

SOCIETY OF ANIMAL ARTISTS  
SPECIAL 50TH ANNIVERSARY  
2010 CATALOG





**SOCIETY OF  
ANIMAL ARTISTS  
50<sup>TH</sup> ANNUAL  
EXHIBITION &  
ART AND THE  
ANIMAL TOUR**

**2010-2011**

**PREMIERE**

**San Diego Natural History Museum**

September 4 - October 31, 2010  
1788 El Prado, San Diego, CA  
(619) 232-3821; sdnhm.org

**ENCORE**

**The Wildlife Experience**

November 20, 2010 - February 21, 2011  
10035 South Peoria, Parker, CO  
(720) 488-3300; thewildlifeexperience.org

**TOUR**

**Dunnegan Gallery of Art**

March 13 - April 10, 2011  
511 N. Pike Avenue, Bolivar, MO  
(417) 326-3438; dunnegangallery.com

**Sam Noble Oklahoma Museum of Natural History**

April 30 - September 5, 2011  
on the campus of the University of Oklahoma  
2401 Chautauqua Avenue, Norman, OK  
(405) 325-4712; snomnh.ou.edu

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

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

David J. Wagner, L.L.C., *Art and the Animal* Tour Office  
(414) 221-6878; davidjwagnerllc@yahoo.com  
David J. Wagner, Ph.D., Tour Director  
american-wildlife-art.com



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SOCIETY OF ANIMAL ARTISTS



**ART AND THE ANIMAL**

**50<sup>th</sup> Annual Members Exhibition**

**PREMIERE**

**SAN DIEGO NATURAL HISTORY MUSEUM**

San Diego, California

September 4–October 31, 2010

## SOCIETY OF ANIMAL ARTISTS

The Society of Animal Artists is an association of painters and sculptors working in the genre of animal art. Subject matter is open to the entire spectrum of the animal kingdom. Beginning in the 1950s, a group of nine artists began meeting to exchange ideas as well as to enjoy the camaraderie of their peers. In 1958, they mounted an exhibition titled Animals in the Bronx Zoo, sponsored by the New York Zoological Society. The enthusiastic public response to their exhibition inspired Patricia Allen Bott and Guido Borghi to form the Society of Animal Artists. Today there are 459 members residing in the United States, Africa, Australia, Canada, Europe, South America, Asia and Japan. The Society is dedicated to the portrayal of our living heritage and its preservation through demonstrations, seminars, lectures and exhibitions.

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### OFFICERS

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Diane Mason  
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*Vice President*

Leslie Delgyer  
*Secretary*

Douglas Allen  
*Vice President*

Allen Blagden  
*Vice President*

Reneé Headings-Bemis  
*Treasurer*

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Susan Fox

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Stephen Quinn  
David Rankin  
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Joan Binney Ross

Donald Rubin  
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Janet Heaton  
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Dorcas MacClintock  
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Francis E. Sweet

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### STAFF

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Bob Mason  
*Executive Director*

Teresa Rives  
*Administrator*

## MESSAGE FROM THE PRESIDENT OF SOCIETY OF ANIMAL ARTISTS

The Society of Animal Artists is thrilled to open the 50<sup>th</sup> Annual Exhibition of *Art and the Animal* at the beautiful San Diego Natural History Museum. What a wonderful opportunity to introduce our organization and the marvelous work produced by our members to the southern California community, and the many visitors from around the country and the world who will stop by the museum during our two month exhibition. We are making the most of all that the San Diego area has to offer to make our 50<sup>th</sup> Annual celebration truly special for the members and patrons who will be coming from many countries.

Our members truly deserve this celebration. Fifty years of promoting excellence in the genre of animal art is a remarkable achievement indeed. Since its inception in 1960, the SAA has attracted the best animal artists in the world to its membership ranks. The artists of today owe a great deal to those who set the standards for excellence in the genre: Robert Lougheed, Robert Kuhn, and Roger Tory Peterson to name just a few. But our current members are continuing to stretch the boundaries and definition of what *animal art* is all about with new and innovative approaches to the use of art mediums and interpretation of subject matter. The artworks displayed in this year's exhibition reflect the great diversity of styles, mediums, interpretations, and subject matter which make this genre so appealing and pertinent in today's world. I only wish that all of our members could have been represented, for they are all brilliant artists totally dedicated to interpreting our natural world with respect and integrity.

The 50<sup>th</sup> Annual Exhibition of *Art and the Animal* is only possible thanks to the contributions of many people. I would like to thank Michael W. Hager, Ph.D., President and CEO of the San Diego Natural

History Museum and his staff for giving us this opportunity to bring our exhibition to their outstanding facility. We are thrilled to hold our premier in sunny southern California! Deanna and David Rankin deserve our special thanks for their work in producing our beautiful exhibition catalog, and David and his associates for making our *virtual* museum an exquisite reality. David J. Wagner, Ph. D. has our utmost appreciation for his efforts to

secure this outstanding venue for our 50<sup>th</sup> Annual Exhibition, and the subsequent tour venues—which give people around the country an opportunity to enjoy the work of our artists. He does a remarkable job for us year after year. I also wish to thank the members of our Executive Board for their support and service to the SAA throughout the year, and our new Social Networking Committee of Robert L. Caldwell, Susan Fox, and Jan Martin McGuire for their efforts to get the SAA more connected to the public and to our own members. Our Webmaster, Wes Siegrist, deserves recognition for keeping our website current and fresh at all times, and Nancy Darling is appreciated for her service as our newsletter editor. But our Executive Director, Bob Mason, and our Administrator, Teresa Rives, deserve my special thanks and that of all of our members for their contribution to the SAA. Their professional and dedicated service on our behalf keeps the organization operating efficiently and economically... and I could not do my job as President without their assistance.



*Who's Looking at Who?* Burrowing owl, Bronze, by Diane Mason, SAA President

—Diane Mason

## SOCIETY OF ANIMAL ARTISTS



### GROWTH: A BRIEF HISTORY OF THE SOCIETY OF ANIMAL ARTISTS

**1960 (the founding):** The membership consisted of nine individuals who liked to meet and paint at the Bronx Zoo. Patricia Allen Bott and Guido Borghi were inspired to form the organization after an enthusiastic reception to their exhibition sponsored by the New York Zoological Society.

**Today** (50 years later): The membership totals 459 artists representing an array of fine art mediums. They are drawn from 17 different countries: the USA, Canada, Peru, England, Scotland, Ireland, Northern Ireland, France, the Netherlands, Sweden, Russia, Australia, New Zealand, Japan, Kenya, South Africa, and Israel.

**1960:** Membership was centered in the New York metropolitan area.

**Today:** There are more SAA artists from west of the Mississippi than from the east coast, and there are currently five Executive Board members from west of the Mississippi, including the President (Colorado).

**Early Years:** The Society became a member of the renowned Salmagundi Club, and established an office in their building.

**Today:** The Society of Animal Artists is still a proud member-organization of the Salmagundi Club, but the business headquarters have been moved to Colorado.

**Early Years:** There was one category of membership... artist!



**Now:** There are three categories of artist-membership: Master Signature, Signature, and Associate. There are also various levels of Patron membership based upon level of support.

**Early Years:** Exhibitions were held in various galleries such as Sportsman's Edge in New York City. Some of the early shows were also held at the Grand Central Art Galleries in New York City, and the Alder Gallery (NYC).

**Now:** The Annual Exhibition is premiered in a major art or scientific museum at a different location each year, followed by a Tour to several additional prestigious institutions. Over the years, the SAA's work has been on display at more than 100 different institutions across the United States—and once in Canada.



## SOCIETY OF ANIMAL ARTISTS



**Early Years:** The first SAA catalog, produced in 1978 for the exhibition at Sportsman's Edge Gallery, consisted of 8 pages and was black and white. In 1979, the SAA had its first actual Annual Exhibition opening (again at Sportsman's Edge), with formal programs and events. A 20 page black and white catalog was produced. In 1980, the "Society of Animal Artists Exhibition/Convention" was hosted by Game Conservation International at the Four Seasons Plaza Nacional Hotel, San Antonio, TX. A 28 page, black and white catalog was produced. The first four-color catalog (44 pages) was produced in 1990, for the 30th Annual Exhibition at St. Hubert's Giralda, NJ.

**Today:** All images are produced in full color, and the pages total more than 125. This year will feature a hard-cover in keeping with the prestige of our 50th Annual Exhibition.

**Awards:** The Award of Excellence was first awarded in 1979. The first Monetary Award was given in 1988. We now give the Awards of Excellence annually, and have more than six monetary awards on an Annual basis. This year, there will also be two sponsored awards from *Southwest Art* magazine and *Western Art Collector* magazine. For the first time, the SAA will present a Lifetime Achievement Award to Robert Bateman.

**Early Years:** No computers!!

**Today:** Virtually all communication with members is handled via e-mail, and we have a Virtual Museum: [www.societyofanimalartists.com](http://www.societyofanimalartists.com)



SAA Virtual Museum exhibition of the *Art and the Animal* 2009

[www.societyofanimalartistsmuseum.com](http://www.societyofanimalartistsmuseum.com)

museum.com, a website: [www.societyofanimalartists.com](http://www.societyofanimalartists.com) and our organization is working with Facebook® and other social networking sites.

**Early Years:** a basic non-profit organization

**Today:** a tax-exempt 501(c)3 organization

## SOCIETY OF ANIMAL ARTISTS AND ITS ART AND THE ANIMAL EXHIBITION



David J. Wagner, Ph.D.

The Society of Animal Artists is an organization comprised of members who produce the best animal art in the world. The mission of the Society of Animal Artists is to promote excellence in the portrayal of domesticated and wild animals in art. The upshot of this nexus of talent and mission, is that artworks created by members of the Society of Animal Artists have established new standards of excellence in fine art, and that the Annual Exhibition of the Society of Animal Artists and its traveling exhibition, *Art and the Animal*, have become the standard by which all others are measured.

The Society of Animal Artists was founded in 1960 by Patricia Bott and Guido Borgi. Since its founding fifty years ago, artists from around the globe—from Africa, Asia, Australia, Europe, North America, and South America—have coveted membership in the Society of Animal Artists. The Society's first board president was the sister of Carl Rungius, Elizabeth Rungius Fulda. Members in memorial include such revered artists as Paul Bransom (board president from 1961-1976), Simon Combes, Don Richard Eckelberry, Bob Kuhn, Fred Machetanz, Stanley Meltzoff, Lanford Monroe, Roger Tory Peterson, John Schoenherr, Arthur Singer, and Richard Sloan to name but a few.

With headquarters in the venerable Salmagundi Club (founded in 1871) on Fifth Avenue in New York, the Society of Animal Artists has an historical affinity with organizations that grew out of a movement

to form associations and clubs dedicated to art in the 19th century. Like the National Academy of Design and other such organizations, the Society of Animal Artists is mandated by its bylaws to organize annual exhibitions to ensure new, strong and fresh artwork and afford its members with ample display opportunities. It is also worth noting that the Society of Animal Artists was founded in response to an exhibition entitled *Animals* in the Bronx Zoo, held at Burr Galleries in New York, because this established an historical affinity with the conservation movement, which various members have supported ever since, not only through the ecological message of their artwork but also through generous contributions and sales. For several years, for example, Society of Animal Artists member Janet Heaton organized sales shows to benefit MacArthur Beach State Park in Palm Beach, Florida.

*Art and the Animal* is the flagship exhibition of the Society of Animal Artists. The name, *Art and the Animal*, refers to both the annual exhibition of the Society of Animal Artists, and the traveling exhibition and tour that it generates. The annual exhibition has been displayed at prestigious venues east to west and north to south for the past fifty years. In addition, from 2002 to 2007, the Society provided an annual selection of large, outdoor monumental sculptures for display at National Geographic Society headquarters near DuPont Circle in Washington, D.C.



