



17. Jacob Lawrence (1917-2000), *The Migration Series, Panel No. 1*

"During World War I there was a great migration north by southern African Americans," 1940-41, casein tempera on hardboard, 12 in. x 18 in., The Phillips Collection, Washington, D.C.



18. Jacob Lawrence (1917–2000), *The Migration Series, Panel No. 17*

“Tenant farmers received harsh treatment at the hands of planters,” 1940–41, casein tempera on hardboard, 12 in. x 18 in., The Phillips Collection, Washington, D.C.



19. Jacob Lawrence (1917-2000), The Migration Series, Panel No. 45

“The migrants arrived in Pittsburgh, one of the great industrial centers of the North,” 1940-41, casein tempera on hardboard, 12 in. x 18 in., The Phillips Collection, Washington, D.C.



20. Jacob Lawrence (1917–2000), *The Migration Series, Panel No. 47*

"As the migrant population grew, good housing became scarce. Workers were forced to live in overcrowded and dilapidated tenement houses," 1940–41, casein tempera on hardboard, 18 in. x 12 in. The Phillips Collection, Washington, D.C.

17.–20. Jacob Lawrence

(1917–2000)

The Migration Series

originally titled *The Migration of the Negro*

1940–41

casein tempera on hardboard

12 in. x 18 in. and 18 in. x 12 in. (60 panels)

Panel No. 1: “During World War I there was a great migration north by southern African Americans.”

Panel No. 17: “Tenant farmers received harsh treatment at the hands of planters.”

Panel No. 45: “The migrants arrived in Pittsburgh, one of the great industrial centers of the North.”

Panel No. 47: “As the migrant population grew, good housing became scarce. Workers were forced to live in overcrowded and dilapidated tenement houses.”

Themes

Panel No. 1

Transportation

Social Change—
Push/Pull

Pattern

Mood

Storytelling and
Narrative

Symbolism

Panel No. 17

Social Change—
Push/Pull

Work

Storytelling and
Narrative

Biography

Jacob Lawrence was a painter and a storyteller. Through crisp shapes, color-filled patterns, and insightful gestures, he revealed the hard truths about the struggle of African Americans at mid-century. Jacob Lawrence also championed African American historical themes from the life of Frederick Douglass to the race riots of the 1960s. He never called himself a history painter. If his work had to be compared to anything, then Lawrence said it should be compared to “a portrait of myself, a portrait of my peers” (The Phillips Collection 1993, video).

Lawrence often talked about how he became an artist. He was born in Atlantic City, in 1917, to parents on the move from South Carolina to Virginia. After several years living in and out of foster homes in Philadelphia, Lawrence formed deep roots in the Harlem community, where he came to live with his mother in 1930, at age thirteen. This is also the year that he began to paint. Lawrence’s formal and informal education was picked up on the streets and within Harlem’s community art workshops

Panel No. 45

Identity—
The Individual
and the City

Social Change—
Push/Pull

Work

Shape

Storytelling and
Narrative

Panel No. 47

Neighborhood
and Community

Social Change—
Push/Pull

Pattern

Storytelling and
Narrative

(see figure 5, Tab 4—Primary Sources). Every subject—from the iceman to the storefront church, from the pool hall to the latest political movement—seized the attention of this perceptive, young boy.

Lawrence's first art teacher, Charles Alston, encouraged him to see and express the geometric shapes and patterns present in everyday life, from the decor of his family's apartment to the streets and storefronts of Harlem. His mother's patterned throw rugs and quilts were perfect subjects to study. Step-by-step Lawrence came to recognize his own voice and began to invent a language of shapes and colors.

The Migration Series was a significant achievement for twenty-three-year-old Lawrence. In the sixty-panel series, he depicted the Great Migration, the mass migration of over one million African Americans from the rural South to the urban North, which began during World War I (see figure 6, Tab 4—Primary Sources). Ultimately, *The Migration Series* would be the first work created for the general public about this important American experience.

Unlike his earlier historical series on important black heroes such as Harriet Tubman, the subject of migration was personal to Lawrence. As a child, he certainly did not understand the magnitude of the African American migration, but he heard the stories told by his mother and his aunts of families migrating from the South in search of a better life.

The years 1940 to 1942 were a time of immense growth for Lawrence artistically, professionally, and personally. In 1940 he received a grant from the Rosenwald Foundation to create *The Migration Series*. While he was working on it, he was asked to participate in numerous exhibitions, and soon after the series' completion in July 1941, he married the artist Gwendolyn Knight. In November the influential African American educator and writer Alain Locke wrote an article for *Fortune* magazine about the young artist and *The Migration Series*. The article was published with twenty-six full-color illustrations from the series, winning Lawrence national recognition. Through Locke, Lawrence was introduced to the prominent New York art dealer Edith Halpert, who exhibited Lawrence's work in her exhibition *American Negro Art: 19th and 20th Centuries* and later displayed *The Migration Series*. Ultimately she became Lawrence's dealer. In the winter of 1942, both the Museum of Modern Art in New York (MoMA) and The Phillips Collection (then The Phillips Memorial Gallery) wanted to buy the series. Eventually, each museum purchased half of it. The Phillips Collection bought the odd-numbered panels, and MoMA purchased the even-numbered ones, enabling both museums to have panels from the beginning, middle, and end of the narrative sequence.

