

Cathy Read

## *Adventure Begins Here (The)*

Watercolour and Acrylic ink

56 x 76 cm

Inv: 341

£1,344.00

## DESCRIPTION

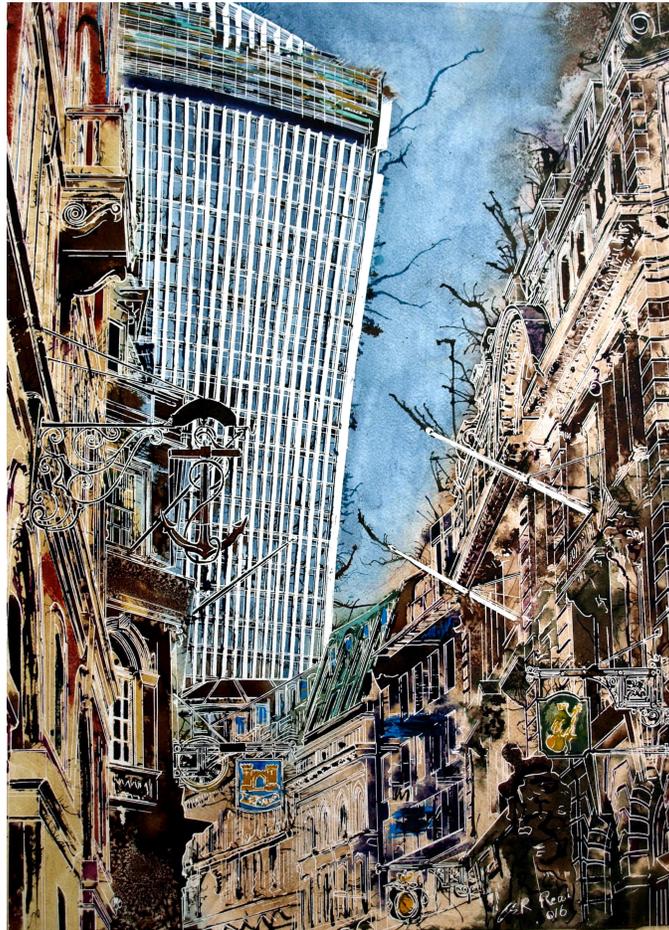
Marylebone Station is the start of many a journey. Where that journey takes you, is up to you. Railway Stations excite the imagination. So imagine you have unlimited time and resources.

Where would your journey take you?

Wherever it is, the Journey Begins Here...



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116



Cathy Read  
*Ancient Signs*

Watercolour and Acrylic ink  
76 x 56 x 0.1 cm  
Inv: 604

£1,344.00

## DESCRIPTION

Walking down Lombard Street in London, the historic business signs stand out. A throwback to times when literacy was the province of the elite. Towering above is the new office tower of 20 Fenchurch Street, dubbed the Walkie Talkie, due to its distinctive shape. There's a marked contrast between the clean fresh white lines of the Walkie-Talkie building as it towers over the brown stone buildings of Lombard Street.

Ancient signs hanging where they have hung for decades, centuries in some cases. From the time before reading was common and traders required more visual advertisement for their businesses. I love them all but the sculptural ones in particular. That anchor, with its twisting coiled rope, set against the perfect geometry of the modern intruder, towering like Gulliver over a Lilliputian landscape. It's angle conveys a sense of friendly curiosity as it looks down at the perfect miniature world below.

