



ICP

TEACHER
GUIDE

PRE- AND
POST-VISIT
MATERIALS
FOR
HIGH SCHOOL

LEWIS HINE AND ZOE STRAUSS: 10 YEARS

Exhibitions on view
October 4, 2013 – January 19, 2014

DEAR EDUCATOR,

We are pleased to introduce and welcome you to the International Center of Photography (ICP) and our Fall 2013 exhibitions, *Lewis Hine; The Future of America: Lewis Hine's New Deal Photographs; Zoe Strauss: 10 Years;* and *JFK November 22, 1963: A Bystander's View of History.*

To better acquaint you and your group with the content of the exhibitions, ICP provides Guided Tours and Self-Guided Tours. Led by Museum Educators, Guided Tours are tailored to the needs of each group by integrating selected themes from the exhibitions into your identified goals and/or classroom learning standards. These tours are conducted in an inquiry-based discussion format, encouraging participants to discover visual information and realize multiple interpretations and meanings. After scheduling your visit, you will speak directly with a Museum Educator who will customize a Guided Tour to your curricular needs.

In an effort to provide you with the most comprehensive museum-based learning experience, we have created pre- and post-visit activities for classroom use. They are tailored to grade-appropriate themes as well as Common Core State Standards and New York State Learning Standards. As the materials draw from a selection of works on view, we encourage you to further explore all of the exhibitions as their shared themes and unique content present multiple entry points across curricula.

To schedule a tour, please refer to the Tour Information and Guidelines (page 24) and visit us online at www.icp.org/museum/education, email us at grouptours@icp.org, or call 212.857.0005.

We look forward to welcoming you and your group to ICP!

SINCERELY,



Lacy Austin
Director of Community Programs



Carly Goldman
Coordinator of Community Programs

ABOUT ICP

The International Center of Photography (ICP) is the world's leading institution dedicated to the practice and understanding of photography and the reproduced image in all its forms. Through our exhibitions, educational programs, and community outreach, we offer an open forum for dialogue about the role images play in our culture. Since our founding, we have presented more than 500 exhibitions and offered thousands of classes, providing instruction at every level. ICP is a center where photographers and artists, students and scholars can create and interpret the world of the image within our comprehensive educational facilities and archive.

TEACHER GUIDE

INTRODUCTION

These materials are designed to introduce you and your students to ICP’s current exhibitions. Before your visit, you will have a discussion with one of our Museum Educators to customize a tour that is tailored to your identified curricular needs. Our goal is to help you integrate the exhibition content across disciplines. To this end we have created pre-visit activities as a starting point from which you and your group can view and discuss our exhibitions, and post-visit activities to use after your museum experience. All lessons include relevant Common Core State Standards and New York State Learning Standards to support curricular connections. The following list of contents is a framework of these resources to begin your ICP experience:

CONTENTS

4 Introduction to the Exhibitions

7 Pre-Visit Activity

12 Post-Visit Activity

16 Exhibition Images

19 Supplementary Reading

23 Tour Information and Guidelines

24 General Museum Information

25 Bibliography and Links

INTRODUCTION TO THE EXHIBITIONS

“I wanted to show the things that had to be corrected; I wanted to show the things that had to be appreciated.”

Lewis Hine, a photographer well known for using his camera as a weapon in the battle for social reform, first documented the entry of new immigrants through Ellis Island. He later followed the struggles of these immigrants, and especially poor urban children, in his work with the National Child Labor Committee, utilizing his training as both a photographer and sociologist. Subsequent photo essays covered the activities of the American Red Cross in World War I, portraits of black Americans, and striking images of the construction of the Empire State Building. These latter photographs and others were included in his 1932 book *Men at Work*, a celebration of labor and the symbiotic relationship of man and machine. ICP’s exhibitions *Lewis Hine* and *The Future of America: Lewis Hine’s New Deal Photographs* bring together both the iconic photographs for which Hine is famous and rarely seen bodies of work. *Lewis Hine*, organized by the George Eastman House International Museum of Photography and Film, offers a broad overview of his career and situates the work within the context of its original consumption. *The Future of America*, drawn from ICP’s archive, focuses on a little-known series made for the National Research Project, a division of the WPA, with the goal of investigating changes in industrial technologies and assessing their effects on employment.

