

**An Exploration of the Segregated South:  
The Photographs of Gordon Parks**

**Annotated Bibliography and Process Paper  
Senior Individual Website  
Mae Goodrich**

**Website Contains 1138 Words  
Process Paper Contains 500 Words**

## Primary Sources:

### Books

**Haas, Karen E., Gordon Parks, Isabel Wilkerson, and Peter W. Kunhardt. *Back to Fort Scott: Gordon Parks*. Göttingen, Germany: Steidl, 2015. Print.**

This book is a collection of Parks' photos of his hometown of Fort Scott, Kansas taken for one of his assignments at *Life*. Although it was never published, *Back to Fort Scott* had a powerful message similar to *Segregation Story*, which Parks would create six years later. The book also includes analysis of Parks' work from Pulitzer Prize-winning author Isabel Wilkerson and Emmy Award winning documentary filmmaker Peter W. Kunhardt. It has given me a better understanding of Parks' "*Back to Fort Scott*" assignment, and its impact on his career as a whole.

**Lyon, Danny. *Memories of the Southern Civil Rights Movement*. Chapel Hill: Published for the Center for Documentary Studies, Duke U, by the U of North Carolina, 1992. Print.**

This book discusses how Lyon came to be the first staff photographer of the Student Nonviolent Coordinating Committee, and the situations he endured along with the people he was photographing to complete assignments. *Memories of the Southern Civil Rights Movement* focuses heavily on the mistreatment that nonviolent black protesters encountered from white law enforcement, and it has provided me with a lot more context of how the segregated south was for African Americans.

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

*A Choice of Weapons* focuses on the challenges Gordon Parks faced in his youth, how he learned to resist violence, and how he took up photography as a way to fight injustice. This book helped me understand why Parks had such a successful career despite his difficult adolescence.

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

*Half Past Autumn: A Retrospective* combines nearly 300 photos from Parks' entire career with accounts of his life and various assignments. This source contained a bulk of photographs I had never seen before, and many biographical stories that provided general information.

**Parks, Gordon, Michael Edward Shapiro, Peter W. Kunhardt, Charlayne Hunter-Gault, Maurice Berger, and Brett Abbott. *Gordon Parks: Segregation Story*. Gottingen, Germany: Steidl, 2015. Print.**

*Gordon Parks: Segregation Story* was exceedingly useful for my research on *Segregation Story* and Parks' photography in general, since many of his photos are not available to view online. The book also contains photos of the original *Life* magazine article of 1956, which was an interesting primary source. The book also features two essays that examine his photography and how it continues to affect society today.

**Parks, Gordon. *To Smile in Autumn: A Memoir*. New York: Norton, 1979. Print.**

*To Smile in Autumn* is another book written by Parks, a memoir that covers his life as a photographer and his various assignments at *Life* Magazine. I found it to be especially helpful when researching the Harlem Gang Leader story and the process of creating *The Learning Tree*, Parks' first novel and his first film.

**Parks, Gordon. *Voices in the Mirror: An Autobiography*. New York: Doubleday, 1990. Print.**

This book discussed Parks' assignment in Mobile, Alabama in more depth than any of his other memoirs and biographies. The book stresses the high stakes of the assignment and the great danger that Parks was in, which is sometimes overlooked by other sources.

**Parks, Gordon. *Gordon Parks: Whispers of Intimate Things*. New York: Viking, 1971. Print.**

*Whispers of Intimate Things* is a collection of Parks' poetry and photos made into a book. While it didn't directly relate to my research on Parks' effect on the Civil Rights Movement, it was interesting to read his poetry and analyze his personal style of poetry.

**Peterson, Theodore. *Magazines in the Twentieth Century*. Urbana: U of Illinois, 1964. *Brown University Library*. Web. 11 Mar. 2016.**

This book contained useful information about the importance of magazines to society in the 1950s. It deepened my understanding of the extent of *Life's* prestige and popularity, and allowed me to comprehend why Parks wanted to work at *Life* in the first place.

