collectors might be familiar with, along with a copy of the IWSA journal.

... International Women's Alliance, cont'd.



Badge From 1904
Convention



Two of Several Variations of the Jus Suffragii Pin



IWSA Delegate Badge to 1920
NAWSA Convention



Copy of Official Journal of the IWSA

More Auction Items from Heritage and Bonhams

The plethora of suffrage ephemera that has appeared in auctions in recent months continued this June through sales from the firms of Heritage in Dallas and Bonhams in London.

The Heritage sale consisted primarily of group lots of buttons and badges, although a examples of ribbons and pennants were offered individually.



Imaged by Heritage Auctions, HA.com



Imaged by Heritage Auctions, HA.com

Vote Yes on the Suffrage Amendment Nov. 2

Imaged by Heritage Auctions, HA.com

... Heritage, Bonhams, cont'd.

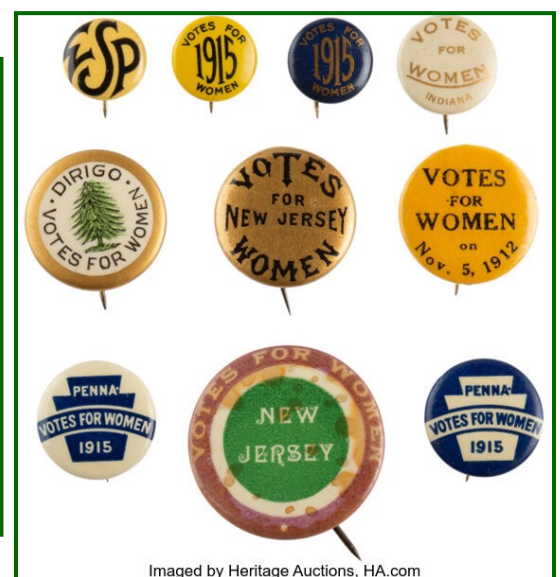
Prices realized for both ribbons and pennants reflected recent strong collector interest in these areas. What Heritage described as a "Banner" that measured 6'025" x 8 7/8" sold for \$3,000 (\$3,750 with BP). This banner was made for the unsuccessful suffrage referendum in New York in 1915. Women in that state, however, were more successful in their efforts two years later and did win the vote. The second piece on the preceding page, probably from the same 1915 campaign, was an 11" x 25.375" felt pennant. Despite

its relatively non-descript appearance, it still brought a high \$4,000 (\$5,000 with BP) final bid. The last of the three preceding items was a previously unknown "Equal Suffrage" ribbon from the Dallas State Fair on Nov. 1, 1894. 19th century suffrage ribbons are scarce enough, but suffrage memorabilia from the Southwest from any time period are extremely difficult to find. Despite some damage this example brought a final bid of \$2,000 (\$2,500 with BP).



This grouping of five suffrage ribbons, pennants, and a sash pictured above realized \$2,200 (\$2,750 with BP). The October 10, 1911 Precinct ribbon was from the successful California referendum held in that year.

The button lots below included one consisting of five similarly sized oval pins that brought \$1,900 (\$2,375), about retail. The grouping of ten suffrage states related items was a nice buy at \$1,000 (\$1,250 with BP), even though the best item in the lot, the 1 1/4" purple, green, and white pin published by the New Jersey Women's Political Union, was heavily foxed.



... Heritage, Bonhams, cont'd.

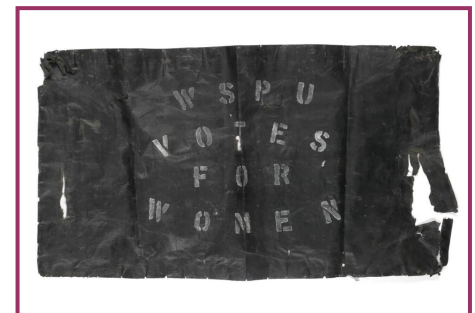


The most artistically arranged grouping, that of fourteen-star buttons, was also gaveled off at a relatively inexpensive \$1,200 (\$1,500 with BP). The key item here was a slightly faded Clarion pin that is the scarcer of the two design variations of Caroline Watts' original image, which, in mint condition, has auctioned for around \$2,500. The twenty-piece group of suffrage items that went for \$1,100 (\$1,375 with BP) contained a few non-suffrage pieces. It did include, however, a calendar as well as six pledge cards from various states. Pledge cards are an underappreciated area of suffrage memorabilia. The final lot shown above consisted of nine different suffrage badges. Although none of these pieces was exceptionally rare, the grouping did realize a final bid price of \$1,050 (\$1,312.50 with BP).

