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# Lewis W Hine America At Work

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## MICHAEL DOUGLAS

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Separate Macmillan

Running, Falling, Flying, Floating, Crawling is a loose compendium of photographs and texts that picture, examine, explore, and / or suggest the human body in states of abandon, helplessness, terror, subjugation, serenity, and transcendence. Artists include Andre Kertesz, Yves Klein, Laurie Simmons, Maya Deren, Gideon Mendel, Bas Jan Ader, Chris Burden, Tabitha Soren, Nan Goldin, Rania Matar, John Divola, Harry Callahan, Sarah Charlesworth, and Francesca Woodman. Writers include David Company, Lynne Tillman, Jennifer Blessing, Diane Seuss, Susan Bright, Gilda Williams, Marvin Heiferman, Maud Casey, and Carol Mavor. Through Indian Eyes Sterling Publishing Company, Inc. A New York Times Editors' Choice A myth-shattering narrative of how a nation embraced "separation" and its pernicious consequences. Plessy v. Ferguson, the Supreme Court case synonymous with "separate but equal," created remarkably little stir when the justices announced their near-unanimous decision

on May 18, 1896. Yet it is one of the most compelling and dramatic stories of the nineteenth century, whose outcome embraced and protected segregation, and whose reverberations are still felt into the twenty-first. *Separate* spans a striking range of characters and landscapes, bound together by the defining issue of their time and ours—race and equality. Wending its way through a half-century of American history, the narrative begins at the dawn of the railroad age, in the North, home to the nation's first separate railroad car, then moves briskly through slavery and the Civil War to Reconstruction and its aftermath, as separation took root in nearly every aspect of American life. Award-winning author Steve Luxenberg draws from letters, diaries, and archival collections to tell the story of Plessy v. Ferguson through the eyes of the people caught up in the case. *Separate* depicts indelible figures such as the resisters from the mixed-race community of French New Orleans, led by Louis Martinet, a lawyer and crusading newspaper editor; Homer Plessy's lawyer, Albion Tourgée, a best-selling author and the country's best-known white advocate for civil rights; Justice Henry Billings Brown, from antislavery New England, whose majority ruling endorsed separation; and Justice John Harlan, the

Southerner from a slaveholding family whose singular dissent cemented his reputation as a steadfast voice for justice. Sweeping, swiftly paced, and richly detailed, *Separate* provides a fresh and urgently-needed exploration of our nation's most devastating divide.

*South Carolina State University Courier Corporation*

The documentary style that dominates American photography had its origins in the social reform publicity campaigns of the turn of the century. This study traces the history of this genre and its main participants, including Jacob Riis, Lewis Hine, Walker Evans, Dorothea Lange, Ben Shahn, and Russell Lee.

*Spot the Differences* Prestel Publishing

Lewis Hine (1874-1940) took up photography to call attention to social injustice and to campaign for change. This respect for the exploited and oppressed individual established him as an embodiment of American values. His images celebrated the dignity of working people in the modern world and gave voice to the ordinary men, women and children who did not, or could not, speak for themselves.

*Lewis Hine* Aperture

Despite its decline throughout the advanced industrial nations, child labor remains one of the major social, political, and economic concerns of modern history, as witnessed by the many high-profile stories on child labor and sweatshops in the media today. This work considers the issue in three parts. The first section discusses child labor as a social and economic problem in America from an historical and theoretical perspective. The second part presents child labor as National Child Labor Committee investigators found it in major American industries and occupations, including coal mines, cotton textile mills, and sweatshops in the early 1900s. Finally, the concluding section integrates these findings and attempts to apply them to child labor problems in America and the rest of the world today.

**Inventing Modern Adolescence** Dover Publications

Lewis Hine in New England -- Street trades -- Textiles -- Exhibiting child labor -- Sardines -- Farm and seasonal labor -- Exhibiting child welfare -- Homework -- Working-class communities -- Trades and vocational education

*The Apostate* Routledge

"This anthology investigates books that juxtapose photographs and written language (photo-texts), considering a variety of examples from America, Britain, Canada, and France. Ranging from Nathaniel Hawthorne's *The Marble Faun* to Michael Ondaatje's postmodern novel *Coming Through Slaughter* and Edward Said's postdocumentary *After the Last Sky*, the contributors' analyses address photo-textuality's implications for representation and its cultural contexts. A truly interdisciplinary collection, *Photo-Textualities* features contributors who work in literary studies (English, romance languages), as well as contributors who work in media studies (film, graphic arts)."

