

FRENCH POSTERS



ON VIEW THROUGH MAY 31



Melissa Sweet, *The Right Word: Roget and His Thesaurus* (detail), © 2014, watercolor, gouache, crayon, and collage

[Melissa Sweet](#), whose mixed-media artworks layer vivid colors, text, found imagery, drawings, paintings, even objects, to create distinct and memorable illustrations.

Introduction

The [Woodson Art Museum](#) welcomes spring with [exhibitions](#), that fill the galleries with bold designs and enticing narratives.

[L'Affichomania: The Passion for French Posters](#) includes over forty, dramatic original prints capturing the life, culture, and now iconic imagery of [La Belle Époque](#) (1871-1914) in France. [Some Illustrator: Pictures by Melissa Sweet](#) highlights original artworks by award-winning children's book author and illustrator



The Woodson Art Museum continues its annual tradition of celebrating student art month with the 43rd iteration of the [Student Art exhibition](#), showcasing artwork by the region's ninth-through-twelfth-grade students.

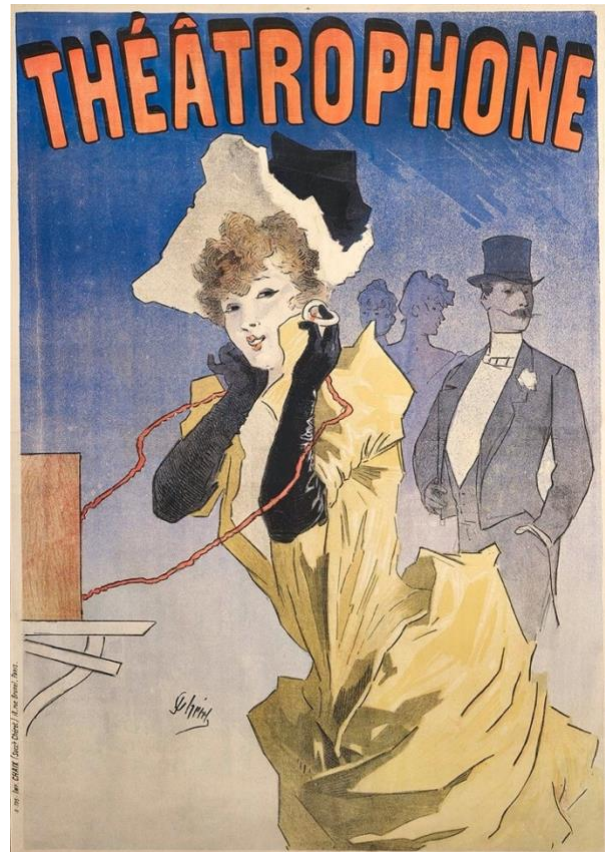
[Collection Classics](#) comprises dozens of artworks ranging from the eighteenth to twenty-first century from the Woodson Art Museum's [permanent collection](#). [Collection Classics](#) includes an artwork by every past Master Wildlife Artist, recognized by the Art Museum during the annual *Birds in Art* exhibition.

Enjoy small-scale sculptures from the Museum's collection in *Cast, Carved & Cut*, a new installation space found in sun-filled stairwell of the Woodson's 2012 addition. [Deceptive Surfaces](#) features masterfully carved and painted avian sculptures so lifelike it's hard to believe each subject began as a block of wood.

L’Affichomania: The Passion for French Posters

In the late 1870s, Parisians strolling the streets of their city witnessed a brilliant new art form – the color poster. The gray boulevards of Paris were transformed by these new posters, which quickly supplanted time-honored but dreary black-and-white announcements and advertisements. By the 1880s, they were seen everywhere, forming a colorful backdrop to everyday life. The golden age of the poster had arrived.

The success of the color poster is indebted to the five masters of the medium. Jules Chéret pioneered the three-color lithography technique and elevated the poster into the realm of fine art. Eugène Grasset worked in a bold Arts and Crafts style; Alphonse Mucha created the iconic female type of the era, with haloed head and windswept tresses. Théophile-Alexandre Steinlen created advertisements to suit a variety of clients, from sunny promotions for milk to characters from salacious novels. Henri de Toulouse-Lautrec immersed himself in the entertainment district of Montmartre, where he drew upon friends, performers, and patrons for inspiration.



Jules Chéret, *Théâtrophone*, 1890, color lithograph, photograph by John Faier, © 2015, courtesy of The Richard H. Driehaus Museum

Despite their ephemeral nature and commercial origins, posters were passionately collected in their own day by “affichomaniacs.” A small industry developed around the buying and selling of posters, not to mention those who stealthily removed them from walls and kiosks known as [Morris Columns](#), specially designed to display posters. Thanks to these early collectors, the era’s most iconic poster images have survived to the present day. A selection of original lithographs from the [collection of Richard H. Driehaus comprises *L’Affichomania*](#), celebrating the artform art critic André Mellerio called “frescoes, if not of the poor, at least of the crowd.”

