

# Henri de Toulouse-Lautrec: Posters and Community

**Grade Level or Special Area:** Visual Arts, Seventh Grade

**Written by:** Sarah C. Sykes, Kinard Junior High School, Fort Collins, CO

**Length of Unit:** Four lessons (approximately five days; one day = 90 minutes)

## I. ABSTRACT

In the seventh grade, one of the movements that the students focus on is Post-Impressionism. Henri Toulouse-Lautrec was the bohemian artist who portrayed the life of the theaters, night spots, cafés, and streets of Paris at the end of the nineteenth century. This unit focuses on Henri Toulouse-Lautrec and his artistic abilities that made the poster and Paris famous at the turn of the century.

## II. OVERVIEW

### A. Concept Objectives

1. Students will recognize the visual arts as a form of communication. (Colorado Model Content Standard 1)
2. Students will understand the elements of art, principles of design, and sensory and expressive features of visual arts. (Colorado Model Content Standard 2)
3. Students will relate the visual arts to various historical and cultural traditions. (Colorado Model Content Standard 4)

### B. Content from the *Core Knowledge Sequence*

1. 7<sup>th</sup> Grade Visual Arts (p. 168)
  - a. Art History: Periods and Schools
    - i. Post Impressionism: Examine characteristics of Post-Impressionism in
      - a) Henri Toulouse-Lautrec, *At the Moulin Rouge*

### C. Skill Objectives

1. Students will learn to identify artwork created by Toulouse-Lautrec.
2. Students will develop ideas for works of art by conducting research and making preliminary sketches or models.
3. Students will identify the role of the artist in mass media.
4. Students will learn to critique a piece of art.
5. Students will use the elements of art and principles of design in their artwork.
6. Students will identify their city's own unique cultural traditions.
7. Students will create posters that show their cities own cultural uniqueness.
8. Students will gain experience working in a small group situation.

## III. BACKGROUND KNOWLEDGE

### A. For Teachers

1. *Bohemian Paris: Picasso, Modigliani, Matisse, and the Birth of Modern Art*, by Dan Franck, translated by Cynthia Hope Liebow
2. *Toulouse-Lautrec: At the Moulin Rouge*, by Frederico Zeri
3. *Toulouse-Lautrec: A Life*, by Julia Frey

### B. For Students

1. Students should be familiar with the elements of art and principles of design reviewed in sixth grade. (p. 144)

#### IV. RESOURCES

- A. *Toulouse-Lautrec: A Life*, by Julia Frey (this book was a long, yet very interesting biography about Toulouse-Lautrec's life; it connects all the people in Henry's life to the posters that he created) (Lessons One-Three)
  - B. *Toulouse-Lautrec: At the Moulin Rouge*, by Frederico Zeri (this book is more of an information and picture book about Toulouse-Lautrec) (Lesson One)
  - C. *The Moulin Rouge* video, (2001) Twentieth Century Fox (Lesson One)
- Internet Sites** (many of these sites have wonderful articles, facts, and pictures on the art and culture of Toulouse-Lautrec and Paris at the end of the nineteenth century) (Lesson One)
- D. The Posters of Toulouse-Lautrec: San Diego Museum of Art: <http://www.sandiegomuseum.org/lautrec/index.html>
  - E. Henri de Toulouse-Lautrec: <http://www.lautrec.info/>
  - F. What is Absinthe?: [http://www.absinthe-green.com/about\\_absinthe.html](http://www.absinthe-green.com/about_absinthe.html)
  - G. Official Website for the City of Fort Collins: <http://www.ci.fort-collins.co.us/>

#### V. LESSONS

##### **Lesson One: Henri Toulouse-Lautrec (90 minutes)**

- A. *Daily Objectives*
  - 1. Concept Objective
    - a. Students will relate the visual arts to various historical and cultural traditions.
  - 2. Lesson Content
    - a. Post Impressionism: Examine characteristics of Post-Impressionism in
      - i. Henri Toulouse-Lautrec, *At the Moulin Rouge*
  - 3. Skill Objectives
    - a. Students will learn to identify artwork created by Toulouse-Lautrec
    - b. Students will identify the role of the artist in mass media.
    - c. Students will learn to critique a piece of art.
- B. *Materials (for a class size of 30)*
  - 1. Slides of Toulouse-Lautrec's work (examples may include):
    - a. *At the Moulin Rouge*
    - b. *Jane Avril at the Jardin de Paris*
    - c. *Le Chat Noir*