## FIFTIETH ANNUAL EXHIBITION & 2010-2011 ART AND THE ANIMAL TOUR

This year, the Society's Annual Exhibition is being hosted by the San Diego Natural History Museum, which is located in Balboa Park and neighbored by other notable attractions such as the San Diego Zoo. While in recent years the SAA's annual exhibition has typically contained about 120 flatworks and sculptures, that number was increased to 150, thanks to the San Diego Natural History Museum, which provided additional space to make the celebration of the Society's 50th Anniversary more inclusive and representative. The annual exhibition will enjoy an encore, in its entirety, at The Wildlife Experience in Parker, Colorado. Selections from the exhibition will then tour to the Dunnegan Gallery of Art in Bolivar, Missouri, and conclude at the Sam Noble Oklahoma Museum of Natural History on the campus of the University of Oklahoma in Norman.

As Tour Director, I wish to thank the entire San Diego Natural History Museum organization, especially its Executive Director, Michael ("Mick") W. Hager, Ph.D., and Jim Stone, Vice President of Public Programs, for their roles in facilitating the premiere of the 50th Annual Exhibition. I wish to express my deep appreciation to Dave and Gail Liniger, founders of The Wildlife Experience, for hosting *Art and the Animal*, on an on-going basis, and to Exhibits Manager, Connie Mohrman, for facilitating an encore display of this year's entire Annual Exhibition. I continue to be indebted to Jo Roberts, Director of The Dunnegan Gallery of Art not only for scheduling *Art and the Animal*, in 2011, but also in past and future years. I also wish to thank Peter B. Tirrell, Associate Director, and his colleagues at the Sam Noble Oklahoma Museum of Natural History on the campus of The University of Oklahoma, for scheduling *Art and the Animal*,

as their featured attraction for the summer of 2011. The exhibition was previously displayed there in 1992, 2002, and 2005.

Finally, I would like to express my deep appreciation to Diane Mason, President of the Board of Directors of the Society of Animal Artists, and to her husband Bob Mason, who have devoted so much of their time to the stewardship and administration of the organization, and to all past and present members of the Society of Animal Artists. Your artwork and participation are what make the Annual Exhibition of the Society of Animal Artists and its traveling exhibition, *Art and the Animal*, the standard by which all others are measured. Thanks as always for the opportunity to work with you and share your art with audiences nationwide.

David Wagner, Ph.D.  
Curator/Tour Director and  
Author, *American Wildlife Art*

## SAN DIEGO NATURAL HISTORY MUSEUM

### THE PREMIERE



The San Diego Natural History Museum is honored to host the 50th Members Exhibition of the Society of Animal Artists, *Art and the Animal*.

Founded by a handful of citizen-naturalists in 1874, the Museum is the second oldest scientific institution in California and third oldest west of the Mississippi. The Museum focuses its research and education on the southern California and Baja California region. Its colorful and interactive exhibitions combine contemporary science with multimedia art to reveal the Earth's past, present and future.

## SAN DIEGO NATURAL HISTORY MUSEUM

### THE PREMIERE

Unique to the Museum and a delight to visitors of all ages are 12 exquisitely detailed murals by the internationally renowned artist and top Hollywood conceptual designer, William Stout (a member of the Society of Animal Artists). Created in California plein-air style, the suite features two of the largest murals of its kind ever created, providing a colorful and scientifically accurate account of the prehistoric eras presented in the Museum-curated Fossil Mysteries exhibition. This is the most extensive prehistoric mural project to be created for an American museum in 40 years.

For Fossil Mysteries, the Museum also tapped the creative talents of sculptor/metalsmith Richard Webber, natural history sculptor Bill Monteleone, and natural history artist Doug Henderson.



The Museum also features frequent natural history art and photo exhibitions showcasing the work of artists such as Robert Bateman and fine-art photographer Robert Turner. One of the most popular exhibitions recently presented at the Museum is *Plant Portraits: The California Legacy of A.R. Valentien*. Valentien, a prominent artist of the American Arts and Crafts movement, was commissioned to paint the wildflowers of California. Over a ten-year period he created nearly 1100 watercolor paintings of all of California's native plants. The Museum inherited these paintings, which are part of its extensive and highly treasured art collection.

Located in beautiful Balboa Park, the San Diego Natural History Museum is a flagship cultural institution of San Diego and consistently recognized as the people's-choice favorite. While selecting exhibitions from other institutions or creating their own, the Museum considers San Diego's diverse community as well as its international visitors. A highly popular feature of the San Diego Natural History Museum is the giant-screen 3D theater which shows films throughout the day; these films are included in the price of general admission—adding to the delight of Museum visitors.



## SOCIETY OF ANIMAL ARTISTS AWARD PROGRAM 2010

### *The Award of Excellence*

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 50th Annual Exhibition.

#### **The Hiram Blauvelt Art Museum**

**Purchase Award**—An acquisition for the Museum's permanent collection

#### **The Patricia A. Bott Award for Creative Excellence—**

Bequest of Patricia A. Bott

#### **The Evelyn and Peter Haller Memorial Award for Sculpture—**

Bequest of Evelyn M. Haller

#### **The President's Artistic Achievement Award—** Anonymous

#### **The Leonard J. Meiselman**

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

#### **The Leonard J. Meiselman**

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

#### **The "Newcomer" Award for a First-time Par- ticipant in the SAA's Annual Exhibition—**

Donated by Masood and Joy Garahi

#### **The Ethology Award for the Best Depiction of Natural Behavior in any Medium—**

Donated by Bob and Diane Mason

#### **The Southwest Art Editor's Choice Award** —Donated by *Southwest Art* Magazine

#### **The Western Art Collector Editor's Choice Award**—Donated by *American Art Collector*/ *Western Art Collector* Magazine

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### • JUDGES FOR THE 2010 EXHIBITION •

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Allison Alberts, Ph. D., Chief Conserva-  
tion Officer, San Diego Zoo's Conservation  
Institute

Joan Embery, Wildlife Conservationist and  
former Ambassador of the San Diego Zoo

Exequiel Excurra, Ph. D., Director Univer-  
sity of California Institute for Mexico and  
the United States

Nigella Hillgarth, Ph. D., Executive Direc-  
tor, Birch Aquarium at Scripps Institution of  
Oceanography

Penny Knowles, Former Executive Director,  
The Wildling Art Museum

Joshua Rose, Editor and Publisher, *Western  
Art Collector* Magazine

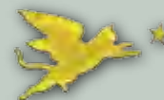
Duane Pillsbury, Sculptor



## SOCIETY OF ANIMAL ARTISTS AWARD



### *Lifetime Achievement Award—2010*



#### ROBERT BATEMAN

Since 1976, the Society of Animal Artists has been honored to have Robert Bateman as a member of our organization. His work has consistently been included in our Annual Exhibitions, and in 2008 he became one of our first Master Signature Members as a result of the numerous Awards of Excellence he has received through the years. It is a privilege to be able to award Robert Bateman with the first-ever Lifetime Achievement Award from the SAA as part of our 50th Annual Exhibition celebration.



He says: “I can’t conceive of anything being more varied and rich and handsome than the planet Earth. Its crowning beauty is the natural world. I want to observe it and to understand it as well as I can. And then I’d like to put it together and express it in my painting. This is the way I want to dedicate my life.”

As one of the foremost artists depicting the natural world, Bateman has garnered far more awards and honors for his work than can be listed here; among them, however, have been: Officer of the Order of Canada; the Order of British Columbia; the Rachel Carson Award; Human Rights Defender Award from Amnesty International... and eleven (11) honorary doctorates from Canadian and American universities. A dedicated teacher who taught high school for 20 years, he has three schools in Canada named after him. Exhibitions of his work have drawn enormous crowds all over the world, including at the Smithsonian Institution in Washington, D. C., and Canada’s treasured museum, The McMichael Canadian Art Collection. Mr. Bateman has published several very successful books of his artwork and experiences in nature, and has been the subject of six films. His paintings and prints are in the collections of museums, corporations, and nature-lovers the world over.



## ART AND THE ANIMAL

Society of Animal  
Artists' members  
represented in the  
50<sup>th</sup> Annual  
Exhibition

Entire membership  
listed on page 177



Sue deLearie Adair  
Al Agnew  
John Agnew  
Karen Allaben-Confer  
Douglas Allen  
Charles Allmond  
Tom Altenburg  
William Alther  
Paul Apps  
Patti Lynn Arbino  
Julie Askew  
Gerald Balciar  
John Banovich  
Barbara Banthien  
Al Barnes  
Robert Bateman  
Cheryl Battistelli  
Julie Bell  
Renee Bemis  
Julie Bender  
Linda Besse  
Thomas J. Bishop  
Allen Blagden  
Peta Boyce  
Burt Brent  
Carel P. Brest van Kempen  
George Bumann  
Robert Caldwell  
Dan Chen  
Tim Cherry  
James Coe  
Guy Coheleach  
Guy Combes  
Randall Compton  
Carrie Cook  
Robert Cook  
Anni Crouter  
Patricia Davis  
Andrew Denman

Kim Diment  
Paul Dixon  
Mick Doellinger  
Kathleen Dunn  
Lori Anne Dunn  
Leslie H. Evans  
Melanie Fain  
Anne Faust  
James Fiorentino  
Lindsey Foggett  
Susan Fox  
Sharon Fullingim  
Daniel Glanz  
Veryl Goodnight  
Shawn Gould  
Peter Gray  
Simon Gudgeon  
Hap Hagood  
Nancy Halliday  
Judith Hartke  
Nancy Howe  
Cary Hunkel  
Nicolay Ivanov  
Pat Jackman  
Brian Jarvi  
Joni Johnson-Godsy  
Lars Jonsson  
Karryl  
James Kiesow  
John Kobald  
Kim Kori  
Laney  
Brent A. Langley  
Karen Latham  
Rebecca Latham  
Patsy Lindamood  
Janeice Linden  
Rob MacIntosh  
Roger Martin

Jeanette Martone  
Walter Matia  
Chris McClelland  
Jan Martin McGuire  
Darin Miller  
Terry Miller  
Sumner Misenheimer  
Sean Murtha  
Ken Newman  
Marilyn Newmark  
Leo E. Osborne  
Dan Ostermiller  
Dino Paravano  
Victoria Parsons  
Rick Pas  
Patricia Pepin  
Louise Peterson  
David Petlowany  
Bryce Pettit  
Anne Peyton  
John Pitcher  
Stephen Quinn  
Donald Rambadt  
David Rankin  
Gamini Ratnavira  
Diana Reuter-Twining  
Paul Rhymer  
Martiena Richter  
Julia Rogers  
Rosetta  
Linda Rossin  
Kenneth Rowe  
Jonathan Sainsbury  
Sherry Salari Sander  
Laurence Saunois  
Sharon K. Schafer  
Lindsay Scott  
Sandy Scott  
John Seerey-Lester

Cathy Sheeter  
Rachelle Siegrist  
Wes Siegrist  
Kelly Singleton  
Roger Smith  
Morten Solberg  
Heather Soos  
Lyn St. Clair  
Gary Staab  
Pati Stajcar  
Eva Stanley  
Debbie Stevens  
Tiffany Stevenson  
Joseph H. Sulkowski  
Mark Susinno  
Francis Sweet  
Fred Thomas  
Dana Lee Thompson  
France Tremblay  
Debra Trent  
David Turner  
Kent Ullberg  
Diane Versteeg  
Lani Vlaanderen  
Joe Weatherly  
Dale Weiler  
Susan Westin  
Kay Witherspoon  
Steve Worthington  
Scott Yablonski  
Aaron Yount





SOCIETY OF ANIMAL ARTISTS



## ART AND THE ANIMAL

All artist members of the Society of Animal Artists are eligible to participate in the Annual Exhibition, but artwork is selected in a highly-competitive jury process. Each year, many wonderful works of art must be rejected because of space restrictions. In addition to excellence, the jury must attempt to select an exhibition which presents a good diversity in terms of subject matter, art mediums, dimensions of artwork, and geographical distribution of artists.

