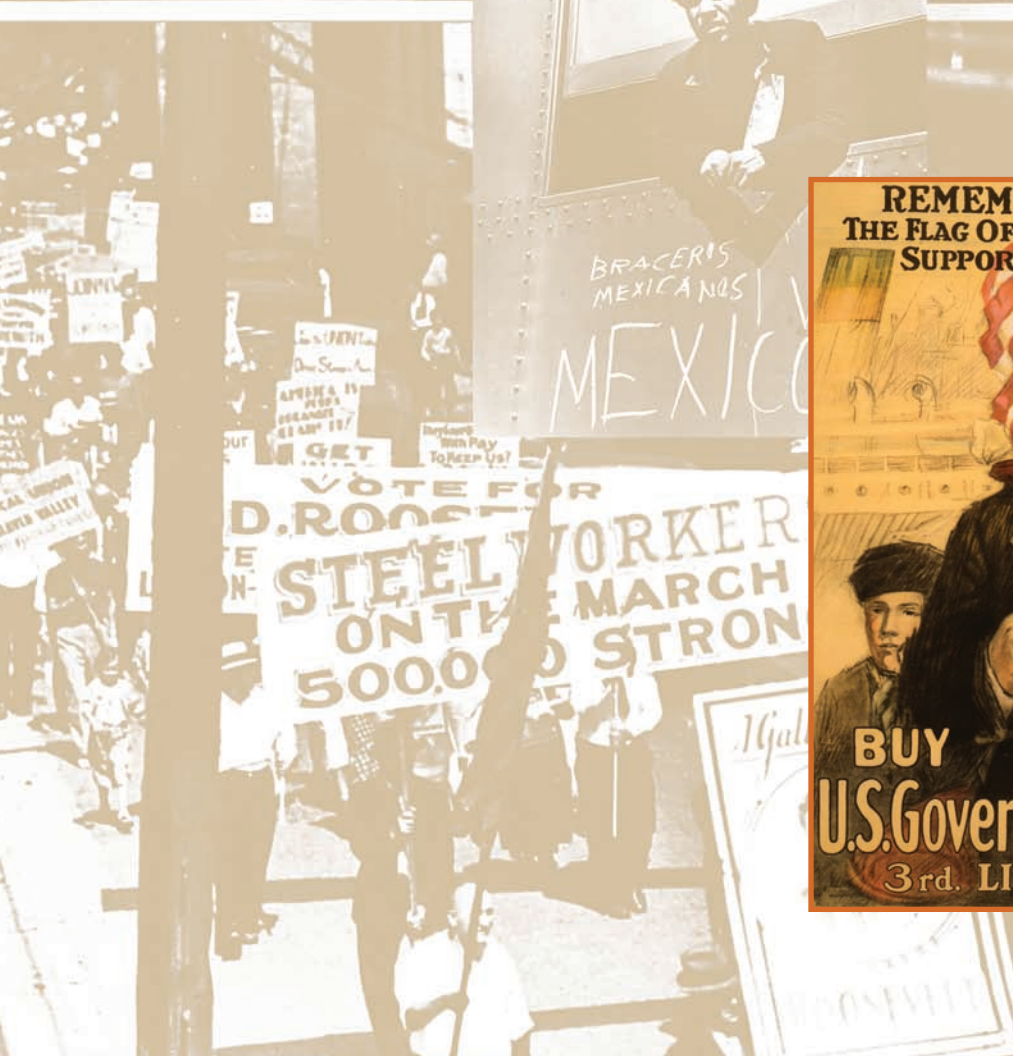
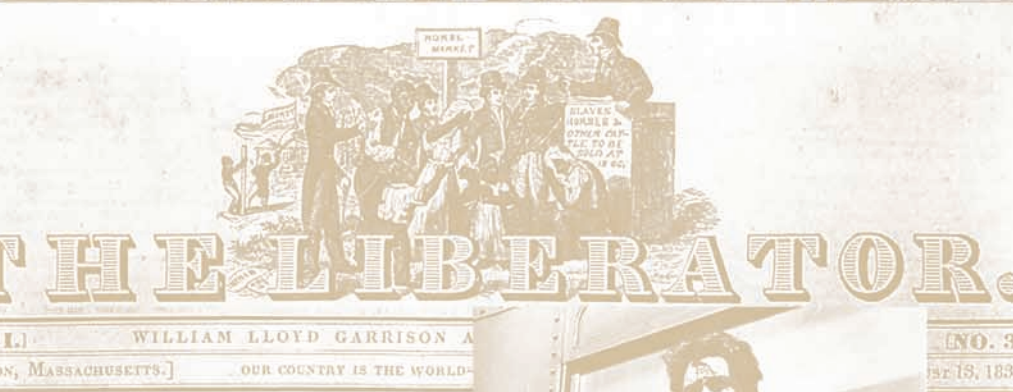


UNITED STATES HISTORY

1880-1930

The Industrial Revolution, Modern Economy, and the Transformation of American Lives



PLEASE SEE NOTES ON THE PDF, PAGE 5.

LESSONS IN US HISTORY

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THE UCI CALIFORNIA HISTORY-SOCIAL SCIENCE PROJECT

The California History-Social Science Project (CH-SSP) of the University of California, Irvine, is dedicated to working with history teachers in Orange County to develop innovative approaches to engaging students in the study of the past. Founded in 2000, the CH-SSP draws on the resources of the UCI Department of History and works closely with the UCI Department of Education. We believe that the history classroom can be a crucial arena not only for instruction in history but also for the improvement of student literacy and writing skills. Working together with the teachers of Orange County, it is our goal to develop history curricula that will convince students that history matters.

HUMANITIES OUT THERE

Humanities Out There was founded in 1997 as an educational partnership between the School of Humanities at the University of California, Irvine and the Santa Ana Unified School District. HOT runs workshops in humanities classrooms in Santa Ana schools. Advanced graduate students in history and literature design curricular units in collaboration with host teachers, and conduct workshops that engage UCI undergraduates in classroom work. In the area of history, HOT works closely with the UCI History-Social Science Project in order to improve student literacy and writing skills in the history classroom, and to integrate the teaching of history, literature, and writing across the humanities. The K-12 classroom becomes a laboratory for developing innovative units that adapt university materials to the real needs and interests of California schools. By involving scholars, teachers, students, and staff from several institutions in collaborative teaching and research, we aim to transform educational practices, expectations, and horizons for all participants.

THE SANTA ANA PARTNERSHIP

The Santa Ana Partnership was formed in 1983 as part of the Student and Teacher Educational Partnership (STEP) initiative at UC Irvine. Today it has evolved into a multi-faceted collaborative that brings institutions and organizations together in the greater Santa Ana area to advance the educational achievement of all students, and to help them enter and complete college. Co-directed at UC Irvine by the Center for Educational Partnerships, the collaborative is also strongly supported by Santa Ana College, the Santa Ana Unified School District, California State University, Fullerton and a number of community based organizations. Beginning in 2003-2004, HOT has contributed to the academic mission of the Santa Ana Partnership by placing its workshops in GEAR UP schools. This unit on *The Industrial Revolution, Modern Economy, and the Transformation of American Lives* reflects the innovative collaboration among these institutions and programs.

CONTENT COUNTS: A SPECIAL PROJECT OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES

This is one in a series of publications under the series title Content Counts: Reading and Writing Across the Humanities, supported by a generous grant from the National Endowment for the Humanities. Content Counts units are designed by and for educators committed to promoting a deep, content-rich and knowledge-driven literacy in language arts and social studies classrooms. The units provide examples of “content reading”—primary and secondary sources, as well as charts, data, and visual documents—designed to supplement and integrate the study of history and literature.

Additional external funding in 2003-2004 has been provided to HOT by the Woodrow Wilson National Fellowship Foundation, UC Links, the Bank of America Foundation, the Wells Fargo Foundation, and the Pacific Life Foundation.



A publication of Humanities Out There and the Santa Ana Partnership
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The Industrial Revolution, Modern Economy, and the Transformation of American Lives

UNIT INTRODUCTION FOR TEACHERS

This unit will ask students to consider how the Industrial Revolution and the emergence of a modern economy changed average workers' lives between the early nineteenth and early twentieth centuries. Through these lessons, students will understand how the Industrial Revolution changed how Americans did their jobs (Lesson 1), how they spent their money (Lesson 2), and where they lived and why they moved to urban centers (Lesson 3). The lessons may be used together or separately. In addition, through its emphasis on the modern economy, the unit is linked to the next unit on the Great Depression, which explores how the federal government became involved in the regulation of the economy.

During the past thirty years, labor history has become an important subsection of social history. During these years, labor historians have approached workers' perspectives on the Industrial Revolution in a variety of ways. Some scholars have focused solely on the workplace, where workers gradually lost control over production to owners. Others have analyzed working-class (and often immigrant) culture and explained

how communities coped with the conditions of the Industrial Revolution. More recently, historians have emphasized how the industrial economy altered certain workers' consumption habits as well as their job skills and community lives. For example, some historians have shown how the modern economy offered young women an opportunity to achieve a measure of independence from their patriarchal families; others have focused on how economic opportunity drew various groups—not just immigrants but also internal migrants such as southern blacks—into urban centers, causing new cultures (and tensions) to emerge.

The units in this lesson offer an introduction to each of these approaches to the Industrial Revolution. In Lesson 1, students learn first-hand about the effect of industrialization and mass-production techniques on working conditions when they form an assembly line that produces toy soldiers. Students then compare the jobs held by men and women, skilled and unskilled workers, and black and white workers. In Lesson 2, students are asked to consider how the Industrial Revolution changed social values, as they learn how

advertising helped shape American attitudes toward consumerism and mass products. After reviewing a collection of American advertisements from the 1910s and 1920s, students organize an advertising campaign around a mass-produced commodity such as radio, soap, or food (the sources can be used even if teachers don't have time for the ad campaign). Having examined the transformation of work and consumer patterns, the students are next asked to consider the impact of these changes on a particular group of Americans. Lesson 3 uses the Great Migration to teach students about domestic migration patterns and the cultural and social changes that result from these human movements.

HISTORY STANDARDS COVERED IN THIS UNIT

Skills

■ **Chronological and Spatial Thinking**

- Students analyze how change happens at different rates at different times; understand that some aspects can change while others remain the same; and understand that change is complicated and affects not only technology and politics but also values and beliefs.
- Students use a variety of maps and documents to interpret human movement, including major patterns of domestic and international migration, changing environmental preferences and settlement patterns, the frictions that develop between population groups, and the diffusion of ideas, technological innovations, and goods.

■ **Historical Interpretation**

- Students show the connections, causal and otherwise, between particular historical events and larger social, economic, and political trends and developments.

Content standards

■ **11.2. Students analyze the relationship among the rise of industrialization, large-scale rural-to-urban migration, and massive immigration from Southern and Eastern Europe.**

- 11.2.1. Know the effects of industrialization on living and working conditions, including the portrayal of working conditions and food safety in Upton Sinclair's *The Jungle*.
- 11.2.2. Describe the changing landscape, including the growth of cities linked by industry and trade, and the development of cities divided according to race, ethnicity, and class.

■ **11.5. Students analyze the major political, social, economic, technological, and cultural developments of the 1920s.**

- 11.5.5. Describe the Harlem Renaissance and new trends in literature, music, and art, with special attention to the work of writers (e.g., Zora Neale Hurston, Langston Hughes).
- 11.5.6. Trace the growth and effects of radio and movies and their role in the worldwide diffusion of popular culture.
- 11.5.7. Discuss the rise of mass production techniques, the growth of cities, the impact of new technologies (e.g., the automobile, electricity), and the resulting prosperity and effect on the American landscape.

NOTES ON THE PDF:

1) Please note that in this pdf document the page numbers are two off from the printed curriculum. For example, page 2 in the printed curriculum is now page 4 in this pdf document.

2) We apologize if some of the hyperlinks are no longer accurate. They were correct at the time of printing.

3) Full-page versions of the images in this unit—some in color—can be found at the back of this pdf.

4) You can easily navigate through the different parts of this document by using the “Bookmark” tab on the left side of your Acrobat window.

BIBLIOGRAPHY

Working-class Culture

Herbert Gutman, *Work, Culture, and Society in Industrializing America: essays in American working-class and social history* (New York: Knopf, 1976). Gutman attempts to show how workers resisted the advance of capitalism by examining areas that workers defined through “self-activity” in their own communities. Gutman thus places less emphasis on work than other labor historians.

David Montgomery, *The Fall of the House of Labor: The Workplace, the State, and American Labor Activism, 1865-1925* (New York: Cambridge University Press, 1987). Unlike Gutman, Montgomery focuses on the workplace. In his analysis of groups such as ironworkers, female operatives, and unskilled laborers, Montgomery argues that the shop floor provided the basis of worker solidarity and resistance to industrial practices such as “scientific” managerial control over production.

Kathy Peiss, *Cheap Amusements: Working Women and Leisure in New York City, 1880 to 1920* (Philadelphia: Temple University Press, 1985). In contrast to Gutman and Montgomery, Peiss focuses on the conditions and strategies of working-class women during the nineteenth century. Peiss shows how young women’s participation in the wage economy and commercialized leisure allowed them to redefine gender relations at the turn of the century.

Roy Rosenzweig, *Eight Hours for What We Will: Workers and Leisure in an Industrial City, 1870-1920* (New York: Cambridge University Press, 1983). Rosenzweig analyzes how workers in Worcester, Massachusetts attempted to exert control over the social and cultural dimensions of their lives, especially their leisure time.

KEY TERMS

Assembly line—a manufacturing process in which each worker completes a specialized task in the creation of a product. Henry Ford was a pioneer of this production technique.

Consumer economy—an economy that is reliant on purchases by individuals. Consumerism is the belief that a higher rate of consumption is good for the economy.

Consumption—the process of using goods.

Credit—an arrangement with a bank, store, etc., that allows a person to buy something in the present and pay later, as opposed to paying cash. Installment plans are a form of credit.

Economic history—history that examines actions that are related to the production, distribution, or consumption of goods or services.

Industrial Revolution—attempt to increase production through the use of machines powered by energy sources other than animals or humans (i.e., muscle power).

Political history—history that examines government and activities related to government (e.g., political parties).

Production—the making of goods available for use. In mass production, goods are created using assembly-line techniques and are intended

for purchase rather than for the producer's personal use.

Social history—history that explores the interaction of individuals and groups in the past.

ASSESSMENT

Each lesson includes a brief writing assignment. The lessons should help students assess the impact that the Industrial Revolution had on the lives of average Americans.

Advertising

Jackson Lears, *Fables of Abundance: A Cultural History of Advertising in America* (New York: Basic Books, 1994). In this lengthy analysis of advertising, Lears shows how capitalism redefined what the word “abundance” meant to Americans.

* Roland Marchand, *Advertising the American Dream: Making Way for Modernity, 1920-1940* (Berkeley and Los Angeles: University of California Press, 1985). Marchand, whose slide archive is recommended in the web resources section of this introduction, shows how advertising agencies linked their products to concepts such as modernity, progress, and self-consciousness. This is an excellent resource, even if the reader only has time to review the color reproductions of advertisements from the early twentieth century.

The Great Migration

* James R. Grossman, *Land of Hope: Chicago, Black Southerners, and the Great Migration* (Chicago: University of Chicago Press, 1989). Grossman traces the mass movement of black southerners to northern cities (especially Chicago) during and after World War I, emphasizing the experiences and values as well as community and information networks of the migrants. In particular, Grossman shows how churches, letters, and black-owned newspapers such as *The Defender* convinced African Americans to leave the South.

David Levering Lewis, *When Harlem Was in Vogue* (New York: Knopf, 1981). In this work, David Levering Lewis examines the leading figures of the Harlem Renaissance, including W.E.B. DuBois, Zora Neale Hurston, Charles S. Johnson, Alain Locke, and Langston Hughes.

* David Levering Lewis (editor), *The Portable Harlem Renaissance Reader* (New York: Viking, 1994). As the title suggests, this edited volume includes the work of some of the Harlem Renaissance's most celebrated poets, authors, and activists.

* *Denotes a work with primary sources that could be used in the classroom.*

PRIMARY SOURCES AVAILABLE ON THE WEB

Work, Culture, and Advertising

The Ad Access Project of Duke University Library:* <http://scriptorium.lib.duke.edu/adaccess>. This site features 7,000 ads created between 1911 and 1955 from the United States and Canada.

Roland Marchand Collection: <http://marchand.ucdavis.edu/>. This site includes the entire slide collection of historian Roland Marchand, who wrote extensively about advertising and modern America. The collection also features some excellent images of working-class culture.

National Archives and Records Administration: www.nara.gov. Using the site's search engine (http://www.archives.gov/research_room/arc/index.html), it is possible to access hundreds of images taken by famed turn-of-the-century photographer Lewis Hine, whose research for the National Child Labor Committee generated an outcry for child labor laws. Hine's photographs are an excellent source for images of immigrants, industry, urban poverty, and child labor. The National Child Labor Committee Collection is also available (and searchable) at the Library of Congress' Prints and Photographs Online Catalog, <http://memory.loc.gov/ammem/collections/finder.html>.

Great Migration

The African American Odyssey: A Quest for Full Citizenship <http://memory.loc.gov/ammem/aahtml/exhibit/aointro.html>. This website exhibit highlights some of the Library of Congress' extensive collections on African American history and life from the slave trade to the Civil Rights Movement. The exhibit includes both sources and commentary.

"Sir I Will Thank You with All My Heart": Seven Letters from the Great Migration. <http://historymatters.gmu.edu/d/5332/>. This link features a series of letters written during the Great Migration, published in the *Chicago Defender* and posted on the History Matters website at George Mason University.

Schomburg Center for Research in Black Culture. <http://www.nypl.org/research/sc/sc.html>. This website is a good source for locating images of African American work, community, and family life in both the North and the South. While images from all eras are available, the digital collection is particularly strong for the nineteenth and twentieth centuries.

Workers in an Industrial World: How did the Industrial Revolution change the way workers did their jobs?

STANDARDS ADDRESSED IN THIS LESSON

Skills

■ Chronological and Spatial Thinking

- Students use a variety of maps and documents to interpret human movement, including major patterns of domestic and international migration, changing environmental preferences and settlement patterns, the frictions that develop between population groups, and the diffusion of ideas, technological innovations, and goods.

Content Standards

■ 11.2. Students analyze the relationship among the rise of industrialization, large-scale rural-to-urban migration, and massive immigration from Southern and Eastern Europe.

- 11.2.1. Know the effects of industrialization on living and working conditions, including the portrayal of working conditions and food safety in Upton Sinclair's *The Jungle*.

■ 11.5. Students analyze the major political, social, economic, technological, and cultural developments of the 1920s.

- 11.5.7. Discuss the rise of mass production

INTRODUCTION FOR TEACHERS

While many texts explore the large-scale economic impact of the Industrial Revolution and so-called “Gilded Age,” this lesson attempts to help students understand how these changes affected factory workers. Students learn about the effect of industrialization and mass-production techniques on working conditions as they form an assembly line that produces toy soldiers. In the second half of the lesson, students compare the kinds of jobs held by men and women, children and adults, skilled and unskilled workers, and black and white workers.

Before the Industrial Revolution, most Americans worked out of their homes or on small farms. As a result of changes in technology, more Americans began to work in factories, especially once urban dwellers needed food, clothing and household goods. In this sense, urbanization and industrialization went hand in hand. Factories changed the way that workers did their jobs. In factories, labor became more specialized—that is, people worked on only one small part of a larger project. Workers labored according to industrial time (in shifts, not by daylight hours) and completed tasks according to a predetermined schedule. They were expected to produce at the rate required by their employers, who often employed the theories of Frederick Taylor, a mechanical engineer whose writings on efficiency and scientific management were widely read, in trying to create a standard method for output that limited the skills and knowledge necessary to complete a task. Factory workers received wages, which often failed to meet basic living expenses, such as food, clothing and housing. People worked long hours in crowded and dirty factories with few breaks.

Factory owners could treat their workers this way because federal and state laws offered little protection for workers, and labor unions struggled to survive. On a few occasions, the plight of labor reached public consciousness. Upton Sinclair's *The Jungle*, a vivid account of the day-to-day world of an American meat-packing factory, is perhaps the most famous example, though the novel resulted in greater consumer protections (Pure Food and Drug Act) rather than assistance for exploited workers. When a fire engulfed the Triangle Shirtwaist Company in New York City in 1911, resulting in one of the worst industrial accidents in the nation's history, public outcry helped to bring about reform. The fire killed 146 workers, mostly women, in large part as a result of management's practice of locking exits to prevent workers from leaving during breaks. Child labor also became a source for concern at the turn of the century. While children had always worked on farms, many industrial employers took advantage of indigent immigrant families who desperately needed extra income. Children could be paid

less money and were frequently employed in factories, mills, and mines. Progressives managed to achieve some reform through state legislatures, but federal regulation—like oversight for other labor issues such as the right to unionize—was not enacted until the New Deal.

Lesson Goals

Although we cannot duplicate the conditions of large nineteenth-century factories in the classroom, in this lesson students will complete tasks and discuss questions designed to help them understand what it was like to be an American factory worker at the turn of the century. By the end of this lesson, students will be able to explain how the Industrial Revolution changed the way workers did their jobs and how a person's age, gender, and race/ethnicity helped determine the kind of job he/she had.

Discussion Guide for Teachers

FORMAT: In the first half of the lesson, students should be placed in small groups that are all approximately the same size. The second half of the lesson could be assigned for homework in preparation for a class discussion about factory work.

PART 1: THE FACTORY EXPERIENCE

Beginning of class: Students should be placed in small groups that are all approximately the same size. The teacher should hand out the introduction for students and discussion questions and allow students time to read it. Next, teachers should designate one student to be the foreman. Teachers should be sure that students understand the concept of the assembly line—i.e., that they need to pass the toy soldier along the line for completion, and that each student repeats the same task to create a series of toy soldiers.

