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WHEN DREAMS TAKE SHAPE



Why do we have them?

Everyone dreams. Dreaming is part of life.

Sure, the scale of the dreams may vary but dreams are what being human is all about.

When Dreams Take Shape is a curated collection of art by Cathy Read which reflects the various dreams realised by mankind.

Cathy's paintings celebrate the dreams of others, both small and large. What happens when they are realised? What happens when they fall apart? From small dreams like clean water, to grandiose architectural ideas, to personal safety and good health. We cannot say where dreams will take us in the future but we should never stop dreaming. To live is to dream and we should all choose life over the alternative.

Can you imagine what the world would be like if we didn't have dreams? Would your home exist? I certainly wouldn't be writing this. There would be no clothing, books, art music, we'd still be living in caves, fighting for survival.

Dreams fire our actions. Nothing is created that was not dreamed first. You might not have a clear idea of how the thing would look, but there was a desire; to make things better, to make things happen, to live in harmony, or in a grand palace. Dreams of somewhere safe where our ancestors could sleep peacefully at night, to have clean water or a means of travelling across the sea.

The novelist's desire to tell a story of an orphaned child who finds a family and fortune. The architect's dream to build the most impressive skyscraper, the tallest, most visually appealing, and so on. Sometimes the dreams are tangible, visible and other times a nebulous idea that no one can quite visualise, but the idea drives mankind forward. Equality, human rights, or a sound. Dreams are so important to us all, they guide our waking hours and desire to further ourselves and grow.

People who dream small tend to live small lives, happy and contented, perhaps, but small nonetheless. There are plenty of big dreamers but big dreams require big actions. So while we might all dream big there's another skill to make these dreams happen. Big dreams need a team to be realised. No man is an island and likewise no big dream is a solo project. Dreams may start with one person but only when these dreams are shared will they ever take shape and become a reality.

About the Artist

Contemporary artist Cathy Read creates urban landscape paintings that reflect city life in all it's glory. Cathy exhibits around the UK, Europe, and is collected as far afield as Canada, Africa, and New Zealand. In 2021 she was selected for the 20th international Art Exchange Exhibition in Chiba, Japan. She regularly exhibits with the Society of Women Artists in London and was awarded the Barbara Tate Memorial Award in 2015. Her work is in the Ashmolean Museum in Oxford and corporate collections. She appeared on Sky Arts Landscape Artist of the Year in 2016 and 2017.





3 Down the Drain

January 23, 2018 Watercolour, Acrylic ink 17.8 x 17.8 cm

£246.00

DESCRIPTION

3 Down the Drain

Drains are not the usual province of art. We don't seek them out as a drawing subject. They're not revered as objects of beauty. Quite the reverse in fact. We hide them from sight. Divert focus away from them, unless we have to deal with a blocked one, that is.

Drains are an essential part of our lives, commonplace, everywhere, mundane. We need them to do their job and not be noticed. We don't expect them to be pretty or to attract our attention as we go about our daily lives. They are just there. Looking around I saw lots of uniform looking drains. I suspect, even if you know Buckingham well, you won't remember this one.

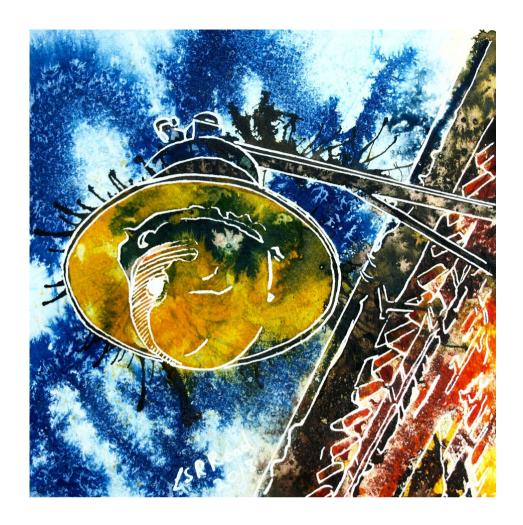
I was attracted to the angle against the wall, not flat and square but tilted like a diamond. A casual attempt at being visually attractive? Hardly! More likely, the pipe under the wall comes out at an odd angle. Pure functionality and simplicity resulted in the quirky appearance.

Yet painted, it becomes something more attractive.

I've always been struck by how the act of painting or drawing a scene automatically elevates its perceived attractiveness. I've no idea why, but this is what happened with this one.

The paint textures give the whole image a marble texture. The patterns of holes on





10 Wall Street Light

March 17, 2018 Watercolour, Acrylic ink 17.8 x 17.8 cm

£246.00

DESCRIPTION

10 Wall Street Light

A single wall light glowing orange against a swirling indigo sky. The dark blue, is textured with tiny, fuzzy specks. A feature of the use of salt and time. Some effects cannot be rushed. This piece is less crowded than number 9, and this allows the paint freedom to create texture and respond to techniques used in the application.

The orange glow of the light is reflected in the wall behind and fuses with reds and browns. Brickwork details are marked by clean white lines. The back of the light and the strut supporting it are a sepia/black but the salt crystals have worked magic here and created little explosions of pink and yellow.

The shade of the light is framed with a halo of ink tendrils. The Wall light is on Market Hill in Buckingham. Above the parade of shops and so high as to escape the notice of most people going about their daily lives.

The tenth of a series of 50 paintings all 7" x 7" detailing architecture features from buildings in the Buckinghamshire area. Part of a challenge to create 50 paintings in 2018.

10 Wall Street Light - is the working title.





13 Water Tap

April 16, 2018 Watercolour and Acrylic ink 17.8 x 17.8 cm

£246.00

DESCRIPTION

13 Water Tap

Tucked away in a corner of the Claydon Estate Courtyard, you will find this simple tap. It's inexpensive brass and functional. In the grandeur of its setting, it is invisible and yet essential.

I see this tap and the symbolism it conveys.. It's a everyday water tap and that says that all. Water is essential. There is a worldwide campaign to provide clean water to every single person on the planet. It's one of the basic human needs, along with food and shelter. It's a necessary for all life. See the green areas of the painting? Even when we create areas of hard brick and path, life will find a way if water is present.

There's a hose strapped to the pipe. We can't see where it leads but we know the types of functions it could be for, washing, watering plants or drinking. Water is even used in the construction of the buildings around it.

The tap is set against an orange/red background. The wall reflecting colours associated with heat and fire. Look closely to see the textures and patterns on the wall and tap. Notice how the lines and cross hatching are used to create the shape of the tap and the hose pipe.

The thirteenth of a series of 50 paintings all $7" \times 7"$ detailing architecture features from buildings in the Buckinghamshire area. Part of a challenge to create 50 paintings in 2018.

13 Tap - is the working title.





22 Gaol Bolt

May 14, 2018 Watercolour and Acrylic ink 17.8 x 17.8 cm

£246.00

DESCRIPTION

22 Gaol Bolt

Although black appears to be the dominant colour in this painting, closer inspection reveals a myriad of colours. Greens, pinks and blues and the odd strip of yellow ochre.

The bolt is central and looks rusty and well worn. The paint is peeling from the metal and the door itself in places. There's a dull shine on the knob used to slide the bolt open or closed. How many times has that action been performed? The building was over 260 years old in 2018. Although I doubt the bolt is that age. Still the bolt (or its predecessors) would have been fastened at night and drawn every morning, or perhaps just long enough to permit visitors access.

