NIKE

NIKE The official publication of New York State Women, Inc.

VOL. 71 ■ ISSUE 3 ■ MARCH 2022

NEW YORK STATE women, INC.

Our Mission

To connect and build women personally, professionally, and politically.

Our Vision

To empower women to use their voices to create positive change.

Are YOU a member of NYS Women, Inc. yet? Time to check us out at nyswomeninc.org

Dated Material — Deliver Promptly

CELEBRATING WOMEN'S HISTORY MONTH

#WOMENHELPINGWOMEN

Greetings to You, Women of History!

-Jacquie Shellman
NYS Women, Inc. President, 2020/2021

Yes, not only does March herald the warmer spring season and St. Patrick's Day parades, but also Women's History Month celebrations. Since 1987 the U.S. has annually celebrated women's contributions to history, culture, and society. What a perfect time to reflect on our NYS Women, Inc. theme for this year: "Empowering one woman at a time so she can reach her star!" We should celebrate every time we see the positive results of our efforts helping women, not only in our communities, but across New York State.

Many chapters award scholarships or career advancement awards to adult women who want to re-enter college or enroll in a program; take a special course that will help them in their job; or enable them to get a better job. Contributing to the Grace LeGendre Endowment Fund (GLG) helps women across our state who are close to reaching their goal of a graduate degree in various fields such as medicine, social work, architecture, and others. Recently Career Development Opportunities (CDO) awarded scholarships to three women who are working while continuing their education for degrees in radiation technology and NYS certification of students with disabilities.

Your contribution to chapter, region, GLG, or CDO award programs is one small way you can continue the work of the women who came before us, the members of NYS Women, Inc. Theirs is the legacy for us to continue: Never to forget those who need a hand up; and to connect and build women personally, professionally, and politically.

We are the future women of history to be celebrated as those we empower reach their own star and find their own voice to effect positive change. What will your contribution be? Will you – or these awardees – be celebrated in a future Women's History Month?

Respectfully,

Jacquie Shellman, President
New York State President 2021-2022

[The NYS Women, Inc. Board of Directors virtually met on Saturday February 5th. At that meeting the board 3 The Advocacy Statement and Legislative Platform can be found in this issue of NIKE.]

"If you educate a woman,
you educate a family,
if you educate a girl,
you educate the future."

- QUEEN RANIA OF JORDAN

NEW YORK STATE women, INC.

2022

MONTHLY 15 — **Communicator deadline**

MAR 15 — **NIKE submissions deadline**

FEB 16 — **NYS Women, Inc. Winter Board Meeting (via Zoom)**

JUN 10-11 — **Annual Conference**

Cover image: ©Vectorpic from Vectorstock.com
Pictured this page: Lucille Ball in the television production *I Love Lucy* (Episode 72: "Lucy Tells the Truth")

NIKE Submissions

All contributed articles must be original work; all previously published works must be accompanied by the publisher's authorization to reprint. *NIKE* reserves the right to edit contributed articles for clarity and length, and reserves the right to refuse to publish any contributed article.

The articles contained in *NIKE* express the views of the individual authors and do not necessarily represent the views of New York State Women, Inc. *NIKE* is distributed for information purposes only, with the understanding that neither New York State Women, Inc. nor the individual authors are offering legal, tax or financial advice.

NIKE is a quarterly informational magazine for New York State Women, Inc. members and other professional women. Published 4 times per year (September, January, September and May). Circulation: approximately 1200. Payment must accompany all advertisement requests. *NIKE* reserves the right to refuse to publish any advertisement.

Table of Contents

First NYS Women

martha harper pg 22

In This Issue

NYS Women, Inc.

All Stars

Features

lucille ball pg 5

NIKE (ISSN 0271-8391, USPS 390-600) is published quarterly in September, January, September and May by New York State Women, Inc. (formerly Business and Professional Women of New York State, Inc), 29 Falmouth Lane, Williamsville NY 14221. Subscriptions are a benefit of membership in New York State Women, Inc. Periodical postage is paid in Buffalo, NY and additional mailing offices.
POSTMASTER: Please send address changes to *NIKE* Editor, 29 Falmouth Lane, Williamsville NY 14221. RETURN POSTAGE ACCOUNT at Buffalo, NY Main Post Office 14240.

NIKE

NIKE Volume 71, Issue 3
March 2022

New York State Women, Inc.
President
Jacquie Shellman
president@nyswomeninc.org

NIKE Editor, Joyce DeLong
Allegra Marketing, Print, Mail
3959 Union Road, Buffalo, NY 14225
joyce@allegracheektowaga.com

Associate Editor, Katharine Smith
White Rabbit Design
173 Audubon Drive, Snyder, NY 14226
PR@nyswomeninc.org

Production, Joyce DeLong
Allegra Marketing, Print, Mail
3959 Union Road, Buffalo, NY 14225
joyce@allegracheektowaga.com

Business Manager, Sue Mager
3406 McKinley Parkway, Apt C-11
Blasdell, NY 14219
NIKEmgr@nyswomeninc.org

***NIKE* Advisory Board**
Joyce DeLong, Editor
Katharine Smith, Associate Editor
Sue Mager, Business Manager
Linda Przespasniak, Communications
Jacquie Shellman, President, ex officio
Patti Pollack, Treasurer, ex officio

Contribution Rates

Platinum Patrons:	$75.00 and over
Golden Givers:	$50.00 – $74.00
Silver Supporters:	$25.00 – $49.00.
Bronze Boosters:	$5.00 – $24.00

Please write checks to NYS Women, Inc. and footnote to "NIKE" Allstars, Ad, Gift

Advertising Page Rates

Back Cover
1 issue: $600 • 4 issues: $2,000
Inside Front Cover
1 issue: $400 • 4 issues: $1,400
Full Page
1 issue: $300 • 4 issues: $1,000
Half Page
1 issue: $150 • 4 issues: $500
Quarter Page
1 issue: $75 • 4 issues: $250
Eighth Page
1 issue: $37.50 • 4 issues: $125

From the Editor

"If there's one thing I've learned in life, it's the power of using your voice."

-Michele Obama

THIS MARCH ISSUE OF *NIKE* CELEBRATES WOMEN'S HISTORY Month. Established in 1987, Women's History Month annually celebrates women's contributions throughout history. We're taking the opportunity to showcase some extraordinary women across New York State's history and the "firsts" that they achieved.

Did you know the first day care center in the United States was founded by Maria Love in Buffalo, NY in 1881? Or that Martha Matilda Harper of Rochester created the modern business franchise, as well as inventing the first reclining shampoo chair? Or that it took until 1968 for an African-American woman to serve in Congress – it was Shirley Chisholm from New York State who became the first Black Congresswoman in U.S. history. And on the next page, we feature that talented merrymaker, Lucille Ball, for all her groundbreaking "firsts" in television. These and six other female New Yorkers who broke new boundaries grace our pages in March.

And, since we haven't been in your mailboxes since way, way, way back in December 2021, we've bringing you some professional and personal tips and strategies for a brand new year! Immediate Past State President Robin Bridson offers ideas on how to create great meetings with her light-hearted article, "How to Have a Really BAD Meeting" on page 16. Learn the "Twenty-one Tips to Cultivate Clutter-Busting Habits" from Rita Emmett (page 18) and for those who are hesitant about speaking before an audience, "Want to Be a Better Public Speaker? Practical Tips to Make it Happen" by Judi Clements (page 19).

The NYS Women, Inc. Board of Directors met in February and approved an Advocacy Statement and Legislative Platform which will be presented for voting at our annual conference in June. You will find both on page 15 as well as an invitation to the Grace LeGendre Endowment Fund virtual annual meeting on Saturday, May 14th.

During this Women's History Month, see how *you* can embody our mission "To connect and build women personally, professionally, and politically; and advocate for our vision "To empower women to use their voices to create positive change."

-Joyce DeLong

MAY/JUNE 2022 ISSUE DEADLINE: MARCH 15, 2022.
Please type *NIKE* in your email subject line and send to the attention of Joyce Delong, *NIKE* editor, at PR@NYSWomeninc.org. Previously published material must be accompanied by a letter from the publisher with permission to republish and credit line to be included with the article.

Lucille Ball

Lucille Ball created a television dynasty and achieved several firsts. She was the first woman to head a TV production company, Desilu, which she had formed with Arnaz. After their divorce in 1960, she bought out his share for $2.5 million. The deal made her the first female CEO and owner of a major studio. Desilu and *I Love Lucy* pioneered a number of firsts still in use in TV production today: filming before a live studio audience with more than one camera, and distinct sets, adjacent to each other. Ball broke down further barriers by appearing on television with her Cuban husband – making them the first multi-ethnic couple to appear on TV.

LUCILLE DÉSIRÉE BALL was born in Jamestown, NY on August 6, 1911 to Désirée Evelyn "DeDe" Ball and Henry Durrell "Had" Ball, a lineman for Bell Telephone. Her father's Bell Telephone career frequently transferred him and his family to new locations during Lucy's childhood. The family moved from 60 Stewart Avenue in Jamestown to Montana; later, to Trenton, NJ. In 1915, while living in Michigan, Lucy's father died of typhoid fever at age 27, when Ball was only three. At the time of Henry's death, DeDe Ball was pregnant with her second child, Fred Henry Ball (who passed away in 2007).

Ball's mother returned to New York, where maternal grandparents helped raise Lucy and her brother Fred in Celoron, a summer resort village on Lake Chautauqua. Ball loved Celoron Park, a popular amusement area in the U.S. at that time. Its boardwalk had a ramp to the lake that served as a children's slide; the Pier Ballroom; a roller-coaster; a bandstand; and a stage where vaudeville concerts and plays were presented.

Four years after Henry's death, DeDe Ball married Edward Peterson. While her mother and stepfather looked for work in another city, Peterson's parents cared for Lucy and her brother. Ball's step-grandparents were a puritanical Swedish couple who banished all mirrors except one over the bathroom sink. When the youngster was caught admiring herself in it, she was severely chastised for being vain.

When Ball was 12, her stepfather encouraged her to audition for his Shriner's organization for the chorus line of their next show. Onstage Lucy realized she wanted performing to be her future. During this time in 1927, her family was forced to relocate into a small apartment in Jamestown after they suffered a misfortune when their house and furnishings were sold to settle a financial judgment: A neighborhood boy was accidentally shot and paralyzed by someone target shooting in their yard.

In 1925, unhappy that her 14-year-old daughter was dating a 21-year-old local hoodlum, her mother exploited Ball's desire to be in show business. Despite meager finances, in 1926, she enrolled Ball in the John Murray Anderson School for the Dramatic Arts, in New York City. Ball later said about that time in her life, "All I learned in drama school was how to be frightened." Ball's instructors bluntly told her she would not be successful in the entertainment business.

SHOW BIZ BEGINNINGS

In the face of this harsh criticism, Ball was determined to prove her teachers wrong and returned to New

Continued on page 26

Kate Mullany

Image: Adam Lenhardt

by JoAnne Krolak

Kate Mullany is remembered as the leader of the nation's first women's union and the first woman to serve as an officer of a national union.

