SOCIETY OF ANIMAL ARTISTS

ART AND THE ANIMAL
2013

53RD ANNUAL MEMBERS EXHIBITION
SOCIETY OF ANIMAL ARTISTS
PREMIERE

THE BENNINGTON CENTER FOR THE ARTS
September 1 - October 31, 2013
44 Gypsy Lane
Bennington, Vermont 05201
(802) 442-7158 / www.TheBennington.org

TOUR

HIRAM BLAUELT ART MUSEUM
November 16 - December 29, 2013
Oradell, New Jersey

ARIZONA-SONORA DESERT MUSEUM
January 11 - April 5, 2014
Tucson, Arizona

BOOTH MUSEUM OF WESTERN ART
May 3 - September 7, 2014
Cartersville, Georgia

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

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
davidjwagnerllc.com

MEMBER, AMERICAN ALLIANCE OF MUSEUMS

Copyright 2013 Society of Animal Artists, Inc. All rights reserved. No part of this book may be reproduced, stored in a retrieval system or transmitted in any form or by any means without written permission from the publisher. Printed in the USA.
ART AND THE ANIMAL
53rd Annual Members Exhibition

PREMIERE

THE BENNINGTON CENTER FOR THE ARTS
Bennington, Vermont
September 1 - October 31, 2013
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 almost 500 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.

OFFICERS

Diane Mason
President

Allen Blagden
Vice President

Leslie Delgyer
Secretary

Douglas Allen
Vice President

Stephen Quinn
Vice President

Reneé Bemis
Treasurer

EXECUTIVE BOARD

John Agnew
Robert Caldwell
James Coe
Kim Diment

Susan Fox
Jan Martin McGuire
Terry Miller
David Rankin

Paul Rhymer
John Ruthven
Wes Siegrist
Joseph Vance, Jr.

EXECUTIVE BOARD EMERITUS

Louis DeDonato

Wayne Trimm

STAFF

Bob Mason
Executive Director
The SAA is thrilled to be returning to The Bennington for the premier of our 53rd Annual Exhibition in Bennington, VT. This beautiful museum hosted our exhibition when they initially opened their doors in 1994, and we were also honored to have them host our exhibition in 2006. The Bennington always displays the artwork in an exquisite manner, and I am excited to see the results of their recent expansion!

The membership of the SAA continues to expand, with members coming in from different countries around the world. And many of the new members are pushing the boundaries of what has traditionally been viewed as ‘animal art’, and are expressing themselves with a contemporary flair which is most appealing. It is getting more and more difficult to have one’s work juried into the Annual Exhibition, as there is so much quality work submitted for review each year. In 2012, there were more than twenty (20) new members who managed to jury into the Annual Exhibition for the first time, and several of them received award recognition. I find this trend exciting, as it means that the future of our genre is in good hands. It also motivates me to work harder to come up with new concepts, and attempt to stay relevant so I can compete with these brilliant young artists!

An exhibition like this is only made possible through the hard work and dedication of many individuals who deserve to be recognized. Most of all, we thank the artists, for without them there would be no Society of Animal Artists – and no exhibition. Next, we thank Elizabeth Small, Bruce Laumeister, and Shirley Hutchins - our gracious hosts at The Bennington. The members of the Executive Board give generously of their time and talents to support the organization, often at considerable financial cost to themselves. Renee Bemis, our faithful Treasurer, has been serving in this position for 18 years! Leslie Delgyer served a number of years as our Secretary, then as President for four years, and is once again serving as Secretary. That’s dedication!! Then there is the Communications Committee of Wes Siegrist, Susan Fox, Jan Martin McGuire, and John Agnew who maintain regular communications with the membership through a new online newsletter, Facebook, a blog, and the website. I doubt if most of our members really understand how much time and effort these individuals put into these communications on a monthly basis. David J. Wagner, Ph.D., continues to serve the SAA in remarkable fashion as both the Tour Director and as a recruiter of opening venues. This is not an easy task these days, yet he always manages to find us excellent venues for our exhibition. I also wish to thank our Media Sponsors: Western Art Collector and Fine Art Connoisseur for their support of our artists through the offer of special advertising rates, promotional articles about our exhibition, and their generous “Editor’s Choice” Awards. Last, but certainly not least, I wish to thank Bob Mason for his excellent work as our Executive Director. He keeps the organization operating efficiently throughout the year, and I could not have done my job as President these past five years without his support.

Diane D. Mason

If I were asked to explain how THE 2013 – 2014 ART AND THE ANIMAL TOUR came to be, I would answer by saying that its formation was largely the result of targeted prospecting to promote the display of museum-quality, thematic artwork supplied by members of The Society of Animal Artists, followed by discussions I initiated with leaders of museums. Such was the case for The 2013 ANNUAL EXHIBITION, in effect the premiere from which selections were drawn for THE 2013 – 2014 ART AND THE ANIMAL TOUR. An initial meeting in a suburban coffee shop just off Interstate I-10 on the north side of Tucson on the last Sunday in January, 2011 between myself and The Bennington’s Curator, Elizabeth Small, set the stage. We met to preliminarily discuss the possibility of premiering The 53rd ANNUAL EXHIBITION of the Society of Animal Artists at The Bennington in Vermont. Subsequent discussions and negotiations resulted in an exhibition agreement for a two-month period commencing September 1, 2013.

A half year earlier, on the heels of The 50th ANNUAL EXHIBITION of The Society of Animal Artists in San Diego, discussions between James Bellis, Jr., newly appointed President of The Blauvelt-Demarest Foundation, and myself, led to agreements for the display of ART AND THE ANIMAL annually each Autumn for four years running at The Hiram Blauvelt Art Museum, in Oradell, NJ, which will culminate with the display of The 57th ANNUAL EXHIBITION there in 2017. Discussions with now-retired, Susan T. Fisher, predecessor of Art Institute Director, Holly Swangstu, led to an agreement signed in 2010 by Robert Edison, predecessor of the newly appointed Director of the Arizona-Sonora Desert Museum, Craig Ivanyi, to display ART AND THE ANIMAL there during the height of Tucson’s tourist season, from January to April, 2014; while an invitation I received from Booth Western Art Museum Executive Director, Seth Hopkins, to present a slide lecture followed by a signing of my book, American Wildlife Art, in 2011, offered the perfect opportunity to enter into discussions to tour ART AND THE ANIMAL to Cartersville, Georgia, in the foothills of the southern terminus of the Appalachian Mountains, where that museum is located.

The 2013 ANNUAL EXHIBITION and each and every venue of THE 2013-2014 ART AND THE ANIMAL TOUR that followed, materialized out of targeted prospecting to promote the display of museum-quality, thematic artwork supplied by members of The Society of Animal Artists, followed by discussions I initiated with leaders of prospective museums. I wish to thank those museum leaders, and their respective staff members, for making THE 2013 – 2014 ART AND THE ANIMAL TOUR possible. I also wish to thank those members of the Society of Animal Artists who submitted work for The 2013 ANNUAL EXHIBITION and THE 2013 – 2014 ART AND THE ANIMAL TOUR.

David J. Wagner, Ph.D.
Curator/Tour Director and Author, American Wildlife Art
The Bennington Center for the Arts opened its doors in 1994 with the first show being the annual exhibition of the Society of Animal Artists. Since that time we have been very grateful to have had the support of many of the best wildlife artists in this country and subsequently, the support of many representational artists from coast to coast in our annual exhibitions that include Impressions of New England, American Artists Abroad and the Laumeister Fine Art Competition.

Our original building, designed to resemble an Eric Sloane barn, included two galleries, a 313 seat theater and space to permanently display the Center’s Native American pot and Katsina collection. Two additional wings have now been completed to give us a total of seven galleries in which we offer fine art to our patrons, two artist workshops and an artist apartment.

For the past few years we have been offering workshops by artists such as John Seerey-Lester, Terry Isaac, Morten Solberg, Carel Brest van Kempen, Sherrie McGraw and Bill Schneider. Master Carver Floyd Scholz offers multiple workshops at the Center each summer. Our goal has always been to bring world-class art to the residents and visitors of Vermont and the surrounding area and by offering workshops by some of the most preeminent artists in the world, we hope to have a hand in helping train a new generation of artists that will preserve through its art the beauty of our world.

This year, in addition to Art and the Animal we scheduled our eighteenth Art of the Animal Kingdom, juried by Carel Brest van Kempen, the thirteenth annual Impressions of New England, The Small Works Show, American Artists Abroad, and the fifth annual Laumeister Fine Art Competition, juried by Peter Trippi, editor of Fine Art Connoisseur. We will also be hosting Plein Air Vermont, the Vermont Watercolor Society and an abstract show called Overlap with the artists made up predominantly of art professors at Dartmouth and Yale. Next year we will host the Oil Painters of America National Show so please keep that in mind.

Complementing our focus on contemporary fine art is an extensive collection of Native American art which includes Navajo weaving, traditional pottery, jewelry and contemporary basketry. The art of Native Peoples, whether of them or by them, symbolizes their ability to live in harmony with their environment, a lesson we could all do with learning.

The Covered Bridge Museum, which opened in 2003, has become a popular attraction. Focusing on the history, culture, nature, science and art of covered bridges, the museum is the only one of its kind. A theatre, extensive exhibits, an interactive kiosk, dioramas and even a working railroad educate and entertain visitors to the Center.

To round out the cultural experience we have scheduled a number of live performances in the Edith Memorial Theater for the summer of 2013. Classical, indie, folk and world music will be available and more performances will be added so please continue to check with us.

Few small towns can claim access to the range and caliber of the arts offered by the The Bennington Center for the Arts. We thank our artists and our patrons for making this a reality.
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 natural history institutions across the nation.

In addition to the Award of Excellence, the Sponsor Awards listed below will also be presented at the opening of the 53rd 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 Ethology Award for the Best Depiction of Natural Behavior - Donated by Bob and Diane Mason

The President’s Artistic Achievement Award – Sponsored by SAA

The Evelyn and Peter Haller Memorial Award for Sculpture - Bequest of Evelyn M. Haller

The Marilyn Newmark Memorial Award for a Realistic Painting - Donated by Mindy Mylett

The Marilyn Newmark Memorial Award for a Realistic Sculpture - Donated by Mindy Mylett

The “Newcomer” Award for a First-time Participant in the SAA’s Annual Exhibition - Donated by Masood and Joy Garahi

The Fine Art Connoisseur Editor’s Choice – Donated by Fine Art Connoisseur Magazine

The Western Art Collector Editor’s Choice Award – Donated by Western Art Collector Magazine

JUDGES FOR THE 2013 EXHIBITION

James Gurney
Artist/Author of Dinotopia & Color and Light: A Guide for the Realist Painters
Rhinebeck, NY

Patricia M. Kernan
Illustrator and Curator of Focus on Nature Biennial Exhibition, Research and Collections, New York State Museum, Albany, NY

Robert J. Koenke
Former publisher, Wildlife Art magazine, Art marketing specialist and fine art appraiser
Easton, MD
ART AND THE ANIMAL

Society of Animal Artists’ members represented in the 53rd Annual Exhibition

 Entire membership listed on page 146.

Sue deLearie Adair, SAA
Al Agnew, SAA
John N. Agnew, SAA
Douglas Allen, SAA
Charles Almond, SAA
Tom Altenburg, SAA
William Alther, SAA
Chris Bacon, SAA
Tucker Bailey, SAA
Gerald Balciar, SAA
John Banovich, SAA
Barbara L. Banthien, SAA
Al Barnes, SAA
Nancy K. Bass
Robert Bateman, SAA
John Perry Baumlin, SAA
Joy Kroege Beckner, SAA
Allen Blagden, SAA
Ajay Brainard, SAA
Carel P. Brest van Kempen, SAA
Linda Budge, SAA
Robert Louis Caldwell, SAA
Clarence P. Cameron, SAA
Dan Chen, SAA
James Coe, SAA
Guy Coheleach, SAA
Mark A Collins
Jean Cook
Anni Crouter, SAA
Darrell D. Davis, SAA
Patricia Davis, SAA
Kim Diment, SAA
Kathleen E. Dunn, SAA
Lisa Egeli
Lyn Ellison, SAA
Melanie Fain, SAA
Anne S. Faust, SAA
Linda M. Feltner
James Fiorentino
Jeff Gandert, SAA
Daniel Glanz, SAA
Sue Gombus, SAA
Shawn Gould, SAA
Sandy K.P. Graves, SAA
Peter Clinton Gray, SAA
Simon Gudgeon, SAA
Bob Guelich, SAA
Lucia Heffernan
Cathy S. Hegman, SAA
Cindy House, SAA
Cary Hunkel, SAA
Leslie J. Hutto, SAA
Pat Ann Jackman, SAA
Brett Jarrett, SAA
Brian Keith Jarvi, SAA
Stephen A. Jesic, SAA
Morgan Kilbourn
John Kobald, SAA
Brent A. Langley, SAA
Rod Lawrence, SAA
T.J. Lick, SAA
Esther Lidstrom, SAA
Lynne Lockhart, SAA
Laura Mark-Finberg
Roger Martin, SAA
Jeanette Martone, SAA
Diane D. Mason, SAA
Walter Matia, SAA
Jan Martin McGuire, SAA
George McMonigle, SAA
Darin Miller, SAA
Terry Miller, SAA
Dale Marie Muller
Sean Murtha, SAA
Sadao Naito, SAA
Alison Nicholls, SAA
Leo E. Osborne, SAA
Matthew Gray Palmer, SAA
Dino Paravano, SAA
Kathleen R. Partridge
Patricia Pepin, SAA
Louise Peterson, SAA
David Petlowany, SAA
Anne Peyton, SAA
Kelly L. Radding, SAA
Ruth Ray, SAA
Sonia Reid, SAA
Linda Relis, SAA
Paul Rhymer, SAA
Andrea Rich, SAA
Rosetta, SAA
Linda Rossin, SAA
Kenneth R. Rowe, SAA
Jon Ruehle, SAA
Kathleen Ryan, SAA
Jonathan Sainsbury, SAA
Sherry Salari Sander, SAA
Stefan Savides, SAA
Sharon K. Schafer, SAA
Rachelle Siegrist, SAA
Wes Siegrist, SAA
Kelly Singleton, SAA
Roger Smith, SAA
Morten E. Solberg, SAA
Heather Soos, SAA
Gary Staab, SAA
Pati Stajcar, SAA
Joseph H. Sulkowski, SAA
Mark A. Susinno, SAA
Jason L. Tako, SAA
Chirag V Thumbar
France Tremblay, SAA
Gunnar Tryggmo
Ezra Tucker, SAA
Kent Ullberg, SAA
Dale A. Weiler, SAA
Sue B. Westin, SAA
Tim Widener, SAA
Kay Witherspoon, SAA
Terry J. Woodall
Ellen Woodbury, SAA
Amy Bartlett Wright
Sherrie York, SAA
Aaron Yount, SAA
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 represents a good diversity in terms of subject matter, art mediums, and dimensions of artwork.

Titles of artworks are given in italics. Unframed dimensions are listed as height by width for the two-dimensional works, and height by width by depth for the three-dimensional objects. Dimensions are given in inches.
The American Toad is my favorite non-avian subject. I admire their textured skin, and especially their facial expressions. I normally avoid anthropomorphic titles, but with faces like these I just couldn’t resist!

SUE DELEARIE ADAIR, SAA
Resides: Schenectady, New York, USA
b. 1960, New York, USA

Grumpy Old Men
American Toad
Graphite Pencil
6 x 12
Available for Acquisition
AL AGNEW, SAA
Resides: Ste. Genevieve, Missouri, USA
b. 1952, Missouri, USA

Cloud Spirit
Clouded Leopard
Oil on Linen
16 x 24
Available for Acquisition

Clouded leopards are one of the rarest of predators - and one of the most endangered. I was inspired to paint this creature partially due to its endangered status, but also for the artistic challenges of portraying this arboreal cat's body structure, with long body and tail and short, powerful limbs, along with its beautiful coloration.
The armor of the tortoise gives it a sense of security in a world full of predators, and gives us an aesthetic experience. What is protection for the tortoise looks to me like an ancient suit of armor with its various forms and textures, even the ornamentation.