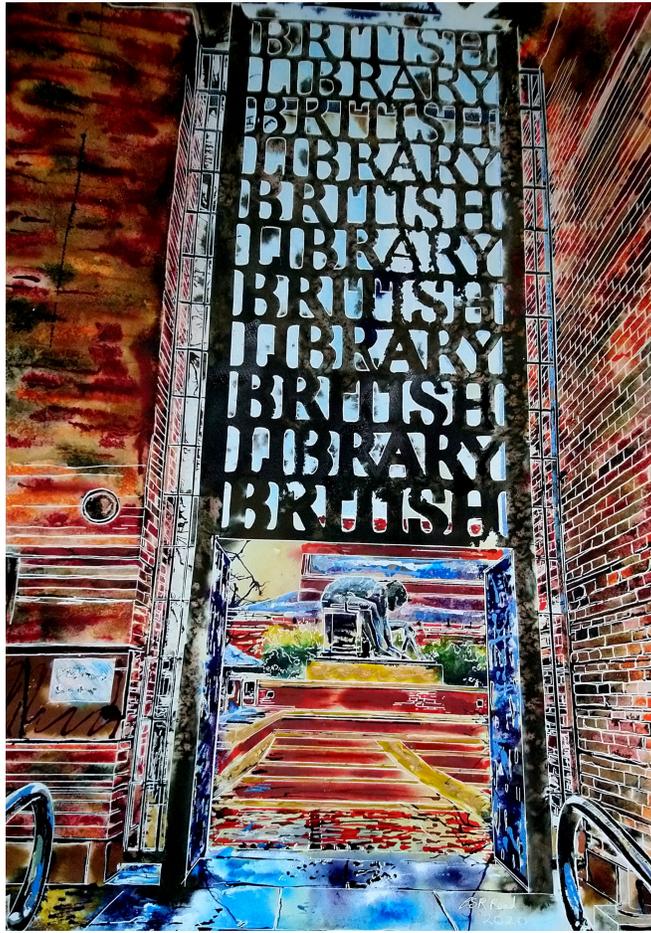
What would the people who created the signs all those years ago make of the gigantic interloper? As alien a world as there could be to people of that time.

The Walkie Talkie is not complete, the photo taken as a final pieces were put into place.

The View give a sense of vertigo as you gaze upwards but still can't quite see it



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116



Cathy Read

*British Library*

Watercolour and Acrylic ink

75 x 53.3 cm

Inv: 876

£1,344.00

Location: Studio

## DESCRIPTION

When looking at this British Library gates painting, the first thing you notice are the words British Library repeated in a rising stack. Each layer upwards the font becomes more delicate and light. It's as if the lower levels need to be reinforced to hold the weight of those further up. This ironwork creation marks the entrance to the British Library and continues onto the doors which open inwards. Held in place either side by a simple rectangular grating.

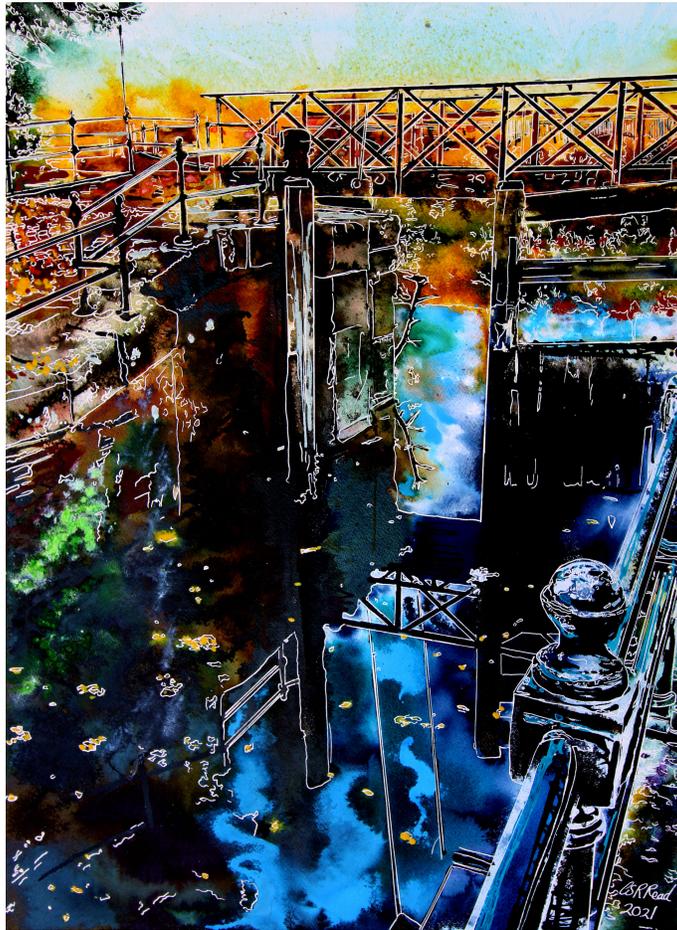
What could be a more appropriate symbol for the library can there be but a stack of words? Like a stack of books. Eloquent and simple. The clarity of the words increases as your eyes scans up. The density of the black increases as you go down.

The image feels slightly crooked. The reference photo was taken when passing on a rainy October day. I chose not to straighten it. It helps capture the spontaneity of the image and adds to the sense of looming in the structure.

The dark entrance looks through to a terracotta pathway framed with gold. Once you go beyond the English words, it feels like the entrance to an oriental temple. The text leaves you in no doubt of where you are. Framed by the gates with its Iron grid of letters. Centre stage, a giant figure bends double, intent on this "work". He holds a pair of compasses or dividers with the skill and delicacy of practised hands. His task, whatever it is, demands his full attention. He's oblivious to our presence.



