

Works Cited

Primary Sources:

Archival Collections

"Archives of American Art." *Oral History Interview with Dorothea Lange, 1964 May 22*. Smithsonian Institution, n.d. Web. 08 Feb. 2016.

The Archives of American Art proved to be an extremely useful resource for our project due to the mass collection of oral and transcribed interviews, as well as the stark images that accompanied them. The transcribed interview with FSA photographer, Dorothea Lange was the most beneficial to our group because we were able to see a new side of her and the true honesty that she held throughout the culmination of the FSA photography project.

"Documenting America, 1935-1943: The Farm Security Administration/Office of War Information Photo Collection with Carl Fleischhauer." *Journeys and Crossings*, Library of Congress Digital Reference Section, n.d. Web. 27 Feb. 2016.

This source provided our group with numerous images of not only the Farm Security Administration's collection of photographs, but also with some of the Office Of War photographs. The photographs that were taken under the Office of War Information's supervision are in color because during this time period when the United States was entering World War Two, color photography became increasingly popular. Our group used a couple of these images in our documentary to describe the transformation of the FSA photographers to the OWI initiatives.

"FSA Years." *Arthur Rothstein Archive*. Ann Rothstein-Segan, Brodie Hefner, n.d. Web. 8 Feb. 2016.

This online archive was helpful to our group because we were able browse through a wide variety of FSA photography project images and select the most useful ones to use in our documentary. The high quality images that we found in this archive truly added to the visual appeal of our historical documentary.

"Photography and Video." *Intro*. Henry Art Gallery, n.d. Web. 17 Feb. 2016.

This digital library kept our group engaged and interested about the FSA photography project because there were many interactive aspects included in this digital library. The timeline of events showing the effects of

the FSA photography project on the future was the most useful resource for our group.

"Roy Stryker." *Photos of The Great Depression*. N.p., 15 Oct. 2013. Web. 08 Feb. 2016.

This resource provided our group with a collection of photographs from the Resettlement and Farm Security Administrations, as well as the Office of War. Many of these photographs changed our groups perspective on what the real life in rural America truly encompassed.

Smith, Jerry C. "DOCUMERICA." National Archives, n.d. Web. 8 Feb. 2016.

This expansive resource had an abundance of information to sort through, but our group enjoyed looking through the vast collection of articles in this archives. There was a great deal of background information that our group learned about from using this website as well.

Books

Agee, James, and Walker Evans. *Let Us Now Praise Famous Men: Three Tenant Families*. New York: Ballantine, 1978. Print.

What our group found to be the most interesting part about this book was the fact that Fortune Magazine paid for the book to be written and published. Knowing this we went into this book with a cautious stance, expecting to see the Farm Security Administration photographs to be used in a biased or propagandist way. But, this book turned out to be a very informative and detailed account from Walker Evans, a FSA photographer about the project and the impact he saw that it had on the country.

Evans, Walker. *The Years of Bitterness and Pride: Farm Security Administration, FSA Photographs, 1935-1943*. New York: McGraw-Hill, 1975. Print.

This book gave us a different perspective on the FSA photography project than the other books had. This book was written by Walker Evans, one of the FSA photographers, known for his images of small town America.

Parks, Gordon. *A Choice of Weapons*. New York: Harper & Row, 1966. Print.

Annotated Bibliography

This book was helpful to our research because it gave us a first hand account of one of the better known FSA photographers, Gordon Parks. This book gave us a great explanation as to how Parks thought the camera was truly the only tool that could accurately capture a person's soul.

Parks, Gordon, and Philip Brookman. *Half past Autumn: A Retrospective*. Boston: Little, Brown, 1997. Print.

This autobiography about Gordon Parks was written by Gordon Parks when he was 83 years old. In this book he is reflecting back on his life, and the impact that his work has had on the world. It was interesting to read this book because he talks about the Farm Security Administration Photography Project and the later impact of the project. This point of view was very helpful to our research.

Federal Bills

Department of Agriculture, Farm Security Administration (1939) (enacted). Print.

The Farm Security Administration Act provided relief to farmers in the Great Plains. This is important to our research because it showed us legislation that resulted from the Farm Security Administration Photography Project.

U.S. G.P.O. (1937) (enacted). Print.

The Bankhead Jones Tenant Act provided loans to impoverished farmers in the Great Plains. This was important to our research and presentation because it shows physical changes that began to happen in America because of the Farm Security Administration Photography Project.

U.S. G.P.O. (1938) (enacted). Print.

The Rural Electrification Bill provided electricity to rural families in the Great Plains. Before the Farm Security Administration photography project one in every nine houses had electricity, after the FSA project one in every nine houses did not have electricity. This is another example of the impact that the Farm Security Administration Photography project had on America.

Interviews (Public)

"Dorothea Lange's Nettie Featherston." Interview. *Farming in the 1930's*. Wessels Living History Farm, n.d. Web.

29 Mar. 2016.

This interview was conducted by FSA photographer Dorothea Lange with Dust Bowl descendent, Nettie Featherston. Dorothea Lange not only took photographs of rural farmers during the years of the Dust Bowl and Great Depression, but she also learned and gathered their personal stories in order to give their photographs more context. This method helped tell the true story of individuals living with poor housing conditions and in extreme poverty because it added a layer of credibility to them.

"John Vachon's Interview with Madge May on the FSA." Interview by John Vachon. *FSA Photographers*. Wessels Living History Farm, n.d. Web. 09 Feb. 2016.

This interview of Madge May and the Farm Security Administration's impact on her life was helpful for our group to listen because it showed a specific example of how the FSA benefited certain individuals in a positive way. Madge May and her husband, Lynn were farmers living in Lincoln, Nebraska when the Great Depression occurred, but due to the FSA they were able to take out a loan and learn good bookkeeping practices from them. Later on, Madge was able to work for an upscale clothing store and eventually became their head bookkeeper, showing a distinct example of the positive effects that the FSA had.

"Oral Interview with Roy Emerson Stryker." Interview by Richard Doud. *Archives of American Art*. 1965. Radio.

This source is an oral history with the director of the Farm Security Administration Photography Project, Roy Emerson Stryker. This is an 8 hour interview that shares stories about Stryker time with the administration and what he learned from the photography project. This interview was extremely helpful because it gave us a detailed explanation of what exactly Stryker was thinking and the reasons behind what he did.

"Russell Lee's Interview with William Huravitch." Interview by Russell Lee. *FSA Photographers*. Wessels Living History Farm, n.d. Web. 19 Mar. 2016.

