

Pattern



16. Klee



17. Lawrence, Panel No. 1



20. Lawrence,
Panel No. 47



23. Prendergast



25. Sheeler

From brightly attired crowds to rhythmic window treatments, city patterns are among the most interesting for artists. In *The Migration Series*, Panel No. 1, Lawrence's excitement about pattern is evident from the repeated primary colors and angular shapes of the crowd to the criss-crossing latticework. Notice how Sheeler and Klee create patterns of interlocking geometric shapes. Their purposes are different however: Sheeler's repeated rectangles form a straight-on, skyscraper facade, while Klee linked shapes to create an abstracted pattern, a city seen from above.

Curriculum Connections

Visual Arts/Math: Have students identify the various shapes that are repeated to make patterns in this group of paintings (for example: squares in Sheeler's *Skyscrapers* and circles in Prendergast's *Ponte della Paglia*).

Social Studies/Visual Arts: Send students on a “neighborhood pattern search.” Have students draw three different art patterns that they see in their neighborhood (for example: buildings, architectural details such as windows and doors, street lights, street signs, crowds, or cars).

SS 4, 5 VA 1, 2

Visual Arts: Have students create skyscraper pattern prints. Using tempera paint and sponges cut into small squares, rectangles, and triangles, have students repeat shapes to create patterns of windows, doors, and roofs.

VA 1, 2, 4

Math: Looking at Sheeler’s *Skyscrapers*, show students the easiest way to count the windows in a building: number of windows per floor x number of floors=total number of windows.

MA–Data 1, 2, 3, 4

Visual Arts/Music: To understand the relationship between city patterns and city rhythms, have students discuss how Prendergast and Lawrence create “quick” rhythms by placing small shapes close together, and often on the diagonal. Have students listen to different jazz compositions and draw their rhythms in lines and shapes.

VA 1, 2 MU 6, 8, 9

Visual Arts/Music: To expand on a lesson about pattern and rhythm, have students listen to a selection of three to four pieces of music and then match the rhythms to the paintings in this section. Have students justify their responses.

VA 2, 3, 6 MU 6, 8, 9

Language Arts/Visual Arts: Have students complete the worksheet “The Poetry of Art.” In this worksheet, students compare and contrast the use of pattern and rhythm by Langston Hughes in his poem “One-Way Ticket” and by Jacob Lawrence in three panels from *The Migration Series* (see Tab 3—Worksheets).

LA 5 VA 1, 2, 6

Language Arts/Visual Arts: In his poem, “I Want New York,” Ogden Nash uses rhyming pairs (see Tab 4—Primary Sources for poem). Have students study Nash’s pattern and then develop a city poem with rhyming pairs. How does this pattern parallel any of the city images in this theme?

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

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!

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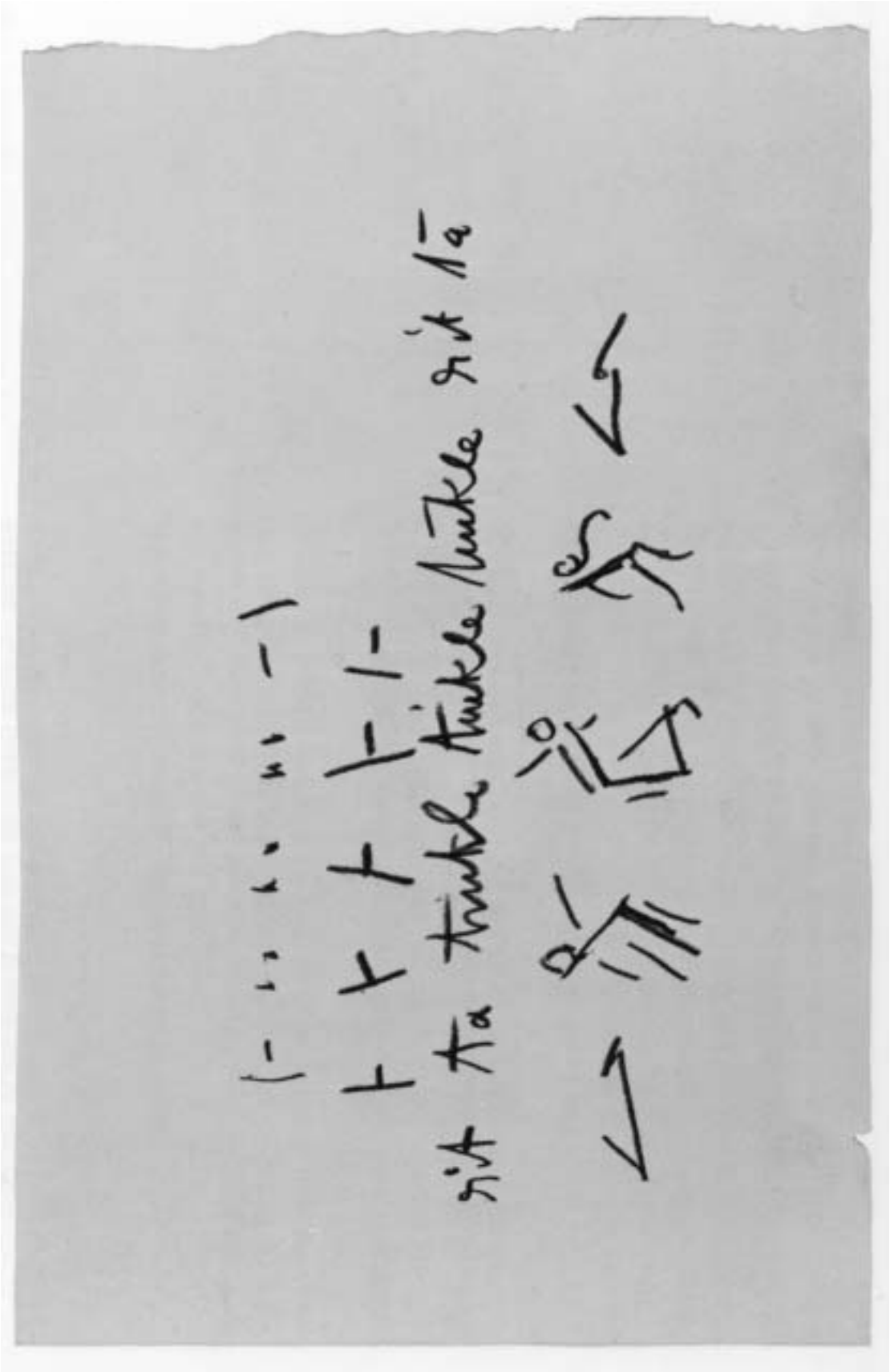