Read aloud to students:

It is the end of the work week (Saturday. Your only day off is Sunday). You work for Marvid Industries manufacturing children's toys. Today, you are going to design and manufacture a new toy soldier that will probably be purchased for middle-class children. There are several steps to the process, so pay careful attention to the following instructions. Otherwise, your pay may be docked.

- First, you must decide upon a new design. Each member of your group will compete for the chance to design this new toy. Draw the best toy soldier you possibly can. You have five minutes. Keep in mind that the design for this soldier must be fairly simple and straightforward. [5 minutes]
- Second, as a group, vote on which toy soldier you like best. This will become your prototype. You will manufacture this toy soldier. [3 minutes]

techniques, the growth of cities, the impact of new technologies (e.g., the automobile, electricity), and the resulting prosperity and effect on the American landscape.

KEY TERMS

Assembly line—a manufacturing process in which each worker completes a specialized task in the creation of a product. Henry Ford was a pioneer of this production technique.

Consumer economy—an economy that is reliant on purchases by individuals. **Consumerism** is the belief that a higher rate of consumption is good for the economy.

Division of labor—the breakdown of labor into parts and distribution among different people or machines in order to increase efficiency or output.

Industrial Revolution—attempt to increase production through the use of machines powered by energy sources other than animals or humans (i.e., muscle power).

Manufacture—the process of making goods by hand or by machinery, especially when undertaken through the division of labor.

Production—the making of goods available for use. In mass production, goods are created using assembly-line techniques and are intended

for purchase rather than for the producer's personal use.

TIME REQUIRED

- At least one hour.

MATERIALS

- Art supplies; ample supply of scrap paper for toy soldier assembly.

- Third, appoint one member of your group as the assembly-line manager. The manager has a few important responsibilities.
 - The manager creates the assembly line. He (this person must be male) breaks down the work involved in manufacturing the toy soldier. Each person is in charge of drawing only ONE aspect of the toy (the head, the body, the weapons, the hat, etc.). [*Teachers should help oversee the assembly line set up.*]
 - The manager is in charge of making sure the assembly line meets the production quota.
 - The manager is in charge of keeping work moving quickly and accurately, and he will try to solve any slow-downs in production.
- Fourth, listen to the production requirements:
 - [*Teachers should assume the role of factory manager and assign students roles as specific types of workers. Teachers may wish to create roles for each group in advance of class and place them in an envelope to be opened and distributed among group members*].
 - Work does not start until the factory manager gives the go ahead.
 - Once the whistle blows, you have **five minutes** to create **50 toy soldiers**. You should work quickly, but accurately, or your pay can be docked. You must produce toy soldiers that look just like the original.
 - At the end of the five minutes, I will evaluate your work and let you know whether or not you will receive your full pay.
 - Pay is according to the following pay schedule [*teachers may want to pre-write on the board or include on role assignment slips. The pay scale is an approximation and is merely intended to give students a sense of the disparity in pay.*]:

WAGES PER WEEK OF WORK

Male head of household: \$1.20/day

Female, married: \$.75

Female, single (over age 14): \$.80

Male, single (over age 14, but living at home): \$1.00

Child under 14*: \$.40

Assembly Line Manager: \$2.00

**Children will only work for 3 minutes. If you are assigned the role of a child under 14, you must keep one hand behind your back the whole time you are working.*

- Fifth, begin work. [*Teachers should monitor the clock for the five-minute period and give updates if possible. At the end, teachers should check the group's work, including output and quality.*]

Group discussion:

After the exercise is over, allow groups some time to answer the discussion questions, then conduct a group discussion of the answers.

PART 2: PRIMARY SOURCES: FACTORY WORK

In the second half of this lesson, students will examine a series of images that depict factory work. The images highlight disparities based on skill level, race and ethnicity, gender, and even age. Each page of the lesson offers two types of jobs for students to compare and contrast. The first four images are taken from *Harper's*. Most of the photographs in the rest of the lesson were taken by famed turn-of-the-century photographer Lewis Hine, whose research for the National Child Labor Committee generated an outcry for child labor laws. Hine's photographs are an excellent source for images of immigrants, industry, urban poverty, and child labor. His photographs (and captions) also offer an opportunity for teachers to discuss the political ideals of Progressives. Students should consider why the National Child Labor Committee asked Hine to document employer abuse. Students should consider how Hine attempts to sway his audience with his photographs. The last few pictures offer students the opportunity to reflect on the significance of the assembly line to both workers and industrialists like Henry Ford.

Workers in an Industrial World: How did the Industrial Revolution change the way workers did their jobs?

INTRODUCTION FOR STUDENTS

What was it like to work in an industrial (factory) setting? Before the “Industrial Revolution” in the nineteenth century, people mostly worked out of their homes or on small farms. With changes in technology, Americans started to work in factories, especially once people in cities needed food, clothing and household goods. In factories, labor became more specialized – that is, people worked on only one small part of a larger project. Soon people began to move from rural areas to urban areas to work

at factories, where they worked in shifts and completed tasks according to a set schedule. Workers (including men, women, and children) were expected to produce as many products as their employer required. Factory workers received wages, which often failed to meet basic needs, such as food, clothing and housing. Often, people worked long hours in crowded and dirty factories with few breaks. Factory owners could treat their workers this way because federal and state laws offered little protection for

workers, and labor unions struggled to survive.

Although we cannot duplicate the conditions of large nineteenth-century factories in your classroom, today you will complete tasks and discuss questions designed to help you understand what it must have been like to be an American factory worker in the early twentieth century. By the end of class, you will be able to answer the following question: how did the Industrial Revolution change the way workers did their jobs?

DISCUSSION QUESTIONS

Please answer the following questions about your experience at Marvid Industries. For each question, have one member of your group record your answers.

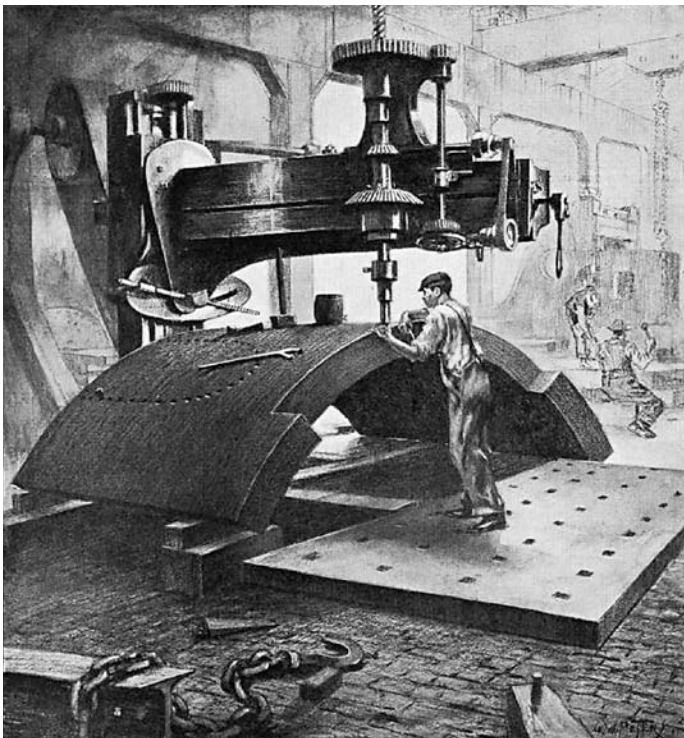
1. Describe your factory experience.
2. List three ways working on the assembly line was different from working alone.
 - a.
 - b.
 - c.
3. What did you like about the factory experience? What did you not like?
4. Compare the toy soldier produced by just one person with those produced on the assembly line. In what ways do they differ, if at all?
5. Once your group chose the toy soldier to produce, how much skill was needed to work on the assembly line? How difficult would it be for the factory manager to replace a worker?

SKILLED AND UNSKILLED WORK DURING THE INDUSTRIAL REVOLUTION

As you have just seen in the factory exercise, the Industrial Revolution changed the way Americans worked, the way goods were made, the things that people owned, and the way people lived. The rest of this lesson shows how the Industrial Revolution changed Americans' lives.

In the mid-nineteenth century, a system called the American System of Manufacture helped industries speed up their production rates. This system allowed manufacturers to make parts that were interchangeable (the same, or standardized) rather than specific to the finished product. Dur-

ing this period, the steel industry changed as a result of new inventions and demand from the railroad industry. However, many tasks still relied on human muscle to get jobs done.



Source A: The American Steel Industry—Drilling Armor-Plate. Drawing by G. W. Peters.

Original Source: *Harper's*, 29 June 1901, cover.



Source B: The Process of making over the old roads in North Carolina. The workers, mostly African American, are convicts.

Original source: *Harper's*, 2 August 1902.

Look at the pictures on the previous page and answer the questions.

- Describe what you see in each picture, including the setting, type of work, machines used, and the types of people working as well as any other details you notice. Be sure to read the captions.

Steel industry	Making over old roads

- What differences do you see between the pictures below? What similarities do you see between them?

Differences:	Similarities:

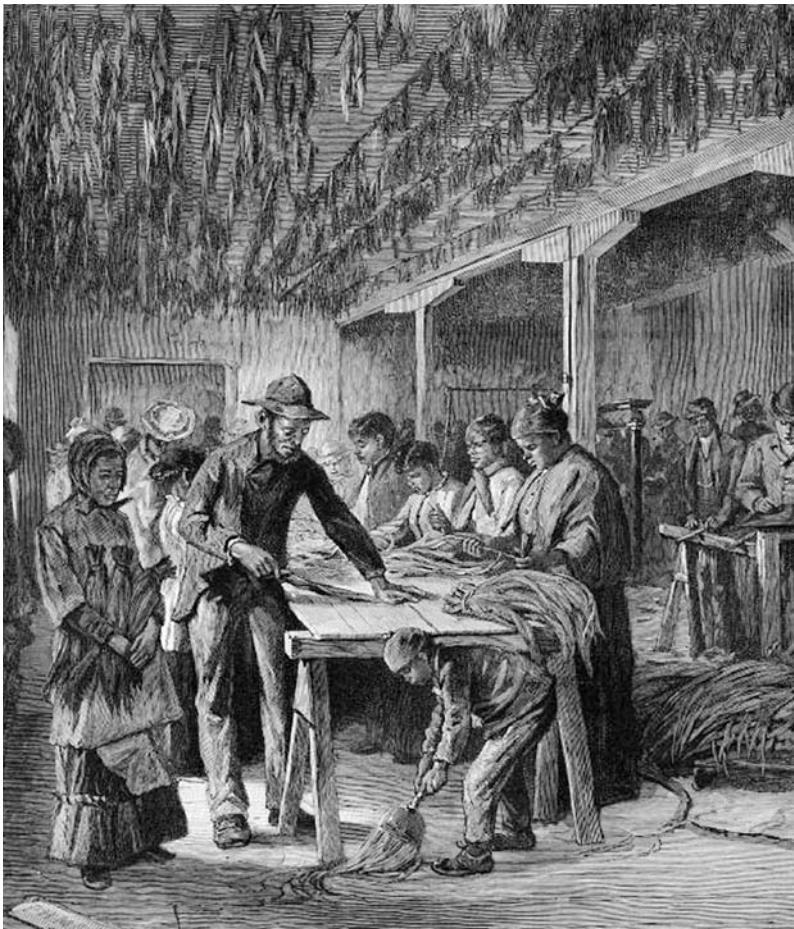
- Historians sometimes divide workers into two categories: skilled (a job that requires training) and unskilled (a job that does not require training). In the space below, write down which job you think might require a skilled worker and which job might require an unskilled worker.

Job for skilled worker:	Job for unskilled worker:

WORK IN THE SOUTH

The South, where farming was most important to the economy, did not industrialize as early as the North; still, many Southerners worked in factories, especially those that processed agricultural products like cotton and tobacco. The drawings on this page appeared in an 1887 issue of *Harper's* on "The Industrial South."

Examine the pictures; then answer the questions on the next page.



Source C: Stripping tobacco in Danville, Virginia, 1887. Drawing by W.L. Sheppard.

Original source: *Harper's*, 29 January 1887, cover.



Source D: Cigarette factory in Richmond, Virginia, 1887. Drawing by John Durkin.

Look at the pictures on the previous page and then answer the questions.

1. Describe the work being done in each image in the space below. Who is doing the work in each image? How did work differ by race in the tobacco factories?

Work by black Southerners	Work by white Southerners
a.	a.
b.	b.

2. Which job would you rather have? Explain your answer.

SWEATSHOPS AND MILLS

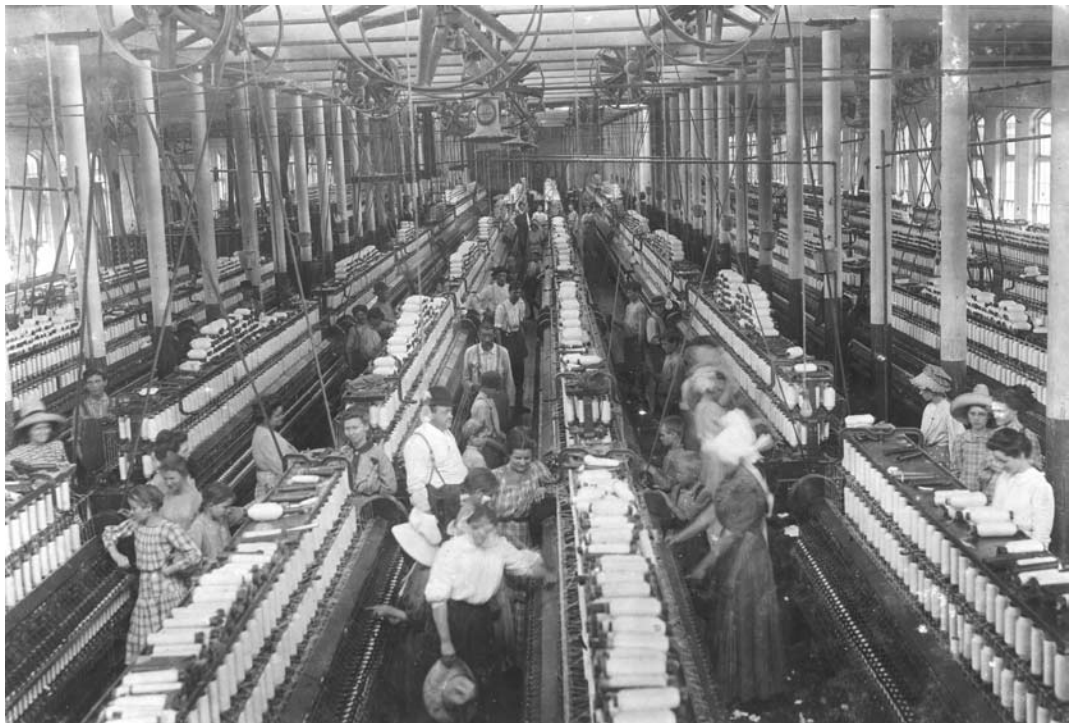
Not everyone worked in a factory. In fact, many immigrants in cities like New York made clothing in their homes. They were paid a certain amount of money for each item they made, a system called piecework.

Examine the pictures; then answer the questions on the next page.



Source E: Making garters (armlets). Immigrant family and neighbors working until late at night. Children are ages 7 to 13. New York City, 2/27/1912.

Photo: Lewis Hine, Natl. Child Labor Committee
Source: Records of the Children's Bureau, National Archives (523525)



Source F: Interior of Magnolia Cotton Mills spinning room. Some children work in mill. Magnolia, Miss., 5/03/1911.

Photo: Lewis Hine, Nat'l Child Labor Committee
Source: Records of the Children's Bureau, National Archives (523307)

1. Describe what you see in each picture on the previous page, including the setting, type of work, machines used, and the types of people working as well as any other details you notice.

Family at home	Magnolia Cotton Mill

2. What advantages were there to working at home rather than working at a factory? What disadvantages were there?

Advantages	Disadvantages

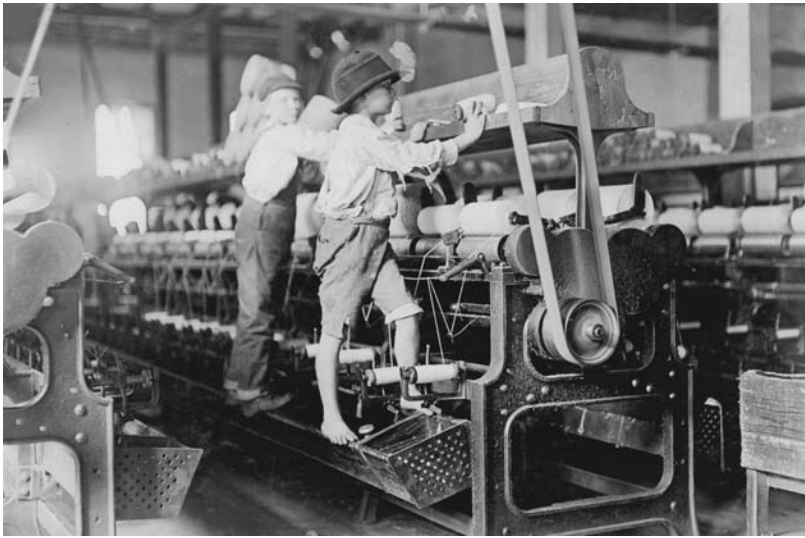
CHILD LABOR

Child labor was a big concern at the turn of the century. Many employers were able to hire children, who were paid less in wages, because their families needed the extra money. Children

worked in mills, factories, and mines. Social reformers brought child labor to the attention of the public by sending photographers like Lewis Hine into factories and mills to take pic-

tures of children at work. During the Depression, the federal government began to regulate child labor in industry, although many children continued to work on farms.

Examine the pictures; then answer the questions on the next page.



Source G: Boys climb on to the spinning frame to mend broken threads and to put back the empty bobbins at a mill. Macon, Georgia, 1/19/1909.

Photo: Lewis Hine, Nat'l Child Labor Comm.
Source: Records of the Children's Bureau, National Archives (523148)



Source H: View of the Ewen Breaker of the Pa. Coal Co. Supervisor stands over "breaker boys." S. Pittston, Pennsylvania, 1/10/1911.

Photo: Lewis Hine, Nat'l Child Labor Comm.
Source: Records of the Children's Bureau, National Archives (523378)

1. Describe what you see in each picture, including the setting, type of work, machines used, and the types of people working as well as any other details you notice. Be sure to check the captions.

Boys at mill	Boys at coal company
a.	a.
b.	b.

2. Do you think the photographer is in favor of child labor? What message is he trying to get across to his audience? Does the message mean that the photographs are not useful as sources?

THE ASSEMBLY LINE

From your exercise in creating toy soldiers, you already have an understanding of an assembly line. Most people credit Henry Ford for inventing the assembly line. Ford believed

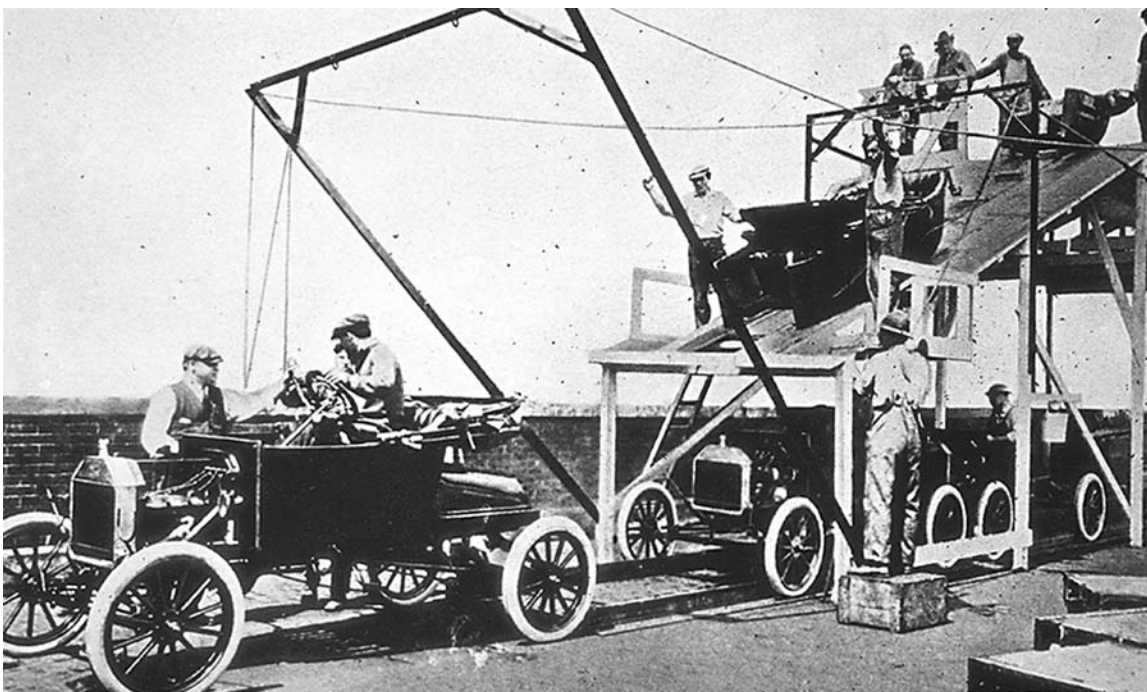
that he could produce more cars if each worker repeated the same task on each car. During the 1910s, Ford installed a conveyor belt in his factory, and stationed workers along the belt to

complete a specific task on every automobile that moved past them on the assembly line. This was called division of labor.



Source I: Factory Workers on assembly line for bearings

Source: Library of Congress prints and Photographs Division [LC-D420-3044]



Source J: Ford factory, first moving assembly line, 1913, Highland Avenue, Detroit, MI

Courtesy of the Frances Loeb Library, Graduate School of Design, Harvard University

1. Think back to the in-class exercise in which you and your fellow students assembled toy soldiers on an assembly line. If you were Henry Ford, why would you want to use an assembly line in your factory? What benefits would it offer to you as an owner?
2. If you were a factory worker, how would you feel about performing the same task all day every day?
3. How much training do you think was required of each worker on an assembly line? Was this an advantage to the factory owner or the factory worker?
4. The assembly line allowed Ford to reduce the price of the Model T from \$850 in 1908 to \$360 in 1916. At about the same time, while other industrial workers made about \$11 a week, Ford began to pay his employees \$5 for an eight-hour day. Can you guess what resulted from the combination of less expensive cars and better paid workers? [Hint: who do you think purchased Ford's product?]

