



2009-2010

PREMIERE

ROLLING HILLS WILDLIFE ADVENTURE

September 5-November 1, 2009

625 N. Hedville Road, Salina, KS (785) 827-9488; rollinghillswildlife.com

DUAL TOURS

Half of the 2009 Annual Exhibition will tour to:

THE WILDLIFE EXPERIENCE

November 21, 2009–February 21, 2010 10035 South Peoria, Parker, CO (720) 488-3300; thewildlifeexperience.org

ARIZONA-SONORA DESERT MUSEUM ART INSTITUTE

March 27–June 27, 2010 2021 N. Kinney Road, Tucson, AZ (520) 883-2702; desertmuseum.org

GREENACRES ARTS CENTER

August 21–October 31, 2010 8400 Blome Road, Cincinnati, OH (513) 793-2787; green-acres.org Half of the 2009 Annual Exhibition will tour to:

DUNNEGAN GALLERY OF ART

March 14–April 16, 2010 511 N. Pike Avenue, Bolivar, MO (417) 326-3438; dunnegangallery.com

WARD MUSEUM OF WILDFOWL ART SALISBURY UNIVERSITY

May 14-July 18, 2010

909 S. Schumaker Drive; Salisbury, MD
(410) 742-4988; wardmuseum.org
In conjunction with the 40th Anniversary Ward
World Championship Wildfowl Carving Competition
Roland E. Powell Convention Center, Ocean City, MD,
April 23-25, 2010

Dates subject to change. Be sure to check with venues for exact days/hours of admission.

Art and the Animal is available for display at art, cultural, and scientific institutions. For tour information, contact:

David J. Wagner, L.L.C., Art and the Animal Tour Office (414) 221-6878; davidjwagnerllc@yahoo.com

David J. Wagner, Ph.D., Tour Director american-wildlife-art.com

Member, AMERICAN PASSOCIATION OF MUSEUMS

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SOCIETY OF ANIMAL ARTISTS



49th Annual Members Exhibition







PREMIERE

ROLLING HILLS WILDLIFE ADVENTURE

Salina, Kansas September 5-November 1, 2009

MESSAGE FROM THE PRESIDENT OF THE SOCIETY OF ANIMAL ARTISTS



Diane Mason, SAA President

The Society of Animal Artists is thrilled to open the 49th Annual Exhibition of *Art and the Animal* at the Rolling Hills Wildlife Adventure in Salina, KS. We are excited about this great opportunity to bring our work to an entirely new audience in Kansas, and the many visitors from all over the country who will stop

by this wonderful venue to experience their accredited zoo and museum while our exhibition is on display. Our members and patrons who attend the opening weekend events will have a delightful time enjoying the menagerie and visiting with the attentive staff of Rolling Hills. Thanks to the excellent work of Tour Director David J. Wagner, Ph. D., at the close of our exhibition at Rolling Hills on Nov. 1, we have **two** wonderful tours lined up for the artworks in this year's exhibition. For the first time ever, half of the works will be sent on one tour, while the other half will be on display at exciting alternative venues.

It is a genuine privilege to be able to serve this outstanding group of artists as the President. I am continually amazed, and humbled, by the quality of the work being produced in all mediums, and as I get to know more of our members personally—I am honored to call them friends. These people are incredible human beings in addition to being remarkable artists. Many of them give generously of their time and talents to promote the cause of conservation or animal welfare. Others teach, or mentor young and aspiring artists who hope to follow in their footsteps... and celebrate the natural

world in the arts. Our artists work in a myriad of mediums and styles, yet all share the same dedication to excellence in their portrayal of the animals that share our planet. And you never know what subject matter may turn up in one of our exhibitions! Our artists are inspired by the big and impressive mammals, and the birds which bring so much joy and beauty to our world —but every exhibition also contains works which feature insects, domestic livestock, reptiles and amphibians, and marine life... a veritable showcase of this world's diversity. We respect and appreciate all forms of life, and that theme is expressed every time one of our members creates a work of art.

The 49th Annual *Art and the Animal* exhibition and the publication of this catalog were made possible with the contribution of many people. On behalf of the Society of Animal Artists, I would like to thank Kathy Tolbert and the staff at Rolling Hills Wildlife Adventure for giving us this opportunity to bring our exhibition to their outstanding facility. David and Deanna Rankin also deserve our special thanks for putting this beautiful catalog together for us. And David J. Wagner, Ph. D., our tour director, deserves our gratitude for finding such excellent venues for our exhibition and *Art and the Animal* tour each year, and giving so many people around the country the opportunity to enjoy the important work of our members.

Diane Mason President

Society of Animal Artists

Din S. Mason

SOCIETY OF ANIMAL ARTISTS

The Society of Animal Artists is an association of painters and sculptors working in the genre of animal art. Subject matter is open to the entire spectrum of the animal kingdom. Beginning in the 1950s, a group of nine artists began meeting to exchange ideas as well as to enjoy the camaraderie of their peers. In 1958, they mounted an exhibition titled Animals in the Bronx Zoo, sponsored by the New York Zoological Society. The enthusiastic public response to their exhibition inspired Patricia Allen Bott and Guido Borghi to form the Society of Animal Artists. Today there are 487 members residing in the United States, Africa, Australia, Canada, Europe, South America, Asia and Japan. The Society is dedicated to the portrayal of our living heritage and its preservation through demonstrations, seminars, lectures and exhibitions.

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ROLLING HILLS WILDLIFE ADVENTURE The Premiere



Rolling Hills Wildlife Adventure is honored to host the 49th Annual Members Exhibition of the Society of Animal Artists *Art and the Animal*. Founded in 1994, the zoo at Rolling Hills was created amidst the rolling hills of the beautiful Kansas prairie. The zoo first opened its gates to the public in 1999. Today the zoo is home to more than 100 species of animals, including many that are listed as threatened or endangered. During the time *Art and the Animal* is on exhibit, Rolling Hills Zoo will celebrate its 10th anniversary.

In 2005, Rolling Hills added a 64,000 sq. ft. Wildlife Museum. A truly unique experience, visitors enjoy a trip through seven regions of the world while viewing animals in life-like dioramas. Animatronic robots and ambient sounds help complete the immersive experience. Also located within the museum building are a Conference Center, children's play area, and a 2,000 sq. ft. gallery which features exhibits ranging from fine art to antique wagons.

Rolling Hills Wildlife Adventure is excited to be only the second AZA (Association of Zoos and Aquariums) accredited zoo to host the premiere show of *Art and the Animal*. In conjunction with the event, Rolling Hills has partnered with many area businesses and cultural organizations to bring a broader focus to wildlife and art over a five month period. Salina is a community rich in the arts and our partners are eager to work together to truly make this a community event.

Rolling Hills Wildlife Adventure welcomes the art and artists of the *Art and the Animal* exhibition. What better way to celebrate our 10th anniversary than by hosting an exhibit of spectacular wildlife art while expanding our educational message of the importance of wildlife conservation.

—Kathy Tolbert Director

THE ART AND THE ANIMAL TOUR

The Society of Animal Artists is an organization comprised of members who produce the best animal art in the world. Consequently, The Annual Exhibition of The Society of Animal Artists and its traveling exhibition, *Art and the Animal*, have become *the standard* by which all others are measured.



This year, the Society's Annual Exhibition is being hosted by Rolling Hills Wildlife Adventure, an "edutainment" campus comprised of an accredited zoo, museum, conference center, and theater in Salina, Kansas, which marks the first time our Annual Exhibition has premiered in that state. Following its premiere in Kansas, one half of the annual exhibition will be shipped to Parker, Colorado, for display at The Wildlife Experience in conjunction with *Small Works—Big Impressions*, a special pre-Christmas Society of Animal Artists holiday sales exhibition. *Art and the Animal* then continues to Tucson, where it will be displayed at the renowned Arizona-Sonora Desert Museum, and then on to Greenacres Art Center, which occupies an English Norman style manor house and is operated under the auspices of The Greenacres Foundation in Cincinnati.

While half of the 2009 Annual Exhibition is traveling to Arizona, Colorado, and Ohio as explained above, the other half will be shipped to the Dunnegan Gallery of Art, in Bolivar, Missouri, another regular *Art and the Animal* tour venue. That exhibition will then continue on to the Ward Museum of Wildfowl Art in Salisbury, Maryland, near Chesapeake Bay, where it will be displayed during the 40th Anniversary Ward World Championship Wildfowl Carving Competition at the Roland E. Powell Convention Center, in Ocean City.

As tour director, I wish to thank the entire Rolling Hills Wildlife Adventure organization, especially its Director, Kathy Tolbert, for her role in hosting the 2009 Annual Exhibition. I wish to express my deep appreciation to Dave

and Gail Liniger, founders of The Wildlife Experience, and its staff, for hosting *Art and the Animal* along with *Small Works—Big Impressions*, on an on-going basis. Thanks to Arizona-Sonora Desert Museum Art Institute Director, Susan T. Fisher, her

colleagues, and patrons Michael C. and Priscilla V. Baldwin, for hosting *Art and the Animal* yet again. Thanks also to everyone at Greenacres Arts Center, particularly its Director, Dr. Jackie Quay, and SAA member, John Ruthven and former Director of the Cincinnati Museum of Natural History, DeVere Burt, for their combined effort and success in bringing *Art and the Animal* to Cincinnati for the first time. I continue to be indebted to Jo Roberts, Director of The Dunnegan Gallery of Art not only for scheduling *Art and the Animal* in 2010, but also for years to come. And I wish to express my particular appreciation to Lora Bottinelli, for her role in bringing *Art and the Animal* back to the Ward Museum of Wildfowl Art where it was last displayed in 1995, as the museum now celebrates its 40th Anniversary Ward World Championship Wildfowl Carving Competition in 2010.

I would also like to express my deep appreciation to the new President of the Society of Animal Artists, Diane Mason, who like her predecessors, has performed her duties with the commitment, enthusiasm, and flair of a true leader, and her husband Bob, who has devoted so much of his time to the administration of the organization. Finally, I want to thank all members of the Society of Animal Artists. Your artwork and participation are what make The Annual Exhibition of The Society of Animal Artists and its traveling exhibition, *Art and the Animal, the standard* by which all others are measured. Thanks as always for the opportunity to work with you and share your art with audiences nationwide.

—David J. Wagner, Ph.D. Tour Director

IN MEMORIAM



JOSEPH HALKO

Resided: Montana, USA 1940–2009

Forty Winks
Bronze
21 x 16 x 7



IN MEMORIAM



JOSEPH HALKO

Resided: Montana, USA 1940–2009

Curious Greeters
Bronze
21 x 16 x 7

IN MEMORIAM



LARRY ISARDResided: Ohio, USA

1932-2009

Night Life



In Memoriam



LAWRENCE ISARD

Resided: Ohio, USA 1932-2009

Gothic Twilight

SOCIETY OF ANIMAL ARTISTS

All artist members of the Society of Animal Artists are eligible to participate in the Annual Exhibition, but artwork is selected in a highly-competitive jury process. Each year, many wonderful works of art must be rejected because of space restrictions. In addition to excellence,

the jury must attempt to select an exhibition which presents a good diversity in terms of subject matter, art mediums, dimensions of artwork, and geographical distribution of artists.



MEMBERSHIP

The membership roster of the Society of Animal Artists reads like a "Who's Who" of the world's most significant artists working in the genre of animal art today—and during the past forty-nine years.

Membership is coveted by leading painters and sculptors around the globe, and just being accepted as a member of this esteemed organization is a real achievement.

Artists wishing to become members must submit five images of what they consider to be their best work to the SAA Membership Jury for consideration. Twice a year, in April and November, the Membership Jury (comprised of nine respected and accomplished Signature members) meets to review these images.

The applicant's work is evaluated for:

- good composition/design,
- thorough understanding of animal anatomy, behavior, and environment,
- a distinctive style and
- mastery of their chosen art medium.

Only those artists who have attained the highest levels of artistic achievement are offered the opportunity to become members of the SAA.

There are three levels of Membership for artists:

- Master Signature Members
- Signature Members
- Associate Members

SOCIETY OF ANIMAL ARTISTS



SAA MASTER SIGNATURE ARTISTS

Charles Allmond • Chris Bacon • Gerald Balciar • Robert Bateman • Carel Pieter Brest van Kempen Guy Coheleach • Walter Matia • Leo Osborne • Morton E. Solberg • Kent Ullberg

MASTER SIGNATURE MEMBERS

Master Signature Members are awarded this distinguished classification as the highest mark of respect for their exceptional artistic achievements in the world of animal art.

In order to achieve the Society's highest level of distinction as a "Master," an SAA *Signature Member* must have received at least five (5) Awards of Excellence in our annual exhibitions over the years.

Their artwork for each year's Annual Exhibition no longer has to be submitted to the selection jury. It is automatically accepted.

We are honored to have these artists as participating members of the Society of Animal Artists, and it is always a privilege to have their work represented in our exhibitions.

SIGNATURE MEMBERS

Signature Members are considered to have achieved the highest level of artistic achievement. They are eligible to serve on the Executive Board or as officers of the organization, may vote in elections, serve on juries, and may use the SAA initials after their signatures.

ASSOCIATE MEMBERS

Associate Members are valued members of the organization and may participate in all exhibitions, and are eligible to win awards.

They are however not yet eligible to vote, serve on juries or in the operation of the organization, or use the SAA initials after their signatures.

Associate Members may obtain Signature status by:

- 1) winning an Award of Excellence in one of the Annual Exhibitions,
- 2) being juried in to three (3) Annual Exhibitions, or
- 3) by submitting five new images of one's work to the Membership jury for review, with a request for promotion to Signature Status.

ART AND THE ANIMAL

Society of Animal Artists' members represented in the 49th Annual Exhibition

Entire membership listed on page 138



Beverly S. Abbott Kim Diment Al Agnew Paul Dixon John Agnew Mick Doellinger Edward Aldrich Dawn Emerson Charles Allmond Leslie Evans Tom Altenburg Anne Faust William Alther Susan Fox Paul Apps Sharon Fullingim **Jeff Gandert** Chris Bacon Gerald Balciar Daniel Glanz John Banovich Robert Glen Robert Bateman Grant Hacking Julie Bender Lorna Hamilton Matthew Hillier Eric Berg Sally Berner Cary Hunkel Linda Besse Leslie Hutto Wes Hyde Thomas J. Bishop Allen Blagden Jay Johnson Sandra Blair Richard Jones Burt Brent Karryl Carel Brest van Kempen Christine Knapp George Bumann John Kobald Kim Kori Dan Burgette Dan Chen Susan Labouri James Coe Laney Guy Coheleach Brent A. Langley Juan Pablo Z. Cornejo Rod Lawrence Anni Crouter George Lockwood Anne E. London Nancy Darling Darrell Davis Dorcas MacClintock Andrew Denman Roger Martin Sue Dickinson Jeanette Martone

Diane Mason Walter Matia Ross Matteson Sally Maxwell Jan Martin McGuire Gregory McHuron Darin Miller Ken Newman Marilyn Newmark Alison Nicholls James Offeman Munenori Okada Leo Osborne Dino Paravano Leon Parson Patricia Pepin Louise Peterson Harriet Phillips John Potter Justin Prigmore Randy Puckett David Rankin Paul Rhymer Andrea Rich Martiena Richter Rosetta Linda Rossin Ken Rowe John Ruthven Sherry Salari Sander Laurence Saunois Sharon Schafer

Lindsay Scott Robert Seabeck Cathy Sheeter Rachelle Siegrist Wes Siegrist Kelly Singleton Morten Solberg Lyn St. Clair Eva Stanley Debbie Stevens Mark Susinno Francis Sweet Fred Thomas Jan Thomas Debra Trent Kent Ullberg Marlowe Urdahl Diane Versteeg Dale Weiler Susan Westin W. Leon White Timothy Widener Kay Williams Steve Worthington Keri Young Aaron Yount

In MemoriamJoseph Halko Lawrence Isard

SOCIETY OF ANIMAL ARTISTS



49th Annual Members Exhibition

Titles of artworks are given in italics. If not included in the actual title, the common species name is provided on the next line. Unframed dimensions are listed as height by width for two-dimensional works, and height by width by depth for three-dimensional objects. Dimensions are given in inches.



BEVERLY ABBOTT

Resides: Newport News, Virginia b. 1940, North Carolina, USA

A Long Drink Elephant Oil on Ivorine 3.5 x 7.5 The elongated rectangle of this painting was chosen to enhance the extended trunk of the elephant. I was intrigued by the play of light and warm cast shadows over the surface of the uneven rock. The main colors of burnt sienna and raw sienna give the sensation of a hot dry day with the welcome re-

lief of a cascading spring. The use of Ivorine as the painting surface aids the illusion, as the synthetic substitute for ivory is translucent, giving the thinly painted surface the appearance it is glowing.



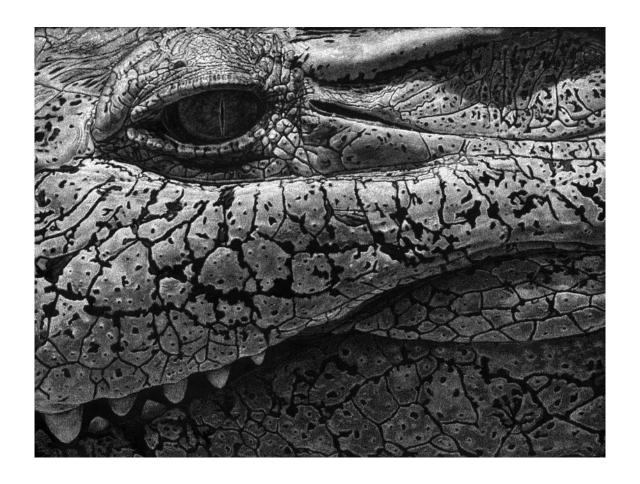
For a wildlife artist, it's rare that a scene presents itself that is so perfect and so impressive that it deserves to be painted just as it is. That was the case when I saw these bison along the Gros Ventre River in Grand Teton National Park. The great cloud-

wreathed mountains in the distance and the warm light bathing the buffalo are shown just as I experienced it that evening. The painting is my interpretation of that moment in time.