**Slides of Toulouse-Lautrec's work can be ordered through:** Universal Color Slide Company, 1-800-326-1367, [www.universalslide.com](http://www.universalslide.com)
  - 2. Posters of (examples may include):
    - a. *At the Moulin Rouge*
    - b. *Jane Avril*

**Posters can be ordered through:** Art Print Resources, 1-877-501-4278, [www.artprintresources.com](http://www.artprintresources.com)
  - 3. *The Moulin Rouge* video
  - 4. *Toulouse-Lautrec: A Life*, by Julia Frey
  - 5. Appendix C: Student Notes
  - 6. Appendix D: Student Critique
  - 7. Pencils (30)
- C. *Key Vocabulary*
  - 1. Japonisme - the influence of Japan's culture and art on the Western world
  - 2. The Moulin Rouge - a dance hall in Montmartre, France
  - 3. Montmartre - a rough suburb of Paris made famous by Toulouse-Lautrec at the end of the nineteenth century
  - 4. Absinthe - alcohol made from wormwood

5. Printmaking - transferring an image from an inked surface to create a work of art
- D. *Procedures/Activities*
1. Before Class Preparation:
    - a. Hang any posters that you may have of Toulouse-Lautrec.
    - b. Place any slides that you may have of Toulouse-Lautrec's artwork in the slide projector.
    - c. Make copies of appendices.
    - d. Become familiar with the history of Toulouse-Lautrec and his work.
    - e. Read Appendix B: Posters and Impressionism.
  2. At the beginning of class introduce the students to Toulouse-Lautrec and his life by showing a five to ten minute clip of the Moulin Rouge. (Keep in mind, the full video is probably not quite appropriate for seventh graders. Preview what you would like to show them about life at the Moulin Rouge. Parts of the first twenty minutes are the best representations of Montmartre in the video.)
  3. After the video, pass out Appendix C: Student Notes. On this worksheet students will need to fill in information about Toulouse Lautrec as you lecture.
  4. As you are lecturing to students about Toulouse-Lautrec's life you may want to be showing any slides that you may have, or refer to the posters.
  5. Key discussion items:
    - a. The Life of Toulouse-Lautrec
    - b. Toulouse-Lautrec's Artwork/Printmaking
    - c. Meaning of Toulouse-Lautrec's Artwork
    - d. The Moulin Rouge
    - e. Montmartre
  6. You may want to conclude this lesson with a small reading from *Toulouse-Lautrec: A Life*. (Suggested reading from Chapter 3 *Henry*.)
- E. *Assessment/Evaluation*
1. Conduct a small critique with the students to help them better understand Toulouse-Lautrec's artwork.
  2. Pass out Appendix D: Student Critique
  3. Students should answer the critique based on the poster, *Ambassadeur: Aristide Bruant*.

**Lesson Two: Le Chat Noir (90 minutes)**

- A. *Daily Objectives*
1. Concept Objectives
    - a. Students will recognize the visual arts as a form of communication.
    - b. Students will relate the visual arts to various historical and cultural traditions.
  2. Lesson Content
    - a. Post Impressionism: Examine characteristics of Post-Impressionism in
      - i. Henri Toulouse-Lautrec, *At the Moulin Rouge*
  3. Skill Objectives
    - a. Students will identify the role of the artist in mass media.
    - b. Students will identify their city's own unique cultural traditions.
    - c. Students will gain experience working in a small group situation.
- B. *Materials (for a class size of 30)*
1. Pencils (30)
  2. Appendix F: Culture in our Community

