**Michelle Jennings:** Welcome to this videocast offered in honor of Modernizing Your Suffrage Sash. I am Michelle Jennings, Art Librarian at Ohio University Libraries.

**MaryKathyrine Tran:** And I am MayKathyrine Tran; I’m the Assistant Director of the Women’s Center.

**Miriam Intrator:** I’m Miriam Intrator, Special Collections Librarian.

**Geneva Murray:** I’m Dr. Geneva Murray, I’m the Director of the Women’s Center.

**MaryKathyrine Tran:** We are super super excited for today as we said, and while we are going to like have some real questions, we have some fun warm-up questions for y’all.

**Geneva Murray:** We should start with telling people why they’re here and doing this.

**MaryKathyrine Tran:** Yeah.

**Michelle Jennings:** Great plan.

**Geneva Murray:** This is our Modernizing Your Suffrage Sash session because we can’t be with you in person to create fabulous suffrage sashes. And so, we wanted to take this opportunity to talk with you about why we thought that would be a great program for us to do together and also so I would be able to show off my suffrage costumes. I’m fancy suffragist... imprisoned suffragist.

**Michelle Jennings:** Just feeling that reveal, okay.

**MaryKathyrine Tran:** So now that we’ve delayed our fun questions, we are back into the studio. So, your first question is going to be timed. Are you ready?

**Miriam Intrator:** Ready.

**Geneva Murray:** I’m ready.

**MaryKathyrine Tran:** I will read it and then Michelle will give you one minute to get it together. So, if you had to do a one-minute elevator speech for the suffr-

**Michelle Jennings:** I am so prepared to time you right now.

**MaryKathyrine Tran:** Huh?

**Michelle Jennings:** I’m super prepared to time you right now.

**MaryKathyrine Tran:** Yeah you got to be ready.

**Miriam Intrator:** Also, Geneva you should answer first!

**MaryKathyrine Tran:** If you had to do a one-minute elevator pitch for the suffrage movement, what would that look like?

**Geneva Murray:** Okay, if we were giving a one-minute elevator pitch for the suffrage movement. I’m dressed appropriately for this.

**MaryKathyrine** **Tran:** Exactly.

**Geneva Murray:** Okay, I’m ready! Are you all ready? Where’s the timer?

**Michelle Jennings:** In my mind.

**Geneva Murray:** Okay. I’m so glad that you all are here with me today because it’s incredibly important that you all join me in the fight for suffrage. Now don’t let people think that suffrage is a bad thing because it does sound like suffering, it is not suffering. Suffrage is women’s right to vote, and as Alice Paul said, “we have to have the right to vote in order for us to be able to achieve equality generally. The suffrage amendment is not just the end of our fight, it is the beginning of our fight for equality.” I feel like I got like a little like weird tenor thing going on. I don’t know what I’m doing.

**Michelle Jennings:** You got 30 more seconds.

**MaryKathyrine Tran:** 30 more seconds, keep going.

**Geneva Murray:** Okay, um, the reason why suffrage is so important is because are you tired of not having political representation and having people that are not you or do not look like you deciding for you what you are allowed to do or what benefits you can get? And are-

**Michelle Jennings:** 10 seconds

**Geneva Murray:** you tired of, of being taken advantage of because suffrage is one point in this step to start getting equality.

**MaryKathyrine Tran:** EAAHHHH.

**Michelle Jennings:** So good, so good.

**Geneva Murray:** I’m sure I would’ve, I would’ve gone up quickly in the ranks of the suffrage organizations that we’ll be talking about today.

**Michelle Jennings:** Truly some oratory skills. Oh yeah, remarkable. All right, Miriam same question; if you had to do a one-minute elevator pitch for the suffrage movement what would that look like? Time is starting now!

**Miriam Intrator:** Ok well that was a very hard act to follow but I will give the librarian answer, to as to why the suffrage movement is so important. Is because first of all, it did not happen that long ago. It has only been 100 years since women in this country have had their right to vote. And the way in which that happened was a very long and drawn out path, in which mostly women fought very hard, facing incredible anger and opposition, even imprisonment and harm to their bodies, just to be able to have their voices heard and so that all of us can have our voices heard still today. The suffrage movement was not perfect, it did not include everybody and in fact sometimes worked to exclude people. But ultimately women now have the right to vote and voting is a right and a responsibility!

