Step 1 - Introducing the Henri de Toulouse-Lautrec Slideshow Guide

BEGIN READING HERE

Click Start Lesson To Begin

1. PRESENT DAY POSTER

Do you like posters? Do you have any posters in your room? Why do performers have posters made and sold? (TO MAKE THEMSELVES KNOWN, MAKE MONEY) What do they hope to accomplish? (BECOME MORE POPULAR)

Today we are going back in time over 110 years to learn about a man in France who was very famous for his posters. He made performers, restaurants, and products popular with his artwork before photography was used for posters. We'll look at his posters and paintings and discover why he has remained famous through all these years as a master artist.

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2. AT THE MOULIN ROUGE (moo-LAN ROOZH)

Can you find Toulouse-Lautrec in this picture he painted? He painted himself with his cousin in the background. Here's a clue -- he was very short! (LOCATED IN BACKGROUND, TOP MIDDLE, Walking WITH TALLER MAN) For a very short man, he had a very long name, Henri Raymond de Toulouse-Lautrec Monfa.

Do you remember being measured against a wall as you were growing up? Toulouse-Lautrec would stand as tall as he could as a boy, but the line that marked his height climbed very, very slowly. Cousins who were much younger soon towered over him. The doctors agreed that his bones weren’t growing properly. They had no x-rays at that time, so they didn’t really know what was wrong. At about your age, thirteen, he broke his left thigh, and his bones did not heal properly. It was six months till he walked alone again. He jokingly called himself, “Mr. Hobble-About.” Just about a year after that first accident, he broke his other thigh. The doctors were not sure he would ever walk again!

During his recovery he drew and sketched, alone with his pencil. His parents could tell he had a talent for art, and his mother encouraged him. His doctors tried everything, and he had the best doctors available, because his family was very wealthy. Toulouse eventually walked again, but his legs were never normal.
Lautrec’s legs never grew right, but the rest of him did. He had the head and torso of a normal-sized man but with two short, frail legs. His final height as a man was barely five feet tall. He always had to walk with the help of a cane.

It’s important to realize the impact his physical appearance had on his lifestyle and artwork. Now, let’s see an actual photo of Toulouse-Lautrec.

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3. DOUBLE PHOTO OF ARTIST

Here is a trick photograph taken of Lautrec in his studio. He went through life with a good sense of humor, like you see here. He was always prepared for the stares and laughter of people seeing him for the first time. He tried to anticipate their laughter by being the first to laugh at himself. But that is hard to do, and it made him unhappy. At the age of seventeen he said, “One must learn to bear with oneself.” He knew what he wanted to do. His dream was to go to Paris and study art. When he lived in Paris he looked for acceptance and friendship among those as scarred and different as he was. He felt he belonged among the unfortunate of the world.

So when he looked for models to paint, he found men and women hardened and wounded by life. He painted social outcasts, because he was never at ease with professional models. Lautrec felt inferior among “normal” people. You will see that his art reflects the places he spent his time and where he felt at home. He spent his time in theatres, dance halls, cafes, and nightclubs. Let’s visit Lautrec’s favorite places and meet his unusual friends whom he made famous!

Click Back

2. AT THE MOULIN ROUGE (moo-LAN ROOZH)

This was Lautrec’s favorite hangout, the famous Moulin Rouge nightclub in Paris. During five years, Lautrec produced thirty paintings at the Moulin Rouge. He sketched at the nightclub every night at a reserved table in front. There he found his most interesting subjects and characters to sketch. At the nightclubs he loved the dancing, the spectators, and above all, the performers.

Click Next Twice

4. PHOTO OF LAUTREC IN STUDIO

He would take his sketches from the nightclubs and do the paintings in his art studio at home. Toulouse-Lautrec lived in Paris and was supported by his parents with a very generous allowance. So he never went through the starving artist times other artists experienced. Let’s take our first look at a Lautrec poster made for advertising.
5. ARISTIDE BRUANT (ah-RIS-tee-day bru-ANN)

This man was a friend of Lautrec’s who owned and performed in a tiny nightclub. He performed songs he composed. He wanted Lautrec to design a poster to advertise his club, because his business was slow. By looking at this poster, can you tell me something about the personality of this man? (BOLD, LOUD, SURE OF HIMSELF) How did Lautrec show you that personality with his artwork? (COLORS, SIZE, EXPRESSION ON FACE, HOLDING STICK, TYPE OF CLOTHING)

Notice how the lettering suits the personality of the man. Would delicate letters have suited him? (NO) It is a very simple design with colors that catch your attention. What colors did he use? (BLACK, RED, YELLOW) These were Lautrec’s colors. Is there a lot of detail here? (NO) Again, detail was not important in the design. Both the singer and the poster were extremely successful, and customers poured into his club. Let’s meet another performer who hired Lautrec to design a poster. Will she be similar in personality to this man? Let’s take a look.