- C. *Key Vocabulary*
1. Post-Impressionism - a few artists at the end of the nineteenth century who sought to restore formal organization, decorative unity, and expressive meaning to art
- D. *Procedures/Activities*
1. Before Class Preparation:
    - a. Make copies of appendices.
    - b. Keep in mind that Lesson Two will prepare students with the needed information and images for Lesson Three.
    - c. Continue to keep the posters on a bulletin board or in a place where students can see them.
    - d. Brush up on the Post-Impressionism and Toulouse-Lautrec, visit Posters of Toulouse-Lautrec: San Diego Museum of Art, <http://www.sandiegomuseum.org/lautrec/index.html>
  2. Explain to the students what Le Chat Noir was in Paris.
  3. Discuss the culture of Paris during the Post-Impressionism movement.
  4. Discuss Toulouse-Lautrec's role as an artist in Paris during that period.
  5. At this point it would be appropriate to place students into groups of two or three depending on you numbers. (They will work in groups through the rest of Lessons Two and Three.)
  6. Once you have discussed the above, pass out Appendix F: Culture in our Community.
  7. This should be started in class, and completed as homework.
  8. Begin talking about your community. This could be your school, community area, neighboring city. I chose to do the city of Fort Collins, where most of my students live.
  9. If there is time and the resources, it would be appropriate to take the students to a computer lab to research their communities.
  10. Brainstorm.
  11. Announce to the students that they will have homework. Try to plan the homework so that it takes place over a weekend.
  12. The students are to research the place they want to make a poster about in their city or area. Example: It may be a local coffee shop called "The Starry Night." What kind of decorations does this coffee shop have in it? Who goes to the coffee shop? What kind of advertising does it need? Students will need to bring any collected ideas from their selected place, and (their homework, which is Appendix F: Culture in our Community) to the next class.
- E. *Assessment/Evaluation*
1. Appendix F: Culture in our Community is the assessment to this lesson.

**Lesson Three: Posters for our Community (90 minutes)**

- A. *Daily Objectives*
1. Concept Objectives
    - a. Students will recognize the visual arts as a form of communication.
    - b. Students will understand the elements of art, principles of design, and sensory and expressive features of visual arts.
    - c. Students will relate the visual arts to various historical and cultural traditions.
  2. Lesson Content
    - a. Post Impressionism: Examine characteristics of Post-Impressionism in

- i. Henri Toulouse-Lautrec, *At the Moulin Rouge*
  3. Skill Objectives
    - a. Students will develop ideas for works of art by conducting research and making preliminary sketches for models.
    - b. Students will use the elements of art and principles of design in their artwork.
    - c. Students will create posters that show their cities own cultural uniqueness.
    - d. Students will gain experience working in a small group situation.
- B. *Materials (for a class size of 30)*
  1. White paper 8 ½ x 11 (35)
  2. White poster board (35)
  3. Pencils (30)
  4. Erasers (30)
  5. Sharpeners (30)
  6. Crayola markers (one class pack)
  7. Sharpies (all colors)
  8. Construction Paper/Fadeless Paper (all colors)
  9. Safe-T Cut Linoleum (a soft rubber material)
  10. Linoleum Cutting Tools
    - a. V gouge, U-Gouge (two packages each)
  11. Printmaking ink (black)
  12. Brayers (two-three)
  13. Newspaper
  14. Plexiglass (two-three)
  15. Spoons (two-three)
  16. Scissors (30)
  17. Glue (15 Elmer's Glue) (15 glue sticks)
  18. Appendix A: Elements of Art and Principles of Design
  19. Appendix G: Project Checklist
  20. Appendix H: Poster Definitions
  21. Appendix I: Poster Assessment
- C. *Key Vocabulary*
  1. Poster - an advertisement for a product, service, or event consisting of text and/or an image on a flat surface (paper)
  2. Print - a repeatable picture created as a work of art
  3. Proof - a print printed to check the progress
  4. Reproduction - made to record another piece of art such as a painting, or drawing
  5. Edition - the number of prints printed in a certain amount of time
  6. Lithography - a printmaking technique using grease and water on stone
- D. *Procedures/Activities*
  1. Before Class Preparation.
    - a. Have all materials supplied for the students.
    - b. Make copies of needed appendices.
  2. Begin the class by reading a small excerpt from *Toulouse-Lautrec: A Life*. (Suggested reading from Chapter 5 *Lost*.)
  3. After the small reading, talk to the students about posters. At this time pass out Appendix H: Poster Definitions. Take five minutes to go over the definitions with the class. Students should at least be familiar with these words.
  4. Allow the students to disperse into their groups.