AL AGNEW, SAA

Resides: Ste. Genevieve, Missouri b. 1952, Missouri, USA

> Home of the Free Bison Acrylic, 30 x 48



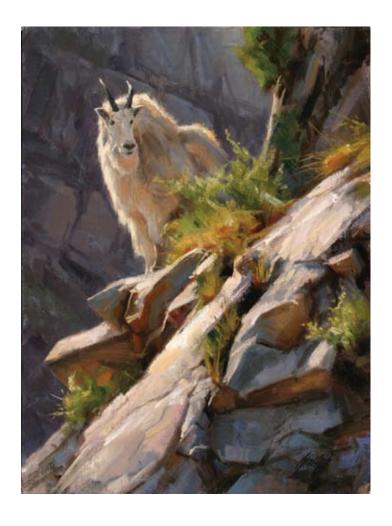
JOHN AGNEW, SAA

Resides: Cincinnati, Ohio b. 1952, Ohio

New Guinea Crocodile Scratchboard 8 x 10

scratchboard. I couldn't resist this New crocodilians always reminds me of their Guinea crocodile, who I met at a croc latent power.

The texture of crocodilians is perfect for farm in Thailand. The intense stare of



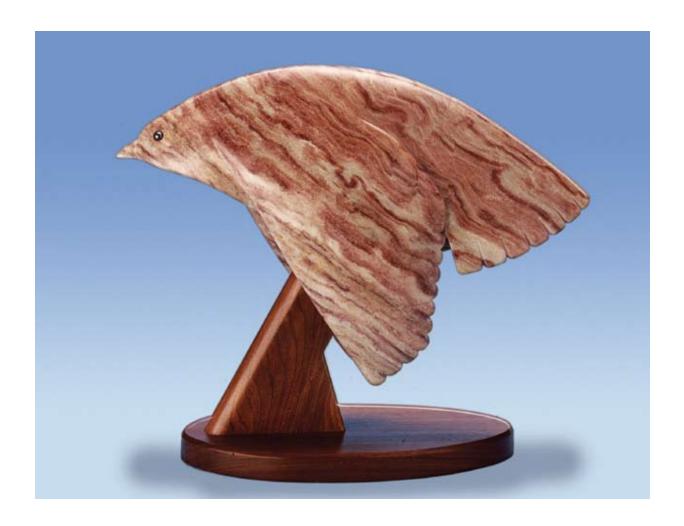
I have always been fascinated by rocks; their textures, shapes, colors and the way light plays upon them. The majority of this painting was painted on location in Colorado so I could get the subtle colors of the light playing upon the rocks. The mountain

goat was an easy pick for a focal subject for these surroundings, as it is so suited for the environment. The painting really is about light.

EDWARD ALDRICH, SAA

Resides: Golden, Colorado b. 1965, New York, USA

> Life on the Rocks Mountain goat Oil, 16 x 12

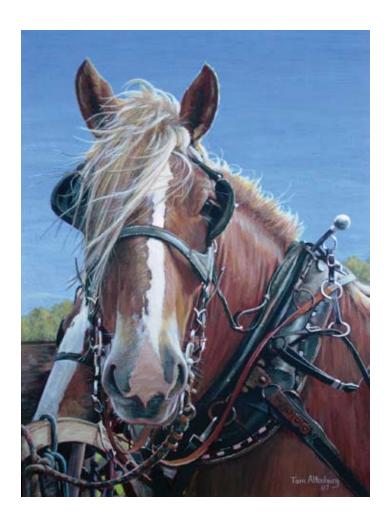


CHARLES ALLMOND, SAA

Master Signature Member Resides: Wilmington, Delaware b. 1931, Delaware USA

Flight of Fancy Bird in flight Utah Alabaster, Walnut 13.5 x 17 x 7 There are many technical problems facing a stone sculptor in depicting birds. Stone is heavy and brittle and decidedly un-birdlike. Here the challenge was to create the illusion of a bird in flight. There was no intention to make a realistic bird

but simply to convey the idea of flight. This has been accomplished through the attitude of the bird on its base and the placement of the diagonal pattern in the stone.



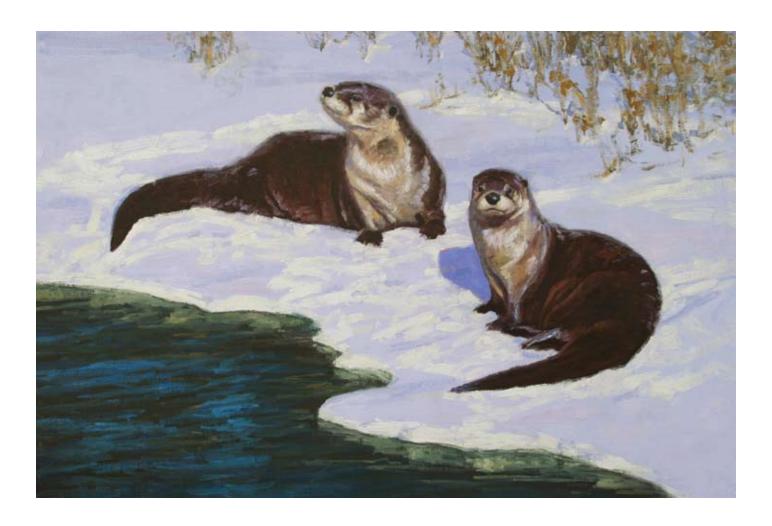
Bill is an older Belgian draft horse from the K Bar J Ranch in Pleasant Hill, Missouri. He was about to be hitched up to a wagon along with his partner for a living history parade.

Bill is a beautiful and powerful, yet mild-tempered horse. I was particularly attracted to his vivid white striped face. His right eye was covered by his windblown mane, so I placed his left eye near the center of the painting to be the focal point. The harness provided me with some great lines and textures. I wanted most to capture the features and personality of his face.

TOM ALTENBURG, SAA

Resides: Raymore, Missouri b. 1958, Kansas City, Kansas

Bill Draft horse Acrylic 11.75 x 8.75



WILLIAM ALTHER, SAA

Resides: Denver, Colorado b. 1959, Kansas, USA

Brief Respite
River otters
Oil, 20 x 30

River otters just might be the most fun-loving animals on earth. Highly energetic and playful, they don't sit still for long. When not occupied with the necessities of eating and sleeping, they are playing.

In this painting, they are taking a break and relaxing for a few minutes before sliding back into the water.



When you speak of Namibia and in particular Etosha National Park, people think of the dry desolate salt pan that is Etosha. The scene evokes a wonderful sense of desolation. "Out of the Pan" is the second of two studies where I have tried to capture the raw ingredients of this vast uninviting location. Okindeka's pride of lions is well-known. My work

is about the light, the colour and atmosphere of Africa. My lion sits without shade in the prevailing heat, taking a drink, waiting for the relief of a setting sun. I hope you agree that I fulfilled my ambition to portray the scene.

PAUL APPS, SAA

Resides: Kent, England b. 1958, England

Out of the Pan II
Lion at Etosha
Oil on canvas, 10 x 20



CHRIS BACON, SAA Master Signature Member Resides: Burlington, Ontario, Canada

b. 1960, Watford, England

Western Sandpiper Watercolor 11.5 x 7.5 When observing birds through a scope, one tends to get up close and personal. A kind of intimacy develops; you start to notice subtleties that would

otherwise be overlooked. Here, the relationship between bursting bubbles and a sleep deprived Sandpiper wasn't going well.



"Burst of Spring" is all about the happy time in the spring when the birds arrive from their winter range in the south. They all seem to be so happy, singing their hearts out, while performing their courtship rituals. The birds appear to be celebrating while they pick out a mate and find a nesting site.

GERALD BALCIAR, SAA

Master Signature Member Resides: Parker, Colorado b. 1943, Wisconsin, USA

Burst of Spring
Scissortail flycatchers
Bronze
21.5 x 10 x 10



JOHN BANOVICH, SAA

Resides: Livingston, Montana b. 1964, Montana, USA

Shelter from the Storm Polar bear Oil on linen, 11 x 14 Polar bears are one of my favorite subjects to paint, but most difficult to research. Living primarily on ice they behave more like marine mammals than bears. Hunting seals out on the arctic ice, they live in some of the most inhospitable environments on earth—for which they are perfectly adapted. Covered in a thick

armature of fat and fur, their anatomy is unique from all other bears. And when they curl up to take refuge from a storm, this enormous carnivore looks as cuddly as a teddy bear.



I saw this domestic scene in Yellowstone Park. The two elk together made a wonderful sculptural shape. The negative spaces between them enhanced the sense of design. Because I see the image as a sculpture I felt that the most fitting medium would be a large canvas with graphite drawing and a simple white background.

ROBERT BATEMAN, SAA

Master Signature Member Resides: Salt Spring Island British Columbia, Canada b. 1930, British Columbia, Canada

> Elk - Cow and Calf Graphite on canvas 48 x 48



JULIE BENDER

Resides: St. Louis, Missouri b. 1957, Missouri, USA

On the Alert Coyote Pyrography 18 x 16 Clever and evasive, the coyote's extraordinary ability to adapt to change in varied environmental conditions makes him a consummate survivor. Captivated by this animal's calm and calculating demeanor suggesting his next diversion, I sought to capture his grandeur in compelling detail. Because color is not present in this pyrographic depiction,

he is represented only with tone and value in order to distinguish shape, form and texture. As I "paint with heat," I feel a certain parallel between the wild and natural spirits that inspire and embody my subjects and the organic and distinctively exigent nature of my medium.



The "Japanese Giant Salamander" sculpture was originally commissioned by the Smithsonian National Zoo in 2006 for their Asian Trail Exhibit. This second casting was done in response to the totally unexpected reception the salamander has received. The five foot length is actual life-size.

The medium, polyester resin, provided the durability, textural quality, and coloration possibilities necessary for such a unique creature. Its surface is as tough as the finish of an automobile.

ERIC BERG, SAA

Resides: Philadelphia, Pennsylvania b. 1945 Pennsylvania, USA

Japanese Giant Salamander Polyester resin 6 x 54 x 16



SALLY BERNER

Resides: Green Bay, Wisconsin b. 1945, Wisconsin, USA

Winter Coat Shetland pony Oil, 18 x 18 I had frequently driven past and admired this adorable Shetland pony and, on this particular winter day, she looked especially beautiful against the sunlit snow. The warm colors in her coat were a wonderful contrast to the cools in the shadows and the snow and I knew this was how I wanted to paint her.

Her name is Cecelia, C.C. for short, and you can see the dense double winter coat of this hardy Shetland Isles breed. That is why I decided to entitle my painting "Winter Coat".



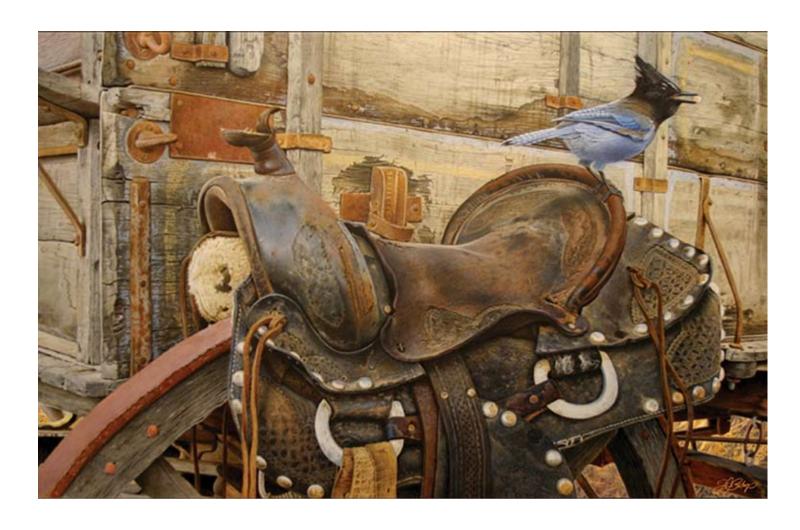
The North Island Kaka in New Zealand is a brush-tipped-tongue parrot. A bird of relatively ancient origin, it inhabits old forests but will visit orchards and even suburban gardens outside of the breeding season. I had a chance to see them in the wild on the North Island. While their coloring may

seem dull at first glance, when they lift their wings, a fiery red/orange array of feathers dazzles the eye. However, it was their interaction with each other which inspired this painting.

LINDA BESSE, SAA

Resides: Mead, Washington b. 1959, Pennsylvania, USA

> Forest Whispers Kaka Oil, 24 x 22



THOMAS J. BISHOP

Resides: Scottsdale, Arizona b. 1940, Iowa, USA

Lucero's Saddle Steller's jay Acrylic, 21.6 x 30 Sitting on the wheel of an antique wagon at Loose Arrow's Nursery in Lake City, Colorado, is an old weathered saddle. It had caught my eye several times and I knew in my heart that it was a painting waiting to happen, my dilemma was that somehow it needed a wildlife connection. Then one day, as I was again viewing the saddle, a high country denizen, a Steller's jay, flew up. Like most jays, they are brazen raiders of camp grounds and picnic tables. This one had just grabbed a piece of popcorn from a table at Poker Alice's, a near-by restaurant, and its timely arrival instantly completed the painting in my mind.



"Evening Shallows" was painted in watercolor with primarily small brushes, except for the dark areas which are done with a wash over the lily pads that have been already blocked out with Mascoid, a rubber coating that peels off when the paint is

dry. I spent many summers in the Adirondacks and would often see deer wading at the edge of the lake, actually feeding on the lily pads. I tried to capture a feeling of backlighting as dusk is descending, the wind has died down, and the world is at peace.

ALLEN BLAGDEN, SAA

Resides: Salisbury, Connecticut b. 1938, New York, USA

> Evening Shallows Whitetail deer Watercolor, 22 x 30



SANDRA BLAIR, SAA

Resides: Harrisburg, Pennsylvania b. 1953, Pennsylvania, USA

Night Moves Red fox Watercolor/Acrylic 14 x 22 Red fox are distributed throughout the world and have adapted to many different environments. They move swiftly and quietly and hunt both day and night. The bright orange coat against the blue snow, the oriental simplicity of the branches, and the stealthy movement of the

fox inspired this painting. The fox was photographed on an overcast day, so I decided a night scene would add more drama and depict the animal in a way few people ever see.



Western grebes are common in the San Francisco Bay Area where I live. I endeavored to capture the elegance of their courtship rituals in this sculpture.

BURT BRENT, SAA

Resides: Portola Valley, California b. 1938, Michigan, USA

Gliding Grebes
Western grebes
Bronze
6 x 7.5 x 11



CAREL P. BREST VAN KEMPEN, SAA

Master Signature Member

Resides: Holladay, Utah b. 1959, Utah, USA

Lanjak Dawn Crowned flying lizard & Orang-utan Acrylic, 20 x 30 This painting was inspired by a 2007 trip into the Bornean Interior, to the region of the Lanjak Valley along the border separating the Malaysian state of Sarawak and the Indonesian state of Kalimantan Barat. I watched 3 species of Flying lizards, the loveliest of which was the Crowned flying lizard, named for the spiny scale located above each eye, which

occurred commonly in hilly secondary forest. In this painting I tried to develop a treble tension between a brownish female, her prospective suitor displaying colorful dewlap and patagia, and their unassociated neighbor, a large male Orang-utan, icon of the Bornean rain forest, calling from his sleeping-nest.



With spring comes the renewal of life and relationships—relationships that can endure over years and span continents. As Yellowstone's bison emerge from their wintery trudge, they are reunited with their fair-weather friends from afar. In the height of Spring, many of these seasonal travelers

will rejoin the bison herd—some to gather shedding wool for their nests, others to find food for growing broods atop the grazing giants. Daydreams sometimes get the better of me and I ponder how many gatherings of "old friends" are going on here in the Park each spring.

GEORGE BUMANN

Resides: Gardiner, Montana b. 1976, New York, USA

> Height of Spring Cow bison with birds Bronze, 17 x 20.5 x 10.5



DAN BURGETTE

Resides: Tetonia, Idaho b. 1947, Indiana, USA

Panic Attack Kingfisher Pacific yew wood 38 x 16 x 18 Movement in nature fascinates me. For predators, making a living is divided between quiet observation and dramatic efforts to catch prey. "Panic Attack" depicts the moments of fishy chaos when a king fisher dives into the water trying to catch lunch.

The sweeping line of the Pacific yew driftwood was the dominate element that thrilled me as I carved. The fish swirling out of the roots counter balance the swooping bird. Life happens in a splash.



In the past, I'd finish a watercolor on silk painting and then mount it on to another piece of paper. It has always interested me to look at the back of the painting since the silk is semi-translucent (thus the image of the front will show through the back of the silk). That made me think of painting the silk on both sides. But even if I painted the two sides, how

could I frame it and display it so people can view it from both sides? So after much thought, I came up with this idea: create a frame out of bronze, and place the silk painting in between two pieces of glass, so it becomes a freestanding sculpture with a painting which can be viewed from both sides.