## **Magazine Articles**

**"Background of Segregation: Freedom to Jim Crow." *Life Magazine* 10 Sept. 1956: 96-108. *Life Magazine*. Web. 17 May 2016.**

This article is the third installment of *Life's* five-part series on the segregated south. It focuses mostly on the southern opinion of segregation and contains atrocious images of lynchings, riots, and KKK meetings. This article helped me understand how African Americans were portrayed as victims in mainstream press.

**"Harlem's Wild Rampage: It Brings Death, Destruction, Looting and Shame." *Life Magazine* 16 Aug. 1943: 32-33. *Life Magazine*. Web. 17 May 2016.**

This article is a report about the riot in Harlem over the alleged shooting of a black soldier. *Life* criticized African Americans for "stealing from their own group and injuring their people" and praised the white law enforcement for their efficiency in breaking up the riot. This article helped me better understand how blacks were often portrayed as violent agitators in conventional media.

**"Lead Belly: Bad Nigger Makes Good Minstrel." *Life Magazine* 19 Apr. 1937: 38-40. *Life Magazine*. Web. 17 May 2016.**

This article about Huddie Ledbetter plays up the stereotypes of both the happy-go-lucky Negro and the dangerous black criminal. It represents Leadbelly as inferior to whites through the use of derogatory photography and captions, and it allowed me to see the common negative portrayal of African Americans in the 1930s and 40s.

**Mollin, Simon, G. Thomas Donely, and Lillian B. Farney. "Letters to the Editor: A Sequel to Segregation." *Life Magazine* 7 Jan. 1957: 4. Print.**

These letters to the editor show support for *A Sequel to Segregation* and the Causey family. They are from the original *Life Magazine* article, and were very helpful to read because they proved that Parks' work had an impact on the public.

**Parks, Gordon, "Harlem Gang Leader." *Life Magazine* 1 Nov. 1948: 96-106. Print.**

The original *Harlem Gang Leader* story written and photographed by Gordon Parks in 1948 was an interesting article to read because it documented what Parks and Red Jackson's gang did on a daily basis. It was a helpful source because it gave me a better understanding of Parks' empathetic style of photography.

**Parks, Gordon, and Robert Wallace. "The Restraints: Open and Hidden." *Life Magazine* 24 Sept. 1956: 98-109. Print.**

Reading *The Restraints: Open and Hidden*, (more commonly known as *Segregation Story*) from the original *Life Magazine* in print was fascinating for many reasons. It is a very striking article to look at and would've been even more so in 1956, when most stories with photos were published in black and white. This source was very useful to me because my main argument centers around *Segregation Story*.

**Ponciano, John, Ted D. Woods, and James T. Rogers. "Letters to the Editor: Segregation: Part IV." *Life Magazine* 15 Oct. 1956: 20. Print.**

The *Letters to the Editor* regarding *Segregation Story* were particularly compelling to read because of the abundance of responses to the article. It made a definite impact on people: many were impressed by Parks' photos and by *Life* for publishing them, and others were upset by it. Three of these letters are used on my website.

**Robinson, Thomas, and Shirley Cohen. "Letters to the Editor: Harlem Gang." *Life Magazine* 22 Nov. 1948: 19-20. Print.**

These are some of the original *Letters to the Editor* written in response to Gordon Parks' first story for *Life Magazine*, *Harlem Gang Leader*. They were very helpful to read because they provided me with proof that *Harlem Gang Leader* made an impact on the public. Two of them are used in my website.

**Stolley, Richard B. "A Sequel to Segregation." *Life Magazine* 10 Dec. 1956: 77+. Print.**

*A Sequel to Segregation* discusses the consequences that the Causey family faced after the publication of *Segregation Story*. After losing their jobs for advocating integration, Mr. and Mrs. Causey were denied service at the local businesses, and their family was run out of town shortly after this. It was helpful for me to read this piece because it helped me understand why the story was influential.