**Michelle Jennings:** 5, 4, 3, 2, 1, BBBBAAAAAAAAEEERR.

**Geneva Murray:** I think you did so good.

**Michelle Jennings:** Very good Miriam, very nice.

**Geneva Murray:** People should use your elevator pitch.

**Michelle Jennings:** Question number two, who are two key players that folks absolutely should know about walking away from this video? Dr. Murray, would you like to start?

**Geneva Murray:** Sure, I had the two women that I want us to focus on are Alice Paul, who was the founder of the National Woman's Party. She was also the woman who wrote the Equal Rights Amendment which still hasn’t passed in the United States and then also Mary Church Terell. So, I’ll start with Alice Paul. Alice Paul was trained in the UK in militant suffrage tactics and methods, and a lot of what we saw in regards to the more aggressive and militant suffrage campaigns here in the United States were because of what she and other suffragists brought over from the UK. She started with the National American Women Suffrage Association, and over a difference of agreement in regards to tactics, split off to form her own National Woman's Party, which was also led by various other suffragists, right, like Lucy Burns etc. But Alice Paul was so strategic that many of the things that we’ll be discussing today in terms of pageantry or symbolism were things that she was utilizing in order to maintain interest in the popular press in suffrage. And so, when attentions were trying to wane or be diverted elsewhere, you know during times of war etc., she was really able to galvanize interest and to keep people’s focus. Mary Church Terell I chose because when we think about suffrage and when we are going to talk later about criticisms about the suffrage movement, it’s really important that we understand that the suffrage movement is not monolithic. There are many different components of suffrage and Mary Church Terell was part of a tradition that came from anti-lynching campaigns. She worked very closely with Ida B. Wells-Barnet. She got involved in anti-lynching because of someone that she had known who had been lynched. She was the cofounder of the NAACP, she also was the President or the first President of the National Association of Colored Women which had the motto “lifting as we climb” which really aligns with Mary Church Terell’s message in regards to how women of color had to be actively involved in uplifting themselves within society. And that’s complicated of course when we’re thinking about structures and institutions of racism and sexism that they were faced with. But one of the things I thought was just so incredibly amazing is when we think about suffrage as being a starting point and not an endpoint. She picketed in at the age of 90 in 1953 to end segregation in D.C. public facilities. So, this was a long-haul fight for her, and we see both her and Alice Paul being really active throughout their lives to improve the rights for women.

**Michelle Jennings:** That’s amazing, thank you so much. Miriam, same question.

**Miriam Intrator:** Sure, so in the two women that I selected I’m going to focus on women who were from Ohio and important in the Ohio movement. One of them is Harriet Upton Taylor [sic: Harriet Taylor Upton], and the other is Victoria Woodhull. Um, I also want to add that it is really hard to select only two people to talk about because there’s so many fascinating and exciting and impressive women who were a huge part of this movement, many of which have names that we still know today but many of which we don’t know anymore. So, Harriet Upton Taylor was from Ravenna, Ohio. She was born, her father was a judge and they moved to Washington, D.C. in her childhood where she had got to know some of the suffragist leaders including Susan B. Anthony who became kind of her mentor. So, she was very much part of the movement from her childhood. Later she came back to Ohio to Wallace, Ohio where she was the first President of the suffragist's Suffrage Association of Warren, Ohio. She ran for congress; she was elected to different positions in the National American Women’s Suffrage Association and then she was also the first woman elected to the Warren Board of Elections in Ohio. So, she kind of represents the small town more rural county woman, and what she was able to learn in Washington, D.C. from kind of big names in the movement but then brings it back to small town Ohio and spread here. The other person is Victoria Woodhull and she is a very fascinating character, many people, most people perhaps don’t know that she was the first woman to actually run for president of the United States in 1872. She was nominated by the Equal Rights Party in 1872 to run with Frederick Douglass, the great black abolitionist leader, as her running mate, although I don’t believe he every agreed to do so. She was also younger than the 35 years of age required as the cutoff to run for president so that campaign did not go anywhere, but was still obviously an extremely important movement in the history of women getting their voices out and being involved in politics. She was a big proponent for women, for abolition, but also for free love, labor reform. She was a very controversial figure during her lifetime and after. Her sister, Tennessee Claflin, also was a big activist. Together they were the first women to found a newspaper in the United States, Woodhull and Claflin weekly, and you’ll see in the slides that I show the headline from their own newspaper announcing Victoria’s candidacy for president. So, she’s a fascinating character and there’s a lot written about her if you’re interested in learning more about her.