DAN CHEN, SAA

Resides: Eugene, Oregon b. 1963, China

Magnolia and Nuthatch Bronze/Silk 22 x 21 x 7



JAMES COE, SAA

Resides: Hannacroix, New York b. 1957, New York, USA

Woodland Shadows Turkeys Oil on linen 15 x 22 "Woodland Shadows" is unusual because it was painted after I had completed a larger, full-color version of the same motif. I had struggled for months with the larger canvas—especially with the colors in the shadows on the snow—and I wondered whether by using a limited monochromatic palette I would be able to work more directly and thereby retain

more freshness in my brushwork. Not only was I was surprised by how quickly the second painting came together, I was excited by how effectively the quality of sunlight and shadows under the trees could be suggested in black-and-white.



In Africa when the sun is very low in the late afternoon, its red rays bathe the whole landscape. These colors intensify in the flying dust caused by the chaos of a stampede. This painting is an attempt to capture that mood. Here the zebra are stampeding through that twilight dusk. One of the lions on the far side is chasing them to the right while the lion in the foreground proceeds to squeeze the herd towards the left. This increases the chances for at least one of the cats getting a better shot at grasping a zebra.

GUY COHELEACH, SAA

Master Signature Member Resides: Hobe Sound, Florida b. 1933, New York, USA

> Zebra Chase Zebra & Lions Oil on linen, 26 x 48



JUAN PABLO Z. CORNEJO

Resides: Peru b. 1973, Peru

Twins Talking Johnson's Tody-Tyrant Colored pencils and acrylic 9 x 25

As the title suggests "Twins Talking" represents forest. They are endemic birds. I like them very two wonderful twin birds, one in front of the much for many different reasons, especially the other in a conversation. These beautiful Peruvian birds were observed in the Amazon rain

colors. This was one of the more enjoyable paintings I have done.



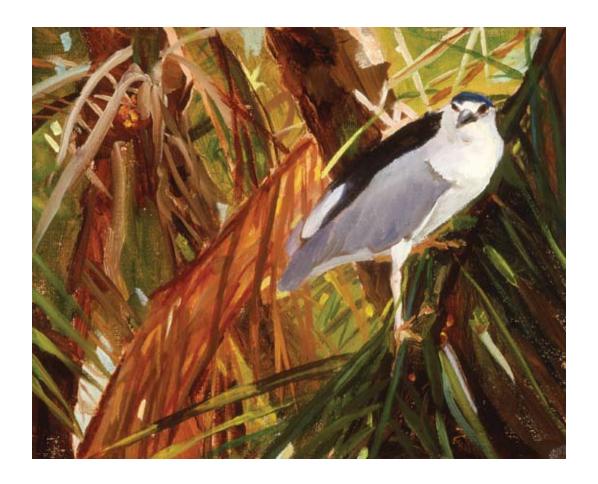
I love the colors of the African wild dog's coat. Along with the texture, it was a fun challenge for me to paint. On a much more serious note, because of over-hunting this

animal is on the endangered species list. In some areas of their habitat they are close to extinction.

ANNI CROUTER

Resides: Flint, Michigan b. 1963, Illinois, USA

> Wild Dog Acrylic 22 x 28



NANCY DARLING, SAA

Resides: Durham, North Carolina b. 1938, Wisconsin, USA

Jungle Watch Night-crowned heron Oil on canvas panel 8 x 10 While on one of my many visits to the Dreher Park Zoo in West Palm Beach, Florida (now known as the Palm Beach Zoo), I snapped a photo of this lovely elusive Black-crowned night heron. I loved the juxtaposition of his striking neutral pattern and the riotous colors of the jungle foliage, and could hardly wait to paint him.



I have seen many gators while paddling down the Wacasasa River to the Gulf of Mexico in northwestern Florida. They are amazing, powerful, and prehistoric creatures. The Spanish wrote of being afraid to sleep at night because of the echoes of turtle shells being crushed by the reptiles' jaws (the Conquistadors mistook the sound for that of human skulls

being crushed) and of incredible populations of the animals. Most people are familiar with alligators walking or lazily sunning themselves along the shoreline. This is exactly how I did NOT want to portray them. "Three Deep" is a mix of abstraction and realism, which contains three swimming gators suspended at an angle to project a sense of motion.

DARRELL DAVIS, SAA

Resides: Arlington, Texas b. 1962, Texas, USA

Three Deep American alligators
Bronze $24 \times 15 \times 12$



ANDREW DENMAN, SAA

Resides: Walnut Creek, California b. 1978, California, USA

Twist
Palm tanagers
Acrylic on board
24 x 19.5

In 2006, I was honored to be awarded the Don Eckelberry Memorial Scholarship by the SAA. "Twist" is the first of four paintings (so far) resulting from the subsequent trip to the Asa Wright Nature Centre in Trinidad. I was inspired by the Tanagers' curious and acrobatic poses and the elegant, lyrical

shapes they made while dangling from the rope-like vines. The inclusion of the word "twist" and the repeated shape of the swirling, cursive "T" serves to activate the abundant negative space and to echo the graceful lines of the subjects.



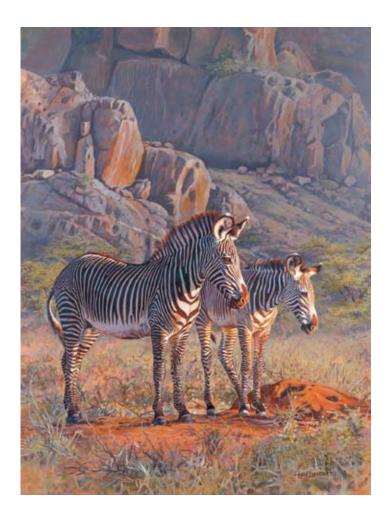
Leopards are my favourite subject. It can be chalthe day, but this leopard was very relaxed and cooplenging to make a beautiful painting of such an already-beautiful creature that isn't often seen during

erative. He just knew he was gorgeous.

SUE DICKINSON, SAA

Resides: Nelspruit, South Africa b. 1958, South Africa

> Cat on a Warm Rock Leopard Watercolor 21 x 30



KIM DIMENT, SAA

Resides: Grayling, Michigan b. 1962, Michigan, USA

Samburu Grevy's Grevy's zebra Acrylic, 24 x 18 "Samburu Grevy's" is the second in a series of Grevy's zebra paintings done to raise awareness and generate funds for the endangered Grevy's zebra. The first was "Against the Clock" in 2005. A portion of the sale of "Samburu Grevy's" will go back to "Grevy's Zebra Trust" of Kenya.

"Samburu Grevy's" is a painting I did to capture the beauty of the Grevy's patterned against an equally beautiful Samburu backdrop. The lighting in Africa is stunning. I love the warm yellows and ochres that are produced by a sunset just as much as the subtle blues and purples hidden in the shadows.



Africa is inspirational in itself. Living in Africa affords me unrivalled opportunities for first-hand experiences, primarily to witness and subsequently to paint wildlife in its unspoiled natural habitat. A day and a half drive north lays "Etosha" in northern Namibia, a vast open pan of some 5000 sq. kilometers. During the dry winter months, vast herds of Zebra, Wildebeest, Gemsbok (Oryx) and

Springbok amongst others, all requiring water to drink on a daily basis, frequent the diminishing waterholes. As a result of the open terrain, very close encounters with the wildlife occur regularly, allowing great opportunities for making copious sketchbook notes and taking photo references for future paintings. What could be more inspirational?!

PAUL DIXON, SAA

Resides: Cape Town, South Africa b. 1956, Scotland

> Mother Knows Best Elephants Oil on linen 19.6 x 47



MICK DOELLINGER, SAA

Resides: Ft. Worth, Texas b. 1956, Germany

Gotta Itch Longhorn steer Bronze 16.5 x 24 x 17 Texas longhorns and their history have always fascinated me. I am intrigued by their assortment of long, wide and corkscrew horns as well as their vast array of hide coloration. The longhorns of today are descended from Spanish cattle brought to the Americas by Columbus in 1493. They finally made their way north to Texas by 1690 and vigorously flourished

in their new environs. Yet, the breed is a product of natural selection (like other wildlife) evolving in a wild state on the plains of Northern Mexico and South Texas. This has given them some other unique characteristics such as longer legs, better heat and drought resistance, and birthing very small calves for an animal of that size.



My approach to drawing and painting with soft pastel is to begin with a quick gesture sketch that captures the energy and feeling of my subject. I want to create a strong design using marks and color that enhances the quality of movement and conveys the spirit and power of the animals, people, and places I

depict. I prefer to let the viewer engage in and enjoy the process of the painting, often leaving remnants of the under-sketch visible. The challenge is to stop before I say too much, and to know when I have said just enough.

DAWN EMERSON

Resides: Terrebonne, Oregon b. 1955, Virginia, USA

> Fast and Furious Bison Pastel 20 x 28



LESLIE H. EVANS ("CHISAII")

Resides: Temple, Texas b. 1952, Japan, AFB

Silverback Western lowland gorilla Colored pencil 15.5 x 20 There's an undeniable hubris among humans when it comes to other primates. Humans like to believe that they alone own the rights to self-awareness, abstract thought, and emotion. Accordingly, apes are man's evolutionary punching bag: comic relief sidekicks who never quite made the grade. Perhaps because their appearance intimidates us the most, gorillas have en-

dured the brunt of man's scorn and unreasoned loathing the longest, from the ridiculous machinations of Hollywood spectacle to the genocidal campaigns of poachers, developers and warring armies. I want my art to demonstrate a different point of view. Gorillas are sentient beings. They do matter.



The Texas Gulf Coast is a great birding area. At times large numbers of gulls and terns will gather together on the beach. They are frequently disturbed by fishermen or beach-goers riding around in their vehicles. They'll rise en masse and quickly settle down again close by. Not being

shy they perform their breeding rituals right on the beach. Here, a pair of Sandwich terns is performing a pre-nuptial dance. With crests raised, necks extended, and wings lowered they strut around each other like a Do-Se-Do in a square dance—hence the title of my piece.

ANNE S. FAUST, SAA

Resides: Baton Rouge, Louisiana b. 1936, New Britain, Connecticut

Do-Se-Do with Your Partner
Sandwich terns
Serigraph
15.75 x 24



SUSAN FOX, SAA

Resides: Dow's Prairie, California b. 1953, California, USA

Done for the Day Bactrian Camels Oil, 17 x 30 Mongolia, where I saw these domestic Bactrian camels, has become my favorite art travel destination. It's the whole package: great wildlife, amazing landscapes and interesting, hospitable people. I got to photograph and sketch them last fall at Arburd Sands, about 5 hours south of Ulaanbaatar, where we stayed at a ger (yurt) camp. They belong to local herder families and hung around the camp in the

morning and late afternoon, when the light, conveniently, was at its best.

During our stay, I got to go on a free camel ride out into the surrounding dunes, which define the farthest northern edge of the Gobi. They are the same kind of camels that were featured in the film "The Story of the Weeping Camel."



The often playful and inquisitive nature of the raven captured my imagination many years ago. Watching them go about their everyday business inspired me to sculpt a moment in time when a curious bird found a small pool of water, and looked as if it wondered what was in the pool, or who was that peering back from it!

SHARON FULLINGIM

Resides: Luis Lopez, New Mexico b. 1957, South Carolina, USA

Curiosity
Raven
Bronze on steel
12 x 8 x 15



JEFF GANDERT, SAA

Resides: Maineville, Ohio

Late December
Downy woodpecker
Acrylic
24 x 16

I am always amazed how a common bird like this Downy woodpecker can, with a vise-like grip, seize my attention when one suddenly alights very near. After countless hours spent watching, observing, and painting these birds it's still a surprising and spiritual event. With tuxedo like attire it's as if having been invited to a black tie gala, he's the only one with the presence and nerve to arrive wearing a red tie.

A somewhat calm and delicate bird for such bold markings, he proved to be the perfect accent for this stately maple I found one wintry December afternoon.



I have always been struck by the sculptural qualities of catfish. At times, somewhat imposing and with large muscle volume, they make wonderful, if not unlikely, subjects. Though they assume less notoriety than other game fish, they are none the less in the top three among fresh water anglers. I chose the Blue

channel catfish to model because of its familiarity in North America. Channel catfish can weigh 50 pounds and though they don't match their 400-500 pound cousins in Southeast Asia, they still have a great presence about them.

DANIEL GLANZ, SAA

Resides: Masonville, Colorado b. 1956, Michigan, USA

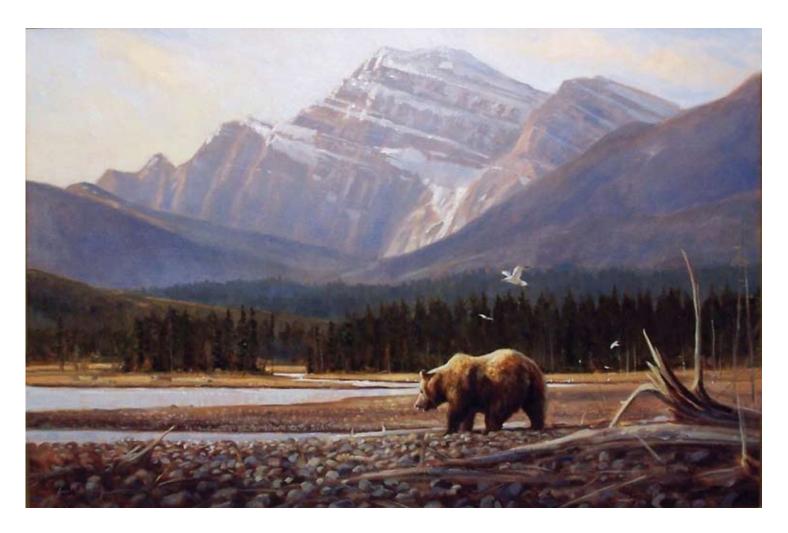
> Catfish Study Channel catfish Bronze 19 x 28 x 11



ROBERT GLEN, SAA

Resides: Ruaha National Park, Tanzania b. 1940, Nairobi, Kenya

Bull Eland Antelope Bronze 20 x 20 x 8 An old bull eland is a magnificent and impressive animal. Typically shy and surprisingly agile for their substantial size, the old bulls carry themselves with an appearance of great pride.



As both a landscape and wildlife artist, I sometimes like to combine the two subjects. However, neither subject should dominate the painting. My focal point is both bear and mountain. In this work I

used the gull as an anchor; it stops the viewer's eye from going between the two. I find it no easy task to show the immensity of the American landscape within the confines of my canvas.

GRANT HACKING, SAA

Resides: North Conway, New Hampshire b. 1964, South Africa

 $\begin{array}{c} \textit{Big Country} \\ \textit{Grizzly bear and gulls} \\ \textit{Oil on linen} \\ 24 \times 36 \end{array}$

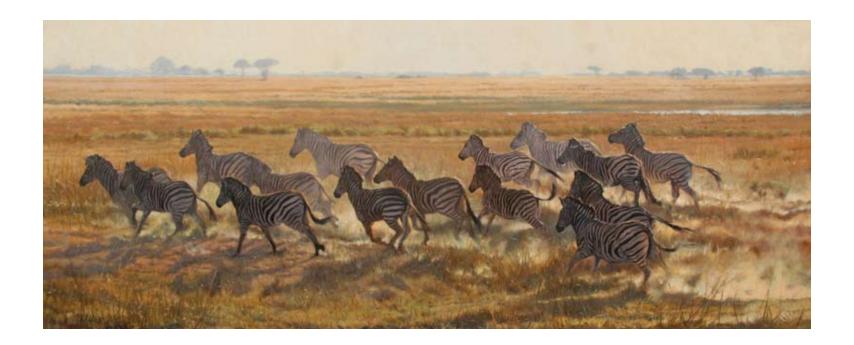


LORNA HAMILTON

Resides: County Down, North Ireland b. 1973, North Ireland

Ghost of the North Snowy Owl Oil on linen 26 x 16 I painted the "Ghost of the North" following a trip to Dublin Zoo, Ireland. I was inspired to paint it after becoming mesmerized by its deep, eerie call and ghostly presence. It is a fascinating owl, not just because of its size and coloring, but also due to its behavior. It is a nomadic bird which has a different territory and different mate each year.

In this painting I wanted to reflect its solo existence and capture the essence of its mysterious way of life.



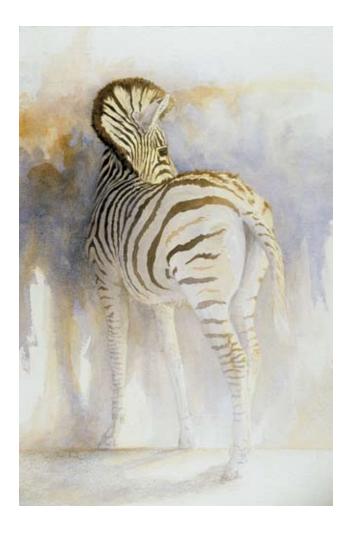
It was during a camping safari in Botswana that I saw this stampeding herd of zebras. We really hadn't seen too many during the safari, just the occasional small group. However as we drove along the Chobe River in the early morning, we came across several large herds. We watched this group for a while be-

fore something spooked them and they careened off across the plain. The light and shadows of the dust were pretty amazing. I loved the way the Zebras at the back were faded in the dust.

MATTHEW HILLIER, SAA

Resides: Easton, Maryland b. 1958, United Kingdom

> Stampede Zebra Oil 20 x 48



CARY HUNKEL, SAA

Resides: Madison, Wisconsin b. 1945, Wisconsin, USA

Connection Zebra Watercolor 22 x 16 This zebra is connected to the moment, slowly scanning its surroundings. I wanted to integrate this boldly patterned zebra into its environment

through the use of lighting and value contrasts in both the figure and the ground.



