

Art Saves: How Dorothea Lange Used Photography to Ameliorate the Lives of Okie Migrants
During the Great Depression

Sara Warady
Senior Historical Division

The Great Depression forced many Americans to live under the pressure of poverty. Some Americans even abandoned their previous ways of life and immigrated to California, a land known for its prosperity. The majority of these migrants hailed from the Midwest, particularly Oklahoma, so Californians referred to these immigrants as “Okies.”¹ Yet many Okie migrants found that life in California did not meet their expectations. Migrants had difficulty finding work; consequently, they did not have enough money for adequate food, housing, and health care. To address migrant problems, President Franklin Delano Roosevelt established the Resettlement Administration (RA) as part of his New Deal program. The RA’s Photographic Division used the art of photography to document poor conditions in which Okies lived.² Because the arts have the powerful ability to connect to people’s emotions, the RA’s photographers successfully captured migrants’ hardships and revealed them to America. Of these RA photographers, Dorothea Lange best portrayed the challenges that Okies faced in California. Lange’s documentary photography lifted Okies out of their plight, because her artistic portrayals of their hardships inspired Americans to improve migrant housing, food, and health conditions.

The Okies experienced horrendous food and housing conditions, which created health problems that threatened their lives. Migrants had emptied their pockets to get to California only to

find “an already crowded agricultural labor market,” according to California Governor Culbert L. Olson.³ With little money and no jobs, migrants could not purchase necessities. Reporter John Steinbeck described the Okies’ poor conditions in an October 1936 *San Francisco News* article: “Their food supply is extremely limited, their clothing is in tatters, and their shoes are worn. Many are in a state of complete destitution.”⁴ Okie families mainly ate less expensive, starchy foods, such as fried dough, fried cornmeal, and oatmeal mush. While these foods filled their stomachs, starches did not provide the nutrients necessary for them to remain healthy.⁵ In addition, Okies lived in unsanitary, make-shift housing. The common, rent-free “squatters’ camps” did not have running water or sanitation facilities, and Okies often constructed shacks out of materials from the nearby dump.⁶ Steinbeck elaborated on these disgusting conditions in the *San Francisco News* article: “There is no toilet here, but there is a clump of willows nearby where human feces lie exposed to the flies – the same flies that are in the tent.”⁷ These unclean living conditions combined with poor diets made the migrants susceptible to illnesses. Even common diseases, such as measles, mumps, and whooping cough proved “deadly to hunger-weakened children.”⁸ While the Okies fought to stay alive, the majority of Americans did not recognize their struggles. And then Lange stepped in to educate America.

Lange’s drive to pave uncharted territory enabled her to produce exquisite art. Although Lange owned a portrait studio in San Francisco, she did not feel satisfied by simply taking pictures of wealthy families. The Depression-era poor intrigued Lange, and she felt compelled to capture them in photos.⁹ When Lange talked of taking photographs on the street, friends warned her, “Oh, don’t go there,” but Lange refused to yield to the standard conceptions of acceptable material.¹⁰ Lange’s controversial pictures of impoverished San Franciscans caught the attention of Paul Taylor, a field director for the California State Emergency Relief Administration. Taylor had received a

grant from the state of California to investigate agricultural labor and wanted “photographs as visual evidence to accompany” his reports.¹¹ Yet Taylor knew the state would not approve his hiring of Lange as a photographer, since never before had a government report centered on documentary photography to advocate its point.¹² Instead, Taylor hired Lange under the title of stenographer. Lange recounted in a later interview, “I was offered a job on the state payroll as a stenographer... [But] I’m no stenographer.”¹³ Lange’s incredible artistic skill combined with government funding set the stage for an artistic revolution.

