

Infinity

Art Prints

REX PRESTON

PRINT PORTFOLIO

2013

www.infinityartprints.co.uk



INFINITY ART PRINTS

Infinity has been involved in fine art reproduction for over 25 years. In the 'old' days it was mainly the creation of high quality transparencies from which scans, separations, plates and lithographic prints were made.

These days it is entirely a digital workflow of course, but the old crafts are still there - the perfection of lighting an original painting, the manipulation of inks to provide accurate colour. Add to that an interest in, and appreciation of, the creative arts and you have a strange fusion of both craft and art!

Infinity currently reproduces artworks directly for artists as well as art publishers and galleries. For several years we reproduced and printed fine art limited edition prints for the art publisher Solomon & Whitehead using the giclée process.

Solomon & Whitehead reproduced a great deal of Rex Preston's work over the years and when the company closed down the flow of new prints of Rex's work stopped. Infinity has taken up the role and currently publishes a selection of thirty three paintings chosen to be representative of Rex's work - different painting styles, areas of the country, times of year, seascapes and landscapes. All prints are personally approved and signed by Rex and they come with a certificate of authenticity.

Print sizes vary from the small and affordable to the large and imposing in order to allow galleries to offer quality art prints to suit all pockets and are priced to allow good margins for retailers.

Infinity does not sell Rex's prints to the public but all the work can be viewed by anyone on the website which also lists galleries that stock the prints.

Galleries are invited to get in touch and a trade price list will be supplied.

Email: sales@infinityartprints.co.uk
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Infinity Art Prints
The Old Mission School
Langley Street
Derby
DE22 3GN

All of Rex's prints are printed on PH-neutral archival-quality 100% cotton paper with a substantial weight of 310gsm using pigmented inks that have a life well beyond 100 years.

Each prints carries an authenticity stamp as well as being numbered and signed by Rex and there is an accompanying certificate of authenticity.

Each painting is limited to a print run of 395 - no additional "artist or printer's proofs" and the like. Some prints are offered in two or three sizes (where the scale of the original or affordability warrants it) but the total number of prints remains 395.

Galleries and other retailers are supported with links on the website free of charge.

Discounts are available for quantities of 10 prints or more.

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REX PRESTON

Rex Preston gets his inspiration from the landscape and loves to paint everything from the moody, mountainous landscapes of Scotland to the beautiful spring flowers on the cliffs in Cornwall.

Each year he goes on many painting trips around the country, either finding new areas to paint or revisiting favourite areas like Cornwall or the Lake District. In recent years Norfolk and Pembrokeshire have added to his list of favourites. He never accepts commissions, which leaves him free to paint whatever he wants with enthusiasm. He has always had a fascination with the wild, unspoilt moorland areas of the Peak District and his recent book "Rex Preston's Peak District and Pennines" sold out very quickly

"I spend as much time as possible out in the countryside whatever the weather searching for subjects, often accompanied by my son Mark, who is also an artist. When the weather allows, I paint out on location and just walk until something takes my eye. I quite often don't know what I am looking for, but it usually involves colour, light and reflections. Sketching is also very useful to quickly record fleeting light effects and atmospheres. Often in showery



weather it would be impossible to paint, but a sketch can record the changing skies and light effects. The most incredible effect might only last for a few minutes, but with my pencil and sketchbook, I can capture enough to be able to paint it later. Back in my studio, my sketch will remind me of what really inspired me and, together with my memory and imagination, will give me all I need to complete the painting."

FOOTPATH TO KINDER, FAIRBROOK VALLEY



"It is very rare that any summer goes by without a visit to Fairbrook Valley to have a walk amongst the heather.

Definitely one of the most beautiful valleys I have ever seen, it is very well hidden and is accessed through a pine forest and over a footbridge. It is only a few miles long, but in August and September when the heather is in full bloom, it is absolutely stunning.

The cascading water glistens as it finds its way over the rocks into the many deep, clear pools. The banks are lined with silver birch and mountain ash trees and the distinctive shape of Kinder Scout can be seen in the distance."

Rex Preston

Reproduced from an original oil painting
Limited edition of 395 prints
Signed and numbered by the artist
Giclée print on archival 310gsm matt smooth cotton paper
Paper size 23" x 27" (image size 18" x 24")

HIGHLAND CATTLE, PEAK DISTRICT

"Driving up from the Manifold Valley past Throwley Hall in Staffordshire, I came across an old feeding trough in a muddy field and was surprised to see some highland cattle in the field. I had painted highland cattle in Scotland many times, but never this far south."

