

On The Wild Side



The Wildlife Art Society International

On the Wild Side



I will start by saying a big thank you to Nichole Baker for becoming our treasurer. As a good friend of R.I.P. Jane Shackleton, our last treasurer, I know it involves a lot of work. So thanks again for saving our Society from oblivion.

Another big thank you goes to my committee friends from The Association of Animal Artists for their help putting up the exhibition, even if most live quite far away in the North. It's super when associations with similar goals and ethics can help each other.

Many thanks also go to our Patron Anna-Louise Pickering for taking the time to come and present the awards again this year at our Annual Exhibition. And finally, a big thank you to Jo Harmison for helping me proofread this present edition.

If you too can help in any way, whether it is with the exhibition, social media, or simply writing an article that would benefit all our members, don't be shy and contact us. We will welcome your help with open arms.

France Bauduin.

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Published by The Wildlife Art Society International, Newsham, Hanson & Co, Edinburgh, 1-5 Bell View Road, Clevedon, North Somerset, BS21 7NP.
Website: www.twasi.com

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The Wildlife Art Society International
Art with Conservation

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Aims of TWASI

The main aim of the society is to promote interest in the wildlife art genre and in wildlife conservation by:

Creating a greater public awareness of the genre and work of its members.
Assisting its members to further their skills and interests in the wildlife arts field.
Keeping its members informed on relevant aspects and activities in the wildlife arts field.

Arranging and promoting exhibitions and displays for and on behalf of its members.
Organising lectures, workshops, courses and other events to further the interests of its members.

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Welcome to the Autumn/Winter edition of “On the Wildside” for 2026.



Welcome to the autumn edition of ‘On the Wildside’. I was starting to think at the beginning of the year that as many of us on the council were finding it increasingly difficult to find the energy to keep TWASI going, mind willing, (body not so much) we would have to face the fact that next year’s exhibition, the 25th would be a good time to go out with a bang and wind it up. At that time, despite asking for some time, we didn’t have a treasurer, the key role of every society.

However, it was then that Nichole Baker, living fairly local to Nature in Art, joined TWASI, picked up the message that we were looking for a treasurer and put herself forward to take it on and we quickly welcomed her with open arms. The exhibition set up and operation is well practised over the years and runs very sweetly under Christine Dadd’s guidance with support from the whole team. The other key factor that helped me believe that TWASI has a future was the additional support we had on the set up from the Association of Animal Artists jointly TWASI members. Travelling long distances to support this made a fundamental difference. Injecting a bit more youth into the operation.

You will find the exhibition report in this edition and details of all the awards. Despite the difficult financial climate and the unexpected May heatwave, sales were fairly strong and we should be very pleased with the result. The standard and variety of work, as usual, was outstanding and it’s always so nice to be able to welcome new members. Signing out worked much better but we need to address the dismantling of the exhibition on the Sunday evening. More help is needed there. We now look forward to the award winners exhibition at Nature in Art in October, our zoom AGM on the 1st October and the member’s weekend.

Good to feel that TWASI can keep rolling along!

John Horton.

Members weekend:

There are still plenty of places left on the workshops on the Saturday of the Members Weekend at the beginning of October. Don’t miss this brilliant opportunity to have fun trying out a new medium or process and enjoying the company of fellow artists. This weekend is always enjoyed by all who attend every year. Don’t miss it! It’s superb value. On the Sunday morning, we have a presentation by Paul O’Donoghue, CEO of Wildcat Haven, the cause that we’ve been supporting this year which will prove to be a fascinating insight into the work that they do from a very engaging speaker. Please see attached information and the booking form at the end of the magazine.

Annual Exhibition – NIA 2026 Report – Christine Dadd

Firstly, I would like to welcome our new Treasurer Nicole Baker. It's such a vital role and it's great that we've managed to secure someone so qualified.

I would like to thank all the volunteers who formed the construction team who did all the hard work of building the exhibition in the five days before it launched, and also dismantled it and stored it afterwards. Also, to the people who planned and designed the exhibition, working behind the scenes with the various suppliers and contractors. Finally, to the operational team running the exhibition throughout the 9 days, the stewards, the admin team and general helpers. Without all these people, many of whom are invisible to the public, the exhibition could not take place... thank you so much.

There is also special thanks to our judges, Neil Mason, a renowned sculptor and Deb Heath, a talented Wildlife Photographer. Unfortunately, our third judge, Paul O'Donoghue was taken ill and unable to make it. The judging was carefully and diligently conducted taking a whole day to complete the task. We are so impressed with their dedication. Thanks also to Anna Louise Pickering for her continuing support during the prize giving and conclusion of our exhibition. And also, a massive thank you to Simon and the team from Nature in Art whose continuing support creates a magical venue for our exhibition and a wonderful atmosphere for all our visitors.

This year, 19 members achieved sales of 28 pieces totalling a value of £8385. In addition, we had consumable sales of £2897. This is broadly similar to other years.

Our supported charity this year is The Wildlife Haven, a charity dedicated to preserving the purity of the Scottish Wildcat by:

- Detecting & identifying every feline
- Neutering every domestic cat (for free)
- Educating the local communities
- Creating a network of community volunteers



We managed to donate £1429 to this great cause, made up of £1021 for the raffle, sales of £183, and £225 from our members create and donate activity. A massive thanks to all the people who helped with this achievement.

Every year, we have a great exhibition and this year was no exception. The standard of work is breath-taking and it is encouraging to see the success of new members, particularly those exhibiting for the first time. It's also proven to be a great way to meet fellow artists, sharing stories particularly about their experience in creating the artwork. We love seeing you all and look forward to seeing you again next year.

Christine Dadd.

Christopher Parsons Award for Artistic Excellence: Jill Tisbury

The Making of the Seaweed collection

As a 5 year old, I remember finding a 'mermaid's purse' while on holiday on the beach in Skegness. When my dad told me what it was, I was mesmerised and whenever I'm on a beach I will always search for them along with other strandline treasures. On those same holidays I would always be fascinated by the person at the end of the pier making small glass animals on a hot torch. Roll on some fifty years later and the two appear to have merged.



The Concept

One of our most common mermaid's purses is of course the egg case for a surprisingly pretty little shark – the Small Spotted Cat shark. Bizarrely, it used to be known as a Lesser-spotted Dogfish and you may even have seen it on the chip shop menu as rock salmon!



On a trip to Banff, Scotland last Spring I found 2 egg cases tangled in an incredibly diverse selection of seaweeds and small shells. The idea for the seaweed collection was born.

I checked the CP Award criteria and the concept sketch for the 4 pieces fitted really well.

Elements like seaweed and certainly the Mermaids Purses lend themselves particularly well to the medium of glass. Especially when you want to show the fragility of the little capsules and the translucent qualities of seaweed.



The first piece I tackled was the portrait of the Cat shark. This is a technique that I have developed over the years. I am using enamel powder which is exceptionally finely ground glass. The powder mixed with a clear medium allows me to paint 'traditionally', a little like using oils. It takes about 6 or 7 layers to achieve the depth I want when fired.

I wanted all four pieces to be the same dimension, so I cut the background glass and added the glass elements to create the background for each piece.

Once happy with my composition everything is fired together at 760 deg Centigrade. Firing fused the pieces together, the painting medium burns off and leaves behind the glass particles.

Lampworking

Lampworking is an ancient art. It is now a heritage craft probably most famously practised by the glass Maestros of Murano, Italy. In the 14th Century bellows would be attached to oil lamps to allow the women of the Maestros family to make beads – they were not allowed to work in the hot shops.

This is where the term Lampworking comes from. These days we use a bench torch that uses a combination of Oxygen and Propane to achieve a heat of around 1200°C that allows us to melt the glass.

The Mermaids Purses, seaweed, seahorse and embryo Cat Sharks were all made with Borosilicate glass – often known by the famous Pyrex trade name.

Assembling my final pieces

One of my favourite parts of the process; assembling everything into the finished pieces. Since the lampworked elements are a different type of glass they had to be glued in place.



Jill Tisbury.

Judges comment:

"This beautifully resolved series demonstrates exceptional originality and material sensitivity, transforming glass into richly atmospheric studies of coastal and aquatic life. The layered compositions, subtle translucency, and refined craftsmanship create works that feel both delicate and immersive, capturing fragility, movement, and natural rhythm with remarkable artistic coherence."



The Keith Shackleton Award

France Bauduin – *Journey Into The Light*



I am no photographer; indeed, I am always on automatic and click as fast as I can, hoping that something good will come out of it. But last summer as I was having supper with my family at l'Hôtel des Lions in France, I struck gold. I looked at the photo of that lioness I had just taken, and I knew I had a winner. Perfect pose, perfect light (golden hour) and in focus. I even had a nice lake background behind her.

I got my colour pencils out and had a great time doing the lioness with all her golden hues (91 hours), not so much fun to do the grass but I gave it as much attention as the lioness (58 hours). But the lake was not coming out so well. It would take me another hundred hours or so, and I was not even sure it would come out right.