One item not pictured here was a copy of the August 5, 1848 *New York Weekly Tribune*, which carried a story about the famous Seneca Falls Women's Rights convention that had taken place two weeks earlier on July 19-20. The account itself was brief, but the column did contain the entire Declaration of Sentiments adopted by the Convention. The paper realized a final bid of \$600 (\$750 with BP), even though the *Tribune* was not the first journal to print the story having adapted it from the earlier *Seneca County Courier*.

While none of the button lots in the Heritage sale was ground breaking in terms of scarcity or price, the auction did provide an excellent opportunity for some collectors to build on their collections in a relatively inexpensive fashion.

Bonhams of London featured three items of particular note in their June 22 sale, which interwove a site auction with several on-line platforms.



The first item was a "Speaker's Ribbon," woven in the WSPU's official colors of purple, green and white. A gilt metal laurel leaf circles the letters "NWSPU," which stand for the National Women's Social and Political Union. Bonhams noted that a letter of provenance that accompanied the piece indicated that the ribbon had been in the possession of a Miss Rose of Wick in the Highlands of Scotland, who probably spoke on behalf of suffrage in the areas around both Glasgow and Edinburgh. Suffrage ribbons from any part of the UK are rare,

... Heritage, Bonhams, cont'd.

and this item may be unique. With a guide price of 3,000-5,000 in pounds, it realized in U. S. dollars a figure of \$4,422.50 with a buyer's premium of 27.5%. The second item, a purple, green, and white "Votes for Women" sash, was manufactured by Toye & Co., a firm that was prolific in the manufacture of badges and medals. As was the case with the Speaker's Ribbon, this sash appears to have come from the estate of Miss Rose of Wick. This is the third sash that Bonhams has offered for sale recently. This example brought an impressive \$6,273 in U. S. dollars with a buyer's premium of 27.5%.

The third item was a handmade banner reading "Votes for Women" and measuring c. 575 x 1004 mm. The

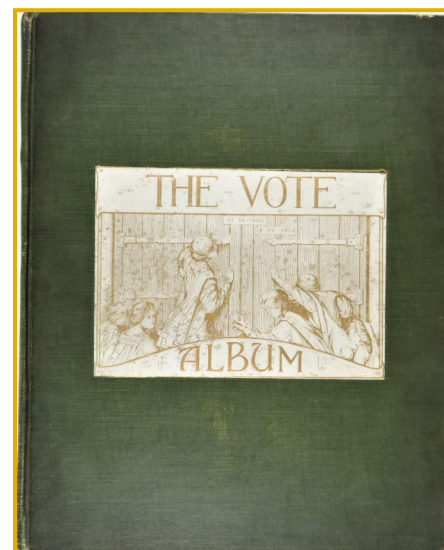
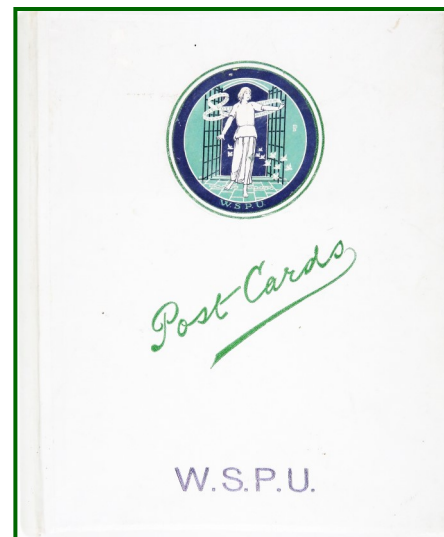
stenciled lettering was painted in white set on a black glazed canvas with old nail holes around the edges where the piece previously had been mounted. Bonhams speculated that the nail holes and the wear around the edges suggest that at one time it may have been mounted on a board or frame and attached to a vehicle. The piece was displayed in the 1960's at the Taggs Island Museum near Hampton, Surrey and later in April 1973 at the History on Wheels Exhibition at Syon Park. It was hammered down at Bonhams at \$705.70 in U. S. dollars with a buyer's premium of 27.5%

Postcard Albums

One item of memorabilia that was particularly popular among English suffragists was the postcard album, two examples of which are pictured on the right.

The first, issued by the Women's Social and Political Union, came in two different color varieties and featured Sylvia Pankhurst's famous image of the suffragist breaking her chains and emerging from a jail-house door. The illustration also appeared on other memorabilia, including a colorful badge. The second album, to its right, was produced by the Women's Freedom League in its traditional colors of gold and green, to which silver has been added here. It was titled "The Vote" mirroring the name of the WFL's official journal. While both albums could, obviously, contain cards on any subject, they appear to have had especial resonance for suffragists who collected postcards associated with the movement.