## **Photos**

**"Archive - The Gordon Parks Foundation." *Archive - The Gordon Parks Foundation*. N.p., 2014. Web. 01 Mar. 2016.**

As part of the Gordon Parks Foundation website, this archive is the source of many of the photographs featured on my website, and contains collections from various assignments of Parks', including but not limited to *Government Work* (1942-1944), *Harlem Gang Leader* (1948), *Segregation Story* (1956), *Flavio* (1961), *Black Muslims* (1963), *Civil Rights* (1963-1970), and *The Fontenelle Family* (1967). The following

images were all taken by Parks and have been acquired from *The Gordon Parks Foundation Archive*.

**Parks, Gordon, Sr. *Outside Looking In*. 1956. Segregation Story, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

**Parks, Gordon, Sr. *Department Store, Mobile, Alabama*. 1956. Segregation Story, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

**Parks, Gordon, Sr. *Ghetto Boy*. 1953. Metropolitan Missionary Church, Chicago, Illinois, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

**Parks, Gordon, Sr. *Self-Portrait*. 1948. Pleasantville, NY. *The Gordon Parks Foundation*. Web. 11 Mar. 2016.**

**Parks, Gordon, Sr. *American Gothic, Washington, D.C*. 1942. Government Work (FSA/OWI), Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

**Parks, Gordon, Sr. *Mother and Child, Mobile, Alabama*. 1956. Segregation Story, Pleasantville, NY. *The Gordon Parks Foundation*. Web. 11 Mar. 2016.**

**Parks, Gordon, Sr. *Untitled, Mobile, Alabama*. 1956. Segregation Story, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

This is a photo of a dilapidated billboard advertising "lots for colored" people.

**Parks, Gordon, Sr. *Untitled, Alabama*. 1956. Segregation Story, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

This image depicts three children (two black and one white) playing together.

**Parks, Gordon, Sr. *Untitled, Mobile, Alabama*. 1956. Segregation Story, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

This is a photograph of a little girl with a house in the background.

**Gordon, Sr. *Untitled, Mobile, Alabama*. 1956. Segregation Story, Pleasantville, NY. *The Gordon Parks Foundation*. Web. 11 Mar. 2016.**

This photo portrays two women hanging laundry.

**Parks, Gordon, Sr. *Rally's End, Washington, D.C.* 1963. Civil Rights, 1963-70, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

**Parks, Gordon, Sr. *Harlem Rally, Harlem, New York.* 1963. Black Muslims, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

**Parks, Gordon, Sr. *The Fontenelles at the Poverty Board, Harlem, New York.* 1967. The Fontenelle Family, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

**Parks, Gordon, Sr. *Black Panther Headquarters, San Francisco, California.* 1970. Civil Rights, 1963-70, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

**Parks, Gordon, Sr. *Malcolm X Leads Muslims in Prayer, Chicago, Illinois.* 1963. Black Muslims, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

**Parks, Gordon, Sr. *Bessie and Little Richard the Morning After She Scalded Her Husband, Harlem, New York.* 1967. The Fontenelle Family, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

**Parks, Gordon, Sr. *Black Muslim Women, Chicago, Illinois.* 1963. Black Muslims, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

**Parks, Gordon, Sr. *Untitled, Washington, D.C.* 1963. Civil Rights, 1963-70, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

This photo depicts the masses of people at the Lincoln Memorial for the March on Washington for Jobs and Freedom held on August 8th, 1963.

**Parks, Gordon, Sr. *Untitled, Washington, D.C.* 1963. Civil Rights, 1963-70, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

This is another photo of the March on Washington, this time with an African American man in the foreground.

**Parks, Gordon, Sr. *Black Muslims Rally, Harlem, New York.* 1963. Black Muslims, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

**Parks, Gordon, Sr. *Untitled, Shady Grove, Alabama.* 1956. Segregation Story, Pleasantville, NY. *Archive - The Gordon Parks Foundation*. Web. 6 Mar. 2016.**

Part of the *Segregation Story* collection, this photograph shows an African American boy (presumably part of the Causey family) in a corn field.

**"Gordon Parks." *International Dictionary of Films and Filmmakers*. Ed. Sara Pendergast and Tom Pendergast. 4th ed. Vol. 2: Directors. Detroit: St. James Press, 2000. U.S. History in Context. Web. 11 Jan. 2016.**

This photograph portrays Gordon Parks directing on the set of *The Learning Tree*; it was acquired from the Gale U.S History in Context Database.