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



**SUE DeLEARIE ADAIR**

Resides: Schenectady, New York  
b. 1960, New York, USA

*At the End of the Fair*

Chickens

Graphite

9 x 12

*I happened upon this scene in the poultry building at the close of the New York State Fair. Farmers were madly packing their birds into crates for the trip home, and I quickly took a few photos which I later combined to compose this drawing. I imagined I could assign the pecking order of these*

*birds when I looked at the reference photos and emphasized two hens that clearly belong out front. The hen with the slightly crazed look squeezed in between the leaders adds to the story.*



*The desert bighorn, rarest of North American sheep, lives in a harsh, dry, rocky landscape, a land defined by its exposure to an unforgiving sun. Survival in such a land as the Sonoran Desert always rides on a knife edge. In this painting I wished to*

*depict that struggle for survival with the metaphor of the lone ram on the edge of the cliff, and standing in that edge between sun and shadow as evening approaches.*

**AL AGNEW, SAA**

Resides: Ste. Genevieve, Missouri  
and Livingston, Montana  
b. 1952, Missouri, USA

*Edge of Light*  
Desert bighorn  
Oil on linen, 36 x 48





**JOHN N. AGNEW, SAA**

Resides: Cincinnati, Ohio  
b. 1952, Ohio, USA

*Crocodile Dreams*  
Saltwater crocodile  
Scratchboard  
11 x 14

These Saltwater crocodiles are dozing in the afternoon sun. Of course, I am drawn to the texture of their skin as a subject for scratchboard, but to see these immensely powerful animals sleeping made me think

about latent power and to wonder if crocodiles dream. The Rajah Brooke's wing butterfly provides a counterpoint to the power of the giant reptiles.



*Only observing birds alive in their natural, untrammelled environment inspires the most revealing, most genuine interpretation of their lives in art.*

*To know the natural world is to understand it; to understand it is to love it; to love it is to care*

*for and interact responsibly with it. I hope my art contributes to that exciting process.*

*I wrote these axioms in 1991 for my major puffin exhibit and they still guide me today.*

**KAREN ALLABEN-CONFER**

Resides: Brooktondale, New York  
b. 1947, New York, USA

*Condor Soaring Under Storm  
Clouds at Vermillion Cliffs*

California condor  
Pencil and pastel

16 x 22



**DOUGLAS ALLEN, SAA**

Resides: Neshanic Station, New Jersey  
b. 1935, New Jersey, USA

*Drifting before the Storm*

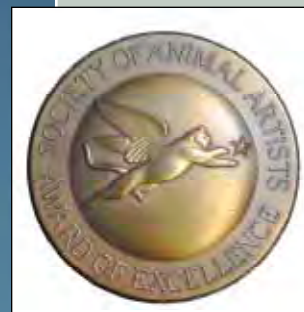
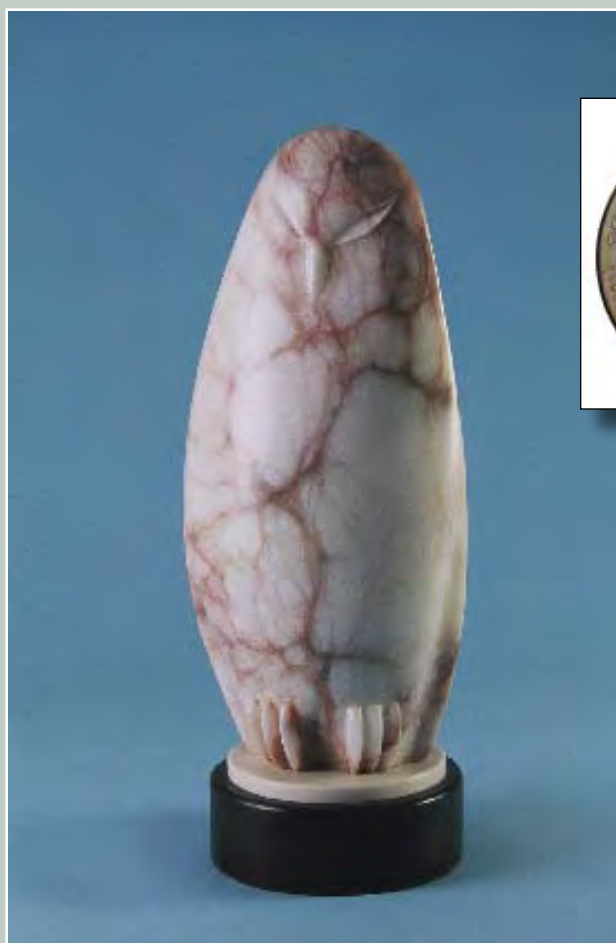
Bison, Oil on canvas

24 x 44

*This painting captures an incident experienced on a field trip in Wyoming a couple of years ago. I had observed this old fellow at a distance while out hiking. On my return, I spotted him again descending a steep hill and coming in my direc-*

*tion. He moved at a steady pace through the sage, framed by the gathering clouds. The rumble of distant thunder could be heard. For me it was a memorable moment to be recorded with brush, paint and canvas.*





THE SOCIETY OF  
ANIMAL ARTISTS  
HIGHEST HONOR

*The*  
*Award of Excellence*  
2010

*As a sculptor I tend to respond to nature in the manner of the Japanese artists of the Edo period who practiced realism but in a way that was not strictly accurate. Their use of natural subjects was primarily to express subjective emotion or some feeling about life and to do so in a beautiful way. I, too, work in an interpretive manner, albeit in a more modern style.*

*This stylized version of a solitary owl at rest is carved in Utah alabaster. The stone was selected for its particular color and pattern to create the impression that the bird is in a woodland setting with sunlight filtering through the trees on a summer afternoon. It is a quiet time for the owl and a brief respite for nearby mice and voles.*

**CHARLES ALLMOND, SAA**

Master Signature Member

Resides: Wilmington, Delaware  
b. 1931, Delaware USA

*Daydreamer*

Owl

Utah alabaster

22 x 9 x 7.5



**TOM ALTENBURG, SAA**

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

*Wild Chestnut*  
Quarter horse  
Acrylic  
33 x 34

*Early one morning I was walking through the horse corral while staying at a ranch near Big Sky, Montana when I happened upon this particular quarter horse. I was drawn to the dramatic backlighting on her face. The wind blowing through her mane also caused interesting lines and shadows.*



*I have not seen a wild tiger and almost certainly never will. It appears they are headed for extinction unless drastic action can save them. So, in order to do a tiger painting, a captive animal had to suffice.*

*In designing the painting, I wanted it to be a collage of patterns; those of the tiger, the vegetation, and the shadows and highlights on the snow.*

**WILLIAM ALTHER, SAA**

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

*Amur Patterns*  
Siberian tiger  
Oil, 22 x 36



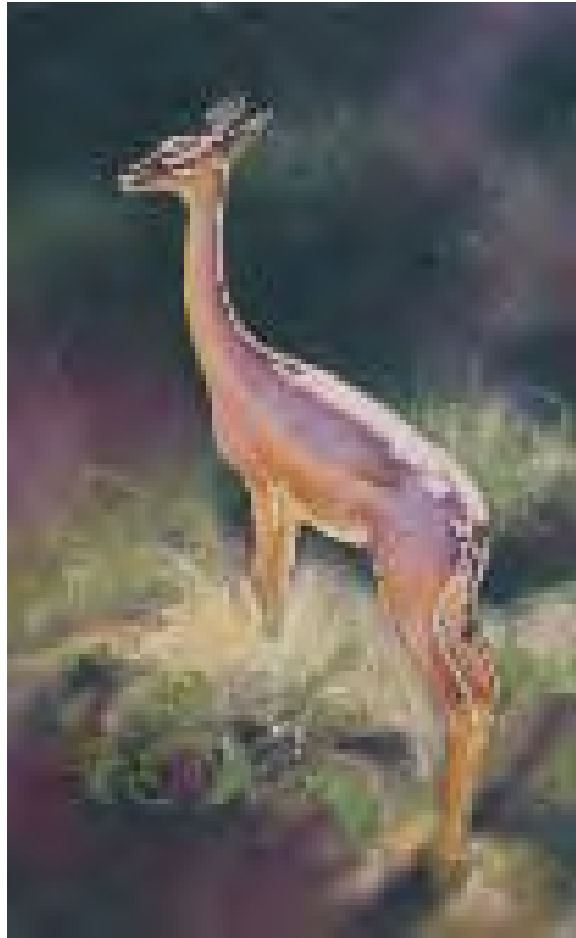


**PAUL APPS, SAA**

Resides: Kent, England  
b. 1958, England

*Marina Reflections*  
Willett  
Oil, 16 x 12

*This image was created in McCarthy's Marina on Captiva Island, Florida. Paul was inspired by the way the Willett was wading and feeding amongst the reflections of the sunlit boats of the Marina. The intricate patterns formed by both the bird and the juxtaposition of reflections, created an abstract composition which Paul has captured perfectly in paint. This image has inspired future canvases, especially the way in which nature co-exists and intermingles with the nautical environment.*



*When I first saw the Gerenuk, its long, elegant flowing lines reminded me of the art and beauty of calligraphy. Every part of their being entranced me. On this day, the sunlight caressed their backs in such a way that I knew I needed to capture the moment in a painting—to show the world what I saw, through my eyes. I kept the background serene, and pulled out my favorite colors from the gazelle for use in the shadows. I used Unison pastels for the background, and Faber Castell pastels for the soft, clean lines of the body.*

**PATTI LYNN ARBINO**

Resides: Northridge, California  
b. California, USA

*Gerenuk*  
Waller's gazelle  
Pastel  
11 x 7



**JULIE ASKEW, SAA**

Resides: Stratford-upon-Avon,  
Warwickshire, England  
b. 1969, England

*Autumn Leaves*  
Whitetail deer  
Acrylic on canvas, 26 x 40

*Aspen foliage is a favourite food of the White-tail deer and an essential part of the Northern Upland Forest ecosystem.*

*I am drawn to back-lighting on leaves, specifically Aspen, in the fall. These trees enable a play of light*

*and complementary colours which appeals to me. The placing of the deer was important, ensuring that the viewer doesn't spot them all at once, leading the eye through the painting.*





*My inspiration for "How Sweet It Is" came from watching the hummingbirds at feeders outside my picture windows front and back. They arrive May 5th and stay through September. As a sculptor it is my desire to create shapes and forms that are pleasing to my eye and to the eyes of others.*

**GERALD BALCIAR, SAA**

Master Signature Member

Resides: Parker, Colorado

b. 1942, Wisconsin, USA

*How Sweet It Is*

Hummingbirds

Bronze

17 x 7 x 7



**JOHN BANOVICH, SAA**

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

*Edge of the Marsh*  
African elephant  
Oil on linen  
22 x 32

*Elephants use their large molar teeth to chew and grind tree bark and other plants. As the teeth wear down, new ones replace them until the sixth and final set breaks through. When an old bull like this can no longer feed on the harder cuisine of its youth,*

*it seeks softer fare near water. He spends his last, peaceful days mostly alone save visits from opportunistic egrets feeding on insects he kicks up for them. He seems to enjoy the company.*



*About 15 years ago, a manmade marsh was created here in Marin County, California to allow for the development of a large shopping center. Luckily, it has become the habitat for a colony of White Pelicans, and their numbers have grown over the years.*

*You can spot them easily from the freeway, clustered in large groups at low tide waiting to feed or preening in the sun. I was lucky to be able to observe this one closely and marvel at his soft feathers and thoughtful expression.*

**BARBARA BANTHIEN, SAA**

Resides: Tiburon, California.

b. 1950, Ohio, USA

*Winter*

White pelican

Acrylic on Board

10 x 12.5





**AL BARNES, SAA**

Resides: Rockport, Texas  
b. 1937, Texas, USA

*Fore & Aft*

Anhinga & Grey snapper  
Oil on canvas, 30 x 40

*I've been to Belize a number of times and always found inspiration in the native craft. Unfortunately, fiberglass has become the material of choice and all the classic wooden smacks and dugouts are just about gone. I saw this old sloop tied up off the San*

*Pedro, with a group of mangrove snapper under its bow. The anhinga wasn't there yet, but I could imagine what fear and anxiety it would cause the marine life if it had been there. Also, it made a great excuse to paint the Caribbean water.*



THE SOCIETY OF  
ANIMAL ARTISTS  
HIGHEST HONOR

*The  
Award of Excellence*  
2010

*Henry Moore's use of bones as inspiration has influenced me. I find skulls a fascinating subject. The more or less uniform light color clearly reveals the play of light on the complexity of forms. The engineering of those forms becomes an intriguing question. This is a skull of the bowhead whale which is an endangered or at risk species. Native communities which have hunted them for centuries are still allowed to take a limited number per year.*