**Geneva Murray:** I’m so glad that you chose Victoria Woodhull because she’s amazing.

**Miriam Intrator:** She’s so interesting.

**Michelle Jennings:** Super rad, yes.

**MaryKathyrine Tran:** Can you tell us like a little bit about the controversy about her? Because she seems super fascinating.

**Miriam Intrator:** The controversy was primarily, I think she was most, she was, she was a provocative person. And her free love, her openness about free love in particular, was you know was very I would say a very hard pill for people to swallow at that time, as it probably would be today for somebody in her kind of public position. She was married but she believed in a much more open lifestyle and she lived it and she was an open advocate and proponent for it. And so, I think that probably also created some tensions within the suffrage movement and other movements for which she was an activist because she kind of had this other interest that didn’t necessarily align with the message that they were trying to portray or send out.

**Michelle Jennings:** Or perhaps interests, plural, other interests.

**Miriam Intrator:** Thank you. Indeed.

**MaryKathyrine Tran:** So, the next question is, where did the NWP get inspiration for some of their visual tactics?

**Geneva Murray:** Yeah, so when we’re talking about the NWP, we’re talking about the National Woman's Party, right? Which was the militant arm of the suffrage movement here in the United States. And I think it’s important for us to, to pause, to think about why the NWP splintered off, right? They splintered off because they were seen as being more aggressive and so Alice Paul wasn’t particularly liked by the leaders of the National American Woman Suffrage Association including Carrie Cattman- uh, Carrie Chapman Catt. Um, NAWSA right, the National Americal Women Suffrage Association, was doing state by state movements, right, trying to get States to give women the right to vote. Whereas Alice Paul really wanted a federal amendment. She said essentially that this is going to take way too long, let’s put pressure in regards to the federal government, create an amendment, get it all done. But also, she was, she was more aggressive in her tactics and you’ll see NAWSA distancing themselves from the National Woman's Party when there are more visual tactics that are employed, including picketing in front of the White House. You know NAWSA never would’ve been okay picketing a wartime president. They didn’t really want to go against a government that they saw as being somewhat friendly to them as well as keeping them out of war and in times of peace, right, because we’re looking at, you know, the United States potentially entering WWI. So, there was a lot of things that were going on that made them different. When we think about the visual tactics and in particular the parades, some of that did happen while they started under the Nation American Women Suffrage Association. So, before they splintered, right, the most famous march that we can think of is the March 3rd, 1913 processional that happened the day before President Wilson’s inauguration. It was led by a woman named Inez Milholland. This is a photo of, well not a photo. It's definitely not a photo of her in actuality. This is a stylized drawing of Inez leading the procession on a horse and it says “who died for the freedom of women” because she was, she did pass away. She was giving a speech, her last public words were “Mr. President, what will you do for women’s suffrage?” and then she went down, she died. And so, they really turned her into a martyr right. You’ll see in this image that she looks pretty different from what she did in real life. And this is a print that was done much later, right, like after suffrage etc. But she looks different and in a lot of the stylized images she looks a little bit different right? There was an attempt I think to make the suffragists “cool” for a lack of a better word right. We had these cartoons that were done by like by cartoonists in the United States that weren't supportive of suffragists that were drawing them as being like really ugly and you know hairy or whatever else, which you know us today we’d be like “ugly? Hairy? So what? You’re still awesome” but at the time they were trying to really polish the image. So, some of the visual tactics that they used were like the Nina Allender girl which was a cartoon that showed suffragists with like slim waists and very feminine features and you know the girl that everyone would want to be. And so there are those kinds of visual tactics that they utilize to try to rebrand suffrage but then to get back to the parade itself right. This processional that happened where President Wilson’s thunder was really stolen, that was inspired by the Pankhursts, right. So, Emmeline Pankhurst in the UK started the Women's Social and Political Union, her motto was “deeds not words”, which meant that they were pretty aggressive, and they did a lot of deeds, and also a lot of words. But they were known for you know getting arrested, being force fed etc., and if we look at – this is one of my favorite suffrage books. It’s called “Winning the Vote: The Triumph of the American Women's Suffrage Movement” and it’s done by someone named Robert P.J. Cooney Jr. And there's this spread in regards to suffrage in the UK, I mean there's quite a few different things that you can look at with suffrage in the UK, but you can see here some of the imagery that was being utilized to gain empathy from people in the UK, right? The women who are being force fed, etc. And you know, pageantry as well was also very much used there. So, while Alice Paul was there learning these tactics, she was able to bring that back here. You know the Pankhursts also had stuff that they would give people who were jailed, and I’m wearing a jail door pin. Well it’s a necklace but it’s supposed to be a pin. And the jail door pin was given out to women in the U.S. who were jailed in the name of suffrage with like the National Woman's Party. So, this kind of imagery is used quite frequently. What I’m wearing right now is what they would have been assigned to wear in the Occoquan Workhouse, um a much cleaner version though because it was homemade. And you’ve got your little apron and the rest of it, and this was used because when they got out of prison they wore the outfits they had in prison or replicas of them and started touring saying “look this what you’re doing to women who are fighting for something as simple as the right to vote, you’re imprisoning us.” And so that was paired with this rebranding of like look, these are women that you don’t want to see these things happening to right, and then visually queuing them. A lot of that was taken from the Pankhursts but also a lot of it was innovative and through the leaders of the National Woman's Party.