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116



Cathy Read

## *Deep dark lock*

Watercolour and Acrylic ink

74.5 x 53.3 cm

Inv: 1017

£1,344.00

## DESCRIPTION

Deep Dark Lock. Early autumn is in the air. The leaves are turning gold on the distant bank of the Irwell, a few float on the still water in the lock. The river beyond flows slowly, but here is stillness.

Gazing into the deep, dark waters, we see the reflections of the lock gates, railings and bridge above. All silhouetted against the bright blue of the sky. We look along the lock to the great wooden gates, half open and ready for action.

Locks are often like this in the mornings or at the end of the day, especially in remote locations. This one is off the Irwell and leads to an underground canal system, that's now disused. I had intended the area in the lock to have more bright blue but the initial swirls went so well that I didn't want to change them. Sometimes that happens in the painting. It's like the inks are alive and want to influence how that they will be. Watercolour is a dynamic medium, and watercolour artists persuade the paint, rather than control it, especially if painting water is involved.

The railings and barriers dominate the land, far more than is visible in the image. Normally locks don't have so many railings, as they interfere with the working of the lock. And their presence is more dangerous than if they aren't there. This lock is in the centre of Manchester though, and the risks to revellers walking home is probably why there are so many rails. For a sturdy structure, railings always seem so delicate. They are like a lace edge along the path, especially the cross structure



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116



Cathy Read

*English National Opera*

Watercolour and Acrylic ink on paperedboard

61 x 61 cm

Inv: 740

£1,190.00



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116



Cathy Read

## *Flight over the Thames*

Watercolour and Acrylic ink

76 x 56 cm

Inv: 462

£1,344.00

## DESCRIPTION

Flight over the Thames

The cable car ride across the Thames between Greenwich and the Royal Docks is a thing of elegant beauty. I'm always fascinated with engineering. By the way solutions to problems, such as aerodynamics and strengthening, can often be achieved in the most elegant of ways.

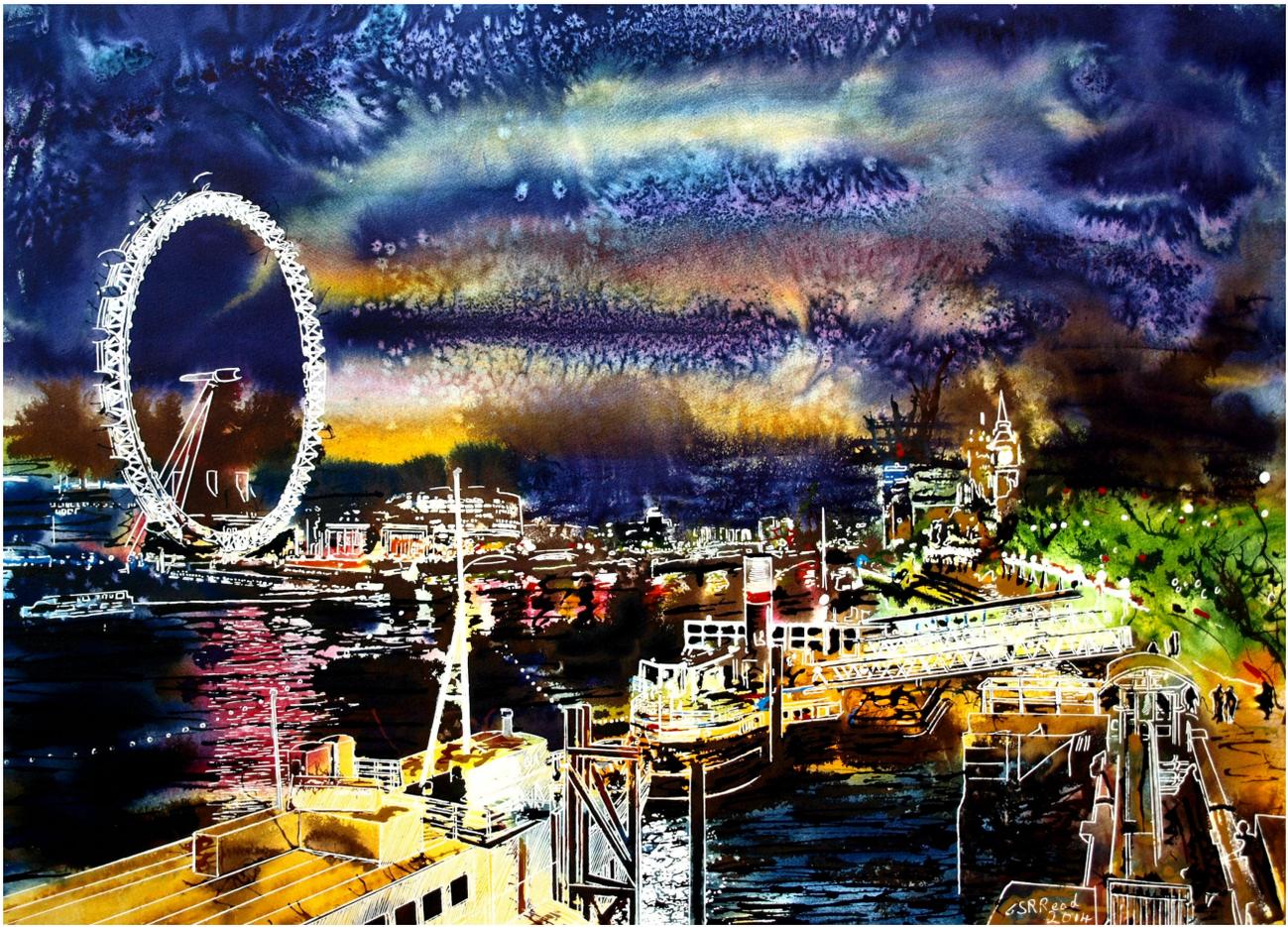
I love the way the holes have been made to spiral up the Towers, possibly to improve airflow and reduce wind resistance. Contrast the gleaming white Towers rising, like spindles, above the earthy, grimy warehouses and buildings below.