5. At this time check to see if students did their homework. (Collected items from their place, and Appendix F: Culture in our Community.)
  6. Begin the lesson by referring to Appendix A: Elements of Art and Principles of Design. Students should refer to this while creating their compositions for their posters.
  7. At this time pass out Appendix G: Project Checklist.
  8. Give the students a half an hour to complete a rough draft of their poster advertising some cultural event in their city.
  9. At the end of the ½ hour go through a mental checklist with the students as to what elements and principles the rough drafts of the posters contain.
  10. Students at this time should come up with the wording for their poster.
  11. It should be simple and to the point.
  12. Students will now design and develop a border for their poster. (This will be carved out in linoleum block, and the design will be repeated around the border of the poster before students create their image.)
  13. When finished with their design, students can get their block and carve into it and print it. (Before this Toulouse-Lautrec unit I usually do a small printmaking unit.)
  14. This may be a great stopping point for this lesson. The borders should be dry before the students start working on the images in the middle. Have students store the posters in a safe place for the next class.
  15. Once the border of the poster is printed students may begin putting their image in.
  16. They may use markers, and paper to make the images colorful.
  17. Once posters are finished students should store them in a safe place with their names on the back
- E. *Assessment/Evaluation*
1. Appendix I: Poster Assessment is the assessment to this lesson.
  2. Appendix G: Project Checklist helps the students go through the steps to this lesson.

**Lesson Four: At the Café (90 minutes)**

- A. *Daily Objectives*
1. Concept Objectives
    - a. Students will recognize the visual arts as a form of communication.
    - b. Students will relate the visual arts to various historical and cultural traditions.
  2. Lesson Content
    - a. Post Impressionism: Examine characteristics of Post-Impressionism in
      - i. Henri Toulouse-Lautrec, *At the Moulin Rouge*
  3. Skill Objectives
    - a. Students will identify the role of the artist in mass media.
    - b. Students will identify their city's own unique cultural traditions.
    - c. Students will learn to critique a piece of art.
- B. *Materials*
1. Hot Chocolate
  2. Chai
  3. Marshmallows
  4. Microwave/Hot Pot
  5. Spoons
  6. Napkins

7. Cups
8. Appendix J: A Class Critique
- C. *Key Vocabulary*  
None
- D. *Procedures/Activities*
  1. Before Class Preparation:
    - a. To create an atmosphere, it would be nice to make a café like setting out of your classroom. Perhaps find some volunteer parents to make hot chocolate, or chai for your class.
    - b. Serve the hot chocolate at the beginning of class.
    - c. Perhaps you could have some interesting French music playing in the background.
    - d. Display finished posters throughout the room.
  2. Once you have served the hot chocolate, explain to the class that a café setting is similar to how Toulouse-Lautrec sometimes worked.
  3. Pass out Appendix J: A Class Critique.
  4. Appendix J: A Class Critique allows the students to look at everyone's work and evaluate the project on a whole.
  5. Each student will select one poster to critique.
  6. Students should answer all ten questions to the critique.
  7. Students should work on this until the last 10-15 minutes of class.
- E. *Assessment/Evaluation*
  1. Appendix J: A Class Critique is the student assessment to this lesson.

## VI. CULMINATING ACTIVITY

- A. The culminating lesson is Lesson Four. If you have extra time, to give the students more of a feel of how Toulouse-Lautrec worked you could have them work in their sketchbooks. Sketching the "café" scene. (Other classmates, working drinking hot chocolate, possibly playing a flute in the corner, etc.)

## VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Elements of Art and Principles of Design
- B. Appendix B: Posters and Post-Impressionism
- C. Appendix C: Student Notes
- D. Appendix D: Student Critique
- E. Appendix E: Teacher Key
- F. Appendix F: Paris Cafés
- G. Appendix G: Culture in our Community
- H. Appendix H: Project Checklist
- I. Appendix I: Poster Definitions
- J. Appendix J: Teacher Evaluation
- K. Appendix K: A Class Critique

## VIII. BIBLIOGRAPHY

- A. Smith, Ray, Wright, Horton. *An Introduction to Art Techniques*. New York: DK Publishing Inc., 1999, ISBN 0-7894-5151-4.
- B. Venezia, Mike. *Henri De Toulouse-Lautrec: Getting to Know the World's Artists*. Chicago: Children's Press, 1995, ISBN: 0-516-42283-9.
- C. Zeri, Federico. *Toulouse-Lautrec: At the Moulin Rouge*. Milan, Italy: NDE Publishing, 1998, ISBN: 1-55321-017-4.

## Elements of Art and Principles of Design

**A design is an arrangement, a way of organizing something. In arts and crafts, even though we use many different materials, the visual appearance (that is what our eye sees and our brain decodes) can be reduced to six elements of design. They are line, shape, form, space, color, and texture. They are what we organize. They are the tools.**

**The principles of design are how we organize or use the tools. The principles of design are balance, emphasis, movement, pattern, proportion, repetition, rhythm, variety, and unity.**

### Elements of Art

**Line** is a mark with greater length than width. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.

**Shape** is a closed line. Shapes can be geometric, like squares and circles; or organic, like free formed shapes or natural shapes. Shapes are flat and can express length and width.

