

RE

No. 19

WOMEN ONLY

LOUISE MICHEL-May 1830-1905.

Louise Michel's life was just so full of political activity, that it's hard to comprehend the amount of work She actually did-in the Paris commune; for womens emancipation; & for the spreading of Anarchist propaganda.

Not only was She a very active Anarchist, but She was also a strange (& likeable) character. She was an incredible romantic, & saw herself as living out a part in a fantastic drama; fighting the oppressor & hoping Her death would be on the battlefield. She was permanently surrounded by stray animals, including a parrot, which She taught to say 'VIVE L'ANARCHIE' (long live Anarchy)

Louise Michel was born in France at a time when there was much activity taking place against Napoleon III, & people were trying to set up a Republic. From very early on in Her life, She decided that She would teach, & once in Paris, some of Her first courses were for working class people on the more influential Republicans of the time. It was'nt long before She'd help set up a womens Rights group, which demanded equal access to education, & equal pay for women. As well as giving talks on employment for women in the city, in an attempt to eliminate prostitution via women being able to find work which could actually support them.

At first, She was very influenced by the Republicans, as well as the respectable women of the womens rights movement, & She began to attend meetings of the 'Free Thought Group'-who talked of the coming revolution. It was here that She announced 'If the men hang back when the time comes, women will lead the way. And I'll be there.'!!

The political situation in France nearly exploded when the journalist Victor Noir was assassinated by Pierre Bonaparte, cousin of the Emperor. People went armed to the funeral, including Louise, who had taken a sabre. After Noir's assassination, Louise Michel swore on His tomb to wear mourning for the victim, until justice be done. She wore black until the day She died.

Napoleon's Empire was eventually overthrown & a Republican Government set up. However, Paris was constantly under attack, & so armed battle continued. And the women not only fulfilled their traditional role of ambulance nursing & canteen work, but took arms & fought

alongside men-as did Louise Michel, who also organised women only demos &

held meetings to stimulate other women to organise.

Once that battle was won, the people demanded that the bourgeoisie republic give up it's power, & let the paris commune take its place.

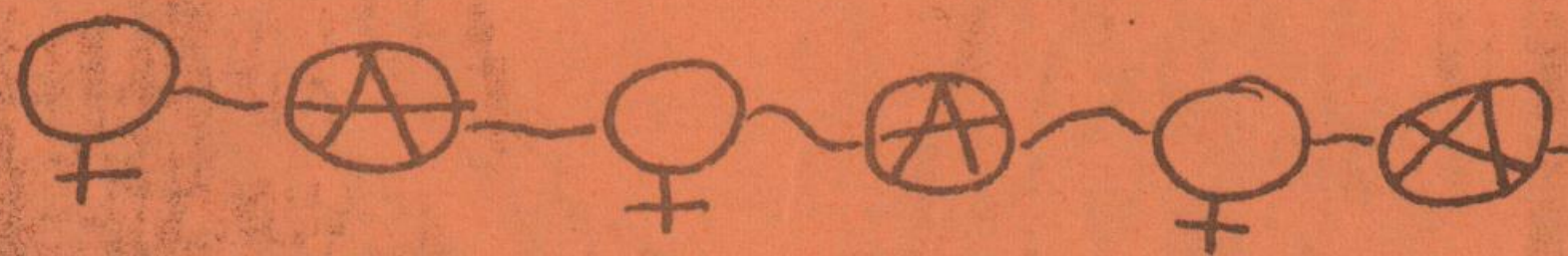
It did, but was then in constant battle with Versailles, where the army had fled to. Women again fought on the battlefields, but this time, male 'comrades' began to show hostility to these women who should be in the kitchens-they even denied them their rations! Neither would the men allow prostitutes to sign up for ambulance duty, as 'the wounded must be tended by 'pure hands' & they felt that prostitutes were 'unclean'.

Paris was taken, & the commune crushed, & Louise Michel, who's notoriety had become legendary during the battles, was arrested as the 'prize catch'. Once in court, She was not prepared to bow Her head & ask forgiveness, but instead gave the courts a good long lecture on the need for a social revolution. Louise Michel, along with many other revolutionaries was exiled.

It was during the 4 month long boat trip to New Caledonia (just off Australia), that Her Anarchist politics developed, mainly due to one of the other prisoners, Nathalie Lemen, with whom She constantly discussed politics. Louise Michel came to realise that any power was bad power, whether it be the commune taking the power of the Government, or the Bolsheviks taking the bureaucratic power or the police & prisons of czarism. Once on New Caledonia Island, Louise Michel continued Her harassment of the authorities, & She also began to learn the language of the indigenous population-the Melanesians. In 1878, the Melanesians rebelled against the French colonists, Louise Michel was one of the only white prisoners to side with them, & She was disgusted that Her white 'comrades' fought alongside the colonists.

