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DEAR TEACHER:

Thank you for exploring the educational material that accompanies the *Enterprising Women* exhibition. Since students learn in so many different ways, we have assembled activities and lessons aimed at various learning styles. You will find activities to help prepare students for a visit to the exhibition, activities for students to complete while viewing the exhibition (either real or virtual), and suggestions for activities and research to complete after the trip. Materials in this guide, aimed at middle and high school students include:

- A historical outline
- Biographies
- Useful vocabulary
- Lesson plans
- Primary sources (objects and documents) that can be studied in the classroom
- Post-visit reflections
- Resources, including the exhibition web site (www.enterprisingwomenexhibit.org) and other Web sites, exhibition publication, *Enterprising Women: 250 Years of American Business* (Chapel Hill: University of North Carolina Press, 2002), and suggestions for further reading

Enterprising Women's educational package is designed to reach all students and teachers, and most activities can be used with or without a museum visit. Some, such as a fictional Hall of Fame, require preliminary research, a visit to the virtual or real exhibit, and a paper to be completed after the visit. Some call for a visit to the exhibition capped by traditional quizzes or a scavenger hunt to enhance learning. Some provide support for students wishing to decode a historical document. Using the textual material provided at the museum and at the internet site, teachers may ask students to write letters to the women or keep a diary. In addition to this package, other materials are available to teachers on our Web site, www.enterprisingwomenexhibit.org, including an interactive board game, "Mind Your Own Business," in which players move up and down the board depending on their understanding of the materials in the *Enterprising Women* exhibition.

CURRICULUM GOALS

These materials will help students:

- understand the role and contribution of American women business owners to the economy and culture of the United States;
- understand entrepreneurship and its role as a driving force in the U.S. economy;
- trace the work and specific challenges of women entrepreneurs from colonial times to the modern day;
- experience positive female models of leadership and achievement through case studies of female entrepreneurs;
- engage with the issues of equality, opportunity, gender, race and class, competition and collaboration, personal time vs. professional time, and definitions of business success.

HISTORICAL OUTLINE

Enterprising women have always been a part of American business. Meet Mary Katharine Goddard, who printed the Declaration of Independence; meet Maggie Lena Walker, who founded a bank; meet Hattie Carnegie, who dressed thousands of women; and meet Olive Ann Beech, who manufactured airplanes. They are but a few of the intriguing women whose lives unfold in this exploration of enterprising women. With millions of others, they left their mark on 250 years of American business and life.

Enterprising women came from all over America. Some were poor, some were wealthy, and some were middle class. Some were white and some were African American; some were American-born and some were immigrants. They were daughters, sisters, wives, widows, and mothers. For some, family hindered their ventures, for others, family helped, and for all, family was ever-present.

The enterprising women here owned their businesses, whether they inherited them or built them from scratch. They understood the value of a good idea, found the capital to finance it, and built a profitable enterprise. Their ventures ranged from cosmetics to pyrotechnics. Some sold to women only; others to a broader market. Some had only brief success; others left a lasting legacy.

Enterprising women embraced the American dream, even as they encountered discrimination. Motivated by the promise of economic independence and upward mobility, they took risks and believed that success was possible for anyone with ingenuity, drive, courage, and a willingness to work hard. This is their story—and our story.

SEEKING INDEPENDENCE, 1750–1830

The story of enterprising women in America begins well over two hundred years ago, when the thirteen American colonies were a rural, undeveloped land with farming communities dotting the Atlantic seaboard and with seaports serving as commercial centers.

Most colonial Americans earned their living from the land, by both subsistence and cash farming. The economy of the northern colonies depended primarily on subsistence farmers who gradually developed commercial trading, dominated by major seaports such as Boston, New York City, Philadelphia, and Baltimore. In the southern colonies, subsistence farmers shared the land with larger plantation owners, who developed the institution of slavery. The underlying features of all the colonies were the agricultural rhythms of life and the expansion of an Atlantic economy.

Typically, husbands, wives, and children in colonial America worked together on family farms. Women were central to this family economy; they kept accounts, fed and clothed their families, and sometimes ran the farm. Still, they were burdened by their legal status as *feme covert*: married women could not own property or make contracts in their own names.

Despite these legal obstacles, enterprising women acted independently and developed a consciousness of themselves as business owners. While some worked on the family farm, others worked in cities as printers and shopkeepers. As colonial America became a new nation built on the connection between political and economic freedom, women left little doubt that they would be a central part of the emerging American entrepreneurial tradition.

PROFIT IN THE SERVICE OF WOMEN, 1830–1890

Industrialization and transportation transformed American society in the 19th century. Factories attracted young men and women away from family farms. Immigrants, particularly from Ireland, provided inexpensive industrial labor. Canals and railroads opened new markets, and by the 1870s, railroads linked distant cities, connecting the continent from East to West. The northern victory in the Civil War accelerated the nation's industrial growth. While most businesses remained small, a few larger firms signaled the future—the emergence of the modern business corporation.

As work moved outside of the home, women's roles in the family and society began to change. Some joined the industrial workforce; others entered the new women's academies and colleges; and some engaged in social reform, particularly temperance and antislavery. In 1848, a women's rights meeting in Seneca Falls, New York, issued the Declaration of Sentiments, which set forth employment opportunities and the right to vote as crucial demands of the emerging women's rights movement.

During the Civil War era, women gained greater access to education and public activity. By the 1880s, married women in most states had achieved property rights, including the right to conduct businesses independently of their husbands. African Americans gained rights briefly during Reconstruction, until Jim Crow laws legally segregated blacks from whites.

During this era of change, women created businesses, from fashion to finance, that contributed to the vitality of the industrial economy. Often, though not always, catering to a female market, they linked their enterprises to social reform, particularly to the improvement of women's lives.

FASHIONING THE BUSINESS OF BEAUTY, 1890–1960

The dawn of the 20th century, with its burgeoning consumer culture, was an ideal time for an enterprising woman to launch a business geared to female consumers. Department stores, from New York to Dallas to San Francisco, offered urban women one-stop shopping for themselves and their homes. Chain stores served female customers in smaller cities, while mail-order houses catered to the rural market.

A flourishing advertising industry accelerated the growth of the consumer culture. Women could not miss the seductive messages on the radio, in newspapers and magazines, and on billboards and buses that urged them to buy. Young women who flooded the cities in search of careers and independence were a ready market for the latest fashions, hairstyles, and makeup. In 1920, the year that women won the vote, they spent \$129 million on beauty products.

Enterprising women started businesses that captured the female consumer's craving for fashion and beauty and expanded the women's market as never before. Immigrant women played a major role in building this market. African American women carved out their own niche, addressing the unique needs of black women for beauty, respect, and uplift. Regardless of race, class, or ethnicity, enterprising women revealed that the ideal of the "self-made man" could be attainable for women.

