

**CATALOGUE**



**UK Colour  
Pencil Society**  
The Core of Creativity

  
**FABER-CASTELL**  
since 1761



# Foreword

2001 may be remembered by some as the setting for a Space Odyssey, but within the art world a far more momentous occasion came to pass that year – the inception of the UK Colour Pencil Society!

Galvanised by the successful launch of a society dedicated to colour pencil in the US, Pat Heffer wrote in to an art magazine to suggest that a colour pencil society would be a very fine thing in the UK as well. This struck a chord with fellow colour pencil artists, and Bob Ebdon in particular, as he went on to drum up the support and numbers needed to form our very own beloved, colourful society.

Starting with around 50 members, numbers in the society swelled as more artists realised what a professional, accessible, capable and fun creative medium colour pencil is. The society was conceived as a community to share the joy of creating with colour pencil, and its' many virtues.

The UKCPS went on to attain charitable status in 2018, and remains completely volunteer run today with over 800 members who all share a passion for the pencil! It remains true to those founding principles to this day, promoting colour pencil and the artists who practice it to all, to educate, to inspire and most of all to enjoy this wonderful medium together.

A long held ambition of the UKCPS has been to exhibit and promote colour pencil work at the Mall Galleries, to firmly place colour pencil at the centre of the UK art scene. We are so proud to be here with you all to celebrate our Silver Exhibition.

To mark this special occasion, we reached out to some of those founder members and asked them to share some of their reflections from those early days.

Spencer Phillips  
**UKCPS Chair**

Cover artwork: *Together* by Amber Halsall

# Bob Ebdon

I am delighted to hear that the UKCPS is celebrating a quarter century, and have been asked for some memories of how it all started.

In 2000, I was not in a great place. I had a break from teaching in 1996, and looking around for something else to do, I discovered I could draw - never having done so before, I was science teacher. I also had just acquired a dog, and loved dogs, so I attempted to earn some money as a pet portrait artist, going to agility shows and getting commissions, in coloured pencil because I had no idea how to paint. I had some lessons, from Ann Swan amongst others, bought some books (Bernard Poulin, Gary Greene, Ann Kullberg), and was doing quite well. Then I started looking around for other people in the UK who used coloured pencil - surely there must be some?

And that's when I came across Pat Heffer's letter to A&I, and thought - OK let's do this! I wrote to A&I asking anyone interested to contact me - silly me! Within a very short while, I had 50 people who would be willing to pay money to join a UKCPS! And it seemed that I was organising this. Fortunately, some fantastic people stepped up. I will mention Sophie Roger, Gary and Deborah Theobald, Lesley Crawford, Johanna Pietermann and of course the inspiration for the whole thing Pat Heffer, but apologies for those I do not recall. I had no idea what I had taken on and it really came as no surprise to anyone that I did not last very long - a few years. Fortunately, other people took it through to today. I thank them.

Best wishes to the UKCPS and all who sail in her!

*Threads that Bind, 2026 - 25cm x 35cm, mixed media - watercolour, gouache, fine liners, Berol Verithin, Derwent Coloursoft, Faber Castell Polychromos.*



# Pat Heffer

My husband bought me a wooden box of Polychromos pencils early in the 1990s. This started my love of pencil drawing. I joined the Coloured Pencil Society of America and after searching for pencil pictures I frustratedly wrote a letter to Artists and Illustrators magazine asking why there wasn't a coloured pencil society in the UK.

Bob Ebdon, a retired teacher in Nottingham, saw my letter and managed to get my details from the American Society. He wrote and suggested that we create a coloured pencil society in this country.

The inaugural meeting was held in Nottingham in the summer of 2000 and I have been on the committee ever since, starting as Secretary, then Exhibition Director for several years, then as President.

Our Colour Pencil Society means the world to me. After very early ill health retirement from being a Primary School Headteacher the society gave me something meaningful to work for, plus a lot of new friends. I have always felt that coloured pencils have been much neglected in the art world, so it was ideal to belong to a society which encouraged their use.

For the past 24 years I have run coloured pencil groups here in Wiltshire, some people having stayed with me the whole time. The pleasure people get from discovering latent art talent is incredible. I believe that everybody can produce good artwork given the right environment and encouragement.

Our first exhibition was in 2001 at Patchings Farm Art Centre, and now we are looking forward to our 25th exhibition at the Mall Galleries in London. I remember only too well sitting round a table with the committee in Kington, Herefordshire, in 2005, where we were all decided that our aim was to hold an exhibition at this prestigious gallery! Now it has come true! I am certain that the society will go from strength to strength thanks to a dedicated committee who give their time so freely. Good luck for the future.

# David Cook

I have been fascinated by pencils and paper since early childhood. I recall my first drawings in chalk on a wooden-edged slate at school aged four and a half years old.

When I was thirty-five, I took a portfolio of drawings, scraperboards, sketches and paintings to a gallery/art materials shop in Rochester. Without my knowledge, the owner included me in his 'Stable' of artists, framed and priced everything, and invited my wife and myself to a private view. Three of my paintings had sold by the time we arrived. Francis Iles put two pieces into the Society of Wildlife Artists at the Mall Galleries in London. My professional art life began.

Thereafter I contacted the Cumberland Pencil Company and for many years, working with their scientists, I evaluated, demonstrated and promoted their Derwent range of pencils.

Now in my late eighties, my artistic life has changed considerably in the past 25 years. As I was associated with the Cumberland Pencil Company world-wide, Bob Ebdon made me the First Life Honorary Member of the UKCPS.

I have greatly admired the superb coloured pencil artwork within the copies of *Talking Point*.

With sincerity and my very best wishes to UKCPS and your growing expert membership.

*Talking Point* March 2002 -  
Volume 1, Issue 4

**UK Coloured Pencil Society**  
**Talking Point**  
March 2002  
Volume 1, Issue 4

THE NEWSLETTER OF THE UK COLOURED PENCIL SOCIETY

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**HELP WANTED!**  
Website  
[www.ukcps.co.uk](http://www.ukcps.co.uk)

**FROM THE EDITOR'S DESK**  
Above: Ruddy Shelduck  
David Cook

As you will see from all the inserts things have been moving fast behind the scenes. The entry forms for our first exhibition are enclosed, so we hope you have all been beavering away on paintings for submission. We are so looking forward to seeing an exhibition completely made up of coloured pencil art, it will be truly unique experience. Don't be shy, everyone's work will stand an equal chance of being exhibited. And there will be prizes! Before the private view of the exhibition starts we will be having our first ever AGM, to which all members are entitled to come. We hope as many people as possible will come, it will be lovely to meet all the people who are just names at the moment! Just imagine if all 225 members turn up!

Following on from the exhibition is the Artists and Illustrators Show in Islington, London. We are holding discussions with Derwent and the A&I magazine to see if it will be possible for us to take some of the exhibition to the Show, and have a stand there demonstrating and recruiting. This will be a huge advert for the Society and for coloured pencils, so if you are able to attend the show, don't forget to look for our stand.

A new innovation we are introducing is our critique service, which we hope many of you will find a great help to your coloured pencil art.

I shall be moving up to Scotland in the not too distant future, and will be in temporary accommodation when our house sale goes through and a purchase is being made north of the border. So for the time being, please send anything intended for the newsletter to Bob Ebdon, who will forward it to me, wherever I am! So please keep those photos of your work and letters etc coming.

**Lesley Crawford**

**DONATIONS**  
We gratefully acknowledge the generous donations made by the Roberts family of Hersham, Surrey, Mrs Eileen Quin, Mrs Renee Porter and Ms Peggy E Duly (USA). Thank you all very much.

**This Issue of "Talking Point" has been sponsored by Karisma Pencils**

Page 1

**KARISMA**

# Graham Brace

2001 was a time of transition for me. My business partner Tim and I had, two years previously, merged our graphic design and advertising business with a local commercial print company. I was biding my time to withdraw from the business completely to embrace a long-held ambition to become a fulltime artist/illustrator. At the time I was working in the company part time in the mornings and spending each afternoon furiously building a collection of pictures for my first exhibition.

I was a subscriber to the magazine *Artist & Illustrator* and one day, by chance, I happened to read a letter from a chap called Bob Ebdon, a retired school science teacher who was an enthusiastic and accomplished coloured pencil artist. In the letter he was voicing his concern that coloured pencils, unlike other established media, were not taken seriously by the art establishment as an acceptable medium. By and large coloured pencils were regarded as 'kiddie's crayons'. He was inviting comment from other artists who worked in this medium. He included his email address.

I had been using coloured pencils for many years in conjunction with other media in my illustration work and for producing finished rough design visuals in my work as a graphic designer. I loved the way that they enabled me to create detailed drawings. For me they were the ultimate medium for accurate controlled mark making. I was now using them almost exclusively to create my pictures. I have always rendered my pictures in great detail in an attempt to achieve as high a level of realism as possible.

I replied to Bob and we started an ongoing correspondence which was gradually joined by other coloured pencil artists and enthusiasts - Beverley Johnston, Lesley Crawford, Bev Lewis, Malcolm Cudmore, and many others.

Eventually Bob suggested that we start a society of like-minded artists to provide a forum to exchange ideas and attempt to create credibility for the humble coloured pencil. And so, the United Kingdom Coloured Pencil Society was born. A grand title but totally appropriate when you consider how it has grown in membership, credibility, and reputation over the last 25 years. It has indeed achieved its initial aim, and our beloved medium is now generally regarded as a recognised medium by the art establishment. I am very proud indeed to be one of the original founding members.

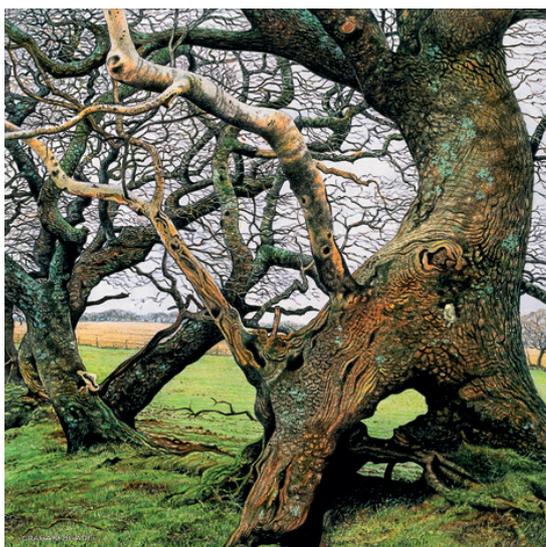
Over the last 25 years my work has developed and evolved and much credit for this must be attributed to the influence of this Society. The online Forum, Members' Facebook pages and the UKCPS website continue to be a mine of valuable information, tips, and inspiration. It has provided me and my work with exposure to the coloured pencil manufacturers like Derwent and various art publications and journals.

Perhaps the greatest attribute of this Society is that it there is absolutely no exclusivity. Every member is valued, encouraged, and accepted no matter what their level of ability. That really is to be cherished and applauded.

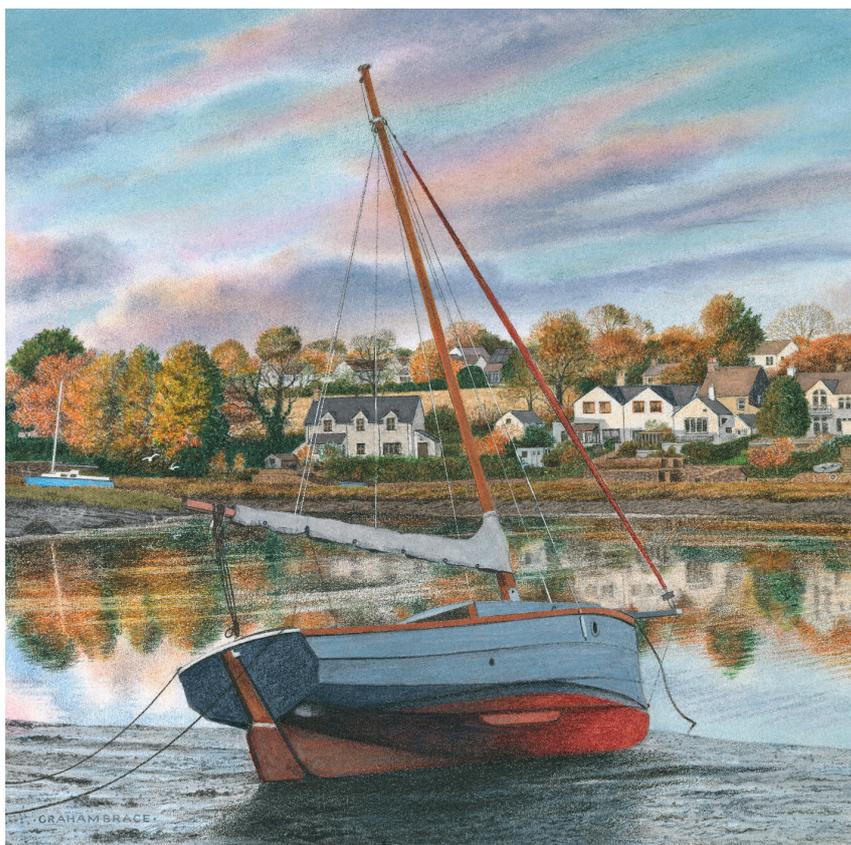
I am very grateful to the UKCPS Executive and the many Post Holders who devote and volunteer so much time in effort to keep this Society functioning and influential in the world of art.



