

FINE ART

AUTUMN 2016 UK £3.00 US \$5.50

COLLECTOR

WASHINGTONGREEN.CO.UK

SCARLETT
RAVEN

A MOMENT OF SILENCE

THE STUDIO
SESSIONS

BEHIND THE SCENES WITH
YOUR FAVOURITE ARTISTS

Autumn
2016

ART TRENDS FOR THE
COMING SEASON

YOUR WORLD,
OUR ART

THE ART OF STYLE AND DESIGN

YOUR WORLD OUR ART®

Contemporary art from the country's finest artistic talent, chosen by Washington Green for you.



WASHINGTON GREEN
fine art

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From the *Editor*

Welcome to the Autumn 2016 issue of Fine Art Collector. As we say a final farewell to summer and welcome in the winter months, we look back at what has been an exceptional year so far for Washington Green, whilst also casting our gaze forward to the coming season's trends in contemporary art.

We've included some food for thought on different ways to display your art, coupled with a few interior design top tips and even a Christmas gift guide to get you inspired early and avoid the last minute madness of panic fuelled shopping trips!

There are no rules that dictate how to enjoy contemporary art and, if there were, we'd be all the more determined to break them. We have packed the following pages full of the latest news about our artists, big names from the world of art and design, and of course full details about our Autumn 2016 collection of limited edition art. After all, **YOUR WORLD, OUR ART** is the ethos we live and breathe – everything we do is designed to inspire our Collectors to embrace and enjoy our art as much as we do.

So, Collectors, we encourage you to sit back, relax and enjoy the very best that Autumn 2016 has to offer!

WASHINGTON GREEN
fine art

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Website washingtongreen.co.uk All the art featured in Fine Art Collector is available through a network of Partnership Galleries. Visit our website at washingtongreen.co.uk to find your nearest gallery. The images contained within this literature are an artistic representation of the collection. To best experience our art, we recommend you contact your local gallery to arrange a viewing. Prices illustrated throughout this magazine are recommended retail prices and may vary between Partnership Galleries depending on styles of presentation.

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Sohler, Lorenzo Quinn and Juan Pi



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Artist Scarlett Raven

WASHINGTON GREEN
fine art

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Lorenzo Quinn

access all areas at his Barcelona based
studio and foundry

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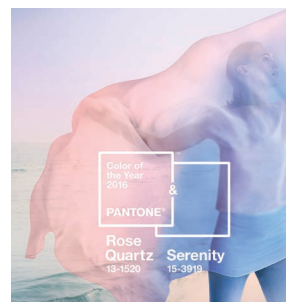
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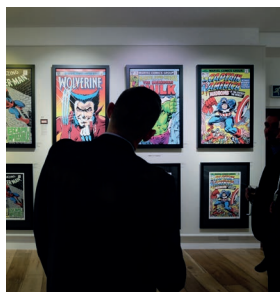
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keeping superheroes
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BOB DYLAN

THE BEATEN PATH



New collection of
signed limited edition artworks by Bob Dylan

AVAILABLE NOW

A portrait of a man with short dark hair, wearing black-rimmed glasses and a black t-shirt. He is looking directly at the camera with a neutral expression. His arms are crossed. The background is a cluttered room with shelves filled with books, papers, and various objects. A patterned curtain is visible on the right side. The overall lighting is soft and indoor.

A MOMENT

A woman with long, wavy brown hair and a somber expression looks directly at the camera. She is wearing a light-colored, long-sleeved button-down shirt that is heavily stained with blood, particularly on the chest and sleeves. She is seated in what appears to be a workshop or studio, with shelves in the background holding various items like paint cans, brushes, and other art supplies. Her hands are visible, holding a small, dark red fabric flower. The lighting is dramatic, with strong highlights and deep shadows, creating a somber and poignant atmosphere.

OF SILENCE

Nic Joly | Scarlett Raven

By the end of the first day, 19,240 British soldiers had lost their lives and the casualty figure was an overwhelming 57,470. 1st July 1916 saw the highest number of casualties suffered by the British army in a single day and it is widely acknowledged as the worst day in British military history. By the time the Battle of the Somme had ended, more than a million men from both sides had died or been injured.



141 DAYS

Earlier this year, our very own Nic Joly made numerous headlines, was featured on BBC1's The One Show and very nearly sent Twitter into meltdown with his commemorative project devoted to the 100th anniversary of the Battle of the Somme.



"Many of the soldiers who had signed up were everyday young men from close-knit communities across the UK who subsequently suffered horrible losses. These patriotic volunteers were sold on the romance of war, 'Your Country Needs You', and became known as the 'Pals' battalions.

"The '141 Days' installation is about awareness, making people stop, remember, and think about what happened 100 years ago. Each one of these sculptures represents the friends, neighbours and colleagues who signed up together on the promise they would serve alongside each other."

Nic Joly

A MOMENT OF SILENCE

Referencing the number of days the battle spanned, Nic's '141 Days' project saw 141 golden figures holding red poppies – standing at just 50mm tall – placed on war memorials nationwide, and overseas in countries that also contributed to the war effort. Following Nic's appearance on BBC's The One Show, the public were encouraged to go out and look for these poignant memorial figures scattered in unknown locations on war memorials

across the country – and the response has been nothing short of overwhelming. Thousands of people joined the hunt and posted countless photos of the miniatures they found across social media. Nic received many a heart-warming message from people who shared stories of their own experiences, or told of loved ones lost at the Somme; a sure sign that Nic's ultimate hope – to raise awareness and appreciation for our lost soldiers – has become a reality.



Lightwater



Peterborough



Alresford



Leanne Mair
@leannemair



Edinburgh - @hari_d_har



Newcastle - Vicki Smith
@toadstool_house

#141Days #NeverForgotten



THE DANGER TREE



Scarlett Raven unveiled her groundbreaking visual arts experience, *The Danger Tree* earlier this year, working within the exciting world of augmented reality to help reveal the process behind the creation of her multi-layered, experiential art. Thanks to her partnership with Blippar, the leading augmented reality app, viewers can use their smartphone app to unlock Scarlett's poignant work, stripping away the countless layers of paint to reveal the creative journey beneath each painting.

Award winning film set designer Kave Quinn transformed a 2,000ft space in New Capital Quay, Greenwich to create a blown out building from the French/Belgian borders. Parts of the exposed roof and walls



A MOMENT OF SILENCE



echoed to the sounds of war, as each of Scarlett's paintings took the visitors on an incredible journey, which began at the danger tree, through to the moving penultimate paintings Black Poppies and The Soldier. Using Blippar to experience the collection allowed viewers to feel the full emotion of the Somme through the words of the war poets Siegfried Sassoon and Wilfred Owen, among others, movingly expressed by leading British actors, Sean Bean, Christopher Eccleston and Sophie Okonedo.

The Danger Tree attracted a great deal of attention during its run in Greenwich, and served the exact purpose that Scarlett intended: to remember the fallen, honour their bravery and give thanks for their sacrifice.



#TheDangerTree



IN THE GALLERY

CRAIG DAVISON

*"Ideas come from everything and anything. Everywhere I
look images and ideas are lining up to be used."*



Days of Wonder
 Canvas edition of 150
 Image Size 15" x 24"
 Framed Size 22" x 31"
 £350







2



3

-
- 1 Bat Leap**
Canvas edition of 150
Image Size 15" x 24"
Framed Size 22" x 31"
£350

-
- 2 Reach For The Sky**
Canvas edition of 150
Image Size 15" x 24"
Framed Size 22" x 31"
£350

-
- 3 Original Prankster**
Canvas edition of 150
Image Size 15" x 24"
Framed Size 22" x 31"
£350



PANTONE® COLOUR *Of the Year 2016*



PANTONE® is widely acknowledged as the international language of colour by designers, manufacturers and retailers alike. So who better to hear from than America's leading colour expert, and Executive Director of the Pantone Color Institute®, Leatrice Eiseman.

Read on for her unique insights on trends, using colour in your home and how colour can transform an already striking art collection.

TALK TO US ABOUT PANTONE'S 'COLOR OF THE YEAR'...

