Overview: The Farm Security Administration

For those born after the 1930s, the Great Depression is something that can be visualized only through photography and film. Certain images have come to define our view of that uncertain time: an anxious migrant mother with her three small children; a farmer and his sons struggling through a dust storm; a family of sharecroppers gathered outside their spartan home. These photographs are icons of an era.

Remarkably, many of these familiar images were created by one small government agency established by Franklin Roosevelt: the Farm Security Administration (FSA). Between 1935 and 1943, FSA photographers produced nearly eighty thousand pictures of life in Depression-era America. This remains the largest documentary photography project of a people ever undertaken.

President Roosevelt created the Farm Security Administration (FSA) in 1937 to aid poor farmers, sharecroppers, tenant farmers and migrant workers. It developed out of an earlier New Deal agency called the Resettlement Administration (RA). The FSA resettled poor farmers on more productive land, promoted soil conservation, provided emergency relief and loaned money to help farmers buy and improve farms. It built experimental rural communities, suburban “Greenbelt towns” and sanitary camps for migrant farm workers.

One of the New Deal’s most progressive—and controversial—agencies, the Farm Security Administration (FSA) advocated government planning and economic intervention to improve living conditions in rural America. Conservative critics attacked the FSA and its predecessor, the Resettlement Administration (RA), as “socialistic.”

To defend and promote the Resettlement Administration director Rexford Tugwell created a publicity department to document rural poverty and government efforts to alleviate it. It included a photographic unit with an odd name—the “Historical Section.” In 1937, the RA and its Historical Section were merged into the newly created FSA.

Tugwell chose Roy Stryker, a college economics instructor, to run the Historical Section. Though not a photographer, Stryker successfully directed an extraordinary group of men and women who today comprise a virtual “Who’s Who” of twentieth century documentary photography. Many later forged careers that helped define photojournalism at magazines like Life and Look.

The FSA photographic unit was not a “jobs program” like the New Deal’s Federal Arts Project. Photographers were hired solely for their skills. Most were in their twenties or thirties. They traveled the nation on assignments that could last for months.
The Waterbury Democrat

A pictorial story of tragedy under the searing sun

Drought :::: Dust :::: Despair

On Parched Plains

LEFT ABOVE:

Bones whitening at thousands of sun-parched waterholes like this at Pennington, S. D., symbolize the doom that hovers over the vast plains country so long denied soothing, saving rain.

BELOW:

Laid waste by man's greedy farming methods and Nature's niggardliness with rain, dust and drought turn whole counties of once-prosperous farm land into a bleak desert. As on this Oklahoma farm, even deep-seared trees shrivel in hot winds that smother machinery and buildings in dust drifts.

RIGHT ABOVE:

Nomads of the drouth, in flight from the land that no longer will support them, huddle among their few pitiful belongings at Bakersfield, Okla., in a council over their foodless, jobless misery.
The Great Plains and the Southwest

The most enduring image of rural America during the Great Depression is one of dust and human migration. This image was formed in the nation’s heartland, where the people of the Great Plains and Southwest suffered both natural and economic disasters during the 1930s.

Decades of intensive farming and inattention to soil conservation had left this region ecologically vulnerable. A long drought that began in the early 1930s triggered a disaster. The winds that sweep across the plains carried away its dry, depleted topsoil in enormous “dust storms.” Dramatic and frightening, the dust storms turned day into night as they destroyed farms. The hardest hit area—covering parts of Nebraska, Kansas, Colorado, New Mexico and the Texas Panhandle—was nicknamed the “Dust Bowl.” FSA photographers recorded the hardships that drought, economic depression and low crop prices created throughout the Great Plains and Southwest. They documented the plight of farm families forced to abandon the land and join the ranks of migrant workers toiling for low wages on distant commercial farms. The migrant flow out of the region included people from cities and small towns and farm laborers who’d been replaced by motorized farm machinery.
California and the Far West

For thousands of struggling rural people in the Great Plains and Southwest, California represented hope. During the 1910s and 1920s, some began traveling to California and other Far Western states in search of work. When the Depression hit, news of jobs picking crops on the state’s large commercial farms swelled the migration. Hundreds of thousands of people packed their belongings into cars and trucks and headed west. Most found more hardship at the end of their long journey. The new arrivals, dubbed “Oakies” or “Arkies,” often struggled to find employment. Wages were low and living conditions abysmal. Many migrants were crowded into shanty towns or squalid “ditchback camps”—unsanitary housing located along irrigation ditches.