The composition is very simple and much of the interest in the painting comes from the texture - worn woodwork and energetic black, ink creating zig zag trails. The dark wooden surface punctuated with screws, some now rusty. Others on which the paint doggedly adheres. There's a small green sign which says "PULL" in vertical white letters against a patchy green background.

The Twenty second of a series of 50 paintings all 7" x 7" detailing architecture features from buildings in the Buckinghamshire area. Part of a challenge to create 50 paintings in 2018.

22 Bolt is on the main door of the Old Gaol in Buckingham





23 Pebble Alcove

December 01, 2018 Watercolour and Acrylic ink 17.8 x 17.8 cm

£246.00

DESCRIPTION

When you think of architecture, you think of straight lines, sharp angles and smooth curves. Well. I do at least. Pebble alcove has none of those. It feels like the architectural equivalent of "Jammin'" – made up on the spot. Each piece added at whim. The pattern on the roof suggests a rhythm, but each repeat is different, open to interpretation, a seemingly random moment unrelated to the previous one. And yet, taken as a whole, it works. It's a building that suggests the character of its creator. Forget that, it positively screams what he was like, and I'm assuming it was a he.

The Pebble Alcove painting is created in earthy tones of golden ochre, burnt

umber, and nut brown. The white lines tracing a wild and fanciful path. A fin like construction spreading out, glowing against the grey outer wall. This grey is occasionally interrupted by a few deep pink blooms. In the lower section you can make out zodiac symbols among the random arrays of stones, or rather pebbles. For that is what these tiny dots are, pebbles stuck onto the cement by ancient hands to create a whimsy, a folly A TEMPLA QUAM DELICTUM

The Twenty third of a series of 50 paintings all 7" x 7" detailing architecture features from buildings in the Buckinghamshire area. Part of a challenge to create 50 paintings in 2018.





24 Shop Sign

May 14, 2018 Watercolour and Acrylic ink 17.8 x 17.8 cm

£246.00

DESCRIPTION

24 Shop Sign

Clothing repairs and alterations declares the sign in patchy gold lettering on inky blue, once black background. The letters neat and clear.

In the left hand corner is a knot of curled ironwork and blown ink tendrils which gradually untangle into the straight support for the sign and end with a slight flourish. Attractive but not overly decadent.

The painting has some slight layering but most of what you see is the initial wash and the crinkled texture left by the cling film. The layering that is present consists of blooms of bright orange, tendrils of black deep red in-fills and an energetic wiggle of black down the left hand side.

Little else in the image is distinct, once you get past the sign and its bracket. A roof line and some window recesses are about all that is clear.

The sign is what it says it is. A means of communicating what the business of the shop is. And the sign is for "In Stitches" a shop on Well Street in Buckingham.

The Twenty fourth of a series of 50 paintings all 7" x 7" detailing architecture features from buildings in the Buckinghamshire area. Part of a challenge to create 50 paintings in 2018.

22 Shop sign on Well Street





29 Hospital Steps

December 18, 2018 Watercolour and Acrylic ink 17.8 x 17.8 cm

£246.00

DESCRIPTION

There's a lot going on in this painting of Hospital Steps. The Victorians certainly didn't subscribe to the notion "Less is more". Everything that could be decorated was. The curved steps, the elaborate ironwork railings. Brickwork of contrasting colours. Panels on the doors, multi paned windows. There is too much detail, it needed to be bigger this painting, but being small forces you to look at the steps. The other details get lost in the background to the curving stack of steps. They look like the stacking rings of a child's toy but without the colour. Everything points to the grand door, the entrance to the hospital when it was opened. The handrails seem out of place. Maybe they were added when they realised that people who need hospital often have mobility problems, It's bad enough that the steps are curved, but no handrail would have been a disaster.

Part of the detail is the colour. So many colours, I think I might have used every ink I possess. There are blooms merging red brown to ochre, light blue zigzags over indigo. Ochre defined by nut brown squiggles. Olive green bushes with Prussian blue bases and a dappled footpath of sepia and brown which morphs into indigo with star flashes of pink around dark specks.

Hospital Steps is the twenty-ninth of the 4950 Challenge. A Series created in 2018 as part of a challenge to create 50 paintings of architectural details on buildings in Buckingham and surrounding villages. No building was used twice and no feature repeated unless there was a distinguishing characteristic of the feature.





39 Keyhole

November 18, 2018 Watercolour and Acrylic ink 17.8 x 17.8 cm

£246.00

DESCRIPTION

39 Keyhole

I chose this keyhole for its heart shape. What is it about hearts that makes them so popular for keys and keyholes? It's a rhetorical question.

The heart is a universal symbol of love and devotion. Who first made the

connection, I wonder?

This little keyhole is weathered a little rusty, and has shapes carved into it. A metaphor for all our hearts really. Weathered by time, not used enough for some people and others who leave permanent narks on it. The original image has white door behind, but that was too restricting. I wanted to show the marks and weathering. So I added some magenta. Make of it what you will. Magenta is a passionate colour. It demands attention. You almost don't notice the blue and yellow and purples. The spots of rust and shadows on the keyhole.

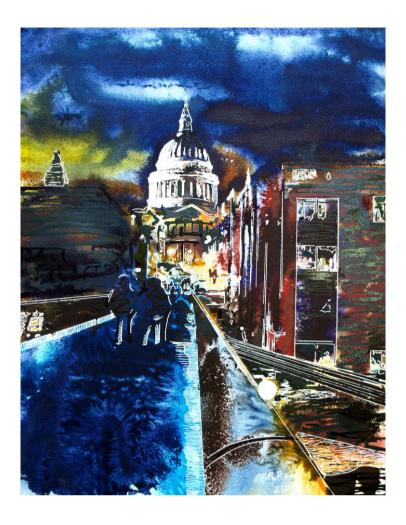
Keyholes are access. The key unlocks the door, but it has to be the right key. We're all curious about locked doors and what lies behind.

The Thirty ninth of a series of 50 paintings all 7" x 7" detailing architecture features from buildings in the Buckinghamshire area. Part of a challenge to create 50 paintings in 2018.

39 Keyhole on a cottage in Castle Street Buckingham

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Across the Glowing Bridge

February 01, 2019 Watercolour and Acrylic ink 50 x 40 cm £740.00

DESCRIPTION

Across the Glowing Bridge Your Homework

St Paul's marble white against a Prussian blue sky which morphs into cadmium yellow and red earth before being lost into depths of darkness. The glow of the city bounces around the scene, reflecting on the water and through gaps in the trees.

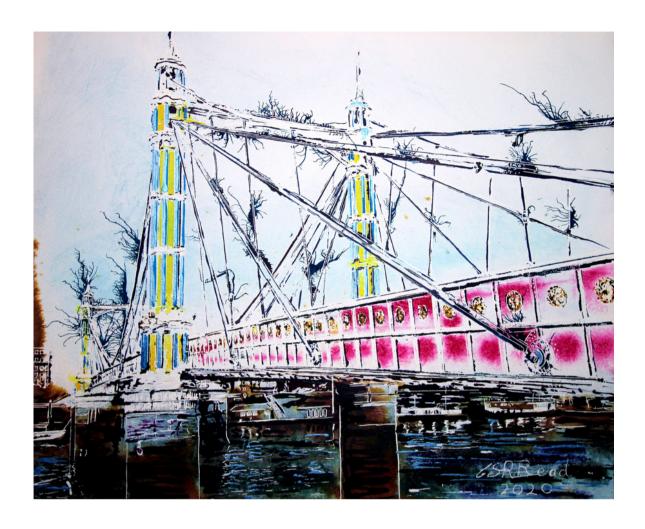
The blue path glows like neon lights and outlined figures are frozen in time as they make their way to the North bank. How many are there? The nearest group comprises 3 individuals but it's easy to imagine more or less.