By this time, Louise Michel was a celebrity amongst the revolutionaries of Europe-because of Her direct action & propaganda during the Paris commune years. When She was freed from exile, She returned to Paris, where there were between 6 & 8000 people there to greet Her.

The bourgeois population of France was immediately on guard, as 'the angel of petrol' 'Queen of the scum', had returned.



And from now on till Her death in 1905, Louise Michel was permanently dogged by police officers.

"This woman must be taken seriously. The acclaim which She now enjoys can only inflame Her even more. She knows no limits, if She doesn't manage to stir others to action. She'll strike out alone, prepared to sacrifice Herself like a new Charlotte Corday." (Charlotte Corday was guillotined for stabbing Marat to death in his bath.)

She immediately embarked on hundreds of meetings, & had much to say to women, about marriage, education, prostitution, etc. She also denounced any call for voting rights. She wanted a society where there would be no Government, & the people would become truly self governing, & the people would be able to develop to their fullest.

Louise Michel must have done thousands of lectures & meetings in Her lifetime, spreading Anarchist ideas, & also stressing women's emancipation.

From the beginning, Louise Michel had worked with women only, petitioning the Republican Government, organising demos, etc, & She continued to do so - encouraging women to fight war & prostitution, to set up local groups as part of the decentralised organisation 'The League of Women', which had members in Poland, Italy, Spain & Britain, as Louise Michel believed in & worked for an International revolution.

She knew that demanding the vote was not the answer for women, as in capitalist & state Socialist societies, whether women had the vote or not, they were still kept out of the decision making process. No, the only answer was to take up arms against the state, & create an Anarchist society, where each person will only have to work a few hours each day to produce all of the community's needs.

She believed in no more authority, no more Government, family, country, or homeland. Instead, absolute liberty. No more oppressors or oppressed; 'masters' or slaves.

Her philosophy was that each individual is good, but society corrupts Her/Him. By eliminating hierarchies, destroying capitalism, establishing

liberty for women & men, then each person will work according to their ability, & take according to their needs.

Louise Michel died during one of her speaking tours, & She died believing that we must all fight for humanity, & women were part of humanity, even though, universally they had been reduced to slavery.

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DEADLINE DATE

NOVEMBER 26th

"Terrorists" in King plot??

At the end of last month Martina Shanahan, 23, Finbar Cullen, 28, and John McCann were each sentenced to a massive 25 years imprisonment for conspiracy to murder Tom King, Secretary of State for Northern Ireland, and persons unknown.

If I don't accept myself.

Defence lawyers will be launching an appeal against this incredibly long sentence, which has been widely criticised by a variety of people and the press. Normally for such a conspiracy offence you'd expect about 10 years, this was a sentence for actual murder rather than conspiracy. But in the light of present public opinion, when there have been so many IRA victories lately against British forces, Irish people just cannot expect to get fairly treated in British courts. Paddy Shanahan, Martina's brother, said, "No Irish man or woman can expect justice in this country".

The group are being seen to be victims of the British legal system in the same way as the Guildford 4 and Birmingham 6. There's absolutely no evidence that they were planning to murder anyone, or even committing a crime, they were merely seen near various people's houses. Now lawyers and even members of the police force are saying that these 3 aren't guilty, apart from the fact that they've been stiffly sentenced. There's no evidence that they possessed weapons or explosives. People seem to think they were amateurs who were unlucky enough to get

perfect isn't me.
What's so bad about me anyway?

caught. Before her trial Martina Shanahan was on remand for 13 months, with her light on through the day and night. She was the only category A remand female prisoner at the time, in Risley Remand centre. She was held in isolation for 7 months (the absolute maximum for convicted prisoners should be 55 days), and during this time her IQ sank below the borderline of subnormal. A defence lawyer told the judge at the trial that at one point it had been doubted if she'd be fit to plead.

What sort of justice have Martina, Finbar or John had, or what can they expect? If an appeal does go ahead, it's all too easy to predict what the outcome will be.

A booklet about Martina's treatment is being produced and should be ready soon. Copies can be ordered from Waiting For Justice?, c/o South London Women's Centre, 55, Acre Lane, London SW2. They cost £1.50 each, and proceeds will go to a fund to help families of victims of the Prevention of Terrorism Act.

OVER
MY
DEAD
BODY



Question for Mr Ted Hughes 'renowned' poet. . . . so how does it feel to be a real true blue establishment grade A bastard. . . . and you can't get more establishment than poet laureate can you?

Having read Sylvia's life struggle I believe Ted's claim to fame should be for being a 20th century single man version of the Rossetti. PRB 'male elite artists' conspiracy against womanhood!! Because just as Ruskin, Rossetti and co. controlled and undermined the work of Elizabeth Siddal, so dear Ted during Sylvia's lifetime (and after her death,) dominated and directed the gift of the 'little lady' known then as 'Mrs Sylvia Hughes,' or even Ted Hughes' wife.