So, I took a pause and asked my friend Kathy Russell to help me with suggestions of alternative backgrounds. Once I saw her idea of a stormy sky, I knew it was perfect and finished my drawing in no time (12.5 hours) with Pan Pastels.

France Bauduin.

Judges' comment: *"This commanding portrait combines exceptional technical precision with a powerful sense of movement and authority. The low viewpoint and advancing stride create immediate tension and presence, while the restrained background focuses attention entirely on the lioness's quiet strength, intelligence, and predatory confidence."*



The Ken Stroud Founders Award (Best British Wildlife)

Valerie Briggs – *Moonlight Magic*



I was so lucky and privileged to meet these amazing cats first-hand and see them being returned to the wild by someone who was passionate about conserving them. I visited Dr Coope's home near Rannoch back in the late 1980's and early 1990's to see for myself where he released rescued wild kittens back to their native home. I visited the Black Wood and saw the wonderful old Scots pines (*Pinus silvestris*) home to the dwindling population of wildcats, mainly due to persecution by game keepers.

Moonlight Magic is inspired by my visit there camping in the grounds of his home, it was October, very cold with a full moon, the Red Deer rut was in full swing, red squirrels shouting at us for being camped too close to their trees and a rather wild young wildcat in the grounds. Yes I did meet him briefly as he came to be fed every day by Dr Coope's daughter in law, the only human he would go near, he was also featured in the Natural History films made at the time either "*The Ghost of the Highlands*" or "*On the Trail of the Big Cat*", chasing after a mouse through the undergrowth, the dead mouse on a piece of string towed along to simulate hunting techniques! He was a beauty of a cat I always wondered how long he survived.

Valerie Briggs.

Judges' comment: "*This haunting monochrome composition demonstrates exceptional atmospheric control and compositional drama. The interplay of moonlight, landscape, and the elusive wildcat creates a powerful sense of mystery, tension, and wild presence, executed with impressive tonal precision and emotional depth.*"



Simon Combes Award – Non-British Wildlife

Sue Jarvis – *Blush of Zambezi Dusk*



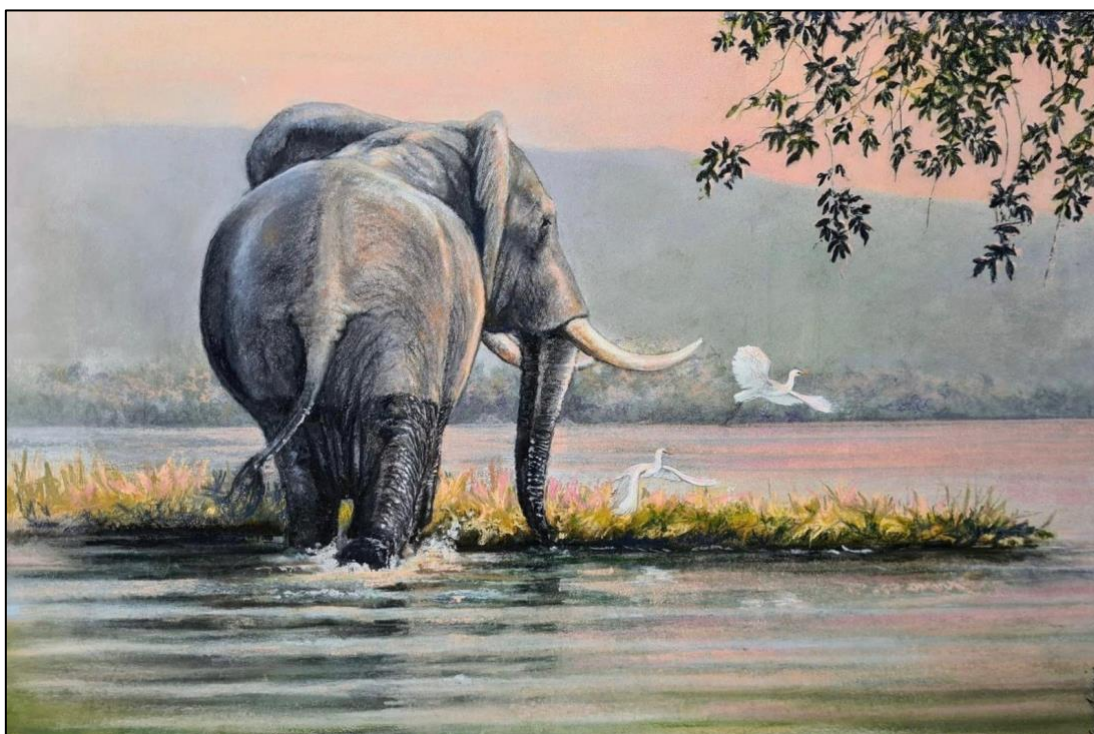
The inspiration for *Blush of Zambezi Dusk* came from an old tusker that roamed Hwange and the surrounding national parks in Zimbabwe. These magnificent bulls are known for their wisdom and experience, often avoiding hunting areas and surviving through their intimate knowledge of the land.

Although I had many reference photographs of impressive old bulls to choose from, this particular elephant immediately stood out. Despite his large tusks, there was something youthful and spirited about him. I was drawn to his character and wanted to capture that sense of freedom and vitality.

To reflect this, I chose the majestic Zambezi River as the backdrop for the composition. While the painting began as an early morning scene in cool blues and greys, it gradually evolved into the warm, gentle glow of dusk. The addition of egrets brought gentle movement and life to the scene, helping to paint a picture of the openness and serenity that inspired the artwork. I thoroughly enjoyed creating this piece. While I have painted many elephants over the years, *Blush of Zambezi Dusk* has become a favourite, capturing the quiet strength, wisdom and enduring spirit of this remarkable old bull.

Sue Jarvis.

Judges' comment: *"This work demonstrates strong compositional balance and emotional restraint, combining the monumental presence of the elephant with delicately observed bird movement and reflective water light. The subdued palette and atmospheric handling create a poignant sense of coexistence, calm, and quiet dignity within the landscape."*



The David Shepherd Award

Nick Day – *Maned Wolf*

The Maned Wolf is a large canine of South America and is almost extinct in Uruguay. Although its markings resemble that of a Red Fox, it is neither a fox nor a wolf; it is the only species in the genus *Chrysocyon*, from Greek meaning “Golden Dog”. With its slender legs and large ears, it looks like a fox on stilts! The iris of its eyes is a dark red – very unusual.

The main inspiration of this piece was this animal’s unusual beauty and the rare colour of its eyes as well as the near threatened status brought on by mankind. Look and look again; the detail I use perhaps makes the viewer look twice.

Nature is simple yet complex, deeply entwined with all other natural forces - if humans look for the fascinating detail in nature, they will perhaps achieve a connection that is lifesaving. Colour and detail can perhaps draw the viewer in to have a closer look at our beloved Natural World.

Nick Day.

Judges’ comment: *“This striking close-cropped portrait demonstrates exceptional technical control and observational sensitivity. The artist’s handling of texture, colour, and detail creates an intensely intimate encounter, while the direct gaze conveys both vulnerability and quiet strength, capturing the essential presence of the animal with remarkable impact.”*



The Two Rivers Paper Award - for best work on paper

John Horton – *Farmyard Hunting*

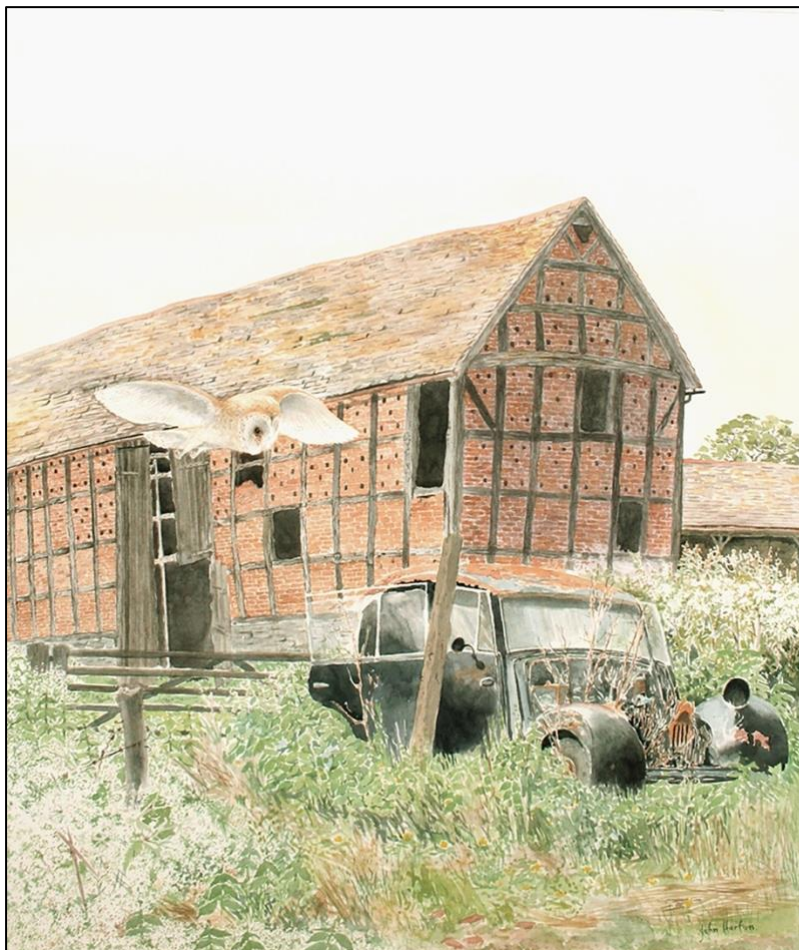


Inspiration for this painting came from a fellow farmer who has a passion for vintage cars. He couldn't understand why I wanted to paint the pirated hulk with nettles growing through it rather than the shiny one he had restored in the barn. It sat neatly below the equally dilapidated barn.

