

# THE EGERTON HOUSE HOTEL



## Art at the Egerton

The Egerton House Hotel holds an extravaganza of Art. On arrival in the Lobby you will see a large collection of valuable and original lithographs from **Henry de Toulouse-Lautrec** alongside a masterful painting *The Parrots* by **Kim Brooks** in our wonderful Drawing Room. On all corridors and floors you will find the original old prints from the **Illustrated London News** dating back to 1910. Some guestrooms hold stunning original oil on canvas paintings while others hold wonderful engravings and lithographs by **Picasso**, **Matisse** and **Braque** to name but a few. The Egerton Bar is a small, intimate, discrete little hideaway packed with caricatures by **JAK** and **Sems**.

We are very proud of all these stunning pieces of art and I would be delighted to show you some of these personally.

Please contact either myself directly on extension 430 or any other member of my Team should you like to have a show-round and see some of our art up-close.

**Sandra Anido**  
General Manager



## The Illustrated London News

Ever since its first issue on 14th May 1842 *The Illustrated London News* has provided the British public with a vivid pictorial commentary on domestic and world affairs, giving us a fascinating social history of the last 142 years. The panorama opened with the first issue of *The Illustrated London News* published on Whit Saturday, May 14th, 1842, containing as its principal feature two pages of pictures illustrating the Magnificent Fancy Dress Ball given by Queen Victoria at Buckingham Palace only two days before publication.

A wonderful pictorial pageant of history began when the world's first illustrated newspaper proclaimed, "*Here we make our bow, determined to keep continually before the eye of the world a living and moving panorama of all its activities and influences*".

The founder of *The Illustrated London News* was Herbert Ingram, a bookseller, newsagent and printer from Nottingham. Born of poor parents near the Market Place in Boston, Lincolnshire, in May 1811.

*Did you know...* Mr. W. H. Smith, founder of WH Smith began his career in the publishing office of The Illustrated London News at 198 Strand, a week before his thirteenth birthday in 1897.

And not *all* artists were offered work; both Degas and Van Gogh were turned down as "not suitable"!



## The Parrots by Kim Brooks

(Painting can be found in our Drawing Room)

*“Kim Brooks is considered to be one of the true pioneers who helped wildlife art to become recognised as fine art.”*

(Wildlife Art Journal 1999)

Born in St. Albans, England in 1936, Kim was a graduate in fine art at St. Albans Collage of Art, although she is mainly self-taught. Her images have adorned the front covers of both Christie’s and Sotheby’s wildlife auction catalogs where her paintings and sculpture have consistently fetched or exceeded their asking price.

Kim approaches her art with modesty and apparent ease, producing exquisite paintings of exotic endangered species of birds and mammals of the world. For this she has travelled extensively researching her subjects and habitat from Africa to the Amazon. Kim has a particular interest in the Tropics and her studies have taken her to the Cloud and Rainforest of Costa Rica and down the Amazon in both Peru and Brazil in 2003. In 1972, Kim had a successful solo exhibition in Bond Street, London. Since then she has exhibited in New York, San Francisco, Las Vegas, Los Angeles, Reno, Nevada; Seattle, Washington; San Antonio, Texas; Nairobi and Johannesburg. In 1979 and 1980, Kim took first gold medals at the Wildlife Artist International Exhibitions in Phoenix, Arizona. In 1980 Kim was a representative artist for England for the *“World Wilderness Congress”* in Johannesburg, South Africa. Kim has recently completed a series of tropical bird paintings for her agent-gallery The Call of Africa and Native Visions Gallery in Fort Lauderdale, Florida.



## Pierre Josephe (PJ) Redoute (1759)

(#14)

Pierre-Joseph Redouté was born in Saint-Hubert (Belgium) in 1759. He left for Paris to illustrate the works of the most famous botanists. Being a talented watercolorist, he worked at the Museum of Natural History in Paris and taught art to the first Queen of Belgium. His “Roses” and his “Liliacées” made him famous.

The P.J. Redouté Centre presents original works: engravings, lithographs.

Henri-Joseph Redouté (brother of Pierre-Joseph) was one of the collaborators of the “Description of Egypt” during Bonaparte’s French expedition.



## Georges Braque (1882 - 1963)

(#2)

Georges Braque was a major 20th century French painter and sculptor who, along with Pablo Picasso, developed the art movement known as cubism. Braque was severely wounded in the war, and when he resumed his artistic career in 1917 he moved away from the harsher abstraction of cubism.