Like Hine, the contemporary Philadelphia photographer Zoe Strauss documents disenfranchised communities and, also like Hine, seeks to disseminate these images to a broad viewing public. For a decade between 2001 and 2010, she organized installations of her works once a year beneath an I-95 highway overpass in South Philadelphia. In these annual one-day exhibitions, Strauss affixed her photographs to concrete bridge supports. Viewers could buy copies of the images for five dollars. In the tradition of street photography, her work explores the lives of people from underserved and marginalized communities, and highlights dilapidated and disused spaces in what she describes as “an epic narrative about the beauty and struggle of everyday life.” *Zoe Strauss: 10 Years* is a mid-career retrospective from the Philadelphia Museum of Art and the first critical assessment of her decade-long project.

Viewing these exhibitions, students explore how photographers document and reveal the everyday lives of individuals and communities, particularly those struggling with difficult social and economic conditions. The accompanying materials help students to deepen their understanding of the ideas addressed in the exhibitions and provide them with hands-on activities that

engage them directly with the photographs. These lessons and activities are organized into pre-visit and post-visit activities for upper elementary school (3–5), junior high (6–8), and high school (9–12) students. They are designed to be integrated with Social Studies, Humanities, Arts, and English Language Arts curricula.

- **For the elementary school lessons,** students investigate how photography can tell people’s stories. They debate how, or if, an image can tell a story better than words. Students imagine the stories behind subjects in photographs. They also become magazine editors and assign photographers to document people whose stories should be told.
- **For the junior high school lessons,** students explore the concept of the American Dream and how photographers reflect on this concept. They photograph Americans at work and consider whether the type of work fits with their personal concept of the American Dream. They also explore the text they see around them—in graffiti, on signs, etc.—and how it reflects on the American Dream.
- **For the high school lessons,** students explore what photography can reveal about social issues of the day and debate the objectivity of photography and the ethics around storytelling. They create persuasive posters to accompany photographs and devise—and, if possible, enact—a public exhibition of their photographs documenting the social issues around them.

ACKNOWLEDGEMENTS

Lewis Hine was organized by the George Eastman House with support from the Terra Foundation in collaboration with Fundación Mapfre, Fondation Henri Cartier-Bresson, and Nederlands Fotomuseum. The ICP presentation is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

The Future of America: Lewis Hine's New Deal Photographs is made possible with support from Deborah Jerome and Peter Guggenheimer, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Zoe Strauss: 10 Years is supported by the ICP Exhibitions Committee and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

JFK November 22, 1963: A Bystander's View of History is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



Museum Education programs are made possible by a generous grant from the Agnes Varis Trust. Additional support is provided by The Houston Family Foundation, and Sagalyn Family Fund.

**PRE-VISIT
ACTIVITY:
DOCUMENTING
SOCIAL ISSUES**

OVERARCHING QUESTION

What can photographs tell us about social issues?

**RECOMMENDED
GRADES: 9–12**

SUPPORTING QUESTION

Can photographs be objective?

OBJECTIVES

- **To explore how photographs document social issues**
- **To debate photographers' methods for documentation**

**SUGGESTED
TIME FRAME**

One class period

RESOURCES

Images 1–2 (pages 17–18); enlarged copies of images for small group projects; basic drawing materials or if possible, paint