JOHN N. AGNEW, SAA
Resides: Cincinnati, Ohio, USA
b. 1952, Ohio, USA

Is it Safe Yet?
Greek Tortoise
Scratchboard
8 x 10
Available for Acquisition
It is autumn in the North Country. A solitary Bull Moose, largest member of the deer family, has come to drink and feed near the lakeshore. He raises his head, perhaps listening to a faint call of a distant rival that echoes across the water. Of all the animals found in North America, to me, the moose most conveys the majesty and spirit of the wilderness.

DOUGLAS ALLEN, SAA
Resides: Centerville, New Jersey, USA
b. 1935, New Jersey, USA

_Sunrise_
Bull Moose
Oil
22 x 36
Private Collection of Mr. & Mrs. Paul Collins
Ancient Egypt has long been an interest of mine. In designing this piece I took the opportunity to stylize three owls into a composition that resembled ancient Egyptian architecture. Selection of the stone with its variation in color and pattern seemed appropriate for combining ancient and modern ideas.

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

Three From Thebes
Owls
Utah Alabaster
15 x 12 x 6
Available for Acquisition
TOM ALTENBURG, SAA
Resides: Raymore, Missouri, USA
b. 1958, Kansas, USA

Silent Landing
Barn Owl
Acrylic
23 x 23
Available for Acquisition

"Silent Landing" is part of a series of barn owl paintings I created last year. This owl has just landed on top of the best mouse hunter’s observation point in the barn.
A red fox in the snow is an irresistible subject. The rusty color of the fox against the cool blue colors of snow is a combination that I never tire of. In this case, I was particularly interested in the nearly front-lit situation resulting in just a bit of cast shadow behind the fox and a surprisingly dark violet-gray snow surface.

WILLIAM ALTHER, SAA
Resides: Denver, Colorado, USA
b. 1959, Kansas, USA

Rufous II
Red Fox
Oil
16 x 24
Available for Acquisition
CHRIS BACON, SAA
Master Signature Member
Resides: Burlington, Ontario, Canada
b. 1960, Hertfordshire, England

Nothing Happens Next
Semi-palmated Sandpiper
Acrylic and Watercolor on Rag Board
9.5 x 20.5
Private Collection of the Artist

"...It happens now or not at all."
Any of us that have dogs in our lives know how much joy they bring. My mixed breed dog and inspiration for Rocket Man (Rocky) IS joy! He lives his life with such enthusiasm. That is the feeling I hope comes across in my sculpture. In keeping with a playful mood, I chose a circle as a support. Full speed ahead is Rocky’s favorite mode, so that’s how I portrayed him. Rocky was born in my studio and has spent much time there, sometimes in my lap while I sculpted his likeness.
GERALD BALCIAR, SAA
Master Signature Member
Resides: Parker, Colorado, USA
b. 1942, Wisconsin, USA

Sanctuary
Screech Owl
Bronze
20 x 11 x 11
Available for Acquisition

In a large percentage of my study pictures of screech owls, the owls are peering out of a hollowed out cavity in a tree. Being one of the smallest owls, these cavities become their sanctuary but they will also use a nesting box. The range of this little owl extends west all the way to the Pacific coast.
Lions are often seen as lazy, sleeping, oversized house cats, but in reality they are the ultimate killing machines. With bone crushing bite strength and canines that are over three inches long, they can single handedly take down a one ton cape buffalo bull. These two brothers have had a successful night hunting. As the dawn breaks, they will soon seek a cool, quiet and shady place to sleep off their meat binge. It is soft, tender moments like this when one can easily forget they are truly "Tender Killers".

JOHN BANOVICh, SAA
Resides: Carnation, Washington, USA
b. 1964, Montana, USA

Tender Killers
Lions
Oil on Belgian Linen
12 x 16
Private Collection of Pat Shawver
BARBARA BANTHIEN, SAA
Resides: Tiburon, California, USA
b. 1950, Ohio, USA

Yellow Bird
American Goldfinch
Acrylic on Hardboard
15 x 11
Available for Acquisition

"Yellow Bird" is one in a series of paintings I have been working on combining everyday human objects, such as toys, with the birds I care so much about.

By placing the goldfinch in a setting of human objects—here the children's blocks—instead of their normal environment, I hoped to make a bridge between viewer and bird. I added the bright border mainly for the joy of painting the brilliant yellow, and it seemed to complete the scene.
I visited the Mercado in Acapulco one morning and was impressed with the primary colors of the fruit in the early morning light. I saw a parrot in another location and moved him to the stall in the painting. Given the coloration, it just seemed like the two should be together.

AL BARNES, SAA
Resides: Johnson City, Texas, USA
b. 1937, Texas, USA

Platanos
Mawcaw Parrot
Oil on Canvas
20 x 30
Available for Acquisition
NANCY BASS
Resides: Charlottesville, Virginia, USA
b. 1957, Illinois, USA

Zoe and Ella
Cows
Oil on Panel
30 x 30
Available for Acquisition

I live on a pastoral cattle farm in the Piedmont of Virginia. I am privileged to spend my days with a herd of cattle comprised of various breeds and colors that inspire my paintings. Cows are very serene and possess great beauty, which I strive to capture. Zoe and Ella look out at the viewer in my painting with their soulful dark eyes and rotund bodies. I paint my cows against a contemporary and abstract color field background to highlight their individual personalities.
John Vaillant, in his gripping book "Tiger", about a man-eating tiger in southeastern Siberia says, "Think of a pit bull weighing a quarter ton. This is what you get when you pair the agility and appetites of a cat with the mass of an industrial refrigerator." I have not seen a Siberian in the wild; very few people have. (I have, however, seen about 15 Bengal tigers in the wild.) There are fewer than 500 Siberians left. Between 1992 and 1994 one hundred were killed to feed the illegal market for Chinese medicine. Of course all of my Siberian tiger reference has come from zoos, most of which from the Calgary Zoo starting with Khasam born and orphaned in Siberia in 1989. He came to Calgary in 2004 and has sired many progeny. These two tigers are simply sparring and not in a fight to the death. I enjoyed portraying the snarling features as well as the textures of the back in a simple but powerful composition.
JOHN PERRY BAUMLIN, SAA
Resides: Endicott, New York, USA
b. 1956, New York, USA

Big Cat Messages
Tiger
Oil on Belgian Linen
20 x 20
Available for Acquisition

Cat behavior is pretty consistent throughout the family Felidae. All of them use scent to communicate to others of their own kind and rubbing their face on some favored object is one means of doing so, familiar to anyone with a pet cat. Whether it’s a domestic tabby or one of the great cats, they are all saying essentially the same thing: here I am, I live here, this place is home.
In 2004, Anne Allen Crockett asked me about making a piece of her black & tan girl Boo, with pups. Although I have yet to see a newborn puppy, I worked from many pictures that breeders had sent me to show off their new pups. Anne suggested the title. “Deli’s Open” is dedicated to the good breeders who provide us with loving companions that have been bred for good temperament and beautiful conformation.
ALLEN BLAGDEN, SAA
Resides: Salisbury, Connecticut, USA
b. 1938, New York, USA

I tried to convey the peaceful tranquility of these two creatures luxuriating in the heat and humidity of a hidden pool without a care in the world. The challenge for me was to paint their shapes through the murky water.

*Jungle Pool*
Indian Rhinoceros
Watercolor
22 x 30
Available for Acquisition
I painted "A Closer Look" in the Trompe L'oeil style in an attempt to capture the intricate and detailed beauty of the specimens. The colored tissue paper was chosen to accentuate the colors of each specimen and to act as a symbol of their delicacy. The magnifying glass serves two purposes; it provides a slightly magnified view of the grasshopper’s wing and also serves as a metaphor for the fragility of life.
Chameleons are celebrated for their color-changing skills, which, rather than aiding camouflage, as in this whimsical painting, help the animals thermoregulate (the skin turns dark to help warm the lizard, or light to allow it to cool), and send various visual signals to other members of their species, such as sexual receptivity, aggression, etc. Of these two functions, my guess is that quick and effective thermoregulation was the original driving adaptation, which conferred a benefit to slow-moving arboreal reptiles whose ability to move from one microclimate to another was severely restricted.
This is a glimpse into the Sonoran Desert, my backyard, my inspiration. Living in Cave Creek, AZ., I often see the mule deer nibbling on desert browse. They are not easily frightened. This is a portrait of a yearling, a graceful, endearing, curious desert inhabitant. I used the bright desert light to create some interesting patterns in the Teddy Bear Cholla, directing the viewers eye in and around the canvas.
In Swahili, “kutokua na hatia” roughly translates to “innocence/free of guilt.”

As we came around a bend on the path, we spotted a grouping of colobus monkeys. The dense trees made it tricky to capture reference material and it wasn’t until we were coming back down from the top of the road that I saw a glimpse of white. I looked up and saw this little innocent face looking down at us.
Irregular chunks of rare, dendritic soapstone are all that is available. Fracturing occurred when the unearthed stone dried too rapidly in the high desert sun of southwest Montana. The roughed-in shape of the piece always determines the owl, but I am always attempting to get more owl out of the stone than it possesses. My satisfaction comes in capturing the essence of the bird. The coloration in "Waiting for the Moment" is quite rare and was only revealed when the piece was polished.

CLARENCE P. CAMERON, SAA
Resides: Madison, Wisconsin, USA
b. 1941, Wisconsin, USA

Waiting for the Moment
Barn Owl
Montana Dendritic Soapstone
8 x 4 x 4.5
Private Collection of the Artist
DAN CHEN, SAA
Resides: Eugene, Oregon, USA
b. 1963, Canton, China

*Hummingbirds and Peonies*
Hummingbirds
Watercolor on Silk
54 x 34
Available for Acquisition

More than thirty years ago when I started to study art, my favorite subjects were peonies, wisteria, and peacocks. But, since we lived in the southern region of the country the climate was not right for peonies and wisteria so I only used photos for reference. After I moved to Eugene, to my delight, I had both peonies and wisteria in my own yard and at one point, I even had a peacock. This painting is as viewed from my front window - hummingbirds included.
The patterns of ice and snow on nearby Grapeville Creek have inspired many paintings. I began this canvas several winters ago and immediately knew that the setting was perfect for a Red Fox. I originally drew him facing out of the painting, but something unresolved about the composition kept the unfinished canvas in my studio for years, and I would periodically rework the surface, hoping to capture the pose and atmosphere that I envisioned. Then an observant friend asked why the fox was looking out and not into the scene. That was the answer! The mood was established as soon as I turned him to look up the creek.

JAMES COE, SAA
Resides: Hannacroix, New York, USA
b. 1957, New York, USA

Ice on the Creek
Red Fox
Oil on Hemp Canvas
24 x 36
Available for Acquisition
In this painting we have a tropical tiger resting in a jungle pool. It is in the dark part of the forest to avoid as much of the sun's heat as possible. These beautiful cats have no problem being in water and they are good swimmers. They have much shorter hair than their long-haired Siberian cousins but the steaming heat of the day can make most any animal want to cool off.

**Cooling Off**
Tiger
Oil on Linen
24 x 36
Available for Acquisition
An animal with attitude, especially one whose traits and character can teach me something about myself, is inspiring subject matter. This feisty gal reminds me that it is possible to be content with a small dwelling, that one can roam happily within a limited range, and that survival may be more about determination than speed.
I. Jean Cook
Resides: Paola, Kansas, USA
b. 1942, Kansas, USA

White Tailed Deer
White Tailed Deer
Oil
8 x 10
Available for Acquisition

The deer have made a come back in Kansas. I have five that regularly go through my pasture on the way to water and the canopy. What drew me to this scene was the dramatic back lighting. It evokes a mood that I hope I captured.
I am always trying to seek out an unusual composition for a painting. I took this reference photo by accident and when I reviewed it later, I was inspired to take the plunge and paint it. It was a really fun piece to work on and ocelots are such beautiful subjects.

ANNI M. CROUTER, SAA
Resides: Flint, Michigan, USA
b. 1963, Illinois, USA

*Leap of Faith*
Ocelot
Acrylic
48 x 36
Available for Acquisition
I love the idea of mixing the geometry, almost architectural shapes, with that of the free flowing organic. I guess it's really an attempt to mesh the man-made world with the natural world. It's a conundrum that I'm intrigued with abstraction and that of traditional realism. I believe a large amount of abstraction is much too cold and dehumanizing, while a large amount of contemporary realism is simply stiff modeling of a subject. I fight to avoid both of those in my compositions. In the end, to me, the art of sculpture is all about balance, mass, composition, and gravity.
I am always inspired by the curiosity and thought process of dogs. Most of my work attempts to illustrate these moments. From a design point of view I wanted the mirror, as a non-organic form to work with the (organic) form of the dog. The rectangular, softer bronze base makes the transition work, I think. I wanted to sculpt the animal in a classically representational way and at the same time create a more contemporary result. This is the second piece in my "Mirror Dog" series.
Helmeted Guinea Fowl are a comical addition to any safari. They are common, charismatic and loud. These oddly shaped birds are chicken-sized. They are social and can be found foraging in the grasses in large groups. They are not fond of flying but will reluctantly do so when disturbed. This disturbance is always accompanied by dust and a cacophony of noise. I remember a funny account of a group of about 50 Guinea Fowl. They were all cowering under a scraggly small tree. This unfortunate arrangement was due to a Tawny Eagle that had discovered them. They were trying desperately to get a drink of water from a nearby waterhole and as water was scarce in this area they had no choice. The Tawny had no intention of killing one as he had already eaten. It appeared he was making a great game of terrorizing the Guineas. Each time the Guineas got the courage to stray out from under their little bit of cover, off his perch he would come, swooping down and sending up an explosion of noise and feathers! Erratically the Guineas would zigzag back and fourth, finally ending up, once again, under the miserable little tree. Five minutes later the circus would start all over again.
This piece, originally titled "Raid", was laid out in 2006 but the challenge of painting all those glowing leaves seemed too much at the time. So the preliminary work was packed away in favor of other projects. Seven years later I revisited my old ideas and felt ready to tackle the intensity of all the greens, yellows, and beautiful backlighting. I pushed and pulled and glazed until things looked right but I wasn't truly satisfied. Once I added the blue of the Stellers Jay and grapes, the painting had the final "pop" it needed.

**KATHLEEN E. DUNN, SAA**

Resides: Milton, Washington, USA  
b. 1955, New Jersey, USA

*Vintage*  
Stellers Jay  
Oil on Board  
16 x 31  
Available for Acquisition
LISA EGELI
Resides: Churchton, Maryland, USA
b. 1966, Maryland, USA

On Salty Fields
Assateague Island Ponies, Cattle Egrets
Oil on Linen
18 x 24
Available for Acquisition

The marshes of Assateague Island have inspired me for many years. I love the slow movement of a calm morning, with the ponies working their way through the grasses, wading birds poking along the shoreline, and the tide shifting ever so slowly.
For this painting I visualized an uncluttered simplicity, just a magpie and a huge gumtree branch painted with a very limited palette. I hoped to convey the delicacy and stillness of the bird in contrast with the strength of the branch. Magpies are clever opportunists, making the most of every chance that comes their way. They are an inspiration to me and feature in my life every day. This one is waiting for something to come along!

LYN ELLISON, SAA
Resides: Maudsland, Queensland, Australia
b. 1943, New South Wales, Australia

Magpie Lookout
Australian Magpie
Acrylic
35.5 x 23.5
Available for Acquisition
My primary inspiration is birds, bugs, and botanicals; however, this young raccoon struck a chord with me. I loved the curious expression in his eyes and mischievous look on his face so I kept my composition focused there. The "black and white" of his face was ideal for an etching and the white pastel enhanced his mask. As he gazed back at me, I thought he looked like a "Little Rascal"!
I love parrots! They are so colorful! If you want to see a lot of parrots, and macaws also, just visit a clay lick on a South American river. Get there before dawn and by first light the birds will begin to arrive. My husband took many pictures that morning in Peru and, after examining them, I selected this small group of three birds out of a much larger image. So many colors presented quite a challenge as each color is a separate stencil. I ended up with thirty-six stencils, the most I have ever attempted in one print.