*Patrick's Dinghy -*  
Graham Brace 2001



*Dancing Trees -* Graham Brace  
Cover picture for issue 2 of  
*Talking Point*

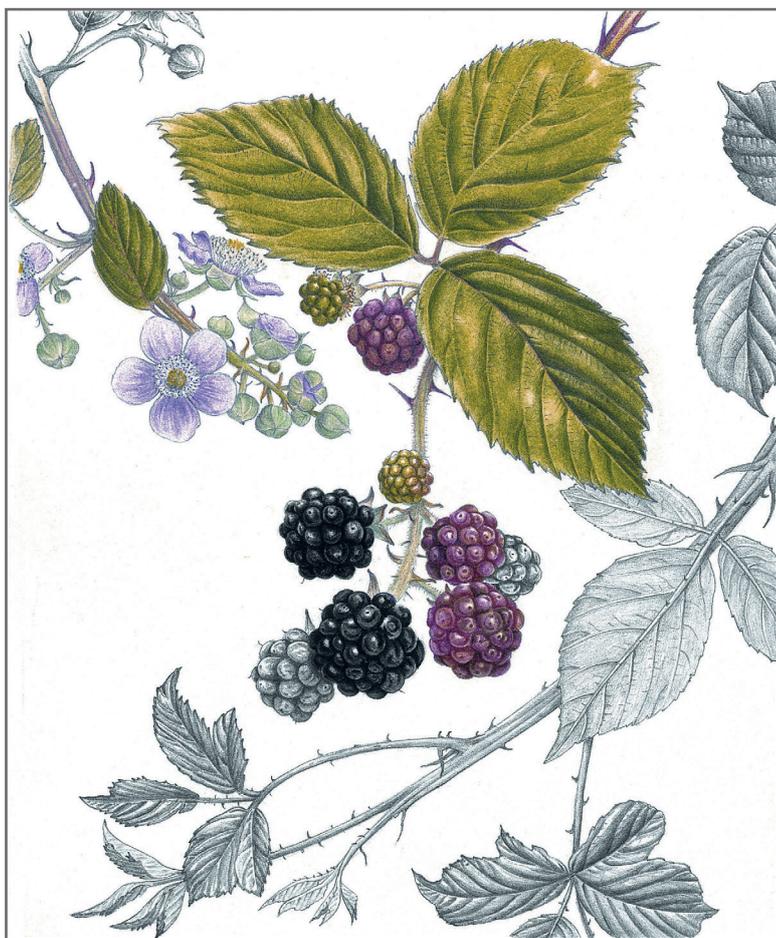


*Autumn Evening, Llangwm Pill -*  
Graham Brace (recent work)

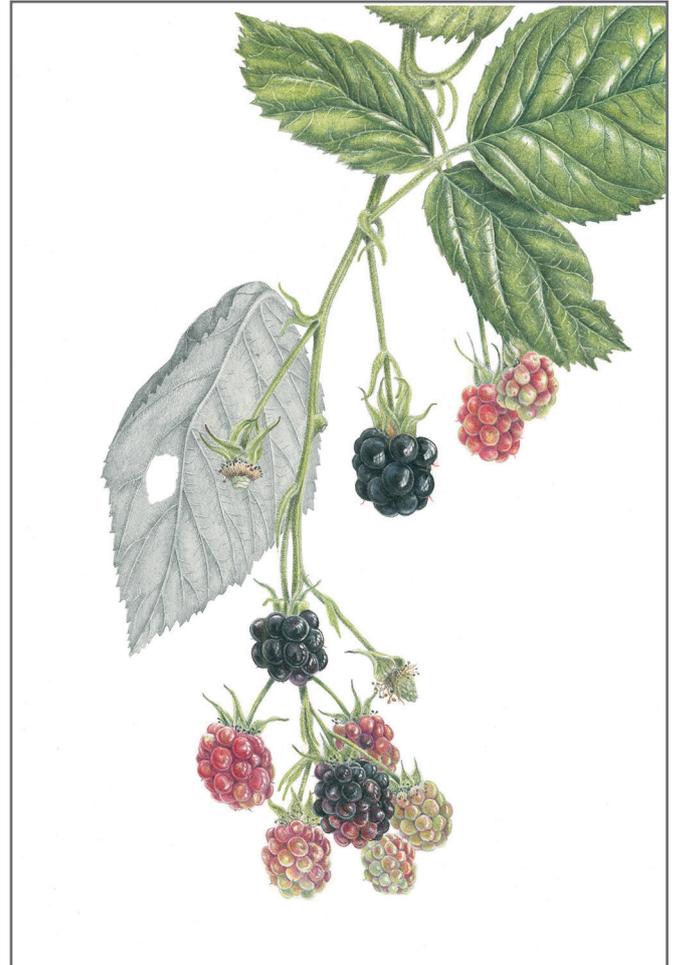
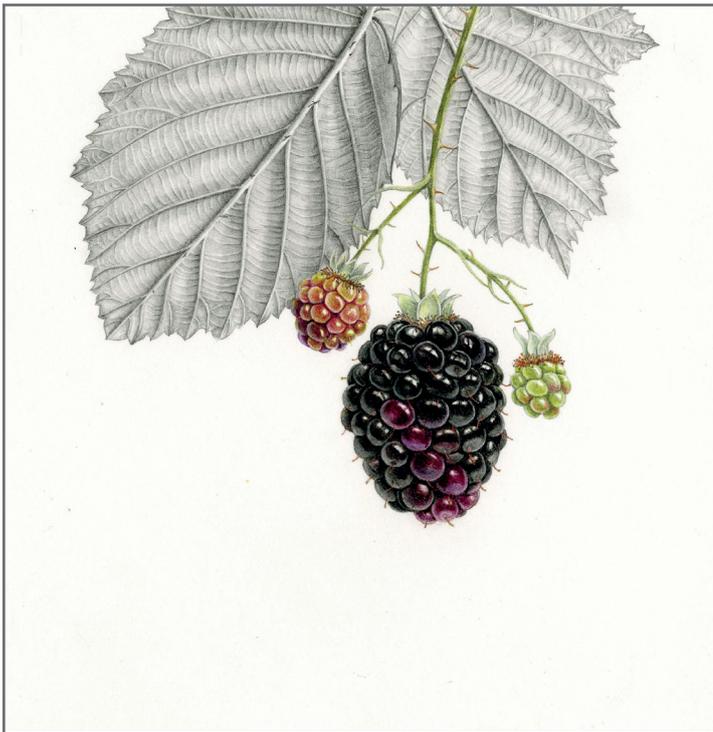
# Ann Swan

I started my coloured pencil journey in the late 1980s by accident. I had been ill for some time and decided to pick up a pencil and draw some flowers. This proved very therapeutic, so I decided to enrol at our local adult college for a 'Natural Form' class. The teacher was very encouraging and persuaded me to submit work to the Society of Botanical Artists, the Society of Graphite Fine Art and to think about submitting some work to the RHS medal shows. She also encouraged me to show some work at the first RHS Hampton Court Flower Show. I quickly realised that I would most probably sell more pictures if I used colour rather than just graphite. So, I began experimenting with various forms of colour. I didn't get on with watercolour; oils were too messy and oil pastels with white spirit worked for a while but were not so good for fine detail or my health! I tried Faber-Castell Albrecht Durer watercolour pencils but found that I could use them best dry as I didn't like brushes either. See *Blackberries 2000* (below right). This is still one of my preferred styles today - see *Blackberries II* (opposite left) & *Blackberries III* (opposite right) for more recent works.

At that time, the early 1990s, I didn't know anyone else using coloured pencils especially for botanical work, all the books were American, and I sensed that watercolour was by far the preferred medium and coloured pencil was frowned upon. So, all my gold medals are for graphite drawings. (1991, 1993 and 1997). I was therefore delighted to meet up with Vicky Cox quite early on in my career, a very gifted coloured pencil artist living nearby. By now I was beginning to love coloured pencil work almost as much as graphite and became determined to spread the word that it was an excellent and very forgiving medium for botanical art, excellent for achieving fine detail with realistic colours.



Imagine my delight when I discovered Bob Ebdon, or he discovered me, I can't remember which, and I was able to join up with other coloured pencil artists in the early days of the UKCPS. It was a revelation to me as the numbers swelled and the exhibitions grew ever more amazing and the reputation of coloured pencil as a medium really started to take off! Alongside this the quality and ranges of coloured pencils have expanded and now there are so many more artists producing work of outstanding quality in coloured pencil, these are such exciting times to be working in this medium.



I have been blessed that my career has spanned these decades and that I have seen the reputation both of the medium and the society flourish. I love to experiment and have found great joy in teaching my techniques, writing my book *Botanical Painting with Coloured Pencil*, passing on my knowledge and the joy of working with coloured pencils. Such a privilege.

[www.annswan.co.uk](http://www.annswan.co.uk)

Instagram & Facebook: @annswanbotanicalartist

# Jonathan Newey

## How a Passion for Drawing with Coloured Pencils Led to the Creation of the UK Coloured Pencil Society

There is something profoundly satisfying about the gentle sweep of a coloured pencil across the paper – a subtle, tactile experience that, for me, began as a childhood fascination and blossomed into a lifelong artistic pursuit. My journey with coloured pencil drawing is not just a story of personal evolution, but one of community, resilience, and the unexpected power of collaboration.

As a child, I was always drawn to the comforting array of coloured pencils laid out in tins, each shade offering a universe of possibilities. Born into an artistic family, I was encouraged from an early age to draw as much as possible. Early afternoons were spent experimenting with layering, blending, and shading – captivated by the way a single pencil could breathe life into a blank page. These simple pleasures gradually evolved into a passion for realism, as I learned to draw animals, both domestic and wild, creating the realistic fur and feather effect with the humble wax tip of a pencil. What began as a pastime became, over the years, my calling, creative refuge and in some cases, a profession.

Yet, as my skills grew, so too did my awareness of a curious gap. Despite the technical complexity and expressive potential of coloured pencils, they were often dismissed as childish, unsophisticated tools – secondary to oil, acrylic, or watercolour. The art world seemed to relegate coloured pencils to the margins, their practitioners scattered and largely unknown to one another. I longed for a sense of kinship: a place to share techniques, celebrate achievements, and champion the medium I so adored.

It was whilst longing to hear from other coloured pencil artists that, in 2001, I read magazine articles by Pat Heffer and Bob Ebdon who were looking for like-minded coloured pencil enthusiasts to join together as a group. Following this, the seeds of the United Kingdom Coloured Pencil Society (UKCPS) were sown. We envisioned a society devoted to raising the profile of coloured pencil art in the UK, providing a platform for both beginners and seasoned artists to exhibit, learn, and connect.

Over the years I have exhibited at a wide range of exhibitions including the Society's annual exhibition with varied success culminating in winning the President's award in 2009 for my drawing *Scarlet Macaws* (right) and also winning the Cass art award for 'Best Wildlife Drawing' (below right) at the UK Coloured Pencil Society's annual exhibition held at Westminster Hall, London in 2011.

I am an author of a number of instructional art books such as *Drawing with coloured pencils* (New Holland), *Drawing and painting buildings* (Crowood), both of which include the use of coloured pencils, watercolour pencils, and other mediums. I have also produced several How to draw animals books for Search Press.

One of the reasons for establishing a society for coloured pencils was to help other emerging artists with instruction through tutorials, workshops, and courses. As a result of this, I am well known in the adult education sector for my coloured pencil courses and workshops both in the classroom and online.

Today, the UKCPS stands as a thriving community, a testament to the vision and determination of artists united by a love for colour and detail. Through workshops, exhibitions, and publications, the society has helped elevate coloured pencil drawing from a quiet corner of the art world to a respected and celebrated discipline. For me, the greatest reward has been watching others discover the same joy and creative freedom I found as a child – encouraged by a community that believes, as I always have, in the magic of a well-sharpened pencil.