The sun was just starting to break through the cloud, lighting up the landscape and reflecting in the puddles round the trough, where the ground had been trampled by the cattle."

Rex Preston

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Signed and numbered by the artist
Giclée print on archival 310gsm matt smooth cotton paper
Paper size 19½" x 16" (image size 16" x 14")



SUNNY JUNE DAY, NEWLYN HARBOUR



"On a sunny day in June, the first thing that caught my eye in Newlyn harbour was the contrast of the bright orange boats against the cool turquoise of the water. It was a mass of colour, but I wanted to capture the atmosphere of the day rather than every bit of detail. Various boats coming in and out of the harbour constantly change the scene, as does the changing tide."

"I tend to use a small canvas when painting in Newlyn so that I can finish the painting fairly quickly before the scene looks completely different."

Rex Preston

Limited edition of 395 prints

Signed and numbered by the artist

Giclée print on archival 310gsm matt smooth cotton paper

Paper size 15½" x 14" (image size 12" x 12")

FISHING BOATS, NEWLYN HARBOUR



"Cornwall is one of my favourite parts of the country, where I usually go to paint several times a year if possible. I have been visiting Newlyn Harbour for as long as I can remember, but have recently become very interested in painting there."

"It is a major fishing port adjacent to Penzance and a very interesting place to watch the fishermen bringing in their catch, mending the nets or renovating the boats. It is such a busy, vibrant and colourful place that I find it fascinating to paint."

"It is a real challenge to paint almost every colour next to each other with the different shades of green in the water." - Rex Preston

Limited edition of 395 prints

Signed and numbered by the artist

Giclée print on archival 310gsm matt smooth cotton paper

Paper size 15½" x 14" (image size 12" x 12")

QUAYSIDE, NEWLYN

"If there is a very dull day when painting in Cornwall, the first place I think to go is Newlyn harbour, as the place is still full of colour on the greyest of days.

Once I get absorbed in painting the vibrant colours, I completely forget about the dull weather. It looks different on every visit, depending on which boats are in the harbour and whether it's high or low tide."

Rex Preston

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Paper size 19½" x 18" (image size 16" x 16")



LATE AUTUMN, ABOVE SWALEDALE

"On a very narrow road that goes over to Askrigg from Swaledale in Yorkshire, I stopped for a walk at Whitaside Moor, to get a good view of the dale.

Pausing by a moorland beck, I watched the autumn sun light up the pastures and farm buildings. Swaledale became shrouded in misty rain for a while, but then the sun just broke through to light up the valley. Seeing some men busy renovating the dry stone wall by the road made me certain that this would be a good subject to paint."

Rex Preston

Reproduced from an original oil painting
Available in two sizes with a total limited edition of 395 prints
Signed and numbered by the artist
Giclée print on archival 310gsm matt smooth cotton paper
Large: Paper size 25" x 39" (image size 20" x 36")
Standard: Paper size 18" x 27" (image size 13" x 24")



DECEMBER AFTERNOON, NEAR HARTINGTON

"There is an abundance of dry stone walls around Hartington and they always look so good in the snow, in the warm glow of the winter sunshine. I like to look along the walls, so I can see the blue shadows. The colours in a winter sky can make a very cold day appear warm."

The late afternoon sunlight behind Wolfscote Hill became stronger as the sun began to set at the end of a brilliant day in the snow." Rex Preston

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Giclée print on archival 310gsm matt smooth cotton paper
Paper size 19" x 27" (image size 14" x 24")





MARCH AFTERNOON, ULLSWATER

"The track that runs below Barton Fell has some incredible views of Ullswater, with all the surrounding crags disappearing off to the distant fells of Helvellyn.

I always think there is a real feeling of space and peace here. On this March afternoon, the calm breezes were just breaking the surface of the lake, but still allowing some reflections.

This is, in my opinion, one of the best vantage points to see the Lake District."

Rex Preston

Reproduced from an original oil painting
Limited edition of 395 prints
Signed and numbered by the artist
Giclée print on archival 310gsm matt smooth cotton paper
Paper size 25" x 23" (image size 20" x 20")

AUTUMN SUNLIGHT, WOLFSCOTE DALE

"Walking along the River Dove from Milldale to Wolfscote Dale one damp October morning, the sun was just beginning to break through the mist.

Looking back by an overhanging tree, the sun was making the autumn colours glow. The light glistened on every wet surface giving a magical effect and the bright autumn leaves reflected in the river.

I sketched the scene, making lots of notes to help me to remember the scene back in my studio."