RELATED IMAGES



Image 1



Image 2

DISCUSSION

- 1. Look together at Lewis Hine's *Midnight at the Brooklyn Bridge*.**
Ask students what they see in the photograph. How would they describe the subjects: posture, their facial expressions, and their relationships to each other?
- 2. When this photograph was made,** Lewis Hine worked for the National Child Labor Committee (NCLC). It was an organization founded to promote legislation to protect children from exploitation in the workplace. At the time, many child labor laws were being violated and the NCLC tried to expose these violations and champion new reforms. Hine traveled around the country documenting child labor abuses and working with others who gathered statistics and anecdotes. The findings were presented to the public in pamphlets and posters. Relay this information to the students and ask them what they now think about *Midnight at the Brooklyn Bridge*.
- 3. The subjects of this photograph** were newsboys, or “newsies.” Newsboys had been in the spotlight seven years earlier, in 1899, when they went on strike to protest a rise in the price of newspapers. The price change would have forced newsboys to pay more for the newspapers they sold, and they would not be refunded for unsold newspapers. Newsboys earned very little per day as it was and faced many hardships. The strike was successful in increasing the amount newsboys were paid for their work. For more about newsboys, students should read the attached *New York Times* (link: <http://www.nytimes.com/1860/12/22/news/children-s-aid-society-newsboys-lodging-room-its-occupants-speech-paddy-few.html>) article (page 20) from 1860 about newsboys living in a Children’s Aid Society group home. Discuss the article and how this situation compares to today. Is the article persuasive? Then return to the photograph: Does it reflect these challenges and hard-won victory? If not, what *does* it reflect, or reveal? What would the students surmise about the subjects’ lives? Share the title of the photograph, if you haven’t already, and ask if it contributes to an understanding of the subjects’ lives.
- 4. Prior to the NCLC job,** Hine had been a teacher in a progressive school. He first started using photography as a tool to document immigrant life in order to teach his students about it. He considered his new job an opportunity to concentrate on the “visual side of public education.”¹ Ask the students what they think Hine wanted to teach people about these newsboys through this photograph.

5. **Show students** *Waiting for the Dispensary to Open* and ask students to compare it to *Midnight at the Brooklyn Bridge*. In this image, Hine continued his documentation of the urban poor, especially children, with an eye toward spurring reform. Here, a child waits for medical supplies at the Hull House, Jane Addams' pioneering Chicago "settlement house" that offered training to new immigrants in everything from hygiene to literacy. What do they think Hine wanted to teach his viewers with this photograph?

6. **The NCLC used photographs** as evidence that abuses were occurring in the workforce, and, according to curators, the NCLC's photographs were considered "irrefutable proof" of abuses. Ask students if they think that photographs can offer "irrefutable proof" that something has happened. When and how can a photograph "lie" or not tell the whole truth?

7. **We know that Hine often posed his subjects** and even changed their clothing to make the points he wanted to about their conditions. Do you think these modifications are appropriate when photographs are being used to document social conditions? Hine said: "I wanted to show the things that had to be corrected; I wanted to show the things that had to be appreciated."² Do students think these goals are reason enough to make alterations to subjects or photos?

8. **Robert Flaherty, a well-known documentary filmmaker** at the time Hine was working, said: "Sometimes you have to lie. Often one has to distort a thing to catch its true spirit."³ Do students agree or disagree with this statement? Stage a debate as a class about this quote. Challenge one half of the class to argue that photographic modifications have an important role. Challenge the other half to argue against them. Ask them each to address this question: Is it possible to make a completely objective photograph? If not, how should a documentary photographer deal with the subjectivity of his/her work?

ACTIVITY:

1. **Ask students to choose image 1 or 2** and, in small groups, devise a poster featuring the image that addresses a social issue important to them.
2. **Each poster** should include persuasive (yet subjective) text that makes an argument about the social issue, presenting their opinion and suggesting action that should be taken toward its resolution.
3. **Give each group** an enlarged copy of the image they choose so that they can design the poster around it with paint or even just simple drawing materials. If computers are available, students can design the posters in Photoshop or other such programs.
4. **Share the posters as a group.** What methods did each group use to present a convincing argument? Which aspects of the poster are objective versus subjective?
5. **Consider** exhibiting the posters in a space where the greater school community could see them.

**COMMON CORE
STATE STANDARDS**

ELA Literacy Speaking and Listening

Grades 9–10

CCSS.ELA-Literacy.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9-10.2

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally), evaluating the credibility and accuracy of each source.