The handrail has become a fiery waterfall, dripping through to the Thames below. As you follow the handrail towards St Paul's, the rail darkens and solidifies.

In the sky to the left, a tantalising feature pokes its head up from behind the darkness. What is it? Part of St Paul's? Perhaps... On the right, windows become abstract paintings. Indistinct, yet unique.

It's late and there are a few people around. Where are they headed?





Albert Bridge

2020 Watercolour and Acrylic ink 41 x 50.8 cm £740.00

DESCRIPTION

As you look at the Albert Bridge Painting, it's like you're looking at a fairground ride. Bold and brash colours dominate. Although, in reality, they're more pastel tones. Here they scream at you with a hot pink that's reminiscent of a maiden's blushes. Surprising for a major bridge over the Thames. Albert Bridge is meant to be noticed.

Function and decoration combined to excess. In a way that only the Victorians knew how. Their motto was always, "If we can decorate it, we will."

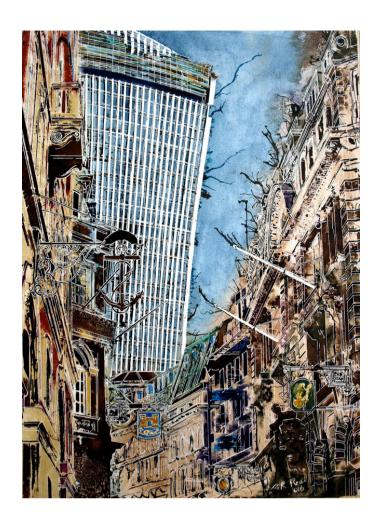
Albert Bridge has everything from star shaped end brackets; gold painted vents with star patterned cutouts; rivets or bolts at every joint; decorative iron frills on top of the cross pieces; Little turrets made over the towers, like little band stands.

Each main support is made from groups of rods, painted blue and yellow and joined by white crown like connections. Stacked on each other. Two pairs of supports at each end, with cables held taught by circular bosses, star shaped ironwork bolted to the sides of the bridge. Meccano comes to mind. Each section bolted to its neighbour.

There's more delicacy with this piece than my usual work.

Once you get past the gaudy colours, that is. The mass of cables and support beams trace faint patterns against the sky. Using Colour sparingly on the cables to





Ancient Signs

2016
Watercolour and Acrylic ink
76 x 56 x 0.1 cm
£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. This is the Walkie Talkie Building as seen from Lombard Street. I've also painted the Golden Locust trade sign also on the same street. These signs were created in the days when reading was a rare skill, and images were the traditional method for advertising a company. I took several photographs at the time and managed to find a position where these signs were visible with the Walkie Talkie Building in the background. I love the way the curve of the building makes it seem to peer over and the mix of ancient and contemporary.

All copyrights are retained by the artist, and that the artwork cannot be reproduced without consent from Cathy S R Read.

The picture was initially drawn with pencil onto watercolour paper. These lines were then drawn over using masking fluid and then painted using watercolour paint and acrylic ink. Salt was also used in the process and some of the ink blown around using a straw. Once the painting was dry the masking fluid was removed to reveal the finished painting. The picture is 76cm high by 56cm wide and was created in England in 2016.





Battersea Arts Centre Shell

2019 Watercolour and Acrylic ink 31 x 41 cm £520.00

DESCRIPTION

Sometimes the simplest of lines work best. There is a misconception that the more complicated a picture is, the harder it is to create. Not so, as any cartoonist will tell you.

Creating an image with a few lines is incredibly difficult, as the slightest change will alter the character of the line. The fewer the lines the more work each one has to do. Each line must be exactly right, there is no margin for error.

We're looking at the burnt out shell of Battersea Arts Centre, following the fire in 2015. Although the painting was created four years later. Being an art centre, I took liberties with the sky and introduced a rainbow of colour. Not an accurate rainbow, and suggestive of the pride movement and diversity. The blending of colours to create more colours.

There is space for each colour to find its own shape, influenced by the other colours, and the way each line was applied to the paper, but not controlled by it. Each colour has been allowed to find its own natural path.

The colours are escaping from a rigid urban Victorian structure. Liberated from the confines of boundaries and borders. Potential for the colours can be seen in the window frames, but they are allowed to explode into life as they burst upwards, through what was once the roof.





Battersea Reborn

2015 Watercolour and Acrylic ink 56 x 76 x 0.1 cm £1,344.00

DESCRIPTION

Do you have a favourite building?

Maybe there's a romantic connection? Or it inspires you because of its beauty? Battersea Power Station might be an unlikely favourite building, but it captures the imagination of many and is a popular subject matter for art.

I first saw it on an album a cover in the 70's and was intrigued. The artwork by Storm Thorgusson, on Pink Floyds Animals, has a gritty industrial feel. Later, as an occupational therapy student on placement in Clapham and then South Croydon I would pass it on the train. Let's just say it impressed me. So when I started illustrating architecture, painting Battersea Power station was already on the "Must do" list.

The reference image was taken just after work had started on the development of the site into luxury apartments

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Battersea Reflections

2019 Watercolour and Acrylic ink 52 x 41 cm

£740.00

Location: Studio

DESCRIPTION

At first it's hard to figure out what you're looking at in this image. Painting Battersea Power Stations Reflections in a mirror like pool. I say mirror-like because it's almost smooth, but not quite. Gentle ripples ride across the surface as a delicate breeze disrupts the surface. The water flows along the left hand side, gliding over the edge. A constant flow, the liquid rippling at the precipice before plunging into the channel below. There to disappear. Presumably there's a pump that circulates the water, but it's not visible here.

The surface reflects the Battersea Power station framed in this strange polygon of a pool, not square and not triangular. The inverted riverside chimneys glow brightly in the cool blue waters. On the right wall of the pond is a broad flat structure. I wonder how many children have used it as their own personal pathway? The power station itself is hard to distinguish amidst the ripples. Walls and scaffolding merge together in a red/brown haze.

In the distance you can make out the figures as people mill around going about their business.

Look closely and you'll see blooms of ink and jagged trails as the iridescent ink had been layered on top of previous washes and colour explosions.

Order and chaos prevail. The structured lines providing a scaffolding to splurges of

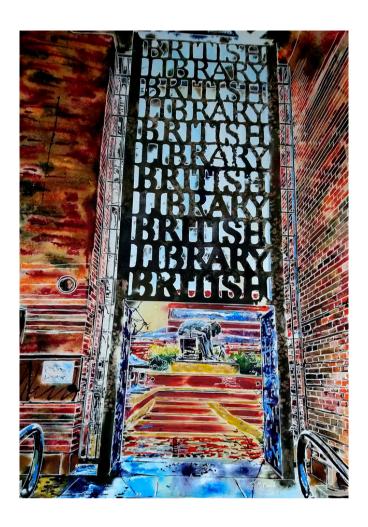




Big Ben

September 01, 2018
Watercolour and Acrylic ink on papered board 61 x 61 cm
£1,190.00





British Library

2020 Watercolour and Acrylic ink 75 x 53.3 cm

£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.