**Morse, Craig. *Stop Evicting Katrina Survivors*. 2006. *The Institute for Southern Studies*. Web. 29 Apr. 2016.**

This photograph depicts a woman holding a sign that reads "stop evicting Katrina survivors!".

**Parks, Gordon. *Black Children with White Doll*. 1942. The Gordon Parks Foundation, Pleasantville, New York. *Art Blart*. Web. 12 Feb. 2016.**

This photo is part of the Kenneth and Mamie Clark study, which was an experiment that showed the negative psychological effects segregated schools had on African American children. The image portrays the grandchildren of charwoman Ella Watson (from *American Gothic*) playing with a white doll.

## **Newspaper Articles**

**Clark, Libby. "Living Legend." *Los Angeles Sentinel* 7 Dec. 2000: n. pag. *ProQuest Historical Newspapers [ProQuest]*. Web. 11 Mar. 2016.**

*Living Legend* is a brief biography of Gordon Parks, written by an acquaintance of his, about Parks' most famous assignments including *Harlem Gang Leader, Flavio*, and the *Learning Tree*. The article was found through Proquest Historical Black Newspapers, a database which has been instrumental in the creation of my project.

**Deschin, Jacob. "Fantasy and the Camera." *The New York Times* 15 Dec. 1968: n. pag. *ProQuest Historical Newspapers [ProQuest]*. Web. 11 Mar. 2016.**

This newspaper article focuses on the poetry and abstract photography of Gordon Parks' later career, but also contains a section on some of his more well-known assignments.

**Dixon, Melvin. "Learning Tree: Not Black, Not White, Just a Universal Film For All." *N.Y. Amsterdam News* 6 Sept. 1969: n. pag. *ProQuest Historical Newspapers [ProQuest]*. Web. 11 Mar. 2016.**

*Learning Tree: Not Black, Not White, Just of Universal Film For All* is a review of Parks' first film, based off his semi-autobiographical novel, *The Learning Tree*. The article goes

on to describe Parks' many accomplishments and how he explored original ways to expose segregation to the public.

**"Gordon Parks' Harlem Pictures at Limelight." *The New York Times* 10 July 1960: n. pag. ProQuest Historical Newspapers [ProQuest]. Web. 11 Mar. 2016.**

This brief article focuses on Parks' photography techniques in relation to *Harlem Gang Leader*, and announces an upcoming art show of his. *Gordon Parks' Harlem Pictures at Limelight* has served as further evidence of the popularity of his first assignment for *Life Magazine*.

**Redding, Saunders. "In America." *The New York Times* 13 Feb. 1966: n. pag. ProQuest Historical Newspapers [ProQuest]. Web. 11 Mar. 2016.**

This is an interesting article about the life of Gordon Parks because it focuses primarily on his musical career rather than his photography. It talks about how as a composer of classical music, he broke color barriers and refused to view being black as a limitation. *In America* was a helpful source because it showed another side of Parks that isn't always mentioned in discussions of his photography.

## **Videos**

***A Great Black Photographer Remembers. Perf. Gordon Parks. Youtube. David Hoffman, 7 July 2009. Web. 11 Mar. 2016.***

*A Great Black Photographer Remembers* is a short video that effectively summarizes the overall goal of Gordon Parks' photography career, which was to help others by exposing an issue he thought was being hidden. The video includes an interview with Parks himself, and also goes into greater detail about the *Flavio* story of 1961.

***Half Past Autumn: The Life and Work of Gordon Parks. Dir. Craig Lawrence Rice. Perf. Gordon Parks, Malcolm X, Gloria Vanderbilt, Coretta Scott King, Etc. Home Box Office (HBO), 2000. Youtube. Tom Johnston, 23 Mar. 2011. Web. 2 Nov. 2015.***

This documentary gives a detailed description of Parks' life and career, which includes his well-known work as an African American photographer, filmmaker, writer and composer. It has a particular emphasis on his childhood and its contrast with his later life, and was a great source to find general information on Gordon Parks. Complete with interviews with Parks himself, as well as Toni Parks-Parsons (daughter), Flavio de Silva,

Samuel Yette, Gloria Vanderbilt, and more, *Half Past Autumn* is an interesting and informative documentary.