The Farm Security Administration tried to assist migrant farm workers by creating clean residential camps with running water and simple, sturdy living quarters. The camps were organized democratically and governed by the residents. They became islands of stability for migrants enduring grinding poverty and dislocation. In John Steinbeck’s 1939 novel, *The Grapes of Wrath*, the Joad family spends time in a government-run migrant camp.
Bo to e

Hom J

Sharecroppers Declare War

Sharecroppers have organized a union. The plantation owners are fighting it. Floggings, kidnappings and lynchings by night riders have resulted. Black terror stalks the cotton fields. But the union is growing and sticks to its demands for better pay (it asked $1.00 for a 10 hour day last spring).

More Children Indoors

Sharecropper children are often hungry. Undernourished, scrawny, with large heads, misshapen bones, they are easy prey of disease.

Sharecropper food is bought on credit from plantation stores which charge high prices for saw-belly, corn meal, molasses.

Sharecropper store accounts are kept in a "doodleum" book and interest runs between 10 and 25 cents on each dollar.

Many Sharecroppers Are Negroes

But not as many in proportion to whites as there used to be. Fifteen years ago 65 out of 100 croppers were Negroes. The tables are turned now and there are 60 whites and only 40 Negroes in every 100 sharecroppers.

Homeless

Joining the union has meant eviction for hundreds of sharecroppers. They wander the rutted roads—no shelter, no relief, no food. Some are living in tents and old autos.

The Future?

President Roosevelt wants Congress to pass a law to aid the Resettlement Administration to make loans available to sharecroppers and to move the poorest onto better land.

The Southern Tenant Farmers' Union is fighting for better conditions for sharecroppers.

But one cotton picking machine can do the work of 75 men. When it is perfected, what new tragedy awaits the sharecroppers?
Long before the Great Depression, the South was marked by deep poverty. Largely rural and agricultural, it was home to millions of tenant farmers and sharecroppers. In exchange for cash rent (or, for sharecroppers, a portion of the crop), they farmed the fields of large landowners.

Even in good times, life for these workers was harsh, with little hope for the future. The Depression—and, ironically, some New Deal programs—deepened their economic plight. To increase sagging crop prices, the government paid farmers to reduce production. Large landowners chose to evict thousands of sharecropper and tenant families from unplanted land. The growing use of gas-powered farm machines eliminated the need for many tenant farmers.

The region’s large African American population carried the heaviest burden. In 1930 more than eighty percent of American blacks lived in the South. Jim Crow segregation laws and the legacy of slavery forced them to endure poverty, discrimination, and racial violence.

FSA photographers captured the varied worlds of black and white farm workers throughout the South. They also explored the region’s mill towns and cities.
The FSA photography unit is best known for its images of rural life in the South, the Great Plains and the West. But in thousands of images FSA photographers also created a vivid record of life in the farms, towns, and cities of the Northeast and Midwest. Agency photographers documented mining towns in Pennsylvania, slum housing in Chicago and Washington D.C. and rural life in Ohio, New England, and upstate New York. They studied the lives of migrant farm workers in Michigan and the homes of packinghouse employees in New Jersey. Their work offers glimpses into everything from unemployment lines and child labor to social life and leisure activities.
The Photo Project Goes to War

With the outbreak of World War II, the focus of the FSA photo project began to change. As the nation's attention turned from economic and social issues at home to the war against Germany, Italy and Japan, the photo unit reflected this shift. Roy Stryker encouraged his photographers to take more “positive” images of American life to bolster America's war effort. And while FSA photographers continued to document poverty and inequality, they were told to increase their output of photographs featuring reassuring images of American life. Pictures of defense factories, war workers and patriotic activities on the home front also began entering the FSA files.