BREAKING NEW GROUND, 1890–1960

The 20th century launched an era of opportunity for women who ventured beyond beauty and fashion into businesses dominated by men. The Nineteenth Amendment, passed in 1920, encouraged the belief in gender equality and meritocracy. In their new status as full citizens, women could vote and own property, regardless of marital status. While the economic depression of the 1930s drove more women into the workplace than ever before, World War II expanded women's employment opportunities even further.

In this era of growing opportunities, enterprising women ventured into customarily male industries, including manufacturing, and banking. They brought with them the values of home and family, assuring that traditional female ideals would have an influence even in male-dominated enterprises.

Despite the broadening of opportunities, women entrepreneurs continued to encounter obstacles. They were excluded from corporations and the new academic business schools. They had little

access to capital and credit, and often went bankrupt. Moreover, they faced powerful resistance from many observers who viewed women as unfit to compete with men in the harsh world of business.

It was a complicated time for women entrepreneurs seeking to succeed in the mainstream of American business. From the dawn of the 20th century, through two world wars and waves of economic change, women entered traditionally male-run businesses, encountering new opportunities and obstacles, and leaving a feminine imprint in their path.

WOMEN TAKE CHARGE, 1960–2000

By the end of the 20th century, women entrepreneurs had taken a prominent place in American business. They owned more than nine million businesses, employed more than 27 million workers, and generated over \$3.5 trillion in annual sales.

But numbers tell only part of the story. While most women continued to own service and retail businesses, some broke into traditionally male-run sectors of the economy, including construction, manufacturing, and transportation. Others launched businesses in the new communications technology industry. Race and ethnicity also changed the face of women entrepreneurs as the numbers of African American, Asian American, and Latina women business owners increased.

This progress had its roots in the 1960s and 1970s when government legislated greater economic opportunity, business schools accepted more women, and corporations, once the sanctuary of male enterprise, opened their doors. The promise of free enterprise, first imagined in the creation of the new nation, seemed fulfilled for women. Still, enterprising women in the late 20th century faced familiar obstacles—gender discrimination, limited access to capital markets, and the enduring challenge of balancing work and family.

Two hundred and fifty years of American business reveal an incontrovertible fact: women have always been part of the growth and development of American enterprise. As women today forge new paths in business, and face challenges, both old and new, they can draw inspiration from the enterprising women of the past, who have left a powerful legacy for the 21st century.

WHO'S WHO AT A GLANCE

(Biographies are included for names in boldface type)

I. 1750–1830

- **Mary Katharine Goddard (1738–1816)**, colonial printer, born in Providence, Rhode Island; worked in Philadelphia and Baltimore.
- **Elizabeth Murray 1726–1785**), “she-merchant” and shopkeeper, Boston
- **Eliza Lucas Pinckney (1722–1793)**, plantation manager; experimented with indigo and silk cultivation, South Carolina.

II. 1830–1890

- Hannah (1809–1889), Mary (1812–1891) and Margaret (d.1880) Adams, tailors, Manchester, New Hampshire
- **Myra Bradwell (1831–1894)**, lawyer; publisher of the *Chicago Legal Times*, Chicago
- **Juana Briones (1802–1889)**, rancher in Yerba Buena (San Francisco) and Palo Alto area
- **Martha J. Coston (1826?–1902?)**, inventor; owner of Coston Pyrotechnic Night-Signal Company, Washington, D.C.
- **Ellen Curtis Demorest (1824–1898)**, producer of paper patterns and owner of fashion emporium and of Woman’s Tea Company, New York
- **Hetty Green (1834–1916)**, financier and investor, New York
- Elizabeth Hobbs Keckley (1818–1907), designer and dressmaker, Washington, D.C.
- **Rebecca Webb Lukens (1794–1854)**, ironmaster, owner of Brandywine Iron Works, Chester County, Pennsylvania
- **Lydia Estes Pinkham (1819–1883)**, founder of patent medicine company, Lynn, Massachusetts

III. 1890–1950

- **Elizabeth Arden (1878?–1966)**, founder of cosmetics firm and salons, New York
- Hazel Bishop (1906–1998), creator of the kissable lipstick, New York
- **Hattie Carnegie (1886–1956)**, founder of \$8 million fashion house, Hattie Carnegie Inc., New York
- **Martha Matilda Harper (1857–1950)**, franchiser of hair salons, Rochester, New York
- Lane Bryant Malsin (1879–1951), designer of maternity and large-sized clothing, New York
- **Carrie Marcus Neiman (1883–1953)**, cofounder of Neiman Marcus department store, Dallas
- **Ida Rosenthal (1886–1973)**, cofounder of Maiden Form Brassiere Company, New Jersey
- Helena Rubinstein (1871–1965), entrepreneur of beauty and cosmetics , New York City

- **Madam C. J. Walker (1867–1919)**, entrepreneur of African American hair care products, Indianapolis, New York

IV. 1890–1950

- **Olive Ann Beech (1903–1993)**, CEO of Beech Aircraft Company, Wichita, Kansas
- **Polly Bemis (Lalu Nathoy) (1853–1933)**, boardinghouse keeper, Warrens, Idaho
- **Isabella Greenway (1886–1953)**, founder of The Hut furniture factory and Arizona Inn, Tucson, Arizona
- **Jennie Grossinger (1892–1972)**, hotel executive and creator of Grossinger's Resort, Catskill, New York
- **Ruth Handler (1916–2002)**, cofounder of Mattel and creator of Barbie, Los Angeles, California
- **Maria Martinez (1887?–1980)**, potter, San Ildefonso pueblo, New Mexico
- **Julia Morgan (1872–1957)**, architect, San Francisco
- **Mary Pickford (1892–1979)**, owner of Mary Pickford Inc., cofounder of United Artists, Los Angeles
- **Mary Chase Perry Stratton (1867–1961)**, founder of Pewabic Pottery, Detroit
- **Maggie Lena Walker (1867–1934)**, bank president, Richmond, Virginia
- **Marie Webster (1859–1956)**, quiltmaker and owner of Practical Patchwork Company, Marion, Indiana
- **Brownie Wise (1913–1992)**, originator of Tupperware parties, Orlando, Florida

V. 1950–2000

- **Linda Alvarado**, president of Alvarado Construction, Inc., Denver
- **Julia Child**, culinary arts expert, Cambridge, Massachusetts
- **Ellen Gordon**, president of Tootsie Roll Industries, Chicago
- **Katharine Graham (1917–2001)**, publisher and owner of *The Washington Post*, Washington, D.C.
- **Cathy Hughes**, owner of Radio One, Inc.
- **Angie Kim**, founder of e-business equalfooting.com, Washington, D.C.
- **Maria de Lourdes Sobrino**, president and CEO of Lulu's Dessert, Los Angeles, California
- **Martha Stewart**, founder, chair and CEO of Martha Stewart Living Omnimedia Inc., New York
- **Meg Whitman**, CEO of eBay, Inc., Palo Alto, California
- **Oprah Winfrey**, owner of the Oprah Winfrey show, founder of Harpo Productions, publisher of *O: the Oprah Magazine*, Chicago

BIOGRAPHIES

I only want people around me who can do the impossible.