Lange’s photographs illustrated the Okies’ need for aid because they documented the sub-standard conditions in which migrants lived. In February 1935, Lange and Taylor took a trip to the Nipomo pea pickers’ camp to collect evidence about Okie living conditions. After their trip to the Nipomo Camp, Lange and Taylor visited the Imperial Valley where they further investigated poor conditions.¹⁴ Throughout their travels around California, Lange captured migrants’ inadequate living conditions through her camera.¹⁵ One picture, titled “Human Habitation,” depicted an Okie family’s home constructed from garbage (see Appendix I). This shack ironically appeared unfit for human habitation; moreover, Lange took this picture in Oasis, California.¹⁶ Lange’s pictures of the dilapidated, make-shift housing and the garbage-filled camps portrayed migrants’ hardships with clarity and personally connected people to the suffering of migrants in a way words could not.¹⁷

By August 1935, Lange and Taylor had completed their Nipomo and Imperial Valley report and sent it to Rexford Tugwell, head of the RA, to convince him of the need for government camps to house migrants. The report comprised far more pictures than words: Of its thirty pages, twenty-five contained touching photos of Okie migrants.¹⁸ These pictures convinced Tugwell to fund the project, and the federal government allocated \$20,000 to create two test camps.¹⁹ The first camp, constructed in Marysville, California, opened on 12 October 1935; a camp in Arvin, California

followed a few months later.²⁰ These camps proved successful, because they provided needed sanitary facilities for migrants as well as improved their quality of life through leisure activities such as sports games and weekly dances.²¹ In a *San Francisco News* article about the new camps, Steinbeck remarked that the camps renewed “the dignity and decency that had been kicked out of the migrants by their intolerable mode of life.”²² Because these test camps greatly improved Okies’ lives, the federal government continued to fund the construction of camps, and by 1941, California had a total of nineteen government camps – thirteen permanent camps and six mobile ones.²³

While Lange and Taylor’s report led to the amelioration of Okies’ living conditions, it had an even greater effect; their report proved that photography had the ability to inspire change and therefore sparked the documentary photography movement. The report rapidly spread through the RA and caught the attention of Roy Stryker, head of the RA’s new Photographic Division, who immediately hired Lange as a photographer. In a later interview, Lange described the job of the Photographic Division as making “a graphic history of American agriculture.”²⁴ This new job marked an ascent in Lange’s photography career because she now worked for a large federal department instead of a small state department and finally sported the title of photographer. In addition, this job title reflected the government’s acceptance of photography as an important medium for documentation. As an RA photographer, Lange continued travelling throughout California to record the conditions of Okie migrants, and she captured their struggles through exquisite photography.²⁵ After each photography field trip, Lange sent the film to Stryker in Washington, where her pictures circulated throughout Congress.²⁶ Lange’s documentary photography illustrated the dire state in which Okies lived and therefore guaranteed continued support from the federal government.

Even though Lange’s photos garnered support from the government, the government focused

on long-term solutions rather than immediate help, so Lange turned to the public to seek swift aid. While on the way back from a month-long RA assignment, Lange stopped at the Nipomo pea pickers' camp – the same camp she had visited the previous year with Taylor.²⁷ At this final stop, Lange took the set of pictures that defined the Dust Bowl era. These pictures included the beautifully staged “Migrant Mother” picture, in which a mother, holding a dirty-faced baby, stared forlornly into the distance as two of her children buried their heads into her shoulders (see Appendix II). Because Lange worried that the pea pickers would starve if aid did not arrive, she worked to publish her photos to show the tragic state in which the pea pickers lived. Lange sent the film to the *San Francisco News* in hopes that the newspaper would publish the photos. To her pleasure, the newspaper printed three of her photos a few days later (10 and 11 March 1936). The publication of these photos prompted Americans to request government aid for the Okies. Later that month, the federal government responded to the call by sending 20,000 pounds of food to the Nipomo Camp.²⁸

Because Lange's publication of her photos successfully brought aid to starving migrants, she worked to keep their struggles in Americans' thoughts. Along with publishing her photos in many newspapers, Lange's photos appeared in two new magazines, *Life* and *Look*, founded in November 1936 and February 1937, respectively. People throughout the nation read *Life* and *Look*, and the magazines' widespread readership helped Lange's pictures permeate American society.²⁹ The broad publication of Lange's photos created a new art form, photojournalism, which used photos to communicate current events. In a later interview, Lange acknowledged that “photojournalism... grew out of this work.”³⁰ Lange's heart-wrenching photojournalism pressured both the Federal and California state governments to continue aiding the migrants.