In October 1942 the FSA photo unit became part of the new Office of War Information (OWI), created to direct America's wartime propaganda efforts. The following year the unit formally went out of existence. Director Roy Stryker left government and a few FSA photographers went to work for the OWI.
Saving the FSA Photographs

As the FSA photo project neared its end, Director Roy Stryker faced a dilemma. From 1935 to 1943, he had created a vast trove of nearly eighty thousand photographs (and 68,000 unprinted negatives). Stryker recognized the importance of this collection to history and feared it might be dispersed when it came under the full control of the Office of War Information (OWI).

A seasoned Washington bureaucrat, Stryker had been maneuvering as early as 1939 to secure a safe harbor for the collection in the Library of Congress. Now, working with his friend Archibald MacLeish—who was both the Librarian of Congress and Assistant Director of the OWI—Stryker helped arrange a transfer of the entire FSA photo file to the Library's custody under unusual terms. The Library took title to the collection in 1944, but loaned it back to the OWI for the duration of the war. In 1946, the collection was physically moved to the Library, where it is available to all for study and reproduction.

This curriculum guide draws from that collection and presents a new generation the opportunity to examine the role of photographs as historical evidence. By examining, thinking, and asking questions about photographs, students will learn to better understand how and why they were created and used.
Nearly all of the photographs shot by the FSA are black and white. But during the photo unit's later years a few photographers began experimenting with color photography. In some cases, these photographers shot the same subjects in both black and white and color.

These photographs are drawn from the 644 color transparencies and 35 mm Kodachrome slides in the FSA photo collection. None of these color images were published during the 1930s and 1940s. The entire group was only discovered at the Library of Congress during the 1970s.

These images can seem startling, because we are accustomed to experiencing the 1930s and 1940s in black and white. But color photography draws the viewer into the past in a different way. Color makes the photographs appear more immediate and intimate. Faces in color appear more real—more like us. The effect is often arresting.

These are just a few technical and editorial considerations that need to be kept in mind when viewing photographs as historical evidence. The activities that follow will allow your students the opportunity to explore these and other considerations in greater detail.
WHEN BITING DUST SWEEPS ACROSS THE LAND

By HAYMAN MILLER

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Aeroplane smoke and stir the people. It has punch. Few acts of destruction are as dramatic and spectacular as a sudden duststorm. In a flood, the water can be deep, there can be torrential rainfall. But when the dust rises and swirls across the land, it has begun to do great damage in the Middle West, it smashes homes and property and sterilizes the land's fertility. As with any severe storm, there is no recebering of the dust to keep the air clear, there is no retrieves to the storm, it just moves on. Dust is the new enemy.

Across the Dust Bowl, an Eastern tourist is driving toward the West. Without knowing it, he has just crossed the hundreds of millions of dollars from Greenbush, a city that once was famous across Kansas and Texas. It is not just a question of the dust, it's a question of the economy, the rich fields of Eastern Kansas, the alluvial land of the Ida River, the immense wealth of the Great Plains. The tourist, a visitor from the distant reaches of Kansas, Oklahoma, New Mexico and Texas, can feel a sense of excitement, a feeling of adventure, a sense of the unknown.

So far the day has been clear and bright, but now a heavy yellow haze begins to obscure the blue sky ahead. The dust is falling like snow, like a heavy rain. It is falling like a curtain, like a blanket. It is the Dust Bowl.

The Dust Bowl, which covers a quarter of a million square miles, is a place of desolation. The land is barren, the sky is gray, the air is thick. There is no relief from the dust, no escape from the wind. The tourist, a visitor from the distant reaches of Kansas, Oklahoma, New Mexico and Texas, can feel a sense of adventure, a sense of the unknown.

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