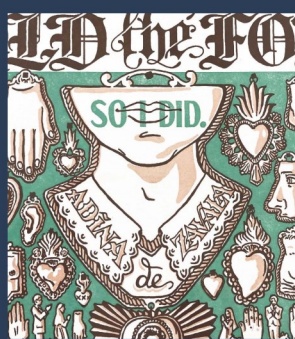


And Then She Said: Voices of Feminists Past and Present



September 29, 2021-March 11, 2022
Special Collections Allen Library South Basement

W UNIVERSITY LIBRARIES
UNIVERSITY of WASHINGTON

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Introduction to the Exhibit

And Then She Said: Voices of Feminists Past and Present was sown from The Dead Feminists series, a collection of broadsides featuring voices of women throughout history. The exhibit augments the series with items from the Libraries' collections as well as reflections from library staff about what the artwork means to them and how it resonates with their own experiences.

Begun in 2008, the series is a collaboration between local artists Chandler O'Leary and Jessica Spring and features quotes by historical feminists, tied to current political and social issues. Each limited-edition broadside is letterpress printed from hand-drawn lettering and illustrations. The ongoing series includes 31 broadsides. A portion of the proceeds from each piece is donated to a cause that aligns with the issue highlighted by the artwork. We are delighted to share their work which we find inspirational, thought-provoking and mesmerizing. *We think you'll agree!*

What is letterpress printing?

Letterpress printing is a type of relief printing using movable, raised, and inked type composed and locked into the “bed” of a printing press to create an impression on paper. Letterpress allows for a high volume yield thanks to the repeated direct impressions from the type to paper. “Relief printing” simply refers to a block or plate that has a protruding and recessed surface. The protruding surface depicts the image (be it letters or an illustration) and is the only part of the block or plate that is inked. In practice, letterpress can include other types of relief printing with a printing press like wood engravings, photo-etched zinc plates, and linoleum blocks, alongside metal type or wood type.

The Dead Feminist Broadides are created collaboratively by Chandler O’Leary and Jessica Spring. O’Leary sketches the illustration and lettering with pencil, then she uses vellum paper to trace her sketch with ink to render crisp, black lines. Next, Spring turns the illustrations into photopolymer plates, which is a photosensitive material in sheet form that is exposed to UV light through negative film. Light shines through the clear sections of the film and hardens the polymer, the plate is dried, then exposed to UV one more time to finish creating a plate that can be put into the printing press. “Finally,” Spring uses oil-based letterpress inks to ink the plate, then prints using a Vandercook cylinder press, one color at a time. In case 6, you can see each phase of the printing process--from sketch to press-- for Song of Aloha.

About the Artists

Jessica Spring—Spring's printing prowess is one half of the Dead Feminists duo. While studying English as an undergraduate, Spring learned to set cold type in 1982, and by 1989, she learned to print with traditional metal type. From the start, she fell in love with printing and went on to obtain an MFA from Columbia College in Chicago. She is now the proprietor of Springtide Press and creates artist books, broadsides, and ephemera. Spring loves collaborating with other artists, teaching traditional letterpress printing, typography, and book arts. She recently retired from Pacific Lutheran University where she was the Resident Artist in Art and Design and Elliott Press Manager. Her work is included in many collections around the country and abroad.

When brainstorming a new broadside for the Dead Feminists series, Spring and O'Leary engage in back and forth discussion. Spring says in an interview from Boxcar Press, "Often it's [inspiration] triggered by an event-- like the Gulf Coast oil spill or the passage of Prop 8 in California...We make a real effort to connect current events to these historical figures because their words are still so relevant and can provide inspiration, even guidance."

Chandler O'Leary—O'Leary is the illustrator and letterer behind the Dead Feminists duo. She got her start as a professional artist through her studies at Rhode Island School of Design (RISD) and formally trained in a variety of mediums. O'Leary had many positions in the art world and otherwise-- from making books in Rome, building sets for Summerstock Theater, to cataloging hundred-year old chemical bottles-- but ultimately, she settled into her own entrepreneurial pursuits. O'Leary does illustration and lettering for clients; runs her own brand, Anagram Press, designing prints and stationery; and is a twice published author. Her solo book is called *The Best Coast: A Road Trip Atlas*, and her sophomore, solo book will launch in April of 2023.

When it comes to collaborating on creating the Dead Feminists broadsides from sketch to press, O'Leary sketches the design, chooses colors, and works out some preliminary logistics for printing. After getting her vision from sheets of hand-colored vellum to Photoshop files, she turns them over to Spring. Spring then makes these files into film negatives to turn them into photopolymer plates, prints them on her Vandercook, and makes adjustments as necessary.

Case 1

If particular care and attention is not paid to the ladies, we are determined to foment a rebellion, and will not hold ourselves bound by any laws in which we have no voice or representation.

Abigail Smith Adams

First Lady of the United States

Accompanying Material:

Wascher-James, S., & Adams, Abigail. (2008.) *Remember the ladies*. Whidbey Island, Wash.: S. Wascher-James.
Suzzallo and Allen Libraries Special Collections Rare Books N7433.4.W37 R45 2008

Herring, H. (n.d.). One hundred Americans. [A collection of portraits]. Place of publication not identified]. Suzzallo and Allen Libraries Special Collections Authors
Oversize 920.07 On2
Portrait of Abigail Adams.

Case 2

I am no longer accepting the things I cannot change.

I am changing the things I cannot accept.

Angela Yvonne Davis

Educator and Activist

Accompanying Material:

Davis, A., Magee, Ruchell, & Bond, Julian. (1971). *If they come in the morning : Voices of resistance (Joseph Okpaku book)*. New York, N.Y.: The Third Press. Suzzallo and Allen Libraries Special Collections
Stacks HV9471 .D38

Case 3

I myself have never been able to find out precisely what feminism is: I only know that people call me a feminist whenever I express sentiments that differentiate me from a doormat.

Rebecca West

Case 4

I've put up with too much, too long, and now I'm just too intelligent, too powerful, too beautiful, too sure of who I am finally to deserve anything less.

Sandra Cisneros

Writer

Accompanying Material:

Hall, D., & Oxford University Press, publisher. (1999). *The Oxford illustrated book of American children's poems*. New York: Oxford University Press. Suzzallo and Allen Libraries Special Collections Childrens PS586.3 .O95 1999

Good Hot Dogs by Sandra Cisneros.

Case 5

Americans, women, and all of us deserve representation, and that we all need to fight with everything we have to make it so.

Deb Haaland

United States Secretary of the Interior

Accompanying Material:

Haaland, D., & United States. Department of the Interior. Office of the Secretary, issuing body. (2021). *Memorandum from the Secretary of the Interior : Federal Indian Boarding School Initiative*. Washington, [D.C.]: U.S. Department of the Interior.
Page 1 of 3.

Song of Aloha

E onipai'a... i ka 'imi na'auao.

("Be steadfast in the seeking of knowledge.")

Queen Lili'uokalani
(2016, 24th in the series)

Queen Lili'uokalani (1838-1917) was the last reigning monarch and only queen regnant of the Hawaiian Kingdom. She was born into a rapidly changing Hawai'i beset by Christian missionaries and American interests and raised as royalty with a Christian and Western education. During her time as regnant Lili'uokalani traveled widely and was feted on the mainland and in the European royal circles. Still, she remained devoted to her people, visiting the leper colony on Moloka'i and establishing an organization devoted to the ill and elderly. She was elected as queen in 1891 and only reigned for two years before being deposed in a bloodless coup.

Having grown up in Hawai'i, I was familiar with the history of the overthrow of the Hawaiian monarchy (the only royal kingdom in the U.S.!), but outside the islands I often run into people who are ignorant of this. If people have heard of Queen Lili'uokalani at all, it is for creating the song "Aloha 'Oe," which exists in pop culture as a novelty ditty, a shorthand for any Hawaiian tune. What people likely don't know is that she was a talented musician, having composed over 100 other songs, that she fought to re-establish voting rights for her people and later sued the U.S. government for the return of her lands. She walked a fine line culturally and politically, honoring her Hawaiian heritage and Western cultural upbringing, as many do today.

Tracy Nishimoto, MLIS Graduate Student and Special Collections Student Assistant



Case 6

Accompanying Material:

Liliuokalani, Queen of Hawaii. *Hawaii's Story*. C.E. Tuttle Co., 1898.

Special Collections Walker Ames Bind.
DU627 .2 .L72 1898

The printing process- Sketches and ink drawings by Chandler O'Leary [Artist]; Photopolymer plate by Chandler O'Leary and Jessica Spring; Passes through the press by Jessica Spring [Printer]; Springtide Press and Anagram Press. *On loan from artists.*

On a Mission

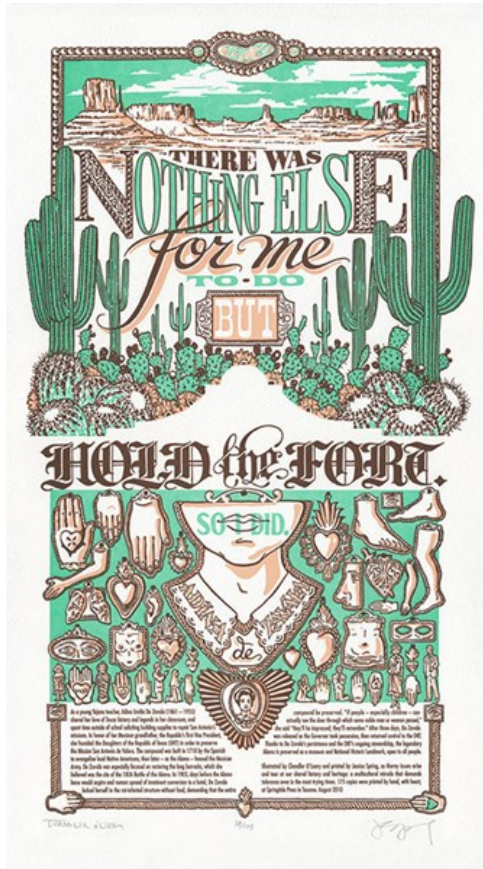
There was nothing else for me to do but hold the fort. So I did.

