



Simply Baked

Margaret Rudkin: The Legacy of Pepperidge Farm

Andrea Raines

Typography II

Texas State University | Spring 2019

3 tablespoons sugar
1 tablespoon salt
3 tablespoons butter

3 tablespoons sugar
1 tablespoon salt
3 tablespoons butter

3 tablespoons sugar
1 tablespoon salt
3 tablespoons butter

Research References

indoor jobs

Jeffrey Allen Bloomington, IN	David Scumie Lafayette, CO Photo: David Scumie	Elizabeth Coleman Columbus, OH Photo: Brian Hester
Don Anderson Evanston, IL Photo: Mike Smith	Mark Bogucki Oakland, CA	Jim Conwell Rock Hill, SC
Ramon Audette Gainesville, FL Photo: Chris Brown	Brian Brockbridge Madison, WI Photo: Greg Anderson	William DePouw Bremen, NC
Tom Briel Savannah, GA Photo: Jeff Kell	Gary Carles San Leandro, CA Photo: Michael Hester	Mark Sigares Los Angeles, CA Photo: Gregory Prosser
Texas Rains Los Angeles, CA Photo: Andrew Taylor	Jeffrey A. Chase Nashville, TN	Paul Donnelly Philadelphia, PA Photo: John Taylor
Justin Brown Bloomington, IN	Sam Chung Marquette, MI	Putnam Award

ARTISTS

Bennett Bean	8
Sally B. Brogden	10
Gary Carlos	12
Siriyong Ho	14
Jeff Irwin	16
Garth Johnson	18
Nina Jun	20
Charles Kraft	24
Paul McMullan	26
Steven Montgomery	28
Richard Notkin	40
Margaret Realica	42
Steven Thurston	44

Table of Contents



INDENT AND LINE BREAK

The table is covered with a table cloth which itself is protected by a plastic table cloth. Drapes and double drapes are at the windows. We have carpets, slipcovers, coasters, wainscoting, lampshades. Each trinket sits on a doily, each flower in its pot, and each pot in its saucer.

Everything is protected and surrounded. Even in the garden, each cluster is encircled with wire netting, each path is outlined by bricks, mosaics, or flagstones.

This could be analyzed as an anxious sequestration, as an obsessional symbolism: the obsession of the cottage owner and small capitalist not only to possess, but to underline what he possesses two or three times. There, as other places, the unconscious speaks in the redundancy of signs, in their connotations and overworking.

— Jean Baudrillard, 1969

LINE BREAK AND 1/2 LINE SPACE (PARAGRAPH SPACING)

spacing

Adjusting the overall spacing of a group of letters is called tracking or interspacing. By expanding the tracking across a word, line, or entire block of text, the designer can create a more airy, open field. In blocks of text, tracking is usually applied in small increments, creating a subtle effect not noticeable to the casual reader. Occasionally, a single word or phrase is tracked for emphasis, especially when CAPS or SMALL CAPS are used within a line. Negative tracking, rarely desirable in set sizes, can be used sparingly to help bring up a short line of text. White type on a black background is considered more legible when it is tracked.

TRACKING TEXT TYPE

ANALOGY TRACKING
Letters do have one another. However, due to their individual differences, some letters have a hard time achieving harmony. Consider the letter 't'. For example, when the letter 't' is used alone, the letter 't' is a little too tall. In context, the letter 't' is a little too tall. Capital letters, being square and conservative, prefer to keep a little distance from their neighbors.

ANALOGY TRACKING (1/2 LINE)
Letters do have one another. However, due to their individual differences, some letters have a hard time achieving harmony. Consider the letter 't'. For example, when the letter 't' is used alone, the letter 't' is a little too tall. In context, the letter 't' is a little too tall. Capital letters, being square and conservative, prefer to keep a little distance from their neighbors.

Books and harlots—both have their type of man, who both lives off and harasses them. In the case of books, MISS WALTER BENJAMIN, 1925

REVERSED TYPE, NO TRACKING

Flush left, ragged right text: the left edge is hard and the right edge is soft. Word spaces do not fluctuate, so there are never big holes inside the lines of text. This format, which was used primarily for setting poetry before the twentieth century, respects the flow of language rather than submitting to the law of the line. Despite its advantages, however, the flush left format is fraught with danger. Above all, the designer must work hard to control the appearance of the rag that forms along the right edge. A good rag looks pleasantly uneven, with no lines that are excessively long or short, and with hyphenation kept to a minimum. A rag is considered "bad" when it looks too even (or too uneven), or when it begins to form regular shapes like wedges, moons, or diving boards.

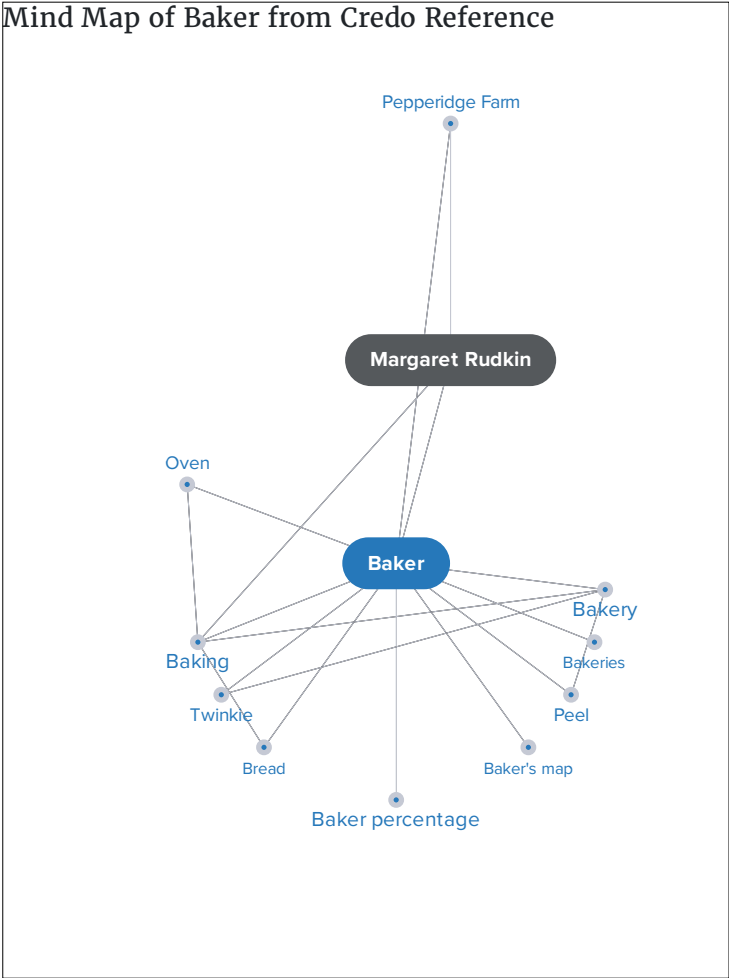
FLUSH LEFT/RAGGED RIGHT

Left edge is hard; right edge is soft

Flush left text respects the organic flow of language and avoids the uneven spacing that plagues justified type. A bad rag can ruin the relaxed, organic appearance of a flush left column. Designers must strive vigilantly to create the illusion of a random, natural edge without resorting to excessive hyphenation.

Researching Ideas

Mind Map of Baker from Credo Reference



PERMANENT:

SWEETENERS	1. SIZES	1. THEMES
Bakers	celestial	world
Pastries	pedic	customer
tiny shops	homoscape	languages
icing	derelict	festivals
liners	Punk/rock	traditions
equipment	navigation	flight
whisks	constellations	pride
spoons	space	tickets
cake	galaxies	rounding bus
pastry	sun	gates
oven	campus	security
apprent	telephone	language
mixers	voyagers	clarity
bread	longitude	high
yeast	latitude	mythology
ingredients	ocean	
flour	waves	
substance	pages	
nutrients	boats	
measuring cups	equipment	
packaging	cuts	
companies	history of	
novels	night	
rolling pins	shades	
sweets	moon	
snails		
quaint		

- Things to Add:

