History, Labor, Life: The Prints of Jacob Lawrence

OCT. 14, 2015 - JAN. 25, 2016
SCAD: The University for Creative Careers
The Savannah College of Art and Design is a private, nonprofit, accredited institution conferring bachelor’s and master’s degrees at distinctive locations to prepare talented students for professional careers. SCAD offers degrees in more than 40 majors, as well as minors in more than 60 disciplines. With 32,000 alumni worldwide, SCAD demonstrates an exceptional education and unparalleled career preparation.

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Cover Image: Jacob Lawrence, “The Builders (Family),” 1974
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SCAD Museum of Art

The SCAD Museum of Art showcases work by acclaimed artists, providing opportunities for students from all majors to learn from art world luminaries and expand their artistic points of view.

Mounting more than 20 exhibitions each year, the museum has presented such renowned artists as Jane Alexander, Uta Barth, Lynda Benglis, Alfredo Jaar, Sigalit Landau, Liza Lou, Angel Otero, Yinka Shonibare MBE, Kehinde Wiley and Fred Wilson. In the André Leon Talley Gallery, couture exhibitions such as “Little Black Dress,” “Oscar de la Renta: His Legendary World of Style” and Vivienne Westwood’s “Dress Up Story — 1990 Until Now” are curated alongside ever-changing, site-specific installations by such artists as Kendall Buster, Ingrid Calame and Odili Donald Odita. The museum’s permanent collection includes the Walter O. Evans Collection of African American Art, the Modern and Contemporary Art Collection, the Earle W. Newton Collection of British and American Art, the 19th- and 20th-century Photography Collection, and the SCAD Costume Collection.

The museum building itself is a work of art, demonstrating the university’s ongoing commitment to historic preservation and adaptive reuse. Constructed in 1853, the original walls feature handmade Savannah gray bricks, forming the oldest surviving antebellum railroad depot in the country. In 2011, this National Historic Landmark was transformed into an award-winning, modern museum building by architect Christian Sottile, a SCAD alumnus and dean of the SCAD School of Building Arts.

SCAD students are the heart of this teaching museum; they attend academic classes and career workshops, lecture series, film screenings, gallery talks and annual events within its storied walls. SCAD students also serve as museum docents, welcoming visitors, interpreting the exhibitions and interacting with illustrious museum guests. As a center for cultural dialogue, the SCAD Museum of Art engages students through dynamic, interdisciplinary educational experiences.

Museum awards

Since opening its doors in October 2011, the renovated museum has been celebrated for its inspired architecture and design, world-class exhibitions, and visionary community outreach and education programs that enrich art enthusiasts, educators and students of all ages.

SCAD is proud to be recognized by the following:

- American Institute of Architects Institute Honor Award for Architecture
- American Institute of Architects South Atlantic Region, Design Award
- American Institute of Architects-Savannah chapter, Honor Award (top honor awarded)
- American Concrete Institute-Georgia chapter, first place in restoration category
- Congress for the New Urbanism, Charter Award
- Historic Savannah Foundation, Preservation Award
- International Interior Design Association-Georgia chapter, Best of the Best Forum Design Award and Best of the Best Forum Award (education category)
- National Trust for Historic Preservation, National Preservation Award
- Southeastern Museums Conference Exhibition Competition, Certificate of Commendation for the outstanding exhibit “Pose/Re-Pose: Figurative Works Then and Now”
- Southeastern Museums Conference Publication Competition, Gold Award for the SCAD Museum of Art Curriculum Guide
- American Alliance of Museums’ 2015 Museum Publications Design Competition, first place (educational resources category) for the SCAD curriculum guide accompanying the exhibition “Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists”
About the Artist

Jacob Lawrence was born in Atlantic City, New Jersey, in 1917. His family had moved North from the rural South, along with millions of other African Americans seeking a better life in urban areas. When he was 13, Lawrence’s family settled in Harlem, where his education in art was both informal — observing the activity and rhythms of the streets — and formal, in after-school community workshops. In the course of his work, he became immersed in the cultural activity and fervor of the artists and writers who led the Harlem Renaissance.