The ancient desert dog breeds have always attracted me. The Saluki is particularly enjoyable to sculpt because of his graceful physique, noble stature and ancient gaze. He was a desert dweller built for

speed, quick maneuvers and keen eyesight. To capture this, I used lines that do not end; they just ebb and flow in new directions. In the end, they define an ancient noble breed of dog in the sand.

LESLIE HUTTO

Resides: Aiken, South Carolina b. 1958, New York, USA

> Bedouin's Dog Saluki Bronze 7 x 4 x 12



WES HYDE

Resides: Arvada, Colorado b. 1967, California, USA

Cattle Egret: A Southern Gentleman Oil, 10 x 8 14 x 7 The cattle egret is a type of heron that, unlike its relatives which primarily feed on fish, prefers insects and derives its name from the habit of following herds of livestock, catching the bugs they stir up. Preferring warm climates, the cattle egret can be found year-round in the southern United States.

When I saw this particular bird, in full breeding plumage, I thought of him as a southern gentleman, dressed in his best white suit, ready to spend a pleasant day flirting with the ladies.



While it is the arrangement of red oak leaves that inspired this painting, it is the white-throated sparrow that adds focus. A common species, the white-throat is always close to the ground searching for

bits of food. In the fall of the year it makes a fine contrast of dull plumage against this display of varying shades of red.

JAY J. JOHNSON, SAA

Resides: South Hamilton, Massachusetts b. 1958, Massachusetts

Autumn Leaves White-throated sparrow Oil on Belgian linen 12 x 9



RICHARD R. JONES, SAA

Resides: Kattskill Bay, New York b. 1949, New York, USA

Swooping Swallow Barn swallow Maple with Urethane 18 x 24 x 12 I believe in simplicity in creating sculptures. I take three dominant characteristics of each bird and elaborate on these. I have always been inspired watching the barn swallow catch bugs over water at the family lakeside camp. Its forked tail has been elongated to show motion and the direction from which it came. One sees the blue black color of the back and the lighter color of the breast as it flies by fast. There are other colors but they aren't necessary. The angular wings are important. The simplicity is there and no more information is needed.



A few years ago the National Zoo had the first hatching of a kiwi chick in 25 years. I had the privilege of being behind the scenes when he was only a few days old. Kiwis are unique in the bird world in that their nostrils are at the end of their

long beaks. Working in a loose style, the challenge was to capture the essence of my subject caught in this characteristic moment in time.

KARRYL, SAA

Resides: White Oak, Pennsylvania b. 1948, New York, USA

> Nosing Around Kiwi Bronze 5 x 6 x 4



CHRISTINE KNAPP, SAA

Resides: Lyons, Colorado b. 1951, Ohio, USA

Twisted Toad Bronze $4 \times 3 \times 3$ Toads and Warts!! To some, a children's fable with deep woods and ugly witches. To me, a wondrous creature. Truly beauty is in the eye of the beholder, and I just love these little creatures and their bumpy

hides. I took a tad of artistic liberty so I could roll him into a ball and he just begs to be held. I had a great time with this piece. Isn't that what it is all about?



At the end of a long-day of fishing the flats in the Florida Keys, I was rewarded. The magnificent tarpon took my fly and burst out of the water.

The tarpon's explosive brilliance, power and grace amazed me as both an angler and an artist.

JOHN KOBALD, SAA

Resides: Meeker, Colorado b. 1967, Illinois, USA

Boredom Breaker
Tarpon
Bronze
25 x 16 x 10



KIM KORI, SAA

Resides: Sedona, Arizona b. 1950, Pennsylvania, USA

Double Jeopardy Lizard and moths Bronze 7.25 x 6.5 x 4.5 Most of us know that moths are drawn to flames and many lizard species feast on moths. In "Double Jeopardy" I've depicted a spiny lizard which I have been able to study in Sedona, Arizona, where I live. I often watch the moths dance around the candle flames when sitting out on my screened-in porch.

One evening I imagined how delighted a lizard would be to come across this gathering, which at the same time would put the moths in double jeopardy.



My passion for wildlife is the reason I paint. I believe my job is to capture a moment in the lives of my subjects. The only way to do that is to paint the subjects I have seen with my own eyes. That is the only way an artist can truly capture a personality and it's by capturing the subject's personality it will draw people. Hopefully by getting people to take

notice it will make them more aware of the natural world, and in turn they will become more passionate about wildlife and nature around them. Maybe then people will realize how important wildlife and nature is in our lives, and in turn will start caring and do more to protect it.

SUSAN LABOURI, SAA

Resides: Big Bear Lake, California b. 1951, California, USA

Nature's Study Tiger Acrylic on clayboard 14×20



LANEY, SAA

Resides: Crowheart, Wyoming b. 1942, Colorado, USA

Waiting out the Storm Rocky Mountain Bighorn Sheep Oil, 21 x 43.5 Winter storms in the Wind River Mountains of Wyoming are part of the yearly cycle. At this time of year the Rocky Mountain Bighorn Sheep move about in groups of mixed rams, ewes and lambs. During a storm the sheep tend to concentrate on windblown ridges where forage is available, and

where there is a clear view all around and predators can be easily seen. The lambs from last spring are still with their mothers though they have long since stopped nursing. The young ram is four years old and the mature ram is probably close to eight or nine years old. A large "trophy" ram is rare today.



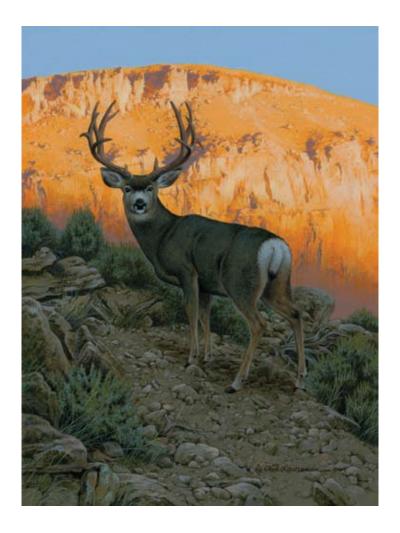
Art has always been a part of my life. From earliest memories, I have been intrigued with the idea of taking what my eyes see, melding that sensory input with what my mind imagines, and translating the resulting images through my hands into works of art. My objective is to create art that is harmonious in all aspects, from both a compositional and

scientific viewpoint. While the primary goal is to give pleasure, a secondary goal is to educate, to prompt in the viewer the desire to preserve the wonderful, extravagant, beautiful diversity of life that surrounds us.

BRENT A. LANGLEY

Resides: Coal Valley, Illinois b. 1947, Kansas, USA

Flight of Fancies
Black-necked stilt
Acrylic, 16 x 24



ROD LAWRENCE, SAA

Resides: Kalkaska, Michigan b. 1951, Michigan, USA

Sunrise Mulie Mule deer Acrylic on panel 10 x 8 This is one of the paintings that I did for an instructional book co-authored by me and published by Walter Foster Publishing in 2004. The book shows step-by-step demonstrations on how to paint wildlife subjects using acrylic paint.

"Sunrise Mulie," a painting of a large mule deer buck, is based on some photographs and experiences that I had over a period of many years. The mule deer is from a series I took while living in Montana during the early 1970's. The background idea is from a recent painting trip to Wyoming, and my reference photos taken of rock formations while exploring the Torrey Canyon area near Dubois. One early morning trip I caught the sun creeping up over the eastern rock walls and shining a bright orange-yellow light on the opposite side on the canyon.



I only had to go as far as the end of my driveway for this idea. Walking out to get the newspaper early one morning, I heard a slight ruffle of feathers and looked up to these two characters looking down at me. They returned for several days and I became interested with the backlighting effect on the outstretched wings. It looked rather ominous at first, which led me to the title. These turkey vultures and other scavengers provide a great service to us all by cleaning up dead and unwanted carcasses.

GEORGE LOCKWOOD, SAA

Resides: Santa Ynez, California b. 1961, California

The Undertakers
Turkey vultures
Acrylic, 10 x 16



A. E. LONDON, SAA

Resides: Hilliard, Ohio b. 1957, Wisconsin, USA

Warrior Queen Lioness Charcoal & Watercolor on paper 20 x 40 She was just coming of age when I drew her, a survivor of the dangers that took most of her siblings. She had the look of a leader besides being an able warrior, like a future queen.



Giant pandas are one of the world's most endangered mammals. Some 1600 of them live in small isolated populations in mountain forests along the eastern edge of the Tibetan plateau in China's Sichuan, Gansu, and Shaanxi provinces. Theirs is a world of mist, clouds, and heavy rains that support a dense understory of bamboo on which pandas depend.

Generally solitary, giant pandas communicate mostly by scent marking. When pandas meet it is often an antagonistic encounter. This aggressor threatens with head bobbing, while the other panda readies a forepaw swat.

DORCAS MACCLINTOCK, SAA

Resides: Hamden, Connecticut b. 1932, New York, USA

> Beishung Giant Panda Bronze 24 x 6 x 7



ROGER MARTIN

Resides: Albemarle, North Carolina b. 1961, North Carolina, USA

Jeremiah
Bullfrog
Bronze
36.5 x 27 x 23

"Jeremiah" is the first sculpture in a series in progress. I wanted to create sculptures of creatures we are accustomed to towering over. My goal is to produce a series of pieces that enable these humble creatures to maintain a presence on their own—and to possibly even dominate the room. While creating "Jeremiah" I was very careful to keep him dimensionally correct. I didn't want him to be "cartoonish." Pose was also important in creating a dominant attitude.



My pencil on paper work is based on trips to the developing world where I work on volunteer projects, and where the local dogs capture my attention. Most are street dogs, hungry and frightened—but all have the spirit to survive. The dog in "Alone," was always searching for food and had recently had puppies, although I never saw them. All the dogs I've

encountered have a history that can only be imagined. My art captures in a moment of time their vulnerability, but also their inner strength. I hope to bring awareness to their situation and encourage compassion towards these beautiful animals.

JEANETTE MARTONE

Resides: Deer Park, New York b. 1956, New York, USA

Alone
Dog
Pen & ink on paper
15 x 14.25



DIANE D. MASON, SAA

Resides: Berthoud, Colorado b. 1951, Illinois, USA

Who's Looking at Who?
Burrowing owl
Bronze, 13 x 10 x 9

There are few birds more appealing and more possessed of personality than burrowing owls. I had some wonderful photos of them available, and had previously sculpted a pair of binoculars for a commission. So it was a natural to put the two subjects

together into an amusing little sculpture—during which the rectangular base gradually evolved into a "Birder's Journal." Sometimes, one just has to have a little fun!



A flight of Sandhill cranes at Bosque del Apache on the Rio Grande River in New Mexico. An evening ballet of gestures, silhouettes and negative spaces. The calls of geese, widgeon, yellow legs, snipe and thousands of roosting cranes. Binoculars, good friends, a glass of wine and a Night at the Bosque.

WALT MATIA, SAA

Master Signature Member Resides: Dickerson, Maryland b. 1953, Ohio, USA

> A Nite at the Bosque Sandhill cranes Bronze 10 x 24 x 5



ROSS MATTESON, SAA

Resides: Olympia, Washington b. 1957, Washington, USA

Crown of Thorns Red-tailed hawk Bronze 11 x 5 x 5 "Crown of Thorns" came into existence after I helped rehabilitate a red-tailed hawk that had broken its wing. A friend of ours here in Olympia is a veterinarian. He sometimes calls on me to use my falconry expertise to further prepare these birds for release back into the wild. We kept this particular hawk for a couple of months in

our studio during which time she provided some very nice "live" reference. The sculpture features a dangerous rose vine, with some very sharp exposed bronze thorns—not unlike the talons and beak on my subject. The reference to "persecution" in the title is personal and in this case quite unrelated to the hawk.



As I took the photo for this piece, the elder donkey was actually further in the lead with the young one following behind. I figure the owner was trying to get the young one used to the commotion and movement before giving it the job of actually carrying goods to the

square. By having them travel together, the youth can feel the confidence of the elder and erase its anxiety. I grouped them closer to highlight the contrasting moods in their faces. I find this mirrors my current relationship where I am the elder, leading us in life.

SALLY MAXWELL

Resides: La Grange, Texas b. 1946, Illinois, USA

Age Before Beauty
Donkeys
Colored scratchboard
36 x 36

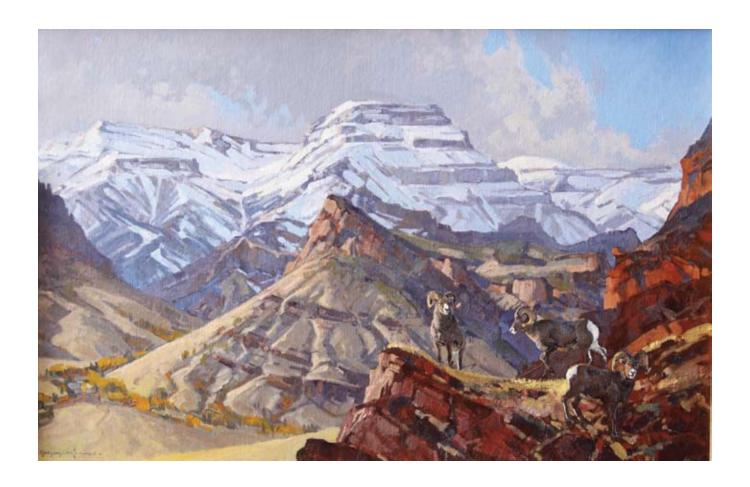


JAN MARTIN McGUIRE, SAA

Resides: Bartlesville, Oklahoma b. 1955, Colorado, USA

Heavy Load Lioness with Wildebeest kill Acrylic, 12 x 12 Many artists shy away from predator/prey paintings thinking that the public might be "put off." But as a naturalist I understand the natural "circle of life" of the wild world. I have been traveling to Africa for over 13 years, and I have seen this many times.

This lioness has killed a wildebeest which she is now dragging back to her cubs. She has a tremendous burden to care for these young ones for several years—and the wildebeest is heavy—thus a double play on the title.



While spending a week at the Rimrock Ranch in Wapati, WY, we had a snow storm which covered the Absaroka Mountains with a full dusting of snow and the bighorn sheep began

moving lower. These rocks are from the explosion of the Yellowstone Caldara, and are a reddish conglomerate.

GREGORY I. McHURON, SAA

Resides: Jackson Hole, Wyoming b. 1945, New York, USA

> North Fork Bighorns Bighorn sheep Oil, 7 x 14



DARIN MILLER, SAA

Resides: Fremont, Ohio b. 1981, Ohio, USA

Spring Spectacle Hooded warbler Oil, 7 x 14 Living in northern Ohio, I am fortunate to be only a twenty minute drive from Magee Marsh, a hotspot for migratory birds. This particular hooded warbler came out into the open and put on a show. Landing only a few feet from me on the boardwalk railing, it continued to feed without a care, flying around me and walking on the boardwalk down by my feet. After about five minutes of being within arm's length, he headed off into the woods. He truly deserved to be painted.



Creating a posture that expresses the dynamic nature of a pheasant while accentuating an artistic line was the challenge. This posture only existed inside of me and may not be a natural representation of the bird. So, posture and art are vaulted into one—based on my experiences, attitudes and

understanding of nature and not that of a camera lens. The geometric base extends the footprint of the pheasant's slender leg, which accentuates the dynamic posture and its precarious relationship with man

KEN NEWMAN, SAA

Resides: Cambridge, Idaho b. 1956, California, USA

Tale of Respect
Pheasant
Bronze
31 x 23 x 17



MARILYN NEWMARK, SAA

Resides: Glen Head, New York b. 1928, New York

Bon Appetit Horse Bronze 13 x 14 x 4 One day while I was riding my horse he decided a branch that we were passing had his name on it. He took a bite at the branch. It did not break off and he did not let go. As he continued to move he turned himself until he was heading

in the other direction all the while holding onto that branch for dear life; never letting go! This exhibited horse has bitten off more than he can chew.



"Under African Skies" shows two bull elephants, dwarfed by a vast stormy sky. In Africa the scale of the landscapes and skies are huge, and over time this sense of space has become an important element in my paintings. I lived in Botswana for nearly 7 years and spent hours sketching elephants in the north of the country. "Under African Skies" is based on those experiences, watching elephants on a hot afternoon as the storm clouds gather above.

ALISON NICHOLLS

Resides: Port Chester, New York b. 1967, Yemen

Under African Skies
African elephants
Watercolor
12 x 16



JAMES M. OFFEMAN, SAA

Resides: Missouri City, Texas b. 1953, Texas, USA

Yellowthroat
Common yellowthroat
Pastel
13.5 x 9.5

As the name implies, the Common yellowthroat is common to all of the continental United States. For a warbler species that is widespread and abundant they are frustratingly difficult to see. Inhabiting wet and marshy areas, the Common Yellowthroat remains well hidden as it feeds in the thickest of the reeds, only venturing out to a low limb or the top of a tall reed to mark its territory with its loud call.

While examining a photograph I had taken of a heron against a backdrop of reeds and cattails, I discovered a tiny Yellowthroat peering out of the shadows within the reeds. Since then, I've made an effort to always look a little closer.



The birds in my artwork are "Yanbarukuina." It can't fly and is in danger of extinction. I would "Yanbarukuina" is a bird which lives only in the like a lot of people to know the existence of this bird forest named "Yanbaru" in Okinawa Pre. in Japan. from my work.