Because Lange's photos portrayed migrants' poor health and unsanitary living conditions, they highlighted the need for the California State Department of Health to take a more active role.

The Department administered tens of thousands of vaccines to migrants between 1936 and 1939 to prevent their contraction of smallpox, typhoid, and diphtheria.³¹ In addition, the Bureau of Child Hygiene added two programs to ameliorate the health of migrant children. The Bureau sent representative nurses and a pediatrician to migrant camps to explain health topics, including nutrition and hygiene, because malnutrition and poor hygiene posed the greatest threats to children. The Bureau also purchased three vans, known as “child-health center[s] on wheels,” in which pediatricians examined children and pregnant women.³² In addition, the Department of Health provided mobile dental service for migrants by converting three station wagons into dental clinics. These innovative health centers followed migrants as they travelled from crop-to-crop during the change of seasons. A 1940 report published by the Senate’s La Follette Committee highlighted the success of the Department of Health’s new programs and identified the San Joaquin Valley as a national leader in child-health and maternity services for migrants. In one of the report’s testimonies, Dr. Eliot praised this health care system for its personalized health care for migrant families and highlighted the benefits of the mobile health resources.³³ In addition, Lange showed the successes of these new programs through her photography. In her photo “Resident Nurse Interviews Mother and Examines Baby,” (see Appendix III) taken at a government camp in Farmersville, California, Lange captured the new pediatric nurse program in action.³⁴ Because the subject matter of Lange’s photographs progressed from Okies’ hardships to their improved conditions, Lange showed that these new government programs had positive impacts.

Lange’s skillful documenting of Okies through the art of photography inspired change, because art transcends physical and emotional boundaries. Through her photojournalism, Lange revealed the atrocities in migrants’ lives. The widespread publication of Lange’s photos brought the issue of Okies’ suffering to all Americans, which moved them to advocate for change. The

California state and Federal governments responded by funding projects to better migrants' housing, food, and health services – all necessary components to uphold the right of life expressed in the Constitution. Lange's photographic revolution would not have occurred without government financing. Unfortunately in these difficult economic times, the government and private enterprise often choose to cut arts funding for schools and communities, yet these organizations need to continue funding the means by which change occurs. The power of art ignited positive change during the Great Depression; it can work again.

