



THE CLARION



GRAND UNION MASS MEETING

Under the auspices of the "Castile Womens' Rights Society"

AUGUST 32d, 1876.

RESOLUTIONS:

Resolved, That as an organization, seeing the condition of our country, Financially, Spiritually, Physically, Politically and every other way (as only a woman can see) ruled by men.

Resolved, That we nominate a new ticket, one of Equality, thereby giving our old maids a better chance.

BY ORDER COMMITTEE.

Democratic Nominations.

For President,
HENRY WARD BEECHER.

For Vice President,
THEODORE TILTON.

For Governor,
VICTORIA WOODHULL.

Republican Nominations.

For President,
HENRY C. BOWEN.

For Vice President,
Miss TENNIE CLAFFLIN.

For Governor,
BESSIE TURNER.

REGULATIONS.

Democratic Delegates are requested to bring their Hymn Books and a bundle of tracts for gratuitous distribution, as the Y. M. C. A. are expected to turn out.

P. S. The supporters of Tilden and Canal Reform will be furnished a light decoction of *Canal* water and onion tops. Republican Delegates will be required to furnish Ale, Beer and Whisky (Joyce, McDonald & Co., St. Louis juice preferred.)

P. S. The supporters of Hayes & Wheeler (with teams) will be furnished "Hay" free, providing they will "Wheeler" in.

ADMISSION:—Adults 50 cts. Children under 14, four shillings. Babies in arms, half-a-dollar. Reserved Seats on the European plan. Tickets can be had by applying to the POOR MASTER. A Telegraph office will be established on the grounds, with direct communication to all parts of the United States and New Jersey. Come one. Come all. Bring your wives. If you have not got any, bring your neighbor's.

POET OF THE DAY - - - RED MIKE.

CASTILE, July 28th, 1876.

Womens Rights Hydraulic Printing Company.

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

Kenneth Florey, Editor

Emilia van Beugen, Associate Editor

Collaborative Contributors:

Robert Fratkin Germaine Broussard

Editor's Notes

The image that graces the cover of this issue pictures what may be the first poster ever to promote women candidates for U.S. offices, Victoria Woodhull for Governor and Tennie C. Claflin for Vice-President. The poster, of course, is satirical (it is dated August 32, 1876), and the ultimate object of that satire, as Wendy Chmielewski has noted, is not the two sisters but rather Henry Ward Beecher and the lawsuit brought against him by his former friend, Theodore Tilton. Beecher, brother to Harriet Beecher Stowe, was, perhaps, the most famous preacher in America in the last half of the 19th century. However, his alleged affairs with his parishioners were the subject of intense gossip. The most famous of his relationships was that with Elizabeth Tilton. Both Theodore Tilton and Beecher attempted to keep the affair quiet, but public gossip began to grow, and Victoria Woodhull published the story in the Nov. 2, 1872 issue of *Woodhull and Claflin's Weekly*, for which she was temporarily imprisoned for violating the Comstock Law for publishing obscene material. Woodhull's imprisonment carried through the 1872 election when she was a candidate for President. Had she somehow won the election and overcome the then Constitutional restrictions against her (she was also under the minimum age of 35 for the office), she would have been the first U.S. President ever to have begun her term in prison.

Because of public pressure, Tilton was forced to bring suit against Beecher for adultery, though he, himself was rumored to have had several affairs, one of which was with Woodhull and another with his wife's friend, the activist Laura Curtis Bullard. On Jan. 11, 1875, the trial began, lasting approximately six months, resulting in a hung jury. The press loved it, and the daily revelations at the trial, its contradictions, its various testimonies and denials, became fodder for newspapers throughout the country. Of the names on this 8 ½" x 11" broadside that may be unfamiliar to you: Henry Bowen was both the publisher of *The Independent*, a family religious newspaper and the founder of the Plymouth Church in Brooklyn where Beecher preached. He ultimately turned against Beecher, who was rumored to have had an affair with his wife also; and Bessie Turner, Mrs. Tilton's nurse, who was a witness to Beecher's involvement with Elizabeth Tilton, when her husband was away. Part of the satire of this broadside is the disclaimer at the bottom that this piece was printed by the "Women's Rights Hydraulic Printing Company." This broadside reflects the unbounded glee that many in the general public exuded over the salacious details of the affair as they were gradually revealed over the months.

This issue also features two articles discussing bogus or misguided attempts both in America and the United Kingdom to link the suffrage movement with the introduction of lipstick, a connection that has a minimal and dubious historical basis. The article on the situation in the U. K. was written by Dr. Elizabeth Goring, perhaps the foremost expert on suffragist jewelry. In addition to her incisive commentary, Dr. Goring provides us with several important links in her text for those interested in suffrage history.

This issue contains our typical 16-pages, largely due to excellent contributions from not only Dr. Goring but also Bruce DeMay, Amanda Owen, John Koster, Bob Fratkin, and Coline Jenkins, the great-great granddaughter of Elizabeth Cady Stanton and the great granddaughter of Harriot Stanton Blatch. Coline's article on the ERA continues the legacy of Ronnie Lapinsky Sax, who, when she founded *The Clarion*, intended it to cover the ERA as well as suffrage. We haven't written much about the ERA recently, and it is a pleasure to return to the subject.

Get Out Your Cameras!