Draped across, like Gossamer threads, are the cables. Dipping slightly under the weight of the cars themselves. Tiny white pods, with small flashes of scarlet, are seen at a distance against an otherwise muted landscape. The cables themselves bristling, with life, like electricity sparking back into the air. All set against the crystalline sky.

The results of the cling film process and salt are particularly evident in the sky. Folds and ripples working with the starburst blooms and liquid flows as a colours have marinated during the drying process. The swirls and patterns give the impression of celestial marble.  
cable car painting. cable car that crosses the Thames at Greenwich



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116



Cathy Read

## *Goodnight Thames*

Watercolour and Acrylic ink

56 x 76 cm

Inv: 465

£1,344.00

## DESCRIPTION

Goodnight Thames

What do I see? I see colours, glorious colours. The painting is bathed in an orange glow but there is a darkness. Appearing black at first but, just like the night-time, your eyes adjust and allow you to see in the darkness. Not black but very dark purple/blue with a fluid line of black zig zagging its way down the image. The cosmic sky grabs your attention as the orange blends into the indigo in inky swathes of colour. A hint of magenta, pale yellow and blues bespeckled with tiny starlight. Star-like crystals creating a mottled moving sky.

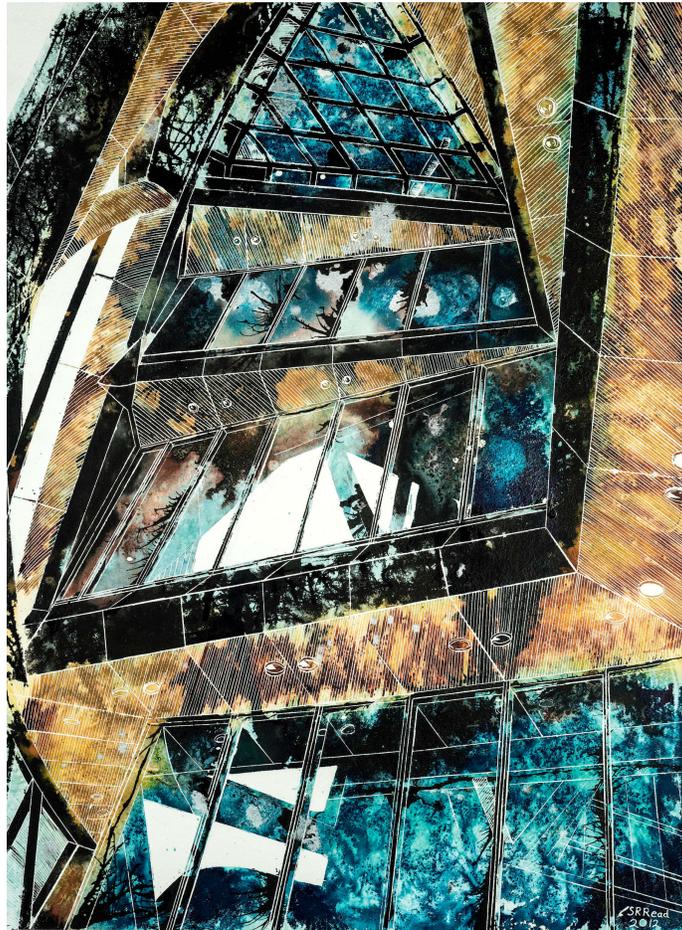
Then you look for the familiar. The Thames is recognisable, as you see the London eye in a reverse silhouette and the suggestion of Big Ben on the right. The festooned lights and trees mark the course of the embankment, bringing your attention to the ships in the foreground. Your eyes are drawn on a course from the Eye, across Westminster bridge, along the embankment to the boats.