Word Count: 1,924

-
- ¹ Donald Worster, *Dust Bowl: The Southern Plains* (New York: Oxford University Press, 1979), 50-51.
- ² Duane Damon, *Headin' for Better Times: The Arts of the Great Depression* (Minneapolis: Lerner Publications Company, 2002), 66.
- ³ Select Committee to Investigate the Interstate Migration of Destitute Citizens, *Interstate Migration: Part 6, San Francisco Hearings*, 76th Cong., 3rd sess., 1940, <http://archive.org/details/interstatemigrat06unit> (accessed October 6, 2012), 2238.
- ⁴ Paul Taylor, report to Dr. Lowry Nelson, *Migration of Drought Refugees to California*, April 17, 1935, <http://hdl.loc.gov/loc.pnp/ppmsca.19312> (accessed September 30, 2012), 5.
- ⁵ John Steinbeck, *The Harvest Gypsies* (Berkeley, California: Heyday Books, 1936), 49.
- ⁶ Subcommittee of the Committee on Education and Labor, United States Senate, *Violations of Free Speech and Rights of Labor*, 76th Cong., 3rd sess., 1940, <http://archive.org/details/violationsoffree03unit> (accessed September 29, 2012), 825.
- ⁷ Steinbeck, 28.
- ⁸ Steinbeck, 31.
- ⁹ Kevin Starr, *Endangered Dreams: The Great Depression in California* (New York: Oxford University Press, 1996), 247-248.
- ¹⁰ Dorothea Lange, interviewed by Richard Doud, *Oral History Interview with Dorothea Lange*, Archives of American Art Smithsonian Institution, May 22, 1964, <http://www.aaa.si.edu/collections/interviews/oral-history-interview-dorothea-lange-11757> (accessed September 30, 2012), paragraph 30.
- ¹¹ Lange, interviewed by Richard Doud, *Oral History Interview with Dorothea Lange*, paragraph 36.
- ¹² Anne Whiston Spirn, *Daring to Look: Dorothea Lange's Photographs and Reports from the Field* (Chicago: The University of Chicago Press, 2008), 18.
- ¹³ Lange, interviewed by Richard Doud, *Oral History Interview with Dorothea Lange*.
- ¹⁴ Starr, 235.
- ¹⁵ Paul Taylor, *American Exodus* (New Haven: Yale University Press, 1969), 15.
- ¹⁶ Paul Taylor, report to Harry Drobish, *Establishment of Rural Rehabilitation Camps for Migrants in California*, March 15, 1935, <http://hdl.loc.gov/loc.pnp/ppmsca.19155> (accessed September 22, 2012), 25.
- ¹⁷ Taylor, report to Harry Drobish, *Establishment of Rural Rehabilitation Camps for Migrants in California*, 9.
- ¹⁸ Taylor, report to Dr. Lowry Nelson, *Migration of Drought Refugees to California*.
- ¹⁹ Dorothea Lange, interviewed by Suzanne Riess, *The Making of a Documentary Photographer*, University of California Bancroft Library Regional Oral History Office, October 1960, <http://archive.org/details/documentryphoto00langrich> (accessed September 23, 2012), 168-169.
- ²⁰ Starr, 236.
- ²¹ Starr, 239.
- ²² Steinbeck, 39.
- ²³ Starr, 236.
- ²⁴ Lange, interviewed by Richard Doud, *Oral History Interview with Dorothea Lange*, paragraph 36.
- ²⁵ Spirn, 26-28.
- ²⁶ Lange, interviewed by Richard Doud, *Oral History Interview with Dorothea Lange*, paragraph 62.
- ²⁷ Starr, 250.
- ²⁸ Starr.
- ²⁹ Martin Sandler, *The Dust Bowl: Through the Lens* (New York: Walker & Company, 2009), 62.
- ³⁰ Lange, interviewed by Richard Doud, *Oral History Interview with Dorothea Lange*, paragraph 38.
- ³¹ Starr, 238.
- ³² Subcommittee of the Committee on Education and Labor, United States Senate, 853.
- ³³ Subcommittee of the Committee on Education and Labor, United States Senate, 858-859.
- ³⁴ Dorothea Lange, "Farm Security Administration (FSA Camp). Farmersville, California. Resident Nurse Interviews Mother and Examines Sick Baby," Photograph, May, 1939, Library of Congress Prints and Photographs Division, <http://www.loc.gov/pictures/item/fsa2000003113/PP/> (accessed November 30, 2012).

Works Cited

I. Primary Sources.

Lange, Dorothea. "Farm Security Administration (FSA) Camp. Farmersville, California. Resident Nurse Interviews Mother and Examines Sick Baby." Photograph. May, 1939. *Library of Congress Prints and Photographs Division*.
<http://www.loc.gov/pictures/item/fsa2000003113/PP/> (accessed November 30, 2012).

The Library of Congress digitized nearly 4,000 of Lange's photographs. Lange took the majority of these photos while employed by the Federal government. Her photos often depicted controversial subject matter. While Lange photographed the hardships that people faced, she also captured the benefits of government programs. This photo showed a nurse helping an Okie mother and daughter who lived in a government camp.

----- Interviewed by Richard Doud. *Oral History Interview with Dorothea Lange*, Archives of American Art Smithsonian Institution, May 22, 1964,
<http://www.aaa.si.edu/collections/interviews/oral-history-interview-dorothea-lange-11757>
(accessed September 30, 2012).