The September 15, 1909 issue of the suffrage publication *The Woman's Journal* includes a brief article entitled "Get Out Your Cameras!" In it, the anonymous writer cites the suggestion of an activist from Washington State who urges women to get out their cameras and make Real Photo cards as fundraisers. She provides the example of a card where a little girl has her arms extended around a banner with the phrase "I Wish Mother Could Vote." The card referenced in the article is probably the one shown below on the left. Robert Fratkin has kindly provided us with another card to the right that is similar in subject matter. While there is no direct evidence that the photographer was inspired by the *Journal Article*, it is intriguing to speculate that it was.



Image from the collection of the editor



*Image used with the permission of
Robert Fratkin*

Crites' Broom Watch Fob

We are grateful to John Koster for passing along images of a watch fob that he recently acquired advertising Crites' Brooms. The celluloid disk attached to a leather band pictures a "contented housewife" with one of the company's brooms. Probably produced between 1900-1910, it technically is not a suffrage piece. Nevertheless, its patriarchal concept of what should make a woman happy is an excellent commentary on the societal barriers that women faced when they sought to expand their social and political roles. While the fob is rare, its reductive image of "woman's place" was not.



Delaware County Community College Hosts the Justice Bell

By Amanda Owen, Executive Director of the Justice Bell Foundation

We are continuing to spread the word of the women's suffrage movement as the Justice Bell Foundation's replica Justice Bell began a one-year residency in March at Delaware County Community College in Media, PA. The college has designed a beautiful panel exhibit for the Bell, created from newspaper articles and photographs we sent them. A Welcome to the Bell ceremony took place on March 21st, which was attended by Dr. Joy Gates Black, the president of the college, who made a speech. We screened our film, "Finding Justice: The Untold Story of the Women's Fight for the Vote" for the faculty on May 17. Throughout the year, teachers will be creating ways to include the Justice Bell and the women's suffrage movement in their classes.

So, bit by bit, we are educating the public about the women's suffrage movement. I made a graphic with a QR code so people can hear the sound of the original Justice Bell ringing. You can scan the code in the graphic or access it from this page on our website, <https://www.justicebell.org/justicebellaudio>.



Lipstick, Rouge, and the Suffragist Movement

Several years prior to Revlon's filing for bankruptcy protection in 2022, I received a phone call from a representative of the cosmetic company. She wanted to know what materials I possessed in my collection that would tie-in make-up such as lipstick and mascara to the suffrage movement. Revlon was at that time planning a museum, and, since the company supposedly had its beginnings in 1910, right at the heart of the modern suffrage campaign in America, its premise was that suffragists were turning to make-up as a cultural expression to coincide with their desire to attain the ballot. When I expressed skepticism about that theory, she assured me that Revlon had newspaper clippings that made the connection explicit.

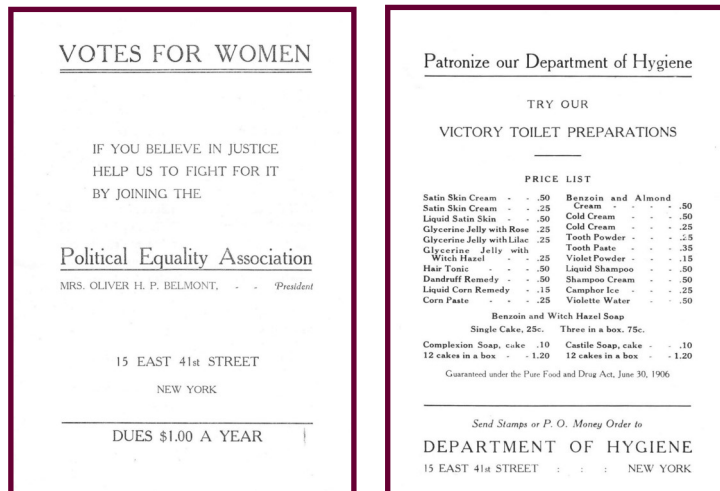
It is well-known that some suffragists both here and in the U.K. were concerned with good grooming practices both as concomitant to women's potential roles in political and social development and for a counter to the image of suffragists as frumps that opponents were circulating. The National American Woman Suffrage Association had marketed a small cardboard box of face powder emblazoned with the phrase "Votes for Women" on the cover. Alva Belmont, founder of the Woman's Equality Association in New York, sponsored a beauty salon above her headquarters so working women could get their hair done on their lunch hours. She also created a Department of Hygiene that sold various grooming products to suffragists such as tooth paste, violet powder, hair tonic, satin skin cream, witch hazel soap and shampoo cream, but no make-up.



Front and Rear of Box

... Lipstick, cont'd.

In England, *Votes for Women*, the official journal of the Women's Social and Political Union, periodically published columns on fashion, perhaps as an inducement to attract advertisers. So there is evidence that at least some suffragist leaders could focus on good grooming and fashion, but there is nothing to indicate that they were interested in either promoting or associating themselves with cosmetics with erotic implications.



It would seem antithetical to the goals of the suffrage movement if its leaders were to be identified with make-up, particularly red lipstick and mascara. While lipstick was gaining acceptance during the suffrage era, it still had tawdry connotations for some who connected it primarily with the theatre and even prostitution. One of the main appeals by suffragists to men was that they owed it to their wives and mothers to bestow the franchise on them. This argument would have been undercut severely if the suffragists were also identified with a product and its application that could be seen as emphasizing sexuality. For example, in a program for

All of the above images from the collection of the editor.

the October 23rd, 1915 Banner Parade in New York City, organizers were especially concerned that marchers wore their clothes modestly and not provocatively. "A warning has been issued to the marchers—especially the youthful ones—against wearing their hats *rakishly* [italics mine] upon the side of their heads. It is reported that some of the marshals are to have mirrors attached to their automobiles for the express purpose of seeing that hats are adjusted at the proper angle." Make-up is not specifically mentioned in this remonstrance, but one can assume that wearing lipstick and mascara would have been frowned upon.

