



"Social service is the practice of a spiritual impulse. It is the evidence of faith and hope. It is the restraint of selfishness. It is the expression of the conscience of mankind."

The Social Work Exhibit
HALL OF SOCIAL SCIENCE
A CENTURY OF-PROGRESS
CHICAGO—1933.

The Social Work Exhibit was created by the State of Illinois and many private social agencies and citizens who have combined their gifts and their thinking to tell the story of progress in social welfare over a hundred years.

This booklet has been prepared for the Social Work Exhibit Committee by Barbara Abel, of the Young Women's Christian Association of Chicago and Helen Cody Baker of the Council of Social Agencies of Chicago.

1833 SOCIAL WELFARE 1933

A Century of Progress glorifies man's triumph in the realm of science. For millions of people life has been made easier, freer and happier by these triumphs. But for millions of others the word progress has an ironic sound. Progress has its victims as well as its victors.

The social work exhibit in the Hall of Social Science demonstrates the social consequences of these hundred years of progress and the necessity for social engineering to keep pace with mechanical achievement.

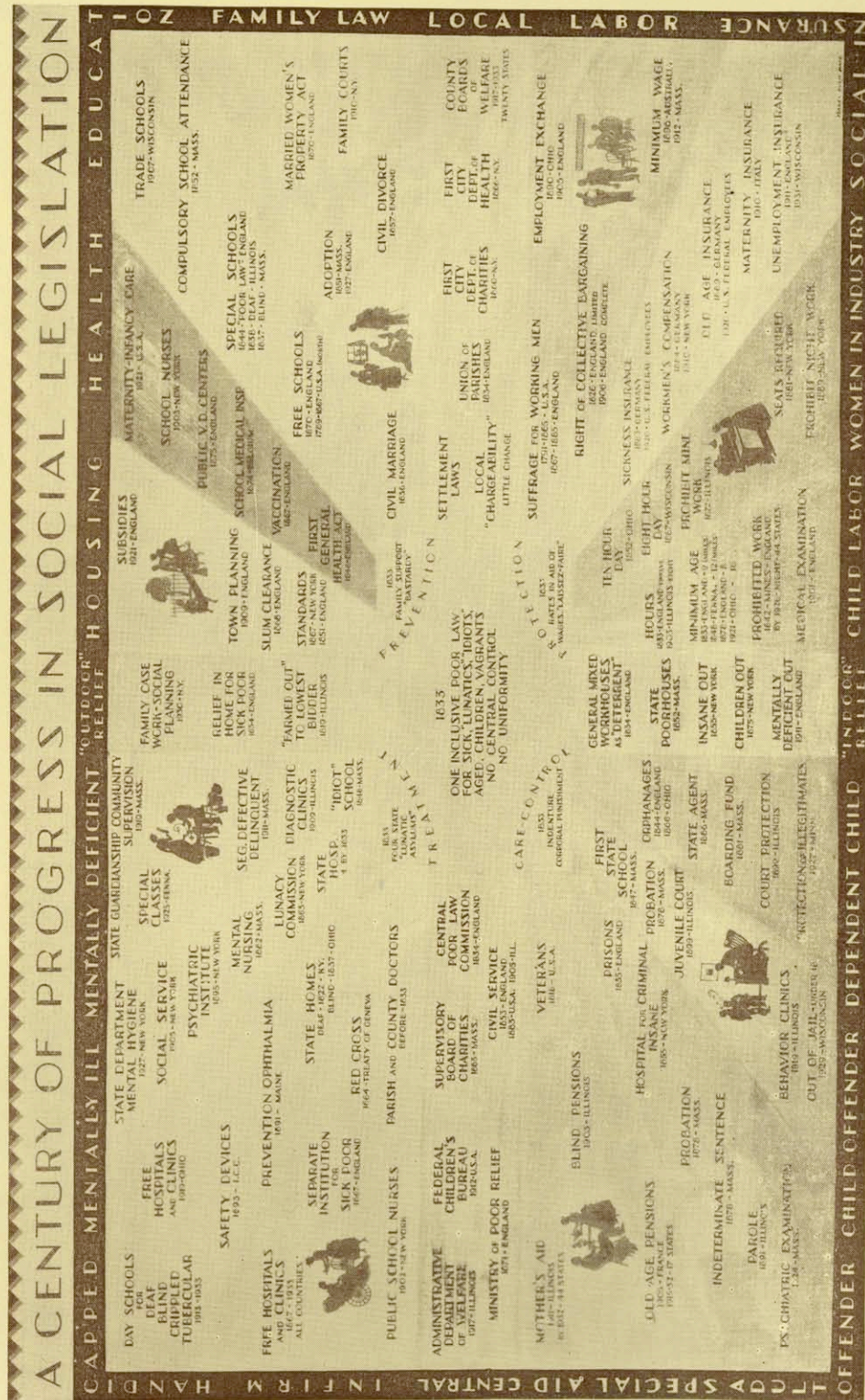
It is a far cry back to the days when social work consisted of the friendly ministrations of a neighbor, or the haphazard almsgiving of a few benevolent people. Like every phase of life, social work has enlarged in scope and grown complicated with the increasing need that the passing years have brought.