FINAL EXERCISE

The final part of this lesson will help you organize some of the information you've learned. Please fill in the chart on this page using the photographs in the previous section. At the bottom of each cell, make sure you write down the photograph on which you based your answer. The first line of the chart is filled in for you.

WORKERS DURING THE INDUSTRIAL REVOLUTION

	Job Settings: where did they work?	Tasks: what did workers do or make?	Were they skilled or unskilled workers?
AGE/GENDER	Men <i>factories outdoor work sites homes</i> image source: A, B, E, I	<i>made steel, manual labor; assembly line, piecework (clothes)</i> image source: A-C, E, I	<i>Skilled: source A Unskilled: source B</i> image source: <i>see above</i>
	Women image source:	image source:	image source:
	Children image source:	image source:	image source:
RACE/ETHNICITY	White workers image source:	image source:	image source:
	Immigrants image source:	image source:	image source:
	African-American workers image source:	image source:	image source:
REGION	Workers in the North image source:	image source:	image source:
	Workers in the South image source:	image source:	image source:

Consumers in a Modern Economy: How did advertising change the way people thought about spending money?

INTRODUCTION FOR TEACHERS

The emergence of the modern consumer economy was one of the most significant consequences of the Industrial Revolution. During the 1920s, the ideas and values of business dominated American society. Republican presidents Warren G. Harding, Calvin Coolidge, and Herbert Hoover all embraced pro-business policies, and businessmen like Henry Ford were considered the heroes of the age. Perhaps not surprisingly, these were also the years when the United States developed a modern consumer economy. The mass production of goods like automobiles meant that businesses could drop prices for products, which, in turn, made the products affordable to more Americans. While very serious inequalities in income distribution remained, more Americans were able to afford new products because their wages rose during this decade. The most famous case of companies making products accessible to average workers occurred a decade earlier, when Henry Ford improved the efficiency of the assembly line, thereby reducing the price of the Model T from \$850 in 1908 to \$360 in 1916. At about the same time, Ford began to pay his employees \$5 for an eight-hour day, making car ownership accessible to average workers.

Before Americans would spend their money, businesses needed to persuade them that something was missing from their lives. How did businesses convince Americans to buy products that they had never needed before? One way they did this was through advertising, which sought to create a new set of values associated with consumption. During the nineteenth century, Americans held values associated with “producers”—things like hard work and the importance of savings. However, during the early twentieth century, advertisers tried to replace these values with beliefs and practices associated with consumerism—like spending money or buying now and paying later, which became known as installment buying or buying on credit. To accomplish this, businesses developed advertisements that connected their products with ideas like freedom, individualism, high-class status, or even “the American Dream”; businesses also created concerns about hygiene problems like body odor and bad breath, and then marketed solutions to these problems. Overall, advertisers helped businesses convince Americans that they had moved from an economy of scarcity (where there were not enough goods to go around) to an economy of abundance (where there were more than enough goods to go around).

It is important to note that, like work, consumerism had class, race, and gender connotations. Many recent historians have focused on the ways that the workers’ consumer habits were changed by mass production. In particular, historians like Kathy Peiss have

STANDARDS ADDRESSED IN THIS LESSON

Skills

■ Chronological and Spatial Thinking

- Students analyze how change happens at different rates at different times; understand that some aspects can change while others remain the same; and understand that change is complicated and affects not only technology and politics but also values and beliefs.

■ Historical Interpretation

- Students show the connections, causal and otherwise, between particular historical events and larger social, economic, and political trends and developments.

Content Standards

■ 11.5. Students analyze the major political, social, economic, technological, and cultural developments of the 1920s.

- 11.5.6. Trace the growth of radio and movies and their role in the worldwide diffusion of popular culture.
- 11.5.7. Discuss the rise of mass production techniques, the growth of cities, the impact of new technologies (e.g., the automobile, electricity), and the resulting prosperity and effect on the American landscape.

Key terms

Consumer economy—An economy that is reliant on purchases by individuals. **Consumerism** is the belief that a higher rate of consumption is good for the economy.

Consumption— the process of using goods.

Credit—time given for payment of goods (as opposed to paying cash). Installment plans are a form of credit.

Production—the making of goods available for use. In **mass production**, goods are created using assembly-line techniques (including machines) and are intended for purchase rather than for the producer's personal use. This differs from, for example, subsistence production, in which a farmer produces goods without a significant surplus of goods to sell to others.

Time Required

- This lesson should take about one class period, plus a homework assignment to finish the campaign.

Materials

- Photocopies of advertising campaign assignment and sample ads.

focused on the consumer habits of young women, including immigrants, who found that consumerism (as well as the money from their jobs) gave them a measure of freedom from their more traditional families. Of course, the consumer economy also transformed the spending habits of the middle class, as large department stores began to cater to female customers.

Lesson Goals

For students to understand the emergence of the modern economy, they need to understand both the process of production and the process of consumption. In this lesson, students will learn how the Industrial Revolution changed social values, as they examine how companies tried to convince Americans to spend their wages. Specifically, they will learn how advertising helped shape American attitudes toward consumerism and mass products.

Discussion Guide for Teachers

FORMAT: In the first half of the lesson, students should be placed in small groups so that they can develop an ad campaign. Teachers might also wish to have students work individually rather than in groups. If there's enough time, teachers may wish to have students present their advertising campaign to their classmates.

In this lesson, students should note the variety of ways that advertisers sought to sell their products to potential customers. In order for students to think like advertisers, they may need to remember that they are not just selling a product (e.g., soup, soda, radio). Rather, they are selling a lifestyle (status, wealth, success), a sense of belonging (patriotism, empire), or even a sense of not belonging (personal insecurity about hygiene). The ten advertisements in this lesson are organized according to these subsets.

The guidelines for this advertising campaign prompt students to consider important questions. Students first choose a product and product name. They are then asked to develop an advertising campaign that will pitch the product to a specific audience and to write a letter explaining what kind of consumer (man or woman, young or old) the product will target and why the advertising campaign will be successful.

Before students begin their advertising campaign, teachers may wish to facilitate a discussion of the ten early-twentieth century advertisements included in this lesson. In particular, they may want to draw students' attention to the potential consumers of the luxury items—would buyers be very wealthy women, or women who want to live like wealthy women? With what kind of lifestyle do companies want their products associated? What groups are missing from these ads? The ads aimed at personal hygiene are also instructive, as companies peddle fears about health risk and dating trouble. Teachers may wish to ask students what makes these ads effective and what kind of people (men or women, old or young, etc.) would buy these products. The ads that use ap-

peals to patriotism or empire appeal to different audiences. The U.S. Government bond poster is arguably the only ad that depicts a working class or ethnic Americans, as it appeals to recent immigrants to support the American cause during World War I. The famous Pears' Soap ad from the turn of the century, which appeared in magazines such as *Cosmopolitan*, similarly appeals to a sense of duty, although arguably among a different audience. The advertisement links itself to the “White Man’s Burden” of empire by emphasizing the “civilizing” effects of cleanliness.

Consumers in a Modern Economy: How did advertising change the way people thought about spending money?

INTRODUCTION FOR STUDENTS

In this lesson, you and your classmates will pretend that you are advertising executives who want to tell workers how to spend

their hard-earned money. You are going to design a product that will be mass produced and sold to Americans. You will also design

an advertisement that will be printed in the most popular magazines. Following are the steps.

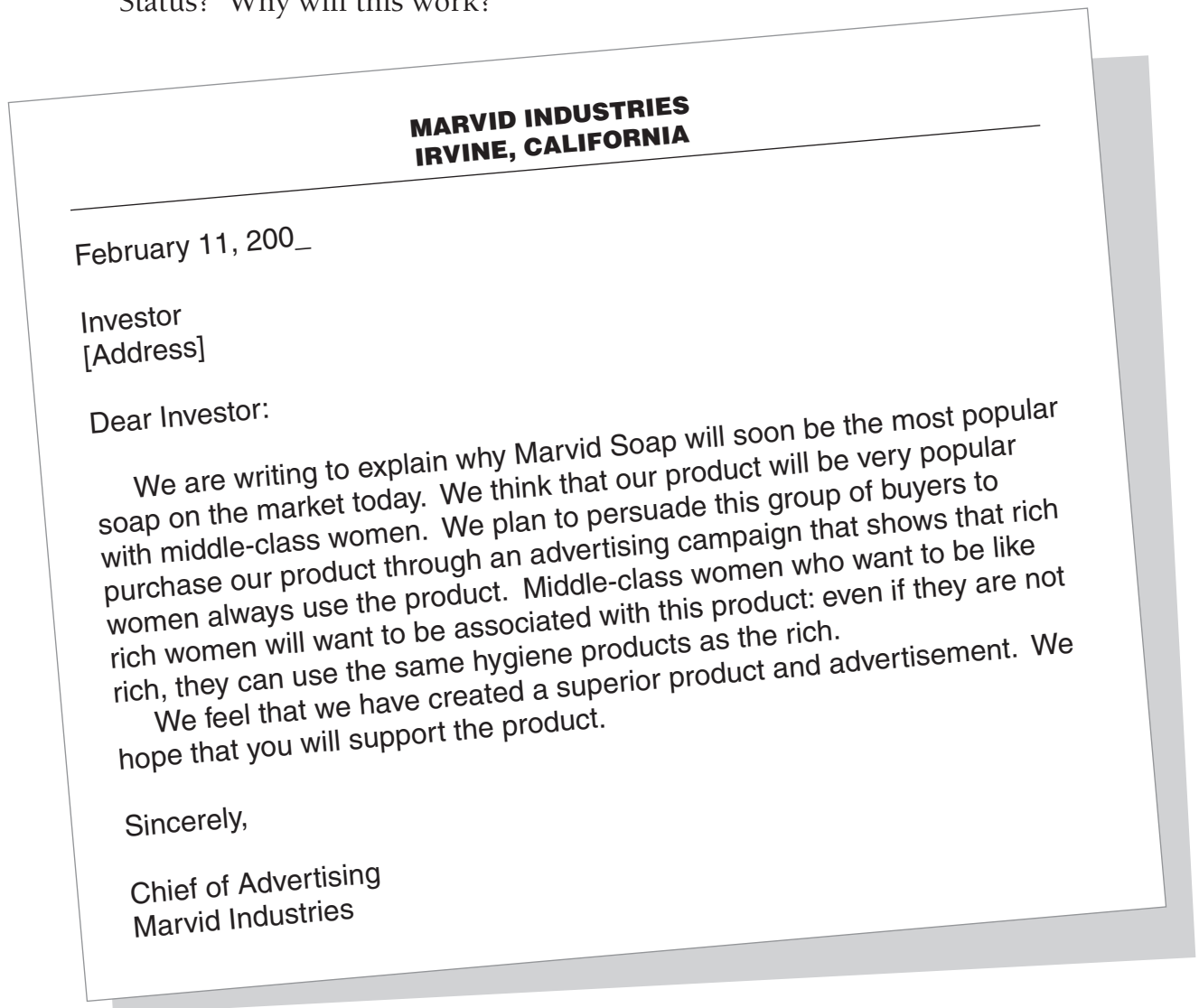
YOUR ADVERTISING CAMPAIGN

1. Select a product
 - a. First, decide what kind of product you want to make.
 - b. You have some choice in your product, you'll need to convince your investor (your teacher) that you will be able to sell the product to a large number of people. You will want to limit your invention to a product that dominated ad campaigns in the 1920s: hygiene products (such as toothpaste, lotion, or soap), food (cereal, soda), automobiles, or radios.
2. Select a product name
 - a. You will need a name for your product and, if you wish, a name for the company that produces the product.
3. Develop an advertising campaign
 - a. You will now design an advertisement for your product. Both the ad and the product should be as historically accurate as possible, so, for example, you shouldn't make an ad selling a television or use Kobe Bryant to endorse your product. Use the examples in the rest of this packet for help.
 - b. There are several things that you need to finish, so you'll want to divide up the tasks within your group. Here's what you need:
 - A potential magazine advertisement, which should include both an image AND text.
 - A four- to five-sentence letter that tries to persuade an investor why Americans will buy your product. There is a sample letter on the next page.

Sample letter:

The letter needs to address the following questions:

- a. Who will buy your product? Men or women? Rich or poor? Young or old?
- b. How do you plan to get them to buy your product—that is, what methods of advertising do you plan to use [see examples in packet]? Celebrity endorsements? Problems or personal insecurity? Patriotism? Status? Why will this work?



4. Here are some things to remember as you develop your campaign. Take a look at the real advertisements from the early twentieth century in the rest of this packet.
 - a. What values are endorsed in the advertisements? Whose values are idealized in these ads?
 - b. Who are the heroes?
 - c. Is anyone (race, class, or gender) missing from these advertisements? If so, why are they not in the ads?

EXAMPLES OF EARLY TWENTIETH CENTURY ADVERTISING

Class, status, luxury

One way advertisers tried to convince consumers to buy their products was to connect their products to status and luxury.

Lady DIANA MANNERS

the most beautiful woman of English Aristocracy praises this care of the skin



Photos by Grier

LADY DIANA MANNERS
the daughter of the eighth Duke of Rutland. Above she is dressed as she may often be seen in New York, where she is filling a second season's engagement as "The Madonna" in "The Miracle." To the right is her portrait by Sir James J. Shannon, the distinguished artist, painted in her wedding gown.

"BEAUTY is the touchstone of life. Without it we might as well live on the burnt-out Moon! So, for her own, for everybody's sake, it's every woman's duty to foster her beauty. She can effectively accomplish loveliness by the Pond's Method, by using Pond's Two Creams."

Diana Manners

LADY Diana Manners is the most beautiful woman of her generation. Her beauty is fabulous. It sets the pulses racing, the imagination afire.

The delicate modeling of her face, the proud lift of her head, the graceful dignity of her figure, declare her "the daughter of a thousand ears." But the glint of gold in her hair, the starry blueness of her eyes, these touch the heart-strings, being heaven-sent.

And the lily's own petals are not more snowy-white than Lady Diana's skin. As a great English painter said, "she has the most beautiful complexion in the world."

Lady Diana knows the need of keeping all her beauty untouched by wind and cold, late hours, the harsh lights and make-up of the theatre. So she bathes her face and neck in cold cream and protects them with the delicate finish provided by a second cream.

For, like so many of the beautiful women of England, of America, Lady Diana Manners has learned Pond's Method of skin care.

The first step in the Pond's Method is a thorough cleansing of the skin with Pond's Cold Cream. After exposure, at the end of a long day or just before retiring, smooth the cream over face and neck—let its pure oils bring up from the pores' depths the dust and grime, the powder and rouge that clog them. Wipe it off now, with a soft cloth and see how much dirt comes too. Repeat the process, finishing with a dash of cold water or a rub with ice.

The second step in the Pond's Method is to smooth over your newly cleansed face a light film of Pond's Vanishing Cream. This you should do before powdering and before going out into the wind, dust or cold. This delicate cream protects your skin from the weather, gives it a soft finish and holds your rouge and powder evenly and long. And, used between the cleansings with Pond's Cold Cream, it freshens and rests the skin, too. The Pond's Extract Company.



THE PRINCESSE MARIE DE BOURBON
THE PRINCESSE MATHABELLI
THE DUCHESSE DE RICHELIEU THE VICOMTESSE DE FRISE
MRS. GLORIA GOULD BISHOP MRS. JULIA HOYT
MRS. CORDELIA BIDDLE DUKE MRS. MARSHALL FIELD, SR.
MRS. CONDÉ NAST

are among the other women of distinguished taste and high position who have expressed their approval of Pond's Two Creams and of the Pond's Method of caring for the skin.



EVERY SKIN NEEDS THESE TWO CREAMS, FOR CLEANSING AND A DELICATE PROTECTION AND SOFT FINISH

FREE OFFER.
Mail this coupon at once and we will send you free tubes of these two famous creams and full instructions for following Pond's Method of caring for the skin.

The Pond's Extract Company, Dept. M,
123 Hudson Street, New York

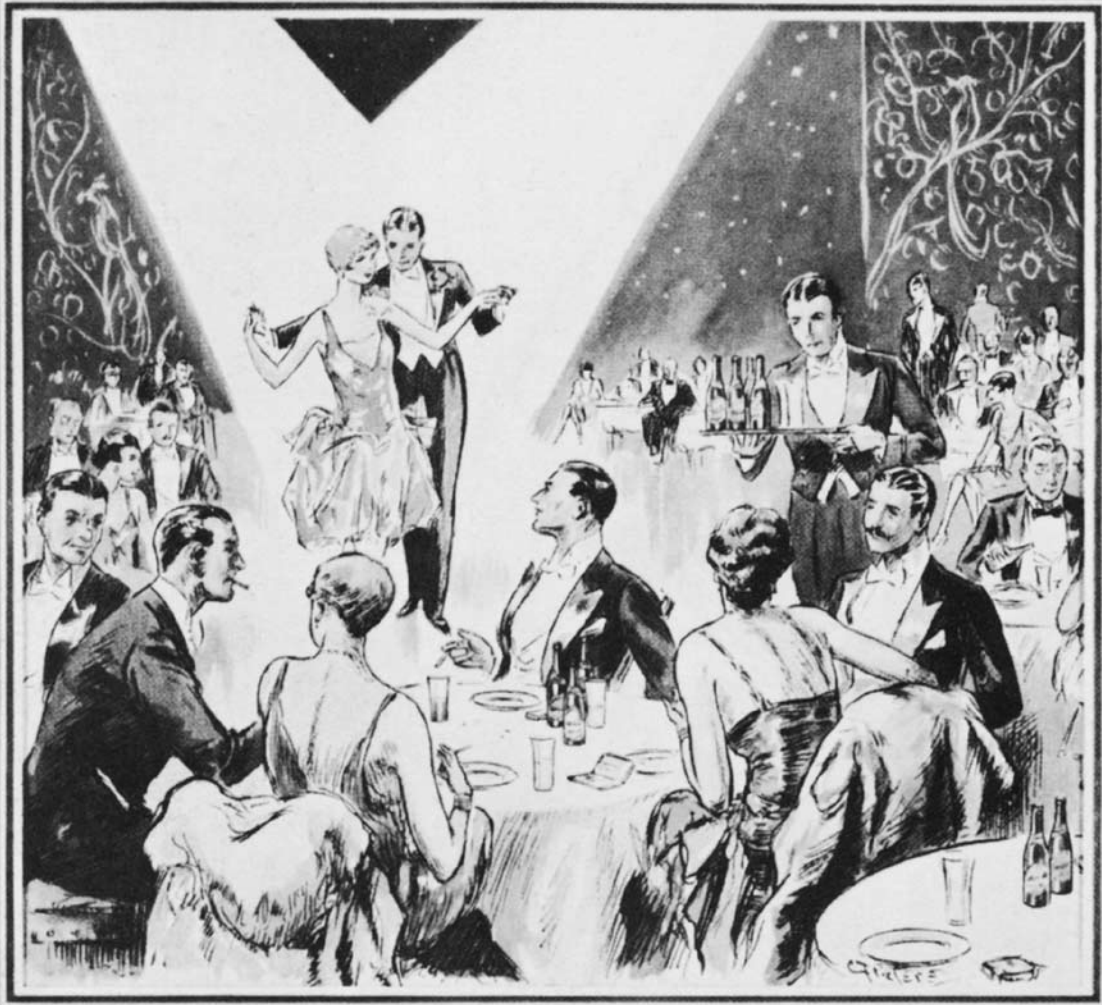
Please send me your free tubes, one each of Pond's Cold Cream and Vanishing Creams.

Name: _____
Street: _____
City: _____ State: _____

Pond's Cold Cream and Vanishing Cream (the celebrity endorsement)

TEXT: Lady Diana Manners, the most beautiful woman of English Aristocracy praises this care of the skin

Duke University/John W. Hartman Center
http://scriptorium.lib.duke.edu/dynaweb/eaa/databases/ponds/@Generic_BookTextView/11171
 Database number P0167



*The Leading
Mineral Water*

THE night club... sophisticated enjoyment for those who know life... captivating rhythm of the orchestra... spotlights playing on accomplished entertainers whirling to the strains of the music... beautiful women... jewels... lovely gowns... laughter... the smart world at play... In the midst of it all, the brown



*Pale Dry
Ginger Ale*

bottles of White Rock Water and the green bottles of White Rock Pale Dry Ginger Ale are taken for granted... quenching thirst after the dance... stimulating conversation... bottles of sparkling deliciousness attuned to every occasion... their circle of friends as broad as the land... the standard of smart America!



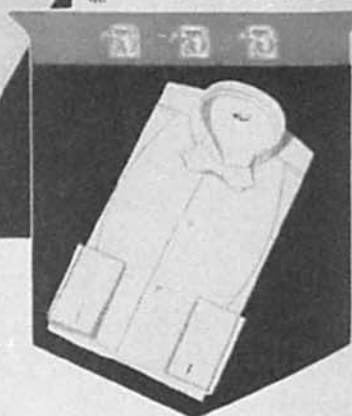
Ginger Ale (Prohibition Era) TEXT: The Leading Mineral Water: Pale Dry Ginger Ale....The night club...sophisticated enjoyment for those who know life ...captivating rhythm of the orchestra...spotlights playing on accomplished entertainers whirling to the strains of the music ...beautiful women... jewels...lovely gowns...laughter...the smart world at play...In the midst of it all, the brown bottles of White Rock Water and the green bottles of White Rock Pale Dry Ginger Ale are taken for granted...quenching thirst after the dance...stimulating conversation...bottles of sparkling deliciousness attuned to every occasion...their circle of friends as broad as the land...the standard of smart America!