Actually, despite claims to the contrary, Revlon could not have had any influence whatsoever on the suffrage movement because the company was not formed until 1932, twelve years after women had received the franchise. On September 7, 2016, however, it had acquired controlling interest in the firm of Elizabeth Arden, founded in 1910, and Revlon, in planning for its company museum, was probably assuming psychic connections with the early history of its recent acquisition.

Dr. Elizabeth Goring, the specialist in suffrage jewelry, recently forwarded to me a fascinating link to a Twitter thread by Lucy Jane Santos that deals with what are apparently urban myths relating to Elizabeth Arden (born Florence Nightingale Graham) and her alleged connections to the suffrage movement (see <https://twitter.com/lucyjanesantos/status/1297965482658508800>). In her thread, Santos references a story that at a huge parade in New York that took place on May 4, 1912, Arden, described later as an "ardent suffragist," passed out free samples of her new variety of red lipstick to marchers.

Santos casts doubt on the story, noting that numerous period newspaper accounts of the march make no mention whatsoever of Arden or of anyone else passing out red lipstick. She traces this apparent myth back to Jessica Pallington's book *Lipstick: A Celebration of a Girl's Best Friend*. In this same book, Pallington erroneously lists as one of the marchers Elizabeth Cady Stanton, who had died ten years earlier. The Arden legend, though, gained additional currency in 2012 when the Arden Company promoted a new limited edition of a red lipstick for a charity campaign for UN Women. In its advertising, the company also celebrated Arden as one who had revolutionized feminism at the time with her gifts of lipstick at the march. As Santos points out, there is no historical evidence that Arden was an ardent suffragist despite the company's claims. Moreover, she doubts that Arden would have even had lipstick on hand to pass out as her original business was concerned with skin care and not with cosmetics. Arden did make a trip to Paris where she brought back some French products for her upscale clientele. But as late as 1920, she wrote that: "powder and rouge... so obvious in their artifice that their use was considered in questionable taste."

... Lipstick, cont'd.

When I did speak with the representative from Revlon who wanted to know about the connection between the firm's products and the suffrage movement, I promised to send her images of the face powder box pictured above. In return, I asked her for copies of the articles that Revlon purportedly possessed linking the company's products to suffragists. I never heard back from her, but I suspect that she was alluding to references that had been derived from Pallington's book and from the promotional items that the Elizabeth Arden Company had written up in 2012. To see, therefore, the possibility of red lipstick memorabilia as even a minor icon of the suffrage movement is, I believe, a distortion of history.

Mr Selfridge and suffragism: more on the birth & development of the suffrage lipstick myth

By Elizabeth Goring

In March, Kenneth Florey reminded me of an [article](#), 'Jewels of Denial: A Look at British Suffrage Jewelry', on the Frick Museum Pittsburgh website. He knows I have a special interest in suffrage jewelry. The article was posted on 16 April 2020 to coincide with the exhibition *Maker and Muse: Women and Early Twentieth Century Art Jewelry*, shown at the Frick from February to September that year. The exhibition had opened at the Richard H Driehaus Museum in Chicago in February 2015, before traveling to other venues. I had noticed this article when it first appeared, but Kenneth's mention of it led me to revisit it.

The article had been 'prompted by two of the objects included in the exhibition'. The two objects are both necklaces and are illustrated in the article. One is captioned 'suffragist necklace', the other 'suffragist colors necklace'. Both are purple, white and green. Although these are the colors adopted by the Women's Social and Political Union (WSPU) in 1908, the article offers no evidence to confirm that either piece is 'suffragist'.

However, it was another image in the Frick article that particularly caught my eye: one that connects women suffrage supporters to the alleged wearing of red lipstick (image below left).



The image is captioned 'Selfridge's London department store advertisement, 1910', although it is more of an announcement than an advertisement. I had never come across this Selfridge's advertisement before, despite spending much time combing through the WSPU newspaper *Votes for Women* (hereafter *VFW*), the most obvious place for it to have been published.

At left: The uncropped version of the 'advert'

The advertisement claims that:

Harry Gordon Selfridge has pledged his support to the Suffragette movement by refusing to press charges against the young lady who broke one of the stores [sic] famous windows. Urged on by Christabel Pankhurst, who recently declared that 'Suffragettes must not be dowdy', fashionable young women are flocking to the department store for delicate tea dresses and that most powerful symbol of female emancipation: red lipstick. As the first department store to sell lipstick, powder and rouge, Selfridges [sic] is leading the way for the country's Suffragettes.

The advert is dated in the top left-hand corner 'March 18, 1910', a date that genuinely coincides with an issue of *VFW*. The style and artwork of the advert look convincing at first glance, but it takes only a few moments to see something very wrong with it. The line of text in the bottom left corner, 'Join the conversation: #MrSelfridge', should ring warning bells. This advert was supposed to date from 1910, not the 21st century! So where had this anomalous 'advert' come from? Was it intended to deceive? And how did lipstick come into it? I decided to follow the thread. What I found shows how readily a suffrage myth can grow.