In 1938, Lawrence had his first solo exhibition at the Harlem YMCA and began working in the easel painting division of the Works Progress Administration Federal Art Project. In 1940, he received a grant from the Rosenwald Foundation to create a series of images on the migration of African Americans from the South. The next year “The Migration of the Negro” series debuted at Downtown Gallery, New York City. Lawrence was the first artist of color to be represented by a major New York gallery, and the success of this exhibition gave him national prominence.

Lawrence was active as both an artist and art educator. He taught at Black Mountain College in North Carolina in 1946, and later at the Skowhegan School of Painting and Sculpture in Maine and the New School for Social Research in New York. In 1971, Lawrence became a professor of painting at the University of Washington in Seattle.

Lawrence received the National Medal of Arts and was the first visual artist to receive the Spingarn Medal, the NAACP’s highest honor. He was a member of the American Academy of Arts and Letters and the recipient of 18 honorary doctorates from universities, including Harvard University, Yale University, New York University, Howard University and Amherst College. He served as both a commissioner of the National Council of Arts and a nominator for the Fulbright Art Committee and the National Hall of Fame. Lawrence was still drawing and painting when he died in Seattle in 2000.
About the Exhibition

"History, Labor, Life: The Prints of Jacob Lawrence" provides a comprehensive overview of Jacob Lawrence's printmaking oeuvre. The exhibition explores three major themes that occupied the artist’s graphic works, featuring more than 90 pieces produced from 1963 to 2000.

Lawrence started exploring printmaking as an already established artist. Printmaking suited his bold formal and narrative style exceptionally well. The relationship between his painting and printmaking became intertwined as he revisited and remade earlier paintings as prints. The medium’s built-in capacity for replication also provided Lawrence with greater opportunities to broaden his audience.

Lawrence was primarily concerned with the narration of African-American experiences and histories. His acute observations of community life, work, struggle and emancipation were rendered within vividly imagined chronicles of the past. The past and present in his practice were intrinsically linked, providing insight into the social, economic and political realities that continue to impact and shape contemporary society today.

"History, Labor, Life: The Prints of Jacob Lawrence" is presented by the SCAD Museum of Art and the Jacob and Gwendolyn Knight Lawrence Foundation. The exhibition is curated by Storm Janse van Rensburg, SCAD head curator of exhibitions.

“I would go to the Schomburg Library and read books on various personalities …. I was a storyteller. I was interested in telling a story.”

Jacob Lawrence
“I like the symbolism .... I think of it as man’s aspiration, as a constructive tool — man building.” ²

Jacob Lawrence

“My pictures express my life and experiences. I paint the things I know and the things I have experienced.” ³

Jacob Lawrence
About the Curriculum Guide

SCAD curriculum guides provide exercises based on National Core Arts Standards and are designed to support educators, both within the museum’s exhibition spaces and in their classrooms. The guides create engaging learning experiences, enhancing understanding of art through investigations that reveal relevant personal, historical and cultural connections, while promoting skill sets necessary for today’s innovative careers.

Recognizing the guides’ high standard of quality, the American Alliance of Museums’ 2014 Museum Publications Design Competition awarded first place in the education category to the SCAD curriculum guide for the exhibition “Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists.”

The following learning exercises explore the life and work of Jacob Lawrence, whose artistic dedication to the themes of social and historical consciousness, community, and aspiration have a special resonance for educators and students alike. Lawrence’s prints provide the basis for activities that encourage students to examine, evaluate and create art, while providing cross-disciplinary links to mathematics, language arts and history.

© Left: Jacob Lawrence, “Aspiration,” 1988

National Core Arts Standards can be found on page 28
Highlighted vocabulary words are defined in the glossary on page 32
Citations can be found on page 35
Full artist image credits can be found on page 36
From the time he was young, and into his adulthood, Jacob Lawrence was very interested in builders. When he was a child he loved to watch them work. As a grown-up he enjoyed collecting tools. He liked the way they looked and fit in his hand. He once said, 

“.... the hand itself is a beautiful tool.”

Builders are a common theme in Lawrence’s art. He often drew and painted carpenters working together, building a better life for themselves and their community. Tools were an essential part of this effort.