Working alone, he developed a more personal style, characterized by brilliant color and textured surfaces and - following his move to the Normandy seacoast - the reappearance of the human figure. He painted many still life subjects during this time, maintaining his emphasis on structure. During his recovery he became a close friend of the cubist artist Juan Gris.

He continued to work throughout the remainder of his life, producing a considerable number of distinguished paintings, graphics, and sculptures, all imbued with a pervasive contemplative quality. He died August 31, 1963, in Paris.



## Thomas Malton's engravings of the Bank of England

(#24)

Bank of England by architect Sir Robert Taylor (1714 - 1788). Sir Robert Taylor was a notable English architect of the mid-late 18th century. The Bank's building is located in the City of London, on Threadneedle Street, and hence it is sometimes known as *The Old Lady of Threadneedle Street* or *The Old Lady*.

Thomas Malton junior was the son of an architectural draughtsman and writer on perspective who exhibited drawings at the Incorporated Society of Artists and at the Royal Academy. Malton the younger was placed with the architect James Gandon and admitted to the Royal Academy Schools as an architectural student in 1773, where he was awarded silver medal in the following year and in 1782 a gold for a theatre design. He was a constant Academy exhibitor, chiefly of views of London streets and buildings, very carefully drawn in Indian ink and tinted; with staffage of elongated, mainly fashionable figures added, it is believed, by Francis Wheatley. He also designed scenery for Covent Garden Theatre and was noted for his drawing-school where the young Turner and Girtin were made to undergo a rigorous course of drawing in perspective and were taught strict accuracy in architectural detail and the art of representing buildings in a convincing way.



## André Albert Marie Dunoyer de Segonzac (1884 - 1974)

André was born in Boussy St Antoine (Seine & Oise) in France. His parents wanted him to attend the military academy of Saint-Cyr but, recognizing his strong interest in drawing, they agreed to his enrollment at the Free Academy of Luc-Olivier Merson. Merson's academic style of instruction did not suit Segonzac, however, and, following a period of military service, he studied at the Académie de la Palette. Soon giving this up in favor of an independent course, free of any masters, he later cited 1906 as the starting date of his artistic career. His first submission to the Salon d'Automne was in 1908; the next year he exhibited at the Salon des Indépendants, and for the next several years he exhibited regularly at both. In the early 1910s he became a member of *section d'or*. He was one of the modernists included in the Armory Show that opened in New York in 1913, with subsequent showings in Chicago and Boston.

In 1914, he was drafted for military service in World War I. Between 1914 - 1918 he published and exhibited a number of war drawings, and by war's end he had earned the Croix de Guerre. He drew on his military experiences - and learned etching in 1919 - in order to illustrate *The Wooden Crosses* by Roland Dorgelès (published in 1921). Segonzac found etching to be a congenial medium to his spontaneous drawing style, and by the end of his life he had produced some 1600 plates. The gossamer quality of his etchings stood in contrast to the thickly painted surfaces and generally somber color of his oil paintings, which reflected his admiration for Courbet and Cézanne. His subjects include landscapes, still lifes, and nudes. Prolific until the very end of his life as a painter in oils and watercolor, and as a printmaker, Segonzac died at age 90 in 1974.



## Charlotte Fawley

(#3, #16, #17)

London-based artist Charlotte has painted all her life and studied at her hometown Blackpool's art school. A contemporary of David Hockney, she specialises in dance and has held exhibitions at London galleries and the Royal Opera House.

*"I love drawing figures and painting ballet dancers is a perfect way to do this,"* Charlotte, who lists Spanish artists Picasso and Velasquez as her favourites, explained.

Charlotte says: *"The world of dance, classical ballet & Opera feature mainly in my art, inspired by my lifelong love of theatre"*.

I graduated from Blackpool School of Art, in the late fifties & then through the sixties and seventies worked for magazines and national newspapers including The Manchester Guardian - I came to London and began a career as an art director in advertising and television, while continuing with my books and illustration for major agencies - Young & Rubicam, J.Walter Thompson, amongst others.

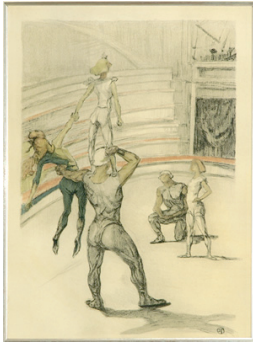
During this time, I also had the opportunity to study for some years at Camden Arts Centre, influenced by tutor Caribbean painter Aubrey Williams, who inspired my love of vibrant colours, the theme of much of his work interpreting the music of Shostakovich.