Richard Doud interviewed Dorothea Lange for the *Archives of American Art's New Deal and the Arts Project* which recorded the involvement of outstanding individuals in the New Deal's arts programs. In this interview, Lange outlined her life and her photography career and included descriptions of milestones such as when she started taking pictures and when she began working with Paul Taylor. This interview established a general idea of Lange's person and added colorful descriptions of the FSA, Okies, and general photojournalism. Though historians have to dig through the interview to find Lange's views on specific topics, this resource provided interesting anecdotes about Lange's life.

----- Interviewed by Suzanne Riess. *The Making of a Documentary Photographer*, University of California Bancroft Library Regional Oral History Office, October 1960,
<http://archive.org/details/documentryphoto00lanrich> (accessed September 23, 2012).

The Making of a Documentary Photographer specifically addressed Dorothea Lange's work of documenting the conditions of the Okies during the 1930s. Suzanne Riess investigated Lange's role in getting aid for Okies, and through her expert questioning, uncovered specific pieces of information. Lange discussed the purpose of her photography, and her motivation to fight for the Okies' cause. This interview provided incredible detail about Lange's work with Paul Taylor in establishing government-funded camps for the Okies. Riess' interview with Lange uncovered many hard-to-find specifics about Lange's photography and the effects of her work.

Select Committee to Investigate the Interstate Migration of Destitute Citizens. *Interstate Migration: Part 6, San Francisco Hearings*. 76th Cong., 3rd sess., 1940,
<http://archive.org/details/interstatemigrat06unit> (accessed October 6, 2012).

In 1939, the House of Representatives commissioned the Tolan Committee to investigate the effects of the Great Depression on certain parts of the US. *Interstate Migration: Part 6, San*

San Francisco Hearings included testimonies which catalogued Okies' lives in California. The Tolan Committee interviewed a variety of people at the San Francisco hearings: former Midwest farmers, ranch owners, labor contractors, California government officials (including the governor of California, Culbert L. Olson), and federal government officials. While the researcher has to do some sifting to find information – this document had thousands of pages of testimonies – *Interstate Migration* included much concrete evidence about the conditions in which Okies lived and the aid provided to them.

Steinbeck, John. *The Harvest Gypsies*. Berkeley, California: Heyday Books, 1936.

John Steinbeck's *The Harvest Gypsies* compiled seven newspaper articles that he wrote for the *San Francisco News* and published between October 5th and 12th, 1936. These articles summed up the poor living and health conditions that Okies faced. Steinbeck used specific examples of Okie hardships to illustrate their miserable living conditions. These close-up analyses of individual families' problems made the articles resonate deeply. Steinbeck touched upon a multitude of subjects, including migrant housing, diet, health, means of travel, and the migrants' mental outlooks. Nineteen pictures accompanied the articles - most of them taken by Dorothea Lange. These articles provided important background information about Okies' lives, and anyone researching the Okie migration to California should reference them.

Subcommittee of the Committee on Education and Labor United States Senate. *Violations of Free Speech and Rights of Labor*. 76th Cong., 3rd sess., 1940, <http://archive.org/details/violationsoffree03unit> (accessed September 29, 2012).

In 1939 the Senate commissioned an investigatory committee, known as the La Follette Committee, to look into the violations of the rights of agricultural laborers. *Violations of Free Speech and Rights of Labor* included hearings which collected evidence about the sub-standard conditions in which Okies lived. These hearings described poor living and health conditions of migrants, along with how the government provided aid to ameliorate their conditions. Sections of *Violations* especially elaborated on improvements in Okie health by the California Department of Health. Though a hefty document like the Tolan Committee's report, it provided much-needed factual evidence for anyone researching migrant rights during the mid to late 1930s.

Taylor, Paul. *An American Exodus: A Record of Human Erosion in the Thirties*. New Haven: Yale University Press, 1969.

