

When an artist is signed up by the UK's leading fine art publisher, it can seem like a dream come true. Washington Green have years of experience to draw on in knowing what the buying public like to hang on their walls. Acting as a mentor to the artist in the development of the creative process is undoubtedly helpful to the artist - as well as being hugely rewarding to the publisher.

New acquisitions



→ **Kissy Face**
Silkscreen Edition 295
Image 26¼" x 19¾"
M £270 F £395

Bruce McKay



I began painting cats years ago after adopting a magical little kitty called Maxie. All at once I found my own style, as all my past influences melded into one. Big cat heads is a creative concept that has evolved to a very still, very blunt simplicity. I strive for balance and have very few rules.

Most of my work is fairly large. Simple objects, when they're big on canvas, take on a visual perspective they don't have as a small sketch. I don't buy into the thought that fine art has to be serious and profound. My work is simple, big, and looks great in cool spaces. It makes people happy and can literally brighten the room it's in. I'll leave the deep brooding statements of despair to others. I do cats.



↑ **Here Comes The Sun**
 Giclée Edition 295
 Image 16½" x 25"
 M £294 F £425

DrewDarcy

I like to take in artistic flavours from my favourite artists, absorb them and throw them all back into the mix to make my own distinctive style. My work is mainly figurative. I like to capture moments in time, whilst trying to keep a sense of movement and realism. Many hours are spent gathering photographs and other resources.

Once I have enough to work with I can manipulate images using my computer, to realise my initial ideas on screen. I embrace technology, but nothing compares to the magic that can be created with a brush stroke. The first touch of paint on canvas is the most rewarding. I'm not afraid of using space - less can mean more, allowing the painting to invite the mind to imagine. The contrast with colours, textures, light and shade are some of the many elements that continually fascinate me.





↑ **Once Upon A Time**
Giclée Edition 295
Image 10" x 27"
M £165 F £260

John D Wilson



When my youngest daughter Stephanie was four years old she brought home a wax crayon picture of herself from play school. I was fascinated by the way it had been drawn - and the colours used. I found it really interesting that when children draw they tend to perceive and interpret things within their everyday lives in the same way. This led me to thinking that some of the old Masters - Monet, Van Gogh, Renoir and Da Vinci would have probably drawn people in exactly the same way when they were four years old! It gave me the idea of mixing children's art with no inhibitions, together with the carefully planned paintings of the adult artist. I try to put a little humour into my paintings, and I know I've succeeded when my family come home and it puts a smile on their faces.



↑ **Fields of Gold**

Giclée Edition 295

Image 15" x 18"

£188 €345

Mark Godwin

The real issues of painting are always mark making, colour harmonies, composition and balance. The final image is a vehicle for these formal qualities, and if you manage to get this balance correct you will hopefully give your picture life. I rarely ever work from pre-conceived ideas, nor do I work from copious preliminary drawings.

The landscape that surrounds me is constantly changing. The quality of light reflected off the sea and onto the landscape can appear quite magical one moment and then change to dark and brooding quite quickly. My paintings are of an abstract nature sometimes with recognisable elements in them, but I work with generic themes and work through ideas of my own making.