**Forms** are three-dimensional shapes, expressing length, width, and depth. Balls, cylinders, boxes and triangles are forms.

**Space** is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional: in visual art when we can create the feeling or illusion of depth we call it space.

**Color** is light reflected off objects. Color has three main characteristics: hue or its name (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Texture** is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

## Appendix A, page 2

### Principles of Design

**Balance** is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

**Emphasis** is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area will be different in size, color, texture, shape, etc.

**Movement** is the path the viewer's eye takes through the artwork, often to focal areas. Such movement can be directed along line edges, shape and color within the artwork.

**Pattern** is the repeating of an object or symbol all over the artwork.

**Repetition** works with pattern to make the artwork seem active. The repetition of elements of design creates unity within the artwork.

**Proportion** is the feeling of unity created when all parts (sized, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.

**Rhythm** is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Variety is essential to keep rhythm exciting and active, and moving the viewer around the artwork. Rhythm creates a mood like music or dancing.

**Variety** is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork.

**Unity** is the feeling of harmony between all parts of the artwork creating a sense of completeness.

(adapted from: *Kidspace Art*, University of Idaho. <http://www.ets.uidaho.edu/4-H/kidspace/E-P.htm>)

## Appendix B

### Posters and Post-Impressionism



French

born. Albi, November 24, 1864

died. Château de Malromé, September 9, 1901; age 36

One of the great popular arts of the modern age, the poster had its heyday in France in the 1890s and early 1900s. Thanks to technical innovations in lithographic printing, advertisements for biscuits, bicycles, cabaret shows, oil lamps, perfumes, and pomades, became big, colorful pictures, eclipsing the old letterpress notices and transforming the streets of Paris into a permanent outdoor art exhibition.

Attracted by the novelty of the picture poster, and of course by the prospect of lucrative employment, artists of outstanding ability began working for the first time in the service of commerce. Their designs became the icons of the age. As even contemporary observers pointed out, business (including show business) was taking on a role in the support of art similar to that formerly played by the church. It was a moment full of possibilities, and the genius of the moment, the artist who saw that a great poster could-and should-be a great work of modern art, was [Henri de Toulouse-Lautrec](#).

(adapted from: San Diego Museum <http://www.sandiegomuseum.org/lautrec/lautrec.html>)

## Student Notes



*At the Moulin Rouge*  
1892-1893

1. Where was Toulouse-Lautrec born?
2. Why did Toulouse-Lautrec die at such an early age?
3. Toulouse-Lautrec is known to have worked with many mediums. What medium made him well known in Paris?
4. What artist did Toulouse-Lautrec most admire? Do you see any influences?
5. If you were in Paris where would you most likely be able to find Toulouse-Lautrec?



## Appendix D

### Answer Key to Student Notes

This should help you in your lecture. Students may write more, but this is just a sample of what they could write.

1. Henry Toulouse-Lautrec was born in Albi, France in 1864. He came from a very wealthy family.
2. Henry died in 1901. Throughout his life he had a history of illnesses. It is said he drank a large amount of alcohol. It is probably the alcoholism that killed him at an early age.
3. The posters that Henry made were easy to read, and got peoples attention right away. The techniques he discovered are still used in posters and advertising today.
4. Henry's favorite artist was Edgar Degas. He was also influenced by Japanese art. The subject matter and colors show the most influence.
5. Henry usually worked at night in places such as cafés, nightclubs (Moulin Rouge), circuses, restaurants, and the streets of Paris.
6. Henry painted dancers such as Jane Avril and Yvette Guilbert. He also painted famous people such as composer and songwriter Aristede Bruant.
7. Dancers, Cafés, The Moulin Rouge, People/Portraits
8. Post-Impressionism, outlines, loose, colorful, and moody
9. Toulouse-Lautrec helped to make the dancers and entertainers of Montmartre famous all over Paris. He also helped to preserve history and show the "underground culture" of Paris.
10. Toulouse-Lautrec helped people realize that posters were also art. Again Henry also helped to tell history through his paintings.

## Student Critique



**Ambassadeurs: Aristide Bruant dans son cabaret**  
1892  
five color lithograph

Directions: Please use a separate sheet of notebook paper to answer the four questions about the above work.