Look closely at the three prints showing builders. How many of each tool can you find? Use the chart to record the numbers.

<table>
<thead>
<tr>
<th>screwdriver</th>
<th>hammer</th>
<th>nail/screw</th>
<th>saw</th>
<th>carpenter’s divider</th>
<th>drill</th>
<th>wrench</th>
<th>plane</th>
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Many types of work call for special tools. Students need tools — pencils, rulers, scissors and books — to help them with the job of building on what they know. What tools do you use at school?

In the space below, draw a picture of yourself using learning tools.
Jacob Lawrence moved to Harlem when he was in his early teens. In this African-American urban neighborhood, he saw and experienced things that were new to him — tall apartment buildings, crowds of busy people and brilliant colors.

These two prints by Lawrence tell something about his boyhood experience. They are cityscapes showing lively communities where neighbors walk about and teams of energetic builders work.

These two prints are alike and different in many ways. They both use many of the same colors, but in one print the colors are flat, or the same, across large areas. In the other print, areas of the same color include darker shades. One print has shapes with blurred, or ragged, edges. The other print has shapes with mostly smooth edges.
Compare: Find and list ways the prints are alike.

Contrast: Find and list ways the prints are different.
You know from experience that objects closer to you look larger and those in the distance look smaller. In this print, Jacob Lawrence has made the carpenter in red much larger than the others. He seems to be closer to us, while the other carpenters appear to be farther away. Lawrence has composed, or organized, colored shapes to give an idea of the room’s size and the space the builders take up in it.

By changing the sizes of shapes and organizing them into areas called foreground, middle ground and background, artists create a feeling of space and distance in their work.
Look at Lawrence’s prints in this guide and find other examples of foreground, middle ground and background. Experiment with the artist’s technique by composing your own picture with a foreground, middle ground and background.

Foreground shapes are the largest, sometimes blocking our view of the middle and background.

Middle ground shapes are middle-sized — neither the largest nor the smallest.

Background shapes, the smallest of all, may be partly covered by the middle and foreground.
Harlem’s Schomburg Library was one of Jacob Lawrence’s favorite places. It is a world-famous collection of books and educational materials specializing in black literature and history. In this library, Lawrence discovered the heroes of African-American history and read about their struggles for justice and dignity.

“The Library,” pictured above, is one of several works Lawrence created that depict libraries and their patrons. Look through this guide to find another Lawrence artwork that uses a library as its subject, then compare the two.

One shape dominates this print. Quadrilaterals, or four-sided figures, make up nearly every shape that is not human — the books, bookcases, floorboards and cart.

The quadrilateral used most in this print is a parallelogram, a name that refers to its parallel opposing sides. Parallelograms are a useful starting point for drawing many three-dimensional shapes.
Follow the steps above to turn a two-dimensional parallelogram into what looks like the three-dimensional shape of a book. Once you have mastered turning parallelograms into books, look at Lawrence’s print “The Library” again to find more parallelograms. Use your drawing skills to turn parallelograms into a set of shelves or a library cart.
The life of Harriet Tubman (c. 1822-1913) was one of many accounts of African-American heroes that Jacob Lawrence read about in his visits to the Schomburg Library. These histories inspired Lawrence to create narrative paintings that told real-life stories of courage and perseverance through sequential series of small panels. Years later, Lawrence recreated many of these narrative paintings as limited-edition prints, of which “Forward Together” is one. As Lawrence relates,

“I was told that Harriet Tubman was born a slave and that she fled her slave masters just prior to the Civil War. She organized other slaves and, moving through the Underground Railroad, made nineteen trips from South to North ... always following the North Star until she and the other slaves reached the vast, snowy fields of Canada. It was a perilous journey. The slave owners and hound dogs were always on their tracks, searching for runaway slaves. Harriet Tubman was a very daring and brave woman.”

“Forward Together” shows Tubman leading a group of men, women and children through a forest by night. Lawrence highlights which figure is the hero by draping Tubman in eye-catching red. He communicates her mission clearly — with one protective arm she reaches out encouragingly to the group, and with the other she points the way ahead to the North Star and freedom.

