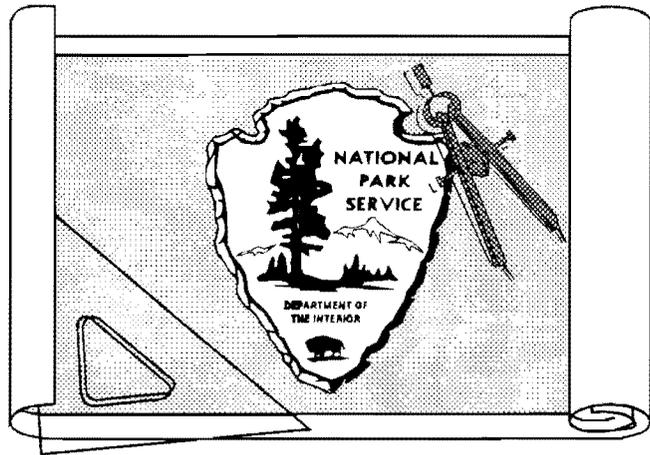
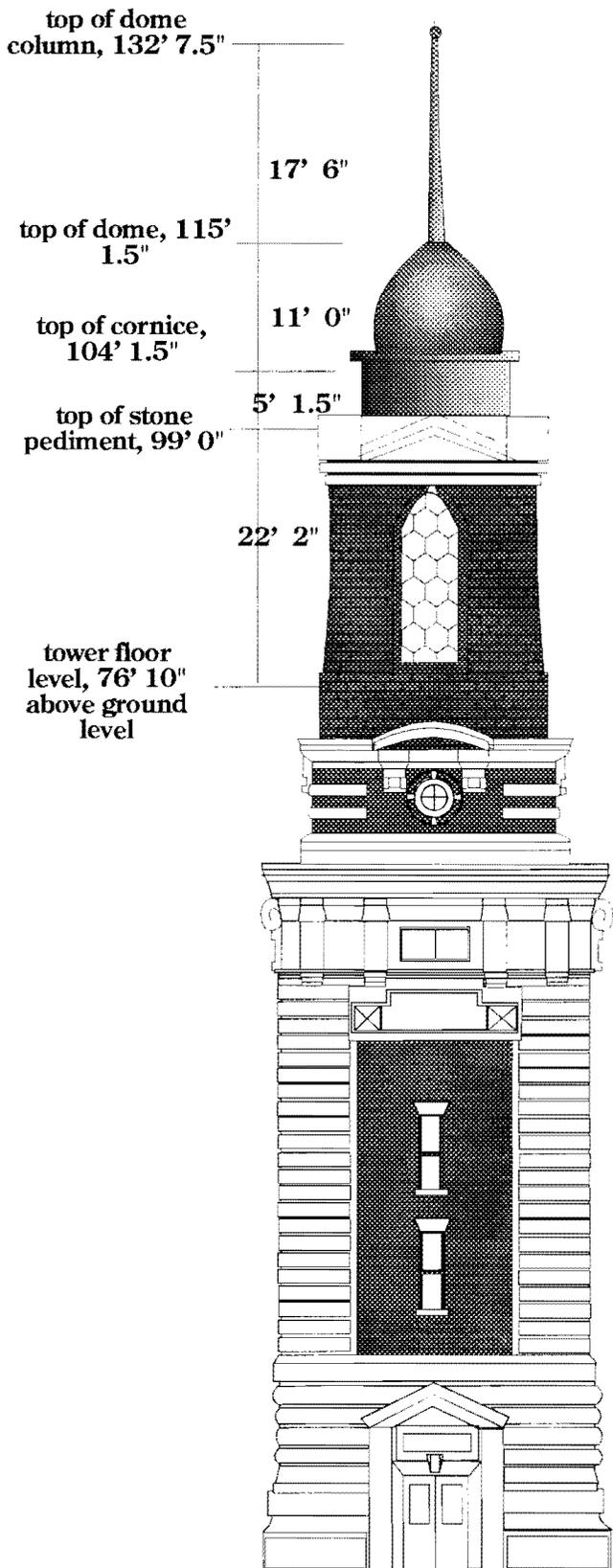


THE ELLIS ISLAND IMMIGRATION MUSEUM

TEACHER & STUDY GUIDE



Courtesy of the National
Park Service, Department
of the Interior: Statue of
Liberty/Ellis Island, NM.

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1. TREASURES FROM HOME (3RD FLOOR EAST & BAGGAGE ROOM)

Theme: Change is always scary.

Whether you move across the street or across the ocean, change from what is familiar to what is unfamiliar fills a person with fear. Ask the students to think about changes in their own lives and what they did to cope with them. Possibly the class will contain some students who have come from other countries and can speak about the journey and what they needed to bring, and what they had to leave behind. The journey of the basic Ellis Island immigrant usually took anywhere from two weeks to two months, and all of the family's possessions had to be limited to what could be carried: all of the memories and other important things in a person's life had to fit in one suitcase or trunk, along with clothes and other necessities.

ASK YOUR STUDENTS:

- ⇒ WHAT WAS THEIR BIGGEST WORRY ABOUT MOVING?
- ⇒ DID THEY GET TO BRING EVERYTHING WITH THEM? IF NO, WHAT WAS LEFT BEHIND AND WHY? WHAT DID THEY BRING WITH THEM, AND WHY?
- ⇒ HOW WOULD THEY FEEL (OR TO THOSE WHO HAVE IMMIGRATED, HOW DO THEY FEEL) ABOUT MOVING TO A PLACE: WHERE NO ONE SPOKE THE SAME LANGUAGE AS THEY DID? WHERE THEIR VALUES AND PRINCIPALS WERE COMPLETELY DIFFERENT FROM THE NATIVE CULTURE? WHERE THERE WAS A NEW POLITICAL CONCEPT FROM THE ONE THAT THEY GREW UP WITH?
- ⇒ WHAT WOULD THEY DO TO TRY AND "FIT IN", OR TO KEEP FROM BECOMING HOMESICK?

Talk about the Treasures from Home exhibit:

This gallery contains several large exhibit cases filled with items brought over by Immigrants. Many of these items are organized into three large cases containing a cross-section of items from many different cultures relating to **Family Life, Spiritual Life, and Clothing and Ornament**. There are eight other cases that deal specifically with one family's memories and memorabilia (eight cases, 12 families). Nine of these displays are accompanied by recorded oral histories of a family representative speaking about the

items therein and how they were important to the family.

There are also many family photos at the north and south end of the exhibit area, and two more cases contain **Images from Home, and Personal Papers** (Travel permits, passports, etc).

PROJECT:

Treasures from Home

★ *This is an in class project that will require parental permission due to the sentimental, and possibly valuable, nature of the items to be displayed: have students bring in family artifacts and tell the story behind the item. It does not necessarily have to relate to immigration, it is merely to show that the most inconsequential items can be very valuable to some people, based on memory and sentiment rather than dollar value. Set up a small exhibition with explanatory cards for the items, if your school has a lockable display case.*

★ *Find out if any of the students have living relatives who came through Ellis Island. If so explain what an Oral History is and have the student interview the relative and perhaps bring some artifacts and photos into class to accompany the playing of the Oral History. Have the student contact the Ellis Island Oral History Project about the work they do (Note to NPS: perhaps a small tour of the Oral History Facilities could be arranged for small groups of students who have done a family oral history for class), and what is the most important job of an Oral Historian.*

The possibilities are almost endless in this area of the museum, and the subject area can vary: Social Studies, Communication, Photography, the Oral Tradition (History and Folktales) even Art (there are samples of stitchery, simple watercolors and other craftwork).

ROLE PLAYING

To update and make the concept of Immigrating more personal, try this:

Your Mother/Father/Guardian, has been offered a chance at bettering the family and improving the quality of life for one and all. There's only one catch: it's becoming part of the first Earth colony on Mars. Living quarters, including all furniture and appliances (including the most up-to-date computers and entertainment centers), will be supplied, as will all necessary linen and towels, etc; the colony, itself, is inside a controlled environment, constant temperature of 72 degrees Fahrenheit, low humidity. The colony will number 2500 people from all over the world, 100 of whom are Americans, the rest are varied percentages of other populations, all have been chosen by lottery. An additional compliment of 500 technicians will deal with any and all life support or communication problems.

The Problem: The trip takes two weeks, and the accommodations are similar to the old style Steerage, to allow for the best use of space: everyone sleeps in open tiered, but relatively comfortable, sleeping areas, and EACH passenger is limited to the following:

- * 40lbs of clothing (remember the climate is controlled);*
- * 20lbs of "personal" items: keepsakes, toiletries and related appliances, photos, hobby and sports-related items, etc.;*
- * 20lbs of educational materials: books, magazines, etc.;*
- * 20lbs of entertainment-related recorded material (all CD or Laser Disk): music, movies, etc..*

** this totals 100lbs per person, a pretty fair amount; have the students approximate the weight, the teacher may wish to bring items into class and actually weigh them to give the students an idea of how to approximate. As an additional problem, limit the size of the container to a large trunk: 30 inches high x 36 inches wide x 20 inches deep = 200 cubic inches/15 cubic feet (please check my math). A sample trunk could be packed in class using "necessary" class/school items.*

This exercise should give the student an idea of how the immigrant had to fit their entire life into a suitcase or trunk: all their memories and treasures in one place. This is

also why the occasional theft of luggage was so traumatic to the immigrant, why they feared leaving their luggage while they went to the Great Hall.

When you enter the Ellis Island Museum the first exhibit that you see is called "The Baggage Exhibit". It contains the various types of luggage used by the immigrants to America, from simple wicker baskets to ornate steamer trunks, loaded on carts, frozen in time, waiting for their owners to return.

If you have the students look closely at the luggage, they will be able to find out information about the original owners: there are family names, places of origin, destinations and, sometimes, the ship they travelled on.