Charing Cross Station

2019 Watercolour and Acrylic ink 74.5 x 53.3 cm

£1,334.00

DESCRIPTION

A Bright Red Underground sign perches on top of a shiny pole. Standing like a lollipop, it virtually splits the painting down the middle. You see it towering overhead, as you look up from the underground entrance. Silver railings on the right break up your view of the street. The back of the Amba Hotel in Charing Cross, obvious from the ornate walkway that bridges the gap between the buildings on the third floor. They didn't spare the detail on this one. Ornate to a point of vulgarity perhaps? Whatever your taste, the Amba Hotel's a building that's hard to ignore. Although I wonder?

Have you noticed that people walk around cities in a trance? They spend years on the same commute and that makes them move automatically. Apart from the need to check for traffic, your average commuter misses most things, unless their attention is drawn to it by an unusual event.

The lollipop underground sign is framed by the buildings against a deep cerulean sky. Colours have bled from the walls and other details. Tinges of pink, brown and ochre struggle for attention, but that blue dominates. A few people mingle in the street, merging into the buildings. You hardly notice the blond girl or the youth with a back pack Look closely at the image, the structure on the right is drawn in such detail that there remains little of the colour. Contrast it with the walls above the Five guys building. The windows are defined but the walls are streaks of colour. Brickwork, a mere suggestion, but you see bricks. Reflections on stainless steel of the railings and the windows of the walkways show the outside world but there's no hint at what lies behind the glass. In some cases the windows show darkness, the





Check Mate

£740.00

2020 Watercolour and Acrylic ink 41.3 x 50.8 cm

DESCRIPTION

Checkmate.
Posted on by Cathy

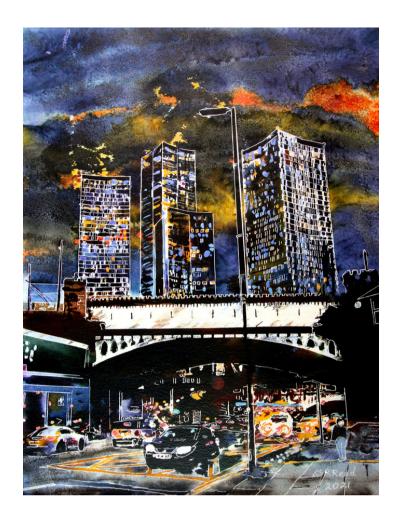
Contrasts feature heavily in my paintings and never more so than in Checkmate. The two tall elegant structures on opposite sides of the Thames, reminded me of chess pieces on a board. Two Kings, in a game of wits.

The dark organic form of the lamppost base. We don't even see the whole of this lamppost due to its proximity. Two fish-like creatures entwine each other, and the pole. Their faces looking down the river. Scales cover their bodies in a textured mass of detail. Above them the decorations cover the pole. Flowers and ridges and the plinth below has more layers and more detail.

Deep dark colours, from black to blues and browns, hide much of the shaping. White lines, the only relief, picking out the shapes and details, so we can see what it is. The lamppost dominates in a menacing way. The eyes of the fish watch you. Mouth open, gasping for air. It looks angry, it wants to leap back into the Thames, and swim away. It's alive!

The Shard, by contrast, is light and distant, both physically and metaphorically. It is lifeless. Smooth in texture. Shiny and reflecting the light, and buildings around it.





Deansgate

2021

Watercolour and Acrylic ink on Watercolour stuck to plywood cradled panel $61 \times 45.7 \times 2.3$ cm

£961.00

DESCRIPTION

Urban Romance

Cities have romantic charm at night. The dark shadows in low light hide the flaws painfully obvious in the harsh light of day. In this Deansgate painting, the coloured lights seem like fairy lights on a Christmas tree. Shadows merge shapes, and the imagination can often offer interesting and unnerving interpretations, of what these can be.

Atmosphere

Dark alleys can be dangerous places, although the fear is usually much worse than reality. It pays to be cautious though, in case there is something unfriendly lurking in the shadows.

The transformation of Deansgate at night is no exception, with the railway bridge spanning the whole width of the road, patterns picked out with masking fluid in the pale cream, lend a comforting warmth to the scene.

Looming

Above the Bridge, tower new apartment blocks, with fabulous views of the landscape silhouetted against the dusk sky. Some lights are on but not everyone is in. There is a lone street light off centre which is ironically dark. A black slender shape outlined in white, failing in its duty to illuminate the scene. There are plenty of





Express Essence

2012 Watercolour and Acrylic ink 40 x 50 cm £740.00

DESCRIPTION

The Daily Express Building's iconic architecture is older than it looks. Originally built in the 1930s, this one in Manchester is the third to be built in this style. For years full of printing gear in action creating the next copy of the paper. When the presses were active, they were something to behold when seen through the glass front. I passed them daily and from the top deck of a bus, the view was impressive.

Creation

The picture is painted on watercolour paper. I start off with a detailed pencil drawing. I then draw over the lines with masking fluid before painting it with a watercolour wash which gets covered with clingfilm. Once this is removed the picture is further developed using acrylic inks which are left to dry before the masking is removed to reveal the final picture.





Flaming piper

2022 Watercolour and Acrylic ink o 42.8 x 59.4 cm £879.00

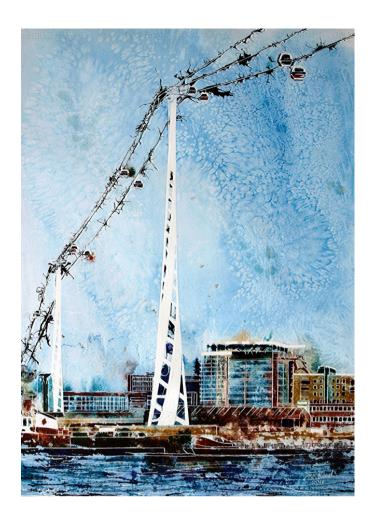
DESCRIPTION

When someone uses a set of Bagpipes as a flame thrower, it's an impressive sight, and one I was keen to capture. Sadly, I didn't get the money shot as he'd stopped flaming when I took the photo, but that didn't stop me from letting imagination fill in the blanks.

There's an overall impression of chaos when you look at the flaming Piper. In fact the Piper is one of the many details you spot later when you've been looking at the picture for a while. The initial impression is of a building on fire, explosive fire would be more accurate. The Houses of Parliament or is it Westminster Abbey is ablaze. Isn't it? No, there is no arson here. The flames blast from the bagpipes played by the man in the kilt. An impressive sight by any standards. Notice the space around him, on an otherwise crowded street. Nobody wants to get too close.

The flames were improvised. As he'd stopped flaming by the time I'd positioned myself to take the photograph for the image. But I couldn't leave them out. They are part of what made his act unique. It's certainly distinctive and so close to Westminster Palace. There's a hint of danger and rebelliousness. I wonder if he'd be allowed to do such a thing in an authoritarian state? I doubt it. The palace is a backdrop to the scene relegated from its usual place centre stage. The people are the subject of the painting besides the busker is the large crowd that every busker needs. They are oblivious to the busker, going about their own doing their own things.





Flight over the Thames

2014 Watercolour and Acrylic ink 76 x 56 cm £1,344.00

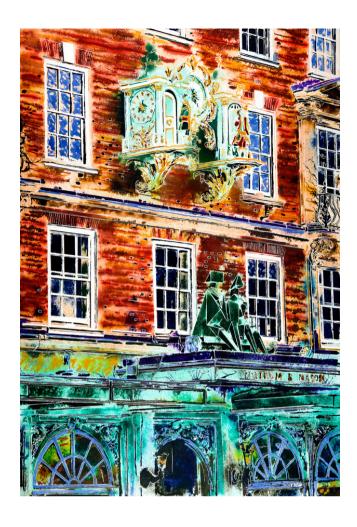
DESCRIPTION

The Cable car across the Thames at Greenwich in London has to be one of the best ways to see the city. The elegant supports are sculptures in themselves with the tiny pod swinging on the cables. It's sponsored by an airline, and next to flying in a plane, it come a pretty close second.