How many are there? It's difficult to tell as images merge into one another and into the dark inky waters, speckled with light and so many colours.

The picture is in a state of constant movement which forces your eyes to dance around the painting. Drinking in the atmosphere as you continue across the bridge down to the embankment to join the shadowy figures standing there.



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116



Cathy Read

## *Inner Structure of an Idea*

Watercolour and Acrylic ink

76 x 56 cm

Inv: 657

£1,344.00

## DESCRIPTION

Inner Structure of an idea is my first attempt at a painting this size. It was a pivotal moment when I realised I needed to go large. Looking at abstract architecture painting, it's tempting to wonder where it is. Speculation is fun but that would diminish the picture's value.

Inspiration comes from everywhere. Sometimes, it's a case of looking where you're not expected to. Good architecture covers design from all angles and the Gherkin is a fine example of the importance of where you look. Cubes are easy, add another block. Curved triangular constructions require more creativity. This view is within the Gherkin structure, looking up in the entrance. Its sections and shapes are unique and come together in a delightful way. The angles and curves working together and creating something more.

An abstract architecture painting can be recognisable, it depends how abstract you want to go. I chose this close in view because it's distinctive and intriguing. Does it matter that it's part of a building? I'd say no. It may help to retain a sense of the place. It may even help you understand it, but knowing will restrict your interpretation. Block you from seeing something other, something more profound.

So now you know what it is, forget about it. Look at it as a series of shapes and colours and ask yourself, what do I see? Are your thoughts rooted in the architecture? Do you see other objects? Or maybe you see emotions or an idea?



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116



Cathy Read

## *Irwell Reflections*

Watercolour and Acrylic ink

65.5 x 57 cm

Inv: 858

£1,203.00

## DESCRIPTION

Painting of the Irwell in Manchester, art meditations  
Architecture, Manchester Paintings, Meditations on Paintings / By Cathy

Dwarfed among the towers sits the historic Cathedral in this painting of the Irwell in Manchester. Dark colouring in stark contrast to the golds, ochres, pinks and purples of the dwellings to the right.

Apartment blocks tower either side of the ancient River Irwell. Imperfect reflections on its rippling surface as the waters pass through. Momentarily casting the colour of the city back on itself. The low sun bathes a honey glow on all it touches. Dark shadows making myriad colours also contrast the brilliant highlights.

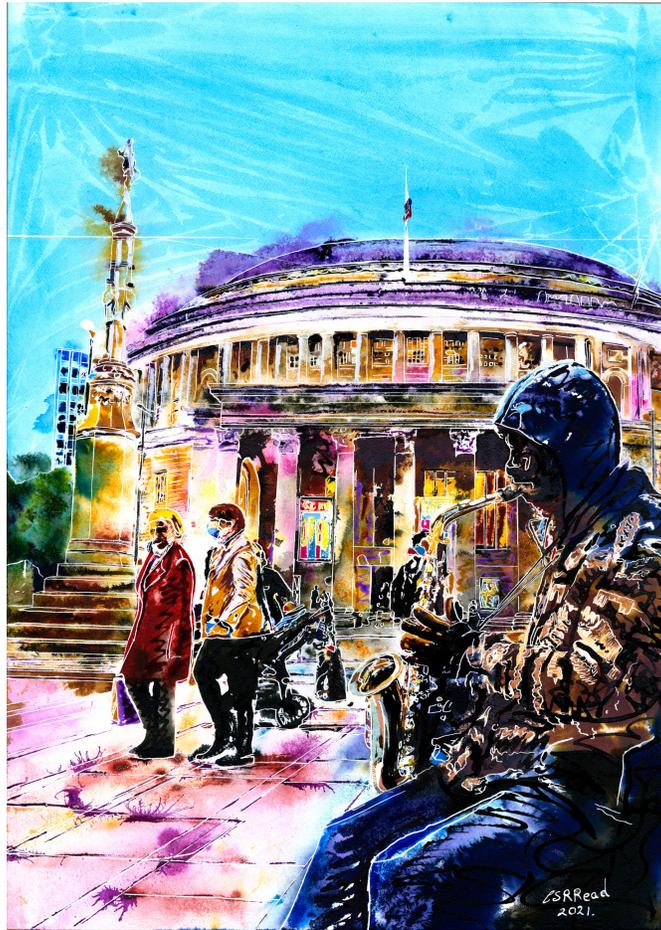
The single tower of the Lowry Hotel disappears beyond the top of the painting. As does the building that mirrors it