Paul Taylor and Dorothea Lange originally co-authored *An American Exodus* in 1939; Taylor published this updated version in 1969 after Lange's death. The majority of this book comprised pictures taken by Lange with captions by Taylor. The combination of pictures and captions showcased an incredible amount of detail regarding the Okies' migration and lives in California. Taylor's captions often included quotes from migrants, which further illuminated their hardships. This reference provided incredible insight into Lange's documenting of the Okies' poor conditions.

----- Report to Harry Drobish, *Establishment of Rural Rehabilitation Camps for Migrants in California*. March 15, 1935, <http://www.loc.gov/pictures/item/2004678009> (accessed September 22, 2012).

In this report, Paul Taylor wrote to the Director of Division of Rural Rehabilitation, Harry Drobish, requesting \$100,000 from FERA (Federal Emergency Relief Administration) to establish camps for Okie migrants in California. Taylor outlined the plight of Okies in the first few pages and backed up his assertions by including many of Lange's pictures in the remaining pages. Taylor also included a map with the proposed camp locations along with Okie migration patterns. Though the federal government did not grant the requested sum of money, this report secured \$20,000 to establish government camps. This report played an important role in improving the living conditions of Okies.

----- Report to Dr. Lowry Nelson, *Migration of Drought Refugees to California*. April 17, 1935, <http://www.loc.gov/pictures/item/2004678002> (accessed September 30, 2012).

Though Paul Taylor wrote *Migration of Drought Refugees to California*, Harry Drobish (Director of Division of Rural Rehabilitation) sent this report to the Regional Advisor, Dr. Lowry Nelson. Because the report came from Drobish, it showed that an earlier one of Taylor's reports, *Establishment of Rural Rehabilitation Camps for Migrants in California* (see previous annotation) had successfully convinced Drobish of the importance of establishing better living conditions for the Okies. This report mostly comprised pictures (taken by Dorothea Lange), which took viewers on a tour of the Okies' lives. The first picture showed the Yuma Bridge which acted as an entrance point into California; after this picture, the report displayed pictures of the poor conditions in which Okies lived in California. This report further established the need to provide government aid for the Okies.

II. Secondary Sources.

Damon, Duane. *Headin' for Better Times: the Arts of the Great Depression*. Minneapolis: Lerner Publications Company, 2002.

Duane Damon's *Headin' for Better Times: the Arts of the Great Depression* portrayed the effects of the arts during the Great Depression era. Damon addressed a wide range of the arts funded by New Deal programs, including music, film, painting, and photography; this book elaborates on the Resettlement Administration's Photographic Division, along with the effects of the photographs. Damon showed how these government programs bolstered support for the arts and molded the arts into their role in society today. Though Damon wrote for young adults, he provided details that do not normally exist in young adult books.

Sandler, Martin. *The Dust Bowl: Through the Lens*. New York: Walker & Company, 2009.

The Dust Bowl: Through the Lens, written by Martin Sandler, described the role of photography in cataloguing the Dust Bowl. This book took middle-school-aged readers through a chronological tour of the Dust Bowl to the photographic movement that brought migrants aid. Sandler's book included many full-page pictures and quotes from FSA and WPA photographers which helped the topic resonate in a younger audience. In addition, Sandler provided information about the history of documentary photography and the permeation of the Dust Bowl era pictures throughout American society.

Spirn, Anne Whiston. *Daring to Look: Dorothea Lange's Photographs and Reports from the Field*. Chicago: The University of Chicago Press, 2008.

This book illustrated a detailed history of Lange and her photography. Spirn did extensive research on Lange from the depth of information included in *Daring to Look: Dorothea Lange's Photographs and Reports from the Field*. Spirn's book comprised 149 of Lange's pictures and much biographical information about her. The book covered topics including the publication of Lange's photography in government reports. Also, in one of the book's appendices, Spirn provided helpful information about the various New Deal organizations and programs. Due to the quantity of content about Lange, historians researching Lange should reference this book.