Click Next To Change Slide

6. MAY BELFORT (BEL-for)

Is this woman very similar or very different to our last friend of Lautrec’s? (VERY DIFFERENT) You are right! Give me another word to describe this lady’s personality. (SHY, QUIET, GENTLE, AFRAID) What did Lautrec do in his artwork to let you know this? (SIZE, EXPRESSION, POSE, DRESS, KITTEN)

This was May Belfort, and she came on stage in little girl dresses, holding a black kitten and singing in baby talk. That was her gimmick to get attention. Can you think of any popular performers today who have a gimmick to get attention?

She had one song where the lyrics went like this, “I’ve got a little cat, and I’m very proud of that, but Daddy wouldn’t buy me a bow-wow.” Her silly act surprised and fascinated Paris, and they couldn’t get enough of her. Lautrec painted her portrait and designed posters for her several times in one year. How many of you think he captured her personality in the poster? Look at the lettering. Is it child-like to suit her image? (YES)

Let’s look at her face. Did he use very many lines to show her expression? (NO) He showed very little detail, but just enough to be effective. How many colors did he use? (THREE) In your art activity you will be using these same colors and using very few details, as Lautrec did. Let’s meet another Parisian performer through Lautrec’s posters. Will she be quiet and shy?
7. YVETTE GUILBERT (ee-VETTE geel-BEAR)

Do you think this woman looks comical, like a cartoon? Many times Toulouse-Lautrec took the features of performers and drew them like a cartoon. In this way he was able to capture their personalities. This performer worked hard at creating an image. She took everything that was in style and did the exact opposite to attract attention. As you can see, she wore long black gloves while short white gloves were in fashion. Look at her large, bright red mouth. A small, bow-like mouth was popular to pencil in with lipstick.

The first poster Toulouse designed, she rejected with an angry note, which said, “You little monster, you have turned me into a monster.” But she finally realized he had drawn the image she had worked so hard to create. So she accepted the poster and enjoyed the publicity. Did he use many lines? (NO) Much detail? (NO) Can you guess her personality just by looking at this poster? (YES) That’s what Lautrec was trying to do!

6. MAY BELFORT (BEL-for)

What was the most popular dance in Paris? Listen first and try to picture the action.

Click Audio

(Music will play)

End Of Audio—Click Next Twice

8. LA TROUPE EGLANTINE (TRO-pay ah-glan-TEE-nay)

What dance do you see here? (CAN-CAN) What kind of line did Lautrec use to show the movement and grace of the dancers? (LOOSE, FLOWING, NOT CONNECTED, NERVOUS) Swirling, disjointed, thick and thin lines are used in much of his artwork.

Have you heard the word calligraphy? What does the word mean? (A WAY OF WRITING WITH THICK AND THIN LINES, VERY GRACEFUL) Picture in your mind beautiful calligraphy writing with graceful swirls. Lautrec took those same kinds of lines and created pictures like you see here. His lines are CALLIGRAPHIC.

Many of his posters were LITHOGRAPHS. That is a process of drawing with wax color on a sheet of limestone. It is then printed by hand and is called a lithograph. Remember that art word, LITHOGRAPH.

Lautrec always relied on line in his work. Many times he thinned his oil paints so that line would catch your attention rather than color. He brushed in his lines quickly as you can
Did he use much color in this poster? (NO) Because of that we notice the lines rather than focusing on color.

Click Next To Change Slide

9. PHOTO OF JANE AVRIL

Sometimes Toulouse-Lautrec would use the camera to capture a pose instead of sketching. Here is a photograph of another big celebrity in the French entertainment world -- Jane Avril. Let’s see if Lautrec used the same high-kicking pose in his poster.

Click Next To Change Slide

10. POSTER OF JANE AVRIL

Is it very similar? (YES) The pose is nearly identical, but let’s notice her face in both.