Should you be so fortunate to find one of these albums stuffed with suffrage related cards, it would be advisable to remove them immediately. They were printed using highly acidic paper, which over the years discolors their contents and makes them brittle. The latter days of the suffrage movements in both America and the United Kingdom coincided roughly with "The Golden Age of Postcards," a time in which postcard collecting was an international phenomenon. Roughly 2,000-3,000 different postcards in America and 4,000-5,000 cards in England, reflecting both pro- and anti-suffrage sentiments.



Celebrating Suffrage with Stitches

Katherine T. Durack, PhD

Since 2014, I've been sharing stories about women's fight for political voice through handmade textiles. In my academic career, I had researched gender in the history of technical and scientific communication, with the 19th century introduction of the sewing machine as my focus. After retiring, I turned my attention from sewing machine instructions to the evolution of instructions for hand needle arts. When I discovered that the time frame during which those instructions evolved overlapped the years commonly cited for the US woman suffrage movement. I did what any normal human being would do these days: I googled "suffrage" and "crochet."

It turns out that sewing, knitting and crochet are ideal for telling stories of the suffrage movement, as suffragists themselves were identified with women's cultural association with needle arts, both positively and negatively. Critics used needle arts to trivialize the movement throughout its long history: in 1853, Punch's Almanac published a satirical cartoon entitled "The Parliamentary Female" in which the female member of parliament explains to her husband that she's too busy to go to the theatre because she has "committee meeting tomorrow morning, and a speech on the great crochet question to prepare for the evening." In 1929, denigration of needle arts showed up in notes recorded by researcher Anne Rotter on the Congressional Voting Card of Senator George H. Moses. Having introduced the Equal Rights Amendment six years earlier, in 1923, National Woman's Party members collected data on congress members' attitudes toward the amendment. According to Rotter's notes, Moses "thinks [the ERA] is a fool amendment"; is "dead against it"; and he was "through putting embroidery in the Constitution." So deeply ingrained was this negative association with needle arts that suffragist Inez Hayes Irwin vowed never to sew, embroider or knit.

Yet suffragists plied needle and thread to construct some of the most powerful and enduring symbols of the movement, from sashes, banners, and flags to costumes for tableaux and pageants and the white dresses many women wore in suffrage marches. Alice Paul posed while stitching stars to a flag evoking Betsy Ross when it came time to ratify the Nineteenth Amendment. These publicity photos were designed to

reassure the public that women would not stop being women after winning the vote.

My initial projects were original crochet designs inspired by the women, events, and artifacts of the US woman suffrage movement. Examples include "Ratification," a striped crocheted scarf in the colors and bearing the stars of the National Woman's Party



ratification flag; and "Failure is Impossible," an afghan replicating a suffrage banner I saw on display at what is now the Belmont-Paul Women's Equality Na-



tional Monument in Washington, DC. More recently, I've begun creating a series of suffrage quilts.

The first two quilts replicated two icons of the woman suffrage movement: The suffrage flag, and the 1919 Victory Map. Having discovered that my sewing machine can stitch letters, my quilts — true "text-iles" —

... Suffrage Stitches, cont'd.

feature words and quotations related to the particular theme that inspired the design.



"One True State," my suffrage flag quilt, was inspired by the 9-foot flag Margaret V. Longley presented in 1891 to the Los Angeles Woman Suffrage Association. Along with the single star for Wyoming, I included 43 "ghost" stars in the canton in a medallion arrangement, modeled after an antique flag from the same period. These ghost stars represent the other states in which women had been actively campaigning for equal voting rights since 1848 -- and for which Margaret had been campaigning for more than 40 years herself.



Stitches on the stripes quote Margaret's presentation speech: "We have not meant to express any disrespect for the flag of our forefathers and brothers," she began. "But as there is only one state true to

the principles on which the government was founded, we have that one only represented on our flag. ... We shall hope at no distant day ... the temple begun by our forefathers will be completed... Until then this star shall be our Star of Hope, encouraging and cheering us in our battles, and leading us on to victory. ..."