This interview was conducted by FSA photographer Russell Lee and told the story of William Huravitch who had spent his adult life farming outside of Williston, North Dakota. In this interview, our group learned that although conditions were rough for farmers in living in the Great Plains region, some people were still able to find joy in life despite living in the Great Depression era. Huravitch explains that "even though no one had money during the Depression, they still had fun." but people just looking at the images

of him and his family would not necessarily make this conclusion, so this interview shows how vital it is to get interviewee's own opinions free of bias.

Letters

"Principle Photographer, Division of Information." Letter to Marion Post Wolcott. 1936. *Prints & Photographs Reading Room*. Woman Photojournalists, n.d. Web. 23 Mar. 2016.

This letter explained the duties that photographer Marion Post Wolcott completed while working under the FSA photography project, primarily focusing on the social concerns of the Great Depression. This letter showed our group how extensive and massive the FSA photography project truly was because even though Marion Post Wolcott is not as well known as Dorothea Lange or Walker Evans, she contributed more than 9,000 photographs to the FSA.

Stryker, Roy. "Roy Stryker to Dorothea Lange." Letter to Dorothea Lange. 1938. *Roy Stryker and the FSA*. N.p.: n.p., n.d. 28-29. Print.

This letter was influential in our research because it showed us how much Stryker did not like Congress. In the letter Stryker is explaining to Dorothea Lange how he can't get any of his budgets approved by Congress, and how they want him to reduce the funding. In the letter Stryker tells Lange that instead of waiting for Congress to give her money to buy a new camera to just buy it and that Stryker would pay for it.

"Survey Graphic." Letter to Florence Kellogg. 17 Feb. 1933. *Society for Historians of the Gilded Age and Progressive Era*. N.p., n.d. Web. 29 Mar. 2016.

This letter addressed to photographer Florence Kellogg highlights the primary goals of the FSA photography project and its efforts to show the true story of rural Americans during the Great Depression. As stated in the letter "Even in art, poetic license shouldn't slop over into yellow journalism." implying that the goal of the FSA photographs was to show the real story without any bias from the reporter, as had been done in the America's past.

Magazine Articles

Disraeli, Robert. "The Farm Security Administration." May 1940: n. pag. *Photo League*. Photo Notes. Web. 18 Feb. 2016.

This source provided our group with an analysis of the Farm Security Administration's Photography Project and its effects on the 1936 presidential campaign. This magazine article debated the controversy over whether the FSA photography project and its photographers were used as a source of propaganda for New Deal legislation or for publicity.

Howe, Hartley E. "You Have Seen Their Pictures." *Magazine of Social Interpretation* n.d.: n. pag. *Survey Graphic*. Web. 28 Feb. 2016

This magazine article explained the importance of the Farm Security Administration photography project. It explains Roy Stryker's goal and vision for the FSA photography project. The article also explains the accomplishments of all of the photographers. This article was important when we were first beginning our research. It gave us a great overview of the entire project, start to end.

"Rexford G. Tugwell Papers, 1911-1972 | Franklin D. Roosevelt Presidential Library & Museum." *Rexford G.*

Tugwell Papers, 1911-1972 | Franklin D. Roosevelt Presidential Library & Museum. N.p., n.d. Web. 29 Feb. 2016.

This magazine article showed the views that Rexford Tugwell held about the Farm Security Administration because this administrative program was initially named the Resettlement Administration two years prior and Tugwell was the leader of it. Reading this magazine article gave our group a perspective of how people viewed the new FSA program and its possible potentials during this time period.

Walker, Charles R. "New Style." *Homesteaders* June 1939: n. pag. *New Deal Network*. Survey Associates, Inc.

Web. 18 Mar. 2016.

This source provided our group with information regarding the Farm Security Administration's efforts in resettling southern tenants to their own land. This magazine article also described the possible effects that these initiatives could have on America's poorest pioneers.

Newspaper Articles (Primary)

""Can't You Spare a Nickel More"" *Morning News* [Dallas, Texas] 20 Oct. 1933: n. pag. *The Price of Cotton*. Web. 29 Feb. 2016.

This newspaper article describes the harsh realities of those living in rural America that were hit the hardest by the effects of the Dust Bowl and Great Depression, primarily because of their geographical location, but also because of their poor financial situation during these hardships. The phrase "Can't You Spare a Nickel More" accurately reflects atmosphere of those living in these conditions and is similar to the song "Brother, Can You Spare a Dime" which has been considered the anthem of the Great Depression.

Foerstner, Abigail. "Delano to Address Students." *Chicago Tribune* [Chicago] Mar. 1992: n. pag. Print.

This newspaper article talks about how Jack Delano, one of the Farm Security Administration photographers, visited students and spoke with them about the importance of the Farm Security Administration photography project.

"To Take Bids On FSA Camp." *Cowan Regional FSA Administrator - 8/22/41*. Big Spring Weekly Herald, n.d. Web. 17 Jan. 2016.

This newspaper article from 1941 announces the opening of an FSA camp that was created in order to provide relief and recovery to those in rural America. Our group learned that families were able to receive improved housing conditions through these FSA initiatives.

Paintings

Albrizio, Conrad A. *The New Deal*. N.d. The U.S. National Archives and Records Administration, New York. *Archives Library Information Center (ALIC)*. Web. 02 Apr. 2016.

This painting depicts both men and women working tirelessly at a wide variety of jobs. These jobs are what President Roosevelt wanted to bring back to the nation, even creating some "make work jobs" in order to keep individuals busy during this time period of economic distress.

Terrill, Charles, and John Sloan. *New York City Street*. 1935. ArtLex. *New Deal Art*. Web. 17 Mar. 2016.

This painting shows an interpretation by Charles Terrill and John Sloan of what New York City street

looked like when the New Deal programs were underway. This painting highlights the hustle and bustle that was created due to the extensive amount of New Deal programs that were implemented. There is also a blue eagle on one of the window shops in the painting, indicating their support for the NRA.

Photographs

Arthur Rothstein. 1942. National Archives. National Archives. Web. 8 Mar. 2016.

This photograph shows one of the more well known FSA photographers, Arthur Rothstein. This image shows Rothstein looking through a camera on a tripod. We use this image twice throughout our documentary. The first time we use it is in our opening paragraph and the words "Quarter of a Million" appear with it to show that the photographers captured a quarter of a million pictures. The second time that we use this image is when we are talking about the different photographers.

Buy Liberty Bonds. 1943. National Archives. *National Archives*. Web. 5 Apr. 2016.