—ELIZABETH ARDEN

ELIZABETH ARDEN (1878?–1966) rose from poverty in rural Canada to play a central role in the beauty business in the early 20th century. Born Florence Nightingale Graham, she reinvented herself as Elizabeth Arden and built a \$20 million empire that defined success in the beauty industry. With cosmetics as her central product, Arden opened a network of salons worldwide and harnessed science and technology in the service of beauty. Her global business coincided with women’s emergence in public life and, as a result, helped to link beauty to the growing movement for women’s rights.

A high school dropout, Graham followed her brother to New York in 1908, where she sought work and independence. After a series of nondescript jobs, Graham landed a position at Eleanor Adair’s beauty salon, where she learned facial massage. She went into business with Elizabeth Hubbard, but soon set out on her own and renamed herself Elizabeth Arden. She borrowed \$6,000 from her brother and decorated her salon in the lush pink that became her signature color. Her creative marketing plan emphasized youth and beauty and targeted two groups: middle-aged women seeking to recapture their youth and plain women hoping to find beauty in a jar. She opened her first branch salon in Washington, D.C., in 1915, attracting social and political hostesses; this was a turning point in her career. During the Depression, she did not hesitate to expand her New York salon on Fifth Avenue to seven floors and employed over 1,000 workers worldwide.

Behind Arden’s feminine façade was a tough, relentless employer who turned the cosmetics industry into a multimillion-dollar business. Arden, unlike many enterprising women, gave little thought to bringing in other women to share her wealth. She singlemindedly pursued her goal “to be the richest little woman in the world.”

Being a woman isn’t a handicap . . . Ability is the measure of an executive—not gender.

—OLIVE ANN BEECH

OLIVE ANN BEECH (1903–1993), cofounder of Beech Aircraft with her husband, Walter Beech, guided the company from aviation’s infancy to the aerospace age. She followed a traditional

path—from secretary to wife of the boss—but became a pioneer in the field of aviation. Catapulted to leadership by her husband’s illness and subsequent death, Beech quickly demonstrated executive skills and financial acumen that were critical to the company’s success. Although she never learned to fly a plane, her career secured a place for women in a man’s industry, earning her the title “The First Lady of Aviation.”

Olive Ann Mellor showed an early interest in finance and had her own bank account as a child. After attending American Secretarial and Business College, she became secretary and bookkeeper for Walter Beech at Travel Air. She mastered the business: keeping the books, managing the office, and handling bank accounts. Walter and Olive Ann married in 1930; together they founded Beech Aircraft in 1932. Walter’s Model 17–Staggerwing biplane set new industry standards for speed, and sales began to soar as World War II approached. When her husband became sick, Olive Ann, balancing family and career, ran the company. She secured \$83 million to finance the company’s transition to military production, earning respect throughout the industry. Beech Aircraft’s Model 18 trained 90 percent of American pilots and navigators in World War II.

After Walter’s death in 1950, Olive Ann Beech became president of Beech Aircraft. She championed the company’s diversification into aerospace technology while maintaining leadership in the manufacture of small aircraft. In 1980, she directed the merger with Raytheon. For 50 years, Beech wielded tremendous power at the helm of one of aviation’s important innovators. She was a benefactor to the arts and education until her death in 1993.

My business had acquired such dimensions by the time the barriers to my admittance to the Bar were removed that I had no time to give to law practice and I didn’t care to be admitted just for the privilege of putting “Attorney” after my name.

—MYRA BRADWELL

MYRA BRADWELL (1831–1894) triumphed dramatically over the legal restrictions against women. A publisher and women’s rights advocate, she was the center of a court battle over a woman’s right to enter the legal profession. Bradwell studied law with her husband, hoping to join him in legal practice. She began a publishing venture, the *Chicago Legal News*, in 1868. A pioneer woman lawyer, she passed the Illinois bar, but the Illinois Supreme Court (1869) denied her the right to practice law on the grounds that she was a woman. She appealed to the U. S. Supreme Court, which also ruled against her in *Bradwell v. Illinois* (1873).

Turning defeat into opportunity, Bradwell continued publishing the *Chicago Legal News*, which became the “Bible” for lawyers. The *Chicago Legal News* was a success from the start. An engaging and persuasive writer, she used her paper to mold legal opinion and made it a vehicle for reform and women’s legal rights. James Bradwell, supportive of his wife’s endeavors, used his position and influence to get a law passed that permitted her to be president of her newspaper and publishing company despite the legal limitations placed on married women.

Bradwell secured the passage of special acts by the Illinois legislature that gave her the exclusive right to publish state laws, ordinances, and court opinions. Building on this business model, she arranged with the U. S. Supreme Court and federal courts to print court decisions from around the country in the *Chicago Legal News*. This made her paper national in scope and helped broaden her publishing empire.

The pioneers of the late 1830s and the travelers of the early 1840s seldom failed to mention this lady [and her care for the sick]. She said, “I want no pay. If they get well, I am satisfied.”

—19TH CENTURY COMMENTARY ON JUANA BRIONES

JUANA BRIONES (1802–1889), a successful ranch owner, trader, midwife, and healer who was of Hispanic descent, pioneered the settlement of Yerba Buena (now San Francisco) where she was the first woman householder. Her ranching experience on the western colonial frontier offers a comparison to the plantation lives of colonial Southern women in the East. Despite her illiteracy, she was shrewd, tenacious, and forceful—traits that enabled her to hold onto her land and preserve her property titles through three changes in California’s government. She built la Purísima Concepción, her rancho near present-day Palo Alto, into a thriving enterprise of cattle, horses, and trade.

Briones blended kindness and healing with a hard-driving will to succeed in various commercial services. In the 1830s and early 1840s, she transformed an isolated cove in Yerba Buena into a rancho at Playa de Juana Briones where she sold milk and produce to the ships in port. She ran a tavern, provided tailoring, practiced midwifery and herbal healing among the Indians and local settlers, and was renowned for nursing sailors back to health.

In 1844, she obtained a legal separation from her husband on the grounds of his drunkenness and failure to support the family. In so doing, she gained the independent legal status needed to acquire land and do business in her own name. At age 42, she purchased a 4,440-acre rancho, la

Purísima Concepción. She managed her holdings, farmed the land, raised cattle and horses, and derived income from leasing to tenants. Hides from her rancho were transported by ox cart and sold in San Francisco.