Hundreds of private social agencies, supported by generous citizens, have taken over the duties of the good neighbor. Public social work, supported by taxes, has assumed much of the burden of the relief of poverty. The friendly impulse of helpfulness has been disciplined, trained and organized to meet the swiftly increasing needs of a complex age.

And yet we believe that this exhibit will speak to you, not of "organized charity, measured and iced," but of honest human service, given not by benevolent individuals as alms, but by the community itself as a recognition of its responsibility for the welfare of all of its citizens.

The Social Work exhibit speaks humbly. It has no story to tell of perfection achieved. But it has a story of courageous, skillful and coordinated work that is being done by social agencies to solve some of the complicated and delicate social problems of today.

We hope that the discerning eye will find running through the seemingly complex pattern of this modern story a simple theme, the age old impulse of human beings to help one another.



Painting by Isabel Mack

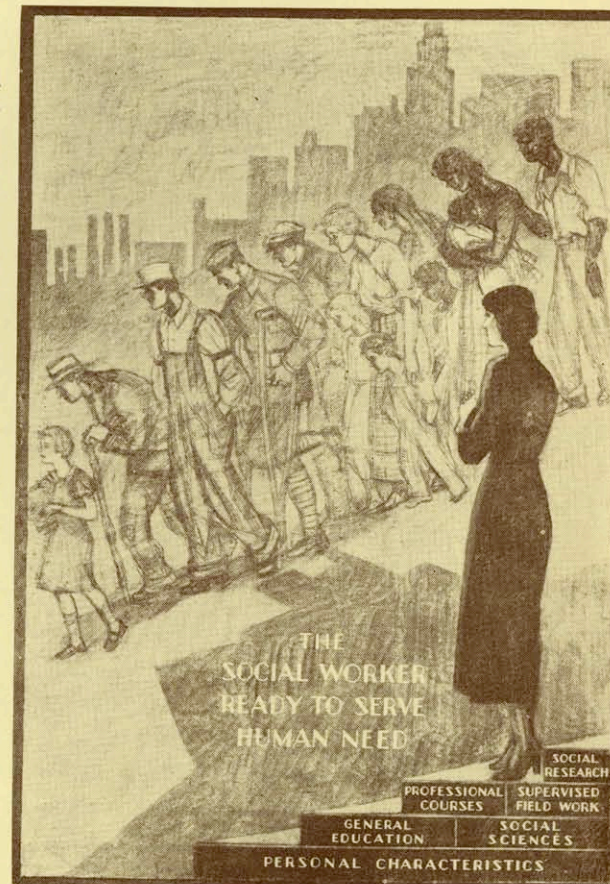
BOOTH ONE: THE ROAD

A good way to start a journey is on a road, and with a road map. So we start our trip through the social work exhibit by following the social service road on the right wall of Booth One as it winds through one hundred years of the changing pattern of American life.

First it is a country lane linking farms and hamlets. Life was simple, and so was social work. Neighbors helped other neighbors in need. Then the road widens a bit. A church appears, and a state house. About them are grouped some scattered institutions—a poorhouse, an orphanage. Social work is developing under church and state. Now the road enters a great city. Many institutions appear, but each is separate, walled off. Here is a city of many charities, but they are disorganized and chaotic. Still wider grows the road. Here is another city, the ideal planned city of today (or tomorrow). In the center is a beacon—a council of social agencies lighting the city. There are many buildings, hospitals, playgrounds, clubhouses homes, but the fences are down between them. Social agencies are working together, without waste or duplication of effort.