Reading this biography it is obvious Sylvia was trapped by her era, the 50's, when women were 'good wives' 'home makers' and that was what mattered. Born into this 'climate' Sylvia wanted, sought for fulfillment in the wifely role, husband seeking obsessed her more than the urge to write it seems. Yet at the same time she was fused with anger and kicked out at the restrictiveness such a role would impose on her as an individual. Confused, denied any contact with any even vague form of feminism, her life became a battle as she fought to live with opposing desires. She sought a perfect, huge, talented man to marry and have children with, - a role her mother and society expected of her - while also desiring to nurture her talent for writing, have a career which would mean then, remaining unmarried and carrying a stigma amongst fellow 50's american womanhood; intelligence and creativity counted little against that all important ring on your finger, the band of gold that joined you into the herd.

The book follows Sylvia's life and frustrations, her depressions put down by her analyst to a feeling of abandonment occurring from her father dying when she was 10. One wonders with 80's hindsight, if that diagnosis was not a case of oversimplification. Sylvia had a huge capacity for guilt and an unrealistic need to prove herself worthy of others' expectations.

On finding, marrying Ted her talent was pushed aside somewhat for housewifely chores while he devoted himself to carving out his own career. He earned recognition before the wife, oh but he did make lists for her, of topics for her to practice writing poems about!

Having burdened her with 2 -much loved by Sylvia- children, Ted sought solace from other females. This was the beginning of despair for Sylvia, somehow she still loved him, the marriage breakdown cut deep, she felt like her mother, similarly left with two children when her father had died, her health never good, grew worse but Sylvia struggled on trying to bring up the children alone, isolated in a Devon house she and Ted had bought in happier times. Now he had slunk off to London she was alone there, ignored and gossiped about by small minded villagers. Yet out of this came strength, free from Ted's lists she explored her own emotions, channelled her hurt, anger, betrayal into her best work, strong, powerful, moving poems poured from her, during her final years, collected words that would win her immortality and confirm her own talent for all time. But recognition of her ability came after she had laid her head in a gas oven.

Hughes still lives and what galls is to pick up a collection of Sylvia's work and read inside copyright Ted Hughes.

He even rearranged the order of poems in one collection against what Sylvia had intended, the man's arrogance is quite stunning.

All in all this is an inspiring book despite the sadness, even if, here and there I thought Lindsey Martin Wagner a bit assuming, as when she puts Sylvia's bout of sleeping around down to a need for love; I never thought screwing had much to do with love except for rare occasions.

A personal bone of contention is her remark

'desperate to prove her popularity, Sylvia even dated a disabled war veteran.' are the disabled (and I myself am one!) that low down in humanity then? I may have misconstrued her meaning, perhaps it's a dig at the military, but something in her tone here jars.

To sum up this is a book for writers and feminists, a book which could possibly lead to the formation of a 'get Ted Hughes' campaign!

WOMEN IN STRUGGLE

Irish history is littered with the lives and deaths of women who fought to free their country from British colonial rule.

Before colonisation Irish women enjoyed a greater degree of freedom than their counterparts in the rest of Europe. In early Irish society, under the Brehon laws, women were very active in public life. They had both respect and influence. Legal documents of the time testify to the fact that there was near equality between men and women. This changed with the Anglo-Norman invasion of 1169. Colonisation often seeks to justify itself by talking of its, "civilising influence." I've never heard of a single case where the people of the country under colonisation ever received anything other than a jack boot up the arse and a distortion of culture. Ireland was no exception to this rule.

With the invasion came the influence of English Common Law. As these laws were imposed upon the Irish communities women gradually lost both their standing and their power.

This situation worsened during the conquest and plantation of the sixteenth and seventeenth centuries. It was not until the latter years of the eighteenth century that women once again came to the fore in Irish society.

When they did become involved again they did it with a vengeance. Ireland's oppression was their oppression and the uprising of 1798 is riddled with the names

of women who fought to free Ireland.

Countless women - the majority of these will never be written about as their names remain unknown - worked and died with the insurgent forces.



By 1798 the wearing of the colour green was forbidden by order of the English government. This order was consistently defied by women, especially in Wexford. The Women of Wexford (sounds like a tongue twister designed to improve elocution) had their petticoats, handkerchiefs, cap ribbons and all parts of their dress that displayed the shade of green, torn off by the English yeomanry. In fact the path of the yeomanry was often marked with blood of women. Any woman who encountered the government troops ran the risk of being raped and murdered. In a desperate encounter with a Hessian Captain, Anne Ford of Garrysackle, County Wexford, refused to be a passive victim and smashed his head in with a mallet.

Nation-wide women were involved in the insurgency against the British troops. Radical politics and revolutionary organisations suddenly found that they had a large women's presence demanding to be involved in the frontline struggle. The Society of United Irishmen had a large women's membership - despite the names indication to the contrary.