## Secondary Sources

### Audio Recordings

**"Gordon Parks, Photographer, Filmmaker, Dies at 93." *All Things Considered* 7 Mar. 2006. *U.S. History in Context*. Web. 11 Jan. 2016.**

This National Public Radio story is an obituary for Gordon Parks, who died on March 7th, 2006. It includes a variety of interviews with his friends and family, as well as some recorded interviews with Parks. While it does include some relevant primary information, I classified it as a secondary source because it was created after he died.

**"Multitalented Artist Gordon Parks Dies at 93." *Morning Edition* 8 Mar. 2006. *Biography in Context*. Web. 13 Jan. 2016.**

This National Public Radio story is an obituary for Gordon Parks, who died on March 7th, 2006. It includes a variety of interviews with his friends and family, as well as some recorded interviews with Parks. While it does include some relevant primary information, I classified it as a secondary source because it was created after he died.

**O'Neill, Claire. "Charles Moore, Photographer Of The Civil Rights Movement, Dies At 79." *All Things Considered*. 16 Mar. 2010. *National Public Radio*. Web. 21 Apr. 2016.**

This obituary gives basic information on the life and work of Civil Rights photographer Charles Moore. It was a useful source for gaining basic knowledge about a successful photographer who worked at *Life* after Parks' career at the same magazine.

**"Pioneering Photographer Gordon Parks Dies at 93." *Talk of the Nation* 8 Mar. 2006. *Biography in Context*. Web. 13 Jan. 2016.**

This National Public Radio story is an obituary for Gordon Parks, who died on March 7th, 2006. It includes a variety of interviews with his friends and family, as well as some recorded interviews with Parks. While it does include some relevant primary information, I classified it as a secondary source because it was created after he died.

### Books

**Doss, Erika. *Looking at Life Magazine*. Washington, D.C.: Smithsonian Institution, 2001. Print.**

This book discusses *Life's* use of photo essays to show social issues to readers rather than telling them about it. *Looking at Life Magazine* focuses on the effect *Life* had on various causes, including the Civil Rights Movement. It helped me understand how African Americans were portrayed in *Life* prior to the 1950s, and how photographers such as Gordon Parks and Charles Moore worked to change that portrayal.

**Duganne, Erina. *The Self in Black and White: Race and Subjectivity in Postwar American Photography*. Hanover, NH: Dartmouth College, 2010. Print.**

This book centers around the matter of media and journalistic bias when it comes to the depiction of African Americans. It establishes that no matter how sympathetic a white photographer might be towards blacks, they have not had the same experiences as African Americans, and therefore cannot realistically represent their subjects. It helped me understand the importance of an African American photographer working for a prestigious, predominantly white magazine.

**MARTIN, WALDO E., Jr. "Brown v. the Board of Education of Topeka, Kansas." *Encyclopedia of Children and Childhood: In History and Society*. Ed. Paula S. Fass. Vol. 1. New York: Macmillan Reference USA, 2004. 121-122. *Gale Virtual Reference Library*. Web. 11 Jan. 2016.**

This source provides general information on the Brown vs The Board of Education case and the doll test of black social psychiatrists Kenneth and Mamie Clark, which proved that Jim Crow schools had negative impacts on the self-esteem of African American students. One of the most well-known photos from the doll experiment taken by Gordon Parks, is also included in this article. Titled *Black Children with White Doll, 1942*, this photo portrays the grandchildren of charwoman Ella Watson (from *American Gothic*) playing with a white doll.

**Roberts, Gene, and Hank Klibanoff. *The Race Beat: The Press, the Civil Rights Struggle, and the Awakening of a Nation*. New York: Knopf, 2006. Print.**

This book discussed the importance of the black press during the Civil Rights Movement, and how it had almost sole access to Civil Rights stories because the white press wouldn't cover them. It gave me a better understanding of how little African Americans were represented in mainstream white media.

