



## Advertising posters

1. *La Vache enragée*, 1896, Colour Lithograph
2. *La passagère du 54* © musée Toulouse-Lautrec, Albi
3. *Le Salon des Cent*, 1896, Colour Lithograph

### 1. NEWSPAPERS

Lautrec has an important place in the field of applied arts at the end of the nineteenth century with his lithographs and posters, a genre which he transformed. The illustrated colour poster was a sure success and newspapers in turn generated quality posters for their advertising. In 1893, Lautrec created *At the foot of the scaffold* for the daily *Le Matin* which published the memoirs of Abbé Faure, chaplain of La Roquette prison. The poster showed one of the thirty-eight executions which the chaplain had attended. *Le Pendu* was a commission for *La Dépêche de Toulouse* from Arthur Huc (1854-1932), journalist and art lover, who was to become the newspaper's director in 1894. Lautrec's lithograph announced the publication of a serialisation of *Trois drames de Toulouse* by A. Siegel and was intended to be placed in the upper right corner of typographic poster to launch it. In 1895, a second limited print run was made for collectors. The text was not present on any of the two copies, the inscriptions being on separate banners. The poster portrays Jean Calas discovering his hanged son in the dead of night, referring to an incident from the eighteenth century. The chiaroscuro highlights the gibbet and the rope, and the composition's tragic power is heightened by the inherent transparency of the crachis and the monochrome work.

Excited by the success of this poster, Arthur Huc commissioned a second poster from Lautrec in 1895 *La Chatelaine* or *Le Tocsin* to announce the publication of the serialisation of Jules de Gastyne's *Le Tocsin*.

In 1896, the poster *La vache enragée* was designed to advertise *Le journal officiel de la commune libre de Montmartre* founded by Adolphe de Willette. This ironic and sarcastic advert stigmatises Roche du Coutelat, better known under the name of Père la Pudeur, photographer by day and Vice Police inspector of cabarets at night.

### 2. 3. REVUES

The success of his first adverts earned Lautrec a commission for the American revue *The Chap Book*. He also created the poster for the launch of *Aube*, an illustrated literary revue which only lasted for two years, 1896 and 1897. With a few indications, he shows up the destitution of the common people; the shafts of light enclose the characters in a triangular composition, while the green crachis gives the scene its dramatic dimension.

In 1896, a lithograph by Lautrec used as a poster for the *Salon des Cent*, a series of exhibitions of posters organised by the artistic revue *La Plume* on its premises from 1893 to 1900, was sent to its subscribers. The subtle composition blending lines and coloured flat areas featured a young red-haired woman, the passenger of cabin 54, whom he had met of the steamer *Le Chili* on its run from Le Havre to Bordeaux.

In 1895, Alexandre and Thadée Natanson, directors of *La Revue Blanche*, commissioned Lautrec to make a poster for their avant-garde literary revue. He chose as his effigy Misia, the wife of Thadée Natanson, and muse of the intellectuals who frequented the *Revue*. The preparatory study captured the figure of this spiritual and cultivated young woman, gracefully skating. The streaks underlining the movement disappeared in the poster, leaving a simplified and sober image. The suggestion of movement, the refinement of the composition and the elegance of the model make this image the incarnation of modernity, a value inculcated by *La Revue Blanche*.