Click Back, Then Click Next to poster of Jane Avril

9. PHOTO OF JANE AVRIL & 10. POSTER OF JANE AVRIL

Is it nearly the same, too? (NO) Toulouse-Lautrec was not interested in copying facial features exactly in his artwork. A photo can do that. He was more concerned with line, color, and design, and most important of all -- capturing attention. Is that what advertising is all about? (YES)

Click Next To Change Slide

11. MOULIN ROUGE POSTER

Please meet La Goulue (GOOL) and Valentin (VALENTEEN). In French La Goulue means “the glutton” or “greedy guts.” She was the main star of a popular nightclub in Paris for six years. She was famous for her high-kicking dances. She hired Lautrec to design this poster, and with it he hit upon the secret of successful modern advertising. It is bold, simple, and eye-catching. At the center of the poster is blond La Goulue, and she is set off by the figure of Valentin silhouetted in the front. He was called Valentin the “boneless” or “double-jointed.” Does it sound like any performers around today?

Notice the lines Lautrec used to show the different dancing styles of La Goulue and Valentin. Which performer was painted with straighter lines? (VALENTIN) Why? (FIT HIS STYLE OF DANCING) Where has he used calligraphic lines? (LA GOULUE) Why? (FIT HER DIFFERENT STYLE OF MOVEMENT) Notice how the lines on her skirt are not connected. They are flowing and quick with not much detail. Don’t they look like dancing lines? Do you see black outlines around the figures in this print? (YES) Toulouse used bold outlines in much of his work.
Focus on the French lettering now. Bal-dance; Tous Les Soire (to lay swa) - all the night. Can you see how the poster is made of two sheets joined together? (Point out line.) This is Lautrec’s largest and most complex poster and considered by many critics to be his best. What do you like about it?

Would you like to see a photo of La Goulue and Valentin? Let’s take a look.

Click Next To Change Slide

12. PHOTO OF LA GOULUE AND VALENTIN

Do they look different? (YES) How did Lautrec change them? Why do you think he made those many changes? (MORE DRAMATIC, EYE-CATCHING, INTERESTING)

CONCLUSION

Like most of the performers featured in his artwork, Toulouse-Lautrec, whether in painting or in his way of life, was very independent. While living in Paris, he met many other artists. These artists were questioning the age-old formulas of art. Lautrec admired these artists but did not follow their new ways in painting. He created his own, unique style.

Today you’ve seen a sampling of Lautrec’s paintings, lithographs, and posters. Do you think he painted people in an ugly way? (YES AND NO) Lautrec painted people as he saw them. To him there was no ugliness, most possibly because of the self-consciousness he felt about his own appearance. Lautrec said, “Always and everywhere ugliness has its good side -- it’s exciting to discover it where no one else has noticed it before.”

Unfortunately, Lautrec’s lifestyle took its toll, and at age thirty-five he looked much older than he was. He was silent and tired. When friends dropped by there was dust on his easel, and they could tell he hadn’t been working. He was afraid to be alone and started imagining things. He seemed confused, and flew into rages and panics. His family was very concerned and doctors advised treatment in a clinic for alcoholics. His health improved while at the clinic, and his friends helped by sending him art supplies so he could work again.

When he was released, his family hired a companion to keep him away from alcohol. He didn’t cooperate, though, and bought a hollow cane fitted with a glass tube. He hid his liquor in that secret cane and went back to drinking heavily. He died of alcoholism at the very early age of thirty-seven years. His family was devastated. The world lost a very talented and unique artist. No one else would ever paint Paris quite the same again.

Click Next for Review Game
REVIEW GAME

Are you ready for our final review game? I am going to ask you a question about our artist and if you answer it correctly you receive a letter. Let’s see how many questions it takes you to complete the secret word!

REVIEW GAME ANSWERS (FOR INSTRUCTOR ONLY)