The recipient of many awards and accolades, Lawrence's career was long and prolific, lasting more than sixty-five years. Always concerned with the human experience, just weeks before his death in 2000, Lawrence was still making drawings in preparation for his next painting cycle about universities.

Subject

As with his previous historical series, for *The Migration Series* Lawrence first conducted research at the famous 135th Street Public Library in Harlem. There were only sociological studies on the migration. Emmett J. Scott's *Negro Migration during the War*, published in 1920, seems to have been an important source for Lawrence. In his grant application, the artist divided his series into eight themes, six of which were direct quotations from the chapter titles of Scott's book: "Causes of the Migration"; "Stimulation of the Migration"; "The Spread of the Migration"; "The Efforts to Check the Migration"; "Public Opinion Regarding the Migration"; "The Effects of the Migration on the South"; "The Effects of the Migration on Various Parts of the North"; and "The Effects of the Migration on the Negro." These headings provide a sense of the momentum that Lawrence was attempting to achieve in his visual series from cause to effect.

Lawrence filled *The Migration Series* with images of "the human drama"—hope, disappointment, determination, despair, struggle, and perseverance. He began the series with an image of excitement, anticipation, and momentum. Panel No. 1 depicts a station crowded with people heading to points north: Chicago, St. Louis, New York. Lawrence interspersed images of migration throughout the series: train stations, platforms, suitcases, masses of people on the move. This repetition created both a visual refrain and a metaphor for the ongoing determination and resolve of the migrants.

In the first half of the series (Panel Nos. 1 to 30), Lawrence addressed reasons for leaving the South. He included images of poor crops, segregation, discrimination, poverty, and bleak educational opportunities. In Panel No. 17, "Tenant farmers received harsh treatment at the hands of planters," the exploiting grip of the sharecropper system is examined. Two black tenant farmers with full sacks on their backs approach a weighing stand. Lawrence conveyed his message of discrimination and injustice through the gesture and placement of the figures. The African American farmers are burdened with backs bent, while the white planter stands tall and is literally and metaphorically higher in the composition.

The prospect of jobs in northern industry, particularly during World War I, held the promise of financial and social independence from sharecropping and southern racism. In Panel No. 45, "The migrants arrived in Pittsburgh, one of the great industrial centers of the North," Lawrence depicts the hope and enthusiasm of a family of migrants as they approach the billowing smokestacks of Pittsburgh. Migrants did find jobs in northern cities, but they also faced new hardships and disappointments. Panel No. 47 reads: "As the migration population grew, good housing became scarce. Workers were forced to live in overcrowded and dilapidated tenement houses." Lawrence visually conveyed the housing shortage by making an acute contrast. Compressed into a small section of the picture's space, Lawrence depicted numerous sleeping figures in an otherwise spare room with a single window, too high to see out of. Typical of Lawrence, hardship is balanced by cheerfulness. The artist placed the sleeping family under several colorful quilts. Lawrence described his own childhood experiences living in Harlem where:

Our homes were very decorative, full of patterns, like inexpensive throw rugs, all around the house. It must have had some influence, all this color and everything. Because we were so poor the people used this as a means of brightening their life. I used to do bright patterns after these throw rugs; I got ideas from them, the arabesques, the movement and so on (Wheat 1986, 73).

Similarly, in one of the last panels in the series, Lawrence depicted children completing math problems at the blackboard. Each child is stretching and striving higher than the next, a better education is “in reach.” The series ends with the refrain of perseverance, “And the migrants kept coming.”

Although Lawrence certainly saw *The Migration Series* as an artistic statement about the African American experience, he also wanted the series to convey the universality of moving, migrating, and immigrating. Indeed, *The Migration Series* can be seen in terms of even broader shared experiences: taking risks and facing the unknown in search of a better life.

Style and Technique

The Migration Series is not only a milestone in terms of its content, but a masterpiece in style and technique. Lawrence ingeniously combined a traditional narrative storytelling format with a sophisticated understanding of metaphor and a visually bold and unified progression of clear shapes, contrasting colors, rhythmic patterns, and dramatic space.

Lawrence often spoke of himself as a visual storyteller within the tradition of the African griot who tells and retells a community’s stories. In his work he often had more than one picture in mind and more than one story to tell. He liked the narrative, multipanel format because it enabled him to tell many stories within one. Lawrence was aware of several art historical and popular storytelling formats. At the Metropolitan Museum of Art in New York, he had studied early Renaissance religious *predella* paintings, in which a series of panels depict important moments in the life of a religious figure. Lawrence also acknowledged the influence of popular culture including film, comic strips, and “flip” books. Similar to his earlier series, in *The Migration Series* he used visual devices reminiscent of motion picture storyboards to zoom in for close-ups or to pan back for a broader perspective (an entire train station) or to silhouette a figure, adding drama and excitement.