I often refer to it as homework. We spend a lot of time coming to this decision. I think sometimes people aren't aware how meticulous you have to be with your research where colour is involved. We take a symbolic view of what colour means, in terms of inspiration and creativity, talking to customers of Pantone as well as everyday consumers, to get a feel for the current zeitgeist.

Two colours gave a bigger story this year than any standalone shade. It helped to answer the need we heard so many people express for quiet, calm introspection. 'Serenity Blue' definitely has that feel – people often relate blues to the beautiful

blue sky we get on peaceful summer days – which is something everyone can identify with, no matter their circumstances, or whereabouts in the world they live. It's universal. Blue also carries a message of hope – because even if it's cloudy and overcast, we know that beautiful blue is right behind the grey, and we can be hopeful that the clouds will disperse before too long. In word association studies that we have conducted at Pantone for a number of years, it's shown to be a mark of constancy, reassurance and tranquillity. So that's the cool end of the spectrum, but we realised that we needed a warmer colour to balance it out, and we chose 'Rose Quartz'. This shade of pink has a connotation of strength, as shown in its name, so it

balances the tone really well. When we release the 'Color Of The Year' we never know how it is going to resonate with the public, so it's always interesting to us when we receive emails and messages from people, or we see our colours reproduced. We always wait with baited breath for the general reaction, but I have to say that the feedback to 2016's choice has been enormously positive. Each year, there seems to be more anticipation, more excitement and, even if people may say that they don't much care for the colour itself, they respect the reasoning and research that's gone into its selection.

We will very often look at the art world to forecast colour trends

and, actually, whilst working on 2016 something very interesting happened... I had just embarked on my research into the blue and pink combination, to place it into a collectible context, and see if it fell into a particular period of history, when I got a call from the Tate, asking if I would write an overview of Agnes Martin as they were holding a retrospective exhibition. I knew of her, but wasn't overly familiar with her work. When I began looking up books that referenced her, finding interviews she'd given, and heard an interpretation of her use of colour from her longstanding agent and close friend – lo and behold – it turns out that one of her favourite combinations to use was blue and pink. To me, this was a very strong indication from the art world that I was on the right path as, after its tenure at the Tate, the collection was due to tour across several countries, meaning the influence would have international reach. This colour combination also speaks of gender neutrality. For

a long time now, we have seen blue as masculine and pink as feminine; however, the fashion scene is telling a different story, and we have started to see the blue/pink combination coming down the runways, which we know will then trickle down into other industries as well. We are also increasingly witnessing typically macho institutions such as major sports teams donning pink in solidarity with women's issues, be that equality or health concerns. Nowadays, the use of colour poses less of a threat.

Whilst fashion is a good indicator, it's not the only mechanism for forecasting, and it's certainly not relied upon as heavily as it was some years back. In my view, graphic designers are often the unsung heroes of the art world, responsible for beautiful spreads in magazines and images online, advertisements and illustrations. They are typically very thoughtful, insightful individuals, who spot



trends long before anyone else. We always like to see what influence 'Color of the Year' has, and where our shades end up. The world of electronics, for example, from the colour of headphones to laptop casings, or the metallic world which is abuzz with rose gold, a shade from the same family as Rose Quartz. We see the application of our colours in homeware, from coffee pots to textiles to wall coverings, in the floral industry, in wedding colour schemes, in confectionery, cosmetics, the list is endless.

However, we are not dictatorial, we simply aim to start a conversation about colour. If people are engaged by colour, and find themselves talking about it, that may lead them down the path of using more colour and being bolder and braver in their

choices. I think it also encourages a greater appreciation of colour.

It really tickles me to hear (or overhear, I should say) people discussing colour,

especially our 'Color of the Year'. I was on a flight recently when I overheard a conversation taking place between a lady and gentleman in the row behind me, and they debated for quite some time the colour combination and how it could be applied.

COLOUR THEORY OR INSTINCT?

I find colour theory fascinating, as there's both a science to colour as well as an art to colour. Taking the most basic of tools, the colour wheel, it gives a very good grounding for someone that has never been trained in colour but wants to learn more. However, I would hate for anyone's individual

creativity to be stifled by a rigid observance of colour theory. People's natural abilities differ; some are born with abilities and instincts, some people have to study to learn that craft, neither is better or worse than the other. Children approach colour wonderfully – give a child a box of crayons and they will pull out the colours that they find most appealing, and start to scribble with as many or few other colours as they please, regardless of the combination. Until such a time that they are told; "no, you never use these colours together – you should use..." This is why I believe in guidelines for colour rather than rules, because there are ways to use discord in colour – often to great effect. Which is why I think that colour theory and instinct should go hand in hand, because the rules give a great foundation but at the end of the day you have to obey that little voice inside your own head. My advice would always be, go with what speaks to you, as there will always be a reason it's your favourite colour. You may not be aware of that reason, or be able to articulate it, but believe me it's there. It might trigger something from childhood, it might evoke a happy memory or sensation, something to make you smile and feel happy or at peace. It might even be the reverse and explain why you have an aversion to some shades! The psychology and emotional impact of colour dictate how and why we choose colour, so it should never be ignored or overruled.

DOES THAT ALSO APPLY TO ART...?

In my experience, often people who have attended the talks I give at museums and galleries – a recent event being about Andy Warhol at the Guggenheim in Bilbao – are often drawn to their artist of choice because of how that artist uses colour, again, because the colour evokes a particularly positive reaction within them. Many times,

an artist may use colour in a way that would never occur to you, which is all the more intriguing; it makes you consider how they've been used together, and why? I find that walking through a gallery or museum and absorbing all the different ways that artists use colour very freeing and empowering, as though so many other routes have been opened up to me.

HOW IS THE USE OF COLOUR CHANGING?

The automotive industry is a great example to use here, as they spend a great deal of time and money on developing their colour ranges. Whilst we're not seeing new colours emerging, we are seeing a new generation of finishes, which give new life to existing colours.

Colour, and its application, has changed throughout history – and will continue to do so, I'm sure. For example, in the early 1990s in the USA we saw a dip in the economy, which coincided with a turn in the music industry to bring about grunge – which carried a certain despair and angst, reflected in some of the fashion at the time. However, shortly afterwards we had the dot com revolution and we started to see a reintroduction of colour across the board. Even the new wave of computers, particularly the announcement of the iMac, saw enhanced brightness, coupled with the extravagance of that era, meaning we witnessed a huge reversal and shift within only a ten year period.

IN YOUR OWN HOME, HOW DO YOU COMBINE YOUR LOVE FOR COLOUR WITH YOUR ART?

I recently reworked some of the colours in my home and my office – and bear in mind I have to keep the



colour scheme of my office fairly neutral to limit colour reflection when I'm working, matching and judging colours. However, the staircase leading up to my office, and its outer walls, hold a lot of my art – and there is a lot, because I travel a great deal and collect art from so many places that I visit. Previously, I had the same neutral tone flow from inside my office to the walls outside until suddenly I thought "I'm a colourist, I can't live like this anymore, I need colour on my walls..." So we pulled out as many colours from within the art that were appealing to us, and decided on a cranberry red for the colour of the wall on which the pieces are hung. And why did I choose that shade? It's on the cusp between warm and cool red which meant that it would be a more versatile background to the colours in the art. It also has a great deal of excitement and drama, it's emotive and dynamic, and it gives a whole new perspective. It also prompted me to switch some of my pieces around and have some fun with the walls, which has breathed new life into a collection of art that I've had, and looked at, practically every day for more than ten years; I feel like I'm seeing it with new eyes. And the best part is that it's so easy to achieve, it's just a coat of paint. In a few years' time, I might then think "I've loved that cranberry red, it transformed my art collection – I wonder what a vibrant chartreuse green would do..." so continue to have fun and experiment with your walls.

IS IT POSSIBLE FOR YOU TO HAVE A FAVOURITE COLOUR?

Yes! I love the shade periwinkle blue – it's the happiest of all blues. It has a slightly red undertone, which warms the blue up gently, and I have it in my bedroom. It's inspired all the artwork I've bought for my bedroom, which in turn reflects the happiness I feel when surrounded

by my favourite shade. I've used the art to intensify the colour in my bedroom.