Rex Preston

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Limited edition of 395 prints
Signed and numbered by the artist
Giclée print on archival 310gsm matt smooth cotton paper
Paper size 23" x 23" (image size 18" x 20")



SETTING SUN, CURBAR EDGE



"After a day spent walking and sketching in late November, I timed my walk so that I could watch the evening sky as I walked back along Froggatt and Curbar Edges.

At over 300 metres high, Curbar Edge is a very good vantage point to observe the changing light as the sun sets.

Over the years, walkers have worn out some of the paths creating pools that reflect the sky beautifully. People often go there in the evening just to watch the setting sun, it gives you a feeling of being on top of the world!"

Rex Preston

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Limited edition of 395 prints
Signed and numbered by the artist
Giclée print on archival 310gsm matt smooth cotton paper
Paper size 18½" x 23" (image size 13½" x 18")

SEPTEMBER SUNLIGHT, NEAR LANTHWAITE, LAKE DISTRICT

"There is a farm cottage at Lanthwaite, near Crummock Water where I have stayed a couple of times. It is quite remote and there is nothing there except the most beautiful scenery.

As it brightened up after a rainy morning, I wandered along a track close to the cottage. The light in the sky intensified filling the fells with sunshine and reflecting in all the pools.

This painting was done a few yards from the cottage in early September while the heather was still very colourful. The Lake District offers an amazing variety of subjects for a landscape artist."

Rex Preston

Reproduced from an original oil painting
Available in three sizes with a combined limited edition of 395 prints
Signed and numbered by the artist
Giclée print on archival 310gsm matt smooth cotton paper

Large: Paper size 35" x 39"
(image size 30" x 36")

Standard: Paper size 25" x 27"
(image size 20" x 24")

Small: Paper size 18¼" x 19"
(image size 13¼" x 16")





HIGHLAND CATTLE IN THE SNOW

"Driving around the higher parts of the Peak District looking for snow, I had a phone call from my son Mark who was painting on location near Cross o' the Hands, Mugginton Lane End. He had found plenty of snow and also these cattle. I soon joined him with my sketchbook.

I no longer paint on location in very cold conditions. My sketchbook has served me very well and over many years, I have trained myself to take just what I need from the landscape to be able to paint it back in the studio. The farmer had just put some hay out for the cows, so they all came close by.

I first painted this group of trees in the early seventies, before Mark was born. It is great to see him painting some of the same places now and enjoying it just as much as I do."

Rex Preston

Reproduced from an original oil painting

Available in two sizes with a combined limited edition of 395 prints

Signed and numbered by the artist

Giclée print on archival 310gsm matt smooth cotton paper

Large: Paper size 29" x 23" (image size 24" x 20")

Standard: Paper size 21" x 16¼" (image size 16" x 13¼")

"One cold and wet December day whilst sketching along the Dales Way in Cumbria, I came across these farm buildings as I was approaching Gawthrop, towards the end of my walk. It was late afternoon and the buildings were silhouetted against the mist covered slopes of Dentdale. It had been a showery day and almost every wet surface was reflecting the light, creating a wonderful atmosphere."

Rex Preston

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LATE AFTERNOON LIGHT, DENTDALE



EVENING LIGHT, FROM ROSEWALL HILL, ST IVES



"There is a small car park at Trelvelgan Hill on the coastal road from St Ives to Zennor, which is an excellent vantage point from which to observe the evening light reflected in the distant Atlantic.

Further back from the sea is Rosewall Hill, the summit of which allows a brilliant view of the sea and sky, with a moorland foreground and a glimpse of the coastal road in the distance as it meanders through some of the most dramatic coastal scenery I have ever seen."

Rex Preston

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Giclée print on archival 310gsm matt smooth cotton paper
Paper size 18½" x 21" (image size 13½" x 18")

TRACK TO HARTINGTON

"On a sunny October day, my wife Sue and I were doing a round walk from Hartington, when we came across this puddled lane on the way to Biggin Dale. As I looked back towards Hartington, I saw all the reflections in the puddles and sketched it immediately.

It was one of those perfect autumn days spent walking in the Peak District, no wonder so many people love to walk the lanes and footpaths of Derbyshire."

Rex Preston

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Signed and numbered by the artist
Giclée print on archival 310gsm matt smooth
cotton paper

Large: Paper size 23" x 27"
(image size 18" x 24")

Standard: Paper size 15½" x 18"
(image size 12" x 16")



SUNLIGHT ON THE SNOW, FROGGATT EDGE

"Froggatt Edge is one of the gritstone Derbyshire edges, which run from Ladybower Reservoir all the way along the Derwent Valley to Chatsworth. It is a brilliant place to walk in the snow on a winter afternoon as the sun lowers. The edge is about 300 metres high, so with the right weather conditions, the late afternoon light can fill the woods with a warm glow.