Kenneth Florey's article 'Lipstick, Rouge, and the Suffragist Movement' in this issue of the *Clarion* deals insightfully with the development of the suffrage lipstick myth and its supposed association with Elizabeth Arden. I know of no verified evidence confirming a connection between British suffragettes and lipstick, red or otherwise; and, as Kenneth Florey suggests, it seems unlikely that women who wished to be taken seriously would have used it as early as 1910.

Selfridge's carried a range of items in the WSPU colors of purple, white and green from its earliest days. Its impressive flagship store in Oxford Street, London, opened on 15 March 1909, and was immediately featured in *VFW* in its 19 March 1909 issue. This carried an article headed 'Where to look for the colours':

The store regularly appeared in the WSPU paper. The following year, *VFW* 18 March 1910 – the same date as on the problematic ‘advert’ – carried a real advertisement for Selfridge’s (page 398), offering ‘Interesting Items from several sections – and some in the Movement Colours’ (image at right).

Selfridge's have taken this space in "Votes for Women" out of compliment to many of their customers who have expressed a wish that this house should be represented among the advertisers in this paper.

But where did the ‘advert’ in the Frick article come from? The answer can be found in a [Twitter thread](#) posted by Lucy Jane Santos on 24 August 2020, soon after the Frick article had appeared. Santos is a UK-based researcher, writer and presenter interested in the science behind the history of cosmetics. She astutely made a connection to the television series *Mr Selfridge*, which aired in the UK from 6 January 2013 and two months later on PBS in the US. She contacted Lindy Woodhead, the author on whose 2007 biography of the American-born Selfridge the television show was based. Woodhead confirmed the advert had been created by the art department working on the show (presumably as a piece of marketing material). It is possible the art department’s specific reference to red lipstick was inspired by the Elizabeth Arden Company who, as Kenneth Florey notes, had used the myth to promote a new limited-edition lipstick in 2012. The department store itself, which now calls itself ‘Selfridges’, [tweeted it](#) on 10 February 2013.

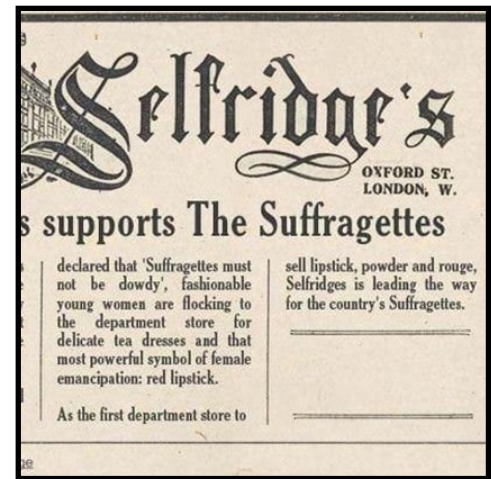


Genuine Selfridge's advertisement from 'Votes for Women', 18 March 1910

... Mr Selfridge cont'd.

I wanted to see if the 'advert' had gained any traction online. Sadly, it had; the myth has got out of the bag. While the 'advert' was not designed as a deliberate fake, there is some evidence it was soon used to mislead. My husband Gordon Barclay helped me find the following links as examples, all live at the time of writing (April 2023). There are more, including many on Pinterest.

The 'advert' now generally appears with the '#MrSelfridge' side, and thus its supposed date, cropped off. I have listed occurrences in date order, to show how the myth is being perpetuated. The earliest we located was [posted](#) on the website of digital marketers Smart Insights on 1 March 2013, the same year *Mr Selfridge* aired, and only three weeks after Selfridges tweeted it.



The cropped version of the 'advert'

It was used to illustrate '5 marketing approaches from Harry Gordon Selfridge that still matter today'. The cropping of the #MrSelfridge side so early on, and the context in which it was used, suggest it was intended to be understood as an original advert. Note traces of 'ge' to the far left.

On 7 April 2014, an identical version appeared in a blog for a vintage retailer, Beyond Retro, to illustrate a [piece](#) titled 'The Suffragettes: Fashion Activists', and the 'advert' was meant to be seen as original.

On 1 August that year, SOFII, the 'Showcase of fundraising, innovation and inspiration', cited Diane Atkinson's pioneering book, *The Purple, White and Green* for its [article](#) on 'How the suffragettes became one of the most successful brands ever'. Unfortunately, it illustrated its piece with the 'advert' (not taken

from this book – which actually illustrates the genuine advertisement across pages 26-7). Poignantly, the caption reads: 'Selfridges advertised that most powerful symbol of female emancipation: red lipstick. Sadly we only have this snippet taken root and was now a 'fact'.

On 9 August 2015, a [blog](#) called *História da Moda* enterprisingly placed the 1910 'advert', cropped still further to lose the 'ge', alongside the genuine Selfridge's advertisement from *VFW* 18 March 1910, thereby adding credibility.

In 2020, the Frick version appeared, this time with the #MrSelfridge side intact. If nothing else, this tale reminds us not to rely on secondary sources but always to check the primary source.

"Break the Chains" - Background on Acquisition and Subsequent Research and Attribution

By Bruce DeMay



(Editor's note. The button at left has over the years been described and sold as a woman suffrage related item. This attribution has been questioned by some because the pin's confrontational and militant message seems to be out of character even for the most activist of U.S. suffrage organizations. In following article, Bruce DeMay, for whom The Clarion is indebted both for the photo to the left and for the information below, convincingly identifies the true source of this badge, and it has nothing at all to do with the suffrage movement.)