Morris Column, Place Saint-Sulpice, Paris, 1910-1911

Artist Biographies

Alphonse Mucha



Artist Alphonse Mucha in his studio circa 1899

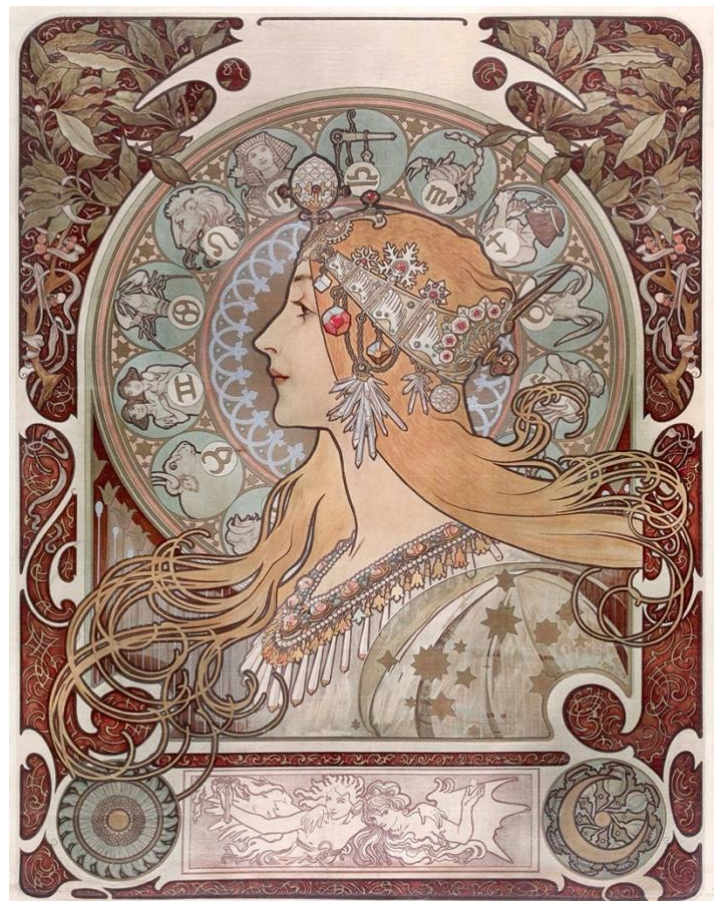
Mucha's interests went beyond the stage. One of his personal projects was *Le Pater* (1899), an illustrated book of The Lord's Prayer. Mystical in tone, and informed by Freemasonry and Spiritualism, it featured stylized patterns, innumerable symbols, and emotionally charged images of humanity seeking a higher power.

Following his enormous success in Paris, Mucha turned to nationalistic themes from 1910 until his death in 1939. Born in Moravia, now the Czech Republic, he painted subjects that promoted Slavic culture, which he felt had been overlooked by the West.

Alphonse Mucha, *Zodiac*, 1896, color lithograph on silk, photograph by John Faier, © 2015, courtesy of The Richard H. Driehaus Museum

The poster designer most closely identified with the Art Nouveau style was Alphonse Mucha. Mucha burst upon the scene in the mid-1890s when the actress Sarah Bernhardt, then the reigning queen of the Paris stage, chose him as her favored designer.

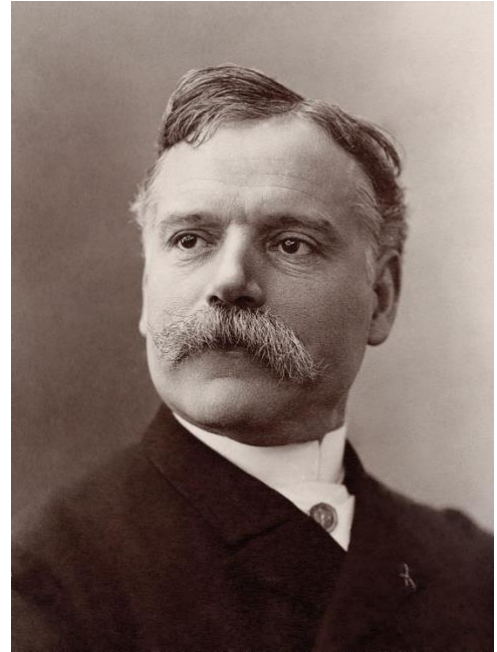
Sinuous lines and subtle colors were characteristic features of Mucha's posters, as were the long, curvaceous tresses adorning his female subjects. These design features were typical of the Art Nouveau style that sprang up in Paris at the end of the nineteenth century. Mucha also was fond of creating golden-hued haloes for many of his figures; this can be seen in his poster for Bernhardt's "La Samaritaine," featured in the exhibition. Mucha preferred to use an imposingly tall and narrow format to heighten the drama of his posters, often printing with two lithographic stones placed end to end.



Jules Chéret

Jules Chéret is widely recognized as the father of the artistic poster. Born to a working-class family, he apprenticed with a lithographer at the age of thirteen. After years of work as a journeyman for lithography firms in Paris and London, in 1866 he launched his own firm, At  lier Chaix (Chaix Studio), in Paris.

Color lithography existed long before Ch  ret, but he first saw the potential of this commercial technique for creating original art. He pioneered a bold, graphic style unlike the fastidiously executed art reproductions typically produced with this method. Instead, his dynamic compositions integrated subject, text, and color in a manner never before seen. Before Ch  ret, serious artists disdained color printing and worked solely in black and white. The popular success of his posters led to a revolution among a new generation of artists, led by Henri de Toulouse-Lautrec, who grasped the power of color and created their own memorable images.