# Selection Judges

## Lesley Crawford - founding member

I had been teaching drawing and watercolour painting in Adult Education classes, and exhibiting my work, loving the fluidity and magic of watercolour, but also loving detail. I also taught coloured pencil residential courses at Knuston Hall, Northamptonshire, now sadly closed.



It was lovely to find other artists on the internet who used coloured pencils, because at that time in the 90s there were very few books about coloured pencils, and we had to discover techniques for ourselves. A group of us got together and although we lived in different parts of the UK and our website creator lived abroad, we founded the UKCPS, with everything done online before we ever met each other. Help and support were appreciated from the CPSA, and from Derwent.

My position was as Editor of our magazine *Talking Point* and learning how to layout and adjust pictures and text was a steep learning curve! The first issue came out in July 2001. I held this position for 3 years, it was a lot of work, but I enjoyed it. What started off as sheets of copied paper stapled together has now evolved into a really professional journal. We had our first exhibition at Patchings in July 2002, and finally some of the Committee were able to meet for the first time at the opening.

I remember how thrilled we were when the UKCPS achieved 50 members, so to see how far it has come from small beginnings to exhibiting in the Mall Galleries is such an achievement. To see the quality of coloured pencil work develop so much over the last few years, and to see the range and quality of the pencils themselves improve, with more lightfastness, more stability, more brands, has been a delight. To see more people enjoying using them, whether in colouring books, professional illustration, or fine art, and to be taken seriously as a medium in the art world is very gratifying, and I'm proud to have been a small part of that.

On judging:

It was an honour to be asked to judge the Silver Anniversary exhibition, and I would like to congratulate those artists whose pictures were selected. It's very gratifying seeing coloured pencil art being accepted as a serious fine art medium and showing at such a prestigious gallery in London. The pictures submitted covered an eclectic range of subjects, from realism to abstract, and I hope that has ensured a balanced exhibition which will appeal to everyone. It struck me how much the expertise of coloured pencil artists has grown since the beginning of the UKCPS, with more imagination, stronger composition, and technical achievement. There were some hard choices to make at times due to the number of pictures that could be hung, but I hope those not selected will not be too disappointed and will carry on honing their art. I wish all the submitting artists my very best wishes, and a big thank you to those doing the organising, and to all our generous sponsors over the past 25 years.



## Steve Bugh

Steve Bugh is Category Manager at Faber-Castell UK, one of the world's leading manufacturers of fine art materials. In this role, they oversee product launch strategy and collaborate with artists and creative professionals to develop tools that support artistic innovation and expression. Working at the intersection of materials, creativity, and market insight, Steve brings a unique perspective to the panel.



Comments on the judging process:

It was great to see such a variety of styles and techniques across so many entries. Many showed a real technical mastery of the medium, many had beautiful compositions, and some combined both for a strong emotional impact.

# Jake Spicer

Jake Spicer is an author, artist and drawing tutor based in North Wales. He is founding tutor of the independent drawing school Draw Brighton, a co-director of the Drawing Circus and an artist-ambassador for Derwent Pencils. Jake has published a series of best-selling books aimed at making drawing accessible to everybody and has taught drawing at a range of institutions, including the National Portrait Gallery, The V&A Museum, Walker Gallery and Watts Gallery.



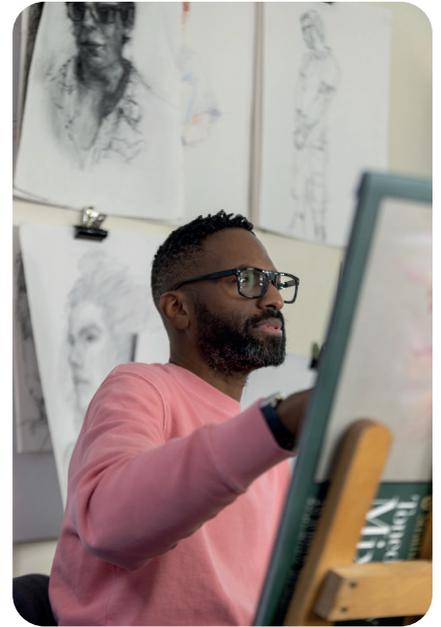
@draw\_brighton  
@jakespicerart

On judging:

The judging process is always both a challenge and a delight. While so many works exhibit clear technical skill and artistic vision, all of the works submitted represent a sincere commitment to drawing, with the focus, emotional investment and care for the subject evident in the varied outcomes. In my judging I aimed to select work that showcased the breadth of contemporary colour pencil drawing, picking some work for its technical competence, some for its original vision and some for personal appeal. I appreciated looking at all of the drawings entered and I look forward to seeing the exhibition of selected works as a whole once it is hung.

# Awards Judge: Curtis Holder

Curtis Holder (b. 1968, Leicester) is a London-based artist known for large-scale graphite and coloured pencil portraits and figurative works on paper. His practice is rooted in dialogue with his sitters, with drawings emerging through dynamic, febrile lines that trace their evolving relationship. Through this process, Holder brings visibility to people whose stories are often overlooked in mainstream narratives, revealing the tenderness, presence, and emotional resonance of each subject.



His work is held in the collections of the National Portrait Gallery, Leeds Art Gallery, Birmingham Museum & Art Gallery, MCC Museum at Lord's Cricket Ground, and Soho House.

Holder first gained public attention after winning Sky Arts Portrait Artist of the Year (2020). His work has since been recognised through major institutional collaborations and awards, including The John Ruskin Prize (2024). In 2022, he became the first-ever Artist-in-Residence at the National Theatre, and in 2023 was commissioned by the National Portrait Gallery and Terrence Higgins Trust to create a posthumous portrait of Terry Higgins. From 2023 to 2024, he held an 18-month residency at Leeds Art Gallery with the UAL Decolonising Arts Institute, and in 2025 he was awarded a prestigious residency at Yaddo, Saratoga Springs, NY, USA.

Solo exhibitions include Portraits of Brotherhood at RBSA Gallery, Birmingham (2025) and at Guildford House Gallery (2024); Silent Echoes, Spoken Truths at Leeds Art Gallery (2024–25); Curtis Holder: Drawing Carlos Acosta at Birmingham Museum & Art Gallery (2024–25); The Makers: Portraits from Backstage at the National Theatre (2023); and Something Unspoken at 45 Park Lane, Dorchester Collection, London (2021–22). Selected group exhibitions include Pallant House Gallery, Saatchi Gallery, and the National Portrait Gallery.

Educated at Kingston University and Central Saint Martins, Holder is a member of Contemporary British Portrait Painters, The Society of Graphic Fine Art, and The Pastel Society. He has served as a selector for major national and international competitions and collaborates with institutions to engage diverse audiences, fostering creativity and discussions on identity and representation.

Website: [www.curtisholder.co.uk](http://www.curtisholder.co.uk)

Instagram: [@curtisartist](https://www.instagram.com/curtisartist)

Email: [contact@curtisholder.co.uk](mailto:contact@curtisholder.co.uk)



**Manjima Anilkumar**

*Prism Benz*

£300



**Brenda Ashford**

*2025: 25th Anniversary of WI Calendar Girls*

£150



**Ria Axeli**

*Holding the Legacy*

NFS





Clockwise from top right:

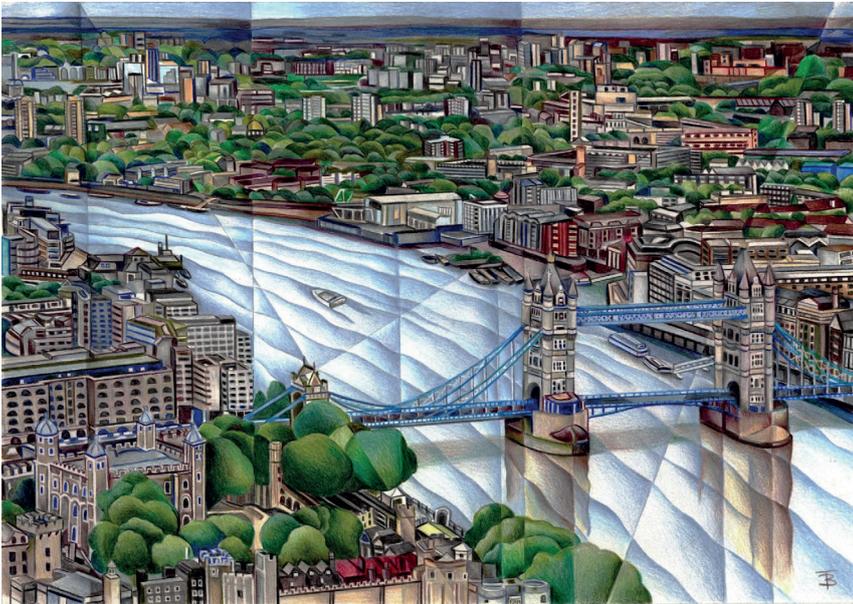
**Sarah Bowsher**

*Fresh Water Whale*  
£300

*Paper Flower Wreath*  
£350

*Paper Flowers Framed*  
£250

*Building Block Roses*  
£250



From top:

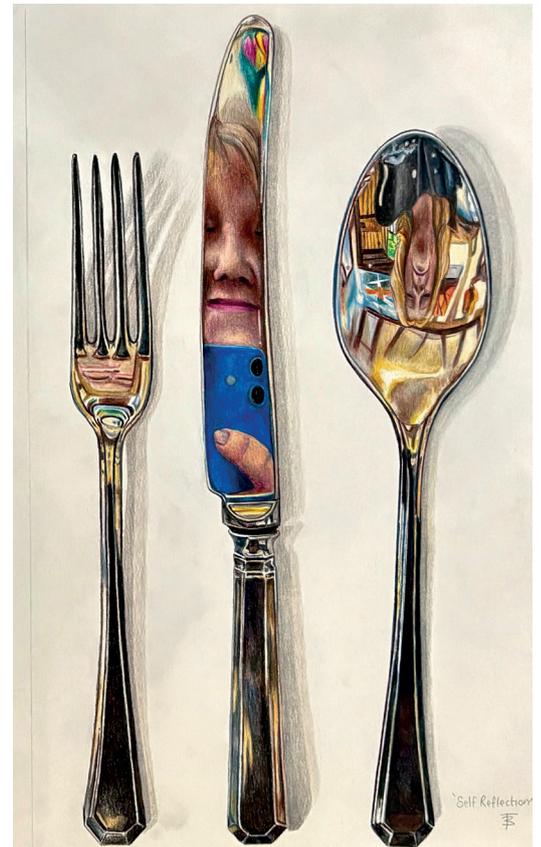
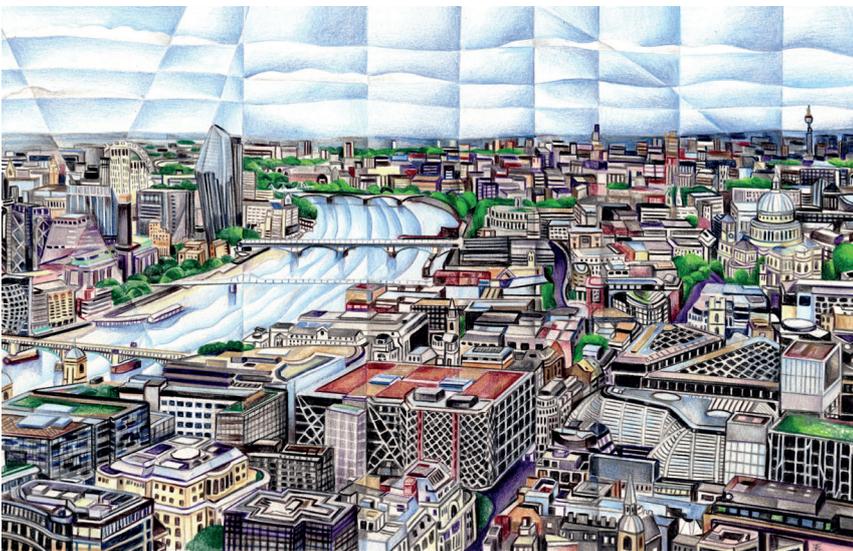
**Tiffany Budd**