CCSS.ELA-Literacy.SL.9-10.3

Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Grades 11–12

CCSS.ELA-Literacy.SL.11-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-Literacy.SL.11-12.3

Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

ELA History/Social Studies Standards

Grades 9–10

CCSS.ELA-Literacy.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

Grades 11–12

CCSS.ELA-Literacy.RH.11-12.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

Standard 3 for The Arts

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

POST-VISIT
ACTIVITY:
DOCUMENTING
SOCIAL ISSUES

OVERARCHING QUESTION

What can photographs tell us about social issues?

RECOMMENDED
GRADES: 9–12

SUPPORTING QUESTION

Can photographs be objective?

OBJECTIVE

- To explore the moral and ethical dimensions of photography

SUGGESTED TIME
FRAME

Two class periods

RESOURCES

Images 1, 2, 3 (pages 16–18)

RELATED IMAGES



Image 1



Image 2



Image 3

DISCUSSION:

1. **Discuss aspects of the moral and ethical dimension** of photography with students. Ask students: Do you think photographers have any obligations to their viewers? For instance, do they have an obligation to tell a story as truthfully as possible? Do they have an obligation to get their work out into the world so people can see it? Do they have obligations to their subjects—to present them in a humane way, to ask their permission to make and to display the image, etc.?
2. **Look together** at Zoe Strauss' *Two Women*. What do students notice about the photograph? How would they describe the subjects' body language? Their facial expressions? Their appearance?
3. **What would students surmise** about their relationship and their story?

4. **Many viewers** assume that these women are mother and daughter, but in fact they met through their encounter with the photographer. Does this change students' perspective on the image and, if so, how?
5. **Strauss is interested** in photographing the economically disadvantaged in and near her hometown of Philadelphia. Camden, New Jersey—the location of this photograph—is right outside of Philadelphia, and in 2008, it was ranked “most dangerous city” in the United States (with more violent crimes per capita than any other city as per FBI data). The scars on the older woman's arms seem to suggest this kind of violence. In light of this information, what do the students think of the photograph and what is communicated in it?
6. **Critics have suggested** that Strauss' work is different from other street photographers in that she approaches her subjects “more as a fellow traveler than an outsider looking in.”⁴ Do students think this is true? Why or why not?
7. **Compare this photograph** by Strauss to Lewis Hine's *Waiting for the Dispensary to Open*. How does their approach differ? How is it similar?
8. **Critics have noted** that neither photographer is concerned with technical perfection as much as they are with getting their images out into the public.⁵ For Hine, the method of distribution was pamphlets and posters. For Strauss, it was an annual exhibition, which she installed for ten years under an I-95 highway overpass in South Philadelphia. Anyone could attend the exhibition and copies of the photographs were sold for five dollars each. She also enlarged selected images and placed them on billboards in the neighborhoods in which they were taken. She continues to post images from this series on her personal blog. Ask students why they think these photographers are so interested in getting their work out to the public? Why do they think they're less interested in the technical side of photography?
9. **Another difference** between Hine and Strauss is that Hine was often commissioned to make his photographs by organizations such as the National Child Labor Committee, while Strauss works independently. Do students think that this kind of arrangement matters to the work? Why or why not?
10. **Revisit the moral** and ethical questions explored as a class in the beginning of the session. How would students apply their thoughts on these issues to these particular photographers?

ACTIVITY

- 1. Challenge students to take a camera** (even a cell phone camera) out into their neighborhood and make photographs. They can document anything: people, architecture, signs, objects, etc. Their goals should be to capture the essence of their neighborhood and to make photographs that tell us something about where they live.
- 2. From the students' photographs**, ask the class to select their favorite three images. Display them on the walls of the classroom. Conduct a class critique. Ask students to discuss with each other: What do these photographs say about a neighborhood? How did different photographers display a different point of view on the same place? What did the photographer control in each picture? How objective are the photographs? Which aspects are subjective—the cropping, the point of view, the choice of subject, the posing? What would be the effect of getting these images out into the world?
- 3. Brainstorm ideas** about how to share these images with the world, including blogs, Instagram, posters, a school or cafeteria exhibition, etc. As a class, research an option that could work—and try to make it happen!