KATE MULLANY was born in Ireland in 1845 and immigrated to the United States with her family, where they settled in Troy, NY. When Kate was 19, her father died, and Kate took a job in a laundry in Troy to help support the family. Working days were long – 12 to 14 hours. The work week was six days. Working conditions included exposure to harsh chemicals and boiling water. If a girl damaged a shirt or collar, the cost was deducted from her $3 per week wages.

Almost half of the female workers in Troy were employed in the collar business. Certain classes of laundry workers, such as ironers, were paid very well, compared to factory workers or public laundry workers. Nevertheless, there were the working conditions to be considered. Since new starching machines had been introduced, many women had been badly burned.

Kate had seen what the Iron Moulders Union had done for foundry workers in Troy. In 1864, Kate and her co-worker, Esther Keegan, with the support of the Iron Moulders, organized the Collar Laundry Workers Union to protest their low wages and unsafe working conditions. On February 23rd of that year, 300 members of the Collar Laundry Workers went on strike against 14 commercial laundries. Six days later, the laundry owners capitulated and increased wages by twenty-five percent. In 1866, it was the Iron Moulders who received

Kate Mullany House This modest three-story brick house is the only surviving building associated with Kate Mullany. Her mother Bridget purchased the land on Eighth Street in 1864, which was completed as a family residence and income-producing property in 1869. Kate returned to the home in 1903 after being widowed and died there in 1906.

"The detachable collar was invented by a woman, Hannah Lord Montague, in Troy in 1829. By the 1860s, Troy produced almost all of the collars and cuffs demanded by fashion in America. The industry employed 3,700 women, almost half of Troy's female work force and by far the single largest employer of women... Fifteen collar manufacturers employed female machine operators in collar factories ranging from 25-550 employees each. Fourteen collar laundries operated in the city, employing about 600 women who worked in small shops in groups of ten to twenty.

Laundering was an essential part of the manufacturing process for shirts and especially for collars and cuffs, easily soiled by the many processes done by hand. Washing, starching and ironing the collars involved boiling water, chloride and sulfuric acid bleaches, layers of starch, drying and finally pressing with hot, heavy irons. The procedure required a special knowledge of the materials and techniques, physical endurance, strength and manual dexterity. An 1865 description of a Troy laundry vividly depicts women standing at wash tubs and ironing tables between furnaces for twelve to fourteen hours a day, steaming wet fabric into shape with the room temperature averaging 100 degrees, for merely two dollars a week, the cost of a pair of shoes.

This was Kate Mullany's world. By 1863 she was the primary wage earner in her family, supporting a widowed mother and at least two sisters...

...In February 1864, Kate Mullany and about 200 of her fellow female workers decided to follow the example of Trojan ironworkers. They organized the Collar Laundry Union and went on strike for better wages and working conditions. After a week, they were able to secure a 25% wage increase. Their union has been cited as the first "bona fide" women's union in the United States, because it did not disband once its demands were met. The Collar Laundry Union continued to function as a force in the collar industry for more than five years."

Excerpt from 2004 testimony to designate the Kate Mullany National Historic Site in Troy, NY from Rachel Bliven, Mohawk Valley Heritage Corridor Commission before the Committee on Resources, U.S. House of Representatives.

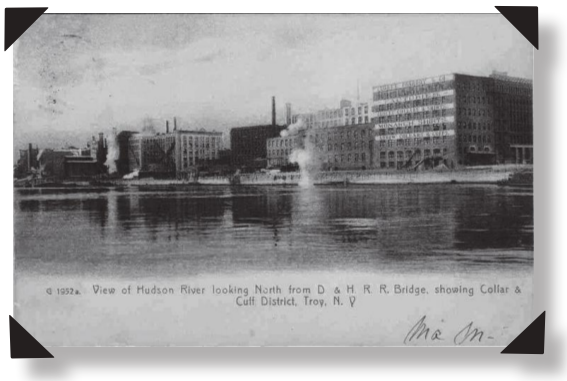
help from the Collar Workers. Kate and her fellow workers contributed financial support, which resulted in an invitation by the Troy Trades Assembly to the Collar Laundry Workers to affiliate with them.

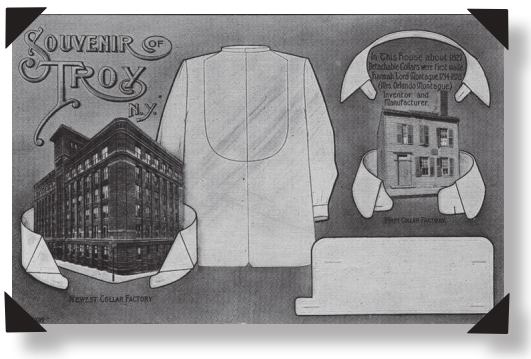
In that same year, William Sylvis of the Iron Moulders convened a congress of national labor leaders in Baltimore. William Sylvis challenged the union members present to fight the prejudice then existing against the employment of women (because it allegedly depreciated the wages of men) and aid in forming labor associations. Kate believed that the women of the Collar Laundry Workers were every bit as competent as male workers and the organization contributed union members to train women from other groups to become organized and pay their expenses while they did so.

"Kate Mullany was not unknown outside of labor circles. In early 1870 women's rights activist Susan B. Anthony visited the cooperative factory in Troy to meet Mullany for the first time. She spoke of her visit in later speeches and articles. Anthony referred to the dissolved Laundry Union as the best organized women's union she had known and expressed deep sympathy for "this working-women's venture." Mullany wrote to Anthony's publication The Revolution in April 1870 to report on the cooperative factory's plans and their progress in securing the needed capital of $10,000."

Excerpt from 2004 testimony to designate the Kate Mullany National Historic Site in Troy, NY from Rachel D. Bliven, Mohawk Valley Heritage Corridor Commission before the Committee on Resources, United States House of Representatives.

Two years later, in 1868, Kate traveled to New York City for the convention of the National Labor Union. Kate was one of four women to serve as a delegate to this convention. In addition to Kate (Collar Laundry Workers), Mary Kellogg Putnam (Working Women's Association #2 of New York City), Mary A. McDonald (Working Women's Protective Labor Union of Mount Vernon, NY #6), and Susan B. Anthony (Working Women's Association #1, New York City) also attended. Kate would go on to be elected Second Vice President of the Organization, but resigned the office since the First Vice President was also from New York. At the close of the convention, Kate was appointed assistant secretary for the organization, where she would correspond with working women and coordinate national efforts to form working women's associations.





From its founding until 1869, the Collar Laundry Workers Union had held three strikes. However, the strike called in 1869 was unsuccessful because the collar manufacturers and the laundry owners united in opposition toward paying a wage increase. The collar manufacturers refused to send their products to any laundry that employed union ironers. They also helped laundry owners train a non-union workforce. The strike collapsed and the laundresses went back to work without a wage increase.

Kate and the Collar Laundry leadership started a laundry cooperative. Their aim was to give the laundry workers greater control over their working conditions. The laundry cooperative lasted about two years, but ultimately failed when local collar manufacturers were able to prevent out-of-town manufacturers from supplying the cooperative with new collars. An attempt to start a manufacturing enterprise also failed when the manufacturers introduced a paper collar.

This proved to be the end of the Collar Laundry Workers. The laundresses were back working at their old wages and the union leadership voted to dissolve the union in February of 1870. Kate herself worked in support of cooperatives for a short time, then later married John Fogarty. She died in 1906 and is buried in St. Peter's Cemetery in Troy.

Kate Mullany is remembered as the leader of the nation's first women's union and the first woman to serve as an officer of a national union.

This article by the late JoAnne Krolak originally appeared in the December 2011 issue of NIKE.

Rose Schneiderman

Rose formed the first women's local of the United Cloth Hat and Cap Makers' Union.

by JoAnne Krolak

ROSE SCHNEIDERMAN was born in Saven in Poland in 1882. When she was 8, her family left Poland for the United States and eventually made their home in New York City. Two years later, Rose's father died. Rose dropped out of school at age 13 and took a job as a sales clerk to help support the family. At 16, Rose left her sales job for a better paying job in the garment industry at the Hein & Fox factory.

The hours were long – from 8:00 in the morning to 6:00 at night. The pay was on the piece work basis – 3 1/2 to 10 cents a dozen for cap linings. By working hard, a girl could make an average of $5 per week. Rose might have taken home more money, but like the other girls, she had to provide her own sewing machine. These were generally purchased on the installment plan at $5 down and $1 per month until paid off. Then the factory owners started making reduction in the cap makers' pay.

After three years, Rose and her friend Bessie Brout decided the cap makers needed an organization and they formed the first women's local of the United Cloth Hat and Cap Makers' Union. Bessie got fired when the owners found out, and Rose always said the reason she wasn't fired was because she "was a sample maker and not so easy to replace." In 1905, there was a strike, which started over several shops in the industry attempting to institute an open shop policy. An open shop meant that an employer could hire and fire at will, without regard to the union membership of an individual worker. The members of the Jewish Socialist United Cloth Hat and Cap Makers walked out and stayed out for 13 weeks. In the process, they won the respect of many nonunion workers as well as support from other unions. Rose herself came to the attention of the New York Women's Trade Union League, which lent moral and financial support to women organizers. Three years after the strike, Rose became the League's vice president and left the cap making factory to work for the League.

Within a year, Rose was elected vice-president of the WTUL. Conditions for women in the garment trade were appalling. Unsanitary conditions were widespread. Fire hazards were everywhere. Noise coming from the machines was at a deafening level. Women were required to work overtime, and could be fined for almost anything from talking to oil stains on the fabric to stitching that wasn't the right size. In 1909 the women, with the support of the Women's Trade Union League and the International Ladies Garment Workers Union, launched a series of strikes against the two companies best known for these conditions – Leiserson & Co. and the Triangle Waist Company. The action became known as the "Uprising of the 20,000" and for thirteen weeks in winter, the women walked a picket line daily. They faced police clubbing and judges who told them they were on strike "against God and Nature." The

Rose Schneiderman Addresses Protest of the Triangle Shirtwaist Factory Fire in April 1911

I would be a traitor to these poor burned bodies if I came here to talk good fellowship. We have tried you good people of the public and we have found you wanting. The old Inquisition had its rack and its thumbscrews and its instruments of torture with iron teeth. We know what these things are today; the iron teeth are our necessities, the thumbscrews are the high powered and swift machinery close to which we must work, and the rack is here in the firetrap structures that will destroy us the minute they catch on fire.

This is not the first time girls have been burned alive in the city. Every week I must learn of the untimely death of one of my sister workers. Every year thousands of us are maimed. The life of men and women is so cheap and property is so sacred. There are so many of us for one job it matters little if 146 of us are burned to death.

We have tried you citizens; we are trying you now, and you have a couple of dollars for the sorrowing mothers, brothers and sisters by way of a charity gift. But every time the workers come out in the only way they know to protest against conditions which are unbearable the strong hand of the law is allowed to press down heavily upon us.

Public officials have only words of warning to us – warning that we must be intensely peaceable, and they have the workhouse just back of all their warnings. The strong hand of the law beats us back, when we rise, into the conditions that make life unbearable.

I can't talk fellowship to you who are gathered here. Too much blood has been spilled. I know from my experience it is up to the working people to save themselves. The only way they can save themselves is by a strong working-class movement.

Rose Schneiderman's speech, Metropolitan Opera House meeting to protest the Triangle Shirtwaist Factory fire April 2, 1911.

strike fell apart as settlements were made shop by shop, but the women proved they were as capable at labor organizing as their male counterparts.