CREATIVE WRITING:

- * have the students create the voice of the luggage, tell a tale of the journey and owner;*
- * have the students write letters to relatives in the "Old Country" telling about their journey, where they settled and what life is like in America.*

ART:

- * Draw or paint a picture of the journey, showing the Immigrant Family and their baggage.*



2. PEAK IMMIGRATION YEARS (2ND FLOOR EAST)

Theme: Change is sometimes necessary.

The entire idea of Immigration is sometimes hard to grasp, perhaps because we, as Americans, are used to people coming to us. Break the principles down to: moving to a better neighborhood, or a better job opportunity in another city or state. These changes can cause problems, but at least their will be a similarity in language and culture, especially because of the great leaps forward in technology and information management.

The 19th and early 20th Century Immigrants to this country were making a "leap of faith", so to speak. They only knew America through the eyes of those who had come before them, and in some places America was seen as a "fairytale land" where life would be so much better than it was. To put this into perspective, there is an Oral History here at Ellis Island, done by an Italian Immigrant, in which he states:

"Well, I came to America because I heard the streets were paved with gold. When I got here, I found out three things: first, the streets weren't paved with gold; second, they weren't paved at all; and third, I was expected to pave them!"

Still, life "over here" was much better, for most, than life "over there": democracy made all the difference and created such pride in the immigrant that many of them worked diligently to become U. S. citizens.

The exhibits in the 2 East Galleries tell the story of the Peak Immigration Years, each room relates another piece of the overall story, and clearly shows the many different reasons for emigrating, the different means of travel and needed papers for the trip, what was faced by the emigrants in America, and the attainment, for many, of the American "Holy Grail"- Citizenship.

The class trip can cover this area as a whole or just a few rooms:

⇒ *Why they left: poverty, oppression, famine, war/civil strife, etc. (Rooms E 209-210 "Leaving the Homeland"):*

This section allows the teacher to tie in current events with history. Many of those emigrating to the U.S. over the last twenty years have done so for the above reasons. There are probably students in the class who have experienced this firsthand.

There are also students whose families have migrated from depressed and violence-ridden areas of the United States to other areas of the U.S. looking for the same opportunities as those from overseas.

Compare the experiences.

⇒ *Means of travel: the age of the Ocean Liner, other Immigrant stations in America,*

Across America by rail; The necessities of travel: Passports, travel permits, tickets and manifests (Rooms E211, "Passage to America", E212, "Ports of Entry", E213, "Across the Land"):

Many students have probably had some experience with long-distance travel through "modern means", i.e., planes, cars, buses. Find out if any have been on large ships, or have taken long train rides (150 + miles). Have them relate their experiences. Compare the costs (*in the 1920's two Steerage tickets from Liverpool, England to New York would cost about 20 Pounds Sterling, \$100.00*).

Find out if any students have ridden on Steam Engines, and what those experiences were like.

Passage to America:

THE SEA JOURNEY AND THE AGE OF THE OCEAN LINERS

One of the more common questions asked here at Ellis Island is:

"If this place was closed, where do the immigrants come in, now?"

Actually, it is a reasonable question, perhaps the answer is too obvious:

"Through the airports."

In the "heyday" of Ellis Island, 1900-1924 ("Peak Immigration Years"), the airplane was still untried for commercial transport on a large scale, and over such a long distance (remember Lindbergh's trans-Atlantic flight took place in 1927). The only way to travel across the sea was by ship.

And what glorious ships they were, at least for First and Second Class. For these classes, the "Floating Cities" had all the amenities: comfortable cabins, decent dining areas, ballrooms and exercise areas. For the immigrant class, the Steerage accommodations were almost a foreshadowing of the slums and ghettos many of them would soon be living in. To be fair, they were somewhat better off than they were in the places they were emigrating from, but to us, as Americans, the conditions were shocking. The time spent in Steerage is probably the most vivid memory of the immigrants who have shared their Oral Histories with us.

ART PROJECT

Bring in photos of the old Ocean Liners and have the students design Ocean Liners of their own, using a cutaway so that the interior can be seen.

HISTORY/LITERATURE

Talk to the class about the great maritime disasters of this century: the *Titanic*, the *Lusitania* and the *Andrea Doria*, to name a few. Could they have been avoided? Have the class read *A Night to Remember* by Walter Lord, and, perhaps, view the movie as well. Many of those passengers who perished on the Titanic were in the Steerage class and would have passed through Ellis Island.

Ports of Entry

There is a West Coast version of Ellis Island: Angel Island. This is the port that received the majority of the Asian immigrants. It was very small, only able to accommodate 200 to 300 men and 30 to 50 women, and is located in San Francisco Bay, California.

Extra-Credit

Have students research Angel Island and other alternate ports of Entry, and deliver an oral report to the class

Castle Garden / Castle Clinton

If you are coming to Ellis Island from Manhattan, you will be picking up your tickets in the building that Ellis Island "replaced" in 1892- Castle Garden, now called by its original name Castle Clinton, part of the Manhattan Sites Unit administered by the National Park Service.

"The Castle" was built in 1808 as a fort, and it became an integral part of New York City's remarkable Harbor Defense System (for more on the Harbor Defense System see the guide for "Ellis Island, Its Growth and Changes", also available from this site). It chosen in 1855, by the New York State authorities, to be a landing site for immigrants to America. It was not their to inspect, but to protect the "greenhorns" from the crooks, prostitutes and swindlers who roamed the NY docks looking for easy prey. Within the walls of Castle Garden, the Immigrant could exchange money, find information on transportation, housing and employment, and get a meal, all in relative safety.

By 1890, the old, battered and run-down depot had received over eight million immigrants. Two years later Ellis Island opened.

**THEME: HISTORY REPEATS-THE IMMIGRANT
CYCLE:
Anti-Immigrant Attitudes
(Room E214, "The Closing Door"):**

Right now, there is a strong anti-immigration feeling in America. Discuss these feelings with the class; find out their attitudes. Chances are, they will be negative, just try to keep the attacks from being too personal and insulting to people in the class. Remind the class that the same attitudes were directed towards their ancestors: they were lazy, immoral, they talked funny, they ate strange food, etc..

If you can try to get some drawings from the turn of the century (*Puck* magazine is a great source), and into the twenties, that show the immigrants of the time in a very negative light, and speak consistently about "closing the door" to America.

This one gallery contains many anti-immigrant drawings and photos. It is a *GALLERY OF HATE* for anything considered "not American".

★ DISCUSS THE INTERNMENT OF JAPANESE-AMERICAN CITIZENS IN "RELOCATION CAMPS" DURING WORLD WAR II;

★ DISCUSS THE CONCEPT OF "ETHNIC CLEANSING" DURING WORLD WAR II, AND HOW THE IDEA HAS REARED ITS UGLY HEAD TODAY IN EASTERN EUROPE, SINCE THE BREAKUP OF THE FORMER SOVIET UNION AND SATELLITES;

★ DISCUSS THE RISE OF ALL THE DIFFERENT HATE GROUPS IN THE U.S. TODAY .

neighborhoods (check your local libraries and Historical Societies).

Visit the enclaves and note what gives it identity: signs, stores, restaurants, and the inhabitants (many still wear regional dress).

Ask the students:

- * Have things changed much? Why or why not?
- * Why do immigrants tend to stay within the society they emigrated from? (They seek the familiar. Back to the "Nobody likes change." theme.)

**A NEIGHBORHOOD TRIP
TO THE PAST**

This is probably easiest in Urban areas, but each village, town, county, etc., usually has some type of "Ethnic Enclave". Many times these areas have less than flattering names, and are usually described as ghettos, shanty-towns, slums, or the old "other side of the tracks" term. There are also the non-threatening terms, such as "Chinatown" and "Little Italy".

The United States is a "Living Culture". Many terms have been created to describe our society: "The Melting Pot", where everyone blends together, doesn't really work, but it is a nice idea; so is "A Glorious Mosaic", but that, too, misses the mark. Unlike the "Old World" cultures, the American culture (and the Australian/New Zealand, and Canadian cultures) changes almost daily. It has a foundation similar to the older cultures, but it is very open to change and retains a little bit of all the different cultures that settle here. This is because the immigrants are not forced to conform to official languages or religions or political thought. The immigrant has the choice of becoming an American wholeheartedly, or not. The immigrant can "ease into" this new "homeland", while retaining what is familiar from the "old country".

Have the students ask their older relatives about these areas, what they were like in the 20's, 30's, 40's, etc.. If possible bring in photos of these

Adapting to Life in America

E215, "At Work in America", E216, "Between Two Worlds", E217, "The 'Go-Betweens'"

This works in conjunction with the previous exercise: "A Neighborhood Trip to the Past". These galleries show how the immigrant slowly adapted to life in America, from getting work through the creation of the ethnic communities, the "Go-Betweens" contains the work of the "Social Conscience" photographers: Jacob Riis, Louis Hine, and Arnold Genthe.

E215: "At Work in America"

This gallery contains photos, graphics, and an audio/ video post, all relating to working in America. Overhead, there are large graphic signs offering "jobs" (circa 1910) : pick and shovel laborers- \$1.75 per DAY; "skilled" laborers- \$2.75 per DAY; Artisans, like stonecutters, made \$4.50 per day. Weekly salaries for domestics were \$5.00, but this included room and board, and Thursdays off.

By today's standards, these salaries are almost impossible to believe. This will give you the opportunity to explain how economics affects society, and why the dollar is "shrinking".

E216: Between Two Worlds

The hyphenated Immigrant-American faced a difficult choice: to completely forget the "old ways", become "Americanized" and run the risk of being ostracized by fellow immigrants, or retain all of the "old ways", and run the risk of being ostracized by "real" Americans. The choice was somewhat of a double-edged sword.

In an attempt to find middle-ground, the immigrant lived "between two worlds": "acting American" in public and keeping to the "old ways" at home. This situation worked until the first generation was born in America, and then a new problem of "Americanization" began. Most old traditions were carried on in the kitchen and this is still true today.

Food Samples

Have a buffet of traditional & regional foods in class.