This image is typical government propaganda that we used in our documentary to show an example of propaganda. What we liked about this image was that it is very clearly staged and contrasts nicely with the FSA photographs.

Child Living in Oklahoma City Shacktown. N.d. *Documenting America*. Web. 8 Feb. 2016.

This photograph depicts a small child living in an Oklahoma city shacktown during the years of the Great Depression. This image was used in our documentary to show the visual effects the Great Depression had on the nation, including children.

Children Sitting on the Steps of a Dilapidated House in Michigan in June of 1937. 1937. FSA Photography Project. Web. 2 May 2016.

This FSA photograph reveals two children sitting on the steps of a dilapidated house in Michigan during the Great Depression Era. Our group felt as though the look of desperation and hunger that was captured in the young boy's face in this photograph was instrumental to show in our documentary.

Doom and Bloom. 1936. National Archives, Oklahoma. Web. 29 Apr. 2016.

This photograph shows two children and a woman peering out a platform tent. What is different about this

photograph than the majority of the other Farm Security Administration photographs is that the people in this photograph look genuinely happy. This is ironic because of the conditions that the people are living in. We used this picture in our documentary when we were explaining the New Deal's impact on rural American citizens.

Dorothea Lange, 1936. 1936. FSA Photography Project. Documenting America. Web. 8 Apr. 2016.

This image shows the FSA photographer, Dorothea Lange, in the midst of work as she traveled all around the nation capturing the realities and effects of the Great Depression. We used this image in our documentary when describing the hard work and dedication that the FSA photographers had in pursuing the true life of rural America through documentary photography.

Dorothea Lange/Farm Security Administration. N.d. Photo TK TK. Web. 02 Mar. 2016.

This powerful photograph captured by Dorothea Lange reveals the desperation and poverty that many American's were forced to face during the Great Depression. Because of the intense emotional response generated by this image, we used it in our documentary when describing the how the lifestyles in rural and urban American greatly contrasted.

Evans, Walker. *Sharecropper Bud Fields and His Family at Home*. 1935. Hale County, Alabama. *Photos from the Resettlement and Farm Security Administration's and the Office of War*. Web. 23 Mar. 2016.

This FSA photograph taken by Walker Evans, shows sharecropper Bud Fields sitting in his house with his family. The worn down home that this family is forced to live under provides hints about the horrid living conditions that people had to endure.

Evans, Walker. *Wagon In A Field*. 1940. Library of Congress. *Library of Congress*. Web. 7 Apr. 2016.

This image shows a wagon sitting in an empty field. It can be concluded by looking at the photograph that the woman and the three younger girls pictured are living out of the wagon. This is surely a result of the family trying to escape the Dust Bowl. It is also clear that they have affected by the Great Depression because the youngest girl is not fully clothed. We used this picture in our documentary when were are talking about the hardships that many rural Americans went through.

Family of Three Children. N.d. Blogspot TK TK. Web. 12 Feb. 2016.

This image shows a family with three children living through the economic and ecological disasters of the

Great Depression Era. Their unwashed hair and clothes, exemplifies their daily standard of living that they have seemingly grown so accustomed to.

Girl Gripping Barb Wire. 1937. Library of Congress. *Library of Congress*. Web. 8 Apr. 2016.

This photo is one of the more iconic photos of the Farm Security Administration Photography Project. It shows a young girl in a nice dress gripping barb wire. She is looking away from the camera and there is a second young girl in the background gazing towards the camera. We used this photo in our documentary when we were explain about some of the more iconic photos from the project.

Hope and Despair. 1934. Library of Congress. *Library of Congress*. Web. 4 Apr. 2016.

This image shows two young boys sitting on a front porch of a house. This picture is powerful because even though the boys are covered in dirty they are smiling. We used this image in our opening paragraph of the documentary because of the emotion it captures.

Lange, Dorothea. Migrant Agricultural Worker's Family. 1936. *Library of Congress*. Web. 8 Feb. 2016.

The powerful display of raw human emotion in this image is the primary reason for using it in our documentary. The other reason is that there is not much room for free interpretation of this photograph because the striking image is quite simply but direct.

Lange, Dorothea. *Depression Migratory*. N.d. Administration Photography. Web. 29 Mar. 2016.

This image depicts a man living in the Great Plains region working as a farmer throughout the years of the Dust Bowl and Great Depression. Dorothea Lange captured this image during her exploration of rural America with the FSA photography project.

Lange, Dorothea. *Dust Bowl, Abandoned Farm*. 1938. Library of Congress, Texas. *Library of Congress*. Web. 24 Apr. 2016.

This photograph shows one of the many dusty farms documented during the Dust Bowl and throughout the duration of the Farm Security Administration Photography Project. What is especially compelling about this one particular photograph is that it is clear that the dust from the Dust Bowl has built up around the house. The house is essentially sinking in dust. This was an unfortunate and tragic reality for thousands of Americans. We used this photograph in our documentary when we were explaining how the photographers wanted to do more than document the dusty farms, they wanted to capture genuine emotion.

Lange, Dorothea. *Farm Labor Union*. 1937. The Library of Congress, Kansas. The Library of Congress. N.p.: n.p., n.d. N. pag.

The Farm Security Administration Photography Project. Web. 7 June 2016. This image shows a group of women sitting in front of a hand painted sign that says, "Farm Labor Union" on a tractor. The women are all wearing white with sashes. Our group liked this images because it depicted women doing more than house work, it also accurately represents the era. We used this image in our documentary when we talked about the impact that the image had on the people who were viewing the images.

Lange, Dorothea. *Nettie Featherston, Women of the High Plains*. 1938. *FSA Photographers*. Web. 24 Mar. 2016.

This photograph taken by FSA photographer Dorothea Lange, shows a woman standing in distress wearing a plain worn out dress. After Dorothea Lange took this photograph, she interviewed the woman who was named Nettie Featherston in order to help create an accurate historical account of individuals living during the Great Depression Era.

Lange, Dorothea. *Southeast Missouri Farm Children*. 1938. Library of Congress, Southeast Missouri. *Farm Security Administration/Office of War Information Black-and-White Negatives*. Web. 2 Apr. 2016.

This picture shows a young African American girl holding a young African American boy. The description of the image says that both are children of sharecroppers. We used this image in our documentary when we were talking about the lasting affect the project will have on America.

Parks, Gordon. *American Gothic*. 1939. Library of Congress. *Library of Congress*. Web. 4 Apr. 2016.