In the eighties, influenced by my background I was drawn back to the performing arts. Covent Garden became a magnet and classical ballet was now the focus of my activity. I began to be included on lists to attend rehearsals of small dance companies, graduating with experience to have invitations to all the major companies:- The Royal Ballet, The Kirov, ENB and the Bolshoi. For me, dance expressed in art is

about energy and emotion. One line can sometimes express just that. A splash of colour will enhance the drama, be it passion, joy, anger or despair. A Kenneth MacMillan ballet has all those qualities in abundance, while those of Frederick Ashton are full of romantic charm and elegance, no less intense, and wonderful as a subject to paint. It goes without saying, the opera has been a parallel source of inspiration for me, so rich again in the narrative subject matter. I am fortunate to have opportunities to draw some of the greatest dancers and singers in the world today.

Theatre has also given me the chance to draw at performances of West End plays -The Theatre Royal Haymarket have featured several of my exhibitions in recent years. Drawing live in front of a TV camera presented me with one of my greatest challenges! It taught me many valuable lessons and I also I had the advantage of working with a superb team, particularly, TV producer, Dick Foster, who gave me some much needed confidence!

In the BBC2 film entitled, 'Making Their Mark' (1990) I am seen in action drawing dancers as well as soldiers on manoeuvres - a reconstruction of my graphics for NewsNight's coverage of The Falklands War. I experienced something of what it was like to endure the cold and bleakness of the Norfolk landscape, where those young recruits were going through their arduous training for a not far distant war. I followed them with my sketchbook-through the woods, gunfire ringing in my ears - keeping up as fast as I could... !"



## Henri de Toulouse-Lautrec (1864 - 1901)

Henri de Toulouse-Lautrec, born in Albi and died in Malrome, was a French painter, printmaker, draftsman, and illustrator, whose immersion in the decadent and theatrical life of fin de siècle Paris yielded an oeuvre of provocative images of modern life.

The child of aristocratic parents, he had a conventional boyhood, with plenty of riding and shooting. A son of the wealthy and aristocratic Lautrec family line, Toulouse suffered the effects of several hundred years of inbreeding: he was genetic dwarf. Because his dwarfism was due to insufficient genetic variety, he was incapable of retaining nutrients, including calcium, to strengthen bones, promote growth, and prevent fracture. In 1878, and again in 1879, he broke his left leg and right femur. He would never fully recover from this accident, and while his torso continued to develop, his legs remained stunted.

In 1882, he enrolled in Bonnat's studio in Paris; when Bonnat gave up teaching, he went on to work under Cormon. In 1885 he settled in Montmartre, a raffish area that satisfied his need to find a milieu in which his physical appearance would be accepted without embarrassment or attention. Montmartre also provided Lautrec with a series of dubious women, from one of whom he contracted the syphilis that contributed to his early death.

In 1888, Lautrec produced his first really independent, mature work: *The Cirque Fernando* (Art Institute of Chicago), which reveals such characteristic Impressionist devices as the flattening of the picture space, the employment of a rather unusual viewpoint, and the cutting of the figures by the edge of the composition. Peculiar to Lautrec himself, however, is an ingredient of caricature (in the ringmaster, for example) and the use of bold, simplified, non-naturalistic colour. The painting already contains most of the elements that Lautrec was to exploit in his posters.

His first lithographic print, a poster for the Moulin Rouge, dates from 1891; in the remaining ten years of his life, he was to make nearly 400 prints in black and white and in colour, and produce thirty-one posters proper. Lautrec was among the first and, in many respects, the greatest of all poster designers.

A man with a strong theatrical sense, interested in individual personality and fascinated by social extremes, he had the right kind of flair, panache and an appropriate, often sardonic sense of exaggeration.

Like Degas - but unlike most of the Impressionists - Lautrec was not really interested in landscape; and the lighting in his pictures is often most convincing and effective when it is artificial. His favourite themes were the Parisian dance halls, cabarets and circuses (notably the Moulin Rouge and the Moulin de la Galette). And even life in the brothels, where he spent a great deal of his time - as an observer as well as a customer. His ordered and calculated pictures of the calculating but disordered world of the prostitute are neither lascivious nor coy; and in their unglamorized. Acceptance of the facts of real life, they were to be influential in the history of twentieth century art. The young Picasso, for example, was obviously influenced by them.