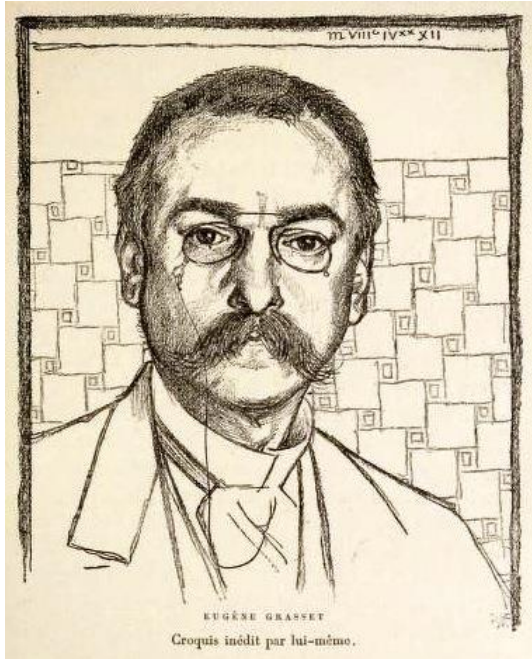


Portrait of artist Jules Ch  ret circa 1900



The smiling, lightly clad females of Ch  ret's posters are the most recognizable aspect of his style. Recalling the Rococo paintings he admired in his youth, Ch  ret created lithe, elegant figures reminiscent of the great eighteenth-century painters Jean-Antoine Watteau and Jean-Honor   Fragonard. Ch  ret's young women were popularly known as *ch  rettes* – a conflation of *cherie* (dear) and Ch  ret. Their beauty and joy were irresistible, prompting spontaneous declarations of love and desire from passersby soon after their appearance on the streets of Paris.

Jules Ch  ret, *Folies-Berg  re/La Lo   Fuller   milienne D'Alen  on*, 1893, color lithograph, photograph by John Faier,    2015, courtesy of the Richard H. Driehaus Museum



Eugène Grasset self-portrait, 1892

Eugène Grasset

As a designer of posters in a medieval style popularized by the Arts and Crafts movement, Eugène Grasset used jewel-toned colors and black outlines to emulate stained glass. He described color as “strong, rich, vital, gladsome, and the soul of things seen.” When combined with the intense patterns he favored, the results could sometimes be dizzying, as seen in *Coquetterie* and *Anxiété* on view.

Grasset’s contributions extend beyond posters to encompass all the decorative arts. He believed designers could improve objects of daily use, and he advanced the notion that ornamental design could serve as a bridge between the fine and decorative arts. Grasset worked in a range of mediums, designing medieval-style furniture for the Chat Noir cabaret in Montmartre and imaginative compositions for wallpaper, tapestries, stained glass, ceramics, jewelry, and even postage stamps.



Assyrian Comb, Eugène-Samuel Grasset in collaboration with Paul and Henri Vever, ca. 1900, horn, repoussé gold, cloisonné enamel, and sapphires, Musée des Beaux-Arts de la Ville de Paris, Petit Palais. © Patrick Pierrain/ Petit Palais/Roger-Viollet

For the Paris Exposition Universelle of 1900, he created a series of spectacular jewelry designs for Maison Vever (example at left), one of the city’s greatest jewelry houses. At about the same time, he produced a series of inexpensive, zodiac-inspired menu cards that, with brilliantly juxtaposed patterns and colors, are as accomplished as his more important commissions. His posters and decorative art designs demonstrate the artist’s creativity, prolific career, and his ability to work in a variety of mediums.



Eugène Grasset, *Cycles & Automobiles*, 1899, color lithograph, photograph by John Faier, © 2015, courtesy of The Richard H. Driehaus Museum



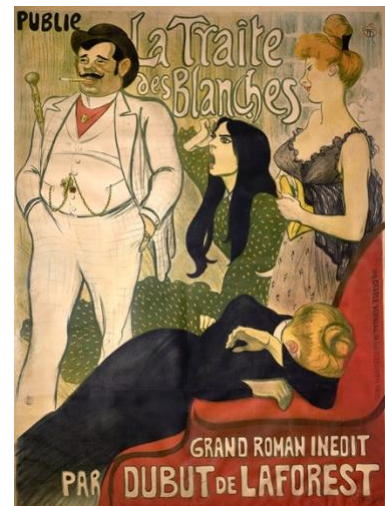
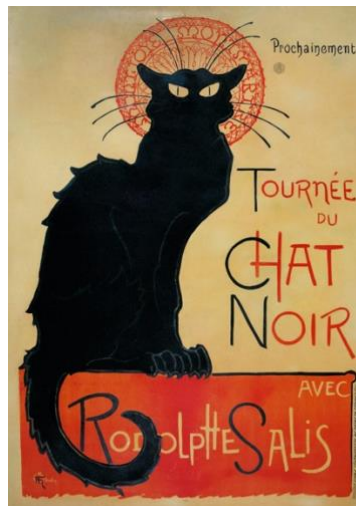
Théophile Alexandre Steinlen, 1913

Théophile Alexandre Steinlen

Théophile Alexandre Steinlen was among the most prolific printmakers of the era, reaching a wide cross-section of Parisian society through his work in posters, journals, and other printed formats.

Steinlen worked as an apprentice designer in a Mulhouse textile factory in eastern France before moving to Paris in 1881, where he established himself in the bohemian milieu of Montmartre. He remained there for the rest of his life. Steinlen worked constantly; over the course of his forty-year career, he produced an astounding 4,300 images, of which only thirty-seven were posters. Steinlen benefited from the rapid increase of illustrated journals; artistic, humorous, and socialist magazines featured his work. Steinlen's images were widespread, finding their way into the homes of more Parisians than any artist of his generation.

Steinlen's most iconic works include the image of his red-haired daughter, Colette, with the family's housecats in advertisements for sterilized milk. His love of cats is also evident in his stark and memorable design for [Le Chat Noir](#), the Montmartre cabaret he frequented along with members of the Parisian avant-garde.