This is one of the most iconic and famous images taken during the Farm Security Administration Photography Project. This image depicts Ella Watson, commonly referred to as the face of racism and injustice during the era, holding a mop in front of an American flag. We used this image multiple times in our documentary because of how powerful it is. We include it in our title page, when we are talking about Gordon Parks, the man who took the image and at the end during our conclusion.

Parks, Gordon. *Fields of Vision*. 1935. Library of Congress, New York, New York. Library of Congress. Web. 19 Apr. 2016.

This image shows a woman and her dog leaning out of a window. What is compelling about this photograph is that both the woman and the dog look so peaceful and content. They are both looking at

something out in the distance. This is interesting because of the economic hardships that most Americans faced during this time period. We used this picture in our documentary during our credits. We decided to use it during the credits because we couldn't find a great place to put it in the documentary, but we loved the photo and knew that we wanted to use it in our documentary.

Mama's World. 1936. Library of Congress, Nevada. Library of Congress. Web. 29 Mar. 2016.

This image shows three children peering out of an old and falling apart shack. What is interesting about this picture is that it looks like the family's kitchen is outside. This can be inferred because there are pots and pans under the house. We used this picture in our documentary when we were explaining the tragic conditions that millions of rural Americans lived in.

Migrant Mother. N.d. *How FSA Photography Changed the World*. Web. 7 Feb. 2016.

This image depicts the iconic migrant mother during the Great Depression. She is caring for three children by herself and truly displays the harsh realities of the Dust Bowl and Great Depression during this era.

Migrating Family. 1937. Library of Congress. *Library of Congress*. Web. 3 Apr. 2016.

This image shows a family who appear to be moving away from their home. The family is divided into two different parts. A father is pulling a young child in a wagon closer to the camera and a mother with three children is walking a distance behind the father. The perspective in this photograph shows just how advanced the FSA photographers were in their methods. We use this image in our documentary when we are talking about the three conditions that set the FSA photographs apart from typical government propaganda. We use this photograph specifically when we are talking about how the photographer and the image are independent of each other. This image does a good job of showing that because it is more than safe to assume that the family would have moved even if the photographer wasn't there.

Mother and Son In Car. 1936. Library of Congress. *Library of Congress*. Web. 8 Apr. 2016.

This image shows a mother holding her two sons in a car. This image is a great example as to how the photographers were able to capture the emotion of the people they were documenting. The mother clearly looks stressed and tired in the image, which is most likely a reflection of her life. We use this image in our documentary when we are explain how the photographers were able to capture emotion.

Mydans, Carl. *Mother and Baby of Family of Nine Living in Field on U.S. Route 70 near the Tennessee River*. 1936.

FSA Special Photographic Section (1935-42). Web. 4 Mar. 2016.

This FSA photograph taken by Carl Mydans, shows a mother and her children standing outside their house near the Tennessee River. Our group thought that the ragged clothes and worn down home would provide an accurate representation of the standards of living during the Great Depression Era in our documentary.

Oakland, California, Dorothea Lange, 1942. N.d. *FSA Photography Project*. Web. 8 Feb. 2016.

This image shows a glimpse of the economic life that rural farmers lived by displaying some storefronts.

This image was used in our documentary when we mentioned the economic status of America as it entered into the Great Depression.

Older Couple Standing Together. 1938. Library of Congress. *Library of Congress*. Web. 8 Apr. 2016.

This photograph shows an older couple standing together at what is left of their house. It appears that dust has been building up around their house as a result of the Dust Bowl. We used this photograph towards the beginning of our documentary because even the two are standing in a terrible situation, they look content with their life. This is just another example of how great of a job the Farm Security Administration Photography Project did at capturing genuine emotion from the people they were documenting.

Parks, Gordon. *American Gothic Parks*. 1942. *Brick House Photo School*. Web. 01 Feb. 2016.

This striking image represents the sense of pride that American's felt despite being ravished by the Dust Bowl and Great Depression during this time. We used this image in our documentary to convey the various attitudes that were shown in response to the FSA photography project.

Rothstein, Arthur. "Iron City." *Pictures from the FSA Project*. N.p., n.d. Web. 8 Apr. 2016.

This image shows many children cooling off in a community pool during the Great Depression Era. Our group believed that this photograph highlighted the few, but limited instances where individuals were able to distract themselves and take their minds off of the growing struggles of the time.

Rothstein, Arthur. "The Bleached Skull of a Steer on the Dry Sun-baked Earth of the South Dakota Dry Lands." *The FSA Photographs: Information, or Propaganda*. N.p., n.d. Web. 6 Mar. 2016.

This FSA photograph depicts the bleached skull of a steer on the dry sun baked Earth of the South Dakota Dry Lands. Because this photograph merely shows the skull of a steer and no other natural objects or humans, we used this image in our documentary to introduce the argument over whether the FSA

photographs were for awareness or propaganda.

Roy Stryker. 1935. National Archives, New York. *National Archives*. Web. 8 Apr. 2016.

This is an image of Roy Stryker, the head of the Farm Security Administration Photography Project. We use this image in our documentary when we are explaining who Roy Stryker is and his contributions to the project

Roy Stryker. 1932. National Archives. *National Archives*. Web. 7 Apr. 2016.

This appears to be a formal or professional picture of Roy Stryker. We use this image when we introduce Stryker for the first time. Roy Stryker was the head of the Historical Section of the Farm Security Administration, which was in charge of the photography project.

Roy Stryker. N.d. *How FSA Photography Changed the World*. Web. 8 Jan. 2016.

This image depicts leader of the FSA photographers, Roy Stryker and his ability to lead and organize others. We used this image in our documentary when we were describing the foundations of the FSA photography project.

Stryker and the FSA. N.d. *Portrait of Arthur Rothstein*. Web. 8 Mar. 2016.

This image shows FSA photographer, Arthur Rothstein setting up his camera in order to help create the cultural documentation of rural America. We used this image in our documentary to describe the various photographers that were the most significantly involved in the FSA photography project.

Steinbeck, John. *Lady With Canned Vegetables*. 35. *The Library of Congress, Nebraska*. The Library of Congress.

N.p.: n.p., n.d. N. pag. The Farm Security Administration Photography Project. Web. 7 June 2016.

This is an image of a woman holding cans of vegetables. Our group liked this picture because it accurately displays the time period. This image also shows that even though many people were living in extreme poverty, there were moments of happiness. We used this image in our documentary when we were explaining the era.

Toward Los Angeles, California. N.d. *Documenting America*. Web. 15 Feb. 2016.