One year after the strike ended, Triangle still refused to settle with the women and in fact, fired many of the workers known to be union members. Working conditions remained as before, with flammable materials stored throughout the factory, lighting provided by open gas lamps, no fire extinguishers, and so on. Then on March 25, 1911, fire broke out at the Triangle factory. One stairwell was blocked by smoke and flames. Exit doors were kept locked to deter theft. The single fire escape bent double from the weight of young women trying to escape. The one elevator stopped working when other women jumped down the shaft onto the roof of the elevator. Fire department ladders could not reach beyond the sixth floor and so were unable to stop the flames. One hundred forty-six lives were lost – mostly immigrant women between the ages of 13 and 25.

On April 2, 1911, a memorial was held at the Metropolitan Opera House, which was attended by representatives of the WTUL, the ILGWU, and leading members of the community. Dissension broke out between those who saw class solidarity and organization as the solution and others who looked to legal reforms to prevent another Triangle fire. The meeting was on the verge of disorder when Rose Schneiderman walked up to the podium. "I would be a traitor to those poor burned bodies if I came here to talk good fellowship…" she said. "…Every year thousands of us are maimed. The life of men and women is so cheap and property is so sacred…"

In the end, under pressure from the WTUL, the ILGWU and others, the New York Legislature set up a Committee on Safety and also a Factory Investigating Committee. Committee recommendations resulting in safety legislation which became the model for safety legislation across the nation.

This article was originally published in the December 2007 issue of *NIKE*.

Triangle Shirtwaist Factory Fire, deadliest industrial disaster in NYC history.

The Triangle Shirtwaist Factory fire in the Greenwich Village neighborhood of Manhattan, New York City, on March 25, 1911, was the deadliest industrial disaster in the history of the city, and one of the deadliest in U.S. history. The fire caused the deaths of 146 garment workers who died from the fire, smoke inhalation, or falling or jumping to their deaths. Most of the victims were recent Italian or Jewish immigrant women and girls; they were ages 14 to 23.

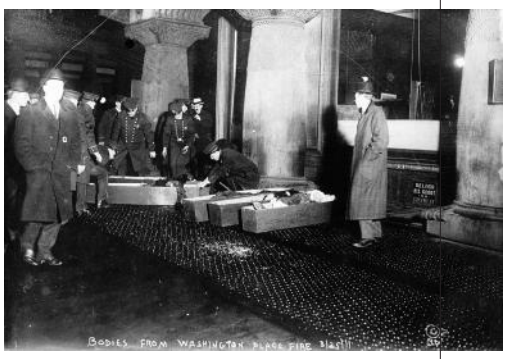
The factory was located on the 8th, 9th, and 10th floors of the Asch Building, at 23–29 Washington Place in Greenwich Village. The 1901 building still stands and is now known as the Brown Building, which is part of and owned by New York University (NYU).

The Triangle Waist Company factory produced women's blouses, known as "shirtwaists." The factory normally employed about 500 workers, mostly young Italian and Jewish immigrant women and girls, who worked nine hours a day on weekdays plus seven hours on Saturdays.

At approximately 4:40 PM on Saturday, March 25, 1911, as the workday was ending, a fire flared up in a scrap bin under one of the cutter's tables at the northeast corner of the 8th floor. The first fire alarm was sent at 4:45 PM by a passerby on Washington Place who saw smoke coming from the 8th floor. Both owners of the factory were in attendance and had invited their children to the factory on that afternoon.

The Fire Marshal concluded that the likely cause of the fire was the disposal of an unextinguished match or cigarette butt in the scrap bin, which held two months' worth of accumulated cuttings. Beneath the table in the wooden bin were hundreds of pounds of scraps left over from the several thousand shirtwaists that had been cut at that table.

Although the 9th floor had a number of exits, including two freight elevators, a fire escape, and stairways down to Greene Street and Washington Place, flames prevented workers from descending the Greene Street stairway, and the door to the Washington Place stairway was locked to prevent theft by the workers; the locked doors allowed managers to check the women's purses. Dozens of employees escaped the fire by going up the Greene Street stairway to the roof. Other survivors were able to jam themselves into the elevators while they continued to operate.



Within three minutes, the Greene Street stairway became unusable in both directions. Terrified employees crowded onto the single exterior fire

Continued on page 10

Triangle Shirtwaist Factory Fire, deadliest industrial disaster in NYC history.

escape – which city officials had allowed Asch to erect instead of the required third staircase – a flimsy and poorly anchored iron structure that may have been broken before the fire. It soon twisted and collapsed from the heat and overload, spilling about 20 victims nearly 100 feet to their deaths on the concrete pavement below. The remainder waited until smoke and fire overcame them.

The fire department arrived quickly but was unable to stop the flames, as their ladders were only long enough to reach as high as the 7th floor. The fallen bodies and falling victims also made it difficult for the fire department to approach the building.

Elevator operators Joseph Zito and Gaspar Mortillaro saved many lives by traveling three times up to the 9th floor for passengers, but Mortillaro was eventually forced to give up when the rails of his elevator buckled under the heat. Some victims pried the elevator doors open and jumped into the empty shaft, trying to slide down the cables or to land on top of the car. The weight and impacts of these bodies warped the elevator car and made it impossible for Zito to make another attempt. William Gunn Shepard, a reporter at the tragedy, would say that "I learned a new sound that day, a sound more horrible than description can picture – the thud of a speeding living body on a stone sidewalk".

One hundred forty-six people died as a result of the fire: 123 women and girls and 23 men. Most victims died of burns, asphyxiation, blunt impact injuries, or a combination of the three.

Bodies of the victims were taken to Charities Pier (also called Misery Lane), located at 26th street and the East River, for identification by friends and relatives. Victims were interred in 16 different cemeteries. People and horses draped in black walked in procession in memory of the victims.

The company's owners, Max Blanck and Isaac Harris – both Jewish immigrants – who survived the fire by fleeing to the building's roof when it began, were indicted on charges of first- and second-degree manslaughter in mid-April; the pair's trial began on December 4, 1911. The jury acquitted the two men of first- and second-degree manslaughter, but they were found liable of wrongful death during a subsequent civil suit in 1913 in which plaintiffs were awarded compensation in the amount of $75 per deceased victim.

The insurance company paid Blanck and Harris about $60,000 more than the reported losses, or about $400 per casualty. In 1913, Blanck was once again arrested for locking the door in his factory during working hours. He was fined $20 which was the minimum amount the fine could be.

In New York City, a Committee on Public Safety was formed, headed by eyewitness Frances Perkins – who 22 years later would be appointed U.S. Secretary of Labor – to identify specific problems and lobby for new legislation, such as the bill to grant workers shorter hours in a work week, known as the "54-hour Bill."

The New York State Legislature then created the Factory Investigating Commission to "investigate factory conditions in this and other cities and to report remedial measures of legislation to prevent hazard or loss of life among employees through fire, unsanitary conditions, and occupational diseases." They held a series of widely publicized investigations around the state, interviewing 222 witnesses and taking 3,500 pages of testimony.

They hired field agents to do on-site inspections of factories. They started with the issue of fire safety and moved on to broader issues of the risks of injury in the factory environment. Their findings led to 38 new laws regulating labor in New York state, and gave them a reputation as leading progressive reformers working on behalf of the working class.

New York City's Fire Chief John Kenlon told the investigators that his department had identified more than 200 factories where conditions made a fire like that at the Triangle Factory possible. The State Commissions's reports helped modernize the state's labor laws, making New York State "one of the most progressive states in terms of labor reform." New laws mandated better building access and egress, fireproofing requirements, the availability of fire extinguishers, the installation of alarm systems and automatic sprinklers, better eating and toilet facilities for workers, and limited the number of hours that women and children could work. In the years from 1911 to 1913, sixty of the sixty-four new laws recommended by the Commission were legislated with the support of Governor William Sulzer.

Source: Wikipedia

Charlotte Brooks

by JoAnne Krolak

From 1951 to 1971, Charlotte Brooks was a staff photographer for Look magazine, the first – and – only woman staff photographer in the magazine's history.

Image: Charlotte Brooks, by Patricia Carbine, 1957; Women Photojournalists: Prints and Photographs Division, Library of Congress, LC-DIG-ppmsca-09865

Source for Brooks' quotes: https://asmp.org/tutorials/charlotte-brooks.html Excerpted from "Interviews with American Society of Media Photographers (ASMP) Founders" Interview and transcript © 1990 by Kay Reese & Mimi Leipzig. ASMP staff edited the transcript for online presentation.

CHARLOTTE BROOKS was born in Brooklyn, NY, in 1918. She attended Brooklyn College in the 1930s and it was at this time that she changed her name from the family name of Finkelstein to a variation of her grandmother's maiden name (Eisenbruch). She did this at a time when anti-Semitism was widespread. After graduation, Charlotte entered the University of Minnesota, where she enrolled in the psychology program with the intention of becoming a social worker.

Charlotte wanted to help people directly and was frustrated by the school's emphasis on testing and measurements. In addition, she felt stymied by anti-Semitic attitudes among her professors. Charlotte left the University and returned to New York, where she found work at a settlement house on the Lower East Side. She also resumed long-standing interests in dance and photography. She was offered free admission to Berenice Abbott's photography class at the New School for Social Research (but turned it down because it meant posing nude in the art classes) and instead accepted a scholarship to study dance with Barbara Mettler at the New School.

In the early 1940s, Charlotte worked summers at Bay House, a summer camp operated by the Jewish Working Girls Vacation Society in Bellport, Long Island. Charlotte taught athletics at Bay House and it was here that she met Julie Arden, who ran the drama program. In the fall of 1941, the two women began living together – a partnership that lasted until Ms. Arden's passing in 2009.

The following year, Charlotte became an apprentice photographer with Barbara Morgan, known for her portraits of dancers. It was at Morgan's home in Scarsdale that Charlotte decided to make photography her life's work. Charlotte had taken some photos outdoors and experienced what afterwards she referred to as "buck fever," and compared herself to a novice hunter facing a first kill.

After her time with Barbara Morgan, Charlotte went to work for Gjon Mili, whose assistant had gone off to fight in World War II. Charlotte would transport Mili's equipment (on one assignment, she weighed the gear and found it came to 72 pounds!) from place to place. Her next job came when she began taking photographs for some newspapers in New Jersey. Julie wrote a story about her for Popular Photography magazine, which brought Charlotte's work to the attention of Roy Stryker of the Farm Security Administration (FSA). This led to a job assignment at Standard Oil of New Jersey, telling the story of oil in the home and the war effort. The FSA job ended in 1946, when Stryker's former photographers returned from the war. Once more, Charlotte was looking for work.

"...there were limits as to what women photographers were considered to be capable of covering. There were actual legal limits, like a woman couldn't get on a submarine, couldn't photograph on a U.S. Navy vessel. I know that because I was turned down for some coverage there."

Charlotte tried freelance work again for a while, and even went to work in her family's business (women's sportswear). In 1951, some friends got her an interview with Look magazine, where she started in the advertising department. She was able to get out of the advertising department by filling in for other photographers (such as those who were ill or hospitalized). Charlotte's work cov-

Continued on page 13

Louise Blanchard Bethune

by JoAnne Krolak

Louise Blanchard Bethune is widely considered to be the first woman to practice as a professional architect in the U.S. She was the first woman member of the American Institute of Architects (AIA), and the first woman to be honored as an AIA Fellow.