Théophile Alexandre Steinlen (left to right): *Lait pur Stérilisé*, 1894, offset lithograph; *Le Chat Noir*, 1896-98, color lithograph; and, *Le Journal/La Traite des Blanches* (*The White Slave Trade*), 1899, color lithograph, photograph by John Faier, © 2015, courtesy of The Richard H. Driehaus Museum

He developed a concern for the human condition after reading Emile Zola's novel *L'Assommoir* (1877), a sweeping chronicle of alcoholism and poverty among working-class Parisians. Steinlen brought the wretched circumstances of the poor to life with powerful illustrations in socialist journals, and on rare occasions, his posters also touched upon these themes. His image for the sensational novel *Les Traites des Blanches* addressed the issue of prostitution while his *Mothu et Doria* hinted at the potential for conflict between different social classes.



Henri de Toulouse-Lautrec, 1894

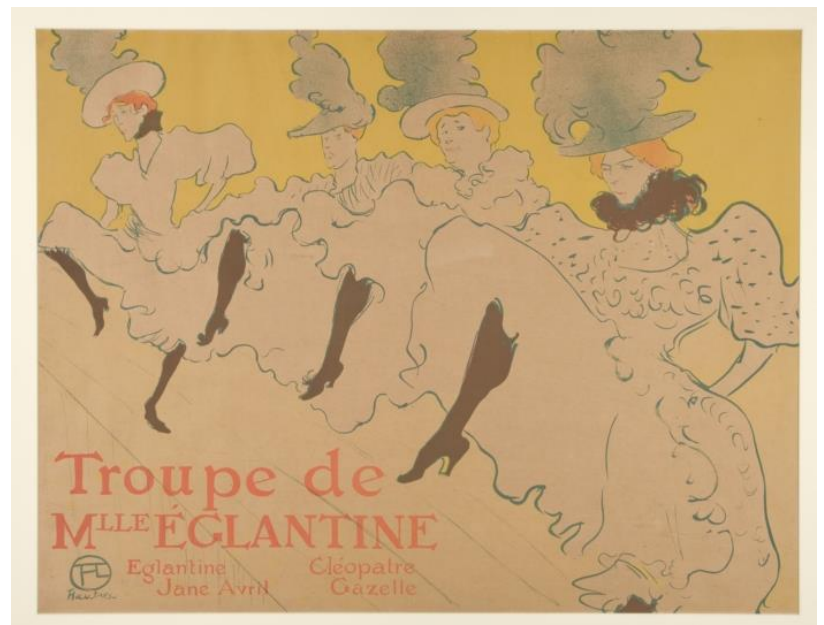
Henri de Toulouse-Lautrec

While other Paris poster artists were known for elements of fantasy in their designs, Henri de Toulouse-Lautrec unflinchingly peeled back the veneer of modern society.

Born to an aristocratic family, Lautrec struggled with physical deformities from his youth and found solace in artistic pursuits. He settled in bohemian Montmartre, where he became a central figure, painting friends and models drawn from the ranks of performers and prostitutes he met in music halls and cabarets. Lautrec's depictions of these women, known as the *demimondaine*, and his willful disregard for the conventional rules of representation, led to some of the most memorable images of the era.

Lautrec's ability to capture a believable likeness, often in the form of caricature, made him an ideal artist to depict French performers dependent upon recognition for box-office success. Some performers patronized Lautrec even if they were not always fond of his results. The tall, slender performer Yvette Guilbert once begged, "For the love of heaven, don't make me so appallingly ugly! Just a little less so!"

Perhaps because he felt himself to be an outsider, Lautrec began to sketch scenes from prostitutes' ordinary lives. He produced a series called "*Elles*" (Them) on this subject, using subtle clues to reveal that these women, going about their mundane activities, were depicted either before or after practicing the world's oldest profession.



Left: Henri de Toulouse-Lautrec, Frontispiece, *Elles*, circa 1896, color lithograph; Above: *Troupe de Mlle Églantine*, 1896, color lithograph

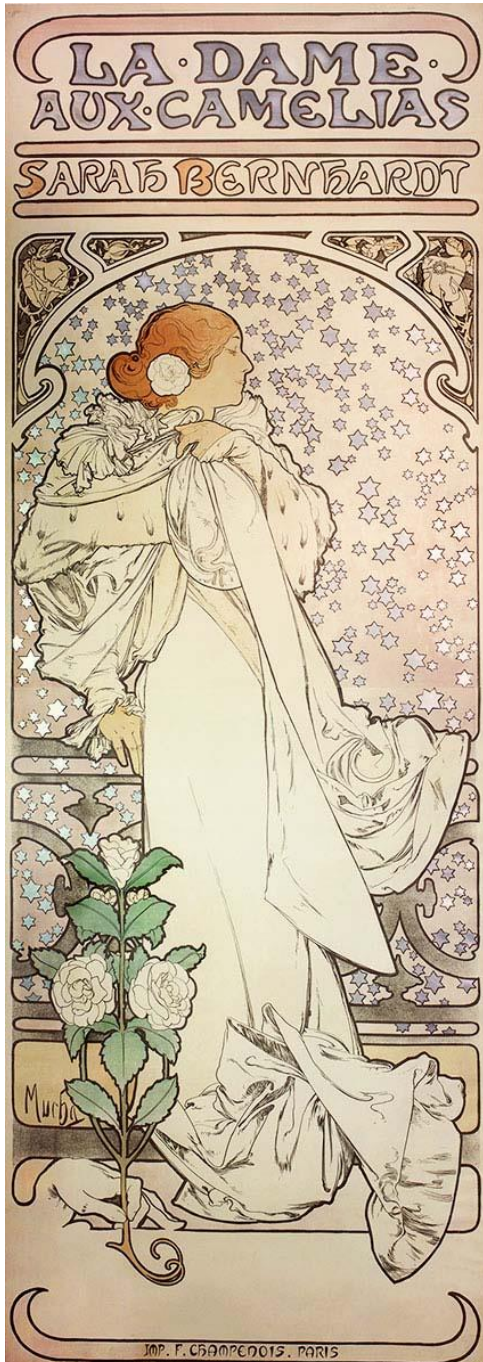
La Belle Époque Timeline

1850

Firmin Gillot invents a process called *gillotage*, which allows lithographic and intaglio images to be printed simultaneously as typeface.