Roland Marchand collection/ slide: TW-B-5
<http://historyproject.ucdavis.edu/imageapplication/Images.cfm?Major=TW&Minor=B>



The
HAWK — the newest after-dark Arrow—and the first dress shirt ever Arrow-Sanforized-Shrunk—guaranteed for permanent fit. The bosom is smartly tapered for wear with the fashionable high-rise trousers. The fabric is a beautiful French pique. *The Hawk*—with its new bosom-shape and its opening-at-the-back—is easily the smartest and most comfortable dress shirt ARROW ever made. Three dollars and fifty cents. (The correct new Arrow Wing Collar is Hog.)

CLUETT, PEABODY & CO., INC., TROY, N. Y.



ARROW SHIRTS

Arrow Shirts, 1931

Roland Marchand, *Advertising the American Dream*, p. 201

Success

Some advertisers tried to connect their product to success in business.

**The soup for men
who eat to win!**

Campbell's
CONDENSED
**TOMATO
SOUP**

MEN with the success-habit eat wisely and well, both. They enjoy Campbell's Tomato Soup regularly and they get from it a sparkle and zest, which tell in the day's work. All of the rich, tonic goodness. All of the famous tomato healthfulness. 12 cents a can.

ALL CAMPBELL'S SOUPS TO GIVE VARIETY TO YOUR MEALS EVERY DAY

Campbell's Tomato Soup, 1929

Text: The soup for men who eat to win! Men with the success-habit eat wisely and well, both. They enjoy Campbell's Tomato Soup regularly and they get from it a sparkle and zest, which tell in the day's work. All of the rich, tonic goodness.

Roland Marchand, *Advertising the American Dream*, p. 340

Personal Insecurity/Personal Hygiene

Some advertisers tried to scare consumers into purchasing their products by appealing to anxieties about aging, personal hygiene, or even health risks.



... and the trouble began
with harsh toilet tissue

SURGICAL treatment for rectal trouble is an everyday occurrence in hundreds of hospitals. Specialists who perform these delicate operations estimate that 65 per cent of all men and women over 40 years of age suffer from some form of rectal affliction.

In many of these cases inferior toilet tissue is directly blamed. In every case inferior toilet tissue seriously aggravates the trouble.

Unaware of these facts, millions of women continue to buy toilet tissue which they believe to be safe . . . but which is actually unfit for use—harsh, non-absorbent, full of impurities.

As a safety precaution, millions of other women

use ScotTissue and Waldorf—specially processed bathroom tissues that meet every medical requirement of purity, softness and absorbency.

These two health-protecting tissues are made from fresh new materials fabricated on special machinery that makes them softer and twice as absorbent as ordinary toilet tissues.

To have either of these two famous health products in the bathroom brings a comfortable sense of security—an appreciation of their better quality.

Don't take chances. Scott Tissues cost no more than inferior tissues. Always ask for Scott Tissue or Waldorf when ordering. Scott Paper Co., Chester, Pa. In Canada, Scott Paper Co. Ltd., Toronto, Ont.

SCOTTISSUE, an extremely soft, pure white, absorbent roll containing 1000 sheets
2 for 25¢

WALDORF, soft and absorbent, yet inexpensive. Any family can afford this fine tissue
3 for 20¢

Doctors, Hospitals, Health Authorities approve **Scott Tissues** for Safety

Scott Tissue, 1931

Text: ...and the trouble began with harsh toilet tissue...

Roland Marchand, *Advertising the American Dream*, p. 102



*—and he wonders why
she said “NO!”*

 Could he have read her thoughts he would not have lost her. A picture of neatness herself, she detested slovenliness. And not once, but many times, she had noticed his ungartered socks crumpling down around his shoe tops. To have to apologize to her friends for a husband's careless habits was too much to ask. So she had to say “NO”—and in spite of his pleading couldn't tell him WHY.

No SOX Appeal Without

**PARIS
GARTERS**

NO METAL CAN TOUCH YOU
25c to 82

Dress Well and Succeed

 SINGLE GRIP  DOUBLE GRIP

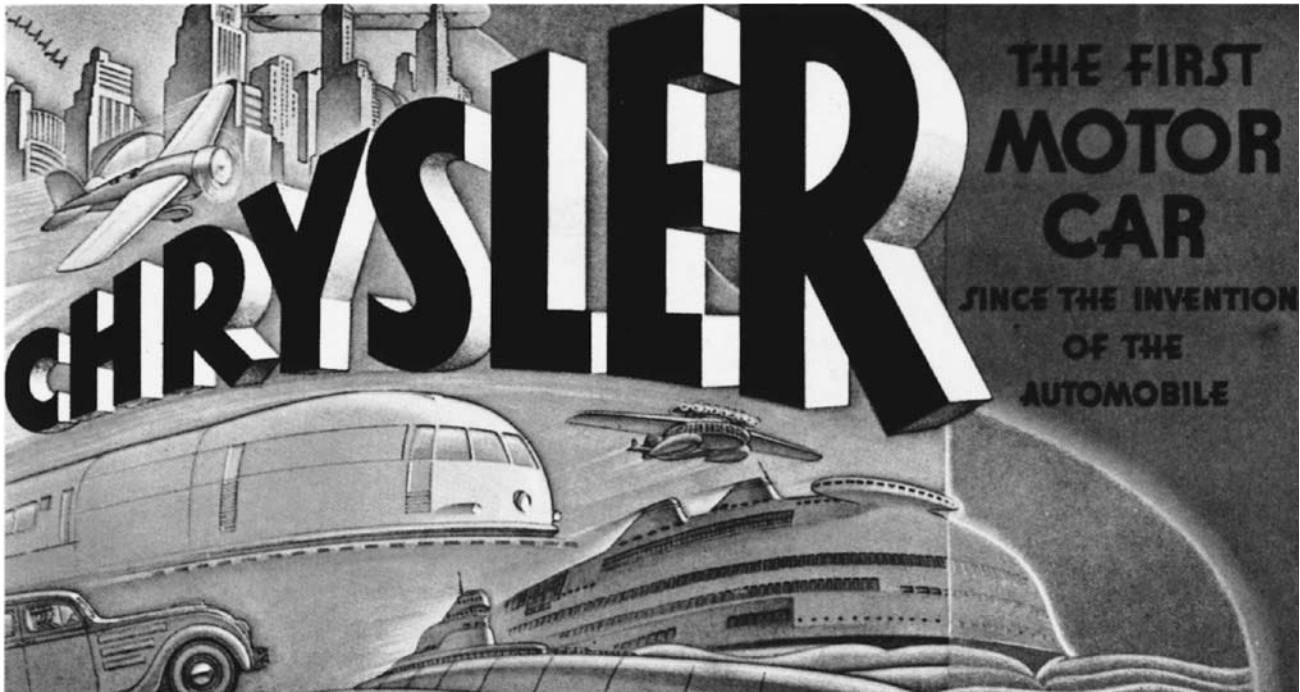
© 1928—A. STEIN & COMPANY—MAKERS—CHICAGO, NEW YORK, LOS ANGELES, TORONTO

Paris garters, 1928

Text: ...and he wonders why she said “no!” Could he have read her thoughts he would not have lost her. And not once, but many times, she had noticed his ungartered socks crumpling down around his shoe tops. To have to apologize to her friends for a husband's careless habits was too much to ask. So she had to say “NO”—and in spite of his pleading couldn't tell him WHY. No SOX appeal without Paris garters.

Roland Marchand, *Advertising the American Dream*, p. 215

Technological Innovation



Chrysler, 1934

Text: “The first motor car since the invention of the automobile. Chrysler and DeSoto airflow automobiles unveiled in 1934...first American cars to be designed according to the scientific principles of areodynamics.”

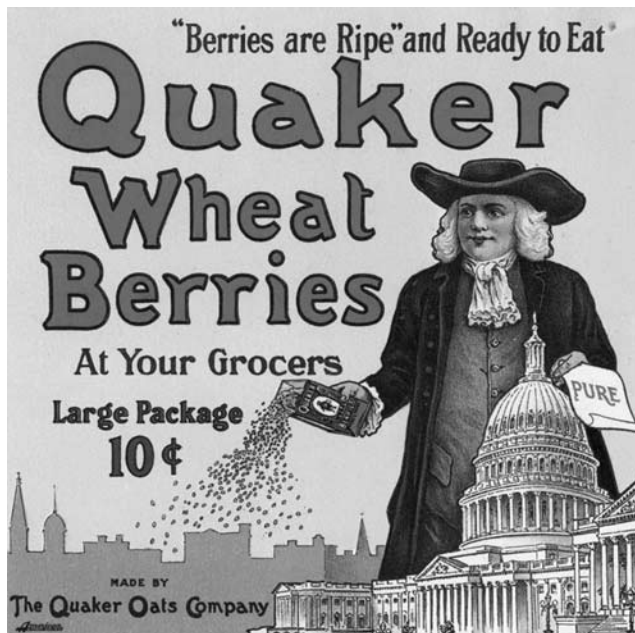
Roland Marchand Collection/ slide: AD-AS-139

Streamlining America, p. 15.

<http://historyproject.ucdavis.edu/imageapplication/MarchandMinor.cfm?Major=AD>

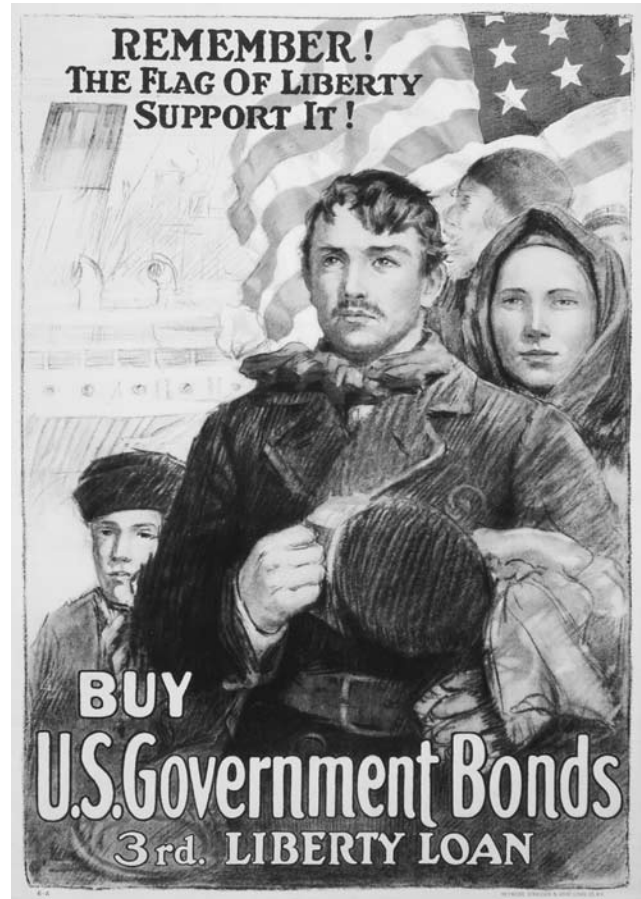
Patriotism

Some companies tried to sell their products by linking them to American symbols. This was a particularly popular way to sell goods during wartime.



Quaker Wheat Berries Advertisement, c. 1900

Poster Advertising, George Henry Edward Hawkins, 1910
Emergence of Advertising On-Line Project
John W. Hartman Center for Sales, Advertising & Marketing History
Duke University Rare Book, Manuscript, and Special Collections Library
<http://scriptorium.lib.duke.edu/dynaweb/ea/printlit/q0039/>

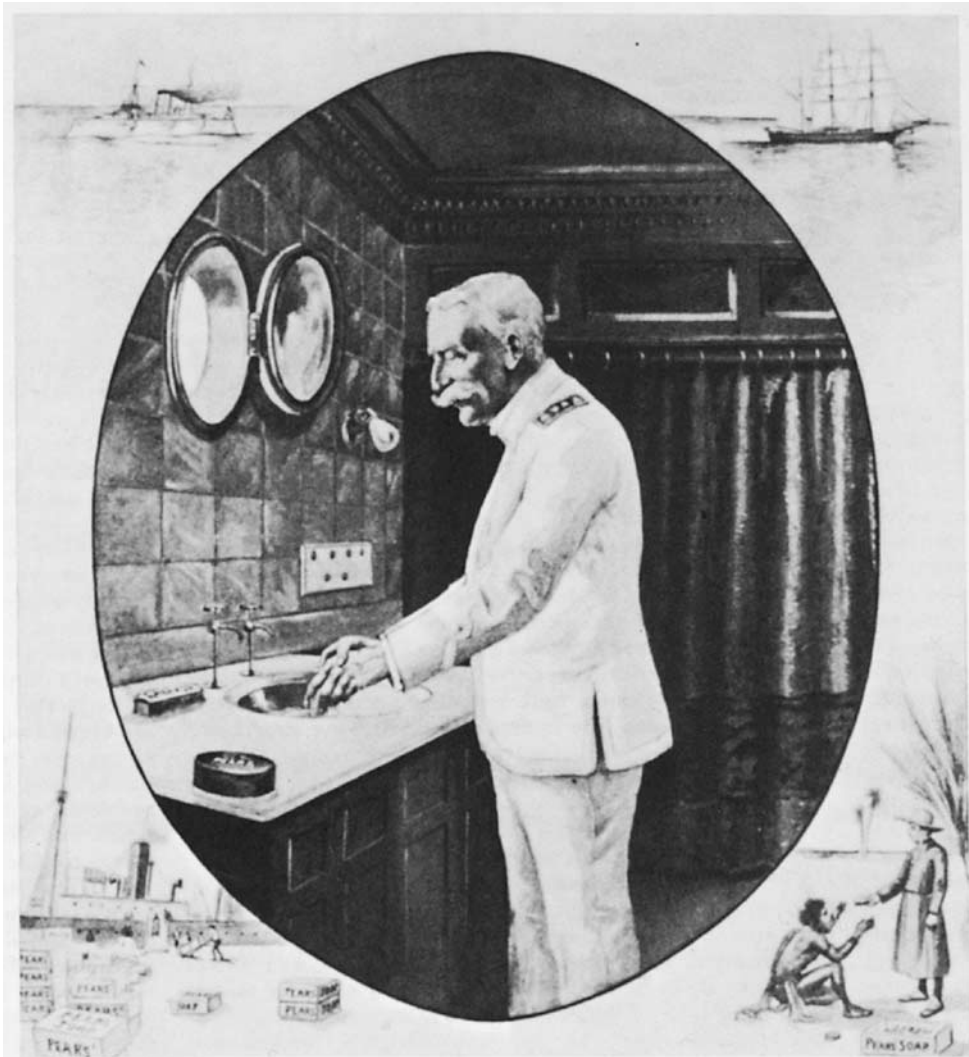


Government bond advertisement from World War I

Library of Congress, Prints and Photographs Division
[LC-USZC4-9560]

Images of Empire

The United States acquired an overseas empire during the Spanish-American War in 1898. Some advertisers reminded consumers that they were a part of the American empire. The ad refers to the “white man’s burden,” a belief that white nations needed to civilize nonwhite peoples.



The first step towards lightening
“The White Man’s Burden”
is through teaching the virtues of cleanliness.

Pears’ Soap

is a potent factor in brightening the dark corners of the earth as civilization advances, while amongst the cultured of all nations it holds the highest place—it is the ideal toilet soap.

All sorts of people use it, all sorts of stores sell it.

Pears’ Soap

TEXT: The first step toward lightening The White Man’s Burden is through teaching the virtues of cleanliness...Pears’ Soap is a potent factor in brightening the dark corners of the earth as civilization advances, while amongst the culture of all nations it holds the highest place—it is the ideal toilet soap

Source: Ralph K. Andrist and Ray Brosseau, *Looking Forward*, p. 102, as it appeared in the *Saturday Evening Post*, 30 January 1904.

The Great Migration: Why did African Americans move to the North during the early twentieth century? How did African Americans create a new culture out of their urban surroundings?

INTRODUCTION FOR TEACHERS

During the late nineteenth and early twentieth century, millions of African Americans moved from the rural South to the urban North in what came to be known as the Great Migration. There were many reasons for this mass departure. African Americans were trying to escape the discrimination and violence directed at them by white Southerners. In the aftermath of Reconstruction, African Americans were systematically disfranchised. The Supreme Court’s *Plessy vs. Ferguson* decision (1896) upheld segregation (or “Jim Crow”) laws in public accommodations. Moreover, lynch mobs targeted African Americans; between 1900 and 1910, there was an average of nearly 100 lynchings per year. Individuals such as Ida Wells B. Wells-Barnett and, later, groups like the NAACP protested the lynchings, although the federal government failed to intervene until the 1960s.

In addition to the “push” factors for leaving the South, there were many factors “pulling” African Americans to the North. In particular, the North promised expanded job opportunities, especially when European immigration slowed during World War I. African Americans, who often worked as agricultural laborers in the South, dreamed of getting jobs in steel mills, automobile factories, and packinghouses in the North. African Americans continued to experience discrimination in the North, but word about the opportunities in the North spread through letters home to relatives and through newspapers like the *Chicago Defender*, which black Northern railroad porters distributed along their Southern routes.

As a result of the migrations, new communities of African Americans began to form in the North’s urban centers, especially in Chicago and Harlem. The culture of these neighborhoods was centered on community activities and leisure. Through music, literature, and sports, the new migrants created a new urban culture to go along with their industrial jobs. African Americans celebrated the “New Negro,” an expression of racial pride connected to urban life. The new pride was evident in the work of the Harlem Renaissance, which was a flowering of African American literature in the 1920s featuring the work of writers like Langston Hughes, Countee Cullen, and Zora Neale Hurston.

Lesson Goals

This lesson explores how the Industrial Revolution changed the values of a specific group of Americans. Students should under-

STANDARDS ADDRESSED IN THIS LESSON

Skills

■ **Chronological and Spatial Thinking**

- Students analyze how change happens at different rates at different times; understand that some aspects can change while others remain the same; and understand that change is complicated and affects not only technology and politics but also values and beliefs.
- Students use a variety of maps and documents to interpret human movement, including major patterns of domestic and international migration, changing environmental preferences and settlement patterns, the frictions that develop between population groups, and the diffusion of ideas, technological innovations, and goods.

Content Standards

- **11.2. Students analyze the relationship among the rise of industrialization, large-scale rural-to-urban migration, and massive immigration from Southern and Eastern Europe.**
 - 11.2.2. Describe the

changing landscape, including the growth of cities linked by industry and trade, and the development of cities divided according to race, ethnicity, and class.

■ **11.5. Students analyze the major political, social, economic, technological, and cultural developments of the 1920s.**

- 11.5.5. Describe the Harlem Renaissance and new trends in literature, music, and art, with special attention to the work of writers (e.g., Zora Neale Hurston, Langston Hughes).

Key terms

Discrimination—denial of rights based on a person’s race, religion, age, or sex.

Lynching—a practice in which a mob takes the law into its own hands in order to kill a person accused of a crime.

Migration—movement of people from one area to another.

Renaissance—a rebirth or revival, often referring to a renewal of arts and literature.

stand that there were “push” and “pull” factors in the migrations. The first section of the lesson focuses on the social conditions in the South, including living and work conditions as well as race relations. In addition to their desire to escape the violence and discrimination of the South, African Americans moved north in search of jobs created by the Industrial Revolution. The second section of the lesson focuses on the types of jobs that African Americans sought in the North. In the third section, students see how African Americans created a culture out of their urban surroundings, which were a stark contrast to the rural South. By examining photographs and poetry from the era, the lesson shows the new values that African Americans embraced during the 1920s. At the end of the lesson, students are asked to write a letter home to relatives in the South describing life in Harlem in the 1920s and urging them to make the move north.

Discussion Guide for Teachers

FORMAT: Teachers may wish to assign the documents as homework in preparation for a group discussion

While the Harlem Renaissance is listed under standard 11.5.5, these developments can be tied into standard 11.2, which covers industrialization, urbanization, and migration. This lesson makes that connection, as it shows how the cultural events of the Harlem Renaissance fit into the larger theme of industrialization and urbanization. As black workers moved north to search for jobs in the industrial economy, they created new and vibrant cultural forms in urban centers like Harlem and Chicago.

Part I of this lesson uses photographs, letters, and newspaper articles to help students understand the social conditions in the South at the beginning of the twentieth century. Students review a series of photographs that show African Americans in rural areas with agricultural jobs. This section also discusses lynching. Students view a newspaper article from an African American newspaper in the North, the *Cleveland Advocate*, which suggests that lynchings were one reason for the exodus from the South. They also see how African Americans in the North reacted to lynchings, as the section includes a photograph from the NAACP “Silent Protest” parade of 1917. The next set of documents further illuminates why blacks wanted to leave the South as well as what they hoped to find in the North through (unedited) letters sent to the *Chicago Defender* from black Southerners asking for assistance in their move to the North. As historian James Grossman explains in his analysis of the migration, such letters were part of an information network that developed in the early twentieth century. Teachers can find additional letters at the History Matters website at George Mason University: <http://historymatters.gmu.edu/d/5332/>. While there is much to learn from these sources, teachers who are pressed for time might choose to incorporate these materials into a lecture instead.

Part II of the lesson focuses on life in the North. Students first see the jobs that African Americans held in the North, which can

be compared to the types of jobs they had in the South. Moving away from the workplace, the lesson then focuses on the community life of the new urban communities. James VanDerZee was an African-American photographer who spent years documenting the “New Negro” of Harlem engaged in both the vibrant consumer and community life in Harlem. The wealth and status of African Americans in Harlem compares particularly well with the photograph of the black sharecropper that begins the lesson. Teachers might want to prompt students to search for bias in VanDerZee’s depiction of urban life, since the photographer was reluctant to depict Harlem in a negative light (for a description of Harlem’s seedy side, albeit a few decades later, teachers can consult *The Autobiography of Malcolm X*, where Malcolm describes the drug dealers, gamblers, and prostitutes he encountered during his years in New York City during World War II). To supplement the section on culture, teachers might wish to use a selection of jazz, blues, and folk music to allow students to consider the differences between the “rural” sounds and subject matter of music forms like folk (Leadbelly) and blues (Ma Rainey) and “urban” music like jazz (Jelly Roll Morton or Duke Ellington).

