

LION CUB AND BUTTERFLY

SIMON COMBES

Fine Art SmallWorks™ Giclée Canvas:

limited to 75 numbered.

14"w x 10"h.

\$225 unframed

Framed \$_____

THE SURVIVORS

SIMON COMBES

A pair of eastern black rhinos make their way across the floor Tanzania's Ngorongoro Crater in the late-afternoon African sun. Weighing in at one to one and a half tons and over 60" tall at the shoulder, this ill-tempered prehistoric throwback roams the savanna at will. Black rhino have a tendency to be less social than their cousins, the white rhino, but a mother and calf do remain quite bonded for up to four years.

At one time, over 30 species of rhino could be found around the planet. Now there are only five. Two, the black and the white, are found in East Africa, both have two horns. A rhino's poor eyesight is augmented by a strong sense of smell and good hearing (and the above mentioned bad attitude). Left unharmed by man, a rhino can live 30 to 40 years in the wild.

Simon loved rhinoceros, but painted surprisingly few. *The Survivors* was a personal favorite of his.

Fine Art Giclée Canvas:

limited to 50 numbered. 30" w x 20" h.

\$725 unframed

Framed \$ _____

MIDDAY SIESTA

SIMON COMBES

Lions are not preyed upon by any other animal which probably explains their arrogance and disregard for other species. Apparently, this also explains why they have no stripes or spots—no need for camouflage—although they do have spots when they are young. Resting during the day, they display strong family ties with much mutual rubbing, licking and body contact. Their uninterrupted life of sleeping, eating and breeding would suggest a population explosion but the illusion of peaceful cooperation disappears as soon as food is available. Then, survival of the fittest is the maxim. Recent apparent soulmates spit and snarl and swipe at each other and any lion not in top condition will go hungry without pricking the conscience of its fellow.

Fine Art Giclée Canvas:

limited to 75 numbered. 28"w x 19"h.

\$625 unframed

Framed \$_____

THE LAST ELEPHANTS

SIMON COMBES

Years ago, Simon Combes wrote in his diary: “‘Africa’s Elephants in Danger of Extinction!’ I was stunned by the cataclysmic headlines in 1989. With the elephants’ plight uppermost in my mind, I decided to paint as large a canvas as my small studio would accommodate. Visually, the painting would ask the question, ‘Where are the elephants going?’ There must be uncertainty and bleakness to symbolize the imminent tragedy. The line of elephants winds its way over the ridge, perhaps traveling from a lush valley into a dry, inhospitable environment epitomized by a tree’s skeleton and sparse tufts of sun-bleached grass struggling for survival in the infertile ground. Perhaps only in such a stark wilderness can the last of the elephants survive the predations of man.” Twenty years later, elephants are still at risk for extinction, but there have been some steps in the right direction: shortly after Simon Combes read those alarming headlines, the United States government imposed a ban on commercial import of elephant ivory and many other countries followed suit. Unfortunately, the elephants are not safe as yet and it is up to us to protect them and their habitat.

MUSEUM EDITION™

Fine Art Giclée Canvas:

limited to 75 and numbered. 62" w x 27" h.

\$1950 unframed

Framed \$ _____

EYES OF WARNING

SIMON COMBES

Simon Combes is best known for his paintings of African wildlife, but his deepest passion was the great cats of the world. In 1994 Combes, along with Greenwich Workshop founder Dave Usher, circled the globe to find and paint ten of the world's most magnificent felines. The jaguar of South America proved to be the most elusive.

“I spent time with Reina, a thirteen-year-old female jaguar, at a 125,000-acre ranch in Venezuela called Hato El Frio where wildlife is protected,” wrote Simon Combes in his journal of the trip. “Previously, I had been concerned about how to show in my paintings the difference between jaguar and leopard. Having seen Reina, I will never forget. A jaguar is a bigger and more thickset animal, with powerful legs and a heavy head and jaw. Her coat was very short, shiny and a rich russet-gold that made her invisible in dappled sunlight, only ten yards away. The spots are bold and those on the flanks are large rough circles with several black dots inside—very different from a leopard's rosettes.”