... Break the Chain, cont'd.

I acquired two of the “Break the Chains” pinback buttons on a card that was included in a larger lot of buttons in an online auction. The card they were on included mostly 1930s buttons such as common Landon, FDR, some Chevrolet advertising pins, and early 1930s Minnesota gubernatorial buttons (“Re-elect Governor Olson,” “United Minnesota Voters Now for Nelson,” “Martin A. Nelson for Governor,” “Benson for Governor”). There were also two scarce Farmer-Labor Party pinbacks from the 1930s. The Farmer-Labor Part pins, the “United Minnesota Voters....,” and the “Break the Chains” pins all had back papers from the Western Badge and Novelty Co.

That set the stage for researching the “Break the Chains” buttons as likely 1930s. Among the many items located by googling “Break the Chains” and “Break the Chains Minnesota” were two most relevant hits.

One relevant hit was a dissertation written by Cory Lewis Sparks at Louisiana State University that studied the opposition to Chain Stores during the period 1925-1940. In this dissertation, Sparks details the effort by local business owners to combat the growth of national chain stores such as A&P, Walgreen’s, and Woolworth’s. In his dissertation abstract, Sparks comments that “Critics accused the chains of using their financial might to sell products below cost and drive competitors out of business. They also alleged that chains bilked the public by selling shoddy or short weight products, evading taxes, and cutting services like credit and delivery.”

Sparks discusses that the anti-chain sentiment was a national movement, but especially active and strong in four states, including Minnesota (Wisconsin, Texas and Nebraska). One of two organizations that promoted anti-chain activities in Minnesota, “Break the Chains,”

... broadcast anti-chain messages and published their own eponymous magazine. The group promoted a booster campaign for Minnesota products as well. **The cover of its first magazine showed two muscular forearms, marked "truth" and "publicity" ripping apart a chain linking several stores to each other [emphasis added].** The image announced the arrival of a new organization to inform the public about the chain threat.

The imagery described of the cover of the magazine seems directly related to the “Break the Chains” buttons. Later in his dissertation (pp. 143-146), Sparks

discusses Floyd Olson (left-wing, and a candidate for governor in 1930), his anti-chain sentiments, and endorsement by many small (anti-chain) retailers.

The second relevant hit was “*From one Roosevelt to another: How we cracked down on corporate power and built a middle class*,” an online commentary written by Justin Stofferahn and posted by the Minnesota Reformer.

Stofferhan comments that

A particular focus of New Deal-era anti-monopoly reforms was protecting independent retailers and other small businesses. The 1930’s generated a mass movement against chain stores — such as the Atlantic & Pacific Tea Company — that used their power to bully suppliers and undercut competitors, just like Walmart and Amazon today.

In Minnesota the anti-chain movement was spearheaded by organizations like Break the Chains and the Association of Independents, which found a champion in Floyd B. Olson. After losing in 1924, Minnesota’s first Farmer-Labor governor rode the wave of anti-chain sentiment to victory in 1930, emphasizing the need to curb the power of chain stores and protecting community lending by prohibiting branch banking. Minnesota adopted a chain store tax in 1933 and passed fair trade legislation in 1938, which protected small businesses from predatory pricing.

The inclusion of two “Break the Chains” buttons included with a grouping of Minnesota political items, to my mind, provides physical evidence, consistent with historical research and narrative, that they are also Minnesota political pins, and not suffrage related.

¹ Sparks, Cory Lewis, "Locally Owned and Operated: Opposition to Chain Stores, 1925--1940." (2000). LSU Historical Dissertations and Theses. 7390. https://digitalcommons.lsu.edu/gradschool_disstheses/7390., p. iv.

² Ibid, p. 59. Sparks footnotes several 1930s issues of *Break the Chains* magazine.

³ The Minnesota Reformer self describes as “an independent, nonprofit news organization dedicated to keeping Minnesotans informed and unearthing stories other outlets can’t or won’t tell.” <https://minnesotareformer.com/about/>

⁴ <https://minnesotareformer.com/2022/08/15/from-one-roosevelt-to-another-how-we-cracked-down-on-corporate-power-and-built-a-middle-class/> (accessed May 9, 2023).

Colors and Buttons

The colors that appear in the designs of suffrage buttons are almost never arbitrary. In general, they reflect the designated colors of the organization that put them out, although on occasion they can represent the official or semi- official colors of the state in which a campaign took place. At times, though rare, they also can express a patriotic motif and are dressed accordingly in red, white, and blue. It is almost impossible to find a suffrage pin in which color is used entirely for aesthetic rather than symbolic purposes.

Below is a list of various American suffrage organizations with the colors generally associated with them. Next issue of *The Clarion* will include a list of English groups and their colors.

National American Woman Suffrage Association—Yellow or Gold. Yellow, as a symbol for the suffrage movement in general, had its roots in 1867 when Eastern suffragists, helping out with the Kansas campaign, noticed that local workers were wearing homemade yellow ribbons in honor of the official flower of the state, the sunflower. Both the color and the flower itself were fairly well established as symbols of suffrage throughout the Midwest by the time of the second Kansas campaign in 1887. The color was formally adopted in 1876 at the convention of the American Woman Suffrage Association in Philadelphia.