Part II, will also introduce students to Langston Hughes, one of the most popular figures of the Harlem Renaissance. Hughes’ work offers an opportunity to assess some of the ambivalence that migrants felt about life in the North. Hughes’ famous poem “I, Too” references Walt Whitman’s “I Sing America,” as it describes discrimination while asserting a sense of African American pride and belonging. Other Hughes poems, such as “America,” “Elevator Boy,” or the political critique “Advertisement for the Waldorf-Astoria,” could be substituted. A brief newspaper article and a photograph reinforce the idea that African Americans continued to experience discrimination in the North, although they took steps to fight the racial prejudice. The article about white miners who struck rather than work with black miners is particularly fascinating, as it compares the black miners’ citizenship and military service to the white miners, who were reportedly not citizens (the white miners may have also been the victims of discrimination as recent immigrants). The lesson concludes with an exercise in descriptive and persuasive writing. The prompt asks students to pretend that they are recent migrants writing a letter home to relatives in the South. These types of letters were an important part of the network that developed between the North and South during this period, as they provided information about daily life in the North. A further description of these letters—and the people who wrote them—can be found in James R. Grossman, *Land of Hope: Chicago, Black Southerners, and the Great Migration*, chapter 3.

Time Required

- 1-2 class periods.

Materials

- Teachers may wish to distribute a copy of the materials in advance of discussion. They may also wish to play a sampling of jazz and folk songs for students; the music could be used as background before class begins. See the discussion guide for more information.

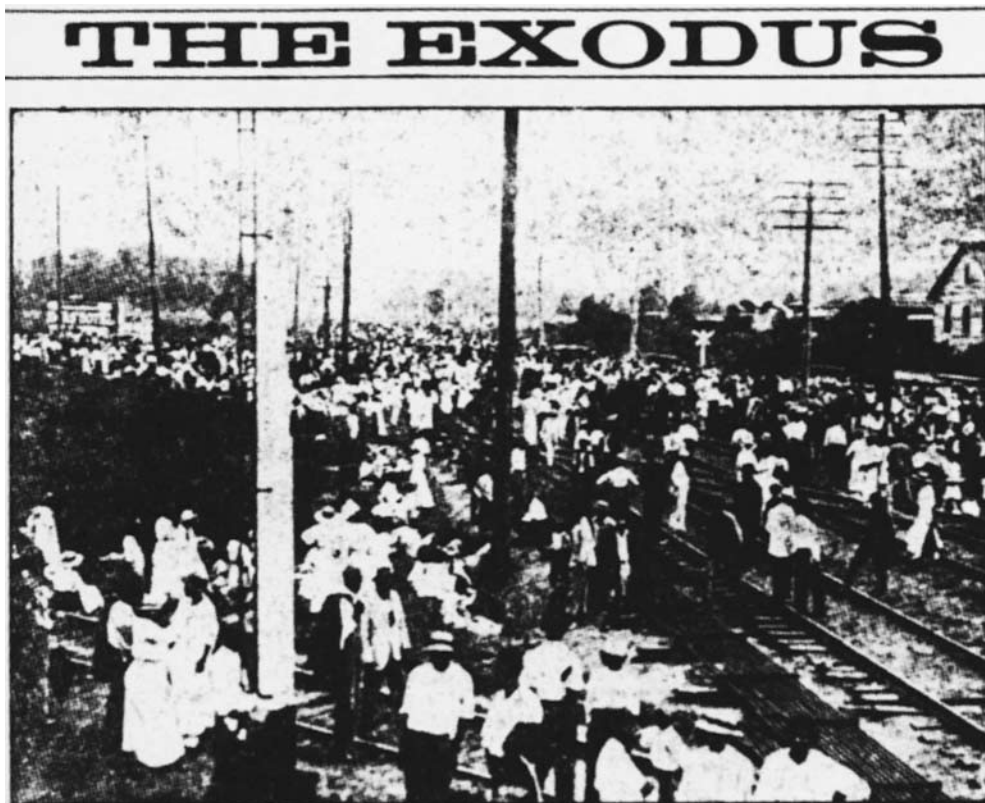
The Great Migration: Why did African Americans move to the North during the early twentieth century?
How did African Americans create a new culture out of their urban surroundings?

INTRODUCTION FOR STUDENTS

During the late nineteenth and early twentieth centuries, millions of African Americans moved from farms in the South to cities in the North in what came to be known as the Great Migration. There

were many reasons for this movement. African Americans were trying to escape the violence and discrimination directed at them by white Southerners. In addition, factories in the North offered job opportunities.

Information about life in the North spread through letters home to relatives and through newspapers like the *Chicago Defender*.



Front page photograph from the *Chicago Defender*, 2 September 1916. The caption read, "Laborers waiting for the third section of the labor trains northward bound on the outskirts of Savannah, Ga. The exodus of labor from the South has caused much alarm among the Southern whites, who have failed to treat them decent. The men, tired of being kicked and cursed, are leaving by the thousands as the picture above shows." [James Grossman, *Land of Hope*, p. 83.]

PART I. AFRICAN AMERICAN LIFE IN THE SOUTH

Before the Great Migration began in the late nineteenth century, most African Americans lived in the South, where there were fewer factories. The pictures on this page will give you an idea of what life was like there.

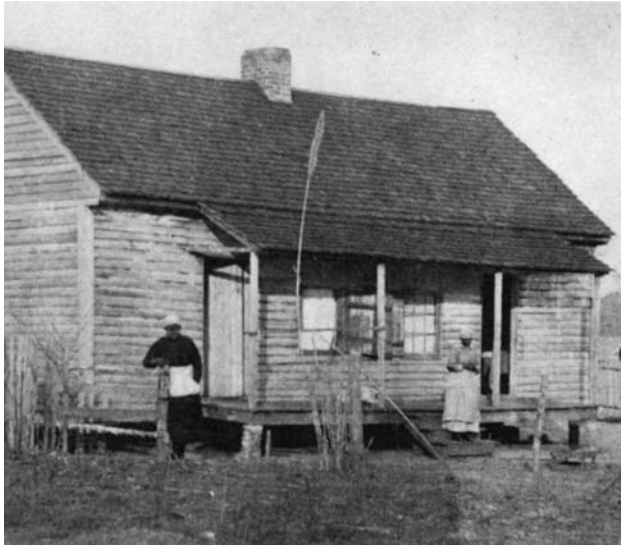


Figure 1: Family group in front of cabin
James R. Grossman, *Land of Hope*, p. 136



Figure 2: Workers picking cotton
Joe William Trotter, Jr., *The African Experience*, p. 302

1. Examine the pictures above and write down as many details as possible, including group, clothing, location (rural or urban), time period, and the condition of the surroundings.

Figure 1: Family group	Figure 2: Workers

2. From the picture, what kind of jobs did African Americans have? Where did they live?

LYNCHING

After Reconstruction ended in 1877, white Southerners began to take away the political and social rights of former slaves through laws as well as discrimination. Segregation, or “Jim Crow” laws that provided separate facilities for the races, was one way that white Southerners divided society. They also intimidated African

Americans through lynching—a practice in which a mob takes the law into its own hands in order to kill a person accused of a crime. The person accused of the crime was usually a black man, and most of the lynchings took place in the South. Between 1882 and 1901, there were usually over 100 lynchings per

year nationwide; there were slightly fewer per year between 1901 and 1910. The violence continued to occur into the 1960s. In the early twentieth century, the National Association for the Advancement of Colored People (NAACP) protested lynching with a “silent parade” down 5th Avenue in New York City.

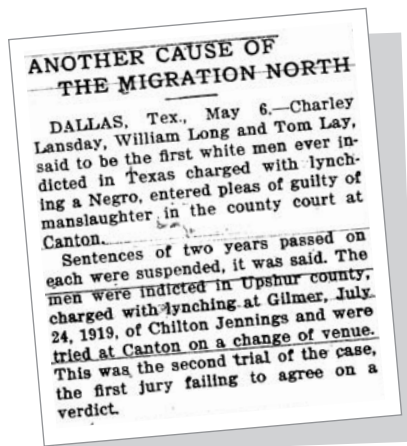


Figure 3: *Cleveland Advocate*
May 8, 1920, p. 1

Ohio Historical Society



Figure 4: Negro Silent Protest Parade, New York City, July 1917

Yale Collection of American Literature,
Beinecke Rare Book and Manuscript Library
Catalog record: 39002036125160; image ID: 3612516

1. Why do you think the newspaper article is entitled “Another Cause of the Migration North”? What connection was there between the lynchings in the South and migration to the North?
2. What does the parade tell you about the African American community in New York City?
3. In the picture of the parade, the two men in the front hold a banner that quotes the section of the Declaration of Independence that begins, “We hold these truths to be self-evident: that all men are created equal...”. Why was it important for the parade to use symbols of American equality to protest lynching and discrimination?

LETTERS FROM BLACK SOUTHERNERS TO THE CHICAGO DEFENDER

Potential migrants hoped to make a better life in the North. Before they moved, many migrants wrote to newspapers such as the

Chicago Defender, a black-owned newspaper distributed throughout the South that encouraged its readers to migrate. In this section,

you will read two letters addressed to the *Defender* in which migrants asked for help finding a job.

Read the letters below and answer the questions. The letters have not been edited, so you will find spelling and punctuation errors.

Dear Sir: I am a reader of the Chicago Defender I think it is one of the Most Wonderful Papers of our race printed. Sirs I am writing to see if You all will please get me a job. And Sir I can wash dishes, wash iron nursing work in groceries and dry good stores. Just any of these I can do. Sir, who so ever you get the job from please tell them to send me a ticket and I will pay them. When I get their as I have not got enough money to pay my way. I am a girl of 17 years old and in the 8 grade at Knox Academy School. But on account of not having money enough I had to stop school. Sir I will thank you all with all my heart. May God Bless you all. Please answer in return mail.

Source: Emmett J. Scott (ed.), "Letters of Negro Migrants of 1916-1918," *The Journal of Negro History*, v.4, n.3 (July 1919), p. 317. Association for the Study of Negro Life and History, Inc.

Dear Sir: Please send me at once a transportation at once I will sure come if I live send it as soon as possible because these white people are getting so they put every one in prison who are not working I can not get any I can do any kind of common labor. I am a brick layer also a painter I want to go to Cleveland and I have good health and will do my best to improve. They are two family my mother want to come she is a good cook house clean, so all she want is information. I am not going to bring my family when I come I am going to send back for it. Dont fail to send my Fla. Transportation by return mail if you want I can get them as many as you want.

Source: Emmett J. Scott (ed.), "More Letters of Negro Migrants of 1916-1918," in *The Journal of Negro History* v.4, n.4. (Oct. 1919), p. 427. Association for the Study of Negro Life and History, Inc

1. What do the letters tell you about life in the South and migrants' hopes for life in the North? Fill in the chart below with information you find in the letters.

Conditions in South	Description of skills or type of job sought

2. Look at the date on the letters. Why might Northern businessmen need black Southerners to work in their factories during this period? What else was going on that would limit the number of available workers?

PART II. LIFE IN THE NORTH

As more African Americans moved north, new communities began to form in urban centers, especially in Chicago and Harlem (New York City). Migrants created a new culture—evident in the photographs, music and literature from

the era—to go along with their factory jobs. The migration led in part to the Harlem Renaissance, a flowering of African American literature in the 1920s that featured the work of writers like Langston Hughes, Countee Cullen, and Zora

Neale Hurston. In this lesson, you will learn about the reasons for the Great Migration and the communities that African Americans formed when they arrived in northern cities.

Jobs in the North



Figure 5: Men, primarily African American, working with carcasses hanging in a slaughter house in the stockyards, Chicago, 1904. Workers at the Union stock yard were on strike, and the company hired blacks as strikebreakers.

Chicago Daily News negatives collection, DN-000985
Courtesy of the Chicago Historical Society

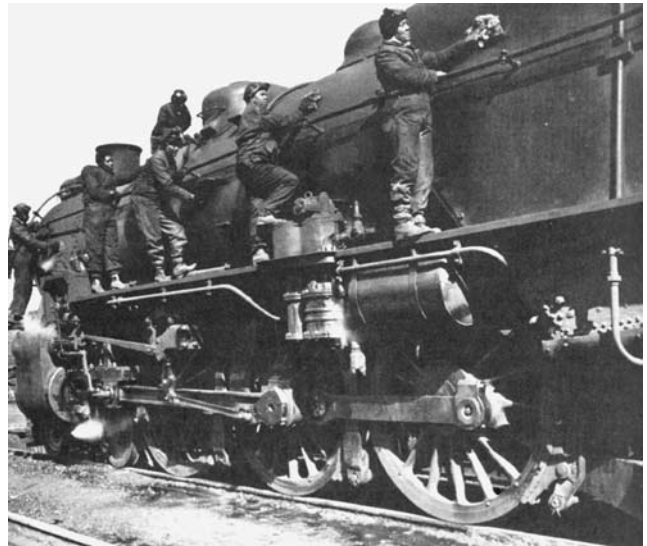


Figure 6: African Americans washing a Pennsylvania Railroad locomotive engine, 1918.

Joe William Trotter, Jr., *The African Experience*, p. 388

1. Examine the pictures on page 45 and describe the jobs that African Americans had.

Figure 5: stockyards	Figure 6: construction project

2. Do you think the workers in these pictures were considered “skilled” (requiring training) or “unskilled” laborers?

City life: the Photography of James VanDerZee

Photographer James VanDerZee used his photography to show consumer and community life in Harlem.

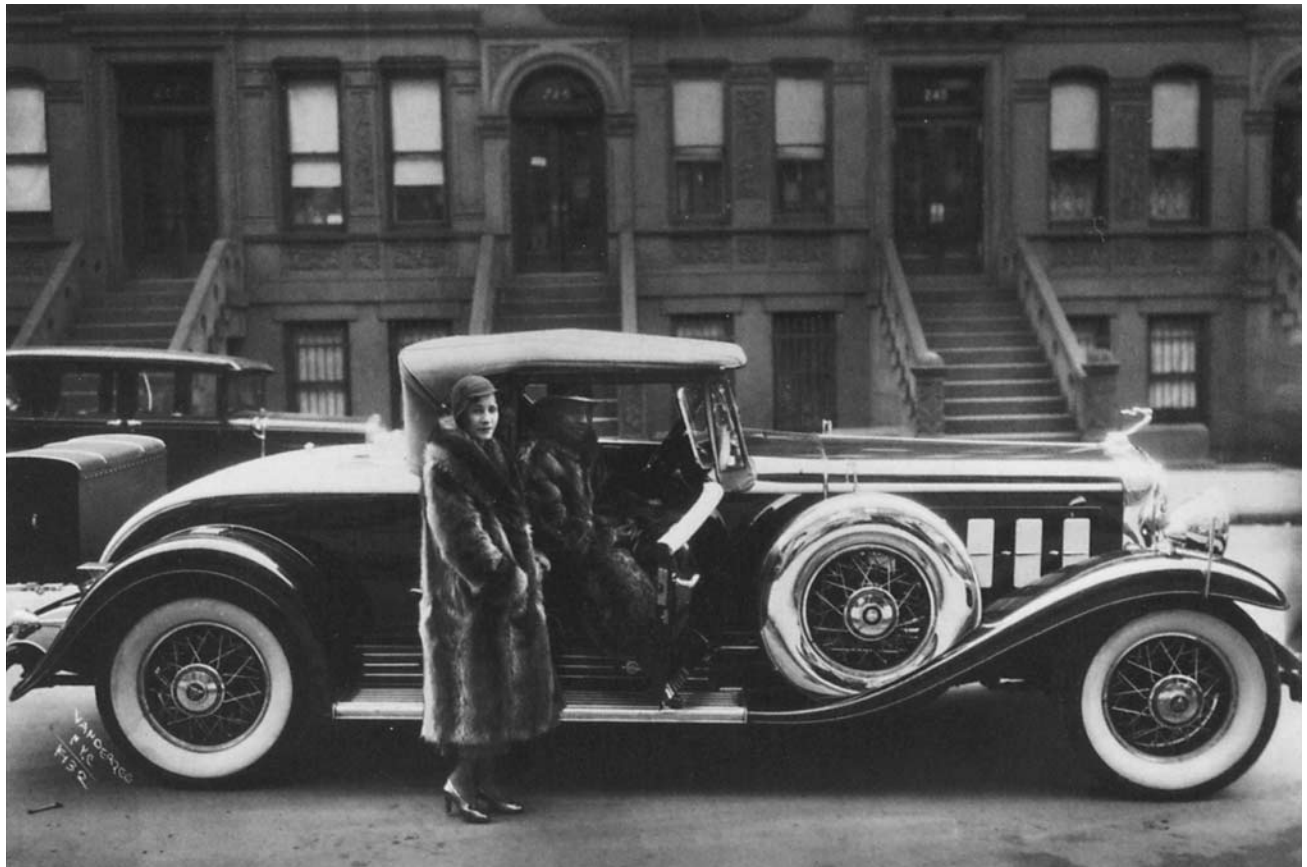


Figure 7: Couple, Harlem 1932

VanDerZee, *Photographer 1886-1983* (Smithsonian 1993) p. 12; Consolidated Freightways Collection, Palo Alto, California

1. What objects can you identify in this picture? Give as much detail as possible, including clothing, location (rural or urban), and condition of the surroundings.
2. How does the photograph compare to the pictures of life in the South or the workers in Chicago? Write down at least three differences.
3. What does this photograph tell you about African Americans' attitudes toward consumer culture? Do you think this picture shows a typical experience of an African American in Harlem? Answer the question by completing this sentence:
This photograph proves that African Americans participated in consumer culture because it shows _____



Figure 8: Marcus Garvey, leader of the Universal Negro Improvement Association. A resident of Harlem, Garvey was a black nationalist who advocated the Back-to-Africa Movement. The UNIA held many rallies and parades in Harlem to generate support for his organization.

VanDerZee, Photographer 1886-1983 (Smithsonian 1993) p. 94, collection of Spike Lee

1. What objects can you identify in this picture? Give as much detail as possible, including clothing, location (rural or urban), and condition of the surroundings.
2. How does the photograph compare to the pictures of life in the South or the workers in Chicago? Write down at least three differences.
3. What does this photograph tell you about African Americans' attitudes toward community activities in Harlem? Answer the question by completing this sentence:
This photograph proves that African Americans participated in consumer activities because it shows _____

Poetry of the Harlem Renaissance: Langston Hughes

Poet Langston Hughes was one of the best-known figures of the Harlem Renaissance.

Read the poem at the below. Circle any important words or phrases.

I, TOO

I, too, sing America.
I am the darker brother.
They send me to eat in
the kitchen
When company comes.
But I laugh,
And eat well,
And grow strong.

To-morrow,
I'll sit at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen"
Then.

Besides,
They'll see how
beautiful I am
And be ashamed,--
I, too, am America.

Source: David Levering Lewis
(editor), *The Portable Harlem
Renaissance Reader* (New York:
Viking, 1994).

Summary of first long stanza ("I am the darker brother...")

Summary of second main stanza ("To-morrow...")

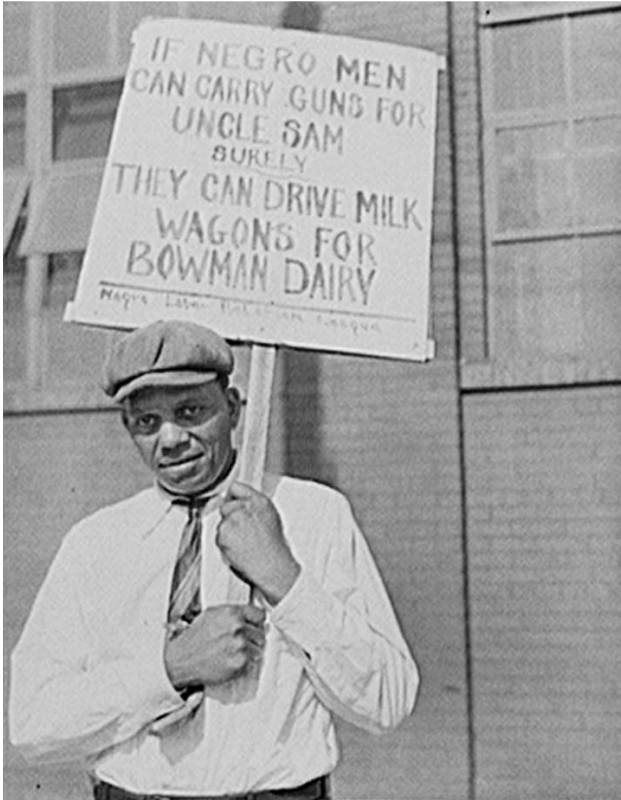
Summary of last three lines

1. Using the chart above, summarize the ideas in the two main stanzas and the last three lines.
2. What does the poem say about racism and prejudice in the United States?
3. How is the poem's message similar or different from the photographs you've seen?

Racism and Discrimination in the North

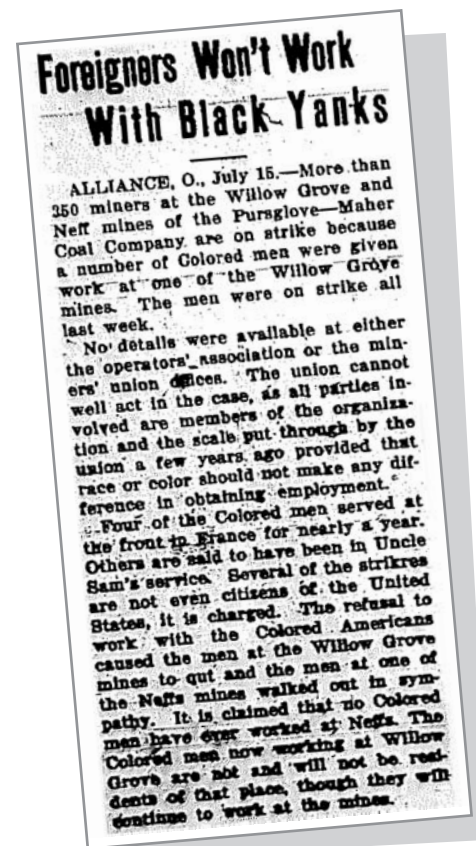
As you saw in Langston Hughes' poem, African Americans continued to experience racism when they moved to the North.