LOUISE BLANCHARD BETHUNE was born in Waterloo, NY, in 1856. Both of her parents were teachers, and Louise was educated at home. When Louise was 10, the family moved to Buffalo, and it was in Buffalo that Louise first displayed an interest in architecture. In 1874, she graduated from high school in Buffalo and set her sights on attending the architectural school at Cornell University. For two years, she traveled, studied and taught school.

At the age of 20, Louise took a job as a draftsman at the Buffalo firm of Waite and Caulkings. Studying drafting was a traditional way at the time for a person to enter the profession of architecture. Besides days spent at the drafting board, Louise visited construction sites and studied in the firm's library. She was promoted to Richard Waite's assistant, where she learned technical drafting, construction detailing, and architectural design. Louise worked for Waite and Caulkings for five years, and then left to begin a partnership with Robert Bethune, a former colleague of Richard Waite's.

In 1881, Louise and Robert Bethune opened an independent office in Buffalo. The event was announced during the meeting of the Association for the Advancement of Women in Buffalo and marked what is considered the entry of the first woman into the profession of architecture. Two months later, Louise and Robert were wed.

These were boom times for Buffalo. Since the construction of the Erie Canal, Buffalo was the largest port of emigration to the West. Then the city became a grain-handling port and later, the nation's second busiest – after Chicago – railway center. The Bethune practice thrived.

While Louise herself is best remembered for her work on the Hotel Lafayette, the firm also designed industrial facilities, school buildings, the Erie County Penitentiary's women's prison, and grandstands for the Queen City Baseball and Amusement Co. Louise maintained that women architects had to be "practical superintendents as well as designers and scientific constructors," and that women who were pioneers in this or any profession "should be proficient in every department."

Bethune took special interest in school design, probably because her parents were both teachers. Beginning in 1881, the Buffalo Public Schools District embarked upon an ambitious master plan under the direction of progressive superintendent James Crooker. Bethune & Bethune Architects successfully competed with other, more established firms, and designed eighteen schools during their term of practice.

In 1885, Louise Bethune was unanimously elected a member of the Western Association of Architects. She was active in the organization, which advocated for the professional licensing of architects. Three years later, Louise was elected to membership of the American Institute of Architects (AIA). In 1889, the two organizations merged and Louise became the first woman Fellow of the AIA. She served as

Bethune, Bethune & Fuchs designed a numerous projects, ranging from institutional, commercial, industrial, and hospitality residential depending on their clients and the local market. Despite the firm's residential commissions, Bethune insisted that women architects not solely pursue domestic projects and discouraged members of the public from favoring women over men for this type of design work. She believed in equal pay for equal work and felt architects of residential work were not as well compensated as architects of commercial buildings. She feared women would be limited to residential design. From a 1891 speech:

"It is often proposed that she become exclusively a dwelling house architect. Pity her, and withdraw the suggestion. A specialist should become so from intrinsic fitness, not from extrinsic influence. Furthermore, the dwelling is the most pottering and worst-paid work an architect ever does. He always dreads it, not, as someone may have told you, because he must usually deal with a woman, but because he must strive to gratify the conflicting desires of an entire household, who dig up every hatchet for his benefit and hold daily powwows in his anteroom, and because he knows he loses money nearly every time. Dwelling house architecture, as a special branch for women, should be, at the present rate of remuneration, quite out of the question."

Bethune & Bethune Architects, Public School No 8, Buffalo, N.Y. Perspective sketch, 1884, published in Superintendent's Annual Report.

Bethune's opportunity to create a nationally significant building came in the early 1900s with a commission for the Lafayette Hotel. Located in downtown Buffalo, the seven-story, 225-room Renaissance Revival hotel featured hot and cold water in all bathrooms and telephones in all rooms. It was praised as "one of the most perfectly appointed and magnificent hotels in the country" when it opened in 1904." ("Buffalo Hotel Opened," The New York Times, June 2, 1904)

vice-president and treasurer of her chapter.

In 1892-93, Chicago was going to host the World's Columbian Exposition, which was organized to celebrate the 400th anniversary of Columbus' voyage to the New World. As part of the event, it was announced that there would be a "Women's Fair Building." There was to be a competition among women architects to design the structure. Louise declined to participate in the competition on several grounds.

First, she felt that a separate women's exhibit expressed a sense of inferiority. Louise did not feel inferior, and she maintained that business women did not feel inferior, either. Second, she strenuously opposed the idea of a competition to select a designer. (She was joined in this opinion by the AIA.).

Lastly, and worst of all, the winner would receive just a $1,000 "prize" for "personal artistic service" and professional drawings. Male architects for other buildings at the Exposition were to be paid $10,000 each for their artistic services and the drawings were to be paid for by the Exposition Commission.

Louise believed most strongly in "Equal Remuneration for Equal Service" and thought that this proposal set an unfortunate precedent that would take years to overcome.

She said, "The idea of a separate Woman's Board expresses a sense of inferiority that business women are far from feeling. . . . It is unfortunate that it should be revived in its most objectionable form on this occasion by women and for women."

Louise Bethune retired from the active practice of architecture in the first decade of the 1900's. Her health was failing, so she moved in order to be nearer to the Bethune's son, who was a doctor. She wrote a will that contained a codicil leaving her share of the firm to her two partners, Robert Bethune and William Fuchs. In 1913, Louise Bethune died at the age of 57. Over the course of her career, she had been involved in the design of approximately 150 buildings across Buffalo and New England.

Originally published in the Feb/Mar 2009 issue of NIKE.

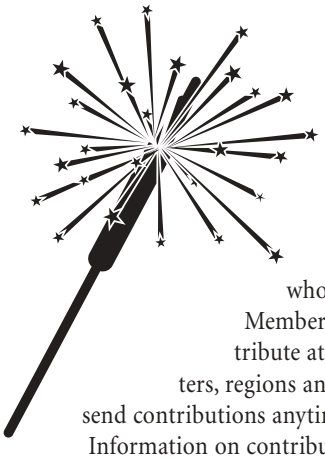
Charlotte Brooks

continued from page 11

ered a variety of topics, everything from presidential candidates (Eisenhower and Nixon) to a baby undergoing a spinal tap. She did picture stories for the Look series "All American Cities" and documented the discrimination faced by Duke Ellington during a tour through the segregated South. Charlotte spent 20 years on the staff of Look magazine – the only woman to be a staff photographer there. Beverly Brannan, photography curator at the Library of Congress, called Charlotte a sociologist with a camera.

Charlotte's time at Look ended in 1971, when the magazine folded. She went back to freelance work for a while, and did photography workshops for the U.S. State Department in Romania and Soviet Georgia. Julie and Charlotte moved to Dutchess County in upstate New York, where they started an Arts Center in White Pond and Charlotte taught photography. Charlotte died in March 2014, aged 95, in Holmes, NY.

Originally published in the May 2014 issue of NIKE.



NEW YORK STATE women, INC.

NIKE All Stars

The 2020-2021 *NIKE* All Star Campaign is in full swing and thank you to our loyal supporters who have already sent their listings in. Members will have an opportunity to contribute at our annual conference, and chapters, regions and friends of NYS Women, Inc. can send contributions anytime to the *NIKE* Business Manager. Information on contributing can be found on our website.

Publication Deadlines:	July 15th/Sept. issue Feb. 1st/March issue	Oct. 15th/Dec. issue March 15th/May issue

Rates:

Platinum Patrons:	$75 and over
Golden Givers:	$50 – $74
Silver Supporters:	$25 – $49
Bronze Boosters:	$5 – $24

Make check payable to:
NYS Women, Inc. (memo: *NIKE* contribution)

Mail form and check(s) to: Sue Mager, *NIKE* Business Manager, 3406 McKinley Parkway, Apt C-11, Blasdell, NY 14219
E-mail: NIKEmgr@NYSWomeninc.org.

Platinum Patrons
Theresa Fazzolari
Patricia Fergerson
Ramona Gallagher, IMO Audrey Macdougall & Cay Raycroft
Susan Mager
David Raycroft, IMO Audrey MacDougall

Golden Givers
Patricia Fanning

Silver Supporters
Susan Bellor
Chadwick Bay Chapter
Debra Langevin
Patricia McGrath
MDStar Productions
Mary Ellen Morgan
Denise Murphy
Jacquie Shellman
Cynthia Valtin

Past State Presidents
Bronze Boosters:
Dorothy Mangano '82-83
Betty Drislane '91-92
Audrey MacDougall '93-94
Barbara Lynn Ziegler '95-96
Clare Sullivan '96-97
Elsie Dedrick '97-98
Lucille Argenzia '98-99
Mary Stelley '99-2000
Viola McKaig '2000-01
Maria Hernandez '01-02
Linda Przepasniak '04-05
Helen Rico '05-06
Linda Winston '06-07
Neale Steiniger '08-09
Mary Ellen Morgan '09-11
Susan Mager '12-13
Amy Kellogg '13-14
Colleen Ostiguy '14-15
Renee Cerullo '15-16
Theresa Fazzolari '16-17
Debra Carlin '17-19
Robin Bridson '19-20

Region II NIKE Challenge Bronze Boosters
Richmond County Members:
Phyllis Alma
Margherita Clemento
Theresa Fazzolari
Carolyn Fazzolari
Marilyn Mannino
Joann Olbrich
Linda Orlando
Neale Steiniger
Staten Island Members:
Rosemarie Abid
Virginia Allen
Margaret Antoniello
Theresa Asperti
Margaret Barry
Carol Belmonte
Jill Bowers
Cammie Brandofino
Barbara Cassata
Margherita Clemento
Ann Clinton
Mary Cohen
Jennifer Cohen
Jacquelyn Colucci
Donna Coppola
Theodora M. Cross
Elaine Croteau
Anne D'Ermilio
Donna D'Ermilio
Catherine DiStefano
Barbara Dowd
Rosemarie Dressler
Carol Dunn
Ronette Fanning
Alexandria Fiorenza
Christine Fiorenza
Annette Fusaro
Angela Gaudioso-Klein
Denise Giachetta-Ryan
Melinda Gottlieb
Lucille Herring
Edith Holtermann
Genevieve Jensen
Renee Kroeker
Coleen Kumar
Diane Malagreca
Virginia McMullen
Elisabeth Micalizzi
Eileen Monreale
Lorraine Nicola

Region V NIKE Challenge Bronze Boosters
CNY Chapter:
Dorothy Bedford
Karen Clark
Candace B. Edwards
Patricia Fanning
Patricia Fergerson
Maureen Fogarty
Teresa LaValle
Elaine Skibitski
Deborah Vecchio
Diane M. Walker
M. Denise Walker
Professional Business Women of Rome:
Ella Alsheimer
Lucille Argenzia
Franca Armstrong
Sara Ayala
Johann Ciotti
Teresa Hamel
Beth Ann Jones
Helen Rico
Sandra Rodriguez
Michele Salisbury
Hollie Silverman
Kristen Skobla
Heather Sullivan
Janine Szczepanski
Anne Thayer
Carolyn Trela-Ferlo
Jeanne White
St. Lawrence Chapter:
Susan Bellor
Eowyn Hewey
Debra Langevin
Erica Leonard
Audrey Marshall
Patricia McGrath
Denise Murphy
Courtnie Toms
Mohawk Valley Chapter:
Robin Bridson
Deborah J. Cabral
Colleen Cavallo
Deborah Check
Blanche Davis
JC Degni
Gina Dier
Carly Edick
Lucretia Hunt
Jo ann Longo
Nicole Looman
Mary Taverne
Mary Beth Young

Bronze Boosters
Robin Allen
Sheila Beckert
Robin Bridson
Doris Brooks
Cathy Capra
Debra Carlin
Carena Collura
Adriene Emmo
Debby Finegan
Sheralyn Fox
Kathleen Haddad
Frida Hooyberg
Karen Kretsch
Joann Olbrich
Karin Panlel
Patti Pollock
Region VI
Laura Reynolds
Ruthann Rocque
Mary Sarisky
Heather Sodon
Susquehana Chapter
Linda Winston

NYS Career Development Opportunities, Inc. (NYCDO)

submitted by Ramona Gallagher

Once again, the NYS Career Development Opportunities, Inc. Grant Program recently awarded three New York State women with monetary grants in recognition of their hard work in pursuing educational goals to improve their livelihoods. Linda Przepasniak, CDO President said "It is especially gratifying to be able to honor these women who have worked so hard during the past difficult months to care for their families, attend school, work and cope with the incredible challenges of the COVID 19 pandemic. Their tenacity and passion to attain their educational goals are remarkable."