1854

Commodore Matthew Perry and the Tokugawa shogunate come to terms on a trade agreement, which effectively opens the Japanese market to the West. This marks the beginning of “Japonisme,” or Western interest in Japanese decorative objects and Japanese design aesthetic.



1863

First appearance in Paris of so-called Morris Columns, a type of street furniture used to display posters.

1866-1869

Jules Chéret (1836-1932) opens his own lithographic shop and begins producing posters in Paris. He popularizes the chromolithography technique in modern poster design. In 1869 he invents *fond gradué*, an inexpensive method of printing posters with several colors.

1870-1871

Franco-Prussian War, ending in France’s defeat. Third Republic (1870-1940) begins.

1871

The Paris Commune (a short-lived socialist movement) is established in Paris between March and May of this year.

1875

Charles Gillot invents the photorelief printing process, which revolutionizes color printing and is adapted by poster makers Eugène Grasset and Théophile-Alexandre Steinlen.

1880

French actress Sarah Bernhardt (1844-1923) first visits the United States. The “Divine Sarah” toured the country an additional eight times. One of her most popular performances in the United States was in *La Dame aux Camélias*. Mucha’s poster (at left) advertising the production was used not only in Paris, but also in the United States.

Alphonse Mucha, *Sarah Bernhardt as “La Dame Aux Camélias,”* 1896, color lithograph, photograph by John Faier, © 2015, courtesy of the Richard H. Driehaus Museum

1881

Enactment of the Paris Press Law, which outlined the extent of freedom in the press and the production and display of posters in the city. As a result of the law, there was a flourishing of poster printing and dissemination.

Eugène Grasset designs the furnishings for the Chat Noir, one of the first modern cabarets and an avant-garde center for artists, poets, and performers in Montmartre.

1884

The first poster exhibition is held in Paris, on the Right Bank at the Palais Vivienne.



1889

The Moulin Rouge is established at the foot of the Butte Montmartre and becomes associated with performances of the popular cancan dance and performers like La Goulue, Valentin le Désossé, and Jane Avril. Jane Avril (1868-1943), the stage name for dancer Jeanne Beaudon, begins working at the Moulin Rouge and is known for her erratic, “explosive” style of dance. Avril was featured in many posters created by Lautrec.

The Exposition Universelle is held in Paris to celebrate the centennial of the French Revolution. Built between 1887 and 1889 especially for the Exposition, the 984-foot Eiffel Tower stands as an example of modern achievement in design and industry. Chéret was awarded a gold medal for his contribution to art and industry at the Exposition – marking the first official recognition of the modern poster as art.

Henri de Toulouse-Lautrec, *Jane Avril*, 1899, color lithograph, photograph by John Faier, © 2015, courtesy of the Richard H. Driehaus Museum

1889-1890

Eugène Grasset (1845-1917) produces *Jeanne d’Arc-Sarah Bernhardt*, one of his earliest poster commissions.

1890-1900

Period known as the “fin de siècle,” associated with a flourishing of poster design and production in Paris. In this same period, the Parisian neighborhood of Montmartre becomes a center for the “Bohemian” lifestyle. Café-concerts, dance halls, and other artistic societies entertain a wide range of people and celebrate alternative lifestyles.

1890s

Active period in poster-making for Théophile-Alexandre Steinlen (1859-1923).

1891

Henri de Toulouse-Lautrec (1864-1901) is commissioned to create the poster *Moulin Rouge: La Goulue*, advertising the Moulin Rouge. The poster (image on page 1) was an instant success and launched Lautrec's career in posters.



Jules Chéret, *Folies-Bergère/La Loïe Fuller*, 1893, color lithograph, photograph by John Faier, © 2015, courtesy of The Richard H. Driehaus Museum

1892

American Loïe Fuller (1862-1928) moves to Paris and becomes famous for her performances at the Folies Bergère, which combined electric lights and dance. Known as the “Electric Fairy,” she is featured in many posters by artists such as Chéret (image at left) and Lautrec.

1894

Alphonse Mucha (1860-1939) produces *Gismonda*, a poster featuring celebrated actress Sarah Bernhardt. This marks the beginning of the professional collaboration between Mucha and Bernhardt.

1895

In December of this year, Siegfried Bing opens the Maison de l'Art Nouveau in Paris. This gallery served to popularize the Art Nouveau movement and helped to promote the use of a Japanese aesthetic in design.

1900

The Exposition Universelle opens in Paris. Twenty pieces of jewelry designed by Grasset and executed by Maison Vever are displayed at the Exposition and receive critical acclaim. The Paris Métro system also opens in conjunction with the Exposition.

1904-1910

Alphonse Mucha travels extensively throughout the United States. He is commissioned by Armour, the Chicago meatpacking firm, to design a line of soap called “Savon Mucha” in 1906. In 1908 and 1909, Mucha lectures at the Art Institute of Chicago on “Les Harmonies de la Composition.” Mucha worked as a portrait artist while visiting the United States during this time and also raised funds for his Slav Epic, a mural depicting the history of the Slavic people.