Look at the images and answer the questions at the bottom of the page.



(Right) Carrying a sign in front of a milk company, Chicago, Illinois, July 1941.

Photographer: John Vachon. Library of Congress, Prints & Photographs Division, FSA/OWI Collection, [LC-USF34-063103-D]



Article from *The Cleveland Advocate*, 19 July 1919.

This article from the *Cleveland Advocate*, a black-owned newspaper, covers a strike in an Ohio mine. The story says that at least four of the black men served at the front in France during World War I while some of the miners who refused to work with them "are not even citizens of the United States."

Ohio Historical Society

1. In what way does the newspaper article argue that the black miners are worthy of their jobs? Does the article believe that the striking workers are worthy of their jobs? How do you know?
2. How is the man in the photograph arguing that black (Negro) workers deserve equal rights?

WRITING ASSIGNMENT

Please write a 5-7 sentence letter in which you pretend that you are an African American man or woman living in the 1920s who has recently moved from Alabama to New York City. Write a letter to family members who are still in the South in which you try to convince them to move to the North. You know that they have heard about the North through other friends as well as through newspapers like the Chicago Defender, but you want to describe what daily life is like. You should answer some of the following questions:

- What reasons are there to move to Harlem?
- What kind of job opportunities are there in the North?
- How is the North different than the South in things such as jobs, community life, and discrimination? How is it the same?
- What kind of culture have you encountered in the North?

You may use the remaining space on this page to write your letter.

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Book design by Susan Reese

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“These units in US History demonstrate to students that history matters to the past, present, and future. They expose students to the tools of the historians’ trade, helping them develop their own sense of what happened and why. Through these units, young historians have a chance to explore the connections among the many regions, groups, and ideas that have shaped the history of the United States. The units are carefully calibrated with the California State Content Standards for US eleventh grade history in order to make these dynamic, engaging lessons meaningful to the real needs and interests of teachers and students in California schools.”

—Vicki L. Ruiz, Professor of History and Chicano-Latino Studies, The University of California, Irvine

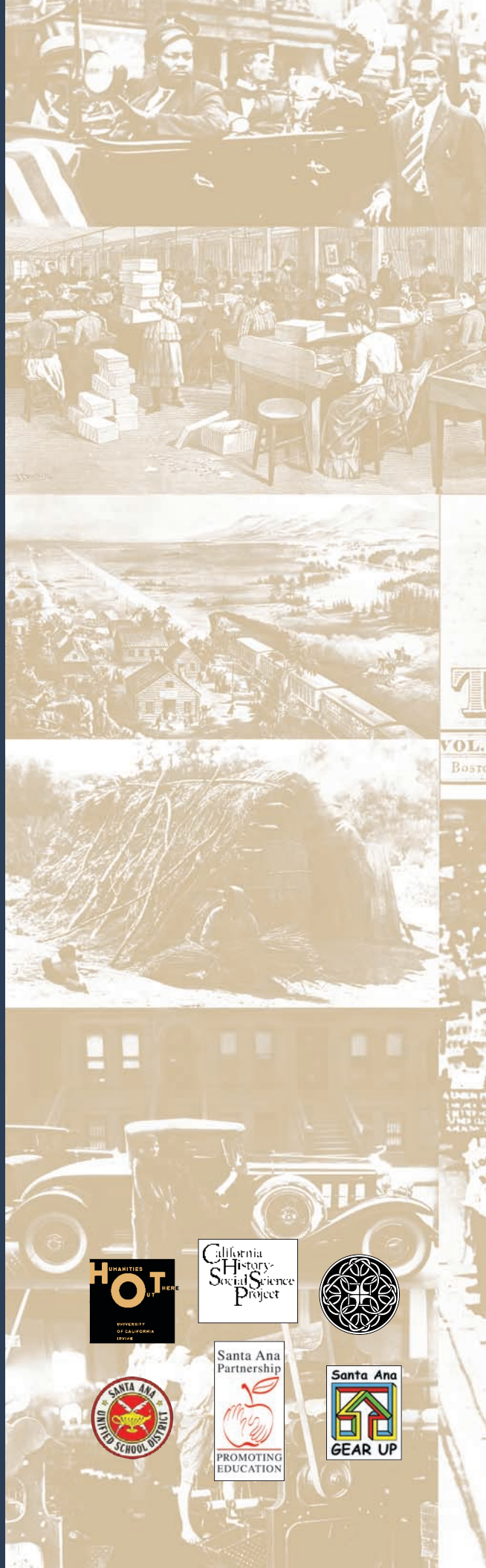
CONTENT STANDARDS COVERED

Skills

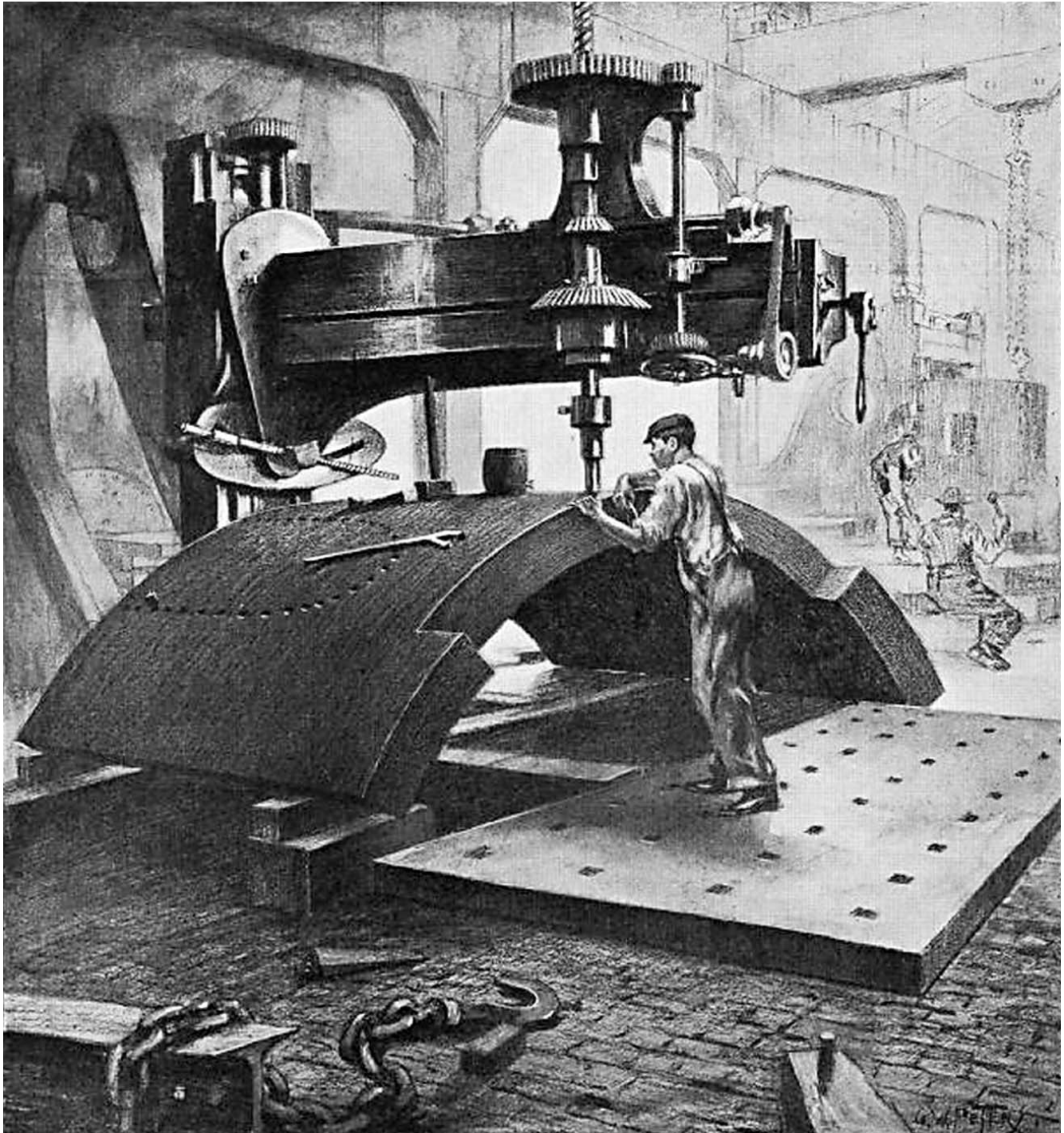
1. Chronological and Spatial thinking
2. Historical Interpretation

Content standards

- 11.2. Students analyze the relationship among the rise of industrialization, large-scale rural-to-urban migration, and massive immigration from Southern and Eastern Europe.
- 11.5. Students analyze the major political, social, economic, technological, and cultural developments of the 1920s.



The Industrial Revolution, Modern Economy, and the Transformation of American Lives



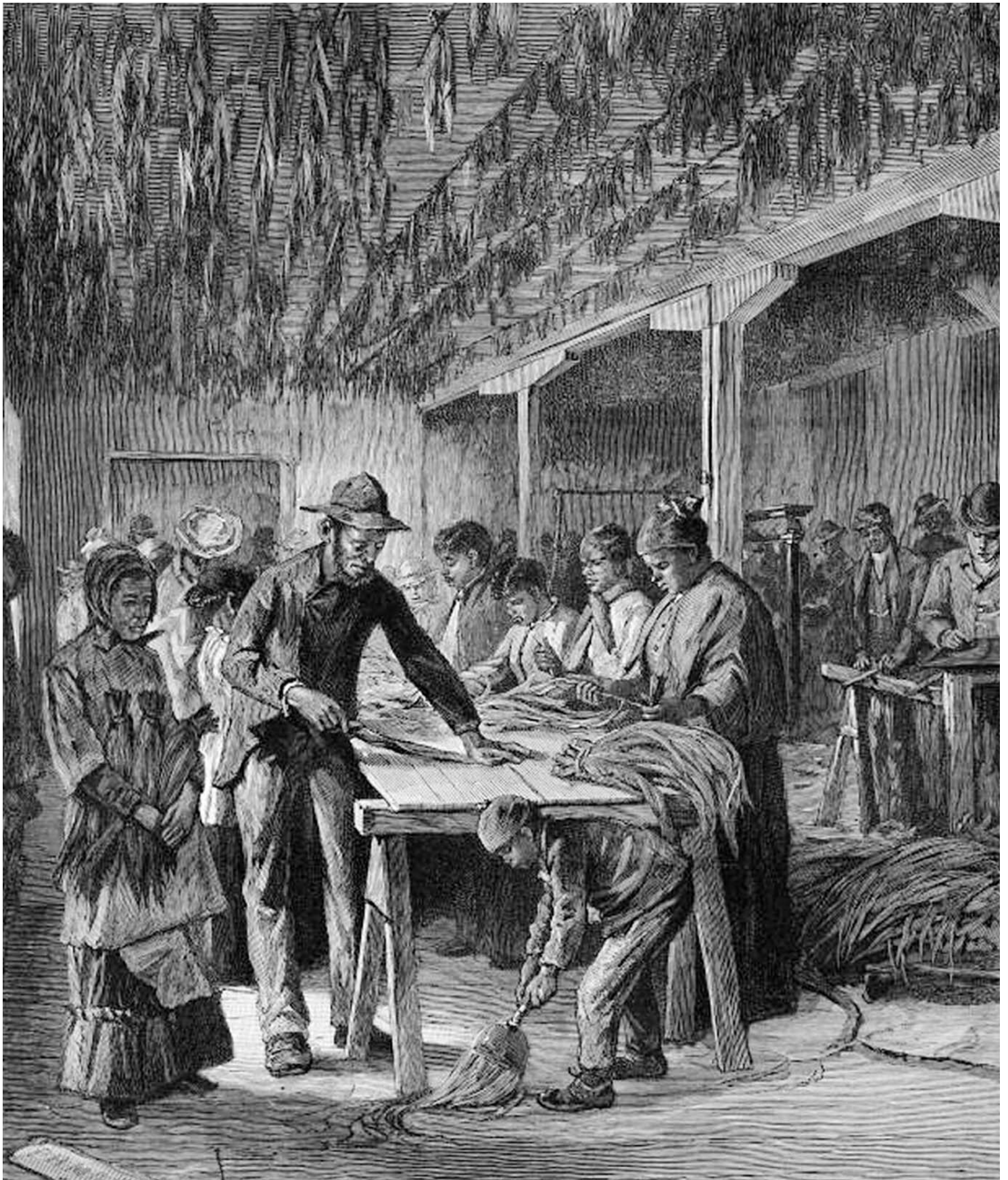
Page 14 Image: Source A: The American Steel Industry—Drilling Armor-Plate. Drawing by G. W. Peters.

Original Source: *Harper's*, 29 June 1901, cover.



Page 14 Image: Source B: The Process of making over the old roads in North Carolina. The workers, mostly African American, are convicts.

Original source: *Harper's*, 2 August 1902.



Page 16 Image: Source C: Stripping tobacco in Danville, Virginia, 1887. Drawing by W.L. Sheppard.
Original source: Harper's, 29 January 1887, cover.



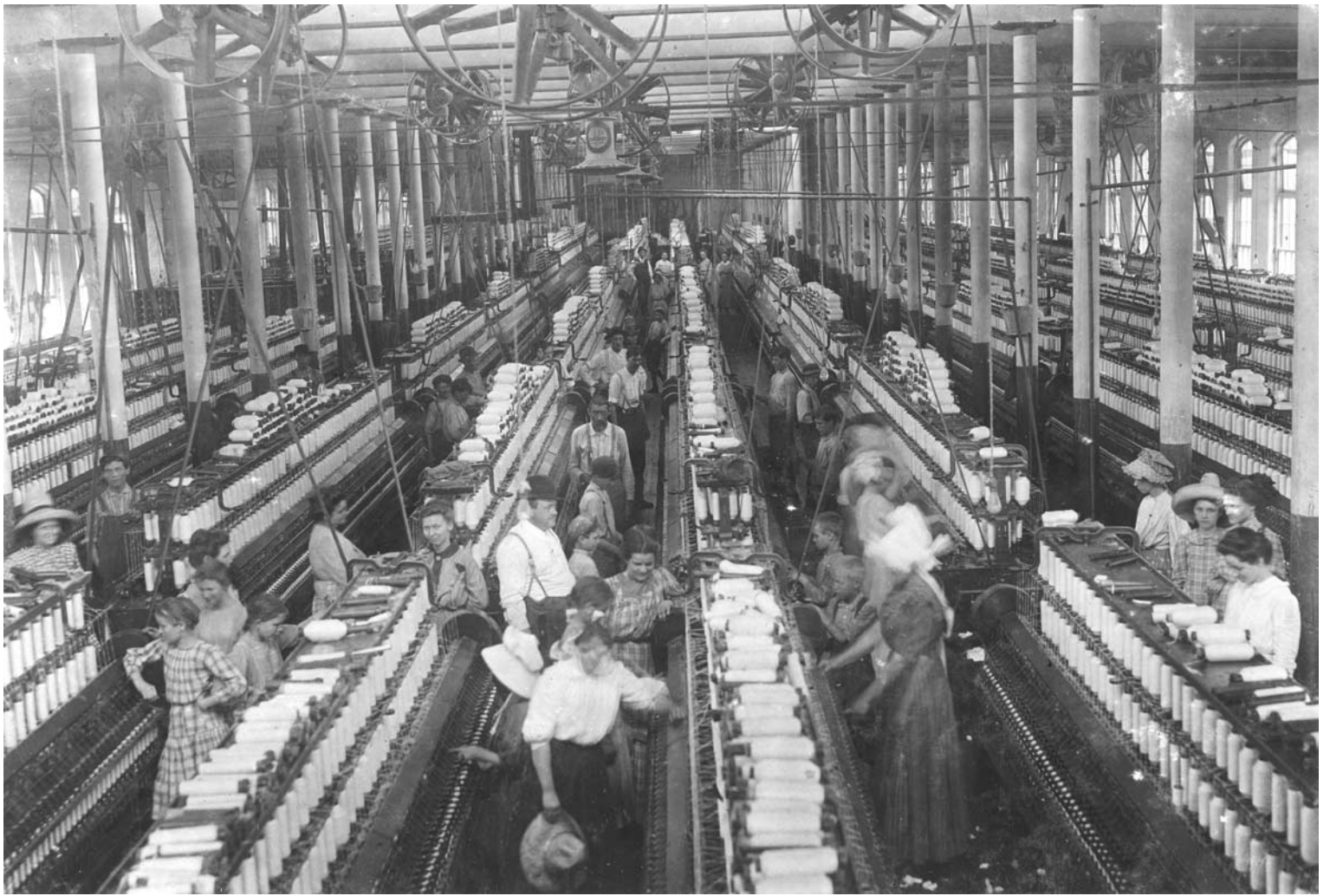
Page 16 Image: Source D: Cigarette factory in Richmond, Virginia, 1887. Drawing by John Durkin.



Page 18 Image: Source E: Making garters (armlets). Immigrant family and neighbors working until late at night. Children are ages 7 to 13. New York City, 2/27/1912.

Photo: Lewis Hine, Natl. Child Labor Committee

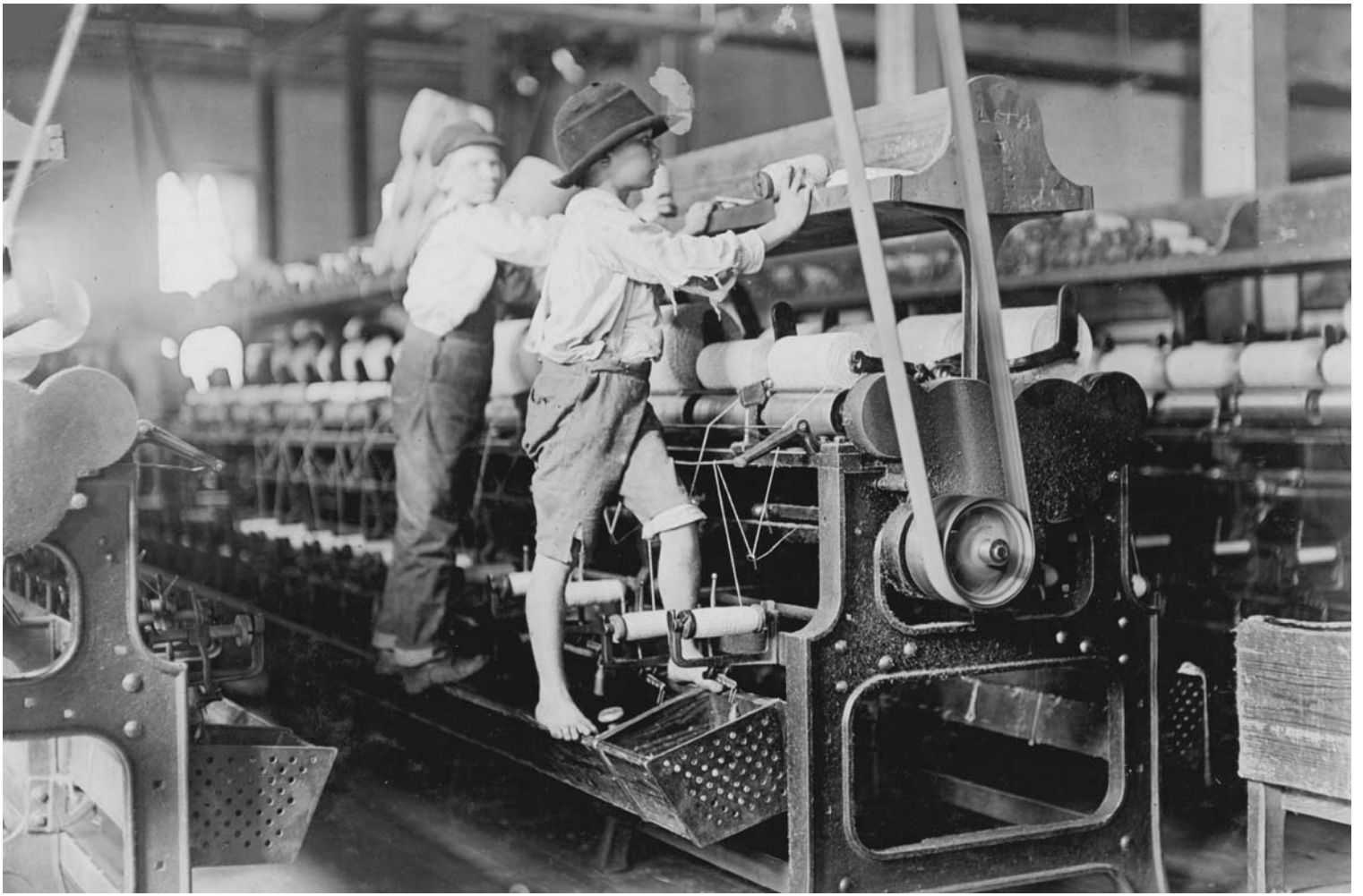
Source: Records of the Children's Bureau, National Archives (523525)



Page 18 Image: Source F: Interior of Magnolia Cotton Mills spinning room. Some children work in mill. Magnolia, Miss., 5/03/1911.

Photo: Lewis Hine, Nat'l Child Labor Committee

Source: Records of the Children's Bureau, National Archives (523307)



Page 20 Image: Source G: Boys climb on to the spinning frame to mend broken threads and to put back the empty bobbins at a mill. Macon, Georgia, 1/19/1909.

Photo: Lewis Hine, Nat'l Child Labor Comm.

Source: Records of the Children's Bureau, National Archives (523148)



Page 20 Image: Source H: View of the Ewen Breaker of the Pa. Coal Co. Supervisor stands over "breaker boys." S. Pittston, Pennsylvania, 1/10/1911.