*We visited a village on Gambel Island in the Bering Sea where there was abundant evidence that whales, seals and walrus are being harvested to provide a subsistence living. I favor preservation of human heritage as well as natural heritage so cannot object to this way of life (although not "my cup of tea"). There were breeding snow buntings flitting around the village. Their inclusion gave a sense of contrast of life and death as well as a sense of scale.*

## **ROBERT BATEMAN, SAA**

**Master Signature Member**

Resides: Salt Spring Island  
British Columbia, Canada  
b. 1930, B.C., Canada

*Bowhead Whale Skull and  
Snow Buntings*  
Oil, 48 x 48



THE LEONARD J. MEISELMAN  
MEMORIAL AWARD FOR A  
REALISTIC PAINTING IN AN  
ACADEMIC MANNER  
\$500

**CHERYL GERVAIS BATTISTELLI**

Resides: Whitefish, Ontario, Canada

b. 1962, Ontario, Canada

*Winter Light*

Bobcat

Pastel on archival sandpaper

13 x 18

*Canadian winters, albeit often quite harsh, are very beautiful as well. In "Winter Light," I have depicted a bobcat relaxing on an outcropping of snowy bedrock; taking a moment to soak in the warm rays of winter sunshine. Perhaps he can sense spring right around the corner....*





SOUTHWEST ART  
EDITOR'S CHOICE  
AWARD

*The visceral thrill that I get from wolves expressing their full wolf nature is something that never fades, never gets old, always makes my hair stand on end and my heart beat faster. When I saw these wolves from Lakota Wolf Sanctuary go into this growling, snarling huddle to honor their alpha leader and mark their places within the pack, my fascination with wolves exploded into a new dimension. I felt so honored to be allowed to witness their "meeting." I simply had to paint this moment!*

**JULIE BELL**

Resides: Allentown, Pennsylvania  
b. 1958, Texas, USA

*Alpha Wolf*  
Wolves  
Oil on wood  
18 x 24



**RENEÉ BEMIS, SAA**

Resides: DeKalb, Illinois  
b. 1958, Florida, USA

*For Chad*  
Dolphins  
Bronze  
19 x 24 x 15

*Work for me is not a job; it's my passion. It's all about the magic. So when I get to the point where there is nothing more that can be done to the sculpture and it has the "magic," it is complete. I had watched for days, dolphins frolicking in the waters off Costa*

*Rica. Their grace and beauty is only surpassed by their sense of playfulness. "For Chad" needed to be created especially after the hours of smiling they provided me.*



*Paying tribute to the largest land animal on Earth, I sought to carefully detail the distinguishing traits of this African elephant's ears with its characteristic vein patterns, nicks and tears, and his muscular trunk with its rings of deep crevasses. In this dramatic depiction, this mighty creature signals his alarm by "throwing"*

*his ears forward and fully extending them to warn his predator. Since color is not present in my work, my challenge was in using heat to discern value, tone and texture to accurately highlight his characteristic strength and compelling and inherent beauty.*

**JULIE BENDER, SAA**

Resides: Atlanta, Georgia  
b. 1957, Missouri, USA

*Out of Nowhere*  
African elephant  
Pyrography  
15 x 22





THE ETHOLOGY AWARD FOR  
THE BEST DEPICTION OF  
NATURAL BEHAVIOR  
IN ANY MEDIUM \$500

**LINDA BESSE, SAA**

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

*Battle Royale*

Tigers

Oil, 36 x 42

*It was the intrinsic design in this painting which intrigued me. I wanted to create an energetic spiral to capture the power of the world's largest feline. The curvature of the foreground tiger's back and his stripes made for a wonderful pattern and sense of movement. And, what is more magical than tigers in water?*





*Near Lake City, Colorado, stands an aged, field-stone farm house and although it was built over a century ago, it still maintains a silent vigil over the Gunnison River that glistens through a nearby grove of quaking aspen. Also abundant to this region are the Western Bluebirds, who readily nest in bird boxes and tree hollows throughout the area.*

*So, in attempting to capture the essence of this rustic, high country scene, I felt that it would be only fitting to combine the mystique and charm of this old stone structure, its array of eave-dangling antiquities, along with a pair of Western Bluebirds, getting their foot in the door on their own form of western lodging.*

**THOMAS J. BISHOP, SAA**

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

*Starter Home, One Room,  
Western Style*  
Western bluebirds  
Acrylic on gesso/masonite  
26 x 19



**ALLEN BLAGDEN, SAA**

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

*Pair of Kings*  
King vultures  
Watercolor  
30 x 22

*I never tire of watching vultures climbing in circles on a summer thermal, wings outstretched, as if caught by choice in a slow motion vortex.*

*Clumsy on the ground, maybe, but their prehistoric presence is a universal image of hot sun and searching for something dead to eat. Not a recipe for beau-*

*ty, but then appears the "King," adorned with gaudy colors on its head and strong patterns of black and white feathers on the body.*

*For me, it's an obvious challenge and inspiration to try to capture in paint.*



*I was delighted to observe in detail this beautiful little bird when travelling in East Africa. I placed the striking male in amongst the aloe flowers towards the top of the painting where he could keep watch for any intruders who might steal the nectar from the flowers in his territory. His plain, but still lovely wife is perched in such a way that she appears to be ready to fly out of the picture—which is just what these busy and elusive birds did many times when I tried to photograph them.*

**PETA BOYCE**

Resides: Mooloolah Valley,  
Queensland, Australia  
b. 1957, Australia

*Tiny Hunters*  
Hunter's sunbirds  
Gouache  
16 x 12



**BURT BRENT, SAA**

Master Signature Member

Resides: Portola Valley, California

b. 1938, Michigan, USA

*I have spotted a great number of Great Horned Owls at dawn and dusk by noticing “cat ear-like” tufts on a large wedge-shaped silhouette—which is usually atop a telephone pole or fence post. The goal of this sculpture was to capture that very image.*

*Great Horned Owl*

Bronze

15.5 x 5.5 x 5





THE SOCIETY OF  
ANIMAL ARTISTS  
HIGHEST HONOR

*The*  
*Award of Excellence*  
2010

*Two different viewpoints of the same event illustrate some of the common evasive strategies employed by frogs. When resting upon leaf litter, the drab dorsal colors of the Brilliant Forest Frog (*Rana warszewitschii*) are cryptic, but bright yellow spots on its thighs flash when it leaps, and a glimpse of its brilliant underside*

*is even more likely to startle and confuse a predator like the Agami Heron (*Agamia agami*). Upon disappearing beneath the water's surface, it usually follows a wild, zig-zag course, ending up some distance from where the naïve viewer might anticipate.*

**CAREL P. BREST VAN KEMPEN, SAA**

**Master Signature Member**

Resides: Holladay, Utah  
b. 1958, Utah, USA

*Riparian Rashomon*  
*Agami Heron & Brilliant Forest Frog*  
Acrylic diptych on illustration board  
30 x 20



**GEORGE BUMANN**

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

*Gentleman Caller*

Wild turkey

Bronze

13 x 16 x 9

*I had the pleasure of meeting the three resident wild turkeys at the Ogden, Utah Nature Center a few years ago. I followed them around the compound modeling and sketching as they went through their spring ritual—despite the absence of hens. In this piece, I strove to convey both balance and movement using the bird's form and the sloped plinth,*

*along with various effects of light and feathers by employing coarse and subtle textures. Equally exciting was the dexterity of their fanned tails when displaying—waving them side-to-side like a traditional Japanese geisha.*



*“At Rest” captures a quiet moment at Aldie Mill, a historic working gristmill located outside Washington, D.C. Normally filled with the sound of water cascading over the wheel, on this day the mill was at rest and*

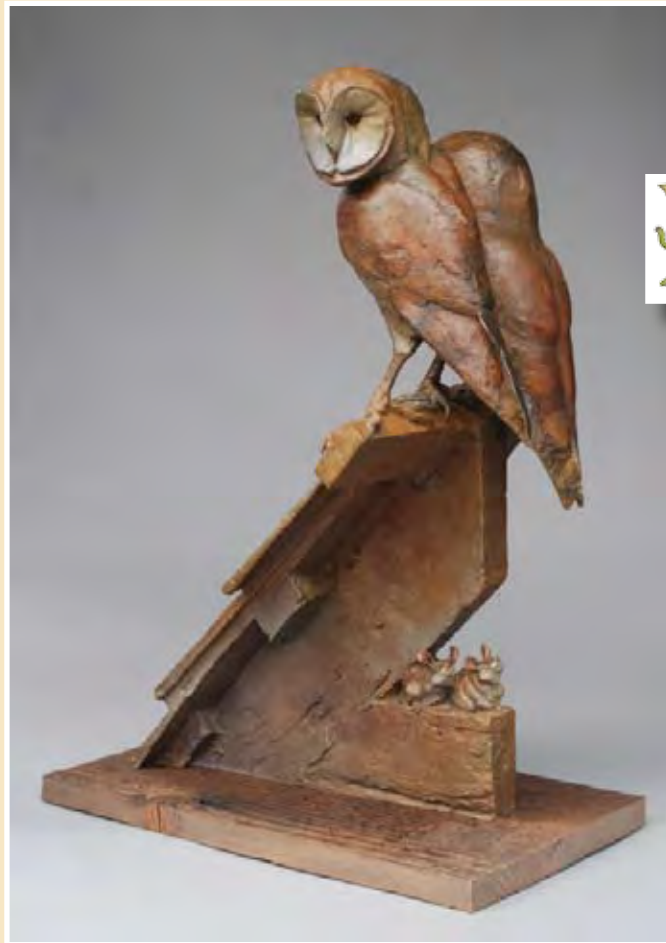
*offered the mourning dove a chance to do the same. Though the scene may appear static, the repetition of the waterwheel’s spokes and bolts creates a perceived sense of action and movement that balances the sleeping dove.*

**ROBERT L. CALDWELL, SAA**

Resides: Midlothian, Virginia  
b. 1973, Pennsylvania, USA

*At Rest*  
Mourning Dove  
Oil, 32 x 40





THE EVELYN AND  
PETER HALLER  
MEMORIAL AWARD  
FOR SCULPTURE

**DAN CHEN, SAA**

Resides: Eugene, Oregon  
b. 1963, China

*Between the Rafters*

Barn owl and mice

Bronze

24 x 18 x 10

*Two different species of animal coexist. Though mice might be a nuisance to some, it is absolutely necessary for the survival of the Barn owl. That, to me, is a wonder of the balance of nature.*





*I feel squirrels are nature's acrobats! They are smart, athletic and have beautiful forms to work with sculpturally. In this design I wanted to accentuate the flowing graceful lines of the squirrel against the hard edges of the base. "Squirrel Scratch" was inspired from watching the abundant squirrel population that lives in my yard.*

**TIM CHERRY, SAA**

Resides: Branson, Missouri  
b. 1965, Alberta, Canada

*Squirrel Scratch*

Grey squirrel

Bronze

10 x 12 x 4



WESTERN  
ART COLLECTOR  
EDITOR'S CHOICE  
AWARD

**JAMES COE, SAA**

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

*Winter Abstract with Heron*

Great blue heron  
Oil on linen on board  
14 x 16

*A painting excursion on a warm overcast afternoon this past winter resulted in a small field study of the Grapeville Creek, as it meandered through a snow-encrusted marsh. Excited by the strong abstract composition of the plein air study (which I titled "Winter Abstract"), I realized that the motif could be developed into larger compositions in which that*

*bold design was paired with the quiet presence of a bird or animal—such as this roosting Great Blue Heron. I am still exploring this motif in my studio, currently working in a larger format, and experimenting with the quality of light.*



*When a pride of lions is into a herd of Cape buffalo you can be sure there will be mayhem. Most of you may know this from the many wonderful nature programs on television. Much of the pride hunting is done by the lionesses. As you can readily imagine, that can be very dangerous. A bull buffalo can easily toss a gored lioness many yards.*

*Here you can see one view of this chaos through eyes that have seen all kinds of sights in Africa over the last forty-two years, as many as three to five trips in some years.*