My "1919 Victory Map" quilt was inspired by the similarly named map in the Norman B. Leventhal Map Center collection. Fabrics for the quilt were selected to accurately represent the suffrage categories



on the original map. A legend in the inner border identifies those states that prohibited votes for women or extended full or partial suffrage. I used prints to identify states where women could vote in some way, and solid fabrics for the states that prohibited woman suffrage. As on the original map, I've marked states with the dates they granted women equal voting rights before the Nineteenth Amendment. I've added dates in eight-sided



blocks giving ratification dates for those states that were not among the first 36, the last being Mississippi, which ratified the amendment in 1884, 64 years after it was adopted. The inner border

includes quotations from suffragists Susan B. Anthony, Alice Paul, and Carrie Chapman Catt; I've also included a quote from John Lewis to emphasize that voting rights are something each generation must attend to.

Teddy Roosevelt as a Suffragette

Theodore Roosevelt, who originally opposed voting rights for women and then later supported it, is sometimes represented in memorabilia as a suffragette. Pictured below are several examples.



On this postcard to the left, the future “Presidentess” is using a broom as a “big stick” to take down the bosses. His famous phrase, “shall the people rule?” has been modified with the word “woman” replacing “people”. It is part of a sixteen-card set by the artist Walter Wellman, most of which show women taking over men’s roles once the franchise has been obtained.

This second picture here on the right, a magazine illustration drawn by E.W. Kemble, shows a militant Teddy breaking shop windows in the manner of the English suffragists. His main target here is “Big Business.”



Another item is a 6" tall whiskey flask on which Teddy, holding an umbrella, is labelled as "Suffer-E'Get." This piece has, on occasion, been identified as "Weller Ware," but that attribution has been called into question as it lacks the ink stamped or incised marks that are generally placed on the bottom of the base to identify the manufacturer.



While this postcard (on the right) published by the New York State Woman Suffrage Association, does not portray Roosevelt as a suffragist, it is hard to pass up picturing it here. The picture, drawn by the award-winning Clifford Berryman, illustrates Roosevelt delivering his famous line “Let the People Rule.” He is surrounded by images of a crowd of men proclaiming “We’re the People” and a group of animals proclaiming their corresponding identity. Several women hold up a placard asking “We’re What?” decrying the general exclusion of females from political discourse. This image also appeared on several magazines and posters of the period.



Pictured above, Kemble drew another image of Teddy as a suffragette for *Harper's* for this February 1912 cover, showing him knocking on the door of the Woman Suffrage campaign headquarters soliciting suffragist support.