**Michelle Jennings:** Super cool. If I ever fight for a cause, please depict me on a Pegasus. If that’s okay?

**Geneva Murray:** I mean, I could see that. I was thinking maybe more like a unicorn for you though.

**Michelle Jennings:** Okay, fair enough. So then, let’s move on to the next question. So, and you kind of touched on this already, but why do you think parade, pageantry, and visual cues such as sashes were important to the suffrage movement? Miriam, do you want to kick us off on that one?

**Miriam Intrator:** Sure. I think, well if you think about any movement you want to be easily recognizable to other people. So, you want people as soon as they see you to know that you are part of, or this is the message that you are trying to convey. So having specific things you are wearing, specific signs that you are carrying; sashes, colors, banners, pins, all of those things first allow people to immediately know who you are, what your message is, why you’re here, and also can attract ideally more people to join your movement. Because they sort of see like as it grows more and more people wearing these things or wearing these colors or carrying these banners and start to wonder well what does this mean? This must be something important and it kind of inspires people ideally to do some research, to maybe join in, to read about it, to ask questions or to think about like oh, you know, maybe people who haven’t thought about whether or not women have the right to vote and whether or not that’s important but the more this is kind of in your face, the more that you can’t avoid the question or the issue. So, I think being recognizable, um attracting other supporters, and just creating a, what’s the right word? A unified movement, and there were differences between the UK and the American movements but there were also parallels in some of the imagery and some of the colors and some of the words used. And so, also in that way women are gaining support from other communities who are fighting the same battle but in their own ways and their own countries or in their own states. And of course this wasn’t just happening at this time in the UK and in the United States but they were some of the later countries to grant women the right to vote, shockingly to some of us, and so creating that unified movement, drawing other people into your movement, and making it so that when somebody looks at you they know exactly what you’re here and what you’re talking about. I don’t know if Genev- if Dr. Murray you have anything you’d like to add to that.

**Geneva Murray:** Well I just wanted to say that I loved how you phrased that because I think it makes it very applicable to those who are watching today, which is one of our goals for the Modernizing Your Suffrage Sash. How can you learn from those tools and tactics that were used, you know 100 years ago, and how are they still applicable today? Thinking about what symbolism is associated with your movement, how you get people in, how you control the narrative. And so, I just am really excited for how you were able to paint that picture for us.

**MaryKathyrine Tran:** So, our next question is, can you speak on the importance of the colors of the movement, as well as other symbolism in the suffrage movement as well as pageantry in particular.

**Miriam Intrator:** Sure, so um let’s see. The colors, the main colors and the colors that most of you have probably seen and are familiar with are white and gold and purple, as demonstrated in Dr. Murray’s beautiful suffrage sash that she is currently wearing. Um so the yellow came from, as the story goes in 1867 the state of Kansas adopted the sunflower as its state flower. And then somehow that led to that beautiful yellow gold color being the symbol of the American suffrage movement. I’m not totally clear on how that A led to B so hopefully Dr. Murray can shed some light on that for us. Purple is let’s see, I’m going to read this so I can get it right. According to the National Woman's Party, “purple is the color of loyalty, constancy to purpose, unswerving steadfastness to a cause.” And so that purple, basically all of those things mean loyalty. And then white is what you will also very commonly see up until today you may often notice that when congress gets together or during certain important political moments in our current day many of the women will all wear white. And that harkens back to the suffrage movement and also helps us remember how recent it is and how important it still is. And so again according to the National Woman's Party, “white is the emblem of purity, symbolizes the quality of our purpose-” oh and here they say “gold, the color of light and life. As the torch that guides our purpose pure and unswerving.” So, there is the explanations for gold, white, and purple and why those colors are still in use and still very symbolic today.