This photograph was taken by Dorothea Lange and displays two men walking towards Los Angeles. Although this image appears simple, the powerful underlying message tells a story within itself and that is why it was used in our documentary.

Two Girls Walking Away. 1939. Library of Congress. *Library of Congress*. Web. 7 Apr. 2016.

This image shows two young girls holding hands and walking towards the camera. What our group found most memorable about this photograph was how content the girls looked. We used this photograph in our documentary when we are giving the differences between the Farm Security Administration Photography Project and typical government propaganda.

Uncle Sam. 1942. National Archives. *National Archives*. Web. 5 Apr. 2016.

This is the image of Uncle Sam pointing towards the audience saying "I want you to join the United States Army". We use this image in our documentary when we are giving the definition of the word propaganda and describing what typical government propaganda is. The reason we chose this image above other images was because this is arguably one of the most famous American propaganda pieces.

Washing. 1936. Library of Congress. *Library of Congress*. Web. 8 Apr. 2016.

This picture shows a mother washing the feet of a daughter. The daughter is balancing on one foot while the mother is washing her foot with a small bowl of water and a dirty rag. The surroundings show that they have been harshly affected by the Dust Bowl. This can be concluded because of the dirt on everything. We used this picture in the beginning of the documentary because it captures the attention of the audience and it is extremely powerful.

Walker Evans. N.d. Encyclopedia Britannica. *American Photographer*. Web. 8 Feb. 2016.

We used this image in our documentary to show our audience what FSA photographer, Walker Evans, looked like in person. Our aim was to choose a photograph that depicted Walker Evans as more or less an average American citizen because he was simply doing his job by taking photographs and he did not have ulterior motives behind it.

Young Girl Leaning Against A Car. 1937. Library of Congress. *Library of Congress*. Web. 4 Apr. 2016.

This image shows a young woman leaning up against a car. It appears that the family is packing up the car to either go on a trip or to move away from the awful conditions that they live in. We use this picture in our documentary when we are explaining how the photography project captures emotion.

Political Cartoons

Berryman, Cliff. "A New Deal." *Modern American History*. N.p., n.d. Web. 24 Feb. 2016.

This political cartoon depicts Franklin Delano Roosevelt as man eager to get back into the forest and farms, however a nervous Congress is attempting to hold him back. Our group interpreted this political cartoon as a reflection of Roosevelt's extensive economic initiatives and his implementation of the New Deal.

"Farm Security." *National Archives*. N.p., n.d. Web. 4 Apr. 2016.

This political cartoon was created to make fun of different pieces of legislation, such as the Jones Tenant Act and the Rural Electrification Act. This cartoon was created by someone who did not believe that reforms should be made out in rural America. This was beneficial to our research because it showed a different aspect of the project.

Halladay. "Don't Crush Them." *Providence Journal*. N.p., n.d. Web. 17 Mar. 2016.

This political cartoon shows a large tractor labeled "Farm Security Bill" rushing towards multiple people holding paper labeled "Business", "Taxes" and "Economy". This shows that not everyone in the cities was in favor of the Farm Security Bill. This was helpful to our research because it showed us both sides of the bill.

"Jus' Mindin' His Business and Goin' Along." *Washington Evening Star*. N.p., n.d. Web. 17 Feb. 2016.

This political cartoon shows Franklin Delano Roosevelt running towards the "Farms and Forests" and a man behind him holding scrolls labeled "Relief", "Recovery" and "Reform". The man running behind Roosevelt is saying "Slow Down!" This shows that once Roosevelt became president he quickly began to implement his plans to improve America.

McCutcheon, John. "Victim of Bank Failure." *Great Depression*. N.p., n.d. Web. 29 Jan. 2016.

This political cartoon shows a farmer smoking a cigar, while a squirrel asks the farmer why he did not save money in the past when times were good, but the farmer simply replies with "I did." There is also a sign right next to the farmer reading "Victim of Bank Failure" implying that people were suffering financially during the 1930's and lost much hope of ever recovering.

Tribune, New York, Inc, ed. "Priming The Old Pump." *Great Depression*. N.p., n.d. Web. 13 Mar. 2016.

This political cartoon shows an enlarged figure that represents the US government pouring buckets full of coins and cash into a machine labeled "U.S. Businesses", with a flow of water labeled "employment" pouring out of the machine. There is also a sign on the machine labeled "Millions For Public Construction" implying that the buckets full of coins and cash are supposedly for public works projects, however this money is actually being pumped into domestic businesses in the US. This political cartoon is representing the pump priming concept that was used in an effort to improve the US economy during the Great Depression by pouring money into economy to create millions of jobs.

Quotes

Cohen, Stu, and The Likes of Us. *Quote*. N.d.

This quote that we used in our documentary is “For Stryker and for many of the photographers, the work was more than simply archival: it was meant to be, and it was transformative in a nation’s will and hope.” This was important to our documentary because it showed that the photographers were passionate about their project.

W, M. P. *Quote*. N.d.

The quote that we used in our documentary is “We were all inspired and revved up by the whole New Deal idea, and of changing things and trying to get people to understand what was going on, and what the condition of the country was. We were trying to show this graphically, because people will look at photographs when they won’t read things...they had no idea that a third of the nation was ill-clad and ill-nourished” We liked this quote because it gives an explanation as to why pictures were used instead of writing.

Speeches (Primary)

Roosevelt, Franklin D. "Franklin D. Roosevelt: Inaugural Address." Inaugural Address. Washington D.C. Speech.

Franklin Delano Roosevelt's Inaugural Address helped us to figure out what Roosevelt's plans were once he officially became president of the United States. In this address he states that his goal was to put America

back to work. By this he is referring to implementing his domestic policies, also referred to as the New Deal.

Roosevelt, Franklin Delano. "Franklin Delano Roosevelt's Pearl Harbor Address to the American People." Pearl Harbor. Washington D.C., Congress. Web. 13 Feb. 2016.

Franklin Delano Roosevelt's Pearl Harbor Address to the American People helped our group to understand the significance behind the bombing of Pearl Harbor and America's entrance into World War II. It was important for our group to learn about this because the bombing of Pearl Harbor is what led to the switch from the Farm Security Administration photography project documenting rural America, to in being put under the purview of the Office of War Information and began documenting a country preparing for war.

Videos

Footagefile13. "Stock Footage: FDR Presidential Campaign 1932." *YouTube*. YouTube, 15 Mar. 2014. Web. 17 Feb. 2016.