Depending on the existing facilities, the food can be appetizers, entrees or desserts. Have each student that participates give the tradition behind the dish, or why the dish is special to a certain region.

Bon Appetit!

BOOKS

There is a lot of "Ellis-related" print media available. A few of them are:

5. Ellis Island Guide, with Lower Manhattan, by Oscar Israelowitz. Published by: Israelowitz Publish-

1. Ellis Island: echoes from a nation's past. A series of essays, edited by Susan Jones, and photographs. Published by Aperture Foundation, New York, NY, 1989. NOTE: Text accompanies a major photographic exhibition presented at the Ellis Island Museum in honor of the opening to the public in 1990. An Aperture Book, in association with the National Park Service, U. S. Department of the Interior, and Montclair State College. 149 p. : ill. (some col.)

2. Ellis Island Historic District. New York (NY) Landmarks Preservation Commission. Published by: The Commission, New York, NY, 1993. NOTE: from a public hearing, November 10, 1992; 72 p. ; ill.

3. Ellis Island, Main Building (interior). New York (NY) Landmarks Preservation Commission. Published by: The Commission: New York, NY, 1993. NOTE: from a public hearing, November 10, 1992; 10 p., [6] pages of plates: ill.

4. Ellis Island: a pictorial history, by Barbara Benton. Published by: Facts on File: New York, NY, c1985. 192 p. : ill.

ing: New York, c1990; 103 p. : ill.. NOTE: see sidebar review.

6. ... If your name was changed at Ellis Island, by Ellen Levine; illustrated by Wayne Parmenter. Published by Scholastic Inc.: New York, NY, c1993; 80 p., col. ill.. NOTE: see sidebar review.

7. Ellis Island, by Catherine Reef. Published by: Dillon Press: New York, NY, c1991; 72 p. : ill. (some col.), col. map. NOTE: see sidebar review.

8. Gateway to liberty: the story of the Statue of Liberty and Ellis Island, by Mary J. Shapiro. Published by: Vintage Books: New York, NY, c1986; 275 p. : ill..

9. Sam Ellis's Island, by Beatrice Siegel; illustrated by DyAnne diSalvo-Ryan. Published by: Four Winds Press: New York; Collier c.1985; 86 p. : Macmillan: London: ill.. NOTE: see sidebar review.

BOOKS

BOOKS

ALL OF THESE BOOKS SHOULD BE AVAILABLE IN YOUR LOCAL LIBRARY.

One of the better books about the Ellis Island Museum is called:
Ellis Island, an illustrated history of the immigrant experience.

by Ivan Chermayeff, Fred Wasserman and Mary J. Shapiro (Macmillan Publishing: New York, c1991). This book is "coffee-table" size and contains hundreds of photos of the exhibits and artifacts. It was written by the design team behind the museum. It is an excellent source of information for planning your visit properly. The book is now out of print, but should be available in your local library, and it may even be found in some "close-out" tables in larger bookstores.

On another note, there is a wonderful book for those of you who may wish to do "Oral Histories" with your students (see PROJECT: Treasures from Home). The book is called **How to tape instant oral biographies: how to tape record, video or film your life stories.** by William Zimmerman; published by Guarionex Press: New York, NY, c1979-1981-1988. Now in its sixth printing, this book contains all the information that you might need to do the job correctly.

Sam Ellis's Island by Beatrice Siegel. Tells the story of the man who gave Ellis Island its name. Sam Ellis was a New York City Merchant during the Revolutionary War Period. He was an entrepreneur who was not afraid to take chances, so he bought an island in the middle of NY harbor to use as a fishery and tavern and inadvertently became a large part of American History (somewhat ironic, since Sam was a Tory during the War of Independence.

Ms. Siegel also fills in the gaps prior to Mr. Ellis's purchase, and continues with the story after his demise, right up to the 20th century.

The book is easy to read, with lovely illustrations by DyAnne diSalvo-Ryan. Reading level is approximately 4.5.

* One of the most controversial issues about the history of Ellis Island deals with the changing of names. According to the historians of the National Park Service, no names were changed at Ellis Island, whatever name was on the Manifest Sheet (see appendix), was the one registered by the inspectors. The names on all of the official documents had to match, and by arbitrarily changing the name, an inspector could invalidate the other documents. This is not meant to cast doubt on the recollections of Ms. Levine's grandfather, or the many other immigrants who have similar recollections. History often has varied accounts of the same incident, and there is generally truth in those accounts, depending on the person's perspective. However, if a name was changed, chances are, it was a choice of the shipping company's representative at the Port of Embarkation, NOT at Ellis Island.

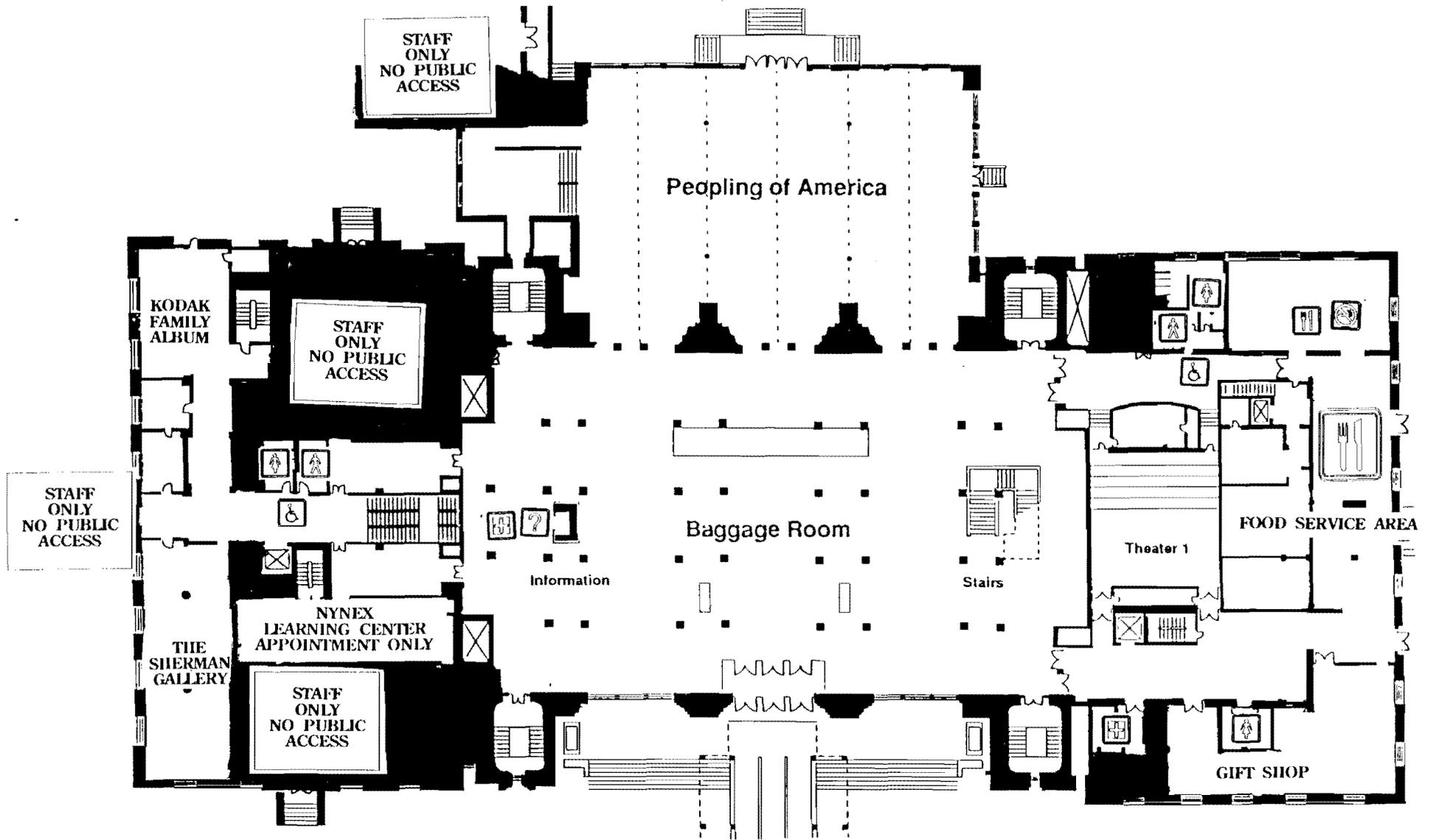
Ellis Island by Catherine Reef, is part of the "Places in American History" book series. It is written in a straightforward manner, and concentrates more on the reconstruction and present-day Ellis Island, with a nod to the past. It is geared for grade-school, and it will give information about Ellis Island and immigration. There is, however, one correction to be made: the driving force behind the Ellis Island Oral History Project is **Paul Sigrist**, NOT Seacrest.

The ***Ellis Island Guide with Lower Manhattan*** by Oscar Israelowitz, is somewhat mis-named: Ellis Island only takes up 34 of 103 pages, and 14 of those are photos or drawings. It is a good book if you plan to see other sites nearby, and it does contain drawings of the original floorplan to compare with the new floorplan.

. . . If your name was changed at Ellis Island.
by Ellen Levine,
illustrated by
Wayne Parmenter.

Although the title is somewhat controversial *, this book is an excellent way to prepare a class for a trip to Ellis Island. The book describes, in a question and answer format, the great migration to America since 1500, but concentrates mainly on the Ellis Island years, 1892 - 1954. The book features quotes from children and adults who passed through the Immigration Station, based on tapes and transcripts from the Ellis Island Oral History Project.

The reading level is approximately 4.5 - 5.