The first awardee is **Christine Siri** from Little Falls, NY who received a $500 grant. She is working while pursuing a degree in Radiologic Technology at Mohawk Valley Community College. She was married for 27 years and her husband passed away from cancer in 2015. She has a son and now a grandson and has worked numerous jobs. Ms. Siri wrote "It is certainly an honor to have been chosen, as I am sure there were many applicants."

The second awardee is **Makenzi Enos** who received a $250 grant. Ms. Enos is a Special Education Teacher for Upstate Cerebral Palsy and works with children who have moderate to severe disabilities. She graduated from Purdue University in 2016 with a Master's in Special Education and is the first college graduate in her family. She is currently working toward her NYS Teaching Certification and is also a full-time student at Ball State University to earn a second Master's in Applied Behavioral Analysis. In her free time, she is either on the water fishing or in her kitchen baking. She and her fiancé both run a fishing company that makes hand-crafted lures and a baking business that caters cakes and other specialty baked goods for events. Ms. Enos commented "I am honored to be a recipient of this grant and intend to serve the community in my profession."

The final awardee is **Samantha Amann** who received a $250 grant and is also from Rome, NY. She is the mother of two children whom she loves and adores. She has been in the healthcare field for almost 10 years and aspires to change careers within this field. She is enrolled in Mohawk Valley Community College to achieve her dream of becoming a Radiologist Technician. Ms. Amann wrote: "I have a passion for helping others and continuing my education to thrive. This grant will help me in the best way possible to achieve my goal and I appreciate the recognition I've been given. I do this not only for myself, but to show my kids that with hard work anything is possible."

The CDO revamped its program last year to offer only grants in amounts up to $1,000 each application cycle. Applications will be accepted later this year beginning on October 15, until December 15, 2022 and recipients will be selected in January 2023.

Plan now, if you or a woman you know – friend, relative, colleague, NYS Women, Inc. member – are interested in applying for a grant, access the NYS Women, Inc. website at www.nyswomeninc.org and click on the heading of Programs for details on eligibility requirements and application instructions.

Or, contact Ramona Gallagher at MMistymo@aol.com for information. If you are interested in supporting this effort, consider joining the CDO organization as a member. Or, donations are always welcome and checks may be made payable to NYSCDO and mailed to Sue Mager, Treasurer, 3405 McKinley Parkway, Apt. C-11, Blasdell, NY 14219. Such donations are tax deductible as the CDO is a 501(C)3 organization.

[The NYS Women, Inc. Board of Directors virtually met on February 5th where they approved an Advocacy Statement and Legislative Platform to be presented to the general membership for vote at our annual conference June 10-12, 2022.]

Legislative Platform

Preamble

- The New York State Women, Inc. pledge their support of specific legislation and policy that addresses civil rights, health and economic opportunity for all women.
- Establish a pro-active position by identifying and supporting issues selected by members of New York State Women, Inc.

Advocacy Statement

New York State Women Inc. will take actions needed on a local, statewide or national level to make a difference in the lives of New York women of every age and demographic, now and into the future through legislative, educational and service advocacy.

These **Advocacy Actions** may include, but are not limited to:

- Public Policy Resolutions
- Legislative Actions

Continued on page 19

How to have a REALLY Bad Meeting

Image by magnetme from Pixabay

by Robin Bridson

This article is meant to be fun, but to also point out some of the things we might be doing to sabotage our own meetings. A workshop is being planned for later this spring that will have some hands-on nuts and bolts that you can bring back to your chapter meetings. If you'd like me to visit your chapter or do a small group session, I would be very honored to do so. Happy Meeting!

If your goal is to have a really bad meeting, either in person or virtually, you will want to make sure you do the following:

NO AGENDA OR MINUTES. Make sure that the attendees of your meeting don't know why they are there, what they will be discussing, what decisions need to be made … Keep them in the dark. In fact, go off on tangents. Don't create minutes to remind people of what was discussed, voted on, or action items.

STOP! *All meetings should have an agenda that is sent out in advance. Attendees need to be prepared if they are expected to speak or present. If something is missing from the agenda, they can let the organizer know.*

START LATE AND GO PAST THE ALLOTTED MEETING TIME. *Nothing* makes an attendee feel more appreciated than when they arrive on time (or early) for the meeting and it starts ten minutes late. To really make them feel appreciated, be sure to go past the end time.

STOP! *The facilitator of the meeting (if virtual) should open the room ten minutes in advance so people can get settled, test their technology, and chat. If in-person, make sure someone is there ahead of time to do last-minute set-up and also welcome newcomers.*

DON'T FAMILIARIZE YOURSELF WITH THE TECHNOLOGY. Don't test your microphone, speakers, or camera in advance. You can learn as you go. Make sure that

your camera is only showing the top of your head or up your nose. That's always a good look! Also, you don't need to learn how to share your screen or anything. Just keep clicking buttons. Never think to ask if there will be WiFi or presentation equipment if holding an in-person meeting

STOP! *Just stop … be prepared! If you will be showing a presentation, video, or visiting websites, make sure to queue them up in advance and test them. If in-person, try to get to the room in advance and* ***ALWAYS HAVE A BACKUP PLAN!***

VIDEO CAMERAS OFF AND MICROPHONE ON. It isn't important to see people on the screen to determine understanding, interpret body language, or engage them. It is important that everyone has their microphones on. We need to hear people typing away, chewing, coughing, and interacting with other members of their household.

STOP! *Set the ground rules upfront for in-person or virtual. Cameras on if it is appropriate and microphones off during the presentation and on for discussion. Let people know in advance if you will be entertaining questions during the presentation or if they should put them in the chat and have someone facilitate that (preferably not the speaker) or handle at the end. If in a meeting and discussing topics, utilize the "raise hand" feature.*

DO NOT ENGAGE WITH THE AUDIENCE. Do not ask them questions, ask for feedback, do polls, have them type in the chat box, or use other interactive tools. If meeting in person, make sure to go around the room and have everyone introduce themselves, saying the same thing that they say every meeting. Make sure people only sit with people they know. Cliques are very inviting to new members.

STOP! *Have a mechanism to make sure everyone gets heard and no one person dominates the conversation. The facilitator could something like "We haven't heard from you, Sally. What are some of your thoughts?" Try to engage everyone. Ice breakers don't need to be boring. Perhaps at the beginning ask people something great has happened since you last met. Have them type it in the chat or if in person, take turns. What is your superpower? What are you looking forward to for the Summer? All sorts of ideas! There are many polling options virtually and also virtual white boards for collaboration. Even people attending virtually from a phone or tablet can participate. (Make sure to test beforehand.)*

If in person, have seasoned members split up so that new people get to meet them. Don't always sit with the same people. Mix it up! (One group randomly seats EVERYONE so you never know who you'll be sitting with.)

LASTLY, DON'T TRY TO HAVE FUN AND MAKE AN EFFORT TO LOOK BORED…

STOP! *Oh please just stop. If it isn't fun, informative, or productive, why are we doing it?*

Robin Bridson is a member of both Central NY and Mohawk Valley Chapters. She is our NYS Women, Inc. immediate past state president. Robin can reached at RLB8963@gmail.com.

Twenty-one Tips to Cultivate Clutter-Busting Habits

by Rita Emmett

Our clutter does not come from being messy, lazy or disorganized, it comes from four habits:

- **Saving things that we never need or use;**
- **Insisting on bringing in things that we never need or use;**
- **Never deciding on a place for things to be put;**
- **Setting things down instead of putting them where they belong.**

So how about trying to incorporate one new habit to counteract clutter habits? Here are 21 ideas:

1. If you haven't used it in a year, get rid of it.

2. Every day, before turning off your computer, toss or put away three things on your desk.

3. When you buy one thing, get rid of one thing (a toy for a toy, a shoe for a shoe).

4. Glance over your left shoulder every time you leave a room. Pick up the clutter you spot and take it with you to put it where it belongs.

5. Decide now. Clutter is often caused by putting off decisions.

6. Make a place for everything, such as special papers, and each child's school papers. Make a place for mittens, scarves, hats, boots, etc.

7. Put everything in its place. Teach your family to put things where they belong.

8. If you take it out, put it back.

9. Ask a "non-clutter friend" to help you sort through your closet or other clutter (someone who would enjoy helping you). They can help in deciding what to keep or not keep.

10. Take five minutes whenever you can to tackle a small section of clutter (or do it during the commercials of the first hour of watching TV).

11. Find a person or organization that will love and cherish your stuff as much as you do. That makes it easier to say good-bye to things you don't use or need.

12. Decide on one place to put your keys (a hook or bowl near the door, a certain section of your purse) and cultivate the habit of putting them there always.

13. Live simply so that others might simply live.

14. When you want to buy something – no matter how sensational or adorable it is – think if you have a place to put it. Even if it's the greatest bargain in the world, don't buy it if you don't have a place for it.

15. Always open mail next to a wastebasket.

16. Never leave a room empty-handed until the only things in the room are ones that belong there.

17. Never go up or down stairs empty-handed as long as there is something that should be taken up or down.

18. Have people over (so the house gets cleaned!).

19. Pay bills, fold laundry, sort through catalogs and magazines, etc. during TV commercials or while visiting on the phone.

20. When de-cluttering a room, start at the doorway and go right or left. Then if you're interrupted, you can see where you stopped.

21. Don't de-clutter and clean the same day. You might keel over, poor thing.

Just making one of these habits a regular part of your day will impact the amount of clutter in your life.

Rita Emmett (1943 – 2019) was author of The Clutter-Busting Handbook and a national self-help speaker. This article was first published in the December 2009 NIKE.