Peg Kavanagh was one of the many women who conveyed dispatches and food to rebels hiding in the Wicklow mountains. Susan O'Toole, of Annamore, carried ammunition and provisions to the holed

up rebels for many years. She was nicknamed "The moving magazine."

The success of the Irish forces at New Ross was due to a large extent to a young woman named Mary Doyle. At a point when hesitation might have resulted in defeat, Mary leapt out in front of the rebels and used a scythe to cut the ammunition belts from the British troops that had gone down during the course of the struggle. She then chucked the ammo over to the rebels at the same time calling out that they, "should be resolute and follow."

She demonstrated her courage a second time during the battle when the rebels were about to partially retreat and leave behind a gun. She plonked herself on it and refused to move unless the gun came too. She shamed the men into retrieving the gun.

Mary was burnt to death when the British troops tried to burn down New Ross.

Another woman who showed amazing courage on the battle field was Betsy Grey of Granshaw, County Down. She died in the battle of Ballinahinch but not before she'd well and truly given the British Troops "what for" with the barrel of a gun.

WOMEN IN STRUGGLE CONT...

Anne Devlin's name is firmly etched in Irish history. She came from a family that was deeply committed to freeing Ireland - all had been involved in the uprisings of 98.

She posed a Robert Emmet's - famous rebel leader - housekeeper and servant in order to allay British suspicions that his home was being used as a planning centre for an uprising. She helped to formulate the plans for the

uprising and later - after the failure of the insurrection - she carried messages from a rebel hideout in the mountains outside Dublin, to supporters of the Irish struggle in Dublin.

Anne was finally arrested but she refused to give information - despite attempts at bribery, half hanging and other means of torture.

She was held without charge at Kilmainham jail for three years. She was finally released in 1806 but the brutality that she'd encountered had broken her both mentally and physically. It's said that at twenty-five her sufferings had turned her into an old woman.

FROM THEN TO NOW....



IRISH WOMEN LINKING ARMS TO PROTECT A YOUNG MANS FUNERAL FROM THE ARMY AND POLICE.

RE-SISTANCE WOMEN, FREEDOM AND CENSORSHIP RE-SISTANCE

"Women Freedom and Censorship" was the subject for a conference held on October 1st in London, organised by the women's section of the Campaign for Press & Broadcasting Freedom. It was an interesting day, I'll report on some of the proceedings, because I couldn't attend all of the workshops, 3 going on at the same time.

Mandy Merck, who edits Screen magazine, spoke at the introduction. She was disturbed by the emphasis on pornography in a conference about censorship, which was a fair point - censorship in the media affects women in so many ways. But I think she wasn't really concerned about fighting pornography at all, which was the opinion of some of the women there. Not mine though.

I went to a workshop led by Sheila Jeffreys, author of "A Spinster & Her Enemies" and a founder of WAVAW in London. She was talking about campaigning against pornography and used horrific slides to illustrate exactly what we're campaigning against. She also showed slides of lesbian porn, to show how the imagery and direction that this came from was identical to mainstream porn for men. Many of the pictures were indistinguishable from those in Penthouse, or whatever, there was the same objectification, the same lifelessness of the women in the pictures which makes my blood run cold. Women who support the use of porn, for men or for themselves, are undermining my fight against it. Sheila Jeffreys pointed out that just because porn can sometimes cause a sexual response in women does not mean that this is a good thing, as there is such a thing as a negative sexual response. Some women experience sexual response during rape - surely

nobody's going to argue in favour of that.

(Interestingly, nobody attended a workshop about what the political parties have to offer, which just goes to show how much faith women have in them.)

Later, in the I-Spy workshop on pornography & business, a group of us tried to think of ways of hitting the distributors of porn, also mainstream magazine distributors, like WH Smith and John Menzies.

Obviously it's nigh on impossible for us to do this without much wider support and campaigning, which the CPBF are trying to get

Barbara Rogers, from the Campaign Against Pornography and Everywoman magazine, summed up at the end of the day, and again emphasized the power of magazine distributors. And it was pointed out how you can be against pornography and censorship at the same time - stopping porn isn't censorship when you consider how much it restricts women. Certain freedoms, like the freedom to produce pornographic images, have to be forgone to secure the greater freedom of women.

Sadly, I think the day gave a lot of the women there a feeling of helplessness and showed how widely opinions vary, but I was glad of the opportunity to meet others who are fighting pornography.



We thought that we would extend this debate to Leeds, & would appreciate any letters, articles, etc. The article is taken from 'Outwrite' no. 69.