**Geneva Murray:** And there's been quite a few different suffrage banners from the National Woman's Party that play on this light. So, there was a forward out of the darkness, forward into the light, and if I can bring my friend Inez Milholland back,

**Miriam Intrator:** Yes, do!

**Geneva Murray:** You can see on hers “forward into the light”.

**Miriam Intrator:** Oh yeah.

**MaryKathyrine Tran:** Can you just move it in just one more time so we can see.

**Geneva Murray:** Sure! She did actually, she rode on a horse on the processional. I know we were joking earlier about when Michelle dies, what she needs to be riding in a portrait, but she actually was like riding a horse. And she said she wanted it to look futuristic, that she didn’t want it to be harkening back to the days of old or medieval or whatnot. And so, she wanted it really to be like incorporated into like a star of hope and like what women would be able to achieve, right, with the vote.

**Miriam Intrator:** Oh and the star- sorry. That just, Dr. Murray’s comment-

**Michelle Jennings:** So, I just need to ride a Pegasus in real life. Sorry, go ahead Miriam.

**Miriam Intrator:** Dr. Murrays comments made me think of two more symbols that I wanted to mention; first the star you’ll see on a lot of suffrage materials. And then also the white, the gardenia flower is something else that you’ll see and in the slides there’s the picture of Harriet Upton Taylor who’s on a stage speaking at the Ohio State House in 1914 and she has one of those. She’s wearing all white as is most of the audience and she has one of those white gardenia flowers pinned to her hat. And also in the slides what I want to mention; some of you hopefully who saw our suffrage exhibit in Alden library before we were no longer able to leave our houses, and one of the most amazing things in that exhibit, I think, is an all gold suffrage sash that says “votes for women” that belonged to an Ohio University student and it is that incredible gold color. And so she was a student from 1912 to 1916, and those particular all gold sashes were common during the earlier 1900’s and so we have an original one, you can look at it here and hopefully we’ll have some other materials from our exhibit available virtually soon down the road so that you can see those as well.

**MaryKathyrine Tran:** Is there reason why, like I don’t know if you know this answer, but why, why gardenia? Like I know ‘cause usually I know flowers have like certain reasons why we use them or why we have them but was there a reason why the gardenia was important?

**Miriam Intrator:** That’s a great question, I wonder if it relates to that quote I read about the white and the sort of symbol of purity, and I don’t know if gardenias if that’s part of their symbolism but that is a great question. I don’t know, could certainly look it up or maybe Dr. Murray you know what the meaning of a gardenia is.

**Geneva Murray:** I don’t actually but I will say, just to continue on the topic of flowers and colors, then senators were determining whether or not they were pro suffrage or anti suffrage and they would wear flowers in their lapels and yellow flowers would mean that they were pro suffrage and a red flowers would mean that they anti suffrage. And they were roses not gardenia,

**Miriam Intrator:** Okay.

**Geneva Murray:** So just complicating matters a little bit further.

**Michelle Jennings:** Love the language of flowers.

**MaryKathyrine Tran:** Yeah, a lot of controversy with the flowers.

**Michelle Jennings:** Yes.

**Michelle Jennings:** So, we’re going to slide into our final question here. It’s kind of a two-parter or multi-parter. Let me know if we want to refer back to the original question. In what ways were these forms of protest revolutionary for their time, and in addition there’s been some documentation of exclusion from the movement from, for certain groups and populations so can you speak a bit on what we can learn from these past experiences for future social movements, so revolutionary but also what we can learn from some of the exclusionary bits. Which of you would like to start? Go ahead Dr. Murray.