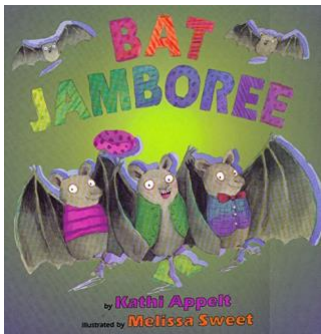
Some Illustrator! Pictures by Melissa Sweet
Imaginative and sophisticated children's book illustrations by Melissa Sweet, created in her signature watercolor and found-object collage style, comprise this exhibition of her acclaimed biographical work. The title of Sweet's recent, award-winning book *Some Writer! The Story of E.B. White* riffs on White's *Charlotte's Web* and "Some Pig."

Sweet, based in Portland, Maine, has illustrated more than 100 books, [created toys, puzzles, and games for eeBoo](#), and her work has been recognized with multiple awards. She received two Caldecott Honors for *A River of Words: The Story of William Carlos Williams* and *The Right Word: Roget and His Thesaurus*. *Some Writer! The Story of E.B.*

White was a New York Times best seller; received an Orbis Pictus Award for Outstanding Nonfiction for Children, which recognizes books that demonstrate excellence as reviewed and awarded by the National Council of Teachers of English; and received a *Boston Globe* Horn Book Honor award.

Some Illustrator! features original artwork from twelve books illustrated by Melissa Sweet, listed here with summaries courtesy of the artist. [Educator guides and classroom resources](#) can be found here by following the links below.

[*Bat Jamboree* \(1996\)](#)



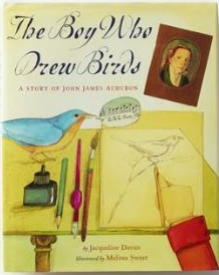
Written by Kathi Appelt

Published by Harper Collins

The Bat Jamboree was held early this year, at the old drive-in movie not too far from here. It was standing room only as the houselights went down. The spotlight came up – there wasn't a sound! Then:

- 1 bat sang.
- 2 bats flapped.
- 3 bats cha-cha-ed
- 4 bats tapped.

Every year a troupe of 55 buoyant bats comes up with 10 fabulous acts to entertain and instruct an enthusiastic audience. And every year the bats top themselves when they perform the grandest finale of all



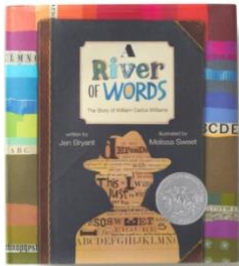
The Boy Who Drew Birds (2004)

Written by Jacqueline Davies

Published by Houghton Mifflin Harcourt

He was a boy who believed in studying birds in nature, not just from books. And, in the fall of 1804, he was a boy determined to learn if the small birds nesting near his Pennsylvania home really would return the following spring.

This book reveals how the youthful Audubon pioneered a technique essential to our understanding of birds. Capturing the early passion of America's greatest painter of birds, this story will leave young readers listening intently for the call of birds large and small near their own homes.

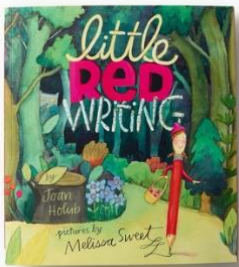


A River of Words: The Story of William Carlos Williams (2008)

Written by Jen Bryant

Published by Eerdmans Books for Young Readers

When he wrote poems, he felt as free as the Passaic River as it rushed to the falls. Willie's notebooks filled up, one after another. Willie's words gave him freedom and peace, but he also knew he needed to earn a living. So, he went off to medical school and became a doctor – one of the busiest men in town! Yet he never stopped writing poetry. In this picture book biography of William Carlos Williams, Jen Bryant's engaging prose and Melissa Sweet's stunning mixed-media illustrations celebrate the amazing man who found a way to earn a living and to honor his calling to be a poet.

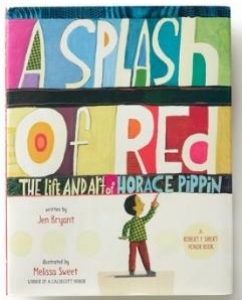


Little Red Writing (2013)

Written by Joan Holub

Published by Chronicle Books

Acclaimed writer Joan Holub and Caldecott Honoree Melissa Sweet team up in this hilarious and exuberant retelling of Little Red Riding Hood, in which a brave little red pencil finds her way through the many perils of writing a story.



A Splash of Red: The Life and Art of Horace Pippin (2013)

Written by Jen Bryant

Published by Knopf Books for Young Readers

Horace Pippin loved to draw pictures for his sisters, his classmates, his co-workers. Even during World War I, Horace filled his notebooks with drawings from the trenches – until he was wounded. Would he ever draw

again? Bryant & Sweet share the story of a self-taught artist who overcame poverty, racism, disability and war to become an American master.



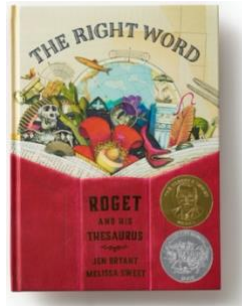
Brave Girl: Clara and the Shirtwaist Makers' Strike of 1909 (2013)

Written by Michelle Markel

Published by Harper Collins

This picture book biography about Ukrainian immigrant Clara Lemlich tackles topics like activism and the U.S. garment industry. Clara led the largest walkout of women workers the country had seen.

From her short time in America, Clara learned that everyone deserved a fair chance. That you had to stand together and fight for what you wanted. And, most important, that you could do anything you put your mind to.