How it's made

The picture is painted on watercolour paper. I start off with a detailed pencil drawing. I then draw over the lines with masking fluid before painting it with a watercolour wash which gets covered with clingfilm. Once this is removed the picture is further developed using acrylic inks which are left to dry before the masking is removed to reveal the final picture.





Fortnum and Mason

August 01, 2018 Watercolour and Acrylic ink 89 x 60 cm

£1,657.00

DESCRIPTION

Fortnum and Mason

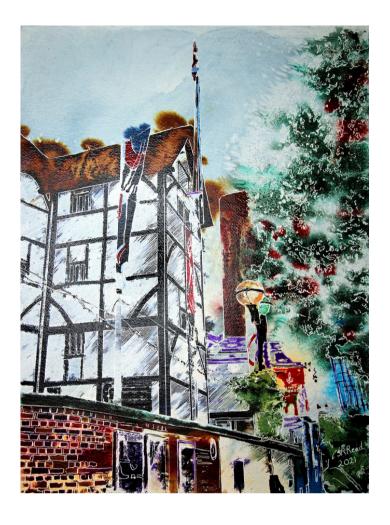
The Fortnum and Mason painting's a busy painting this one. Lots of colour and texture everywhere. Two main colours dominate, orange/brown and blue/green. The scene is Fortnum and Mason on Piccadilly, a long-established, respectable firm with a reputation reaching back a few centuries to 1707. The Clock dominates and looks incongruous - French Louis XVI style against English neoclassical. They jar. You'd be forgiven for thinking the clock was ancient, part of the long history of the building but you'd be wrong. It first appeared in 1964 and quickly became a recognisable feature of the store. Located, as it is, in such a prominent location of of the main entrance, you'd be hard pushed to miss it.

In contrast, the sculpture below King and Queen by Lynn Chadwick is a newcomer, a positive up-start. It was a temporary feature in 2016 when art came to the London store courtesy of Frank Cohen.

I love the contrast between the curlicues of the clock the dated baroque style in contrast to the Modernist angular shapes of the King and Queen. Mottled green texture besides gilded flourishes, pastel green with painted details of lush green and red. Top that with a profusion of gold. The building itself is ordered and regimented above but descends into flourishes and flounces below the awning. Colours ranging from brick reds, plum purples and ice blues and far too much viridian than should ever be allowed in any single painting.

The clock itself is beyond description. Kitch in the extreme, it has a feeling of over the top extravagance. The pastel green with white details and gilding. The ridiculous





Globe Theatre

2021

Watercolour and Acrylic ink on Watercolour stuck to plywood cradled panel $61 \times 45.7 \times 2.3$ cm

£961.00

DESCRIPTION

Globe Theatre – Original Painting About the Image

Wandering along the Thames south bank, you will see many historic buildings, some over a century old. South Bank is now home to great national centres for art and culture, a vibrant and growing community and some of London's finest achievements in architecture. When you come across the Globe Theatre, I will forgive you for thinking it is a Tudor construction. A little research will quickly set you straight.

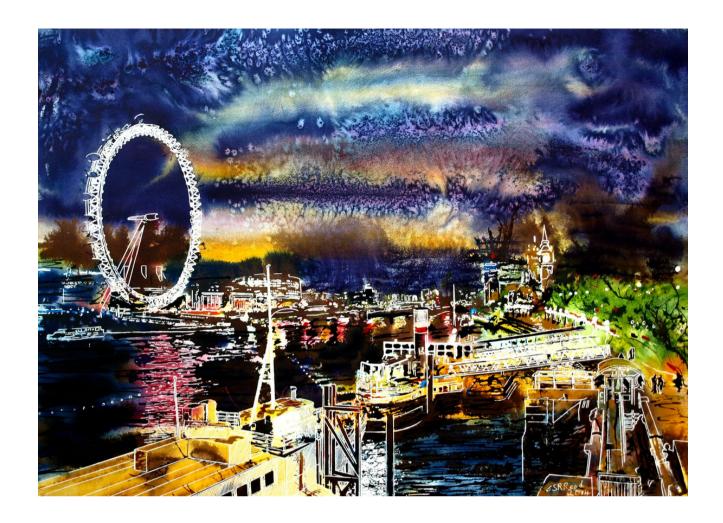
Globe Theatre Surprises

The Globe is a marvellous contemporary recreation of a historic building using techniques of old – although a few contemporary concessions were made. For example: those are not oil lamps outside.

Tudor buildings are distinctive and have an instant Old-World appeal. A thatch roof is a particularly incongruent sight in an urban environment. Thatch hints at country villages with thatched cottages set in quaint rolling hills.

So why build it? And why here?





Goodnight Thames

2014 Watercolour and Acrylic ink 56 x 76 cm

£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 an 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.





Kings Cross, the Pink Side

2020 Watercolour and Acrylic ink 14.8 x 49 cm

£661.00

DESCRIPTION

Painting Kings Cross the Pink Side forced me to do something I thought I never would.

In my box of watercolour paint tubes I have a colour that I had never used until this painting. A bright fluorescent pink called Opera.

How do you create such colour? I was sure I'd never use it. Ever. First of all, I'm not keen on pink, although this sort of pink is preferable to the washed out baby pinks. Second, I couldn't imagine a more artificial, garish colour. Even looking at it made me cringe.

Then, 9 years later, I decided to do this image. I took the reference photo in October, 2019. The lighting gave everything a vivid pinky purple hue. Opera was the only

colour that came anywhere near close enough. So I took the plunge. I didn't like the initial paintings. But eventually, the other colours work their magic. I still feel the painting looks part finished, as if great big holes have been created and washed all the colour away. But that's the effect of brilliant light against white beams that reflect back on themselves.

Reminiscent of Spider man comics casting an impossible web from his wrist. A straight line tha transforms into a lattice of web. Attaching to whatever or wherever it is needed as it spreads out. I first saw Kings Cross with this roof. So I





Light at the End of the Tunnel

2015 Watercolour and Acrylic ink 50.3 x 40.5 cm

£740.00

DESCRIPTION

The light at the end of the tunnel Much of the painting is dark blues and purples but I see galaxies of stars in violet and indigo with tiny suns of ocre and swirling masses of spiraling stars.

There's a cage like structure where the building leads your eye to the brilliant patch of light in the centre.

The church dominates,

it's red and white stripes dazzling compared to the depth of darkness they contrast with..

There are figures scurrying around in the gloom.

Hints of a child with parents, maybe a couple on the left

or is it a lone dark shadowy figure which merges into the deep blue.?

Even the tendrils are caged and restrained by white linear bars.

Then there's that "church", but it's not just a church, it's Westminster Cathedral.

Prominently framed by the surrounding architecture.