Starr, Kevin. *Endangered Dreams: The Great Depression in California*. New York: Oxford University Press, 1996.

Kevin Starr's *Endangered Dreams: The Great Depression in California* included a wealth of information about the conditions that Okies faced in California. Starr held the impressive position of "State Librarian Emeritus" – evident from the book's depth of knowledge. The chapters "Give Me Shelter" and "Documenting the Crisis" described in detail Lange and Taylor's investigation of the bad migrant conditions, along with how the government stepped in to provide aid for Okies; these sections cover topics such as the government's providing housing, food, and health care for the migrants. Also, Starr's book included an extensive bibliographical essay, which assisted in conducting further research.

Worster, Donald. *Dust Bowl: The Southern Plains*. New York: Oxford University Press, 1979.

Historian Dr. Donald Worster chronicled life in the Southern Plains during the 1930s in *Dust Bowl: The Southern Plains*. Worster especially focused on the connection between the Dust Bowl and the Depression. This book provided an in-depth view of the causes and effects of the Dust Bowl, and includes many detailed maps of the Dust Bowl region. In addition, Worster included extensive endnotes. While this book did not focus on California – as the title suggested, the book centered on the southern plains – Worster provided necessary background on the Dust Bowl.

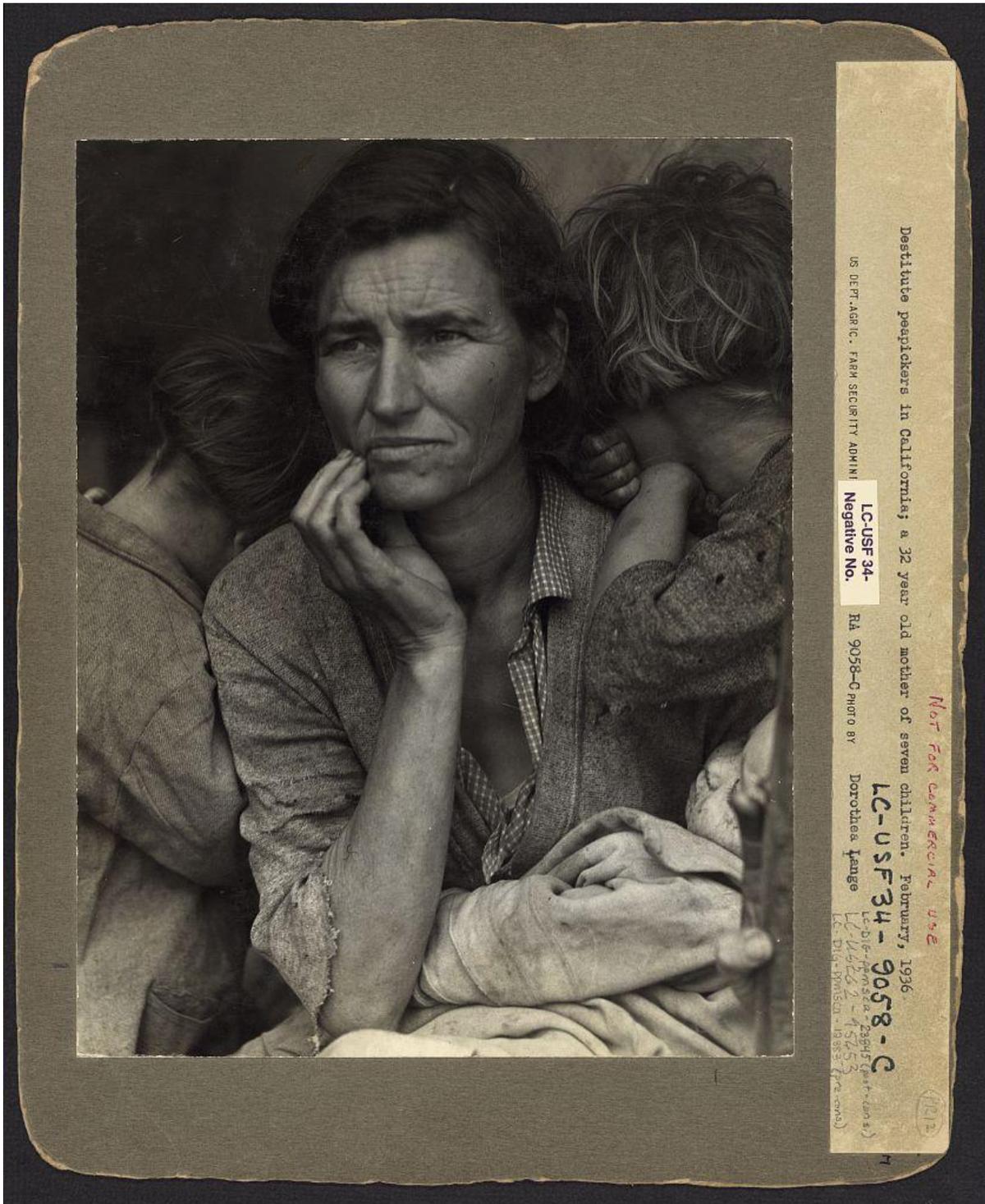
Appendix 1:



Human Habitation
Oasis, Calif. March 2, 1935

Paul Taylor, report to Harry Drobish, *Establishment of Rural Rehabilitation Camps for Migrants in California*, March 15, 1935, <http://hdl.loc.gov/loc.pnp/ppmsca.19155> (accessed September 22, 2012), 25.

Appendix II:



Dorothea Lange, "Destitute Pea Pickers in California. Mother of Seven Children. Age Thirty-two," Photograph, February, 1936, Library of Congress Prints and Photographs Division, <http://www.loc.gov/pictures/resource/ppmsca.23845/> (accessed November 29, 2012).

Appendix III:



Dorothea Lange, "Farm Security Administration (FSA) Camp. Farmersville, California. Resident Nurse Interviews Mother and Examines Sick Baby," Photograph, May, 1939, Library of Congress Prints and Photographs Division, <http://www.loc.gov/pictures/item/fsa2000003113/PP/> (accessed November 30, 2012).

Dorothea Lange's Photos Dorothea Lange's Photos Dorothea Lange's Photos Dorothea Lange's Photos This is probably Dorothea Lange's most famous photograph " it is one of a series of portraits of a mother and her children in a migrant camp in California. Although most people focus on the look of concern on the mother's face in the image, there are three children in the frame as well. Dorothea Lange's Photos Radio The Movies Americans coping with the Depression" Did you find mistakes in interface or texts? Or do you know how to improve StudyLib UI? Feel free to send suggestions. Its very important for us! Add feedback. Suggest us how to improve StudyLib. (For complaints, use another form). Your e-mail. Input it if you want to receive answer. Milton Meltzer, Dorothea Lange: A Photographer's Life (New York: Farrar, Straus and Giroux, 1978); and Karin B. Ohrn, its maker's." "There is a sense," he continued, "in Dorothea Lange and the Documentary Tradition (Baton Rouge" Lange, her biographers, and scholars of documentary photography have described the Migrant Mother series as consisting of the five photographs. that she submitted to Stryker and that are now. located in the FSA collection in the Library of Congress.13 Lange took an additional picture that she withheld from the government most probably for aesthetic reasons. " Californian" and thus even more deserving of relief funds than a newly arrived "Okie," she probed. no further into the reasons for his absence or that. of the other three children. Using photography, specifically Dorothea Lange's Migrant Mother, and song lyrics of the era, students will explore the challenges faced by migrant workers and their families, and will create their own portrait or song to bring attention to the plight of the migrant worker. Learning Objectives. Students will: Describe the life of a migrant worker during the Great Depression and today. Develop multiple perspectives of the life of a migrant worker today, and the life of the children of migrant workers today. Identify Dorothea Lange's photograph "Migrant Mother," and explain its underlying me