The missing ingredient was the Barn Owl hunting the rough ground around the yard. The painting was made. The blacks and rusty colours and the reds around the building against the greens of the vegetation created a harmony within the painting and the hunting barn owl brought life to it.

John Horton.

Judges' comment: *"This work combines careful draughtsmanship with a strong sense of rural atmosphere and narrative. The restrained palette, architectural structure, and subtle inclusion of wildlife create a quietly evocative portrait of place, memory, and changing countryside heritage."*



The Jeff Shaw Drawing Award

Alison Edwards – *Just Waiting*



After spending several years learning how to capture the texture of fur, I was given the opportunity to suggest a topic for a workshop in my weekly art class. I chose a crocodile or alligator because it offered a welcome change of subject and a fresh artistic challenge. The topic also felt different to my usual choices.

I found myself drawn to the creature's stillness and quiet strength, and I wanted my final piece to reflect that same sense of presence and restraint. Many of the reference images lacked vibrant colour, particularly in the background, but the intricate detail of the scales immediately caught my attention. I embraced the challenge and aimed to bring the scene to life by adding as much colour and atmosphere as possible.

The animal's striking eye also drew me in, while the reflections in the water gave me the chance to develop another new skill. Although the final piece took many hours to complete, I finished it with an immense sense of pride, made even more meaningful by receiving the Jeff Shaw award.

Alison Edwards.

Judges' comment: *"This compelling composition combines sharp observational detail with a powerful sense of tension and stillness. The dramatic cropping, reflective surface, and intense focus on the crocodilian's eye create an immediate psychological presence, while the controlled use of light and colour heightens the work's atmosphere and visual impact."*



The Lady Scott Award – Photography

Vic Sharratt – *Owl over the Meadows*

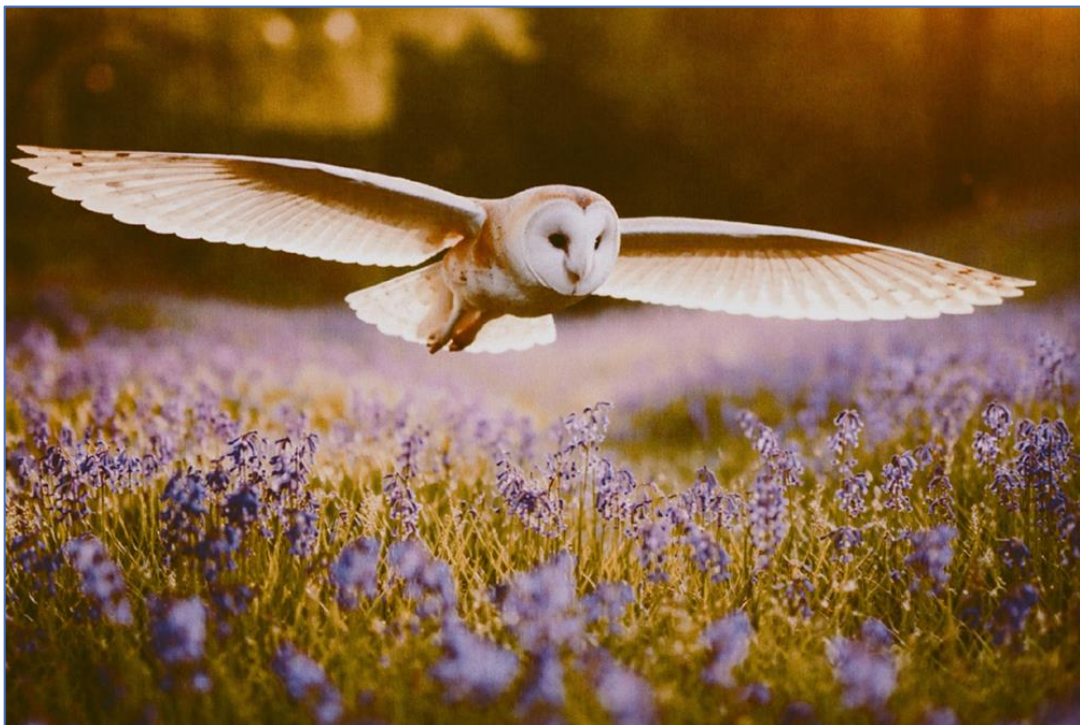
I think all photographers and artists love working in the soft light of an English spring. No harsh shadows, no burnt-out highlights and all bound by a palette of lustrous colours. So in the spring of 2025 I jumped at the chance of being taken on a photo day by an old friend. For those members who do not know me I have to say after some 30 years of wildlife photography, age and health have intervened to reduce my time in the field. So this offer to pick me up from home and drive me to a site I had not been to before was a godsend.

We duly arrived and the photographic opportunities were instantly obvious, small open meadow with a considerable carpet of bluebells. All that was needed now was the owl: Sure enough, an hour and a half before sunset a barn owl started hunting, for the first 20 to 30 minutes on the far side of us. Then gradually closer until I could get both bluebells and owl in the same frame. The light was as good as I could have wished for and produced numerous shots that really made my day. So a big thank you to my friend Richard and to TWASI for the award.

Camera; Canon 90D. Lens: Canon Zoom 100 – 400mm EF, IS.

Vic Sharratt.

Judges' comment: *"This exceptional image captures a moment of absolute predatory focus and silent authority. The low flight of the owl across the bluebell meadow creates extraordinary immediacy and atmosphere, while the composition, timing, and control of motion combine to produce a photograph of rare impact and natural drama."*



People's choice award

Lisa Ann Watkins – *First Encounter*

First Encounter is a piece that I am very proud of, for more than one reason. I always try to work from my own reference photos, often travelling hundreds, or even thousands of miles to capture those 'special' images. Over the years, there was one animal, very dear to my heart, that kept eluding me. This was the humble, native red fox.

Last summer I spied one on our neighbour's shed roof, and when I popped out a pic on social media, someone in my town commented, oh, I have 3 fox kits in my garden, living under my shed. Within 24 hours I was camped up, in this beautiful little old town garden with my camera fully charged with its longest lens. It was late on a summer's evening, and after about half an hour I heard the first rustlings of the cubs awakening under the shed. The excitement was almost too much for me and I practically held my breath as I waited. Finally it all went quiet, and then, this little face appeared around the corner. I hardly dared to move but I caught this, my first encounter, with a click of the button. Honestly, it was magical, and I am so glad I decided to portray that moment through my art.

I went on to revisit this little garden for a few more evenings, always at a distance, whilst the cubs ventured out to stretch and play. Since that first encounter, we now have a beautiful vixen that visits my own garden every single night. I feel truly blessed, and am thankful that the visiting public voted for my little fox cub this year.

Lisa Ann Watkins.



Gold Award – Best Miniature Painting

Sarah Lee – *A buzz*



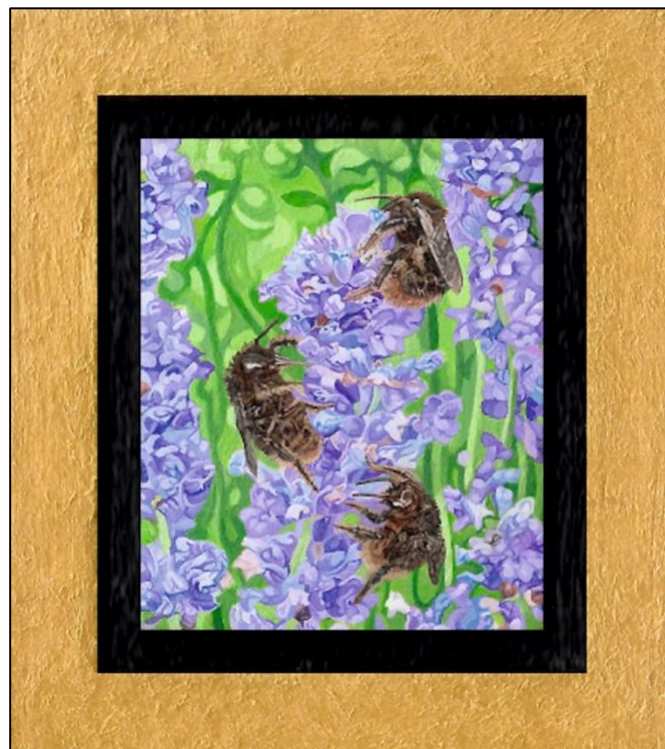
My father and I spent many happy hours watching the different bees that buzzed around the garden. He was a great believer in gardening with wildlife in mind. In these days, when bees find themselves under threat, it was a relief to see the first bees of the year, investigating the snowdrops he planted, and then, later, reassuring to see the hive of bee activity on plants like lavender and catmint.