<table>
<thead>
<tr>
<th>Letter</th>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>T</td>
<td>In his childhood Lautrec's _____ knew from his sketches that he was gifted and talented at art.</td>
<td>Parents</td>
</tr>
<tr>
<td>O</td>
<td>_____ thought his posters were excellent and he was in great demand.</td>
<td>Paris</td>
</tr>
<tr>
<td>U</td>
<td>Lautrec felt very _____ when people stared and laughed at him.</td>
<td>Unhappy</td>
</tr>
<tr>
<td>L</td>
<td>He is known for his _____ around his figures, usually in black.</td>
<td>Outlines</td>
</tr>
<tr>
<td>O</td>
<td>He never thought anyone was ____. He only looked for beauty.</td>
<td>Ugly</td>
</tr>
<tr>
<td>U</td>
<td>He made many, many _____ before he painted.</td>
<td>Sketches</td>
</tr>
<tr>
<td>S</td>
<td>This is the process he used to print posters using wax on limestone.</td>
<td>Lithograph</td>
</tr>
<tr>
<td>E</td>
<td>He died at age thirty-seven from the disease of _____.</td>
<td>Alcoholism</td>
</tr>
<tr>
<td>L</td>
<td>He tried to find _____ people to be his friends and to paint.</td>
<td>Unusual</td>
</tr>
<tr>
<td>A</td>
<td>To emphasize his line, he _____ his paint.</td>
<td>Thinned</td>
</tr>
<tr>
<td>U</td>
<td>With very few lines he caught the _____ on people's faces.</td>
<td>Expression</td>
</tr>
<tr>
<td>T</td>
<td>A color he used a lot in his work was ____.</td>
<td>Red</td>
</tr>
<tr>
<td>R</td>
<td>The type of flowing, easy lines Lautrec used are called ____.</td>
<td>Calligraphic</td>
</tr>
<tr>
<td>E</td>
<td>He used swirling, flowing _____ in all his work.</td>
<td>Lines</td>
</tr>
<tr>
<td>C</td>
<td>He painted with this on canvas and cardboard.</td>
<td>Oils</td>
</tr>
</tbody>
</table>

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to exit this unit click
Back To Units
Step 2 - Learning From: Henri de Toulouse-Lautrec

Illustrating With Line

Toulouse Lautrec’s artistic use of lines made his paintings more meaningful. In the frames below, draw one or more lines to show the meaning of the word. Try to match the kind of line to word, as Lautrec would have.

Angular  Dancing  Forked

Wandering  Parallel  Calligraphic

Geometric  Arching  Spiral
Expressive Lines

Lautrec used lines to suggest the feelings of the characters he painted. Without making a picture or a symbol, use only lines to express the feeling of the word below each frame. Just think back to the last time you experienced the feeling and then let that feeling flow through your pencil onto the paper.

- Tough
- Energetic
- Shy
- Nervous
- Fearless
- Joyful
- Tired
- Angry
- Scared
Toulouse-Lautrec Type Character Sketch

Using all kinds of lines like you practiced on page 1 and 2, sketch a character you might find in a Toulouse-Lautrec poster or painting.

Use page 4 for ideas or think of your own.

Try combining parts from different characters and see what you create.
Toulouse-Lautrec Type Characters.
Save this page for your art activity.
Save this page for your art activity.
The last few pages of this section contain the Art Activity for Henri de Toulouse-Lautrec. This step-by-step outline will be a guide for instructing your child(ren) through the activity. The parent/instructor should review all steps necessary to complete this project before beginning any work.

Cut out the Artist Profile Slip below and attach it to the back of the completed art project.

Henri de Toulouse-Lautrec

(ahn-REE de too-LOOZ-luh-trek) - French 1864-1901

Toulouse-Lautrec’s masterful use of line in his colorful posters captured the Parisian life of the 1800s. His unusual life and friends were explored through his captivating artwork.

**ART ACTIVITY EMPHASIS:** Expressive Lines - Calligraphic and Geometric

**MEDIA:** Tempera and Water

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**ART ACTIVITY EMPHASIS:** Expressive Lines - Calligraphic and Geometric

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Step 3 - Working With: Art Activity Instructions

**ARTIST**
Henri de Toulouse-Lautrec  
(ahn-REE de too-LOOZ-luh-trek)  
(1864-1901) French

**MEDIA**
Watercolor, crayon

**ART ELEMENT**
Line

**TECHNIQUE**
Line drawing with wash

**VOCABULARY**
Horizontal, vertical, watercolor, wash, outline

**EMPHASIS**
Lautrec-type character

**VISUALS**
Print: Moulin Rouge

**SUGGESTED MUSIC**
French Accordion Classics - Café De Pari

**MATERIALS FOR INSTRUCTOR AND CHILDREN**
- One 12" x 18" sheet of white construction paper
- One 12" x 18" sheet of newsprint
- Paper plate
- Paper towel
- Artist profile slip
- Tempera paints - red, yellow, and black (Place quarter-size dabs of each color on paper plate.)
- Paintbrushes (round tip)
- Containers for water
- Black crayons
- Water pitcher (for instructor only to fill & empty child water containers)
- Pencil
- Glue
- Completed Learning Packet

**PREPARATION**
Create an example to become familiar with the project. Place art print and paper for demonstration in front of the students. Arrange other supplies nearby. Instructor should demonstrate using a marker or black crayon for visibility. Remind the students that they should use light, sketching, pencil lines.