Lawrence’s process was systematic and methodical. First, to develop his narrative, Lawrence began with research. From his research notes he wrote captions, often with the help of his future wife Gwendolyn Knight. He then developed drawings for each of the sixty captions. During this process he prepared—again with the assistance of Knight—the hardboard panels with a coating of gesso in the traditional method used by early Renaissance masters. Lawrence drew all sixty compositions before beginning to paint. He had always been partial to the even, opaque colors of tempera paint. For *The Migration Series*, he used casein tempera (a milk-based, water-soluble paint). Using a limited number of hues, he then painted one color in all sixty panels before going on to the next color.

Lawrence's style in the early 1940s relied on shapes of unmodulated, even color arranged in dramatic gestures and bold patterns. Throughout *The Migration Series*, he used these flat shapes of color to create a sense of pattern and rhythm. In the station in Panel No. 1, Lawrence played with a variety of rhythms including the fast pace of the figures placed on diagonals to create movement and momentum and the crisscross of lattices in the background. Typical of all the panels, Lawrence emphasized rhythm through the repetition of color. In Panel No. 1, the clothing of the figures is represented in repeating areas of hot red and bright yellow placed strategically throughout the composition.

Lawrence wanted the sixty individual panels of *The Migration Series* to function as one work of art with visual unity. The limited palette and his technique of applying colors one at a time enabled him to keep the colors consistent and bring the work together as a whole. As he said,

It could be a bus; it could be a train; and it's a long arduous ride when these people came. I tried to create a staccato-like rhythm over and over and over again [with] the shapes as they move and throughout the series I tried to repeat this.... (The Phillips Collection 1993, video).

Throughout the series Lawrence used metaphor to underscore his message. For example, he generalized the features of the migrants so that one person could represent an entire community or the concept of migration as a whole. Lawrence intentionally unified the color, shape, and patterns of *The Migration Series*, reinforcing the power and momentum of the migrants' achievement as a single force.

Curriculum Connections

Social Studies: Lawrence didn't call himself a "historical painter," but regarded *The Migration Series* as "a portrait of myself, a portrait of my community" (The Phillips Collection 1993, video). Have students explain how *The Migration Series* was personal. Students could research Lawrence's biography to find parallels to their family stories. Have students complete an interview/research project about their family's history paralleling socio-cultural shifts such as the Great Migration.

SS 1, 4

Social Studies/Visual Arts: Have students look at Panel No. 47 and then read or listen to Lawrence's quotation about his family:

Our homes were very decorative, full of patterns, like inexpensive throw rugs, all around the house. It must have had some influence, all this color and everything. Because we were so poor the people used this as a means of brightening their life. I used to do bright patterns after these throw rugs; I got ideas from them, the arabesques, the movement, and so on (Wheat 1986, 73).

Have students discuss how in *The Migration Series* it seems that hardship is balanced by cheerfulness. Is Lawrence an optimist? How does he convey his point of view visually?

SS 4

Social Studies/Language Arts: Panel No. 17 of *The Migration Series* depicts the sharecropper system that exploited many African American farmers. Have students read “The Man Who Saw the Flood” by Richard Wright and then role-play a situation with one student as a landowner and others as sharecroppers. The landowner should provide some type of “goods and services” and expect a share of the profits as well as payment for the goods provided to the sharecroppers.

SS 3, 4 LA 1, 2, 3, 4

Social Studies: From an economic perspective, many things were scarce during World War I, the period of the Great Migration. When things are scarce, people are forced to make choices. Have students discuss where they see scarcity in their community. What choices have to be made as a result of scarcity?

SS 3, 4

Social Studies: One of the reasons that African American migrants left the South was to escape southern Jim Crow laws that legalized racial discrimination and segregation. Have students read selected Jim Crow laws (see “Selected Jim Crow Laws,” Tab 4—Primary Sources) and compare them to Lawrence’s depictions of discrimination in *The Migration Series*.

SS 1, 2, 4, 6

Language Arts/Visual Arts: Have students complete the worksheet “The Poetry of Art.” In this worksheet, students compare and contrast two artistic responses to the Great Migration—Langston Hughes’s “One-Way Ticket” and Lawrence’s *The Migration Series* (see Tab 3—Worksheets).

LA 4, 5, 6 VA 2, 3

Social Studies/Language Arts: Have students read letters from migrants to the *Chicago Defender* newspaper, about job possibilities in the North during the Great Migration (see Tab 4—Primary Sources). Then have students consider how primary sources, such as letters and other types of first-hand accounts, deepen one’s understanding of history. Students could then step into the role of a migrant and write a letter to the *Chicago Defender*.

SS 1, 3 LA 1, 4, 5, 6, 8

Social Studies: Have students map the route of the “Great Migration” from a town in the South to a city in the North (see “United States Map,” Tab 3—Worksheets).

SS 3

Science/Social Studies: Have students compare and contrast how the migration of people is similar and different to the migration of animals.

SC 1, 3 SS 1, 3

Social Studies/Language Arts: Have students discuss the concepts of migration and immigration. Why did African Americans move to the North? Why do people move to other countries?

SS 1, 3 LA 9, 10

Visual Arts: Lawrence made many artistic choices to convey migration. Have students compare and contrast the photograph of a family migrating (see figure 6, Tab 4—Primary Sources) with Lawrence’s Panel Nos. 1 and 45. What does the photograph reveal that Lawrence omits? How do Lawrence’s paintings evoke an emotional response?