**GUY COHELEACH, SAA**

Master Signature Member

Resides: Hobe Sound, Florida

b. 1933, New York, USA

*Not So Merry-Go-Round*

Buffalo and lions

Oil

24 x 36





## GUY COMBES

Resides: Oradell, New Jersey  
b. 1971, Kenya

*Leopard Lounge*  
Oil on canvas  
Acrylic, 28 x 40

*Find a sausage tree, and the chances are good you'll find a leopard as well. They are ideal for leopards, with their large broad branches to sprawl out on or to place a kill for safekeeping away from lions, hyenas and jackals. Leopards have evolved incredibly strong fore and hind leg muscles specifically for climbing trees. This trait allows them to avoid fighting with other animals of prey over a kill.*

*A large solitary tree provides a leopard not only with solitude but also with an expansive view of what is happening in the territory around it. Leopards will hunt from the early evening to dawn so at midday, as it was when I came across this great cat in the Maasai Mara, leopards are most likely resting. This cat was so comfortable in its perch that a group of elephants rubbing themselves on the base of the tree barely disturbed it.*





*Summer days during the ice age in the area where Fairbanks is now, could get downright hot. Pesky bugs were big like alot of critters back then, and just as annoying as they are now. The mammoths are hot and thirsty, and those birds seem to be in*

*the way. Big, hot, heavy mammoths and light, flying birds remind me of loud, smelly bulldozers, and quiet graceful gliders. Think about that.*

**RANDALL L. COMPTON, SAA**

Resides: Fairbanks, Alaska

b. 1951, Indiana, USA

*Get Out of the Way*  
Mammoths & Sandhill cranes

Acrylic  
25 x 66



**CARRIE COOK**

Resides: Dallas, Texas  
b. 1967, Michigan, USA

*Ring-tailed Lemur—  
Near Threatened*  
Oil on panel  
12 x 36

*As a member of the human species, I often have mixed feelings about zoos. But as head of the graphic design department at the Dallas Zoo, I'm one of thousands who have learned a tremendous amount about the animals that reside there. As an artist, I'm inspired by these animals, each one an individual.*

*Suffering from habitat destruction in their native Madagascar, ring-tailed lemurs are listed by the IUCN Red List as "Near Threatened."*



*"Autumn Kingfisher" was inspired by my desire to place the subject in its environment, typically along a river. The challenge in the painting was to contrast the gloom of over-hanging riverbank, with the iridescent bird perching amongst the moss-encrusted ash tree roots.*

*Until recently I regularly saw these beautiful small birds when out walking, but with a harsh winter like the one we have just experienced their numbers have dropped dramatically. In the painting I wanted the rich color of this little jewel-like bird to shine out from the darkness of its surroundings.*

**ROBERT COOK, SAA**

Resides: Poulton le Fylde,  
Lancashire, England  
B. 1962, England

*Autum Kingfisher*  
European kingfisher  
Oil on linen, 23.5 x 15.5



**ANNI CROUTER, SAA**

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

*Hang Time*  
Flying fox bats  
Acrylic  
22 x 28

*I have always been interested in bats and the important roles they play in nature. The subjects in this painting are Flying Foxes, the largest of all bats with a wing span of up to six feet. These mega-bats do not use echolocation to find food like*

*smaller micro-bats. They eat fruits that contain high seed contents, therefore contributing greatly to forest regeneration. Many kinds of bats are endangered due to the destruction of their habitat.*





THE LEONARD J. MEISELMAN  
MEMORIAL AWARD FOR A  
REALISTIC SCULPTURE IN AN  
ACADEMIC MANNER \$500

*I began this sculpture in what I like to refer to as a "Perfect Storm" of life-changing events. I was recently single, relocated and watching the Stock Market crash in the summer of 2008. During this time I witnessed the birth of several late calves that took place over the fence from where I was living.*

*This presented an opportunity to sculpt these animals with a new and more intimate insight. The wonder of these little heifers was both healing and humorous. I simply could not take my situation too seriously in the face of this miracle!*

**PATRICIA DAVIS, SAA**

Resides: Mancos, Colorado  
b. 1952, Wisconsin, USA

*Summer Stock (Plunging Stock,  
Rising Stock, Taking Stock)*

Calves  
Bronze, 9 x 34 x 8



**ANDREW DENMAN, SAA**

Resides: Orinda, California  
b. 1978, California, USA

*The Grey Scale*  
Chilean flamingo chicks  
Acrylic on board  
20.25 x 15.75

*My primary interest in “The Grey Scale” was the variation and repetition of these fascinating, and decidedly “unflamingo-like,” ovoid shapes. It is generally considered a compositional faux-pas to group subjects in even numbers, but the tightly bunched birds become one mass, balanced by dramatic light and shadow and a careful reversal of values in the background. The down and emerging feathers of*

*these Chilean Flamingo chicks become a wonderful vehicle for my signature style as I transition between passages of extreme realism, stylization, and even abstraction. The palette of the piece is beguilingly neutral, its subtle grays and whites tinged with complimentary admixtures of yellow and violet, blue and orange.*



*This painting was inspired by a trip to Belize. The feathers spiraling down are a literal comment on “fast food.” Unlike the human version, this variety will make an Ocelot lose weight if served up too many times! Ocelots are stunning. In the past, they were killed for their coat— one coat meant the demise of approximately 13 of these incredible cats. Presently, the Ocelot’s main battle is combating the loss of habitat.*

*I often include geometric elements in the background of my endangered species paintings. They symbolize the ever increasing “human impact.” The elements are giant “pixels” of color or shape that I see in a particular endangered species and represent the animal in a simple, rectangular, inorganic form. They loom in the background much like an encroaching building or city. My hope is that someday I won’t find it necessary to include these grim reminders.*

**KIM DIMENT, SAA**

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

*A Bird in Hand...*

Ocelot  
Acrylic  
25 x 12



**PAUL DIXON, SAA**

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

*Shadows 'n Stripes*

Zebras

Oil on Belgian linen  
19.5 x 47.25

*Common across sub-Saharan Africa, the Burchell's zebra always make for great paintings.*

*No two are alike, their stripe patterns are as unique as fingerprints. The contrast between the "black" stripes and the "white" body areas gives the artist plenty of opportunities to discover the delights of painting with a full range of tonal values from very dark to very light.*

*"Shadows 'n Stripes" is all about the interplay of light and shade, touches of light bouncing across the backs of the foals highlighting their "furriness" in contrast to the "velvety" look of the adults. The reflected light gives them form and the cast shadows anchor them to the ground. All in all, they are a pleasure to paint!*





*Although the term used by quail hunters in Texas for a dog on point is "Dog Down," I named this particular piece after a friend's dog that I used as my model on several occasions.*

*From tip to tail you can feel the concentration of this dog and follow his gaze with anticipation. For me, pointers make such interesting subjects with the contrast of intense athletically-muscled bodies coupled with flowing agile movements*

**MICK DOELLINGER, SAA**

Resides: Fort Worth, Texas  
b. 1956, Germany

*Duke Down*  
Pointer  
Bronze  
13.5 x 17 x 7



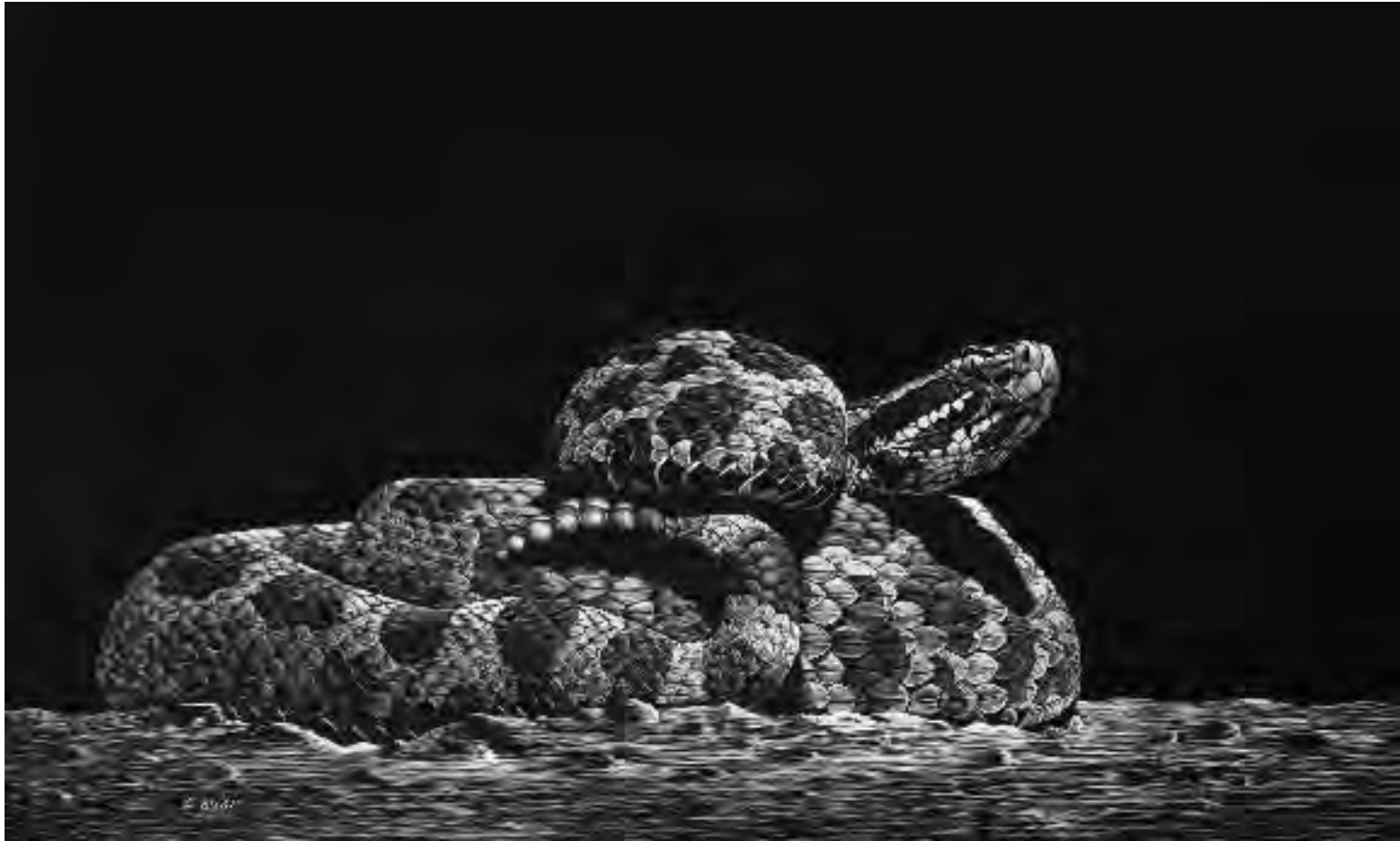
**KATHLEEN E. DUNN, SAA**

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

*Chinatown*  
House sparrow  
Oil on board  
32 x 32

*Though I am always a “bird” artist first, “Chinatown” is really the story of this wall. The addition of nesting birds was a happy bonus. The wall was exposed after the removal of an adjacent building. Its repairs, never meant to be seen, told much about a building that had experienced change over many years. Mismatched, broken blocks combined with reused old bricks and a 107 year old fir beam seemed assembled by a disagreeable committee.*

*Cement waits in frozen ooze, while roof tar creates calligraphic drips and splatters. Stitched across it all lay the ghostly footprints of long-removed Ivy. As I assembled these fascinating elements, my mind kept coming back to the word “Chinatown”. Maybe it was the fact that the House Sparrow, like so many immigrants, found themselves adapting to new worlds even if it meant living in the less than desirable parts of it.*



*Misunderstood and maligned, the Eastern Massasauga rattlesnake (*Sistrurus catenatus catenatus*) is shy and secretive by nature. This is the only species of venomous snake in my province and one that I consistently defend. Habitat loss, fear and persecution have contributed to the decline of these snakes in Ontario.*

*Evolutionarily designed to effectively control rodents, the loss of rattlesnakes and other snakes could propel rodent populations to an unmanageable level. We can no longer afford to be ignorant of the importance of these animals in our ecosystems and should protect them as a valuable asset to the biodiversity of the region.*