MUNENORI OKADA

Resides: Tokyo, Japan b. 1971, Japan

> Yanbaru Okinawa rail Acrylic 8.5 x 11.5



LEO OSBORNE, SAA

Master Signature Member

Resides: Guemes Island, Washington b. 1947, Massachusetts, USA

Hurdy Gurdy Monkey Acrylic and Gold leaf 24 x 16 Living near the Marshfield Fair, I would go each summer and it was there I met my namesake, "Leo the Monkey." It was ME!!! I have wondered about this cup-carrying Capuchin for decades now, and he has come to represent my own archetype who works at the end of the string belonging to the "great puppeteer in the sky." This painting is a self-

imposed portrait. Like the fishing cormorant of the Orient, this image of the bygone era of Hurdy Gurdy represents a kind of symbiosis and honor for each individual at each end of that string. I remain the artist-monkey, or is it the monkey-artist?



I have had many encounters with African Cape Buffalo in the last forty years. This one was the most recent, exciting and awesome experience; coming face-to-face with these powerful and dangerous animals. It was an afternoon at the Kruger National Park in South Africa that I came upon these beasts. What impressed me most about these two were the beautifully shaped horns. I so enjoyed doing this pastel, as it turned out as I envisioned it and hoped for; depicting the contrast of the softness of the environment and the power of the animals.

DINO PARAVANO, SAA

Resides: Tucson, Arizona b. 1935, Italy

Old Mates—Cape Buffalo Pastel 28 x 42



LEON PARSON, SAA

Resides: Rexburg, Idaho b. 1951, Utah, USA

Orange and Blue Landscape with Red Fox Oil on linen 24 x 30 "Orange and Blue Landscape with Red Fox" is from an actual setting near my home in Rexburg, Idaho. It is adjacent to the banks of the Teton River perhaps a mile or so upstream from where it joins the North Fork of the Snake River (Henry's Fork). Since my youth I have explored and loved this area. The painting started from a photo that I took on a late wintery afternoon. For the purpose of creating a more interesting and pleasing design I added the strips of sunlight and the red fox that were not in the original photo.



I visited Kenya a few years ago and stayed three days in the Masai Mara. It was June, and the Mara was literally a sea of tall grass, making it hard to spot lions. Luckily our guide found a small group of

females with young of various ages, relaxing in the shade of a "lion bush" as it is named locally, recognizable by its occasional orange leaf.

PATRICIA PEPIN, SAA

Resides: Bromont, Quebec, Canada b. 1964, Quebec, Canada

> Mara Baby Lion Oil on linen 24 x 30



LOUISE PETERSON, SAA

Resides: Guffey, Colorado b. 1962, Darlington, England

Watch Dog Great dane Bronze 11 x 26 x 16 Great Danes have nothing to prove, their mere presence is enough to intimidate. This is your typical Great Dane keeping an eye on things. My own Dane,

Rigel, was the inspiration for this sculpture. When he lies down, he flattens himself into the ground.



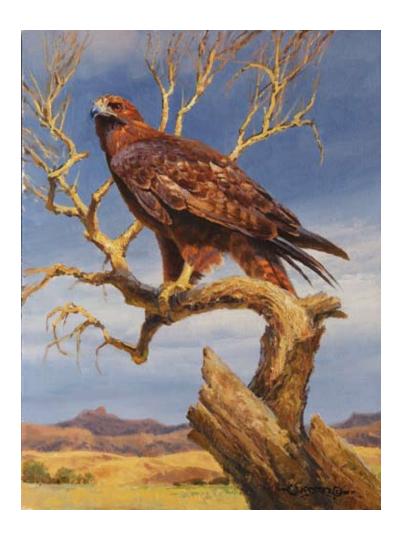
I had gone to the Vigeland Park in Oslo, Norway to view the massive stone sculptures. The park is nicely laid out with restful places to stop. One of them was overlooking a small lake with these birds swimming around. The waterfowl made a good design without much need to reposition. But there had to be some-

thing to be the connector to pull the disparate parts together. That became the bread pieces that had been thrown to the birds. Between the flow of these and the opposing pattern of the water movement, all the individual pieces of the picture connected to my satisfaction.

HARRIET E. PHILLIPS, SAA

Resides: Florida, New York b. New York, USA

> Al Fresco Ducks Acrylic 10 x 16

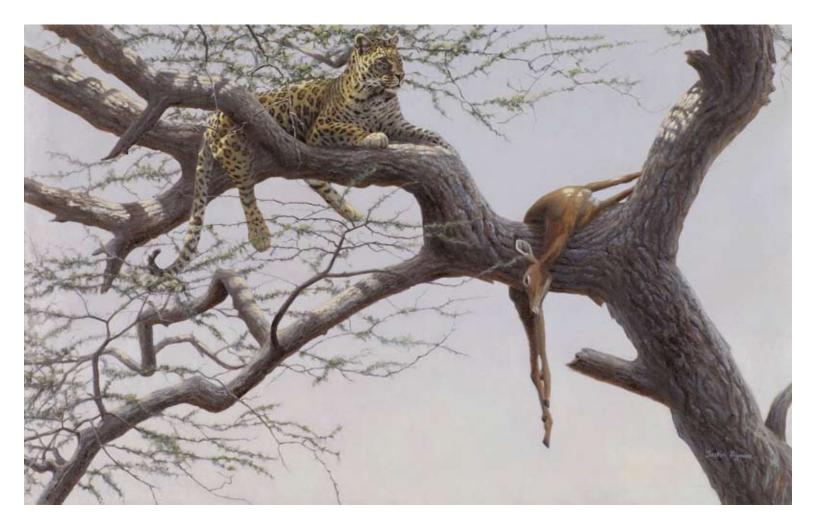


JOHN POTTER

Resides: Saint Johnsbury, Vermont b. 1957, Pittsburgh, Pennsylvania

Eye of the Storm Red-tail hawk Oil, 12 x 9 Raptors are favorite subjects of mine, and Red-tail hawks are among my favorite raptors. I have always felt a sort of kinship with them, a connection. I felt "adopted" the first time I ever saw one. Painting a Red-tail is like painting a portrait of a favorite aunt or uncle.

Aside from that, from an artistic standpoint, I love the patterns offered for study within their plumage, as well as the rhythms created by the orderly arrangement of their feathers. The setting here is the Wapiti Valley, west of Cody, Wyoming, where Redtails can be seen on just about every fence post.



Leopards are the only cats that consistently hide their kills in trees. These kills, which can weigh up to 125 kg., are hauled into a nearby tree to avoid being lost to competitors such as lions and hyenas. This leopard, which I saw in Seronera in the Serengeti National Park in Tanzania,

paused to catch its breath before starting to feed. I was fascinated by the striking abstract shape of the dark acacia tree against the plain sky and the almost sculptural beauty of the dead impala.

JUSTIN PRIGMORE, SAA

Resides: Scotland b. 1974, Wales

Leopard and Impala Kill
Oil on canvas
30 x 48

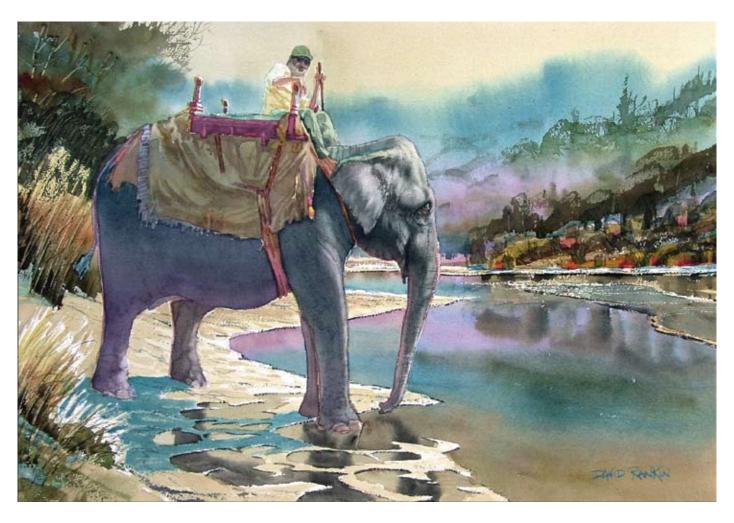


RANDY PUCKETT, SAA

Resides: Salinas, California b. 1946, Michigan, USA

The Dance Humpback whales Bronze 21 x 9 x 9 Humpback whales interacting with each other in their warm tropical breeding and calving areas, are among my favorite subjects. "The Dance" depicts a male and female humpback swimming up towards the surface, twining around each other. Note the

female, the lower animal, is substantially larger than her suitor. There is a bond between these animals, at least for a while, and a tremendous attachment for them in the people who study them.



While working in India, I spent time sketching Arundhati and her mouhut, Zahoor Khan. Several months later, she slipped in a muddy creek embankment, fractured one of her front legs and within weeks died. She was 80-years old. Arundhati lived and worked in Rajaji National Park, reputedly the largest abode of Asiatic elephants.

Rajaji is one of 24 major wildlife reserves in India and is known for its high Asiatic elephant population. In fact, the reserve has 10 million-year-old fossils of 50 species of elephants. Only one of those 50 elephant species now survives as the Asiatic elephant. Arundhati was India's Elephant Queen.

DAVID RANKIN, SAA

Resides: Cleveland, Ohio b. 1945, Ohio, USA

Arundhati at the River
Asiatic elephant
Transparent watercolor
18 x 26

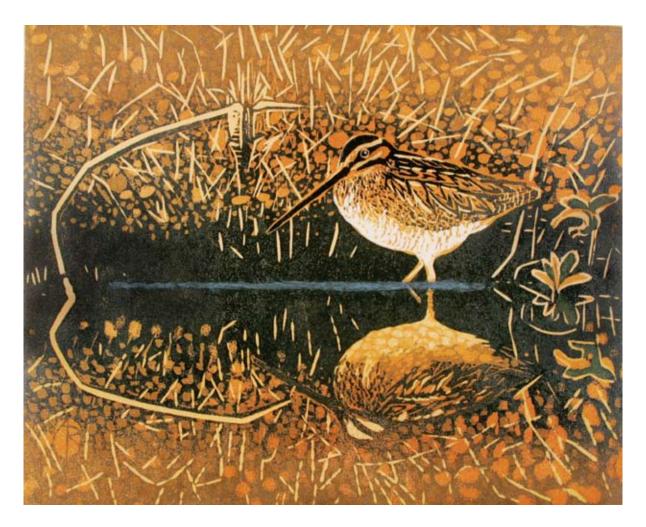


PAUL RHYMER, SAA

Resides: Point of Rocks, Maryland b. 1962, Washington, D.C. USA

Sandhill Crane Bronze 41 x 36 x 18 This sculpture was originally done for a commission, and I later changed it slightly for a garden piece. The features of cranes form wonderful lines for sculpture that are quite different from the herons and egrets I'm more familiar with here in Maryland.

My wife and I went to New Mexico for our honeymoon. Our first stop was Bosque del Apache, an incredible wintering ground for thousands of cranes and waterfowl. We spent our time watching the cranes and geese coming in to roost and feeding in the fields; quite a sight. This sculpture brings back memories of those happy days.

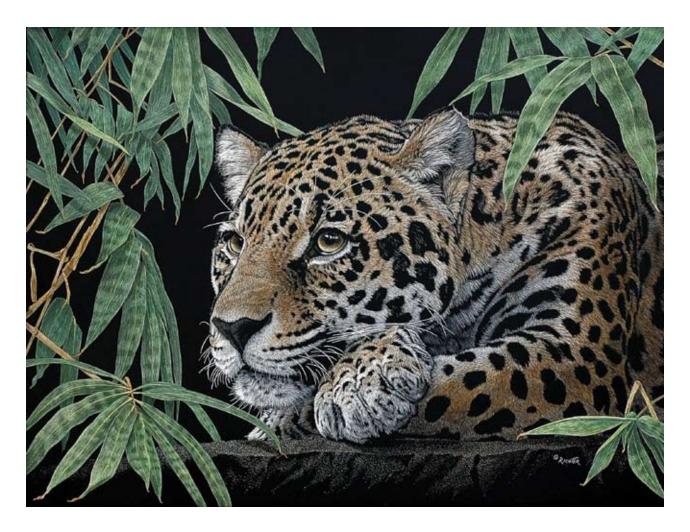


This elusive Snipe was spotted on the bank of a stream in Israel. I was there with Artists for Nature Foundation participating in a project in the Hula Valley. Millions of birds migrate through this small wetland every year on their way between Europe and Africa. It was very exciting for me as I have only rarely seen Snipe in the wild.

ANDREA RICH, SAA

Resides: Santa Cruz, California b. 1954, California, USA

> Snipe Woodcut 8 x 10



MARTIENA RICHTER, SAA

Resides: Naperville, Illinois b. 1946, Leiden, Holland

Ever Alert Jaguar Scratchboard 9 x 12

expressive eyes, and love to depict the texture of ful presence and is "ever alert," ready to pounce on their beautiful fur. Although this jaguar looks de- its next meal.

Cats have a special appeal to me. I'm drawn to their ceptively calm, at the same time it exudes a power-



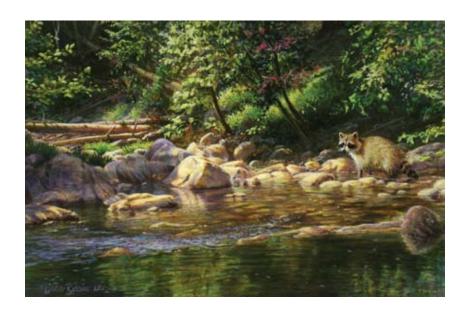
This is the maquette for the third in a series of three different running cheetahs. "Turning Point" is the lead cat, executing a tight cheetah turn in front of the other two that are running straight ahead, "Running Cheetah" with its feet gathered tightly beneath its body and "Cheetah Sprint" stretched out, almost airborne. Together they represent the

three most characteristic elements of the famed running style of this fastest of land animals. The name "Turning Point" not only describes the spectacular maneuver depicted in this sculpture, but also the position occupied by the species in its struggle against extinction.

ROSETTA, SAA

Resides: Loveland, Colorado b. 1945, Virginia, USA

Turning Point
Cheetah
Bronze
5.5 x 15 x 8



LINDA ROSSIN, SAA

Resides: Lake Hopatcong, New Jersey b. 1946, Ohio, USA

Crayfish Cravings Raccoon Acrylic 3 x 4.5 Each painting presents its own challenges, and in this instance the difficulty was to accurately paint all of my information within a few inches in minute scale. I could have simply executed this miniature as a landscape, but for me, the heightened excitement of the act of painting often comes from the life form I select to marry into the scene. In this case I felt a raccoon was the perfect subject to bring this setting to life.



In Native American belief, black is the color of mystery and the unknown. Therefore, the raven, cloaked in black, is the rightful emissary to the unknown. Exuding character and intelligence, even their iridescent blue color ties into the belief that the raven is an ever-changing illusion.

The concept for "Art Walk" came from artist Linda Lee, who was gracious enough to grant me permission to sculpt my rendition of one of her paintings. Studying the physiology and folklore of ravens my entire adult life culminated in working with these amazing creatures at wildlife rehab centers. "Art Walk" offered me the great excuse to meet a celebrity—the raven—to study and have the honor of sculpting.

KENNETH R. ROWE, SAA

Resides: Sedona, Arizona b. 1954, Arizona, USA

> Art Walk Raven Bronze 26 x 25 x 16



JOHN A. RUTHVEN, SAA

Resides: Georgetown, Ohio b. 1924, Ohio, USA

Elegant Hawk Eagle Acrylic 25 x 18 The Ornate Hawk Eagle is a bird of prey that has always fascinated me. Since seeing it in the wild, I've always wanted to paint it. My first encounter with the eagle was near the Iguazu Falls in Brazil. I was able to get a few photos but they were not the best. The second time I crossed paths with this intriguing bird was at Lake Catemaco in Southern Mexico.

This time it was a nesting site and good photos were taken and sketches made. After borrowing a skin, I proceeded to complete my painting with acrylics on canvas.



These young grizzlies take a respite from the work of being a bear to enjoy a friendly wrestling match.

My work represents a lifelong love affair with animals and art. Observing and interpreting animals in their natural environment reveals those subtle behaviors most worthy of telling. By incorporating habitat, I hopefully challenge my compositions to respectfully capture an animal's interplay with nature, its gestures and personalities within an artful framework of balance, continuity and contrast.

SHERRY S. SANDER, SAA

Resides: Kalispell, Montana b. 1941, California, USA

The Heavies
Grizzly bears
Bronze
15 x 23 x 9



LAURENCE SAUNOIS, SAA

Resides: Figeac, France b. 1966, France

*Hippopotamus*Oil
20 x 27.5

The game—a thing that almost all the beings on this planet like making, humans or animals. It's the same thing. The game develops a certain apprehension of the world, an apprenticeship for the future life. The hippopotamus' game consists of feigning fights. It is often the father who initiates his baby into these fights because in a distant future, if his

son escapes from the devastation of the civil wars and the poaching maybe he will, in his turn, watch over his own group. Hippopotamus are an endangered species. It is very important to protect this animal, their environment, rivers, and water.



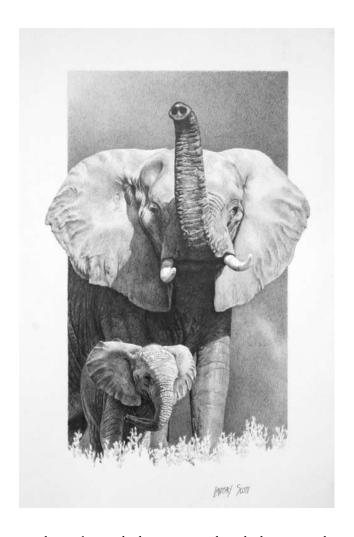
While paddling the Colorado River through Black Canyon Wilderness, Nevada, I spotted this family of Double-crested Cormorants high above me at their nest on the canyon's towering volcanic cliffs.

The Mojave Desert light poured down on them from the canyons crest, brilliantly illuminating their nest and the fragile life contained within it.