VA 2, 3, 4, 5, 6

Social Studies/Language Arts: Many students have left their native countries to come to the United States. Have students discuss how life is different in the U.S. How is the education system different? What was left behind? What opportunities were gained?

SS 1, 3 LA 9, 10

Social Studies/Language Arts: Have students research their family history and write stories about coming to the United States or migrating from one place to another.

SS 1, 3 LA 9, 10

Social Studies/Language Arts: Have students pretend to be children who have migrated or immigrated to a new place. List ten things to pack in a suitcase if migrating to a new place. Why is each item important? How would it feel to leave your home and friends behind? How would it feel to be in a strange new place where you don’t know anyone? Have students write journal entries about the experiences and feelings you might have.

SS 1, 3 LA 4, 5, 6, 9, 10

Social Change—Push/Pull



6. Daumier



17. Lawrence, Panel No. 1



18. Lawrence, Panel No. 17



19. Lawrence, Panel No. 45



20. Lawrence,
Panel No. 47



26. Shinn

Cities have set the stage for dramatic social change by spurring events that challenge society and change the city itself. This thematic grouping looks at some of the ways that artists have addressed social change.

As jobs became increasingly industrialized in the nineteenth and twentieth centuries, there was a natural “pull” towards urban centers. From Paris to New York, cities swelled with immigrants from abroad and migrants from rural areas in search of a better life. At times, residents banded together to demand fair treatment, fair government, and equal opportunities in education, employment, and representation. In *The Uprising*, which depicts the Revolution of 1848 in France, Daumier vividly portrayed such urban civil unrest.

With poverty and social and political restrictions “pushing” immigrants and migrants away from home, American cities expanded with new residents throughout the nineteenth century.

Neighborhoods sprang up, vibrant with new cultures and traditions. As illustrated in Shinn's *Tenements at Hester Street* and Lawrence's Panel No. 47 from *The Migration Series*, this population growth accentuated urban problems such as poverty and overcrowding. New urbanites coped and excelled through hard work and perseverance.

With signs for Chicago, New York, and St. Louis, Lawrence's *The Migration Series*, Panel No. 1 illustrates some of the cities that were transformed and enriched by the influx of African American migrants from the rural South between the two World Wars. Lawrence's *The Migration Series* depicts the challenges that migrants faced in their new urban environments and also alludes to the universal motivations and problems of immigrants throughout the world (see Nos. 17–20, Jacob Lawrence, Tab 1—Works of Art for more information about African American migration).

Curriculum Connections

Social Studies/Language Arts/Foreign Language Studies: Have students describe the motives of the main figure in Daumier's *The Uprising*. What were the socio-economic factors that propelled this person to action? In a creative writing exercise (in French or English), have students speculate on the kind of social change the main figure seeks, keeping in mind the time frame and cultural setting.

SS 3, 4, 5, 6, 7 LA 4, 5 FL 1, 2, 3

Language Arts/Social Studies: With its “on the street” perspective, Daumier's *The Uprising* gives one the sensation of a first-hand account of this explosive time in French history. Have students read excerpts from Percy B. St. John's first-hand account of the Revolution of 1848 (see Tab 4—Primary Sources for excerpt). Have students write journal entries from the point of view of one of the characters in *The Uprising*.

LA 1, 3, 4, 5, 6 SS 2

Language Arts/Foreign Language Studies: Have students compare two accounts of the Revolution of 1848. Students could compare and contrast the voice and tone of Percy B. St. John's first-hand account and Emile Zola's literary adaptation from *The Belly of Paris* (see Tab 4—Primary Sources for excerpts).

LA 1, 3 FL 2

Visual Arts: Daumier, Shinn, and Lawrence illustrated important social events. How is art similar to journalism? Have students be “historical note-takers” and paint an important political/social event of their time.

VA 1, 3, 4

Visual Arts: Have students discuss how artists can influence public opinion. What effect did Lawrence have on Caucasian Americans' perceptions of African Americans? On other African Americans? What effect did Daumier have on French perceptions of the working class in Paris? How is artwork an effective way to influence people socially, politically, and globally in today's world?

VA 5, 6

Social Studies/Language Arts/Visual Arts: Have students complete the worksheet "Power of the Press," which asks them to write and illustrate a newspaper article promoting a cause or protesting an injustice (see Tab 3—Worksheets).

SS 1, 6 LA 5 VA 1, 3, 4, 6

Social Studies/Foreign Language Studies: Have students discuss their family's immigration experiences. Using the "push-pull" model, have students interview family members and inquire about their personal push-pull motivators. Students could present family stories, sharing photographs or drawings of family members.

SS 1, 4 FL 4

Social Studies/Foreign Language Studies/Visual Arts: Have students design and illustrate a storyboard about an immigrant child who moves to a city in a new country. What might make the child reluctant to leave home? What problems would he or she face in the new country? Neighborhood? School? How could these obstacles be overcome?

SS 1, 3, 4 FL 4 VA 1, 3

Social Studies/Visual Arts: Using an overhead projector, have students study Transparency 3 which juxtaposes Stieglitz's *City of Ambition* and Shinn's *Tenements at Hester Street* (see Transparency 3, Tab 6—Slides and Transparencies). Both images relate to the immigrant experience in New York City. Have students analyze how Stieglitz focused on the promise of prosperity upon arrival while Shinn depicted the grim realities of everyday life.