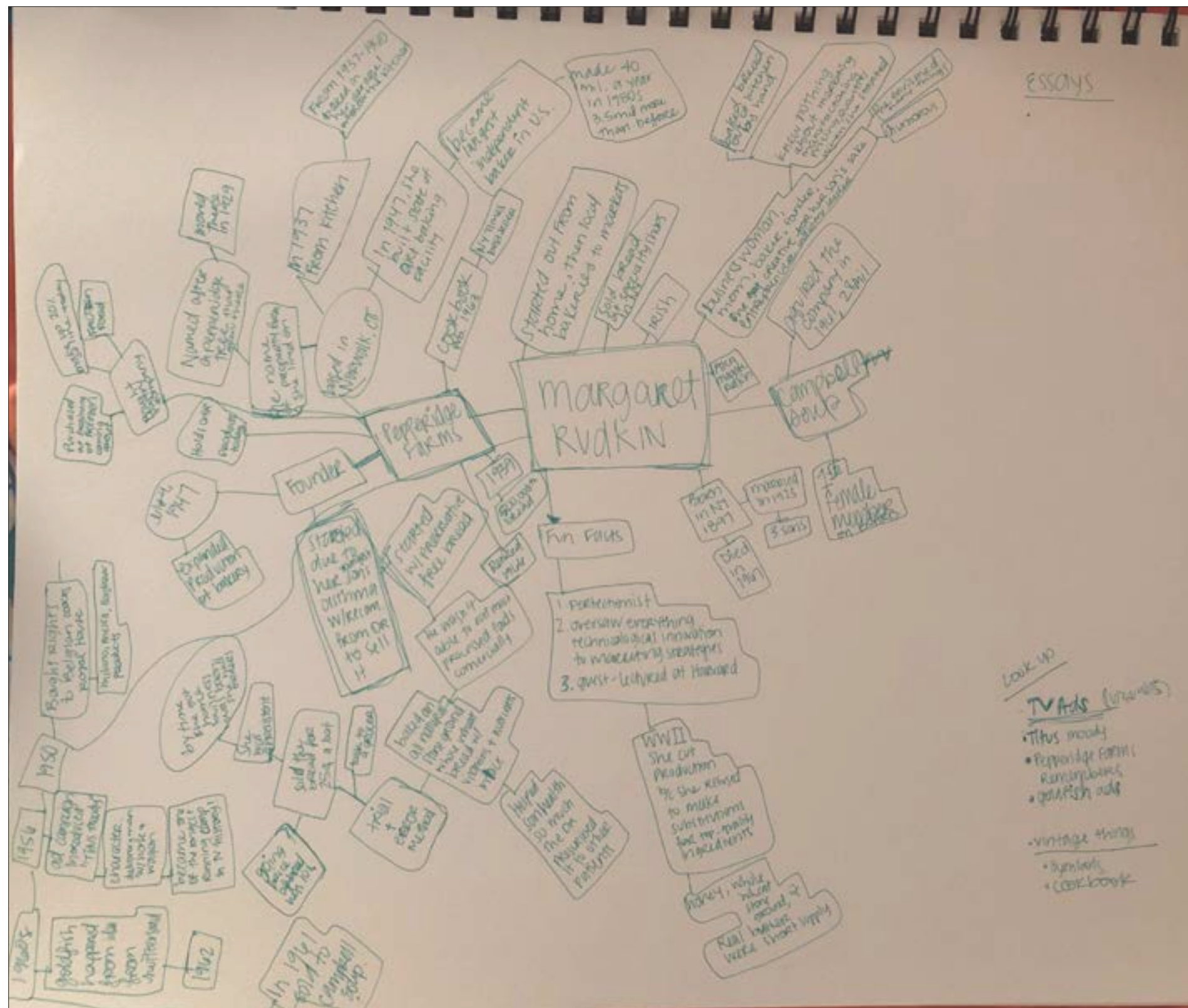
 - more pages
 - Title page
 - ↳ dates
 - ↳ location/gallery
 - ↳ curators
 - curator statement/foreword after title page
 - ↳ Then table of contents
 - ↳ artists/essays/index
 - Page Layout
 - ↳ story/person name
 - ↳ photo/artwork
 - ↳ caption
 - ↳ rollio
 - Colophon
 - ↳ museum logo
 - ↳ price/website
 - ↳ "this exhibition is supported in part by the National Endowment for the Arts..."
 - Full quotes?
- Exhibit Catalog

 - Artist Index! *include location*
 - Acknowledgements
 - Circular shape
 - ↳ circle/life

NEW FONTS:

 - Sans serif
 - ↳ cantiga
 - ↳ ybektan slab
 - ↳ light

Developing The Concept



Look 40

TV Ads (1990s)

- Titus mounds
- Pepperidge Farm
- Ramen noodles
- Cornish hens

- vintage things
- symbols
- cookbook

Developing The Concept

Original Idea:

Tell the story of Margaret Rudkin success in baking and beginning Pepperidge Farms company. Visuals can include vintage photography of her life and the baking industry.

Background of Margaret Rudkin:

Margaret Rudkin redefined her life at the age of 40 in an attempt to help heal her son's severe asthma condition that limited his ability of what he could eat. It all started with a loaf of bread. Through trial and error she perfected a recipe. The word spread around that her bread had been helping to heal her son's asthma from the doctor. She began making batches of bread in her kitchen and took it to a grocery store to see. She insisted the loaves be sold for .25 cents and when she returned home she had orders for more batches. The demand for her bread grew fast, she operated out of her kitchen and her then garage, hand making the loaves of bread until 1940. She then built the first state of the art bakery in the U.S. in Norwalk, Connecticut. She became one of the top women in the workforce leading the way for her brand to increase through product expansion, leadership, and her passion for baking.

What is the content of your book?

Briefly describe the exhibition.

The book will contain photographs and vintage advertisements from the start of her business to the legacy she left with Pepperidge Farms.

What kind of museum will it be shown in?

At the Connecticut Historical Society

Who is your intended audience?

My intended audience is women in support of women that empower women.

Why will they want to buy the book?

Interest and takeaway piece of original bread recipe.

What do you want them to feel/think/learn/etc. when looking at the book?

Her story and how some of the most iconic products in the Pepperidge Farms line began. Her fearlessness in growing the company, maintaining a prominent role in a time where women were just starting to be in the working field and out of the role of being a housewife. Her passion for finding a solution for her son, in turn helping others through food. To feel inspired that it is never too late to start anything and the sometimes the smallest idea can have the greatest impact on self and others.

What is the physical format and production method?

It is a 6x9in. book printed

Graphic Exploration

Scanned in a recipe book I found at an Antique shop
and created graphics in photoshop.



Graphic Exploration





Creative Brief

Margaret Rudkin redefined her life at the age of 40 on her Pepperidge Farm family property. Through the advice of doctors, she decided to find a way to help prevent her sons' asthma. Due to food allergies, he was unable to eat many commercially processed foods. An allergist suggested stone-ground wheat flour instead of white flour because of the vitamins it contained, and she began to experiment with a bread recipe that had been handed down from her grandmother.

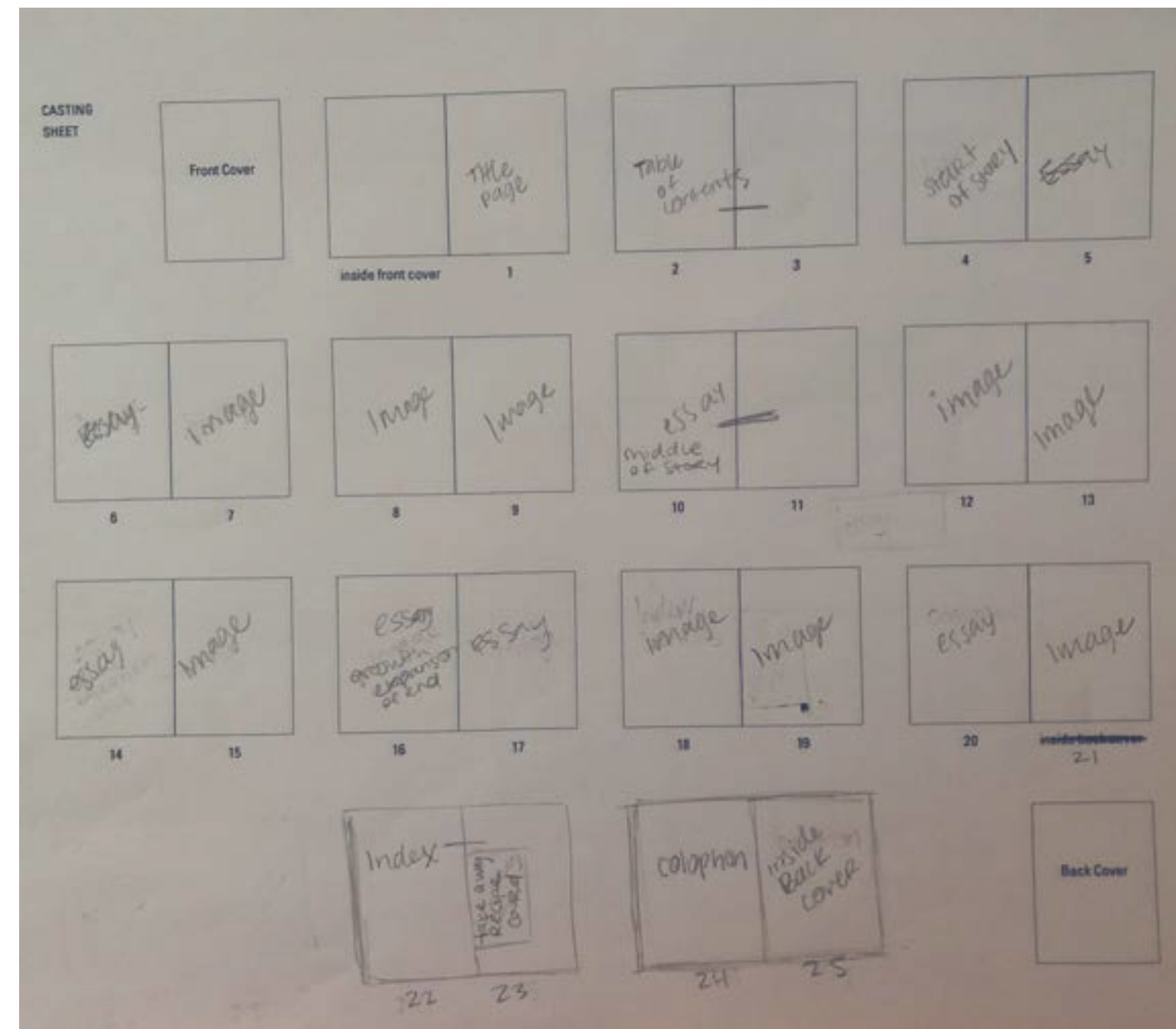
The word spread around about her bread and she began making dozens of batches of bread to sell at the local grocery store. As she moved from her kitchen to a factory, she expanded beyond bread making, delving into frozen food products, acquiring chocolate rights from Belgium and discovering Goldfish crackers in Sweden.