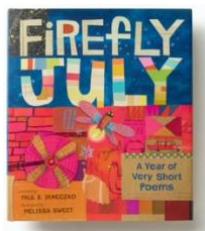


The Right Word: Roget and his Thesaurus (2014)

Written by Jen Bryant

Published by Eerdmans Books for Young Readers

For shy young Peter Mark Roget, books were the best companions – and it wasn't long before Peter began writing his own book. But he didn't write stories; he wrote lists. Peter took his love for words and used it to organize his ideas and find exactly the right word to express just what he thought. His lists grew and grew, eventually turning into one of the most important reference books of all time.

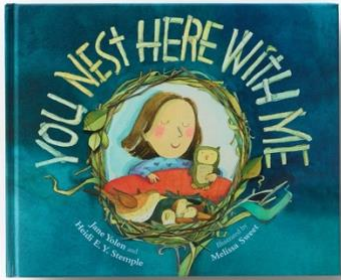


Firefly July: A Year of Very Short Poems (2014)

Written by Paul B. Janeczko

Published by Candlewick Press

It only takes a few words, if they're the right words, to create a strong image. Whether listened to in the comfort of a cozy lap or read independently, the thirty-six very short poems in this collection remind readers young and old that a few perfect words and pictures can make the world glow. Selected by acclaimed poet Paul B. Janeczko and gorgeously illustrated by Melissa Sweet, *Firefly July: A Year of Very Sort Poems* invites children to sample poems throughout the four seasons.



You Nest Here with Me (2015)

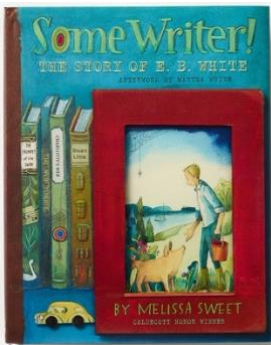
Written by Jane Yolen and Heidi Stemple Yolen

Published by Boyd's Mills Press

This lyrical bedtime book is an ode to baby birds everywhere and to sleepy children, home safe in their own beds. As a mother describes how different species of bird's nest, secure and cozy with their mama birds, she tucks her own child into bed with the soothing refrain, "you nest here with me" – easing her little one and readers alike to slumber. Perfect for a young audience, this poetic text begs

to be read aloud, and is accompanied by Melissa Sweet's incredibly warm and original art.

Combining their poetic writing and their love of birding, mother and daughter Jane Yolen and Heidi Stemple Yolen have written what is sure to become a bedtime classic.

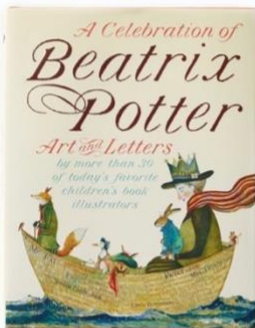


Some Writer! The Story of E.B. White (2016)

Written by Melissa Sweet, afterword by Martha White

Published by Houghton Mifflin Harcourt

Sweet mixes White's personal letters, photos, and family ephemera with her own exquisite artwork to tell the story of this American literary icon. Readers young and old will be fascinated and inspired by the journalist, *New Yorker* contributor, and children's book author who loved words his whole life. This authorized tribute, a *New York Times* bestseller, includes an afterword by Martha White, his granddaughter.



A Celebration of Beatrix Potter: Art and Letters by more than 30 of today's favorite children's book illustrators (2016)

With an Illustration and Essay by Melissa Sweet

Published by Warne

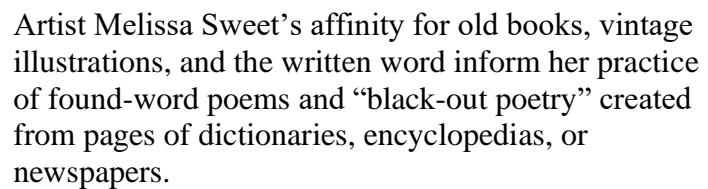
Featuring work from over 30 of today's best-known children's illustrators, including Jon Agee, Jen Corace, Pat Cummings, Tomie dePaola, Tony DiTerlizzi, Matthew Forsythe, Stephanie Graegin, Chuck Groenink, Chris Haughton, Brian Karas, Jarrett Krosoczka, Betsy Lewin, E. B. Lewis, Renata Liwska, Wendell Minor, Kelly

Murphy, Brian Pinkney, Peggy Rathmann, Chris Raschka, Peter Reynolds, Dan Santat, Judy Schachner, Laura Vaccaro Seeger, David Soman, David Ezra Stein, Melissa Sweet, Rosemary Wells, Brendan Wenzel, David Wiesner, Pamela Zagarenski, and Paul Zelinsky.

With illustrious tales of characters like Peter Rabbit, Squirrel Nutkin, and Jemima Puddle-Duck, Beatrix Potter established herself as one of the most cherished and influential author/illustrators of children's literature. To mark her milestone birthday, this collection features beautiful

Activities for Classroom or Home

Discovery, Poetry, and Illustration



<https://tinyurl.com/y29oht62>

Melissa Sweet, *Honeybee Hope* (sketch and poem shared by the artist for upcoming book), 2019, mixed-media on page from Webster's Dictionary

- *Springboard Sentences:* Begin by pulling quotes or lines (around one or two sentences) from a variety of sources – ideally something relatively unknown or non-specific (i.e., avoid a film quote like “I’ll be back”), type the sentences up, print copies, and cut them into strips. Place strips into a bag, pull a line at random, and use using the text to inspire a mixed-media illustration. **Note:** No worries if those working together have the same lines; it makes for great discussion afterwards.
- *Caption It:* Add text to a collage or illustration after creating it, without knowing the need to do so at the project’s outset. Add original words using stencils, stamps, ink, or word cut-outs, etc.
- *Compose Around Copy:* Print a few lines from a text onto 8.5”x11” sheets of paper –pick three or five different sentences – placing them in different locations and orientations on the page; create a related image incorporating the text. This project approximates the

challenges an illustrator faces, being mindful of creating a design that not only leaves space for copy, but also complements it and helps tell a story.