The cool waters of River Irwell are inviting and who knows how deep. Its rich, deep colours break up the shadows. The area is dark, but manages to allude to a further depth of colour not visible in the photograph but very much present in the original scene.

Stare at water, even murky waters and shapes emerge from the darkness. Images



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116



Cathy Read  
*Library Vibes*

Watercolour and Acrylic ink  
76 x 56 cm  
Inv: 1021  
£1,334.00

## DESCRIPTION

### Visual Music

You can't see music although artists have tried to show it. If I were to try to describe this busker's music, it would talk of warm, rich colours, fusions of mellow browns and golds. The colours are rich and deep, like the music from the saxophone. The musician was deep in thought, focusing on making glorious sounds come out of the belly of the Golden Horn. Although it may have been silver, I can't remember, and the photo is ambiguous. I'm choosing gold because it suits the sounds and my memory of the scene.

### Busker by Central Library

A typical street scene with a busker and Manchester's Central library as the backdrop. Two women wander along, they would have been referred to as "old biddies", in the callow term from my youth. Not that I would use that term now. I suspect they were friends or an elderly mother and her middle aged daughter, and, oblivious to the melody, they pass by deep in conversation. Behind them, a parent attends to a distressed infant in a buggy. The memorial and background are created as passing thoughts. The main focus of this painting is the man with the horn.

### The Air of Love



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116



Cathy Read

## *Liverpool Street Station*

Watercolour and Acrylic ink

52.5 x 73.5 cm

Inv: 996

£1,344.00

## DESCRIPTION

On a damp cold winter evening outside Liverpool Street Station you look up at the inky dark sky and the bright lights of the Station. Pausing to take in the scene, in spite of your eagerness to continue the journey. The brash lighting has a greenish glow in the tunnel. A pale blue halo forms around the principle light, bright against the indigo night. Twin Towers guard the entrance with an illuminated clock face indicating the time of Midnight, that must be wrong, right? For below the station is alive, we can only see a few people, but many more will pass us as they focus on their own journeys and thoughts of arriving home, or somewhere else. Is it better or worse? Wouldn't you like to know?