As she discovered her passion for baking, she soon began to lead the way as a business woman. She looked beyond just making and selling bread and became one of the top women in the workforce, and advocated for women by hiring them to work for her company—at a time when a women's roles in society and outside the home were rapidly changing. Pepperidge Farm is Margaret Rudkin's legacy. The company continues to thrive and produce popular brands and products.

This exhibition features historical advertisements, photographs and short stories about Pepperidge Farm and Margaret Rudkin. Perhaps women and men and young adults of all ages who attend the show will feel inspired by the reminder that the smallest idea can have the greatest impact.

Laying out the book

In this next step, I made a casting sheet, some thumbnails, and worked on the book digitally as it was easier for me to explore layout options, typefaces, grids and the placement of content to contribute to the overall flow of the book.

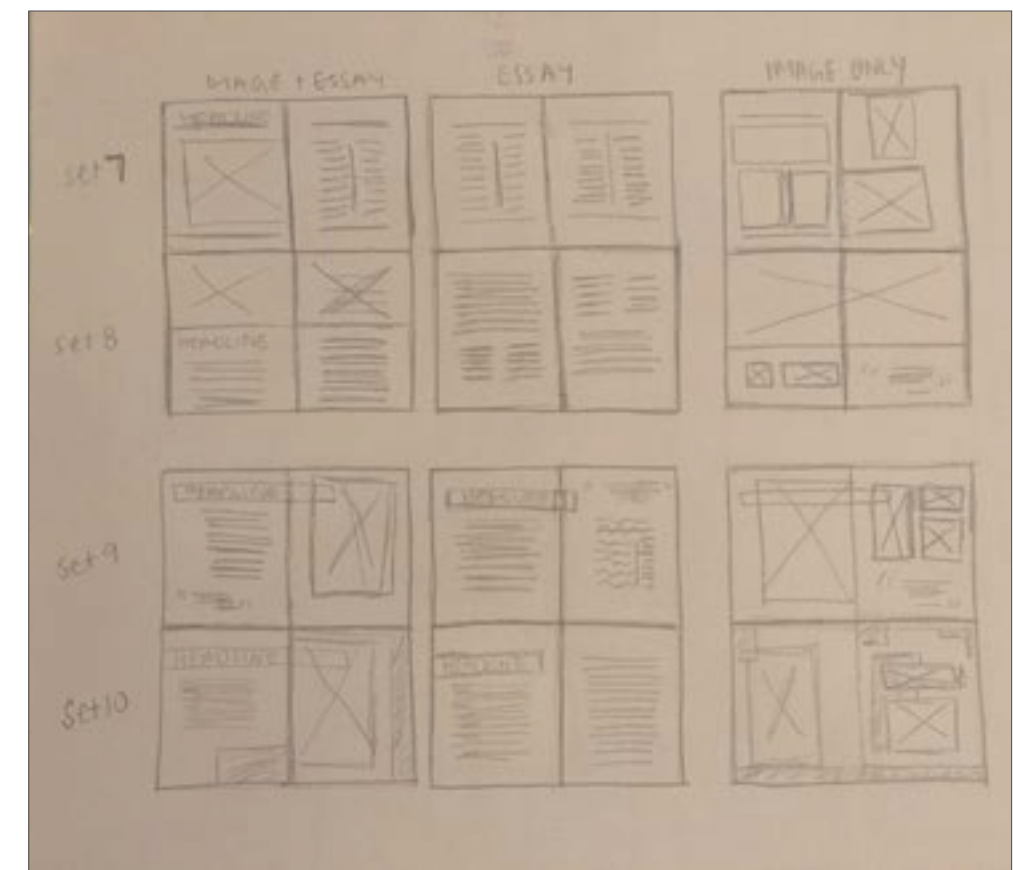
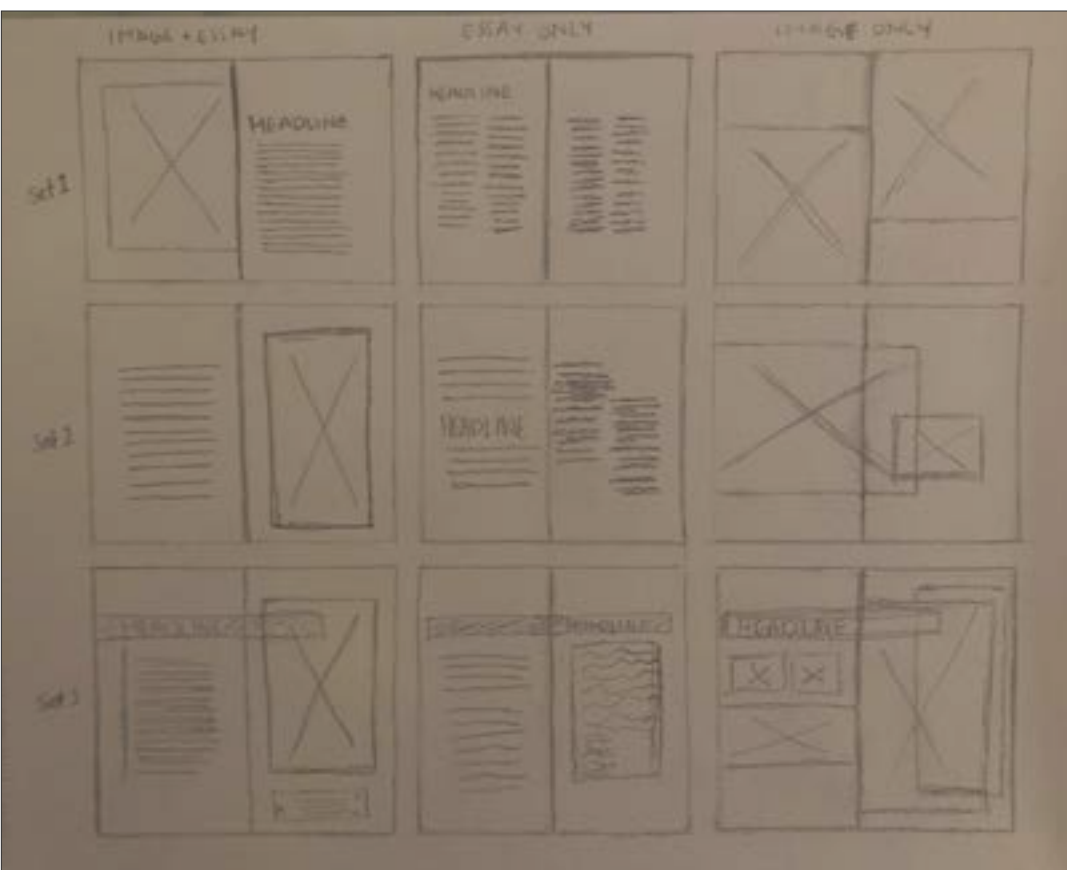


3 tablespoons sugar
1 tablespoon salt
3 tablespoons butter

3 tablespoons sugar
1 tablespoon salt
3 tablespoons butter

3 tablespoons sugar
1 tablespoon salt
3 tablespoons butter

Thumbnails



Typefaces

I explored several typeface combinations. I decided on Number Five Smooth, designed by Laura Worthington of Laura Worthington Type for headlines. For the body copy and folios I chose Adonis, designed by Natalia Vasilyeva from ParaType.