S/M — NO DEBATE

Since the early part of this year, on the London lesbian scene, the issue of sado-masochism has been discussed ad nauseam, seemingly in any place where two or more lesbians have gathered, from bars to front rooms, from discos to offices. It was in this climate that six lesbians, interested in forming a group to produce videos examining lesbian issues, met. Face to Face Productions (the group) decided to tackle the unenviable task of organising and video-taping an open debate on lesbians and sado-masochism. The idea behind the production was that the video would be shown in women's centres, acting as a catalyst for discussion.

Lesbians piled into the London Women's Centre on the 3rd September for the staging of the debate. Over 200 women turned up and predictably the SM'ers were out in full leather and chain clad regalia.

The first half of the debate was to be structured around statements by a six woman panel and time for the audience to ask questions. Annie Toone, Chris Tchaikovsky and Barbara Smith made up the pro-SM panel members, while the anti-SM line-up was, to say the least, unbalanced. Sheila Jeffreys pulled out at the last minute for a variety of reasons, depending on which account you read, ranging from, because the panel was weighted in favour

of SM to finding the glut of leather oppressive. This left Linda Bellos, the only black woman, effectively alone, as Sue Fruman and Anna, a volunteer replacement from the audience, proved ambivalent and unclear as to any position on the subject.

Chris Tchaikovsky's oversimplistic position rested solely on the basis that as an activist with Women in Prisons she saw many women who have been told 'you're wrong, you can't do this. . . women who know what intolerance is' and she would therefore stand by any woman who wants to be free to choose what she can do. Presumably following this innane line of argument Margaret Thatcher, in shaping Britain's repressive legis-

lation, is just pursuing her freedom to choose!

Annie Toone from the SM club Chain Reactions, spent her five minutes dropping SM buzz words: 'exploring and reclaiming sexuality', 'safe, non-judgemental relations', 'mutual power exchange'. Terms that sound good on the surface, but when analysed become smoke-screens for a word women know intimately, abuse. She ended her statement with a rabble rousing line, that SM lesbians were 'putting the pussy back into politics'. Not surprisingly, right on cue the 'rabble' screamed, hollered, whistled and stomped their feet in appreciation.

Linda Bellos was one of a handful of women, throughout the course of the day, who tried to put the debate into some kind of political context. 'I'm not confused about where I stand on this issue, I'm opposed to it. SM is about deriving pleasure from dominance and submission'. She went on to say 'it's not insignificant that there are very few black

lesbians here today, "exploring boundaries of equality" is not an option for black lesbians.'

After an interval the afternoon resumed with a marathon 3½ hour open discussion that began with a debate about terminology 'why use the term sado-masochism' and degenerated into discussion of what SM lesbians do in bed. 'I'm really proud that my lover trusts me to tie her up'. (YUK!). Unfortunately the majority of the non-SM audience was made up of liberal don't knowers, who seemed quite rapt by the discussion of these intricacies. In between, several women had tried to raise serious objections that were at best, glossed over, at worst ridiculed and ignored. One woman raised the point that SM lesbians legitimising the idea that 'no', in a relationship, doesn't mean 'no' and that a safeword instead should be used, undermines the work done for years by feminists arguing that state institutions should take on board that if a woman says 'no', she means it. The

only SM defence of this was the facile argument that what is done in the bedroom is completely divorced from the world outside!

Arguments by black women present concerning the wearing of right-wing regalia were treated with ignorant flippancy 'well, we're nice women really. if you get to know us'.

Women who voiced an opinion, claimed that the day had been positive, but then again at a guess I would say a greater number of women scarpered, silently, in a state of shock and anger, convinced of the futility of such a debate. Actually 'debate' is a bit of a misnomer, there were many times during the five-hour marathon when it was not unlike trying to discuss the finer points of feminist theory with a bunch of 6 year olds. The overwhelming feeling was why did we ever think it was possible in the first place?

One of the repercussions of the debate are the many

destructive rumours, verbal and written, floating around. Face to Face Productions have been the butt of most of these. To put the record straight; Face to Face is an unfunded group, who paid for the hire of the video equipment from money collected at the door; Linda Bellos was called to another meeting and returned later in the day, she did not walk out; the video was not sabotaged, and the final version will not be interspersed with adverts for lesbian sex toys!!!

The debate was a disappointment in that it never touched on why SM is an issue for lesbians now, a discussion that would have placed the issue in a political and economic context. The fact that many lesbians seem more interested in peddling mis-information, than discussing the actualities of this debate is, unfortunately, a reflection of the navel-gazing state of the lesbian community here.

Ann

THE SUBVERSIVE STITCH

Above all other crafts, embroidery is the one most closely associated with women. Although there have been occasional male practitioners, it remains an almost exclusively feminine activity. Embroidery was held in the highest esteem throughout the middle ages. English embroidery in the 13th and 14th centuries, known as opus angelicanum, was renowned throughout Europe for its high standards of design, technique and execution, and is frequently mentioned in foreign wills and inventories. Yet its status has gradually been trivialised, and with it women's work.



