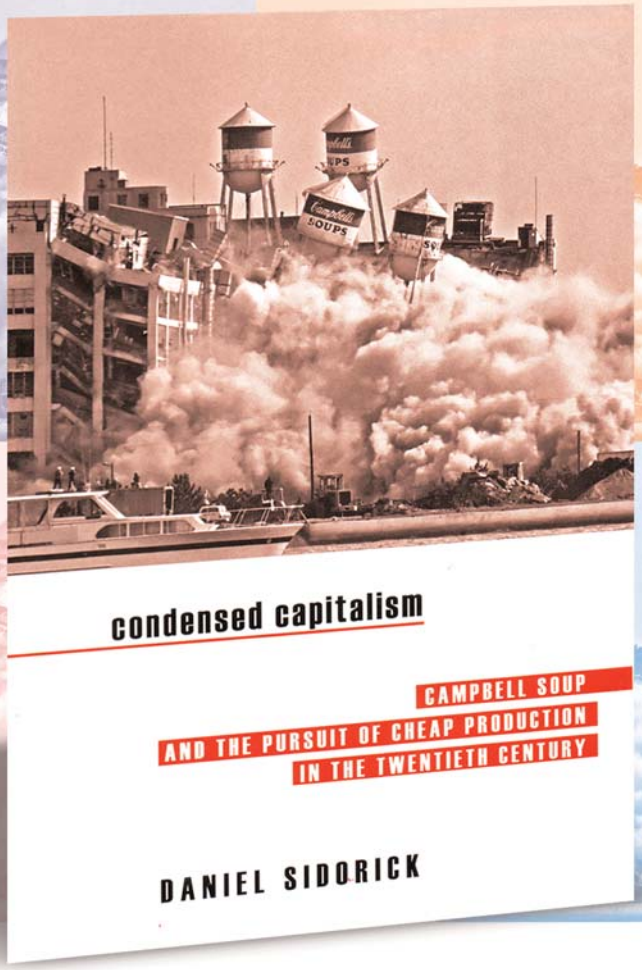



# The Story of Campbell's May Leave a Bad Taste in Your Mouth

*"...the book was powerful enough to leave me on the hunt for a new favorite food."*

## BOOK RATING SYSTEM

| | |
|---|---|
| ★ | Poorly written, bad scholarship / factual errors. |
| ★★ | Factually correct but poorly written. |
| ★★★ | Interesting but nothing new or insightful. |
| ★★★★ | Strong scholarship, well written. |
| ★★★★★ | Excellent in scholarship writing style and / or graphics / typography. |

To submit a review or suggest a book or exhibit for review, please email gordon@gardenstatelegacy.com

**Condensed capitalism: Campbell Soup and the pursuit of cheap production in the twentieth century**
Daniel Sidorick
2009: ILR Press an imprint of Cornell University Press, Ithaca and London
ISBN: 978-0-8014-4726-6
Hardcover, 300 pages black and white
★★★★
Review by Stephanie M. Hoagland

Like many New Jersians, my favorite comfort food has always been a grilled cheese sandwich and a bowl of tomato soup. So I was looking forward to reading Daniel Sodorick's history of the Campbell Soup Company. But instead of reading a story that would make me proud to live in New Jersey, the book was powerful enough to leave me on the hunt for a new favorite food.

*Condensed Capitalism* is an in-depth history of the Campbell Soup Company and the relationship it has had with its workers. It exposes the inner workings of an old New Jersey company that portrayed itself as family-oriented, while treating its workers poorly and paying them even worse.

The Campbell Soup Company began as the "Anderson &

The entrance to the sprawling Campbell Soup Company headquarters complex at Campbell Place in Camden.

Campbell Preserve Company" in 1869. It was founded by Joseph A. Campbell, a fruit merchant, and Abraham Anderson, an icebox manufacturer. They produced canned tomatoes, vegetables, jellies, soups, condiments and minced meats. After Anderson left the company in 1896 the name was changed to the "Joseph A. Campbell Preserve Company." Campbell expanded the business to include ketchup, salad dressing, mustard and other sauces. Ready-to-serve Beefsteak Tomato Soup became the company's best seller being made with the Garden State's famous tomatoes.