A second wall panel (see opposite page) shows how social welfare has been advanced by social legislation since 1833 when there was one inclusive poor law for "sick, lunatics, idiots, aged, children and vagrants," to the present day when there are many laws of a protective and preventive nature.

At the center of all social service are a human heart, brain and hand, and they belong to the social worker who is pictured on the right panel. She is shown at the top of the series of steps—personality, training and experience—by which she has climbed to fitness for her job. She stands ready to serve the line of men, women and children who pass before her. She is your proxy on the battlefield of human need, your ambassador of a better social order.



Painting by Isabel Mack

BOOTH TWO: SPECIAL AGENCIES



Painting by Charles Dawson

There are eight rooms in the social work exhibit, facing each other across one of the main aisles of the Hall of Social Science.. They tell the story of Family Service, the Care of Dependent People outside the Family, Social Aspects of Health, Recreation and the Use of Leisure Time. In addition to these services, there is one room where motion pictures are shown, literature is on sale, and accessory services which the case worker uses are displayed, and another in which certain large trends of social work are demonstrated by specialized agencies or groups of agencies which are characterized as "movements."

Here you will find the American Red Cross showing by realistic figures ascending a series of steps to a central dais, the growth and development of Red Cross services during the past fifty years in health education and emergency relief of such national catastrophes as fire, flood, earthquakes and war.

The Urban League, in a brilliant mural, shows the migration of the Negro up from the cotton fields of the South towards that ever receding mirage, the city of his dreams. The side panels show the economic significance of this migration; the contribution of the Negro to American civilization, and the ways in which the Urban League brings together thoughtful people of both races in genuine interracial cooperation.

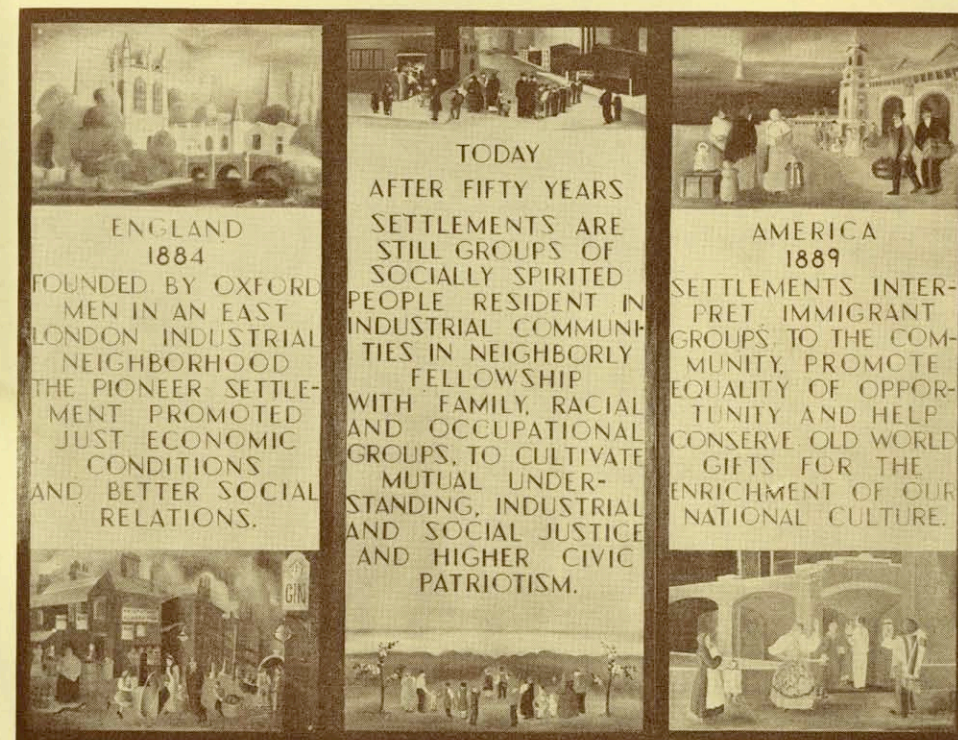
Changes in attitude toward and treatment of handicapped and crippled people during the past hundred years are illustrated in one large wall display. In the olden times they were regarded as bewitched and they were often tragic and lonely figures. Today an intelligent society recognizes their right to education, physical care and a place for service in the world's work.