ANNE S. FAUST, SAA
Resides: Baton Rouge, Louisiana, USA
b. 1936, Connecticut, USA

A Difference of Opinion
Orange-cheeked Parrots
Serigraph
16 x 22
Available for Acquisition
The ringtail, with large eyes and appealing demeanor, is among the nocturnal wonders of the Sky Islands of southwestern United States and northwestern Mexico. These forested mountain ranges are internationally important for their outstanding biological diversity. They support many species found nowhere else in the United States, among them this relative of the familiar raccoons. Agile climbers in rocky terrain, ringtails forage for fruits and small animals in the varied habitats of this special ecosystem. This painting of the ringtail, blue-winged grasshopper, and piñon pine is from a series created to promote curiosity and appreciation of the region’s biological diversity.
The elusive buck has always captured my interest as a portrait to paint in watercolor. Seeing them in the winter after it snows is very magical. I see many deer in my own backyard and in the area where I live in Hunderton County, New Jersey, but to see a buck is more of a rare occurrence. They are unique mammals, as they grow their antlers every year. Bucks are very strong and determined animals. Capturing the detail and majesty of this animal was something I loved painting.
JEFF GANDERT, SAA
Resides: Maineville, Ohio, USA
b. 1957, Ohio, USA

Out From Under
Reticulated Giraffe
Acrylic on Panel
20 x 28
Private Collection of the Artist

A giraffe's movements seem to have that same hypnotic effect on me as the gentle to and fro of being stationary in a row boat or canoe in light, subtle waves, slowing my tempo to that of the moment. Interestingly, as I painted this portrait I found within the lines of the giraffe's facial area that same awkwardly languid grace and beauty as that of its gait and movements. While painting, the 'feel' of these movements stayed with me as I developed a sense of the great animal easing 'out from under' the acacia branches.
Late this winter we were lucky to have several of these fantastic little owls visiting our Colorado home. Their hunting abilities at the bird feeders were amazing. Being diurnal, it was easy to watch as they sometimes took on birds as large as they were - all the while completely fearless of our presence. I felt that I had to capture this tiny owl with a very large attitude.

**DANIEL B. GLANZ, SAA**

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

*Fearless*
Northern Pygmy Owl  
Bronze  
12 x 15 x 6  
Available for Acquisition
SUE GOMBUS, SAA
Resides: Merrillville, Indiana, USA
b. 1951, Illinois, USA

Watching Me Watching You
Mountain Lion
Pastel
12 x 16
Available for Acquisition

While there are so many features about the North American mountain lion that are beautiful, I wanted the eyes to be the focal point, hoping to provoke some thought about what is happening to wildlife the world over. For that reason I positioned the face in the upper right hand corner so that the eyes took a place of compositional importance. The organic features of the grasses and rock were added to reference the importance of the natural habitat to the survival of not only the mountain Lion, but to species worldwide.
Otis is our dog. A great hiking companion, he’s always eager to see what lies around the next curve in the trail.

SHAWN GOULD, SAA
Resides: Eureka, California, USA
b. 1974, Iowa, USA

Otis
Domestic Dog
Acrylic
24 x 36
Private Collection of the Artist
SANDY P. GRAVES, SAA
Resides: Steamboat Springs, Colorado, USA
b. 1968, Colorado, USA

"Bison" is about energy and power. In my stylized manner of sculpting, I enjoy playing with the negative space to make the traditionally heavy and still material of bronze dance.

Bison
Bison
Bronze
6 x 10 x 17.5
Available for Acquisition
As a specialist diver, the Cape Gannet competes with other ocean predators in a feeding frenzy as they hunt millions of schooling sardines. The sardine run is one of the largest and most spectacular animal migrations on the planet. The title "Ocean Divers" describes the Gannets’ unique and amazing aquatic ability. The power of the dive as the bird enters the water creates a plume of bubbles resembling a vapour trail — as it encounters the target the energy of the dive is broken into an exploding mass of bubbles, fleeing sardines and visual abstractions. The challenge for me in painting a scene like this is to communicate these elements whilst maintaining a balance between abstraction and realism.

PETER CLINTON GRAY, SAA
Resides: Cape Town, Western Cape, South Africa
b. 1950, Bulawayo, Zimbabwe

Ocean Divers
Cape Gannets and Sardines
Oil on Canvas
36 x 28
Available for Acquisition
I like to have a diverse practice; the challenge of new ideas and new subjects is always inspiring and keeps my work fresh. As an artist I do not want to be compartmentalized as a "wildlife artist", and "abstract artist", or a "figurative artist"; instead I want the freedom to look at new subjects and new techniques and create art that people can respond to. This piece was the result of working on abstract kinetic sculpture and then applying what I had learned to a favorite subject of mine - the kingfisher.

**SIMON DAVID GUDGEON, SAA**

Resides: Dorchester, United Kingdom

b. 1958, Yorkshire, United Kingdom

*Kinetic Kingfisher*

Kingfisher
Bronze and Stainless Steel
39 x 43 x 13
Available for Acquisition
The mourning dove derives its name from its repetitious, mournful cooing. Although the male collects the building material, only the female builds the nest. Both male and female share the responsibility of hatching their eggs. In this piece, the female is shown settling in on her newly built nest, which holds her eggs. Her wings are flared as she tries to find a comfortable position.

**BOB GUELICH, SAA**
Resides: San Antonio, Texas, USA
b. Michigan, USA

*Settling In II*
Mourning Dove
Bronze
24 x 33 x 28
Available for Acquisition
The "Cheese Addict" is from my latest series of paintings where I use animals as metaphors to portray the quirky and charming moments we encounter every day. I enjoy depicting the twists and turns that make life’s stories seem more interesting.

LUCIA HEFFERNAN
Resides: Sandy, Utah, USA
b. 1966, Tainan, Taiwan

The Cheese Addict
Mouse
Oil
12 x 12
Available for Acquisition
There is nothing more fun than to watch the monkeys at the zoo. I am mesmerized by their movements. They tend to watch me as intently as I watch them, or so it seems. I painted this particular monkey in acrylic pigment with lots of water, I wanted the paint to be as gestural as possible. I feel this painting captures the loose and energetic movement of the monkey, while the pose is a portrait in profile style to show the seriousness and depth of the monkey’s gaze.

CATHY STRICKLIN HEGMAN, SAA
Resides: Holly Bluff, Mississippi, USA
b. 1958, Mississippi, USA

Monkey Business
Diana Monkey
Acrylic
14 x 20
Available for Acquisition
CINDY HOUSE, SAA
Resides: Sutton, New Hampshire, USA
b. 1952, Rhode Island, USA

Flight over Dunes in Autumn
Mourning Doves
Pastel
16 x 20
Available for Acquisition

As with many of my paintings, I find myself in a specific landscape because of the season and the birding to be found there. One of my favorite places to be in the fall is Parker River National Wildlife Refuge along coastal Massachusetts. The vegetation of the dunes is rich with autumn colors. I found that a small flock of Mourning Doves easily wove themselves into the tapestry of this inspiring landscape.
The Rio Grande Valley in January is a birding treat for us Northerners. The Least Grebe, the smallest of the grebes, feeds on bugs and beetles by surface feeding and diving.

CARY HUNKEL, SAA
Resides: Madison, Wisconsin, USA
b. 1945, Wisconsin, USA

Gentle Morning
Least Grebe
Watercolor
10 x 13.5
Available for Acquisition
LESLIE HUTTO, SAA
Resides: Aiken, South Carolina, USA
b. 1958, New York, USA

Take-off
Greyhound
Bronze
16 x 8 x 15
Available for Acquisition

*Sighthounds were built for speed. It is amazing how they can coil themselves up, and release an explosion of energy to surge forward. I never tire of watching these dogs run like little streaks of lightning.*
While on a recent trip to Florida, I spotted the following Pelican perched on a pier. Having only my telephoto lens, I took several reference photo's at close range, and was amazed at the coloring around the bird’s eye. I love to use colored pencil over black ink as it cuts out some of my time spent in rendering details. My passion is drawing details, especially the Eye.

PATRICIA ANN JACKMAN, SAA
Resides: Salem, Oregon, USA
b. 1963, Montreal, Quebec

Pelican Eye
Brown Pelican
Colored Pencil & Ink
9.5 x 14.5
Available for Acquisition
BRETT JARRETT, SAA
Resides: Narrawong, Victoria, Australia
b. 1965, Victoria, Australia

**Flying**
Adelie Penguins
Oil on Canvas
36 x 47
Available for Acquisition

Contrary to our thinking, penguins have not lost the ability to ‘fly’, they simply have evolved to use a different medium for the same behavior. "Flying" depicts eight Adelies cutting through frigid Antarctic waters at high speed as they transit to and from feeding grounds. Their unassuming porpoising action while coming to the surface to breathe, is in contrast to their extraordinarily dynamic ‘flight’ under the surface. It is their 3D world of hair-pin manoeuvres at high speed that make them the master fishermen of their domain.
Pre-studies in preparation for an epic African menagerie painting has created numerous opportunities to render subjects I’ve not previously encountered, including the Western Lowland Gorilla. This monochromatic oil, which seeks to delve into the thoughts and emotions of one of our closet relatives, was for me, a rather spontaneous work that required just a few hours to complete. Ironically, the quicker I paint, the more expeditiously I seem to acquire knowledge about my craft. Careful has always been my enemy.
The Koala, along with most other Australian mammals, belong to a group known as marsupials dating back at least 15 million years with the first marsupials evolving some 120 million years ago. The Koala’s main predators prior to European settlement in Australia were Aboriginies and Dingo’s. Even though the Koala is now totally protected from hunting, European settlements cleared the land for agriculture and grazing. The now urban housing sprawl forces Koala populations to live in pockets of available eucalypt gum forests as they feed predominately on the foliage of specific eucalypts. The Lone Pine Koala Sanctuary in Brisbane Australia is an important place for the preservation of this cuddly marsupial. I knew when I saw this Koala cub feeding amongst its favorite gum leaves, I had to paint it.
This is a scene I’ve witnessed many times with all types of equines; the bold little Miniature horse gelding intrepidly greets his pasture mate, a Criollo stallion, who is slightly affronted or perhaps bemused. I enjoy challenging myself not just technically but also academically. Here the self-challenge became creating several pieces in the same leg stance with vastly different attitudes and overall forms. These two fortuitously became an interaction of mirrored opposites. It was delightful to convey the plucky wee horse with a big personality and conversely answer with the stallion’s more gracious mild retort to this impudence.
JOHN KOBALD, SAA
Resides: Meeker, Colorado, USA
b. 1967, Illinois, USA

*Flight for Life*
Flying Fish
Bronze
7 x 18 x 10
Available for Acquisition

*Leaving the water at over 35 miles per hour, the flying fish's unique ability to escape its predators has inspired me many times while fishing the blue water. With "Flight For Life", I wanted the viewer to feel the grace and also the panic of these beautiful fish.*
When our Costa Rica birding group encountered a laughing falcon with its recently subdued prey, it was the highlight of our day. My objective was to capture the quiet confidence and power in this little falcon as it rested after what must have been a titanic struggle with such a large snake. I chose to replace the austere savannah setting where we found him with lush and colorful bromeliads to emphasize the tropical setting and add interest to the painting.

BRENT ALAN LANGLEY, SAA
Resides: Coal Valley, Illinois, USA
b. 1947, Kansas, USA

Serpent Slayer
Laughing Falcon & Vine Snake
Acrylic
36 x 18
Available for Acquisition
I've enjoyed some memorable times skiing and snowshoeing in the winter moonlight of the northern Michigan woods near my studio. Many nights we hear the local coyotes and often they seem right next to our home. These experiences came to mind when I was taking some reference photos in deep snow and the idea of painting wolves in the winter moonlight began to form. In “Moonlight & Shadows” a pair of wolves walk through the fresh snow amid the old and fresh tracks of other wild creatures, one of which remains hunkered down, motionless, and hoping the night patrol passes by without notice.
I think of Simon Combes often when working, painting, and photographing wild subjects in their element. In 2004, good fortune was mine, to be on an artist safari guided by such a master artist. The savannas, forests, and mountainous terrain that surround Lake Nakuru National Park in Kenya, beheld multitudes of brazen and shady characters. While on a game drive, this moody Cape Buffalo, with chin out and armored by the long shadows of early morning azure, raised his head from feeding as our truck stopped. He seemed unencumbered by our interpretation of right of way. He stood resolute and defiant.
Keeping An Eye Out
Zebra
Mixed Media
5 x 6.5
Available for Acquisition

Zebras grazing, slowly moving, foals having their first experiences - a peaceful scene indeed. I am fortunate to occasionally spend time among them, sharing tranquility under the African sun. This serenity sometimes explodes into chaos when skilled lions have secreted themselves in position for a kill and suddenly make their move. For this reason, zebras take turns using a defensive tactic of raising their heads periodically to watch and listen. This zebra is doing just that - keeping an eye out for predators.
Our summer was extremely hot and humid but it was even more so for this crab.

LYNNE LOCKHART, SAA
Resides: Berlin, Maryland, USA
b. 1961, USA

Forecast
Blue crab (steamed)
Oil on Panel
8 x 16
Available for Acquisition
LAURA MARK-FINBERG
Resides: Lancaster, Pennsylvania, USA
b. 1949, Pennsylvania, USA

Winter Sonata
Snowy Owl
Acrylic
18 x 24
Private Collection of the Artist

Sonata: a musical composition usually consisting of three or four parts. For me, the snowy owl is the deep baritone, the tracks in the snow a lyrical tenor and the dancing grasses a lilting soprano. All these parts play out against a cacophony of subtle color, anchored in a world of shadowy whiteness.
Man’s perception of animals and their cunning has been intertwined in our folklore through the ages. I enjoy working out new ways to illustrate these images in my work. I also like the fact that this piece can have a different meaning to each viewer.

ROGER A. MARTIN, SAA
Resides: Albemarle, North Carolina, USA
b. 1961, North Carolina, USA

Wolf in Sheep’s Clothing
Wolf
Bronze
17.5 x 26.5 x 8
Available for Acquisition
JEANETTE MARTONE, SAA
Resides: Deer Park, New York, USA
b. 1956, New York, USA

Beachcomber
Dog
Pencil & Ink
27 x 15
Available for Acquisition

My pencil on paper work has been based on my travels to the developing world to work on volunteer projects and the local dogs have always captured my attention. In "Beachcomber", a pregnant dog is contentedly wandering the beach with her companions as they leave their paw prints in the sand. 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.
At one time, we lived in central Kansas, where Ornate Box Turtles were easily seen moving across the pastures and roads. They are frequently found in pastures where they eat the beetles and other insects attracted to animal dung, but they also love fruit when they can get it. I thought it would be fun to portray a little terrapin enjoying a special moment among the blackberry brambles. Each sculpture is somewhat unique, as the leaves and berries must be welded onto the bronze 'stems' individually while I hold them to the stem with a pair of pliers.

DIANE D. MASON, SAA
Resides: Berthoud, Colorado, USA
b. 1951, Illinois, USA

Blackberry Bliss
Ornate Box Turtle
Bronze
7 x 12 x 8
Available for Acquisition
WALTER MATIA, SAA
Master Signature Member
Resides: Dickerson, Maryland, USA
b. 1953, Ohio, USA

_The Tides That Bind_
Red Knot
Bronze
9 x 15 x 6
Private Collection of the Artist

The rufa Red Knot is in danger of extinction. Winter residents of Tierra del Fuego, they migrate north to a critical rendezvous with breeding Horseshoe crabs in the Delaware Bay. The success of their reproductive cycle is tied to meeting the crabs, doubling their body weight and continuing to their Arctic breeding grounds. Commercial overharvesting of the Horseshoe crab population is a flash point in the conservation of the Knots. Diminished stocks of crabs have reduced the crab eggs so the Knots are not gaining the necessary weight to complete the journey to the Arctic and successfully breed.
In 2011 my husband and I went to Zambia on special project to help the rangers in the North Luangwa National Park that are protecting 30 reintroduced Black Rhino. While we were there we went to very remote areas, where most people never go. It was the dry season and the rivers were very low. The good pools where taken by the Hippo herd bulls and their harems and young, so all the other bulls were forced into an uneasy alliance where they stayed together in a pod of about 100 for protection. However, whenever we would drive up to the edge of the embankment where they were resting on sandbars - they would get up and run. In so doing all that pent up testosterone would boil up causing them to start fighting. It was like watching a three ring circus - hippos fighting in the water, hippos fighting on sand bars, hippos fighting on land. AMAZING and of course - I KNEW I had to paint it - and paint it BIG to give the true impact.
GEORGE MCMONIGLE, SAA
Resides: Romansville, Pennsylvania, USA
b. 1951, Hawaii, USA

Rescues
Great Pyrenees
Forton Stone
8 x 16 x 9
Available for Acquisition

My two Great Pyrenees, Tina and Becca were the inspiration behind “Rescues”. When our Golden Retriever, Trevor, passed away I was heartbroken and looking for a new Golden when I met these two Pyrenees from a local shelter. We adopted both and they have been my studio companions ever since. They are two sisters with very different characters, builds and fur textures which I tried to capture in “Rescues”. Becca is in the older sister and the dominant serious one, Tina is standing in front and is the free-spirited sensitive one.
After being awarded the Don Eckelberry Scholarship Award a few years ago, I spent many valuable hours in the field at Asa Wright Nature Centre. Trinidad has an impressive variety of species, and the Blue-gray Tanager is a sight to see. Soft backlighting illuminates the bird after a passing rain shower, giving the viewer the atmosphere of the rainforest.