WHAT ART CATCHES YOUR EYE?

I like the art I buy to reflect the context of my travels, I want it to remind me of the place I was when I bought it, so usually I choose pieces that capture the spirit of their location. I have a wonderful old print of the London underground and, from the first moment I saw it many years ago, I loved the whimsical feel to it. Similarly, I travel to Asia and Indonesia a great deal, where they celebrate colour gloriously and I have collected some wonderful batiks that are now wall mounted as well. I also have some remarkably talented artists local to my home whose work I adore, meaning my collection is most definitely an eclectic mix of contemporary art.

WHO OR WHAT WOULD BE YOUR DREAM CLIENT OR PRODUCT TO CONSULT FOR ON COLOUR GUIDANCE?

Well, I'm living it! What better company to work with than Pantone, who are responsible for the international language of colour? Every few years we add more colours, we name the colours – what could be more creatively satisfying than that? Not forgetting the trend forecasts, which enable me to create new palettes each year. I'm truly living my aspirations and dreams.

PANTONE 15-3919 Serenity

New Colors for FASHION, HOME + INTERIORS

Weightless and airy, like the expanse of the blue sky above us, PANTONE 15-3919 Serenity comforts with a calming effect, bringing a feeling of respite even in turbulent times. A transcendent blue, Serenity provides us with a naturally connected sense of space.

PANTONE 13-1520 Rose Quartz

New Colors for FASHION, HOME + INTERIORS

The soothing, calming nature of colors in the Spring collections are led by PANTONE 13-1520 Rose Quartz, a persuasive yet gentle tone that conveys compassion and a sense of composure. Like a serene sunset, flushed cheek or budding flower, Rose Quartz reminds us to reflect on our surroundings during the busy but lighthearted spring and summer months.

Leatrice Eiseman

Executive Director, Pantone Color Institute™





IN THE GALLERY

DAVID REES

"It is so important when painting not to be afraid to make mistakes. I give myself free rein to be brave with how I paint, the more conservative I am the worse the final product is."



1 Sound & Colour
Boxed Canvas
Edition of 95
Image Size 28" x 42"
Framed Size 32" x 46"
Unframed £695
Framed £995

2 Serenity
Boxed Canvas
Edition of 95
Image Size 36" x 36"
Framed Size 40" x 40"
Unframed £695
Framed £995

2

PAUL KENTON

"My cityscapes reflect the many moods of manmade landscapes; I find it exhilarating to express furious movement, artificial lights and the vibrancy of a busy city centre at night as well as the subtler moods of a misty dawn at the same venue."





Lights Of Fire
 Boxed Canvas
 Edition of 150
 Image Size 38" x 38"
 £750



PAUL KENTON



1





2

1 Manhattan Moments
Giclée on Mirrored Acrylic
Edition of 150
Image Size 50" x 15"
Framed Size 58" x 23"
£795

2 Glowing Empire
Canvas edition of 150
Image Size 38" x 38"
£750



JOHN D

"Picasso once said that he spent his life trying to paint like a child. This inspired me to mix children's art with the carefully-planned paintings of the adult artist."



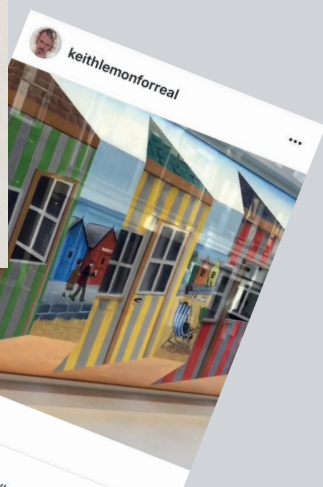
Banksy Was Here
3-D edition of 150
Image Size 33" x 17"
Framed Size 37" x 21"
£650



The Beach
3-D edition of 150
Image Size 42" x 20"
Framed Size 46" x 24"
£1,100



Keithlemonforreal



WILSON





IN THE GALLERY

ROBERT OXLEY

"My work appears loose and free but is in fact complex, which is what nature is all about."

1



2





1 Mancini
Boxed canvas
Edition of 150
Image Size 36" x 36"
£695

2 Maltese Blue
Boxed canvas
Edition of 150
Image Size 36" x 36"
£695

3 Callisto
Boxed canvas
Edition of 150
Image Size 36" x 36"
£695

RICHARD ROWAN

*"I like to challenge myself with difficult work.
I want to paint better than the last time;
pushing the boundaries of what I can do."*





1



2

1 Nature Awakens
Glass edition of 295
Image Size 6½" x 9½"
Framed Size 16" x 16"
£295

2 Enchantment
Glass edition of 150
Image Size 25" x 25"
Framed Size 38" x 38"
£950

RICHARD ROWAN



1

1 Borealis Blue

Glass edition of 150
Image Size 28" x 13"
Framed Size 38" x 24"
£750

2 Night Glows

Glass edition of 295
Image Size 6½" x 9½"
Framed Size 16" x 16"
£295

3 Symphony of Light

Glass edition of 150
Image Size 20" x 20"
Framed Size 32" x 32"
£750



2

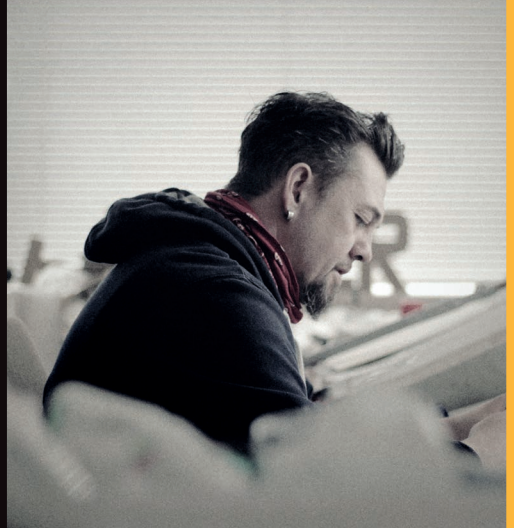




The Studio

sessions





**"THE MOST INTERESTING
THING ABOUT ARTISTS IS
HOW THEY LIVE."
— MARCEL DUCHAMP**

Introducing THE STUDIO SESSIONS;
a new feature series that will take you
behind the scenes with your favourite
artists.

From achingly cool industrial factory
conversions, to the prettiest cottages and
outhouses this green and pleasant land
has to offer, our artists' studios are as
diverse as they are. In the coming issues
of Fine Art Collector, we throw open the
doors to their studios and take you on a
tour of their creative workspaces.

Let us know if you have a particular
artist you'd like us to feature by emailing
us at marketing@washingtongreen.co.uk





"I like to let the viewer make up their own mind about what is happening with the characters in the composition."

IN THE GALLERY

JEFF ROWLAND

1 Street Light Stroll
Canvas edition of 150
Image Size 24" x 19"
Framed Size 31" x 26"
£495

2 A Kiss Goodnight
Canvas edition of 150
Image Size 24" x 19"
Framed Size 31" x 26"
£495



1



2

JEFF ROWLAND





Last Train Home
Canvas edition of 150
Image Size 24" x 19"
Framed Size 31" x 26"
£495

PETER & JAYNE SMITH

"Our aim has always been to make people happy. We simply take a gentle childhood combine it with what makes us smile and paint it. If a smile is returned or a memory stirred then we have done our job."