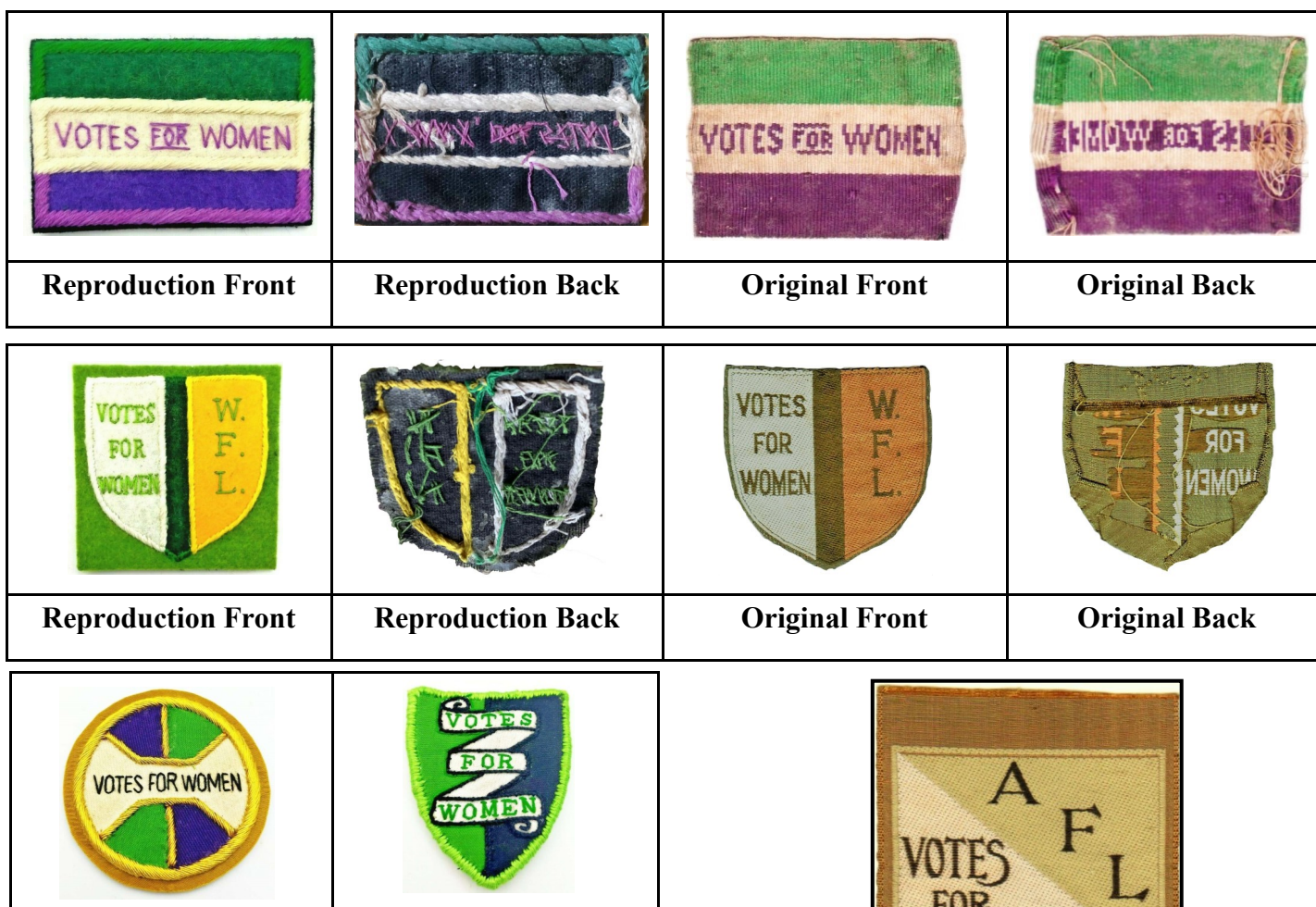
English Suffrage Patches

Recently on eBay, an English dealer in Militaria has advertised for sale four different suffrage patches that he has apparently produced. Two of these patches are based on known designs, one from the Women's Social and Political Union measuring approximately 1 1/2" x 1 5/8", the other from the Women's Freedom League (1 3/4" x 1 3/4"). The other two pieces appear to be fantasy items, not reproductions, one of which copies a design of an American button. The dealer in question makes it quite obvious that these four patches are "new products," not original period pieces, and sells them for around \$9.00 each.

The problem lies in the fact that several other vendors on eBay are auctioning off the WSPU and WFL ex-

amples and are vague about their origins, leading some buyers to assume perhaps that these are original period items. They are not. Prices realized for these items in these auctions have hovered between \$75.00 and \$125.00.

The Reproduction patches are well-made, but they are easy enough to distinguish from their official counterparts. The reproductions are embroidered and have a raised surface on the front. One can see the cross stitching on the reverse. The originals lie flat, and their reverse sides are a mirror image of their fronts. Here are images of the modern WSPU and WFL designs and their period equivalents:



Here are images of the two modern fantasy items.

English suffragists sewed these patches on bags, cloth purses, and other carryalls. So far the only other genuine period patch that has shown up in auction is the large patch to the right from the Actresses Franchise League that recently sold at Bonhams.

Period Original

The 1908 Piccadilly Waitresses' Revolt



The postcard shown at left, picturing Emily “Ken” Ware and a “Miss Matters,” is a historic remnant from the 1908 Piccadilly Waitress’ revolt, an event that had some interesting suffrage connections along with strong defiance of patriarchal authority.

The story began around 1:30 p.m. on April 4, 1908 at the Cabin Restaurant in Piccadilly Circus, when a waitress dropped an empty tray on the floor. The other waitresses at work at the time quickly joined suit, and in the midst of the noisy tumult, the scullery maids and cooks added to the fray. The local manager of the restaurant, a Mr. Toller, rushed to see what the fuss was about.

The waitresses were upset that one of their number, probably Emily “Ken” Ware, had recently been dismissed without explanation. In order to avoid a strike, Toller agreed to hire her back immediately. But the waitresses were not satisfied. On April 6, Mrs. Gertrude Tuckwell, President of the Women’s Trade Union League, wrote a letter to Mr. Frankenberg, manager of the chain of Cabin Restaurants, demanding that Toller be fired immediately or the entire staff of the Piccadilly Branch would go on strike on April 8.

Frankenberg appeared to agree with their demands and wrote a hasty note indicating that he would formally reinstate the waitress. But nothing happened, and Toller remained on the job. While it is unclear as to why the waitresses were so insistent that Toller be removed, it may have had something to do with a general atmosphere of sexual harassment. One newspaper reported that a male employee had attacked a female employee, and Emily Ware indicated that Toller had tried to kiss her against her will.

On April 9, the waitresses went on strike, and the Cabin Restaurant re-opened with staff borrowed from other Cabin Restaurants in the chain. They held several meetings at the Red Lion Hotel in Great Windmill Street. One of the members of that committee was Charlotte Despard, an ardent suffragist and founder of the Women’s Freedom League, a suffrage organization that had broken with Emmeline Pankhurst’s Women’s Social and Political Union.