Adina De Zavala
(2010, 9th in the series)

Adina Emilia De Zavala (1861-1955) spent her life advocating for the preservation of historic sites in the state of Texas. Most memorably, she led efforts to preserve the San Antonio de Valero Mission (The Alamo), even barricading herself inside one of the barracks in protest of its potential destruction. She also founded the Texas Historical and Landmarks Association in 1912 and served on the boards of a number of other cultural heritage organizations in the state. If it weren't for people like De Zavala who recognized the importance of maintaining these physical connections to the past, many of these structures would likely be long gone. This feels especially relevant to Seattle which continues to see massive redevelopment across the city.

Inspired by De Zavala's story, I started thinking about important historical structures that are still standing in Seattle, and the Seattle Labor Temple building on 1st Avenue and Clay immediately came to mind. In 2020, the Labor Temple Association sold the building that has housed labor union offices and provided affordable meeting spaces for labor and community organizers for decades since relocating to this building in 1942. Luckily the new owners intend on maintaining the original structure, but I strongly suspect that if it weren't for the efforts of the labor community and preservationists who recognize this building's significance as a city landmark, it's likely this building would be torn down and turned into yet another condo high rise. Cheers to the preservationists of past and present for keeping these important structures alive!

Crystal Rodgers, Labor Archivist for Processing



Case 7

Accompanying Material:

Photograph of Joe Hofmann breaking ground at the construction of the site for the Seattle Labor Temple at 2800 1st Avenue, 1942. United Food and Commercial Workers Local 81 photograph collection,

PH Coll 1176.21, Box 1, Folder [None Assigned].

Photographs taken by Crystal Rodgers

Gun Shy

Aim at a high mark, work for the future.

Annie Oakley
(2013, 17th in the series)



(2013) - What does a hero look like to a suburban 11-year-old girl? When I was 11 in 1975 a hero looked like Annie Oakley (1860-1926), a woman with a gun who traveled with Buffalo Bill's Wild West Show. Stuck in suburbia, Annie Oakley's life was beyond amazing to me - she traveled the world with her husband and was the second highest paid member of Buffalo Bill's Wild West Show second only to Buffalo Bill himself. She believed in teaching women how to defend themselves and taught sharp shooting classes. Wowwee! At a time when women were encouraged by the culture at large to be secretaries, nurses or teachers, Annie's story was exhilarating! I read every book in my grade school library, including the one on display here, and I even drew a cover for one of the books, which the school librarian used on the book. The story of Annie Oakley encouraged me to learn how to use a gun (unheard of in my family) and expanded my horizons past the boundaries of Midwest suburbia.

Ann Lally, Digital Collections Curator

Case 7

Accompanying Material:

Havighurst, Walter. *Annie Oakley of the Wild West*. Macmillan, 1954.

Special Collection Pacific NW Collection
GV1157 .O3

Get Handy

One tends to give one's fingers too little credit for their own good sense.

Elizabeth Zimmermann

(2010, 10th in the series)

How does a left-handed person in a right-handed world learn to knit without tearing her hair out? She finds someone patient to teach her. Elizabeth Zimmerman (1910-1999) was that person for me. Her seminal book "Knitting without Tears" helped me overcome years of frustration around knitting. I was 44 years old before I finally learned to knit, even though I had tried to learn on and off since the age of 10. My mom tried to teach me, as did talented friends - all right-handers - to no avail. I would fail to learn, again, and think "how the heck did anyone ever devise something so complicated?!" Then my mom gave me a copy of "Knitting without Tears" for Christmas and after reading Mrs. Zimmerman's book, I finally "got" knitting in a way I never had before. I'm not an expert knitter by anyone's definition (and I still don't swatch which probably contributes to my un-expertness!) but nevertheless, it is something that gives me joy and has made my life richer... probably because it was such a hard-won skill.

Ann Lally, Digital Collections Curator



Case 7

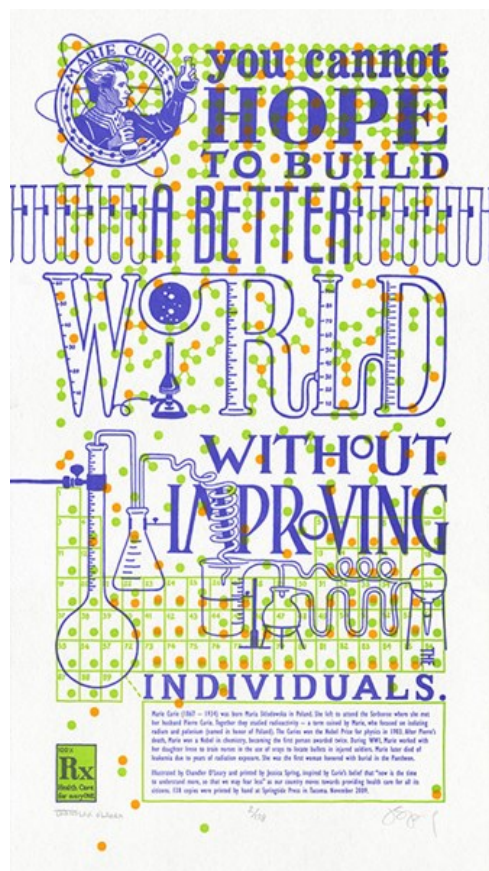
Accompanying Material:

Embroidery art by Ann Lally and Crystal Rogers

The Curie Cure

You cannot hope to build a better world without improving the individuals.

Marie Curie
(2009, 6th in the series)



When I was growing up, typically the only mention of a female scientist you would find in history books was Marie Skłodowska Curie (1867-1934). Even then her career was likely reduced to a single sentence, “identified radium, two-time winner of the Nobel Prize.” And any mention of her almost certainly contained a reference to her husband, Pierre, as well. For a little girl with a curiosity about science there weren’t many role models. I was in the minority in my college classes studying microbiology and later on when I worked in virology research. The good news is greater parity is emerging, but not without side effects. Female medical students now outnumber male students, and yet, as a result, the profession is no longer viewed as being as prestigious as it once was, a phenomenon known as “pink collar.” I am happy to have lived in an era to witness so many women advance in careers previously thought to be the purview of men only. At the same time, despite these modern role models, Marie Curie continues to inspire. In *The Curie Society* an elite organization dedicated to women in STEM undertakes high-stakes missions to save the world. Published by the MIT Press, the graphic novel imagines a covert team of young women—members of the fictional Curie Society founded by Marie in 1903—“pursuing the furthest reaches of their intellect.” You go, girls!

Lisa Oberg, Associate Director / History of Science and Medicine Curator

Case 8

Accompanying Material:

Einhorn, Heather, et al. *The Curie Society*.
The MIT Press, 2021. *Personal Collection*.

Drill, Baby, Drill



To stand at the edge of the sea, to feel the ebb and flow of the tides, to feel the breath of a mist moving over a great salt marsh, to watch the flight of shorebirds that have swept up and down the sun lines of the continents for untold thousands of year... is to have knowledge of things that are as nearly eternal as any earthly life can be.

Rachel Carson

(2010, 8th in the series)

As I developed my own environmental philosophy, I unknowingly incorporated many of Rachel Carson's (1907-1964) values and ideas: the awe of being in nature, the power of poetic words, a foundation of careful scientific observations, and the conviction that we are all responsible for stewardship of the natural world.

Carson's writing was so compelling because she eloquently spoke to the full spectrum of people's interactions with the environment: emotional, intellectual, practical, and ethical. She challenged the notion of dominion over nature and instead advocated for respect and stewardship. "[T]he more clearly we can focus our attention on the wonders and realities of the universe about us, the less taste we shall have for the destruction of our race." Carson was also effective in translating science for the public. She did not just talk with fellow scientists or challenge corporations; she alerted the public to the harms of overusing the pesticide DDT. As she said in *Silent Spring*, "The public must decide whether it wishes to continue on the present road, and it can do so only in full possession of the facts." The banning of DDT, passage of the Clean Water Act, and a successful national campaign to save Bald Eagles were evidence that the public did NOT want "to continue on the present road."

By speaking to the whole person and painting a picture of our whole ecosystems, Rachel Carson equipped her readers with the passion and knowledge to be environmentalists in the fullest sense of the word.