The Young Men's Christian Association in a series of baloptican slides shows some life situations of boys and young men and how the Y. M. C. A. is meeting them. The Young Women's Christian Association presents its work as an agency of international goodwill, and of service to girls in cities, rural communities and colleges.

An exhibit of sheltered employment shows how handicapped people, those too old or too weak to find a place in the stress of modern industry, are helped to earn part of their living on a sound economic basis.

The Immigration panel shows the special services that certain agencies give to foreign-born people, and the contribution that these people make in return to American civilization in art, literature, science and industry, illustrating that the American tapestry is woven of many colors, each representing a civilization older than our own.

The settlement panel speaks eloquently as interpreter for the inarticulate groups in certain communities and demonstrates that neighborliness and good citizenship, normal good times and well rounded living can be achieved even in the congested areas of a great city.



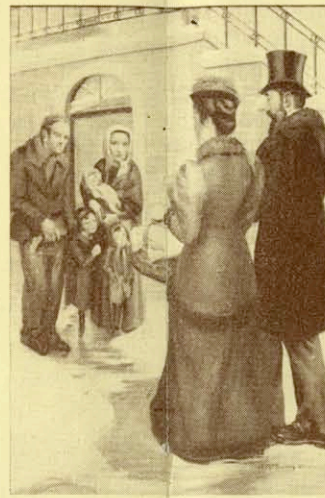
Illustrations by Clara MacGowan



A hundred years ago the Elizabethan Poor Law was still our guiding principle.



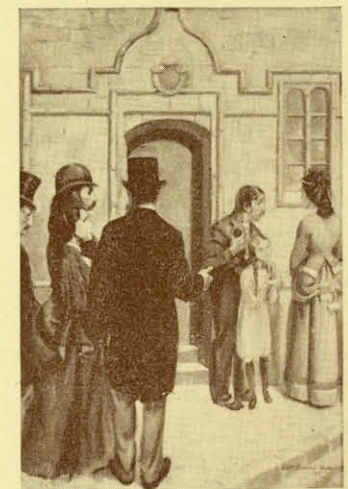
The New England Selectmen meet to board out and auction off the town poor.



A kindly impulse finds expression in a Christmas basket from Lady Bountiful.



The County agent dispenses a dole to the worthy poor—inadequate, but regular.



The Charity Organization Society begins to investigate the causes of poverty.

BOOTH THREE: FAMILY SERVICE

The most important unit in society today is the family, and it is to family service that Booth 3 is dedicated. Much of the progress which social work has made in the past century has come because it has recognized that family life is worth preserving; that family misfortune need not mean family disintegration; and that the best service that social work can give to a community is to help a family maintain its unity, its self reliance and its honorable place in the community.

The focus of the booth is a painting of normal family life, built on common ideals and enriched by comradeship and affection. On either side are panels, one listing the destructive forces constantly at work undermining family life, and the other the constructive forces which build it up: economic security, protection of health, education, wholesome recreation, child guidance, decent housing.

But is the idea of family service a new one? The walls of this booth tell you that it is, and that it is the outgrowth of a gradual change in the conception of charity.



Paintings by James E. McBurney

A striking diorama catches your eye, a scene on the steps of a cathedral in the Middle Ages. A group of beggars—children, old men, cripples huddle on the steps. A haughty lord and lady are leaving the cathedral. The lady wraps her cloak about her as though to escape contamination. The lord drops a coin into the hand of a beggar. Alms kindly but carelessly given with no plan and no thought of the effect.

Next to this diorama are five panels, shown above, telling of some of the steps in the evolution of a social conscience from the days of the Elizabethan poor law to the beginnings of inquiry into the causes of poverty and of attempted community organization to cope with it.

On the opposite wall is the modern idea of charity as expressed in family case work. A social agency called in to assist a family in distress swings into action all its resources of science, skill and human understanding and through individualized casework, medical care and social rehabilitation, restores the family to its normal and useful place in the community.

BOOTH FOUR: INDIVIDUALIZED CARE

How does social work help those who are outside the family circle—the orphans, widows, the insane, the aged? Booth 4 through a series of sharp contrasts, suggests some answers to this question.