Lawrence added more visual details to support this central part of the story. Examine the print closely and refer to the list to the right. Can you find visual elements that match each of the concepts listed?

**EXAMPLE:**

Leadership:  
--- Tubman encourages and points the way ahead to the North Star.

Unity:  
---

---
Support: ____________________________

_______________________________

Preparedness: ____________________

_______________________________

Watchfulness: ____________________

_______________________________

Progress: _________________________

_______________________________
“Toussaint L’Ouverture was a great man. He will always remain one of my heroes.”

Jacob Lawrence

Toussaint L’Ouverture (c.1743-1803), a leader of the Haitian revolution, was considered a man of political and military brilliance. L’Ouverture means “opening” in French and is an addition he made to his given name — a likely reference to his tactical skill in creating openings in battle.

Toussaint was born into slavery in Haiti, eventually becoming a freed plantation steward and a property owner. He joined in Haiti’s slave revolt of 1791, rising to commander in chief of the Haitian revolutionary army. Toussaint directed the creation of Haiti’s constitution abolishing slavery, but soon after was seized and deported. He died in a French prison shortly before Haiti became the first black Western republic.

The Haitian revolt is a defining moment in history, representing the only slave rebellion to lead to the founding of a state.

Jacob Lawrence was 21 and still an art student when he completed his first series of gouache paintings telling the story of François Dominique Toussaint L’Ouverture. Lawrence gave each painting lengthy descriptive titles, reproduced here as quotes. Years later, when Lawrence produced 15 silk screen prints based on this early series, he shortened the titles to the ones you see here.

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Jacob Lawrence, “General Toussaint L’Ouverture,” 1986

“General Toussaint L’Ouverture, Statesman and military genius, esteemed by the Spaniards, feared by the English, dreaded by the French, hated by the planters, and reverenced by the Blacks.”
"Toussaint captured Dondon, a city in the center of Haiti, 1795."

"General Toussaint L'Ouverture attacked the English at Artibonite and there captured two towns."
General L’Ouverture collected forces at Marmelade, and on October the 9th, 1794, left with 500 men to capture San Miguel.

During the truce Toussaint is deceived and arrested by LeClerc. LeClerc felt that with Toussaint out of the way, the Blacks would surrender.
As a visual narrator, Lawrence made compositional choices that added to the dramatic arc of the story — from exposition to rising action, climax, falling action and resolution.

Compare Lawrence’s depictions of space in the two prints on the facing page. In “The March,” the figures appear crowded into the front of the picture plane, as if marching across a narrow stage. By contrast, in “Deception,” the space recedes at a steep dramatic angle.

Write an explanation of how the compositions of “The March” and “Deception” add narrative impact. Describe Lawrence’s use of space as well as other techniques. Refer to the selection of elements and principles of art at the bottom of the page for ideas. Mark and label the illustrations below to show your thinking.
Jacob Lawrence’s method of developing narrative series is comparable to the storyboard process used to compose graphic novels, films and computer games. Storyboards are separate visual representations of a narrative’s essential parts. The boards bring a combination of structure and flexibility to the design stage, and are useful in communicating project goals to a production team.

Lawrence created the Toussaint series by researching the story, then writing the important elements of the narrative as captions. He sketched a scene for each caption onto uniformly sized panels and chose a limited palette of colors. With all the panels laid out in his studio, he systematically applied one color to every panel. Choosing another color, he repeated this process until all panels were completed together. This consistency, combined with Lawrence’s repeating motifs, creates a visual unity that supports narrative flow.

Experiment with Lawrence’s methods. Outline a story using six sentences. Create an original story or use an event, novel, poem, song or movie as inspiration. Sequentially illustrate each sentence of the story outline in the spaces opposite. Finally, choose a palette of colors to complete your work. Use the writing space at the bottom of the page to write captions summarizing your story.
In his self-portrait “The Studio,” Jacob Lawrence walks up the stairs of his home and into an attic studio. Look at the artwork and objects Lawrence has chosen to represent himself. Examine the inset to the left while referring to the full color portrait opposite. The paintings depicted in the studio follow Lawrence’s prevailing themes of history, labor and life. The works labeled “A” and “B” are shown elsewhere in this guide — see if you can find them.