MasterWork™

Fine Art Anniversary Edition Giclée Canvas:

Edition not to exceed 125 numbered. 37" w x 28" h.

\$1250 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com 

LION CUB

SIMON COMBES

Focused intently on his invisible prey, the young subject of Simon Combes' *Lion Cub* furrows his brow. This lovingly-rendered portrait is evidence of Simon's lifelong love of the great cats and of lions in particular.

Fine Art SmallWorks™ Giclée Canvas:

limited to 150 s/n. 12"w x 18"h.

\$195 unframed

Framed \$ _____

ARROGANCE

SIMON COMBES

“I enjoy relating animals to human equivalents,” said artist Simon Combes. “I always think of cheetahs, for example, as very serious animals. A lion may grin and a leopard may sneer but a cheetah would only frown. A cheetah might be a dedicated professional athlete whereas a lion would be an amateur rugby player.”

Simultaneously relaxed and vigilant, the cheetah at the center of *Arrogance* seems very somber indeed. This is, in part, attributable to the cheetah’s “tear marks,” black markings that run from the cheetah’s eyes to its mouth. The markings help block sunlight, as well as aid in hunting and seeing over long distances.

Simon Combes’ gorgeous rendering of one of nature’s fastest animals at rest was created during his “Great Cats of the World” series. *Arrogance* is a captivating portrait that will become the focal point of any room.

Fine Art Giclée Canvas:

limited to 100 s/n. 30"w x 20"h. \$725 unframed

Framed \$ _____

TSAVO SENTINEL

SIMON COMBES

At just over 13,000 square miles, Tsavo National Park is the largest park in Kenya and one of the largest in the world. With its impressive size comes enormous diversity—the park boasts 1,000 plant species and over 60 major species of mammals, including the African elephant. During his visits to Tsavo, Simon Combes was fortunate to encounter several majestic bull elephants in the bush. You can relive Simon's face-to-face experiences with your very own *Tsavo Sentinel*.

Fine Art SmallWorks™ Giclée Canvas:

limited to 150 s/n. 11" w x 12" h.

\$245 unframed.

Framed \$ _____

IN HIS PRIME

SIMON COMBES

A young lion leads his family from a muted, shadowy landscape onto the sunny plain. As the lionesses catch up, he stands at attention and scans the horizon for signs of trouble. A dry, hot breeze ruffles his mane but still the young lion stands in the dry grass, unblinking, unmoved and utterly *In His Prime*.

Artist Simon Combes spent the majority of his adult life painting wildlife in his homeland, Africa. His dynamic animal portraits and sweeping landscapes of earned him honors from The Society of Animal Artists, the Pacific Rim Wildlife Art Show and the Florida Wildlife Expo. In the early 1990s, Combes set out to paint a series of the world's largest cats (his favorite subject) for The Greenwich Workshop, a project which eventually resulted in the trade book *Great Cats: Stories and Art from a World Traveller* and a collector's portfolio of limited edition prints.

Fine Art Giclée Canvas:

limited to 150 numbered canvases. 25"w x 30"h.

\$895 unframed

Framed \$ _____

FIRST LIGHT

SIMON COMBES

“Cheetahs are enigmatic and perhaps the most intriguing of all the big cats to me,” said artist Simon Combes of the subject of *First Light*. “My encounters with cheetahs have been like meeting a person who has poise, elegance, class, fleeting moments of warmth and yet tantalizingly aloof. The challenge of painting cheetahs is two-fold: firstly, the chest is so pronounced in comparison to the head that in certain positions the animal can look positively grotesque. Secondly, I am often stumped at portraying the cat’s mood ... what is behind that mask of haughty disdain? So serious, so intent, so reserved, does this animal ever relax and have fun? This painting was as much an indulgence in design as it was an attempt to capture that magical, early-morning, golden mistiness surrounding the silhouettes of distant arcadia trees. I loved the elegant s-shaped line from the cheetah’s nose to the tip of its tail.”

Fine Art Giclée Canvas:

limited to 75 numbered canvases. 14" w x 18" h.