On this November afternoon, as I approached the edge of the wood, the trees began to thin and the open moors dominated the view. The sun was just beginning to set and I found this group of silver birch trees silhouetted against the warm sky. The sunlight casting long shadows on the snow provided me with a fascinating snow subject."

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Signed and numbered by the artist
Giclée print on archival 310gsm matt smooth
cotton paper

Large: Paper size 23" x 27"
(image size 18" x 24")

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(image size 12" x 16")



AFTER THE RAIN, BERESFORD DALE

"I had walked past this lane on the way to Beresford Dale in Derbyshire many times, but on this particular day it had been raining very hard and a small stream flowing across the fields had overflowed across the lane.

The scene was transformed by the autumn reflections in the puddles on the flooded lane and it made a colourful subject for my painting."

Rex Preston

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(image size 12" x 16")



WESTERLY WIND, STAC POLLAIDH

"Driving north from Ullapool in Ross and Cromarty, we pulled into a visitor centre car park and parked with views across Lochan an Ais to see Stac Pollaidh in the distance. It was one of the best views I had ever seen from a car park.

A silver birch tree was bending in the strong westerly wind and Coulbeg Mountain was holding on to the passing clouds.

This was one occasion when I sketched from my car, sheltered from the strong wind."

Rex Preston

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cotton paper
Paper size 17½" x 27" (image size 12½" x 24")



MOUNTAIN ASH, FAIRBROOK

"I have painted and sketched in Fairbrook Valley many times since I discovered it over thirty years ago. I think it has played a part in every exhibition I have had since I first saw it. Fairbrook meanders and falls through the stunning heather moorland starting high up on Kinder Scout in Derbyshire.

I can find a subject almost every few yards along its path. Seal Edge and Fairbrook Naze always provide a dramatic distance. This painting shows Seal Edge at over 600 metres above sea level catching the light, with mountain ash and silver birch trees lining Fairbrook as it makes its way down the valley.

The water is always beautifully clear here and was always a favourite picnic spot for us when our children were young. There were never many people there and they used to love damming up the stream and paddling in the clear peat coloured water."

Rex Preston

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Signed and numbered by the artist
Giclée print on archival 310gsm matt smooth cotton paper
Large: Paper size 29" x 24½" (image size 24" x 21½")
Standard: Paper size 19½" x 16¼" (image size 16" x 14¼")



LOW TIDE, BRANCASTER STAITHES

"Brancaster Staithes on the north Norfolk coast is usually full of activity with boat trips, sailing, fishermen mending their nets or painting their boats.

It has been a place for oysters and mussels for a very long time and I have painted and sketched there many times. I always come here when in Norfolk to see if there is something to catch my eye.

On this particularly quiet day at low tide, this boat seemed to create a sense of peace, moored on its own and contrasting with the blue sky."

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SHADES OF AUTUMN, CHEE DALE



"Parking at Miller's Dale one sunny October day, my wife and I walked along Chee Dale and I stopped several times along the way to sketch studies of the reflections in the river.

We stopped to eat our lunch at a foot bridge about a mile up the River Wye and were surrounded by every shade of gold. The warm October sunshine lit up the valley so that the trees and reflections were incredibly bright.

Wandering upstream, a series of weirs along the river create both still and fast flowing sections of the water. The brightly coloured beech trees high on the hillside reflected beautifully in the calmer sections of the river.

I love the challenge of painting such a colourful scene as this and Chee Dale has become one of my favourite places to go in the autumn."

Rex Preston

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AUTUMN LANDSCAPE, ISLE OF SKYE

"My good friend, the late Wilfred Ball, a watercolour artist, wanted to show me the Isle of Skye. We drove to Torrin near Loch Slapin, where he showed me a dramatic view of Blaven, a mountain just over 900 metres high, which dominated the landscape.