SS 2, 3 VA 3, 4, 5, 6

Social Studies/Language Arts/Visual Arts: Have students read the excerpt from the novel *Call It Sleep* by Henry Roth (see Tab 4—Primary Sources for excerpt). What is his perception of immigration? Have students identify the relationships between this excerpt and Stieglitz's *City of Ambition* or Shinn's *Tenements at Hester Street*.

SS 2, 3 LA 1, 3 VA 3, 4, 5, 6

Social Studies/Language Arts: Have students read the excerpt from Theodore Dreiser's *The Color of a Great City* about the immigrant neighborhoods of New York and compare to the images of Shinn and Lawrence (see Tab 4—Primary Sources for excerpt). Do Dreiser, Shinn, and Lawrence feel positively or negatively about this social change? How do they convey this?

SS 2, 3 LA 1, 3

Social Studies: Have students research tenements in New York at the turn of the twentieth century. Students could read *How the Other Half Lives: Studies among the Tenements of New York* by Jacob A. Riis (see Tab 5—Resources for a Web site that provides the full text).

SS 2, 3, 4, 5

Social Studies: To understand the push-pull effect of social change, have students study Panel Nos. 17 and 45 from Lawrence’s *The Migration Series*. Looking at Panel No. 17, have students describe factors that pushed African Americans from the South such as discrimination and segregation. Have students read excerpted Jim Crow laws and discuss parallels to Lawrence’s Panel No. 17. Looking closely at the factory smokestacks seen in the distance of Panel No. 45, have students describe factors that pulled African Americans to the North (see Tab 4—Primary Sources for selected Jim Crow laws).

SS 1, 3

Social Studies/Language Arts: Many African Americans who migrated north for better opportunities landed in the neighborhood of Harlem, New York. Harlem quickly became a center for cultural and political organizations that were founded to increase activism by African Americans. Have students research political figures and activists of the period including Marcus Garvey and Paul Robeson. Have students use the “My name is ...” technique to orally present the research to the class.

SS 1, 2 LA 4, 8

Language Arts/Visual Arts: Have students complete the worksheet “The Poetry of Art,” in which students compare and contrast “One-Way Ticket” by Langston Hughes with panels from *The Migration Series* by Jacob Lawrence. Have students analyze how two different artists using different art forms interpret the same concept (see Tab 3—Worksheets).

LA 4, 5 VA 2, 6

Language Arts/Social Studies: As families migrated, many of them brought along practical items, such as quilts, that later became family treasures. These portable family heirlooms functioned as important symbols for a transplanted community. Panel No. 47 of Lawrence’s *The Migration Series* depicts members of a family sleeping in a crowded, drab room under vibrantly colored quilts that provide a connection to family heritage and traditions. Have students explore their family heirlooms (for example: quilts, photographs, furniture, and jewelry). Have students write a three-minute speech explaining the importance of a family treasure with visuals to illustrate their presentations.

LA 4, 5 SS 1, 2, 3, 4



Allan Rohan Crite,
Parade on Hammond Street,
1935, oil on canvas board

Community Interview

You can learn a lot about your community by talking to some of the people in your neighborhood. Think about someone in your community that you would like to know more about. Consider someone from the “Who to Interview” list. Interview one person who has been a resident in your community for more than two years.

Name of Interviewee: _____

Interview Questions

Before the interview, prepare five questions including the questions below. Be creative when making up your own questions.

1. How long have you lived in this community?
2. How has your community changed? Please be descriptive in your answers (include specific people, street names, parks, stores, etc.).
3. How do you feel about your community? Does it need to change, or should it stay the same? Describe.
4. _____
5. _____

On Your Way to the Interview

On your way to the interview, study the building in which this person lives or works. How does the building match the job or life of the person you are interviewing? For example, if you interview someone who works in a store, what does the building tell you about the store? What might the store tell you about your interviewee? Is it a big store? What does this person sell?

Who to Interview?

family member
(grandmother,
aunt, uncle, etc.)
neighbor
fireman
counselor
store owner
policeman
Metro worker
teacher
local doctor
friend
artist
cab driver
mailman
musician
principal

Record It!

It is important to take notes or tape record your interview. (Make sure to ask your interviewee if it is OK to tape record your interview!) Occasionally, try to write down the exact words that he or she said. These quotes are a very important part of an interview.

Travel Math



Bon Voyage! Math can help you plan a trip! It's helpful to know how long the trip will take and which route is the fastest.

The artists included in the *Art of the City Teaching Kit* lived in many cities in the United States and Europe including New York, Washington, D.C., Paris, and Venice. Let's figure out the time, distance, and cost to travel

between these cities by car, airplane, train, or boat. (You can also use the *Art of the City* maps to help get your bearings!)

1. After watching the New York Yankees play the Washington Senators at Griffith Stadium in Washington, D.C., Marjorie Phillips wants to drive to New York City to see the Washington Arch monument. The distance from Washington, D.C. to New York City is 240 miles and Marjorie drives an average of 60 m.p.h. Rounded to the nearest hour, how many hours will the trip take her?