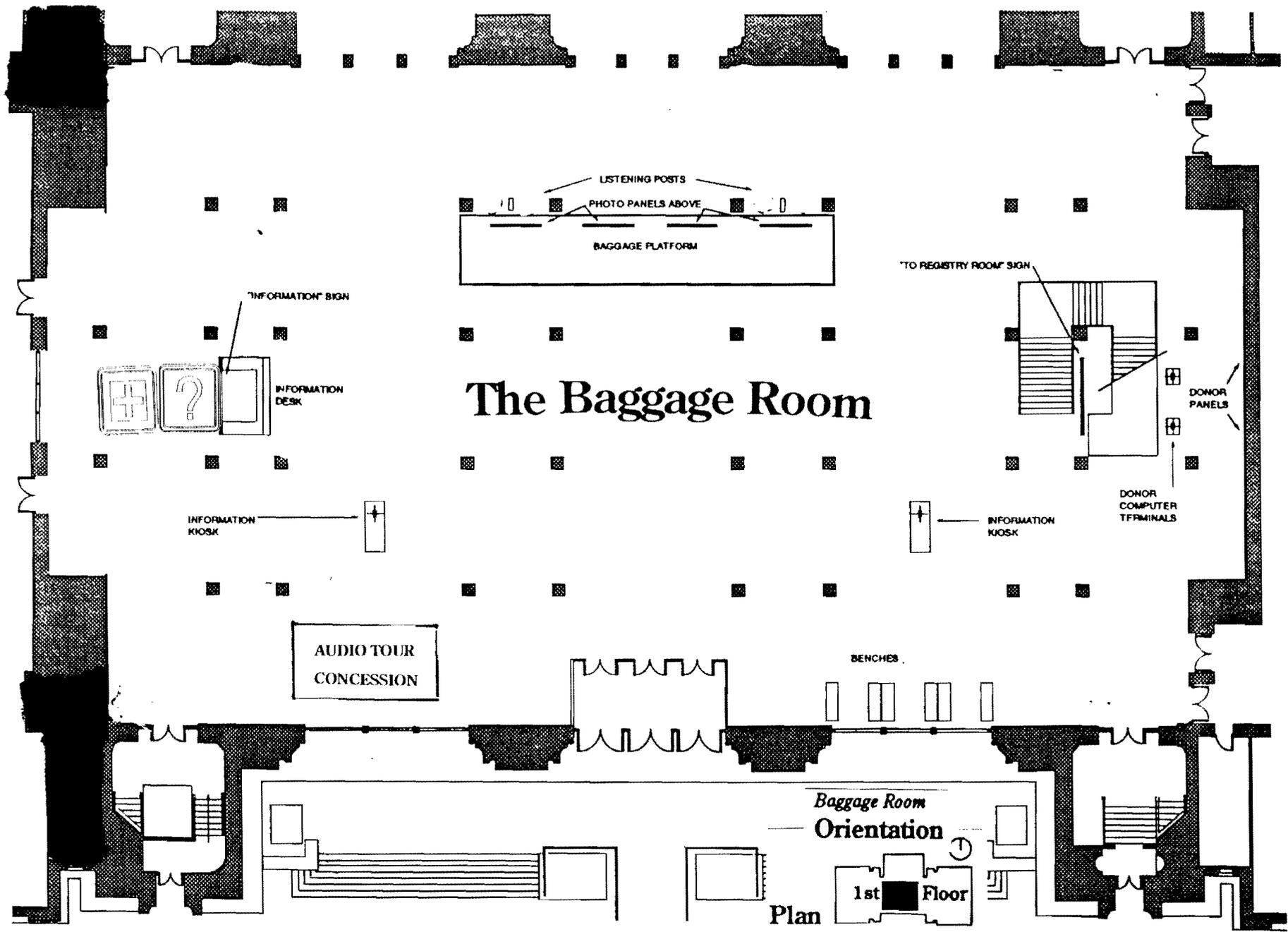


Overview

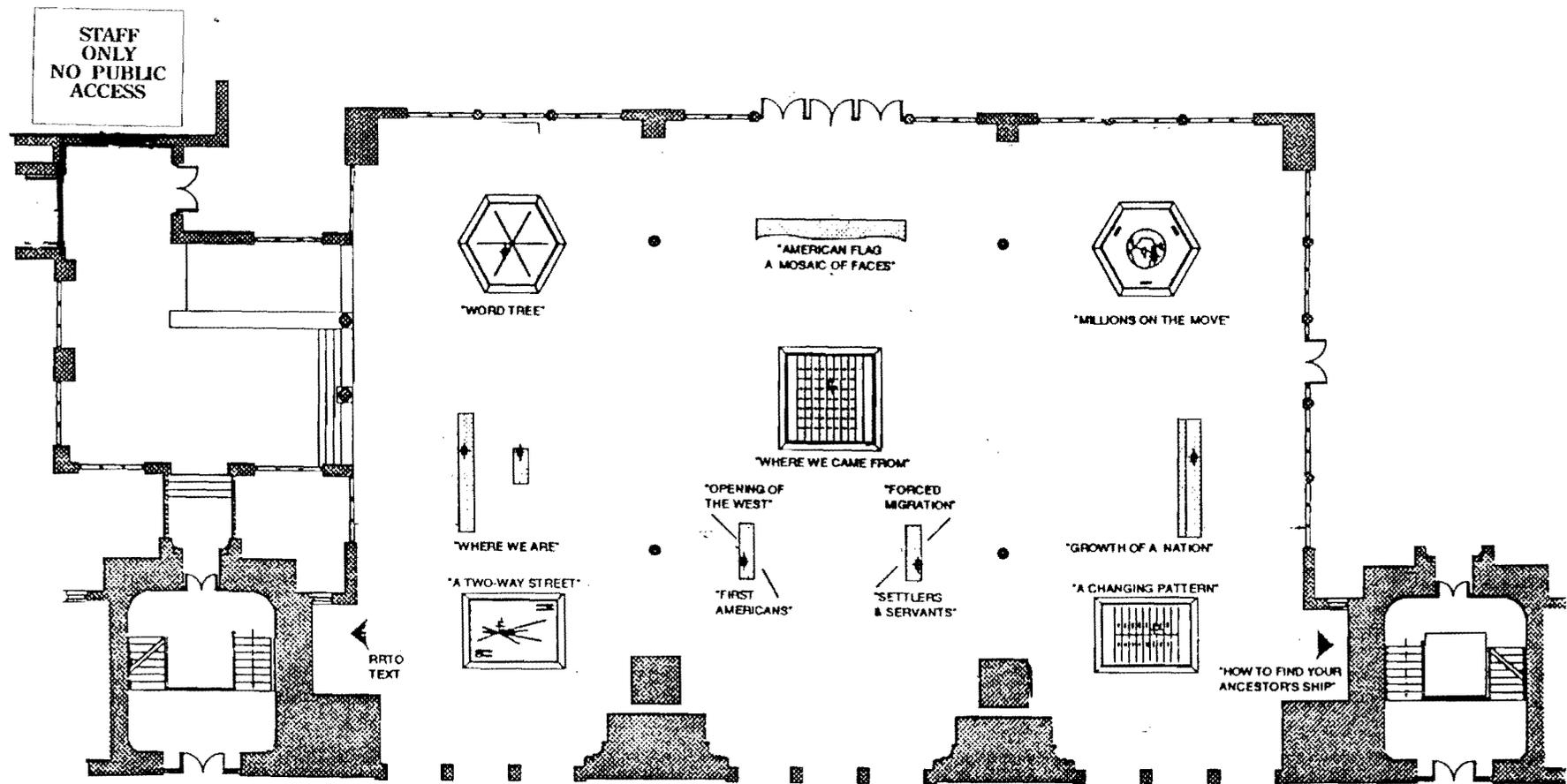


First Floor Plan

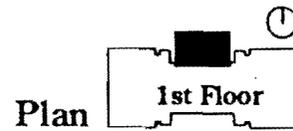
The Ellis Island Immigration Museum / National Park Service