This video shows the layout of Franklin Delano Roosevelt's New Deal initiatives. It also includes footage of President Roosevelt describing this New Deal during his campaign. After watching this video, our group was able to understand why there were some critics that opposed Roosevelt's New Deal program all together.

Pearl Harbor in Color. Dir. Bryce Taylor. *YouTube*. N.p., 2000. Web. 7 Apr. 2016.

This footage is the only color footage in existence of the Japanese attack on Pearl Harbor. This footage was very interesting to watch not only because it was beneficial to our project, but because it was a side of the Pearl Harbor bombing that our group had not seen before. Our original intentions were to use this footage in our documentary when we are talking about the bombing of Pearl Harbor and how the lead to the shift of the photographs from the FSA to the OWI. We ended up not using this footage in our documentary because of the shaky camera.

PublicResourceOrg. "The Plow That Broke the Plains, Ca. 1937." *YouTube*. PublicResourceOrg, 03 Dec. 2009. Web. 17 Mar. 2016.

This film provided our group with various black and white clips from the 1930's era that highlighted the poverty present in rural America. We decided to use some of this footage in our documentary when describing the daily lifestyles that farmers were forced to live as a result of the Dust Bowl and Great Depression.

The Plow That Broke the Plain. Prod. Office of War Information. *YouTube*. Office of War Information, 1940. Web.

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Apr. 2016.

This film was one of two documentaries produced during the era of the Dust Bowl and the Great Depression. In fact, the film did so well in theaters that Hollywood vowed that they would never again make a movie funded from taxes. The reason this film did so well was because citizens could relate to the hardships that are shown in the films. This film was beneficial to our research because the narration helped us to understand the hardships that were occurring in the Great Plains.

Works Cited

Secondary Sources:

Books (Secondary)

Blair, Sara, and Eric M. Rosenberg. *Trauma and Documentary Photography of the FSA*. Berkeley, CA: U of California, 2012. Print.

This book specifically explains the trauma the the Farm Security Administration photographers captured. There is a quote in this book that talks about how the photographers were able to capture the sole of the people they were capturing. This book was valuable to our research because it explains the FSA's connection to the New Deal and Congress.

Cohen, Stuart. *The Likes of Us: America in the Eyes of the Farm Security Administration*. Boston: David R. Godine, 2009. Print.

This book was interesting because it focused less on the photographs themselves, but more on the impact that Roy Stryker had on the project. This had multiple letters and memos from Stryker and members of Congress. This was where we really learned that Congress wasn't Stryker's biggest fan and actively tried to shut down the project.

Fleischhauer, Carl, Beverly W. Brannan, Lawrence W. Levine, and Alan Trachtenberg. *Documenting America, 1935-1943*. Berkeley: U of California in Association with the Library of Congress, 1988. Print.

This book was incredibly helpful at the being of our research process because of its in depth, but easy to understand, overview of the Farm Security Administration Photography Project. This book was also written by people who are considered experts on the photography project. Beverly Brannan was the curator of the collection and this gave us a very interesting perspective on the project. Ultimately, this book helped us to gain a well rounded understanding of our topic early on in the research process.

Finnegan, Cara A. *Picturing Poverty: Print Culture and FSA Photographs*. Washington, D.C.: Smithsonian

Institution, 2003. Print.

This book gave our group a more in depth look at how poverty affected America and how the pictures captured the hardships that the rural citizens were going through. In this book, the author, Finnegan, evaluates the photography project, looking to see if it is still relevant to this day. It was while reading this book that we truly began to understand the true power of the Farm Security Administration photography project.

Leonard, Stephen J. *Trials and Triumphs: A Colorado Portrait of the Great Depression with FSA Photographs*.

Niwot, CO: U of Colorado, 1993. Print.

This book gave us a great overview of how FSA photographs affected small town America and the impact that they had on their citizens. This book, which takes place in Colorado uses specific images to tell the story of the Great Depression and Dust Bowl.

Lesy, Michael. *Long Time Coming: A Photographic Portrait of America, 1935-1943*. New York: Norton, 2002.

Print.

This book had a large number of images that were able to capture our attention at the beginning of our project. These images were so powerful and so moving that we knew that we wanted to use the topic of the Farm Security Administration Photography Project as the project for our documentary. This was one of the first books that we read in our research process.

Digital Libraries

"America's Great Depression and Roosevelt's New Deal." *Omeka RSS*. N.p., n.d. Web. 07 Mar. 2016.

This digital public library provided our group with a variety of images that were used our historical documentary. This source also allowed our group to view virtual exhibits regarding the Farm Security Administration.

"Farm Security Administration (FSA)." *America's Great Depression and Roosevelt's New Deal*. Digital Library of America, n.d. Web. 08 Dec. 2015.

This digital library served as a very valuable resource for our group because it allowed us to view the in depth details of Roosevelt's New Deal program that pertained to the FSA photography project. This site also provided our group with a list of other useful resources that we could use to narrow research.

"Roy E. Stryker." *The Photographers: Roy Stryker*. Carnegie Library of Pittsburgh, n.d. Web. 05 Feb. 2016.

This virtual library provided our group with an easily accessible resource that showcased many of Roy Stryker's photographs that were taken throughout his exploration of rural America. Many of the images we found with this resource were included in our historical documentary because of the strong visual appeal they contributed to our project.

Steichen, Edward. "The Bitter Years 1935-1941." *The Bitter Years*. Library of Congress, n.d. Web. 15 Feb. 2016.

This source provided our group with a wide variety of images that serve as a collective visual memory for the Great Depression. Our group used many of these images in our documentary to show the distinct and raw photographs that were taken throughout the duration of the Farm Security Administration's photography project.

Interviews (Personal)

Leuchtenburg, William. "Interview with Dr. William Leuchtenburg." Interview by Sydney Dye and Caroline Murphy. n.d.: n. pag. Print.

Speaking with Dr William Leuchtenburg was extremely beneficial to our project. Dr. William Leuchtenburg is considered to be the leading expert on both Franklin Delano Roosevelt and Theodore Roosevelt. We were able to ask him just about anything and he could immediately respond. Another interesting part of talking with Dr. Leuchtenburg was that he was growing up in the city while the FSA project was taking place. He remembers seeing the pictures in newspapers and magazines.

"Interview with Dr. Peter Filene." Interview by Sydney Dye, Caroline Murphy, and Peter Filene. n.d.: n. pag. Print.

Talking with Dr. Peter Filene was one of the most helpful conversations we had regarding our topic. He was able to answer questions about the topic that we had that we could not find anywhere else. At the end

of the interview we felt much more confirmable with our topic. We were also fortunate enough to film the interview so that we could include it into our documentary.