1. Describe the work that you see above.
2. Analyze the work in terms of elements and design principles.
3. Interpret the work in terms of ideas and emotions.
4. Judge the work as to its success both technically and in either communicating an idea, an emotion, or fulfilling a practical purpose.

## Appendix E, page 2

# Teacher Key

THIS lithograph publicized the singer Aristide Bruant's debut at the Ambassadeurs on the Champs-Élysées, an altogether up-market venue for this popular entertainer who usually performed at his own café in Montmartre, the Mirliton (Reed Pipe). Bruant sang satirical and sentimental songs in the crude argot of the streets, engaging in a raucous banter with his audience. The manager of the Ambassadeurs objected so strongly to Lautrec's poster that the singer had to threaten to cancel his appearances before it was used and Lautrec never did receive his fee.

Lautrec and Bruant had known each other for years, since the mid-1880s when Bruant was performing at the Chat Noir. By the time of this poster, he had acquired an almost legendary reputation, which led to his bookings at "Les Ambass" and the Eldorado. A savvy performer and self-promoter, Bruant developed a consistent look and act. Master of his stage, he took on the power and authority of a belligerent host, controlling guests who willingly fell into their roles. The audience loved him.

Lautrec's poster presents rather than portrays Bruant. Standing in a doorway, a sinister silhouette lingering behind him, he cuts a grand figure holding broad dominion. Still wearing his gloves and carrying a walking stick, he enters the elite cafés as a ruffian just off the streets. Lautrec's long familiarity with Bruant, his act, his costume, and repertoire resulted in a daringly abstract summation that established the singer's image for the rest of his career.

### Short Sample Answers to Critique Questions

1. Describe the work that you see above.  
There is a man holding a cane. He has a large hat on his head. His clothing is quite dark.
2. Analyze the work in terms of elements and design principles.  
Color is a strong element in the piece. The red scarf around the man's neck shows emphasis, and leads the eye to the face. The wording in this poster is bright and stands out so that the viewer can see it.
3. Interpret the work in terms of ideas and emotions.  
This poster makes Aristide Bruant quite powerful and well known, just by his posture, and facial expressions.
4. Judge the work as to its success both technically and in either communicating an idea, an emotion, or fulfilling a practical purpose.  
The poster looks very successful, because of the way the elements and principles were used. You can read the writing, and it does look like an advertisement for this performer.

(adapted from: San Diego Museum <http://www.sandiegomuseum.org/lautrec/Ambass.html>)

## Appendix F

### Paris Cafés

**THE** café, that most famous and universally exported of French institutions, was at its zenith of popularity during Lautrec's lifetime. At the turn of the century, Paris had perhaps 27,000 of them, as compared to only around 11,000 in 1960. They have been called a democratic version of the eighteenth-century *salon*. From the 1860s until World War II, cafés and cabarets were the center of social and community life for the working classes of crowded Paris. The age of electronically transmitted entertainment has encouraged people to stay at home now, but social life in the late nineteenth century meant going out.

At first, simple little shows were added to the menu at ordinary corner cafés where idlers of all classes took their relaxation. The songs and jokes of the performers focused on ordinary events of life, love and politics, and became so popular that the cafés gradually turned into music halls as well. Gaiety, music, dancing, and other entertainments were then available on an ongoing, regular basis at the casual café-concerts. By the end of the century, there were an estimated 150 café-concerts in Paris.

The difference between these and the theatre was a complete lack of formality. Audiences came and went at whatever point in the night's entertainment they pleased. Almost any attire was acceptable. Food and drink might be served during the performances, at which the audience commented freely and sometimes participated. The performers had to be aggressive to compete with the smoke, noise, waiters, flower sellers, and buskers.

Today, the existence of the café-concerts is documented by surviving photographs, drawings, posters, and published songbooks.

*(adapted from: San Diego Museum [http://www.sandiegomuseum.org/lautrec/cafe\\_concert.htm](http://www.sandiegomuseum.org/lautrec/cafe_concert.htm))* |

# Culture in our Community

Let's Brainstorm!

Name: \_\_\_\_\_

1. What are some key points of interest in your community?

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

2. What are your three favorite restaurants?

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

3. Where can you go for some fun in your community?

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

4. What's artsy in your community?

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

## Appendix G, page 2

Please answer questions 6-10, based on your answer for number five.

5. If you were to make a poster advertising a place of “culture” in your community what place would you pick, and why?

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6. Does your place have a website, or maybe a couple websites, where you can find information about it?