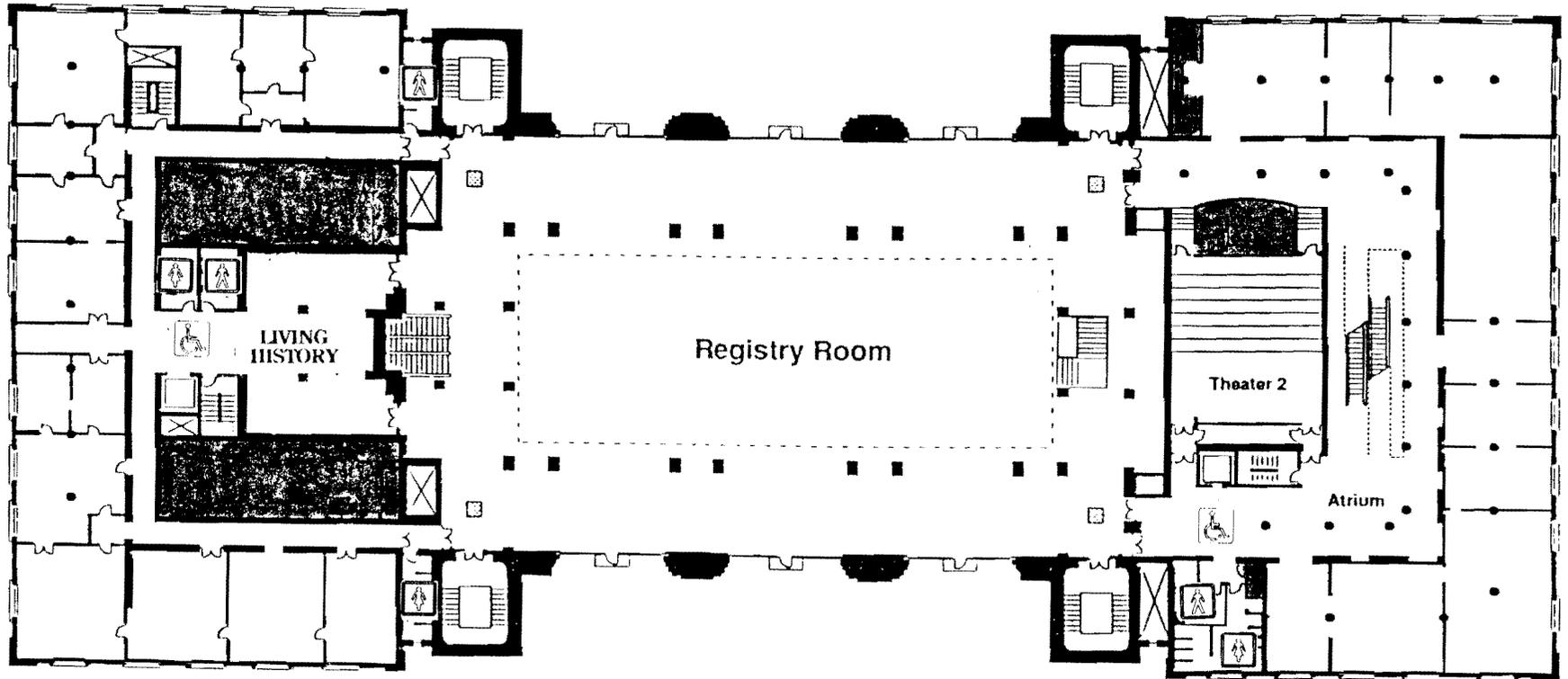


The Ellis Island Immigration Museum / National Park Service



The Peopling of America





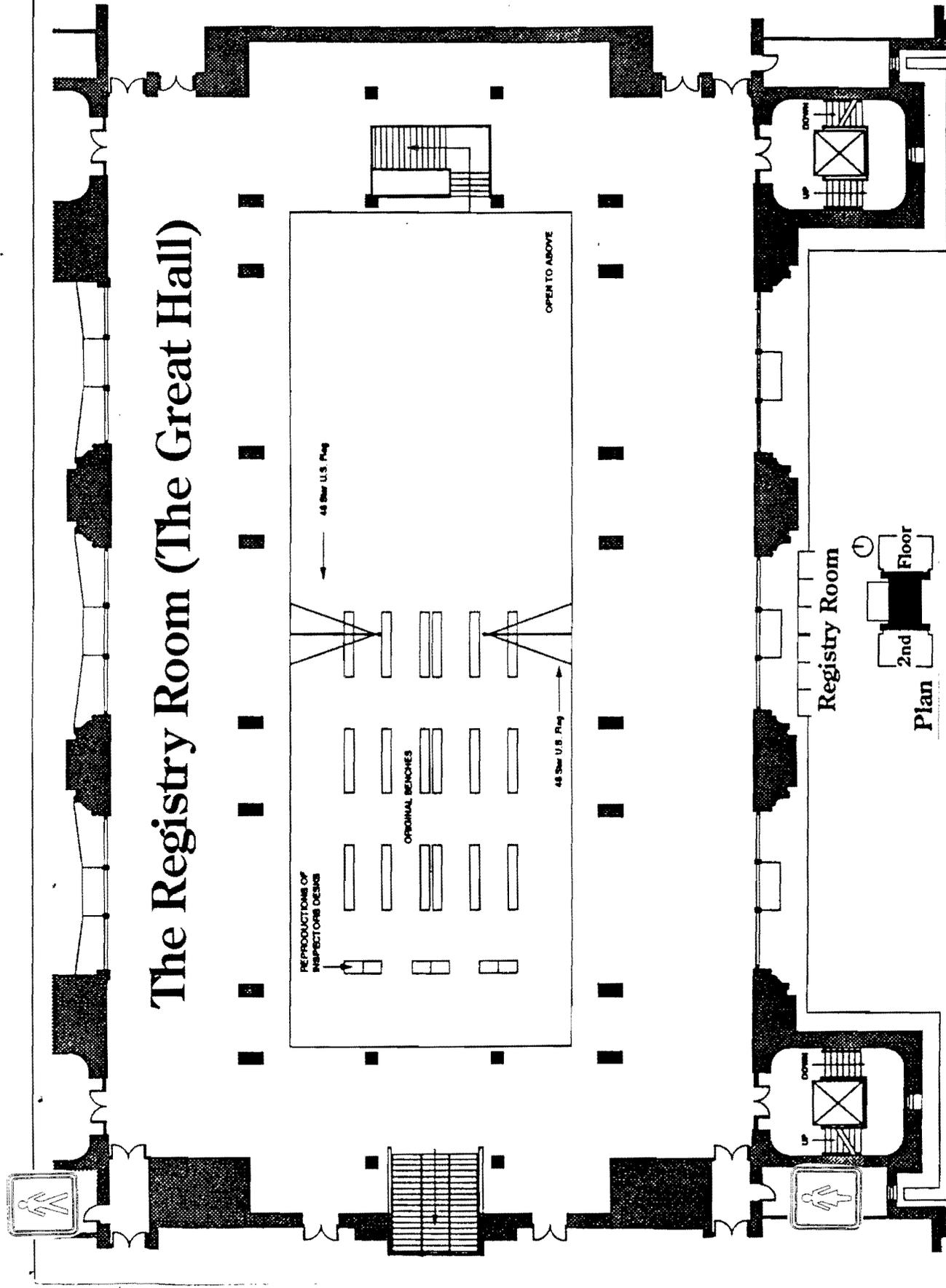
Through America's Gate

Overview

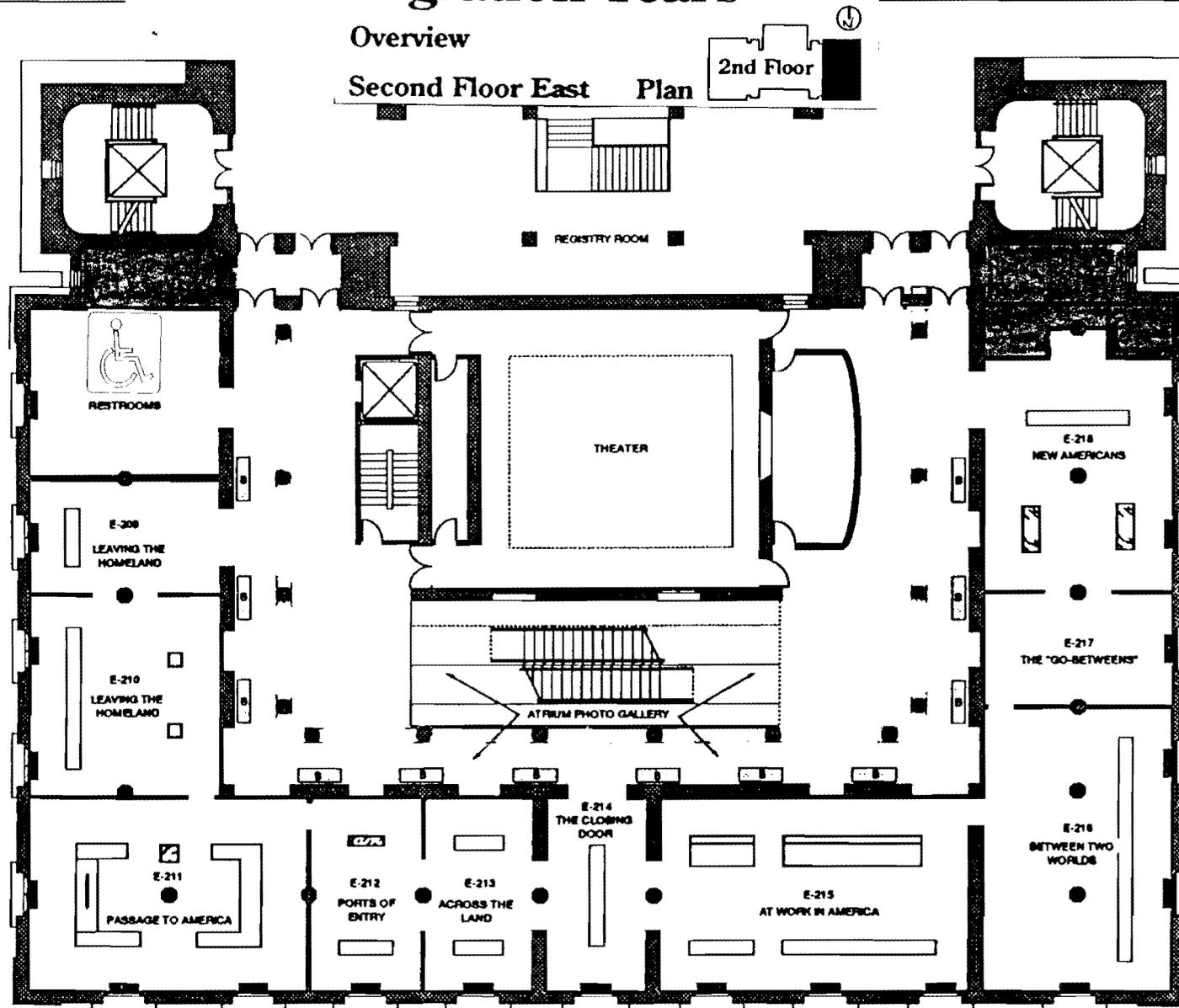
Peak Immigration Years: 1880-1924

Second Floor Plan

The Registry Room (The Great Hall)