**LORI DUNN**

Resides: Norwood,  
Ontario, Canada  
b. 1967, Ontario, Canada

*Striking Distance*  
Eastern Massasauga rattlesnake  
Scratchboard  
6.5 x 12





**LESLIE HELENA EVANS, SAA**

Resides: Temple, Texas  
b. 1952, Japan

*Breaking Up the Monotony*

Alligator

Colored pencil

18 x 26

*I photographed this big fella through a glass wall while he lay submerged at the bottom of a concrete pool exhibit. My subject wasn't doing much—big surprise—but the water was crystal clear and the sunlight was doing wonderful things with his skin*

*texture. Rendering him in colored pencil was a piece of cake. The naturalistic background elements and a special added feature floating over his snout required a bit more inspiration.*





*“Spooked!” represents that chaotic, heart stopping, adrenaline rush moment when the Bobwhite Quail flush skyward in a flurry of wings, scattering to all directions of the compass, attempting to dodge the source of their fright.*

**MELANIE FAIN, SAA**

Resides: Boerne, Texas

b. 1958, Texas, USA

*Spooked!*

Bobwhite quail

Etching

9.25 x 7.25



**ANNE S. FAUST, SAA**

Resides: Baton Rouge, Louisiana  
b. 1936, Connecticut, USA

*Visitor from the South*

Magpie jay

Serigraph

22 x 16

*A resident of northwest Mexico, this Magpie Jay showed up at Estero Llano Grande State Park in the Rio Grande Valley of Texas and stayed for several months feeding at local bird feeders. Its impressive size, long tail, and re-curved crest made it an excellent subject. When it perched, silhouetted*

*against the light and stretched one wing I immediately knew I wanted to do a print. I set the stage with a dark foreground of palms and a light background of tropical foliage and set the backlit bird center stage.*



*The original watercolor was an image I have had in my head for the past few years. This past winter, I decided to tackle this piece. The focus point of the painting is this impressive Oak tree, which takes on a life of its own. The buck which stands off to the right side in the foreground, almost needs to be given a second look because of how fixated the viewer is on the tree. The tree has so many details in it from the bark to its many outstretched branches. I wanted to create this as a winter*

*scene because for me there is so much beauty in a tree that is dormant for the winter. To see the skeleton of the tree without its leaves is so interesting, and there is nothing better than a noble buck to be in its presence. The area where I live and my own back yard, a wooded lot, also inspire me. There are many animal, including white-tailed deer, that frequent the property. The buck is the most elusive to spot, which also gave me the inspiration to paint him.*

**JAMES FIORENTINO**

Resides: Raritan Township,  
New Jersey  
b. 1977, New Jersey, USA

*Oak Tree with Buck*  
White-tailed deer  
Watercolor  
29 x 21





**LINDSEY FOGGETT, SAA**

Resides: Forest Falls, California  
b. 1962, United Kingdom

*Powerful Intent*  
Mountain lion  
Acrylic, 19 x 26

*This painting was a bit of a change for me as I often depict cats in a gentler, approachable posture, to a point of even “cat napping.” I have been fortunate enough to watch this beautiful cat mature and, after painting her as a playful and curious adolescent, it was a wonderful challenge to portray the mag-*

*nificent creature she had grown into. To accentuate her power and strength, I placed her in the composition only slightly off center, moving towards the viewer, fully focused. All leading lines highlight her intense gaze and contrasting light is used to create further impact.*





*I was sitting outside my ger one afternoon while visiting the Ikh Nartiin Chuluu Nature Reserve in central Mongolia, and watched as a small group of domestic Mongol horses wandered by. I was struck by the soft watercolor quality of the markings on this foal. He is*

*a descendent of the same incredibly tough horses on which Chinggis Khan and his Horde rode forth 800 years ago, but at the time I took my photos the only thing he cared about was scratching that itch.*

**SUSAN FOX, SAA**

Resides: Dow's Prairie,  
California

b. 1953, California, USA

*Mongol Horse #3—Young Stallion*

Domestic Mongol horse

Oil on canvas board

16 x 20



**SHARON FULLINGIM**

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

*Pelican Dreams*

American white pelican  
Colorado yule marble  
12 x 6 x 8

*On an earlier trip to the Bosque del Apache National Wildlife Refuge, I was delighted to see several American White Pelicans who had stopped to rest on their way to their breeding grounds. The group moved in perfect synchronization while they fished,*

*but one was perched on a partially submerged log resting, obviously having caught its fill. That lone bird inspired me to sculpt "Pelican Dreams" out of marble.*



*While traveling in East Africa, I was amazed by the tenacity and the opportunistic approach to survival of the Spotted Hyena; at times a predator, then a scavenger, then challenging as a clan for a lion's kill, making the most of all opportunities.*

*Most remarkably, hyenas always seem to be weighing their options as a group, testing both prey and other predators for the possibility of a meal.*

**DANIEL B. GLANZ, SAA**

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

*The Opportunist*  
Spotted hyena  
Bronze  
12 x 16 x 10.5



**VERYL GOODNIGHT, SAA**

Resides: Mancos, Colorado  
b. 1947, Ohio, USA

*Last year a mule deer doe raised twin fawns right outside my studio in Colorado. I was able to observe them until late in the fall. I was intrigued with*

*simplifying the complex form of the oak brush, from which the deer would emerge into the meadows.*

*Emergence*

Mule deer

Bronze

17 x 8 x 29





*The Greater Roadrunner is often depicted in motion, neck and tail out flat, reaching speeds of 15mph or faster as it races across the desert. In terrain like this, it's just as important to be agile and have good brakes.*

*As I painted the bird, I wanted to be sure to capture the iridescence of its feathers, incorporating many of the colors found in the landscape.*

**SHAWN GOULD, SAA**

Resides: Eureka, California  
b. 1974, Iowa, USA

*Roadrunner and Cactus*

Greater roadrunner

Acrylic

16 x 20



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**PETER CLINTON GRAY, SAA**

Resides: Cape Town, South Africa  
b. 1950, Zimbabwe

*Great Expectations*  
Cape fur seal  
Oil on canvas  
50 x 57

*I called this painting "Great Expectations" but it easily could have been called "Expectations Met." As an artist my expectations were more than met when this seal appeared in perfect weather conditions and began performing.*

*The strong glistening form and presence of this animal gliding and diving effortlessly through*

*clear sea presented abundant material for artistic expression for me. He had obviously seen me as a potential benefactor and when a local fisherman tossed some bait—his expectations were also met. It's great when everyone wins.*



*I have watched Pelicans on three continents and their shape and form fascinate me. This sculpture is an exploration of abstraction and form, the simplification of shapes and an expression of beauty that appeals to the senses. However, the artwork must also convey an innate vitality and engage the viewer on a subconscious and emotional level; independent of the object it represents.*

**SIMON GUDGEON, SAA**

Resides: Dorchester, Dorset,  
United Kingdom  
b. 1958, United Kingdom

*Pelicans*  
Bronze  
61 x 50 x 15



**HAP HAGOOD, SAA**

Resides: Clover, Virginia  
b. 1946, Virginia, USA

*Innocence*

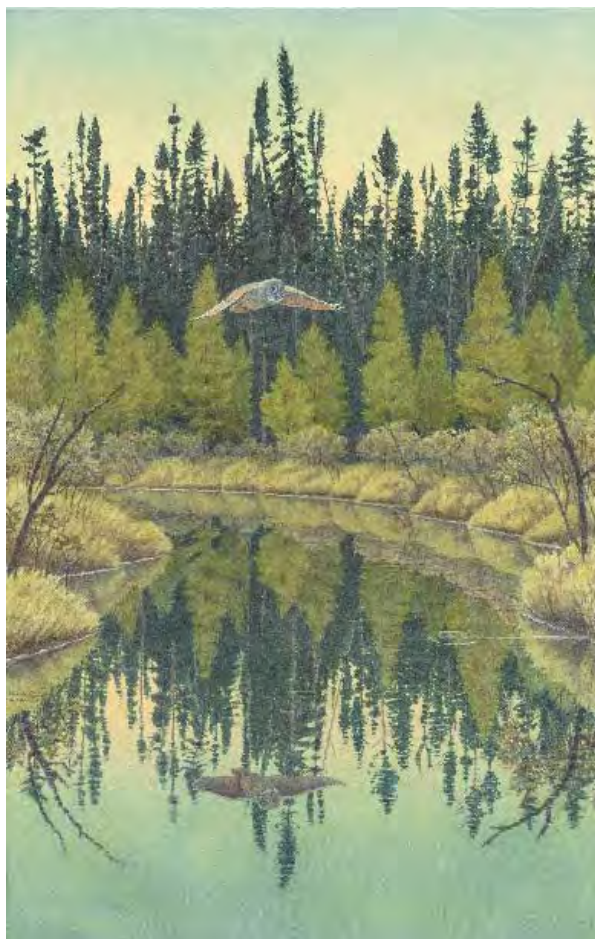
Mourning dove

Spalted holly

9 x 6 x 4

*While the dove is readily known as the symbol of Peace, it is also the symbol of Innocence. Innocence expressed not in the sense of naiveté, but in the sense of those free from all wrongful thoughts and deeds.*





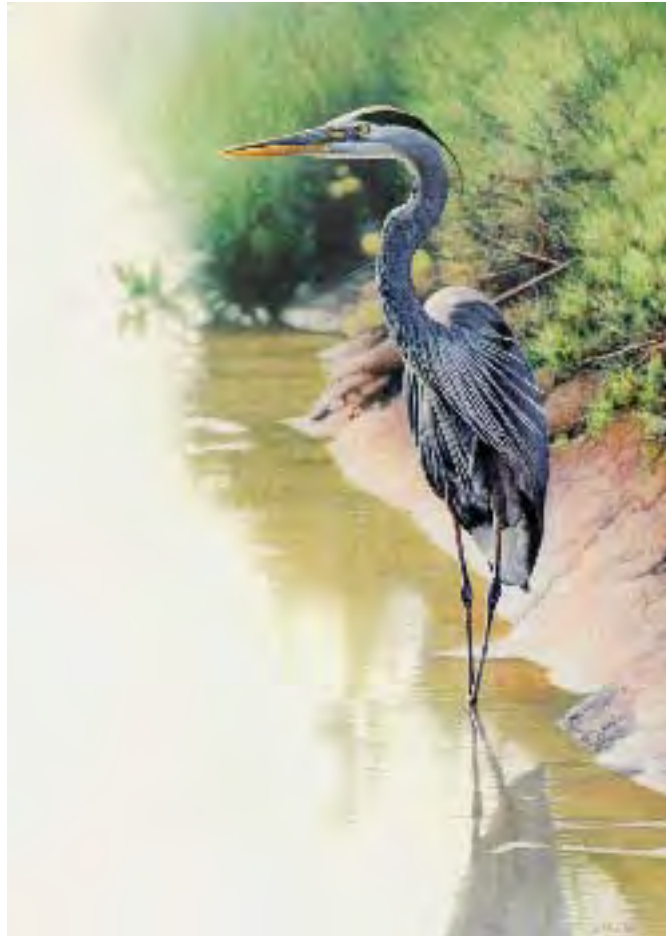
*I was invited in 1978 by my late friend, boreal ecologist Dr. William Pruitt, to sketch at the University of Manitoba Taiga Biological Station. I made many drawings of taiga animals, plants, and various habitats. One of them was a sketch of the black spruces reflected in the Blind River, entryway to the station. For many years I had wanted to*

*make a painting from this sketch. A bird club trip into northern Wisconsin during the owl irruption of 2005–06 gave me the opportunity to sketch several Great Gray Owls (*Strix nebulosa*) and provided the focus I needed for this painting.*

**NANCY HALLIDAY, SAA**

Resides: Glenview, Illinois  
b. 1936, Illinois, USA

*Twilight: Blind River*  
Great gray owl  
Watercolor & Gouache  
18 x 13



**JUDITH HARTKE**

Resides: Glenwood, New York  
b. 1968, New York, USA

*Reflections of Blue*

Blue heron

Acrylic

24 x 12

*I find the Blue Heron to be one of the most delightfully paintable species of bird available to me. A multitude of other artists have obviously felt the same, proven by the fact that these gangly yet graceful birds have been depicted thousands of times in every conceivable medium, in every conceivable*