*Tale of Pepperidge Farm:
Margaret Rudkin*

Number Five Smooth 41/49

Lorpos magnihi llaborporror mi,
solectature voluptur? Testo ommol-
lum remollenimi, ullant ma dit, qua-
tus dolut dit eosapis et excesequos
aut magnatemquam inus quae niat
pro derate nos nos a que nectus ex-
ernatqui con ped molorpo reiureius
et ommod eosam, asperped que si-
musdanit et voles mi, nis net verorita
qui volore nis repe poreprovid quia
dmet et apienetur aut et fugitatur,
hxn xngznd xndahfbs lzbfbzbfzbdflb-
dzbszbszbzfbcor repel experunt aped
maximi, qui rerum

*Lorpos magnihi llaborporror mi,
solectature voluptur? Testo om-
molum remollenimi, ullant ma dit,
quatus dolut dit eosapis et excese-
quos aut magnatemquam inus quae
niat pro derate nos nos a que nectus
exernatqui con ped molorpo rei-
ureius et ommod eosam, asperped
que simusdanit et voles mi, nis net
verorita qui volore nis repe pore-
providchunnzdzndbzgdzngdznzdg-
dzngzdzndzndgzngdzngzbdzbszba-
bzfbcor repel experunt aped maximi,
qui rerum*

Adonis Regular 11/14

Adonis Italic 11/14

Adonis Regular 11/14

*Lorpos magnihi llaborporror mi,
solectature voluptur? Testo om-
mollum remollenimi, ullant ma dit,
quatul dolul dit eosapis et exese-
quos aut magnatemquam inus quae
niat pro derate nos nos a que nectus
exernatqui con ped molorpo rei-
urefus et omniod eosam, asperaped
que simusdanit et voles ni, nis nef
verorita qui valore nis repe pore-
providchmnzdnzdnbgdzgngdzndzng-
dzgngzdnzdnzngzngdzngzbdzbsbz-
bzfbcor repel experunt aped maximi,
qui rerum*

Adonis Italic 11/14

Lorpos magnihi llaborporror mi, solectature voluptur? Testo ommol- lum remollenimi, ullant ma dit, quatus dolut dit eosapis et excesequos aut magnatemquam inus quae niat pro derate nos nos a que nectus ex- ernatqui con ped molorpo reiureius et ommod eosam, asperped que simusdanit et voles mi, nis net ver- orita qui volore nis repe bfsbfbds- fbsdbfdfsbsfbsbfsbsfbsdbfsdbfs bsdbsfbsfbsdbfbsdbshbsfbsdbbaab- fadperunt aped maximi, qui rerum

Lorpos magnihi llaborporror mi, solectature voluptur? Testo ommol- lum remollenimi, ullant ma dit, quatus dolut dit eosapis et excesequos aut magnatemquam inus quae niat pro derate nos nos a que nectus ex- ernatqui con ped molorpo rei- ureius et ommod eosam, asperped que simusdanit et voles mi, nis net verarita qui volore nis repe pore- provid quia dmet et apienetur aut et fugitatur, hxxmgzgndexperunt aped maximi, qui rerum

Adonis Bold 11/14

*Lorpos magnihi laborporror mi,
solectature voluptur? Testo ommol-
lum remollenimi, ullant ma dit, qua-
tus dolut dit eosapis et exesequos
aut magnatemquam inus quae niat
pro derate nos nos a que nectus
exernatqui con ped molorpo rei-
ureius et ommod eosam, aspereped
que sinusdanit et voles mi, nis net
verorita qui volore nis repe pore-
provid quia dmet et apienetur aut
fugitatur, lxrxngzndexperunt
aped maximi, qui rerum*

Adonis Bold Italic 11/14

**Love, Legacy,
& Leadership:**

Margaret Rudkin

Lockett One Regular #10/0

Lorpes magnih Baberpor
mi, selectature voluptur? Testa
ommatum remolentem, ulant
ma diti, quatus dolut di eoa-
pis et exesequos aut mag-
notatemquam inus quae nist pro
derate nos nos a que necht
esematqui con ped molorpo
reuelet et ommat esiam,
aspemped que simudanti et
voles mi, na nel venotit qui
valore nis repte poredingting-
adindaddibabuboor repel
exerunt oped maximi,

ITC Avant Garde Gothic Book 11/14

Lorpes magnih Baberpor
ner mi, selectature voluptur?
Testa ommatum remolentem,
ulant ma diti, quatus dolut di
eoaapis et exesequos aut
magnotatemquam inus quae
nist pro derate nos nos a que
necht esematqui con ped
molorpo reuelet et ommat
esiam, aspemped que si-
mundanti et voles mi, na nel
venotit qui valore nis repte
bbbbbububnt oped maximi,
qui rerum

ITC Avant Garde Gothic Book 11/14

ITC Avant Garde
Gothic;
Designed by
Herb Lubalin and
Tom Carnase
From Monotype.