SHARON K. SCHAFER

Resides: Boulder City, Nevada b. 1952, California, USA

Canyon Light
Double-crested Cormorants
Acrylic on Hardboard 20×30



LINDSAY SCOTT, SAA

Resides: Matakana, New Zealand b. 1955, Zimbabwe

Who Goes There? African elephant Oil on canvas 20 x 27 With trunk raised, the young mother elephant tests the air when potential danger threatens. Elephants are very protective of their young which remain with the herd for many years. Elephants are one of my favorite animals to portray in pencil; it is a medium that lends itself to capturing the wonderful textures of the skin and subtle tonal variations.



This pair of swans nested south of Yellowstone Park for intruders. Trumpeter swans are the largest where they are taking their fuzzy, gray cygnets out waterfowl species native to North America. to the water, while the adults keep a watchful eye

ROBERT SEABECK, SAA

Resides: Laramie, Wyoming b. 1945, Wyoming, USA

> Family Affair Trumpeter swans Oil on panel 18 x 36



CATHY SHEETER, SAA

Resides: Aurora, Colorado b. 1979, Oregon, USA

The Hypnotist
Snow leopard
Scratchboard and ink
10 x 8

Animals and wildlife have been and are a passion of mine almost since I was born, and continue to be an ongoing inspiration and source of enjoyment to me. I am also passionate about my artwork and making the public more aware of my chosen medium of scratchboard. I am delighted to be able to share my scratchboard artwork of animals through the SAA exhibition, and hopefully also bring awareness to the endangered species of the Snow Leopard through my piece titled "The Hypnotist."

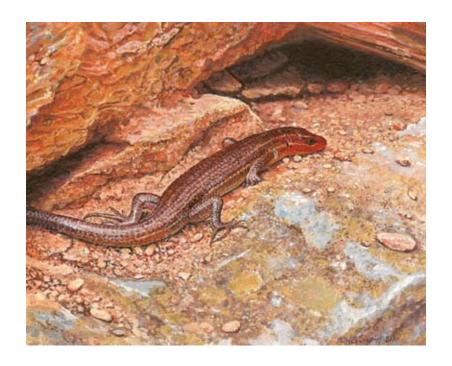


I love searching for insects and watching them both up close at zoos and out in the field. This Jungle Nymph was especially appealing because of its amazing camouflage abilities. I found it quite impressive the way its legs and body were lined with thorn-like spines, helping it to blend seamlessly with the stems of its surroundings.

RACHELLE SIEGRIST, SAA

Resides: Townsend, Tennessee b. 1970, Florida, USA

> Malaysian Jungle Nymph Opaque Watercolor 3.5 x 4.5



WES SIEGRIST, SAA

Resides: Townsend, Tennessee b. 1966, Indiana

Basking Broad-headed Skink Opaque watercolor 3.5 x 4.5 Reptiles know better than anyone how great the sunshine can feel on your back. To emphasize the warmth I restricted my palette to warmer colors, and began with a very intense orange under-painting. Rocks are always a joy for me to render from the initial carefree washes and splatters down to the time consuming stippling for sand. I strive in my art to document a personal experience and encourage my viewers to scrutinize the details and textures that we constantly take for granted passing quickly by in our hectic lifestyles.



After observing this captive grizzly cub playing, I was inspired to paint the encounter. Typically, I steer clear of cute subjects. My challenge became depicting the cute cub in an unconventional way. From my reference, I chose this pose of the cub play-

fully clawing at a tree. Adult bears use trees for marking by rubbing, scratching, biting, and scent marking. Perhaps this cub was imitating its mother or the behavior was instinctual.

KELLY SINGLETON

Resides: Havre de Grace, Maryland b. 1971, Maryland, USA

> Bear Clawin' Grizzly cub Acrylic 11 x 14



MORTEN E. SOLBERG, SAA

Master Signature Member Resides: Spring Hill, Florida b. 1935, Ohio, USA

Visit to the Fox Den Fox Watercolor/Acrylic 22 x 30 This painting evolved while I was demonstrating at a workshop in Haines, Alaska. It started as a loose wash in Payne's gray and burnt sienna, a study of value and design, light and dark. Images emerged and my imagination took over. I talked about what I imagined as I demonstrated. There appeared to be a woman standing behind a tree and two men traveling through the woods. I looked for a focal point and the landscape suggested a red

fox. It was winter. The fox would have a den in the ground and be looking for a mate. Perhaps the woman is the guardian of the woods and the men have come to see the fox. The audience got caught up in it. In the end, the demonstration was a great example of how a painting can evolve in unexpected directions and be great fun to do. Time restraints prevented me from completing the painting for the audience, so I finished it later in my studio.



The moment captured in "Shore Patrol" is the result of five springs spent observing this particular grizzly. The first year I saw him, he was a gangly and comical sub-adult. Over the years I managed to learn something about his habitual routes so that, on this evening last summer, I was able to be ahead

of him and waiting when he walked down the lakeshore toward me. In the magic of the last light of the day this beautiful bear, now in his prime, looked right up at me and this image was etched perfectly into my memory.

LYN ST. CLAIR, SAA

Resides: Livingston, Montana b. 1963, Tennessee, USA

> Shore Patrol Grizzly bear Oil 28 x 40



EVA STANLEY

Resides: Loveland, Colorado b. 1954, Illinois, USA

The Swimming Lesson
American alligators
Bronze
9 x 37 x 22.5

Alligators' silent armored presence fascinates me. Two species exist—the American alligator of Southeastern U.S., and the rare Chinese alligator (Yangtse River). With 21 other species of crocodiles, gharials, and caiman, they are the last living close dinosaur relatives, appearing 250 million years ago, during the Triassic period. Species we see today have changed little over 65 million years.

Hatchling alligators (six to eight inches) are vulnerable to raccoons, snakes, herons, egrets, otters, osprey, large fish—even other alligators. With unparalleled behavior for the reptile world, their momma protects them for 1-2 years! I had to capture this tender time in sculpture!



The sights and sounds of a rookery in full swing are some of the true wonders of nature. The subjects presented in such an environment are so numerous they are almost overwhelming—selection of that "one" picture is nearly impossible. After

watching this industrious egret for awhile, I knew that was one of the sights that had to be committed to canvas; thus the creation of "Cypress Twig."

DEBBIE STEVENS

Resides: Cypress, Texas b. 1955, Oklahoma, USA

> Cypress Twig Great egret Oil on canvas 24 x 30

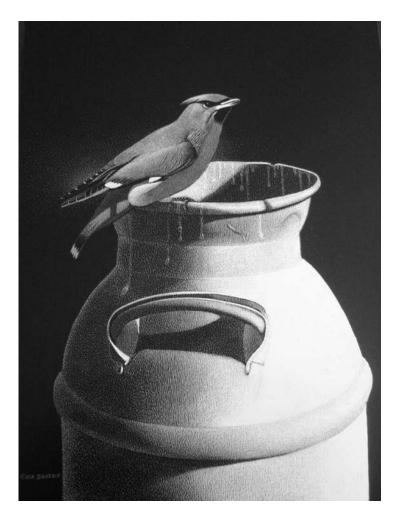


MARK A. SUSINNO, SAA

Resides: Harrisburg, Pennsylvania b. 1957, Washington, D.C., USA

Rainbow and Rhyacophila Rainbow trout Oil on linen on panel 17 x 17 The idea for this painting originated from a quick pencil sketch on lined notebook paper of a feeding rainbow trout. Although I painted the fish in a fairly tight manner, I hoped a looser, fuzzier handling of the stream bottom

and its reflection in the under-surface of the water might preserve the sense of gesture and motion I liked so much in the sketch.



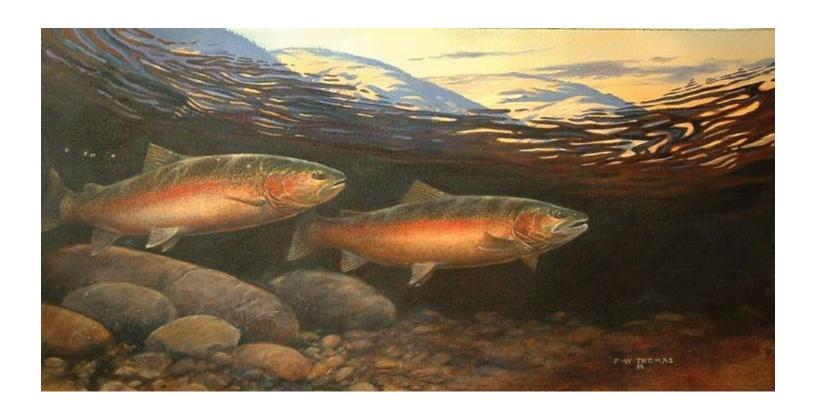
The Bohemian waxwing is close to the looks and markings of the Cedar waxwing and is known as their "big brother" because of their larger size (8.25 inches). It is a bird of the northern boreal forests, moving south and east in winter in search of its favorite food—the berries and fruits that are in lower supply in the north

during this time. Bohemian waxwings are more tolerant than the Cedar waxwings and heartier in the cold conditions. A wanderer in range, they inhabit areas of the Rockies and even invade states further south at times.

FRANCIS EDWARD SWEET, SAA

Resides: Bowie, Maryland b. 1938, New York, USA

> Looking for Berries Bohemian waxwing Scratchboard 15 x 12



FRED W. THOMAS, SAA

Resides: Shoreline, Washington b. 1943, Washington, USA

Canyon Travelers Steelhead trout Oil, 12 x 24 Steel head are a strong, handsome fish. They are admired by anglers for their ability to fight hard and jump often. I have fished for steel head in the coastal rivers of Washington state and Alaska. However, the fish depicted in "Canyon Travelers" have migrated hundreds of miles from the Pacific Ocean, up the Columbia River, to a tributary of the Snake River

in eastern Oregon. This sagebrush canyon land is very different than that of the damp, forested coast, and is the reason I chose this setting for "Canyon Travelers." I have used the dark evening shadows to hopefully create a mysterious, ghostly effect.

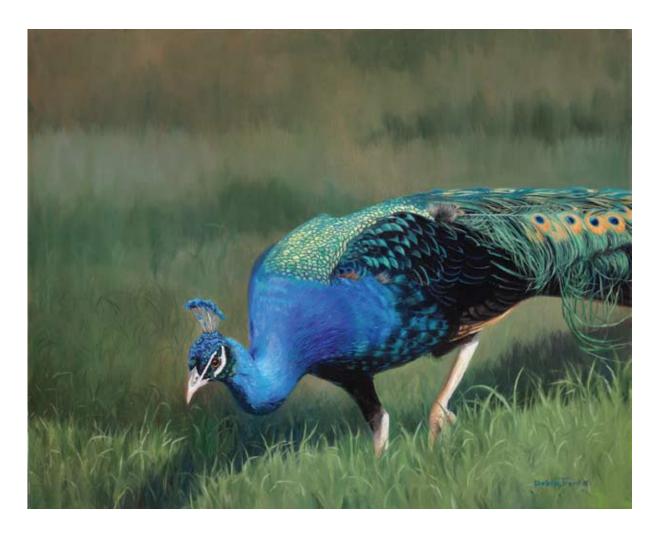


I had just acquired an interesting rug and draped it against the wall to have a good look at it, when my little pet, Ludvig, jumped to the shelf it came to rest on, immediately claiming the setting as his own. Without so much as inspecting it or sniffing it, he took root. Watching the vibrant animal motif in the weave playing behind my silvery feline, I realized that I had my picture.

J. SHARKEY THOMAS, SAA

Resides: Spring Island, British Columbia, Canada b. 1930, New York, USA

Carpet Cat
Domestic cat
Oil on linen, 16 x 16



DEBRA TRENT

Resides: Myersville, Maryland b. 1954, Germany

Remarkable Beauty Peacock Oil, 16 x 20 Thanks to the gracious hospitality of a neighbor who keeps a dozen peacocks on her farm, I spent an entire morning walking among the vainest creatures I have ever had the pleasure to meet. I was able to study them at length in getting reference material for my art. Eager to show off, the cocks strutted and fanned their glorious tail feathers in a competition for attention. Those showy tail feathers are quite

long, requiring stamina to hold them upright for any length of time. Most artists depict the peacock this way, but I chose restraint and decided to focus on the front of the bird. Even without those wild "eyes" captivating everyone's attention from behind, the peacock is a veritable feast of dazzling color which presented a challenge to portray with what seemed like a limited palette.



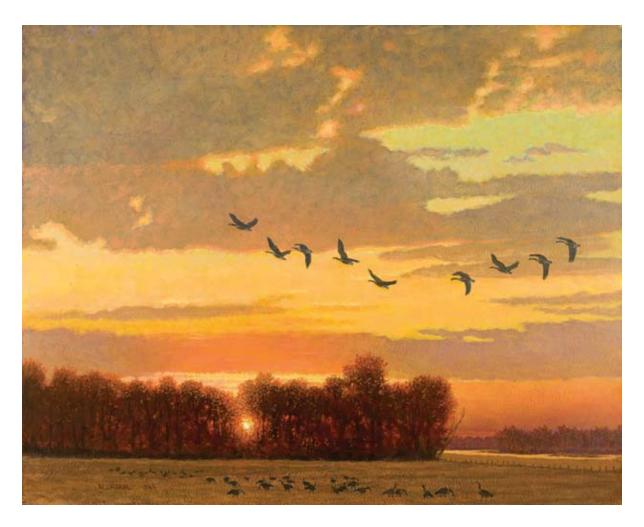
Sailfish regularly run in groups of two or more individuals and engage in cooperative hunting, rather like wolf packs. Often this is done in an activity called "balling bait," which is when sailfish herd small fish into a tight ball for more efficient feeding.

During this activity they raise their dorsal fin—their beautiful "sail"—which more than doubles their body surface presented to the prey—and also creates many design possibilities for a sculptor enamored by these beautiful hunters of the blue.

KENT ULLBERG, SAA

Master Signature Member Resides: Corpus Christi, Texas b. 1945, Gothenburg, Sweden

Bluewater Hunters
Sailfish
Polished stainless steel
24.5 x 15.5 x 6



MARLOWE URDAHL, SAA

Resides: Bozeman, Montana b. 1932, North Dakota, USA

Harvest Time Canada geese Acrylic on board 16 x 20 "Harvest Time" was inspired by combining two of my favorite subjects: sunsets and Canada geese. I did this painting in Bozeman, Montana. This scene is only a few miles from where we live. I knew I would do a painting of the fall colors and the grain field with the large cottonwoods. I saw the scene

with the setting sunlight shining through the trees. I also knew that our local free-flying Canada geese would find this field after harvesting. They found it, and I have tried to capture the moment.



Linus works at The Living Desert in Palm Desert, CA. With my art I try to portray each individual animal's personality in addition to their strength, grace, and innocence. I hope my art shows my love and respect for animals and the natural world and encourages others to feel the same way toward the non-humans of this planet.

DIANE VERSTEEG, SAA

Resides: Spokane Valley, Washington b. 1958, Florida, USA

 $\begin{array}{c} \textit{Linus} \\ \textit{African crested porcupine} \\ \textit{Scratchboard} \\ \textit{12} \times \textit{16} \end{array}$

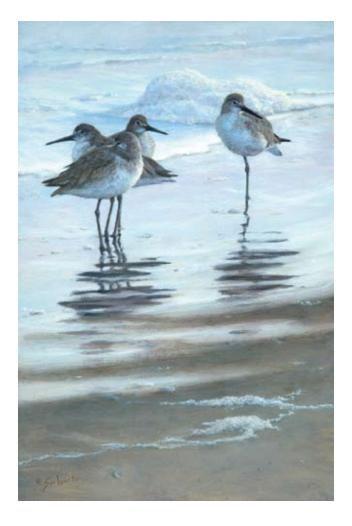


DALE A. WEILER, SAA

Resides: Tryon, N.C. b. New York, USA

Out of Nowhere Kingfisher Black Steatite 25 x 12 x 12 The inspiration for this piece came from the stone itself. The sweeping surface on one plane of the stone gave me a sense of motion. The question then came down to what subject to select to depict this movement. When I tipped the stone on edge, the image of a diving king fisher leapt out of the stone.

To define the bird's flight path, I created a subtle ridge in the surface of the unsealed portion of the stone. The strong contrast between the polished bird and the natural background surface literally lifts the king fisher out into the air.



I especially enjoy the willet as an art subject while it is in its soft gray winter plumage. "Willets In Blue" was inspired by a scene I found along a Carolina beach one February evening. As twilight descends upon an ocean shore, objects become more and more simplified. The sky gradually blends into the

sea. Individual waves become less distinct. The surf becomes long stretches of soft blue that eventually disappear into the darkness. The willets become more and more like muted silhouettes balanced on thin lines over dark reflections and matching bluegray sands.

SUE WESTIN, SAA

Resides: Dorset, Vermont b. 1950, Connecticut, USA

Willets in Blue Oil 18 x 12

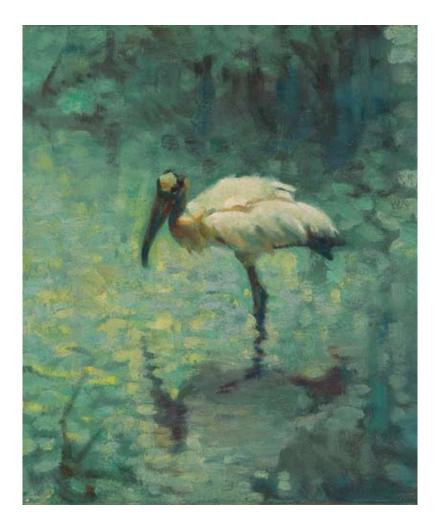


W. LEON WHITE, SAA

Resides: Seattle, Washington b. 1953, Washington, USA

Camouflage Frog on leaf Jade 18.5 x 8.5 x 4.5 The type of stone, color and shape often inspires what a sculpture will be. The green with multi colored specks reminded me of a tropical leaf. Though the leaf has a nice form with movement it needed some life to it. Therefore, adding the frog under the fold created this life as a surprise ele-

ment as you carefully look it over. The strength of jade allowed me to make this paper thin leaf from a three inch thick stone. Stone carving always takes patience and forethought (there's no gluing it back). My first jade piece truly tested both!