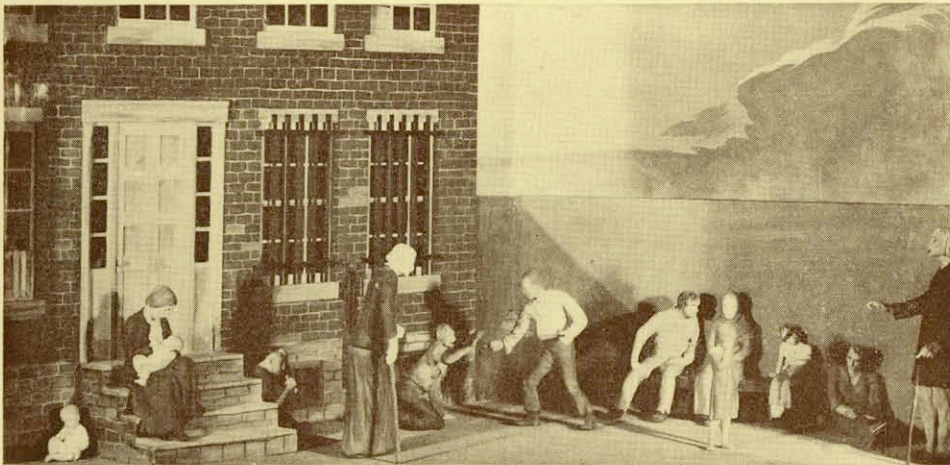
The magnet that draws all eyes is a large diorama, shown below. A group of wretched people are herded together in a bleak back yard. The lame, the halt, and the blind are there, the criminally degenerate, the normal child, the insane man in chains, the unmarried mother with her baby. A hundred years ago this was the accepted way of caring for the weak and unfit.

But society learned with the passing years. The next diorama shows an insane woman in a cell, head shaven, ragged, desolate, but at least kept by herself. Contrasted to this scene is a series of twelve pictures on the modern care of the mentally ill, in which social workers, doctors and psychiatrists all have a part.

Farther along a series of transparencies illustrate old and new methods in the care of the aged; here old couples are no longer separated, but united in comfortable homes for the aged, or better still are happy in their own homes in the security that old age pensions have brought.

The opposite wall carries the legend: "What the best and wisest parent desires for his own child the community desires for every child." Below this are five frames, in each of which four pictures appear in automatic succession. Let's watch one of them. The first picture shows a widow who must work in a factory to support her children. In the second picture the children are neglected, the home uncared for. In the third a social worker is called in. In the fourth a mother's pension is secured and the family is happily reunited, with mother at home and geraniums blooming on the window sill.

Is it too obviously a "happy ending?" Social work makes happy endings real.



Made in the Howard Cox Studio by Florence Gray

BOOTH FIVE: LEISURE TIME ACTIVITIES



A hundred years ago in America recreation was a simple and home grown affair. Hours of work were long, roads were bad, neighbors were few. The family depended on itself for amusement, except on the rare occasions when there was a community jollification such as a barn raising, a quilting bee or a country dance.

Now it is different. The hours of leisure have increased tremendously. Recreation has left the family circle and hied itself to the paved road, the talkies, the ball game and the dance hall. Amusement is commercialized, standardized. Passive watching takes the place of active participation.

How shall we turn some of this new leisure into channels that are not dulling to body and mind, but are stimulating, joyous and creative? How can we regain in our play some of the creative self-expression that our monotonous machine age denies us in our work?

The exhibits in the Leisure Time booth offer some suggestions. Here is shown a community with crowds of people pouring into the movie houses, dance halls and pool rooms while school, church and library are closed to the public. We press a button, and these darkened buildings glow with light and activity. Leadership and joint planning to use buildings they already have is what some cities need.

Next are twenty-five pictures of boys and girls engaged in lively and happy play—such activities as are offered by boys clubs, girls clubs, Y.M.C.A.'s and Y.W.C.A.'s in cities and towns everywhere. Next to it is a display of hand-craft, lovely sculpture, carving and pottery made by young people in settlements. Next is a model playground in an average sized city. Then a scene showing how thought and planning can make a pleasant play ground out of an ordinary back yard. And the final diorama is a typical scene at a summer camp.

BOOTH SIX: HEALTH

A hundred years ago every one's health was his own business. Each family disposed of its own sewage, controlled its own supply of milk and water, and guarded itself against disease—or perhaps sent the children out to catch the measles because they “might as well have them now and get it over with!”