Beauty is my business.

—HATTIE CARNEGIE ADVERTISEMENT

HATTIE CARNEGIE (1886–1956) began life as Henrietta Köningeiser in Vienna, Austria. She rose from obscurity as a Jewish immigrant on Manhattan’s Lower East Side to build a women’s fashion empire that brought her wealth and international fame. She shed her ethnic identity, and as the leading interpreter of American taste and fashion, her designs epitomized sophistication. Known for her understated elegance, she developed the “little Carnegie suit” and the “Carnegie look,” an ensemble that was the status symbol for the American woman. Although she could neither sew nor draw a pattern, her unerring eye for fashion transformed Parisian haute couture into a uniquely American style.

Carnegie began as a New York clerk who wore her meager wardrobe with such flair that she caught the attention of a Jewish dressmaker, Rose Roth. The two became business partners in 1909, but Carnegie bought out Roth nine years later. Adopting the name of the wealthiest man in America as her own, she styled her fledgling empire “Hattie Carnegie, Inc.” She adapted European fashion to create the “Carnegie Look”—simple but stylish, understated yet elegant and luxurious—which, by the 1920s, symbolized American high fashion.

Carnegie expanded her line to include furs, jewelry, lingerie, hats, perfumes, and accessories. In 1925, she struck a deal with I. Magnin, the California department store that made her clothing accessible to Hollywood’s elite. This bold stroke enabled her to influence fashion on both coasts. During the Depression, she launched Spectator Sports, a moderately priced, ready-to-wear line of sportswear sold in retail stores. It was an immediate success. During the Korean War, the Army selected Carnegie to redesign the Women’s Army Corps uniform for which she received the Army’s highest civilian award. At her death, she presided over an \$8 million enterprise.

We hear much of the chivalry of men towards women; but . . . it vanishes like dew before the summer sun when one of us comes into competition with the manly sex.

—MARTHA J. COSTON

MARTHA J. COSTON (1826?–1902?), a young widow turned inventor and entrepreneur, patented a pyrotechnic night signal, a type of maritime communication that gave the North naval superiority over the South in the Civil War. The U. S. Coast Guard and the Lifesaving Service used her night flares into the mid-20th century, which saved tens of thousands of lives.

At age 16, Martha Hunt eloped with Benjamin Franklin Coston. Her husband’s reputation as a brilliant inventor who directed the Navy’s pyrotechnic lab in Washington, D. C., thrust the couple into elite social and political circles in the nation’s capital. Martha loved sharing his work confiding, “My husband’s inventions were of absorbing interest to me.” Her husband’s untimely death in 1848 left her with four sons to support. Desperate to provide for her family, she turned to the diagrams and charts for the night signals in her late husband’s papers. She understood the significance of ship to ship nighttime communication and was determined to perfect the device. She corresponded with pyrotechnic experts under a man’s name to avoid rejection of her ideas simply because she was a woman. Coston patented the flares in her husband’s name in 1859. She enlisted the support of influential friends and sold the patent to the U. S. government for \$20,000 just before the Civil War. This gave the Union an advantage when maneuvering ships at night.

Martha established the Coston Supply Company to manufacture the night signals. She patented improvements and secured patents in European countries as well. Martha’s two surviving sons were brought into the business and inherited the company from their mother. The company remained in business into the 1980s.

“Promenade, Evening, Bridal, or Fancy Dresses . . . and every Style of Garment adapted to Boys and Misses and Infants . . . all accurately reproduced in Tissue Paper, as soon as they are offered in either Paris or London.”

—DEMAREST’S ILLUSTRATED MONTHLY, AUGUST 1869

ELLEN CURTIS DEMOREST (1824–1898) built a New York fashion empire with her husband, William Jennings Demorest, and became the arbiter of style for women. Her development of an accurately sized paper pattern, and its mass distribution through *Demorest’s Illustrated Monthly*

and *Mme. Demorest's Mirror of Fashions*, revolutionized home dressmaking as the sewing machine became a common household fixture. The Demorests helped democratize American dress by placing high style within easy reach of the average woman.

Ellen followed the path of thousands of women in dressmaking and millinery when her father provided her with the financial backing to open a millinery shop in Saratoga Springs, New York. Seeking greater opportunity, Ellen moved to Brooklyn and met her husband, owner of Mme. Demorest's Emporium of Fashions, an enterprise begun with his first wife. Together, they expanded their business to a national market by launching a series of successful women's fashion magazines with tissue paper patterns in each issue. Ellen also added clothing lines and patterns for children and men.

Ellen Demorest took a special interest in improving women's lives. Her shops throughout the country employed thousands of women as sales agents and provided socially acceptable work for women. True to their commitment to racial equality, the Demorests employed African American women in their business on equal terms with white women. All workers, regardless of race, sat together in the workroom and received the same pay. Their enterprises became international, as Ellen opened offices in Paris and London and printed and distributed paper patterns in foreign languages. Through their magazines, the paper pattern industry, and Emporium, the Demorests dominated the apparel business.

Baltimore, in Maryland: Printed by Mary Katharine Goddard

—FROM THE SECOND PRINTING OF THE DECLARATION
OF INDEPENDENCE, JANUARY 1777

MARY KATHARINE GODDARD (1738–1816) gained fame as the printer of the first copy of the Declaration of Independence with the typeset names of the signers. Born into a family of colonial printers, she became a respected Revolutionary War newspaper publisher, postmistress, and businesswoman. Her life reveals the ways in which family could both open and close the door to opportunity in this era.

Goddard took over *The Maryland Journal* from her brother, William, and assumed a public position at a time when newspapers were a vehicle for political ferment and the spread of revolutionary ideas. In 1775, Goddard became the first postmistress in the colonies when she was placed in charge of the Baltimore post office. Her related business ventures included publication of a pop-

ular almanac and ownership of a bookstore and bookbindery. Yet despite her competence, her brother took back the newspaper, and she lost her job as postmistress to a man. Goddard's story highlights the relationship between economic entrepreneurship and political freedom. It also illustrates the gender bias of her day.

William Goddard began Baltimore's first newspaper, *The Maryland Journal*. When William left to establish the national postal system, Mary Katharine ran the newspaper. Confident in her experience and performance, she began publishing the Journal under her own name, "Printed by M. K. Goddard," in May 1775. When William failed to secure a leading position in the new postal system, he returned in 1784 to wrest control of the Journal from his sister. What began as sibling loyalty turned to rivalry and conflict. They never reconciled.

Goddard was a respected publisher and businesswoman. Her congressional commission to print the Declaration of Independence earned her a special place in public life in the new nation.