Diana Nelson Loudon, Life Sciences Librarian

Accompanying Material:

Wascher-James, Sande. *Just a Woman*. 2021
Special Collections Rare

Books N7433.4.W37 J87 2012

Carson R, and Pratt, Charles. *The Sense of Wonder*. Harper & Row; 1965.
Suzzallo and Allen Libraries QH51 .C35

Case 8

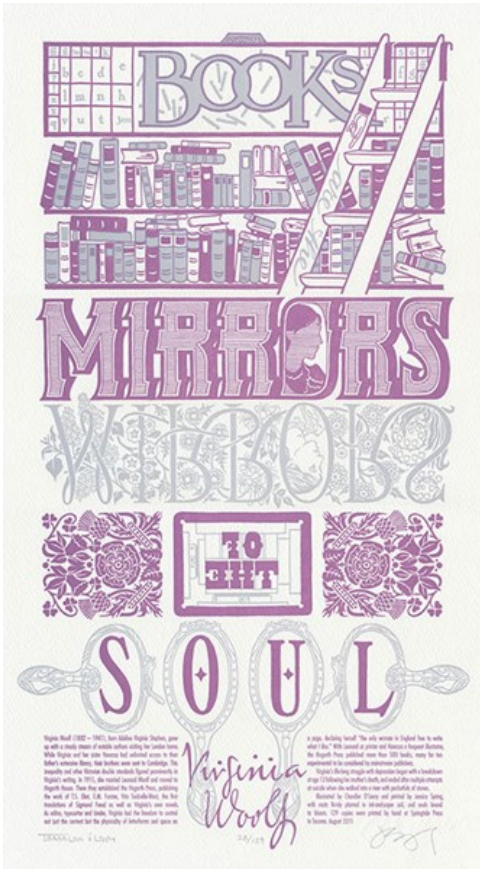
Paper Chase

*Books are the mirrors
of the soul.*

Virginia Woolf
(2011, 13th in the series)

Early on Virginia Woolf (1882-1941) was a major influence for me because her name was at the end of the alphabet when my goal was to read the Army post library Z-A. Her books give an insight into her troubled life and suicide at 59. The most important book I have been able to collect for Special Collections is Woolf's book *On Being Ill* (1930), a limited edition of 250 copies hand set by Woolf and printed by her. Written in 1925 when she was 42, it is her introspective look at illness as both an asset and a burden. The book was the last of the Hogarth Press books printed by Woolf herself in her front room (afterward she & Leonard hired a trained printer). This effort started out as a "hobby" in 1917 and they published the writers who were their friends. These authors were "generally unknown" but Woolf understood their importance. She published T. S. Eliot (first edition of *The Waste Land*) and Gertrude Stein as well as her own work and Leonard's. This quote can apply to many of the writers they published but especially to Virginia herself. As one of the premier English language writers, Woolf's introspective examination of her own life can provide any reader with a pathway to their own deeper understanding of their motivation and inspiration.

Sandra Kroupa, Book Arts and Rare Books Curator



Case 9

Accompanying Material:

Woolf, Virginia, et al. *On Being Ill*. Leonard
& Virginia Woolf at The Hogarth Press,
1930.
Special Collections Rare
Books PR6045.O72 O5

Estados Divididos

Feet, what do I need you for when I have wings to fly?

Frida Kahlo
(2017, 26th in the series)



Frida Kahlo (1907-1955) was born Magdalena Carmen Frida Kahlo y Calderón in Coahuila, Mexico. Growing up in La Casa Azul, a house would become known as her home, she had several accidents, and more than 30 surgeries, including foot amputations. She began painting to ease the pain and explore the tension of her life, often creating self-portraits. Incorporating symbolism from her own life as well as Mexican popular culture, Frida declared "I paint my own reality." She was seen here in depicting the female form and experience, including pregnancy and miscarriage, and her tumultuous relationship with husband Diego Rivera. Frida and Diego had a shared

assembled an identity from all Mexican indigenous cultures and its colonial past, and a common thread of a shared gender identity. After her wedding to Diego, Frida and Diego had children. Traveling with Diego as he took some medicine in the United States, Frida was diagnosed as "pregnant" by a doctor who was not a doctor. The doctor believed she was pregnant because she was pregnant with a child. One of the most important (and earliest) Frida paintings confirm these issues that she had as more than 30 years after her death, including gender and cultural identity, feminism, politics and power. Illustrated by Jennifer Dwyer and printed by Jessica Spring in cooperation to create, together, resistance and unity of love. 300 copies were printed by hand at Longleaf Press in Sonoma, October 2017.

It would be remiss to not mention the devastating impact a bus accident had on Frida Kahlo's (1907-1954) life. It caused a slew of injuries that triggered a life of hospital stays and chronic pain, especially in her foot, yet Kahlo still became one of the most famous painters ever. O'Leary and Spring evoke Kahlo in *Estados Divididos* following the 2017 U.S.-Mexico border crisis. The two, striking color palettes on the broadside are a metaphor for two lands divided by a long standing wall of white supremacy. Similarly, duality and division are prevailing themes in Kahlo's works--to be modern, yet-pre-Columbian; anti-Catholic, yet Catholic; developing, yet underdeveloped; independent, yet colonized; mestizo, yet not Spanish nor indigenous. For many of us Latin Americans in the U.S. the contradiction between Latin and American can seem irreconcilable, especially when political rhetoric constructs a wall of hate. And yet because of her accident, Kahlo was able to recognize the importance of these contradictions and create beautiful art as a result. Kahlo teaches us that sometimes the answer is not through but up; looking above and beyond our differences is what will unite us.

Kat Lewis, Assistant Book Arts and Rare Books Curator

Case 9

Accompanying Material:

Leñateros, Taller. *Portable Mayan Altar*.
The Woodlander's Workshop, 2007.
Special Collections Book Arts N 7433.4
P677 2007

Warning Signs

Reading is important. Read between the lines. Don't swallow everything.

Gwendolyn Brooks
(2011, 11th in the series)

Gwendolyn Brooks (1917-2000) published her first poem at 13. When I was 13, we moved to Seattle after a lifetime of moving. Germany was home for 10-13—the longest I lived anywhere. What kept me motivated was reading and I vowed to read the entire Post library—just to be contrary I started with “z” names. My parents never told me I couldn’t read what I wanted. At age 11 I was reading Tennessee Williams and falling in love with theater. By age 13 I wanted to be a writer and at 17 I started at UW; Creative Writing was my major. To be a writer you need to be a reader. In Special Collections, I am surrounded by both “classics” and the newest interpretation of “book.” Brooks knows how important context is—who says what, when and how they say it and how long the words last. Printed words on paper have lasted since the first books were created in moveable type by the Chinese and Koreans (the Gutenberg story is a convenient myth). In the early 1970s, rare book dealer Muir Dawson convinced me to buy a book on Korean letterpress printing which had 22 actual samples of printing from movable type, two earlier than Gutenberg (1420 and 1435). He said I’d never regret it. He was right. This is my best example of “reading between the lines” and I love showing this book to students.

Sandra Kroupa, Book Arts and Rare Books Curator

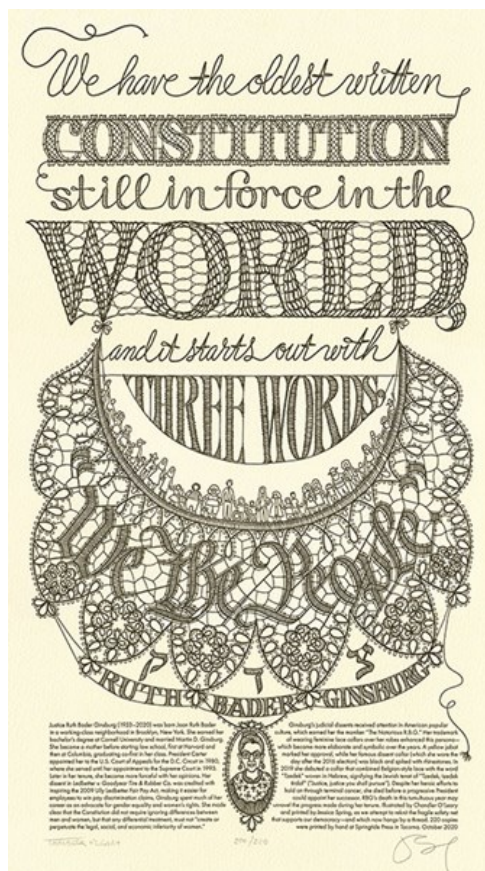
Case 10

Accompanying Material:

McGovern, Melvin P. *Specimen Pages of Korean Movable Types*. Dawson's Book Shop, 1966.
Special Collections Rare Books Z186 K67
M3



Weave the People



We have the oldest written constitution still in force in the world, and it starts out with three words, 'We the people.'

*Justice Ruth Bader Ginsburg
(2020, 31st in the series)*

I've been in awe of Justice Ruth Bader Ginsburg (1933-2020), the second woman to sit on the U.S. Supreme Court, since I first became aware of her work and life. She had a truly independent and eclectic zest for living and provided this country with a different point of view of women and the law. Her own experiences of overcoming discrimination and reaching the highest level of America's judicial system stands as an inspirational model for young women.

Over her 27 years on the nation's highest court, Ginsburg's judicial robe made a style statement. In a Washington Post article in the September 4, 2009 issue, she was quoted as saying "The standard robe is made for a man because it has a place for the shirt to show, and the tie. So Sandra Day O'Connor, [the first woman Supreme Court justice] thought it would be appropriate if we included as part of our robe something typical of a woman." Thus, she brought her unique style to the staid judges' robes, while subtly encoding meaning in her dress through an ever-growing collection of statement-making collars or jabots. In 2013, she was given the nickname Notorious RBG in a Tumblr post created by NYU Law Student Shana Knizhnik. She explained the nickname was the juxtaposition of Ginsburg's small stature and powerful presence, inspired by American rapper and songwriter Christopher George Wallace, better known by his stage names: the Notorious B.I.G., Biggie Smalls, or simply Biggie. As much as a nickname, Notorious R.B.G. came to symbolize her status as a pop culture hero.