- A. 9
- B. 4
- C. 7
- D. 12



2. Allan Rohan Crite wants to drive from his home in Boston, Massachusetts to visit John Kane in Pittsburgh, Pennsylvania. He can take two different routes to get to Pittsburgh. He can drive 62 miles on Interstate 90, then 244 miles on Interstate 84, and finally 192 miles on Interstate 80. Or he could drive 89 miles on Interstate 90, then 27 miles on Interstate 91, then 197 miles on Interstate 84, and finally 181 miles on Interstate 80. What is the total mileage of the shortest route?

- A. 498 miles
- B. 549 miles
- C. 471 miles
- D. 494 miles

3. On his trip from Boston to Pittsburgh Mr. Crite put 25 gallons of gas into the tank. If gas costs \$1.63 per gallon, how much did 25 gallons of gas cost?

- A. \$40.75
- B. \$15.34
- C. \$32.50
- D. \$44.30

4. John Marin drove from New York to visit The Phillips Collection in Washington, D.C. He stopped at five rest stops between New York and Washington, D.C. Two of the rest stops had vending machines. What percentage of the rest stops had vending machines?



- A. 25%
- B. 40%
- C. 50%
- D. 60%

5. Henri Rousseau took a boat trip down the Seine River. Before leaving the dock in Paris, Mr. Rousseau filled the gas tank with $14 \frac{1}{2}$ gallons of gasoline. Later in the trip, he stopped again and put $7 \frac{2}{3}$ gallons of gas in the tank. How many gallons total did he put into the tank?

- A. $22 \frac{3}{5}$ gallons
- B. $22 \frac{1}{6}$ gallons
- C. $21 \frac{1}{6}$ gallons
- D. $21 \frac{1}{3}$ gallons



6. Venice, Italy was Maurice Prendergast's favorite vacation destination. When he visited the city, he would buy art supplies to paint the sights of Venice. On his last trip, Prendergast bought \$122.52 worth of art supplies. If the sales tax is 5.75%, how much was the tax on \$122.52?

- A. \$10.04
- B. \$129.56
- C. \$21.30
- D. \$7.04

7. Stuart Davis lived in New York City but loved to visit the city of Paris, France. Many of his paintings are of Paris. Mr. Davis flew from New York to Paris at an average speed of 535 miles per hour and the distance between New York and Paris is 3,620 miles. How many hours (rounded to the nearest tenth) would the flight take?



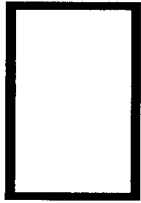
- A. 6.77
- B. 14.8
- C. 6.8
- D. 14.78

8. During the Great Migration, many people traveled by train to the north from the south. Jacob Lawrence depicted people at a train station in the south in his Panel No. 1 from *The Migration Series*. A train left Charleston, South Carolina carrying 522 passengers and stopped in Atlanta, Georgia. In Atlanta, 136 passengers got on the train and 22 got off. Then the train traveled to Louisville, Kentucky where 249 passengers got on the train and 35 got off. How many passengers were there on the train when it reached Chicago, Illinois?

- A. 800
- B. 964
- C. 907
- D. 850

Shapes in the City

Write the name of each *shape* below. List examples of people, places and things that each shape might stand for in a cityscape.



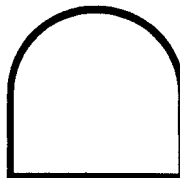
shape?

rectangle

stands for?

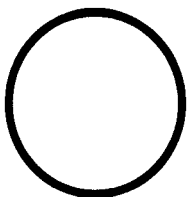
building

door



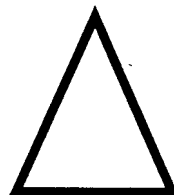
shape?

stands for?



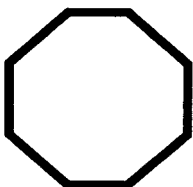
shape?

stands for?



shape?

stands for?



shape?

stands for?

The Poetry of Art

Compare and contrast the poem “One-Way Ticket” by Langston Hughes, 1948 and *The Migration Series* by Jacob Lawrence, 1940–41.



#1



#17



#45

Mood

Which panel from *The Migration Series* reminds you of Mr. Hughes’s poem? _____ Why?

Compare the mood of “One-Way Ticket” and *The Migration Series*. Do they make you feel happy, sad, angry, excited, or something else? How do you think Mr. Hughes felt about migrating? Do you think Mr. Lawrence felt the same way?

Pattern and Rhythm

Painters and poets use **pattern** with different kinds of **rhythm** (fast, slow) to express their ideas and feelings. A **pattern** is something that is *repeated*. Look for things that Jacob Lawrence and Langston Hughes *repeat*, like a shape or a word.

Write a line from “One-Way Ticket” that Mr. Hughes *repeats*.

Draw a **pattern** from *The Migration Series* in the box.



One-Way Ticket
by Langston Hughes

I pick up my life
And take it with me
And I put it down in
Chicago, Detroit,
Buffalo, Scranton,
Any place that is
North and East—
And not Dixie.

I pick up my life
And take it on the train
To Los Angeles, Bakersfield,
Seattle, Oakland, Salt Lake,
Any place that is
North and West—
But not South.

I am fed up
With Jim Crow laws,
People who are cruel
And afraid,

Who lynch and run,
Who are scared of me
And me of them.