*pose. Yet there always seems to be some undiscovered, beautifully mysterious and unpainted aspect to them that makes me want to pick up a brush and try my hand once again at attempting to capture these extraordinary beings for others to see.*



*The inspiration for this painting came from my experience with Dall's sheep in early autumn on Primrose Ridge in Denali National Park, Alaska. Sharing the mountaintop with the sheep, unperturbed by my presence, and having the clouds part just above me to spotlight them amid the colorful vegetation, was pure magic and a special privilege.*

**NANCY HOWE, SAA**

Resides: East Dorset, Vermont  
b. 1950, New Jersey, USA

*Above Us Only Sky*  
Dall's sheep  
Oil on Belgian linen  
36 x 27



**CARY HUNKEL, SAA**

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

*What's That?*

Zebras

Watercolor

21 x 21

*Zebras are prey animals, their safety dependent upon being constantly alert to their surroundings. This mother zebra uses her ears to locate something she has heard. Too often we take our natural world and its relationships for granted. The process of making art*

*provides a delightful opportunity for me to spend time immersed in learning about specific species. My artwork celebrates the animals that share our world. I hope this artwork brings both visual pleasure and a greater appreciation of our natural heritage.*





*I have been an animal sculptor for 25 years, and one of my favorite themes is water dwellers. I made a special collection of sturgeons, whose quaint, pre-historic features truly fascinate me. This exposition of 7 sculptures is based on the fish I observed in fish*

*tanks. All the sturgeons share some similarity, but the paddlefish stands out of the group. The paddlefish sculpture portrays the monumental grandeur of this relic fish on its cosmic swim through the water space.*

**NICOLAY G. IVANOV, SAA**

Resides: Moscow, Russia

b. 1965, Russia

*Paddle-fish*

Bronze

7 x 19.5 x 4.25



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**PAT JACKMAN, SAA**

Resides: Salem, Oregon  
b. 1963, Quebec, Canada

*Windy Beach Day*  
Shorebirds, willets  
Colored pencil  
12 x 21

*Inspiration comes to me on a daily basis, from the time my eyes open until they close for the night. I love birds and the beach, and what better way to get inspired, on a “warm sunny” day with birds all around on my favorite Florida beach. The picture I drew “Windy Beach day” describes the opposite of what I had originally intended. The wind was so strong all the birds took cover (under their wings).*

*I was able to get close without them flying away, due to the extreme cold and wind. I waited patiently for the birds to peek their heads out, but then thought what a wonderful composition. My focus tends to be the eye of my subject, so this rendering was hard for me, as I always start with the eye!*



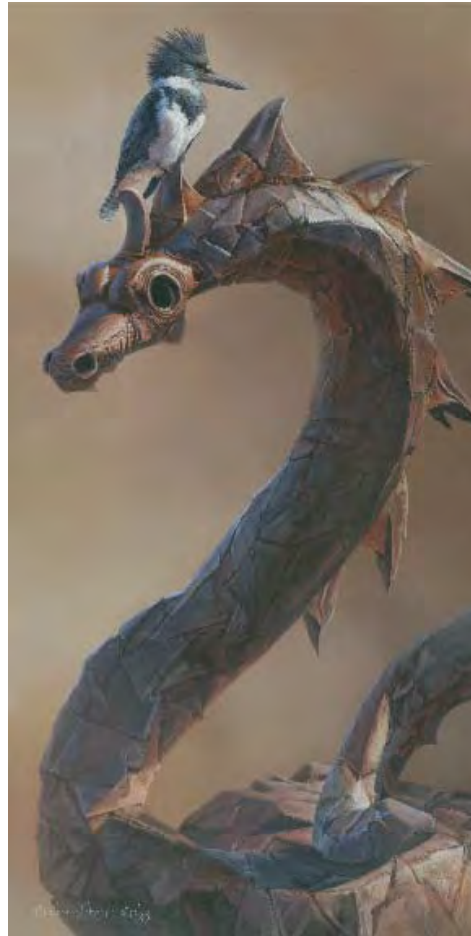
*The fine alkaline dust of Amboseli National Park in Kenya provides intriguing atmospheric opportunities for artists. Backlighting enhances the effects, as the slightest wisp of wind, or even casual move-*

*ments of animals often create clouds of dust that hang suspended in the air. Of course, the practice of Zebras dusting, elevates the effect to yet another level in "The Dusting Grounds"*

**BRIAN JARVI, SAA**

Resides: Cohasset, Minnesota  
b. 1956, Minnesota, USA

*The Dusting Grounds*  
Zebras  
Oil on Belgian linen  
14 x 17



**JONI JOHNSON-GODSY, SAA**

Resides: Shawnee, Kansas  
b. 1961, Ohio, USA

*The King's Dragon*

Belted kingfisher

Acrylic on masonite

30 x 15

*I have long admired a sculpture by a lake in a nearby park, of a serpent made from rusty old metal. When a Kingfisher used it as a vantage point over the lake one day, an idea for a painting was born.*

*I re-designed the sculpture to be closer to something that I would have created myself, turning*

*the serpent into a dragon to give traction to my idea. A big part of the challenge and fun of this painting was to create with paint, my own sculpture based loosely on one I had already seen.*





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*I have a special place at the very southern tip of the island of Gotland where I live. This piece was painted from inside my Volkswagen van on a grey and windy October day. After having worked for several hours with one bird and the stones and the waves I went back home and continued in the studio. But as often happens you slowly change the colours to what the mind perceives as natural and the strange*

*browns and grey-greens turned in to blue-grey and I was destroying the "plein air" feel to it. Therefore, I went back the next day , another grey day with drizzle and wind, found two birds and continued. I again found the strange hues that the eye is sensitive too but the intellect fails to evaluate in a studio light.*

## **LARS JONNISON, SAA**

Resides: Island of Gotland,  
Sweden

b. 1952, Sweden

*Living with the Wind*

Great black-backed gulls

Oil on canvas

32 x 48



**KARRYL, SAA**

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

*The Sage*

Guenon monkey

Bronze

7.5 x 4 x 4

*This little Guenon monkey was in the Cleveland Zoo. My inspiration comes from many sources and what caught me were the shapes he made and his wonderful attitude. I knew he had to be a sculpture. As often happens the idea sits as a seed in the back*

*of my mind till it's time to emerge. Doing a demo at the Louisville library, (Colorado), the kids were giving me suggestions as to what to sculpt. When they wanted a monkey, the little Guenon began to take shape.*



*While visiting The Butchart Gardens on Vancouver Island last September, I saw these huge moon flowers and knew that I had to paint them. I imagined a little hummingbird would be overwhelmed by them.*

**JAMES KIESOW, SAA**

Resides: Port Washington,  
Wisconsin  
b. 1947, Wisconsin, USA

*So Busy*  
Anna's hummingbird  
Acrylic  
24 x 36



**JOHN KOBALD, SAA**

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

*Terrestrial Ascent*

Cutthroat trout

Bronze

28 x 19 x 19

*Late summer is a wonderful time for fishing with a dry fly around my home in northwest Colorado. Plentiful ants, beetles, grasshoppers and other terrestrial insects, some have the misfortune of falling*

*on the water. The big trout will race to the surface to be the first to eat the easy meal. Many occasions I have seen multiple fish coming up for the same bug.*





*Each day where I live in Sedona, Arizona, I see ravens flying among the red rock mountains, perching in trees, drinking from fountains and waiting atop lamp posts for humans to leave behind scraps of food. They are omnivorous scavengers with a very diverse diet.*

*I've been inspired to do a sculpture of a raven for many years as I am so impressed by their intelligence, size, mischievousness and survival skills. This sculpture of a Common Raven (the largest of the Corvid family) was realized when I envisioned a hungry raven in a pumpkin field eying a grasshopper.*

**KIM KORI, SAA**

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

*Ravenous*  
Raven and grasshopper  
Bronze  
18 x 13 x 11



**LANEY, SAA**

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

*Shadows*

Brown creeper  
Oil, 14.5 x 16.5

*An Aspen grove is a source of spiritual inspiration. In the summer the rustling of the leaves lulls my senses and provides a sense of quiet joy and a deep pervading love for the natural world. The sun on the leaves makes dancing shadows on the color-*

*ful trunks. A Brown creeper is busy searching the grooves and knots for insects. These wonderful little birds move up and around tree trunks and branches and then disappear in the forest; a fleeting moment of activity.*



*Art has always been a part of my life. From earliest memories, I have been intrigued with the idea of taking what my eyes see, melding that sensory input with what my mind imagines, and translating the resulting images through my hands to paper, board, and canvas for others to experience. My objective is to create works of art that are har-*

*monious in all aspects, from both a compositional and a scientific viewpoint. While the primary goal is to bring pleasure, a secondary goal is to educate and prompt in the viewer the desire to preserve the wonderful, extravagant, beautiful diversity of life that surrounds us.*

**BRENT A. LANGLEY**

Resides: Coal Valley, Illinois

b. 1947, Kansas, USA

*Sea Eagle*

Bald eagle & Black oystercatchers

Oil

24 x 36



**KAREN LATHAM, SAA**

Resides: Hastings, Minnesota  
b. 1952, Indiana, USA

*The Crown Jewel*

Broad-billed hummingbird

Watercolor

6 x 3.5

*This miniature painting depicts one of the most spectacular of hummingbirds, the broad-billed hummingbird. A beautiful Arizona native, its striking color indeed makes it a “crown jewel” of nature.*





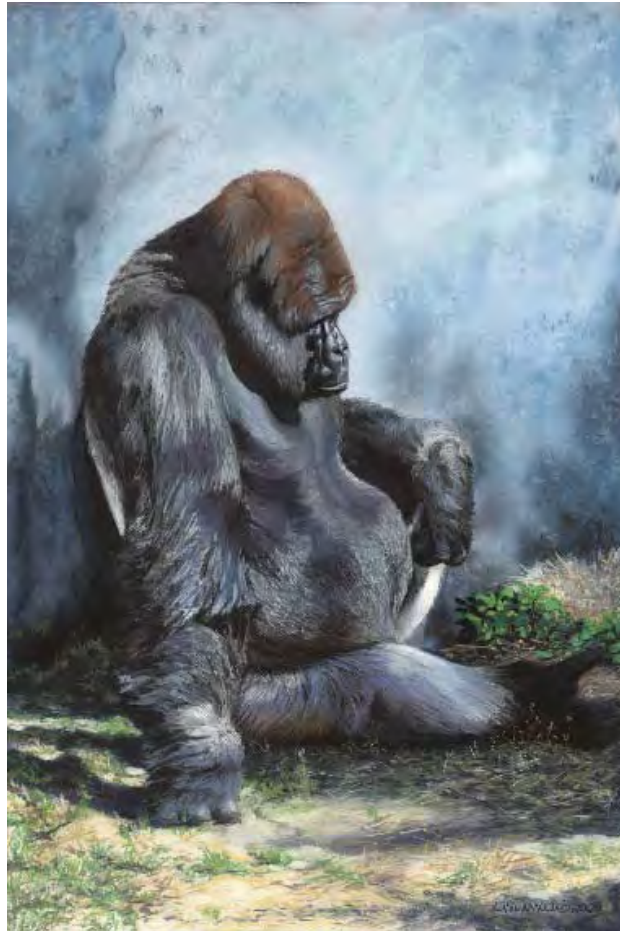
*Inspiration for this work came from observing the interaction and connection between this primate mother and her child, and her protective nature. It was captivating to witness her little one at play as she kept a watchful eye.*

*The fine details in their fur and faces and subtle glazes of color made it very enjoyable to paint this traditional miniature.*

**REBECCA LATHAM, SAA**

Resides: Hastings, Minnesota  
b. 1980, Ohio, USA

*Refugees*  
Orangutan  
Watercolor on Board  
7 x 5



**PATSY LINDAMOOD**

Resides: Gainesville, Florida  
b. 1953, South Carolina, USA

*Pondering Diminishing Options*  
Silverback gorilla  
Pastel on board  
36 x 24

*My personal experience with western lowland gorillas has been limited to zoos, primarily the Jacksonville Zoo & Gardens in Florida. The first time one locked eyes with me as I photographed him, I became captivated by the species. The western lowland gorillas' only known enemy is man, who has degraded their tropical rainforest habitats*