By the mid 13th century embroidery was so in demand that it was increasingly taken out of the church workshops and into secular ones. These were generally directed by men, although the actual workers were men and women. One of the last women to achieve prominence as an independent worker rather than an employee was Mabel of Bury St. Edmunds, who executed many commissions for Henry III.

However, amateur embroidery was the province of the noblewoman. The craft was an integral part of an aristocratic woman's existence. As England became a richer and more settled country in the 15th and 16th centuries, the wives of merchants began to imitate the lifestyles of the aristocracy, and there was a great increase in embroidery, mostly domestic. Merchants' wives reflected their new wealth and status by withdrawing from active participation in trade and by providing visual evidence, in the form of embroidery, of their increased leisure. There was more comfort and luxury in the home, and much embroidery was in the form of furnishings, mainly for the bedroom which was an important room for receiving guests, and often doubled as an office. Also clothing - everything was embroidered, although this was often skilled and done professionally, such as the intricate whitework on shirts and underwear.

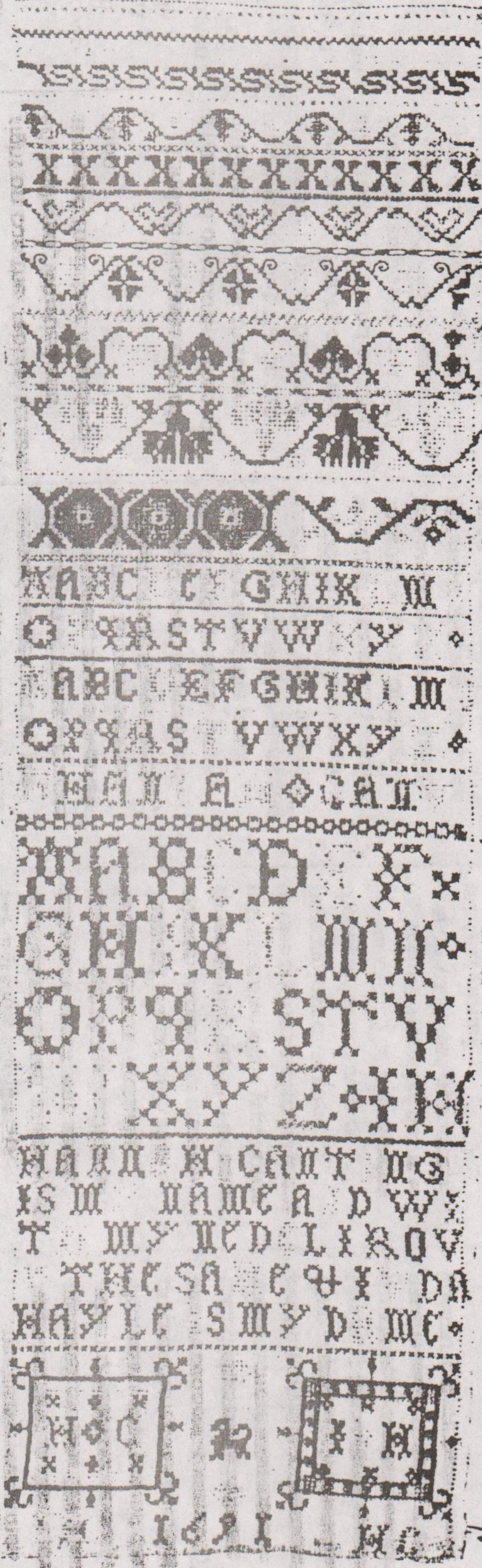
It was in the 16th C. that embroidery was firmly categorised as women's domain, skilled in execution perhaps, but devoid of significant content. The Renaissance fostered the idea of the painter and sculptor as creative genius, as opposed to the skilled craft of embroidery.

In the 17th C. embroideresses lost a lot of freedom in design, as they were taught a large number of demanding techniques by means of specific projects. The first of these was the sampler, usually completed when a girl was between 8 & 10 years old. It was followed a year or so later by a whitework sampler, and then a casket to hold trinkets or writing materials. This work was a vital part of education for the long and concentrated labour involved inculcated the virtues of patience and obedience. Embroidery thus helped to fashion female behaviour as well as teach domestic skills.

In the 18th C. the idea of rich women embroidering because they had nothing else to do flourished. This idea of embroidery as "not work" meant that its status as a profession plummeted, even though incredibly elaborate embroidery was demanded for the clothes of the wealthy. In the workshops labour was divided, men doing the designing and women being the "hands". Girls as young as 6 were employed to do simple stitches. Young male apprentices, however, were sent to train as pattern drawers, which paid higher wages. This was the beginning of sweated labour in the textile industry, with women sewing from 7 in the morning till midnight.