[I] read aloud to them the financial news of the world. In this way I came to know what stocks and bonds were, how the markets fluctuated, and the meaning of bulls and bears.

—HETTY GREEN, ON READING TO HER FATHER AND GRANDFATHER AS A YOUNG GIRL

HETTY GREEN (1834–1916) was a successful financier and investor on Wall Street who rose to prominence as the "richest woman in the world" in the late 19th and early 20th centuries. Green parlayed her family inheritance into a massive fortune through wise investments and plain living. In an arena dominated by powerful men, she used the same aggressive business tactics to become a millionaire. But assertive behavior, plus stepping beyond the boundaries of women's proper "realm," earned her a reputation as the unfeminine "Witch of Wall Street."

Green's staggering wealth contrasted sharply with the frugal lifestyle she learned in her Quaker youth. Growing up in a family which made a fortune in the whaling industry in New Bedford, Massachusetts, she learned early about the stock market and investments. She read the financial sections of newspapers to her grandfather and father, both of whom had failing eyesight. Her father and her aunt, Sylvia Ann Howland, both died in 1865. Sylvia Ann's will left Green the interest on her estate. Green, however, produced an earlier version of the will and felt entitled to the capital, too. Green contested her aunt's will, but lost, in a notorious legal battle. She retained her inheritance, but gained a reputation as a greedy, miserly woman.

Green inherited approximately \$1 million from her father and aunt. Her investments in U. S.

bonds, railroads, and real estate—which she preferred over stocks—made her a powerful financier in a competitive financial world. By the time Green died in 1916, she had multiplied her original inheritance to more than \$100 million.

I cannot believe that I built an institution in a moment of indiscretion and desire to house furniture made by disabled ex-servicemen, and that it has become so popular.

—ISABELLA GREENWAY

ISABELLA GREENWAY (1886–1953), a cattle rancher and furniture factory owner, established the sumptuous Arizona Inn in Tucson and became a pioneer in the tourist industry of the American Southwest. An abiding interest in veterans’ affairs and politics later led her to run for the state’s only congressional seat in 1933, and she became Arizona’s first woman elected to Congress.

Isabella grew up in New York, where her newly widowed mother relocated the family. There they moved in elite social circles that included Edith Wharton and Eleanor Roosevelt. Greenway and Roosevelt remained friends and conducted a lifelong correspondence. In 1905, Isabella married Robert Munro Ferguson, a close family friend of the Roosevelts and a Rough Rider in Cuba with Teddy Roosevelt. After Ferguson contracted tuberculosis, the family moved to the Southwest for his health. Isabella built a ranch, cared for her husband, and educated her children in this frontier country. Ferguson died in 1922; in 1923 Isabella married his close friend, John C. Greenway, a copper-mining magnate in Arizona. Greenway died in 1926 from complications following surgery. Following the lead of Eleanor Roosevelt, who started a furniture factory in New York to employ disabled World War I veterans, Isabella Greenway established a furniture factory called The Hut in Tucson, likewise staffed with veterans. When sales stalled during the Great Depression, she found an ingenious solution: she opened the Arizona Inn and furnished it with The Hut’s stockpiled inventory. Greenway turned her Moorish-styled desert retreat into the Southwest’s premier resort hotel.

Unlike most entrepreneurs, Isabella Greenway’s primary motive was not profit. She was more interested in creating a service that reflected her high aesthetic standards. Greenway’s descendants continue the Inn’s robust business.

When I conceived Barbie, I believed it was important to a little girl's self-esteem to play with a doll that has breasts. Now I find it even more important to return that self-esteem to women who have lost theirs.

—RUTH HANDLER

RUTH HANDLER (1916–2002), creator of the Barbie doll, founded Mattel, Inc., with husband Elliot Handler, and revolutionized the doll industry. The voluptuous Barbie became an American icon that surpassed in sales all the rest of the Mattel product line. After undergoing a mastectomy, Handler developed Nearly Me, a lifelike breast prosthesis and another success that revealed her understanding of the deep connection between female body image and self-esteem.

The daughter of Jewish immigrants, Ruth developed an entrepreneurial spirit as a girl in Denver, working at the family's soda fountain. She married her high school sweetheart in 1938, and they merged family and business. With partner Harold Matson, they launched Mattel—a name derived from Matson and Elliot, the male owners' names. Mattel capitalized on the popular culture of the 1950s in toys such as “Uke-a-doodle” and toy guns inspired by the fad for TV westerns.

In 1955 Ruth advocated that Mattel sponsor Disney's popular Mickey Mouse Club, a bold stroke that led to the promotion of toys on children's television programs. This transformed the toy industry from a seasonal to a year-round sales operation. In 1959, while watching her daughter play with paper dolls, Handler conceived the idea of a grown-up “doll with breasts.” Barbie has dominated the doll market ever since. By 1970 Mattel, founded as a modest family venture, topped \$350 million in annual sales. In 1975 after the Securities and Exchange Commission found that Mattel had overstated its earnings, the Handlers parted with their company. Ruth Handler went on to establish Nearly Me, a fitting culmination to the career of a woman who created the first doll with breasts.

The Great Achievement of the Harper Method is the women it has made.

—MARTHA MATILDA HARPER

MARTHA MATILDA HARPER (1857–1950) turned hair care into a million dollar business and pioneered retail franchising in America. Imbued with the principles of Christian Science, Harper linked beauty and health in her business in a novel way and introduced the use of exclusive-ly organic products. She invented the reclining chair and the sink with a neck depression, for customer comfort during shampooing, now standard equipment in hair salons. In hiring, Harper recruited poor women, offering them an alternative to domestic service and ownership opportuni-

ties in Harper Method hair salons around the country.

Harper lifted herself out of the poverty into which she was born in Ontario, Canada. As a child, she became a servant to a doctor who gave her his secret hair tonic formula and trained her in anatomy and physiology. In 1882, she moved to Rochester, New York, bringing only \$60, a jug of hair-care tonic, and its treasured formula. A domestic servant by day, Harper mixed hair tonic at night and enlisted a neighbor to sell it door to door. She risked her entire savings of \$360 to invest in a hair salon, locating her shop in Rochester's premier commercial building. Her business prospered as she focused on luxury and pampering to attract wealthy customers. She founded schools to train employees, emphasized head and shoulder massage for client comfort, introduced evening shop hours for working women, and created children's play areas for mothers' convenience.

At the height of her success, Harper's enterprise included hundreds of identical shops worldwide. Franchising was her legacy to American business.

Manufacture of iron is not a mere local or individual interest, but is of national importance.