Practical tips to be a better public speaker by Judi Clements

Why is it that every time new clients enter my office they all think they are the *only* ones with a public speaking problem? More than 90% of people have a deep-seated fear of making a fool of themselves giving a speech. In fact, according to the *Book of Lists,* ***public speaking is the number one fear,*** with the fear of dying, a distant second.

Let's shed some light on this stage fright issue right now. A mild case of stage fright can actually be good for you. That's right – stress – in a limited and controlled form, can charge your body with the adrenaline you need to give an effective presentation. Think of your mild stage fright as a sort of *pre-game tension.* If you label this tension *excitement* it will serve you well and help you give a better speech. If you label it fear it will hurt you and cause you to speak poorly.

Based on more than thirty years of experience, I can tell you that most people fear public speaking because they have *never really learned the right way* to prepare and deliver a speech. Once you learn how to do this, stage fright will diminish quickly.

Most stage fright is caused by the tendency to think more about yourself, than about what you have to say. This leads you to negative self-talk such as: *Oh no, I'm putting them to sleep. I shouldn't have said that; I must look dumb.* Negative messages will cause you to lose your concentration, skip vital sections of your presentation and stammer your way to failure.

Like an actor, you must attain a kind of "public solitude" when giving a speech, an awareness that you're in front of an audience – without dwelling on the fact. It is the ability to balance your concentration between what you're saying and how you're projecting yourself. When you worry too much about *you* and not enough about your material, your mind can wander, making you lose your place and your entire focus.

Four Proactive Tips for Dealing with Stage Fright

1. Think of your stress as excitement, which can help your presentation.
2. Learn the proper techniques for preparing and delivering a presentation.
3. Concentrate on your audience and your message, not on yourself.
4. Using positive self-talk, talk yourself into being a good speaker.

Judi Clements, owner of Judi Clements Training & Development, is based in Saratoga County. She offers corporate comedy, public speaking, and keynotes. judiclements.com. Originally published in the Feb/Mar 2007 issue of NIKE.

Legislative Platform, cont.

Notify candidates of these issues that we feel will advance our New York State Legislative Platform.

Civil Rights

- Work to enforce and ratify the Equal Rights Amendment at the State and Federal Level.
- Support domestic violence education and training programs that develop protocols for the protection of victims and their families and support strong penalties for abusers.

Health

- Actively support reproductive choice and full access to health care services; ensure funding for research and developments of programs which benefit the well-being of women of all ages.

Economic Equity

- Work for and support legislation that promotes economic equity and financial security, including pension reform, retirement benefits, pay equity and credit accessibility.

Advocacy Statement, cont.

- Educational Workshops
- Media Action
- Organizational Meetings (program, speaker, etc)
- Letter Campaigns (by various communication avenues)
- Coalition Work
- Celebratory Events (such as festival booths, parades, local fairs, State Fairs, Women's Equality Day, Women's History Month, Business Expos, Job Fairs, Women of the Year, Business of the Year, NYS Women in Business Month).

Advocacy Topics are diverse as our state geographical and demographic data and are not always predictable to forecast. Advocacy will be done in a timely manner in both proactive and reactionary situations.

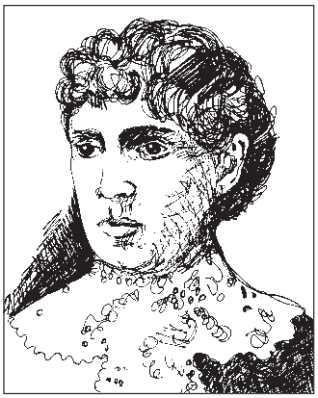
Topics may include, but not limited to:

- Non-equitable situations
- Health (personal and family)
- Finance
- Education
- Professional impact
- Domestic Violence
- Civil Rights
- Work-life Balance
- Safety (personal, family and workplace)
- Situations that devalue women

Kate Stoneman

by JoAnne Krolak

Kate Stoneman was the first woman to pass the New York State Bar examination and went on to become the state's first woman lawyer.



KATE STONEMAN, the first woman lawyer in New York State, was born in Busti, NY, in 1841. She was the fifth of eight children. Both her parents had been teachers, and maintained a small library in their home. The library included a large law book which Kate read again and again. In the mid-1860s, Kate decided to make teaching her profession and traveled across the state to the Normal School in Albany, which was the only state school in New York available to train teachers for the public schools. While Kate was a student at the Normal School, she worked as a copyist for Joel Tiffany, state reporter for the New York Court of Appeals. Once again, she was immersed in reading law books.

Upon graduation, Kate taught for one term in Glens Falls, but later returned to the Normal School, where she taught penmanship, geography, drawing and school law. Kate spent 40 years at the Normal School, rising to the rank of vice principal. She also served as the school's first female president of the Alumni Association.

Shortly after starting her teaching career, Kate also began to take an interest in women's suffrage. In 1880, Kate and a group of friends formed the Woman's Suffrage Society of Albany. The group successfully lobbied the state legislature to pass legislation that would allow women in small towns to participate in school elections and become members of school boards.

In 1882, Kate became a clerk for the attorney W. W. Frothingham. Kate's study of the law began in earnest when Frothingham opened his law library to her. She taught at the Normal School during the day, and at night, over weekends and during the summer read the law. Three years later, Kate became the first woman to pass the New York State Bar examination. Kate applied for admission to the Bar in 1886, but her application was denied. Kate Stoneman was told that the state's "Code of Civil Procedure prescribed that only 'male citizens' were eligible to practice law."

The story does not end here. Assemblyman John Platt had introduced a bill which would remove the gender qualification from the Code. The bill had been stuck in the Judiciary Committee, but when Kate's application for admission to the Bar was denied, Kate and her friends went to work to get the bill out of committee. Time was short – the legislature was nearing the end of its term. So, Kate and her committee walked the bill through the Senate and the Assembly and saw, in a matter of days, the removal of sex and race as qualifications for admission to practice law in New York State. Kate then called on Governor David Hill and watched as he signed the bill into law. Armed with the signed copy of the legislation, she reapplied for admission to the New York Bar and was accepted. Kate Stoneman was now New York's first woman lawyer. In 1896, Kate Stoneman opened yet another door for women in New York State when she enrolled in Albany Law School. Kate received her law degree two years later – the only woman in the Law School's class of 1898.

Kate Stoneman continued in her teaching career during her practice of law. She also continued her work in the women's suffrage movement. Every year she would participate in the State Suffrage Association's efforts to secure the vote for women in New York. In 1918, Kate Stoneman acted as a poll watcher during Albany city elections and looked on as women cast their first ballots.

Kate Stoneman died in 1925, and is buried in the Albany Rural Cemetery. In 1994, Albany Law School started "Kate Stoneman Day," in her honor. The day is marked by the announcement of the "Kate Stoneman Award" winners. These awards are given to lawyers who demonstrate a commitment to change and expanding opportunities for women.

Originally published in the December 2008 issue of NIKE.

Illustration: Katharine A. Smith

Dr. Susan McKinney Steward

by JoAnne Krolak

Dr. Susan McKinney Steward was the first black woman to graduate from medical college in New York State and the third in the U.S.

SUSAN MCKINNEY STEWARD WAS born the fifth of seven children to Anne and Sylvanus Smith in Crown Heights, Brooklyn, on March 18, 1847. Mr. Smith owned the pig farm where Susan grew up (he was also a pork merchant). Susan became the organist for the Siloam Presbyterian Church and the Bridge Street African Methodist Episcopal Church in Brooklyn.

In 1867, Susan enrolled in the New York Medical College and Hospital for Women in New York City. Why did Susan choose medicine as her life's work? Some say it was because two of her brothers died in the Civil War. Others claimed her choice came through a cholera epidemic in New York in 1866.

Three years later, Susan graduated from the Medical College as class valedictorian. She was the first black woman to graduate from medical college in New York State and the third in the United States. Susan set up her first practice in her home in Brooklyn. Her practice served all ages and races of people and she was particularly noted for her treatment of childhood diseases.

In addition to her practice, in 1881, Susan co-founded the Brooklyn Woman's Homeopathic Hospital and Dispensary, and acted as attending physician at the Brooklyn Home for Aged Colored People. Susan also practiced at New York Medical College and Hospital for Women in Manhattan. She took the time for community activities, such as missionary work at the Bridge Street AME Zion Church, advocacy for temperance with the WCTU Union No. 6 in Brooklyn, and the women's suffrage movement.

Susan married for the first time in 1871 to William McKinney, a minister from South Carolina. The McKinneys had two children. Reverend McKinney passed away in 1894. In 1896, Susan married Theophilius Gould Steward, who was a chaplain with the Buffalo Soldiers. The next several years of Susan's life were spent travelling with her husband, where she treated African American soldiers in Texas, Nebraska and Montana. Rev. Steward retired from service in 1907. Then the Stewards went to Ohio, where they joined the faculty of Wilberforce University. Susan taught health and nutrition and was the University's resident physician.

Susan was also noted for her ability as a speaker. In 1911, while on a trip with Rev. Steward, she addressed the first Universal Race Congress at the University of London, where her topic was "Colored Women in America." Three years later, she spoke at the convention of the National Association of Colored Women's Clubs on the topic of "Women in Medicine."

Susan was still at Wilberforce University when she died in 1918. Her remains were returned to Brooklyn and buried in the Green-Wood Cemetery in her family's plot. At her funeral, Susan was eulogized by Hallie Brown, a friend from her days at Wilberforce University. Hallie Brown said of Susan, "…She acted upon her own judgment and when she had made up her mind that a thing was right and ought to be done, SHE DID IT… she could strike, and strike hard, in what she believed to be a righteous cause. With her it was justice on the one side, and injustice on the other."

In 1974, Brooklyn Junior High School was renamed the Dr. Susan Smith McKinney Junior High School in her honor. Shortly later, black women physicians in New York, New Jersey, and Connecticut named their society after Susan.

Originally published in the January 2015 issue of NIKE.

Martha Matilda Harper

by JoAnne Krolak

Martha Harper's business was the first of its kind – a franchise system – complete with a trademark. She also invented the first reclining shampoo chair.

"Yes, Miss Anthony, that's my motto – base everything on customer service," Martha Harper said to Susan B. Anthony. "I believe that health is beauty, and that women can benefit from hygiene, nutrition and exercise." Susan B. Anthony nodded silently.

Martha Matilda Harper was born in Ontario, Canada, in the 1850s. When she was a very young girl, she was sent to work as a servant in the home of relatives. At the age of 25, Martha left Canada for Rochester, carrying a handkerchief which held her savings and a formula for hair care products. She worked as a servant to wealthy Rochester families for several more years, and in the meanwhile, manufactured her hair tonic in a shed in the backyard. Martha used the tonic on herself and practiced her technique on a clientele composed of her employer's friends.

Martha Harper meant to grow her business and decided she needed an education, if she were to attract business. She began with hiring tutors, and later attended classes at the University of Rochester. This was in the days before the University admitted women as fully accredited students, and so Martha Harper would sit in on lectures that were open to women.

In 1888, Martha took her savings and opened a business in the Powers Building in downtown Rochester to operate a beauty parlor and also manufacture shampoo. She called it the Harper Method Shop. Martha used her own nearly floor-length hair as an advertisement for her method and products (Harper is pictured at right). She is credited with inventing the first reclining shampoo chair (which, unfortunately, she failed to patent). When a music teacher opened a studio next door to her salon, Martha offered her salon as a waiting room for the students' mothers who would pass the time by getting their hair done. In time, her clientele came to include many well-known persons. One of these was Susan B. Anthony, who used Harper as an example in her lectures of what women were capable of achieving in the business world.