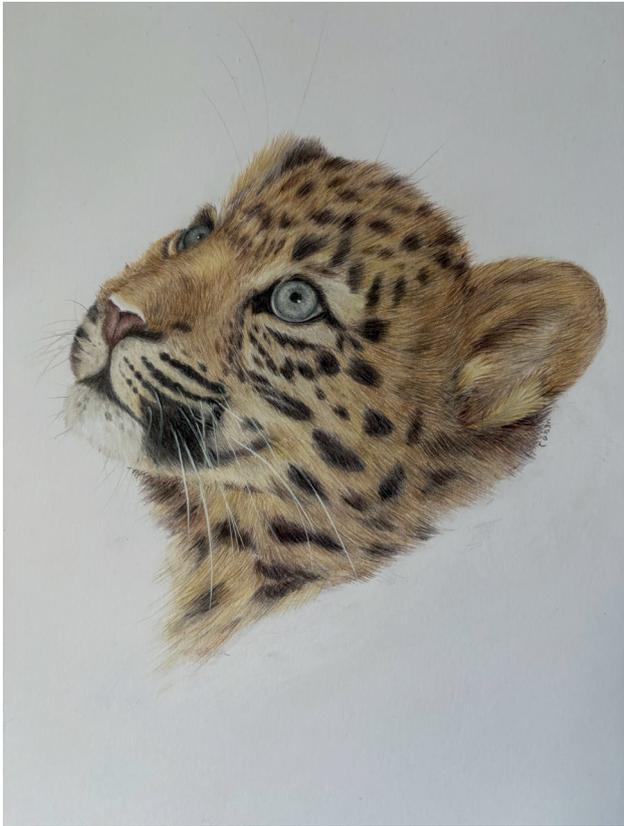
*London and Tower Bridge*  
£800

*St Pauls and  
The River Thames*  
£800

*The Lost Cowboy*  
£800

*Self Reflection*  
£700



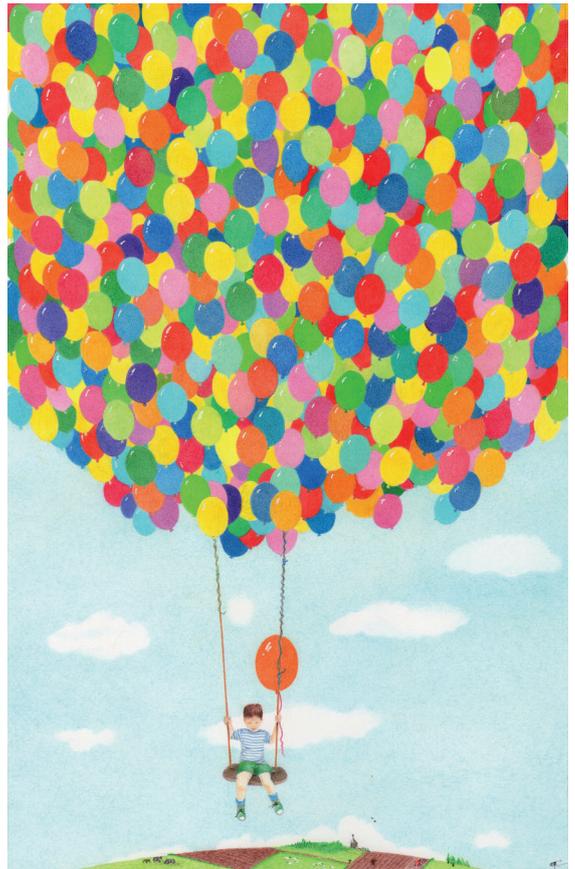


**Carol Brunton**  
*Wonder - Amur Leopard Cub*  
£250

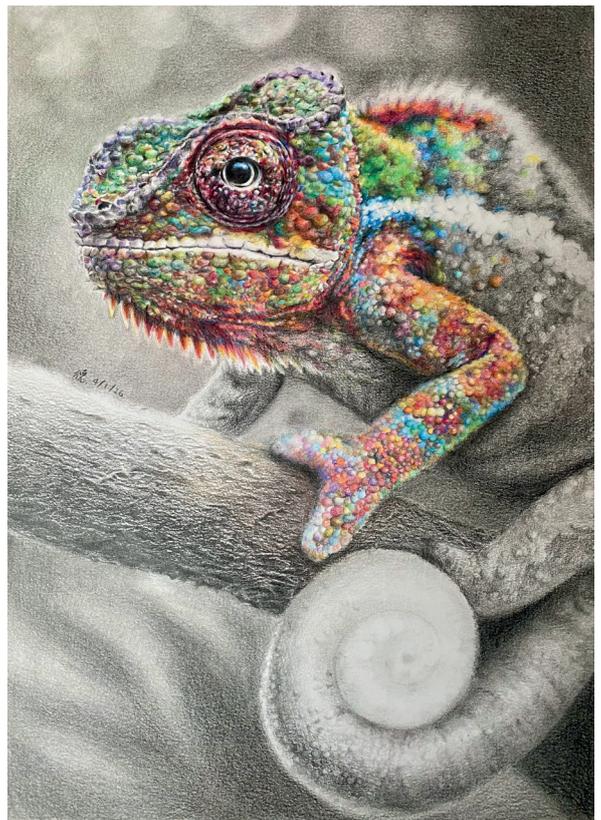


**Wai Tak Cheung**  
*The Cozy Embrace*  
£500

**Guy Chapman**  
*Drifting in a Daydream*  
£850



**Wai Tak Cheung**  
*The Spectrum of Scales*  
£1000



Right:

**Judy Christmas**

*Through the Blue*

£300

Below top and bottom:

*Good Morning!*

£290

*When's Supper?*

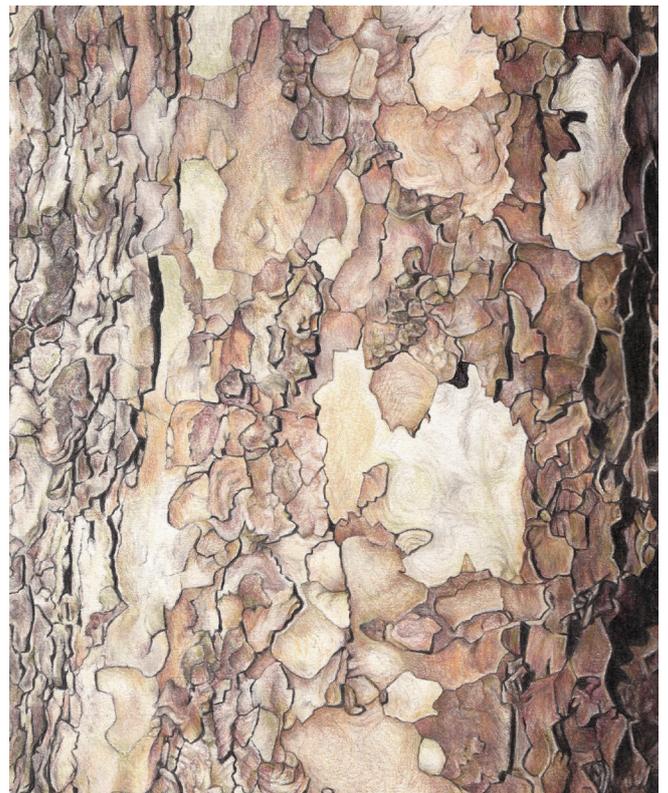
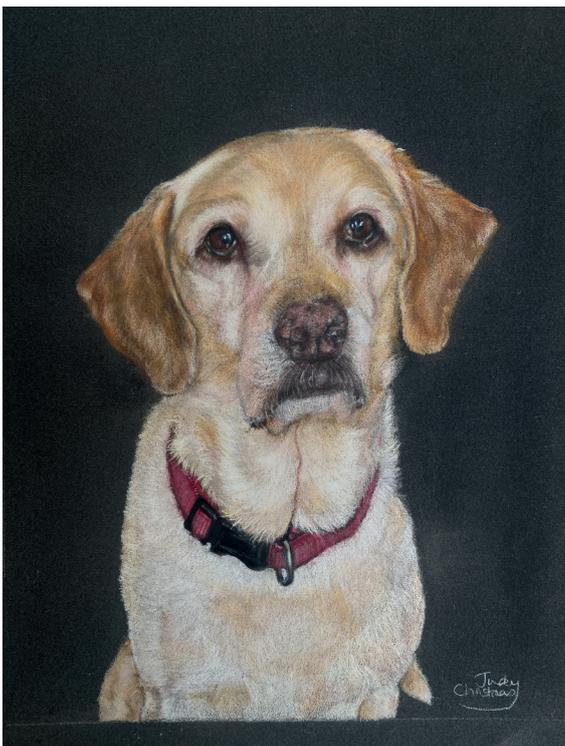
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**Helen Clifford**

*Plane Tree Bark*

£275





Above and right:

**Sun-Kyong Clifford**

*LOVE Vol 1*  
£3000

*Where Softness Meets Fire*  
£9000



**Terry Coombes**  
*Hunger*  
£320

**Angela Coulson**  
*Who's the Coo*  
£450



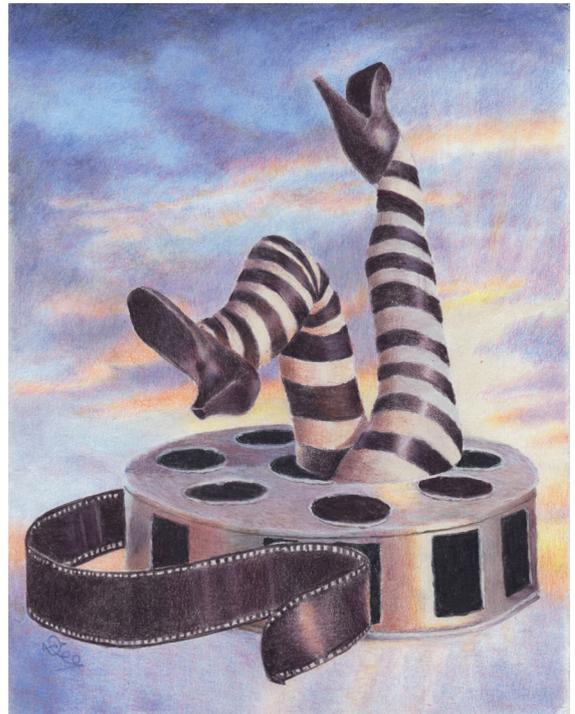


**Samantha Cowley**  
*Myrtle's Folly*  
£5000



**Sandra Doyle**  
*Ballota nigra 2*  
£450

**Dee Dank**  
*Film Noir*  
£400



**Jon Davidson**  
*Tilly by the Seaside*  
NFS





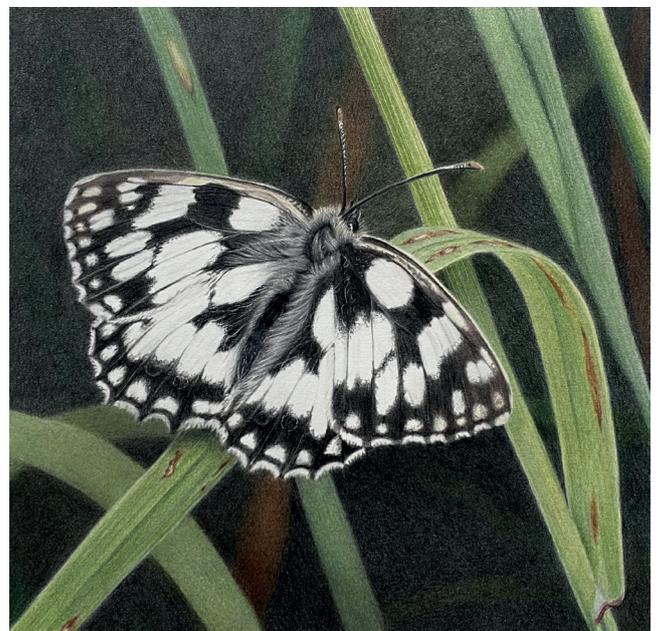
**Sarah Evans**  
*Fried Egg and Ketchup*  
£3000



**Carol Fetherston**  
*The Day Begins*  
£650



**Hana Fitzsimmons**  
*Mother's Love*  
£400



**Kat Galbraith**  
*Marbled White*  
NFS



Left and below:

**Fiona Fox**

*Keeping Our Heads Down*  
£800

*It's Party Time*  
£400



Above and right:

**Anja Fuhrbach**

*Please?*  
£450

*About Ageing*  
£950



Right and below:

**Angela Garrod**

*Norse Church Ruin of  
Hvalsey, Greenland*

£750

*Prins Christian Sund Glacier,  
Greenland*

£750



Above and right:

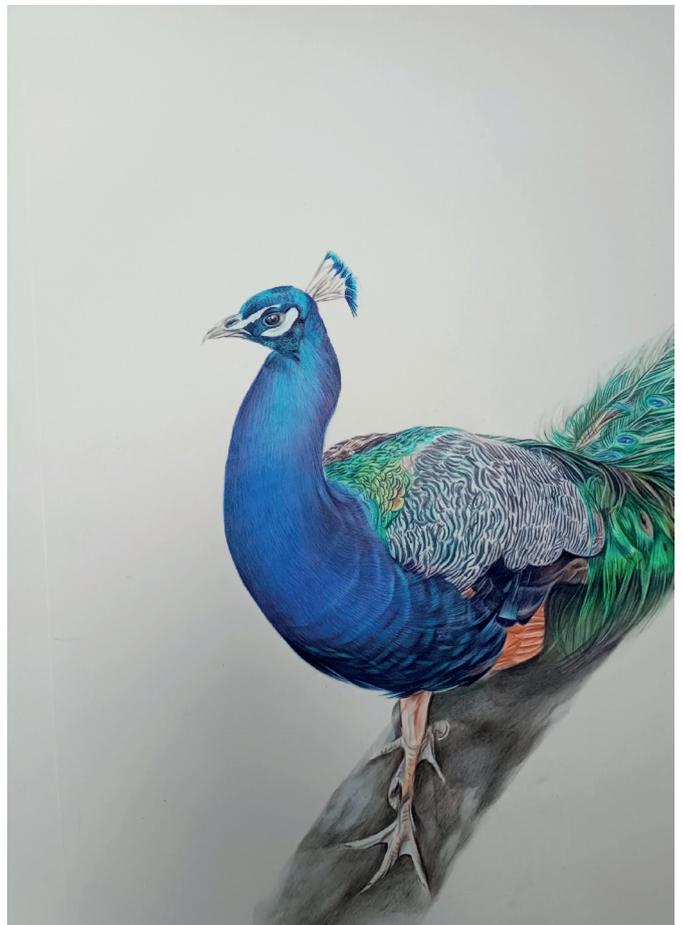
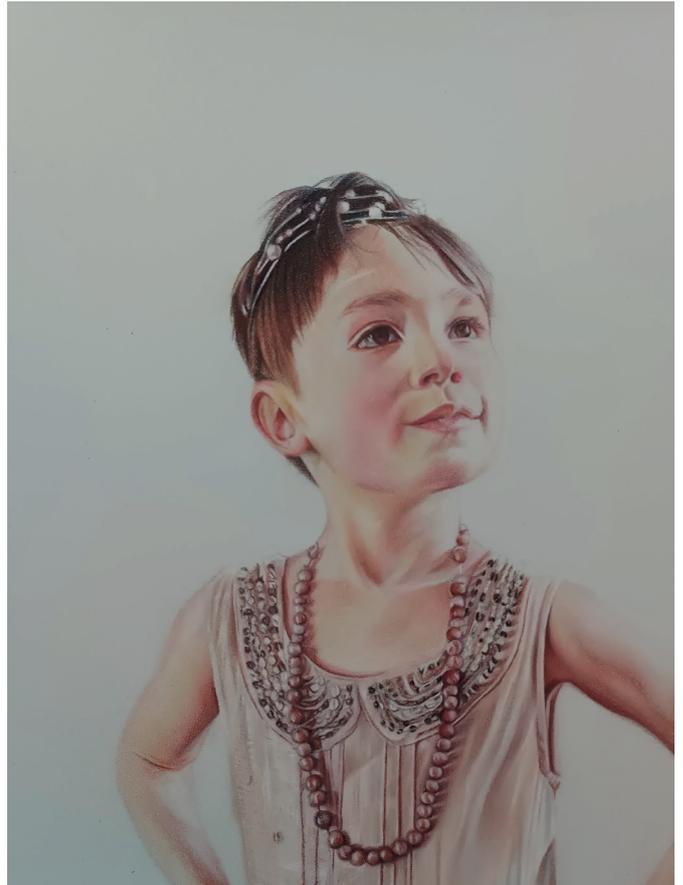
**Carol Gordon**

*Turk's Head Squash*

£300

*Cath & Rob's Apple*

£300



Clockwise from top left:

**Abigail Ginglele**

*Amazon Beauty*  
£350

*Daydreamer*  
£500

*Peacock Portrait*  
£500

*Hoopoe Hop*  
£350



Above left and right:

**Brenda Green**

*Onion*  
£250

*Iris Foetidissima*  
£250



Above and right:

**Jennifer Guest**

*Hydrangea*  
£595

*Harebells at Sanna*  
£1195





Above left and right:

**Lesley Hall**

*Elephants Eye*  
£300

*On the Vine*  
£250

**Patricia Heffer**

*Thomas Lawrence Lived Here 1773-1780*  
£500

**Clair Hunt**

*Knights In Silver Foil*  
£300





Clockwise from top left:

**Amber Halsall**

*Together*

£650

This piece won the  
Silver Award

*Dancing on the Edge*

£450

*Hung Out to Dry*

£625





Above clockwise from top left:

**Laura Hammond**

*Favourite Jeans*

£800

*Courage In the Hands of the Artist*

£600

*Artificial World*

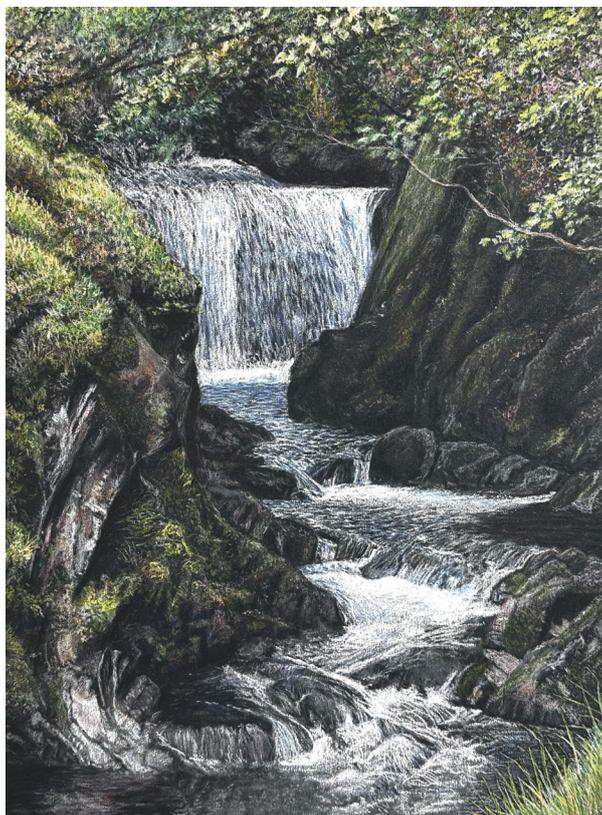
£600

**Minna Keeler**

*Minna Keeler Racing Buddies*

NFS





Clockwise from top left:

**Judith Heilbronn-Crown**

*The Collection*  
£600

*Llanberis Waterfalls*  
£600

*City Crystal Ball*  
£500

*Lost - Returned by the Tide*  
£600





**Emma Kerridge-Conium**  
*The Celestial Light That  
Glow Within Us All*  
£500



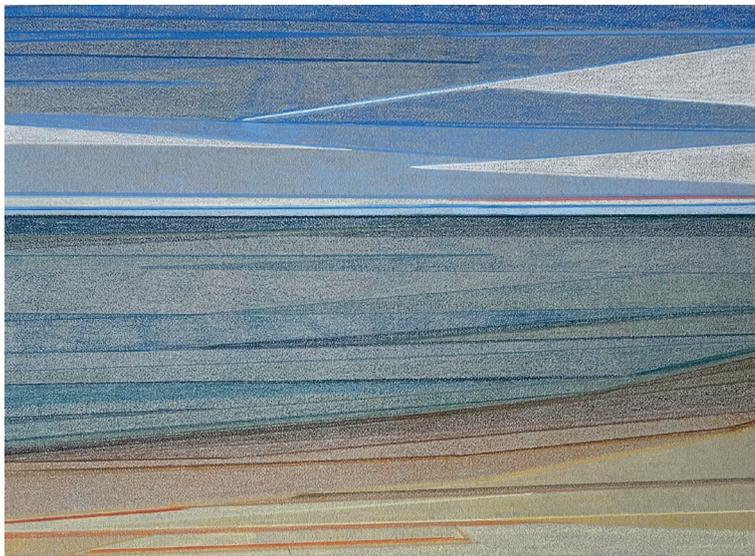
Above clockwise from top left:

**Amie Howard**

*Bee & Dahlia*  
£450

*Canna Flower*  
£300

*Otter Study*  
£350



Left and below right:

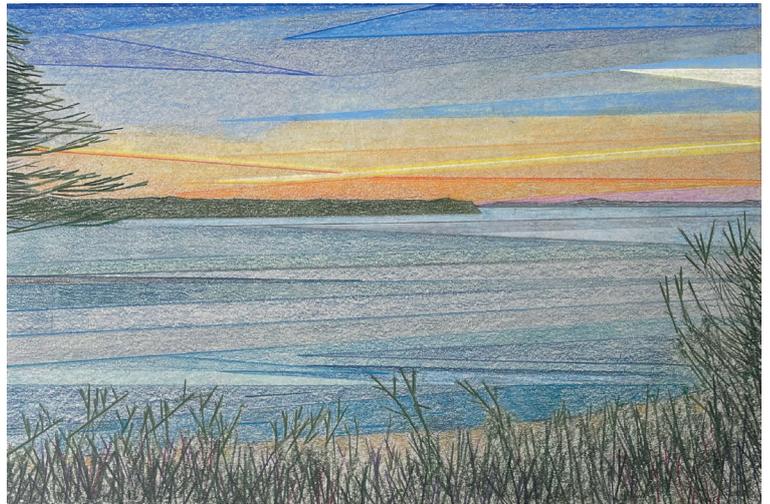
**Fiona Kenny**

*Summer Evening at Sandbanks*

£250

*Summer, Evening Hill*

£250



**Pauline Kite**

*Charlie at the Opera*

£400



**Polina Kontogianni**  
*Flames of Faith and Love*  
NFS





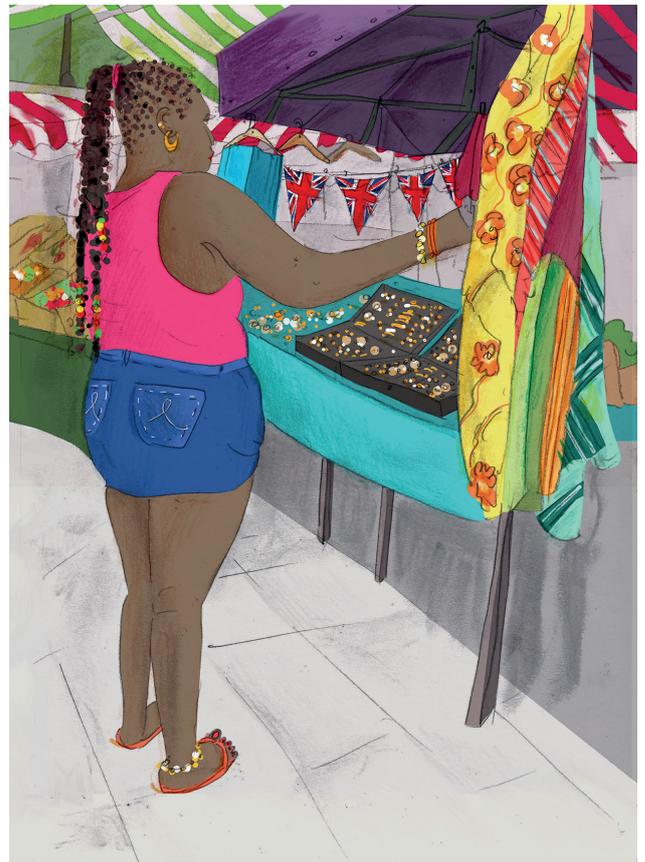
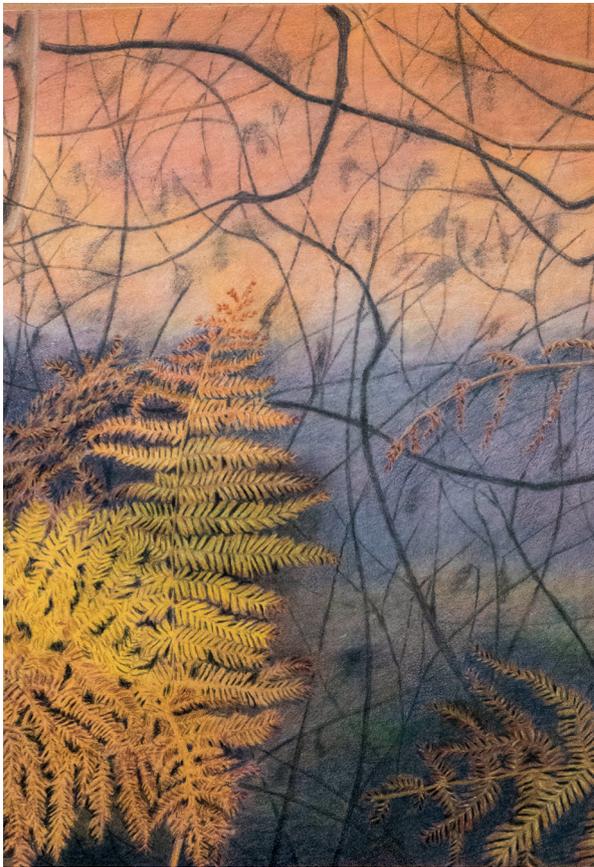
Clockwise from top left:

**Mary Knapp**

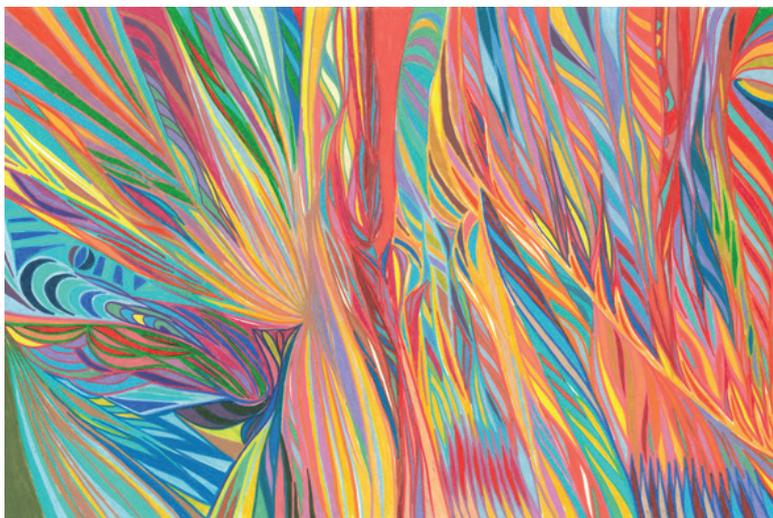
*It's My Blue Period*  
£250

*Field Maple*  
£250

*Fern Gold*  
£250



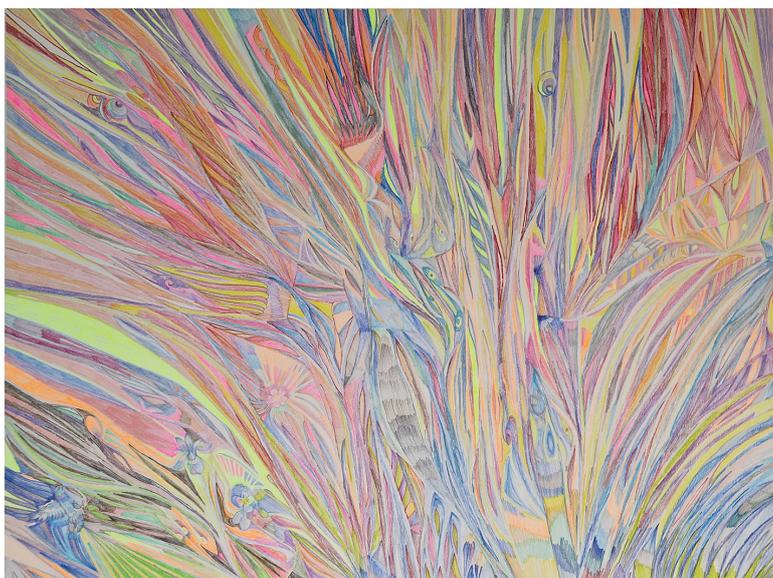
**Rachel Larkum**  
*Making Your Mark*  
£250



Top to bottom:

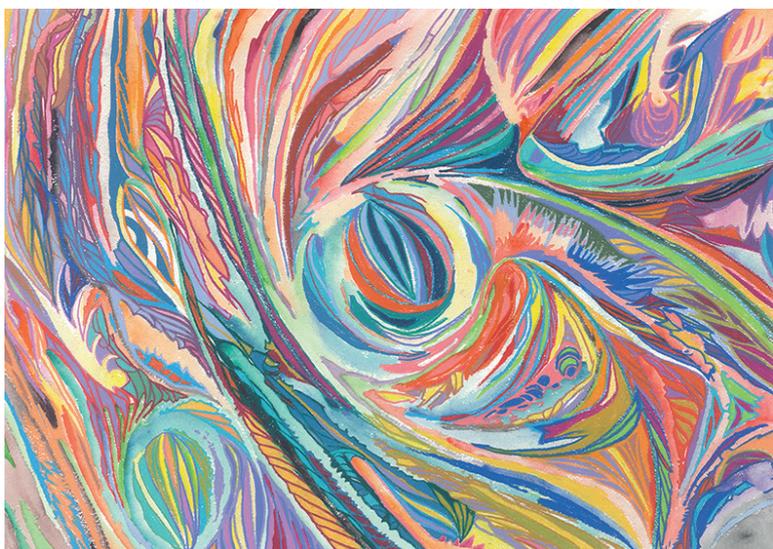
**Luiza Leu**

*Agatha Christie*  
£3000



*Sir Isaac Newton*  
£5000

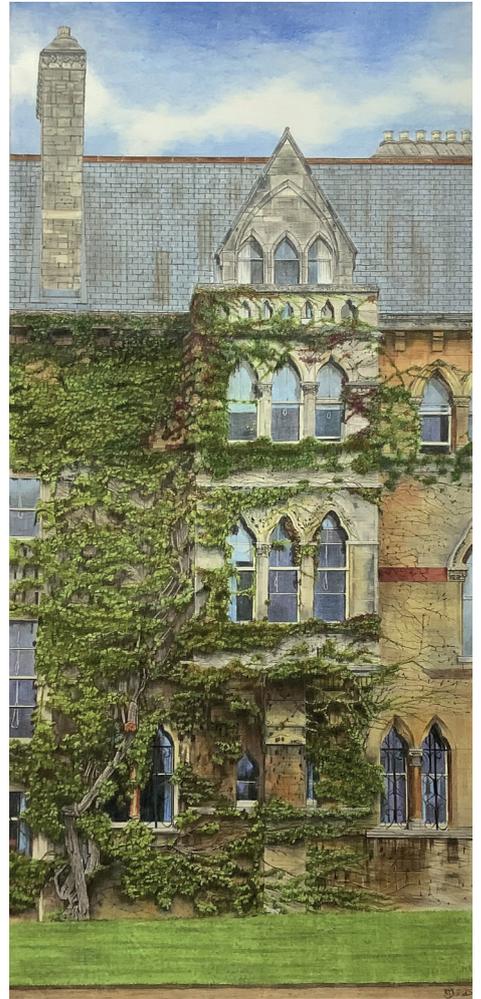
*Venus*  
£3000



**Steve Lowen**  
*Oak Leaves with Cherry Gall*  
£350



S. P. LOWEN '2026



**Christine Neale**  
*Peter*  
 NFS



Clockwise from top left:

**Morryce Maddams**

*V and A Glass Chandelier*  
 £500

*Corpus Christie College, Oxford*  
 £800

*My Favourite Read*  
 NFS

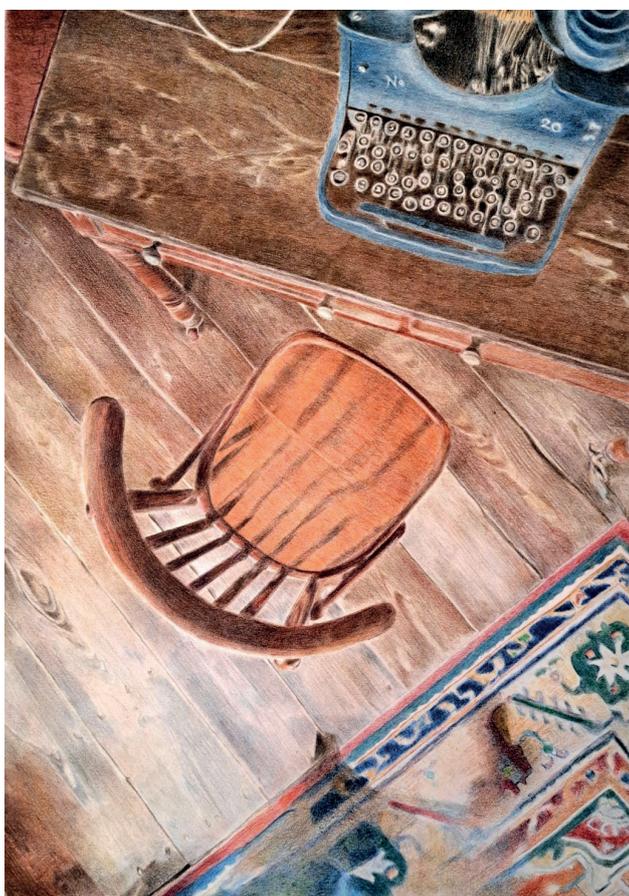


Left and below right:

**Julie Ann Maguire**

*The Globe's Last Performance*  
£300

*Symmetry Interrupted*  
£300



Above and right:

**Julie Ann Maguire**

*Ghost Writer*  
£400

*Silence Between Sips*  
£300





Left and below right:

**Victoria Manser**

*Synchronicity*  
£595

*Curiosity*  
£545



Left and bottom:

**Chantal Marcotte**

*Into the Mangrove Rio Lagartos Yucatan*  
£700

*Into the Mangrove in Sisal*  
£700



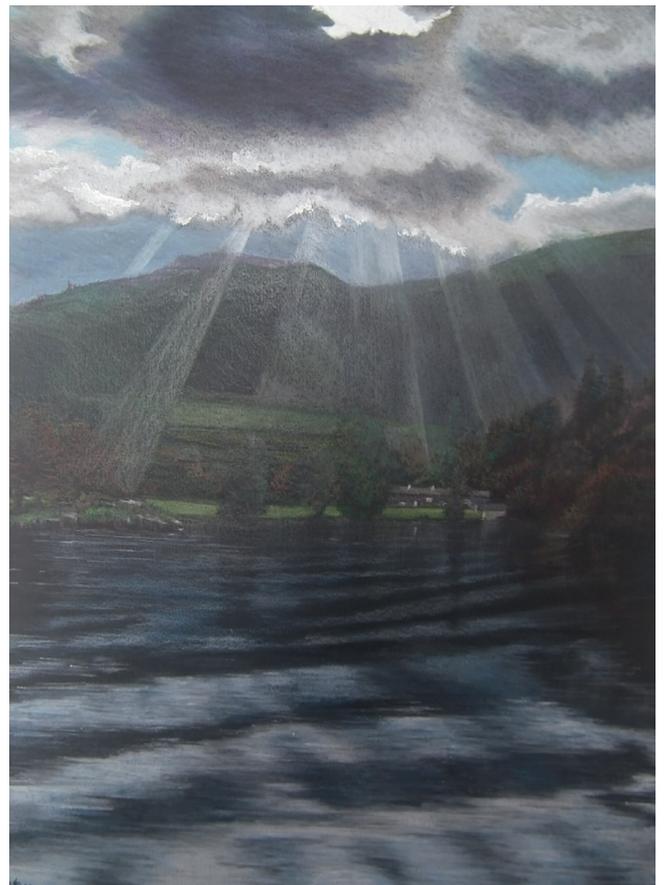


Left and below right:

**Barbara Murray**

*One Wray Traffic*  
£250

*Ullswater*  
£350



Left and below right:

**Barbara Murray**

*Nerja*  
£450

*The Aging Process - A Work in Progress*  
NFS





Left and below right:

**Susan Murray**

*Here's Jack!*

£1800

*The Guardian*

NFS



**Claire Needham**

*Boy with Plushie*

£975



**Peter Nelson**

*Grandson's Cuddly Toys*

NFS





**Julia Pearce**  
*Hydrangea*  
£2000

**Spencer Phillips**  
*Siblings*  
NFS



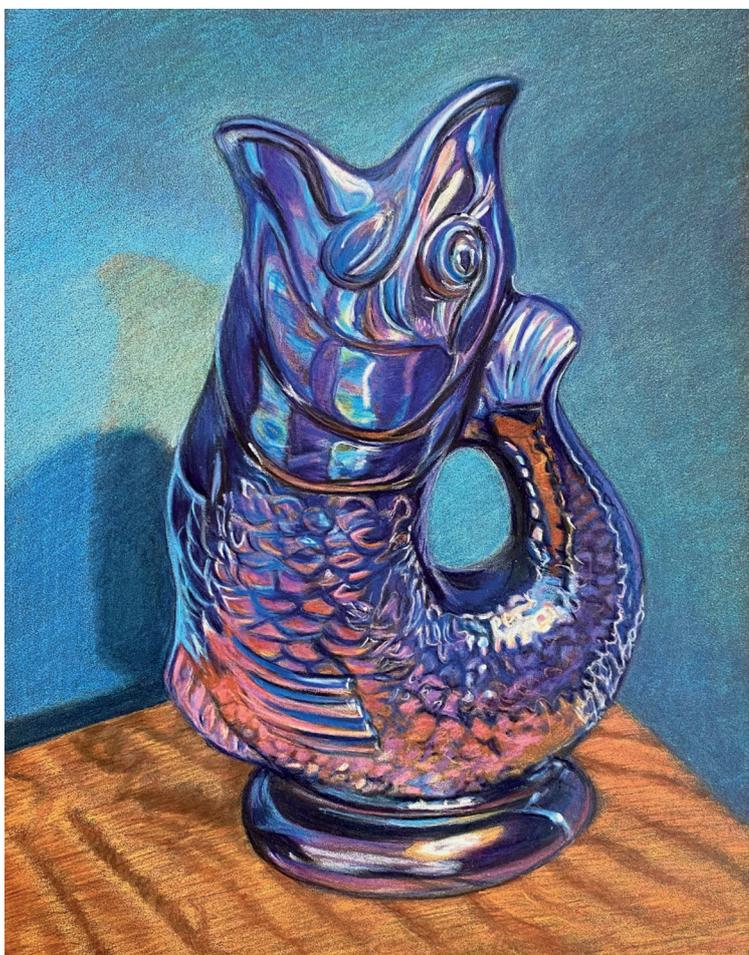
Left and below right:

**Janie Pirie**

*Lambs*  
NFS

*Lilac Lilac*  
£1500





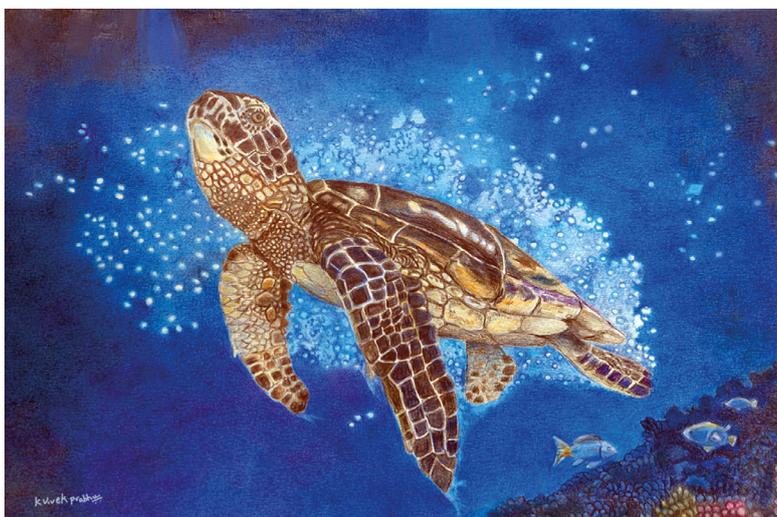
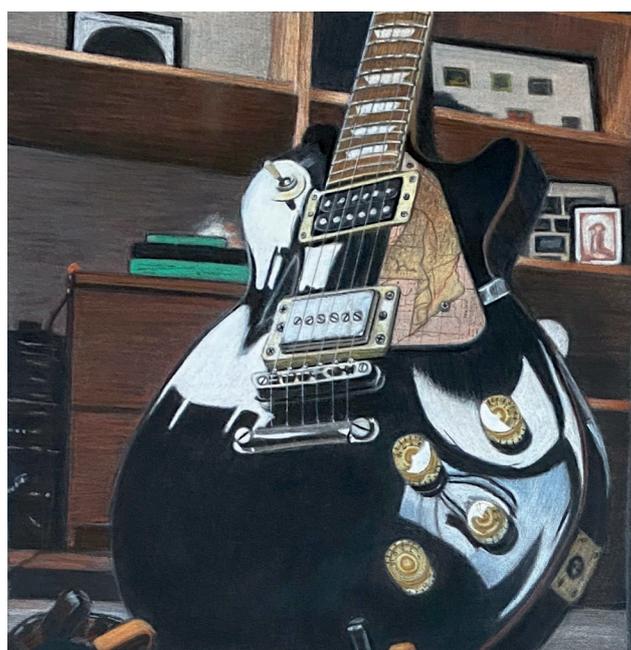
Left and below right:

**Jane Pooley**

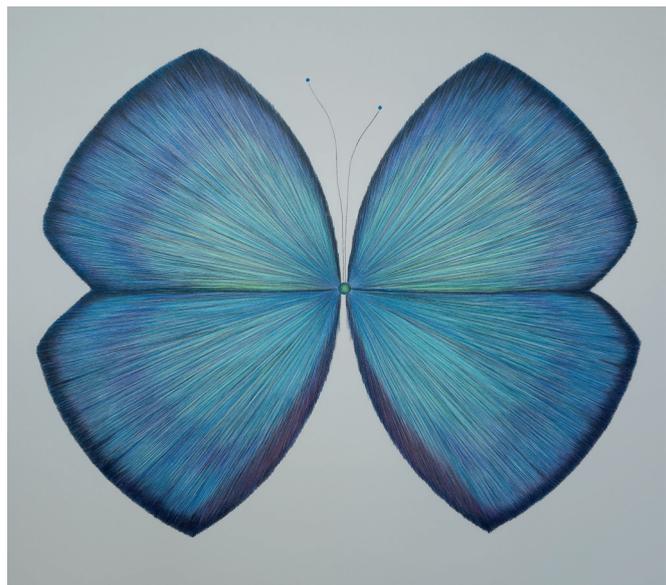
*Glug, Glug, Glug*  
£275

*Walking Towards Adulthood*  
NFS

*In the Music Room*  
£275



**Vivek Prabhu K**  
*Resurgin chelonian mydas*  
£250



Above left and right:

**Auxi Prats**

*Strings that Move You*  
£820

*Essence*  
£920



**Pamela Preller**  
*Behind The Silence*  
£1250



**Giulia Quaresima**  
*Mother's Hands*  
£1200

Clockwise from top right:

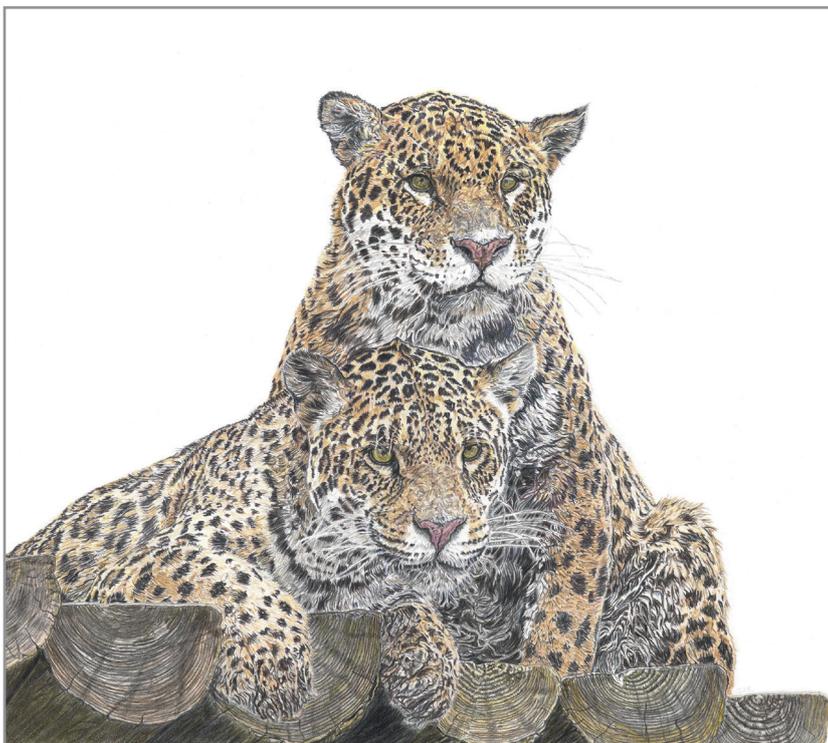
**Carol Taylor Reid**

*Boris*  
£650

*Bombura*  
£800

*Kumal and Kedera*  
NFS

*Panja*  
£750



Right and below:

**David Sandell**

*Brothers of VI Legion*  
£950

*Copper and Oak*  
£1200



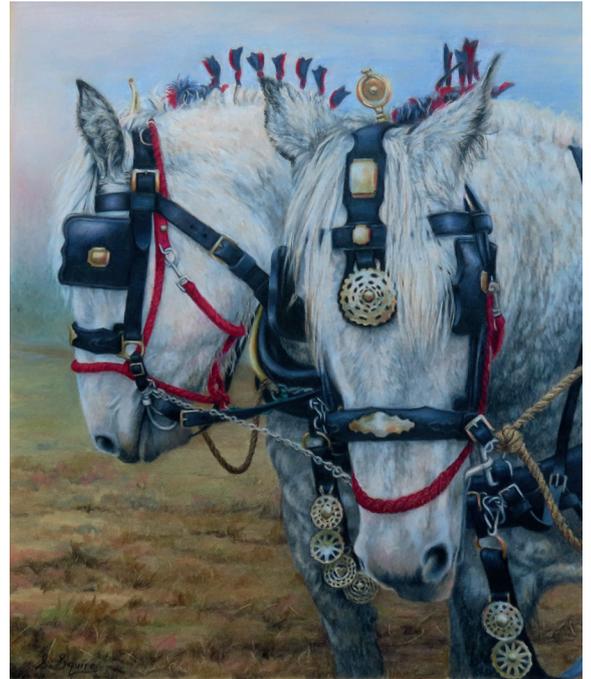
**Heidi Seal**  
*On the Road Again*  
NFS

**Terri Skinner**  
*Flying Home*  
£250



**John Smith**  
*Just Lying Around*  
£250

**Ann Squire**  
*Buckles and Bows*  
£1825

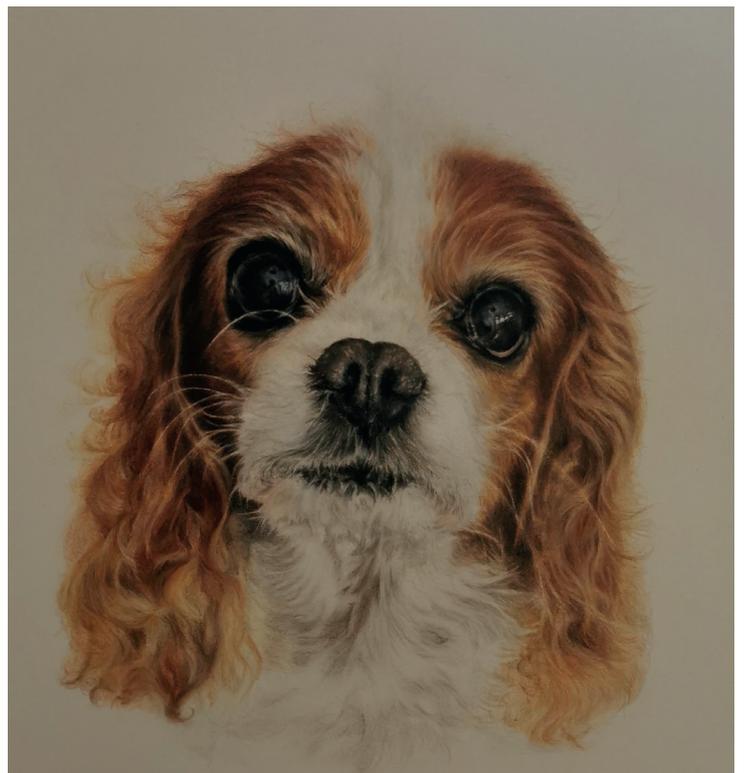


Above and right:

**Lisa Steadman**

*Keeper at Muncaster*  
£495

*Poppy*  
NFS





**Jan Stevens**  
*Torn Keys*  
£450

**Anna Straupe**  
*Apache*  
£1200



**Anna Straupe**  
*Salad Toppings*  
£630



**Pauline Stuart**  
*Where Time Rests*  
£650



Left and below right:

**Caroline Strong**

*Harvest Mouse*

£650

*Eilean Donan Castle*

£700



**Letitia Tilston**

*Hop Cottage*

£350

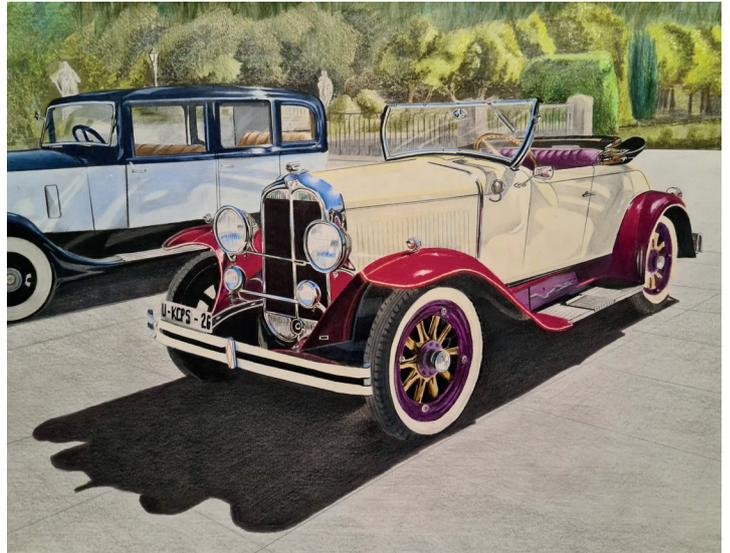
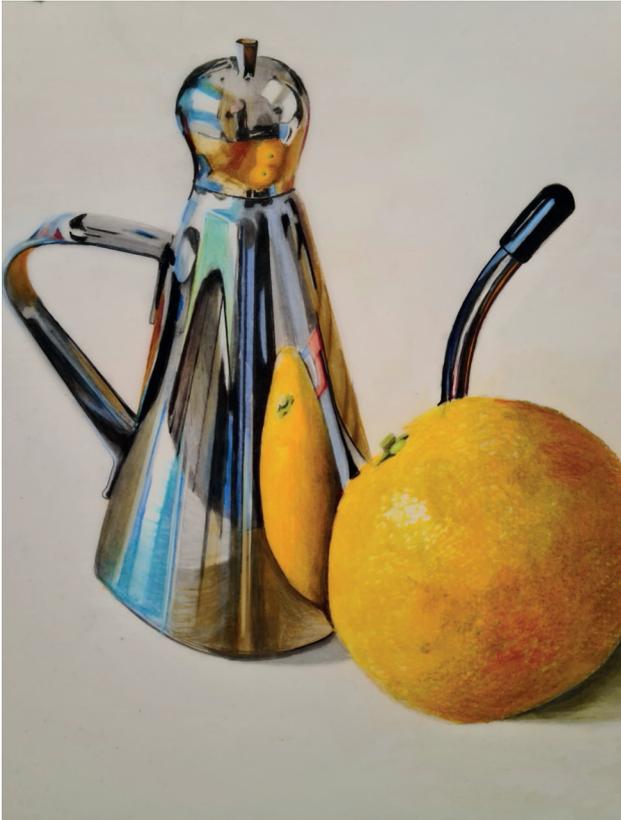


**Anna-Marie Tremain-Jones**

*Disco Duck*

£2800





Clockwise from top left:

**Vincent Stroud**

*Orange Oil*  
£250

*Pitcher*  
£350

*Vintage*  
£350

*Grasses*  
£250

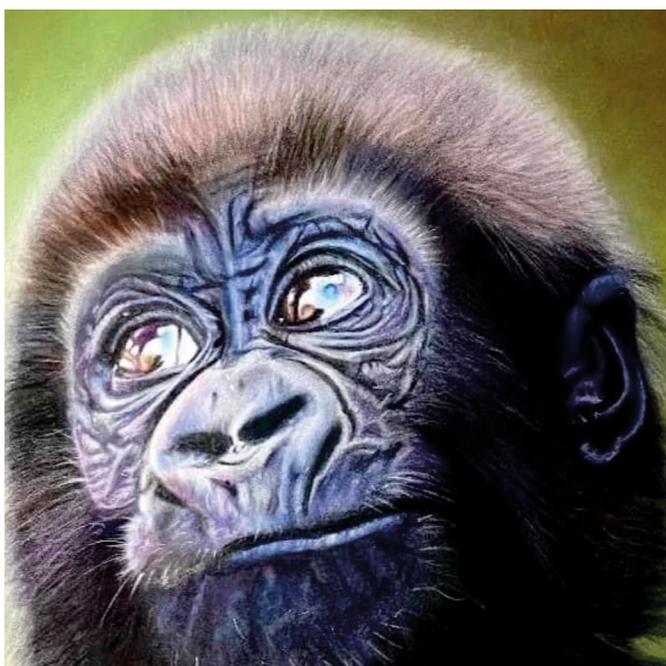


Left and below right:

**Pam Thompson**

*Girl in Shanghai*  
£275

*Just Chilling*  
£250



Above left and right:

**Pam Thompson**

*Sad Eyes*  
£550

*Sleeping Soundly*  
£300





Left and below right:

**Helen Turkdogan**

*Joy & Serenity*  
£275

*Together*  
NFS

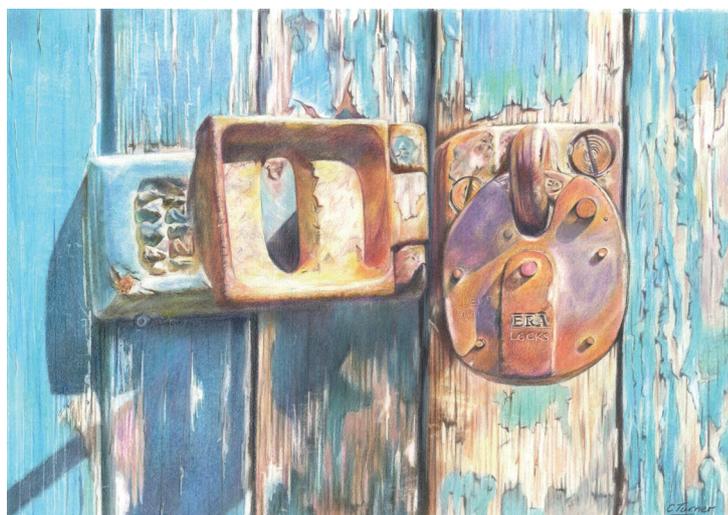


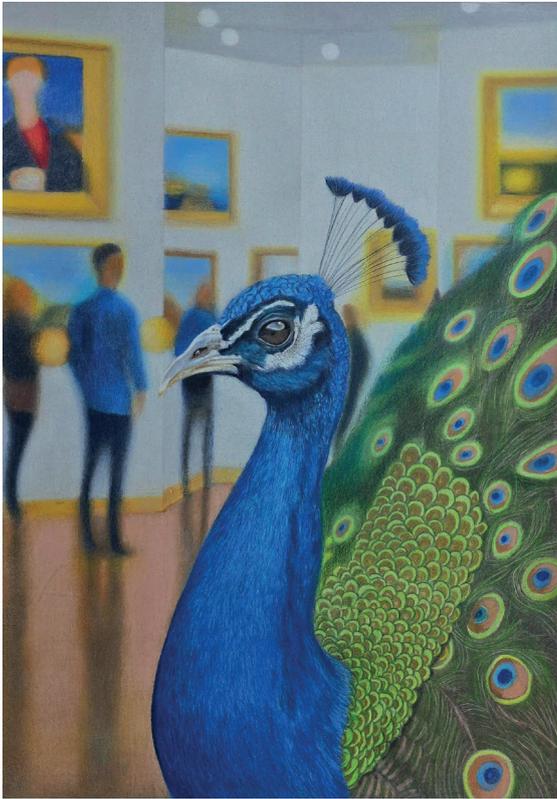
Above left and right:

**Carole Turner**

*A Fine Day for Figs.....*  
£485

*Unlocked*  
£475



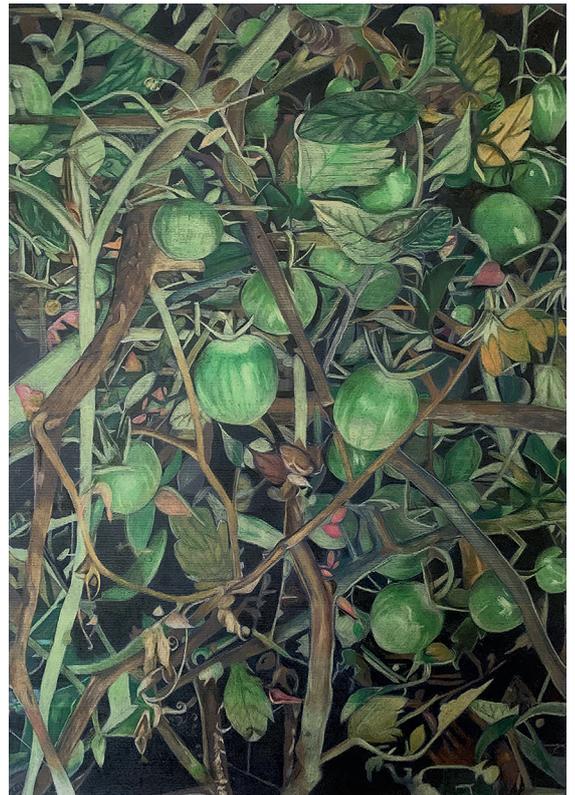


**Katerina Vasilaki**  
*Presence in Blue*  
NFS

**Maria Villioti**  
*Silent Light*  
NFS



**Owen Vincent**  
*Orchid*  
NFS



**Shefali Wardell**  
*2021 Blight*  
£1250

Below left and right:

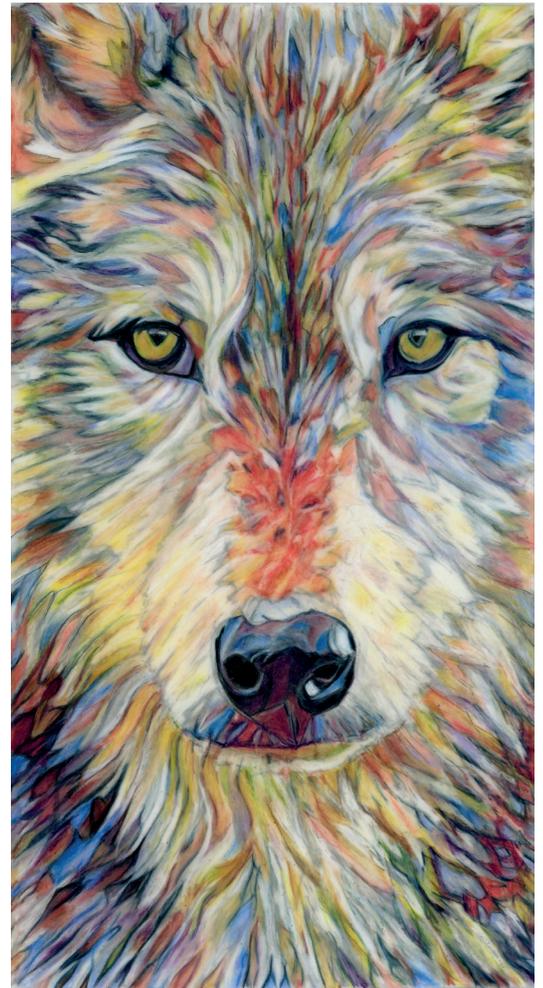
**Lisa Ann Watkins**

*Staying Alive*

£1450

*Wolf in Winter Colours*

£1200



Above left and right:

**Alan Woolett**

*Golden Eagle*

£600

*Dozen Eggs*

£350



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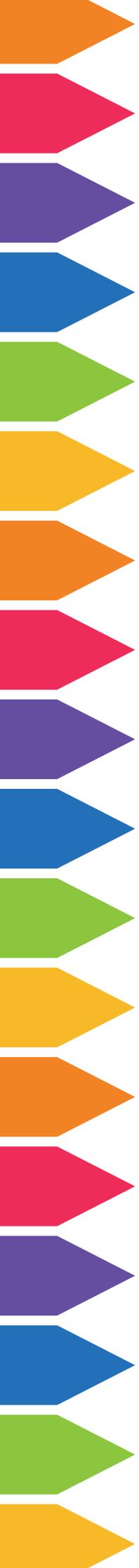
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