1



2

- 1 No Soggy Bottoms**
Canvas edition of 150
Image Size 18¾" x 30"
Framed Size 25¼" x 36½"
£425

- 2 You're My Cup of Tea**
Canvas edition of 150
Image Size 20" x 20"
Framed Size 26½" x 26½"
£325

- 3 Bake Off**
Canvas edition of 150
Image Size 16¾" x 30"
Framed Size 23¾" x 36½"
£395



3



1



2



1 Let Them Eat Cake
 Canvas edition of 150
 Image Size 20" x 20"
 Framed Size 26½" x 26½"
 £325

2 Family Pack
 Canvas edition of 150
 Image Size 19¼" x 26"
 Framed Size 25¾" x 32½"
 £375

3 Rolling Scones
 Canvas edition of 150
 Image Size 9¼" x 28"
 Framed Size 14¾" x 34½"
 £250



YOUR WORLD OUR ART®

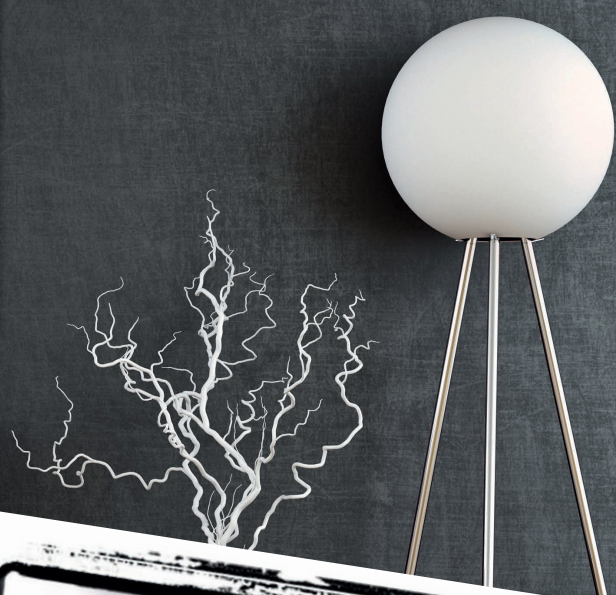
INTERIOR DESIGN FEATURE

Curating art within a home or office space is an art form in its own right...but it doesn't have to be overly expensive, time-consuming or daring. Try these straightforward home hacks to breathe new life and colour into your rooms.

COMPLEMENTARY COLOURS

Identify the key colours in your art and get creative! Is it hanging in a hallway? Then why not try painting a console table in a hue that works with the piece to sit underneath your art to make the colours really flow? Or if it's got pride of place above a sofa, experiment with tonal cushions and a throw to bring texture as well as colour.





DERAIL THE PICTURE RAIL

No need to spend time and money on a picture rail, get the same effect with half painted walls. This technique helps to create the illusion of higher ceilings, while giving you a way of introducing more colour into the room.

NICE & EASEL

Got an empty corner you'd like to fill with something a little quirkier than a lamp or chair? Look no further than an easel. Available to buy online from as little as £10, an easel is a stylish way to display your art – and why not take it one step further by staining or painting the wood to really make it pop!



IN THE GALLERY

KEITH MAIDEN

"My work is very raw; I am not after perfection or realism."



Private Everything II
Canvas edition of 150
Image Size 20" x 32"
Framed Size 27" x 39"
£550

THE MISERY
THAT IS NOW
UPON US IS
BUT THE PASSING
OF GREED

THE HATE OF
MEN WILL
PASS AND
THE TOWER
WILL RETURN

GREED HAS TO THE
POISONED PEOPLE
MEANS SOUS

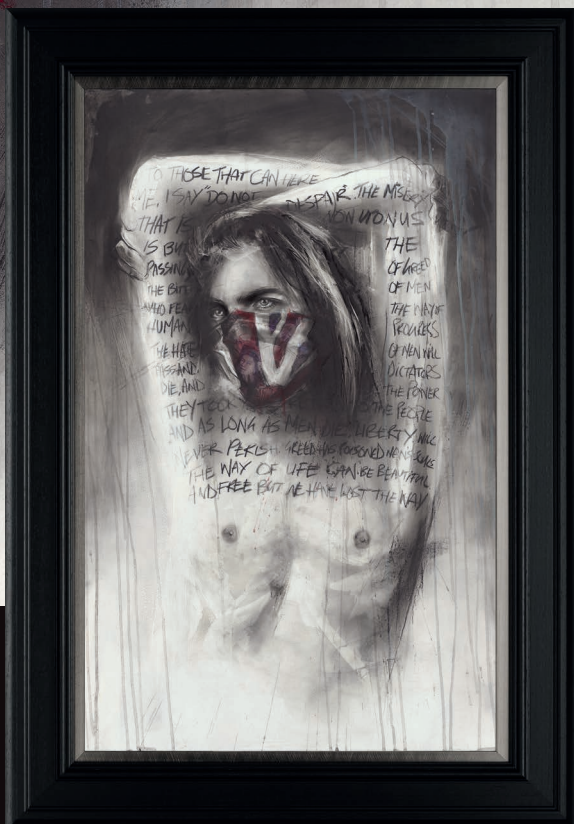
LIBERTY
WILL
NEVER



1 Rose
Canvas edition of 150
Image Size 48" x 24"
Framed Size 55" x 31"
£895

2 Private Everything I
Canvas edition of 150
Image Size 20" x 32"
Framed Size 27" x 39"
£550







Northern Light

BOB BARKER

What Tomorrow May Bring
Canvas edition of 195
Image Size 28" x 36"
Framed Size 34" x 42"
£850



Leeds City Museum Exhibition runs 21-29 January 2017

Leeds City Museum is located in Leeds city centre on the edge of Millennium Square, in a beautifully restored Grade II listed building. Originally established in 1819, it was reopened in its current form on 13 September 2008, having survived WWII bombings, closures and relocations to emerge phoenix-like as a stronghold of Leeds' cultural offering. This iconic and historic setting is an ideal backdrop for 'Northern Light', a compelling body of original work, supported by limited edition publishing, which represents over a year's work for Bob Barker.



1



2

1 Swings & Roundabouts

Canvas edition of 195
Image Size 44" x 16"
Framed Size 50" x 22"
£695

2 I'm Gonna Break Your Heart

Canvas edition of 195
Image Size 26" x 26"
Framed Size 32" x 32"
£650

3 Together, Together

Canvas edition of 195
Image Size 22" x 28"
Framed Size 28" x 34"
£595



3



THE BRIGITTE BARDOT DIAMOND DUST COLLECTION BY

SIMON CLARIDGE

"The human form is such a fantastic thing; the eye never tires of seeing what it is programmed to respond to on such an instinctive level."

B.B. 





1 Love Is My Profession
Diamond Dust on Silkscreen
Edition of 75
Image Size 26" x 20"
Framed Size 36" x 29"
£995

2 And God Created Woman
Diamond Dust on Silkscreen
Edition of 75
Image Size 26" x 20"
Framed Size 36" x 29"
£995





2

1 La Parisienne
Diamond Dust on Silk screen
Edition of 75
Image Size 26" x 20"
Framed Size 36" x 29"
£995

2 Je t'aime
Diamond Dust on Silk screen
Edition of 75
Image Size 26" x 20"
Framed Size 36" x 29"
£995

THE BRIGITTE BARDOT DIAMOND DUST COLLECTION - BOXED SET

Boxed set of four Diamond Dust on Silk screen Editions

Paper set 2,750
Framed set £3,750

IN THE GALLERY

NIC JOLY

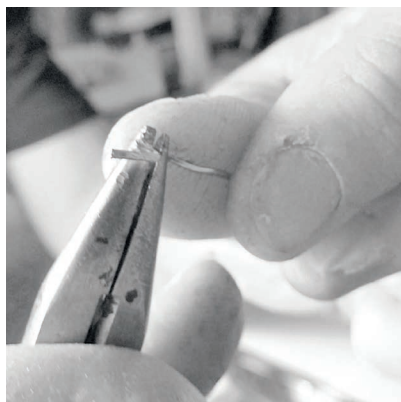




Uplifting
Wall Sculpture
Edition of 90
Framed Size 21½" x 21½"
£995



“My fascination with creating small sculpture inspired by the theatre of life has grown into an absolute obsession for me, no area of life is safe!”