DARIN MILLER, SAA
Resides: Fremont, Ohio, USA
b. 1981, Ohio, USA

*After the Rain*
Blue-gray Tanager
Oil
8 x 12
Available for Acquisition
While on a reference gathering trip to Florida, I spent an afternoon on a Gulf coast beach. A fog bank moved across the water and cast a mystical veil across the shoreline. I wanted to portray that mood of soft yet sparkling light as well as the subtle interaction between people enjoying the warm afternoon and the ubiquitous shorebirds.

**TERRY MILLER, SAA**

Resides: Takoma Park, Maryland, USA  
b. 1945, Iowa, USA

*Pennies From Heaven*  
Skimmers  
Graphite on Bristol Board  
9 x 18  
Available for Acquisition
I always enjoy the array of creatures that frequent my gardens each season. Toward the end of last summer, while watering, I discovered this beautiful bumble bee. It was disoriented, still at times, obviously struggling and difficult to determine the cause. Pesticide toxicity first came to mind or maybe the cooler temperatures of Fall approaching. It was a significant moment and I felt compelled to draw it.
Every birder remembers the first bird that really "grabbed" them; for me, it was the Red-breasted Merganser. So exotic-looking, and yet quite common in my area during the colder months. I sketched them so often in my early days that more recently I have been guilty of taking them for granted. This painting was an attempt to reverse that trend, and began as a quick scribble capturing the geometry of the scene and some hasty notes about the light.
In Japan in olden times, Samurai hunted using northern goshawks for hawking. The majestic stature of the northern goshawk are likened to that of the Samurai’s. Their forms are very often depicted in old Japanese-style paintings by using gold foil. I have however chosen to do this with acrylic colors.

SADAO NAITO, SAA
Resides: Tokyo, Japan
b. 1947, Tokyo, Japan

Portrait II of Northern Goshawk
Northern Goshawk
Acrylic and Gouache
17.5 x 26.5
Available for Acquisition
ALISON NICHOLLS, SAA
Resides: Port Chester, New York, USA
b. 1967, Aden, Yemen

_Cheetah Trio Field Sketch_
Cheetah
Watercolor & Pencil
9 x 12
Available for Acquisition

Wild animals are not the most co-operative of sketching subjects, but that is why field sketching is so rewarding and such a good test of drawing skills. I started sketching in pencil, and as I finished the cheetahs got up, stretched and set off hunting, successfully catching an impala. So, as on many other occasions, I had to add the watercolor back at camp. To ensure that this remains a true field sketch, I add the color without reference to photos or video, relying only on my visual memory of the cheetahs, relaxed before their evening hunt.
HARMONY

wide eyed wisdom
balancing on bent branch
whole

This haiku reflects the balance required in all things of life...the dark and light...the oneness...unity...the necessity of one another...co-creation....
These magnetic polarities take on a regal quality adorned in black, white, red, gold....seductively suggestive of something seeking divine love.

LEO OSBORNE, SAA
Master Signature Member
Resides: Guemes Island, Anacortes, Washington, USA
b. 1947, Massachusetts, USA

Harmony
Screech Owl
Bronze
19 x 13 x 5
Available for Acquisition
MATTHEW GRAY PALMER, SAA
Resides: Friday Harbor, Washington, USA
b. 1973, Luzon Island, Philippines

Untitled (Polar Singularity)
Black-capped Chickadee
Steel and Limestone
9.5 x 36 x 6.5
Available for Acquisition

The animal imagery I use in my work is expressive of my interest in our perception and experience of the universe. In this sculpture I deal with the linear perception of time, where the book represents this quality with a beginning, middle and end. The chickadees represent the dualistic experience of the universe - up/down, left/right, etc. - as our individual bodies move through the apparent separateness of space. The sculpture can be flipped over like an hourglass with little change in its appearance. With this action the image of the book is reversed with its linear arrow of time negated. The sculpture is a paradox where pairs of opposites exist in the infinite space of the singular, timeless present.
Cheetahs always inspire me. I have spent much time visiting wildlife parks and cheetah Sanctuaries, as well as stations where cheetahs’ mating habits were studied and breeding in captivity was successful. I sighted this cheetah in superb light at Londolozi, a luxury private game park in South Africa, which I visited and spent many enjoyable and exciting times over forty years.

DINO PARAVANO, SAA
Resides: Tucson, Arizona, USA
b. 1935, Rome, Italy

Cheetah
Cheetah
Pastel
21 x 29
Available for Acquisition
Here’s a “timeless” scene that’s been repeated every summer on the historic Saratoga backstretch for 150 years. After bathing their charges, grooms and “hot walkers” patiently walk them in the shade of massive trees, allowing the horses to cool down after their morning workouts. To my mind this is a classic “horse racing” painting – and one that I find far more interesting to paint than actual race scenes. The wonderful light and long shadows of an upstate New York morning in August are a delight to paint.
October Day is an experiment with a limited color palette, and a simple yet dynamic composition. It took me a long time to paint because I had an idea in my mind about how it should look, but I just could not pin it down! I finally stopped trying to control it, and let it have it's own way.

PATRICIA PEPIN, SAA
Resides: Bromont, Quebec, Canada
b. 1964, Quebec, Canada

October Day
Canada Goose
Oil on Linen
24 x 28
Available for Acquisition
Louise Peterson, SAA
Resides: Guffey, Colorado, USA
b. 1962, Darlington, England

Just Browsing
Nubian Goat
Bronze
12 x 11 x 5
Available for Acquisition

This sculpture is a portrait of my first little milking goat, Yentl. She’s mostly Nubian with a little Cashmere thrown in. At this stage she’s a year old. I started this sculpture in the Winter and finished in the Spring, so the sculpture, like the doe, shed volumes. Our pastures have lots of trees with branches and bushes at the goat-s’ mouth level; they love a nice browse.
Large or small, any of our planet’s creatures can make us smile.

DAVID PETLOWANY, SAA
Resides: North Olmsted, Ohio, USA
b. 1949, Ohio, USA

Heads or Tails
Hippopotamus
Limestone
10 x 16 x 8
Available for Acquisition
The Black-crowned Night-Heron is one of the few species of herons in the United States that is a night time or dusk hunter. Most of our species of herons are seen in the daylight hours while the night-herons tend to roost in trees during the day. They are not conspicuous and it often takes patience to discover their daytime hiding places.

ANNE PEYTON, SAA
Resides: Phoenix, Arizona, USA
b. 1952, Colorado, USA

Daytime Hideaway
Black-crowned Night-heron
Acrylic
20 x 16
Available for Acquisition
I am continually reminded that the only thing I can expect out in the field is the unexpected. I believe that sometimes my subjects pick me, begging to be painted. On a vacation in Costa Rica, I went out early every morning to see what I could ‘see’. One morning just after sunrise, this Black-headed Trogon flew past me perching not far away. I hurriedly started taking photos, expecting him to fly away at any second. He remained still, letting me get closer until he turned just so, catching the early morning light on his back, magic.

Kelly Leahy Radding, SAA
Resides: Columbia, Connecticut, USA
b. 1961, Connecticut, USA

A Moment of Iridescence
Black-headed Trogon
Watercolor on Calfskin Vellum
14.5 x 9.5
Available for Acquisition
In the desert southwest, signs of the people who came before us dot the landscape if you know where to look. Signal Hill, located in Saguaro National Park near Tucson, AZ is one of those places. It is well-known for the petroglyphs that the ancient Hohokam people carefully chipped into the patina of the rocks. The haunting images they left there serve to keep their spirits alive even though they vanished centuries ago. The Cactus Wren seemed the perfect choice to punctuate this scene, its familiar song being one of the first you hear when visiting the southwestern US.

RUTH RAY, SAA
Resides: Scottsville, Virginia, USA
b. 1958, New York, USA

Desert Spirits
Cactus Wren
Gouache
13 x 13
Available for Acquisition
It was my goal to portray the power and strength in addition to the fury behind this bull elephant's movements that clearly said "Stand Off"!

SONIA REID, SAA
Resides: Breckenridge, Colorado, USA
b. 1964, Alabama, USA

Stand Off
Elephant
Oil on Canvas
30 x 24
Available for Acquisition
I've always been attracted to the beautiful colors and diversity of tropical fish. The blue tang became my muse for "Blue Tang and Coral". During the painting process I became very drawn to all the coral and began to see them not as an incidental background, but a very crucial part in the survival of a whole array of fish and marine life as well as people who depend on them. It was alarming to me to learn that if the present rate of destruction continues, 70% of the world’s coral reefs will be destroyed by 2050. Some of the causes have been identified as pollution, climate change disease and poor management.
I had a commission to sculpt a peacock, so I went to the local zoo that had one free roaming and sculpted it from life. At first I sculpted him early one morning as he preened on his roost. Later that morning I had much more time with him as he strutted and then attacked his own reflection on a glass door. This went on long enough for me to almost finish the sculpture.

_Paul Rhymer, SAA_  
Resides: Point of Rocks, Maryland, USA  
b. 1962, Maryland, USA

_Peacock_  
Peacock  
Bronze  
5 x 22 x 6

Available for Acquisition
ANDREA RICH, SAA
Resides: Santa Cruz, California, USA
b. 1954, Wisconsin, USA

Flicker
Flicker
Woodcut
12 x 16
Available for Acquisition

Color and pattern, that’s what this print is about. The soft coral coloring of the under tail (and the under-wing, not visible with the wings closed) and the delicate pattern of the grasses. I have seen many Flicker this year in New Mexico and California. Digging in mud walls and flitting through trees the flash of color draws my eye. When they land the coloring is more subtle. I have to wait for the next flight to be charmed by the coral highlights again.
In reviewing some video I had taken at an Animals of Montana photo session, I was struck by the cougar's form during one split second of a leap and a pounce going after a piece of chicken. The Cougar is so fluid and graceful, I really enjoyed capturing this typically feline motion, but with a little more interesting prize than a tossed chicken leg.

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

Gotcha
Cougar
Bronze
11 x 18 x 13
Available for Acquisition
LINDA ROSSIN, SAA
Resides: Lake Hopatcong, New Jersey, USA
b. 1946, Ohio, USA

Cruise Control
Red-tailed Hawk
Acrylic
3 x 4
Available for Acquisition

While hiking Hidden Valley in Joshua Tree National Park, I felt like an ant among giants. I continuously looked skyward in awe of these stone behemoths. In this painting I wanted to show this perspective, but wasn’t sure the impact of what I experienced would come across in diminutive scale. The raptor, my primary subject, not only helps express these proportions, it reinforces my viewpoint. The landscape was an absolute joy to paint. My challenge came when it was time to add the red-tailed hawk and make it fully identifiable at only five-eighths of an inch across.
Working from life has become my passion. Why? Because I am constantly amazed at the wildlife I observe in the field and find so inspiring to sculpt. When finding a magnificent creature such as a moose who has reached its maturity, there is a transformation from the gangly Bullwinkle we all think of to a very regal and commanding, awe-inspiring animal. After discovering this bull in field, I couldn’t stop thinking, “That’s a tremendous bull!” Repeating that phrase in my head evolved into “That’s a lot of bull!” Therefore, the title of this sculpture became “A Lot of Bull.”
Caribou are such unique animals from their magnificent headgear to their snowshoe hooves and unique gait. These characters all came together as a sculpture design when I saw a big male stripping the ragged velvet from his antlers with his hind foot. I particularly like the subtle balance in the pose that is both awkward and elegant, worthy of these wonderful critters.
This painting depicts a rodeo that is part of a week long-celebration leading up to the International Agua Alta Tournament in Mexico. I’m drawn to the late afternoon sunlight and how I can barely see the calf, until the shadow gives it away. The position of the rider and horse reminds me of a flamenco dance. I also imagine the little girl in the red dress is so excited because this is her first rodeo. Overall, the beautiful pattern of color on the paint horse is a major focus for me. Portraying the rider and horse just as the calf was being roped inspired me to complete this painting.

KATHLEEN RYAN, SAA
Resides: Kennesaw, Georgia, USA
b. 1959, California, USA

My First Rodeo
Horse and Calf
Oil
30 x 24
Available for Acquisition
JONATHAN PAUL SAINSBURY, SAA
Resides: Comrie, Perthshire, Scotland
b. 1951, Stratford-upon-Avon, Warwickshire, United Kingdom

*The Edge of Day*
Skylark, Blackbird, Song Thrush, Starling, Sparrow, Siskin, Chaffinch, Goldfinch, Bullfinch
Charcoal on Canson Board
31 x 35
Available for Acquisition

This picture is based on a poem called ‘The Edge of Day’ by the English poet, Laurie Lee (1914-1997). I am always looking for new ways to express wildlife that only painting or drawing can do, not following along where film or photography go. I like poetry for the ways it evokes moments in nature, in this case, the dawn. Here are six lines from the poem:

"The birdlike stars droop down and die,
The starlike birds catch fire.
The thrush’s tinder throat strikes up,
The sparrow chips hot sparks
From flinty tongue, and all the sky
Showers with electric larks."
This past summer, I took a pack trip with horses to the high country in the Bob Marshall Wilderness hoping to develop an idea for an elk sculpture. Our spring/summer was an uncommonly wet period finding us crossing snow fields as we rode. There was also evidence of a serious fire from several years ago on the steep hillsides leaving ghostly remnants of a once mature forest. These fires serve nature’s cycle of spreading the wealth by eliminating the non-profitable under-growth creating lush hillsides rich in nutrients for grazing and browsing elk. Especially when the feed is so plentiful, the big bulls will keep to the high country in small bands of bachelors well into late summer. Then, crisp, frosty mornings will signal the changing of seasons sending the elk to lower valleys to begin mating rituals. I ended my trip with bragging stories of good fly fishing, and with ideas to keep me busy all winter.

SHERRY SALARI SANDER, SAA
Master Signature Member
Resides: Kalispell, Montana, USA
b. 1941, California, USA

Summer in the High Country
Elk
Bronze
22 x 15 x 12
Available for Acquisition
STEFAN SAVIDES, SAA
Resides: Klamath Falls, Oregon, USA
b. 1950, California, USA

Grasshopper Posse
Helmeted Guinea Fowl
Bronze
17 x 34.5 x 6.5
Available for Acquisition

I have raised these birds and find them quite comical. They are as silly as a grasshopper posse!
At days end, while hiking in the Mojave Desert of Southern Nevada, I watched a Black-throated Sparrow foraging among the old blossoms of a Silver-leaf Sunray. Both the rare plant and the small sparrow are superbly adapted to their environment and not only survive in the desert but thrive there. The subtle shading of the gray of the foliage and the gray of the sparrow’s breast blended softly in the fading light.

SHARON K SCHAFER, SAA
Resides: Boulder City, Nevada, USA
b. 1952, California, USA

Study in Gray: Enceliopsis and Black-throated Sparrow
Black-throated Sparrow
Acrylic on Clayboard
11 x 20
Available for Acquisition
GEORGE L. SCHELLING, SAA
Resides: Laceyville, Pennsylvania, USA
b. 1938, Massachusetts, USA

Alone
Herring Gull
Pastel
12 x 18
Available for Acquisition

A storm tossed sea is the real subject of this painting. The gull is heading back toward land, which probably is not too far away. It is night which makes the scene look more ominous.
Fragmented and truncated sculpture became popular during the Renaissance when excavations of ancient Greek and Roman works influenced artists such as Michelangelo and later, Rodin. I love the contemporary yet ancient “feel” of fragmented sculpture. By stripping the figure of the unessential, I attempted to present an uncomplicated sculptural statement with force and clarity. I found that by removing part of the logic . . . fresh discoveries were made.