**SET-UP** [5 minutes]
Distribute the following materials to the students:
- **SUPPLIES:** Paintbrush, black crayon, empty water container
- **PAPER:** White construction paper, newsprint, paper towel, and artist profile slip
An adult should pass out the paper plate with quarter-size dabs of three colors of tempera paint and fill water containers half full with water.

**ORIENTATION** [5 minutes]

(Point out Lautrec poster.) Toulouse-Lautrec mastered the use of line in his posters and paintings. You experimented with line in your Learning Packets. Picture a Lautrec-type character from one of his paintings. Are you picturing a comical character? Today you are going to create a Lautrec-type character in your artwork. You will also make it look like Henri’s artwork by adding a watercolor wash in Lautrec’s favorite colors. Lautrec always took his sketches back to his studio to paint. Your studio is this classroom, so let’s prepare.

**DEMONSTRATION AND ACTIVITY**

**ORGANIZE YOUR WORK AREA** [3 minutes]

1. Place your newsprint (scrap) paper to one side of your work area. You will put your water cup, brush, palette, and towel on this paper. NOTE: If a volunteer is available, pour water into cups right before painting, not at beginning set-up time.
2. Arrange your white paper vertically in the center of your work area. Lightly write your name with your pencil on the back of your paper.
3. Put your Learning Packet in a nearby place. The packet has Lautrec characters from which to choose for your sketch.

**SKETCH A CHARACTER** [10 minutes]

Start your Lautrec character by quickly sketching with your pencil. Sketch lightly and don’t erase, as it destroys the texture of the paper and will show when you paint it. You may want to start with a character from your Learning Packet, or you may want to invent a character. (Quickly sketch a face onto your demonstration paper in marker or crayon.) You DO NOT need a lot of detail, just a few key expressive lines. Use free expressive lines to add a Lautrec-type hat or collar. You could sketch a whole figure or just part of a figure. You may add black silhouettes in the background behind your character. You can add lettering to make a poster.

**DRAW THE LINES** [5 minutes]

When you are finished with your pencil sketch, color the black lines. Try to make them as expressive as you can! They could be wavy, flowing, free, calligraphic, thick or thin, but not plain! Press hard on the crayon so the paint won’t stick to it. Try to divide each area you will color with a line to keep the colors from running into one another.
PAINT TIPS

Why do you have only these three colors on your palette? (LAUTREC’S FAVORITES; USED IN HIS ARTWORK) Before we dip into these colors, let me tell you some secrets about using watercolor. You dip only the tip of the bristles into the paint. The brush is held differently – not like a pencil! Hold the brush near its end and pull the brush across the page to make a mark. Remember -- pull a brush, push a pencil. It also helps to hold your elbow up high. (Demonstrate as you talk.)

PAINT THE POSTER [5 to 10 minutes]

Watch while I show you how to add the watercolor WASH. Before you color an area, paint it with water. Then dip the brush into the color and paint it over the water. The color will flow easily into the wet area. Try not to go over an area more than once with the brush… every stroke of the brush damages the paper and makes it look dirty! Paint light colors first. Remember to use Lautrec’s colors: red, black, and yellow. Think about leaving some areas white or unpainted. When the water becomes dirty, it will serve to “drab” (or dull) the colors. Lautrec often used this technique to add harmony to his colors. When you have finished, swish your brush in your water and gently wipe the bristles to a clean point on your paper towel.

MOUNTING THE ARTIST PROFILE SLIP [2 minutes]

(Profile slips for each artist are provided. They give a brief description of the artist, the technique, and the media used in the art activity. They should be mounted on the back of each art project after it is completed and dry.)

1. Write your name on the front of the artist profile slip.
2. Using glue, mount the profile slip on the back of your artwork.
3. Encourage students to discuss their artwork at home using this artist slip of information.

CONCLUSION

Toulouse-Lautrec would be so pleased to see all your fascinating Parisian characters. Can you imagine them performing or in a nightclub audience? Would any of them be called “Greedy Guts” or “Boneless?” What would be the nickname of your character?

GUIDANCE

When you have finished painting, swish your brush carefully in your water and gently wipe the bristles to a clean point on your paper towel. (Demonstrate proper handling,) Make sure you don’t pull on the bristles.
EXTENSION

Have students use calligraphic and/or geometric lines to paint a design that shows the meaning of the word “dancing” (or choose other action or mood words). Use 9” x 12” manila or white and Lautrec’s colors. Mount on red or black construction paper.

THIS CONCLUDES THE TOULOUSE-LAUTREC UNIT.