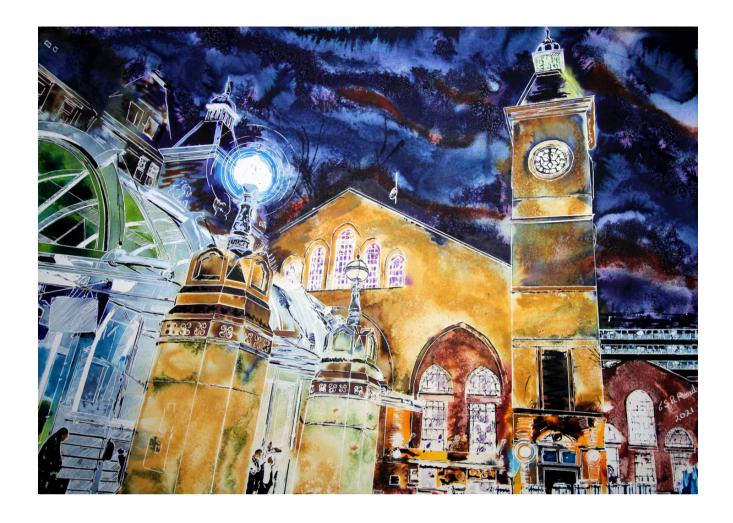
Boldly absorbing all the light,

Or is it reflecting light outwards to guide the way?

A Beacon in the darkness, perhaps?

I'll let you decide...





Liverpool Street Station

2020 Watercolour and Acrylic ink 52.5 x 73.5 cm £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?





Lloyds Building (The)

2012 Watercolour and Acrylic ink 76 x 56 cm

£1,344.00

DESCRIPTION

I wonder what the commissioning body thought when the plans for the Lloyds building were first seen? Is it a Steam engine? Without the moving parts? Whatever went on in that room the result is certainly unforgettable. Is there anything quite as shiny as the Lloyds building? Yes, there are a lot of glass buildings but glass doesn't shine as much as stainless steel, especially when it's in full sun. It's also known as the inside out building. Like the Pompidou Centre in Paris all the pipework is external. In fact, both buildings were designed by architect Richard Rogers (the latter with Renzo Piano) Many years ago I was talking to a Swedish friend who couldn't understand what she called the English obsession with external plumbing. "You people think you live in the Mediterranean!" She was right of course, frozen pipes are a regular occurance in many UK houses. Sadly she moved and we lost touch but I often wonder what she would make of this building? The Lloyds building takes the whole "plumbing on the outside" to a completely new level and does so with style. National pride kicks in or maybe defensiveness. I don't think we're as bad as my Swedish friend made out, we do have some interior plumbing and lagging, of course. However, what I see in my airing cupboard is nothing like as impressive as what's outside the Lloyds building. I love to see how things work and with this industrial looking building there are no secrets. This industry may be insurance which for many is shrouded in mystery but those pipes are functional. It's quite a veteran now being finished in the 1980's but it still holds its own against its close neighbours The Cheesegrater and the Gherkin. All copyrights are retained by the artist, and that the artwork cannot be reproduced without consent from Cathy





London Eye

2017 Watercolour and Acrylic ink on board 91.5 x 61 cm £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.





London Icons

2016 Watercolour, Acrylic ink and gold leaf 75 x 55 cm

£1,344.00

DESCRIPTION

Framed in black with a single off white mount.

About the Image

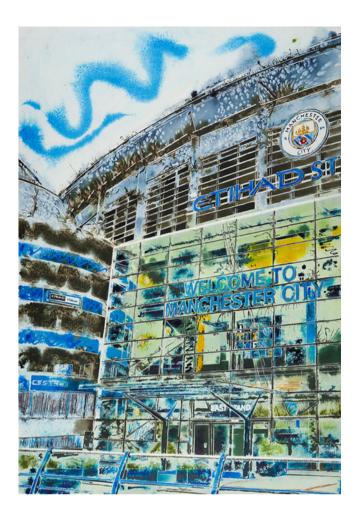
Big Ben is probably THE image people imagine when you mention London, so why did it take me so long to get around to doing a detailed picture of it? Probably because it is so iconic that it's image is everywhere. There is nothing quite like seeing the recently renamed Elizabeth Tower close up in reality. Photographs rarely do it justice. You can see a video of the painting being created on my Youtube channel.

Still, I could not resist, and here it is. I was trying to come up with an original composition, tricky to do, if at all. This is the first time I've used gold leaf in a painting, and I think it worked well. Captures the way the real thing glitters.

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The picture was initially drawn with pencil onto watercolour paper. These lines were then drawn over using masking fluid and then painted using watercolour paint and acrylic ink. Gold leaf was applied. Salt was also used in the process and some of the ink blown around using a straw. Once the painting was dry the masking fluid was removed to reveal the finished painting. The picture is 76cm high by 59.8cm





Manchester Blue

December 01, 2018 Watercolour and Acrylic ink 89 x 60 cm

£1,657.00

DESCRIPTION

About the Image:

Where to begin describing the Etihad stadium featured in this Manchester City Stadium painting? A place dear to the heart of the supporters. A building designed with crowds all football fans in mind . The numerous spiralling walkways that lead into or out of the ground. The blue wall lists the names of supporters, in recognition of what really makes anything great. The body of loyal fans who turn up, come rain or shine, to witness success or defeat all in the name of the beautiful game and Manchester City football team.

The stadium dominates the image. The arc of the roof spangled with fireworks like speckles of light blue against the indigo darkness. Structure and form mark out stadium below. The walls of glass tinting them green and yellow in an otherwise blue scene. A lone speck of red

on the team's crest., in recognition of their Lancashire heritage. The golden yellow ship hinting at the ship canal and Manchester's trading past. Then the date 1894 when the team was formed. The Etihad stadium is a relatively recent edition to the City's history, Moving there from it's old Maine road ground in 2003.

If you look at the windows you'll see reflections of the supports, with long cables taught under the weight, and adding a hint of delicacy to an otherwise solid structure.





Manchester Red

August 01, 2018 Watercolour and Acrylic ink 89 x 61 cm

£1,657.00

DESCRIPTION

Framed Price.

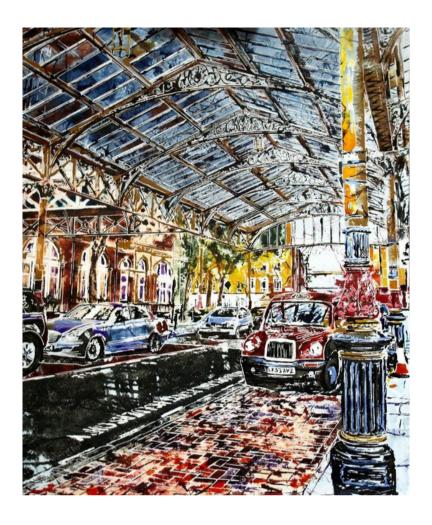
Sir Matt Busby stands proud with a hand casually in his pocket, the other cradling a leather ball. Matt Busby, manager and father figure, creator of a legacy. Above him the word Manchester in red, the rest of the sign off to the right outside the picture boundary. These two symbols are all that's required to identify this as Manchester United's Old Trafford Stadium. Home to the team and Mecca to adoring fans from all over the world. Watching the highs and the lows, week by week, devoting themselves to the beautiful game and team they love.

From our viewpoint we see a wall of glass, rising up behind Sir Matt. Reflections and shadows of the great man and the team's name. Add depth to the scene. Shadows of the past perhaps? Present always but not distracting from the here and now. Celebrating the hero, in the eyes of the team and fans alike

The eye is drawn between those two points of the focus.. Elsewhere in two places., you can see hints of the teams crest behind the glass. The rest is barriers, shading and structure framing abstract blooms of coloured ink. Patches of purple and marine blue.

The stadium is crowned with a white frame in blue and purple shadow. Tendrils of ink bleed out from the geometric structure in a few places, but do not over power the scene.