Figure 3. John Marin, *Untitled*, 1926, pencil on paper, Alfred Stieglitz Archive, Beinecke Library, Yale University Collection of American Literature.

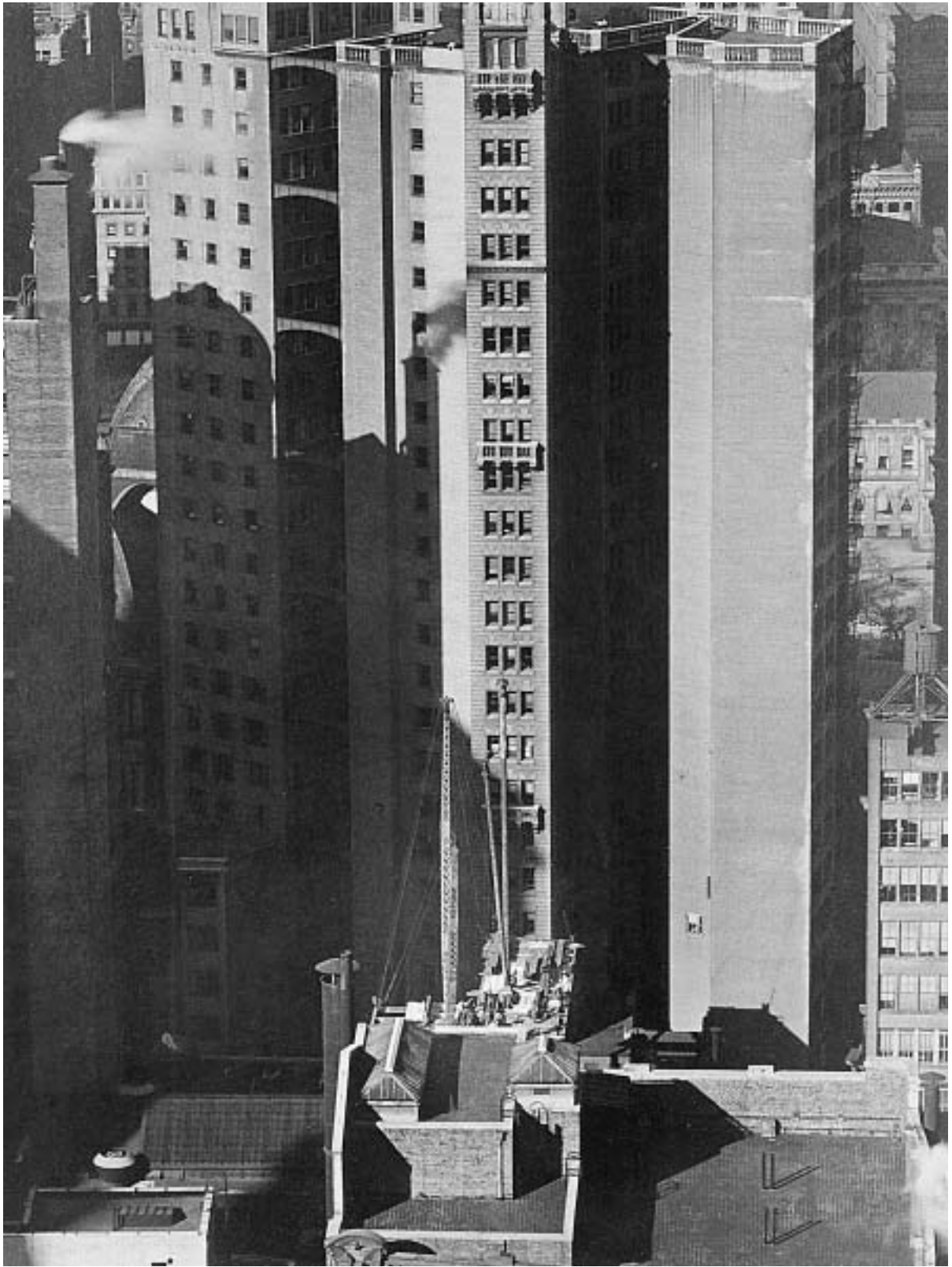