Three years after opening her first salon, Martha Harper opened a second shop in Buffalo. The year after that saw another salon open in Chicago. In addition to the salons, Martha also opened training schools in cities like Madison, Wisconsin, Atlanta, Georgia, and Calgary, Alberta. Martha Harper's business was the first of its kind, a franchise system, complete with a trademark. More than that, however, she provided women with a real opportunity to own their own business through a system of flexible financing. A woman would attend a Harper training school to learn the Harper method of hair care and relaxation techniques, as well as how to run her own parlor. Graduates of the training were placed within the Harper network.

Martha Harper set the standards for the shop owners (known as "Harperites") to duplicate her operation in areas ranging from training, customer service, marketing, supplies, and record-keeping to location and referrals. Martha inspected the franchise owners, provided the training (which included mandated refresher courses) and group insurance, and supported the owners with advertising campaigns. Other benefits included childcare and evening hours, flextime, profit sharing and paid personal time off. Martha Harper encouraged her franchisees to think in terms of "I can" and believe anything was possible. Revenue from tuition at Harper training schools and the products sold to Harper franchisees flowed in.

In 1920, at the age of 63 Harper married Robert McBain, a 39 year old army officer. They both ran the company together for 15 years until Harper retired at the age of 78 and gave control of the company to McBain in 1935. Martha Harper had always believed in natural, organic products, and the principle of inner beauty. Robert McBain led the company in a more mainstream direction, with the use of dyes and permanents and "beauty in a jar" products. Martha Harper died

Illustration: Katharine A. Smith

Our modern franchising concept started by Rochester-area woman in 19th century.

Martha Matilda Harper didn't receive much formal education as a child. Harper's father sent her away at age seven to become a domestic servant for relatives in Orono, Ontario. She worked in that profession for 22 years before moving to the United States to work as a servant in Rochester, NY. Her last Canadian employer, a physician, imparted his knowledge of hair health to her, and bequeathed her his hair tonic formula when he died. She learned to respect scientific principles from the physician which benefitted her while making the hair tonic. Harper developed her own hair tonic after becoming concerned that the hair products on the market did more harm than good. She saved enough money to begin producing the hair tonic full-time.

Harper's salon, the Harper Method Hair Parlour, and many of her innovations underlie the modern concept of the hair salon. Before Harper, hairdressers used to make home visits. She used her hair tonic on herself to advertise and used her floor-length hair as an effective marketing tool. She hired former servants to staff her salon.

Each salon was owned by a woman; the first 100 shops only went to poor women like Harper. She trained the franchisees and inspect their salons to ensure quality. They were trained in Rochester (and later in two additional locations), using *The Harper Method Textbook*. Courses lasted several weeks for experienced beauty operators and six months for neophytes.

The salons emphasized customer service and comfort: they offered scalp massage and child care, and they provided evening hours. Her hair products were intended to be healthier than those widely available at the time and were made largely with natural products. Harper salons did not carry synthetic dyes or do chemical perms.

At the height of its success in the 1930s, her company had 500 franchises in the U.S., Canada, England, France, and Germany; and produced a full line of hair care and beauty products.

A family feeling marked Harper's relationship with her franchisees. Periodic gatherings at headquarters in Rochester and elsewhere had included banquets and garden parties that the women and their families universally loved.

In 2003, Harper was inducted into the National Women's Hall of Fame and the American Business Hall of Fame. She is considered remarkable for helping other servants live the American dream by hiring them as staff and allowing them to become franchisees.

Source: Wikipedia

in 1950. The Harper Method business continued under Robert McBain's leadership until his death in 1965, and under other owners until 1972.

When Martha Harper created the franchising system, she not only found a way to grow her business, but also to change the lives of other working women like herself. Martha Harper did not create the beauty industry. However, she did enter the field as it was emerging, and in doing so, was able to sidestep many of society's expectations concerning women and instead concentrate her efforts on doing business for and with women. This, according to Martha Harper, was her greatest achievement – helping women succeed.

The last Harper Method franchise shop operated in Rochester, NY, as the country's oldest, and longest-running, beauty shop until the early 2000s. It was owned by a woman named Centa Sailer who died in 2014.

Originally published in the September 2007 issue of NIKE.

Maria Maltby Love

Buffalo, NY is home to the first day care center in the U.S., founded by Maria Maltby Love in 1881.

Miss Maria Love, Mrs. Cary's sister: "—the most remarkable woman Buffalo has ever known . . . who headed most of our civic interests."

MARIA MALTBY LOVE was born in Clarence, NY in January 1840. She was a philanthropist and social visionary from an elite Buffalo family. Love was a staunch Episcopalian and a member of the Daughters of the American Revolution. She was also an adherent to the "Social Gospel," a movement among late 19th century Protestants who were fervently humanitarian and interested in the solution to urban problems, especially poverty.

Her father, Judge Thomas C. Love, was a veteran of the War of 1812, where he was wounded and captured at Fort Erie in September 1814, and later a prominent local abolitionist.

According to the *Buffalo History Gazette*, "Ms. Love founded the Fitch Crèche, after a trip to France where she became aware of the plight of children of working mothers. The building was a dry goods store that was owned by Benjamin Fitch, a native Buffalonian who donated the building for use by the Crèche which formally opened January 6, 1881". It was located at 159 Swan Street in Buffalo.

The Fitch Crèche, was formed under the auspices of the Charity Organization Society of Buffalo, the first organization of its type in the U.S. Many charity leaders were disturbed by what they saw as an inefficient and chaotic array of urban philanthropy. The charity organization movement broke from earlier traditions by avoiding the dispensation of direct relief.

Harpers New Monthly 1885 – "Think of having to take care of 20,000 babies! This is what the Fitch Crèche has done since 1879 . . . Founded on the model of the London Day Nursery to care for little children whose mothers earn their support as char-women . . ." The following descriptions of the Fitch Crèche, are excerpts taken from the "Proceedings of Charities and Correction at the thirteenth annual session held in St. Paul, Minn." July 15-22, 1886, written by Nathaniel S. Rosenau.

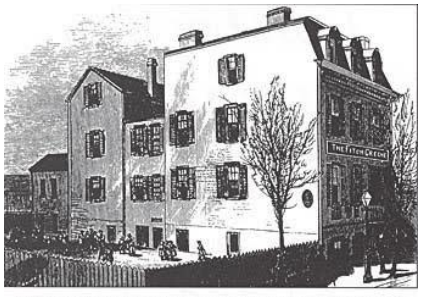
"We charge a daily fee of 5 cents for each child, which the matron is permitted to remit when she thinks circumstances warrant. The fees collected during 1885 amounted to $296.60. This fee is asked for two reasons: first to eliminate, so far as possible, any idea that permission to leave a child at the crèche is a charity; second as a preventative measure to keep a mother from bringing her child unless she has work for the day . . .

The crèche is ready for the child at seven o'clock in the morning. The little one is brought into the reception room where it is taken from the mother by a kind nurse. It goes to the bath-room, where it's clothing is entirely removed and hung in a ventilated closet. A bath follows, after which the uniform of the creche is donned; and the child finds it's way to the play-room, where there are plenty of toys for it's amusement. Breakfast is ready at 8 o'clock; and play follows until nine, when the cheerful good morning of the kindergartner calls the little one to to more serious yet very pleasant occupations. At 11 o'clock dinner is served, and then the kindergarten again until one. Then there is a romp in the open air, if the weather permits . . . At four o'clock, after face and hands have been washed, supper is eaten, when the little one is dressed to wait the coming of mother, brother, or sister, to take it to it's home.

The Labor Bureau: But, if we provide a place for the children, it is extremely necessary that the mothers, unable to find work for themselves, should be provided with employment that will enable them to earn a livelihood. For this purpose we established our labor bureau. Applications for washer women, house-cleaners and laundresses, are received . . . and are supplied by the employees in charge with women according to their needs."

Having grown up on a farm she said:

"Perhaps I feel differently about horses than most people. We always had horses. Before I stopped playing with dolls I could catch and saddle my own horse and ride anywhere. One day I remember, there was a great deal of work to be done on the farm . . . My father came to where my sister and I were playing in the garden and asked if we would go to the pasture and bring up the horse. "Five men have tried to catch him," said he, "but they cannot get near to him. " So we went down to the field and Bill came trotting toward us just as he always did, and we brought him up to the barn . . ."



New York City taking notice of the creation of the Fitch Creche. Illustration from Frank Leslie's Magazine 1881.

Maria had kept her horse and carriage and sleigh until 1929, but even she had to give them up:

Continued on page 26

Shirley Chisholm

by JoAnne Krolak

Shirley Chisholm was the first Black Congresswoman in U.S. history

SHIRLEY CHISHOLM was born in Brooklyn, NY, in 1924. She spent her first years in Barbados with her maternal grandmother, where she attended British schools. She returned to New York in 1934, where she attended Girls High School in Brooklyn, and later Brooklyn College, where she graduated with a degree in sociology.

Shirley Chisholm worked first at the Mount Calvary Child Care Center, then the Friend in Need Nursery and later, the Hamilton-Madison Child Care Center. In 1959, she took a job as an educational consultant for the New York Department of Social Services in the Division of Day Care. It was during her employment at the Department of Social Services that Chisholm committed herself to helping poor and minority women and children improve their lot in life.

> If they don't give you a seat at the table, bring a folding chair.
>
> **Shirley Chisholm**

This commitment led Shirley Chisholm into local politics, in order for her to get a say on policies affecting these women and children. In 1964, she ran for a seat in the New York State Assembly, and won. During her term in the Assembly, she wrote legislation that provided college funding for disadvantaged youth and introduced a bill that provided unemployment insurance for domestic workers and day-care providers.

Four years later, Shirley Chisholm ran for Congress and became the first African-American Congresswoman in U.S. history. This was the era when Congressional committee assignments were made on seniority, a practice which frequently resulted in representatives' placements in areas far from their areas of experience. Chisholm objected to an assignment on the Forestry Committee and was placed instead on the Veterans' Affairs Committee and later the Education and Labor Committee. This was the era of the war in Viet Nam – Chisholm opposed participation in the war. This was the era of rising public awareness of civil rights and equal rights. During her first term, Shirley Chisholm hired an all-female staff, and maintained a public and very vocal commitment to civil rights, women's rights, the poor, and minorities. Throughout her Congressional career, Chisholm worked to oppose the draft, improve opportunities for inner-city residents, and support spending increases in the areas of health, education and social services.

While she was in Congress, Chisholm was an outspoken advocate of the Equal Rights Amendment. In an address to Congress in 1969, Chisholm had this to say about the necessity of enacting the ERA: "Let me note and try to refute, commonest argument offered against this amendment. One is that women are already protected under the law and do not need legislation. Existing laws are not adequate to secure equal rights for women. Sufficient proof of this is the concentration of women in lower paying, menial, unrewarding jobs and their incredible scarcity in the upper level jobs. The fact is that a woman who aspires to be chairman of the board, or a Member of the House, does so for exactly the same reasons as any man. Basically, these are that she thinks she can do the job and she wants to try."