Refer to the inset and the work labeled “C.” It could be one of many figures Lawrence drew while studying the drawings of Vesalius (1514-1564), a physician who authored and illustrated the first textbook on human anatomy. Compare the pose of the figure in “C” with the image of Lawrence.

The item labeled “D” is known as a carpenter’s divider. This versatile tool has been used for centuries by carpenters, architects, cartographers and mathematicians, becoming a universal symbol of craftsmanship and rational knowledge. Search this guide for other instances where Lawrence includes a carpenter’s divider in his artwork.

The studio includes other tools, such as the plane labeled “E.” Lawrence’s fascination with carpentry tools and the craft of fitting shapes together is echoed in the precision and balance of his compositions.

“My belief is that it is most important for an artist to develop an approach and philosophy about life — if he has developed this philosophy, he does not put paint on canvas, he puts himself on canvas.”

Jacob Lawrence
Jacob Lawrence, “The Studio,” 1996
Jacob Lawrence was influenced by and participated in the Harlem Renaissance. Research his life and his part in the Harlem Renaissance, identifying qualities shared by Lawrence and his era. Reflect on the forces that shaped the European Renaissance and determine what similar historical developments influenced the Harlem Renaissance.

Compose a brief essay outlining the common characteristics of Lawrence’s oeuvre and those of the two renaissances. Support your statements with evidence, citing specific elements found in Lawrence’s work.
National Core Arts Standards
Kindergarten through Second Grade

Creating 1.2  Anchor: Generate and conceptualize artistic ideas and work.
  ● 1: Use observation and investigation in preparation for making a work of art.

Creating 2.3  Anchor: Organize and develop artistic ideas and work.
  ● K: Create art that represents natural and constructed environments.
  ● 1: Identify and classify uses of everyday objects through drawings, diagrams, sculptures or other visual means.

Responding 7.2  Anchor: Perceive and analyze artistic work.
  ● 1: Describe what an image represents.
  ● 2: Compare images that represent the same subject.

Responding 8.1  Anchor: Interpret intent and meaning in artistic work.
  ● K: Interpret art by identifying subject and describing relevant details.
  ● 1: Interpret art by categorizing subject matter and identifying characteristics of form.

Responding 9.1  Anchor: Apply criteria to evaluate artistic work.
  ● 2: Use learned art vocabulary to express preferences about artwork.

Connecting 10.1  Anchor: Synthesize and relate knowledge and personal experiences to make art.
  ● K: Create art that tells a story about a life experience.
  ● 2: Create works of art about events in home, school or community life.

● Standard met by Exercise 1
● Standard met by Exercise 2
Third through Fifth Grade

Creating 2.1  Anchor: Organize and develop artistic ideas and work.
   • 3: Create personally satisfying artwork using a variety of artistic processes and materials.
   • 4: Explore and invent art-making techniques and approaches.
   • 5: Experiment and develop skills in multiple art-making techniques and approaches through practice.

Creating 2.3  Anchor: Organize and develop artistic ideas and work.
   • 3: Individually or collaboratively construct representations, diagrams or maps of places that are part of everyday life.
   • 4: Document, describe and represent regional constructed environments.
   • 5: Identify, describe and visually document places and/or objects of personal significance.

Responding 7.1  Anchor: Perceive and analyze artistic work.
   • 3: Speculate about processes an artist uses to create an artwork.
   • 4: Compare responses to a work of art before and after working in a similar process.

Responding 7.2  Anchor: Perceive and analyze artistic work.
   • 3: Determine messages communicated by an image.
   • 4: Analyze components in visual imagery that convey messages.
   • 5: Identify and analyze cultural associations suggested by visual imagery.

Responding 8.1  Anchor: Interpret intent and meaning in artistic work.
   • 3: Interpret art by use of media to create subject matter, characteristics of form and mood.
   • 4: Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form and use of media.
   • 5: Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements and use of media to identify ideas and mood conveyed.