Figure 9. Charles Sheeler, *New York*, 1920, photograph (gelatin silver print), Museum of Fine Arts, Houston.

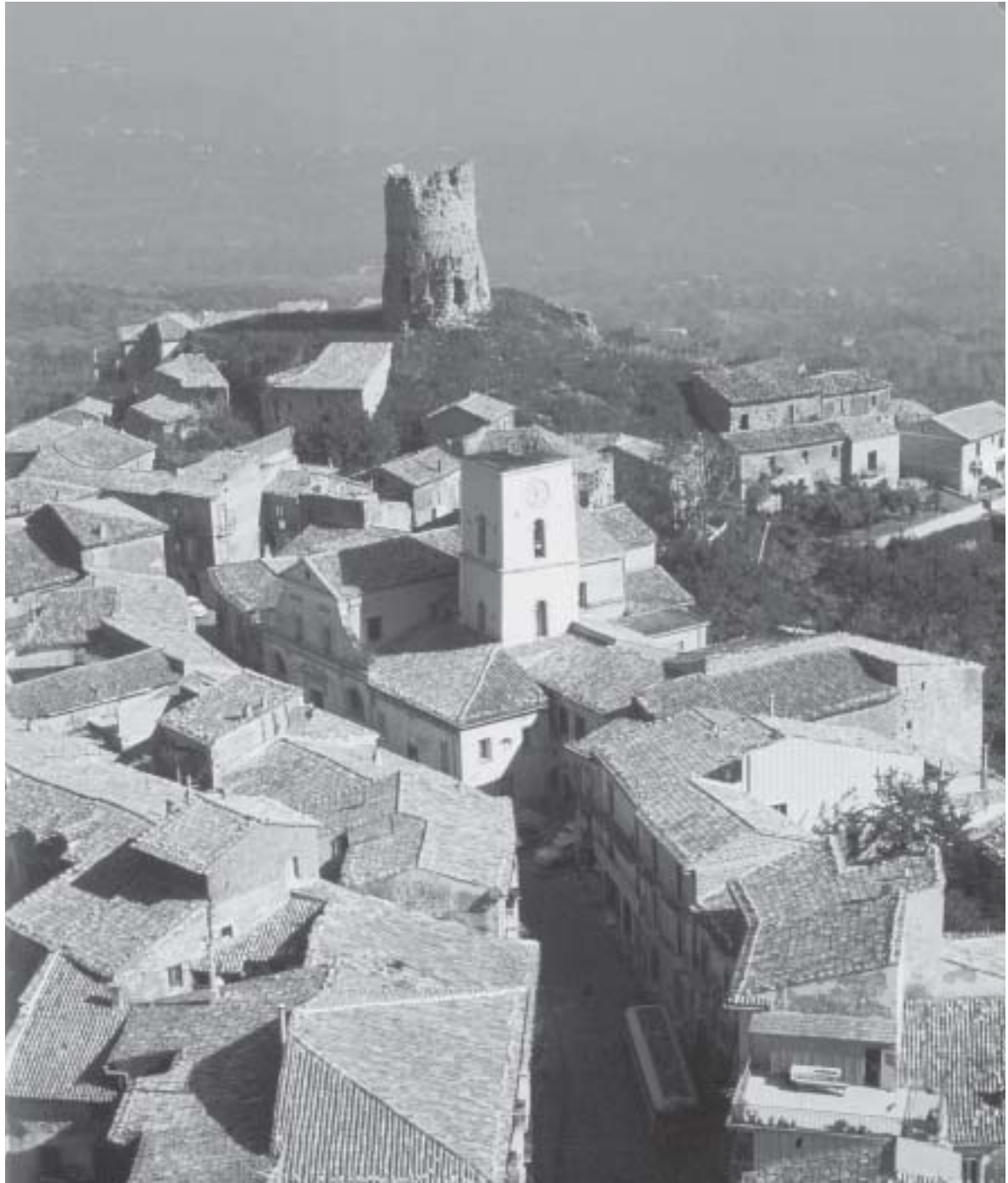


Figure 26. Folco Quilici, *Altavilla Irpina, Campania, Italy*, 1987, photograph, Harry N. Abrams Publishing.