SANDY SCOTT, SAA
Resides: Lander, Wyoming, USA
b. 1943, Iowa, USA

*Ovis Aries*
Sheep Ram
Bronze
16 x 13 x 5
Available for Acquisition
CLARE SHAUGHNESSY, SAA
Resides: Llanferres, Denbighshire, Wales
b. 1963, Wirral, Cheshire, United Kingdom

*The Snow Queen*
Snow Leopard
Oil
10 x 30
Available for Acquisition

Look into the eyes of the wild. High above the clouds she hunts in the death zone. Her world is ice and rock - she is the snow queen.
Last September, my good friend and I were hiking near Dubois, Wyoming looking at Native American pictographs etched into the rocks. We had hiked quite high on one hill, when suddenly, on a distant ridgeline I saw movement and a Bighorn Sheep Ram stood up. We slowly worked our way closer so that we could get photos. He did not seem alarmed and eventually laid back down. The late afternoon light, backlit grasses, and rocky landscape created a beautiful scene, and being able to see this amazing animal in its natural environment was a true treat! I tried to recapture the feeling of that afternoon and the magic it held with my scratchboard artwork.
RACHELLE SIEGRIST, SAA
Resides: Townsend, Tennessee, USA
b. 1970, Florida, USA

Birds and Art
House Sparrow
Opaque Watercolor
4 x 3.5
Available for Acquisition

This painting features part of the bronze relief work at the entryway into the Louisiana State Capital building in Baton Rouge. It immediately caught my eye for a potential painting and I was delighted to spot the sparrows and their nests once I started taking my reference photographs. I so enjoyed rendering the patina on the relief, and found the metal a nice contrast to the softness of the Sparrow and the nesting material. I was also quite thrilled to find one of my favorite critters, an Alligator, hiding in the bottom right hand corner of my composition!
I had the pleasure of watching this group of Eared Grebes hunting in the shallow surf while I was on expedition to San Carlos, Mexico back in 2011. The water was clear enough that I could see them diving down after prey and the sun glistened off their wet bodies when they would "bob" back up to the surface. Painting the water was sheer fun in this composition and made me long to be back on that beach!

WES SIEGRIST, SAA
Resides: Townsend, Tennessee, USA
b. 1966, Indiana, USA

*Going, Going, Gone!*
Eared Grebes
Opaque Watercolor
2.5 x 4.5
Available for Acquisition
KELLY SINGLETON, SAA
Resides: Havre de Grace, Maryland, USA
b. 1971, Maryland, USA

**Red-knobbed Hornbill**
Male Red-knobbed Hornbill
Watercolor
22 x 15
Private Collection of Roger Martin

The features of the male Red-Knobbed Hornbill - distinctive colored markings, large curved bill, long eyelashes, and dark red eyes - were irresistible to me as an artist. I chose a portrait format to focus on these features as they were what interested me. I don't often get to paint such bright colors, so painting this bird was great fun!
It’s a crisp and still autumn morning on a remote Alaskan river. Our raft rounds a bend; I spot a large bull moose..... At least that was our plan for a float trip years ago. For more than eighty miles as we rounded bend after bend we hoped to see a bull, or any moose for that matter. As it turned out, the only way I was going to see my dream moose was to sculpt one.

ROGER SMITH, SAA
Resides: Onondaga, Michigan, USA
b. 1960, Michigan, USA

Moose
Moose
Bronze
22 x 26 x 18
Available for Acquisition
On Trail
Gray Wolf
Acrylic
24 x 36
Available for Acquisition

The Alpha Male and Female of the pack are on scent of an unknown prey that they can not see but are picking up scent from the ground as they run to find their next meal.
I am grateful to my mother-in-law for lending her painting out for this show. She commissioned me to paint it after my husband and I took her to see this rainforest on Vancouver Island in British Columbia.

This was quite a challenging painting to do: along with its complexity, it was my first attempt to paint in oil. I found that working from the left side to the right over a period of a week allowed the paint to dry so I could keep working. To avoid becoming overwhelmed by the amount of detail, I had to mentally block out everything except the area I was painting.
GARY STAAB, SAA
Resides: Kearney, Missouri, USA
b. 1967, Kansas, USA

Octopi are the true shape shifters of the animal world. They move with such fluidity and personality they can change texture and color in seconds as well as being one of the most intelligent animals in the ocean.

Almost Home
Pacific Octopus
Bronze
20 x 32 x 12
Available for Acquisition
Always identifiable on a line or branch with its regal stature and quick flick of the tail, the American Kestrel is a quick, sure hunter.

Pati Stajcar, SAA
Resides: Golden, Colorado, USA
b. 1958, Pennsylvania, USA

Valkyrie
American Kestrel
Bronze
17 x 6 x 6
Available for Acquisition
JOSEPH H. SULKOWSKI, SAA
Resides: Brentwood, Tennessee, USA
b. 1951, Pennsylvania, USA

Foxhound Splash!
American Foxhounds
Oil on Canvas
34 x 46
Available for Acquisition

The American Foxhound has been a favorite breed of mine for many years. I keep going back to the beautiful hill country of Tennessee and the Hillsboro Hounds for inspiration. This sporting breed has a working life span of about seven years due to its very active and extremely demanding life afield. In this painting, I wanted to express one of those moments and focus on a few heroic hounds plunging headlong through a stream with great enthusiasm on the scent of the chase!
While oil paint more easily lends itself to capturing the bands of concentrated light draped across underwater objects as sunlight passes through the rippled water's surface, I enjoyed the challenge of exploring this phenomenon in the less fluid medium of scratchboard.

**MARK A. SUSINNO, SAA**

Resides: Harrisburg, Pennsylvania, USA
b. 1957, Washington, DC, USA

*Holding*

Atlantic Salmon
Scratchboard
8 x 10
Available for Acquisition
JASON TAKO, SAA
Resides: Dover, Pennsylvania, USA 
b. 1972, Minnesota, USA

Teal in Morning Mist
Green-winged Teal
Oil on Linen
18 x 24
Available for Acquisition

My experiences of beauty and solitude inspire me to paint. Many of my ideas come from plein air paintings that I create on location. "Teal in Morning Mist" was inspired by the early mornings I would spend in the wetlands of southern Minnesota, hoping to see migratory waterfowl. The wetland would be filled with a thick, low mist that was illuminated from above by the sun. I could hear the ducks in the distance but could not always see them. This is what my imagination saw on these types of mornings.
I am an avid wildlife lover and an artist who's favorite subject to paint is the Tiger. I never get tired of painting it. The way the water level reduces in the waterholes and leaves its mark on the rocks, so are the numbers of tigers getting reduced as we speak; leaving their impressions on our memories. Through my paintings I hope to leave a mark, as an artist who is very keen on saving the ever diminishing number of tigers and appreciating and saving wildlife in general.
FRANCE TREMBLAY, SAA
Resides: Ottawa, Ontario, Canada
b. 1962, Quebec, Canada

The Princess
Great Blue Heron
Acrylic on Canvas
18 x 24

The Great blue heron is one of my favorite birds. Every spring, they come back to the river near my home and parade in their watery kingdom. The complexity of their feather coat is fascinating with every pose and it is always a unique and fresh challenge to paint. “The Princess” is the latest of three Great blue heron paintings that I have completed so far. As the bird is preening, we can appreciate the ornate plumes on the head, neck, and back. The neck black-and-white mid-ventral stripes are of the utmost importance in this composition.
A hot day with a little haze in Serengeti. Thousands of Zebras all the way from Ndutu to Naabi Hill. Gathered in small groups, grazing, resting like this with the heads on each other. Zebras are interesting to me. They are abstract and realistic at the same time. I’ve tried to make the painting like this, with abstract and realistic parts. The stripes are a challenge to an artist. It seems so simple it’s just stripes, but the patterns are very critical for the shape and the mass of the bodies in the painting.

GUNNAR TRYGGMO
Resides: Viken, Skåne, Sweden
b. 1969, Småland, Sweden

Together
Common Zebra
Watercolor on Saunders Waterford paper
22 x 30
Available for Acquisition
EZRA TUCKER, SAA
Resides: Monument, Colorado, USA
b. 1955, Tennessee, USA

“A Regal Bandit”
Red Fox
Acrylic on Canvas
24 x 48
Available for Acquisition

I find the red fox to be a very interesting and curious critter through my many years of studying the actual critter, from observing a family of foxes that have lived in the back yard of my home and through film and photographs. They always appear to be thinking and planning. Their every movement and facial expressions seem to be deliberate and graceful. Their winter fur coats are spectacular in color and impressive when they are healthy, and give them a very regal appearance when they are sunning themselves on fallen trees and rocks or on the hunt in the fall and winter.
As a student in Sweden, my biology professor - who was an authority on Red Foxes - gave me an orphaned pup to raise. He lived in my coat pocket until he was old enough to be released into nature. Initially, he would turn up for handouts in the park behind the museum where I worked, although less and less frequently as he matured. Once he brought a vixen with him, probably to show off his excellent providing skills. I've always felt a special relationship with foxes, but never sculpted one. With this work I'm using my affection for the fox in a stylized celebration.

KENT ULLBERG, SAA
Master Signature Member
Resides: Corpus Christi, Texas, USA
b. 1945, Gothenburg, Sweden

Scent of Vixen
Fox
Bronze
13 x 13 x 9
Available for Acquisition
DALE A. WEILER, SAA  
Resides: Tryon, North Carolina, USA  
b. 1947, New York, USA  

_Sweet Cheeks_  
Chipmunk  
Carrar Marble on Steel  
15 x 21 x 6  
Available for Acquisition  

I’d been sitting on this beautiful piece of Carrara marble for quite some time trying to envision what resided inside it. I’d initially been viewing the piece either in the vertical or horizontal alignment. When I serendipitously tipped the piece of stone at an angle it immediately appeared, a chipmunk, stuffing its face with acorns. I certainly hadn’t anticipated creating this creature when I first acquired this piece of marble. I love the geometry and rhythm of this sculpture. The different angles and soft curves play nicely against each other. The rusty and weathered surface of the steel base also balances beautifully against the soft and velvet-like texture of the marble.
Dramatic lighting; interesting arrangement of shapes or colors, intricate plays of details and textures, or dynamic interactions between subjects, all these can inspire an artist. As dusk grows and vision fades much of those qualities begin to vanish. Ironically, the lessening of those qualities can be the source of inspiration ... for there is beauty in simplicity. However, in this scene there is another element, another challenge, and that is the emotion of solitude. Portraying both the beauty of simplicity and the emotion of solitude involves more than the usual, rational decisions, like what details to leave in or out, what brushstrokes to use, what edges to blur or sharpen, what colors to emphasize or play down. To communicate an emotion also involves using instinct ... what I refer to as "painting from the gut".

SUE WESTIN, SAA
Resides: Dorset, Vermont, USA
b. 1950, Connecticut, USA

Solitude
White Ibis
Oil
14 x 18
Available for Acquisition
"Feeding Station" began, paradoxically, while doing some field work on a family of nesting Robins housed within the shade of my trumpet vines. I wanted to do something with those colors - orange and violets - but while working I was constantly interrupted with the dashing and darting of the Ruby-throat. It wasn't long before I realized it made a better color harmony than the Robin because I could then focus on the bright trumpet flower, keeping the bird elusive as it is so often is.
The melodious, courageous, tiny Water Dipper has delighted my senses from the time I live on the Selway River within the Selway-Bitterroot Wilderness in Montana. It is named for its curiously delightful habit of dipping — bending and straightening its knees as if doing a jig — just before it dives for its food, during courtship and territorial disputes, and when alarmed. It can dip as many as 60 dips per minute when highly aroused. These aquatic birds nest along mossy creek and river banks, and require healthy streams for their survival.

KAY WITHERSPOON, SAA
Resides: Littleton, Colorado, USA
b. 1949, Montana, USA

River Dance
Water Dipper, aka Water Ouzel
Oil on Linen
14 x 42
Available for Acquisition
After being immersed in the Lake Baikal wilderness with the world’s only freshwater seals, my first hand observations and drawings combined with studio work made this rendition of a rare animal possible. This sculpture resulted from the Artists for Conservation’s 7th Flag Expedition, an artistic field study in Siberia.
Remarkable! The water shrew is the smallest aquatic mammal, measuring only six inches, and lives along rivers at elevations between 6,000 and 10,000 feet in the Colorado Rockies. Fly fishermen may know the water shrew as "the swimming mouse." It is completely carnivorous and eats small fish and crustaceans. The water shrew does not hibernate in the winter and grows a thick fur coat for insulation against cold weather and cold water. It has bristles between its toes and partially webbed hind feet, which allow it to run across water for distances up to five feet. How could I resist?

ELLEN WOODBURY, SAA
Resides: Loveland, Colorado, USA
b. New York, USA

At Home with the Water Shrew
Water Shrew
Mongolian Imperial Black Marble on Blue Onyx and Granite
11 x 13 x 8
Available for Acquisition
AMY BARTLETT WRIGHT
Resides: Portsmouth, Rhode Island, USA
b. 1958, Maryland, USA

While walking in the woods of Eastern Connecticut, I came to a sunny clearing where phlox bloomed against a stone wall. The flowers’ colors varied in sun and shade. A tiger swallowtail butterfly lightly touched upon flowers in the dappled light. This painting captures that moment.

Flying Tiger
Tiger Swallowtail
Acrylic
20 x 24
Available for Acquisition
For a land-locked resident of the arid interior like me, encounters with seafaring creatures can be rare and even seem a bit exotic. I was aboard a small crab boat off the coast of Scotland when I had my first experience of gannets. As if the dashing rain and unruly waves that pummeled our crossing weren’t exciting enough, we were suddenly surrounded by the brilliant flash of gannets plunging into the sea. Ever since then the sight of these birds fills me with a shiver of delight and a memory of salt spray and storm, even on the sunniest of days.
AARON YOUNT, SAA
Resides: Towanda, Illinois, USA
b. 1974, Illinois, USA

An Eye for Berries
American Robin
Oil on Linen
14 x 14
Private Collection of The Hiram Blauvelt Art Museum

I was attracted to the repeating shapes of the berries which are echoed in the eyes of the robins. In "An Eye for Berries," the subtle color harmony found in this scene made it a joy to paint.
IN MEMORIAM

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

Death has claimed many members of the Society of Animal Artists since its founding in 1960. These artists supported the Society during their lifetimes and each made his or her special contributions to art. Although separated from us by death, they are fondly re-membered by their fellows.

Dennis Anderson  Donald R. Eckelberry  Les Kouba  Robert L. Refvem
Dharbinder Bamrah  Mel Fillerup  Robert E. Krieger*
Cheryl Battistelli  Charles Fracé  Robert Kuhn
William F. Bartlett  Brenda Frey  James Landenberger
Thomas Beecham  Elizabeth Rungius Fulda  Ole Larsen
Beverly Bender*  Arthur D. Fuller  Gertrude K. Lathrop
Edward Bierly  Donald Grant  Fred Machetanz
Patricia Allen Bott  Grant O. Hagen  Greg McHuron*
Guido Borghi  Joseph Halko  Stanley Meltzoff
Paul Bosman  Evelyn Haller  Donald Miller
Joseph L. Boulton  Peter Haller  Ugo Mochi
Jean Bowman  John F. Hamberger  C. E. Monroe Jr
Paul Bransom  Cleo Hartwig  Lanford Monroe
Larry Chandler  Everett Hibbard  Benson Moore
Brenda Carter  Mel Fillerup  Marilyn Newmark*
Gardel Dano Christensen  Harry L. Hoffman  Robert E. Pease
John Clymer  Anna Hyatt Huntington  Roger Tory Peterson
Gifford Cochran  Laurence G. Isard  Harriet E. Phillips
Farrell R. Collett  Francis L. Jaques  Werner R. Plangg
Simon Combes  Katherine Todd Johnstone  Karl Plath
Charles De Feo  Louis Paul Jonas  Catherine Porteous-Sutton
Jack L. Dumas  Alma Kline  Mary Purdey

* On the following pages we acknowledge the artists who died in the last year.
IN MEMORIAM

BEVERLY BENDER
Resided: New York
1918-2012

An artist who never lost her sense of wonder, Beverly was among the early members in the SAA, and for many years served on its board and jury. Former president Albert Earl Gilbert recalls: “I first met Beverly in 1966 when I joined the Society of Animal Artists … what a wonderful, warm person she was - and what a talented sculptor!” Around the big table at Salmagundi meetings her infectious laugh lightened many a lengthy dispute. She exhibited in the SAA annual shows, enthusiastically attending openings around the country.