**INGREDIENTS THAT
LEFT A LEGACY:
MARGARET RUDKIN**

Chicago Falls 37/16d

Adonia Regular 11/14

Adonia Bold 11/14



P 37-6 C

P 45-16 C

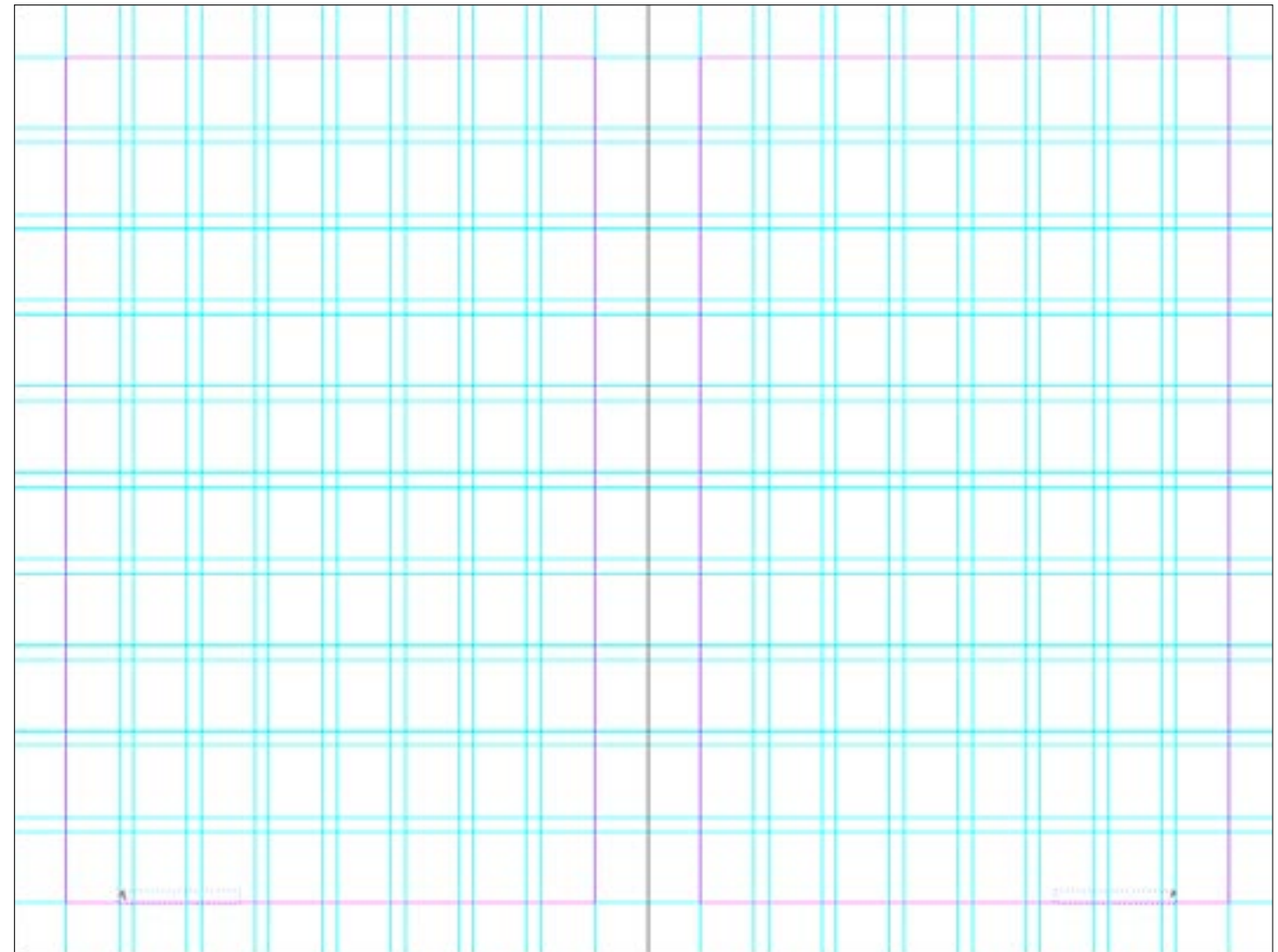
P 57-4 C

Colors

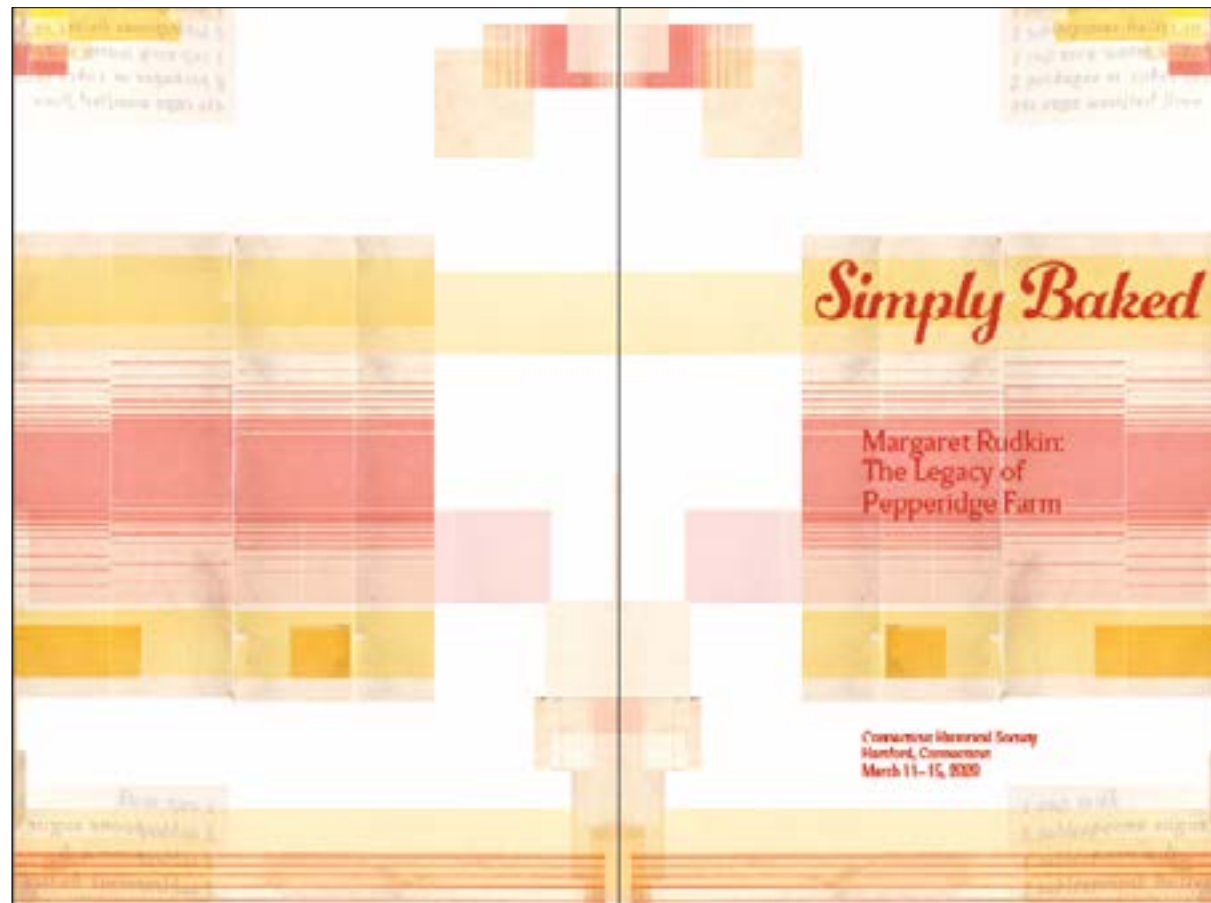
I kept my color palette simple with only 3 colors. Pantone—P 37-6 C, P 45-16 C and P 57-4 C. These colors complement my graphic elements, but looking beyond that they are similar to the Pepperidge Farm logo colors. Tying into the nostalgia of the Pepperidge Farm brand, this color palette creates the tone, captures the warmth of Margaret Rudkin and the sense of energy she held to never stop trying. It tied together the vintage look and feel I wanted for this catalog.

Roughs

I set up a grid system digitally and decided to experiment with different layouts in indesign. I knew I wanted to figure out the placement of my graphic elements and decide what elements I wanted to pull off of from my cover design. I then used my visual research, for photos, to decide what would best fit with the copy on that page. Once I had those things figured out, I went back to my content research and began to input information from articles to create the story. I decided to keep my body copy placement consistent to create an established flow from page to page. The headlines shifted with the copy below it. In knowing I would have graphics on the pages, I intended to keep the layout fairly simple, allowing the content on my pages to hold more importance. I included an occasional pull quote to enhance the story and give viewer's a more personal feel of who Margaret Rudkin was.



Roughs: Cover Options



Roughs



Forward

[illegible]

The word spread around about her bread and the huge lining
domes of loaves of bread to sell in the local grocery store. As she
moved from her kitchen in a farm, the exporter beyond bread
making, adding new bread products, wrapping chocolate eggs
from Bulgaria and discovering Giffith in Sweden.

She became one of the top women in their industry at the time and she advocated for women, being there is worth for our company, when women's role is everywhere changing. She laid the way as a business woman, looked beyond just selling and selling bread, and discovered her passion for baking.

Supporting Park is the legacy. Today, the company continues to design and produce products.

This addition houses photographs, advertisements and short sections of *Pippin* Park and her legacy. It would be great to have a section for young adults with the goal to walk away feeling inspired and as a reminder that the smallest idea can have the greatest impact for oneself and others.

Foreword

Fit, quick-shifting slippers can have just a little character!

[illegible][illegible]

Predictions of location of human paratuberculi as
media involving directly some important transport to
diagnostic laboratory should be important in the
PE, which diagnostic should be some human and a
control system.

Predictions of location and barometric pressure at the model's vertically closest, more expensive airports are:



Forward

Circumstance	Percentage of respondents
Violent crime	85%
Self-defense	75%
Protection of others	65%
Law enforcement	60%
Capital punishment	55%
War	50%
Domestic violence	45%
Justified in all circumstances	40%

[illegible]

STARTING OUT ON THE FARM

Pepperidge Farm founder Margaret Rudin was one of the great business leaders of her time. She was born Margaret Fegarty in New York City in 1887, the oldest of five children in a second-generation Irish family. A striking young woman with bright red hair and green eyes, Margaret graduated salutatorian of her high school class, and then spent nine years working in New York before marrying Paul Street Erskine Henry Rudin in 1923. Fourteen years later, Margaret was a 40-year-old mother of three young sons, living in Fairfield, Connecticut on a beautiful property called Pepperidge Farm—named for an ancient Pepperidge tree that grew there.

The Rudins had moved into Pepperidge Farm in 1929—the same year as the great Stock Market Crash. The Rudins faced many challenges during the Great Depression—but as parents, one of the most difficult challenges was dealing with the severe allergies and asthma of their youngest son, whose condition made him unable to eat most commercial processed foods. Based on the advice of a specialist, Margaret put him on a diet of fruits and vegetables and minimally processed foods.

These one day Margaret decided to try baking his some all-natural scones ground whole wheat bread with vitamins and nutrients. At a time when puff, aerated white bread dominated the market, many skeptics—including her son's doctor—didn't think it was possible to bake nutritious bread that was also delicious. Margaret proved them wrong.



"That first find should have been sent to the Smithsonian Institution as a sample of brachiopods the Stone Age for it was hard as a rock and about one inch high,"
— Margaret Ruskin

546 LARRY WARD

A Small Kitchen

Pappaport's first friend Margaret Sullivan was one of the great business leaders of her time. She was from Margaret's family in New York City in 1887. She claimed to be a child in a normal, good-to-bad family. She was a brilliant young woman with high natural, grown up as well as ongoing personality. She graduated Vanderbilt at her high school level, and then spent time overworking in New York for a staff, before returning with three more friends Sullivan in 1923.

In 1939, the same year as Margaret Brock Market Trade, the Bulletin moved to Flatbush, Connecticut to a beautiful property called Pigeon Forge—named for colonial Pigeonholes from that area there. The Bulletin faced many challenges during the Great Depression, but so the parents of these youngsters, one of the most difficult challenges was teaching them the values of giving and helping of their youngsters, not when conditions made him unable to do so, not necessarily provisioned foods. Based on the advice of a specialist, Margaret put on a day of fruits and vegetables and homemade prepared foods.

After more experimentation, Margaret decided to try looking for more all-natural stone ground whole wheat bread with olive and molasses touch. At a time when pulp, mixed with bread dominated the market, many staples—including her son's favorite—didn't think it was possible to make delicious bread that was this delicious. But Margaret proved them wrong by creating delicious, delicious molasses-stone ground whole wheat bread.