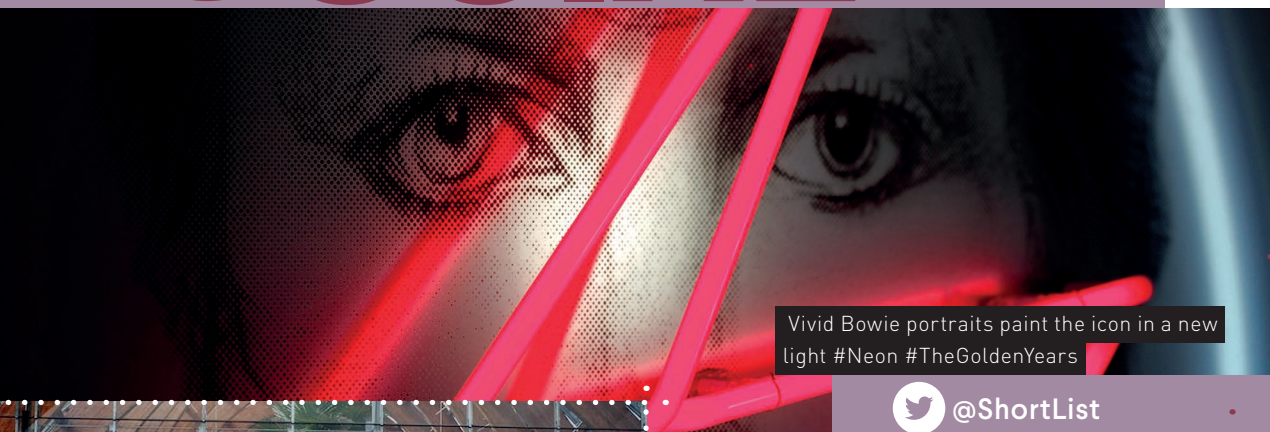


NIC JOLY



The Only Way
Wall Sculpture
Edition of 90
Framed Size 38" x 15"
£1,295

THE SOCIAL EDIT



Vivid Bowie portraits paint the icon in a new light #Neon #TheGoldenYears



Hanging with a few Sheffield icons today!
Courtesy of @Temper_art Photo realism on steroids. Awesome

 @ShortList

 **BBC The One Show**
Stop at your local war memorial on Friday and you might find one of @nicJoly's #141Days sculptures



7:51 pm - 29 Jun 2016

 @nicjoly



 @Timglasby

@brittopopart took part in the
#Olympics #torchrun for Rio 2016

 @brittopopart



Stuart McAlpine Miller took part in Oor Wullie Bucket Trail, painting a sculpture for The Archie Foundation charity

Washington Green Fine Art Official added 3 new photos.
Published by Washington Green Fine Art 7h · 14 July · ©

Not only is Alex Echo an incredibly talented artist, he's a generous one too!
Tonight sees this piece being auctioned to raise funds for those affected by the Nepal earthquake, taking his total funds raised for charity through the donation of artwork to over £1 million. Congratulations, Alex!



@scarletravenart



NEON ARTIST @LouisSidoli Follow

#Louis #Sidoli #Artist #Pele #Neon #Art on the front page of #CNN



stuartmcAlpinemiller

Thank you to everyone who attended the exhibition last night and The Lord Provost of Edinburgh for hosting, great to see the paintings in this environment #contemporaryart #art #edinburghfringe



@stuartmcAlpinemiller



@LouisSidoli



Spotted! Alex Echo's rabbits looking fabulous in the Mayfair @PaulSmithDesignboutique!
#AlexEcho #PaulSmith #bunnies



NATALIE SHAU

"Each of the work I created for this collection represents a precious gemstone. According to folklore and stories throughout history, many gemstones are thought to have healing and other mysterious properties. These rare products of nature have inspired philosophers and mystics to attribute unusual powers to these special minerals."



Diamond
Giclée edition of 95
Image Size 24" x 24"
Framed Size 35" x 36"
£695



NATALIE SHAU

Amethyst
Giclée edition of 95
Image Size 24" x 24"
Framed Size 35" x 36"
£695





Ruby
Giclée edition of 95
Image Size 24" x 24"
Framed Size 35" x 36"
£695

LAWRENCE COULSON

"I am hugely influenced by my local landscape; everything is dominated by the huge skies and endless horizons."

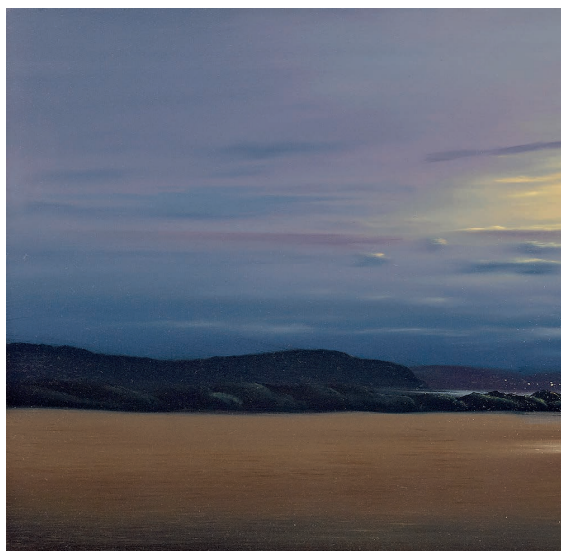
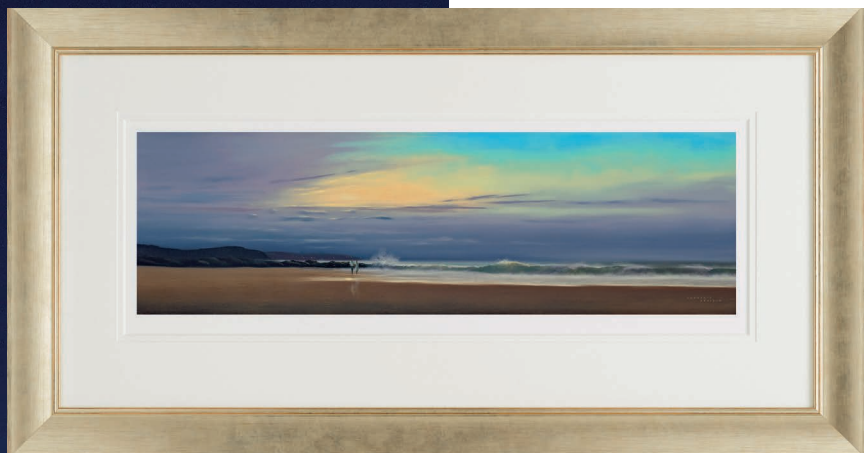




LAWRENCE
COULSON

Everlasting
Giclée edition of 150
Image Size 20" x 20"
Framed Size 33" x 34"
£675



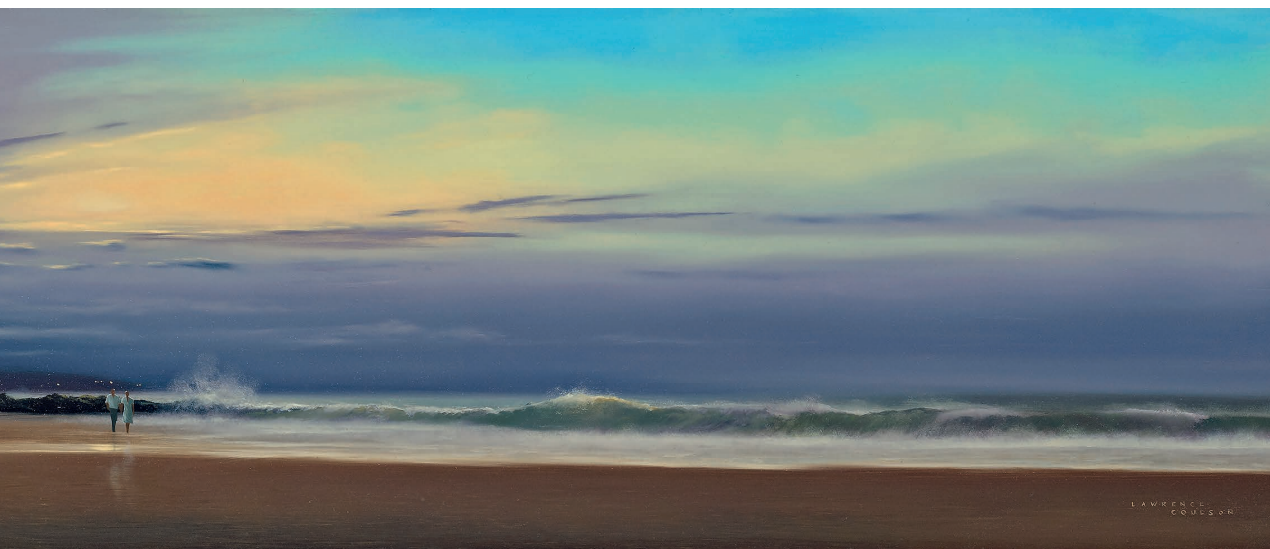


LAWRENCE COULSON

1 To The End
Canvas edition of 150
Image Size 11" x 28"
Framed Size 17" x 35"
£375

2 The Sound of the Sea
Giclée edition of 150
Image Size 30" x 8"
Framed Size 43" x 23"
£595

3 At Peace
Canvas edition of 150
Image Size 28" x 11"
Framed Size 35" x 17"
£375



3

IN THE FRAME

2016 has been a bumper year for events, packed full of exclusive launches and artist appearances – not to mention the amount of globetrotting some of our artists have been doing! Take a look at this brief snapshot of the good times we've had so far...and here's hoping for many more to come!