ELA Literacy Speaking and Listening

Grades 9–10

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CCSS.ELA-Literacy.SL.9-10.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Grades 11–12

CCSS.ELA-Literacy.SL.11-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

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Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

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Grades 11–12

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Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

Standard 3 for The Arts

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

IMAGE 1



Lewis W. Hine, *Midnight at the Brooklyn Bridge*, 1906.
Transfer from Photo League Lewis Hine Memorial Committee;
ex-collection of Corydon Hine. © George Eastman House Collection.

IMAGE 2



Lewis W. Hine, *Waiting for the Dispensary to Open, Hull House District, Chicago, 1910*. Transfer from Photo League Lewis Hine Memorial Committee; ex-collection of Corydon Hine.
© George Eastman House Collection.

IMAGE 3



Zoe Strauss, *Two Women, Camden, NJ*, 2006. Courtesy the artist.

SUPPLEMENTARY READING

THE CHILDREN'S AID SOCIETY: The Newsboys' Lodging Room—Its Occupants— A Speech from Paddy— A Few Stern Facts.

New York Times: December 22, 1860

There is something about childish poverty that touches the heart of every true man. We have no right to assume that a poor child is necessarily lazy or vicious, and the youthful sufferer seems to represent to us, for the time, social evils of whose distant influence it is the innocent victim. In this City there are thousands of children who are homeless, destitute of clothing and of money, beyond the reach of the older means of Christian influence, and fast drifting way towards that dismal swamp from whence come the robbers, the prostitutes, the murderers of society.

The boys are made keen, bright, and smart by necessity. The girls, unless necessitous, are tempted as the boys are, though they have not before them, as the others have, even the possibility of a noble future if once they have plunged into a career of vice.

We have frequently spoken with warm commendation of the Children's Aid Society, which has been organized for the relief and redemption of this class of our City poor. One of its features is the Newsboys' Lodging house, in Fulton Street, where cheap lodgings are provided, and evening meetings are held for the improvement of the boys. A sketch of an evening lately spent there may be of interest, and serve to illustrate the general

influence of the Association in this department of its labors.

The room contained some sixty boys, seated on benches and stools. Around it were lockers, in which each boy could place his surplus clothing, if he had any. On the walls were hung encouraging mottoes, such as "Cheer, boys, cheer;" "All work and no play makes Jack a dull boy;" "Be content with such things as ye have;" and various Scriptural placarded sentences, encouraging to the virtuous and disheartening to the wicked; also engravings, and several colored pictures.

On an elevated platform were a matron, a melodeon and a bank. The first-named has charge of the devotional exercises of the boys, mends their clothes, and plays upon the second; while the third, as its name implies, is used as a receptacle for the surplus cash which the boys may be willing to save. It consists of an ordinary deal table, the top of which has a great number of slitted-holes, through which, into boxes within, the depositors can drop the change. This plan is found to work admirably. No boy can take the money so deposited unless a majority of the lodgers vote in favor of "specie payment." One young lad has saved \$150, another \$100, and others in smaller sums, such as \$50, \$25, \$10, and so on—sums which, though insignificant, possibly, to Mr. ASTOR, are of incalculable assistance to a boy who has no boots, coat or cap. A peep into the sleeping-rooms satisfied us that the place was well denominated "lodging rooms." There are an upper

and a lower room. The former is considered, in comparison, with the latter, as a cheap restaurant is with the Metropolitan Hotel. In it seventy boys can be comfortably lodged; the beds are like berths, one above another, and provided in each case with comfortable and sufficient bedding. In it are lodged irregular boys, and those who, coming for the first time, may not be perfectly free from all the ills that dirty flesh is heir to; while the lower apartment is reserved for the cleanly, regular and never-away boarders, who prefer the iron bedstead, the more lofty ceiling and perfect security from vermin.

Adjoining these rooms are adequate bathing accommodations, in which, with hitherto unaccustomed joy, the boys delight to swash.