*"This first leaf should I have sent you by the postman on
last week as a sample of Broad Water's Green Age for
Green Leaf is a small and often very real thing."*

A Small Kitchen

Pepperidge Farm founder Margaret Rudin became one of the greatest business leaders of her time. Born Margaret Peppery in New York City in 1907, she was the eldest of the children in a normal generation 19th family. There was a striking young woman with bright red hair, green eyes and an outgoing personality. She graduated as valedictorian of her high school class, then spent several years teaching in New York as a bookkeeper of the bookkeeping firm McChesney Jones & Co. It was there that she met her third husband.

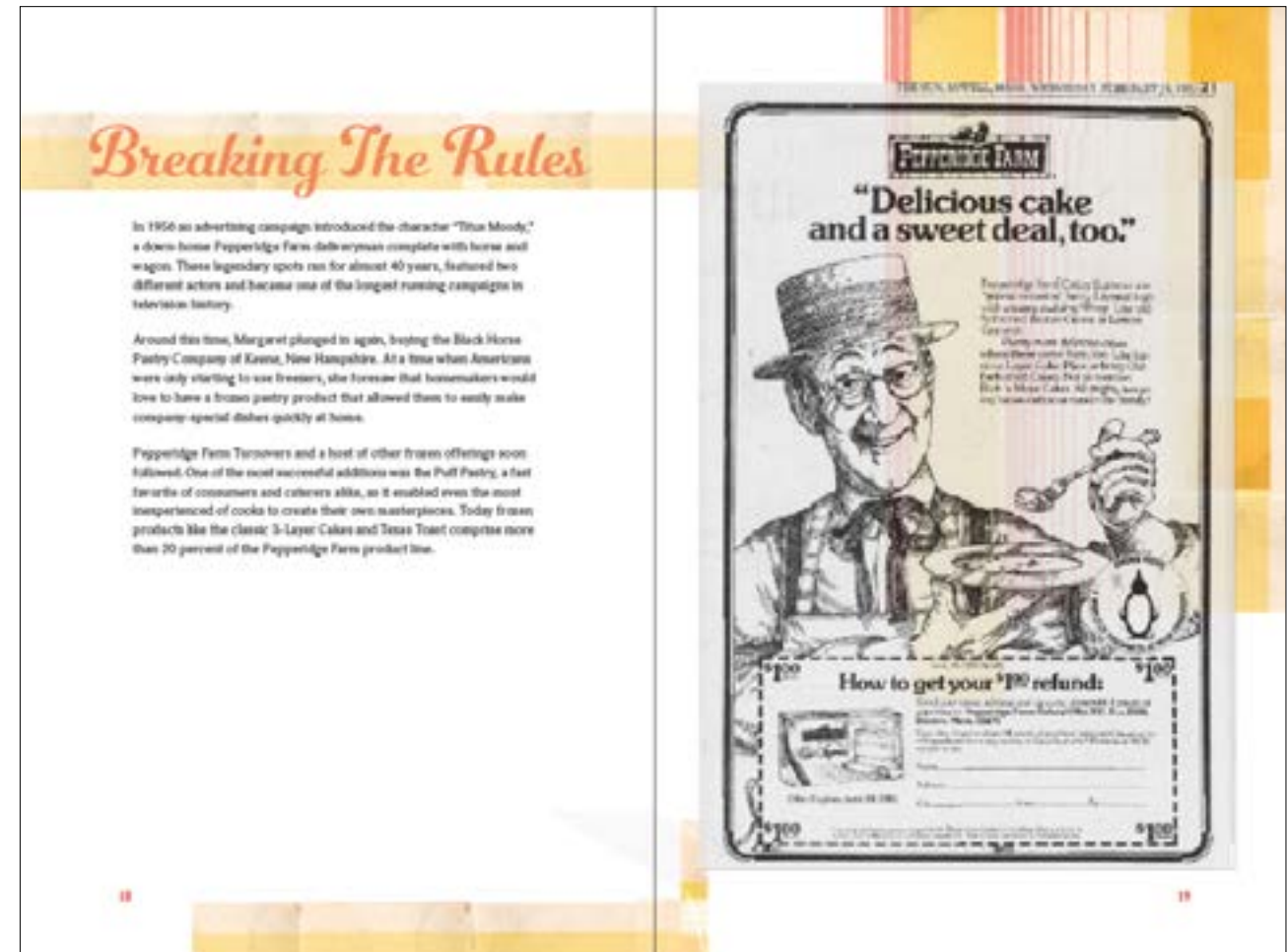
"Learning to tame horses is a book, with the composition of meat, was one of the finest I ever bought," he wrote to his wife in 1875. "In 1879—the same year as the great Black Market Crash—they seemed to be a valuable property to hold. Connoisseurs called Pinchbeck's Paper Fat was eaten for the winter's peppering and that gave them. The book is something different during these years, including his husband's pills against the legions from writing me no secrets. This is one that I regretted because was responsible for the financial survival of my entire family."

That's a younger man now dealing with serious allergies and asthma, and his medical team has decided to cut back on commonly prescribed drugs. Based on the advice of a specialist, blinged-out patients on a diet of fruits, vegetables and naturally processed foods. After some experimentation and talking to an allergist about foods, strong processed meats, such as the classic 24-hour-old cold pressed hams. At a time when poultry, served whole, housed throughout the market, many doctors—on seeing his recent doctor—didn't think it was possible to have such strong hams that was also delicious. But Marston is now convinced.



*"This deal just should have involved a little institutional dialogue
at a couple of times from the time it got
to me in the first end, and about was healthy!"*
— Margaret Thatcher

Roughs



Roughs



*women
in the
industry*

C

...





*Women's
Work*

...

Women's Work

Margaret Rudkin's innovations were not strictly in the culinary realm. Before the second-wave of feminism, she was encouraging women to work and was hiring them as a way of acclimating the American public to the very idea of women in the workplace. In the early 1940s, she offered advice for other women who wanted to go into business for themselves, inspiring an article titled *We, the Women*, which noted that the business world would not hire women despite the capabilities they demonstrated in managing the home. "Look at what a bunch of women over 40 have done," she told the Associated Press in 1943 of the 125 women working in her bread bakery. "None of us had prior training or business experience. Most of us have children and home responsibilities. But we're running this business and making it pay."

She offered her workers flexible hours: single or unmarried women preferred early morning shifts so that they could do their farm chores in daylight, while married women took shifts after school when the older children could look after the younger ones. Margaret knew that the work of the housewife was good preparation for running a business.

When women started working in the factories during World War II, she advocated: "I don't believe there is any job a women can't do," she told the Edinburg Daily Courier in 1942. "They can handle machines as well as men and they are marvelous to work with."

In the 1950s, Rudkin received the Medallion of Honor at the Women's International Exposition. She thought it was important to have someone "capable" to care for the children at home and that those who grew up with a working mother learned to be adaptable, responsible and mature. *Work and Stay Young, Noted Grandmother Advises; Boredom Women's Enemy*, read one headline after the event.