Connecting 10.1  Anchor: Synthesize and relate knowledge and personal experiences to make art.
   • 3: Develop an artwork based on observations of surroundings.
   • 5: Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

Connecting 11.1  Anchor: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
   • 3: Recognize that responses to art change depending upon knowledge of the time and place in which it was made.
   • 4: Through observation, infer information about time, place and culture in which an artwork was created.
   • 5: Identify how art is used to inform or change beliefs, values or behaviors of an individual or society.

Standard met by Exercise 1
Standard met by Exercise 3
Standard met by Exercise 4

Standard met by Exercise 5
Standard met by Exercise 6
Standard met by Exercise 8
Creating 1.1  Anchor: Generate and conceptualize artistic ideas and work.
   8: Document early stages of the creative process visually and/or verbally in traditional or new media.

Creating 1.2  Anchor: Generate and conceptualize artistic ideas and work.
   6: Formulate an artistic investigation of personally relevant content for creating art.

Creating 2.3  Anchor: Organize and develop artistic ideas and work.
   7: Apply visual organizational strategies to design and produce a work of art, design or media that clearly communicates information or ideas.
   8: Select, organize and design images and words to make visually clear and compelling presentations.

Responding 7.2  Anchor: Perceive and analyze artistic work.
   6: Analyze how one’s understanding of the world is affected by experiencing visual imagery.

Responding 8.1  Anchor: Interpret intent and meaning in artistic work.
   6: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
   7: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Connecting 11.1  Anchor: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
   6: Analyze how art reflects changing times, traditions, resources and cultural uses.

Standard met by Exercise 6
Standard met by Exercise 7
Standard met by Exercise 8
High School

Creating 1.1  Anchor: Organize and develop artistic ideas and work.
  • HS I: Use multiple approaches to begin creative endeavors.

Creating 1.2  Anchor: Organize and develop artistic ideas and work.
  • HS I: Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.

Creating 2.1  Anchor: Organize and develop artistic ideas and work.
  • HS III: Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea or concept.

Presenting 6.1  Anchor: Perceive and analyze artistic work.
  • HS II: Make, explain and justify connections between artists or artwork and social, cultural and political history.

Responding 8.1  Anchor: Perceive and analyze artistic work.
  • HS I: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contents.
  • HS II: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Connecting 10.1  Anchor: Synthesize and relate knowledge and personal experiences to make art.
  • HS I: Utilize inquiry methods of observation, research and experimentation to explore unfamiliar subjects through art-making.
  • HS II: Synthesize knowledge of social, cultural, historical and personal life with art-making approaches to create meaningful works of art or design.

Connecting 11.1  Anchor: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
  • HS I: Describe how knowledge of culture, traditions and history may influence personal responses to art.
  • HS III: Appraise the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.

• Standard met by Exercise 7
• Standard met by Exercise 8
Glossary of Terms

**background n.** The part of a picture that appears to be farthest away from the viewer

**cityscape n.** A view of a city; an artwork showing a city

**compositional adj.** The arrangement of parts to form a whole

**European Renaissance** The period of European history at the close of the Middle Ages and the rise of the modern world; a cultural rebirth from the 14th through the middle of the 17th centuries

**flat adj.** Smooth and even color, without shading

**foreground n.** The area of a picture that appears to be closest to the viewer

**gouache n.** A heavy, opaque watercolor paint

**Harlem** A section of New York City; Harlem has long been a center of black culture

**Harlem Renaissance** A period in the 1920s to 1930s when African-American achievements in art and music and literature flourished

**limited-edition print n.** One of a set of prints of a known and final amount, numbered and signed by the artist

**middle ground n.** The part of an artwork that lies between the foreground and the background

**motif n.** Recurring elements in an artwork

**oeuvre n.** The life work of an artist, writer, composer

**palette n.** The range of colors used in a particular picture

**Schomburg Library** Known today as the Schomburg Center for Research in Black Culture located in Harlem, New York, the Schomburg is recognized as one of the leading institutions focusing exclusively on African-American, and African experiences. The Schomburg has collected, preserved and provided access to materials documenting black life in America and worldwide.