Interestingly enough, the National American Woman Suffrage Association never used yellow in any of its lapel material, despite dressing up its conventions in yellow flowers, generally jonquils, and adopting the sunflower as a symbolic icon briefly in the 1890's. Early sunflower pins and badges were done up in ruby red glass, and sunflower images on stationery appeared in blue, not yellow. When NAWSA later issued pins, the association generally chose a black on gold combination, although many of its affiliates or sister organizations did employ the traditional yellow.



The Woman Suffrage Party—Yellow. The Woman Suffrage Party was founded by Carrie Chapman Catt in 1909 and dissolved in 1919. Confining its activities to New York, it worked hard to pass a suffrage referendum in 1915 and 1917. It issued a number of badges in yellow; however, because of the location of its activities, it sometimes substituted the New York State colors of blue and yellow (gold).



The Women's Political Union—Purple, Green, and White and The Women's Political Union of New Jersey—Purple, Green, and White

The Women's Political Union was founded by Harriot Stanton Blatch, daughter of Elizabeth Cady Stanton, out of the Equality League of Self-Supporting Women. Blatch appropriated not only the name of the English militant association, the WSPU, for her own group, but also its colors and at least one of its slogans ("Deeds, not Words").



The WPU of NJ was one of two statewide suffrage organizations in New Jersey. It was founded in 1912 by Mina C. Van Winkle, a friend of Harriot Stanton Blatch, from whose WPU she not only borrowed the name for her own organization, but also its colors. Although smaller than the New Jersey Woman's Suffrage Association, the WPU of NJ surpassed its rival in campaign memorabilia, both in terms of variety and imagination. At times, the WPUNJ described its purple color as "violet."



... Colors and Buttons, cont'd.

National Woman's Party—Purple, Gold (Yellow), and White. The NWP, formed in 1916, was an outgrowth of Alice Paul's Congressional Union, originally part of NAWSA. No one knows why Paul chose these colors, perhaps it was an attempt to merge the gold or yellow of NAWSA with the purple, green, and white colors of the militant English Association, the Women's Social and Political Union.



The Connecticut Woman Suffrage Association—Purple, Green, and White and **The Just Government League of Maryland—Purple, Green, and White**



Founded in 1869 by Isabella Beecher Hooker, sister of Harriet Beecher Stowe, the Connecticut Woman Suffrage Association had become moribund at the turn of the century. It was revived in 1910 by Katharine Houghton Hepburn, mother of the actress, along with a group of young Turks, who attempted to infuse the Association with a more assertive outlook. Hepburn consciously borrowed the official colors of the English militant group, the Women's Social and Political Union, to augment this effort.



The Just Government League was formed in 1909 by Edith Houghton Hooker, sister of Katharine Houghton Hepburn of Connecticut's CWSA. The two sisters shared the iconography of their two groups, including the colors of purple, green, and white.

The Equal Franchise Society of New York—Blue.



A button issued by the Society, however, is also known in green and gold.

New Jersey Men's League for Women Suffrage—Black on Yellow



Political Equality Association—Silver (or White) on Blue. Founded by socialite Alva Belmont in 1909, the Association merged with Alice Paul's Congressional Union in 1913. Despite being responsible for the color scheme, Belmont refused to "wear the colors" during suffrage marches, although she encouraged her membership to do so.

Washington State Equal Suffrage Association—Green.

A correspondent from the Washington Association wrote to *The Woman's Journal*: "In order to distinguish Washington women, and also to give prominence and a local touch to our campaign, we have selected green as a campaign badge, in honor of our Evergreen State."



... Colors and Buttons, cont'd.

The National Association Opposed to Woman Suffrage—Red or Pink.

There were several organizations opposed to woman suffrage, generally operating out of New York or Massachusetts, but a few in other states as well. In general, their color was red, and their flower was the rose.



State Colors

Surprisingly, many states do not have official colors, although over the years “unofficial” colors have become associated with them. The following is a list of “official” and “unofficial” state colors that have appeared on suffrage buttons.



Illinois—Blue and Orange (Yellow). Illinois does not have any official state colors, although blue and orange (yellow) do appear on flags and license plates. In 1913, the Illinois Equal Suffrage Association issued several pins in either blue and white or blue and orange (yellow), including one in 9 stars that preceded the successful state referendum in that year and one in 10 that followed it.

Massachusetts—Blue, Green, and Cranberry. No button is known in all three colors, which were officially adopted in 2005, but at least one button in the state was produced in green.



New York—Blue and Gold (Yellow). Probably issued by the Empire State Campaign Committee for the 1915 referendum in New York. The Woman Suffrage Party also issued a few pins in the State Colors.

Pennsylvania—Blue and White (Some say Gold). Generally, pins issued by the Pennsylvania Woman Suffrage Association were in the state colors.



Happy 100th Birthday, ERA!

By Coline Jenkins, President of the Elizabeth Cady Stanton Trust, ElizabethCadyStanton.org., and great-great granddaughter of Elizabeth Cady Stanton, Marsha Weinstein, Vice President of the Elizabeth Cady Stanton Trust, and Wendy Murphy, with thanks to Chick and Ciel Harris.

Celebrate! Welcome to the centennial of the Equal Rights Amendment, (ERA), in Seneca Falls, New York, on July 22, 2023. We will look for you at Woman's Rights National Historical Park.