Each bee being a precious little gem it seemed only appropriate to record them in the delicate jewel-like media of the miniature, with inspiration also coming from the vivid way nature is incorporated into illuminated manuscripts.

The title "*A Buzz*" is both a reference to the joyous sound of busy bees amongst humans and how to help them. The scale of the miniature, which requires a viewer to halt and look closely, should also, hopefully, cause the viewer to give pause and be reminded of how wonderful and important bees are.

Sarah Lee.

Judges' comment: "A beautifully observed and finely resolved miniature, rich in colour, detail and standout, well-framed, compositional charm."



Gold Award for best 2D Artwork In any medium

Sophie Parkhill – *In Reverie*

Creating *In Reverie*, I wanted to present a tiger in a way that moved beyond the traditional face-on portraits. It forms part of a series capturing some of our planet's fiercest wildlife in moments of vulnerability. This piece aims to encourage viewers to see tigers as more than predators, offering a glimpse into their quieter moments and reminding us that they are creatures capable of emotion, just as we are.

After all, we are more likely to want to protect something that we are able to feel a connection to. The title, *In Reverie*, reflects the tiger's dreamlike state.

Curled peacefully on the ground, its expression invites the viewer to wonder what thoughts may be passing through its mind. Is it reflecting on a recent hunt, resting after a long journey, or simply enjoying a moment of tranquillity in the shade?

Sophie Parkhill.



23" x 21" soft pastel on Pastelmat

Judges' comment: *"This exceptional work demonstrates outstanding technical mastery, compositional confidence, and emotional immediacy. The dramatic cropping and luminous handling of colour and texture create an intensely engaging encounter, while the tiger's gaze conveys both power and vulnerability with remarkable clarity and presence."*

Gold Award – Best Sculpture or 3D artwork

Immy Hathaway – *Unbound*

Through my work as an Ecologist, I am incredibly privileged to spend much of my time out in nature across the UK. This has allowed me to observe a huge variety of our beautiful wildlife species across different habitats, providing me with a constant source of inspiration for my artwork.

Encounters with hares in the wild were a powerful source of inspiration for my sculpture *Unbound*. Boxing hares, often females fending off persistent males, display a dramatic combination of strength, agility, and energy. Observing these fleeting interactions first-hand has deepened my understanding of their behaviour, allowing me to capture not only their form but also their individual character and presence.



Watching hares move through their environment has also informed the anatomical accuracy of my piece. The strong yet flexible medium of wire allows me to convey my understanding of structure and proportion, while also enabling the creation of fine details that bring the animals to life. My favourite part of creating *Unbound* was expressing the movement and untamed energy of the boxing hares, conveyed through flowing lines formed in wire and a carefully balanced composition.

Immy Hathaway.

Judges' comment: *"A standout ambitious dynamic sculpture, using line and void to powerful effect. A highly memorable work with strong compositional tension and interplay between two forms, creating a real energy in the round."*



Highly Commended - any medium

Lucy D'Auvergne – *Poised*



Poised is inspired by a cheetah named Kike, whom I encountered over 20 years ago while filming for *Big Cat Diary*.

Known for climbing onto safari vehicles to observe the savannah from above, Kike possessed a presence I have never forgotten. More than her striking beauty, it was the powerful sense of meeting a mind—keen, watchful, intensely aware—that moved me. There was something profoundly affecting in the way she inhabited her world: self-possessed, alert, and deeply present. Her presence has stayed with me all these years. Kike embodied the extraordinary paradox of the cheetah—immense power held within profound fragility.

This work reflects that same suspended tension between rest and action, observation and instinct. The fragmented surface echoes both the fleeting nature of such encounters and the fragile existence of Kike herself.

Lucy D'Auvergne.

Judges' comment: "*A poised, distinctive interpretation, defining quiet authority with a strong emotional presence.*"



Highly Commended - any medium

Jacqueline Edmonds – *Cat Fiadhaich*



The TWASI exhibition each year is my all-time favourite to attend. This year, the dedicated charity named was The Wildcat Haven. This started me on my hunt for the perfect reference photo. After searching through many beautiful photos, I found this amazing but simple picture which just tugged at my heart. I was inspired! I knew immediately that I had to paint it. The look of intensity in the cat's eyes as he silently emerged from the undergrowth was captivating to me.

A reference photo has to not just be pleasing on the eye but to actually make me feel emotion. Sense the power and feel like the eyes are looking into my soul causing goosebumps. This is what I look for when researching reference photos. “*CAT FIADHAICH*” (Scottish Gaelic translation for Scottish wildcat) which is the title of my pastel painting. My love for pastels followed many years of working in oils. I now use them exclusively and they work in perfect harmony with my love of wildlife.

Jacqueline Edmonds.



Judges' comment: “A beautifully observed and highly engaging study, with strong detail, atmosphere, and immediate appeal.”

Highly Commended - any medium

Tracy Ruth Hancock– *New Day*



British Wildlife is my preferred subject, so I chose Harvest Mice as they are very sweet indeed. The Salt Marshes are ideal for the tiny mammals to survive as the vegetation is dense with tall flora, which is ideal to nest in.

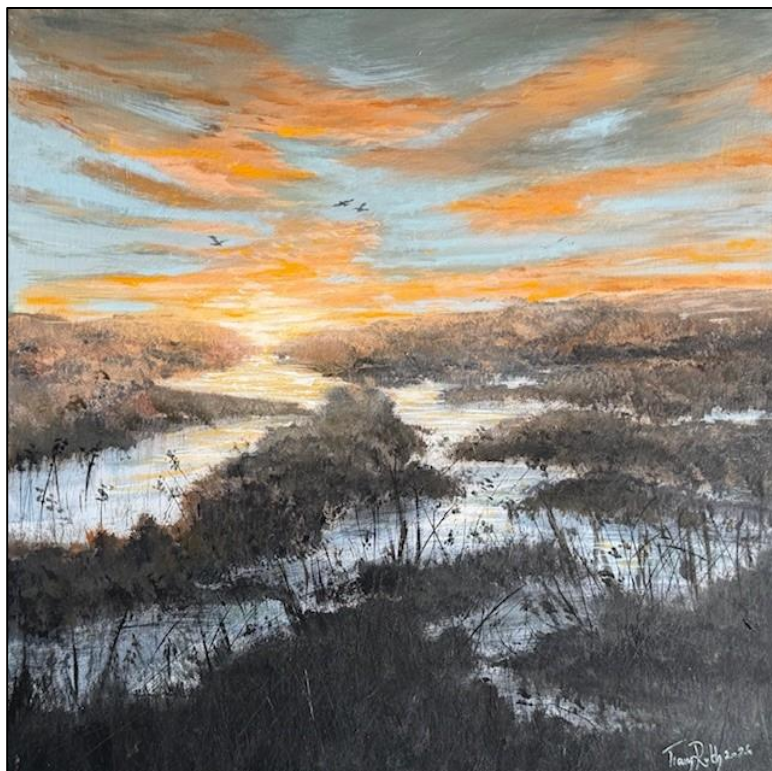
My set of four paintings included portraits, flora and fauna found in the Salt Marshes, and my winning painting 'New Day' depicted the sunrise over the Salt Marshes.

Sunrise has always been my favourite part of the day; however, I have always struggled creating a painting of one. I took the photo of the sunrise myself whilst out walking at home and created the painting with emotion and feeling, as I felt it was an environment I would love to place myself in during that time of day.

I was thrilled to bits when I heard I had won an award for it and have realised that painting with an emotional attachment is the way forward for me.

Tracy Ruth Hancock.

