

PAUL WELLER THE SOLO YEARS

PHOTOGRAPHS BY LAWRENCE WATSON

SATURDAY 7 JULY 2007- 22 SEPTEMBER 2007



SNAP

GALLERIES



PAUL WELLER : THE SOLO YEARS

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It's a complete pleasure to host this landmark show at Snap. Let's make no bones - this is a world first - and exhibitions like this one don't come around too often. This is a visual celebration of an immensely fertile period in the career of one of this country's most important musicians, Paul Weller. It's all the more special because for almost 20 years, one man, Lawrence Watson, has had unparalleled access to photograph him. Lawrence's photographs really do all the talking : you'll see his work on most of Paul Weller's albums and singles, and his photographs documenting the first few years of Paul's solo career were published in the 1995 book 'Days Lose Their Names And Time Slips Away'.

It all started for Lawrence in the late 1980's, as the Style Council were approaching the end of the road. Lawrence made the cover photograph of their final studio album, *Confessions of a Pop Group*, and hasn't stopped since. Perhaps his most instantly recognisable image is the one alongside, a silhouette of Paul Weller strumming his guitar in a doorway with a dappled summer scene in the background, used on the cover of 1993's *Wild Wood*. The exhibition features this and a feast of other great work, none of which has been made available to buy and own before. Up until now, Paul Weller fans have had to make do with looking at small scale versions of Lawrence's work over a number of CDs and DVDs. For the first time we are gathering the definitive images together in one place, showing them in the scale they deserve, and the results are, well, astonishing. The entire 2,000 sq ft gallery will become a wall to wall Wellerfest. That's entertainment, as someone once said.

Look carefully at this unbelievable collection of covers, outtakes, live shots, behind the scenes delights, sometimes familiar, sometimes unseen, and you'll see the fruits of a very close relationship. At times you could be forgiven for thinking that Lawrence wasn't actually there, as Paul is so relaxed, natural, oblivious to the camera. That doesn't happen by accident - it's all about Lawrence's skill with a lens and how he makes his subjects feel. It means that the viewer gets that magical feeling that they are right there too.

Lawrence's work is extremely collectable, and now, for the first time, you can own it and hang it on your walls at home or at work. Lawrence is totally tuned in to the needs of modern collectors and consequently limited edition sizes have been kept very small and exclusive - a maximum of 25, and for some pieces, just one example is available. This is a very exciting development - and it means that you have the chance to acquire something completely unique. You can read all about the different size options later in this brochure. As is common with limited editions offered in small sizes, prices do increase as the edition progresses and the launch prices are very keen. Prices for Lawrence's work start from £595 for a signed original limited edition photograph. We are expecting demand to be very high.

If this wasn't all good enough, there's more. The exhibition coincides with the publication in the Summer of 'A Thousand Things', the forthcoming luxury limited edition book by Genesis publications, which covers Paul Weller's career from The Jam to the present day, and features Lawrence's photographs alongside work by many other photographers. The book will be available to purchase from the gallery - if you would like to preorder a copy please get in touch.

If you can make it on the opening day, you'll be able to meet Lawrence and hear some of his stories behind the images. If you can't make it to view these amazing artworks in the flesh at the gallery (shame on you!) then don't forget to check it out online at www.snapgalleries.com, where in due course you will be also be able to view some installation shots of the gallery interiors. We hope you enjoy this show as much as we have enjoyed putting it together in the first place.

Guy White, Gallery Director, June 2007



This was taken at the Manor during the recording of Stanley Road. Here Paul seems engulfed by the piano, microphones and other studio equipment framing his face in the photograph. He's oblivious to it all though, totally immersed in the music playing back through his headphones. Note the Beatles songbook close to hand, also reflected in the shiny inner lid of the piano.



This one was taken on the 2001 Days of Speed Tour. I really like the crop and the lighting on this - it puts the emphasis onto his knees, feet, the stool and his guitar. There's great movement in this picture, and I just love the way his foot is caught mid bounce.