The Campbell's soup that we know today, however, was the brainchild of John T. Dorrance, the nephew of the general manager, Arthur Dorrance. John Dorrance, who became the company's president in 1914, was a chemist with degrees from MIT and Göttingen University before he began working for the company in 1897. Dorrance invented the method for condensing soup by reducing the quantity of its heaviest ingredient: water. This change drastically reduced the cost of shipping their product, allowing Campbell to slash the price of soup from $.30 to $.10 a can.

This change was the first step in Dorrence's move to tightly control every aspect of the production of Campbell's soup, with the goal of increasing profits while keeping the price of a can of soup at $.10. This was achieved through the use of "scientific production" (the Bedaux System), flexible labor sourcing and virulent anti-unionism. This is where the story of *Condensed Capitalism* picks up the story.

The bulk of the book centers on the years between 1934, when the Camden plant was unionized, and 1990 when the Campbell Soup Company opened its manufacturing plant in Maxton, North Carolina, shifting work away from the

Camden plant, which closed shortly thereafter.

Although Campbell Soup employed thousands of Camden's residents, the Great Depression allowed the company overwhelming power over how it treated their workers. With widespread unemployment, Campbell was able to pick the most qualified workers, pay them reduced wages and increase the hours of production. If a worker quit, others were lined up to take their place. In addition, Campbell began hiring women, as they could be paid less than men. Entire segments of the production process were soon completed solely by women. According to the book, "The very language in the soup plant evoked a world of tight control: 'pushers' and 'overseer' drove men on the 'chain gangs' and women on the prep lines to keep up with the relentless rhythm of production; workers recalled some foremen as 'slave drivers' and the plant as a 'slave house.'" That these conditions didn't change after the end of the Depression set the stage for worker rebellion and the establishment of Local 80 as part of the United Cannery, Agricultural, Packing, and Allied Workers of America to represent Campbell's workers.

® Campbell Soup Company

Sidorick's book is a thorough look at the struggle between the unionized workers fighting for fair wages and labor conditions against a company intent of wringing every last cent of profit from its product. The book goes into great detail about the formation of the union through the tireless work of people such as Frank Manning, John Tisa and Anthony Valentino in the union's fight for bargaining power, anti-discrimination practices and worker's rights.

Although the book focuses on the years between 1934 and 1968, many of the issues discussed in the book resonate in today's world where states such as Wisconsin, Florida and New Jersey are drawing the battle lines over union power and bargaining rights.

Although the sheer amount of detail can be dry at times, the book combines information gathered from the historical record with personal interviews conducted with former Campbell employees and newspaper and magazine accounts of the time. It is a well-researched, well-written history that concludes with the closing of the Camden plant as the Campbell Soup Company fled unionized New Jersey in search of cheaper labor to exploit.

After reading this book I felt that I had just witnessed a David and Goliath story. However, as seems to so often be the case these days, *this* story ends with Goliath the victor.