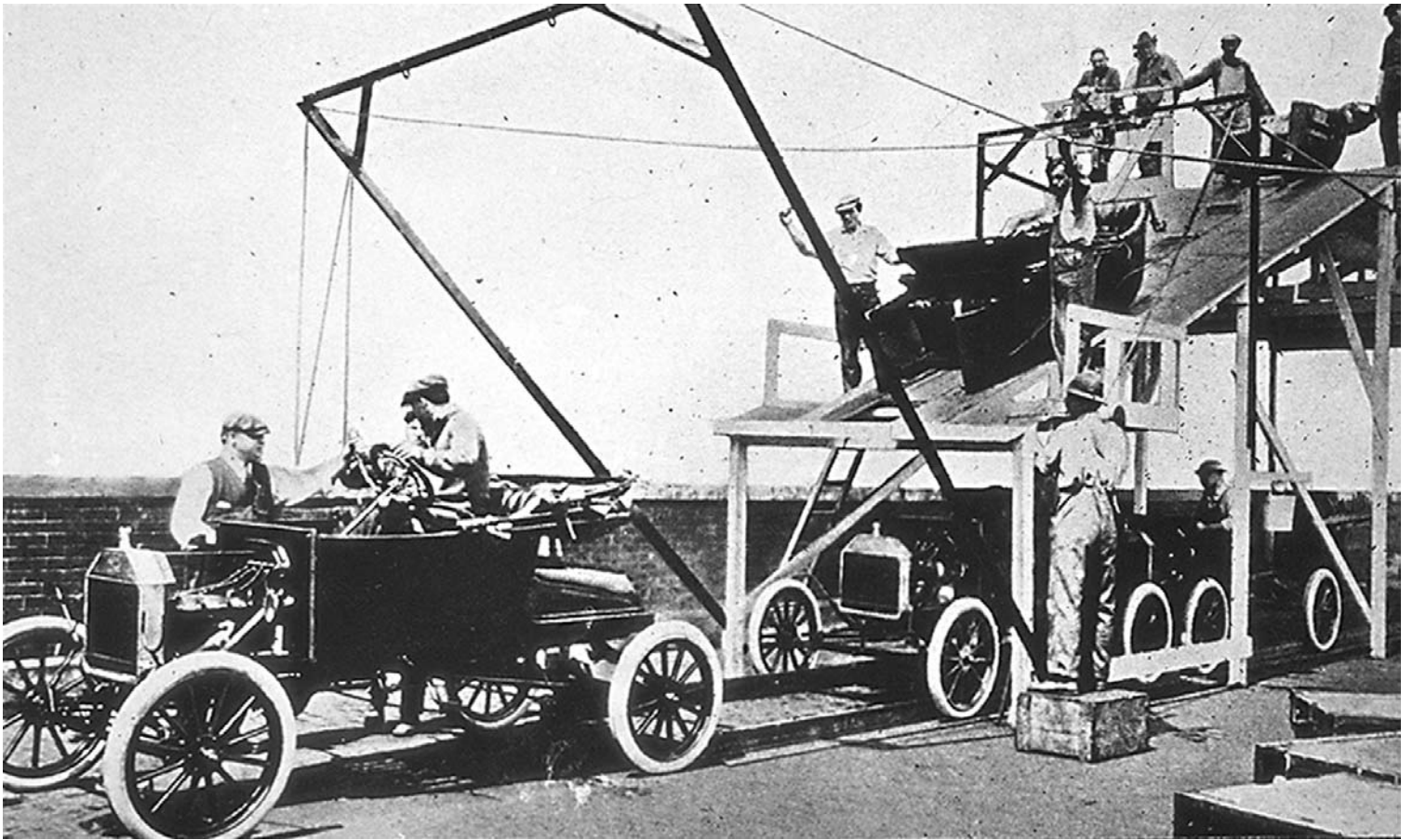
Photo: Lewis Hine, Nat'l Child Labor Comm.

Source: Records of the Children's Bureau, National Archives (523378)



Page 22 Image: Source I: Factory Workers on assembly line for bearings

Source: Library of Congress prints and Photographs Division [LC-D420-3044]



Page 22 Image: Source J: Ford factory, first moving assembly line, 1913, Highland Avenue, Detroit, MI
Courtesy of the Frances Loeb Library, Graduate School of Design, Harvard University

Lady DIANA MANNERS

*the most beautiful woman of English
Aristocracy praises this care of the skin*



Photo by Hays

LADY DIANA MANNERS

the daughter of the eighth Duke of Rutland.

*Above she is dressed as she may often be seen in New York where she is filling a second season's engagement as *The Madonna* in "The Miracle."*

To the right is her portrait by Sir James J. Shannon, the distinguished artist, painted in her wedding gown.



EVERY SKIN NEEDS THESE TWO CREAMS,
FOR CLEANSING AND A DELICATE
PROTECTION AND SOFT FINISH

"BEAUTY is the touchstone of life. Without it we might as well live on the burnt-out Moon! So, for her own, for everybody's sake, it's every woman's duty to foster her beauty. She can effectively accomplish loveliness by the Pond's Method, by using Pond's Two Creams."

Diana Manners

LADY Diana Manners is the most beautiful woman of her generation. Her beauty is fabulous. It sets the pulses racing, the imagination afire.

The delicate modeling of her face, the proud lift of her head, the graceful dignity of her figure, declare her "the daughter of a thousand earls." But the glint of gold in her hair, the starry blueness of her eyes, these touch the heart-strings, being heaven-sent.

And the lily's own petals are not more snowy-white than Lady Diana's skin. As a great English painter said, "she has the most beautiful complexion in the world."

Lady Diana knows the need of keeping all her beauty untouched by wind and cold, late hours, the harsh lights and make-up of the theatre. So she bathes her face and neck in cold cream and protects them with the delicate finish provided by a second cream.

For, like so many of the beautiful women of England, of America, Lady Diana Manners has learned Pond's Method of skin care.

The first step in the Pond's Method is a thorough cleansing of the skin with Pond's Cold Cream. After exposure, at the end of a long day or just before retiring, smooth the cream over face and neck—let its pure oils bring up from the pores' depths the dust and grime, the powder and rouge that clog them. Wipe it off now, with a soft cloth and see how much dirt comes too. Repeat the process, finishing with a dash of cold water or a rub with ice.

The second step in the Pond's Method is to smooth over your newly cleansed face a light film of Pond's Vanishing Cream. This you should do before powdering and before going out into the wind, dust or cold. This delicate cream protects your skin from the weather, gives it a soft finish and holds your rouge and powder evenly and long. And, used between the cleansings with Pond's Cold Cream, it freshens and rests the skin, too. The Pond's Extract Company.

THE PRINCESSE MARIE DE BOURBON

THE PRINCESSE MATHABELLI

THE DUCHESSE DE RICHELIEU THE VICOMTESSE DE FRISE

MRS. GLORIA GOULD BISHOP MRS. JULIA HOYT

MRS. GORDELIA BIDDLE DUKE MRS. MARSHALL FIELD, SR.

MRS. CONDÉ NAST

are among the other women of distinguished taste and high position who have expressed their approval of Pond's Two Creams and of the Pond's Method of caring for the skin.

FREE OFFER

Mail this coupon at once and we will send you free tubes of these two famous creams and full instructions for following Pond's Method of caring for the skin.

The Pond's Extract Company, Dept. M,
123 Hudson Street, New York

Please send me your free tubes, one each of Pond's Cold Cream and Vanishing Creams.

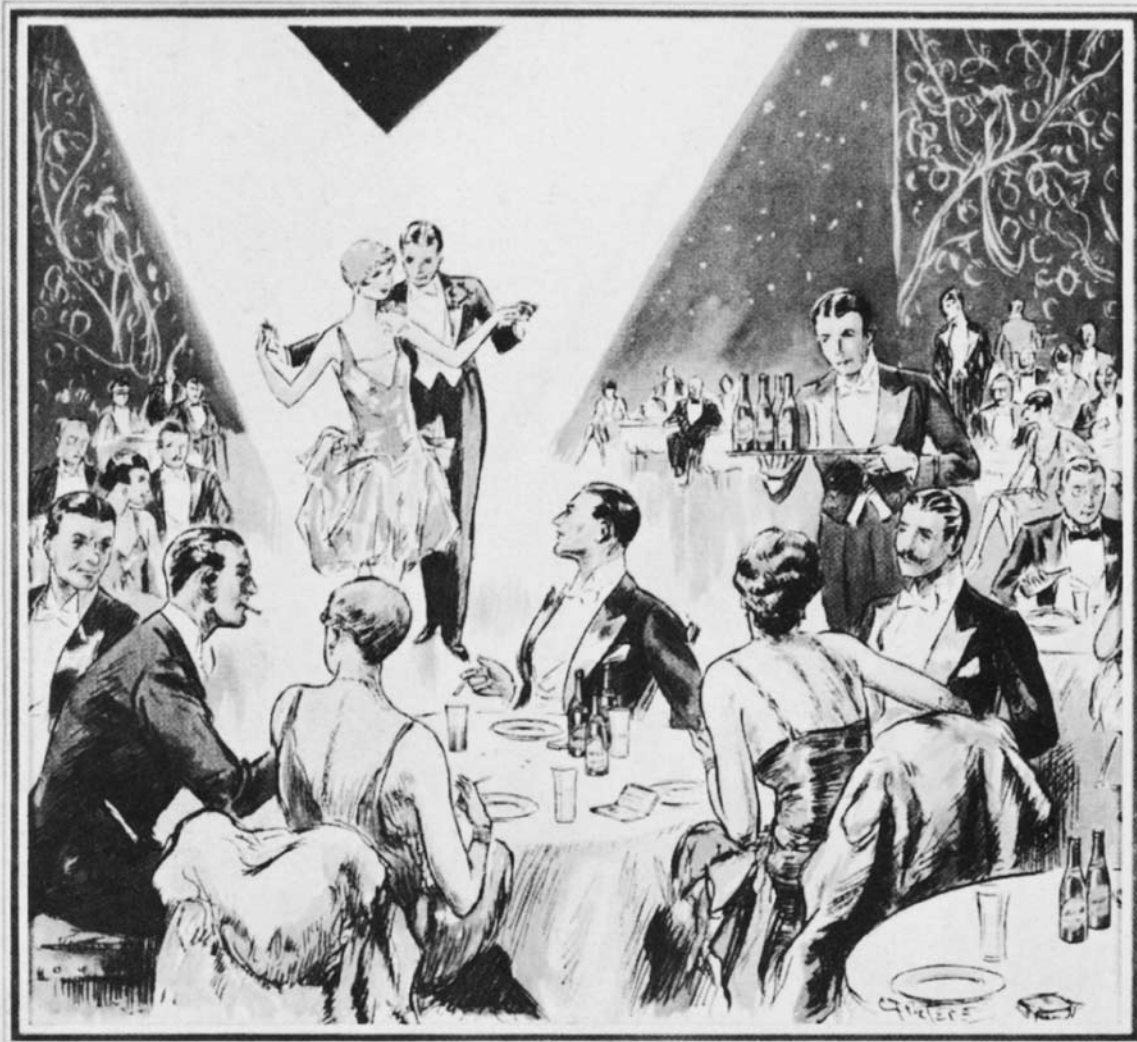
Name:
Street:
City: State:

Page 30 Image: Pond's Cold Cream and Vanishing Cream (the celebrity endorsement). TEXT: Lady Diana Manners, the most beautiful woman of English Aristocracy praises this care of the skin

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Database number P0167



*The Leading
Mineral Water*

THE night club... sophisticated enjoyment for those who know life... captivating rhythm of the orchestra... spotlights playing on accomplished entertainers whirling to the strains of the music... beautiful women... jewels... lovely gowns... laughter... the smart world at play... In the midst of it all, the brown



*Pale Dry
Ginger Ale*

bottles of White Rock Water and the green bottles of White Rock Pale Dry Ginger Ale are taken for granted... quenching thirst after the dance... stimulating conversation... bottles of sparkling deliciousness attuned to every occasion... their circle of friends as broad as the land... the standard of smart America!



Page 31 Image: Ginger Ale (Prohibition Era) .TEXT: The Leading Mineral Water: Pale Dry Ginger Ale....The night club...sophisticated enjoyment for those who know life ...captivating rhythm of the orchestra...spotlights playing on accomplished entertainers whirling to the strains of the music ...beautiful women... jewels... lovely gowns...laughter...the smart world at play...In the midst of it all, the brown bottles of White Rock Water and the green bottles of White Rock Pale Dry Ginger Ale are taken for granted...quenching thirst after the dance...stimulating conversation...bottles of sparkling deliciousness attuned to every occasion...their circle of friends as broad as the land...the standard of smart America!

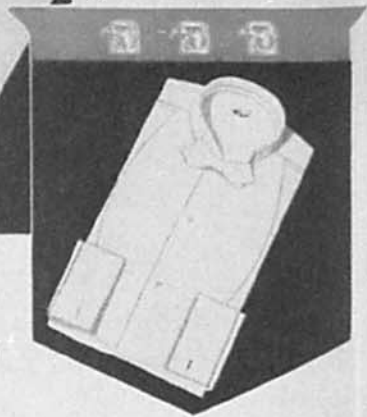
Roland Marchand collection/ slide: TW-B-5

<http://historyproject.ucdavis.edu/imageapplication/Images.cfm?Major=TW&Minor=B>



The **HAWK** — the newest after-dark Arrow—and the first dress shirt ever Arrow-Sanforised-Shrunk—guaranteed for permanent fit. The bosom is smartly tapered for wear with the fashionable high-rise trousers. The fabric is a beautiful French pique. *The Hawk*—with its new bosom-shape and its opening-at-the-back—is easily the smartest and most comfortable dress shirt Arrow ever made. Three dollars and fifty cents. (The correct new Arrow Wing Collar is Hasc.)

CLUETT, FRANK & CO., INC., TRUST, N. Y.



ARROW SHIRTS

Page 32 Image: Arrow Shirts, 1931
 Roland Marchand, *Advertising the American Dream*, p. 201

**The soup for men
who eat to win!**

MEN with the success-habit eat wisely and well, both. They enjoy Campbell's Tomato Soup regularly and they get from it a sparkle and zest, which tell in the day's work. All of the rich, tonic goodness. All of the famous tomato healthfulness. 12 cents a can.

CAMPBELL'S SOUPS TO GIVE VARIETY TO YOUR MEALS EVERY DAY

Page 33 Image: Campbell's Tomato Soup, 1929. Text: The soup for men who eat to win! Men with the success-habit eat wisely and well, both. They enjoy Campbell's Tomato Soup regularly and they get from it a sparkle and zest, which tell in the day's work. All of the rich, tonic goodness.

Roland Marchand, *Advertising the American Dream*, p. 340



... and the trouble began
with harsh toilet tissue

SURGICAL treatment for rectal trouble is an everyday occurrence in hundreds of hospitals. Specialists who perform these delicate operations estimate that 65 per cent of all men and women over 40 years of age suffer from some form of rectal affliction.

In many of these cases inferior toilet tissue is directly blamed. In every case inferior toilet tissue seriously aggravates the trouble.

Unaware of these facts, millions of women continue to buy toilet tissue which they believe to be safe . . . but which is actually unfit for use—harsh, non-absorbent, full of impurities.

As a safety precaution, millions of other women

SCOTTISSE, an extremely soft, pure white, absorbent roll containing 1000 sheets
2 for 25¢



WALDORF, soft and absorbent, yet inexpensive. Any family can afford this fine tissue
3 for 20¢

use Scott Tissue and Waldorf—specially processed bathroom tissues that meet every medical requirement of purity, softness and absorbency.

These two health-protecting tissues are made from fresh new materials fabricated on special machinery that makes them softer and twice as absorbent as ordinary toilet tissues.

To have either of these two famous health products in the bathroom brings a comfortable sense of security—an appreciation of their better quality.

Don't take chances. Scott Tissues cost no more than inferior tissues. Always ask for Scott Tissue or Waldorf when ordering. Scott Paper Co., Chester, Pa. In Canada, Scott Paper Co., Ltd., Toronto, Ont.

Doctors, Hospitals, Health Authorities approve **Scott Tissues** for Safety

Page 34 Image: Scott Tissue, 1931. Text: ...and the trouble began with harsh toilet tissue... Roland Marchand, *Advertising the American Dream*, p. 102



*—and he wonders why
she said "NO!"*



Could he have read her thoughts he would not have lost her. A picture of neatness herself, she detested slovenliness. And not once, but many times, she had noticed his ungartered socks crumpling down around his shoe tops. To have to apologize to her friends for a husband's careless habits was too much to ask. So she had to say "NO"—and in spite of his pleading couldn't tell him WHY.

No SOX Appeal Without

**PARIS
GARTERS**

NO METAL CAN TOUCH YOU

25c to 82

Dress Well and Succeed



SINGLE GRIP

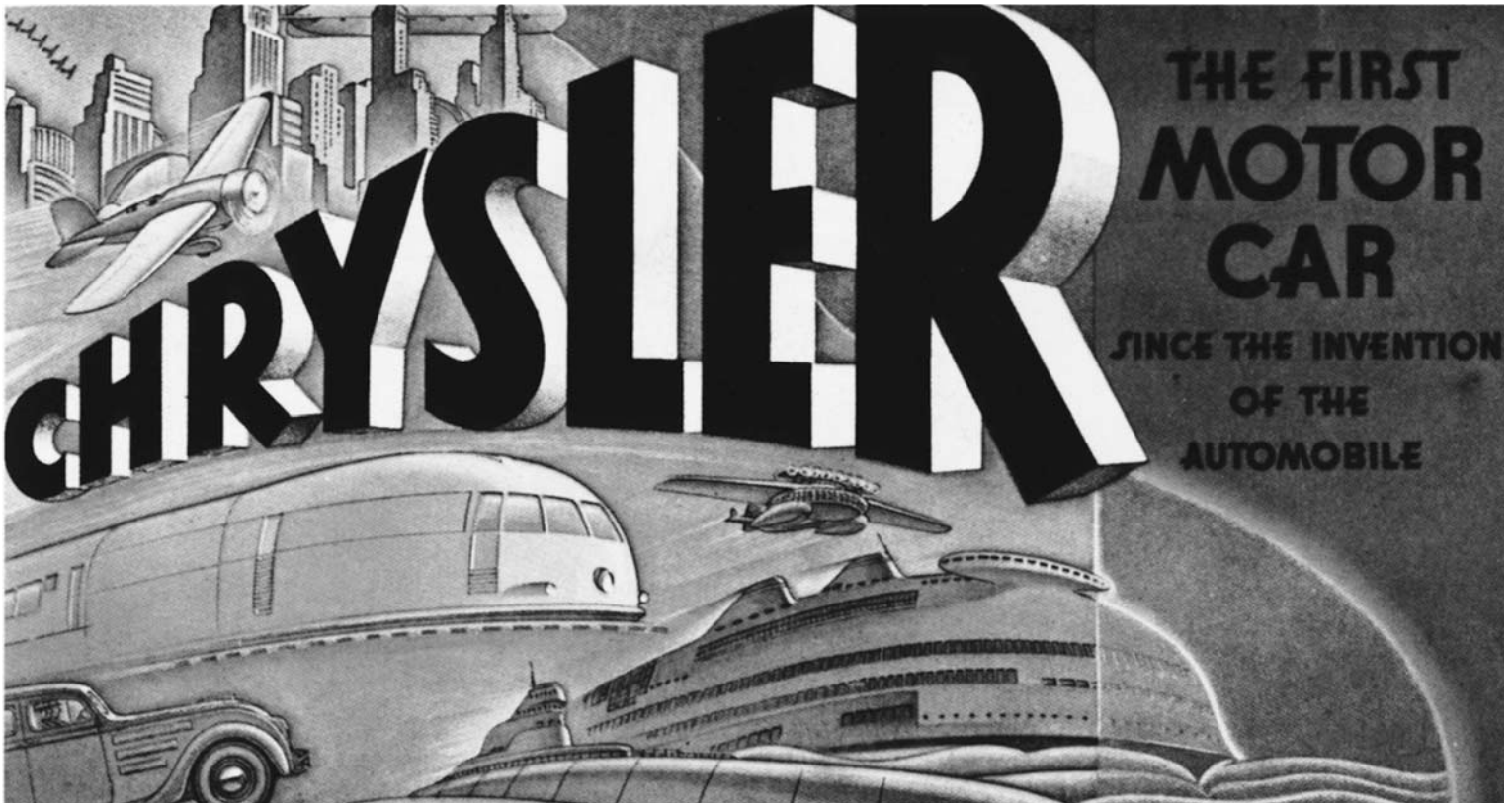


DOUBLE GRIP

© 1928—A. STEIN & COMPANY—MAKERS—CHICAGO, NEW YORK, LOS ANGELES, TORONTO

Page 34 Image: Paris garters, 1928. Text: ...and he wonders why she said "no!" Could he have read her thoughts he would not have lost her. And not once, but many times, she had noticed his ungartered socks crumpling down around his shoe tops. To have to apologize to her friends for a husband's careless habits was too much to ask. So she had to say "NO"—and in spite of his pleading couldn't tell him WHY. No SOX appeal without Paris garters.

Roland Marchand, *Advertising the American Dream*, p. 215



Page 36 Image: Chrysler, 1934. Text: “The first motor car since the invention of the automobile. Chrysler and DeSoto airflow automobiles unveiled in 1934...first American cars to be designed according to the scientific principles of areodynamics.”