Arlene Cohen, Special Collections Volunteer

Accompanying Material:

Rosen, Jeffrey. *Conversations with RBG : Ruth Bader Ginsburg on life, love, liberty, and law.* Henry Holt and Company, 2019.
Gallagher Law Library Classified Stacks KF8745.G56 R67 2019

Carmon, Irin. *Notorious RBG : the life and times of Ruth Bader Ginsburg.* William Morrow Publishers, 2015.
Odegard Undergraduate Library 1st Floor Display
KF8745.G56 C37 2015

Gallagher Law Library Good Reads KF8745.G56 C37 2015

Gibson, Katie L. *Ruth Bader Ginsburg's legacy of dissent : feminist rhetoric and the law.*
The University of Alabama Press, 2018.
Gallagher Law Library Good Reads KF8745.G56 G53 2018

Ruth Bader Ginsburg bobblehead and mask on loan from
Arlene Cohen

Signed, Sealed, Soapbox

My power was always small tho my will is good.
Jane Mecom
(2011, 14th in the series)

Handwritten letters are deeply intimate. They were the only way to connect with family members who lived at a distance and sometimes the only written documents of the lives of women. Commonly deprived of agency over their personal lives and finances, a formal education, or holding public office, women found themselves without representation in the halls of academia, government, church leadership, and business, and their histories largely undocumented. This broadside features Jane Mecom's (1712-1794) letters to her brother Benjamin Franklin. I paired it with Emily Sconce Ebey's (d. 1863) letter from Olympic Peninsula

Reading other's letters is like eavesdropping on their conversations. Who and where were these women? Jane Mecom was responsible for property, a soap making business, raised lots of children, and advised her brother, Benjamin Franklin, on matters including those of international importance. Imagine doing that without a formal education!! In her letters she remarks about her spelling errors and trusts her brother to discern the true meaning of her message. In reply he jokes that she is fishing for compliments, assuring her that she writes better than most women. (I'm not quite sure how I feel about that sentiment!!) Emily Ebey is all business in her letter to her brother in law, writing about the perils of her trip on the Puget Sound in a storm, visiting ailing neighbors, selling her mare to a man who claimed it was worth half its value, and planning to leave Port Townsend on the next mail wagon. She adds humor, claiming her husband never bore the burden of religion. I'd love to be pen pals with either of these fascinating women.

Anne Jenner, Curator of the Pacific Northwest Collection

Accompanying Material:

Ebey, Emily P. Sconce. Letter to Winfield S. Ebey, August 1 1857. Winfield Scott Ebey papers. 0127-001, Box 3, Folder 2.



Case 11

Age Before Beauty



To be human is to grow old.

Sappho
(2016, 23rd in the series)

Sappho of Lesbos (570-630 BC) is one of the only women poets known from western antiquity and one of the greatest lyric poets of any age. Unlike her male contemporaries, Sappho's poetry highlights the virtuous beauty and intimacy of conversation between two people.

O’Leary and Spring were inspired to create this piece “amid a barrage of media and cultural images that urge women to criticize their own appearance.” With social media blurring the line between self expression and performance, it is impossible not to compare oneself to an unattainable ideal of perfection and success. Somehow it is all too fitting that the revered “honey-tongued” lyricist reminds us of plain truth--to be human is to be ephemeral, and it is our impermanence that makes us beautiful.

Kat Lewis, Assistant Book Arts and Rare Books Curator

Case 11

Accompanying Material:

Nettles, Bea. *Aging Gracefully*. 2008.
Special Collections Rare
Books N7433.4.N4748 A77 2008

Love Nest

The most vital right is the right to love and be loved.

Emma Goldman
(2012, 15th in the series)

Emma Goldman (1869-1940) was an anarchist, political activist, and author, who spoke out against government, capitalism, war, marriage, and even women's suffrage. Goldman sought revolution, demanding an end to oppressive social structures that maintained the status quo. She was also vocal in her support of LGBTQ rights (before the acronym was even a thing); though I suspect she would argue, much like she did against suffrage, that marriage equality was not radical enough and only promoted the assimilation into heteronormative society. With this in mind, I selected this flyer from the Freedom Socialist Party records promoting the Lesbian/Gay Freedom March that took place on June 27, 1981 to accompany the broadside. As illustrated by the demands listed on the flyer, organizers of the march wanted the focus to be intersectional, recognizing that social justice for LGBTQ folks means also ending violence against people of color, improving working conditions, ending hiring discrimination, and securing reproductive rights. The Freedom Socialist Party and their sister organization, Radical Women, were both involved in the planning for this march. Goldman would likely approve of the revolutionary, feminist aims of these Seattle-based Socialist organizations, still active today. Perhaps she would have even been a member!

Crystal Rodgers, Labor Archivist for Processing



Case 11

Accompanying Material:

Lesbian/Gay Freedom March Flyer, 81'
Stonewall Committee. Freedom Socialist
Party National Office records. 6293-001,
Box 1, Folder 51.

Personal objects on loan from Crystal
Rodgers and Lisa Oberg

Victory Garden

The future belongs to those who believe in the beauty of their dreams.

Eleanor Roosevelt
(2008, 2nd in the series)



If someone would have told me when I was 21 that my dream was to have a life-long job in a library, surrounded by art, literature, history, tragedy and humor, I would never have believed it. The goal then was raising sheep and goats in the San Juan islands, spinning wool and making garments on a hand loom. Instead, a job that was to be nine months, tops turned into 53 years and is going strong. My new dreams and goals came true: learning to hand bind books, make paper, learn paper marbling and finally to become a letterpress printer. Then the dream became to understand the physical nature of the books here in Special Collections, both historical and modern, and to appreciate the care and craft that artists put into them. Year after year with more books and more artists, there was much to learn about and to share.

Now, many years later, my life is enriched by knowing the artists who create these works and knowing enough about how they are made to truly appreciate the time, skill and inspiration that are on exhibit here and can be found in our Book Arts Collection. With thousands of pieces and more being produced every day, my future has many beautiful dreams to come thanks to artists like Chandler and Jessica.

Sandra Kroupa, Book Arts and Rare Books Curator

Case 12

Liberté, Egalité, Sororité

Ne pariez pas sur l'avenir, agissez maintenant, sans plus attendre. (Don't gamble on the future, act now, without delay.)

Simone de Beauvoir
(2018, 28th in the series)

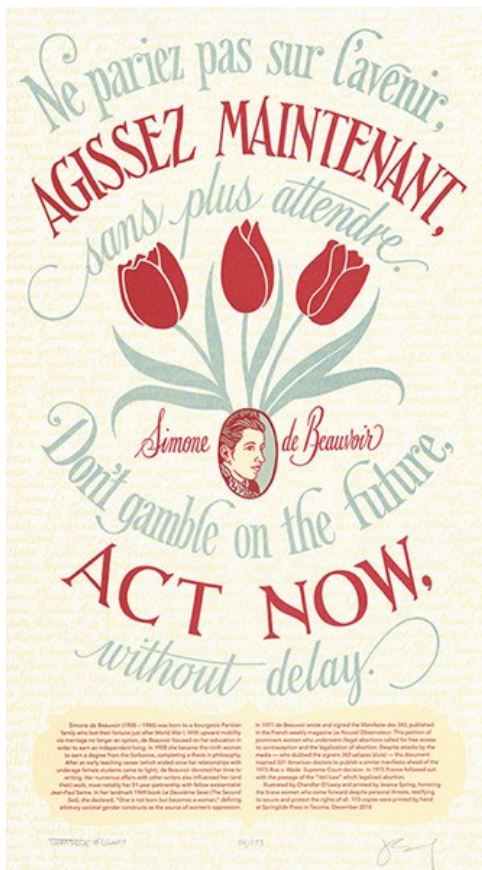
In 1971, 343 French women signed Simone de Beauvoir's (1908-1986) *Les Manifeste des 343*, declaring they had an illegal abortion. The manifesto read in part: "I declare that I have had an abortion. Just as we demand free access to contraception, we demand the freedom to have an abortion." Despite the risks presented, 343 French women took action to declare their right to safe and legal abortions ("Manifesto of the 343"). Their names, in pale yellow writing in the background, were the first thing that struck me when I saw the broadside. When I began writing this caption, I planned to write about strides in access to abortion at both the state and national level. Then, on September 1, 2021, 50 years after *Les Manifeste des 343* was penned, a Texas law went into effect, banning abortion after six weeks of pregnancy. At six weeks many remain unaware of their pregnancies, and for them this law effectively makes abortion illegal. The law allows private citizens to sue abortion providers and anyone else who helps someone gain access to an abortion.

Simone de Beauvoir's quote resonates as the security of the right to abortion in the United States comes under question. Still, as the quote directs, Texans and others have taken action against this new law. Through a very different method but in the same spirit of *Les Manifeste des 343*, 2021 activists take action by flooding a website collecting tips on violations of the strict new abortion law with false tips, in the hopes of obscuring the information of those reported.