STUART McALPINE MILLER

"Warhol's views on mass consumerism and the way he translated these into his art is something I really relate to and I hope my art does something similar and stands the test of time."





1 Heartfelt Terror
Giclée edition of 95
Image Size 18" x 22"
Framed Size 32½" x 37"
£595



2 The Fire Within
Giclée edition of 95
Image Size 18" x 22"
Framed Size 32½" x 37"
£595



1

1 The Thought Process

Giclée edition of 95
Image Size 18" x 22"
Framed Size 32½" x 37"
£595

2 Xposed

Giclée edition of 95
Image Size 18" x 22"
Framed Size 32½" x 37"
£595

**MYSTERY (SERIES NO.1)
PORTFOLIO OF 4**

Portfolio of 4 Giclée editions in
presentation portfolio

Paper set £995
Framed set £2,250



LES AVENTURES DE
TINTIN

L'ÉPIQUE
MYSTÈRE

ERG
★
VENTUR
TINTIN

POST

PAUL CORFIELD

"The ideas and inspiration are there all of the time and it's something I no longer need to go in search of."



1

1 Closing Of The day
Canvas edition of 150
Image Size 42" x 21"
Framed Size 48" x 27"
£750

2 Amber Sky
Canvas edition of 150
Image Size 30" x 30"
Framed Size 36" x 36"
£725



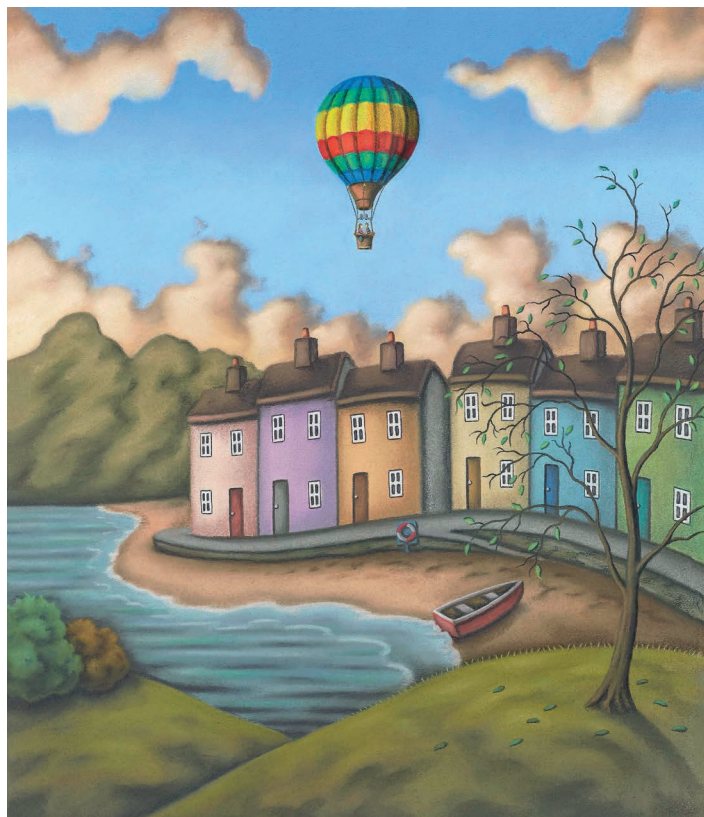
SO FAR, SO GOOD

40 years as an exhibiting artist, 18 years with Washington Green, 15 years of published limited editions, 14 years touring around galleries...
...all part of the epic journey that brings us to

The Farewell Tour | Paul Horton

Throughout his career to date, Paul Horton has created a world inspired by his sheer optimism for life and love for family, and charmed us with his own unique iconography and motifs, guided by his innate skill as a storyteller. The house is seen as a symbol of love and the family, a protector and sanctuary from the world outside. The lovers represent the bond of love and friendship that forms the foundation of any relationship and the road in turn becomes a metaphor for the journey of life.

Each piece speaks of a sense of belonging, of familiarity and community. There is no denying that we can all identify an element that speaks to our minds or our hearts with Paul's final collection for Washington Green Fine Art. His art is essentially



1 To Touch The Sky
Giclée edition of 195
Image Size 15½" x 18"
Framed Size 25" x 29"
£350

1

2



3

2 Eye In The Sky
Giclée edition of 195
Image Size 20" x 20"
Framed Size 30" x 31"
£450

3 Imaginarium
Free print with purchase of a Paul Horton limited edition print
Image Size 8" x 8"

£110 (If framing required)
Framed Size 18½" x 19½"

PAUL HORTON

grounded in real memories, emotions and experiences using universal themes that resonate with each and every one of us. He offers the gift of happiness, where the spirit of love reigns supreme and each painting creates its own special ambience; a virtual comfort blanket for the viewer.

Paul is passionate about his art, and the messages carried within it, which is obvious to so many who continue to be captivated by his work. His highly communicative and thought provoking images show an awareness, insight and understanding of life,



1



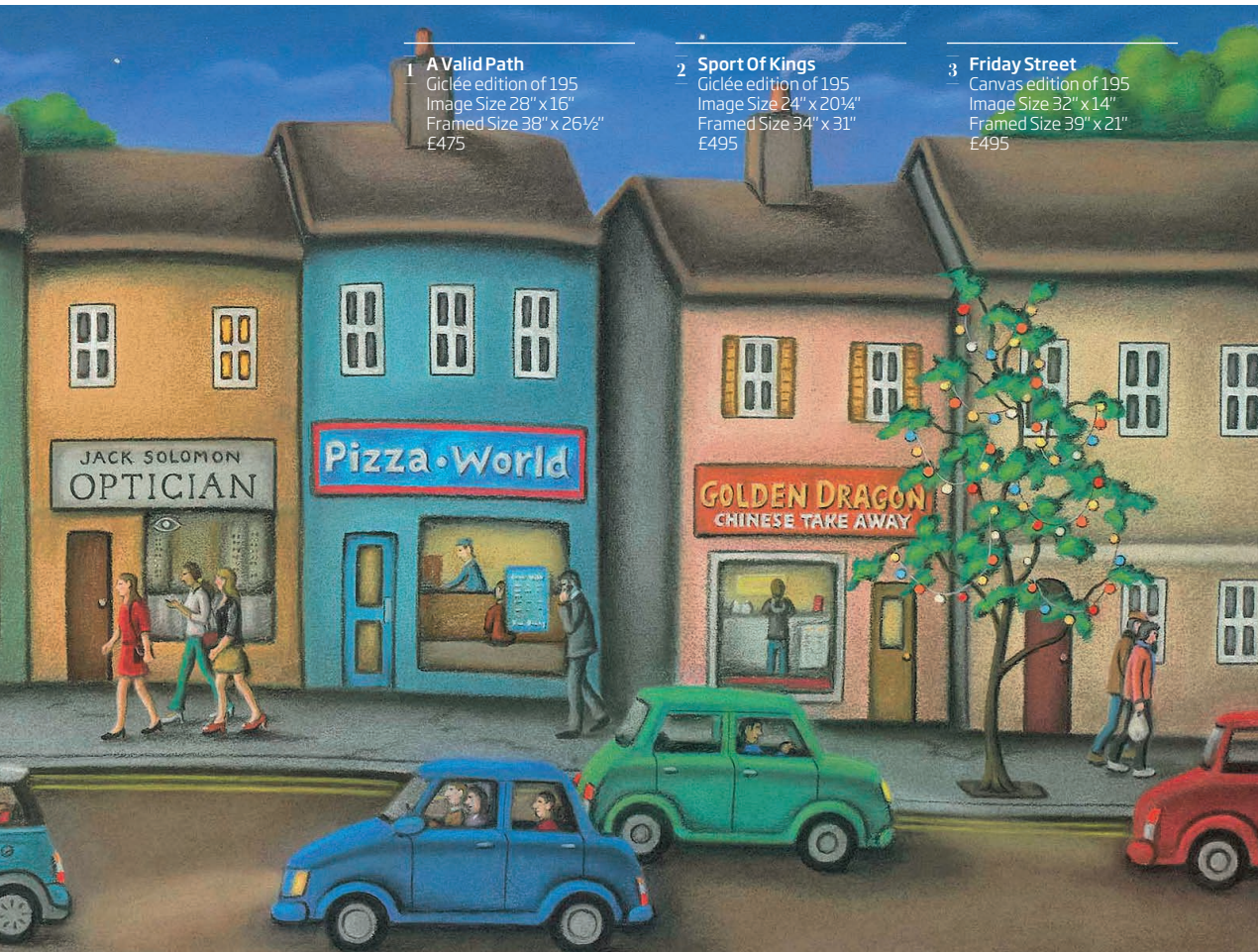
making an immediate and uplifting impression on the viewer. The apex of our potential is when we find full expression of our being and by virtue of that, the greatest contribution to those around us.