—REBECCA LUKENS

REBECCA WEBB LUKENS (1794–1854), iron master, followed an unusual business path for a woman. The Brandywine Iron Works in Pennsylvania, which she inherited from her father and husband, was the first American company to make boilerplate and hull plates for steam-powered ships and locomotives, and thereby played a prominent role in the industrial and transportation revolutions of the 19th century.

Lukens's Quaker heritage imbued her with confidence in the intellect and abilities of women. She received an excellent education at a female academy and was encouraged by her father to take an interest in the mill. She married a physician, Charles Lukens, who gave up his medical practice and took over management of the ironworks. On his deathbed in 1825, he extracted a promise from Rebecca to look after the mill. She recalled, "He wished me to continue and I promised to comply." Thrust into iron manufacturing by widowhood and, with a family to raise and a baby on the way, she honored her promise.

As a 31-year-old single mother, Lukens faced many obstacles. Her mother's opposition to her running the mill, legal disputes over ownership, and challenges to her water rights from competitors threatened her control of the mill. Yet by her shrewd business decisions, courageous defense of her rights, and ability to meet the demand for boilerplate, Rebecca Lukens became a significant figure in the nation's early industrial expansion.

I was born for people . . . I like people.

—MARIA MARTINEZ

MARIA MARTINEZ (1887?–1980), renowned Native American potter, sparked a resurgence of the indigenous and ancient craft of pottery to create a profitable enterprise. As a child, Maria Martinez learned the traditional skill from her aunt, Nicolasa, and later with her husband, Julian, created the first black-on-black ware that helped transform the economy of the San Ildefonso pueblo.

At first, Martinez made the traditional polychrome pottery of her village, with black and other colors on a background of white or tan. She shaped the pots by carefully coiling the clay, then smoothing it with gourd scrapers. Her pots were recognized as the thinnest, most beautifully shaped in the pueblo. Her husband, an accomplished artist in his own right, decorated the pots. In the 1920s, Smithsonian Institution archaeologists asked Maria and Julian to reproduce 2000-year-old black shards unearthed during an archaeological excavation in 1908. Experimenting for over a decade, the couple recreated the black ware using a technique that excluded oxygen during the firing process. This success made their pottery and artistic skill famous.

As her pots attracted attention for their unique beauty, Martinez began to charge modest prices. With the growing demand, she realized that her work could enrich the life of the entire pueblo artistically and economically. She generously shared her techniques with others in the tribal manner. As Martinez drew on traditional San Ildefonso design elements, such as the feather and the avanyu, or plumed serpent, her work became the link between an ancient Indian craft and a modern art form.

Martinez was the matriarch of a “craft lineage” that continues today through five generations of her family. In a career that spanned seven decades, her pottery brought honors and acclaim, revitalizing the art and the economy of her pueblo.

My work will be my legacy.

—JULIA MORGAN

JULIA MORGAN (1872–1957), a trailblazer in a field dominated by men, is considered one of the most distinguished and prolific woman architects in America. Morgan blended traditional classicism with the naturalism and simplicity of Arts and Crafts design and pioneered the use of steel-reinforced concrete. She concentrated her work in California, designing more than 700 build-

ings, large and small, public and private, and received commissions from colleges, the YWCA, women's clubs, churches, and individuals. Morgan is best remembered as the architect of the Hearst Castle in San Simeon, California.

Morgan earned a degree in civil engineering from the College of Engineering at the University of California, Berkeley. She was the first woman to enter the architectural program at the Ecole des Beaux-Arts in Paris in 1898, then the premier school of architecture in the world. In 1902 she returned to California and was licensed to practice architecture in the state. After San Francisco's disastrous earthquake and fire in 1906, Morgan was chosen to renovate the city's luxurious Fairmont Hotel, thus firmly establishing her reputation. She formed a close working relationship with Phoebe Hearst, whose influence in the women's movement led to many commissions. Hearst's son, publisher William Randolph Hearst, hired Morgan to design the newspaper buildings housing his publishing empire as well as his castle at San Simeon, a project that lasted more than 20 years.

Morgan helped to open the field of architecture to women by hiring and training them as artists, drafters, and architects. Through talent and tenacity, Morgan built her reputation as the architect identified with the modern women's movement and expressed its aspirations in physical form. Like many women with public careers in her day, she never married.

To live and act as I please.

—ELIZABETH MURRAY

ELIZABETH MURRAY (1726–1785) was born in Scotland, immigrated to the American colonies, and became a successful “she-merchant” in Boston. Shopkeeping exemplified a typical business path for many women of her era. Murray ran a dry goods shop, a boardinghouse, and a sewing school. She mentored her nieces and other young women and supported them financially to help them gain economic independence through business. At the time, a woman's property became her husband's when she married. However, Murray secured her financial assets through prenuptial agreements. Linking economic self-sufficiency to independence was the defining theme of her life. Her three marriages chronicle the impact of family on women's economic security and the influence of private circumstances on women's public lives.

Elizabeth Murray launched her business with the assistance of her brother, James. He sold three slaves that Murray owned to secure capital; he aided her with credit; and he enlisted a London mercantile company and a fashion-conscious buyer to purchase and supply her goods. In newspaper

advertisements, Murray presented herself as a woman of fashion and arbiter of style whose shop offered the latest luxury items. Maturing as a businesswoman, she went to London to learn book-keeping and to purchase merchandise herself. Murray maintained her enterprises for 10 years through 1760.

Amid the revolutionary fervor against Great Britain, Murray wed long-time friend Ralph Inman. As Loyalists, the Inmans were in political danger. His first response was to flee the country and leave Elizabeth to fend for herself. Ultimately, he stayed. But she never forgave him and left her wealth to her nieces and other young women.

The satisfaction is in one word. Freedom. It's heady wine, and having tasted it, you find it impossible to go back to working for someone else.

—MARY PICKFORD, ON THE FOUNDING OF UNITED ARTISTS

MARY PICKFORD (1892–1979), known popularly as “America’s Sweetheart,” was a pivotal figure in creating the Hollywood motion picture industry. Actress, movie producer, advocate for artistic creativity and independence, Pickford was Hollywood’s first international superstar, the first woman to own her own production company, and a founder of United Artists. She spearheaded the founding of the Motion Picture Academy of Arts and Sciences (and the Academy awards) in 1927 and won an Oscar for her role in *Coquette* (1929). Her work helped launch a multibillion dollar industry in the early 20th century, when mass entertainment was shaping American popular culture.

Canadian-born Gladys Smith’s alcoholic father died in an accident, leaving the family in dire poverty. Little Gladys’s beauty, charm, and acting talent led her to become the family’s breadwinner at age six, a role she continued for life. A child star on the stage, she changed her name to Mary Pickford and moved to the fledgling silent movie industry. She turned out myriad “formula” films that made money for movie moguls but exploited the actors, which inspired her to start her own production company in 1916. In 1919, Pickford founded United Artists with other film giants to give actors recognition for their performances, artistic control in films, and a share in the enormous profits.