Claire Cannell, Student Reference Specialist

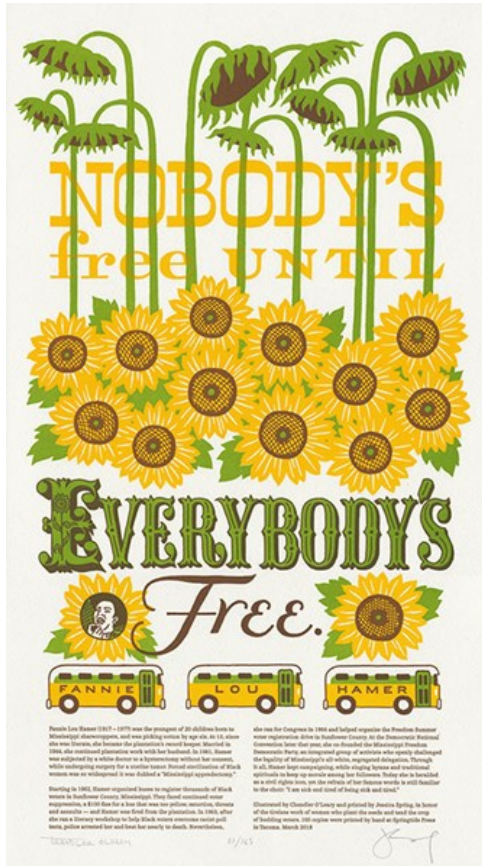
Accompanying Material:

Flier advertising "Women, the fight to control our lives", 1973 Tim Mayhew Collection on Gay Rights. Accession No. 4440-001, Box 3, Folder 6.



Case 12

Seeding the Vote



Case 12

Accompanying Material:

“Trial and Speeches in the U.S. District Court” pamphlet, 1917. Freda La Mar papers. 4289-001, Box 1, Folder [Not Available].

Record of the Proceedings at Trial, *Mexican-American Federation-Washington State v. Naff*, 1969. *American Civil Liberties Union of Washington court cases*, 1177-005, Box 2, Folder [None Assigned].

Nobody's free until everybody's free.

Fannie Lou Hamer
(2018, 27th in the series)

Fanny Lou Hamer's (1917-1977) story reminds us that the Federal Government abandoned equal voting rights enforcement in the South between 1870-1964. Non-landowning White men gained the vote in the 1820s, Black men in 1870, but women of color in the South faced voting barriers even after universal women's suffrage in 1920. After Reconstruction, Southern states systematically destroyed voting rights via poll taxes, literacy tests, and violence. Black voters were vulnerable to repression or retaliation.

The West Coast was not immune from legal racism and violence; this region featured ethnically segmented labor forces, racial hierarchies, discriminatory laws, and white mob violence. With a small Black population until World War II, repression centered around Indigenous, Chinese, Japanese, and Filipinx people. White mobs attacked and expelled Chinese and South Asians in the late 1800s-early 1900s and Filipinx in the 1920s and 30s. Legislation and immigration policies barred Chinese and Japanese immigration, citizenship, or land ownership. The Bracero Program brought guest workers from Mexico to address World War II labor shortages. These workers along with Chicanos and Tejanos from the Southwest comprised most of Washington's Latinx population in the postwar period.

Literacy tests were employed in this period to deny Latinx Washingtonians the right to vote. The **trial proceedings** challenging literacy tests are a reminder of systematic voter suppression towards Latinx Washingtonians into the 1970s. The **ACLU of Washington press release** shows continued voter suppression in the 2010s, when a court found against Yakima's city council discriminatory voting system. Three female Latinx city council members were elected shortly after.

Conor Casey, Head, Labor Archives of Washington

Press Release: “Yakima City Council abandons appeal of ACLU voting rights suit.”, 2016. American Civil Liberties Union, Washington website. April 06, 2016.
<https://aclu-wa.org/print/news/yakima-city-council-abandons-appeal-aclu-voting-rights-suit>

WATCH THIS SPACE!



The artists behind
the
Dead Feminists
series

Chandler
O'Leary

and

Jessica Spring

have a new
broadside in the
works.

Trees of Life

Until you dig a hole, you plant a tree, you water it and make it survive, you haven't done a thing. You are just talking.

Wangari Maathai
(2019, 29th in the series)

What first drew me to this Broadside was the sentiment of doing something to combat climate change and deforestation. After spending time researching Wangari Maathai (1940-2011), I realized that this quote means so much more. Maathai was not just an environmentalist, she was an intellectual, a steward for women's rights, and a fighter. She was the first woman in Central and Eastern Africa to earn her PhD in Philosophy; she was the first African woman to win the Nobel Peace Prize; and she started the Green Belt Movement, a non-profit focusing on planting trees, uplifting women, and reducing poverty in Kenya. Over 51 million trees have been planted since the creation of this organization.

Reading the quote again, I focused more on the phrase "make it survive." Maathai's achievements have continued to thrive despite her untimely death in 2011 due to cancer. I therefore chose a letter to the Seattle City Council in 1965 about the need to create a Street Tree Committee to help beautify the streets, and also promote cleaner air, shade, and reduce urban noise. By encouraging future generations to be stewards of the environment, we have the opportunity to mitigate climate change and have our world survive long after we have passed. This can be done with one simple action of planting a tree and nurturing it until it can survive on its own. Wangari Maathai did this with thousands of trees and empowered thousands to continue after her death.

Cali Vance, Student Reference Specialist



Case 14

Accompanying Material:

Allied Arts of Seattle. Letter to Seattle Council about establishing a Street Tree Committee.

Allied Arts of Seattle records, 0737-001, Box 13 Folder 27.

Veil of Knowledge

*Oum al Banine /
Mother of the Children*

*Honorific title given to
Fatima al-Fihri
(2014, 20th in the series)*

The withdrawal of U.S. troops from Afghanistan in August of 2021 led to immediate humanitarian concerns about the fate of women and girls who had gained access to education and other freedoms over the course of the past twenty years. The images of frightened women being prevented from leaving their homes unescorted and girls barred from attending school illustrate just a few of the many restrictions Afghan women face under the restored extremist Taliban regime. Numerous studies have shown the effect of girls' education on society; improved health, reduced infant mortality and reduced maternal death, in addition to strengthening economies leading to more stable, resilient communities. Gender equality allows everyone – including men and boys – greater opportunities to fulfil their potential.

The fundamental theme of this broadside featuring Fatima al-Fihri (880 BCE) is the value of education. As a woman and member of a profession which values education for all, equal access to information is a core value for me. Growing up in a country like the United States where access to education for girls is a given, it is hard to imagine the loss of rights for a generation of young Afghan women including the Afghan Girls Robotics Team. Known as the “Mother of the Children,” al-Fihri founded al-Qarawiyyin University and Mosque in Fes, Morocco, the world’s oldest university still in operation. Despite the Taliban’s repressive treatment of women, the Prophet Muhammad called upon all his followers to “Seek knowledge, from the cradle to the grave.”

Lisa Oberg, Associate Director / History of Science and Associate Director of Special Collections

Accompanying Material:

*The Koran. Translated from the Arabic by
Arthur Jeffery and decorated by Valenti
Angelo. Heritage Press, 1958.
Special Collections Book Arts BP110 .J4
1958*



Case 14

Night Song



What hope shall we gather, what dreams shall we sow?
Sarojini Naidu
(2013, 18th in the series)

The lush menagerie surrounding poet and politician, Sarojini Naidu (1879-1949), is a visual metaphor for the vibrant hopes and dreams of women and girls all over the world. This broadside stands in opposition to violence against women that all too often cuts short our dreams. It is another example of the artist's innovative skills in printing and illustration--the detailed paisleys and florals are drawn in the Indian mehndi design style and the printing is done using a tricky technique called split-fountain printing. Gorgeous and inspiring as the “nightingale of India” herself, we are reminded that achieving excellence and standing for what you believe in is not reserved for a special sort. As Naidu humbly said, “I am only a woman, only a poet.”

Kat Lewis, Assistant Book Arts and Rare Books Curator

Case 14

Accompanying Material:

The Elephant in the Room- Chandler
O’Leary [Artist]; Jessica Spring [Printer];
Springtide Press and Anagram Press. (2021)
Uncataloged

Save Our Ship



At the time I believe I had very little thought of anything but to exert myself to the fullest.

Grace Darling
(2017, 25th in the series)

Most summers my family drove north from Iowa to Lake Superior, stopping at Split Rock Lighthouse on the way. Like other visitors, we came for stunning views but tour guides put the sharp cliffs in context. Through stories and artifacts, they instilled empathy for those who lived, worked, and eked out an existence on the lake's harsh shore. I was mesmerized by the lighthouse and its grounds but I could not imagine living there for months without access to the outside world.

The women keepers given tribute in *Save Our Ship* kept their lighthouses burning through terrible weather and tragedy. They chose hard, solitary lives not just because it was their job but out of a sense of purpose -- purpose that saved lives and lent to strength and independence afforded few other women at the time.

In creating *Save Our Ship*, the artists were thinking of "keeping the light" in connection to political turmoil in 2017, yet the COVID-19 pandemic is just as strong a parallel. After more than 18 months of being mostly alone, the lives of these women are closer to me -- more comprehensible and more admirable. They remind me of those who went into quarantine, keeping the light for others by stopping the spread of the virus. I also think of trying to keep the light for myself, finding purpose in virtual connection and the natural world. I am still keeping that light, as are so many others, hoping to find strength and independence along the way.