<https://www.nps.gov/wori/planyourvisit/convention-days-2023.htm> AND

<https://allevvents.in/seneca%20falls/era-centennial-convention/10000461810366237>

In Seneca Falls, at the first woman's rights convention in 1848, my great-great grandmother, Elizabeth Cady Stanton, tweaked Thomas Jefferson's words, by saying, "All men and women are created equal." Furthermore, she and her colleagues held "mankind" responsible for women's exclusion from the nation's revolutionary promise.

Does celebrating centennials feel familiar? In 2020, our nation paid tribute to the ratification of the 19th Amendment of the U S Constitution – universal voting rights. Adoption of the 19th Amendment in 1920 is known as "the largest bestowal of democratic freedom in the history of the United States." It followed quickly on the heels of suffragist Alice Paul forming the National Woman's Party in 1916. As soon as voting rights were established, Alice and the Woman's Party turned their attention to the Equal Rights Amendment (ERA). She knew that voting and all rights needed full constitutional protection, which would require another amendment to ensure legal equality for all. Recognizing that women were denied legal equality in the 14th Amendment, Alice wrote a new amendment and had it filed with Congress in 1923. It states: "Equality of[all] rights shall not be denied or abridged ... on account of sex."

The ERA was finally ratified by the requisite number of states in 2020, but it has yet to be added to the Constitution. Since its first filing in 1923, half the states have adopted their own ERAs under their state constitutions. Alice Paul witnessed these changes and other progress in her lifetime and is celebrated as an indefatigable leader in the fight for democracy.

On the following pages, please View ERA Memorabilia. Photo gallery: "Weapons of the fight for equal rights." Courtesy of Elizabeth Cady Stanton Trust <https://elizabethcadystanton.org/>
Photos courtesy of Coline Jenkins.



ERA ratification clock - still ticking.



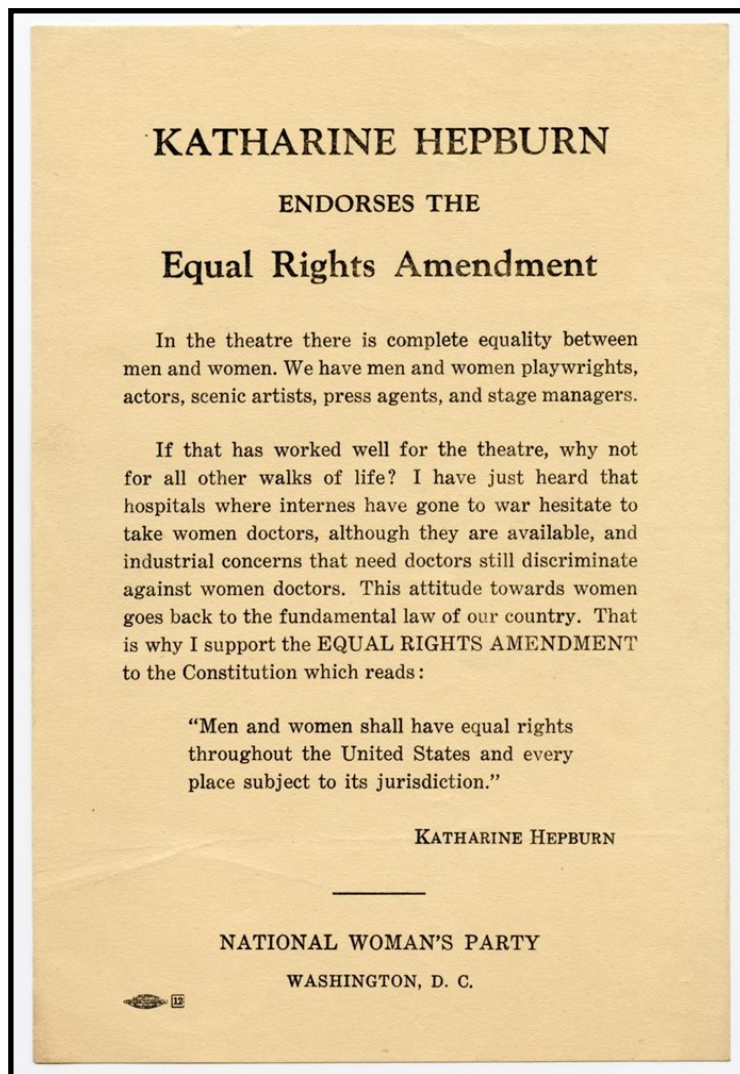
The ERA matchbook and aluminum ashtray are from the 1970s campaign. The VA - Virginia - ratify button and banner signal the 38th State ratification of the ERA in 2020.

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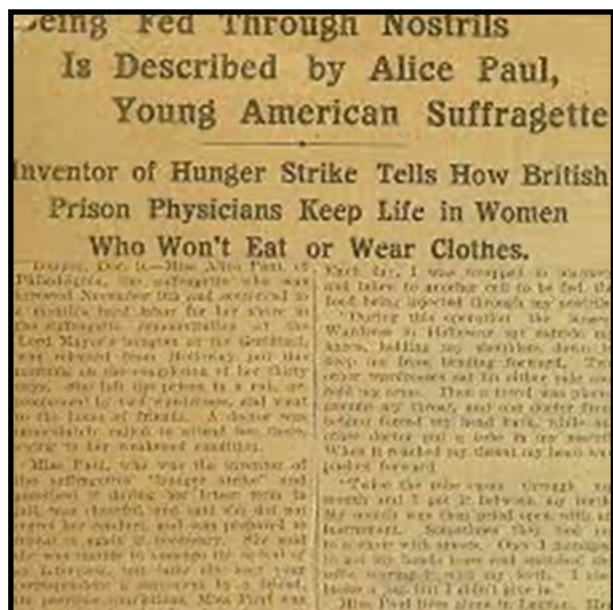


Nail polish displays the colors of the Suffrage and Equal Rights Movements; gold (enlightenment), white (purity), and purple loyalty).