As we reentered the room where the boys were scated, Mr. BRACE announced that he and one or two others would make a few remarks, they could all have a sing, and then gratify their palates by some goodies which a kind friend had thoughtfully prepared for them. In his usual happy manner Mr. BRACE spoke to them, familiarly teaching and pleasantly advising them, so that one and all were evidently pleased to hear him, and in no way considered him a bore. In fact, it requires a peculiar person to manage and talk to these boys. Bullet-headed, short-haired, bright-eyed, shirt-sleeved, go-a-head boys. Boys who sell papers, black boots, run on errands, hold horses, pitch pennies, sleep in barrels and steal their bread. Boys who know at the age of twelve more than the children of ordinary men

would have learned at twenty, who can cheat you out of your eye teeth, and are as smart as a steel-trap. They will stand no fooling; they are accustomed to gammon, they live by it—and yet we could not fail to notice that the steady, earnest, faithful year-by-year work of Mr. BRACE in their behalf had so rooted him in their esteem, that let him say or do what he chose, he could not wrest from them the conviction that he loves them, and would cheerfully do anything in the world to aid them and ameliorate their condition. We pity the man, or body of men, who should in any way do bodily ill to Mr. BRACE; he would find soon upon his heels a set of young avengers, from whose clutches he could not escape, and who would visit upon him chastisements most summary and severe. No audience that ever we saw could compare in attitudinizing with that one. Heads generally up; eyes full on the speaker; mouths, almost without an exception, closed tightly; hands in pockets; legs on the desks, or over a neighboring pair; no sleepers, all wide-awake, keenly alive for a pun, a point, or a slangism. Winding up, Mr. BRACE said: “Well, boys, I want my friends here to see that you have the material for talkers amongst yourselves; who do you choose for your orator?”

“Paddy, Paddy,” shouted one and all. “Come out, Paddy. Why don’t you show yourself?” and so on. Presently Paddy came forward, and stood upon a stool. He is a youngster, not more than twelve, with a little round eye, a short nose, a little form, and chuck full of fun. “Bummers,” said he “snoozers and citizens, I’ve

come down here among ye to talk to yer a little. Me and my friend BRACE have come to see how ye'r gittin' along, and to advise yer. You fellers what stands at the shops with yer noses over the railin', smellin' ov the roast beef and the hash you fellers who's got no home—think of it how we are to encourage ye. [Derisive laughter, “Haha’s,” and various ironical kinds of applause.] I say, bummers—for you're all bummers—so am I [great laughter]—I hate to see you spendin' your money on penny ice creams. Why don't you save your money? You feller without no boots, how would you like a new pair, eh? [Laughter from all the boys but the one addressed.] Well, I hope you may get 'em, but I rayther think you won't I have hopes for you all. I want you to grow up to be rich men—citizens, Government men. lawyers, ginerals and influence men. Well boys, I'll tell you a story. My dad was a hard 'un. One beautiful day he went on a spree, and he come home and he told me, where's yer mother, and I axed him I didn't know, and he clipt me over the head with an iron pot, and knocked me down, and me mither drapped in on him, and at it they went. [Hi-hi's, and demonstrative applause.] Ah! at it they went, and at it they kept—ye should have seen 'em—and wilst they were fightin', I slipped meself out the back door, and away I went like a scart dog. [Oh, dry up! Bag your head! Simmer down!] Well, boys, I wint on till I kim to the “Home for the Friendless,” [great laughter among the boys, who are rather down on that institution,] and they took me in, (renewed laughter,) and did for me, without a cap to me

head or shoes to me feet and thin I ran away, and here I am. Now, boys, (with mock solemnity.) be good, mind yer manners, copy me, and see what you'll become.”

At this point the boys raised such a storm of hifalutin applause, and indulged in such characteristic demonstrations of delight, that it was deemed best to stop the youthful Demosthenes, who jumped from his stool with a bound that would have done credit to a monkey, and was soon involved in a scrimmage with a big boy who believed all Paddy had said, with the exception of the “iron pot.” At this juncture huge pans of apples were brought in, and the boys were soon engaged in munching the delightful fruit, after which the matron gave out a hymn, and all joined in singing it, during which we took our leave.