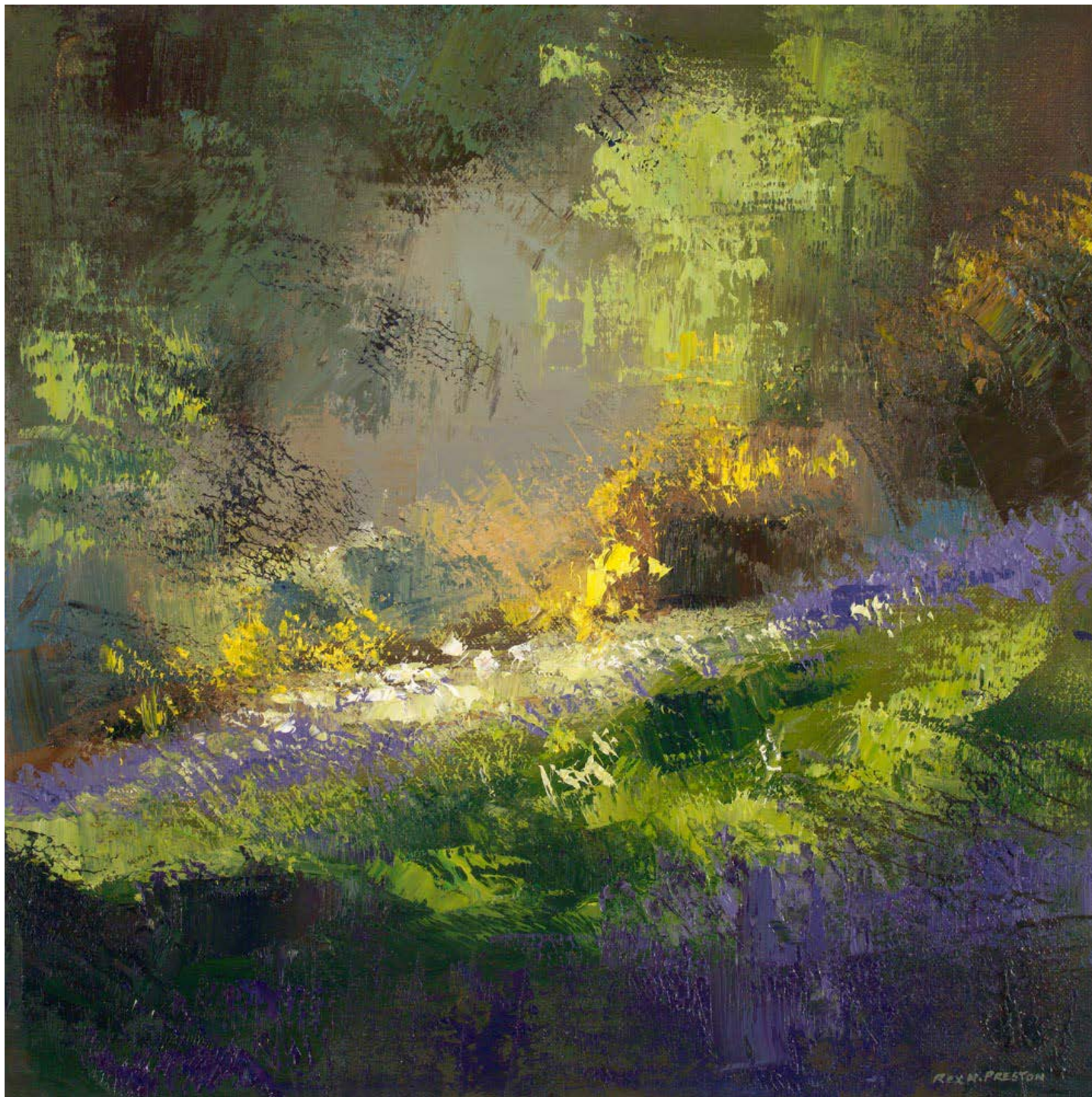
We drove round the Loch and parked at the base of the River Alit na Dunaiche, which flowed from the mountain range and we walked the footpath towards Blaven. The warm colours of the glen in the sunshine looked so strong against the dramatic mountain range.

For painters that love wild places, the Scottish landscape offers such a powerful atmospheric experience. I have visited the Isle of Skye many times since then and never cease to be amazed by the mountainous landscape."

Rex Preston

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Paper size 18½" x 21" (image size 13½" x 18")





SPRING COLOURS

"The extremes of light and shade in a woodland painting can be a real challenge to paint and over the years I have done many paintings sitting in woods at various times of the year to attempt to achieve this."

In this spring painting, I have just concentrated on the colours and tones of the bluebells and spring colours in the foliage without including any detail of branches etc. I wanted to capture the mood and atmosphere of the wood without showing every small detail."

Rex Preston

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Signed and numbered by the artist
Giclée print on archival 310gsm matt smooth cotton paper
Paper size 15½" x 14" (image size 12" x 12")

PATHWAY THROUGH THE RHODODENDRONS

"This footpath runs high up along the top edge of Bramley Woods down to the village of Calver in the Derwent Valley.

In May and June the wood is full of colour, with first the bluebells and gorse and then the rhododendrons as well as many other wild flowers. The path tunnels its way through the rhododendrons and the oak trees look brilliant with the sun shining through them. There are views out of the wood towards Derwent Valley.