Her innovative vision, business acumen, and talent as an actress and producer shaped the film industry in its infancy. Pickford wielded enormous power in the male bastion of Hollywood and led the way for the women who have followed her in film and television, such as Lucille Ball, Mary Tyler Moore, Barbra Streisand, and Oprah Winfrey.

I love the vegetable [sic] world extremely.

—ELIZA LUCAS PINCKNEY

ELIZA LUCAS PINCKNEY (1722–1793) was a colonial planter who helped introduce the cultivation of indigo, a valuable blue dye used for fabric, to South Carolina. This plant expanded the colony’s agricultural economy and became an important cash crop. Pinckney’s life as a planter began at age 16 when her father placed her in charge of his three plantations as he left for military service abroad. Well-educated in England, she undertook this task with confidence and enthusiasm and was determined to manage the plantations and to make a profit. She experimented with indigo cultivation and generously shared her results with other planters. Her astute financial ability and fearless dismissal of an overseer who had sabotaged her indigo crop showed her resolve.

Pinckney excelled both in the domestic world of women and the business and political world of men. Born into the Southern planter elite, she enjoyed French, music, and visiting, as did other women of her class. Even though she taught her plantation slaves to read and planned to open a school for her slaves, Pinckney, like others of her era, never questioned the institution of slavery, and all her profits were made from slave labor and ingenuity. The story of indigo cultivation helps to illustrate how the new nation was indebted to the slave economy.

Pinckney rejected the suitors her father recommended for marriage. Having gained autonomy and economic power, she could wait and select a husband of her own choice. She married widower Charles Pinckney, a prominent planter and lawyer, and friend of many years. She invested her profits in her children’s education and instilled in them virtue, civic duty, and patriotism. Her two sons became well-known leaders in the Revolutionary era.

Lydia E. Pinkham’s Vegetable Compound is a Positive Cure For all those painful Complaints and Weaknesses so common to our best female population.

—ADVERTISEMENT FOR LYDIA E. PINKHAM’S VEGETABLE COMPOUND

LYDIA ESTES PINKHAM (1819–1883) turned an herbal recipe for “female complaints” into a profitable patent medicine business. Pinkham marketed medicinal potions to women in an era when the medical establishment understood little of women’s illnesses. She encouraged women to take control of their own health and offered practical tips for healthy living. The company’s promotional campaigns used newspaper advertising and Pinkham’s own likeness, which epitomized wom-

anly strength and dignity. Testimonial letters from women who claimed that Pinkham's vegetable compound had cured their health problems became the foundation of her company's marketing strategy.

Her husband's financial ruin in the panic of 1873 thrust Pinkham into business. She realized that the herbal concoction, acquired by her husband in partial payment of a debt, presented a business opportunity. Taking women's gynecological problems as her province, in an age when these topics were barely whispered, Pinkham brewed and bottled the herbal remedy in her kitchen. Her husband, Isaac, and sons, Charles, Daniel, and William, played central roles in her enterprise. Dan and Will peddled Lydia E. Pinkham's Vegetable Compound to druggists. Sales skyrocketed in 1879 after Dan put the likeness of his mother on bottles of the compound as a promotional device.

At her death in 1883, sales in the family business had reached \$300,000. The Lydia E. Pinkham Medicine Company continued to prosper well into the 20th century. At a time when women risked death from pregnancy and childbirth, Pinkham addressed their deepest concerns. With her medicinal compound and sage advice, she preached the doctrine that women could control their own health.

Nature made woman with a bosom, so why fight nature?

—IDA ROSENTHAL

IDA ROSENTHAL (1886–1973) founded the Maiden Form Brassiere Company with her husband, William Rosenthal. Their company was the largest, privately held intimate apparel business in the United States. With William as designer and technical innovator and Ida as business executive and ingenious promoter, their enduring partnership revolutionized the intimate apparel industry.

After emigrating from Russia, the Rosenthals settled first in Hoboken, New Jersey, and turned Ida's dressmaking talent into a bustling business. In 1918, they moved their company to Manhattan, where Ida's talent was soon discovered by Enid Bissett. She invited Ida to become a partner in Enid Frocks, an exclusive dress shop. This venture required Ida to forgo her loyal clientele and invest her life's savings, but the gamble paid off. Finding that the flat-chested, boyish look of the era did not reflect the true shape of their customers' womanly bodies, they designed an undergarment with two cups for the breasts separated by a piece of elastic and sewed it into their dresses. Customers loved the fit, and the company made a handsome profit. They named their product the Maiden Form brassiere to emphasize their rejection of the boyish style.

When Bissett left the company, the Rosenthals continued their unique collaboration and founded the Maiden Form Brassiere Company in 1930. William introduced innovative brassiere designs while Ida drew on her business and advertising savvy to create a mass market for their product. They adapted the mass production methods of industry to the manufacture of intimate apparel, standardized bra sizes, pioneered full figure and nursing bras, and launched aggressive advertising campaigns. Their bold “I Dreamed” ad campaign coincided with women’s postwar return to the home and capitalized on their yearnings for independence and achievement.

[The] idea has always been to solve progressively the various ceramic problems that arise . . . or at least stamp this generation as one which brought about a revival of the ceramic arts and prove an inspiration to those who come after us.

—MARY CHASE PERRY STRATTON, ON PEWABIC POTTERY

MARY CHASE PERRY STRATTON (1867–1961), ceramic artist, designer, educator, and businesswoman, gained fame as the cofounder of Pewabic Pottery with her friend and neighbor, Horace Caulkins. He encouraged and financed her artistic ventures at Pewabic, a studio that produced art pottery, lamps, and tiles for residences, churches and public buildings. Research and experimentation were the foundations of her work, and the iridescent glazes became her trademark. The elegant beauty of her designs, steeped in the Arts and Crafts aesthetic, and the depth and range of her glazes left a brilliant artistic legacy.

Mary Chase Perry was born in Michigan’s Upper Peninsula. She became an exceptional china painter and instructor when this was popular and acceptable work for women. Her father died in 1877, and her mother moved the family to Detroit. After attending the Cincinnati Art Academy from 1888 to 1890, Perry wrote articles on china painting for *Keramic Studio* magazine, which earned her a reputation and following in the ceramic field. Perry traveled the country, taught china painting, visited museums and ceramic studios, and demonstrated and sold Caulkins’ Revelation Kilns.

In 1903, she and Caulkins started Pewabic Pottery. Perry mastered handmade tile production, which became the mainstay of her business and earned her major architectural commissions. Her tile work for the Shrine of the Immaculate Conception in Washington, D. C., was her crowning achievement. Stratton won the coveted Charles Fergus Binns medal, the highest honor in the ceramic field in 1947. She remained active until her death in 1961. Pewabic Pottery, a National Historic Landmark, continues Stratton’s mission of teaching ceramics and producing beautiful and functional art pottery.