This is but a specimen of the way in which these boys spend their evenings. At other times they are read to, talked to, legitimate games are played, stories are told, letters from old companions who have gone out West are read, and occasionally a returned agent recounts his experience in the far-off country, and excites their desire to participate in the comforts of a new home.

The boys, who are literally self-supporting, regard this lodging-house as their home, and the managers stand in the relations of father and mother. No one is compelled to go there, and no one is denied a bed. If flush he pays a cent for it—if out of funds he is trusted. Oftentimes the regular lodgers find poorer boys in the street, take them to the

lodging-house, pay for their bed, beg for them an outfit, and give them a lift which may be the making of their fortunes and the establishment of a successful boot-black box, or a trading armfull of papers. We have neither space or time to follow the ramifications of the workings of this Society in other directions. The German and Italian schools are well arranged, carefully tended, and most beneficial in their results. In these times hundreds of children are thrown upon the cold charity of the City, who at other seasons can live with their parents. This Society can do a great deal, and is doing wonderfully, but its energies are not half developed, simply from the lack of means. Does not this channel of Home Missionary work commend itself to the benevolent citizens of New York? Is it not worth an effort to save these boys and girls from lives of sin and shame? Already several thousands have been taken to the West, settled in good homes and put on the track of future usefulness

and possible greatness. Thousands more want to go—to go away from the temptations, the poverty, the privations and the wickedness of this modern Sodom, and to begin anew in a land where crowds are less frequent and chances more numerous. Money, books, clothes, provisions, coal, bedding of all kinds—anything and everything that man can use or woman need will be cheerfully received, thankfully acknowledged, and fittingly applied. Now is the time to do good, if ever; ten dollars or ten bedquilts given at this time will be of more actual service than ten times that amount given next Summer, and we earnestly recommend this enterprise to the investigation, the liberality, the patronage and the sympathy of the public, feeling sure that a better channel for conveying bounty to the deserving poor cannot be found here or elsewhere. “Whoso giveth to the poor, lendeth to the Lord.” *Verbum sapientibus. Nuff ced.*

TOUR INFORMATION AND GUIDELINES

GUIDED TOURS

ICP provides Guided and Self-Guided Tours. For the most tailored experience, Museum Educators lead Guided Tours focusing on the themes of your curriculum, facilitating dynamic discussions that emphasize visual literacy and looking closely. ICP provides all educators with complimentary passes to view our exhibitions prior to their visits.

Led by Museum Educators, Guided Tours are available for all levels of school and adult audiences and encourage critical thinking and visual literacy. Working with personalized themes and subject matter, each tour is tailored to the educational goals of its participants. Reservations are required at least three weeks in advance.

Grades K–6: \$150 per 25 students plus 3 required chaperones

Grades 7–12: \$150 per 25 students plus 2 required chaperones

College Students and Seniors: \$13 per person (min 12 / max 25)

Adult Groups: \$18 per person (min 10 / max 25)

New York City Public Schools, K–12: FREE (min 10 / max 25)

SELF-GUIDED TOURS

Self-Guided Tours are available for all levels of school and adult audiences and allow groups to explore the museum exhibitions at their own pace.

Grades K–12: \$5 per person, including 2 required chaperones (min 10 / max 25)

College Students and Seniors: \$7 per person (min 10 / max 25)

Adult Groups: \$10 per person (min 10 / max 25)

New York City Public Schools, K–12: FREE (min 10 / max 25)

All tours last for one hour and are offered during the following times:

Monday: Galleries closed

Tuesday–Thursday: 10 am–6 pm

Friday: 10 am–8 pm

Saturday & Sunday: 10 am–6 pm

To request a tour, please visit www.icp.org/museum/education/group-tours.

Museum Education programs are made possible by a generous grant from the Agnes Varis Trust. Additional support is provided by The Houston Family Foundation and Sagalyn Family Fund.

MUSEUM EDUCATION POLICIES

RESERVATIONS

Reservations are required for all group visits at least three weeks in advance.

A calendar of our current and upcoming exhibitions indicates the opening and closing dates for each and can be found online at www.icp.org.