Judges' comment: *"A quiet luminosity and emotional stillness of the salt marsh landscape with confidence. The restrained palette, atmospheric light, and fluid handling of space created a strong sense of place and reflective calm."*



Highly Commended - any medium

Peter Morley – *In Formation*

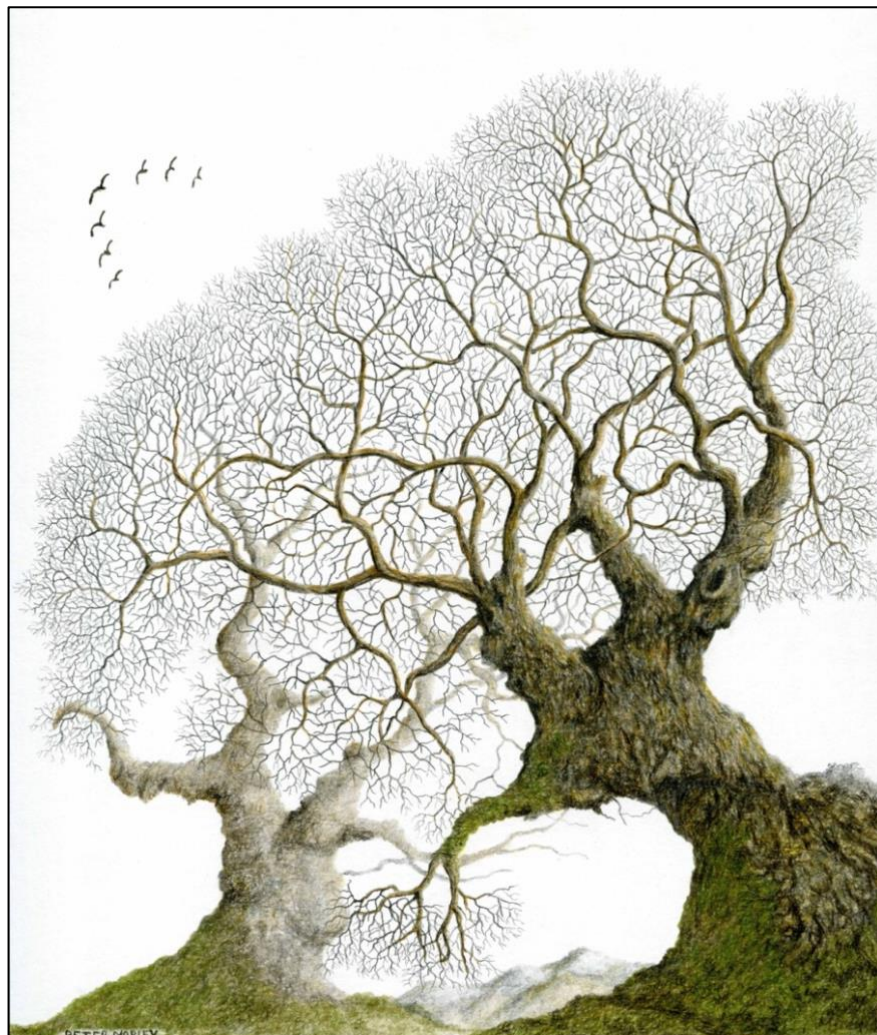
I am a coloured pencil artist using mostly Faber Castell Polychromos pencils, as well as some graphite. My work is very detailed, and I find that Polychromos pencils are an ideal choice, being quite hard and keeping a sharp point, just right for detailed work.

Hot press watercolour paper is ideal for coloured pencils, but for this picture I opted for mount board that has a smooth surface and takes many layers of coloured pencil. Many artists use photos as inspiration for their creations. However, my trees come from my imagination evolving and changing during the drawing process, very often completely different from how they started out.

Producing coloured pencil art is not a quick process, particularly if you fiddle like I tend to. People ask *“How long did it take to do?”* I have to answer *“I don't have any idea, though it's many, many, hours.”*

Peter Morley.

Judges' comment: *“A clear, strong, sense of place with atmospheric composure.”*



Highly Commended - any medium

David Spencer– *Lunch Time*



The idea of producing a scraperboard is to consider what will look good in monotone. So with my affinity for owls I thought what better than a fluffy young mostly white barn owl chick.

However, it was a little over 20 years ago that I first saw colour added to some exquisite scraperboard pictures by a man whose name now escapes me, but who was in prison at the time producing this art. It added a new dimension to the pictures, although it would not seem suitable for large blocks of colour. I therefore thought and hoped that the careful addition of a bit of colour would enhance this monotone picture.

Of course, young chicks are always hungry and the expectant look suggesting lunch may arrive soon made for an easy title.

David Spencer.

Judges' comment: *"A sensitive and original portrayal of British Wildlife, full of character, atmosphere, and quiet empathy."*



TWASI Visit to Slimbridge, May 2026

A small group of us went to Slimbridge this spring, as we knew it would be a good time to see plenty of young birds.



It was rather a showery day, but it dried up enough to admire the beautifully planted gardens, and to notice some very small wildlife inside a flower head!

There were certainly plenty of young birds about, particularly families of Greylag Geese, but also Moorhen, Coots, and a very few Swan cygnets, though they were too far away to see clearly.

We walked down to the Kingfisher Hide, hoping to see those birds, but had no luck this time. However, we did spot a roe deer grazing in the meadow next door.

A heavy shower disrupted viewing of the otter, but we took the opportunity to look at the small mammals inside that building.

Watching the Harvest mice clambering around their glass case – far too quickly to be able to take a photo – showed just how incredibly tiny they are.



It was an enjoyable day, and a shame more members didn't take the opportunity to observe what a wealth of wildlife can be seen there.

Sarais Crawshaw.



TWASI Visit to Hamerton Zoo Park, July 2026

On a warm day in July, I visited Hamerton Zoo Park. I had hoped to be joined by other TWASI members, but they weren't able to come.



This is a small family-run zoo, which has a wide collection of Cats of many sizes, making it very useful if that is what you are looking to gain reference for, as I was. There are White and Bengal Tigers, Cheetahs, Servals, Lynx, a lovely young black Leopard, and several smaller cats such as the Oncilla.

Of course, as cats sleep a lot, many were not very active, and the White Tiger in particular was asleep the whole day, disappointingly.

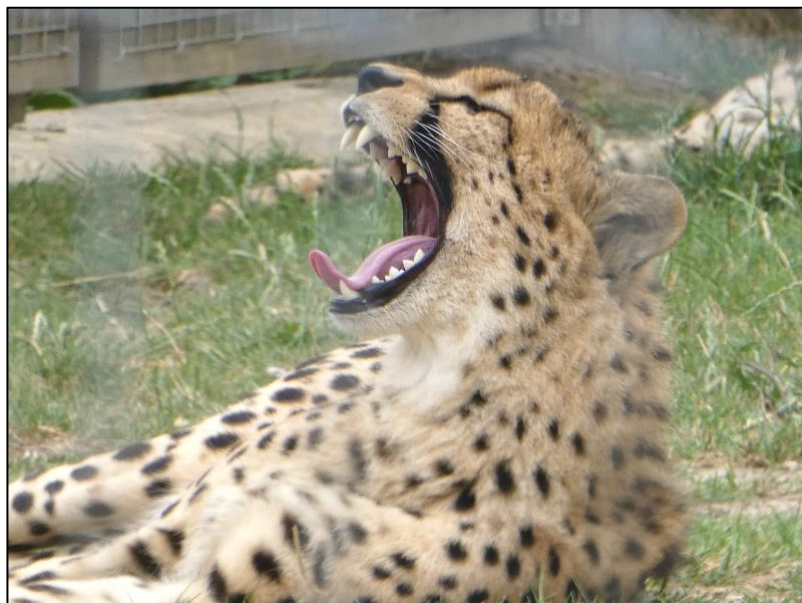
Two young Cheetah were sheltering under the shade of a bush, and I saw some spectacular yawns from the sleepy cats.

The drawback at Hamerton is that there is a lot of wire, which makes getting a clear photograph very difficult unless the animals are walking past the few glass panels there are.



There seemed to be quite a number of enclosures with nothing in, which was disappointing, but there is quite a wide collection of animals, and they do cater well for families with activities for children.

Sarais Crawshaw.



TWASI SUMMER COMPETITION 2026
THEME: SUN AND SHADE.

1st PRIZE WINNER: FRANCE BAUDUIN

“JOURNEY INTO THE LIGHT”



Asking an AI to give me suggestions for a good title, it came up with loads of interesting suggestions like *“Poise of the Matriarch”*, *“Guardian of the Grasslands”*, *“Under a Watchful Sky”*, *“Strength in Stillness”*, *“Earth’s Wild Beauty”* and so on. However, none of these were resonating with me. She had great poise yes, but what made this drawing so special was that light you only get at the golden hour.

The AI then gave me titles of winning artworks in the David Shepherd Wildlife Artist of the year to help me decide. One of them was *“Into the Light”*. Another was *“The Journey”*. And it clicked, by putting these two titles together, I had finally found my title.

France Bauduin.

2nd PLACE: GILLIAN HILL – *"LITTLE EGRET"*



I worked in oils on canvas with a vivid Indian Yellow underpainting in acrylic.

I took the photograph of this Little Egret when I was visiting Bangweulu Swamps in Zambia. A place for all bird lovers, this particular scene captivated me as the late afternoon sunshine created an ethereal golden glow over the water that reflected back onto the Egret, illuminating it almost as if it was an Angel come to greet us!

Integral with this golden aura was the serenity and quietude, almost as if something really special was about to happen, which it did. Night slowly arrived bringing with it all that magic.

It took me a long time to find the colour palette that I thought captured that ethereal light and glowing whiteness in the Egret.