I pick up my life
And take it away
On a one-way ticket—
Gone up North,
Gone out West,
Gone!

From *Collected Poems* by
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Selected Jim Crow Laws

Transportation

Buses

All passenger stations in this state operated by any motor transportation company shall have separate waiting rooms or space and separate ticket windows for the white and colored races. (Alabama)

Railroads

All railroad companies and corporations, and all persons running or operating cars or coaches by steam on any railroad line or track in the State of Maryland, for the transportation of passengers, are hereby required to provide separate cars or coaches for the travel and transportation of the white and colored passengers. (Maryland)

The ... Utilities Commission ... is empowered and directed to require the establishment of separate waiting rooms at all stations for the white and colored races. (North Carolina)

The conductors or managers on all such railroads shall have power, and are hereby required, to assign to each white or colored passenger his or her respective car, coach, or compartment. If the passenger fails to disclose his race, the conductor and managers, acting in good faith, shall be the sole judges of his race. (Virginia)

Restaurants

It shall be unlawful to conduct a restaurant or other place for the serving of food in the city, at which white and colored people are served in the same room, unless such white and colored persons are effectually separated by a solid partition extending from the floor upward to a distance of seven feet or higher, and unless a separate entrance from the street is provided for each compartment. (Alabama)

No persons, firms, or corporations, who or which furnish meals to passengers at station restaurants or station eating houses, in times limited by common carriers of said passengers, shall furnish said meals to white and colored passengers in the same room, or at the same table, or at the same counter. (South Carolina)

Public Facilities

Parks

It shall be unlawful for colored people to frequent any park owned or maintained by the city for the benefit, use, and enjoyment of white persons ... and unlawful for any white person to frequent any park owned or maintained by the city for the use and benefit of colored persons. (Georgia)

Libraries

The state librarian is directed to fit up and maintain a separate place for the use of the colored people who may come to the library for the purpose of reading books or periodicals. (North Carolina)

Any white person of such county may use the county free library under the rules and regulations prescribed by the commissioners court and may be entitled to all the privileges thereof. Said court shall make proper provisions for the Negroes of said county to be served through a separate branch or branches of the county free library, which shall be administered by [a] custodian of the Negro race under the supervision of the county librarian. (Texas)

Telephone Booths

The Corporation Commission is hereby vested with power and authority to require telephone companies ... to maintain separate booths for white and colored patrons when there is a demand for such separate booths. That the Corporation Commission shall determine the necessity for said separate booths only upon complaint of the people in the town and vicinity to be served after due hearing as now provided by law in other complaints filed with the Corporation Commission. (Oklahoma)

Education

The schools for white children and the schools for Negro children shall be conducted separately. (Florida)

Separate free schools shall be established for the education of children of African descent; and it shall be unlawful for any colored child to attend any white school, or any white child to attend a colored school. (Missouri)

Separate rooms [shall] be provided for the teaching of pupils of African descent, and [when] said rooms are so provided, such pupils may not be admitted to the school rooms occupied and used by pupils of Caucasian or other descent. (New Mexico)

[The County Board of Education] shall provide schools of two kinds; those for white children and those for colored children. (Texas)

Any instructor who shall teach in any school, college, or institution where members of the white and colored race are received and enrolled as pupils for instruction shall be deemed guilty of a misdemeanor, and upon conviction thereof, shall be fined in any sum not less than ten dollars (\$10.00) nor more than fifty dollars (\$50.00) for each offense. (Oklahoma)

Housing

Any person ... who shall rent any part of any such building to a Negro person or a Negro family when such building is already in whole or in part in occupancy by a white person or white family, or vice versa when the building is in occupancy by a Negro person or Negro family, shall be guilty of a misdemeanor and on conviction thereof shall be punished by a fine of not less than twenty-five (\$25.00) nor more than one hundred dollars (\$100.00) or be imprisoned not less than ten (10), or more than sixty (60) days, or both such fine and imprisonment in the discretion of the court. (Louisiana)

Letters to the *Chicago Defender* from southern workers

Miami, Florida

May 4, 1917

Dear Sir:

Some time ago down this side it was a rumor about the great work going on in the north. But at the present time every thing is quiet there, people saying that all have been hearing was false until I caught hold of the *Chicago Defender*. I see where its positions are still open. Now I am very anxious to get up there. I follows up cooking. I also was a stevedore. I used to have from 150 to 200 man under my charge. They thought I was capable in doing the work and at the meantime I am willing to do anything. I have a wife and she is a very good cook. She has lots of references from the north and south. Now dear sir if you could send me a ticket so I can come up there and after I get straightened out I will send for my wife. You will oblige me by doing so as early date as possible.

Yours truly.

Kissimmee, Florida

May 1, 1917

Dear Sir:

I am a subscriber to the *Chicago Defender* have read of the good work you are doing in employing help for our large factories and how you are striving to help the better class of people to the north. I am a teacher and have been teaching five years successful, and as our school here has closed my cousin and I have decided to go north for the summer who is also a teacher of this country. I am writing you to secure for us a position that we could fit, if there be any that is vacant.

We can furnish you with the best of references. We would not like to advertise through a paper. Hoping to hear from you at an early date, I am

Yours very truly.