Amanda Pirog, Business Librarian

Case 15

Accompanying Material:

Fuller, M., Charles C. Little James Brown , publisher, Freeman Bolles, printer, & Cairns Collection of American Women Writers. (1844). *Summer on the lakes*, in 1843. Boston : New York: Charles C. Little and

James Brown ; Charles S. Francis and Company. Suzzallo and Allen Libraries Special Collections Authors F551 .F86 1844

[illegible]

Thea Foss
(2009, 4th in the series)

Kat Lewis, Assistant Book Arts and Rare Books Curator

Accompanying Material:

Crampton, Gertrude, Gergely, Tibor, Simon
Schuster, Inc., Publisher, and Artists Writers
Guild. Book Designer. Scuffy the Tugboat :
And His Adventures down the River. Little
Golden Library. New York: Simon and
Schuster, 1946. Suzzallo and Allen
Libraries Special Collections
Childrens PS3505.R253 S3 1946

Case 15

Imogen Cunningham
(2014, 19th in the series)

There was a novelty manufacturer in Kowloon, Hong Kong, called The Great Wall Plastic Factory. Their contribution to the history of photography was molding several pieces of plastic into a toy camera, the Diana (and later the Dories) camera. Their cameras, which needed taping of every single joint and seam (because they always had light leaks), became the camera of choice for photographers seeking alternatives when making images that expressed what they saw, rather than living with the optical perfection of modern photographic equipment. Beginning with its development in the late fifties and early sixties, The Great Wall Plastic Factory manufactured and sold the Diana and the Dories for \$2.25.

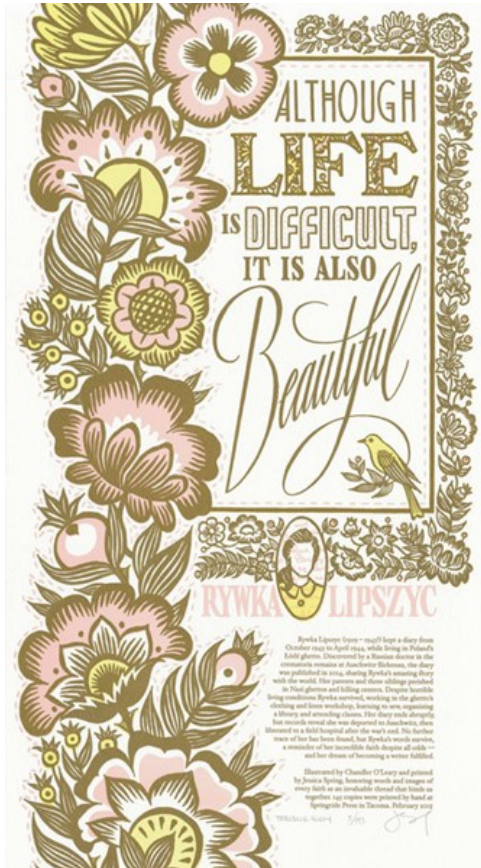
Nicolette Bromberg, Visual Materials Curator

Personal objects on loan from Nicolette Bromberg

Common Threads

Although life is difficult, it is also beautiful.

Rywka Lipszyc
(2015, 21st in the series)



The gentle colors featured in this broadside pay homage to the inspiring and mysterious young woman Rywka Lipszyc (pronounced 'Rivka Lipshitz,' 1929-?) whose diary was brought to public attention in 2008. Sometimes a harrowing tale of wartime trauma and other times a diary of any normal teenage seamstress, the voice and faith of Lipszyc served as a guiding light when creating this piece. Especially in the wake of 2015 terrorist attacks in Paris, France and the 70th anniversary of the liberation of Auschwitz. The oscillation between war and the mundane beauty of life is a testament to the strength of the Jewish people who maintain a vibrant culture despite enduring some of the worst trials of humankind. The winter garden illustration features pale pastels and metallic ink formulated with real gold and reminds us of the fragility and preciousness of life-- despite it's thorns. The illustrative motifs represent Lipszyc's faith, seen in the challah covers and sabbath cloths; and her trade as a seamstress, seen in the Polish folk florals. Blossoms can seem delicate and fleeting yet return year after year with the same grace and beauty--so too can we in the face of adversity.

Kat Lewis, Assistant Book Arts and Rare Books Curator

Case 16

Accompanying Material:

Tallit on loan from Allee Monheim

Peace Unfolds

I will write peace on your wings and you shall fly all over the world.

Sadako Sasaki
(2011, 12th in the series)

I was touched by the optimistic spirit of Sadako Sasaki (1943-1955), who was two years old when the atomic bomb was dropped on her city of Hiroshima in Japan in 1945. Tragically, ten years later she developed leukemia from the effects of radiation caused by the bombing. While suffering from her deadly illness, she started folding 1,000 origami cranes to have a wish granted, guided by a Japanese legend. With little strength left before the end of her life, she made a wish for world peace, saying "I will write peace on your wings, and you will fly all over the world." Her example has made the crane a lasting symbol for world peace

On the morning of August 6, 1945, the American B-29 bomber Enola Gay dropped the atomic bomb on Hiroshima. The bomber took off from an airfield on the Micronesia island of Tinian, a tiny island, among several, in the Commonwealth of the Northern Mariana Islands (CNMI). For several years, I lived in the CNMI on the island of Saipan and on a trip to Tinian, I visited the airfield where they loaded the bomb onto the Enola Gay. The pit is covered by a glass enclosure, with a plaque noting the "No.1 Bomb Loading Pit." Although the plaque describes the details of the flight, there is sadly no mention of the horrific loss of human lives resulting from this event.

Arlene Cohen, SC Volunteer



Case 16

Accompanying Material:

Lindee, M. Susan. *Suffering made real : American science and the survivors at Hiroshima*. University of Chicago Press, 1994.
Odegaard Undergraduate Library RA1231.R2 L497 1994

Walker, Stephen. *Shockwave : countdown to Hiroshima*. HarperCollins, 2005. Odegaard

Undergraduate Library Stacks D767.25.H6 W357 2005

Nasu, Masamoto. *Children of the paper crane : the story of Sadako Sasaki and her struggle with the A-bomb disease*. M.E. Sharpe, 1991.
Tateuchi East Asia Library General Stacks WH 250 N269o 1991a

Paper cranes on loan from Arlene Cohen

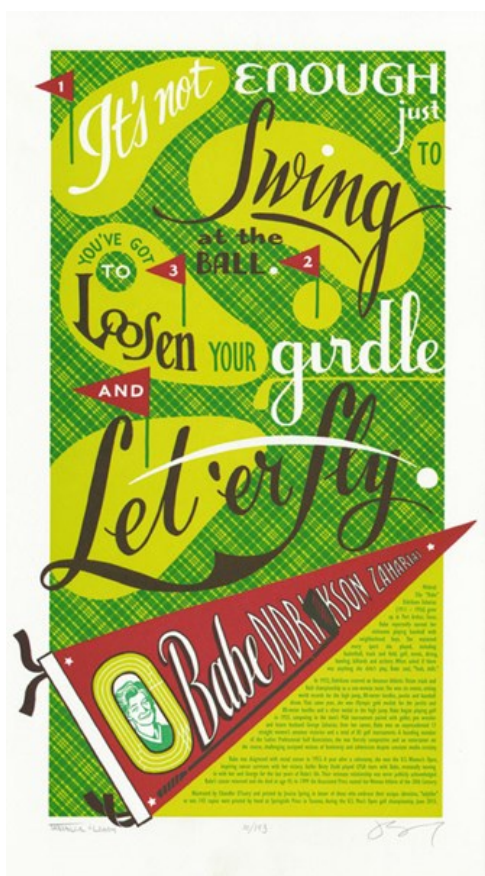
Title Nine Iron

"It's not enough just to swing at the ball. You've got to loosen your girdle and let 'er fly."

Babe Didrikson Zaharias
(2015, 22nd in the series)

Hockey great Wayne Gretzky said "You miss 100% of the shots you don't take" and yet for too many women they never get their turn at bat--to mix a few sport metaphors! It was decades before women were able to have equal opportunities to play collegiate sports until Title IX was passed in 1972. More recently, girls have successfully sued to be able to play little league baseball and wrestle in male competitions. Despite these gains, a significant inequality still remains... compensation. From the boardroom to the basketball court, the pay gap between men and women continues to undervalue women's contributions. Hope is on the horizon, however. On September 15, 2021, the U.S. Soccer Federation took a major step forward regarding equal pay for both the men's and women's national teams. The same contract proposals will be offered to the respective players' unions. The decision reflects an effort to align the two senior national teams under a single collective bargaining agreement structure — and pay structure. U.S. Soccer said it "firmly believes that the best path forward for all involved, and for the future of the sport in the United States, is a single pay structure for both senior national teams." Even when progress takes generations, women need to keep taking their shots and, as Babe says, "let 'er fly!"

Lisa Oberg, Associate Director / History of Science and Medicine Curator



Case 17

Accompanying Material:

Putter on loan from Susana and Jason Leniski

Stone, T. (2005). Curvatures. New York]: T. Stone. Suzzallo and Allen Libraries Special Collections Rare Books N7433.4.S836 C87 2005

Personal objects on loan from Lisa Oberg

End of the Line

Always remember you have within you the strength, the patience and the passion to reach for the stars to change the world.

Harriet Tubman
(2009, 5th in the series)

The journey toward survival and social change requires strength, patience, and passion. This broadside features Harriet Tubman (d. 1913) who perilously led hundreds of enslaved persons to freedom, inspiring those who continue the long struggle for freedom, justice, and inclusion. In Seattle's Women's Marches (2017-2019), a gathering of all expressions of women's strength and struggle, Black Trans women marched to remind us that they are not legally protected from employment or housing discrimination in many states. They are too often dismissed without recourse from churches and fail to receive proper medical care. Many young people are still closeted to their families or homeless because of families' rejection of their sexuality and gender identity. For many Queer youth, school is unwelcoming and unsafe. And many Queer people live in fear of abuse and death, especially those who are Black, or persons of color, or trans.

I see strength, patience, and passion in this woman's glorious expression and in her placard declaring "Black Trans Women First", inspiring her journey toward survival and social change.