\$395 unframed

Framed \$ _____

RIPPLES AND REFLECTIONS

SIMON COMBES

Simon Combes is to be present in the wilds of his beloved Africa surrounded by animals and an environment alive and in motion. It is a precious moment in a never-ending safari, with Combes as our trusted guide. In *Ripples and Reflections*, we are observing reticulated giraffes only found in the arid north of Kenya. The Uaso Nyiro River flows through this area until its dwindling waters disappear altogether in the shifting hot sands. As the dry season drops the river level even lower, sand spits divide the shallow flow of water. The new landscape mirrors the giraffes' unique coats and protective markings radiating the incomparable sense of being that is Africa.

Fine Art Giclée Canvas:

limited to 100 numbered. 30" w x 20" h.

\$695 unframed

Framed \$_____

HEAVY DRINKERS

SIMON COMBES

Through our Anniversary Edition program we are now able to present *Heavy Drinkers*, one of artist and adventurer Simon Combes' personal favorites, in epic proportions. The painting is set in the vast wilderness of eastern Kenya's Tsavo wilderness, home to great herds of elephants, buffalo and other animals, yet inhospitable to man. Water is scarce so the Voi River's occasional pools, surrounded by lush vegetation, are magnets to a host of animals and birds ... and the intermittent herd of elephants.

While working on his painting Simon hosted a steady procession of visitors from nearby villages—most of whom, strange to relate, had never seen an elephant before, because they almost never traveled far enough away from their homes to see one. “They suggested many different animals to include with the elephants,” he said, “but I resisted, contenting myself (somewhat masochistically) with an audience of 126 egrets, sacred ibis and Egyptian geese.”

Fine Art Anniversary Museum Edition Giclée Canvas:
limited to 50 numbered. 80"w x 32"h. \$2750 unframed

Framed \$_____

HEAVY DRINKERS

SIMON COMBES

Heavy Drinkers, is one of artist and adventurer Simon Combes' personal favorites, reproduced in epic proportions. The painting is set in the vast wilderness of eastern Kenya's Tsavo wilderness, home to great herds of elephants, buffalo and other animals, yet inhospitable to man. Water is scarce so the Voi River's occasional pools, surrounded by lush vegetation, are magnets to a host of animals and birds ... and the intermittent herd of elephants.

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**Fine Art Anniversary Materwork
Edition Giclée Canvas:**

limited to 73 numbered. 60" w x 24" h. \$1750 unframed

Framed \$ _____

WILDEBEEST MIGRATION

SIMON COMBES

It is late summer. Rains on the Serengeti ceased months ago. Throats are parched and each hoof kicks up its own cloud of dust. Wildebeest, in a trailing herd, migrate 1,000 miles in search of precious water and better grazing. Intermingled with the vast wildebeest herd are giraffe, zebra, waterbuck, gazelle, impala, warthog, and topi. Lions watch lazily from the shade, hyenas lope through the scrub, as vultures glide through the distant haze and weaver birds fly in and out of their hanging nests. In all, 20,000 animals move through the painting which is set in the African bush 50 miles north of the Tanzanian border.

Fine Art Masterwork Giclée Canvas:
limited to 75 s/n. 60" w x 18" h. \$1850 unframed
Framed \$_____

DROUGHT, DUST AND DANGER

SIMON COMBES

“Drought on the West African plains can make a typically aggressive animal an even greater threat. At dawn one morning, these Cape buffalo suddenly thundered out of the sun into the path of my rover. It seems I’d made the error of being between them and their watering hole and they had no intention of halting for me. Now, you don’t want to take chances around Cape buffalo; even when one is weak or wounded, it’s been known to run off a bit, take a wide circle and then come out of an ambush to charge you. So I threw the rover into reverse and backed up as if my life depended on it — which it did.”

Fine Art Giclée Canvas:

limited to 75 s/n. 60" w x 25¼" h.

\$1700 unframed

Framed \$_____

AN AFRICAN EXPERIENCE

SIMON COMBES

Artist, adventurer and conservationist Simon Combes called Africa home. His art portrays the grace, power and mystery of the wild with an exacting technique and attention to detail. Best known for his stunning images of African landscapes and wildlife, Combes' paintings would be mistaken for photographs, except for life and warmth no Nikon can capture.