**Van Haften, Julia. "Parks, Gordon." *Encyclopedia of African-American Culture and History*. Ed. Colin A. Palmer. 2nd ed. Vol. 4. Detroit: Macmillan Reference USA, 2006. 1726-1728. *Gale Virtual Reference Library*. Web. 11 Jan. 2016.**

This section is part of *The Encyclopedia of African-American Culture and History*, and it covers basic information on Gordon Parks, including descriptions of his many jobs before becoming a photographer and important dates, etc. It also emphasizes a story called *Flavio* he did for *Life* in 1961 about an impoverished boy dying of asthma.

**Willis, Deborah. *Reflections in Black: A History of Black Photographers, 1840 to the Present*. New York: W.W. Norton, 2000. Print.**

This book captures different aspects of African American life from the 1920s to the 1990s through the work of black photographers. The book gave me a better understanding of how many other well-known African American Civil Rights photographers existed.

## **Interviews**

**Rachleff, Peter. "Interview with Peter Rachleff." Personal interview. 8 Mar. 2016.**

Peter Rachleff, co-executor of the East Side Freedom Library and history professor at Macalester College, discussed how Parks' photography humanized African Americans, which led to greater acceptance of them from whites. It was helpful to talk with Rachleff because he was able to analyze the role of black press in the Civil Rights Movement compared to that of the mainstream press.

**Hammons, Leslie. "Interview with Leslie Hammons." Telephone interview. 3 May 2016.**

Leslie Hammons, director of the Weinstein Gallery in Minneapolis MN, and curator of its *Invisible Man* and *Segregation Story* exhibitions, gave me a better understanding of the immediate effects that *Segregation Story* had on the Causey family. She also stressed the importance of the unique portrayal of the Causeys in the photo essay.

**Kaplan, John. "Interview with John Kaplan." Telephone interview. 12 May 2016.**

As the author of *The Life Magazine Civil Rights Photography of Charles Moore*, John Kaplan, professor of journalism at the University of Florida and Pulitzer Prize winning photographer, was able to examine the importance of documentary photography as a medium to raise awareness of the Civil Rights Movement. The interview helped me

understand the extent of *Life's* widespread distribution and how that contributed to the overall success of Parks' photography.

**Dibari, Michael. "Interview with Michael Dibari." E-mail interview. 16 May 2016.**

As the author of *Advancing the Civil Rights Movement: Race and Geography of Life Magazine's Visual Representation*, Michael Dibari (freelance photographer and professor of visual media and photojournalism at the Scripps Howard School of Journalism and Communications in Virginia) was able to evaluate Parks' work compared to that of other eminent Civil Rights photographers. This interview helped me understand how African Americans were portrayed in media before and after Gordon Parks' career at *Life*.

## **Dissertation**

**Dibari, Michael. *Advancing the Civil Rights Movement Race and Geography of Life Magazine's Visual Representation, 1954-1965*. Diss. Ohio U, June, 2011. N.p.: Proquest Dissertations, n.d. ProQuest. Web. 20 Apr. 2016.**

This dissertation analyzes Parks' work at the Farm Security Administration, as well as some of his most influential assignments for *Life* including *Harlem Gang Leader* and *Segregation Story*. It provided me with further context of how the publication of Parks' photos affected the biased depictions of African Americans in popular media.

## **Journal Articles**

**Anderson, Colleen. "Enduring Moments: Photography of the Civil Rights Movement in Time, Newsweek, and Life Magazine." *Journal of Undergraduate Research* 1.3 (2007-08). *Journal of Undergraduate Research*. University of Notre Dame. Web. 21 Apr. 2016.**

This article highlights how *Life*, *Time* and *Newsweek* Magazines used photojournalism to promote awareness and support for Civil Rights protests such as the Birmingham Campaign and the Selma to Montgomery marches. It helped me understand the style of photography that was often used in each of the magazines to portray these events.