Gillian Hill.

3RD PLACE – GILLIAN HILL – *"ANGELS DELIGHT"*



Painted in oils over brilliant pink acrylic underpainting

This painting is from a compilation of photos I took in Luangwa National Park, Zambia.

We came across this scene which stretched out in front of us with mostly Sacred Ibis feeding in the grasses.

I really enjoyed the different coloured grasses and the geometric beauty the colours created with the gnarled old Mopani tree now long dead, but still a city of life for so many birds, insects and mammals.

I painted a Spoonbill, Yellow-billed Stork and Sacred Ibis flying in across one's immediate vision to give the onlooker a feeling of being in the presence of the birds, and the pure white of their feathers in stark contrast to the hues in the background giving a feeling of the radiating midday heat.

I titled it *Angels Delight* – *Angels* because of the open-winged whiteness, and *Delight* for the sheer beauty of the open African bush.

Gillian Hill.

TWASI CHRISTMAS CARD COMPETITION 2026

An annual competition for all TWASI members:

1. Design the **front** of a Christmas Card, to be sent to all TWASI Members by email or post.
2. Your image may be in any media, including sculpture, photography & digital.
3. The design may include lettering if you wish.
4. The image may be in square or oblong proportions, portrait or landscape.
5. Maximum 2 entries per member.
6. Closing date for entries is **22nd November 2026**.
7. Entries may be entered as a JPEG image (300dpi, up to 5MB) and sent to saraiscrawshaw@aol.com

Please title your JPEG with **Name & Title**, and use **Email Subject: "TWASI Christmas Card Competition"**.

Or – Post an A4 photograph to TWASI, Appletrees, Main Street, Willey, Rugby. CV23 0SH, with **Name & Title** written on the back.

If you wish to have the photograph returned, please enclose a s.a.e.

8. Entries will be judged by the TWASI Central Council members.
The winning entry will be sent by email to all TWASI Members this Christmas, will be shown on the TWASI website, in the following edition of "On the Wild Side" Magazine, on the TWASI Facebook Page, & if available, may be exhibited at the following Annual Exhibition.

9. **Prize: 100 copies** of your design printed on good quality card for your personal use, plus envelopes.

New TWASI Member – Nichole Baker

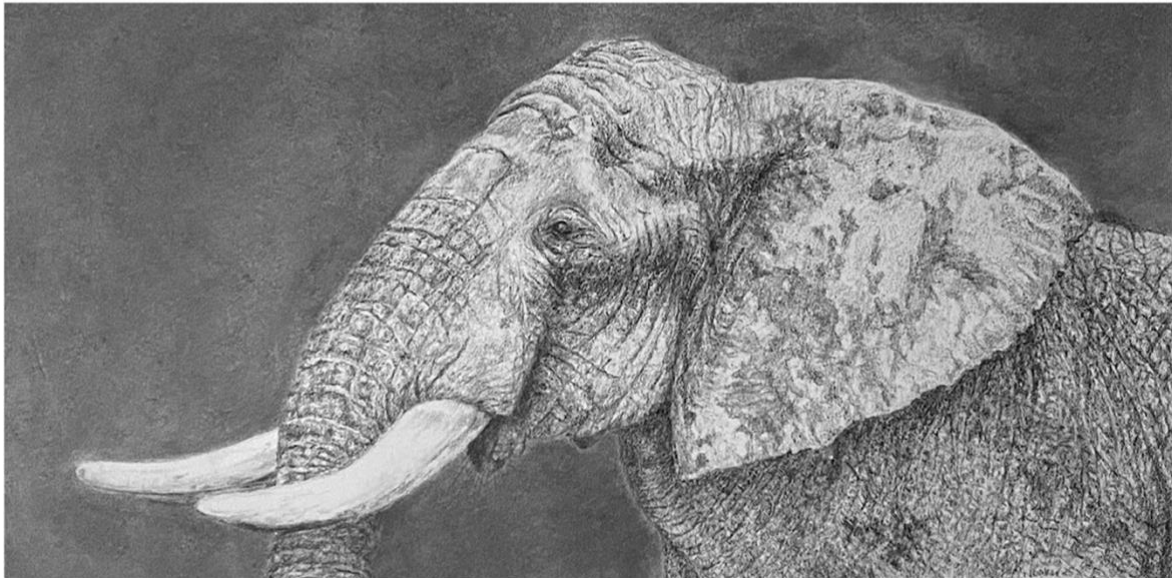
I attended art college some years ago, attaining a degree in printmaking but on leaving spent my working days with horses and then in accounts.

Having recently attended some drawing sessions with Jamie Boots (an ex TWASI member) I have rekindled my desire to be creative again.

My printmaking at college was based around horses but I am loving the wildlife drawing workshops that I have attended lately and am hoping that now I have more time that I will be able to explore and find a more personal style.

I am planning a safari in October and if I can ever work out how the camera operates I hope to come back with photographs and inspiration in bucketloads!

Nichole Baker.



New TWASI Member – Dr Alison Edwards

I began my art journey after semi-retirement from a senior midwifery lecturer role of 18 years and a career in the NHS for over 30 years.

Starting with attending a local arts group, basic skills were developed in drawing, oil pastel, watercolour and acrylic painting. Though these skills are still practised on a regular basis, a passion for soft pastels led to joining a second weekly art group, focusing specifically on their use.

Alongside this, a lifelong passion for wildlife enabled a love for capturing animals within this medium.

Having now completed a number of commissions and from receiving positive feedback, it has given me the confidence to enter an exhibition in TWASI.

Dr Alison Edwards.



New TWASI Member – Love Grosmane



My name is Love, and I am a full-time artist specialising in detailed pastel and pencil portraits, with a strong focus on animals and wildlife. I also work with oil paints, which I love for their depth and richness.

From a young age, I have felt a deep connection to animals and nature, and this has always been at the heart of my work. Through my drawings, I aim to capture not only physical likeness, but also the character, emotion, and spirit of each subject.

Over the past four years, I have been honoured to take part in the Sketch for Survival project, where my work was shortlisted and reached the finals on several occasions. These projects allowed me to contribute to conservation efforts through art, using reference photographs kindly provided by Joel Sartore for the Photo Ark and National Geographic. A couple of these works, featuring an endangered female crowned lemur, Golden-Headed Lion Tamarin and Red Pandas, are attached.



In 2026, I was invited by the Albion Art Club to participate in the Baltic Art Exhibition at the Houses of Parliament, where I dedicated my paintings to Latvian wildlife. One of these works, titled "*When the Fog Thins*," is also attached. I later created a video sharing the story behind this drawing on my YouTube channel.

Alongside wildlife art, I also work as a professional pet portrait artist, creating personalised commissions for clients worldwide.

My aim as an artist is to use my skills to celebrate animals, raise awareness of conservation issues, and create meaningful, lasting artwork that connects people more deeply with the natural world.

Love Grosmane.



New TWASI Member – Martii Heyns

Born and based in South Africa, I have a deep-rooted love of nature, and am a self-taught artist, with an approach that continues to evolve over time. Wild animals and birds are woven into South African culture, and here symbolism shapes creative expression. This cultural richness continues to inspire me to portray wildlife not merely as subjects of beauty, but as living symbols of resilience, strength, and belonging.



Through my style, which sits somewhere between contemporary and abstract realism, I seek to bridge the physical and the ephemeral. I love blending elements of realism with abstraction to capture not only the presence of an animal, but something of its spirit and essence. By exploring a connection between the physical and the fleeting with vibrant or unexpected colour choices, I want to invite viewers to pause, reflect, and appreciate the magical world around them.

Different mediums offer their own language for expression, with acrylic, watercolour, ink, and mixed media on canvas or paper forming the core of my work. As a wildlife artist I also feel a deep responsibility to contribute to conservation, which is why a portion of every artwork sale is donated to organisations dedicated to animal rescue and the protection of endangered species.

My work has been exhibited internationally and recognised through multiple juried open-call awards, and I look forward to continue contributing to the efforts of dedicated organisations that fight to preserve the natural world, so that the wild spaces we cherish today are here for future generations.

Martii Heyns.



New TWASI Member – Gilly Hill

I am an artist with a passion for various art forms that have shaped my creative development. I explored Gmudner style pottery painting while living in Austria; I had a small business designing and making beaded wire work and jewellery in Lusaka, Zambia.

At the same time I became very serious with bird photography, sold cards and postcards in Lusaka and participated in an exhibition in the UK with my photography. I was born in Zambia and spent a significant portion of my life there and South Africa, but it wasn't until I owned my own art gallery in the UK showcasing local and Zambian artists that painting seriously became both a possibility and a focus.

In 2023 my painting titled "On the Road 2" was accepted for display in the prestigious Royal Academy of Arts Summer Exhibition 2023. The honour was a real joy, hopefully solidifying my position as a respected artist in the art community. To add further delight, the artwork was sold on the opening night, which, as every artist will attest, is a real thrill.

Gilly Hill.