At right: Katharine Hepburn, daughter of the head of the Connecticut Woman's Suffrage Association. The high profiled actress joined other female suffragists to argue "The Cause." Source: The collection of the Elizabeth Cady Stanton Trust.



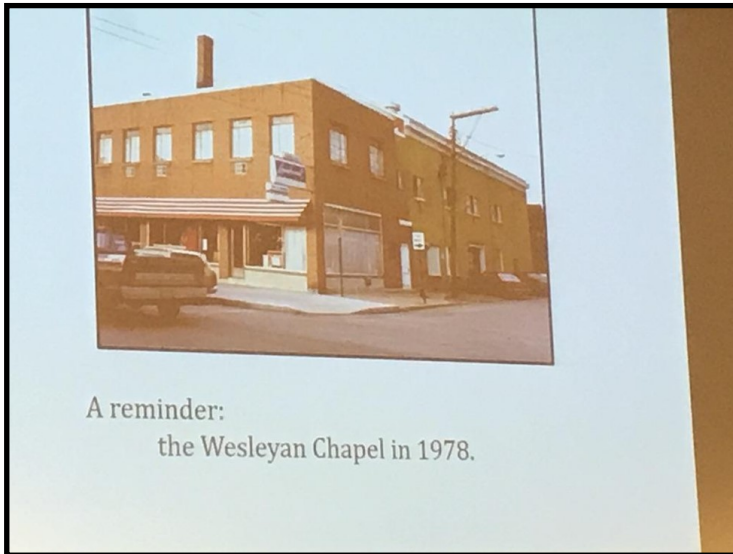
Who was Alice Paul?



Alice Paul, suffragist, was imprisoned at a Virginia workhouse for her advocacy of women's right to vote. A Martyr for The Cause was a threat to the established order.

Please note: The photos on the following pages are from the photo album of Coline Jenkins. My Stanton family collection spans six generations and two hundred years. I willingly share it with APIC and the nation.

... ERA, cont'd.



Alas, the historic site of the women's declaration of independence in Seneca Falls, on par with Independence Hall in Philadelphia, became a laundromat in the 1970s. Fortunately our nation has recognized the site's significance to democracy by creating a national park, on par with Independence Hall.

On the front lawn of Elizabeth Cady Stanton's house in Seneca Falls, where her Great-great-granddaughter (center left) met Kenneth B. Morrison Jr. (center right), the great-great-great grandson of Frederick Douglass, "a women's rights man." Douglass spoke in support of women's elective franchise at the 1848 conference.



The podium from which Alice Paul introduced the Equal Rights Amendment in 1923. Located in the First Presbyterian Church, Seneca Falls, NY.

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National ERA Attorney Wendy Murphy, who defended a case before the U S Supreme Court three days after birthing her child, has joined forces with the Elizabeth Cady Stanton Trust and co-authored this article for "The Clarion." For her full speech, click <https://f.io/JqdyTSV7>



At right: Great-great-granddaughter of Elizabeth Cady Stanton, Coline Jenkins, left, holding a photo of Elizabeth Cady Stanton, circa 1848. The wall mural at the New York State Museum is a photo of Elizabeth's daughter Harriot Stanton Blatch, wearing a boa, and her granddaughter, Nora Stanton Blatch deForest Barney, at the car wheel, during a women's suffrage campaign in NY State. You see four generations of women's rights advocates. Our friend represents the New York League of Women Voters.



At left: Celebration of Women's Suffrage at the New York State Museum, 2017

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Seneca Falls in winter 2021. The place remains a hotbed of advocacy. Dear National Park Services and Seneca Falls, thank you for opening your doors to free speech and the evolution of democracy.



The evolution of women's rights – from 1776 to 2023 – makes a stronger nation.

“Rich Variety of Foreign Regalia”

The headline of a story that appeared in the January 11, 1913 issue of the suffrage publication *The Woman's Journal* read “Rich Variety of Foreign Regalia—Duchess of Marlborough Sends Mother Collection from Different English Societies.”

The mother in question was Mrs. Alva Belmont, the wealthy but imperious founder and President of the Women's Political Equality Association of New York. The Duchess was her daughter, Consuela, whom she had badgered into marrying the Duke of Marlborough, making her abandon a man in America that she loved. The marriage turned out to be an unhappy one that eventually led to a divorce. The Duke was a philanderer, caring little for Consuela other than for the money that she brought into the marriage.

Nevertheless, mother and daughter remained in touch. When Belmont wanted something a bit exotic with which to decorate her Political Equality League headquarters located at 15 East 41st Street in New York, she sent a request to her daughter to forward some materials from the English campaign. Accordingly, Consuela shipped back items, primarily buttons and sashes from approximately twenty-five different suffrage groups, which Belmont quickly put on display.

“‘My daughter not only sent the buttons,’ explained Mrs. Belmont, ‘but at my request went to the various Headquarters and sent me all their latest literature including beautiful calendars and a wonderful collection of suffrage posters.’” It is not known today what happened to this collection.