**Geneva Murray:** So, in terms of how it was revolutionary, if we think about the National Woman's Party, they were the first group to picket the White House. They were the first group to picket a wartime president. And they did this every day from 1917 to 1919, right, they picketed. In the rain, in the snow, whatever. I mean people would throw things, there was you know people were getting arrested it was, it was a lot. And they weren't treated well in jail either and Miriam referred to this earlier, in terms of people’s bodily integrity being challenged, right? The women were um beaten on the night that’s known as the “night of terror” in the Occoquan Workhouse, um there was, there was a lot that people were doing that was really revolutionary and while they were in prison they were also the first group in the United States to organize from jail as political prisoners. So, there's a lot of revolutionary aspects. An area that wasn’t necessarily revolutionary was of course how we thought about or talked about race in women’s suffrage. And I’m going to say this with like a really big caveat, right, um if we think about just the suffrage processional that I was just talking about earlier in 1913 as being an example, right, the National American Women Suffrage Association is huge. There is no unified voice when it comes to an understanding of what this would mean for women of color. So we actually had people thinking about it in lots of different groupings, there were some white suffragists who thought that they should be advertising it at Howard University, which is a historically black college and university, right, to try to increase representation from women of color in the processional. Others didn't want to advertise it or invite groups that had women of color at all, right, they wanted not to have any sort of debate or conversation and they thought by not inviting people, people just wouldn’t show up and then it wouldn’t be an issue. And then there were people who said that they wanted women of color to participate but they wanted them to march in the back, right, and so we have, you know, lots of different threads. And Ida B. Wells-Barnett wanted to march in the parade, wanted to participate, did not want to be marching in the back, she wanted to march with her peers. And there’s a famous scene in HBO’s *Iron Jawed Angels* that really kind of depicts her conversation with Alice Paul which is fictionalized and then also her stepping into the parade, but she was actually someone who, who wound up marching with her, her peers in the Illinois congregation with her white peers and she did that with two allies; Virginia Brooks and Belle Squire from the Illinois contingency marched with her on eith- or they marched on either side of her so that she could fully participate. So it’s, it’s safe to say that it was complicated, right, and that there were some that were allies but then there were also certainly people who were not supportive of women of color getting the right to vote and in fact fought for white women to get the right as a way to try to minimize the impact of men of color having the right to vote, right, and then of course with the passage of the 19th amendment didn’t mean that everyone got the right to vote equally, right. With Jim Crow laws or our treatment of Puerto Rican women or women who are living within territories that are occupied by the United States there's a lot that we have to work through in terms of thinking about when did women really get the right to vote, and certainly people can investigate and consider things that are still happening today that people are fearful of as creating inequitable opportunities for people to exercise their right to vote.

**Miriam Intrator:** Yeah, I’d like to add, so one of the things that, one of the suffrage events that we had this spring, when we were still out in the world was Dr. Sara Egge from Center College in Kentucky came and spoke to Dr. Katherine Jellison from our history department about her book on women and citizenship and suffrage in the Midwest. This was really fascinating and I learned a lot of things that I hadn’t previously known. She focuses on rural Midwestern women and one of the troubling findings about their particular brand of suffrage, as Dr. Murray has said, there was no single suffrage movement. One of the things that those women did was to play up on anti-immigrant sentiment and nativist sentiment to push their agenda basically by pushing down immigrants who in that region of the world at the time were predominately Germans. And as this was approaching the time of WWI when anti-German sentiment was going to rise in this country anyway, it was a very effective and powerful tool that did help women in their push to gain the right to vote. But in so doing really damaged another community, in this case an immigrant community. So there are definitely some troubling aspects to the suffrage movement to some of the ways in which they acted and in some of the ways in which they push their message while purposefully really pushing others down. And I think that is a really big lesson for ongoing movements today for all of us to be thinking about how our agendas might impact other people. And sometimes they are conscious impacts and purposeful and sometimes they are not, but just something to really be aware of and also to be careful about how we speak about the suffrage movement. It's an incredible, you know they had an incredible and enduring, obviously impact on American history and life, women now have the right to vote. But as Dr. Murray said, not everyone has the right to vote, even today it's still a struggle in some places and for some people. So, so it's an ongoing question and an ongoing concern that we should have as we think about voting as a right and as a responsibility.

**Geneva Murray:** I’d like to add as well that its, there's an onus of responsibility on us to learn about the diversity within the suffrage movement. That is akin to our, our responsibility today when we think about leaders of different social movements, political movements, and to not necessarily take for granted that it was just the three or four names that we’re learning about in our history textbooks that were engaging in this, right. There are so many unsung voices, and Miriam was referring to that earlier in regards to the lack of, of awareness I think we have for so many people and that we will probably never learn about because of how little was necessarily kept about marginalized people at the time right, in regards to their leadership and engagement. Similarly, today when you’re thinking about movements that you’re engaged in I think it’s really easy for us to look at whoever gets highlighted by you know news agencies or whatever. And Gloria Steinem talks about this right, in terms of she is commonly looked at as being the woman who led the 1970s feminism and she says, but I learned feminism from women of color, they were my leaders. And so, you know, recognizing that even today there are still many names that we need to be learning of people who are actively engaged in our own communities but maybe aren’t getting the credit for it because of continued institutionalizations of racism, sexism, homophobia, transphobia, classism, etc.