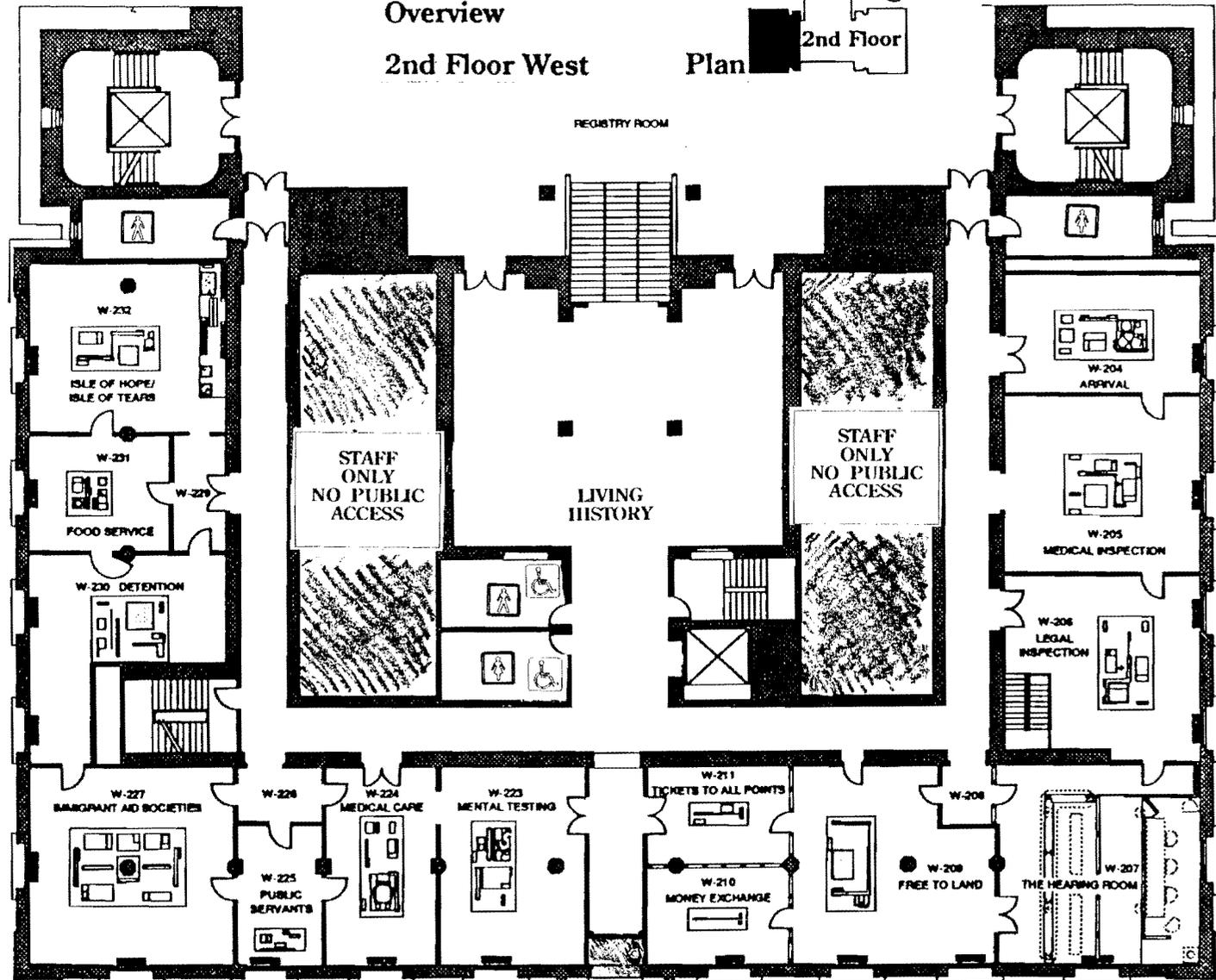


Peak Immigration Years



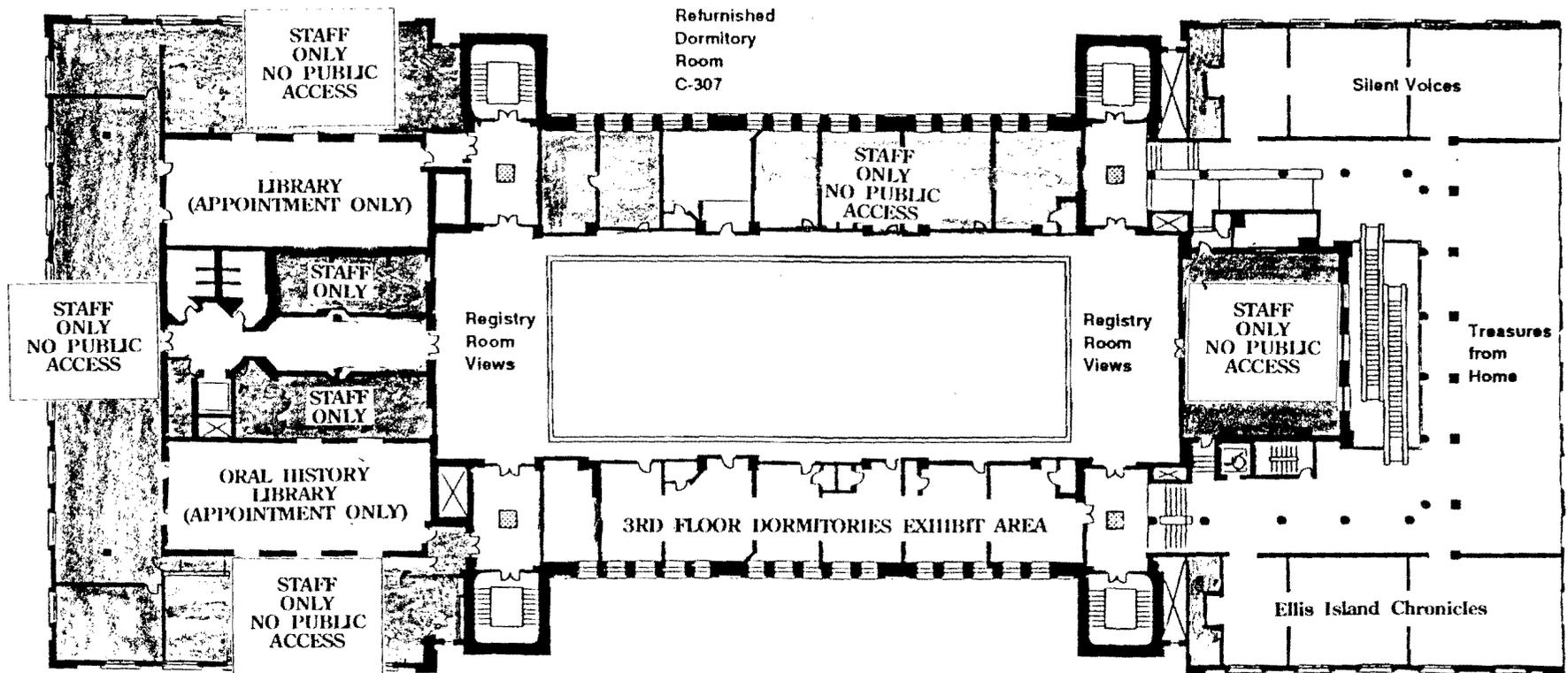
Overview
2nd Floor West

Plan  2nd Floor



STAFF ONLY
NO PUBLIC ACCESS

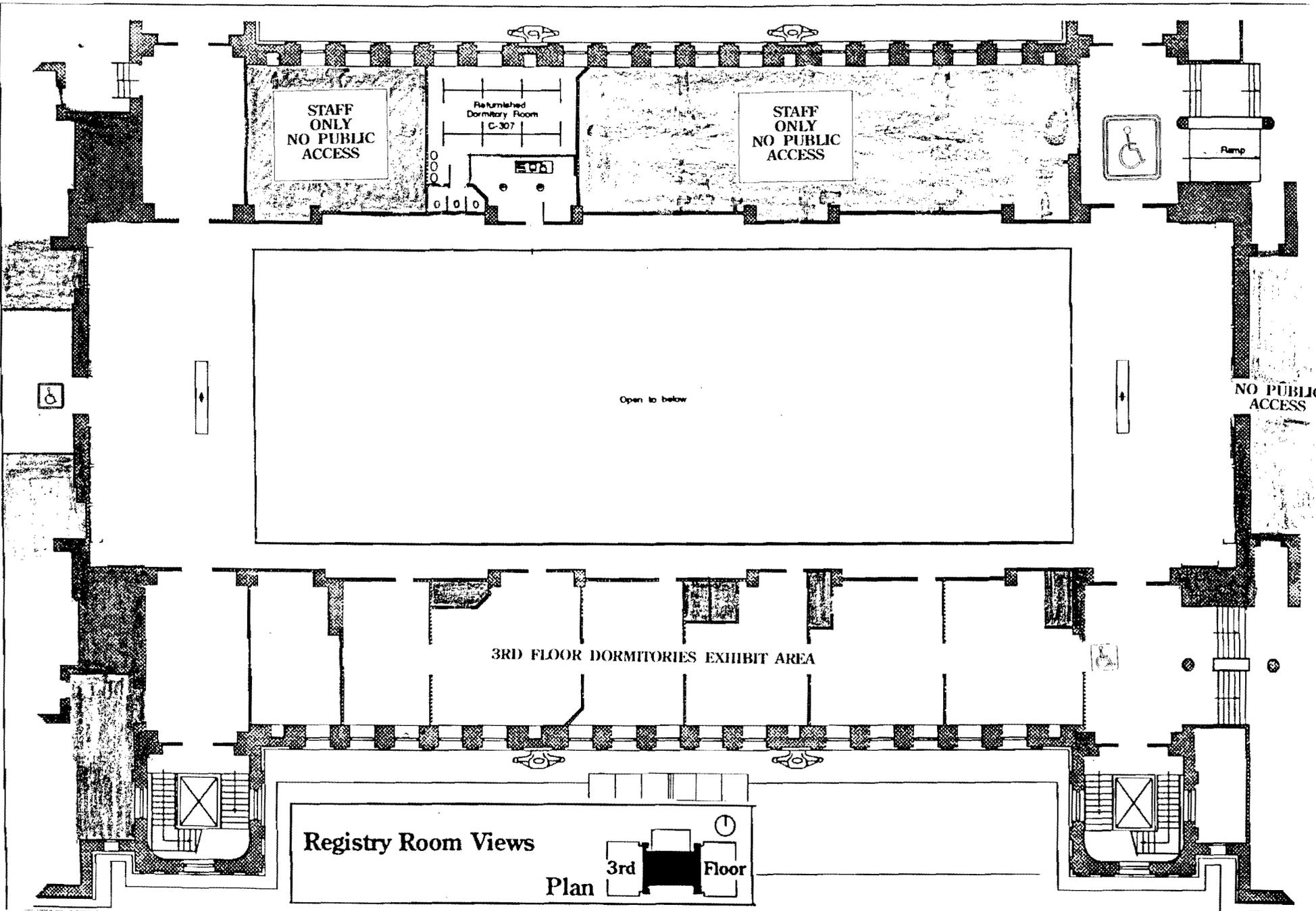
Through America's Gate

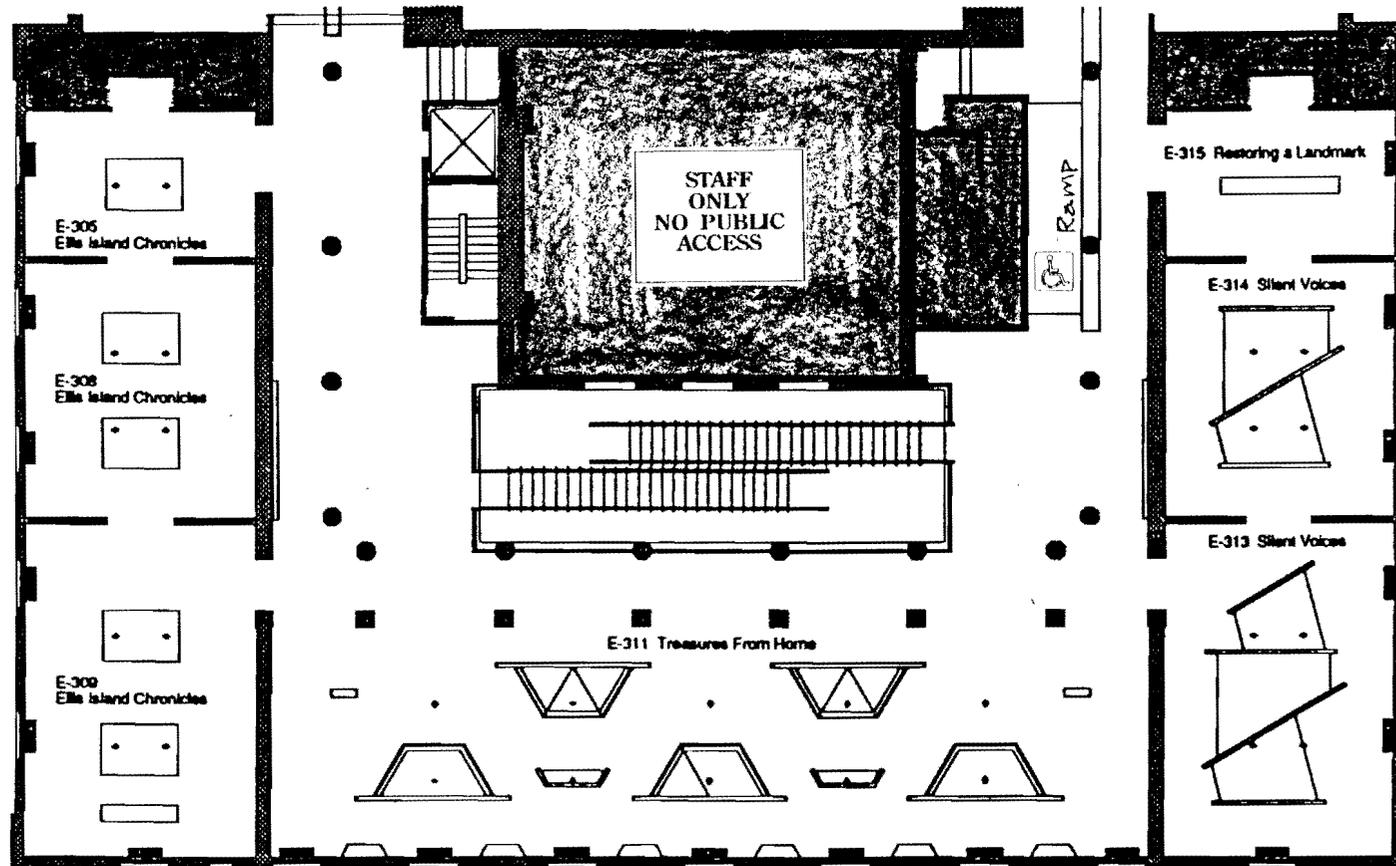


Overview



Third Floor Plan

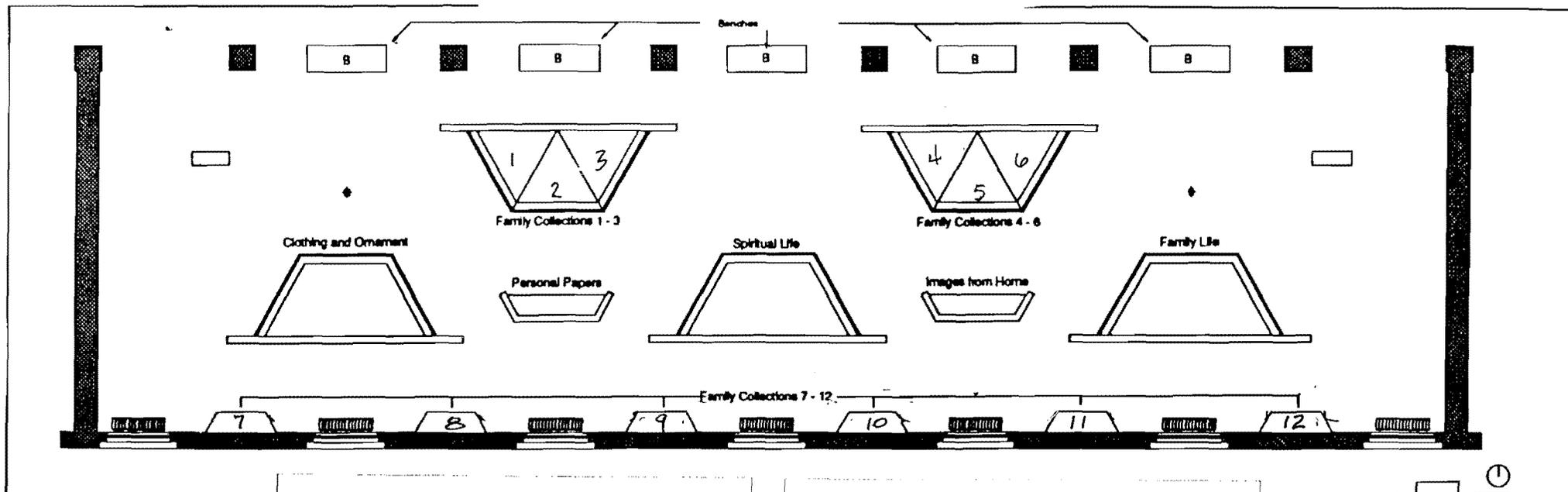




Overview
 Third Floor East Wing

3rd Floor

Treasures From Home

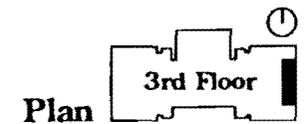


Large Family Collection Cases:

1. The Schneider Family, Switzerland. (w/ audio)
2. The Jensen Family, Denmark.
3. The Stramesi Family, Italy. (w/ audio)
4. The Smerdjian Family, Turkey.
5. The Lipovac Family, Croatia.
6. The Zauneker Family, Yugoslavia. (w/ audio)

Family Collection Cases, East Wall (All have Audio):

7. The Kudrna Family, Czechoslovakia.
8. The Hayter Family, England.
9. The Mirelowitz Family, Russia.
10. The Perdikis Family, Cyprus.
11. The Stollmayer Family, Hungary.
12. The Jue Family, China.



SALOON, CABIN, AND STEERAGE ALIENS MUST BE COMPLETELY MANIFESTED.

LIST OR MANIFEST OF ALIEN PASSENGERS FOR THE UNITED

Required by the regulations of the Secretary of Commerce and Labor of the United States, under act of Congress approved February 20, 1907 to be delivered

S.S.

sailing from

19