I want to say to every Negro woman . . . don't sit down and wait for opportunities to come, . . . get up and make them!

—MADAM C. J. WALKER

MADAM C. J. WALKER (1867–1919), born in poverty to former slaves in Louisiana, rose to create a hair care and beauty empire that brought economic opportunity to black women. One of the first to use licensed sales agents, Walker organized them into a national network. She linked her business, wealth, and influence to activism, philanthropy, and racial advancement.

Born Sarah Breedlove, she was orphaned at age seven and survived through the drudgery of laundry work. She also endured severe hair loss. In search of a better job, Sarah moved to St. Louis in 1889. Later she became a saleswoman for Annie Turnbo Malone, a black hair-care entrepreneur who employed black women to sell her products door to door. Sarah experimented with her own hair preparations and built a loyal clientele, but sought greater financial rewards and independence by striking out on her own. She claimed that the formula for her “Wonderful Hair Grower” had been revealed in a dream.

Sarah moved to Denver in 1905 with meager capital and an ambitious business plan. Her third marriage, to Charles Joseph Walker, a newspaper and advertising man, both helped and hindered her business. Reinventing herself as Madam C. J. Walker, a name that commanded respect, she drew on his promotional expertise to build a brisk mail-order business. But her husband’s “narrowness of vision” about expanding her enterprise led to divorce.

Walker located her headquarters and factory in Indianapolis in 1910. In 1917, she built Villa Lewaro, a mansion at Irvington-on-Hudson, New York, which symbolized her business success and impressive wealth. It served as a mecca for the African American social and cultural elite until her death.

If our women want to avoid the traps and snares of life, they must . . . organize, . . . put their mites together, put their hands and their brains together and make work and business for themselves.

—MAGGIE LENA WALKER

MAGGIE LENA WALKER (1867–1934) was the first woman bank president in the United States. She became the leader of the Independent Order of St. Luke, a mutual aid and insurance society for African Americans in 1899 and transformed it into a highly successful financial institu-

tion. Through St. Luke, she began business ventures run by African Americans for the black community in Richmond, Virginia. Walker's financial genius was aimed at racial empowerment. Working through a network of black women reformers, Walker supported African American social causes and encouraged other blacks to contribute some of their savings to enterprises that promoted racial progress.

Maggie Walker was born in the same year as Madam C. J. Walker, part of the first African American generation born into freedom. Both women did laundry for many years to earn money. Maggie recalled, "I was born . . . with a laundry basket practically on my head." While training to be a teacher, Walker joined the Independent Order of St. Luke and rose quickly through its ranks to the top position of Right Worthy Grand Secretary. Building on the society's meager assets, she founded the St. Luke Penny Savings Bank (1903) and encouraged thrift, cooperative enterprise, and economic independence. St. Luke published a newspaper, the *St. Luke Herald*, which supported a thriving printing business, reported the society's activities, and served as a forum for political debate in the black community. Spurred by success, Walker founded a department store, St. Luke Emporium (1905–1911), which provided jobs for black women.

Undaunted by poor health, Walker led St. Luke and its bank and other enterprises from her wheelchair.

The work of the old-time quilters possesses artistic merit to a very high degree.

—MARIE WEBSTER

MARIE WEBSTER (1859–1956) built a modern business on the traditional women's work of quilting and moved it into the commercial marketplace. Webster introduced the new Arts and Crafts aesthetic to quilt design, substituting themes from nature for traditional geometric patterns. She sparked a resurgence in quilt making while developing her designs into a lucrative business.

Webster was a latecomer to entrepreneurship, founding her company in midlife. She had led a conventional life as a wife and mother and did not embark on her business venture until her children were grown. She then sent one of her quilts to Edward Bok, editor of *Ladies' Home Journal*. One of the most popular women's magazines, the Journal actively promoted Arts and Crafts ideals in the United States. Impressed with Webster's work, Bok published her quilt designs in the January 1911 issue. They were an immediate success, creating a demand for her patterns. Like Ellen Demorest before her, who introduced paper dress patterns in the 1840s and 1850s, Webster began

producing colored tissue-paper patterns. With her family she launched her quilt pattern business. Marshall Field's department store in Chicago displayed her quilts, furthering the demand, and *Ladies' Home Journal* asked her to design new quilts for the magazine. Webster expanded the business, founding the Practical Patchwork Company in 1921. Her product line included boxed cloth kits, basted quilt tops, and fully completed quilts of her design.

Webster skillfully promoted herself through women's magazines, mail-order catalogs, and department stores. Her book on the history of quilt making elevated a women's craft to an art form and created a new field of scholarly inquiry.

If we build the people, they'll build the business.

—BROWNIE WISE ON HER RESPECT FOR TUPPERWARE SALESWOMEN

BROWNIE WISE (1913–1992), a promotional mastermind, revolutionized home sales with the Tupperware party, which became an American icon. Wise's marketing strategy was to promise women of the postwar generation that they could have careers, achieve economic independence as sales agents, and fulfill their desires for material consumption—all within the home. Wise became the public face of Tupperware during the 1950s, by linking community with consumption and entertainment with entrepreneurship.

Earl Tupper invented Tupperware in 1942 and owned the company. By the late 1940s, however, his product had not caught on with American housewives, despite newspaper ads and department store promotions. A divorced mother living in Detroit, Wise sold Tupperware door-to-door because she needed to support her family. Her sales increased dramatically when she hosted home parties. Wise convinced Tupper that her innovative Tupperware party should become the sole method of sales and distribution of his product. Tupper promoted her to vice president of marketing in 1951.

Recruiting saleswomen by the thousands, Wise promoted Tupperware parties with a religious zeal, preached a doctrine of self-help and positive thinking, and promised rewards undreamed of by most of her sales agents. Her message was at once conservative, yet subversive of women's traditional role. Wise's home parties elevated home sales to a multimillion dollar mass-marketing technique in a growing consumer culture. She was following in the footsteps of Madam C. J. Walker, whose agents sold door-to-door, and paved the way for saleswomen of other products, such as Mary Kay Cosmetics. Wise was the first woman featured on the cover of *BusinessWeek* (1954).

VOCABULARY

The following words are used in *Enterprising Women*. Knowing what they mean will help you understand the exhibition better. Using your dictionary, define the following words.

Words to Know

broadside

debit

credit

barter

patent

principle

interest

invest

entrepreneur

capital

gender

branding

corporation

stereotype

discrimination

composing stick

economy

coverture

marketing

advertising

philanthropy

sexism