By the 19th C. embroidery was seen as a contribution to the happiness and well-being of the home. Excluded from the male world, the Victorian woman was seen as the angel of the home. Embroidery allowed middle class women to be productive at home, even though they were not going out to work, and everything was covered in embroidery - firescreens, bell-pulls, table cloths, slippers, table-leg covers, etc. A lot of it was produced for men e.g. smoking caps, braces, slippers, watch pockets.

Embroidery played a central role in Victorian philanthropy. Middle class women embroidered for charity bazaars, and became interested in teaching needlework in charity schools. In 1862 the government made domestic needlework compulsory for girls in state elementary schools. The work produced might provide shirts and underclothes for the school's pupils.



Sexual Harassment At Work

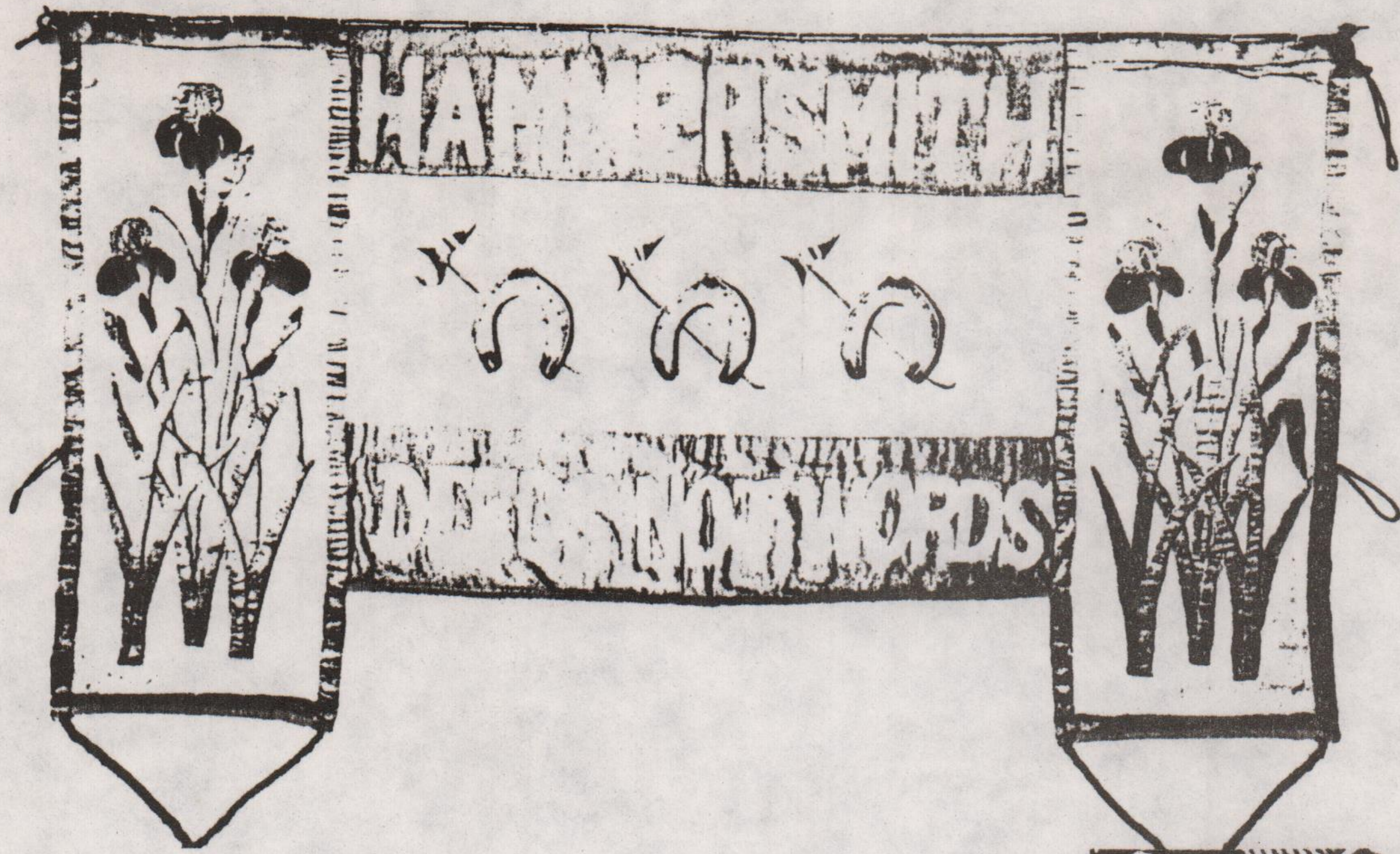
Women are intimidated in mainly male workplaces by the keeping of pin-ups on display. This reminds women that they are not viewed as workers but as sex objects. Any attempt to be taken seriously is undermined by their 'toy' status. Verbal and physical abuse will follow where a woman tries to challenge men's power or by not conforming. Get together with other women to do something about it.