Your questions answered

1. The available range.

There are approximately 50 different images available to purchase. They represent the very best work in Lawrence's Paul Weller archive. Thumbnail versions of those being offered to collectors are reproduced throughout this brochure. Each one has a number and a title. Please quote both in any communications to avoid confusion. Each archival museum standard lightjet photographic print is made from a high resolution drum scan of Lawrence's original negative and printed on Fuji Crystal Archive photographic paper by one of London's top labs under Lawrence's close personal supervision. Each one is personally signed and numbered by Lawrence Watson and accompanied by a certificate of authenticity signed by Lawrence.

2. Physical dimensions and limited edition sizes.

Each image is being offered in a choice of three physical sizes. Most of the photographs are made from medium format negatives, and have the following dimensions:

Regular - with an image size of 16 x 16 inches / 40 cm x 40cm, edition of 25

Large - with an image size of 32 x 32 inches / 80 cm x 80 cm, edition of 6

Supersize - with an image size of 48 x 48 inches / 120 cm x 120 cm, editions of varying sizes (1 to 6) depending on the image

Please note that a small number of photographs in the exhibition are made from 35mm or panoramic film, where the proportions of height to width are 1: 1.5 and 1: 2.67 respectively, rather than the 1:1 proportions of medium format film. In order to keep the overall image sizes roughly the same as for medium format film, 35mm and panoramic prints are a different length - longer and thinner - than their medium format counterparts. 35mm images are 50cm/100cm/150cm on the longest side, while panoramic images are 60cm/120cm/180cm on the longest side for the regular, large and supersize versions respectively. The supersize versions are very dramatic if you have the wallspace to take them on.

3. Edition sizes.

These are extremely collectable limited edition artworks, and the edition sizes are very small. The regular size photographs are being offered in limited editions of 25. Large versions come in a limited edition of just 6. The edition numbers of the supersize versions will vary from a maximum of six to (mostly) just one - depending on the image in question. Full details are included on the separate price list. For the majority of images in the exhibition, there will be just one supersize piece - so it is possible to acquire a completely unique item in the supersize version. This is a really innovative and exciting approach as it means that the buyer of such a piece will be the only person on the planet to own that supersize image. The key point is that as the editions are limited, once they are sold out, that is the end of the edition, and no more will be offered. We are expecting demand to be very high because of a number of factors - the quality of the work, the importance of the subject, the fact that edition sizes are so low, the photographs have never been offered to collectors before and the keen launch prices. Prices will increase as each edition sells through. In other words, the person who acts early and purchases number 1 in an edition can obtain a significant saving compared to the person who purchases the final number of the same photograph.

4. Prices, ordering and delivery.

Prices for Lawrence's signed limited editions start at £595. See the separate price list for full details. Please always check with us for the most up to date price information as they are subject to change as the editions sell through. We aim to have a current price list always available for download on the gallery website. Alternatively please call the gallery on 0121 748 3048 for latest prices, and to place an order. To secure an order we need to collect a 50% non refundable deposit. The 50% balance is due when the photograph is ready for delivery. We expect to have unframed photographs ready within 2-3 weeks of ordering. We accept all major credit and debit cards. We ship unframed photographs to all corners of the globe. Within the UK we can supply photographs either framed or unframed. All overseas shipments are sent via fedex, insured by us against loss or damage. Delivery charges depend on location.

5. Framing.

We would be delighted to organise framing (and delivery if required) for UK customers. Please allow an extra 7 -10 days to the delivery times quoted above if you require framing. For overseas customers we only ship unframed items because of the risk of glass breaking. As a guide, when framed in a black wood frame with an off-white acid free archival mountboard, approximate sizes are 25 x 25 inches (regular) ; 41 x 41 inches (large) ; 60 x 60 inches (supersize).

A modernist alternative. You should also consider something called 'perspex reverse mounting' as an alternate to a traditional wooden frame/mount. It looks clean and elegant, and works particularly well with large and supersize pieces. We'll put some pictures online to illustrate, but in effect this is a perspex sandwich trimmed tight to the image area, that holds the image in place. The image is bonded face down onto 3mm clear perspex with a 90% UV inhibitor. Another sheet of perspex is mounted to the reverse and cut to size to form a perfect sandwich. The perspex offers protection to the print, whilst enhancing colour and content. It comes with a built in hanging system on the reverse, and appears to float on the wall. It is made borderless - in other words, the white border around the image is trimmed away and just the image is encased in the perspex 'sandwich'. Consequently a traditional mountboard / frame isn't necessary. This means that the external finished dimensions are the same as the image size - eg 32 x 32 inches or 48 x 48 inches as far as the larger sizes are concerned.