In our Century of Progress we have at least learned that every one's health is every one's business. Health education, nursing service, infant and maternal care, hospital social service and mental hygiene all have their places in booth six of the social work exhibit, but the emphasis lies heavily on the community's responsibility for health.

A large wall panel shows in the center a model city block, with space provided for play. At the left are indicated some community health resources—a clinic, hospital, nursing service and laboratory. At the right a model factory suggests that decent working conditions are essential to health.

Five small but vivid dioramas give us an insight into the lives of five sturdy public servants—the frontier nurse, the visiting nurse, the industrial nurse, the school nurse and the rural nurse. Above them a frieze shows a procession of people—saints, surgeons, servants and social workers who have tended the sick since the time of Christ.

Infant and maternal care centers about Lorado Taft's lovely little statue of Mother and Child. Two small dioramas at left and right illustrate child care in the home and in the clinic.

The mental hygiene exhibit demonstrates how from the treatment of the diseases of the mind, science has learned to cure them. A wall panel depicts the quest of mental health from babyhood to old age. Many are the detours, obstacles and pitfalls along the way, but the hand of the psychiatric social worker is outstretched to help and guide the traveler.

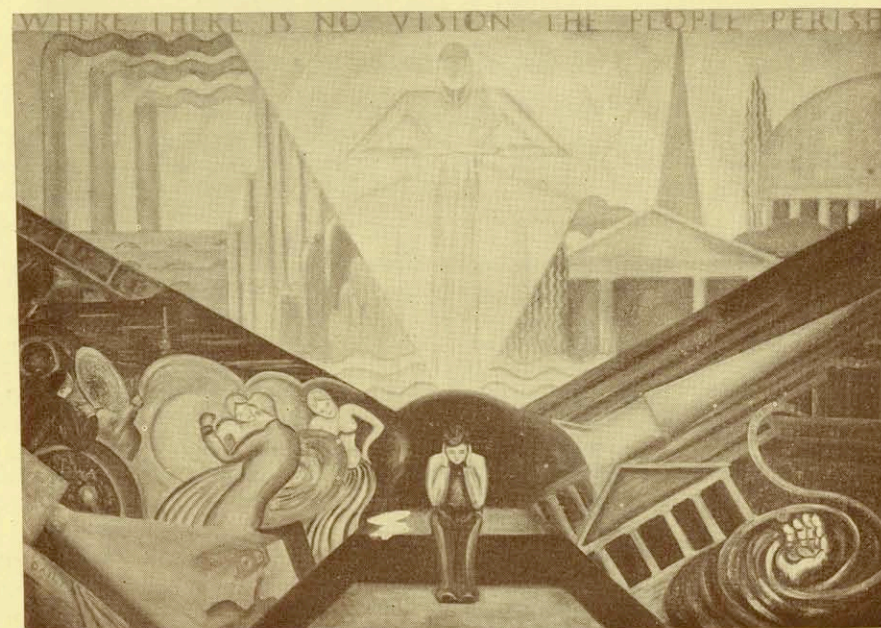


Two little girls, one of 1833 and one of 1933, speak eloquently in the health booth of the changes in attitude towards health that 100 years have brought. The old fashioned maiden sits sedately indoors bent over her sewing, and apparently believing every word of the old hymn that she is stitching into her sampler: “Diseases are thy servant, Lord, they come and go at thy command.” The little girl of 1933, romping in the sunshine with her dog is a more lively and aggressive figure. Her very vitality is expressive of the modern legend below: “Scientific knowledge challenges the community to protect and promote the health of its children.”



James E. McBurney

BOOTH SEVEN: DELINQUENCY AND CRIME



Painting by Alfred J. Messner

A boy is the center of interest in Booth Seven. Not a delinquent boy; just a boy with his head in his hands, surrounded by weird symbols of all the clashing, confusing influences that beat in on a modern boy's brain. In the background stands an austere figure, a vision of social justice in a stable society. The mural suggests that delinquent acts are only the symptoms of forces and conflicts that affect all children today.

The exhibits in this booth mark the three stages through which society has passed in its treatment of the criminal. First it has tried to punish him. Then it has tried to reform him. Now it is trying to study the reasons that make him a criminal and correct them if it can.