## Henri de Toulouse-Lautrec (1864 - 1901) cont.

Lautrec also painted relatively conventional nude studies, and he incorporated in his work in various ways many of the celebrities of the music-hall world: Jane Avril, 'La Goulue', Valentin-le Desosse, Loie Fuller and Yvette Guilbert. As the 1890s wore on, Lautrec's life became increasingly dissipated; and the quantity and quality of his work began to decline. In 1899 he suffered a complete physical and mental breakdown, and was confined to a sanatorium. While he was still an inmate he resumed work (partly to establish his sanity), and on his release he began painting again. His style, however, was now different. In the later works (In a Private Room at the 'Rat Mort', 1899, London, Courtauld Gallery), the colouring is more somber, the handling broader; the emphasis has become painterly rather than linear. His health broken, and worn out by his excesses, Lautrec died in September 1901, surrounded by his family. The contents of his studio were later presented to his native town of Albi.



## The Nudes - Lithographs by Pablo Picasso

(#36)

### Pablo Picasso (1881 - 1973)

Picasso was a Spanish painter and sculptor born in Malaga, Spain as the first child to Jose Ruiz y Blasco and Maria Picasso y Lopez. He is known as one of the founders of cubism along with Georges Braque. In his lifetime Picasso created about 13.000 paintings or designs, 34.000 book illustrations, 300 sculptures, and 100.000 art prints. Picasso's father was a painter who specialized in natural bird images and was a famous professor of art in the School of Crafts. Picasso's father tutored him in art, teaching him drawing and oil painting. Picasso went to school for carpentry throughout his childhood, but did not finish his college courses at the Academy of Arts in Madrid.

In many of Picasso's earliest works he uses images of harlequins, which are humorous characters sporting checkered clothing. The harlequin eventually became a symbol for Picasso. In the 1930's the painter picked up a new symbol, the minotaur to replace the harlequin motif, most likely because of his interaction with the surrealists who often used the minotaur as a symbol. You'll find an example of this in Picasso's Guernica painting.



## Lithograph of Picasso's famous Guernica

*“In the panel on which I am working, which I shall call Guernica, and in all my recent works of art, I clearly express my abhorrence of the military caste which has sunk Spain in an ocean of pain and death.”*

In its final form, Guernica is an immense black and white, 3.5 metre (11 ft) tall and 7.8 metre (23 ft) wide mural painted in oil. Guernica is a painting by Pablo Picasso, on which he was already working on at the time of the Nazi German bombing of Guernica in Spain. The village of Guernica was bombed by twenty-four bombers, on April 26, 1937 during the Spanish Civil War. A number of people variously estimated between 250 and 1,600 were killed in the air raid and many more were injured.



## Ethel Gabain (1883 - 1950)

(#27)

Born in 1883, Ethel Gabain was one of the few women of her generation to be able to make a living as a lithographer. Gabain and her husband, English printmaker John Copley lived, for a number of years, in Italy where both found the inspiration to create some of their finest work.

Ethel Gabain was born in Le Harve, France; she studied at the Slade School of Fine Art, London and at the Central School of Arts and Crafts, where she met and married the artist John Copley. She was best known for her oil portraits, especially of actresses in character roles. Her lithographs were considered more successful than her etchings and dry points.

Gabain produced original illustrations (lithographs) for an edition of “Jane Eyre”, printed in Paris by Léon Pichon in 1923. Her lithographs have a distinctive style that some critics have attributed to her Gallic blood, as she was half French.



## Marc Chagall (1887 - 1985)

Marc Chagall was a French painter of Russian-Jewish origin who was born in Belarus, then part of the Russian Empire. Among the celebrated painters of the 20th century, he is associated with the modern movements after impressionism.

Chagall took inspiration from Belarusian folk-life, and portrayed many Biblical themes reflecting his Jewish heritage. In the 1960s and 1970s, Chagall involved himself in large-scale projects involving public spaces and important civic and religious buildings.

Chagall's works fit into several modern art categories. He took part in the movements of the Paris art world which preceded World War I and was thus involved with avant-garde currents. However, his work always found itself on the margins of these movements and emerging trends, including Cubism and Fauvism. He was closely associated with the Paris School and its exponents, including Amedeo Modigliani.

His works abound with references to his childhood, yet often neglect some of the turmoil which he experienced. He communicates happiness and optimism to those who view his works by means of highly vivid colors.

Chagall often posed himself, sometimes together with his wife, as an observer of the world - a colored world like that seen through a stained-glass window. Some see *The White Crucifixion*, which abounds in rich, intriguing detail, as a denunciation of the Stalin regime, the Nazi Holocaust, and all oppression of the Jews.