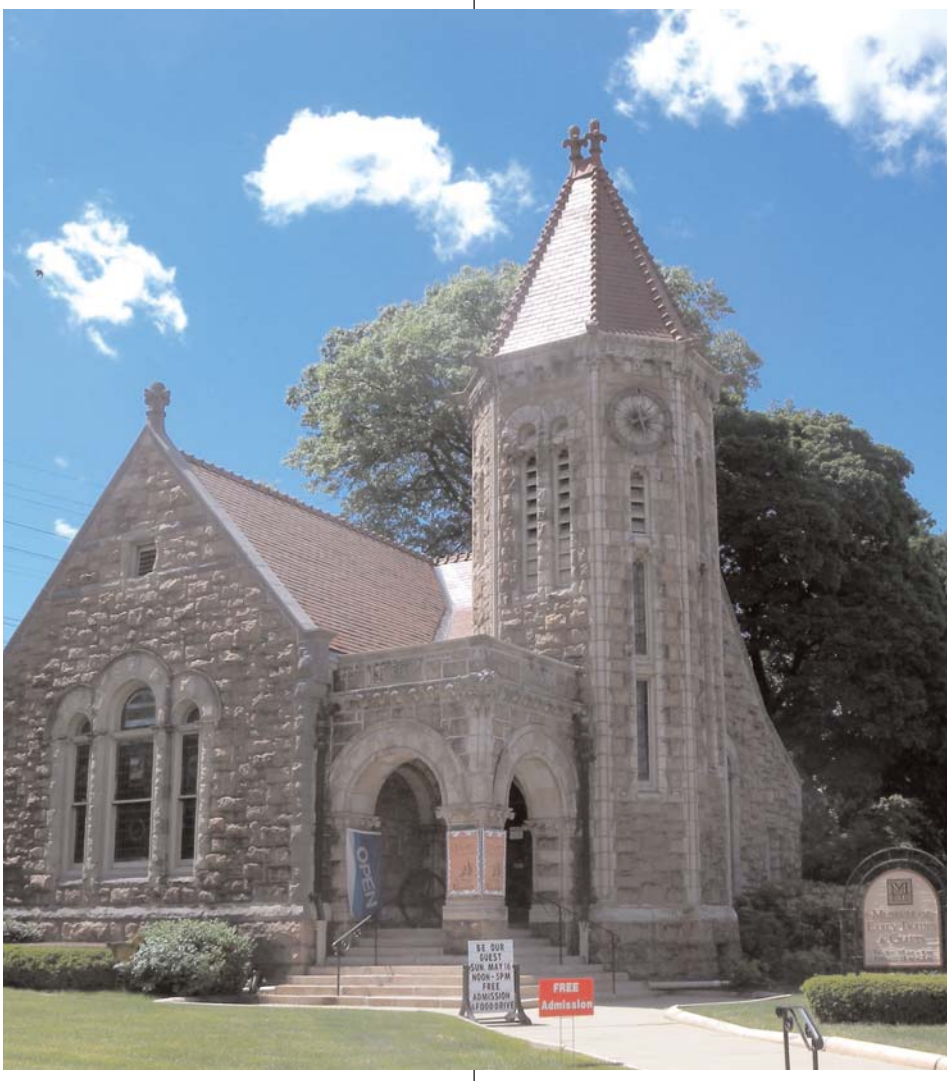
Exhibition:
**Mariners, Merchants & Pirates:**
Museum of Early Trades & Crafts
9 Main Street
Madison, NJ 07940
Closes September, 2011
Tel.: 973-377-2982
www.metc.org
Admission: Adults - $5; Children 6+, Seniors 62+ & Students - $3; Members and Children 5 and Under - Free
Parking: ★★
Kid-Friendly: ★★
Handicapped Accessible: ★★★
Exhibit: ★★★★
Review by Gordon Bond

One day recently, while sitting at the train station in Union, NJ, I noted three CSX freight trains rumbling through in about a fifteen minute period. While not unusual in of itself, much of their burden was comprised of cargo containers. The observation reflects not only on the revival of the rail freight industry in recent years, but also the health of the Port Newark-Elizabeth Marine Terminal, where most of those

containers were likely from. It could be argued that it also reflects the rise of imports to the detriment of American industry, but that's another issue. That notwithstanding, certainly it helps the CSX and Norfolk Southern rail freight haulers frequently seen on those tracks. But it also supports the status of Port Elizabeth, New Jersey, as an important commercial seaport.

Historically, New Jersey has not really been known as a major port of call, being overshadowed by the bustling docks of the Manhattan and Philadelphia population centers. Even these days, when we think of New Jersey in any nautical sense, it's more likely to be the recreational variety to be found "down the Shore." Yet, in the early days of the 17th and 18th centuries, commercial shipping was still a feature. Exploring this aspect of Garden State heritage is "Mariners, Merchants & Pirates," a new exhibit at the Museum of Early Trades and Crafts in Madison, New Jersey.

The exhibit is in the one wing of the beautiful Richardsonian Romanesque Revival styled James Library building they call home. It's a wonderful space, built in 1900 by philanthropist D. (Daniel) Willis James as a gift to the people of Madison. (It is worth




## EXHIBIT PARKING RATING SYSTEM

★ Not enough parking.

★★ Not many spaces but enough for a small museum/site.

★★★ Plenty of parking.

## EXHIBIT KID-FRIENDLY RATING SYSTEM

★ Not really something young children will enjoy.

★★ Older children may find interesting.

★★★ Children of all ages will enjoy.

Some exhibits may not be for children but institutions may offer programs specifically for interpreting the displays for kids and school groups. Contact the museum or site.

## EXHIBIT HANDICAP ACCESS RATING SYSTEM

★ Not accessible.

★★ Partially accessible or requires advance arrangements.

★★★ Fully accessible.

## EXHIBIT RATING SYSTEM

★ Very amateurish; factual errors; poorly displayed.