Beverly was born in Washington D.C. Her father was a noted journalist, White House correspondent, and Woodrow Wilson scholar; her mother was a Kansas schoolmate of Dwight Eisenhower. When her father’s United Press office was in New York, the family moved to Pelham, and soon found a renovated barn in Pound Ridge as their “up-country” retreat. After her father’s death, Beverly and her mother made the historic town their home.

Like her mother, Beverly assumed an active role in the community, supporting the library, the historical society, the nearby Ward-Pound Ridge Reservation, and the New Canaan Nature Center, as well as WCS/Bronx Zoo and other conservation organizations. She was also an avid tennis player who, in spite of her usual gentle demeanor, played to win.

A graduate of Knox College in Galesburg, Illinois, Beverly worked for a time as graphic designer for the Johns Manville Corporation. Eventually a wonderful barn-like studio was added to the rambling early 1800s farmhouse that her mother had renovated. “Having the studio,” she said, “with the great light and the quiet space, made a big difference in the work I could do.”

Although Beverly sometimes worked in clay for bronze, she preferred working as a carver. Blocks of steatite, marble, alabaster, soapstone, all carefully selected, lined the outside walls of her studio, each waiting to be transformed into the animal suggested by the stone. She said of her work “you almost have to become the animal, look through its eyes to bring it out. It’s not always easy, but I try.” Of a steatite “Pelican,” exhibited in the 1982 Annual, she wrote: “I chose a stone, and after viewing it from all angles, it said pelican – even with its color.”

Beverly had a special affinity for small woodland creatures, such as her flying squirrel “Night Glider” (alabaster, polychrome), as well as chipmunks, and cottontail rabbits. She also had a kinship with penguins, all kinds of penguins. Seals and other marine mammals emerged from stone under her hands, as did plains animals of the West – prairie dogs, black-footed ferret, and badger.
Bob began painting in 1977 in Bozeman, Montana, where he learned to paint the native fish and animals, the rivers and the magnificent mountains. He began selling his paintings “for a song” off the wall of the sporting goods department of the Gibson’s Store where he worked.

Bob was a completely self-taught artist and had a voracious appetite for studying and learning from magazines and books and other artists. In the early 1980’s, a gallery owner in Tucson believed in him so strongly, that he encouraged him to submit a few of his fish paintings to the SAA and even sponsored a trip to San Antonio where Bob met members of the SAA – and applied for membership. Bob was ever proud to be a member of the SAA. He maintained his membership from 1981 until his death in 2012.

In the 1990’s Bob owned and operated a frame shop and art gallery in Seattle, Washington. A few of his trout paintings were published in Trout Magazine. Bob never stopped loving and studying art.
IN MEMORIAM

GREG MCHURON
Resided: Wyoming
1946-2012

Greg was born in Syracuse, NY, but was raised in Colorado, Wyoming, Alaska, and California. He graduated from Oregon State University in 1968 with a B. A. degree in art – but he also took classes in forestry, fisheries, and wildlife sciences. His art career began under the tutelage of the great Conrad Schwiering.

Greg was known primarily as a plein air painter for the past 35 years, working in oil and watercolor/gouache. As written in his obituary by his son: “He was a staunch advocate for individualism, and he enjoyed assisting others to find their own path in expressing themselves in the arts… or in any other field. He had a passionate love of the ‘out-of-doors’, in particular Grand Teton National Park. He felt that each painting he created was actually a piece of himself and his spirit.” His life was lived with a spirit of adventure, which included captaining vessels between Port Ludlow, WA to Vancouver Island, and the Inside Passage to various ports in Alaska. He had a deep emotional and spiritual connection with the Native American Culture, which influenced him throughout his life. He was also a talented carver, who created his own totem pole and other carvings of Native design.

Represented by Trailside Gallery in Jackson for many years, he was remembered by Maryvonne Leshe as being: “bristled on the outside sometimes, like his brushes, but the hard exterior guarded a heart from which his art poured. He was always very opinionated, about everything. But mostly art; what is real art, what isn’t”. “He painted for the love of painting and being outdoors. He was a true artist.” To quote Greg’s own words: “People have said that they are immediately struck by my strong sense of design—then, the interesting color combinations, juxtapositions, and light and dark patterns. The common thread in all my work is that I was THERE – that I have experienced what I turn my brush to”.

A long-time member of the Society of Animal Artists, Greg had work in twelve exhibitions of “Art and the Animal”.
IN MEMORIAM

MARILYN NEWMARK
Resided: New York
1928-2013

Considered by her peers to be one of the finest equine sculptors of the past 50 years, Marilyn was born in New York City in 1928. An accomplished equestrian and horse-enthusiast, she continued to ride her little chestnut mare four days a week until just two months before her passing. She and her husband, Leonard J. Meiselman, mapped many of the horse trails in Nassau County, and were founding members of the Nassau-Suffolk Horsemen’s Association. Her art reflected her passion for and knowledge of animals – particularly horses. A protégé of the renowned horse illustrator, Paul Brown, she worked with him until his death in 1958. Marilyn’s sculptures were praised for their exactness, grace, and timelessness and several are on permanent display at the National Museum of Racing and Hall of Fame in Saratoga Springs, NY as well as the International Museum of the Horse in Lexington. Her many commissions included several from the New York Racing Association, Professional Horsemen’s Association of America, The Thoroughbred Breeders of Kentucky, the Franklin Mint, and the Thoroughbred Racing Association. Her work garnered more than 12 Gold Medals and 100 awards from national and international exhibitions.

She was active in numerous organizations, including: Fellow of the National Sculpture Society; Allied Artists of America; and American Artists Professional League. In 1980, she was one of ten artists to form the American Academy of Equine Art. An Academician of the National Academy, she also served on the board of the Society of Animal Artists (and was a Vice-president for many years) and National Sculpture Society. She was also a Master Artist with the American Women Artists. Her involvement with these organizations included sponsoring exhibition awards in honor of her late husband, Leonard J. Meiselman. Because of her generosity, countless artists received a financial boost and recognition over the years. She was also a dedicated teacher. When asked to correspond with an artist who had applied for membership (with paintings of horses) and tell her WHY her application for membership in the SAA was being denied at that time… Marilyn wrote twelve pages, long-hand, complete with little sketches. She truly wanted to support and encourage her fellow artists in every possible way.

In her own words: “My life since the age of four has been about horses. In my work, I have tried to capture their beauty, their elusive moods, and majestic bearing. Hopefully I have succeeded.”
SAA MEMBERSHIP & AWARD HISTORY
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 fifty 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.

**There are Three Levels of Membership for Artists**

**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** 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.

**The Distinguished Signature** designation is for those who have had the honor of having their work included in a minimum of fifteen (15) Annual Exhibitions. The SAA is privileged to have had these outstanding artists as long-time supporting members. They have contributed significantly to the promotion of excellence in the genre of animal art. They are denoted in the Membership List with an asterisk following their name.

**Associate Members** are valued members of the organization and may participate in all exhibitions, and are eligible to win awards. They are not, however, eligible to vote, serve on juries, hold office, 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. Submitting five new images of one’s work to the Membership jury for review, with a request for promotion to Signature Status.

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 Spring and Fall, 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.

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 fifty 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.
# Membership

*Denotes Distinguished Signature Member

## Master Signature Members
- Charles Allmond*
- Chris Bacon*
- Gerald Balciar*
- Robert Bateman*
- Burt Brent*
- Carel Pieter Brest van Kempen*
- Guy Coheleach*
- Walter Matia*
- Leo E. Osborne*
- Sherry Salari Sander*
- Morten Solberg*
- Kent Ullberg*

## Signature Members
- Robert Abbett
- Beverly S. Abbott
- Sue deLearie Adair
- Jodie Adams
- Al Agnew
- John Agnew
- Douglas Allen*
- Anthony Alonso
- Tom Altenburg
- William Alther
- Thomas Anderson
- Michelle Armitage
- Julie Askew
- Peter Baedita
- Tucker Bailey
- John Banovich*

### Master Signature Members
- Barbara Banthien
- Mike Barlow
- Al Barnes
- Heather Bartmann
- John Perry Baumlin
- Joy Kroeger Beckner
- Greg Beecham
- Renee Bemis*
- Julie Bender
- Eric Berg*
- Linda Besse
- Jeffrey Wayne Birchill
- Thomas J. Bishop
- Judy Black
- Allen Blagden
- Sandra Blair
- Aaron Blaise
- Beatrice Bork
- Peta Boyce
- Ajay Brainard
- J. Clayton Bright
- Avis Brown
- Linda Budge
- Kenneth Bunn
- Dan Burgette
- Kerri Burnett
- Robert Caldwell
- Clarence P. Cameron
- Ray Carbone
- Salvatore Catalano
- Julie Taylor Chapman
- Dan Chen
- Tim Cherry*
- Richard Clopton
- Caroline Winston Cochran
- James Coe
- Guy Anthony Combes
- Bunny Connell
- Robert Cook
- Peter Corbin
- Juan Pablo Zapata Cornejo
- Mary Cornish
- Anni Crouter
- Dennis Curry
- Frances Anne Curtis
- Dan D’Amico
- Carol Darling
- Nancy Darling
- Darrell Davis
- Patricia Davis
- Willem De Beer
- Louis De Donato*
- Ewoud De Groot
- Didier Debruyne
- Leslie Delgery*
- Andrew Denman
- Sue Dickinson
- Joseph Digangi
- Tammy Lynn DiGiacomo
- Kim Diment
- Shane Dimnick
- Bruce Dines
- Paul Dixon
- Mel Dobson
- Kelly Dodge
- Mick Doellinger
- Michael Dumas
- Kathleen Dunn
- Lori Anne Dunn
- Corrine Dupeyrat
- Stephen Elliott
- Lyn Ellision
- Beth Parcell Evans
- Leslie H. Evans
- Maurice Eyeington
- Melanie Fain
- Larry Fanning
- Anne Faust*
- Walter Ferguson
- Del Filardi
- Trey Finney
- Cynthie Fisher
- Susan Fox
- Anne Frey
- Kathleen Friedenberg*
- Christopher Gabriel
- David C. Gallup
- Jeff Gandert
- Martin Gates
- Anthony Gibbs
- Albert Gilbert*
- Daniel Glanz
- Robert Glen
- Wilhelm Goebel
- Sue Gombus
- Veryl Goodnight
- Shawn Gould
- Sandra Kay Graves
- Peter Gray*
SOCIETY OF ANIMAL ARTISTS

Membership

Claiborne Duncan Gregory
Simon Gudgeon
Bob Guelich*
Mitch Gyson
Grant Hacking
Hap Hagood
Gary Hale
Joyce Hall
Nancy Halliday
Lorna Hamilton
John Nelson Harris
Guy Harvey, PhD
Kendra Haste
Margaret Hawley
Janet Heaton*
Cathy Hegman
Elizabeth Henry
Heiner Hertling
Mark Hobson
Anthony Hochstetler
Cindy House
Nancy Howe*
Karen Hultberg
Cary Hunkel
Leslie Hutto
Ivan Hyatt
Wes Hyde
Terry Isaac
Nikolay G. Ivanov
Patricia Jackman
Ryan Jacque
Brett Malcolm Jarrett
Brian Jarvi

Stephen A. Jesic
Jay J. Johnson
Joni Johnson-Godsby
Richard Jones
Lars Jonsson
Karryl
Mark Kelso
Steve Kestrel
James Kiesow
David N. Kitler
Christine Knapp
John Kobald
Jack Koonce
Kim Kori
Stephen Koury
Robert Kray
Susan Labouri
Laney*
Brent A. Langley
Judy Larson
Bonnie Latham
Karen Latham
Rebecca Latham
Rod Lawrence
Karen Leffel-Massengill
T.J. Lick
Esther Lidstrom
Patsy Lindamood
Janeice Linden
Glen Loates
Lynne Lockhart
Anne London
Louise Lopina*

Cammie Lundeen
Dorcas MacClintock*
Sam MacDonald
Rob McIntosh
Terri Malec
Richard Malenky
B.J. Martin
Roger Martin
Jeannette Martone
Diane Mason
Terry Mathews
Peter Mathios
Sally Maxwell
Chris McClelland
A.J. McCoy
Jan Martin McGuire*
George McMonigle
Eric Meyer
Judith Angell Meyer
Geordie Millar
Darin Miller
Terry Miller*
Tiffany Miller Russell
Ann Milton
Tara Moore
James Morgan
Sean Murtha
Sadao Naito
Yoshikazu Natsume
Barbara Nelson
Rock Newcomb
Ken Newman
Alison Nicholls

Calvin Nicholls
Timothy Jon Nimmo
Arnold Nogy
Ralph Oberg
Michael Oberhofer
James Offeman
Steve Oliver
Dan Ostermiller*
Richard Painter
Kathy Paivinen
Matthew Palmer
Dino Paravano*
Emily Parkman*
Leon Parson
Victoria Parsons
R. Kent Pendleton
Cristina G. Penescu
Patricia Pepin
Louise Peterson
David Petlowany
Bryce Pettit
Anne Peyton
John C. Pitcher*
Julio Pro
Randy Puckett
Stephen Quinn
Kelly Leahy Radding
Don Rambadt
David Rankin*
Mae Rash
Gamini Ratnavira
Don Ray
Ruth Ray
SOCIETY OF ANIMAL ARTISTS

Membership

Linda Raynolds
Kevin Redmayne
Maynard Reece
Sonia Reid
Gene Edward Reineking
Linda Relis
Vicki Renn
Diana Reuter-Twining
Paul Rhymer
Andrea Rich
Martiena Richter
Derek Robertson
Julia Rogers
Rosetta*
Joan Binney Ross
Linda Rossin
Ken Rowe
Edward Royal
Donald Rubin
Jon Ruehl
Terri Russell
John A. Ruthven*
Kathleen B. Ryan
Jonathan Sainsbury
Alan Sakharvarz
Lennart Sand
Laurence Saunois
Patricia Savage
Stefan Ellis Savides
Betty Schabacker
Sharon K. Schafer
George Schelling*
William Schnute
Burton Schuman
Jeanne Filler Scott
Sandy Scott
Robert Seabeck
John Seerey-Lester
Suzie Seerey-Lester
Clare Shaughnessy
Kathleen Sheard
Cathy Sheeter
Donald Sible
Rachel Siegrist
Wes Siegrist
Kelly Singleton
Robert Steicher
Daniel Smith
Dee Smith
Geoffrey Smith
Roger Smith
Heather Soos
Leslie Spano
Joshua Spies
Linda St. Clair
Gary Staab
James Stafford
Pati Stajcar
Debbie Stevens
William Stout
Debbie Edgers Sturges
Joseph H. Sulkowski
Mark Susinno
Joseph Swaluk
Jan Sweeney
Francis Sweet*
Jason Lee Tako
Kristine Davis Taylor
Mary Taylor
Fred Thomas
Jan Sharkey Thomas*
Dana Lee Thompson
Eric Thorsen
Margery Torrey
Sergei Traschenko
Bob Travers
France Tremblay
Debra Trent
Wayne Trimm*
Ezra Noel Tucker
David Turner
Marlowe Urdahl
Dick Van Heerde
Joseph Vance*
Diane Versteeg
Lynn Wade
Donald Webster
Dale Weiler
Sue Westin*
Jacques Wetterer
J. Christopher White
W. Leon White
Jeffrey Whiting
Timothy Widener
Kay Williams
Ronnie Williford
Ria Winters
Kay Witherspoon
Ellen R. Woodbury
Jan Woods
Steve Worthington
Scott Yablonksi
Susan Bankey Yoder
Sherrie L. York
Aaron Yount
Peter Zaluzec

ASSOCIATE MEMBERS
Anita Wilhelmina Baarns
Aimee Baldwin
Tammy Bality
Nancy Bass
Mary Beacon
Julie Bell
Sally Berner
John Craig Bone
George Bumann
Helene Burrow
DeVerE. Burt
Michael E. Calles
Durwood Dean Coffey
Mark Allan Collins
Barbara Conaway
Carrie Cook
Jean Cook
Susan Dorazio
Lisa Egeli
Darryn Eggleton
Peter Elfman
Mary C Erickson
Alan Robert Feldmesser
Linda Miller Feltner
MEMBERSHIP