Roland Marchand Collection/ slide: AD-AS-139 Streamlining America, p. 15.
<http://historyproject.ucdavis.edu/imageapplication/MarchandMinor.cfm?Major=AD>

"Berries are Ripe" and Ready to Eat

Quaker Wheat Berries

At Your Grocers

Large Package

10¢

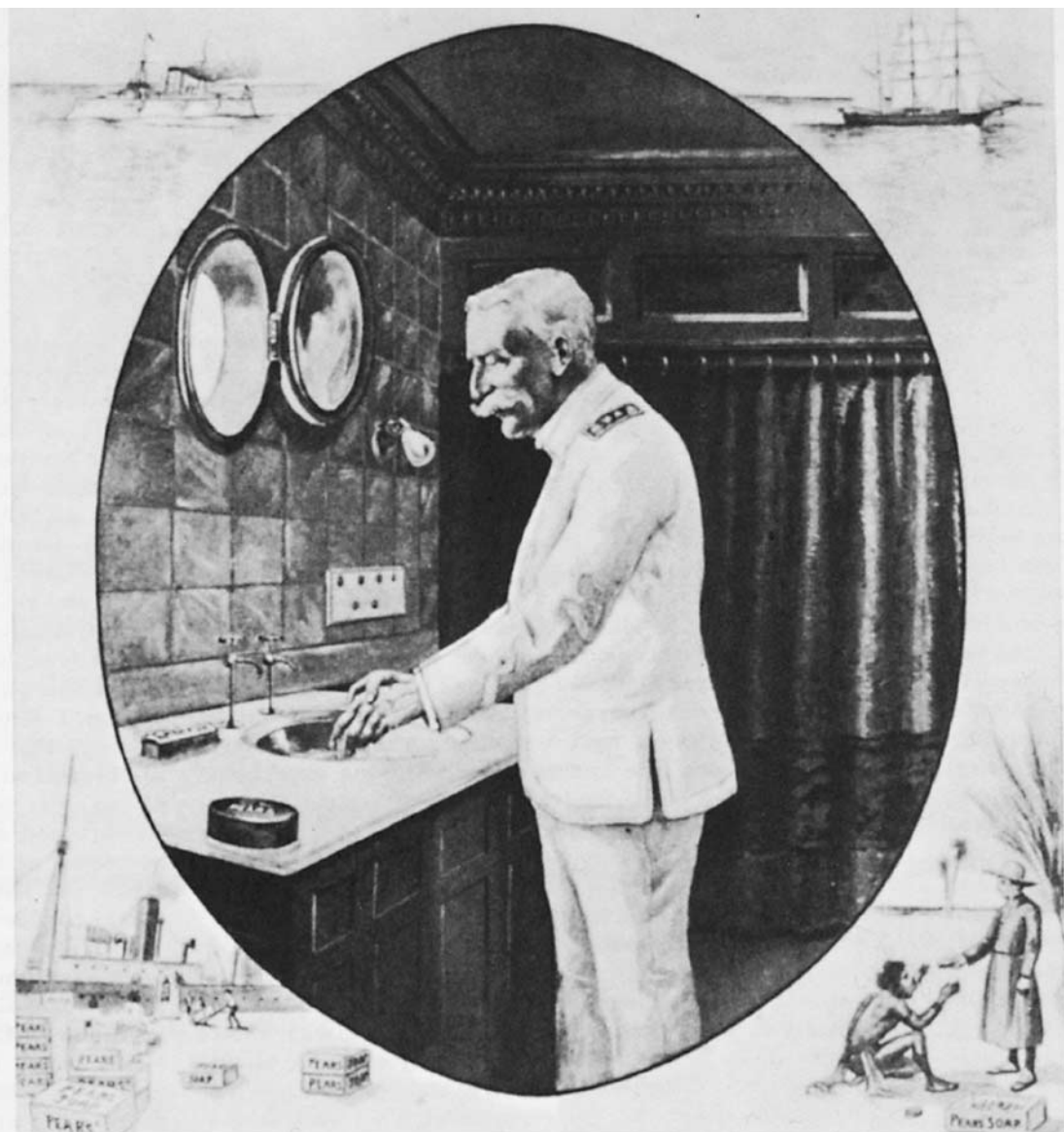


Page 37 Image: Quaker Wheat Berries Advertisement, c. 1900

Poster Advertising, George Henry Edward Hawkins, 1910
Emergence of Advertising On-Line Project
John W. Hartman Center for Sales, Advertising & Marketing History
Duke University Rare Book, Manuscript, and Special Collections Library
<http://scriptorium.lib.duke.edu/dynaweb/eea/printlit/q0039/>



Cover and Page 37 Image: Government bond advertisement from World War I
Library of Congress, Prints and Photographs Division [LC-USZC4-9560]



The first step towards lightening

“The White Man’s Burden”

is through teaching the virtues of cleanliness.

Pears’ Soap

is a potent factor in brightening the dark corners of the earth as civilization advances, while amongst the cultured of all nations it holds the highest place—it is the ideal toilet soap.

All sorts of people use it, all sorts of stores sell it.

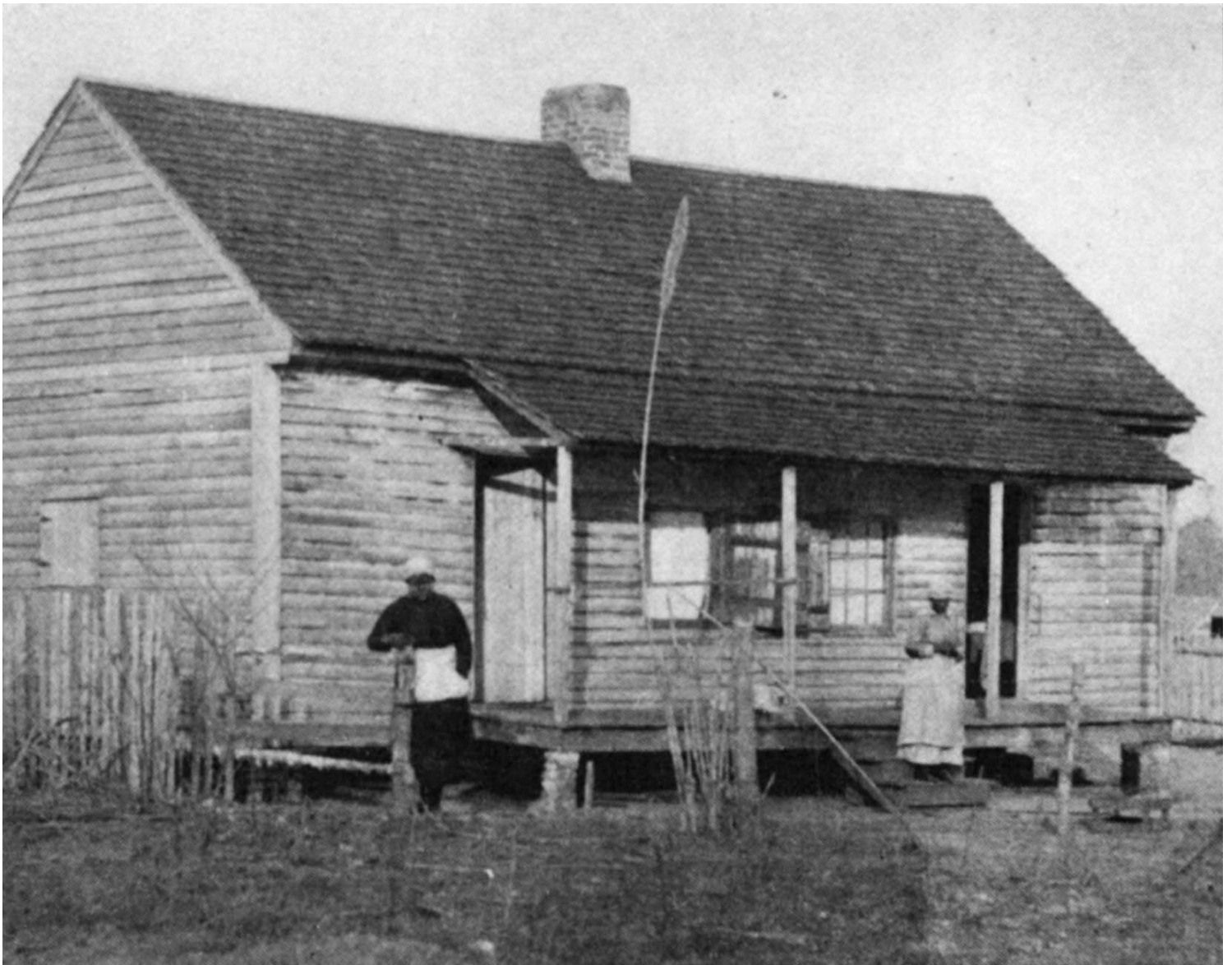
Page 38 Image: Pears’ Soap. TEXT: The first step toward lightening The White Man’s Burden is through teaching the virtues of cleanliness...Pears’ Soap is a potent factor in brightening the dark corners of the earth as civilization advances, while amongst the culture of all nations it holds the highest place—it is the ideal toilet soap

Source: Ralph K. Andrist and Ray Brosseau, *Looking Forward*, p. 102, as it appeared in the *Saturday Evening Post*, 30 January 1904.

THE EXODUS



Page 42 Image: Front page photograph from the *Chicago Defender*, 2 September 1916. The caption read, "Laborers waiting for the third section of the labor trains northward bound on the outskirts of Savannah, Ga. The exodus of labor from the South has caused much alarm among the Southern whites, who have failed to treat them decent. The men, tired of being kicked and cursed, are leaving by the thousands as the picture above shows." [James Grossman, *Land of Hope*, p. 83.]



Page 43 Image: Figure 1: Family group in front of cabin

James R. Grossman, *Land of Hope*, p. 136



Page 43 Image: Figure 2: Workers picking cotton

Joe William Trotter, Jr., *The African Experience*, p. 302



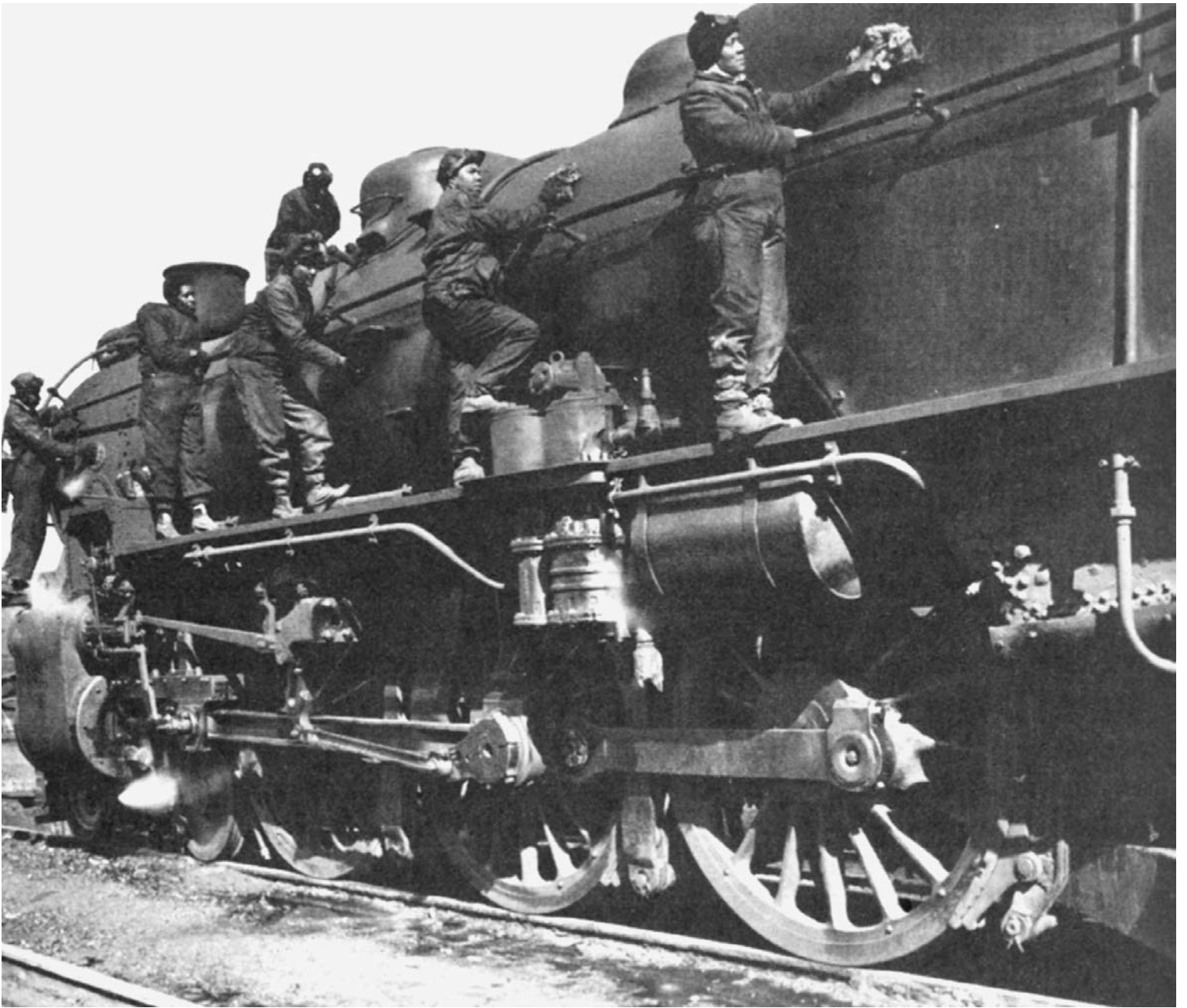
Page 44 Image: Figure 4: Negro Silent Protest Parade, New York City, July 1917

Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library
Catalog record: 39002036125160; image ID: 3612516



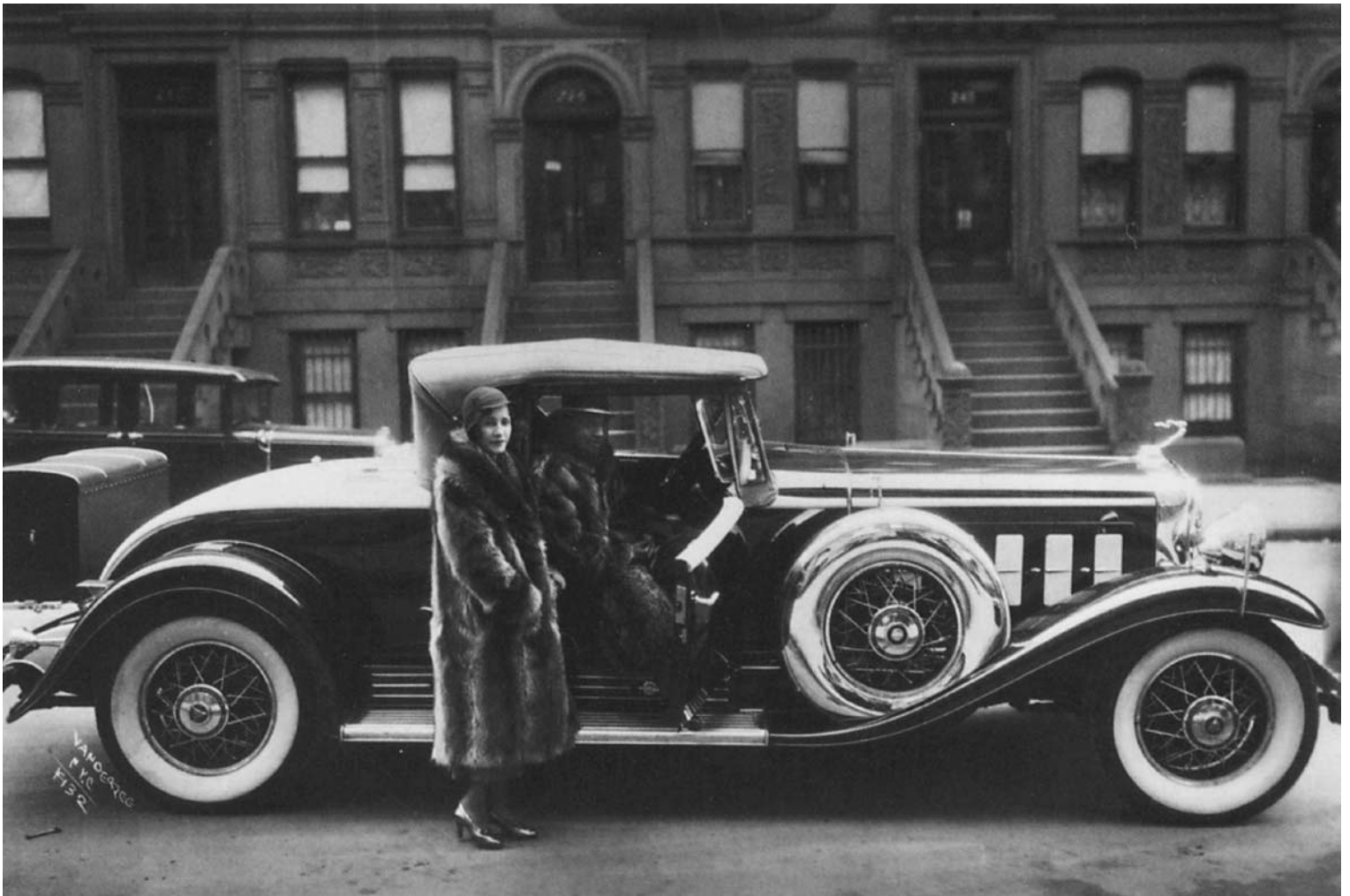
Page 47 Image: Figure 5: Men, primarily African American, working with carcasses hanging in a slaughter house in the stockyards, Chicago, 1904. Workers at the Union stock yard were on strike, and the company hired blacks as strikebreakers.

Chicago Daily News negatives collection, DN-0000985
Courtesy of the Chicago Historical Society



Page 47 Image: Figure 6: African Americans washing a Pennsylvania Railroad locomotive engine, 1918.

Joe William Trotter, Jr., *The African Experience*, p. 388



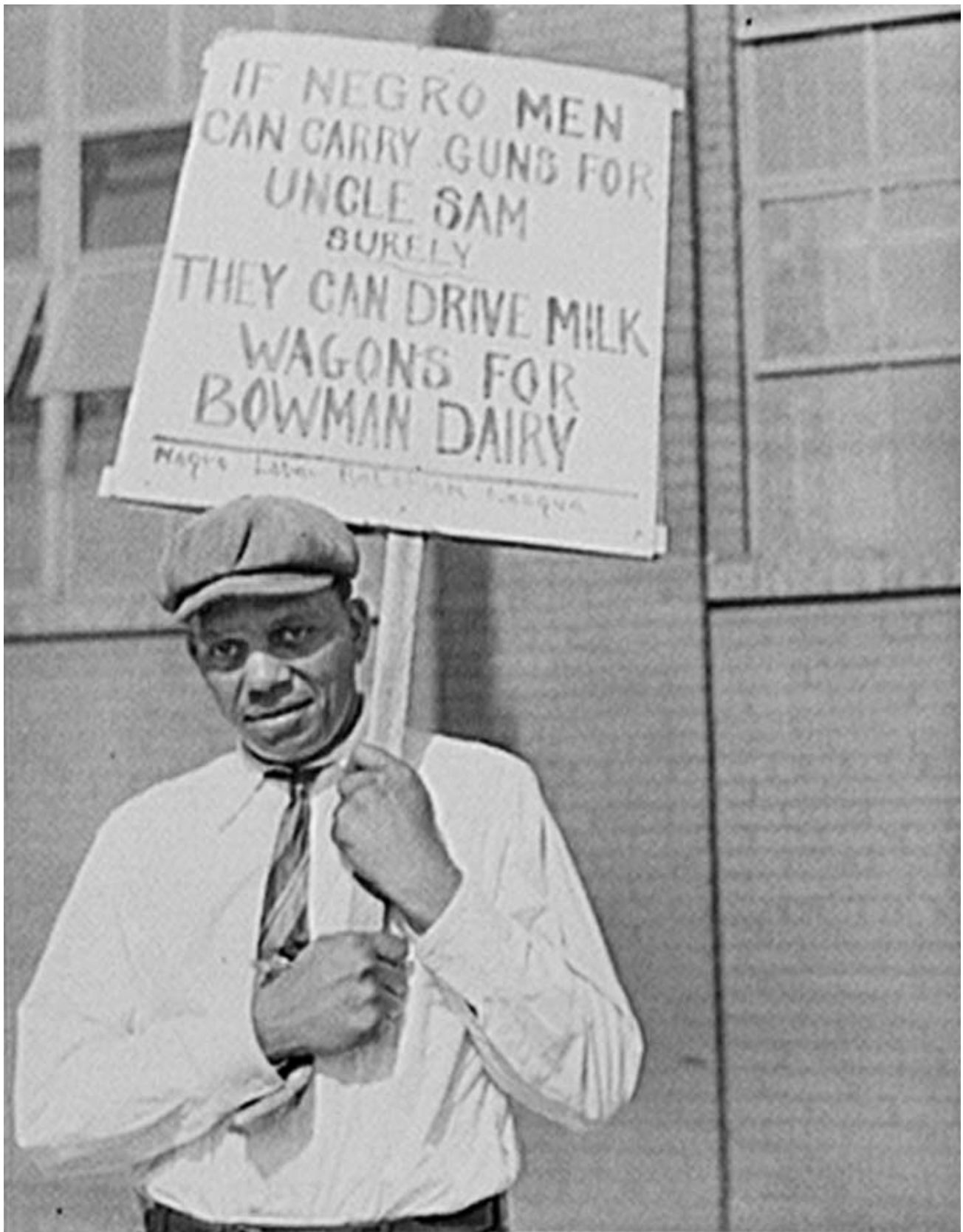
Page 49 Image: Figure 7: Couple, Harlem 1932

VanDerZee, Photographer 1886-1983 (Smithsonian 1993) p. 12; Consolidated Freightways Collection, Palo Alto, California



Page 50 Image: Figure 8: Marcus Garvey, leader of the Universal Negro Improvement Association. A resident of Harlem, Garvey was a black nationalist who advocated the Back-to-Africa Movement. The UNIA held many rallies and parades in Harlem to generate support for his organization.

VanDerZee, Photographer 1886-1983 (Smithsonian 1993) p. 94, collection of Spike Lee



Page 52 Image: Carrying a sign in front of a milk company, Chicago, Illinois, July 1941.

Photographer: John Vachon. Library of Congress, Prints & Photographs Division, FSA/OWI Collection, [LC-USF34-063103-D]