★★ Factually correct but poorly displayed.

★★★ Interesting but nothing new or insightful.

★★★★ Strong scholarship, well displayed.

★★★★★ Excellent in scholarship and display quality.

To submit a review or suggest a book or exhibit for review, please email gordon@gardenstatelegacy.com

noting he was modest enough not call it the "James library" himself–that came from later newspapers.) When the town's library outgrew it in 1970, it became the offices and exhibit space for the museum.

The majority of the artifacts came from collection of Richard Vreeland, along with the New Jersey Museum of Boating and the New Jersey Historical Society. The exhibit is divided into larger themes but with a Jersey-centric perspective that helps place the story within the broader context of the period. Broadest, perhaps, is the matter of navigation in general. The matter of plotting a course across some 3,000 miles of featureless ocean and hitting New Jersey–or anywhere else–was no small feat under the best of circumstances. Now throw in the occasional storm and a pirate attack or two. The basic tools of navigation in that period were a good mariner's compass and a quadrant, sextant or octant–all of the latter doing pretty much the same thing, just able to measure a different amount of the sky's arc. Several lovely examples are on display, including two ornate "binnacles," large stands that held the compass on the bridge, protecting it from the elements.

Once near land a telescope would help a captain see features to fix where they were. And, of course, when another ship appeared on the horizon, it helped to identify if it was friend or foe. Several British-made, draw-tube instruments are on display, both those actually used and for presentation.

Perhaps the most critical piece of equipment was a clock capable of maintaining accurate time on a rolling ship's deck in all kids of weather–a chronometer. Knowing accurate local time enabled navigators to work out their longitude. They had made use of other methods–including noting the positions of the Galilean moons of Jupiter–but being wrong by even a little bit could mean missing landfall by significant and often deadly amounts. Such a chronometer was only invented in 1746 and wouldn't be widely used, however, until the 19th century!

While it's easy to appreciate the craftsmanship embodied in the instruments themselves, it's another matter to understand *how* to use them. Sheets explaining the process are in the display to help landlubbers get a grasp of the basic principles.

The main drive to venture out into the oceans was mostly economic. Like elsewhere, New Jersey merchants would buy shares in ships to facilitate consignment trade all up and down the American coast and into the Caribbean. These partnerships shared the costs, the risks and, hopefully, the profits of such enterprises. Larger boats might have ten or more owners, whose shares of the profits would be based on

how much they invested.

While New Jersey didn't have a major commercial port, it did have one thing that made it attractive to "other sorts" of merchants. All along the Jersey Shore are numerous natural inlets and coves with sparse populations–ideal for smugglers to hide and offload illicit cargo. Coastal activity of both the legal and not-so-legal kind created a market for smaller sized vessels. Predecessors to the larger shipyards of Camden, smaller New Jersey shipbuilders specialized in schooners and sloops.

Smalltime operators smuggled goods to evade British tax collectors and, during the Revolution, to bring in supplies for the war. Some became "legitimate" as privateers. Under license from the Crown, private ships hunted those of His Majesty's enemies, seizing their cargos for profit. Just as with merchants who pooled their resources to own shares in a trading vessel, entire villages would put up funds for privateer ships–a sort of profitable patriotism. During the Revolution, small boats were employed in New Jersey to harass the British Navy since America didn't really have a navy of its own.

What separated the privateer from the pirate was that slip of paper from the government and a promise not to attack ships under its flag. For some, it wasn't a large leap into criminal piracy. It's not easy to draw an historically accurate connection between the legends of the pirate's golden age and New Jersey. But the museum certainly tries, and, given the "sexy" allure they give to any maritime exhibit, who can really blame them? Still, there are plenty of stories and, given the naturally secretive nature of the pirate

Pirate Captain Henry Morgan's relatives lived in Sayreville, NJ in the area still known as "Morgan." Did their nefarious kin ever come to the Garden State to visit?

trade, it's not entirely unreasonable to speculate they might be true. Captain Morgan, for example, did really have relatives in Sayreville (in an area still known as "Morgan") and could certainly have come to visit. It is certainly plausible that pirates availed themselves of the secretive spots along New Jersey's coast. Edward "Blackbeard" Teach is rumored to have hidden out in the Pine Barrens, out of sight of the British Navy hunting him off the shore. Captain Kidd is said to have possibly hid some booty somewhere on the Jersey Shore.