"Mirror, Mirror" is a result of literally playing with shapes on the small canvas. When I began to come up with something interesting, it seemed to morph quite naturally into the animal you see here. What interests me as an artist is not the surface of things but rather the inner, subjective states that can be achieved with color and form. For me, expression should not have to illustrate or instruct, but rather communicate an emotive theme. Over the past thirty years, I have found that it is always better to achieve this ideal by saying all that needs to be said with as few strokes as possible.

TIMOTHY H. WIDENER

Resides: Lansing, Michigan b. 1959, California, USA

> Mirror, Mirror Woodstork Oil 11 x 9



KAY WILLIAMS, SAA

Resides: Dayton, Tennessee b. 1942, California, USA

Uncommon Beauty—Common Buckeye
Butterfly
Oil, 8.5 x 12.5

For the past several years, along with other subject matter, I have been doing a continuing series of butterfly paintings. The series includes several Swallowtails, Monarchs, and other types. When I saw this Common Buckeye in my mother-in-laws' flower garden I knew it had to be my next choice.

Those amazing eyespots and the moth-like texture of the wings were painting challenges that grabbed me immediately. I painted the butterfly larger than life to show off the beauty of this unique species.



I kept turtles as a kid for a while. I loved to watch their underwater antics as they somersaulted about chasing both food and each other. If I come across them in the wild nowadays, they're extremely wary. Even though they look kind of

stranded with their legs spread all akimbo, if I get a bit too close they'll shoot off their sunny perches and with a plop they'll zip down into the murky depths with surprising speed.

STEVE WORTHINGTON, SAA

Resides: Santa Fe, New Mexico b. 1966, England

Family Tree
Turtles
Bronze
8.5 x 18 x 9



KERI YOUNG

Resides: North Little Rock, Arkansas b. 1983, Zimbabwe

Curiosity Wild dogs Graphite 30 x 40 Wild dogs have over the past few years become a favorite in my family. The complex pack bonds that they have are especially endearing to me. This particular image shows the playful curiosity of the

dogs that very often gets them into trouble with farmers or herders that live in the same areas of Africa as the wild dogs.



This scene could represent many places where wild elk are found during the month of September. However, the area that I am sure to visit each year is along the Madison River, near West Yellowstone, Montana—an area known by many artists. I cannot stay in the studio and paint for too long before I feel the need to visit this place to find inspiration. The creation of a painting allows the artist and the viewer to experience wildlife at any time of year, at any location, but I always look forward to the next "September."

AARON YOUNT

Resides: Towanda, Illinois b. 1974, Illinois, USA

> September Elk Oil on linen 16 x 30

MASTER SIGNATURE

Charles Allmond Chris Bacon Gerald Balciar Robert Bateman

Carel Pieter Brest van Kempen

Guy Coheleach Walter Matia Leo Osborne Morten Solberg Kent Ullberg

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Anthony Gibbs
Albert Gilbert
Daniel Glanz
Robert Glen
Wilhelm Goebel
Veryl Goodnight
Shawn Gould

Peter Gray Claiborne Duncan Gregory

Bob Guelich
Susan Guy
Grant Hacking
Hap Hagood
Gary Hale
Joyce Hall
Nancy Halliday
John Nelson Harris
Dwayne Harty

Guy Harvey

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Margaret Hawley	Robert Krieg	Geordie Millar	Tony Pridham
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Matthew Hillier	Karen Latham	Rob Mullen	Don Rambadt
Mark Hobson	Rebecca Latham	Sean Murtha	David Rankin
Anthony Hochstetler	Rod Lawrence	Yoshikazu Natsume	Mae Rash
Beth Hoselton	Sukyong Lee	Barbara Nelson	Gamini Ratnavira
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Cole Johnson	Rob MacIntosh	Dan Ostermiller	Martiena Richter
Jay J. Johnson	Terri Malec	Mary Louise O'Sullivan	Michael Riddet
Joni Johnson-Godsy	Richard Malenky	Kathy Paivinen	Julia Rogers
Richard Jones	Thomas Mansanarez	Matthew Palmer	Rosetta
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David Kitler	Jan Martin McGuire	Elva Hamerstrom Paulson	Bart Rulon
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John Kobald	George McMonigle	Patricia Pepin	John Ruthven
Jack Koonce	Robert McNamara	Louise Peterson	Alan Sakhavarz
Kim Kori	Krystii Melaine	Anne Peyton	Robert Salo
Stephen Koury	Eric Meyer	Harriet Phillips	Lennart Sand
Robert Kray	Judith Angell Meyer	John Pitcher	Sherry Salari Sander

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Laurence Saunois	Mark Susinno	Kay Witherspoon	Joseph Digangi
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Marie E. Pierce-Ruhland

Koehlinger Brent A. Langley Sheryl Lanier

Stephen Left

Linda Lemon Patsy Lindamood

Laura Mark-Finberg Roger Martin

Jeanette Martone Eileen Matias Sally Maxwell

Douglas McCallum

Mark Mueller Dale Muller Helen Nash Alison Nicholls George Northup Munenori Okada Ron Orlando

David Petlowany Pollyanna Pickering

Kathy Partridge

John Potter

Carina Ekdahl Prigmore

Carrie Gantt Quade

Sonia Reid

Diana Reuter-Twining

Dean Richards Maureen Riley Sharon Schafer Olivia Schemanski

Jenny Forge Schmalstieg

Ann Self Lyndsey Selley Karen Siek

William Silvers

Kelly Singleton Ryan Skidmore

Judith Gebhard Smith

Roger Smith Heather Soos Eileen Sorg Eva Stanley

Andrea Harman Steiner

Debbie Stevens Aleta Steward Ken Sullivan

Linda Darsow Sutton

Sam Thiewes Tamara Thornton Debra Trent Joseph Venus Joe Weatherly Pat Weaver

Timothy Widener

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Amy Bartlett Wright

Keri Young Aaron Yount

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Kenneth S. Roe

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Artists toil, move on, and are no more. But their works remain, enriching the world.

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SOCIETY OF ANIMAL ARTISTS AWARD PROGRAM 2009





Since 1979, the Society of Animal Artists has presented its highest honor, the Award of Excellence for those works of art in each SAA Annual Exhibition which are judged to represent the highest standards of artistic excellence. Designed by the late noted sculptor, Donald

Miller, from Paul Bransom's "Catasus" logo, these bronze medals are the most important artistic awards bestowed by the Society. The winners are selected each year by a prestigious panel of judges chosen from art and civic communities across the nation.

In addition to the Award of Excellence, the Sponsor Awards listed below will also be presented at the opening of the 49th Annual Exhibition.

The Hiram Blauvelt Art Museum

Purchase Award—An acquisition for the

Museum's permanent collection

The Patricia A. Bott Award

for Creative Excellence—

Bequest of Patricia A. Bott

The Evelyn and Peter Haller Memorial Award for Sculpture—

Bequest of Evelyn M. Haller

The Mason Family Foundation Awards for the Best Depiction of Natural Behaviors including Survival, Reproduction, Courtship, Play and Social Interaction in any Medium — Donated by Bob and Diane Mason

The Leonard J. Meiselman
Memorial Award for a Realistic Sculpture
executed in an Academic Manner—Donated
by the Leonard J. Meiselman Foundation

The Leonard J. Meiselman

Memorial Award for a Realistic Painting

executed in an Academic Manner—Donated
by the Leonard J. Meiselman Foundation

The Bott-Borghi-Bransom Legacy Award— Awarded periodically by the SAA's Board of Directors

The President's Artistic
Achievement Award—Anonymous

JUDGES FOR THE 2009 EXHIBITION

Ron Michael, Curator Birger Sandzen Memorial Gallery Lindsborg, KS

Julie Sager Miller

Senior Vice President Advantage Trust Company Rolling Hills Wildlife Adventure Board Member Wildlife Art Collector for 35 years

Susan J. Brown

Botanist, Associate Professor of Biology Kansas State University Manhattan. KS Karla Prickett

Visual Arts Coordinator Salina Arts & Humanities Commission Salina, KS

Bill North, Senior Curator Marianna Kistler Beach Museum of Art Kansas State University Manhattan, KS

Sandy Walker, Animal Curator Rolling Hills Wildlife Adventure Salina, KS Studied Art and Art History 2 years at Kansas State University Barbara Waterman-Peters (Alternate)

Artist, Writer, Arts Advocate Formerly Adjunct Faculty: Washburn University & Kansas State University Topeka, KS

2008 -

AWARDS OF EXCELLENCE

John Banovich, End of Days
James Coe, Mallards on Melted Ice
Kathleen Dunn, July the 5th
Laney, Above Ross Lake
Paul Rhymer, Free Ride
Jill Soukup, Lunch Break

2008 BOTT-BORGHI-BRANSOM LEGACY AWARD

Presented in 2008 to Charles Allmond and John Schoenherr in recognition of the tremendous contribution they have made to Animal Art, their tireless work for the SAA and their considerable personal efforts on its behalf.

The Leonard J. Meiselman Memorial Award for Realistic Sculpture Executed in an Academic Manner Ken Newman, Sun Seekers

The Leonard J. Meiselman Memorial Award for Realistic Painting Executed in an Academic Manner Susan Labouri, Saved By A Feather

The Patricia Allen Bott Award for Creative Excellence (Painting or Sculpture)

Dan Chen, Hit-And-Miss

The Evelyn and Peter Haller Memorial Award For Sculpture

Gerald Balciar, Mountain Boomer

The Mason Family Foundation Award for the Best Depiction of Natural Behavior

Patricia Pepin, Emerald Encounter

The Hiram Blauvelt Art Museum Purchase Award

Paul Rhymer, $Free\ Ride$

The Haller Distinguished Young Artist Award For 2008

Robert Caldwell

The Don Eckelberry Scholarship Award

Darin Miller

The President's Award Peter Gray, *Patas Perspective*

The Stanley Meltzoff Memorial Award Paul Rhymer, Free Ride 2007 -

AWARDS OF EXCELLENCE

John Agnew, African Elephant
Tucker Bailey, Luna
Dan Chen, Hen & Egg
Dan Chen, Peacock & Wisteria
Sue Dickinson, Zebras in the Mist
Melanie Fain, Tangled Web
Hap Hagood, On a Winter's Moon
Richard R. Jones, Color in the Canopy
George Lockwood, Fatal Attraction
Geordie Millar, Walking #4
Rosetta, Wildebeest
Sue Westin, Texture & Nuance

2007 BOTT-BORGHI-BRANSOM LEGACY AWARD

Presented to **Dorcas MacClintock** in recognition of the tremendous contribution she has made to Animal Art, her tireless work for the SAA and her considerable personal efforts on its behalf.

The Leonard J. Meiselman Memorial Award for Realistic Sculpture Executed in an Academic Manner Ken Rowe, Scholar of the Moon

The Leonard J. Meiselman Memorial Award for Realistic Painting Executed in an Academic Manner Robert Bateman. Meru Dusk

The Patricia Allen Bott Award for Creative Excellence (Painting or Sculpture)

Geordie Millar, Walking #4

The Evelyn and Peter Haller Memorial Award For Sculpture

Leo E. Osborne, Eagle Song

The Mason Family Foundation Award for the Best Depiction of Natural Behavior Patricia Pepin, Samburu Elephants The Hiram Blauvelt Art
Museum Purchase Award
Dino Paravano, Going Hunting

The Haller Distinguished Young Artist Award For 2007 Geordie Millar

The Don Eckelberry Scholarship Award Kelly Singleton

The President's Award John Banovich, A Giant Among Giants

The Stanley Meltzoff
Memorial Award
Kim Diment, Otter Confusion

2006

AWARDS OF EXCELLENCE

Jan Martin McGuire, Rock Retreat
W. Leon White, The Night Watchman
Pat Jackman, Neptune
Louise Peterson, Chickadee
John C. Pitcher, Discernment, Golden Eagle
Carel Pieter Brest vanKempen, Harris's
Hawk & Chuckwalla
Ken Rowe, Blue Heron
Robert Bateman, On Salt Spring - Sheep
Carrie Gantt Quade, Charlotte
Willem de Beer, First Snow of Winter
John Seerey-Lester, White on White
Matthew Gray Palmer, Sea Bear

The 2006 Bott-Borghi-Bransom Legacy Award Doug Allen

The Leonard J. Meiselman Realistic Painting executed in an Academic Manner Award

George Lockwood, Glacier Rams

The Leonard J. Meiselman Realistic Sculpture executed in an Academic Manner Award

Walter Matia, Molly is a Working Girl

The Patricia Allen Bott Creative Excellence Award

Mark Susinno, Batting Cleanup

The Evelyn and Peter Haller Award for Sculpture

Ken Rowe, Blue Heron

The Mason Family Foundation Award Al Barnes, Lunch on Deck

The Hiram Blauvelt Art Museum

James Coe, Spring Melt

Purchase Award

The President's Award

Nicholas Wilson, God's Dogs

The Evelyn and Peter Haller Distinguished Young Artist Award Ken Rowe

The Don Eckelberry Scholarship Award Andrew Denman

2005

AWARDS OF EXCELLENCE

Gerald Balciar, Pride
Al Barnes, Ibis and Spoonbills
Sandra Blair, Along the Fence Row
Burt Brent, Eagle Skull
Chapel, Ghost at the River
Anne Faust, This is MY Chicken!
Ryan Jacque, Big Shoes to Fill
Joni-Johnson-Godsy, Here Comes Trouble
A. E. London, Kitabu
Walter Matia, Pride
Ken Newman, Turbulence on Horse Creek
Andrea Rich, Bearded
Rachelle Siegrist, The Zookeeper's Assistant
Ronnie Williford, A Slave to Fashion

The 2005 Bott-Borghi-Bransom Legacy Award

Joseph Vance, Jr.

The Patricia A. Bott Award for Creative Excellence (Painting or Sculpture) Ken Newman, Turbulence on Horse Creek

The Evelyn and Peter Haller Award for Sculpture

Chapel, Ghost at the River

The Leonard J. Meiselman Memorial Award for a Realistic Sculpture executed in and Academic Manner

Gerald Balciar, Pride

The Leonard J. Meiselman Memorial Award for a Realistic Painting executed in and Academic Manner

Rachelle Siegrist, The Zookeeper's Assistant

The Don Eckelberry Scholarship AwardDale Dyer

The Evelyn and Peter Haller Distinguished Young Artist Award Darin Miller

2004

AWARDS OF EXCELLENCE

Francis Sweet, Hot Afternoon
Steve Oliver, If Looks Could Kill
Karen Latham, In the Light
Pete Zaluzec, Bee-eaters
Carel Pieter Brest van Kempen, Northern
Cacomistle
Andrew Denman, Marina

The 2004 Bott-Borghi-Bransom Legacy Award

Guy Coheleach

The Hiram Blauvelt Art Museum Purchase Award

Pete Zaluzec, Bee-eaters

The Patricia Allen Bott Creative Excellence Award (Painting or Sculpture) Ken Newman, *Tale of Attitude*

The Leonard J. Meiselman Memorial Award for Realistic Painting

Kalon Baughan, Teton Moose

The Leonard J. Meiselman Memorial Award for Realistic Sculpture

Louise Peterson, Bella and the Bug

The Donald R. Miller Interpretive Sculpture Award

Charles Allmond, Pre-Flight

The Evelyn and Peter Haller Distinguished Young Artist Award Kyle Sims

The Don Eckelberry Scholarship Award Beatrice Bork

2003

AWARDS OF EXCELLENCE

Barbara Banthien, *The Runway*Joy Kroeger Beckner, *Squirrel Season*Andrew Denman. *Network*

John Schoenherr, Fox Hunt II Daniel Smith, Zero Tolerance

The Hiram Blauvelt Art Museum Purchase Award

Daniel Smith, Zero Tolerance

The Patricia Allen Bott Creative Excellence Award (Painting or Sculpture)

Francis Sweet, Eyes on the Prize

The Evelyn and Peter Haller Memorial Award for Sculpture

Burt Brent, Rhino

The Evelyn and Peter Haller Distinguished Young Artist Award

Devin Laurence Field

The Leonard J. Meiselman Memorial Award for Realistic Painting

Daniel Smith, Zero Tolerance

The Leonard J. Meiselman Memorial Award for Realistic Sculpture

Diane Mason, Charlie and the Bug

The Donald R. Miller Memorial Award for Interpretive Sculpture

Tony Hochstetler, Stacked Frogs

Don Eckelberry Scholarship AwardJose Portuondo

2002

Awards of Excellence

Charles Allmond, *Joie de Vivre*Carl Brenders, *Trick or Treat*Kenneth Bunn, *Vantage Point*Julie Chapman, *Bare Naked Lady*Simon Combes, *Drought, Dust and Danger*Matthew Hillier, *Into the Light*

PREVIOUS AWARD WINNERS 1979-2008

Tony Pridham, Bobwhites Sunning John Seerey-Lester, Mara River Horse Daniel Smith, River Horse Morten Solberg, Elk on the Yellowstone