Anne Jenner, Curator of the Pacific Northwest Collection



Case 18

Accompanying Material:

Photo of "Black Trans Women First" sign,
Seattle Center, Seattle, Washington, January
19, 2019. Seattle Women's March
Photograph Collection. PH Coll 1467.
Digital photograph.

Keep the Change

The one thing you've got going: your one vote.

Shirley Chisholm
(2012, 16th in the series)

In 1968, Shirley Chisholm (1924-2005) became the first Black woman elected to the House of Representatives. Four years later in 1972 she became the first Black woman to be a serious candidate for President, running with the slogan: "Unbought and Unbossed." These documents from the Lola Day papers are materials centered around Chisholm's historic presidential campaign, including some of her campaign materials and a letter she wrote to a constituent outlining her issues with President Nixon's policy - and many of those issues are still present today.

While Shirley Chisholm's presidential campaign was ultimately unsuccessful (she lost the Democratic nomination to George McGovern), she still blazed a trail for Black women and other people of color to become more involved in politics. As she said when she announced her presidential candidacy: "I am the candidate of the people and my presence before you symbolizes a new era in American political history."

Allee Monheim, Special Collections Public Services Librarian



Case 18

Accompanying Material:

Campaign materials. Lola Day Papers. 2746
-001 Box 1, Folder 33.

Chisholm, Shirley. Letter to Irwin, R.
Hogenauer. Irwin R. Hogenauer Papers
3697-003 Box 1, Folder 3.

Truth or Consequence

The way to right wrongs is to turn the light of truth upon them.

Ida B. Wells

(2020, 30th in the series)

Ida B. Wells-Barnett (1862-1931) was a nationally recognized African American community leader, advocating for racial justice and gender equality through her career in journalism, as an educator, and a stalwart political and social activist. Born enslaved in Mississippi during the Civil War on July 16, 1862, Mrs. Wells-Barnett's parents set a luminous example of political engagement and obtaining an education. As an incisive investigative journalist, Mrs. Wells-Barnett recounted the horrors of white mob violence and exposed the true reasons for white lynchings of Black Americans. She founded the National Association of Colored Women's Club with a focus on civil rights and achieving women's suffrage. Her tireless work led to fierce opposition, including persistent threats and her printing office being destroyed, leading her to relocate her family to Chicago. As a litigant, Mrs. Wells-Barnett raised awareness of inequitable travel accommodations for African American customers.

Considering Mrs. Wells-Barnett's quote, I'm reminded of Horace and Susie Revels Cayton. The Caytons also hailed from Mississippi, and mutually understood the importance of politics (Hiram Rhodes Revels, the first African American U.S. Congressperson, was Susie Revels Cayton's father) and education's transformative power. Like Mrs. Wells-Barnett, the Caytons were seminal journalists, moving from the South to Seattle, publishing the *Seattle Republican* (1894-1913); Cayton's *Weekly* (1916-1921); and Cayton's *Monthly* (1921). The Caytons also focused on the injustice of lynchings, which led many white readers to cease subscriptions. In parallel, Mrs. Wells-Barnett and the Caytons' writings and actions rendered visible racism's societal harms and illogic despite the personal consequences.

Ryan Anthony Donaldson, Washington State Jewish Historical Society Archivist



Case 18

Accompanying Material:

Seattle Republican (Seattle, Wash.) newspaper.

Suzzallo and Allen Libraries Special Collections Rare Books
E185.93.W2 S4
Bound Issue (1903-1905).

Just Desserts

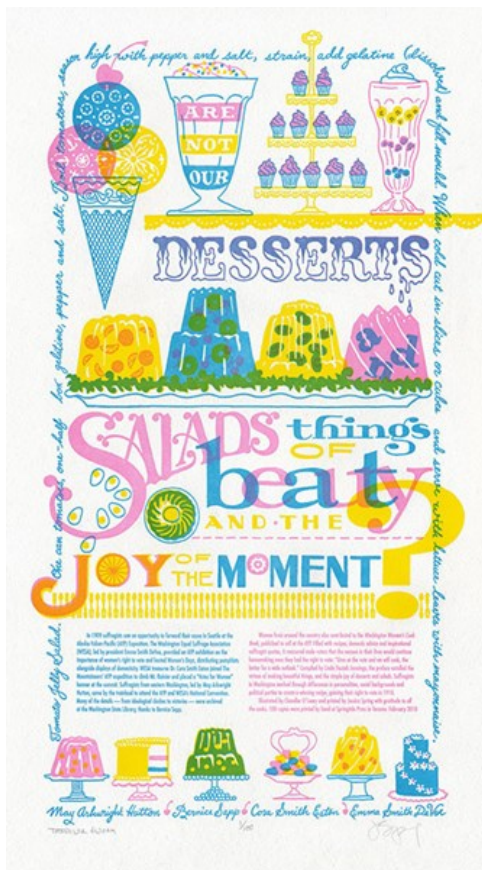
Are not our desserts and salads things of beauty and the joy of the moment?

Excerpt from the Washington Women's Cookbook (2010, 7th in the series)

In 1909 the Washington Equal Suffrage Association (WESA) saw an opportunity to further their cause by circulating pamphlets accompanying the Washington Women's Cookbook. Their mingling of recipes, domestic advice, and suffragist quotes was crafted to assure men that women would not abandon homemaking once their right to vote was granted. The vote was passed a year later in 1910.

This full-bodied, brightly colored broadside was letterpress printed in honor of the 100th anniversary of women's suffrage in Washington State and "the art of compromise." The graphics are inspired by vintage cooking and the famous gelatin salad symbolizes "the coming together of feminists of every walk of life and political stripe." Only three colors were used in printing the broadside, yet they blend to make many different vibrant colors. This technical and visual metaphor shows compromise and unity in diversity.

Kat Lewis, Assistant Book Arts and Rare Books Curator



Case 19

Accompanying Material:

Ng, Katherine. *Fortune Ate Me. Pressious Jade Press, Second Story Press, 1992.*
Special Collections Rare Books N7433.4.N5 A4 1992b

Jennings, L., & Washington Equal Suffrage Association. (1908). *Washington women's cookbook*. Seattle, Wash.: Published by the Washington Equal Suffrage Association.
Suzzallo and Allen Libraries Special Collections Pacific NW 979.7 J445w

Come, come, my conservative friend, wipe the dew off your spectacles and see the world is moving.

Elizabeth Cady Stanton
(2008, 1st in the series)

This quote from Elizabeth Cady Stanton (1815-1902) immediately grabbed my attention. I identify with Stanton's impatience for change and I appreciate her masking this impatience with a seemingly gentle invitation for others to come along and view the world in a different way. I learned that Stanton wrote these words as part of her introduction to the *Woman's Bible* which she co-authored in 1895 with a committee of women who were offering critical commentaries on the Bible. In the *Woman's Bible*, the authors focus their attention specifically on the Bible's treatment of women. The publication of the *Woman's Bible* had a mixed reception. It became a bestseller but it was perceived by some suffragettes within Stanton's circle of influence as damaging to their main goal of winning the vote for women. The work, they thought, attacked traditional religion and therefore unnecessarily alienated a segment of people who would otherwise be sympathetic to their cause. Either way, the *Woman's Bible* was meaningful to some for years to come including Joann Haugerud and the Coalition on Women and Religion in Seattle. In 1974, the group republished the work using a woman-owned printing company. The new publication includes a preface written by members of the Coalition. The following year the Coalition published a study guide. Haugerud later published *The Spirited Woman's Cartoon Book* which pokes fun at patriarchy within and outside of the Church. Find these works and more in the Joann Haugerud papers, accession 6201-001.



Case 19

Emily Hughes Dominick, Head, Special Collections
Technical Services

Accompanying Material:

The Women's Bible. Joann Haugerud papers. 6201-001, Box 1, Folder 10.

Study Guide to the Woman's Bible. Joann Haugerud papers. 6201-001, Box 1, Folder

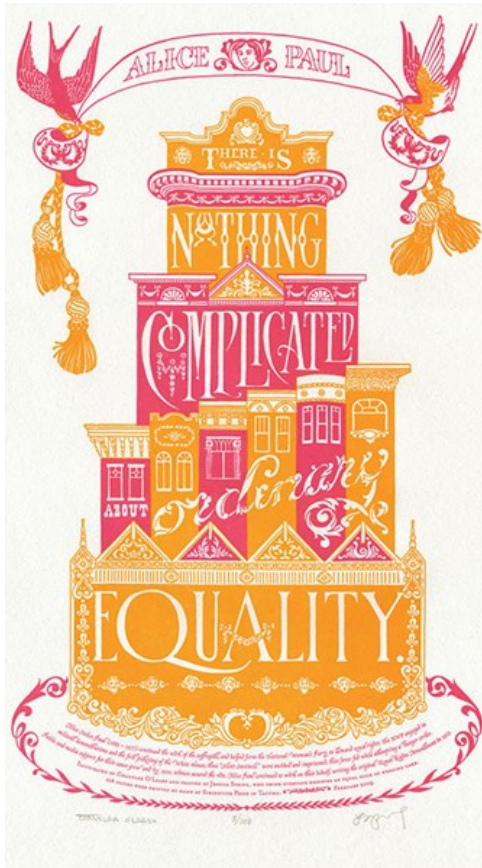
10.

The Spirited Woman's Cartoon book. Joann Haugerud papers. 6201-001, Box 1, Folder 9.

There is nothing complicated about ordinary equality.