An honest-to-goodness peg leg and a hook to replace a hand are on display, though given the tenuous links to pirates, such artifacts likely speak louder to the perils of life at sea. Almost 10% of New Jersey's seamen were disabled from accidents at sea. We know as much thanks to a register of U.S. sailors created in 1796 as a hedge against impressments by the British Navy–kidnapping and forcing men to serve on naval ships. The average age of a sailor at the time was 24 and few worked beyond 15 years at sea, most returning to more landlocked trades.

New Jersey did make one bid at having a first-rate commercial port in the late 17th century. Perth Amboy, capital of East Jersey, was well-situated to the role–tucked just inside the mouth of the Raritan River, protected by Staten Island and offering waters deep enough for large ships. The original town seal in 1718 even featured a ship and the hopeful motto in Latin, *Portus Optimus.* The exhibit includes a number of artifacts dug at various Perth Amboy sites by Dr. Richard Veit of Monmouth University. In addition to coins, pottery shards, clay pipes, a shoe buckle, etc. is a curious scrap of canvas with paint on it. Found near the home of playwright and painter, William Dunlap, it is speculated it might be a fragment of some otherwise long lost early American painting! Perth Amboy's status as a port does have a darker side. It was the landing place for ships

The modern Port Newark-Elizabeth Marine Terminal is the descendent of New Jersey's early maritime heritage.

importing slaves from Africa, who were kept in a barracks for the purpose and sold at

Perth Amboy's ambitions to be a major commercial port in New Jersey are reflected in the original 1718 town seal featuring a sailing ship and the Latin slogan: *Portus Optimus.* This seal is embedded in the historic town hall. Today, Perth Amboy is trying to embrace its nautical heritage.

auctions at the town square.

Overall, "Mariners, Merchants & Pirates" does an excellent job of covering a wide range of themes with a good balance of detail and brevity. What is particularly notable is the creative touches in the displays. Speaking with curator Peter Rothenberg, he says he tries to do a lot with little. Simple things, like painting some faux-wood on the walls and using rope to frame the plaques, likely didn't cost very much, yet give the exhibit an overall professional look more associated with bigger museums–and bigger budgets.

The museum certainly takes advantage of the pirate angle when dealing with childre n – special pirate-themed events are planned for them. There are some simple but clever ideas–for example, a collection of ten small, plastic toy telescopes–wrapped in twine and paper to make them look nautical–modified to magnify a clear plastic slide in the objective end. These have silhouetted ship outlines that are in focus when you look through the eyepiece. Kids and adults alike can look through them and try to identify the ship using a printed guide.

The exhibit has a "Goldilocks" quality of being "just right." There is enough information so visitors walk away learning things, but not so much as to get bogged down. The overall size permits it to be taken in over a leisurely hour or so. That leaves time to see the permanent displays on the other side and downstairs. They also offer a fairly large gift shop. Madison's Main Street is itself worth strolling and grabbing lunch along–and there is a nice used book store across from the museum. "Mariners, Merchants & Pirates" is a great centerpiece for a day of "cultural tourism"!

Joseph and Rosy, 10 and 8 yrs. old. He sells until evening. She is one of 5 or 6 girls who sell (afternoons) in Newark. Location: Newark, New Jersey. December, 1909.

Exhibition:

**Glass Boys and Cranberry Girls: NJ Through the Lens of Lewis W. Hine**

New Jersey State Museum
125 West State Street
Trenton, NJ
Closes June, 2011
Tel.: (609) 292-6464
www.state.nj.us/state/museum
Admission: Free
Parking: ★★★
Kid-Friendly: ★★
Handicapped Accessible: ★★★
Exhibit: ★★★★
Review by Gordon Bond

When Missouri's Republican State Senator, Jane Cunningham, proposed that her state ought to roll back child labor laws last February, it unleashed a firestorm of criticism. I'm not getting into the politics of this (and the bill is now dead anyway). But the newspapers and bloggers all over the country who did, frequently sought out historic images of child laborers in the days before there were such laws. Almost every such quintessential image of was from the camera of one man– Lewis W. Hine. So it is an amazing bit of coincidence that the very same month as Cunningham was proffering her controversial bill, an exhibit of Hine's work opened at the New Jersey State Museum in Trenton.