Gary W. Ferguson
Kate Ferguson
Cathy Ferrell
James Fiorentino
Jeanette Fournier
Sharon Fullingim
Tykie Ganz
Anita P. Gersch
Andrea Gianchiglia
Jim Gilmore
Pat Gilmore
Lisa Gleim
Laurel Peterson Gregory
Georgette Evans Grey
Janice Gunlock
Gemma Gylling
Whitney Michelle Hall
Judith Hartke
Lucia Heffernan
Hava Hegenbarth
Clinton Jammer
Brenda Johnson
Gary R. Johnson
Ott Jones
Deborah Kaspari
Peggy M Kauffman
Clive Kay
James Patrick Kennedy
Brenda Will Kidera
Morgen Kilbourn
Leslie Kirchner
Yvonne Kitchen
Marie E. Pierce-Ruhland
Koehlinger
Heather Elyse Lara
Martin N. Lasack
Heather Laws
Carol JoAnn Lundeen
Karla Mae Mann
Laura Mark-Finberg
Sharon Irene Martin
Eileen Matias
Stella Clare Mays
Douglas McCallum
Kirk McGuire
Billy-Jack Milligan
Sumner Misenheimer
Dale Muller
Dianne Munkittrick
Munenori Okada
Ron Orlando
Pokey Park
Kathy Partridge
Cees Cornelis Penning
Pollyanna Pickering
John Potter
Carrie Quade
Arlene A Rheinish
Margaret Rice
Elizabeth Rieke-Hefley
Maureen Riley
Sandy Rourke
Rikki Morley Saunders
Ann Self
Carles Toldrà Sifrés
William Silvers
Eileen Sorg
Bruce Andrew Speidel
Eva Stanley
Andrea Harman Steiner
Tiffany Stevenson
Aleta Steward
Linda Darsow Sutton
Darlene Gail Swibb
Edward F. Takacs
Rita Thornton
Chirag V. Thumbar
Gunnar Tryggmo
Burneta J. Venosdel
Joseph Venus
Lani Vlaanderen
Randy Moise Warren
Joe Weatherly
Victoria Wilson-Schultz
Manda J Wolfe
Terry Woodall
Amy Bartlett Wright
Nancy and Bruce Thomsen
Jason Yount

SPONSORING MEMBERS
Gail Bliss
Joy and Masood Garahi
Dave & Maria Morris Goyer
Rose Keesee

SUSTAINING MEMBER
Isabel and Sheldon Sklar

IN MEMORY OF
Leslie Delgyer for Kenneth S. Roe
Mindy Mylett for Marilyn Newmark
Joy Beckner for Marilyn Newmark

MEDIA SPONSORS
Fine Art Connoisseur Magazine
Western Art Collector Magazine

PATRON MEMBERS
Amy Aaroe
James L. Bellis, Jr.
James L. Bellis, Sr.
Joan Funk
Martha Bellis Gregg
Blair Bellis Judson
Michael A. McGregor
Lynn Moon
Andrea Natalie
Jane Parient
<table>
<thead>
<tr>
<th>Award</th>
<th>Year</th>
<th>Winner</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Awards of Excellence</td>
<td>2012</td>
<td>Chris Bacon, <em>Jackson Lake Trumpeters</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mike Barlow, <em>Prize Fighter</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Carel Pieter Brest van Kempen, <em>A Keringas Forest Floor</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kim Diment, <em>Servitude</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mick Doellinger, <em>In The Shadows</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Corrine Dupeyrat, <em>The Blue Parrot</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>John Kobald, <em>specs</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jacques Wetterer, <em>The Furious Rhinoceros</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Leonard J. Meiselman Memorial</td>
<td>2012</td>
<td>The Hiram Blauvelt Art Museum</td>
<td></td>
</tr>
<tr>
<td>Award for a Realistic Sculpture</td>
<td></td>
<td>Stefan Savides, <em>Air Africa</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Hiram Blauvelt Art Museum Purchase Award</td>
<td>2012</td>
<td>Mick Doellinger, <em>In The Shadows</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cynthie Fisher, <em>Polar Plunge</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Evelyn and Peter Haller Memorial Award for</td>
<td>2012</td>
<td>Jan Martin McGuire, <em>Dramatic Descent</em></td>
<td></td>
</tr>
<tr>
<td>Creative Excellence</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lois Gudgeon, <em>Reclining Hare</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The President’s Award</td>
<td>2012</td>
<td>Carl Brest van Kempen, <em>An Atlantic Brackish Swamp</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tiffany Miller, <em>Life at the Bottom</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Leonard J. Meiselman Memorial</td>
<td>2012</td>
<td>The Bott-Borghi-Bransom Legacy Award</td>
<td></td>
</tr>
<tr>
<td>Award for a Realistic Painting</td>
<td></td>
<td>Joe Swaluk</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Don Eckelberry Scholarship Award</td>
<td>2011</td>
<td>Chirag Thumbar</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The President’s Award</td>
<td>2011</td>
<td>Carl Brest van Kempen, <em>An Atlantic Brackish Swamp</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tiffany Miller, <em>Life at the Bottom</em></td>
<td></td>
</tr>
<tr>
<td>The Ethology Award for the Best Depiction of</td>
<td>2011</td>
<td>Paul Rhymer, <em>One Man’s Trash</em></td>
<td></td>
</tr>
<tr>
<td>Natural Behavior in Any Medium</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Newcomer Award for a First Time Participant in</td>
<td>2011</td>
<td>Lisa Egeli, <em>The Life Exotic</em></td>
<td></td>
</tr>
<tr>
<td>the SAA’s Annual Exhibition</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
2010
Awards of Excellence
Charles Allmond, Daydreamer
Robert Bateman, Bowhead and Snow Buntings
Carol P. Brest van Kempen, Riparian Rashomon
Peter Gray, Great Expectations
Lars Jonsson, Living with the Wind
Rick Pas, Ring-neck II
Don Rambadt, Solstice
Sherry Sander, Horses of the Mountain
Sandy Scott, Equus Found
Fragments I and II
Mark Susinno, Over the Top
Kay Witherspoon, Determination

The Patricia A Bott Award for Creative Excellence
Gary Staab, Atta

The Evelyn and Peter Haller Memorial Award for Sculpture
Dan Chen, Between the Rafters

The President’s Award
Jan Martin McGuire, Dust Devil

The Leonard J. Meiselman Memorial Award for a Realistic Painting
Cheryl Gervais Battistelli, Winter Light

The Leonid J. Meiselman Memorial Award for a Realistic Sculpture
Patricia Davis, Summer Stock
(Plunging Stock, Rising Stock, Taking Stock)

The Hiram Blauvelt Art Museum Purchase Award
Peter Gray, Great Expectations
Stephen Quinn, Redlining Black Rhinoceros

Southwest Art Editor’s Choice Award
Julie Bell, Alpha Wolf

Western Art Collector Editor’s Choice
James Coe, Winter Abstract with Heron

The Ethology Award for the Best Depiction of Natural Behavior in Any Medium
Linda Besse, Battle Royale

The Newcomer Award for a First Time Participant in the SAA’s Annual Exhibition
Chris McClelland, Dugua Boy

Lifetime Achievement Award
Robert Bateman

The Don Eckelberry Scholarship Award
Szabolcs Kókay

The Haller Distinguished Young Artist Award
Jason Tako

2009
Awards of Excellence
Gerald Balciar, Burst of Spring
Julie Bender, On the Alert
Burt Brent, Gliding Grebes
Juan Pablo Z. Cornejo, Twins Talking
Andrew Denman, Twist
Leslie H. Evans, Silverback
Patricia Pepin, Mara Baby
Andrea Rich, Snipe
Sherry Sander, The Heavies
Cathy Sheeter, The Hypnotist
Morten Solberg, Visit to the Fox Den
Timothy Widener, Mirror, Mirror

The Patricia A Bott Award for Creative Excellence
John Agnew, New Guinea Crocodile

The Leonard J. Meiselman Memorial Award for a Realistic Sculpture
John Kobald, Boredom Breaker

The Hiram Blauvelt Art Museum Purchase Award
Matthew Hillier, Stampede

The Haller Distinguished Young Artist Award
Cathy Sheeter

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

The Evelyn and Peter Haller Memorial Award for Sculpture
Dan Burgette, Panic Attack

The President’s Award
John Banovich, Shelter from the Storm
## Award Winners 1979 - 2012