Email: gilly.hill@me.com

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

www.reddotpainswick.co.uk



New TWASI Member – Sue Jarvis

My work has been inspired by African wildlife, flora, and fauna for as long as I can remember. Born in Zimbabwe, I spent much of my life there, involved in numerous conservation projects and spending 20 years developing and running a wilderness safari camp, sharing my passion for nature.

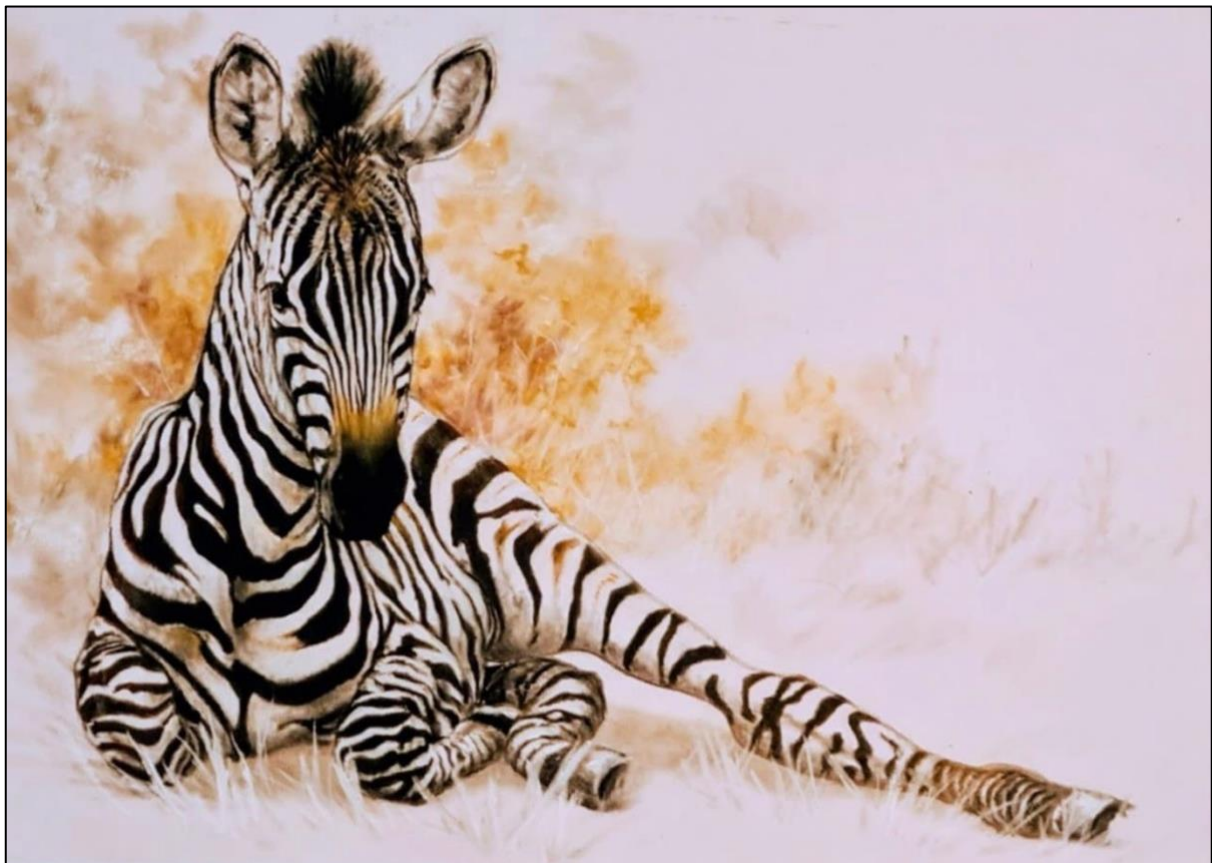
These experiences have deeply influenced my art. I am self-taught and have developed a particular love for pastel chalks, which I find ideal for expressing the textures of fur and feathers.

I moved to the UK after my children had flown the nest to pursue their own lives around the world. I settled in the beautiful Cotswold village of Painswick. Adjusting to a completely different lifestyle took some time, but after a long break, I returned to painting, encouraged by a good friend who owned a small art gallery in Painswick.

I also enjoy dabbling in pottery and have created a few wildlife-inspired pieces for fun. Art, in any form, is soul food for me - I couldn't live without it!



Sue Jarvis.



New TWASI Member – Claire Newton

I have been passionate about art from an early age. I always had a little sketch book nearby.

I completed a degree in Graphic design and illustration and like exploring the story behind the image. I have undertaken commissions for a range of subjects, not always animals but now my focus is on endangered wildlife.

After losing my passion and energy during covid, I found a studio run by Eric Watson, which changed my life. He is an inspiration and my passion has returned.

I work in pastel and pencils predominantly, but teaching at school and private art tutoring I use mixed media, 2D and 3D.

Every day is a school day! I am always learning, fine tuning my art.

Claire Newton.



Learning to Notice by JH Fine Art Studio

One of the things I love most about wildlife art is that there is no single way to approach it. Some artists capture fleeting moments through field sketches, others create



highly detailed scientific illustrations, while many use expressive colour, bold mark-making or imaginative compositions to communicate atmosphere and emotion. Each approach offers something different, and together they reflect the richness of wildlife art.

The more I've painted wildlife, the more I've realised that my work has become less about drawing animals and more about learning to notice them. Every creative decision, however small, shapes not just the artwork itself, but the way someone else might experience that animal. Over time, I've come to understand that what I hope to share isn't simply what an animal looks like, but what it feels like to spend time in its presence.

Great Tit (pastel painting)– This is how I see the everyday.

For many people, wildlife is experienced through images rather than direct encounters. Paintings, photographs, documentaries and books often provide our closest connection with animals we may never see for ourselves. I find that thought both exciting and humbling. It reminds me that a painting can encourage someone to pause, look a little longer and perhaps see a species in a different way. Knowing that makes me think carefully about the experience I want my own paintings to create.

When I begin a painting, I spend far more time looking than drawing. I study the way an animal carries itself, the direction of its gaze and the small details that make it an individual rather than simply another member of its species. Before an animal becomes a symbol of conservation, it is simply an individual living its own life, and that's the animal I want to meet first. I'm rarely trying to recreate a photograph exactly. Instead, I'm trying to create the feeling of sharing a quiet moment with an animal. The paintings I'm most proud of are rarely the ones with the most detail. They're the ones that still take me back to the moment that inspired them.

Looking back, I think those paintings actually begin long before I sit down at my easel. They begin with observation. Most mornings, I take a quiet pause with my coffee and spend a few minutes watching the birds outside my window. The coal tits are regular visitors, and every so often a great spotted woodpecker appears, while the starlings

arrive in lively family groups. However many times I watch them, I always find myself noticing something different. Those everyday observations remind me to slow down and simply watch.

Those quiet mornings have shaped the way I experience wildlife wherever I encounter it. I remember a lion looking at me so intently that I found myself lowering my camera rather than taking another photograph. For a few seconds, recording the image seemed less important than simply meeting its gaze. Whether the subject is a familiar garden bird or a lion, I've learnt that the most meaningful encounters come when I stop trying to capture them and simply allow myself to experience them. That's the feeling I hope to carry into every painting.



Lion (photo) – This is the encounter that changed how I thought about observing.

That way of working naturally influences the choices I make. I'm drawn to animals simply going about their lives. A lion resting in long grass, a painted dog quietly scanning the horizon or a great spotted woodpecker pausing for just a second already tells a story. My role is simply to notice it.



Great Spotted Woodpecker (photo) – This is one of the moments that inspired me.

Once that feeling is there, every creative decision begins to support it. Cropping, composition, lighting and the inclusion (or omission) of habitat all influence how someone experiences the finished painting. Sometimes I want the viewer to feel close enough to notice every whisker or feather. At other times, a suggestion of landscape is enough to place the animal within its world. Each decision is made with the same hope: that, for a few moments, the viewer feels encouraged to slow down and really look.

I've also realised that a painting's story doesn't necessarily end when it's finished. Through charity auctions and fundraising exhibitions, I've seen how a piece of artwork can continue to make a difference long after it leaves the studio. Whether it raises funds, starts a conversation or simply encourages someone to look more closely at wildlife, I like to think the painting continues its own journey.

None of this is intended as a blueprint for wildlife art. One of the greatest strengths of the genre is its diversity, and every artist brings a different perspective to their work. These are simply the thoughts that have gradually become part of my own practice.

Perhaps that's why I keep returning to the idea of learning to notice. Every painting asks me not only what I want the viewer to see, but what I hope they'll notice. If someone pauses for a little longer, notices the individuality of an animal they hadn't considered before or leaves with a greater sense of wonder, then the painting has achieved something meaningful.



Because the more I've painted wildlife, the more I've realised that my work has become less about drawing animals and more about learning to notice them.

Jo Harmison.

Painted Dog (pastel painting) – This is how that way of seeing carries into all my wildlife art.