## The Quahkah - Engraving by Samuel Daniell

(#23)

Landscape and animal painter Samuel Daniell arrived at the Cape in December 1799 at the age of twenty-five, and in 1801 was appointed as the secretary and draughtsman for an expedition to Bechuanaland in search of cattle to relieve the shortage of food at the Cape. Under the direction of P.J. Truter and William Somerville, the expedition left Cape Town on 1 October 1801 and returned on 6 May 1802. On this journey Daniell continuously sketched the people and natural history he encountered en route, and after returning to Britain, he used these sketches to produce thirty aquatints for his magnificent folio, *African Scenery and Animals*, with the assistance of his brother and uncle. After its publication in 1804 - 5, Daniell left for Ceylon where in 1811 at 36.

Daniell's acute ability to closely observe people and animals has seldom been equalled in the history of southern African art. Occasionally he inscribed his drawings with the identity of the subject and a date. For those un-inscribed drawings it is usually possible to identify Tswana (Booshuana) and Xhosa (Kaffir) subjects on the basis of dress and material culture. Daniell worked in the context of the European mindset that sought to categorise and label everything encountered on travels in foreign lands, be they plants, people or animals. Two centuries later, now that there is a willingness to acknowledge the fluid dynamics between neighbouring communities, and lessen the emphasis on ethnic stereotyping, it is possible to see his images as sensitive portraits of people from a region rather than as 'types' of different 'tribes'.



The Pick of the Pack by Heywood Hardy

## Original Victorian Oil paintings by Heywood Hardy

(#42, #43, #44)

Heywood Hardy was a painter and etcher of animals, portraits, genre and sporting subjects. He was born in Chichester, on 25th November 1842, son of the artist James Hardy, Snr (1801-79) and younger brother of James Hardy Jnr (1832-89). Hardy left home at the age of 17, and attempted to earn a living by painting animal pictures. He did this successfully and, after a short time with the 7th Somerset Volunteers, he borrowed some money from his brother and travelled to Paris. In 1864 he entered the Beaux Arts to study under the battle artist, Pielse. He returned to England in 1868 and found he was in great demand. He was often invited to country estates to paint portraits, sporting pictures and animal studies. Hardy continued to enjoy commissions for portraits, animal studies and hunting scenes, but he decided to concentrate on painting genre subjects. In addition, he provided illustrations for magazines such as the Illustrated London News, and The Graphic, as well as producing etchings of his work. In 1870 Hardy and his family moved to St John's Wood, London - an area then popular with artists. During this period his career flourished and he was elected a member of a number of societies including The Royal Society of Painters and Etchers, The Royal Institute of Oil Painters and The Royal Society of Portrait Painters.

In 1909 Hardy moved to West Sussex and at the age of 83 he painted the first in a series of eight panels depicting biblical scenes for the chancel of Clymping Church, to mark its 700th anniversary in 1925. At the time, these panels caused considerable controversy as they depicted Christ walking on the Sussex Downs and local farmland, amidst modern figures, said to be residents from nearby villages.

## Lithograph of Librairie Ed. Sagot Affiche Estampes, 1891

(#10)

### Jules Cheret (1836 –1932)

Jules Chéret was a French painter and lithographer who became a master of poster art. Often called the *father of the modern poster*. Born in Paris, France to a poor but creative family of artisans, a lack of finances meant Jules Chéret had a very limited education. At age thirteen, he began a three-year apprenticeship with a lithographer and then his interest in painting led him to take an art course at the École Nationale de Dessin.

As his work became more popular and his large posters displaying modestly free-spirited females found a larger audience, pundits began calling him the “father of the women’s liberation.” Females had previously been depicted as prostitutes or puritans, and the Cherets - as his women were popularly called - were neither. It was freeing for the women of Paris, and led to a noticeably more open atmosphere in Paris where women were able to engage in formerly taboo activities, such as wearing low-cut bodices and smoking in public.

He was awarded the Legion of Honour by the French Government in 1890 for his outstanding contributions to the graphic arts

Cheret created this poster for a department store called The Beautiful Gardener, but for some unknown reason it was rejected. The design was quickly snapped up by Edmond Sagot, the pioneering print and poster dealer, who saw it as a marvellous supplement for his first poster catalog that was about to be published. This 5-colour poster came folded and was included in the 112-page catalog for the bargain sum of 10 francs. It is surely one of the most beautiful of Cheret’s posters.



- Picasso - Au Pont des Arts Stamp, can be found in #1
- Original English Architectural Engravings by H Hulfbergh Sculp, Jacob Gibbs Architects, can be found in #45
- Ely Laumonier (1895-1972), Oil on canvas, can be found in #46
- Chagall lithographs, can be found in #31
- Ely Laumonier landscape, can be found in #34
- Tulips by Pierre Joseph (P.J) Redoute, can be found in #35