Workers produce pornographic packaging, advertising, pictures. The printing industry has a huge influence here. Printers recently refused to produce bosses' lies about Scargill in the coal strike. They could also stop page 3 of 'The Sun' if they wanted to. The NUJ has a code of conduct which states "a journalist shall not originate material which encourages discrimination on grounds of race, colour, creed, gender or sexual orientation". If they obeyed their own code Fleet Street would be transformed.

The family, school, media and advertising all play a part in conditioning us as we grow up - encouraging us to develop attitudes that will perpetuate our patriarchal, racist, capitalist society. Now, with the advent of videos, porn is available to children - the results will be disastrous.

We would welcome honest and open sex education that encourages love and respect, and supports our right to decide what we do with our bodies.

Women Against Sexual Harassment,
Sophia House,
32-35, Featherstone Street,
London EC1.



Suffrage banner

"Women & Textiles Today"
will be shown at the
Cooper Gallery, Barnsley
4 March - 8 April 1989

Professional hand embroidery was being replaced by machine, but conditions did not improve. Women went blind because of the long hours of close work they did, and some turned to prostitution to supplement their inadequate wages.

Following the Victorian low spot for embroidery, the Arts & Crafts movement was to elevate and sentimentalise its status. However, in William Morris's company, he designed the embroidered hangings (often with little understanding of needlework) while his daughters carried out the incredibly difficult needlework. Not unlike some of today's fashion designers, who give almost impossible designs to

their outworkers. The Glasgow School of Art aimed to change the status of needlework when it set up a class in 1894, taught by Jessie Newbery, taken over in 1908 by Ann Macbeth. Both women viewed embroidery in a new light, not as an activity they did because they were women, but as an art form in its own right. They encouraged students to create their own designs rather than copy patterns, and used plainer fabrics, like linen and cotton, rather than the silks and satins used by the rich. These methods laid the foundations for embroidery teaching well into the 20th C., as well as reclaiming the status of women's crafts to an extent.



whats on

Nov 2-5th- Major Road theatre Company, performing 'Irish Night' at the Theatre Royal and Opera House, Wakefield. (0924) 366556 or 370211

Nov 5th- Irish Music Night with music from Jimmy Crawley & Christie Tocmey, at the Bag O' Shoddy folk club in Birstall.

Nov 7th-Leeds Womens Reproductive Rights Campaign-meeting at Leeds Womens Centre, LCVS Building, Woodhouse Lane. 8pm. 446838 or 625445.

Nov 7th-Link-Up meeting, contact Resister for more details.

Nov 9th-Bernadette Devlin McAliskey at the Memorial Hall behind Sheffield City Hall - to commemorate 20th anniversary of march for civil rights from Derry and the rise of civil rights move

Nov 10th-Bernadette Devlin McAliskey in Liverpool. Venue Unconfirmed.

Nov 13th-York Remembrance Sunday

Nov 19th-Katherine Tickell, Maire Ni Chathasigh. Festival of folk, blues and traditional music. Trade s club, Holme Street, Hebden Bridge

Nov 20th-'Ive Heard The Mermaids Singing' Leeds Playhouse. 6pm

Nov-Dec-'The Opening', exhibition of fine art with a spiritual source, work includes Patricia Forbes-printmaker from Leeds. At t Gate Gallery, Springfield Mill, Norman Rd, Denby Dale

Until Nov 5th-'Home Spun Stories' photographic work by emma Ayling Clare Charnley & Anna Douglas. St Pauls Gallery, Stowe House, Bishopgate, Leeds.

Until 10th Nov-Diane Cross, Nicky Hirst - ceramics, paintings and sculpture at Leeds University Gallery, Parkinson Building, Woodhouse Lane.

Until Nov 20th-A Sense Of Place-women and homelessness. An exhibition by Rhonda Wilson, at the National Museum of Photography film and television, Princes View, Bradford.

3rd Gay and Lesbian Film Festival

thur nov 3-'L'Inattendue', 'diary 1981-88', 'Wendel'. Bradford Film Theatre 2.6pm.

Thur nov 10-BFT 2.6pm 'Seperate Skin', 'Because The Dawn', 'Tiny and Ruby Hell Diving Women'

Th Nov 24-BFT 2 .6pm 'Song From an Angel', 'Rights & Reactions', 'A Death in the Family'

Th Dec 1-BFT 2. 6pm 'Singing Seas 'Tugging The Worm', 'Westler East of the Wall'

Sat 3 Dec-BFT 2. 6pm. '2 in 20'- Lesbian Soap Opera!

Every other Thursday, from Aug 11th - Women's disco at Checkpoint, Bradford.

Every Thursday - Women's football, Woodhouse Moor. Contact Women's Centre for exact times.

Thursdays - Quatsh (gay/straight disco) alternates with women only discos, at the Phono, Merrion Centre, Leeds.



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