As the strike continued, a Mrs. Edith Holland offered to provide rent free a room, across the street from Harrod’s, where the waitresses, who now had formed a collective, could open up their own tea shop. They accepted, and on April 13, Ken’s Kabin, named after Emily Ware, opened up on Brompton Road. The new establishment was an immediate success, although two days later, Holland closed the place down because the women apparently were not following orders that she had laid down. The matter went to court, and was resolved in the sense that the women were given another location to continue on with their enterprise.

Despite the involvement of the Women’s Freedom League, the waitresses’ collective avoided any direct association with the suffrage movement. They considered their organization to be a business, not an adjunct political organization. Nevertheless, it is obvious that the strength and determination exhibited by various suffragist organizations had a ripple effect on society, causing women in all areas to come forth in the fight against injustice.

THE

GO-OPERATIVE KABIN

28a, LEICESTER SQUARE,

(Next the Alhambra)

Staffed by the Piccadilly Cabin Strikers.

Popular Prices. Quick Service.

LUNCHES. DINNERS. TEAS.

Advertisement for one of the two tea rooms staffed by the Piccadilly Strikers

Suffragists Rush on Parliament

WOMEN'S SOCIAL AND POLITICAL UNION,
4, CLEMENTS INN.

VOTES FOR WOMEN

MEN & WOMEN

HELP THE SUFFRAGETTES

TO RUSH

THE HOUSE OF COMMONS

ON

TUESDAY Evening, 13th October,

At 7.30.

Printed by St Clements Press, Ltd., Newspaper Buildings, Portugal Street, W.C.

The small broadside pictured here was discovered recently amongst a group of suffrage ephemera sold in England in March by the auction firm of Bonham's. Despite its nondescript appearance, this piece has quite an interesting history.

In early October 1908, prior to the beginning of the new Parliamentary Session on October 12, Christabel Pankhurst and her mother, Emmeline, wrote a polite letter to Prime Minister Herbert Asquith, asking if he intended to bring up H. Stanger's Women's Enfranchisement Bill. When they received a negative reply, the two women, through the auspices of the Women's Social and Political Union, made plans to hold a massive rally in Parliament Square on October 13, the day after the new Parliament convened.

To advertise the event, Christabel wanted a "fresh word" to describe what they had planned, believing that "to storm, or besiege or invade the House of Commons ... was not exactly right." Mabel Tuke, another WSPU leader, suggested the word "Rush," which was immediately adopted. Thus, according to Professor June Purvis in her seminal study *Christabel Pankhurst: a Biography*, the famous handbill, shown above, was printed, "which was to give Christabel fame and notoriety throughout the land."

On Sunday afternoon, October 11, the WSPU held a mass meeting in Trafalgar Square where the two Pankhurst's, along with Flora Drummond, spoke to the crowd and distributed the handbills.



Christabel Pankhurst Addressing Crowd






Emmeline Pankhurst Addressing Crowd



Flora Drummond Addressing Crowd

The police, however, were also present at this event, took notes, and gathered up copies of the handbill for evidence. A summons was then issued to all three women to appear at Bow Street Station the next day to answer charges of inciting a riot. The women did not appear. Finally, at 6 p.m., on the 13th, just prior to the Rush itself, the women were arrested at WSPU Headquarters, causing them to miss the rally. The police themselves prepared for the Rush by sending out a force of 5,000 men to prevent the demonstrators, estimated at some 60,000, from entering Parliament.

... Rush on Parliament, cont'd.

 <p>ARREST OF MRS. PANKHURST, MISS PANKHURST, AND MISS DRUMMOND. MR. JARVIS READING THE WARRANT AT CLEMENT'S INN, OCTOBER 13, 1906. The National Women's Social and Political Union, a. Clements Inn, W.C.</p>	 <p>MRS. AND MISS PETHICK LAWRENCE AND MISS CHRISTABEL PANKHURST GOING TO BOW STREET, OCTOBER 14, 1906. The National Women's Social and Political Union, a. Bow Street, W.C.</p>	 <p>SUFFRAGISTS' RAID ON PARLIAMENT.</p>
<p>The arrest of the Pankhurst's and Flora Drummond</p>	<p>Christabel and the Pethick Lawrence's going to Bow Street on Oct. 14</p>	<p>Real Photo postcard of actual "Rush" on Parliament</p>

Their trial was held on October 21. Christabel, who had studied law but who could not practice it because of her sex, nevertheless represented the women charged. She received further notoriety by successfully subpoenaing two Cabinet Members as witnesses. In cross examining Lloyd George, who at the time was

Chancellor of the Exchequer, Christabel attempted to focus his attention on the handbill. She presented the document as a statement of the WSPU's actual intentions regarding the demonstration, which, despite the charges leveled against the women, did not involve rioting:

Christabel Pankhurst to Lloyd George: "I want you to keep your mind centered on the bill . . . what did the bill say?"