PAYMENT FOR GROUP TOURS

Payment is due in advance or on the day of your visit. Checks should be made out to the “International Center of Photography” and mailed to ICP Community Programs, 1114 Avenue of the Americas, New York, NY 10036. Payment by credit card can be arranged by calling 212.857.0005. If paying on the day of your visit, please collect all entry fees from students before entering the museum.

Upon arrival, if the number of visitors has dropped below the required group-size minimum (stated above), the group is still held responsible for paying the minimum fee. For Guided Tours, all groups must pay a minimum of \$150. For Self-Guided Tours, all groups must cover the fees for 10 people at the applicable group rate. Please note that refunds will not be given for pre-payments if the number of the people in the group is less than the prepaid amount.

CANCELLATIONS

Cancellations: If you need to cancel your tour, please contact 212.857.0005 as soon as possible.

Self-Guided Tours cancelled less than 3 days in advance will be charged 50% of their invoiced fee. Groups that do not give 24 hours' notice will be charged in full.

Guided Tours that are cancelled with less than 3 days' notice will be charged a \$100 fee. Groups that do not give 24 hours' notice will be charged in full. If the group is over 15 minutes late for a Guided Tour, your reservation will be considered cancelled and you will be charged in full.

GALLERY REMINDERS

- **Still photography and videotaping** are permitted in the lobby only.
- **Please do not touch** the photographs.
- **The use of cellular phones** is not permitted in the museum's galleries except in the lobby, or when using a Guide by Cell audio tour.
- **Outside food** and drinks are not permitted in the museum. Food and drinks are permitted only in the café and may not be carried into the galleries or other areas.
- **Please have no more** than 10 students visit the store at once.

GENERAL MUSEUM INFORMATION

REGULAR ADMISSION AND MUSEUM HOURS

Regular rates for museum admission:

General: \$14

Students and Seniors (with a valid ID): \$10

ICP Members: Free

Children under 12: Free

Voluntary Contribution Friday: 5–8 pm

The museum is open

Tuesday–Thursday: 10 am–6 pm

Friday: 10 am–8 pm

Saturday–Sunday: 10 am–6 pm

ACCESSIBILITY

The museum is wheelchair accessible. Wheelchairs are available in the checkroom free of charge.

DIRECTIONS

The International Center of Photography is located at 1133 Avenue of the Americas at 43rd Street, New York, NY.

By subway: B, D, F, or M to 42nd Street; 1, 2, 3, 7, N, R, Q, S to Times Square.

By bus: M5, M6, or M7 to 42nd Street. School buses may unload and pick up students by the main entrance.

ARRIVAL

Please enter the museum at our main entrance at 1133 Avenue of the Americas (northwest corner). We ask that the group leader check in at the front desk, while the group gathers in the lobby. Upon arrival, your group will be greeted by a staff member to welcome you to ICP. School buses may unload and pick up students by ICP's main entrance.

CAFÉ

The Catherine K. Café located on the lower level of the museum is open for your convenience; however, there is limited seating. Small groups of 10–20 people may make advance lunch reservations by calling 212.857.9715. Ten days' notice is required for reservations. Café seating is only for use by guests who purchase food/drink from the Café.

MUSEUM STORE

Photography books, accessories, clothing, and gifts are available for purchase at the museum store or online at www.icpmuseumstore.org.

BIBLIOGRAPHY AND LINKS

Barberie, Peter. *Zoe Strauss: 10 Years*. Philadelphia: Philadelphia Museum Distribution, 2012.

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Its Occupants—A Speech from Paddy—A Few Stern Facts,”
New York Times, December 22, 1860.

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New York: Distributed Art Publishers, Inc., 2012.

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END NOTES

¹ Alison Nordström and Elizabeth McCausland, *Lewis Hine*
(New York: Distributed Art Publishers, Inc. 2012) p.21.

² *Ibid.*, p.29.

³ *Ibid.*, p.22.

⁴ Peter Barberie, *Zoe Strauss: 10 Years*. (Philadelphia: Philadelphia Museum
Distribution, 2012), p.131.

⁵ *Ibid.*, p.130.