In *An African Experience*, Simon's focus is on the pride of the Serengeti. "Little outcrops of rock stand out like islands in the grassy sea of the Serengeti," Simon said. "For Serengeti lions, rock garden oases are more than watering holes. They provide lairs where cubs can be born, and havens to escape the heat of the day. They are also vantage points from which lions can watch the parade of life go by."

Fine Art Masterwork™ Giclée Canvas:
limited to 100 numbered. 32" w x 40" h. \$975 unframed

Framed \$ _____

KILIMANJARO MORNING

SIMON COMBES

Like the first explorers, Simon Combes fell under the spell of Kilimanjaro's majesty, which appears in several of his paintings. *Kilimanjaro Morning* conveys the essence of Africa's mood and environment. It's a land of legends and mystery, a land of exotic beauty and vibrant color. *Kilimanjaro Morning* is a portrait of Africa in all its complexity: beautiful, mysterious, impenetrable. "I have sensations of déjà vu," he said, "especially when I am alone on the sweeping plains or down in Olduvai Gorge where early man once lived. It's as if this is not my first experience of Africa; that I have known these places somewhere in the past. It's like coming home."

Fine Art Anniversary Giclée Canvas:

limited to 75 numbered. 42"w x 30"h. \$950 unframed

Framed: \$_____

THE CROSSING

SIMON COMBES

“Crossing this river is the single most dangerous undertaking in a wildebeest’s turbulent year,” Combes explained. “In August, when the Serengeti shimmers with heat, the vast herds of wildebeest are desperate to reach the fertile grazing lands of southern Kenya. Nothing can stop the animals in mid-crossing from trampling, jostling and panicking in their efforts to reach the safety of the far bank. This is not always the case, as in *The Crossing*, which shows its herd making a comparatively smooth passage.

“I attempted to create a contrast between the struggling, tension-packed chaos of the left bank and the peaceful greenness of new pastures on the right. The inclusion of a stark dead tree, vultures, marabou storks, swirling dust and the ominous interest of two hungry lions hopefully emphasized the frantic atmosphere of the thousands still waiting to cross ... while in the background, a pride of lions keeps watch.”

Fine Art Masterwork Anniversary Giclée Canvas:
limited to 82 numbered. 60" w x 27" h. \$1850 unframed

Framed: \$ _____

AMBOSELI ANCIENTS

SIMON COMBES

Lake Amboseli is a shallow, brackish stretch of water at the base of Mount Kilimanjaro, the highest peak in Africa. Most of the 'lake' consists of flat, dry salt pans but at the end closest to the mountain is an extensive swamp fed from the glacier and the many streams which flow from its summit. Surrounding the swamp are forests of acacia trees whose shape is so typically Africa. It is a timeless, ancient land dominated by the towering might of Kilimanjaro and throughout the swamp and lake and grasslands and forests roam herds of those other ancient African giants—the elephants.

Fine Art Print:

limited to 1000 s/n. 23¼"w x 18½"h.

\$150 unframed

Framed: \$_____

HOT LIONS

SIMON COMBES

This threesome are young males—probably brothers or half-brothers. At about two years of age, they will have been chased out of the pride by the resident male and forced to fend for themselves. It's a seriously traumatic time since up until now the lionesses in their pride have provided food. This trio has at last had some success despite the oppressive heat and now, they are even warmer with their digestions working overtime on the mountain of meat and bones they have just consumed. They try standing, sitting, lying down—anything to relieve their discomfort.

Fine Art Textured Canvas:

limited to 250. 30"w x 20³/₄"h.

\$795 unframed

Framed: \$ _____

KEEPING DISTANCE

SIMON COMBES

“Wildebeest can sense the intentions of predators simply by watching their body language. They know if a big cat is hungry and ready to hunt or if he has a full belly and just wants to lie there and sleep. As long as the predator is in view, they feel relatively safe and will often approach quite close in morbid curiosity” said Simon. “I watched this compelling scene happen at the end of one hot afternoon. The cheetah lay in the short grass, eyes half closed and tail twitching, as it gazed lazily at its restless, mesmerized audience of wildebeest bulls.”

Fine Art Giclée Canvas:

limited to 100 s/n. 30"w x 20"h.

\$595 unframed

Framed \$_____