Lloyd George: "I really forget what the bill said."

Christabel Pankhurst: "I can refresh your memory. The bill said, "help the Suffragettes to rush the House of Commons!"

Lloyd George: "Yes, that's it."

Christabel Pankhurst: "I want you to define the word 'rush'!"

Lloyd George: "I cannot do that."

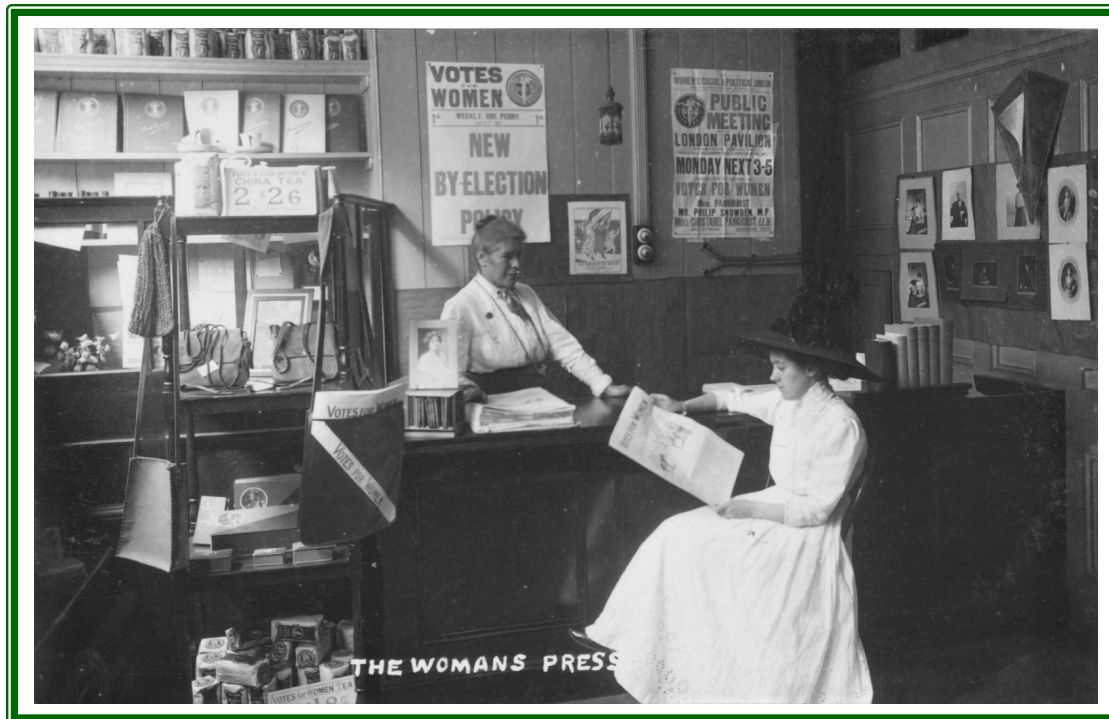
Despite Christabel's eloquent oratory and probing questioning as to what the word "rush" meant in context with the handbill, the three women were found guilty of inciting a riot. Emmeline Pankhurst and Flora Drummond were sentenced to three months in Holloway Prison and Christabel to ten weeks. Drummond was released early because of ill-health resulting from her pregnancy.

Even though the demonstrators were not able to enter Parliament, the event was considered a success by the

activists. The press, in general, condemned the harsh treatment meted out to the three women, thereby helping to create, perhaps inadvertently, much needed public sympathy for the suffrage movement.

On a more mundane level, it is always a fascination for collectors of suffrage memorabilia to be able to relate objects that they have come across to specific historical events, especially when those pieces have period relevance and meaning.

Sales Room at the Woman's Press



One of my favorite Real Photo English postcards is this example by H. Searjeant, who was located at Ladbrooke Grove in London. It illustrates the sales room of the Woman's Press at the Women's Social and Political Union's Offices at 4 Clements Inn prior to its move to 156 Charing Cross Road. In the picture, one can see various posters, a shelf of WSPU postcard albums, Women's Suffrage Tea, and copies of the journal, *Votes for Women*. It was one of a series of approximately 20 photos of the WSPU offices taken by Searjeant that were made into cards. Other scenes include views of the advertising dept., the banner dept. (with rolled up banners in the foreground), the general offices, the duplicating offices, the ticket office, and additional images of the activities of the Woman's Press.