Alice Paul
(2009, 3rd in the series)

Prop Cake



My love of San Francisco's Victorian style homes came from living in one in the 1960s. I loved wandering the streets of the city, appreciating the beauty and whimsical styles of these "wedding cake" homes. The passion of Alice Stokes Paul's (1885-1977) belief in equality and the unique Victorian style of homes in San Francisco speak to me in this broadside. Alice Paul's quote, "There is nothing complicated about ordinary equality," conveys over a century of struggle for equal rights! She was single-minded in her quest for suffrage, in the discipline of non-violence, and in her courage to confront authorities. At the cost of her personal freedom and her life, she endured the horrific act of being force fed twice during a hunger strike after being arrested. Paul's work paved the way for passage of the 19th Amendment to the United States Constitution on August 18, 1920 which gave women the right to vote.

Although Alice Paul is a "dead feminist," her work demanding equal rights for women lives on as a model for laws protecting the equal rights of both men and women. The fight to legalize same-sex marriage seems to follow the same trajectory. There have been numerous assaults, both legal and violent, on same-sex marriage, including California's 2008 passage of *Proposition 8*, the Same-Sex Marriage Ban Initiative. Finally, on June 26, 2015, with the Supreme Court landmark decision, marriage equality became the law of the land.

Arlene Cohen, Special Collections Volunteer

Case 19

Accompanying Material:

Adams, Katherine, H. *Alice Paul and the American suffrage campaign*. University of Illinois Press, 2008.
Suzzallo and Allen Libraries HQ1413.P38
A23 2008

Cathcart, Kevin M. and Gabel-Brett, Leslie J. editors. *Love unites us : winning the freedom to marry in America*. The New Press, 2016.
Gallagher Law Library Classified Stacks
KF539 .L68 2016

Personal objects on loan from Arlene Cohen

Case 20—Letterpress Printing

[Verb Ally](#)- Chandler O’Leary [Artist]; Jessica Spring [Printer]; Springtide Press and Anagram Press. (2018) *Uncataloged*

Created to commemorate the *Dead Feminists* book, *Dead Feminists: Historic Heroines in Living Color*, winning a 2018 Pacific Northwest Book Award, this broadside features the ten action words outlining the chapters of their book. The typography includes words and borders hand-lettered by O’Leary and wood or metal handset type from Spring. The combination blends and blurs different design and printing techniques, underscoring the genius that is the collaboration between O’Leary and Spring. The artists say of this piece, “These ten action words unite the 27 women featured in the book, describe our collaborative process as artists, and light the path forward as we navigate these times of political challenges and social strife.” Can you spot where the bust silhouette displayed next to the broadside is on the graphic?

Daredevil Furniture: tools to help keep your composure : letterpress printing outside the box - Jessica Spring [Artist]; Springtide Press (2015)
Suzzallo and Allen Libraries Special Collections Book Arts N7433.4.S77 D37
2015

Furniture is the wooden or occasionally metal or resin-composite blocks that surround the plate base and hold it in place for letterpress printing. This piece and *Double Dog Daredevil Furniture* is Spring’s innovative contribution to her field and aesthetically arranged to display the essential, but often overlooked, pieces used in letterpress printing. Containing 44 pieces of wood furniture and two acrylic rings, *Daredevil* was created to set type in circles, curves, or angles in letterpress printing on cylinder or platen presses. The furniture was precisely laser cut. You can see the furniture in action next to *Fighting Words*.

[Fighting Words](#)- Chandler O’Leary [Artist]; Jessica Spring [Printer]; Springtide Press and Anagram Press. (2019) *Uncataloged*

This unofficial member of the *Dead Feminist* series was created in honor of Chinese scholar, poet, and political activist Qiu Jin. Displayed alongside the mini-broadside are the metal type handset by Spring and a linocut illustration hand-carved by O’Leary.

Case 20—Letterpress Printing

Golden Girls- Chandler O’Leary [Artist]; Jessica Spring [Printer]; Springtide Press and Anagram Press *On loan from artist*

This design was originally created for the end papers in the Dead Feminist book. Now, the artists use the design for ephemera for trade shows. Here you can also see the woman and girdle blocks used to create the design.

We are Volcanoes- Chandler O’Leary [Artist]; Jessica Spring [Printer]; Springtide Press and Anagram Press. (2018) *Uncatalogued*

This mini-broadside was created to honor the life and work of Pacific Northwest author Ursula K. Le Guin (1929-2018). It features handset metal type from Spring and another linocut volcano illustration hand-carved by O’Leary.

Case 21—Jessica Spring

Girl on the Moon - Jessica Spring [Author/Printer]; Susan Estelle Kwas [Artist]; Springtide Press (2011) Special Collections Book Arts N7433.4.S77 G57 2011

Girl on the Moon is just one example of Spring consistently and cleverly combining sharp textual messages with flawless formal execution. The atmosphere of a magical, evening adventure is expertly evoked through Spring's use of Hedi Kyle's innovative star shaped book structure and three-color illustrations in metallic and glow-in-the-dark inks.

The illustrations were printed with the photopolymer plates, and handset Artcraft was letterpress printed on duplexed Hahnemühle Ingres paper. The boards are covered with indigo momigami--a type of paper used for sutra copying.

Fathoming - Jessica Spring [Author/Printer]; Springtide Press (2015) Special Collections Rare Books N7433.4.S77 F38 2015

Fathoming explores the origins of nautical terms as familiar expressions to re-imagine exploration and popular consciousness. The duality of phrases like “anchors aweigh” and “bitter end” are realized through their presentation on vintage tobacco cards and Japanese maritime maps from 1945. *Fathoming* adapts Hedi Kyle's flag book structure, incorporates porthole designs on the front and back covers, and is letterpress printed with handset Latin Condensed and Bernhard Gothic type. This work is a varied edition of seven, one for each of the seven seas.

Lewises and Clarks - Jessica Spring [Author/Printer]; Springtide Press (2004) Suzzallo and Allen Libraries Special Collections Book Arts N7433.4.S77 L48 2004

Spring takes the familiar names “Lewis and Clark” and turns them on their heads in her book *Lewises & Clarks*. This gatefold construction book, stylistically resembling a historic travel diary, opens to reveal brief biographies of individuals with the given name or surname “Lewis” on the left side and “Clark” on the right. The “pioneers” featured are deserving of similar recognition to the Lewis and Clark. The covers are bound in catch-dyed chamois, the text is letterpress printed with photopolymer plates on coffee-dyed Fabriano Medioevalis paper.

Collectors' Tales - Jessica Spring [Author/Printer]; Springtide Press (2001) Suzzallo and Allen Libraries Special Collections Rare Books N7433.4.S77 C65 2001

Collectors' Tales features the stories of fifteen collectors and their objects of desire through a set of letterpress-printed playing cards. Each edition of the piece contains a single object from each collector--the UW copy has an antique trouser hanger--displayed on a velvet pillow. Produced by Jessica Spring in collaboration with Susan Estelle Kwas for illustrations and an essay written by Annie Morse.

Case 22—Chandler O’Leary

Local Conditions: one hundred views of Mount Rainier (at least) - Chandler O’Leary [Author]; Anagram Press (2010)

Suzzallo and Allen Libraries Special Collections Rare Books N7433.4.O44 L63 2010

Brilliant, nostalgic, scenic--*Local Conditions* is O’Leary’s highly ambitious and stunning book arts piece showing more than 100 views of Mount Rainier. Sat atop the three tier container box, the viewing box displays custom scenes of Mount Rainier from various inserted combinations of letterpress-printed, hand-painted cards. Each scene packs a vibrant, dimensional, and experiential punch akin to a vintage stereoscope.

A Riddler’s Compass - Chandler O’Leary [Author]; Anagram Press (2004)

Suzzallo and Allen Libraries Special Collections Book Arts N7433.4.O44 R53 2004

This pocket sized book is a love letter to O’Leary’s favorite country. The best kept secrets of Italy are riddled throughout the book through rhyming “clues” and no answer key. *A Riddler’s Compass* is letterpress printed and hand-painted. This initially unassuming piece captures the mystery and intimacy of travel and personal exploration.

Hold your horses - Chandler O’Leary [Author]; Anagram Press (2012-2014)

Suzzallo and Allen Libraries Special Collections Book Arts N7433.4.O44 H65 2012

Though the artist never had horses as a child, nor did she partake in riding lessons, she was inspired by the majesty of these animals. To O’Leary, horses are “living symbols of the wildness that still infuses our deepest desires.” After the creative success of *Flock*, O’Leary decided to create her own “horsey set” illustrated in “equine rainbow of dapple grays, strawberry roans, pale palominos, skewbald bays, and rich chestnuts.” Each of the 13 illustrations inside the hand-bound portfolio were letterpress-printed and individually hand-painted. Surrounded by the trappings of their trade, each horse is seen pushing the boundaries of hand coloring vibrancy and using experimental painting techniques.

Flock - Chandler O’Leary [Author]; Anagram Press (2009)

Suzzallo and Allen Libraries Special Collections Rare Books N7433.4.O44 F56 2009

The brilliantly colorful and effortlessly charming collection of Washington State’s birds featured in *Flock* were printed on a gaggle of presses from the School of Visual Concepts in Seattle, the Springtide Press in Tacoma, the University of Puget Sound, and at the artists’ own Anagram Press. The birds are hand carved linocut prints and hand-painted with Pelikan watercolors. A stunning example of O’Leary’s talent for color and illustration.

Thank you!

A feminist is anyone who recognizes the equality and full humanity of women and men. - **Gloria Steinem**, Journalist and Activist

Curated by Lisa Oberg, Anne Jenner, Ann Lally, Kat Lewis, Allee Monheim, and Crystal Rodgers.

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