Exhibition thumbnails



1. Composition for As Is Now Album



2. Contact sheet : Demos for Wild Wood



3. Going Underground



4. As Is Now Contact Sheet



5. Holy Man



6. Illumination sessions



7. Style Council Back to Back



8. Confessions of a Pop Group



9. Live in Amsterdam



10. Playback



11. Close up



12. Shades



13. Panda



14. Plectrum



15. Piano



16. As is Now front cover



17. As is Now back cover



18. One Way



19. Days of Speed



20. In the spotlight



21. New York Trilogy I : The skyline



22. New York Trilogy II : The concert



23. New York Trilogy III : Leaving



24. Wild Wood



25. Paradise Found



26. The Thinker



27. Ghost



28. Modern Classics



29. Flowers



30. Peacock Suit



31. Mirror



32. San Francisco – Above The Clouds



33. Fast Hand



34. Top Of The Pops Dressing Room



35. From The Floor Boards Up



36. Mojo Front Cover



37. Stamp Out The Beatles



38. Shades of red



39. Bedroom at Manor Studios



40. Stanley Road



41. The Don



42. The Collector



43. Sea Wall, Margate



44. Heads Contact Sheet



45. Stanley Road Scooter



46. The Walk



47. It's Written in The Stars

About Snap

At Snap we specialize in rare, iconic rock 'n' roll photographs - produced in small limited editions by the master photographers of the genre - from the fifties to the present day. Our customers are a global group of discerning collectors, art lovers and music aficionados, and we ship regularly to clients in the US, Europe, Australia and the Far East.

We operate from a beautiful 2,000 sq ft gallery space in one of England's most recognizable buildings - the recently restored Fort Dunlop, just outside Birmingham. We hold a series of exhibitions throughout the year at the gallery. You can read about and view images from current and previous shows in the 'Exhibitions' section of our website, www.snapgalleries.com



We take great care in selecting the work we put on show, and how we present it. Our philosophy behind each exhibition is simple and can be summed up in two words : Mach Schau. Make a show. When the Beatles were on stage at the Kaiserkeller in Hamburg in 1960, Bruno Koschmider, the owner, used to scream this at them. You've got to make a show for the people. We are in an "out of town" location, so if you make the effort to come and see us, we want you to feel that it has been worthwhile. When you walk through the gallery doors, the word we want on your lips is a big fat Roy Lichtenstein style WOW.

Fort Dunlop is one of the country's most talked about buildings. Disused for decades, the former Dunlop tyre depot is being converted into retail and office space by the award winning developer Urban Splash. It is situated 5 miles from Birmingham City Centre, 10 miles from Birmingham International Airport, and, by car, just two minutes from junction 5 of the M6 (if you're travelling north) or five minutes from junction 6 (you're travelling south). You can find full directions on how to find us in the 'Contact' section of the gallery website or on the Fort Dunlop site www.fortdunlop.com. Car parking is free. Other retailers, a cafe, restaurant and wine bar are all now open, and there is also a Travelodge Hotel on site at Fort Dunlop. If you're feeling flush, there's a Bentley and Lamborghini dealer next door. If you ask nicely we might even take you up to see the view from the roof. We look forward to welcoming you to Fort Dunlop and hope to hear from you soon.

Phone 0121 748 3408

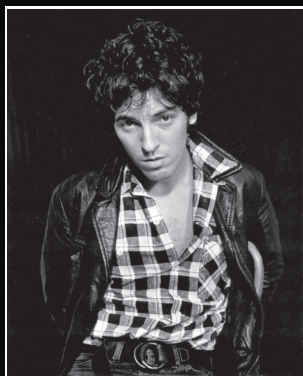
Callers from the USA 011 44 121 748 3408

Email : info@snapgalleries.com

website : www.snapgalleries.com

open Tuesday to Friday 10.30-6.00, Saturday 11.00-5.00.

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Bruce Springsteen by Frank Stefanko,
from our Autumn 2007 exhibition



The Who by Art Kane, from
our Winter 2007 exhibition

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