The Hiram Blauvelt Art Museum Purchase Award

Julie Chapman, *Bare Naked Lady* Matthew Hillier, *Into the Light*

The Patricia Allen Bott Creative Excellence Award (Painting or Sculpture) John Seerey-Lester, Mara River Horse

The Evelyn and Peter Haller Memorial Award for Sculpture

Leo Osborne, Expecting to Fly

The Elliot Liskin Representational Painting Award

Mark Susinno, *The Interloper* **Sculpture Award**Kenneth Bunn, *Vantage Point*

The Leonard J. Meiselman Memorial Award for Realistic Painting

Al Barnes, Whoopers

Award for Realistic Sculpture

Kent Ullberg, Solitude

The Donald R. Miller Memorial Award for Interpretive Sculpture Steve Kestrel, *La Luna*

The Bott-Borghi-Bransom Legacy Award Marilyn Newmark

The Evelyn and Peter Haller Distinguished Young Artist Award Edward Royal

2001

Awards of Excellence

John Banovich, *River Dance*Robert Bateman, *Long Light—Polar Bear*Carl Brenders, *Gleam of Gold*Mark Eberhard, *Ruddy Duck*

Anthony Gibbs, Eye of the Stalker
Nancy Howe, Inner Action
Walter Matia, Bull
Leo Osborne, Song of the Pacific Northwest
Jeremy Pearse, Along the Delta
Patricia Peppin, Spontaneous Generation
Sharon Sommers, Safety Patrol
Joseph Vance Jr., Moose and Old Beaver Dam

The Hiram Blauvelt Art Museum Purchase Award, Walter Matia, Bull

The Patricia Allen Bott Creative Excellence Award (Painting or Sculpture) Robert Bateman, *Long Light - Polar Bear*

The Evelyn and Peter Haller Memorial Award for Sculpture Kent Ullberg, Ocean's Silver

The Elliot Liskin Representational Painting Award Jeff Gandert, Suburban Wilderness

Jeff Gandert, Suburban Wilderness Sculpture Award

Joy Kroeger Beckner, Good to See You

The Leonard J. Meiselman Realistic Painting Award (executed in an academic manner) Carl Brenders, On the Journey Realistic Sculpture Award (executed in an academic manner) Walter Maria. Bull

The Donald R. Miller Memorial Award for Interpretive Sculpture Leo Osborne, *Song of the Pacific Northwest*

The Bott-Borghi-Bransom Legacy Award, Robert Kuhn

The Evelyn and Peter Haller Distinguished Young Artist Award Ryan D. Jacque

2000

AWARDS OF EXCELLENCE

Charles Allmond, Reunion
John Banovich, Eden
Carl Brenders, Without Warning
Burt Brent, Flying Mousetrap
Ian Coleman, Queen Conch & Spotted Dolphins
Kayomi Harai, Midnight Run
Cole Johnson, Missed Opportunity
Leon van der Linden, Soft Feathers,
Soft Branches
Tony Pridham, Paradise Lost
Rosetta, Alpha Pair

Patricia Savage, George Bathing at Hatteras Eric Thorsen, Green Sea Turtle Pair Anderson Yang, Trumpeter Swans

The Hiram Blauvelt Art Museum Purchase Award

Kent Ullberg, Tree Shapers

The Elliot Liskin Memorial Award for Representational Painting

Edward Aldrich, Diana Monkey

The Leonard J. Meiselman Memorial Award for Representational Painting Jeremy Pearse, *Indian Elephant*

The Leonard J. Meiselman Memorial Award for Representational Sculpture Joy Beckner, A Good Life

The Elliot Liskin Memorial Award for Representational Sculpture

Pete Zaluzec, Bateleur Eagle

The Donald R. Miller Memorial Award for Interpretive Sculpture

Burt Brent, Flying Mousetrap

The Patricia Allen Bott Award for Creative Excellence

Carl Brenders, Without Warning

The Evelyn and Peter Haller Memorial Award for Sculpture

Walter Matia, Heron

1999

Awards of Excellence

Joy Beckner, Dreaming of Tomatoes
Carl Brenders, Fireball
Charles Allmond, Northern Sphinx
Terry Miller, Dansereye—Ostrich
Ross Matteson, Quail Call
Leo Osborne, Ancient Traveler
Jeremy Pearse, Black Kite
Mae Rash, Red-Winged Blackbird
Paula Waterman, Spot of Sun
Nancy Darling, Bear—Alaskan Malamute
Guy Coheleach, Leopard Lookout II

The Hiram Blauvelt Art Museum Purchase Award

Terry Miller, Dansereye

The Elliot Liskin Memorial Award for Painting

David Rankin, In the Heat of the Day

The Leonard J. Meiselman Memorial Award for Representational Painting Andrew Young, *Bathing*

The Leonard J. Meiselman Memorial Award for Representational Sculpture Pati Stajcar, *Glory*

The Elliot Liskin Memorial Award for Representational Sculpture Tim Shinabarger, Before the Rush

The Donald R. Miller Memorial Award for Interpretive Sculpture

Ray Carbone, Lone Dove

The Patricia Allen Bott Award for Creative Excellence

Mae Rash, Red-winged Blackbird

1998

AWARDS OF EXCELLENCE

Jodie Adams, Who's Going First? Charles Allmond, Hindsight Chris Bacon, Long Billed Curlew Peter Brooke, Relaxing Bear

PREVIOUS AWARD WINNERS 1979-2008

Trey Finney, Scarlet Flight
Matthew Hillier, Lion Siesta
Steve Kestrel, Jumpin Jack Flash
Robert Kuhn, Down to the Scraps
Walter Matia, Nothin' But a Hound Dog
George McMonigle, Trevor
Lanford Monroe, Winter Chill
Richard Sloan, The Wild Bunch
Francis Sweet, Sun Worshippers
Anderson Yang, Winter

The Hiram Blauvelt Art Museum Purchase Award

Lanford Monroe, Winter Chill

The Leonard J. Meiselman Memorial Award for Realistic Sculpture

Walter Matia, Nothin' But a Hound Dog

The Elliot Liskin Memorial Award for Painting

Guy Coheleach, Sunspots

The Elliot Liskin Memorial Award for Sculpture

Joan Binney Ross, Bearritz

The Donald R. Miller Award for Interpretive Sculpture

Chapel, Spindrift

1997

Awards of Excellence

Jeremy Pearse, Sarus Crane

Chris Bacon, Spring
John Banovich, White RhinoBlacksmith Plovers
Carel P. Brest van Kempen, Orangutan
& Asian Elephants
Tim Cherry, Hare Ball
Ian Coleman, Little Blue Heron
Mark Eberhard, Newfound Gap Robin
Anthony Gibbs, Punchy
Bob Guelich, Fishing Rock
Matthew Hillier, Snow Leopard Family
Leo Osborne, Atlantic Evening
Leon Parson, Black Hole Bull

The Hiram Blauvelt Art Museum Purchase Award

Reneé Headings, Soul of Africa Wayne Trimm, Menu, Jackrabbit

Wildlife Art Magazine Award John Banovich, *The Defensive Line*

The Leonard J. Meiselman Memorial Award for Realistic Sculpture Richard Clopton, *Leap Frog*

The Elliot Liskin Memorial Award for Painting

Dino Paravino, Contented Mother

The Elliot Liskin Memorial Award for Sculpture

Reneé Headings, Soul of Africa

The Donald R. Miller Award for Interpretive Sculpture

Didier Debruyne, Gotcha

1996

AWARDS OF EXCELLENCE

Chris Bacon, White-Breasted Nuthatch Burt Brent, Reclining Sable Carel P. Brest van Kempen, Optimism John Felsing, Light in a Sylvan Field Tony Hochstetler, Lionfish and Sea Squirts Nancy Howe, Lullaby Alan Hunt, Northern Majesty Ross Matteson, Predawn Quail Calvin Nicholls, Hawkeye Leo Osborne, The Berry Pickers Emily Parkman, Tomato Worm Andrea Rich, Ravens in Hemlock Michael Riddet, Dynamics Dee Smith, Le Roi Soleil Francis Sweet, Twilight II Kent Ullberg, Ring of Bright Water II Paula Waterman, Pelican Pair

The Hiram Blauvelt Art Museum Purchase Award

Walt Matia, Wild Turkeys

Activities Press Print Award

John Banovich, 104th Congress

Wildlife Art Magazine Award

Dee Smith, Le Roi Soleil

The Leonard J. Meiselman Memorial Award for Realistic Sculpture Walt Matia, Wild Turkeys

The Elliot Liskin Memorial Award for Painting

Chris Bacon, Light Waves

The Elliot Liskin Memorial Award for Sculpture

Robert Glen, Lioness Chasing Vulture

The Donald R. Miller Award for Interpretive Sculpture

Leo Osborne, The Berry Pickers

1995

AWARDS OF EXCELLENCE

Burt Brent, Barnyard Watchdogs
Guy Coheleach, Victoria Falls—Lilac
Breasted Roller
Ulco Glimmerveen, European Tree Frogs
Nancy Howe, Little Melody
Walt Matia, English Pointer
Terry Miller, Over the River and
through the Woods
Leo Osborne, Desert Watcher
Hank Tyler, Resting for the Day
Sue Westin, Holy Ground

Activities Press Print Award

Arnold Nogy, Narrow Escape

Wildlife Art Magazine Award Randal Dutra, In His Domain

The Leonard J. Meiselman Award for Representational Art

Dwayne Harty, Algonquin Wolves

The Elliot Liskin Award for Representational Painting Bob Kuhn, Helter Skelter

The Elliot Liskin Award for Representational Sculpture Richard Loffler, Savannah

The Donald R. Miller Award for Interpretive Sculpture
Leo Osborne, Desert Watcher

1994

AWARDS OF EXCELLENCE

Chris Bacon, Stone Chat
Carl Brenders, Rocky Camp
Carel Pieter Brest van Kempen,
Gripping Tail
Richard Loffler, Greyhound
Judi Rideout, Close Encounters
John Seerey-Lester, Phantoms of the Tundra
Sue Westin, Mangrove Rose

Bennington Center for the Arts Purchase Award & Activities Press Print Award

Dee Smith, Silver Glen Sunset

Wildlife Art News Award Greg Beecham, Morning Glory

The Leonard J. Meiselman Award for Representational Art Mary Taylor, *The She Wolf*

The Elliot Liskin Award for Representational Painting

Carel Pieter Brest van Kempen, Gripping Tail

The Elliot Liskin Award for Representational Sculpture Cammie Lundeen, *Buds*

The Donald R. Miller Award for Interpretive Sculpture

Burt Brent, Glacial Courtship

PREVIOUS AWARD WINNERS 1979-2008

The Hiram Blauvelt Art Museum Purchase Award

John Schoenherr, Early Risers

SAA Members Choice Award Burt Brent, *Glacial Courtship*

The National Tour People's Choice AwardCarl Brenders, *Mother of Pearls*

1993

AWARDS OF EXCELLENCE

Chris Bacon, *Orinoco Goose Study* Carl Brenders, *One to One* Dwayne Harty, *Otter* Leo E. Osborne, *Ancient Storyteller*

Activities Press Print Award

Nancy Howe, Water Music

Wildlife Art News Award

Nancy Howe, Water Music

The Leonard J. Meiselman Award for Representational Art

Walter Matia, Cranes

The Elliot Liskin Award for Representational Painting

Liz Lesperance, The Watering Hole

The Elliot Liskin Award for Representational Sculpture

Sherry Sander, Foxes on the Bayou

The Donald R. Miller Award for Interpretive Sculpture

Steve Kestrel, Trickster

The National Tour People's Choice Award

Carl Brenders, One to One

The Hiram Blauvelt Art Museum Purchase Award & SAA Members Choice Award

Dennis Anderson, Glutton

1992

AWARDS OF EXCELLENCE

Chris Bacon, Snake Bird
Dan D'Amico, Waiting Game
Anne Faust, El Cusingo
Robert Kuhn, Cool, Cool Water
Walter Matia, Otter Fountain
Stanley Meltzoff, Swordfish & Mako
Joan Hagen Ross, River Runners
Lindsay Scott, Threatening Skies

Activities Press Print Award

David Rankin, Queen of the Marsh

The Leonard J. Meiselman Award for Representational Art

Jim Landenberger, Don't Tread on Me

The Elliot Liskin Award for Representational Painting

Sue Westin, In the Tracks of Man

The Elliot Liskin Award for Representational Sculpture

Eric Berg, Green Sea Turtle

The Donald R. Miller Award for Interpretive Sculpture

Patrick Bremer, Tiger Beetle

The National Tour People's Choice Award

Charles Fracé, Reflections Anthony Gibbs, A Bachelor's Life

1991

Awards of Excellence

Robert Bateman, Homage to Ahmed
Paul Bosman, Five O'clock Shadow
Tony Hochstetler, Rhinoceros Beetle
Laurence Isard, Water Bears
Leo E. Osborne, Watching My
Brothers Pass
David Rankin, The Green Pool
Don Ray, Three Bonefish and Crabs
Joan Hagen Ross, In Clover
Francis E. Sweet, The Stretch

Elliot Liskin Memorial Award for Interpretive Sculpture

Tony Hochstetler, Rhinoceros Beetle

The Elliot Liskin Award for Representational Painting

Paul Bosman, Five O'Clock Shadow

Leonard J. Meiselman Award

Francis E. Sweet, The Stretch

The Donald R. Miller Memorial Award

Leo E. Osborne, Watching My Brothers Pass

1990

AWARDS OF EXCELLENCE

Robert Bateman, Bald Eagle Study, Series I
Paul Bosman, Brief Encounter
Paul Bosman, High Noon
Simon Combes, Tension at Dawn
Donald R. Miller, Africa
Daniel Ostermiller, Camille
Dino Paravano, Cheetah with Cubs
David Rankin, Sarus Cranes at Dawn
Donald Sible, Methuselah
Richard Sloan, Amazon Backwater
W. Richard Stiers. Rascals

Elliot Liskin Memorial Award

Donald Sible, Methuselah

Donald R. Miller Memorial Award

Rosetta, Panther

Leonard J. Meiselman Award

Simon Combes, Tension at Dawn

1989

AWARDS OF EXCELLENCE

Gerald Balciar, Puddle Jumper
Beverly Bender, Seldom Seen
Patrick Bremer, Cricket Hunter
Carl Brenders, Talk on the Old Fence
Donald Grant, Jaguar and Cubs
Alan Hunt, Gone But Not Forgotten
Rob MacIntosh. Shear Grace

Larry Norton, Sultry Day—Zambesi River

Elliot Liskin Memorial Award

Donald Sible, Big Al

Donald R. Miller Memorial Award

Nancy Blauers, Macaws

1988

Awards of Excellence

Eric Berg, Toad
Carl Brenders, The Long Distance
Hunters
Esther Lidstrom, Elephant Charge
Leo & Lee Osborne, Waterline
Robert Salo, Mountainside Bugler
Sherry Sander, American Bison
Morten Solberg, Arctic Nomads
Craig Wilson, Eagle

Elliot Liskin Memorial Award

Charles Allmond, Dance of Life

1987

Awards of Excellence

Charles Allmond, Fred and Ethel
Paul Bosman, The Observers
Alan Hunt, A Gathering of Swallows
Lars Jonsson, Red-Winged Blackbird
Morten Solberg, At the Forest Edge
Natalie Surving, Guido
J. Kent Ullberg, Double Header
Monument
Sue Westin, Among the Feeding Stones

1986

AWARDS OF EXCELLENCE

Douglas Allen, An Early Winter Gerald Balciar, Lucy Robert Bateman, Grizzly Edward Bierly, Fox on the Run Joan Hagen, Everglades Newborn Alan Hunt, Snow Leopard Walter Matia, Marsh Masters Sherry Sander, Kudu Morten Solberg, Monarch of the Sky Natalie Surving, Iguana Iguana Rhinotopia

1985

Awards of Excellence

Dennis Anderson, Lyin' in the Sun Dennis Anderson, Missing Lunch Patrick Bremer, Hellgramite Guy Coheleach, Raritan Fox Richard Keane, Angora Robert Kuhn, A Fondness for Water Lanford Monroe, Fourth Morning Leo and Lee Osborne, Aerialist Natalie Surving, Monitor Lizards John Schoenherr, Canadienne

1984

Awards of Excellence

Nina Akamu, Fighting Lions Gerald Balciar, Arctic Reunion Guy Coheleach, Brightwaters Creek Bard Cosman, Royal Red Macaw Bob Kray, Lonely Quest Sherry Sander, Shore Patrol J. Kent Ullberg, Double Header

1983

AWARDS OF EXCELLENCE

Dennis Anderson, Fishing Tackle Guy Coheleach, Siberian Chase Shane Dimmick, Teddies B. J. Martin, Zarafah Jim Morgan, Flooded Field Diane Pierce, Zebra Duikers Joseph Sheppard, Rabbits Nico Vosloo, Etosha Dawn

1982

Awards of Excellence

Gerald Balciar Lawrence Braun Lee Cable Guy Coheleach Joseph Fornelli Charles Fracé Frank Gee J. Kent Ullberg

1981

Awards of Excellence

Beverly Bender Raymond Ching Guy Coheleach Robert Guelich Robert Kuhn Alderson Magee David Plank

1980

Awards of Excellence

Lesia Anson Robert Bateman Kenneth Bunn John Clymer Randy Dutra Robert Kuhn Terry Matthews Stanley Meltzoff C. E. Monroe, Jr. J. Kent Ullberg Scott Woolever

1979

Awards of Excellence

Guy Coheleach Robert Kuhn J. H. Matternes C. E. Monroe, Jr. John Pitcher Sherry Sander John Schoenherr Keith Shackleton Morten Solberg J. Kent Ullberg

Robert Bateman



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