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116



Cathy Read  
*London Eye*

Watercolour and Acrylic ink on board  
91.5 x 61 cm  
Inv: 702

£1,687.00

## DESCRIPTION

About London Eye

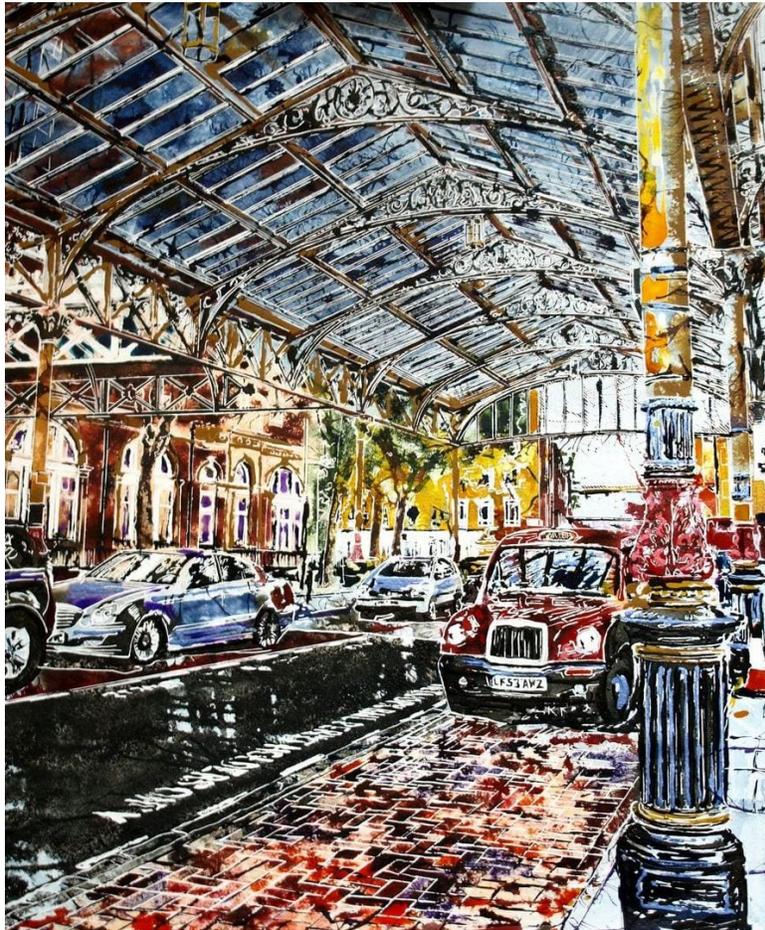
The size demands attention. There is an instant "Look at me!" sense as the image burns itself on your consciousness. This is no subtle piece. The strong colours and complex textures call for your attention. There's energy and movement. The orange and red snakes their way up the paper. As you look, you see the tension in the cables holding the wheel's shape. You can see it's a wheel but what looks like the upright section is fighting to stretch itself forward. To uncoil itself from captivity and forge a new path.

The cars are bold and detailed lower down but as they become distant their size and definition vanish and merge with a massive structure of the wheel. The delicate structure of the wheel criss crosses its way upward in an arc of optimism. The base contrast the brilliant colours and delicate structures with earthy solid tones that speak of strength and dependability.

A marriage between masculine and feminine strength. The strength of solid heavy weight next to the strength of structure and unity. The individual components working together to form a strong and dependable Ferris wheel. Each part would fail on its own but together they provide strength and beauty. A fine example of how the whole is more than the sum of its parts.



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116



Cathy Read  
*Marylebone Station*

Watercolor  
61 x 51 cm  
Inv: 706

£1,048.00

## DESCRIPTION

A patchwork of yellow and orange permeates your vision, taking your eyes down and to the left. Then, "Oh No!" there's more hiding in the middle right.

The sassy taxi shouts "Look at me! Bet you can't ignore my rich red tones and gorgeous reflective surfaces." The black car is trying to creep out of sight and the small purple one begins to vanish in the middle.

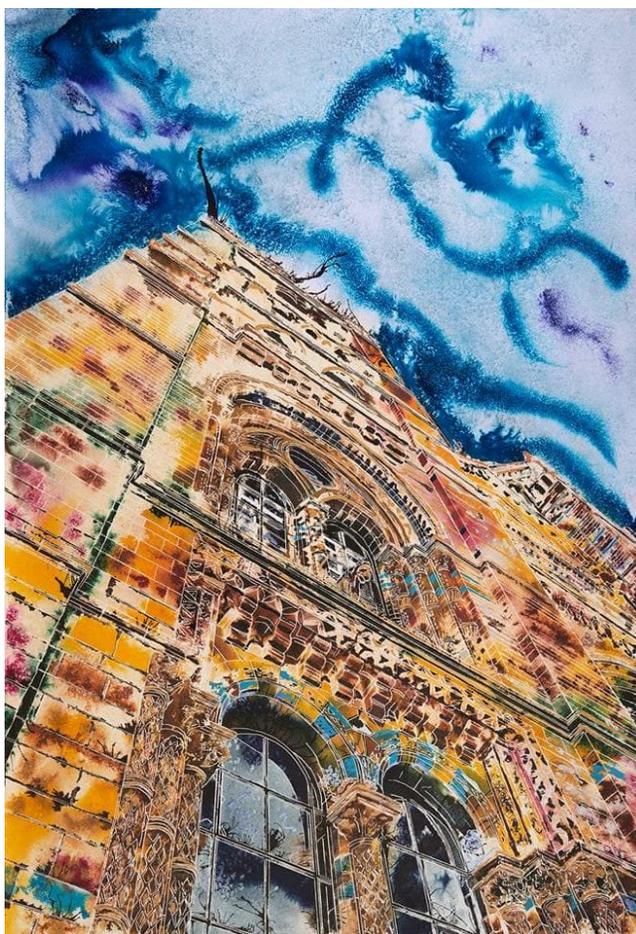
The whole scene is dominated by an elaborate glass roof. Heavy, bold, with hints of delicate scroll-work in the iron trusses. Colours fight for attention saying "Have you seen me?" "No Me!" and your eye darts around as you discover new hitherto unseen elements. The traffic cone, the radiator grille. What's that behind the purple car in the middle? It looks like a dress? You look at the brick pavement. Then wonder, Did she draw everyone? What's that on the road? Can I make it out what it says? What's that post there? Can you see those blue highlights? And look at those trials of ink. OK calm down! Breathe...