**sequential adj.** Following in a logical order

**serigraph n.** A synonym for silkscreen

**shade n.** Colors to which another color has been added to make them darker

**silk screen n.** A printmaking process in which some areas on a screen of silk are coated with a waterproof substance and ink is forced through the mesh onto the printing surface

**storyboard n.** A graphic organizer for projects taking the form of a series of images

**theme n.** The central idea in a piece of writing, an artwork, exhibition, etc.

**Works Progress Administration** A government program developed in response to the Great Depression of the 1930s, the WPA employed people to carry out projects for the public good, such as building roads and libraries; the WPA also employed musicians, artists, writers, actors and directors
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The Prints of Jacob Lawrence

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Additional Resources

This website contains biographical information on Jacob Lawrence and Gwen Knight Lawrence, extensive resources for teaching and research on the art of Jacob Lawrence, descriptions of programs endowed by the Lawrences, and a searchable archive of nearly 1,000 images of their work.

[jacobandgwenlawrence.org](jacobandgwenlawrence.org)

Google Art Project is an online platform providing access to high-resolution images of artworks housed in partner museums, including SCAD. The following address links to a database where you can access high-quality images of Jacob Lawrence’s work from the Walter O. Evans Collection of African American Art at the SCAD Museum of Art.

[tinyurl.com/LawrenceWork](tinyurl.com/LawrenceWork)
Citations


<table>
<thead>
<tr>
<th>Image</th>
<th>Page</th>
<th>Artist/Title</th>
<th>Medium</th>
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<th>Courtesy of</th>
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</thead>
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| a     | Cover | Jacob Lawrence  
The Builders (Family) | Silk screen on wove paper through hand-cut film stencils  
207/300, edition of 300 with 20 AP | 1974 | © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York |
| b     | 4    | Jacob Lawrence  
Contemplation | Silk screen on Bainbridge two-ply rag paper through hand-cut film stencils  
Edition of 120 with 14 AP, 8 PP, 3 HC, 3 WP, 4 CP | 1993 | © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York |
| c     | 5    | Jacob Lawrence  
Workshop (Builders #1) | Lithograph on Rives BFK paper  
AP 7/10, edition of 100 with 10 AP | 1972 | © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York |
| d     | 5    | Jacob Lawrence  
People in Other Rooms  
(Harlem Street Scene) | Silk screen on wove paper through hand-cut film stencils  
Edition of 150, 10 AP | 1975 | © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York |
| e     | 6    | Jacob Lawrence  
Aspiration | Lithograph on Arches paper from hand-drawn aluminum plates  
AP 5/20, edition of 200, 20 AP, 6 PP | 1988 | © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York |
| f     | 8    | Jacob Lawrence  
Builders No. 3 | Silk screen on wove paper through hand-cut film stencils  
Edition of 150 with 6 AP, 6 PP | 1974 | © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York |
| g     | 9    | Jacob Lawrence  
Builders Three | Offset lithograph on Arches paper, from photo aluminum plates, mylars hand-drawn by the artist  
45/90, edition of 90, 25 AP, 8 PP | 1991 | © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York |
| h     | 9    | Jacob Lawrence  
Stained Glass Windows | Silk screen on Rising two-ply rag paper through hand-cut film stencils  
AP 15/15, edition of 135, 15 AP, 10 PP, 4 CP, 5 WP | 2000 | © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York |
| i     | 10   | Jacob Lawrence  
The Builders (Family) | Silk screen on wove paper through hand-cut film stencils  
207/300, edition of 300 with 20 AP | 1974 | © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York |
| j     | 10   | Jacob Lawrence  
Man on Scaffold | Lithograph on Arches paper from hand-drawn aluminum plates  
Edition of 60, 6 AP, 2 PP | 1985 | © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York |
| k     | 12   | Jacob Lawrence  
Carpenters | Offset lithograph on Rives BFK paper from aluminum plates hand-drawn by the artist  
82/300, edition of 300, 10 AP, 5HC | 1977 | © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York |
| l     | 14   | Jacob Lawrence  
The Library | Silk screen on wove paper through hand-cut film stencils  
Edition of 100, 25 AP | 1978 | © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York |
| m     | 16-17 | Jacob Lawrence  
Forward Together | Silk screen on Rising two-ply rag paper through hand-cut film stencils  
Edition of 125 with 16 AP, 11 PP, 8 CP, 9 WP | 1997 | © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York |
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Related SCAD Programs of Study

Art History

SCAD art history students learn from scholars and practitioners who have outstanding credentials and extraordinary research experience. From ancient art to new media, faculty backgrounds and specializations bring robust and varied perspectives to the classroom, sharing current research and methodologies to mentor each project and nurture students’ professional development.