"*Photo-Textualities* invigorates critical inquiry with its range of literary and photographic genres, including photo-texts that elude genre classification. Besides documentary and biography, nonfiction literary genres include autobiography and travelogue. The range of photographic genres extends to landscapes, portraiture, documentary, tourist snapshots, and media images, as well as to the standard photo-textual forms of published album and photo-essay."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

*To the Promised Land* Prestel Publishing

This volume by one of the fathers of social-documentary photography contains an outstanding collection of over 150 photographs of women in all sectors of labor and industry -- as telephone operators, garment workers, homemakers, rural workers, and more. Its stark images and powerful, dramatic

expression constitute a superb historical document of working women from 1907 to 1938.

*Photo-textualities* Oxford University Press, USA

Hine's dynamic images changed the way Americans looked at social conditions. Hine put his life on the line to capture a truthful picture of people at work. He risked physical attack in order to expose the brutal exploitation of child labor; then, years later, he had himself suspended from the hundredth floor of the Empire State Building to preserve on film the workers who were in the process of erecting it. Never content merely to depict labor's dehumanizing features, Hine shows us the dignity of work, the workers dominate the instruments of their labor-- the open hearths, mine pits, shovels, tongs and trolleys. Only a consummate camera-artist could have made such pictures, with their poignant qualities of light and shadow, their inescapable presence: all the more remarkable when we consider his cumbersome instrument-- a tripod-mounted 5 x 7 view camera with slides, flash pan, and powder.

*Picturing Class* University of Delaware Press

The pairs of photographs in this book, dating back to the 1800s, depict an array of subjects. The images appear to be the same but they're not.

*The Eye of Conscience* McFarland

*The Apostate* By Jack London

*Documentary Photography Reconsidered* Routledge

Lewis Wickes Hines documentary photography helped promote the cause of the National Child Labor Committee, which published their declaration in 1913. This text is a collection of photographs showing children at work from 1910 to 1935 as Hines travelled across America.

**Lewis Hine in Europe** Applewood Books

Photographs document the lives of rural Mexicans, the work of U.S. immigration agents, and the everyday life of illegal aliens working in the U.S.

*How the Other Half Lives* Simon and Schuster

Documentary photography is undergoing an unprecedented transformation as it adapts to the impact of digital technology, social media and new distribution methods. In this book, photographer and educator Michelle Bogre contextualizes these changes by offering a historical, theoretical and practical perspective on documentary photography from its inception to the present day. *Documentary Photography Reconsidered* is structured around key concepts, such as the photograph as witness, as evidence, as memory, as narrative and as a vehicle for activism and social change. Chapters include in-depth interviews with some of the world's leading contemporary practitioners, demonstrating the wide variety of different working styles, techniques and topics available to new photographers entering the field. Every key concept is illustrated with work from a range of innovative, influential and often under-represented photographers, giving a flavor of the depth and range of projects from the history of this global art form. There are also creative projects designed to spark ideas and build skills, to help you conceive, develop and produce your own meaningful documentary projects. The book is supported by a companion website, which includes in-depth video interviews with featured practitioners.

*America & Lewis Hine* Createspace Independent Publishing Platform

1910. Pownal, Vermont. At 12, Grace and her best friend Arthur must leave school and go to work as a "doffers" on their mothers' looms in the mill. Grace's mother is the best worker, fast and powerful, and Grace desperately wants to help her. But she's left handed and doffing is a right-handed job. Grace's every mistake costs her mother, and the family. She only feels capable on

Sundays, when she and Arthur receive special lessons from their teacher. Together they write a secret letter to the Child Labor Board about underage children working in Pownal. A few weeks later a man with a camera shows up. It is the famous reformer Lewis Hine, undercover, collecting evidence for the Child Labor Board. Grace's brief acquaintance with Hine and the photos he takes of her are a gift that changes her sense of herself, her future, and her family's future.