1 No. on List	2 NAME IN FULL		3 Age	4 Sex	5 Married or Single	6 Calling or Occupation	7 Able To-		8 Nationality. (Country of which citizen or subject.)	9 *Race or People.	10 **Last Permanent Residence		11 The name and complete address of nearest relative or friend in country whence alien came.	12 Final Destination (intended future permanent residence.)	
	Family Name	Given Name	Yrs./Mos.			Read.	Write.		Country.	City or Town.	State	City or Town			

*"Race or People" is to be determined by the stock from which the alien sprang and the language they speak.

** An intended residence of one year shall constitute permanent residence. The last country in which alien resided with the intention of remaining as long as one year shall be the last permanent residence regardless of actual residence therein.

Form 1508

United States Immigration Service
Ellis Island, New York Harbor

1	DETENTION CARD	16
2		17
3	<i>Name</i>	18
4	<i>Vessel</i>	19
5	<i>Date</i>	20
6	<i>Cause of Detention</i>	21
7	.....	22
8	.....	23
9	.....	24
10	.....	25
11	.....	26
12	.....	27
13	.....	28
14	.....	29
15	.....	30
	<i>Register Clerk</i>	31

JAN. FEB. MARCH APRIL MAY JUNE JULY AUG. SEPT. OCT. NOV. DEC.

S.S. **RESOLUTE**

From **HAMBURG** 26 JAN 1921
(Date)

MANIFEST SHEET No.

5

Name,

List No.

See back

S.S. **CARONIA**

From **NAPOLI** 1 LUG 1924
(Date)

MANIFEST SHEET No.

7

Name,

List No.

See back

S.S. **LACONIA**

From **NAPOLI** 12 APR 1912
(Date)

MANIFEST SHEET No.

3

Name,

List No.