Maps

NOAA. "Palmer Hydrological Drought Index." N.p., n.d. Web. July 1934.

This map shows every county in America and shows how bad the Dust Bowl was. The map reflects the other maps we viewed. This map was beneficial to our research because it gave us a view of how the Dust Bowl affected all of American, not just the Great Plains.

"The Dust Bowl." *A Dusty Situation*. N.p., n.d. Web. 17 Jan. 2016.

This map shows the different areas of the Dust Bowl. This map shows the "core" of the Dust Bowl, which is the southwest. The "areas affected by the Dust Bowl" which is the majority of the Great Plains. This map was beneficial to our research because it showed us the area of the United States affected by the Dust Bowl.

Yale University. "Photogrammar." *Photogrammar Yale*. N.p., n.d. Web. 17 Mar. 2016.

This is probably one of our most beneficial and entertaining sources we encountered in our research. This map, produced by Yale University is a map of the United States, divided by counties. Each county is coded by how many pictures of the Farm Security Administration Photography project took in said county. Once you click on a county you can see every photo taken in that county by FSA photographers. It was fun for our group to look at pictures taken in our home town.

Music

Mother's Hands. 2014. *Vimeo Music Store*. Web. 8 Apr. 2016.

This is the song that is playing throughout the documentary. In the past years that our group has competed in National History Day we have used multiple songs throughout the documentary, but this year we felt that it was appropriate to use this one song because it complemented the tone perfectly. The song is just piano.

Newspapers (Secondary)

Estrin, James. "A Historic Photo Archive Re-emerges at the New York Public Library." *Photography, Video and Visual Journalism*. N.p., n.d. Web. 8 Feb. 2016.

This newspaper source made our group even more intrigued by how the Farm Security Administration still affects us today. Because of the mass number of photographs that were taken throughout the duration of the FSA photography project, there always seems to be even more photographs to find other than the widely reproduced images that are seen time and time again.

Farberov, Sejana. "Long-lost Depression-era." *Daily Mail* 8 June 2012: n. pag. Web. 29 Feb. 2016.

This news source described the significance of remembering history during the Great Depression Era. It suggested that the photographs taken throughout the duration of the FSA photography project were monumental in achieving this task because "a picture is worth a thousand words." This source gave our group a new perspective on how the FSA photography project was not only significant during the 1900's in documenting rural America, but also in today's current society in remembering those Great Depression times more vividly through these archived photographs.

Lee, Felicia R. "Recalling a Mission to Capture an Era's Misery." *Television*. The New York Times, 17 Aug. 2008. Web. 11 Feb. 2016.

This news article reinvigorates the FSA photography project's goal to capture an era of misery during the Great Depression. This newspaper included direct quotes from leader Roy Stryker, as well as photographers, Dorothea Lange and Arthur Rothstein.

Long, John. "Advocacy Journalism and Propaganda." *National Press Photographers Association*. The Voice of Visual Journalists, n.d. Web. 29 Feb. 2016.

This source outlined the differences between advocacy journalism and propaganda specifically with visual journalist. Our group was able to further develop our argument that the Farm Security Administration's photography project was based more on public awareness rather than propaganda with the help of this source. Our group was also able to compare the intentions of the Soviet photographers with that of the FSA photographers during the same generation and discovered that there were indeed similarities between the two.

Radio

"Franklin D. Roosevelt: 50 - Fireside Chat." *Franklin D. Roosevelt: Fireside Chat*. N.p., 14 Apr. 1938. Web. 12 Feb. 2016.

This resource provided our group with a transcribed fireside chat that Franklin Delano Roosevelt had over the radio with the Nation. During this particular fireside chat, President Roosevelt announced that he would provide additional funds for the Farm Security Administration, then went on to describe the costs of it, but then reassured his audience by ultimately concluding that benefits outweigh the cost of it.

"The Great Depression, WWII." *Franklin D. Roosevelt Presidential Library and Museum*. National Archives, n.d. Web. 17 Mar. 2016.

This resource provided our group with the "Address of the President delivered by radio from the White House" which is referencing Franklin Delano Roosevelt. Our group was able to see the specific fundamental principles that President Roosevelt intended to follow and which shaped the course of his New Deal programs.

Speeches (Secondary)

"From the Library of Congress in Washington D.C." *Local Government*. N.p., n.d. Web. 9 Feb. 2016.

This transcribed speech from Ralph Eubanks provided our group with a new perspective on the mass amount of photographs that are housed in the Library of Congress. Our group enjoyed being able to read the exact words that Ralph Eubanks announced when he was describing the FSA photography project.

The Presidency And The Supreme Court. *CURRICULUM GUIDE*(n.d.): n. pag. *FDR Library*. Web. 19 Feb. 2016.

This transcribed speech from Franklin Delano Roosevelt addresses his primary concerns about the conservative Supreme Court's power against his New Deal initiatives. This speech was delivered on March 9th, 1937 and provided our group with a new perspective on the legislative and political barriers that the programs under the New Deal faced.

Timelines

Kangas, Steve. "Timeline of the Great Depression." *Timeline of the Great Depression*. Resurgence Magazine, n.d. Web. 22 Jan. 2016.

The timeline that came from this source provided our group with vital background information before Roosevelt's New Deal initiatives took place. This timeline also helped our group classify the various culminating events of the Great Depression as well.

"New Deal Timeline." *Timetoast*. N.p., n.d. Web. 26 Feb. 2016.

This resource was very useful for our group because it was an interactive timeline that organized the various events into their respected fields during the Great Depression and New Deal era. Our group also found the side notes on each event as an informative aspect of the site.

"New Deal Program Time-Line (Dates of Program Enactment)." *First New Deal, Second New Deal* (n.d.): n. pag. *New Deal Timeline*. Living New Deal. Web. 02 Mar. 2016.

This source provided our group with a chronological layout of Franklin Delano Roosevelt's First and Second New Deals. This timeline also showed the evolution of certain new deal programs and the formation of new programs based on older ones. This connection was especially helpful for our group because it clarified the relationship between the Resettlement Administration, Farm Security Administration, and the Office of War Information.

"U.S. Entered World War I." *America's Story from America's Library*. Library of Congress, n.d. Web. 08 Apr. 2016.

This site provided our group with a brief explanation of many of the events following President Franklin Delano Roosevelt's First and Second New Deals. We used some of the images found in this site for our historical documentary because we felt as though they summed up life during that time well.