**The Empire State Building** New York : the Macmillan Company  
A documentary account of child labor in America during the early 1900s and the role Lewis Hine played in the crusade against it.  
*Men at Work* JHU Press

Reforming Lens Lewis W. Hine's images of child labor and American working life Photographer, teacher, and sociologist Lewis W. Hine (1874-1940) shaped our consciousness of American working life in the early 20th century like no other. Combining his training as an educator with his humanist concerns, Hine was one of the earliest photographers to use the camera as a documentary tool, capturing in particular labor conditions, housing, and immigrants arriving on Ellis Island. His images, including those of children in cotton mills, factories, coal mines, and fields, became icons of photographic history that helped to transform labor laws in the United States. This book brings together a representative collection of Lewis W. Hine's photography from all periods of his work. It spans his earliest forays into social-documentary work through to his more artistic and interpretative late photographs, including his phenomenal images of the construction of the Empire State Building and his symbiotic staging of human and machine as a comment on increasing industrialization. Alongside the near 350 photographs, the book includes an essay by the editor, introducing Hine's life and pioneering work. Text in English, French, and German  
*Lewis Hine as Social Critic* Taschen

The turbulent history of one of South Carolina's historically black colleges and its significant role in the civil rights movement Since its founding in 1896, South Carolina State University has provided vocational, undergraduate, and graduate education for generations of African Americans. Now the state's flagship historically black university, it achieved this recognition after decades of struggling against poverty, inadequate infrastructure and funding, and social and cultural isolation. In *South Carolina State University: A Black Land-Grant College in Jim Crow America*, William C. Hine examines South Carolina State's complicated start, its slow and long-overdue transition to a degree-granting university, and its significant role in advancing civil rights in the state and country. A product of the state's "separate but equal"

legislation, South Carolina State University was a hallmark of Jim Crow South Carolina. Black and white students were indeed provided separate colleges, but the institutions were in no way equal. When established, South Carolina State emphasized vocational and agricultural subjects as well as teacher training for black students while the University of South Carolina offered white students a broad range of higher-level academic and professional course work leading to a bachelor's degree. Through the middle decades of the twentieth century, South Carolina State was an incubator for much of the civil rights activity in the state. The tragic Orangeburg massacre on February 8, 1968, occurred on its campus and resulted in the deaths of three students and the wounding of twenty-eight others. Using the university as a lens, Hine examines the state's history of race relations, poverty and progress, and the politics of higher education for whites and blacks from the Reconstruction era into the twenty-first century. Hine's work showcases what the institution has achieved as well as what was required for the school to achieve the parity it was once promised. This fascinating account is replete with revealing anecdotes, more than sixty photographs and illustrations, and a cast of famous figures including Benjamin R. Tillman, Coleman Blease, Benjamin E. Mays, Marian Birnie Wilkinson, Mary McLeod Bethune, Modjeska Simkins, Strom Thurmond, Essie Mae Washington Williams, James F. Byrnes, John Foster Dulles, James E. Clyburn, and Willie Jeffries.

*The Way We Worked* Univ of South Carolina Press

The first book on master photographer Ernst Haas's work dedicated to both his classic and newly discovered New York City color photographs of the 1950s and 60s. Ernst Haas's color works reveal the photographer's remarkable genius and remind us on every page why we love New York. When Haas moved from Vienna to New York City in 1951, he left behind a war-torn continent and a career producing black-and-white images. For Haas, the new medium of color photography was the only way to capture a city pulsing with energy and humanity. These images demonstrate Haas's tremendous virtuosity and confidence with Kodachrome film and the technical challenges of color printing. Unparalleled in their depth and richness of color, brimming with lyricism and dramatic tension, these images reveal a photographer at the height of his career.

**Kids at Work** Yearling

Hine, widely known for his photographs of immigrants arriving at Ellis Island and his studies of child labor, brings enormous technical ability and sensitivity to these images of construction workers, railroad and factory workers, miners, foundation men, welders, and the builders of the Empire State Building.