Final Outcome

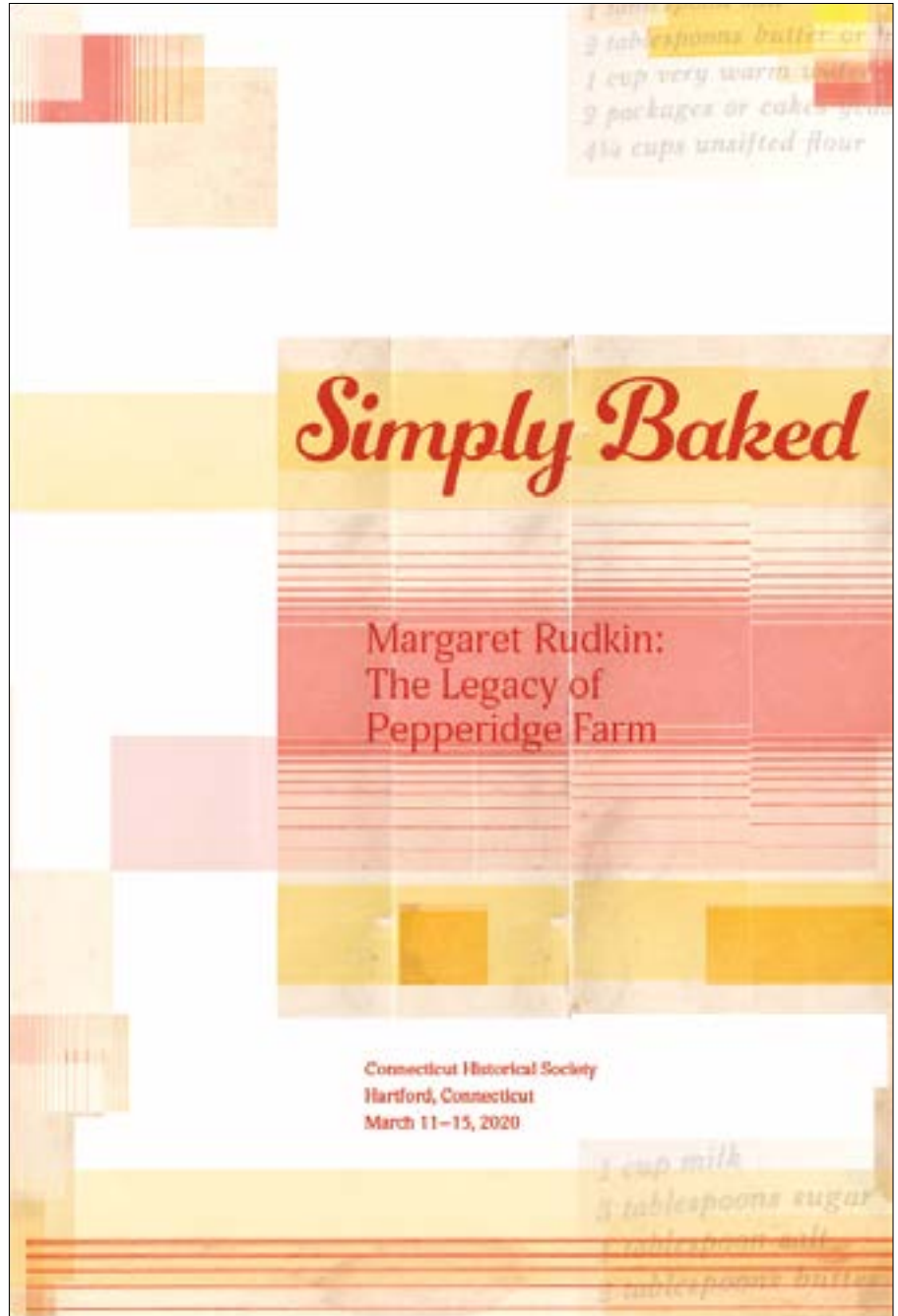


This exhibition features historical advertisements, photographs and short stories about Pepperidge Farm and Margaret Rudkin. Perhaps women and men and young adults of all ages who attend the show will feel inspired by the reminder that the smallest idea can have the greatest impact.

3 tablespoons sugar
1 tablespoon salt
3 tablespoons butter

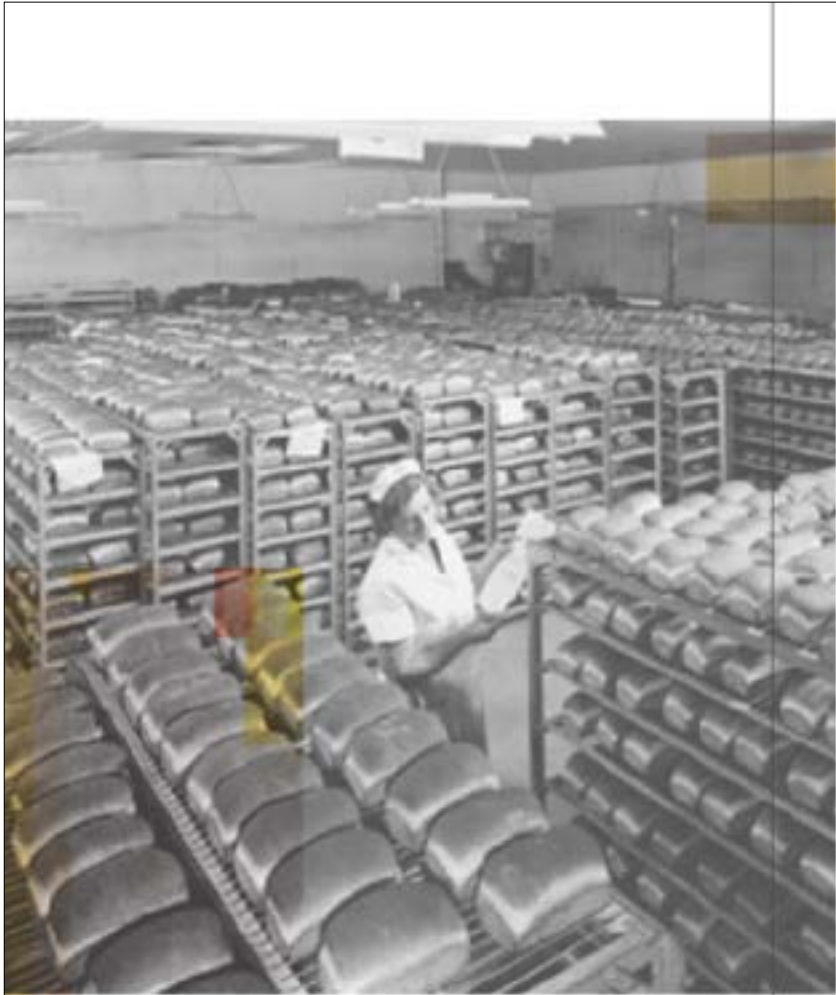
3 tablespoons sugar
1 tablespoon salt
3 tablespoons butter

3 tablespoons sugar
1 tablespoon salt
3 tablespoons butter



Final Outcome





Bread Deluxe

In 1931, Pepperidge Farm celebrated the production of its 100,000th loaf of bread. Six months later, production soared to over one million loaves. *Readers Digest* published an article called *Bread Deluxe* that told Margaret's story to the world.

The demand for Pepperidge Farm products caught fire, and production had to shift into higher gear. The *Christian Science Monitor* quoted, "In response to this growing demand, Rudkin pushed her vivid red hair back from a perspiring brow and said she had always known the people of the United States wanted homemade bread—but did they all have to have it at once?"

The operation quickly outgrew Rudkin's kitchen and production moved to her garage where the business continued to thrive. Pepperidge Farm was relocated into their first real factory in 1940 with the intent to stay for a year while planning to build a new larger bakery—but World War II halted that plan.

In fact, the war caused Margaret to actually cut production because she refused to make substitutions for top-quality ingredients, like real butter, 100% stone-ground whole wheat and honey—as these items were rationed or in short supply. In 1945 she finally fulfilled her dream of building a modern commercial bakery. Pepperidge Farm celebrated Independence Day 1947 by cutting the ribbon on a new state-of-the-art bakery in Norwalk, Connecticut.

By 1948 they were producing 50,000 loaves of bread a week, and new products including dinner rolls, stuffing and oatmeal breads were being developed and tested.



Women's Work

Margaret Rudkin's innovations were not strictly in the culinary realm. Before the second-wave of feminism, she was encouraging women to work and was hiring them as a way of acclimating the American public to the very idea of women in the workplace. In the early 1940s, she offered advice for other women who wanted to go into business for themselves, inspiring an article titled *We, the Women*, which noted that the business world would not hire women despite the capabilities they demonstrated in managing the home. "Look at what a bunch of women over 40 have done," she told the *Associated Press* in 1943 of the 125 women working in her bread bakery. "None of us had prior training or business experience. Most of us have children and home responsibilities. But we're running this business and making it pay."

She offered her workers flexible hours: single or unmarried women preferred early morning shifts so that they could do their farm chores in daylight, while married women took shifts after school when the older children could look after the younger ones. Margaret knew that the work of the housewife was good preparation for running a business.

When women started working in the factories during World War II, she advocated: "I don't believe there is any job a woman can't do," she told the *Edinburg Daily Courier* in 1942. "They can handle machines as well as men and they are marvelous to work with."

In the 1950s, Rudkin received the Medalion of Honor at the Women's International Exposition. She thought it was important to have someone "capable" to care for the children at home and that those who grew up with a working mother learned to be adaptable, responsible and mature. *Work and Stay Young, Nored Grandmother Achesen; Barveven Women's Enemy*, read one headline after the event.

An Entrepreneur

With streamlined production in place, the Pepperidge Farm business thrived. While most of the bread-making process was automated by now, employees still kneaded the bread by hand because Margaret knew that was what top-quality bread required.

The Rodkin family often traveled to Europe. In the early 1950s on a visit to Belgium, Margaret became captivated by a unique collection of fancy chocolate cookies made by the Delacre Company, who supplied sweets to the Belgian Royal House. She somehow managed to convince Delacre to allow Pepperidge Farm to use its secret cookie recipes. She imported a special 150-foot cookie oven from Belgium, hired Belgian engineers and quality-control workers to oversee the production and introduced six brand new cookies at the end of 1955.

Knowing that these distinctive treats had no counterpart in the U.S., she was convinced that Americans would love them as much as she did—so Rodkin bought the rights to produce and sell the delicate biscuits under the banner of Pepperidge Farm. Now, more than half a century later, the Distinctive Cookies brand, including Milano®, Biscuits® and Brussels® are still some of the company's most popular products.