Transcripts

"Oral History Interview with Dorothea Lange, 1964 May 22." *Archives of American Art*. Smithsonian Institution, n.d. Web. 14 Mar. 2016.

This transcribed oral interview with Dorothea Lange was a unique source for our group because we were

able to see how passionate and dedicated Lange was to the preservation of all the FSA photographs, not just her own. This resource truly helped our group realize that the photographers involved in the FSA photography project were not just proud of their individual pieces popularity, but were proud to be part of something bigger.

"Transcript of "About the FSA Collection" (Carl Fleischhauer)." *Transcript of "About the FSA Collection" by Carl Fleischhauer: Documenting America, 1935-1943: The Farm Security Administration/Office of War Information Photo Collection (Library of Congress Journeys and Crossings)*. N.p., n.d. Web. 08 Mar. 2016.

This transcription of Carl Fleischhauer "About the FSA Collection" piece truly showed our group the attitude that some people had about the FSA photography project. This source made our group realize just how controversial the mass collection of photographs were through the FSA photography project.

"Transcript of "Learning from the FSA Collection" (Carl Fleischhauer)." *Documenting America, 1935-1943: The Farm Security Administration/Office of War Information Photo Collection (Library of Congress Journeys and Crossings)*. Library of Congress, n.d. Web. 17 Feb. 2016.

This resource provided our group with a transcription of the Farm Security Administration's photography project background and Roy Stryker's goals for the project. Our group found this resource helpful because it thoroughly explained the background story for the FSA photography project's origin.

Videos

"America's Great Depression and Roosevelt's New Deal." *Omeka RSS*. N.p., n.d. Web. 08 Mar. 2016.

This source gave us an overview as to how the FSA Photographs and the New Deal went hand in hand. We learned that the FSA photographs were to be used to gain support for Franklin Delano Roosevelt's New Deal.

Andya405. "Arthur Rothstein: Photography, Art and Propaganda in The New Deal." *YouTube*. YouTube, 06 Nov. 2013. Web. 08 Mar. 2016.

This source provided our group with a visual presentation of the photography, art, and propaganda involved

in the New Deal. While this information primarily focused on Arthur Rothstein, one of the first photographers hired by Roy Stryker for the FSA photography project, it also provided our group with useful background information.

FDR Library. "Sights and Sounds of the Farm Security Administration." *YouTube*. YouTube, 20 Nov. 2010. Web.

08

Mar. 2016.

This historical documentary provided our group with valuable background information regarding the Farm Security Administration during the Great Depression. This video also had some footage of Franklin Delano Roosevelt's Inaugural Address, as well as glimpses of life during the Great Depression in rural America

FSA Photographers at AMoA: Lee Discusses Photographs of Interiors. Dir. Victoria Taylor-Gore. *Vimeo*. N.p., n.d.

Web. 06 Apr. 2016.

This short video gave us a description of why the photographers chose to take pictures of people in their homes. The narrator says that the homes are the soul of the people and that is why it was essential to take pictures of people inside of their homes.

Roy Stryker and the FSA. *Duke University*. PBS, 2007. Web. 8 Feb. 2016.

This film is about Roy Stryker and his contributions to the Farm Security Administration Photography Project. This film is made up of a collection of interviews from professors and additional experts on the topic. The film goes into depth about Stryker's life before he became the head of the FSA Photography Project. The information we got from this documentary was very useful and we got one of the quotes that we use in our documentary from this documentary.

Sights and Sounds of the Farm Security Administration. Dir. FDR Library. *YouTube*. YouTube, 20 Nov. 2010. Web.

06 Apr. 2016.

This video gave our group a visual description of some of the goals of the Resettlement Administration, which were creating the homestead communities for poor farmers and sharecroppers to live in. This short video gave descriptions of the communities and images that were taken in the communities. After watching this video, our group was able to see some more of the contrasts between the Resettlement Administration and the Farm Security Administration.

Websites

"Farm Security Administration - Documenting the Depression." *Farm Security Administration - Documenting the Depression*. N.p., n.d. Web. 08 Feb. 2016.

This source provided our group with some background information as to the program that is considered the predecessor of the Farm Security Administration. This source also introduced our group to the initial goal that was intended with these Farm Security Administration photographs, which was to "Introduce America to Americans".

"Farm Security Administration/Office of War Information Black-and-White Negatives." - *About This Collection - Prints & Photographs Online Catalog (Library of Congress)*. N.p., n.d. Web. 08 Feb. 2016.

This source gave us information on the person who started the photography collection (Roy E. Stryker). This source also gave us the names and years that different governmental organizations participated in the collecting of photographs. We also learned that in total, 175,000 photographs were collected.

"Photogrammar." *Photogrammar*. N.p., n.d. Web. 21 Jan. 2016.

This interactive map of the United States throughout the years of the Great Depression was very useful to our group. Our group gained inspiration to create our own graphics of the United States during the Great Depression because of this source.

"Selected WPA Photographers." *Celebrating New Deal Culture and Politics*. N.p., n.d. Web. 25 Mar. 2016.

This website provided our group with a detailed biography of each of the major photographers involved in the FSA photography project. This source allowed our group to gain a new perspective on the great exploration that the FSA photographs took across rural America during the height of the Great Depression.

Shmoop Editorial Team. "The Great Depression Statistics." *Shmoop.com*. Shmoop University, Inc., 11 Nov. 2008. Web. 07 Apr. 2016.

This website was helpful with our project because it gave us an in depth look at different Great Depression statistics. The statistics that helped us the most with our project were the GDPs before and after the Great Depression, unemployment statistics and the economy before and after the New Deal.

"The Photographers: Roy E. Stryker." *The Photographers: Roy Stryker*. N.p., n.d. Web. 08 Jan. 2016.

This source gave us a short description about the professional life of Roy E. Stryker and his role in creating "the most complete photographic documentation ever achieved by any American community." This article also gave a great description of what happened to the collection of photographs after they were developed.

"Transcript of "Learning from the FSA Collection" (Carl Fleischhauer)." *Transcript of "Learning from the FSA Collection" by Carl Fleischhauer: Documenting America, 1935-1943: The Farm Security Administration/Office of War Information Photo Collection (Library of Congress Journeys and Crossings)*. N.p., n.d. Web. 08 Mar. 2016.

This source gave us a brief history about the FSA photographs. The website also gave us a timeline of what happened with the photographs after the department stopped receiving funds. This included the entire collection of 175,000 photographs moving from the Library of Congress, to a facility in Virginia, to being digitized online.