**Miriam Intrator:** Yes.

**Michelle Jennings:** Hear, hear!

**MaryKathyrine Tran:** Before we move, or I toss to Michelle, I do have one question if that’s all right and that’s for folks who might be brand new to learning about the women suffrage movement. What would be some resources that you both would recommend in terms of ones at Ohio or also like online or books like the book Dr. Murray held up. What are some good starting points for people to learn more?

**Miriam Intrator: T**hat’s a great question, thank you. One of the slides that we’ll put up at the end of this does link out to additional resources, further resources, and some are Ohio focused some are nationally focused. There's really, because 2020 is the anniversary year in America, there’s suffrage celebrations happening almost everywhere: museums, historical societies, different towns, the National Archives, Smithsonian. So you can go online, Library of Congress, and find an enormous amount of materials and we will link out to some, but there is so much more that you can find, you know just googling whatever your particular interest is. Whether it’s the flowers or the colors or some of the unsung heroes that we’ve talked about. And like I said previously, we do have a big suffrage exhibit that has a lot of information in it and we’re hoping at some point to create some sort of video walk through, since nobody can come see it anymore and so eventually that information and the labels and all of that will be online so just kind of look out for that.

**Geneva Murray:** I know we want to tell people about how to make their own suffrage sash.

**Miriam Intrator:** Oh yes, of course!

**Michelle Jennings:** Yes, let’s take all this wisdom that we’ve gathered, we’ve accepted the responsibility to educate ourselves and to kind of engage in this discourse thoughtfully, now how, now that our minds are at work, Dr. Murray please tell us how we can put our hands to the task.

**Miriam Intrator:** Yes.

**Geneva Murray:** So, you can get three rolls of ribbon, it really is just this simple. And then you’re just going to feed them two at a time through your sewing machine. And I use a clear thread so it does pucker a little bit, you can stretch or iron out or play with your tension, but you just stitch them together. And so, I’ve just got the ribbon rolling on the floor as I stitch two whole things of ribbon together. And then you just put your purple on here as well, and you stitch down that and then you get to make your own suffrage sash by just joining it at the bottom at a little angle. And I like to think that there’s lots of different ways in which you can modernize your suffrage sash, and Miriam I know that you had so many supplies for people to use. But I will say like a simple, simple way if you’re just wanting to think about what this could mean in terms of bringing women together, my friends at the, I used to work for the National Woman's Party and my friends at the museum made me this suffrage sash as a going away thing and so on the inside are nice things that people have written for me to keep close to my heart. And so, you can also just use suffrage sashes just as gifts with recording of things that people want you to keep in mind as you wear it.

**Michelle Jennings:** Super nice.

**Miriam Intrator:** Also if you don’t have ribbon and you don’t have a sewing machine and that seems overwhelming I mean you can just take out a piece of paper and some crayons or colored pencils and draw, um signage was a huge part of the suffrage movement also or it doesn’t have to be suffrage related necessarily either, part of the idea of modernize your suffrage sash was that we were hoping that people would also create materials reflecting whatever issue is most important to them today. Um so please think about that as well we, and we do have a ton of materials so we’re hoping that in the fall we will still be able to actually have hands-on sessions and everyone will be able to come join us and make amazing things.

**Michelle Jennings:** Definitely, if all else fails, bust out the hot glue gun, you’ll be fine. So just to wrap up and thank our viewers, thank you so much for joining us.

**Miriam Intrator:** Thank you!

**Geneva Murray:** Thank you!

**Michelle Jennings: I** just want to quickly invite everybody for those of you who are making modernizing your suffrage sash or creating suffrage related materials to take a photo or uh share your creation in some way um with the hashtag ‘suffrage sash’ and you can share those to @Aldenlibrary or @OUWomensCenter, we’ll have things on the screen very nice and professional like I’m sure [laughing] but please do engage with us from an appropriate, recommended distance.

**Everyone:** Bye!