Even if you never heard Hine's name before, you've seen his pictures at some point. Along with the likes of Jacob Riis and Dorothea Lange, his photos have become iconic illustrations of life in America's lower ends. Born in Oshkosh, Wisconsin in 1874, he found a strong interest in sociology, formally studying it at the University of Chicago, Columbia University and New York University. He taught the subject at New York's Ethical Culture School and encouraged students to make use of photography as a tool for education. They went on field strips to Ellis Island to record the throngs of immigrants

Original description: "Day scene. Wheaton Glass Works. Boy is Howard Lee. His mother showed me the family record in Bible which gave birth July 15, 1894. 15 years old now, but has been in glass works two years and some nights. Started at 13 years old. Millville, N.J., 11/1909."

crowding ashore at the end of the 19th century. In just five years between 1904 and 1909, he took over 200 pictures–not a small feat given the limitations of photographic technology at the time. Over the period, it dawned on him that as much as photography could be a passive tool for observation in aide of education, it could also be used to advocate for social change. Hine's career path shifted to that of a photojournalist.

In 1906, he worked as a photographer for the Russell Sage Foundation–a New York-based social sciences research group–and made a name for himself recording the people of the Pittsburgh steel towns for a landmark study. In 1908, he was photographer to the National Child Labor Committee–a New York non-profit advocating child welfare and education. It was this project that brought Hine across the Hudson into New Jersey and is the period on which the State Museum exhibit concentrates.

The majority of the giclée* prints on display fall into one of two categories reflected in the exhibit's title: "Glass Boys and Cranberry Girls." Deposits of silica and limestone made southern New Jersey ideal for glassmaking as early as 1775 and, by the time Hine arrived in 1909, the state was among the top five producers in the nation. Glassmaking factories could be brutal places–temperatures inside averaged between 100 and 130° F. They closed down on the hottest days of summer, which meant running 24-hours-a-day in winter. Hine wanted to photograph the boys working inside these harsh conditions. Aside from the heat of the furnaces, they would spend mind numbing long hours in uncomfortable positions in order to work the molds for the adult glassblowers. There was always broken glass around and cuts were part of the job. During peak production, they would alternate each week between day and night shifts, which messed with internal clocks, causing confusion and exhaustion in dangerous places. While some factories permitted him access, others were more skeptical. Hine resorted to posing as a less-threatening postcard photographer, fire inspector or insurance adjuster to gain entrance. Where he couldn't take pictures, he estimated the age of the boys by height, using the buttons on

his coat as a gage. Otherwise, he would just set up outside the factory entrance, just off the property, and catch the boys on their way to or from their shifts. The night shift at the Cumberland Glassworks began at 5:30 p.m. and ended at 3:30 a.m. A photo of a row of boys on their way to work includes one clenching a pipe between his teeth. To Hine, such affectations were evidence that these boys–most were around ten years old–were being made "men" before their times.

The Garden State has a long agricultural tradition and gained a certain reputation for particularly fine examples of certain crops–tomatoes, eggplant and cranberries in particular. In 1910, Hine came to New Jersey's cranberry bogs and found well over 800 children employed with at least 600 aged ten or younger. Immigrant agents, known as "Padrones," would go into neighborhoods looking for new arrivals in need of jobs and bring them to the cranberry farms in return for a commission. One photograph is striking because of its contrast. A little grubby boy and girl hoist boxes filled with berries onto their small shoulders while the tall Padrone–in a gleaming white shirt–smiles empty-handed. Families, desperate for income, followed the Padrones into the fields and brought even the youngest children. Hine recorded little girls as young a five picking. They had to make the most of a short harvest season–a five to seven week race to beat the frost between September and October. The more hands picking berriess–even tiny hands–the better off the family might be. But such meager income came at a cost. Working close to the wet ground in uncomfortable positions, exposed to the elements, bitten my mosquitoes and hauling heavy loads caused strains on immature bodies that led to lifelong disabilities as adults. Moreover, the harvest season when families needed the labor of their children the most, coincided with the start of school. Child labor kept many kids from getting educations, which Hine saw as one of the greatest tragedies of the situations he photographed.