One-Way Ticket

by Langston Hughes, 1948

I pick up my life
And take it with me
And I put it down in
Chicago, Detroit,
Buffalo, Scranton,
Any place that is
North and East—
And not Dixie.

I pick up my life
And take it on the train
To Los Angeles, Bakersfield,
Seattle, Oakland, Salt Lake,
Any place that is
North and West—
And not South.

I am fed up
With Jim Crow laws,
People who are cruel
And afraid,

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Who are scared of me
And me of them.

I pick up my life
And take it away
On a one-way ticket—
Gone up North,
Gone out West,
Gone!

In the Inner City

by Lucille Clifton, 1987

In the inner city
or
like we call it
home
we think a lot about uptown
and the silent nights
and the houses straight as
dead men
and the pastel lights
and we hang on to our no place
happy to be alive
and in the inner city
or
like we call it
home

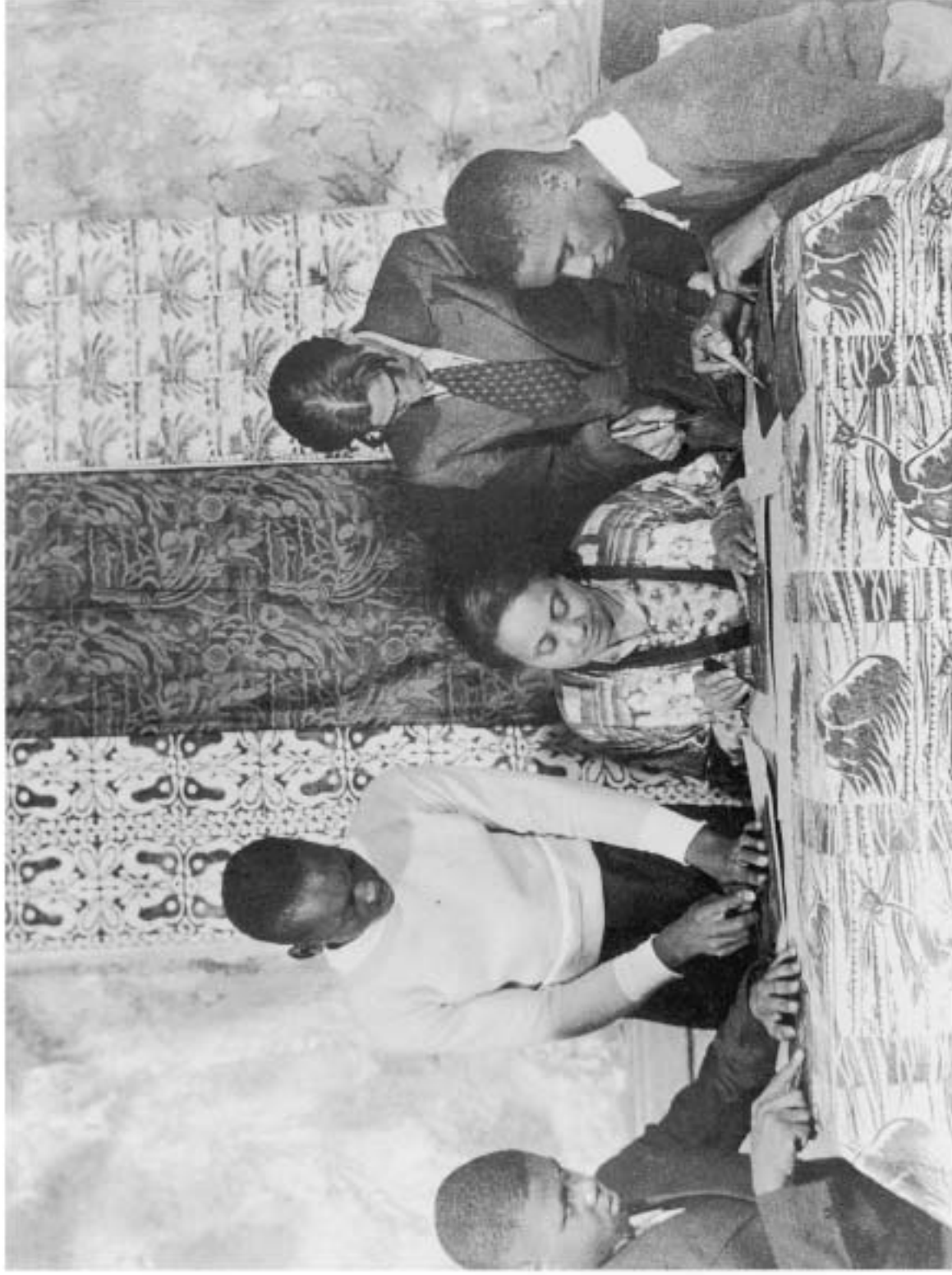


Figure 5. Jacob Lawrence (second from left) making block prints under the direction of Sarah West at a WPA Federal Art Project workshop, Harlem, ca. 1933-34, photograph, National Archives, Harmon Foundation Collection.



Figure 6. Jack Delano, *Migratory workers on their way from Florida to New Jersey, 1940*, photograph, Library of Congress, Farm Security Administration Collection.

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