Marylebone Station

2017 Watercolor 61 x 51 cm £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.





Music Stand

2015 Watercolour and Acrylic ink 38 x 28 cm

£520.00

Location: Easel

DESCRIPTION

At the corner of Tib street and Cross street in the Northern Quarter of Manchester, this marvellous musically inspired creation once stood. I say once, as it has now been removed, sadly.

Created by David Kemp and is also known as the Big Horn or Tib Street Tuba. This bizarre edifice stood tall, in the remaining corner of what was once a hat factory. This looks like tuba or flute or clarinet, or maybe a combination of all three. It took over what looks like the stairwell, judging by the step like structures in the windows. With a bat like appearance to some of the lines, and showing bat wings and actual bats in places.

Why build such a sculpture? It's art, so why not?

Paintings usually have no sound but sometimes there should be, although imagination can often supply the sounds where none are present. Do you hear jazz? Or Gershwin clarinet solo perhaps? Maybe the colours grab your attention more? The busy lines wriggling on the walls. Do you see the wings or does the street light grab your attention? What about the blue car?

Perspectives are distorted. The scene feels flat, and yet those buildings are behind the sculpture, aren't they? This red brickwork is typical of a Northern city in the UK. Bat inspired music stands, not so much. Even in destruction, creativity can thrive.





Natural History Graffiti

June 2018 Watercolour and Acrylic ink 89 x 61 cm £1,657.00

DESCRIPTION

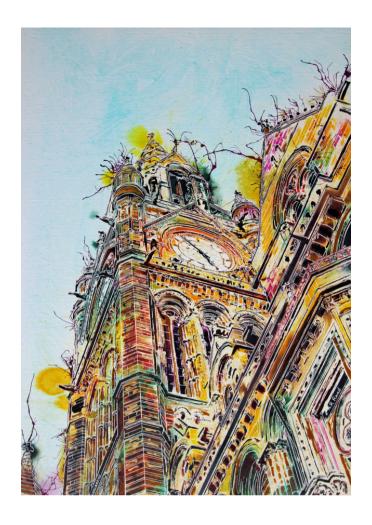
The first thing you notice about Natural History Graffiti is the towering edifice looming above you. It seems to go on forever. Drawing your eyes up to the molten sky, like they're alien rocks or Meteors hurled across space. The sky is simultaneously fluid and cracked like a parched ground.

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.





Nearly Hometime - Manchester Town Hall

2021 Watercolour and Acrylic ink 74.5 x 53.3 cm

£1,344.00

DESCRIPTION

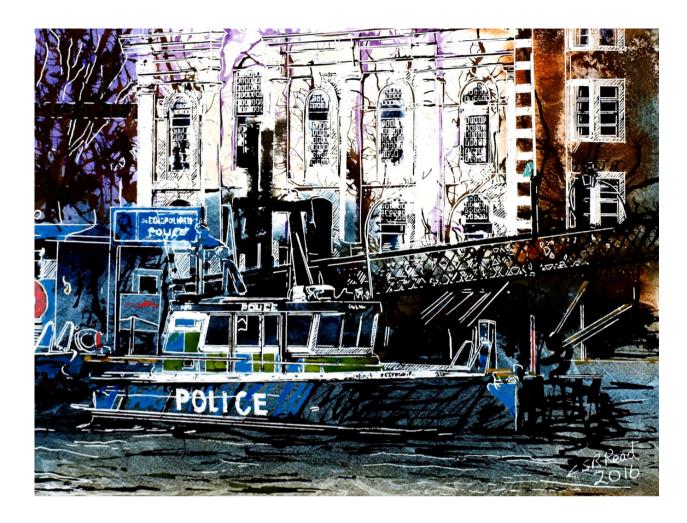
What is it about clock towers that draws the eye? No matter how much detail exists in the rest of the tower, the clock lures you in. Manchester town hall clock is no exception. Here it reads five 4:45pm Just before home time.

Clocks like this were designed to be impressive, beautiful and a landmark. The fact it's the town hall, and not the City Hall, has always puzzled me, but I don't think the name should be changed even though, when it was built, Manchester was the city.

The colour is the next thing that captures my attention and one of the reasons I've exaggerated it in this and other paintings. Growing up, my impression of Manchester was a dark city with buildings blackened by soot. Details were masked, light absorbed and it felt like a black and white photograph. It's ironic that most images of the time are black and white. Watching the cleaning of the city, during my school years and beyond, has been a joyous experience, as familiar buildings were transformed and hitherto unseen details were revealed. The transformation as colour gradually filled the monochromatic city and brought a new light and

The town hall is a familiar landmark, and as with all such places, people use it to navigate as a place to meet, to guide journeys and that's before we begin to cover the function of the town hall in the life of the city.





Police Boat

2016 Watercolour and Acrylic ink 28 x 38 cm

£520.00

DESCRIPTION

Police Boat

Take your time looking at the Police Boat painting. You initially see

Darkness only lifted by the large cream building in the background. Look closely, there are traces of lilac and purple trailing cobweb thin branches

across the walls. The multi panelled windows that raced into the darkness of the indigo blue puddles.

Out of the darkness bright colours emerge, lime green, strawberry red,cerulean blue. All pick out small details. The darkness is marked by frantic scribbles, adding depth to what could easily be a flat black void. The police boat in the foreground is clearly defined, but the colour fuses with a background, as the jetty and walkway behind rise up to the North Bank of the Thames. The tidal nature brought home by the large black beans and supports which allow the pontoon and Footbridge to rise and fall with the tides. Heavy and solid the tracery below the side rails picks

out a mesh pattern that lightens the darkness and leads the viewer to top

right. Here, a lantern light is suspended above the path on an arched Beam. The word 'POLICE' is distinctly marked in white capitals on the side of the boat. The sign on the jetty is more blurred.

Behind is a purple sky and leafless trees of winter. The water is rippling but calm, dark and unreflective.

Cathy Read - cathy@cathyreadart.com - 07818240116 https://cathyreadart.com





RA Railing

2019 Watercolour and Acrylic ink 42 x 59 cm

£879.00

DESCRIPTION

The brown trefoil leaf and iron curls dominate the railings painting. The rest of the features are rough and incomplete. A mix of dark tones wrestle for space as the colours expand from their original places. Dark, nut brown, indigo and black merge together in a casual manner. We're standing in front of the Royal Academy of Art looking through wrought ironwork to the road beyond. Bold Arches of colour in the distinct foreground contrasts with blurry street scene. Piccadilly's iconic shop

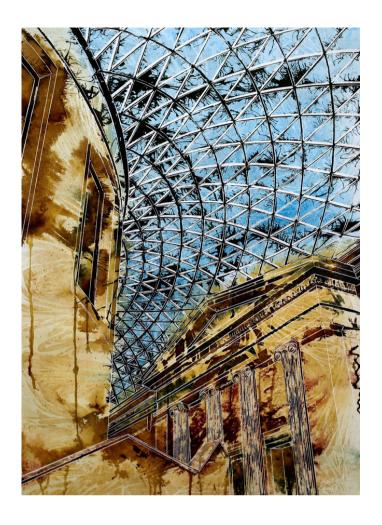
fronts lost in a mishmash of colour and white line. Even the traffic on the road between lacks clarity. There's a bus, car and a taxi with no sign of movement, Frozen in time, destinations unknown, passengers and drivers unseen. Braving the city traffic to go who knows where?

Ink marks are bold at times and faltering in others. The R A railings painting is very dark indeed, but the fine white lines help to lift the impending gloom and suggest form and shape in what could easily become lost in dark and shadow.