Frederick Pethick-Lawrence was the merchandising genius behind the Woman's Press. In 1906, he instituted the Literature Department of the WSPU, which in 1907 was renamed and expanded. As Lawrence was to point out later, however, the name "The Woman's Press" was a misnomer "as we never did any printing ourselves." At Clements Inn, wholesale and retail sales were conducted in the separate room pictured here. Commercially the venture was highly successful, and by 1908 the Press brought in 600 pounds sterling.

After the Hyde Park demonstration of 1908, with the introduction of the official colors of purple, green, and white, income again increased dramatically, and, in 1910, sales were averaging 1,000 pounds a month.

In addition to albums, literature, and tea, the shop carried postcards, buttons or badges, bags in which to sell the journal *Votes for Women*, and tea sets. The latter were designed by Sylvia Pankhurst, daughter of Emmeline Pankhurst, who was trained in art at what is now the Royal College of Art in South Kensington. During Christmas season, the Clements Inn shop along with similar establishments that now had emerged throughout London sold such items as Cabinet Mince meat, Christmas Crackers "containing instead of the usual paper caps and toys, articles of prison dress, miniature handcuffs, etc.," "militant jam with stones," various dolls, Christmas cards, and such games as "Panko" and "Pank-a-Squith."

There are photo and postcard views of other suffrage stores in both England and America. At times these stores were incorporated in a building with other suffrage offices, at others they were set up as a distinct entity. In either event, it is fascinating to see the source of many of the suffrage items that we collect today.

The Butterfly Sticker



2 ½" x 4" die-cut Sticker

Many collectors of suffrage memorabilia have long been intrigued by the butterfly sticker pictured above. While there is scant mention of it in suffrage journals and periodicals, a brief reference to it does occur in Volume V of the *History of Woman Suffrage*. There, an unnamed delegate to the NAWSA convention held in Louisville on October 19-25, 1911 describes the mood of those attending. Calling it a “jubilee” meeting, the delegate notes the enthusiasm that was generated from the successful adoption of a suffrage amendment in Washington in 1910 and the recent successful referendum in California in October, just prior to the NAWSA meeting.

The anonymous delegate proclaimed “Enthusiasm for equal suffrage runs high in Louisville . . . Altogether it

is a most inspiring and encouraging convention and we are daily excited with news of the good prospects of more campaign States and more victories in the very near future . . . We all have votes-for-women tags on our luggage, yellow badges and pins, California poppies and six-star buttons on our dresses and coats and dainty *votes-for-women butterflies* [italics mine] on our shoulders, and as we go about in dozens or scores or hundreds the onlookers receive the fitting psychological impression and we find them thinking of us as victors and conquerors.”

Although the occasion is known where these butterfly stickers appeared, it is still somewhat of a mystery as to who put them out.

The Suffrage Gardenia

It is always a point of interest if you can find an advertisement for a suffrage piece and attach it to a known item of memorabilia. Such advertisements can provide valuable historic context and answer such questions as: “Who was responsible for producing it?” “When was it made?” “How much did it cost?” “What was its original purpose?”



... Gardenia, cont'd.



SOMETHING NEW!

**SUFFRAGE
SPECIALTIES**

The Suffrage Gardenia

**The most salable article for meetings
and Pageants 15 Cents**

The New Silhouette Blotters,
Distinct Novelty, Portraits of
Suffrage Leaders. Send 10 cts
for sample.

50 cents for sample box of
six novelties.

Special prices to Suffrage
Organizations for novelties in
quantities.

KATHERINE L. POTTER
855 WEST END AVE., NEW YORK



This ad for "The Suffrage Gardenia" first appeared in the July 1913 issue of *The Woman Voter*

The 6 ½" "Gardenia" sold for 15 cents each, not necessarily a bargain price in the days that a typical lapel button sold for a nickel. The producer, Katherine L. Potter of New York, did, however, offer quantity prices to Suffrage organizations who wanted to sell the novelties as fundraisers. Not much is known about Porter aside from this ad, but she also sold blotters with portraits of suffrage leaders on them. Unfortunately, none of these blotters is currently known in the hobby.

It is unclear why Teddy Roosevelt's profile serves as a header for the ad, although TR did come out in favor of suffrage during the 1912 Presidential campaign when he ran as the standard bearer for the Bull Moose Party.