Undergraduate art history students address visual arts of diverse periods and media, and develop a thesis as a directed inquiry into the history, theory and criticism of art and design. The B.F.A. students engage in advanced study of work from representations of identity to transformative experiences of place. The M.A. emphasizes critical analysis and interpretation of works of art, culminating in original research. Through the university’s network of galleries and its series of exhibition events, SCAD offers art history students opportunities to intern, work, study and hold docent positions around the world. The award-winning SCAD Museum of Art in Savannah provides access to permanent collections and traveling exhibitions covering the entire scope of art and design history and influence.

Painting

SCAD encourages painting students to push the boundaries of expression while mastering classical methods of fine art instruction and professional practice. Through the fusion of traditional skills in a progressive approach, students create works for a range of venues and opportunities including galleries, museums, the Web, film and publishing. Their finely developed abilities incorporate a number of practices, including performance, installation and digital media. Painting alumni serve as art directors and branch out into other fields, including design directors for apparel companies or experts in setting and object manipulation for Hollywood.

Undergraduate students gain expertise in traditional and contemporary approaches and learn to articulate a personal vision while developing a body of work. Graduate students work in private studios with mentoring from faculty, guest artists and their peers through a series of traditional and studio courses. Topics in contemporary art, art criticism and critical theory are explored throughout the coursework, providing a historical and critical context. Students discuss their work and interact with collectors through myriad open studios, gallery strolls, installations and performances organized by SCAD.

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BACHELOR OF FINE ARTS
MASTER OF ARTS

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HOUSES/MUSEUMS/HISTORIC SITES
ART APPRAISER
ART HISTORIAN
ART JOURNALIST
CURATOR/COLLECTIONS MANAGER
PROFESSOR/INSTRUCTOR
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MASTER OF ARTS
MASTER OF FINE ARTS

CREATIVE CAREERS
ART CONSULTANT FOR COLLECTORS
ART CRITIC/WRITER
CURATOR
EXHIBITING ARTIST
EXHIBITION DESIGNER
FILM AND TELEVISION SCENIC DESIGNER
GALLERY OWNER/DIRECTOR/ADMINISTRATOR
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Printmaking

From relief, etching and lithography to monotype and digital applications, the SCAD printmaking program invites students to consider every aspect of the profession and practice one of human history’s most enduring arts. At the undergraduate level, students explore etching, mixed processes, letterpress, the book arts, silkscreen and more. At the graduate level, they delve deeply into studio work, research and the investigation of new processes, producing a body of work that culminates in a thesis.

At SCAD, students have access to all the tools and technologies for every form of printmaking, from traditional applications to the finest photographic and digital applications such as photogravure, photolithography and photopolymer techniques. With exposure to such a variety of tools and techniques, students can create fine art for exhibition as practicing artists. They can also seek careers where printmaking finds expression in stationery and printing, or in fabrics or leather goods used for interior, fashion and accessory design.

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CONSERVATOR
CURATOR
EXHIBITING ARTIST
MASTER PRINTER
MUSEUM STAFF
PRE-PRESS DESIGNER
SCREEN PRINTER
sketches and notes

*Jacob Lawrence, “Schomburg Library,” 1987*
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- **Oscar de la Renta** • Oscar de la Renta and Peter Copping

- **Floresco** • John Bisbee

- **The Making of Dakota Jackson** • Dakota Jackson

- **Irons for the Ages, Flowers for the Day** • Li Hongbo

- **Other Voices, Other Cities** • Sue Williamson

- **As Far as I Know** • Manjunath Kamath

- **Active Anesthesia** • Shin Il Kim

- **Pink Sultan** • Lucha Rodriguez

- **A Fashionable Mind: Photographs by Jonathan Becker** • Jonathan Becker