The central leaf is standing tall, formed by fluid strokes, flanked by strong curves, yes, but they lack smoothness. Beaten by time, or the weather, perhaps? Wrought, or drawn, that way.

Cathy Read - cathy@cathyreadart.com - 07818240116 https://cathyreadart.com





Roof of the British Museum (The)

2014
Watercolour and Acrylic ink
76 x 56 cm
£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.

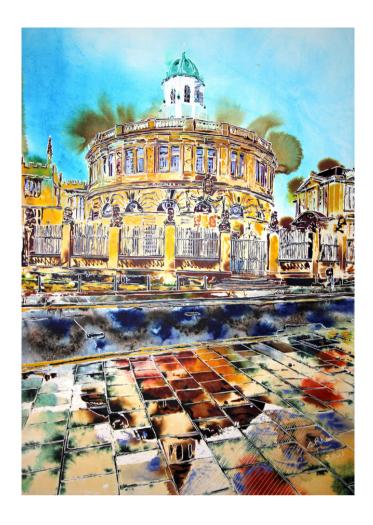
It's like a maze. If you let your eye follow one and make a turn, at a junction, you can cover the entire picture rapidly. Well entire roof part of it anyway.

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





Sheldonian Theatre Reflections

2021 Watercolour and Acrylic ink 74.5 x 53.3 cm £1,344.00

DESCRIPTION

The Sheldonian Theatre has history and prestige. Seen here after heavy rain casting its reflection in scattered puddles. The scene of many a students final triumph and a wealth of cultural experiences. The many subtles colours in the stone exaggerated in an abandoned painting frenzy.

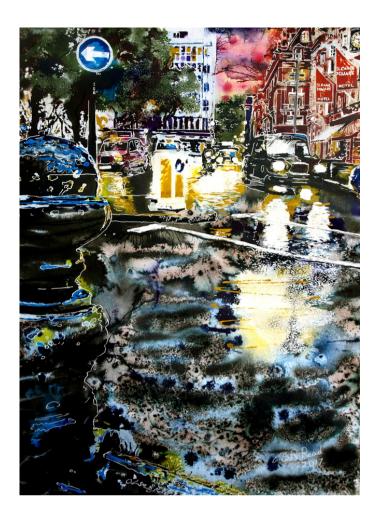
Sheldonian Theatre Reflections in puddles on Broad Street. Oxford has some impressive edifices, especially on Broad Street right in the university's heart. The Theatre has been the proud location of graduations and performances, recitals and you name it – a hub of cultural activity aligned with Oxford's rich cultural heritage. The theatre has steadfastly served it's purpose for over 350 years.

A building at one with its environment if ever there was. Glorious golden stone, classical details mirrored in the surrounding buildings – something of a showstopper.

Being round, or should I say, cylindrical in its appearance, the Sheldonian Theatre Reflections reminds me of a wedding cake. Layers of floors, crowned with the decorative upper and that green copper dome centerpiece. The dome seems reminiscent of a mini lighthouse.

Stone arches with half-round windows contain ornate glass windows that look like





Sloane Square at Night

2017 Watercolour and Acrylic ink 76 x 56 cm £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...





St Pancras Kings Cross

2022 Watercolour and Acrylic ink 52.5 x 73.5 cm

£1,344.00

DESCRIPTION

St. Pancras and Kings Cross stations are a stone's throw apart. It's puzzling why two large stations should have been built so close together, and yet they were.

St Pancras looks the older, with its ornate Victorian brickwork and railings. Just look at that name sign, in wrought iron. Atop these magnificent gates with spikes and curls aplenty. No feature is considered beyond the scope of decorative detail.

Compare these excesses to the comparative simplicity of King's Cross. Clean lines and arches, a nod to decoration on the arches and that little clock tower which divides the main frontage. The arches glazed with an expanse of clear panes in a square grid pattern. The painting suggests a green, glass hue but otherwise the effect is simple.

Yes, these two stations are opposites in many ways, but their proximity is a curious matter. These are both major stations and both deserving of the mainline station status. I wondered why they are so close together? After a little research, I discovered that Kings Cross is actually older, opening in 1852 and owned by The Great Northern Railway Company. St Pancras opened in 1868 and was built by the Midland Railway Company on land that was available next door to the older station.

In the midground, London life presses on with its usual level of busyness. Taxis line up at the traffic lights, no doubt with new fares just collected from either of the





Walk the Dome

2013 Watercolour and Acrylic ink 21 x 29.7 cm £377.00

DESCRIPTION

The Walk the Dome painting was inspired by the walkway over the Dome or the O2 Arena.

The Dome sits by the Thames. It's a fascinating structure and there's even a bridge you can walk along that goes right over the top of the dome. I'm intrigued by the dome, especially the supports. That it's all held up with cables attached to these poles. They're like weird looking legs.

The painting is done with watercolour and acrylic ink in Cathy Read's distinctive style which is created by drawing with masking fluid and then painting over the masking.

The Walk the Dome painting is A4 (21×29.7cm) and framed in blue stained wood.

Abstracted style of painting showing a close up detail of Millennium Dome showing the Walkway that crosses the top of the Dome. The painting is done with watercolour and acrylic ink in Cathy Read's distinctive style which is created by drawing with masking fluid.





When dreams take shape

2012 Watercolour and Acrylic ink 65 x 50 cm £1,083.00

DESCRIPTION

When dreams take shape is a Lowry Centre Painting. The Salford building is curious and feels very dark, due to facing north. A closer look tells you it's not dark. The tower, with its helical panels, and the curious trough like structure and its support, create a shape in the void. The trough looks ready to pour its contents on the people below. Although there are no people in this scene. They're behind us, passing from the Lowry bridge to the Media Centre, or the shopping arcade opposite the Lowry itself

This is another early piece, it's easy to see how my style has changed. If I were to attempt to recreate this piece, I'd do things differently. Perhaps I will. I was pleased with this piece at the time. It's a popular piece, wherever it's on display, so that may sway my opinion.

During this phase. I was emphasising the abstract, the order versus chaos dynamic. There is structure, but it's simple, primitive, the bare bones of the shapes. The organic feel of the flowing ink softens the scene, creating energy in the shadows. Bold ink strokes, almost like writing, challenge the flat colour. Life is present everywhere in the nonsensical and frenetic marks used to darken areas.

There's a feeling of height as the building and tower meet at the centre top. Looking back, I see techniques emerging as the voyage of discovery continued. Becoming familiar with the medium and learning its possible whims and nuances. You can





Whispering Glass

2018 Watercolour and Acrylic ink 51.8 x 40.8 cm £740.00

DESCRIPTION

bout the Image.

The first thing you'll notice in this is a swathe of blue green swirling from the top of the Gherkin painting, which disappears, after a few wave. Slipping down by the dark building at the bottom right. Then, what looks like smoke rising from behind the office block. The sky appears crumpled, perhaps under the weight of the blue-green smoke

The Gherkin stands proud and, only slightly, taller than the building in front. Its coloured glass curtain-walling twists upwards. Bold stripes crowned with diamonds. The glass surface reflecting the light of the sun, whereas all around the buildings are dull. These flattened colours contrast with the vivacity of the Gherkin itself.

The painting is dominated by blues, purples and greens. Dark almost Soul-less hues, contrasting with a hint of vibrant yellow and lime green.

Everything in the Gherkin painting is both ordered and chaotic. Old dark buildings adjacent to contemporary brilliance.

Then there are the indigo trails, extending with inky claws reaching for the sky or at least that mysterious blue-green shape.





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