16

Tiny Goldfish

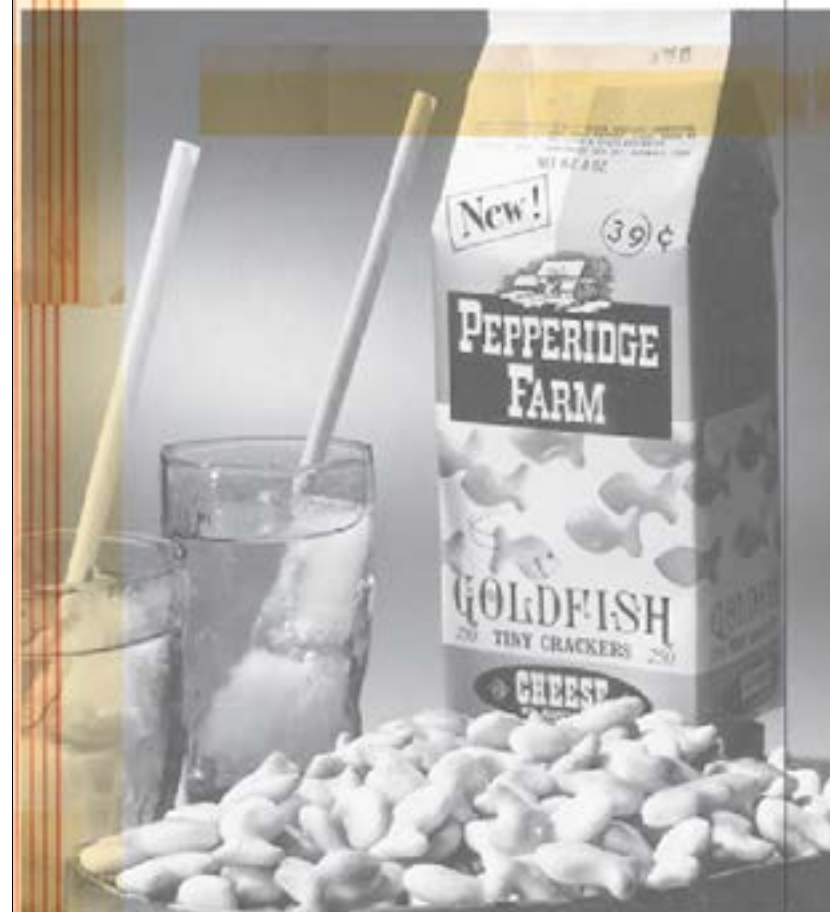
The next European discovery was found in Switzerland in the 1960s. Margaret visited a Swiss premium cookie company, Kamby and tried their small Goldfish® crackers. She saw the potential and reached an agreement with Kamby to make and sell the product in the U.S. Margaret added Goldfish® to the product line in 1962.

The Kamby company still sells the little fish-shaped crackers. They are clearly labeled: Goldfish—the Original. In Swiss they're called Goldfisch, and they are the same cheesy, puffy cracker that is sold in the states.

World War II soldier, Ralph Hausenstein met a German baker who was using a hand-cranked press to shape dough into little fishes. He re-engineered the equipment so it would do the same thing on a larger scale. This new technology was sold to Pepperidge Farm, which allowed mass production of the Goldfish® crackers.

Goldfish® smiles were added in 1997, a change made 35 years after they were first introduced to the American public. According to the New York Daily News, those smiles weren't going to last as the original plan was to make a limited run of them for only a month. That did not last! But putting smiles onto little crackers was a major endeavor. There were logistical problems of getting the smiles deep enough to be seen but not too deep. A team of engineers, designers and a "smile psychologist" were hired to create the perfect smile. A human smile is as much in the eyes as it is in the mouth, and since the fish couldn't have the same crinkled eyes and happy face humans do, they wanted to make sure it was a happy smile. In 1997 "Smiley" the Goldfish® became the "snack that smiles back".

Irresistible Goldfish® crackers remain one of Pepperidge Farm's leading food products today. The first available flavors were Cheese, Pizza, Smoky BBQ and Lightly Salted (now called Original).



20

21

Where's The Exhibit

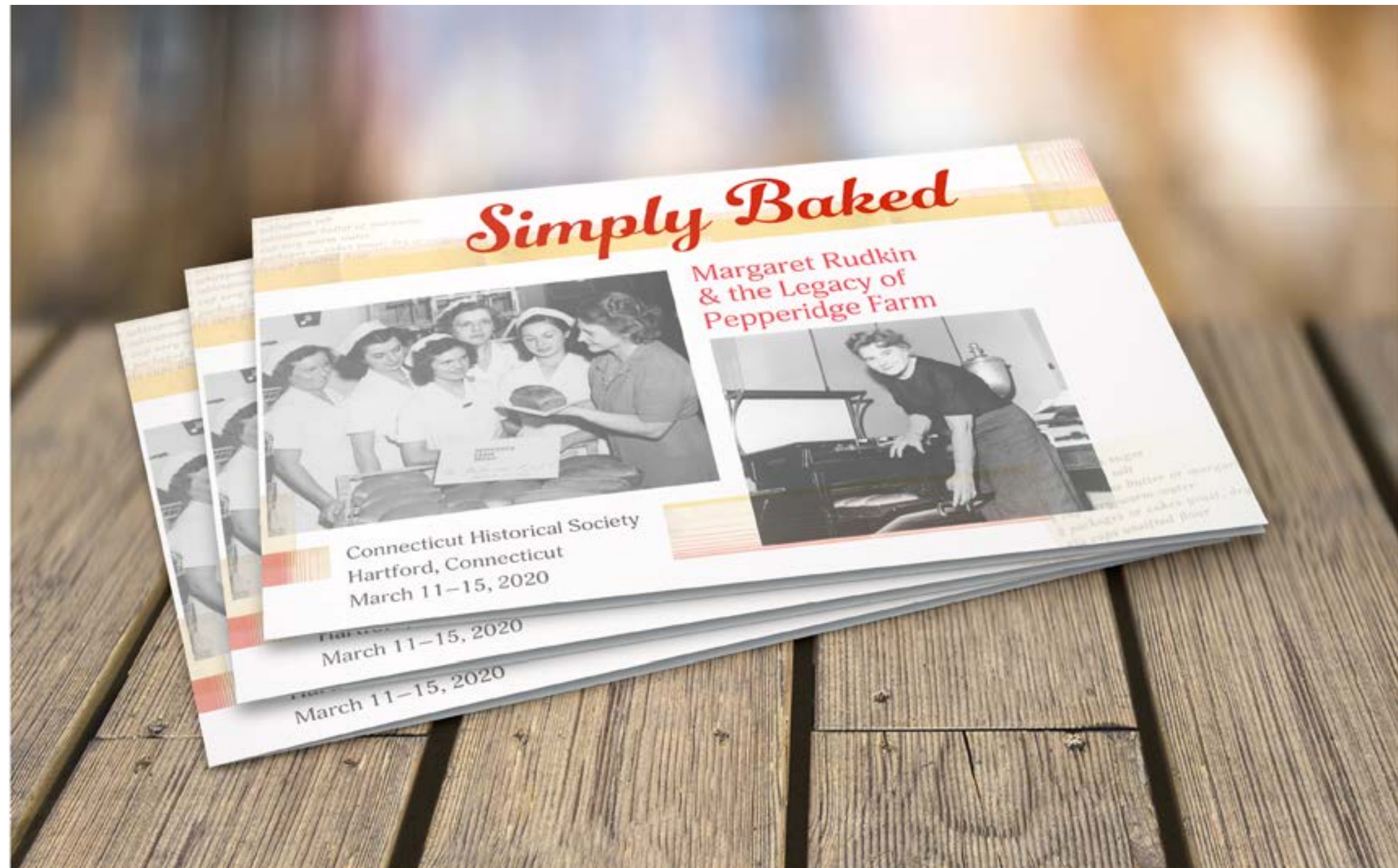
The exhibition would be showcased at Connecticut Historical Society in Hartford, Connecticut durin March 11–15, 2020. This location is a historical museum and library located in Connecticut, it followed my concept with Pepperidge Farm starting out Connecticut along with Margaret Rudkin legacy truly beginning there as well.



Exhibition Graphics



Exhibition Graphics



Exhibition Graphics



The exhibition graphics are a series of poster ambient advertising that would be used to around the area of the museum. I used graphic elements, to provide a cohesive look of my exhibit and included photos to capture attention and give the viewer something to peak interest into discovering who Margaret Rudkin was and want to discover the story behind Pepperidge Farm.

3 tablespoons sugar
1 tablespoon salt
3 tablespoons butter

3 tablespoons sugar
1 tablespoon salt
3 tablespoons butter

3 tablespoons sugar
1 tablespoon salt
3 tablespoons butter

Exhibition Graphics