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7. Describe the identity of “your place.” Does it have a theme?

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8. Does it already have a color scheme?

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9. What is the importance of the poster in our society today?

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10. Do you think the poster is an old-fashioned way of advertising? Why or Why not?

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## Appendix H

# Project Check List

Name \_\_\_\_\_

There are many steps included in this project. When you are finished with a step, place a star beside that step, then move on to the next direction.

1.     \_\_\_ Listen to the history and stories about Toulouse-Lautrec.
2.     \_\_\_ Research your Community.
3.     \_\_\_ With your partner, find a business you would like to represent.
4.     \_\_\_ Brainstorm and sketch out poster ideas.
5.     \_\_\_ Refer to the elements of art and principles of design.
6.     \_\_\_ Create a pattern design for your border. (3x3inch square)
7.     \_\_\_ Draw your image onto the linoleum.
8.     \_\_\_ Carve out the image with cutting tools.
9.     \_\_\_ Take your poster to a printing station.
10.    \_\_\_ One partner rolls on the ink, the other partner prints.
11.    \_\_\_ Store your poster and let it dry.
12.    \_\_\_ Once poster is dry begin your drawing.
13.    \_\_\_ Remember to allow spaces for wording.
14.    \_\_\_ Work together to get the drawing and wording finished.
15.    \_\_\_ Once the drawing is finished add color to it by using markers.
16.    \_\_\_ Sign the work when you are finished.
17.    \_\_\_ Store the work in the proper place until next time.

## Poster Definitions

**COLOR:** Whereas a "colored print" is printed monochromatically then hand-colored, a "color print" is actually printed in color. The techniques of color printing are variations on those used for one-color printing. In color lithography, for instance, a series of stones or plates is created, each of which prints a different color to make up the final image. IMPRESSIONS pulled from the first, which is called the "key," are used as templates for making the others. A special difficulty of the color print is "registration," the laying down of the colors so that they fit together precisely as intended. Color LITHOGRAPHY continues to be a popular technique in our own time, as it was in late nineteenth-century France.

**EDITION:** A certain number of IMPRESSIONS of a print issued at a certain time, like a book, or perhaps in a book, is called an edition. The "limited edition" was invented by print publishers of the later nineteenth century, who realized that the value of a print could be enhanced if its rarity were guaranteed. This is achieved by the deliberate defacement or "cancellation" of the plate or other printing surface after the prescribed number of impressions have been pulled. Almost all of today's prints are published in limited editions. When the artist signs an impression, he or she also gives it a number that looks like a fraction. The inscription "17/50," for instance, would mean number seventeen in an edition of fifty, though not necessarily the seventeenth one printed. Outside the regular edition there are normally some impressions called "artist's proofs," which are sometimes marked "A.P." See PROOF.

**LITHOGRAPHY:** A printmaking technique that exploits the repulsion of grease and water. The image is drawn with some greasy material, which may be a special lithographic crayon or a liquid "tusche" applied with a pen or brush, on a hard flat surface. This was originally a finely grained slab of limestone ("lithography" means "stone drawing"), but sheets of zinc and aluminum have also been widely used. The next stage is the so-called "etch," a chemical treatment by which the image is fixed on the printing surface. The surface is then dampened with water, which is repelled by the greasy marks that make up the image and settles only in the untouched areas. When a greasy, oil-based ink is rolled over the whole, the opposite happens - it is held by the greasy marks and repelled by the wet areas between. A piece of paper is laid on the surface and both are run through a scraper

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press, which transfers the ink in an even rub across the paper's back. The great attraction for artists is that drawing on the stone or metal is as free and easy as drawing on paper, and allows for rich tonal effects. Since the printing surface is created directly in the act of drawing, most artists have left the rest of the process in the hands of professional printers. Lithography was invented in 1798. Being so directly responsive to the artist's individual hand, it has assumed a great variety of different appearances. It is sometimes classified as a "planographic" or "surface" technique. See also COLOR.

**ORIGINAL:** An "original print" is basically the kind described here under PRINT. The adjective is used to emphasize the status of the given object as a work of art in itself. For connoisseurs of the past, it meant "non-reproductive," i.e., designed independently rather than as a record of some extant work such as a painting; nowadays it has come to mean "non-photomechanically-reproductive" (see REPRODUCTION). Under this wider definition, the old reproductive prints are regarded as original since they involve an act of translation (from brushwork to engraved lines, for instance) that requires artistic decision-making. Photomechanical reproductions are not original because once the work of art to be reproduced has been chosen, the rest is a matter of mere technology.