In 1972, Chisholm became a candidate for President. Chisholm herself, in her book *The Good Fight* had this to say about her run: "I ran for the Presidency, despite hopeless odds, to demonstrate the sheer will and refusal to accept the status quo. The next time a woman runs, or a black, or a Jew or anyone from a group that the country is 'not ready' to elect to its highest office, I believe that he or she will be taken seriously from the start."

Shirley Chisholm went on to serve another 10 years in Congress after her run for the Presidency. After leaving Congress, she taught at Mount Holyoke College in Massachusetts and Spelman College in Georgia, and spoke on the lecture circuit. In 1984, she co-founded the National Political Congress of Black Women. In 1993, she was inducted into the National Women's Hall of Fame. On January 1, 2005, Shirley Chisholm died at her home in Florida – unbought, unbossed, and still committed to the good fight.

This article originally appeared in the December 2005 issue of NIKE.

Illustration: Katharine A. Smith

Maria Love

continued from page 24

"But it is quite impossible. Never before in all my experience do I remember a winter when it was told me that the horse could not go out because of the icy pavement . . .

In other days there was heavy snow and the sleigh jingled along merrily, or perhaps there was mud, but at all events, there was a pavement that gave sure footing to the patient beasts. But with the oil from the automobiles on the road all the time and the melting snow, it is just a sheet of ice. The heavier traffic is dangerous too."

Two years later she had accepted the change:

"No, it's not for speed that I am glad I made the change . . . It's because a car is so comfortable and convenient. I always had to worry about the coachman and the horses when they were out in the rain or snow, for fear they'd catch pneumonia. The automobile is almost like the inside of a house. No matter what the weather, those within are warm and protected."

She was less happy about other modern developments. With emancipation won, many former abolitionists moved on to another reform, prohibition. Maria favored prohibition but not another reform, women suffrage:

Although most of her friends favored women suffrage, Miss Love was opposed to it.

"It is a sad day for womanhood when votes are given to women, and because I respect my sex, and because I realize how vast her domain today, how heavy is her responsibility, how much is left undone by her . . ."

When she was 84, Maria journeyed to Cuba, Panama, California, Honolulu, Japan, the Philippines, Hong Kong, Canton, Java, Singapore, India, the Red Sea, Egypt, Italy, France, and Spain. She was a firm believer in travel as one of the best means of education. Maria died in Buffalo in 1931 at age 91.

Although the Fitch Crèche is long gone – and the original building demolished – Maria Love's work continues. In 1903, Love organized a group of 31 prominent Buffalo women to raise funds and implement a program of convalescent respite care for mothers and their children.

This was the beginning of the Marie M. Love Convalescent Fund as it is known today. It provides interim financial assistance promote independence and enhance the quality of life of Erie County residents with medically related conditions who may be temporarily ineligible for aid from traditional sources. During each calendar year, approximately $100,000 in financial assistance is provided directly to individuals with medically related conditions.

continued from page 5

York City in 1928. That same year, she began working for Hattie Carnegie as an in-house model (bleaching her brown hair blond under Carnegie's orders). After a hiatus of two years back in Jamestown due to rheumatic fever, in 1932, she moved back to New York City to resume her pursuit of an acting career, where she supported herself by again working for Carnegie and as the Chesterfield cigarette girl. She got chorus work on Broadway. Ball was hired – but quickly fired – by theatre impresario Earl Carroll from his Vanities and by Florenz Ziegfeld.

MOVIE AND TELEVISION CAREER

After an uncredited stint as a Goldwyn Girl in *Roman Scandals* (1933), Ball moved permanently to Hollywood to appear in films. She had many small movie roles in the 1930s as a contract player for RKO Radio Pictures, including a comedy short with the Three Stooges and a Marx Brothers movie. Her first credited role came in *Chatterbox* in 1936. She also appeared in several Fred Astaire and Ginger Rogers RKO musicals. Ball played a larger part as an aspiring actress with Ginger Rogers and Katharine Hepburn in the 1937 film *Stage Door*.

In 1940, Ball appeared as the lead in the musical *Too Many Girls* where she met and fell in love with Desi Arnaz, who played one of her character's bodyguards. Ball signed with Metro-Goldwyn-Mayer in the 1940s, but never achieved major stardom there – known in Hollywood circles as "Queen of the Bs" starring in B-movies like *Five Came Back*.

In 1942 Lucy starred opposite Henry Fonda in *The Big Street*. In 1948, Ball was cast as Liz Cooper, a wacky wife in *My Favorite Husband*, a radio comedy for CBS Radio.

My Favorite Husband was successful, and CBS asked her to develop it for television. She agreed, but insisted on working with her real-life husband, bandleader Desi Arnaz. CBS executives were reluctant, thinking the public would not accept an Anglo-American redhead and a Cuban as a couple nor were they impressed with the pilot episode. The pair went on the road with a vaudeville act, in which Lucy played the zany housewife, wanting to get into Arnaz's show. Given the great success of the tour, CBS put *I Love Lucy* into their lineup.

I Love Lucy was not only a star vehicle for Lucille Ball, but also a potential means for her to salvage her marriage to Arnaz. Their relationship had become badly strained, in part because of their hectic performing schedules, which often kept them apart, but mostly due to Desi's philandering.

Along the way, Ball created a television dynasty and achieved several firsts. Ball broke down barriers by appearing on television with her Cuban husband – making them the first multiethnic couple to appear on TV. She was the first woman to head a TV production company, Desilu, which she had formed with Arnaz. After their divorce in 1960, she bought out his share and became a very actively engaged studio head. Desilu and *I Love Lucy* pioneered a number of methods still used in TV produc-

tion today: filming before a live studio audience with more than one camera, and distinct sets, adjacent to each other.

Sponsor Philip Morris wanted the couple to relocate to NYC, not wanting day-old kinescopes airing in major East Coast markets. They also didn't want to pay the extra cost processing and editing that film would require.

Instead, the couple offered to take a pay cut to finance filming, which Arnaz did on better-quality 35 mm film and on the condition that Desilu would retain the rights of each episode once it aired. CBS agreed to relinquish the post-first-broadcast rights to Desilu, not realizing they were giving up lucrative syndicated reruns.

In 1957, CBS bought back the rights for $1,000,000 ($9.21 million in today's terms), which gave them a down payment to purchase the former RKO Pictures studios, turning it into Desilu Studios.

I Love Lucy dominated U.S. ratings for most of its run. During the show's production breaks, Lucy and Desi starred together in two 1950s feature films: *The Long, Long Trailer* and *Forever, Darling*.

Desilu produced several other popular shows, such as *The Untouchables, Star Trek,* and *Mission: Impossible*. Lucy sold her shares of the studio to Gulf+Western in 1967 for $17,000,000 ($132 million in today's dollars) and it was renamed Paramount Television.

During the sixties Ball hosted a CBS Radio talk show, *Let's Talk to Lucy*. She also made more movies including *Yours, Mine, and Ours*, and the 1974 musical *Mame*, as well as two more successful long-running sitcoms for CBS: *The Lucy Show*, which costarred Vivian Vance and Gale Gordon, and *Here's Lucy*, with Gordon, and Lucy's real-life children, Lucie Arnaz and Desi Arnaz, Jr.

A 1985 dramatic made-for-TV film about an elderly homeless woman received mixed reviews, but had strong viewership. Her 1986 sitcom comeback *Life with Lucy* was cancelled less than two months into its run by ABC.

LUCILLE BALL'S PERSONAL LIFE

In 1940, Ball met Cuban-born bandleader Desi Arnaz while filming *Too Many Girls*. When they met again on the second day, the two connected immediately and eloped the same year. They lied about their six year age difference on the marriage certificate: at a time when it was frowned upon for a woman to be older than her husband, the 29-year-old actress claimed to be 26. Arnaz listed 25 (even though he was really 23). Four years later, Ball filed for divorce, but because the couple lived together during the one-year waiting period, the divorce was considered void. They reconciled and became one of the most influential couples in the entertainment industry.

On July 17, 1951, less than three weeks prior to her 40th birthday, Ball gave birth to daughter Lucie Désirée Arnaz. A year and a half later, she had son Desi Arnaz, Jr. Before he was born, *I Love Lucy* was a solid ratings hit, and Ball and Arnaz wrote the pregnancy into the show. Ball's necessary and planned caesarean section in real life was scheduled for the same date that her television character gave birth.

In March 1960, a day after Desi's 43rd birthday (and one day after the filming the final episode of *The Lucy-Desi Comedy Hour*), Ball filed for divorce; it became official in May 1960. However, until his death in 1986, Arnaz and Ball remained friends and often spoke fondly of each other.

In 1961, Ball produced and starred in the Broadway musical *Wildcat*. One of her co-stars, Paula Stewart, introduced Ball to second husband Gary Morton, a Borscht Belt comic who was 13 years her junior. According to Ball, Morton claimed he had never seen an episode of *I Love Lucy* due to his hectic work schedule. She installed Morton in her production company. In 1983, both Lucille Ball and Gary Morton had partnered to set up a film and television production house at 20th Century Fox, that encompasses film and television productions.

She appeared in film and television roles for the rest of her career until her death in April 1989 from an abdominal aortic aneurysm and arterioscleroitic heart disease at the age of 77. Doctors determined that Ball had succumbed to a ruptured abdominal aortic aneurysm not directly related to her surgery. A greater incidence of aortic aneurysm is seen in cigarette smokers, and Ball had been a heavy smoker most of her life.

The Lucille Ball Desi Arnaz Museum & Center for Comedy is in Ball's hometown of Jamestown. The Little Theatre was renamed the Lucille Ball Little Theatre in her honor. The street she was born on was renamed "Lucy Street." Ball was among *Time* magazine's "100 Most Important People of the Century." For her contributions to the Women's Movement, Ball was inducted into the National Women's Hall of Fame in 2001.

Source: Wikipedia





Left to right: Lucy with her daughter, Lucie, nestling together at home, 1952. Photo by Charlotte Brooks (featured on page 11). Other photos by Charlotte Brooks for Look magazine from a series "Lucy comes home" circa 1956

We connect and build women personally, professionally and politically.

NEW YORK STATE women, INC.

www.NYSWomenInc.org #BuildPowerfulWomen

YOU CAN JOIN A CHAPTER ALMOST ANYWHERE IN NEW YORK STATE!

NYC area /Long Island
- Richmond County Chapter
- Staten Island Chapter

Hudson Valley/Catskills
- Capital Region Women's Network
- Professional Women of Sullivan County
- Westchester Chapter

Central New York
- Central NY Chapter
- Professional Business Women of Rome
- Mohawk Valley Chapter
- St. Lawrence Chapter

Central Southern Tier
- Susquehanna Chapter
- Greater Binghamton Chapter
- Walton Chapter
- Tri-County

Finger Lakes
- Lake to Lake Women
- Professional Women of the Finger Lakes
- Steuben County Women
- Yates County Women

Western New York
- Buffalo Niagara Chapter
- 716 Chapter (Clarence area)
- Chadwick Bay

NETWORKING.
RESOURCES.
CONNECTIONS.
FRIENDSHIP.
ADVOCACY.
INSPIRATION.

Empowering women to use their voices to create positive change.