I did several paintings on location in my attempt to capture the intense colours of the sunlight on the rhododendrons and the deep colours in the shade."

Rex Preston

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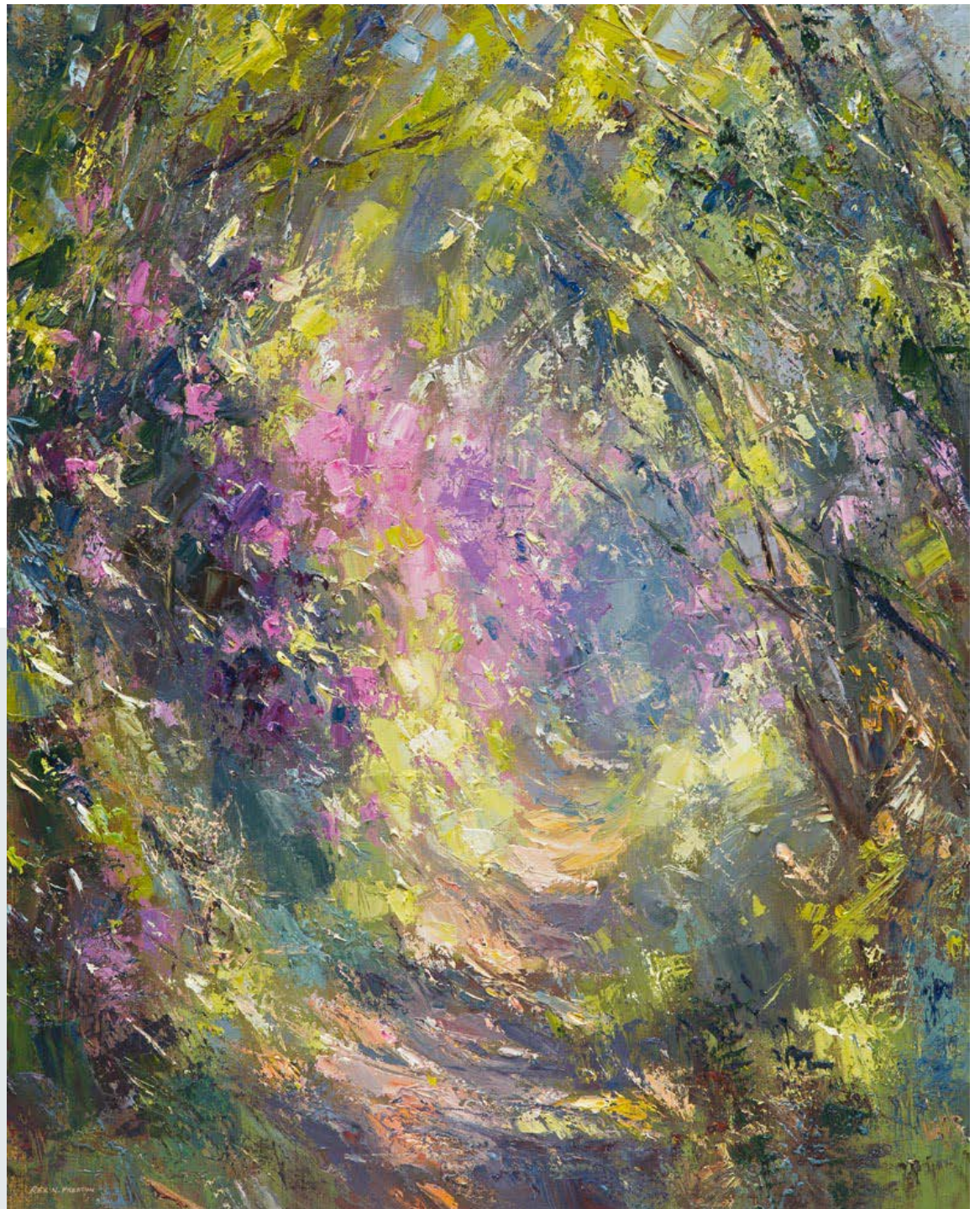
Signed and numbered by the artist

Giclée print on archival 310gsm matt smooth cotton paper

Large: Paper size 36" x 28" (image size 30" x 24")

Standard: Paper size 29" x 22" (image size 24" x 19")

Small: Paper size 19½" x 15" (image size 16" x 13")





REFLECTIONS OF AUTUMN, MILLDALE

"While out sketching in Milldale in Derbyshire on a sunny autumn day, my attention was drawn to a tree that seemed to almost glow in the sunshine.