This collection is essentially a celebration of the human spirit, in recognition and appreciation of all who offer support, comfort and compassion to those around them. And that's the beauty of Paul Horton's world; despite being intrinsically personal to him, it can be your world too, whatever you conceive that to be.

It is on this note that we wish Paul well in all his future endeavours and adventures, thank you for being part of the Washington Green family.



2



1 A Valid Path
Giclée edition of 195
Image Size 28" x 16"
Framed Size 38" x 26½"
£475

2 Sport Of Kings
Giclée edition of 195
Image Size 24" x 20¼"
Framed Size 34" x 31"
£495

3 Friday Street
Canvas edition of 195
Image Size 32" x 14"
Framed Size 39" x 21"
£495

SHAZIA

"My painted little characters are presented like the typical portrait paintings of old; quite still and ordinary – equalled only by the charming nervousness revealed within the peripheral 'full stop' eyes that stare blankly back"



1 Elisabeth & Alice
Canvas edition of 95
Image Size 26" x 34"
Framed Size 32" x 40"
£795

2 Mila
Canvas edition of 95
Image Size 30" x 34"
Framed Size 36" x 40"
£850

2



RYDER

"My work was inspired by the need to escape from the sometimes harsh realities of this world."



1

1 Midnight Moon
Canvas edition of 95
Image Size 28" x 21"
Framed Size 34" x 27"
£550

2 Love By Moonlight
Canvas edition of 95
Image Size 21" x 28"
Framed Size 27" x 34"
£550



RONNIE WOOD

"There is no kind of therapy like the one you have from starting a picture and then seeing it through to the end."





Hendrix - Deluxe Edition

Giclée edition of 50
Image Size 26½" x 40"
Framed Size 43" x 57"
£2,500



IN THE GALLERY

DAN LANE

"My work acts as an invitation into my intricate imagination, my dark yet beautiful world of nature against an industrial backdrop."



1

1 The Saint
Mixed Media Sculpture
Edition of 150
Height 7"
£295

2 The Sinner
Mixed Media Sculpture
Edition of 150
Height 7"
£295

The Saint & The Sinner
2 x Mixed Media Sculptures
£495



LORENZO QUINN

Contemporary sculptor Lorenzo Quinn is one of the world's most renowned artists, whose work is inspired by the greats such as Michelangelo, Bernini and Rodin. Following our recent privileged visit to his studio and foundry in Spain we can offer a unique insight into the art and creation of his inspiring work.





Earlier this month, we had the opportunity to meet Lorenzo in his studio in Barcelona and later visit the foundry where his artwork is cast. Armed with a huge sense of anticipation, we made our way to Barcelona to meet the great man. Stepping out of Arrivals into the Spanish sunshine, we were met by Juan Pi, Lorenzo's long standing program manager, to begin our tour. He explained the format of our day; we would begin at Lorenzo's studio, where the conceptual and creative work takes place, before being taken to the foundry to witness first-hand how the artist's visions become a reality. Lorenzo's studio did not disappoint, and neither did the man himself. Despite his international fame and distinguished pedigree, Lorenzo is eminently relatable, warm and candid. His strong sense of family is a constant companion, and his ability to embrace and give physical form to the purest of emotions

has resulted in endless requests for commissions based on his portrayals of spousal or familial love. There is no contrivance in his openness about being a family man, the depth of commitment runs to his core and permeates all areas of his life. Whilst talking us through one of his signature statement pieces - he tends to produce one for

every major exhibition of his work, usually far more provocative than his usual style - entitled 'Statistics', which is a visual representation of the innocent lives lost through wars, he stopped to point out two of the hands towards the center of the piece, explaining that they are casts of the hands of his father (the late actor Anthony Quinn) and his eldest



son. Even in the most unrelated of contexts, Lorenzo can always find room for an expression of personal meaning .

Lorenzo is perpetually a student of his craft. His studio is a treasure trove of learning; gazing around, the books on art history and theory are plentiful, studies and experimental clay models are to be found on most surfaces, and the anatomical models and diagrams testify to the influence of the renaissance masters on Lorenzo's understanding and representation of form. Lorenzo spoke passionately about his desire to keep evolving as an artist, to never be complacent and to keep learning no matter his age or level of accomplishment. In this continued pursuit of excellence, Lorenzo takes courses all over the world with individuals who are equally skillful in their own areas of expertise. Most recently he has embarked on a sculpture course at the Accademia Di Belle Arti in Florence, and spent time in Las Vegas learning 3D modelling techniques from Andrew Cawrse, who was retained as advisor to James Cameron on the Hollywood blockbuster Avatar, and whose standing within the industry enable him to use Cirque du Soleil performers as his subjects.

After a morning with Lorenzo in his studio, we were once again on the road to our second destination; the foundry. A second generation business, it has evolved from a team of circa twenty individuals servicing several artists, to the current staff of nearly fifty working solely on Lorenzo's projects. An epicentre of quality and artisan workmanship, Lorenzo's vision is palpably omnipresent. Like a conductor leading an orchestra, or a choreographer directing a ballet, Lorenzo ensures that each of the ten processes involved in making his sculptures are executed