Because society has come to realize that the most important step in the treatment of crime is the prevention of criminals, much attention is paid to juvenile delinquency. The treatment of youthful offenders is traced from the early days when they were “flogged and taught the scriptures” to the present day when they are the charge of the Juvenile Court. Here the thought turns from punishment, to the study and treatment of the individual and his environment with the aim of restoring him to a normal and useful life.

A challenging exhibit is the one which calls on the community to reduce delinquency by a coordinated program in which are united churches, schools, libraries, recreation centers, boys and girls clubs, protective agencies, family case work agencies, juvenile court probation officers, police, and civic organizations.

In the eighth room of our exhibit you will find motion pictures, day nurseries, children's scholarships, and a chart which shows The Century of Social Service in Illinois. Literature is also for sale here.

THE OUTDOOR AREA

East of the Hall of States, directly on the lake shore, lies a section of land on which youth has established its World's Fair headquarters. Many organizations have united to make this part of the Fair express the meaning and value of boys and girls clubs, both to the boys and girls and to the community.

Here is the Boy Scout encampment, where some scout troops are always on duty to demonstrate their skill in campcraft, handcraft and sports, and to be in their very persons the best proofs of the value of the scout program. Here also is the building in which the Boy's Clubs of America show how they tackle the "Boy Problem" by giving the underprivileged boy an outlet for his cravings for adventure, his instinct for creativeness and his enjoyment of doing things with other boys.

A rustic log cabin is the center of the girls' club activities. The four walls speak eloquently of club programs in handcraft, nature lore, summer camp, homemaking and health, community and social relationships. Back of the cabin is a recreation field where every day a group of girls puts on a demonstration of games, sports, dancing or pagentry. The Campfire Girls, Girl Scouts, Y. W. C. A. Girls Reserves and girls from Settlement groups take turns in acting as hostesses at the cabin.

It is a neighborhood of Youth. The Youth that will build the next Century of Progress.



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PARTICIPATING AGENCIES

American Federation of Organizations for the Hard of Hearing	Illinois Children's Home and Aid Society
American Red Cross, Chicago Chapter	Illinois Conference on Social Welfare
Arden Shore Association	Illinois Congress of Parents and Teachers
Boy Scouts of America	Illinois Society for Mental Hygiene
Boys' Club of America, Inc.	Illinois Society for the Prevention of Blindness
British Old People's Home	Immigrants' Protective League
Camp Fire Girls, Inc. (National)	Infant Welfare Society of Chicago
Central Council for Nursing Education	James C. King Home for Old Men, The
Central Howard Association	Jewish Charities of Chicago
Chicago Association for Child Study and Parent Education	Jewish People's Institute
Chicago Boys' Clubs, Inc.	Juvenile Protective Association
Chicago Community Trust	King-Bruwaert House
Chicago Federation of Settlements	Maywood Home for Soldiers' Widows
Chicago Home for the Friendless	National Park Seminary Day Nursery
Chicago Orphan Asylum	National Recreation Association
Chicago Public Schools	Old People's Home of the City of Chicago
Chicago Urban League	Protestant Child Haven Association
Child Welfare League of America	Provident Hospital and Training School
Children's Memorial Hospital—Social Service Committee	Ridge Farm Preventorium
Children's Scholarship League	Russell Sage Foundation
Church Mission of Help	St. Mary's Home for Children
Community Chests and Councils, Incorporated	Salvation Army
Cook County Bureau of Public Welfare	Sarah Hackett Stevenson Memorial Lodging House
Council of Social Agencies of Chicago	Scholarship Association for Jewish Children
Deborah Boys' Club	Service Council for Girls
Diocese of Chicago, Social Service Department (Episcopal Church)	Social Work Publicity Council, Chicago Chapter
Eleanor Association, The	Social Work Publicity Council, National
Elizabeth McCormick Memorial Fund	Springfield Social Workers' Club
Family Welfare Association of America	State of Illinois—Department of Public Welfare
First District of Illinois Nurses' Association	Sunset Camp Service League
Girl Scouts, Inc.	Travelers' Aid Society
Glenwood Manual Training School	United Charities of Chicago
Goodwill Industries	Visiting Nurse Association of Chicago
	Wieboldt Foundation
	Young Men's Christian Association
	Young Women's Christian Association