Eight-year-old, Jennie Camillo, lives in West Maniyunk, Pa. (near Philadelphia). For this summer she has picked cranberries. This summer is at Theodore Budd's Bog at Turkeytown, near Pemberton, N.J. This is the fourth week of school in Philadelphia and these people will stay here two weeks more. Her look of distress was caused by her father's impatience over her stopping in her tramp to the "bushelman" at our photographer's request. Witness, E.F. Brown. Location: Pemberton, New Jersey. September 1910

To an eye unaware, there is nothing necessarily shocking about these images in of themselves. A cute little girl holding up boxes of berries, smiling, is hardly going to illicit outrage. Indeed, many of the pastoral scenes of families picking berries drift into the realm of art. The boys from the glassworks smile, make faces at the camera, don't appear all that miserable or–grubby period clothing aside–unlike many boys today. There are a couple of things going on here. One is that Hine had an ability to connect with these children and, in effect, let their childish personalities show through despite their grown-up work. The slowness of emulsions and the need for a powder flash indoors meant some photos

"Rose Biodo, 1216 Annan St., Philadelphia. 10 years old. Working 3 summers. Minds baby and carries berries, two pecks at a time. Whites Bog, Browns Mills, N.J. This is the fourth week of school and the people here expect to remain two weeks more. Sept. 28, 1910. Witness E. F. Brown. Location: Browns Mills, New Jersey."

necessarily needed to be posed. Yet we might take him at his word that he didn't add or take away anything to further an agenda. He intentionally bent down to take pictures looking *into* the face of the children, as opposed to just looking *down.*

But more than that, Lewis Hine could relate to them in a way perhaps other reformers couldn't. When his father died, sixteen year old Hine had to go out to work to support his family, not unlike many of the boys in his viewfinder.

The "shock" value of these pictures is far more subtle and only comes afterwards, when you really think about them. A young boy grinning with a pipe, at first, seems simply a boy being a boy. It's only when you consider that, after that picture was taken, he likely went back into a dark, dirty, swelteringly hot factory to work a ten-hour shift at hard manual labor–and would do so day after day, long after Hine and his camera left–that the sense of despair actually grows upon you. Hine was, fortunately, a meticulous note-taker. He got to know some of the people well enough to remember them by name when he came back years later. The photographs show a moment and some faces, but they are illustrations to a much larger life story–in a way, they are just one of several pieces of data that back up a conclusion. A photo of a family of nine by stacks of

cranberry boxes is a good example. On the surface, it's nothing compelling. But then you read their story. They had managed to pick around a dozen quarts of berries, but the rule was that they were to be paid by the peck. A peck is eight quarts, so, they were paid 10 cents–the rate for one peck. They were *not* paid for the additional four quarts. They were cheated and the company got extra produce for free.

Knowing that back-story, the scene becomes far darker. How many of the other families pictured had their hard work exploited like that?

5-year-old Rosie Passeralla, 1116 Annan Street, Philadelphia. Been picking here two years. Whites Bog, Browns Mills, N.J. Sept. 28, 1910. Witness E. F. Brown. Location: Browns Mills, New Jersey.

But I think there is another dynamic at work. Child labor of the kinds Hine and other recorded is a thing of the past for most of modern America. Not that it doesn't still happen, but for most of the New Jersey residents who see this exhibit, the experiences of the subjects will be largely abstractions. The children don't look particularly miserable to us. We see kids. But to many better-off Americans in the early 20th century, seeing children in factories at all was shocking, regardless of their impish smiles. The November 1913 issue of *Good Housekeeping* featured Hine's photos from the cranberry bogs of New Jersey for an article titled: "Who Picked Your Cranberries"–that most of the magazine's readers were women planning Thanksgiving dinners that included those cranberries was no coincidence. Writing to a friend, Hine said, "My child labor photos have already set the authorities to work to see if such things can be possible. They try to get around them by crying fake, but therein is the value of the data and a witness."

In 1910, New Jersey passed legislation outlawing night work for anyone under age 16. The glassmakers were in vigorous opposition and it took five tries before the bill passed. There was a harder time with the cranberry industry. Aside from families who genuinely needed the income, many had come over from Philadelphia to work, permitting the growers to claim they didn't have legislative jurisdiction over people from a different state.