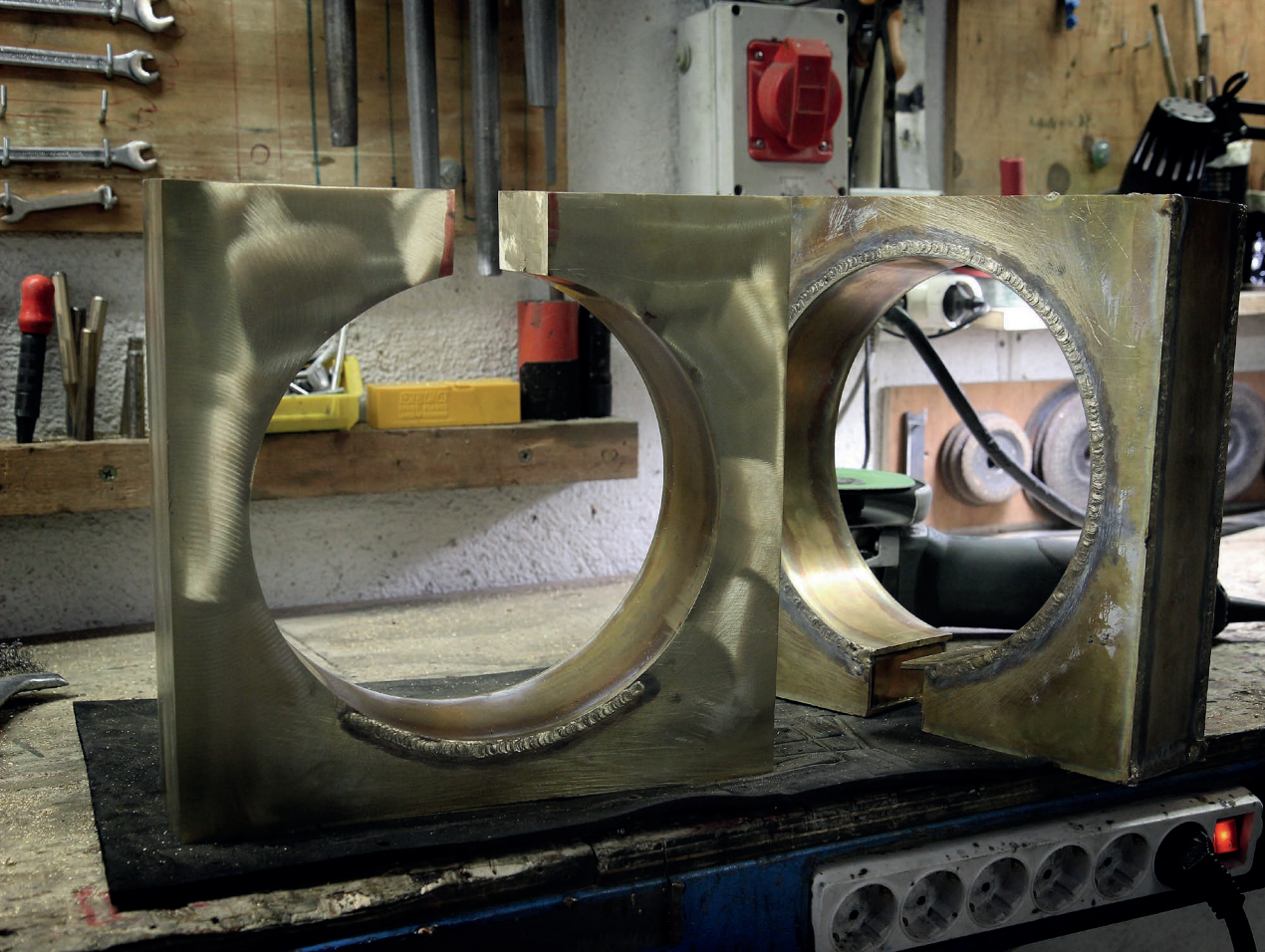




flawlessly. Using the lost wax, or cire perdue, process – which is the oldest known form of casting – allows Lorenzo and his team to hand cast sculptures that are true to the ideas he first conceived and then gave form to in modeling wax or clay in his studio. No element is lost, no concept diluted.

The foundry is itself an assault on the senses. Walking around and among the various sections, we felt the intense heat from the casting we witnessed, we smelled the various materials being expertly worked, we saw the precision and skill of the team, we heard the cacophony of voices each clamoring to be heard above the machinery and we touched the work during the innumerable stages of production. It was an intensely elemental experience for each of us, and one that will remain vivid in our memories for some time to come.

This experience has forever changed the way that we look at Lorenzo's work. Never again will we see 'Finding Love' without remembering the twenty hours it takes to polish each one by hand, or the countless hours it can take to get the weighting exactly right to give the piece its exquisite balance. No longer will we remark on the arrival of a new Lorenzo Quinn sculpture without calling to mind how meticulously the work is packaged into bespoke, hand-crafted cases made from high grade American Oak. Whilst the admiration and aesthetic appreciation remains as strong as ever, it is no longer possible to view these sculptures without recalling the many skilled processes involved in each handmade element; it is impossible to see only the beauty without remembering the omnipresent quest for quality; and it is certainly no longer possible to read the titles without feeling the genuine and heartfelt emotion that fuels each one.



ARTLINE

Lorenzo Quinn

The Artline collection was born out of the success and demand of a selected number of Quinn's most prominent and recognisable works, and then developed to offer the very best in quality and value.

Each piece in the series has been chosen by Quinn himself and carries his unique signature; the ultimate stamp of approval.



CHRISTMAS

Gift guide

We've said goodbye to summer and the nights are drawing in, but it's not all doom and gloom. Before we know it we'll be hurtling towards that most magical time of the year – Christmas! Avoid the last minute rush with our gift guide, packed with the latest contemporary art for the pinnacle in personal present giving – available in galleries now.

For the animal lover...

ROBERT OXLEY

Robert Oxley's passion for wildlife shines through in every piece he creates. The artist says: "I want the viewer to know that I believe all animals are integral to all of our lives and need not only to be protected but to flourish. I want my work to show the fragility of the natural world."



Maltese Blue
Boxed canvas
Edition of 150
Image Size 36" x 36"
£695

For the sweet tooth...

PETER SMITH

The irresistible 'A Cup Of Tea and a Slice Of Bake' collection by Peter and Jayne Smith is the perfect present for any sweet-toothed art lover this Christmas. Your favourite Impossimals are surrounded by a smorgasbord of confectionery delights - from Bourbons to Battenberg, Jaffa Cakes to Jammie Dodgers, there's something for all tastes in this show-stopping collection.



You're My Cup of Tea
Canvas edition of 150 | Image Size 20" x 20" | Framed Size 26½" x 26½" | £325

For the city slicker...
PAUL KENTON

Master of the modern cityscape Paul Kenton's autumn collection is the ideal gift for the urbanite in your life. Through keen observation, compelling brushstrokes and vivid colours, the artist deftly breathes new life into iconic cities and landmarks.

Lights Of Fire Boxed Canvas | Edition of 150 | Image Size 38" x 38" | £750



For the celebrity enthusiast...
SIMON CLARIDGE

Simon Claridge has gained critical acclaim for his works which capture some of the most iconic female celebrities of all time and immortalise them in art. For autumn 2016 he has turned his attention to screen siren Brigitte Bardot in a new collection of diamond dust silkscreen editions. Perfect for celebrity fans and Bardot aficionados everywhere.

La Parisienne Diamond Dust on Silkscreen | Edition of 75
Image Size 26" x 20" | Framed Size 36" x 29" | £995



For the fashionista...

**STUART MCALPINE MILLER /
NATALIE SHAU**

If your fashionista friend loves all that glitters, new artist Natalie Shau's stylish portraiture could be the perfect fit. Or, for something a little more multi-layered, internationally acclaimed artist Stuart McAlpine Miller combines appealing aesthetics with thought-provoking social commentary for works which are sure to get people talking.

Diamond Giclée edition of 95 | Image Size 24" x 24"
Framed Size 35" x 36" | £695



The Thought Process
Giclée edition of 95
Image Size 18" x 22"
Framed Size 32½" x 37"
£595



THE ART OF THE COMIC BOOK COVER

Flying in the face of the universally accepted maxim that warns us not to “judge a book by its cover”, the cover of a comic is considered the most significant artwork within the book. A cover, much like a comic strip itself, tells a story, and sets the scene of imminent action and adventure. Like a movie director, the artist manipulates the viewer’s experience via his or her own vision and interpretation.

The cover of a comic is considered the most significant artwork within the book. It is both a statement and an

advertisement that will make the reader pick the comic up and buy it. Well executed, it can entirely transform the viewer’s understanding of a character and plot. The artist’s use of composition, lighting and colour can help focus a reader’s attention on the important features on the cover. However, as any Marvel aficionado will know, cover art can be as much a tool of misdirection as a glimpse into the ensuing narrative within. Whether the cover seemingly shows one or more of our heroes on the brink of death, or indeed the comic world as we know it

coming to an apocalyptic end, the chances are that the inner pages will right the wrongs shown on the cover, and good will once again triumph over evil.

Therein lies the delicacy of touch needed by the revered Marvel cover artists; the balance of messaging for the reader must be enticing yet elusive, with just enough of the plot played out on the cover to be not just a head-turner, but a page-turner also; new mythology for the twentieth century.



A COLLECTION OF LIMITED EDITION ART OF ICONIC COMIC BOOK COVERS
SIGNED BY STAN LEE

AVAILABLE NOW



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Contemporary art from the country's finest artistic talent,
chosen by Washington Green for you.