There's so much energy and movement, you want to sit quietly until the calmness returns.

Then you're off again. Where is everybody? Can I make out the taxi driver? Hang on what colour IS that car? I thought it was black but now i see hints of blue.



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116



Cathy Read

## *Natural History Graffiti*

Watercolour and Acrylic ink

89 x 61 cm

Inv: 733

£1,657.00

## DESCRIPTION

The first thing you notice about Natural History Graffiti is the towering edifice looming above you. It seems to go on forever. Drawing your eyes up to the molten sky, like they're alien rocks or Meteors hurled across space. The sky is simultaneously fluid and cracked like a parched ground.

Snaking across are fluid strokes, sprayed, graffiti-like, to break up the crazed blue surface. Blues and purples, swirling in masses, break into stars of light blue and lavender.

The Tower itself stretches to the sky, details disappearing as your eyes scan upwards. Then travelling back down, the colours pulsate with a vibrant richness. Golden yellows, jewel like blues and reds call out with deep blues and greens clashing. Trying to rein back the colour but the vibrant colours win the day.

Once you get past the colour, the details emerge. Organic textures feature contrasting the smooth reflections in the glass. Scales cling on the twisted columns, regimented leaves frame the windows and a small lion stands guard watching for signs of trouble. Vines and flowers cap the scaly columns, a patchwork of colour.



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116



Cathy Read

## *Roof of the British Museum (The)*

Watercolour and Acrylic ink

76 x 56 cm

Inv: 660

£1,344.00

## DESCRIPTION

If you say British Museum Art, you'd probably think of the contents, but the building itself is a work of art and, as such, inspires its own art.

The Roof of the British Museum has a particular appeal curving this way and swaying that. Drawing it is a challenge. There are distinct sets of spars criss crossing to form those triangles. All varying in size and shape.

It's like a maze. If you let your eye follow one and make a turn, at a junction, you can cover the entire picture rapidly. Well entire roof part of it anyway.

Sometimes you get lost in the process. The stone buildings, the rotunda and columned entrance reflect the warm sunlight shining through the glass. Ochre stone is textured with ripples caused by clingfilm. A pattern that's echoed in the deep blue sky. Dark recesses are picked out in Burnt Umber, sepia and dark madder, inks. Blooms of colour dissolve into lined columns, giving a translucent appearance.

The spars of the roof, are picked out with black ink, which has been blown with a straw to form tendrils reaching out into the void created in between. Some triangular voids keep the blue sky, while others make space for the growing tendrils, and yet others, obliterate the sky is and let dark, blackness take over completely.

The layers have been kept to a minimum in this piece, allowing the watercolour free



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116



Cathy Read

## *Sloane Square at Night*

Watercolour and Acrylic ink

76 x 56 cm

Inv: 347

£1,344.00

## DESCRIPTION

Framed in distressed blue/grey painted framed with double mount off white over blue grey.

### About the Image

Sloane Square at night, it is what you see. More than half of the painting is road, wet road after a day of constant rain. The pink and orange sky a hint of better weather on the horizon or worse to come. Red sky at night shepherds delight? Londoners may be able to tell which it is.

The puddles on the road shimmer with the lights of headlights on the taxis, bikes and other vehicles. Golden hues fade into dappled white. The ripples are busy and indistinct in places.

You are looking from a low vantage point, close to the black post. The foreground may be dark but it's far from flat as crystalline stones and blooms of colour form elaborate designs. Pinks and greens drawn out of the dark hues as the water ebbs and flows with a passing traffic. The street furniture is a central component of this piece. The illuminated signs directing the flow of traffic. The red taxi about to turn to our left and disappearing to Sloane Square ready to pick up a fair from the station just around the corner. The black taxi is heading our way...



Cathy Read - [cathy@cathyreadart.com](mailto:cathy@cathyreadart.com) - 07818240116