There are a couple later photographs towards the end which continue the child labor theme in New Jersey–he would also photograph similar scenes in other states. Even after Hine left the Commission

Most of the young faces that stare back from Hine's photographs bear the strong features of white, European ancestry. Only occasionally were Afrocan-American children seen. The description for this image reads, "Roland, eleven year old negro newsboy. Location: Newark, New Jersey. 1924."

in 1918, he remained interested in documenting the problems of child labor. In 1912, Hine turned his lens towards the newsboys of Jersey City and Newark. These boys bought their newspapers from agents and had to sell them all or go home empty-handed. They canvassed the streets into the night, hanging out around the theaters to catch late night patrons as they came out in the hopes of selling a few more last papers. Perhaps the most "shocking" image in the collection is of a newsboy asleep on a flight of stairs. Long periods of intense activity trying to sell papers with little to eat were often followed by exhaustion. The greatest fear for these boys was that they would fall into lives of vice. Studies showed very few who started selling newspapers ended up well off. Competition was tough and honesty was not always the best policy when scrapping to get by. A photo taken on a Newark street corner in 1909 shows paperboys huddled around a dice game where they were spending their earnings in hopes of winning more. Another shows a little girl who evidently didn't know or would not give her own name or age. She minds a newsstand on a Hoboken street in 1912. Hine estimated she was around six.

In 1903, Newark was one of the first cities in the nation to ban street-sellers under 10 years old and requiring all peddlers to wear a city-issued badge as proof. But a Hine photo showing an eight year old newsboy in 1910 demonstrates the law was laxly enforced.

Other examples of New Jersey's child labor are also shown–shoeshine boys (or "bootblacks") in 1924 Newark; messenger boys; "pin monkeys" at a 1909 Trenton bowling ally.

Hine also went into the tenements to record children put to work by their families do piecework in their homes.

The prints are framed and hung on the walls around the room. In the center are some artifacts pertaining to the industries Hine had photographed. There is a large collection of glass bottles and some bottle molds, as well as cranberry scoops and a crate, all from the period. Representing the newsboys is a small wooden wagon that Samuel A. Bernstein had used in the 1920s to sell copies of *The State Gazette* around Trenton.

While the content of the exhibit is strong, there is one design flaw I have to mention. The lamps on the ceiling are positioned such that the visitor is invariably standing in their own light, making it difficult to see the prints. As a taller man, the second, lower row of pictures was often at an uncomfortable height, though others might not have that problem.

This is an exhibit which *should* be of greater interest to children today. Had they lived around a hundred years ago, they very well could have been among those whose childhoods were robbed by poverty and exploitation. That the message was lost on the groups of children who passed through while I was there, however, is not the fault of the exhibit itself. There are cards kids can pick up at the entrance that follow the experiences of real little girls and boys who Hine photographed. This is an idea being used in many exhibits to help visitors relate to the people discussed–the Holocaust Museum in Washington D.C. hands out cards with photos and details from actual victims, for example, and the recent Titanic show at Times Square's Discovery Center in New York gave out "passports" from actual passengers. These can be referenced at different points in the exhibits to see what "your" person experienced and, at the end, how their stories ended.

Lewis W. Hine
September 26, 1874 – November 3, 1940

There were three different groups of kids–seemingly school groups–that passed through the Hine exhibit in the roughly 45 minutes I was there. Only a few had the cards. Most breezed in and out, maybe looking at a picture or two, oblivious to how lucky they were to have that luxury. Admittedly, some of the adults did try to engage kids into looking more critically at the images. But, for the most part, the relevance was ignored.

If, however, a child is accompanied by an adult who will take the time, this showing might have more impact. Unfortunately, this really wasn't the case with many of the adults I saw. In a corner was a life-sized enlargement of one of the berry-picking little girls in a photograph. Several kids crouched down by it so an adult man could take their picture with her. It was a joke to them–like how you might have your picture taken as a goof with a guy in a costume at a theme park.

That those kids and their chaperones could be so cavalier–disrespectful?–could perhaps be viewed as positive. At least they live in a time and place where they could be. Yet, when we still hear talk of changing laws that make it possible, taking the time to look into the faces of New Jersey's "glass boys and cranberry girls" becomes all the more relevant.

*__Note:__ The images in this exhibit are mostly giclée prints, though there are a couple gelatin silver prints. Giclée is a high-end digital ink-jet print used in fine arts. The name, pronounced "zhee-clay," is from the French *le gicleur,* meaning nozzle, or *gicler* meaning to spray. The term originated with printmaker Jack Duganne in the 1990s when he began using Iris proof printers to produce high quality, art prints.