Samburu or Bust by Helen Rawling

The main purpose of this visit to Kenya was to travel north to Karare and help out at the Amuka foundation, but of course it had to include a safari at The Samburu National Park.

My host and the charity's founder is Ellie, an ex-British police chief superintendent. She retired to Kenya and married her safari guide, Steve Lenaa – who also happens to be Samburu Massai.

To comply with their tradition, she was adopted into a Massai family before their wedding and now has a mum in Karare as well as Solihull.



He runs a bird conservation project and a football academy, the latter in an attempt to dissuade young Massai 'warriors' from killing birds to prove their manhood at their coming of age.

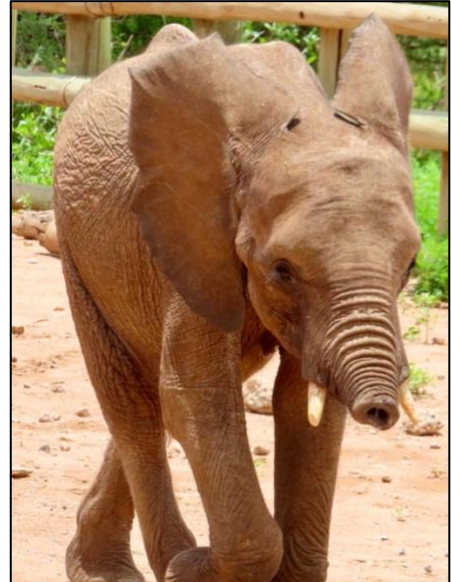
The first day was spent in Nairobi to acclimatise before the 10-hour drive north. We visited an exhibition held at a glass blowing factory which uses only recycled glass. You could buy everything from a keyring to a life-size buffalo. Many of the works exhibited were critical of our treatment of the planet, and the need for recycling.

The facilities at the Lenaa adventure camp are fairly basic, staying under canvas, with long-drop toilets, solar electricity and lukewarm showers (or cold if you didn't go first). There is a fenced 17-acre site with an inner fence containing the camp. The symbol of the camp is the bush baby, as they are always chattering in the trees in the evenings. A couple of tame orphaned Kudus, live in the outer section as well as some less tame wildlife. One evening, we got quite excited when a caracal cat trotted across right in front of us in our inner camp. The bird life is varied and includes flocks of Superb Starlings, the symbol of Lenna Bird Conservancy.



Amuka means Rise-Up in Swahili and I spent a few days visiting local clinics and schools, giving out some donated clothing - and one rewarding experience particularly running an art class with the girls' mentorship group. The charity centres its efforts on girls, who in Massai society are in danger of being cut (FGM) and married off as children. I sponsor a girl confident that all of the £15 I pay per month goes towards her schooling and nothing is taken in admin charges.





I visited a Massai home and got to milk a camel.

On our way South we made a 21 kilometre detour – over a very rough track – to visit the Reteti Elephant Sanctuary. Elephants can be orphaned for a variety of reasons but one was falling down a man-made well. The Sanctuary is run by Samburu Massai who have historically followed elephants to identify where to dig their wells. The elephants still come to drink, but the babies have a habit of falling in and getting stuck, especially during a drought. They are rescued by sanctuary staff who stay with them, keeping them warm and hydrated for a couple of days in case the mothers come back which requires a hasty retreat. Otherwise they are taken to the centre. It was fascinating watching the long line of young elephants coming in from the bush to the compound to be bottle fed. One poor baby, Long'uro, stuck his trunk up to call for his mother and it was bitten off by hyenas. He has become quite a celebrity. Once they are old enough (about 7 years) and are able to feed themselves, they are taken, in groups, near to where they were found; this is in the hope they will meet up with a herd. The sanctuary used to use formula for the babies but during COVID this was difficult to come by, so they tried goat milk. The babies thrived, so they now use goat milk all the time and it is bought from local Massai women. This is the first indigenous community-owned elephant sanctuary – please do look at their website.

The luxury at The Elephant Bedroom, Samburu National Park is a far cry from Lenaa adventure camp.

It is still under canvas, but they have locking sliding doors to keep the baboons out, and plenty of staff to escort you past the resident wildlife to the dining room, though if Obama, the old bull elephant is on the path then you just have to wait. There is a plunge pool on the veranda and plenty of hot water in the spacious bathroom.

It is one of the more expensive Safari lodges, but as Steve, our game guide, is Samburu Massai himself, we paid the more affordable local rates. Steve is described as one of the best game guides in Kenya - Google says so. He knows the names of every bird and animal you are likely to see. And he knows their habits, so can spot them before most other guides.

After such a memorable trip – back to cold old blighty.

I can thoroughly recommend combining a Safari with a visit to the Amuka Foundation and Lenaa soccer academy, not to mention it being more affordable than your normal safari.

Helen Rawling.



Pollyanna Pickering Foundation



Stephen Mulhern Picks a Winner



Television Presenter Quiz Show host and magician **Stephen Mulhern** is one of the most popular and in-demand personalities in British light entertainment earning him the nickname of 'Mr Saturday Night'. However, he took time out of his busy schedule to join TWASI patron Anna-Louise, President of **The Pollyanna Pickering Foundation**, to draw the winning ticket in their recent prize draw.

Established by the late wildlife artist Pollyanna Pickering, the Foundation raises funds and campaigns for conservation and animal welfare in the UK and worldwide. Pollyanna was recognised as one of Europe's foremost wildlife artists - her critically acclaimed paintings and fine art prints sell in over eighty countries worldwide. Driven by the beauty and intricacy of the wilderness, she was renowned for her travels into some of the most remote parts of the world, where she painted endangered species in their increasingly fragile habitats.

Stephen has presented some of the UK's most iconic TV shows including *Dancing On Ice*, *Deal Or No Deal*, *Britain's Got More Talent*, *In For a Penny*, *Catchphrase*, *You Bet* and *Ant and Dec's Saturday Night Takeaway*. An experienced all-round entertainer he also tours the UK with his variety and magic shows. More recently Stephen has followed in Pollyanna's footsteps as a world traveller – in his recent travel show **Accidental Tourist**, his long-term friends **Ant & Dec** sent him out of his comfort zone to South Korea, pushing him to try new foods and cultures.

Between the sales of prize draw tickets, donations and a percentage of sales from the November exhibition in Pollyanna's gallery, the Foundation has raised **£3000.00** to purchase camera traps for a conservation initiative in Kenya.

David Knass, who lives in Stockport, is the lucky winner of a beautiful hand-embellished giclee picture. A full list of winners can be found at www.pollyannapickering.co.uk

Anna-Louise Pickering.

For further information please contact Anna-Louise 07957 158311
annalouise@w3z.co.uk

For background information about Pollyanna and her Foundation visit
www.pollyannapickering.co.uk

The Wildlife Art Society International

ZOOM AGM & MEMBERS WEEKEND AT NATURE IN ART, GLOS

AGM THURSDAY 1st, SATURDAY 3rd AND SUNDAY 4th OCTOBER 2026

Weekend event: the tick boxes are word text boxes, left-finger click either fill with a Y or a colour, workshop spaces are limited so members have priority plenty of room on the Sunday for guests.

I wish to participate in this weekend event at a cost of **£95** per member including all meals and refreshments (not including accommodation).

☐

As a guest **£110**

☐

Please indicate which Saturday workshop you wish to attend

Bridget Cordory Batik

☐

Stella Mays Charcoal and Oils

☐

THERE MAY BE AN EXTRA COST FOR MATERIALS FOR BOTH WORKSHOPS PAYABLE ON THE DAY

The AGM will be held on Thursday 1st October at 7pm via Zoom Link

☐

If you are not able to take part in the whole event it is possible to attend as follows:

Saturday workshops only member **£55**

☐

As a **Guest £60** (inc. refreshments & lunch)

☐

Saturday evening meal 'Fish n chip' supper at 6.30pm £18 per person.

(Non members guests welcome but numbers are limited please check with Valerie)

☐

Sunday - all day £45 per member

☐

Guest £50

☐

Morning illustrated talk, lunch and refreshments, critique and tea and cake

Sunday morning only WILDCAT HAVEN Dr Paul O'Donohue 10.30 am to 12.30pm **£25**
TWASI Charity 2026 Saving the Scottish Wildcat

☐

Name _____ Tel: _____

Please send a non-refundable deposit of £40 or the full amount with the booking form. This will confirm your place on the weekend.

Valerie Briggs and the TWASI Treasurer will confirm all bookings by email.

Any banking details will be destroyed. All fees are non-refundable.

Please make cheques payable to The Wildlife Art Society International

☐

Bank transfer Barclays Bank Sort code 20-17-92 A/c No 50953245 ref TWASIMW2026

☐

Please send copy of form when making a transfer to valeriebriggs1@outlook.com

Please send copy of form with payment by cheque to

TWASI Members Weekend,

Mrs V Briggs, 1 St Stephens Terrace, Droitwich Road, Worcester WR3 7HU