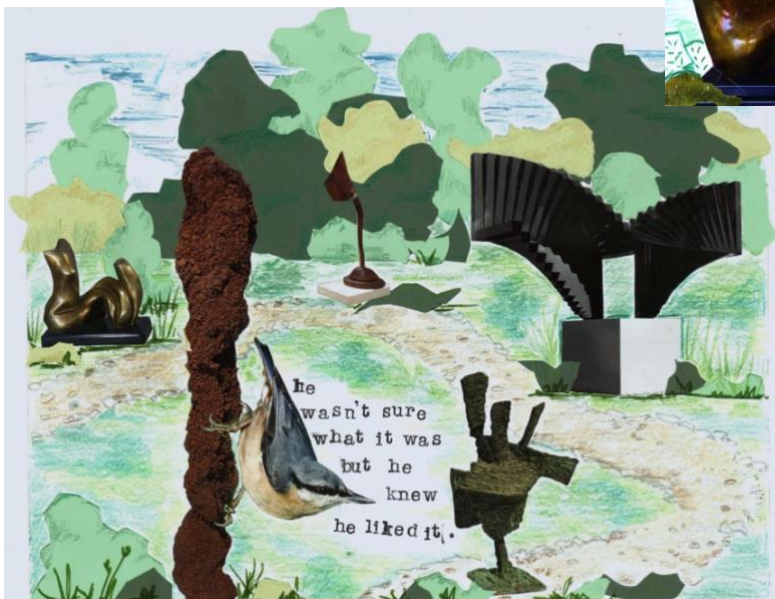
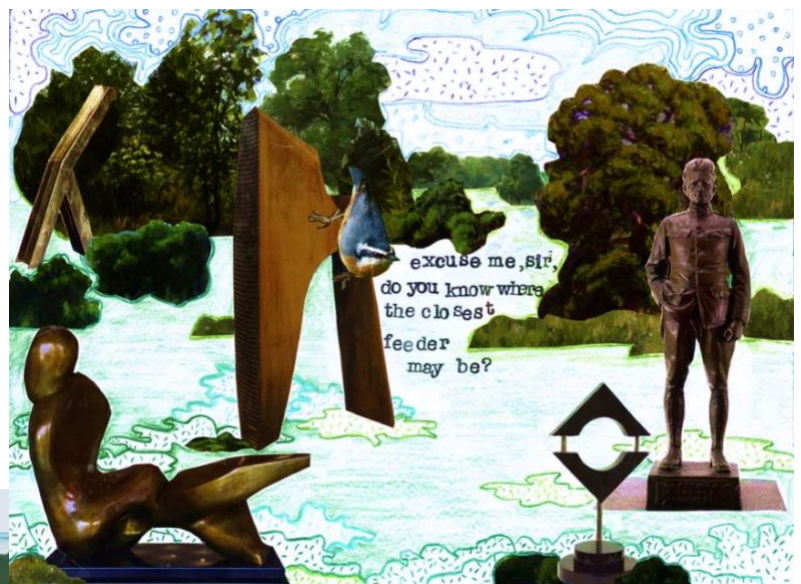
- *The power of single word:* Craft two versions of an accessible sentence; create illustrations for both versions.

For example, “The bird was excited to explore this new place.” and “The bird was afraid to explore this new place.”



Once illustrations are completed, compare/contrast the interpretations/illustrations and note how one word can transform a story. For an added challenge, try weaving similar illustrations together to create a new story.

The samples here were created using collage (scissors, glue, magazine cut-outs, and construction paper off-cuts), watercolor pencils/water-tube brushes, colored pencils, stamps and inkpads and were the result of some of the approaches described above.





@ the Woodson

During a docent-led experience of the French Posters and Melissa Sweet exhibitions, students will observe art on view, share their impressions during guided conversation, and explore hands-on objects and art materials designed to illustrate and illuminate exhibition artwork.

Following their time in the galleries, students third grade and up will create their own art nouveau-inspired poster (advertising a performer, event, place or product) with stencils, water-soluble oil pastels, and Q-tips dipped in baby oil to blend colors and fill in shapes on their design (samples pictured above).

Activity Guides

Each student receives an [Activity Guide](#) to extend learning in the classroom and at home. When students leave the Museum with an Activity Guide in hand, they are able to share their Museum visit with friends and family outside the gallery walls, along with their newfound expertise and enthusiasm.

Schedule Your Visit

[Schedule a docent-led visit for your class this spring](#), by connecting with Museum program support specialist Tina Meverden via email, scheduling@lywam.org, or by phone, 715.845.7010.

Woodson Art Museum Information

Please encourage your students to [visit the Museum](#).

700 N. 12th St. Wausau, WI 54403

Hours

Tuesday – Friday	9 am – 4 pm
First Thursday of each month & Thursdays during <i>Birds in Art</i>	9 am – 7:30 pm
Saturday – Sunday	Noon – 5 pm

Closed Monday and holidays, including, New Year's Day, Easter, July 4, Thanksgiving, Christmas Eve, and Christmas Day.

Contact

Call the Woodson Art Museum or visit the website for more information:

715.845.7010; <https://www.lywam.org>