See back

INSPECTION CARD

(Immigrants and Steerage Passengers)

Port of departure, _____ Date of departure, _____

Name of ship, _____

Name of immigrant, _____ Last residence, _____

Inspected and passed at,	Passed at quarantine, port of,	Passed by Immigration Bureau,
	U. S. port of,	
	(Date)	(Date)
(The following is to be filled in by the ship's surgeon or agent prior to or after embarking)		
Ship's list or manifest		No. on ship's list or manifest,
Berth No.	Steamship Inspection	1st day
		2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

EDPERGRAPHICS/94

INSPECTION CARD

(Immigrants and Steerage Passengers)

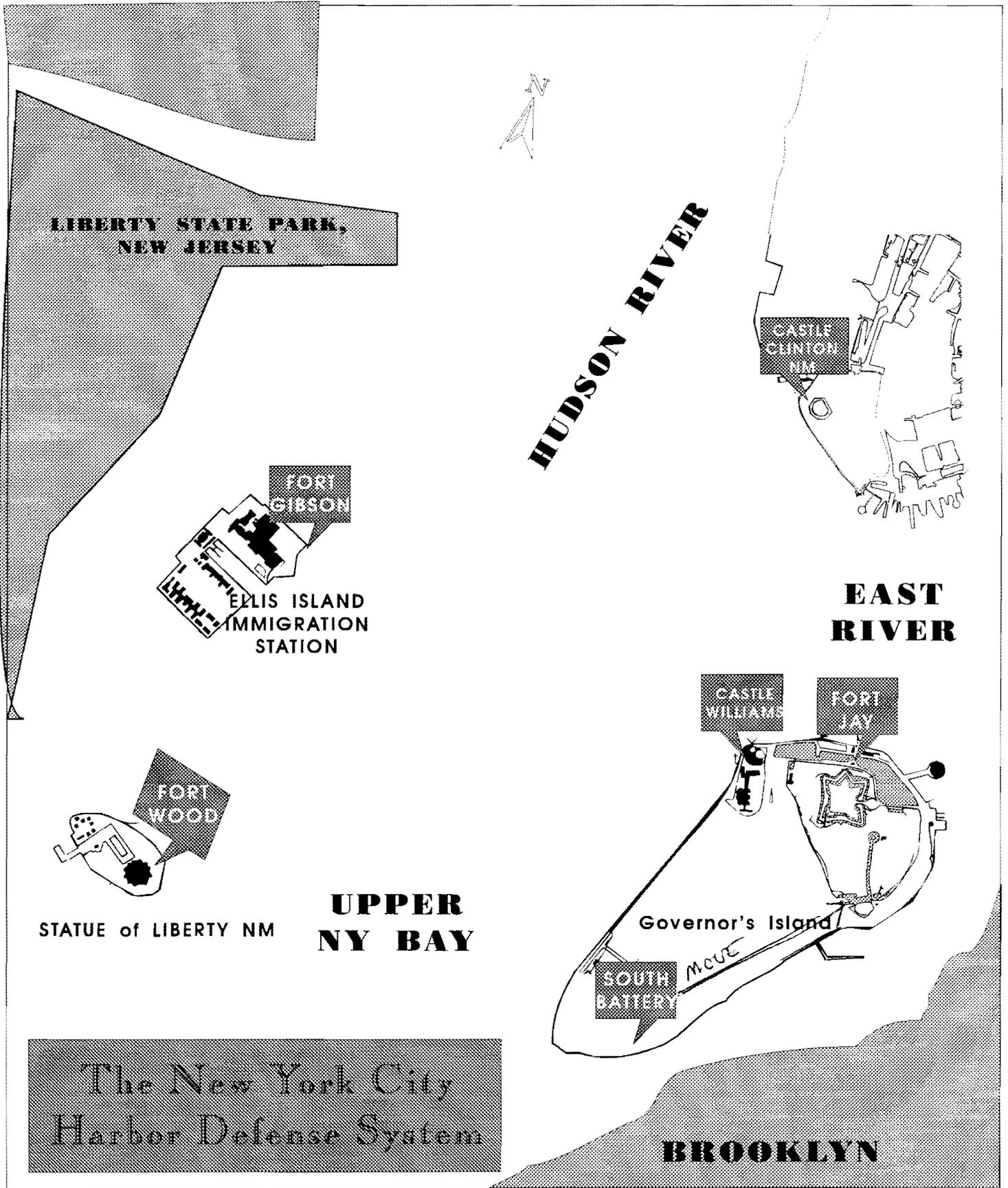
Port of departure, _____ Date of departure, _____

Name of ship, _____

Name of immigrant, _____ Last residence, _____

Inspected and passed at,	Passed at quarantine, port of,	Passed by Immigration Bureau,
	U. S. port of,	
	(Date)	(Date)
(The following is to be filled in by the ship's surgeon or agent prior to or after embarking)		
Ship's list or manifest		No. on ship's list or manifest,
Berth No.	Steamship Inspection	1st day
		2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

EDPERGRAPHICS/94



**LIBERTY STATE PARK,
NEW JERSEY**

HUDSON RIVER

**CASTLE
CLINTON
NM**

**FORT
GIBSON**
**ELLIS ISLAND
IMMIGRATION
STATION**

**EAST
RIVER**

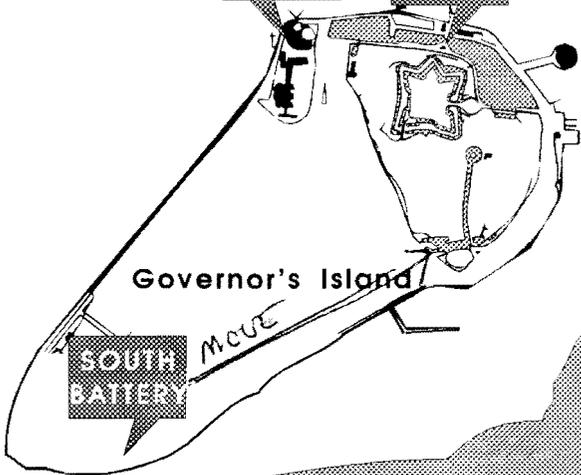
**FORT
WOOD**

STATUE of LIBERTY NM

**UPPER
NY BAY**

**CASTLE
WILLIAMS**

**FORT
JAY**

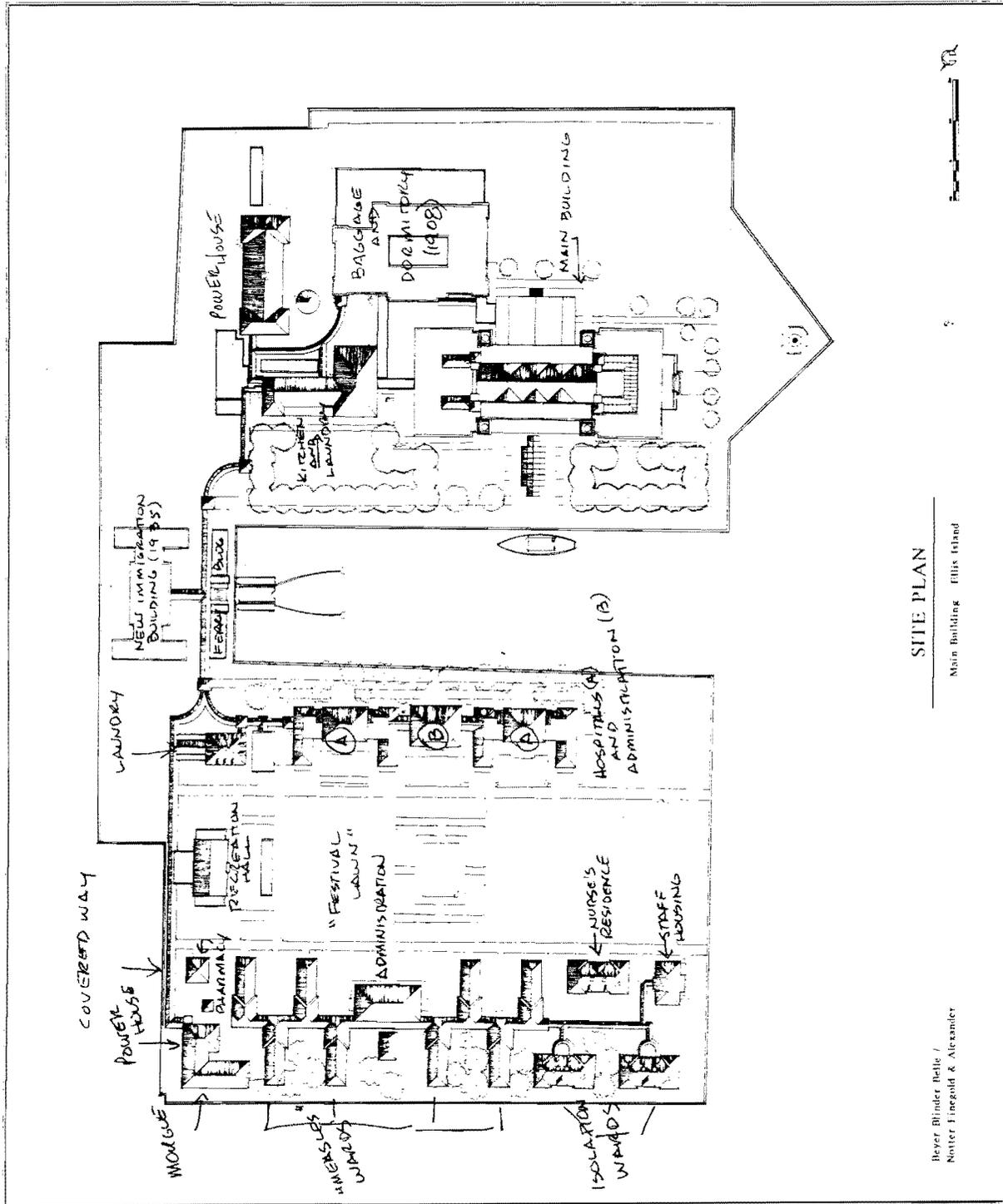


Governor's Island

**SOUTH
BATTERY**

BROOKLYN

**The New York City
Harbor Defense System**



SITE PLAN

Main Building Filix Island

Beyer Blinder Belle /
Notter Finegold & Alexander