<table>
<thead>
<tr>
<th>2006</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Awards of Excellence</td>
<td></td>
</tr>
<tr>
<td>Jan Martin McGuire, <em>Rock Retreat</em></td>
<td></td>
</tr>
<tr>
<td>W. Leon White, <em>The Night Watchman</em></td>
<td></td>
</tr>
<tr>
<td>Pat Jackman, <em>Neptune</em></td>
<td></td>
</tr>
<tr>
<td>Louise Peterson, <em>Chickadee</em></td>
<td></td>
</tr>
<tr>
<td>John C. Pitcher, <em>Discernment, Golden Eagle</em></td>
<td></td>
</tr>
<tr>
<td>Carel Pieter Brest van Kempen, <em>Harris's Hawk &amp; Chuckwalla</em></td>
<td></td>
</tr>
<tr>
<td>Ken Rowe, <em>Blue Heron</em></td>
<td></td>
</tr>
<tr>
<td>Robert Bateman, <em>On Salt Spring - Sheep</em></td>
<td></td>
</tr>
<tr>
<td>Carrie Gantt Quade, <em>Charlotte</em></td>
<td></td>
</tr>
<tr>
<td>Willem de Beer, <em>First Snow of Winter</em></td>
<td></td>
</tr>
<tr>
<td>John Seerey-Lester, <em>White on White</em></td>
<td></td>
</tr>
<tr>
<td>Matthew Gray Palmer, <em>Sea Bear</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2007</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Awards of Excellence</td>
<td></td>
</tr>
<tr>
<td>John Agnew, <em>African Elephant</em></td>
<td></td>
</tr>
<tr>
<td>Tucker Bailey, <em>Luna</em></td>
<td></td>
</tr>
<tr>
<td>Dan Chen, <em>Hen &amp; Egg</em></td>
<td></td>
</tr>
<tr>
<td>Dan Chen, <em>Peacock &amp; Wisteria</em></td>
<td></td>
</tr>
<tr>
<td>Sue Dickinson, <em>Zebras in the Mist</em></td>
<td></td>
</tr>
<tr>
<td>Melanie Fain, <em>Tangled Web</em></td>
<td></td>
</tr>
<tr>
<td>Hap Hagood, <em>On a Winter’s Moon</em></td>
<td></td>
</tr>
<tr>
<td>Richard R. Jones, <em>Color in the Canopy</em></td>
<td></td>
</tr>
<tr>
<td>George Lockwood, <em>Fatal Attraction</em></td>
<td></td>
</tr>
<tr>
<td>Geordie Millar, <em>Walking #4</em></td>
<td></td>
</tr>
<tr>
<td>Rosetta, <em>Wildebeest</em></td>
<td></td>
</tr>
<tr>
<td>Sue Westin, <em>Texture &amp; Nuance</em></td>
<td></td>
</tr>
<tr>
<td>Bott-Borgh-Bransom Legacy Award Award</td>
<td></td>
</tr>
<tr>
<td>Dorcas MacClintock</td>
<td></td>
</tr>
<tr>
<td>The Leonard J. Meiselman Memorial Award for Realistic Painting</td>
<td></td>
</tr>
<tr>
<td>Robert Bateman, <em>Meru Dusk</em></td>
<td></td>
</tr>
<tr>
<td>The Patricia Allen Bott Award for Creative Excellence</td>
<td></td>
</tr>
<tr>
<td>Geordie Millar, <em>Walking #4</em></td>
<td></td>
</tr>
<tr>
<td>The Hiram Blauvelt Art Museum Purchase Award</td>
<td></td>
</tr>
<tr>
<td>Dino Paravano, <em>Going Hunting</em></td>
<td></td>
</tr>
<tr>
<td>The Haller Distinguished Young Artist Award</td>
<td></td>
</tr>
<tr>
<td>Geordie Millar</td>
<td></td>
</tr>
<tr>
<td>The Don Eckelberry Scholarship Award</td>
<td></td>
</tr>
<tr>
<td>Kelly Singleton</td>
<td></td>
</tr>
<tr>
<td>The President's Award</td>
<td></td>
</tr>
<tr>
<td>John Banovich, <em>A Giant Among Giants</em></td>
<td></td>
</tr>
<tr>
<td>The Stanley Melztoff Memorial Award</td>
<td></td>
</tr>
<tr>
<td>Kim Diment, <em>Otter Confusion</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2007</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bott-Borgh-Bransom Legacy Award Award</td>
<td></td>
</tr>
<tr>
<td>Dorcas MacClintock</td>
<td></td>
</tr>
<tr>
<td>The Leonard J. Meiselman Memorial Award for Realistic Painting</td>
<td></td>
</tr>
<tr>
<td>Robert Bateman, <em>Meru Dusk</em></td>
<td></td>
</tr>
<tr>
<td>The Patricia Allen Bott Award for Creative Excellence</td>
<td></td>
</tr>
<tr>
<td>Geordie Millar, <em>Walking #4</em></td>
<td></td>
</tr>
<tr>
<td>The Hiram Blauvelt Art Museum Purchase Award</td>
<td></td>
</tr>
<tr>
<td>Dino Paravano, <em>Going Hunting</em></td>
<td></td>
</tr>
<tr>
<td>The Haller Distinguished Young Artist Award</td>
<td></td>
</tr>
<tr>
<td>Geordie Millar</td>
<td></td>
</tr>
<tr>
<td>The Don Eckelberry Scholarship Award</td>
<td></td>
</tr>
<tr>
<td>Kelly Singleton</td>
<td></td>
</tr>
<tr>
<td>The President's Award</td>
<td></td>
</tr>
<tr>
<td>John Banovich, <em>A Giant Among Giants</em></td>
<td></td>
</tr>
<tr>
<td>The Stanley Melztoff Memorial Award</td>
<td></td>
</tr>
<tr>
<td>Kim Diment, <em>Otter Confusion</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2006</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Awards of Excellence</td>
<td></td>
</tr>
<tr>
<td>Jan Martin McGuire, <em>Rock Retreat</em></td>
<td></td>
</tr>
<tr>
<td>W. Leon White, <em>The Night Watchman</em></td>
<td></td>
</tr>
<tr>
<td>Pat Jackman, <em>Neptune</em></td>
<td></td>
</tr>
<tr>
<td>Louise Peterson, <em>Chickadee</em></td>
<td></td>
</tr>
<tr>
<td>John C. Pitcher, <em>Discernment, Golden Eagle</em></td>
<td></td>
</tr>
<tr>
<td>Carel Pieter Brest van Kempen, <em>Harris's Hawk &amp; Chuckwalla</em></td>
<td></td>
</tr>
<tr>
<td>Ken Rowe, <em>Blue Heron</em></td>
<td></td>
</tr>
<tr>
<td>Robert Bateman, <em>On Salt Spring - Sheep</em></td>
<td></td>
</tr>
<tr>
<td>Carrie Gantt Quade, <em>Charlotte</em></td>
<td></td>
</tr>
<tr>
<td>Willem de Beer, <em>First Snow of Winter</em></td>
<td></td>
</tr>
<tr>
<td>John Seerey-Lester, <em>White on White</em></td>
<td></td>
</tr>
<tr>
<td>Matthew Gray Palmer, <em>Sea Bear</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2007</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Awards of Excellence</td>
<td></td>
</tr>
<tr>
<td>John Agnew, <em>African Elephant</em></td>
<td></td>
</tr>
<tr>
<td>Tucker Bailey, <em>Luna</em></td>
<td></td>
</tr>
<tr>
<td>Dan Chen, <em>Hen &amp; Egg</em></td>
<td></td>
</tr>
<tr>
<td>Dan Chen, <em>Peacock &amp; Wisteria</em></td>
<td></td>
</tr>
<tr>
<td>Sue Dickinson, <em>Zebras in the Mist</em></td>
<td></td>
</tr>
<tr>
<td>Melanie Fain, <em>Tangled Web</em></td>
<td></td>
</tr>
<tr>
<td>Hap Hagood, <em>On a Winter’s Moon</em></td>
<td></td>
</tr>
<tr>
<td>Richard R. Jones, <em>Color in the Canopy</em></td>
<td></td>
</tr>
<tr>
<td>George Lockwood, <em>Fatal Attraction</em></td>
<td></td>
</tr>
<tr>
<td>Geordie Millar, <em>Walking #4</em></td>
<td></td>
</tr>
<tr>
<td>Rosetta, <em>Wildebeest</em></td>
<td></td>
</tr>
<tr>
<td>Sue Westin, <em>Texture &amp; Nuance</em></td>
<td></td>
</tr>
<tr>
<td>Bott-Borgh-Bransom Legacy Award Award</td>
<td></td>
</tr>
<tr>
<td>Dorcas MacClintock</td>
<td></td>
</tr>
<tr>
<td>The Leonard J. Meiselman Memorial Award for Realistic Painting</td>
<td></td>
</tr>
<tr>
<td>Robert Bateman, <em>Meru Dusk</em></td>
<td></td>
</tr>
<tr>
<td>The Patricia Allen Bott Award for Creative Excellence</td>
<td></td>
</tr>
<tr>
<td>Geordie Millar, <em>Walking #4</em></td>
<td></td>
</tr>
<tr>
<td>The Hiram Blauvelt Art Museum Purchase Award</td>
<td></td>
</tr>
<tr>
<td>Dino Paravano, <em>Going Hunting</em></td>
<td></td>
</tr>
<tr>
<td>The Haller Distinguished Young Artist Award</td>
<td></td>
</tr>
<tr>
<td>Geordie Millar</td>
<td></td>
</tr>
<tr>
<td>The Don Eckelberry Scholarship Award</td>
<td></td>
</tr>
<tr>
<td>Kelly Singleton</td>
<td></td>
</tr>
<tr>
<td>The President's Award</td>
<td></td>
</tr>
<tr>
<td>John Banovich, <em>A Giant Among Giants</em></td>
<td></td>
</tr>
<tr>
<td>The Stanley Melztoff Memorial Award</td>
<td></td>
</tr>
<tr>
<td>Kim Diment, <em>Otter Confusion</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2006</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Awards of Excellence</td>
<td></td>
</tr>
<tr>
<td>Jan Martin McGuire, <em>Rock Retreat</em></td>
<td></td>
</tr>
<tr>
<td>W. Leon White, <em>The Night Watchman</em></td>
<td></td>
</tr>
<tr>
<td>Pat Jackman, <em>Neptune</em></td>
<td></td>
</tr>
<tr>
<td>Louise Peterson, <em>Chickadee</em></td>
<td></td>
</tr>
<tr>
<td>John C. Pitcher, <em>Discernment, Golden Eagle</em></td>
<td></td>
</tr>
<tr>
<td>Carel Pieter Brest van Kempen, <em>Harris's Hawk &amp; Chuckwalla</em></td>
<td></td>
</tr>
<tr>
<td>Ken Rowe, <em>Blue Heron</em></td>
<td></td>
</tr>
<tr>
<td>Robert Bateman, <em>On Salt Spring - Sheep</em></td>
<td></td>
</tr>
<tr>
<td>Carrie Gantt Quade, <em>Charlotte</em></td>
<td></td>
</tr>
<tr>
<td>Willem de Beer, <em>First Snow of Winter</em></td>
<td></td>
</tr>
<tr>
<td>John Seerey-Lester, <em>White on White</em></td>
<td></td>
</tr>
<tr>
<td>Matthew Gray Palmer, <em>Sea Bear</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2007</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Awards of Excellence</td>
<td></td>
</tr>
<tr>
<td>John Agnew, <em>African Elephant</em></td>
<td></td>
</tr>
<tr>
<td>Tucker Bailey, <em>Luna</em></td>
<td></td>
</tr>
<tr>
<td>Dan Chen, <em>Hen &amp; Egg</em></td>
<td></td>
</tr>
<tr>
<td>Dan Chen, <em>Peacock &amp; Wisteria</em></td>
<td></td>
</tr>
<tr>
<td>Sue Dickinson, <em>Zebras in the Mist</em></td>
<td></td>
</tr>
<tr>
<td>Melanie Fain, <em>Tangled Web</em></td>
<td></td>
</tr>
<tr>
<td>Hap Hagood, <em>On a Winter’s Moon</em></td>
<td></td>
</tr>
<tr>
<td>Richard R. Jones, <em>Color in the Canopy</em></td>
<td></td>
</tr>
<tr>
<td>George Lockwood, <em>Fatal Attraction</em></td>
<td></td>
</tr>
<tr>
<td>Geordie Millar, <em>Walking #4</em></td>
<td></td>
</tr>
<tr>
<td>Rosetta, <em>Wildebeest</em></td>
<td></td>
</tr>
<tr>
<td>Sue Westin, <em>Texture &amp; Nuance</em></td>
<td></td>
</tr>
<tr>
<td>Bott-Borgh-Bransom Legacy Award Award</td>
<td></td>
</tr>
<tr>
<td>Dorcas MacClintock</td>
<td></td>
</tr>
<tr>
<td>The Leonard J. Meiselman Memorial Award for Realistic Painting</td>
<td></td>
</tr>
<tr>
<td>Robert Bateman, <em>Meru Dusk</em></td>
<td></td>
</tr>
<tr>
<td>The Patricia Allen Bott Award for Creative Excellence</td>
<td></td>
</tr>
<tr>
<td>Geordie Millar, <em>Walking #4</em></td>
<td></td>
</tr>
<tr>
<td>The Hiram Blauvelt Art Museum Purchase Award</td>
<td></td>
</tr>
<tr>
<td>Dino Paravano, <em>Going Hunting</em></td>
<td></td>
</tr>
<tr>
<td>The Haller Distinguished Young Artist Award</td>
<td></td>
</tr>
<tr>
<td>Geordie Millar</td>
<td></td>
</tr>
<tr>
<td>The Don Eckelberry Scholarship Award</td>
<td></td>
</tr>
<tr>
<td>Kelly Singleton</td>
<td></td>
</tr>
<tr>
<td>The President's Award</td>
<td></td>
</tr>
<tr>
<td>John Banovich, <em>A Giant Among Giants</em></td>
<td></td>
</tr>
<tr>
<td>The Stanley Melztoff Memorial Award</td>
<td></td>
</tr>
<tr>
<td>Kim Diment, <em>Otter Confusion</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2007</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Awards of Excellence</td>
<td></td>
</tr>
<tr>
<td>John Agnew, <em>African Elephant</em></td>
<td></td>
</tr>
<tr>
<td>Tucker Bailey, <em>Luna</em></td>
<td></td>
</tr>
<tr>
<td>Dan Chen, <em>Hen &amp; Egg</em></td>
<td></td>
</tr>
<tr>
<td>Dan Chen, <em>Peacock &amp; Wisteria</em></td>
<td></td>
</tr>
<tr>
<td>Sue Dickinson, <em>Zebras in the Mist</em></td>
<td></td>
</tr>
<tr>
<td>Melanie Fain, <em>Tangled Web</em></td>
<td></td>
</tr>
<tr>
<td>Hap Hagood, <em>On a Winter’s Moon</em></td>
<td></td>
</tr>
<tr>
<td>Richard R. Jones, <em>Color in the Canopy</em></td>
<td></td>
</tr>
<tr>
<td>George Lockwood, <em>Fatal Attraction</em></td>
<td></td>
</tr>
<tr>
<td>Geordie Millar, <em>Walking #4</em></td>
<td></td>
</tr>
<tr>
<td>Rosetta, <em>Wildebeest</em></td>
<td></td>
</tr>
<tr>
<td>Sue Westin, <em>Texture &amp; Nuance</em></td>
<td></td>
</tr>
<tr>
<td>Bott-Borgh-Bransom Legacy Award Award</td>
<td></td>
</tr>
<tr>
<td>Dorcas MacClintock</td>
<td></td>
</tr>
<tr>
<td>The Leonard J. Meiselman Memorial Award for Realistic Painting</td>
<td></td>
</tr>
<tr>
<td>Robert Bateman, <em>Meru Dusk</em></td>
<td></td>
</tr>
<tr>
<td>The Patricia Allen Bott Award for Creative Excellence</td>
<td></td>
</tr>
<tr>
<td>Geordie Millar, <em>Walking #4</em></td>
<td></td>
</tr>
<tr>
<td>The Hiram Blauvelt Art Museum Purchase Award</td>
<td></td>
</tr>
<tr>
<td>Dino Paravano, <em>Going Hunting</em></td>
<td></td>
</tr>
<tr>
<td>The Haller Distinguished Young Artist Award</td>
<td></td>
</tr>
<tr>
<td>Geordie Millar</td>
<td></td>
</tr>
<tr>
<td>The Don Eckelberry Scholarship Award</td>
<td></td>
</tr>
<tr>
<td>Kelly Singleton</td>
<td></td>
</tr>
<tr>
<td>The President's Award</td>
<td></td>
</tr>
<tr>
<td>John Banovich, <em>A Giant Among Giants</em></td>
<td></td>
</tr>
<tr>
<td>The Stanley Melztoff Memorial Award</td>
<td></td>
</tr>
<tr>
<td>Kim Diment, <em>Otter Confusion</em></td>
<td></td>
</tr>
</tbody>
</table>
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 Purchase Award
James Coe, Spring Melt

The President's Award
Nicholas Wilson, God's Dogs

The 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

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 Bott-Borghi-Bransom Legacy Award
Joseph Vance, Jr.

The Patricia A. Bott Award for Creative Excellence
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
Gerald Balciar, Pride

The Leonard J. Meiselman Memorial Award for a Realistic Painting
Rachelle Siegrist, The Zookeeper's Assistant

The Don Eckelberry Scholarship Award
Dale Dyer

The Patricia Allen Bott Creative Excellence Award
Ken Newman, Tale of Attitude

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 Bott-Borghi-Bransom Legacy Award
Andrew Denman, Network

The Hiram Blauvelt Art Museum Purchase Award
Pete Zaluzec, Bee-eaters

The Patricia Allen Bott Creative Excellence Award
Francis Sweet, Eyes on the Prize

The Leonard J. Meiselman Memorial Award for Realistic Painting
Kalon Baughan, Teton Moose

The Evelyn and Peter Haller Memorial Award for Realistic Sculpture
Louise Peterson, Bella and the Bug
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
Steve Kestrel, La Luna

The Bott-Borghi-Bransom Legacy Award
Marilyn Newmark

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

The Patricia Allen Bott Creative Excellence Award
Robert Bateman, Long Light - Polar Bear

The Elliot Liskin Representational Painting Award
Jeff Gandert, Suburban Wilderness

The Elliot Liskin Representational Sculpture Award
Joy Kroeger Beckner, Good to See You

The Leonard J. Meiselman Memorial Award for Realistic Painting
Carl Brenders, On the Journey

The Leonard J. Meiselman Memorial Award for Realistic Sculpture
Walter Matia, Bull

The Donald R. Miller Memorial Award for Interpretive Sculpture
Walter Matia, Bull

The Patricia Allen Bott Creative Excellence Award
Robert Bateman, Long Light - Polar Bear

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

The Elliot Liskin Representational Sculpture Award
Joy Kroeger Beckner, Good to See You

The Leonard J. Meiselman Memorial Award for Realistic Sculpture
Walter Matia, Bull

The Leonard J. Meiselman Memorial Award for Realistic Painting
Carl Brenders, On the Journey

The Donald R. Miller Memorial Award for Interpretive Sculpture
Walter Matia, Bull

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
Tony Pridham, Bobwhites Sunning
John Seerey-Lester, Mara River Horse

The Elliot Liskin Representational Sculpture Award
Kenneth Bunn, Vantage Point

The Leonard J. Meiselman Memorial Award for Realistic Painting
Al Barnes, Whoopers

The Leonard J. Meiselman Memorial Award for Realistic Sculpture
Kent Ullberg, Solitude
SOCIETY OF ANIMAL ARTISTS

Award Winners 1979 - 2012

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 Elliot Liskin Memorial Award for Representational Sculpture
Pete Zaluzec, Batteur Eagle

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

The Hiram Blauvelt Art Museum Purchase Award
Terry Miller, Dansereye

The Elliot Liskin Memorial Award for Representational for Sculpture
Joy Beckner, A Good Life

The Donald R. Miller Memorial Award for Interpretive Sculpture
Burt Brent, Flying Mousetrap

The Patricia Allen Bott Award for Creative Excellence
Mae Rash, Red-Winged Blackbird
Paula Waterman, Spot of Sun
Nancy Darling, Bear—Alaskan Malamute
Guy Coheleach, Leopard Lookout II

The Evelyn and Peter Haller Memorial Award for Sculpture
Walter Matia, Nothin’ But a Hound Dog

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

The Elliot Liskin Memorial Award for Representational Painting
Edward Aldrich, Diana Monkey

The Elliot Liskin Memorial Award for Representational Sculpture
Pati Stajcar, Glory

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
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

The Elliot Liskin Memorial Award for Representational for Painting
David Rankin, In the Heat of the Day

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

The Leonard J. Meiselman Memorial Award for Realistic Sculpture
Walter Matia, Nothin’ But a Hound Dog

The Elliot Liskin Memorial Award for Representational Sculpture
Andy Young, Bathing

The Leonard J. Meiselman Memorial Award for Realistic Sculpture
Francis Sweet, Sun Worshippers
Anderson Yang, Winter

The Elliot Liskin Memorial Award for Interpretive Sculpture
Ray Carbone, Lone Dove

The Hiram Blauvelt Art Museum Purchase Award
Lanford Monroe, Winter Chill

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
John Banovich, White Rhino–Blacksmith Plovers
Carol 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, AtlanticEvening
Leon Parson, Black Hole Bull
Jeremy Pearse, Sarus Crane

The Hiram Blauvelt Art Museum Purchase Award
Reneé Headings, Soul of Africa

Wildlife Art Magazine Award
John Banovich, The Defensive Line

1996
Awards of Excellence
Chris Bacon, White-Breasted Nuthatch
Burt Brent, Reclining Sable
Carol 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, Hawk eye
Leo Osborne, The Berry Pickers
Emily Parkman, Tomato Worm
Andrea Rich, Ravens in Hemlock
Michael Riddet, Dynamics
Dee Smith, Le Roi Soleil

The Elliot Liskin Memorial Award for Realistic Sculpture
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

The Elliot Liskin Memorial Award for Painting
Reneé Headings, Soul of Africa

Activities Press Print Award
John Banovich, 104th Congress

Wildlife Art Magazine Award
Randal Dutra, In His Domain

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

The Elliot Liskin 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, The Berry Pickers

1995
Awards of Excellence
Burt Brent, Barnyard Watchdogs
Guy Coheleach, Victoria Falls—Lilac Breasted Roller

1994
Awards of Excellence
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**
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**
Carol 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*

**The Hiram Blauvelt Art Museum Purchase Award & SAA Members Choice Award**
Dennis Anderson, *Glutton*

**1993 Awards of Excellence**
Chris Bacon, *Orinoco Goose Study*
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, *Mother of Pearls*

**1992 Awards of Excellence**
Chris Bacon, *Snake Bird*
Dwayne Harty, *Otter Fountain*
Walter Matia, *Otter Fountain*

**Activities Press Print Award**
Nancy Howe, *Water Music*

**Wildlife Art News Award**
Nancy Howe, *Water Music*

**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 National Tour People’s Choice Award**
Carl Brenders, *One to One*

**1991 Awards of Excellence**
Robert Bateman, *Homage to Ahmed*
Paul Bosman, *Five O’clock Shadow*
Tony Hochstetler, *Rhino Beer*
Laurence Isard, *Water Bears*
Leo E. Osborne, *Watching My Brothers Pass*

**The Elliot Liskin Award for Interpretive Sculpture**
Tony Hochstetler, *Rhino Beer*

**Elliot Liskin Memorial Award for Interpretive Sculpture**
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*
SOCIETY OF ANIMAL ARTISTS

Award Winners 1979 - 2012

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
Nancy Blauers, Macaw

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

1986

Awards of Excellence
Douglas Allen, An Early Winter
Gerald Balcari, 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

1983

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

1982

Awards of Excellence
Gerald Balcari
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
Robert Bateman
Guy Coheleach
Robert Kuhn
J. H. Matternes
C. E. Monroe, Jr.
John Pitcher
Sherry Sander
John Schoenherr
Keith Shackleton
Morten Solberg
J. Kent Ullberg
ART AND THE ANIMAL

For membership information, contact:

SOCIETY OF ANIMAL ARTISTS, INC.
admin@societyofanimalartists.com
societyofanimalartists.com

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
David J. Wagner, Ph.D., Curator/Tour Director
(414) 221-6878; davidjwagnerllc@yahoo.com
davidjwagnerllc.com

MEMBER: AMERICAN ALLIANCE OF MUSEUMS