**POSTER:** An advertisement for a product, service or event, consisting of text and/or an image on a flat surface, usually paper. In artistic terminology, a poster with an image is generally classified as a type of PRINT.

**PRINT:** The word "print" has a meaning that extends far beyond the objects we are concerned with in this glossary and the exhibition it accompanies. In everyday usage it applies to a mark, pattern, or picture that is exactly repeatable: a footprint, a fingerprint, a print-out, newsprint, the print on a fabric or wallpaper, and so on. Here we are using it in the narrower sense that has become a convention of art terminology. Most art museums have a Department of Prints and Drawings; there is a scholarly art-historical journal called *Print Quarterly*; the major auction houses of the world have sales of "Old Master Prints" and "Contemporary Prints." The word is understood in this context to mean a particular kind of print - the exactly repeatable picture created as a work of art. The only way of repeating a painting is to go through the whole process again, and even then the result will probably not be exactly the same. With a print, the surface of a piece of wood, metal, stone, or fabric (sometimes called the "matrix") is fashioned in such a way

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as to transmit the same image again and again, usually in ink on paper, with relatively little extra effort each time. The most important printmaking techniques are woodcut, engraving, etching, and LITHOGRAPHY. The posters by Toulouse-Lautrec in this exhibition were all created by lithography.

**PROOF:** Originally an IMPRESSION taken as a check on progress before work on the block, plate, or other printing surface was complete. A "touched" proof is one drawn upon by the artist. Since the eighteenth century the earlier impressions of a print have been sold as "artist's proofs" even if identical to those making up the regular EDITION. For this reason a proof in the original sense is now generally referred to as a "working" or "trial" proof.

**REPRODUCTION:** Many prints are "reproductive" in that they were made to record the appearance of another work of art, usually a painting, drawing, or sculpture. Indeed this has been one of the main functions of printmaking throughout its history. The recording instruments used to be the human eye and hand, but since the 1890s a number of photomechanical processes have been developed in which the printing surface is created by photomechanical means. Nowadays the photomechanical reproduction found in museum stores and inexpensive galleries is the object people often associate with the word "print," although it is generally disdained by curators and collectors as not ORIGINAL. See also PRINT.

**STATE:** When a print varies between IMPRESSIONS because of changes made in the printing surface, it is said to exist in different "states." The differences may be minor or major. Some of Rembrandt's etchings, for instance, underwent a series of radical reworkings between the first state and the last. States are usually designated by Roman numerals. The annotation "Smith 101, II/VI" would mean that the standard catalogue of the artist's work by Smith lists the given print as no. 101, and that the given impression is from the second of the six states Smith describes. The earliest state of a print is often a PROOF.

<http://www.sandiegomuseum.org/lautrec/Glossary.html>

Appendix J  
**Poster Assessment**  
*Posters for our Community Lesson*

Student: \_\_\_\_\_

Points

- 1- Does not meet expectations
- 2- Average grasp of directions, showed some skill
- 3-Very good idea of the class, followed all directions
- 4-Above average art skill, exceptional skill with media
- 5-Above and beyond expectations for this lesson, creativity and skill

1. An understanding of art elements and principles shows within the work.

1      2      3      4      5

2. A poster that represented the community and culture was created.

1      2      3      4      5

3. Student cooperated and worked well with his or her partner.

1      2      3      4      5

4. Student used techniques discussed in class.

1      2      3      4      5

5. The student followed all directions and steps from the checklist.

1      2      3      4      5

6. The poster was finished on time.

1      2      3      4      5

Total Points: \_\_\_\_\_

Additional Comments:

## Appendix K

### A Class Critique

**Directions: Each student needs to pick one Poster to observe and critique. Students will need to answer the questions on a separate sheet of paper.**

1. Who were the artists of the poster that you chose?
2. What does the writing say on the poster? Is it clear and eligible?
3. Can you describe the poster?
4. What were the artists trying to advertise?
5. What use of the elements and principles are there in the poster?
6. What emotions do you feel when you look at this poster?
7. Was the image in the poster a creative idea for advertising?
8. How would you rate the craftsmanship and technical skills involved in this poster?
9. Do you think this poster served its purpose?
10. On a scale from one to ten (ten being the highest), how excited are you to go visit the place advertised?