After studying the colour for some time, I started to do a sketch. The original subject was the tree with its strong autumn colours, but I soon realised that the reflections in the river looked even brighter, especially against the reflected blue of the sky.

Back in the studio, I couldn't wait to paint this inspiring day."

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Standard: Paper size 23" x 18" (image size 18" x 15")

AUTUMN REFLECTIONS, RIVER DERWENT

"This painting came from quite a grey and misty October day spent sketching on a walk from Grindleford to Hathersage, along the River Derwent.

After several sketches done along the river, I climbed down the bank to get close to the water and found this view of the beautiful calm reflections of the autumn tones in the water

Even on a grey day, the October colours are so intense, there is no need for much sunshine to brighten the scene. The subtle tones on a slightly duller day, make a calm and peaceful landscape."

Rex Preston

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Giclée print on archival 310gsm matt smooth cotton paper

Large: Paper size 36" x 34" (image size 30" x 30")

Standard: Paper size 29" x 27" (image size 24" x 24")

Small: Paper size 19½" x 18" (image size 16" x 16")



BLUEBELL WOOD



"Sunshine and shadows on a bright sunny day in a bluebell wood can make an extremely colourful subject. Areas of the woodland floor light up with a flood of sunshine and the many shades of spring are evident in this painting. This is a time when I consider painting on location the only way to capture the fresh clean colours. I have painted in this same wood for almost forty years and still find new things to paint every time I go there."

Rex Preston

Reproduced from an original oil painting

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Signed and numbered by the artist

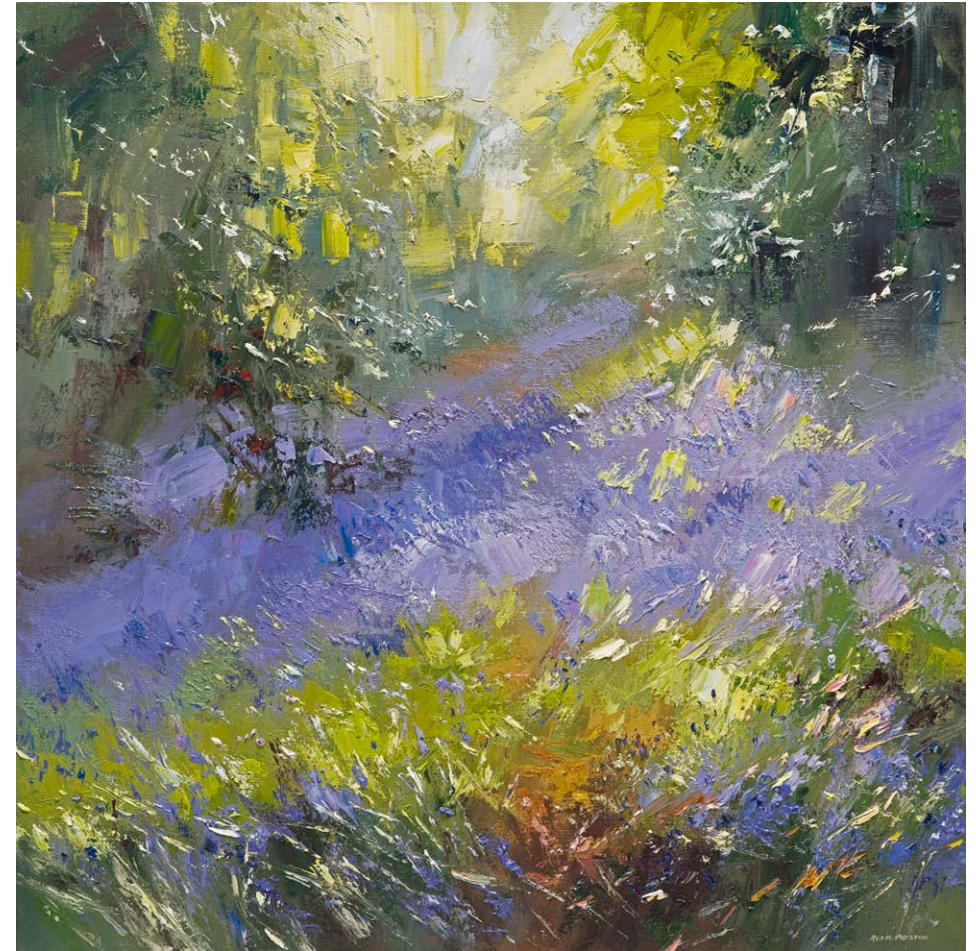
Giclée print on archival 310gsm matt smooth cotton paper

Large: Paper size 36" x 34" (image size 30" x 30")

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Small: Paper size 15½" x 14" (image size 12" x 12")