**Kaplan, John. "The Life Magazine Civil Rights Photography of Charles Moore 1958-1965." *Journalism History* 25.4 (1999-2000): 126. *ProQuest Research Library*. ProQuest Research Library. Web. 21 Apr. 2016.**

This article discusses how Charles Moore's Civil Rights photography for *Life* was influential in bringing attention to the injustices African Americans faced, and ultimately

led to the signing of the Civil Rights Act. It helped me learn more about the differences between Parks' and Moore's styles of photography, and the importance of *Life* in giving the Civil Rights Movement national prominence.

## **Magazine Articles**

**Ladd, Jeffrey. "Danny Lyon: The World Is Not My Home." *Time Magazine*. 29 Mar. 2012. Web. 21 Apr. 2016.**

This article discusses Danny Lyon's work for SNCC, and goes into detail about his various assignments. It helped me understand the effect Lyon had on the portrayal of the Civil Rights Movement in photography.

**Mason, John Edwin. "How Gordon Parks' Photographs Implored White America to See Black Humanity." *Time Magazine*. 8 Apr. 2016. Web. 21 Apr. 2016.**

This article examines two of Parks' assignments for *Life Magazine*: *Harlem Gang Leader* and *Black Muslims*. It gave me a better understanding of the public's reactions to the articles, and how they created change.

## **Newspaper Articles**

**Emmrich, Stuart. "Memories Of a Master Of the Lens." *New York Times* 7 June 2012: E7(L). *U.S. History in Context*. Web. 11 Jan. 2016.**

This obituary gives general information about Gordon Parks' legacy as a photographer, musician, and filmmaker. It helped me understand the full extent of his work, and how others were affected by him.

**Grundberg, Andy. "Gordon Parks, a Master of the Camera, Dies at 93." *The New York Times*. The New York Times Company, 8 Mar. 2006. Web. 3 Nov. 2015.**

This obituary gives general information about Gordon Parks' legacy as a photographer, musician, and filmmaker. It helped me understand the full extent of his work, and how others were affected by him.

**Kennedy, Randy. "Stubbornly Practicing His Principles of Photography." *The New York Times* 24 Apr. 2009. *The New York Times*. 24 Apr. 2010. Web. 21 Apr. 2016.**

This article provides biographical information about Civil Rights photographer Danny Lyon. It is a source that has deepened my understanding of how Lyon depicted the

protests he attended while working for SNCC, and how he viewed race relations in the US.

**Martin, Douglas. "Charles Moore, Rights-Era Photographer, Dies at 79." *The New York Times*. 15 Mar. 2010. Web. 21 Apr. 2016.**

This obituary explores the photographic accomplishments of Charles Moore. It provided me with general context about who Moore was and how his Civil Rights photography was significant.

**Shinoster Lamb, Yvonne. "'Life' Photographer And 'Shaft' Director Broke Color Barriers." *Washington Post*. The Washington Post, 08 Mar. 2006. Web. 15 Jan. 2016.**

This obituary gives general information about Gordon Parks' legacy as a photographer, musician, and filmmaker. It helped me understand the full extent of his work, and how others were affected by him.

## **Websites**

**Doyle, Jack. ""Rockwell & Race"" *The Pop History Dig*. 23 Sept. 2011. Web. 21 Apr. 2016.**

This website discusses the artwork that Norman Rockwell contributed to the Civil Rights Movement. It gave me a better understanding of other Civil Rights activists who used art to draw attention to various issues.

**"Ella Watson United States Government Chairwoman - Farm Security Administration/Office of War Information Black-and White Negatives." *The Library of Congress*. N.p., n.d. Web. 16 Nov. 2015.**

This website includes a detailed description of Parks' interactions with chairwoman Ella Watson and a variety of iconic photos from the assignment. This source was very useful when it came to researching Parks' work at the Farm Security Administration, how he succeeded in "putting the face on poverty" through *American Gothic*.

**"History of the Federal Judiciary." *History of the Federal Judiciary*. Web. 24 Feb. 2016.**

This source provided me with the Southern Manifesto of 1956, otherwise known as the Declaration of Constitutional Principles, which was helpful when I was researching the Jim Crow south. This document demonstrated that the south was so strongly opposed to racial integration that they allowed states the right to stop funding integrated schools, and finance white families who sent their children to private segregated schools.