BLUEBELLS, SHINING CLIFF WOODS



"On this spring day I was out painting in Shining Cliff Woods near Whatstandwell. There were masses of bluebells stretching up the hillside towards the sunlight. I wanted to concentrate on the intense colour and light in this painting rather than any details in the subject and attempt to capture the contrast of colour, from the brightly lit foliage and bluebells to the deeper, cooler tones in the shade. Painting on location is so important to capture these amazing spring colours, which would be hard to remember in the studio." - Rex Preston

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Signed and numbered by the artist

Giclée print on archival 310gsm matt smooth cotton paper

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Standard: Paper size 23" x 21" (image size 18" x 18")

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MARCH MORNING, ULLSWATER

"I have always loved the dramatic scenery in the Lake District. On this particular misty morning around Ullswater, the crags seem to be drifting in and out of the mist, creating a quite magical effect. It's always amazing how different the same subject can look with different light and weather conditions.

I had parked at Aira Force and walked south west towards Ullswater. The sun was breaking through the mist and filling Ullswater with a silvery light. The footpath went across Glencoyne Park always with stunning views of the lake.

When I came to Groove Gill Beck, I sat on a rock to watch the wonders in front of me and was soon sketching."

Rex Preston

Reproduced from an original oil painting

Limited edition of 395 prints

Signed and numbered by the artist

Giclée print on archival 310gsm matt smooth cotton paper

Paper size 19½" x 18" (image size 16" x 16")



WARM SEPTEMBER SUNSHINE MONSAL DALE

"Walking from Ashford in the Water on a very hot September day, my wife and I were doing one of the round walks from a book, and we stopped for a drink at Monsal Head.

Next our walk took us down into Monsal Dale and the warm afternoon sunshine made the hillside glow.

One single ash tree surrounded by cool shadows stood out like a beacon and was perfectly reflected in the water. I wandered around to get the best viewpoint to sketch while Sue read her book in the sunshine."

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Paper size 19½" x 16" (image size 16" x 14")



MOORLAND SUNSET

"Derwent Moor in Derbyshire is the place to be on a summer evening as the setting sun starts to light up the sky with a warm glow. The surrounding lower moorland starts to fill with mist and the distant Kinder moorland just shows itself in subtle shades of grey."

At just above 500 metres above sea level, Derwent Moor, in the foreground of this painting, seems to soak up the light showing its rich warm browns, burgundies and many shades of purple heather. It was the reflections in the stream that made me stop to look at this subject, linking the foreground with the sky. It was the three contrasting strips of colour – warm orange-yellows, blue-greys and purple – that made me want to paint this colourful landscape.

I think this is one of the finest places to walk in the Peak District, but once the sun drops it becomes very dark indeed and a torch is essential for a safe return."

Rex Preston

Reproduced from an original oil painting
Available in three sizes with a combined limited edition of 395 prints

Signed and numbered by the artist

Giclée print on archival 310gsm matt smooth cotton paper

Large: Paper size 36" x 34" (image size 30" x 30")

Standard: Paper size 29" x 27" (image size 24" x 24")

Small: Paper size 19½" x 18" (image size 16" x 16")

SPRING IN BRADFORD DALE

"The River Bradford in Derbyshire has a series of dams which would have supplied water to the mills in days gone by.

Now the river is the perfect place to see Bradford Dale reflected. In early spring, the colourful display of marsh marigolds brings me back here year after year to paint the yellow flowers reflected in the water.

On a calm sunny afternoon, these plants provided the contrast needed against the reflections of the trees and the sky in the water."

Rex Preston

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SUNLIGHT THROUGH THE TREES, BRAILSFORD

"On a very cold December day, I went out in the snow with my son Mark, looking for subjects.

We walked up this lane in Brailsford, near Ashbourne. The lane soon turned into a track, which led uphill through an area of woodland. When looking for a subject to paint in the snow, the light and shadows play a huge part and its good to find some contrasting warm colour. These woods were full of colour, especially with the sunlight filtering through the trees.

Farm vehicles had churned up the track, making lots of places for puddles, which in the freezing temperatures had turned to solid ice. The sunlight created an amazing range of colours which reflected in the snow and frozen puddles. While sitting so still observing and sketching this scene, the pheasants completely ignored me and carried on as normal. Their feathers looked particularly bright against the snow. If you look carefully you will see a tiny robin in the trees."

Rex Preston

Reproduced from an original oil painting
Limited edition of 395 prints
Signed and numbered by the artist
Giclée print on archival 310gsm matt smooth
cotton paper
Paper size 23" x 27" (image size 18" x 24")