*and hunted them for profit. Their survival may well depend on a handful of sanctuaries around the world, zoos, and other protective captive environments. This silverback, head down and "back to the wall," symbolizes the diminishing options for the survival of the species.*



*The Hooded Merganser is one of the most beautiful waterfowl in North America. The male's frog-like sound and striking crest make them easier to spot. They can be seen in shallow wooded ponds where they feed on insects and small fish.*

**JANEICE LINDEN, SAA**

Resides: Littleton, Colorado

b. 1965, Kansas, USA

*Reflective Grace*  
Hooded merganser  
Oil on canvas  
20 x 10



**ROB MACINTOSH, SAA**

Resides: South Africa  
b. 1949, South Africa

*Junk-Yard Hobos*  
Cat and kittens  
Oil on canvas  
18 x 28

*When I came across this family I knew this was a story on its own. I could see the whole picture of the different textures, from cats' fur and expressions, to tin, rust and old wood. Something like this inspires me to create all the different textures to such a point of realism. I enjoy fine work—it gives me*

*pleasure to recreate life in oils. I found the setting superb, the family of lost souls almost human-like, cuddling amongst the bits and pieces of a broken down junk yard. Hence "Junk-Yard Hobos."*





*Ever since my first trip to Zimbabwe I have been fascinated with the antics of the vervet monkey. They are very smart and always up to something. "Questionable Intentions" along with the others in*

*the series are designed to fit in window ledges or on walls. These high vantage points give the vervet the opportunity to snatch a meal or make a quick getaway.*

**ROGER MARTIN**

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

*Questionable Intentions*

Vervet monkey

Bronze

28 x 22 x 8



**JEANETTE MARTONE, SAA**

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

*The Wanderer*

Dog

Pencil & ink on paper  
17 x 19.5

*My artwork has been based on my travels to the developing world to work on volunteer projects and the local dogs have always captured my attention. Most are street dogs, many are hungry and frightened—but all have the spirit to survive. 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. By limiting color, and emphasizing texture in my graphite drawings, attention is focused on the essential elements of the subject. The simplicity and purity of pencil and paper lend an immediacy and intimacy to the work, creating interconnectedness between the subject and viewer.*



*The Bobwhite Quail isn't the biggest game bird, nor even the most difficult to hunt. It is the traditions: the wild places, the guns, the dogs and the literature of the pursuit have earned this small beautiful bird a place in the royalty of all shooting sports.*

**WALTER MATIA, SAA**

Master Signature Member

Resides: Dickerson, Maryland

b. 1953, Ohio, USA

*Southern Comfort*

Bobwhite quail

Bronze

19 x 23 x 10



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ANNUAL EXHIBITION  
\$500

**CHRIS McCLELLAND, SAA**

Resides: Hay, New South Wales,  
Australia  
b. 1942, Australia

*Dugga Boy*  
African buffalo  
Graphite & Colored pencil  
25 x 37

*While canoeing down the edge of the Zambezi River my wife and I were blocked by a pod of agitated hippopotamuses. Fortunately a navigable but shallow and narrow waterway through grassy flats seemed a safer alternative. During the course of this pleasant diversion we paddled past a clump of tall reeds and were suddenly confronted by a large buffalo bull concealed within them. I have endeavoured to portray the bull in this graphite pencil drawing with an air of authority. His alert pose is enhanced by the red-billed oxpecker flying off his nose in alarm from some perceived danger.*





THE PRESIDENT'S AWARD  
\$500

*The inspiration for this painting came from a trip to Lewa Wildlife Conservancy in Kenya last year. This incredible reserve was once a working cattle ranch, but the family who owns it changed it entirely to a reserve for wildlife, including several endangered species such as White and*

*Black rhino. While we were out with our driver we came across this magnificent big male Black rhino. We watched him for a while until finally he swirled around and bluff charged us. It was an exciting and exhilarating experience that I knew I had to paint!*

**JAN MARTIN MCGUIRE, SAA**

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

*Dust Devil*  
Black rhino  
Acrylic on panel  
30 x 40



**DARIN MILLER, SAA**

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

*Harassing the Shorebirds*  
Peregrine falcon & Dunlin  
Oil, 11 x 31

*Having witnessed a chase several times, I wanted to portray a split second in time in an event that typically lasts only a few seconds. Peregrine Falcons often use the element of surprise and come out of nowhere, scattering groups of shorebirds in their wake.*



*This piece was completed during a four year period when I was putting together a solo exhibition of works with bridges and bridge structure as the major subject theme of each work. I was intrigued with the abstract nature of bridge structure and wanted to focus on those geometric shapes while finding interesting ways of incorporating my more typical main subject matter of animals.*

**TERRY MILLER, SAA**

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

*Watchtower*  
Vulture  
Graphite  
17 x 13



## SUMNER MISENHEIMER

Resides: Byfield, Massachusetts  
b. 1948, Massachusetts, USA

*Lookout*

Otter

Red cedar

23 x 9 x 8

*My first introduction to otters was as young boy. A stream-fed pond behind the local church was a favorite fishing spot. An old row boat provided many opportunities to replace Sunday School with fishing adventures. These were often interrupted by otters that would swim, dive and perform antics all around the boat. Living in an area bordering Federal Reserve, land I am still privileged to see otters and other wildlife in their natural habitat. I fre-*

*quently use dead-fall wood (in this case Red Cedar) taken from the same area in which the animals live. Nature has created the beauty of the wood; I try to bring this and the character of wildlife together into each finished piece. The natural grain and color can greatly enhance the finished piece. Otters will frequently raise high to watch for both danger and the next best place to have fun... they really do play.*





*Long-tailed ducks are a common winter visitor to the Long Island Sound near my home. The distinctive plumage of the adult male is conspicuous on calm water, but renders the bird all but invisible*

*with any chop. I kept the background simple here to highlight the interlocking patterns and shape of the bird, but accented the horizontals in order to suggest its rapid, level flight.*

**SEAN MURTHA, SAA**

Resides: Norwalk,  
Connecticut  
b. 1968, New York, USA

*Long Tail, Low Sky*  
Long-tailed duck  
Oil, 16 x 24



**KEN NEWMAN, SAA**

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

*Observing Grace*  
Long-billed curlew  
Bronze  
27 x 21 x 21

*In my early college years while tromping through the rice fields in the Sacramento Valley, I had a fleeting encounter with what seemed to be a unique and shy bird. Each spring this elusive bird returned to Idaho. This provided an opportunity to revisit that initial fleeting image. Out to the pastures to understand it, hours of observation with binocu-*

*lars and research, no camera just the mind's eye and thumbnail sketches revealed the trueness of that first impression. The lightness of their ascent and descent, their long legs, large wing span and decurved bill —the epitome of grace, the Long-billed Curlew.*



*I once owned and bred a mare. After foaling I discovered that she was very particular with her feeding schedule. The foal learned that she was not open for nursing 24/7.*

*The foal in my bronze is patiently waiting for a sign that milk is now being served.*

**MARILYN NEWMARK, SAA**

Resides: Glen Head, New York

b. 1928, New York, USA

*Almost Teat Time*

Horse mare and foal

Bronze

10.5 x 19 x 7.5



**LEO E. OSBORNE, SAA**

Master Signature Member

Resides: Guemes Island,  
Washington

b. 1947, Massachusetts, USA

*Wave Rider*

Sea turtle

Maple burl, 37 x 46 x 39

A slow mo butterfly  
No need to flutter fast  
Oceanic currents  
Carry my winged self

Coming to shore  
To beach my egg filled hatch  
I am bourn aloft  
By swirling crystal-lined waters

Remembering my tender youth  
Turbulently tumbled and tossed  
A surfer caught in the curl

Then, propelled,  
Shot out of the tube!  
Heading home,  
I am Wave Rider

*"Wave Rider" was formed while swimming in the warm oceanic waters of Maui, swept along by waves shared with sea turtles. Barnacle-like crustaceans of burl gave shape and form as 'turtle' rose from waves of raw organic wood to rest upon its own crystal encrusted pedestal.*





*“Cazador,” which means hunter in Spanish, is a barn owl anticipating a meal from the movement he has spied in the distance. My models over the years have all come from our local raptor center, where for a small fee they bring in a variety of these amazing creatures.*

**DAN OSTERMILLER, SAA**

Resides: Loveland, Colorado  
b. 1956, Wyoming, USA

*Cazador*  
Owl  
Bronze  
62 x 12 x 12



**DINO PARAVANO, SAA**

Resides: Tucson, Arizona

b. 1935, Italy

*Fish Eagle over Victoria Falls*

Fish eagle

Oil, 20 x 30

*For me art is a passion, a desire, a way of life, fulfillment of expression and admiration of the world around me. I am a painter of nature and a realist, though I don't merely paint what I see, but rather how I would like it to be, by changing and rearranging the visual in order to enhance the best aspects. Wildlife has been a main interest for many*

*years and is something I always enjoy and find exhilarating and rewarding.*

*Many years ago I visited Victoria Falls and was amazed at the beauty and power of the falls. I don't know why I waited until last year to paint it.*



*Creating "Armor Ball," a baby armadillo, was really a study to explore texture. The rough nature of the unique armor of this animal compared to the smooth, curved base allowed me the opportunity to contrast the two textures.*

*I love the shape of this prehistoric looking animal when threatened. The armadillo defends itself by*

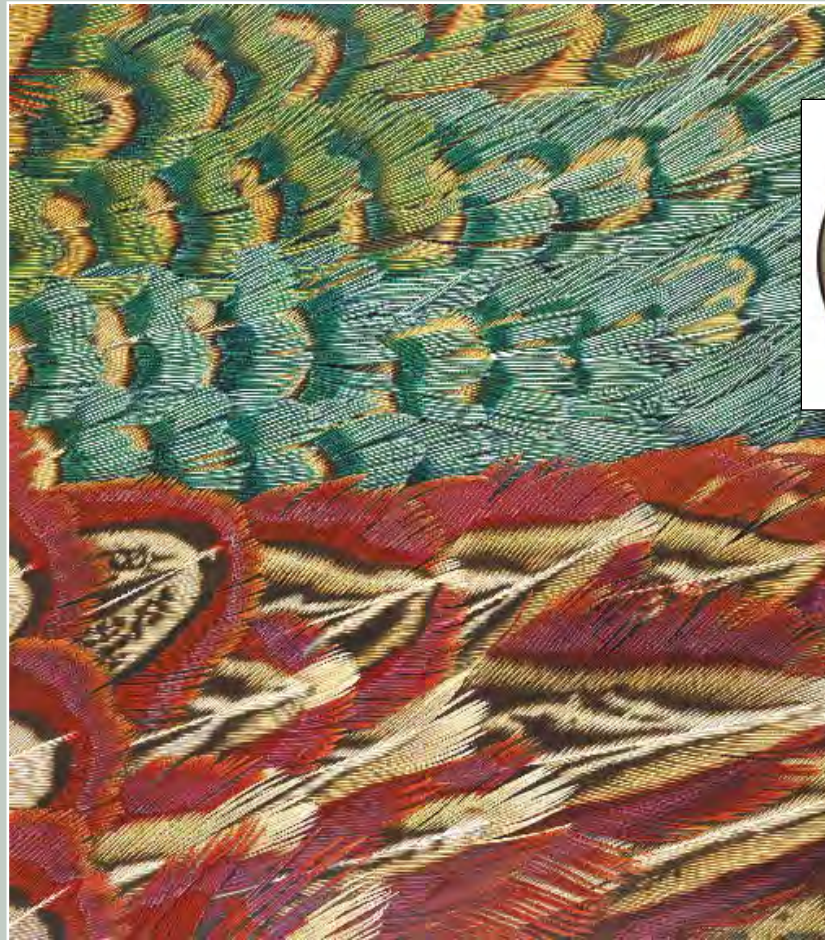
*curling into this protective ball to conceal its soft underbelly. I precariously perched "Armor Ball" on top of a spiral, to illustrate that no matter the amount of armor he puts on, vulnerability remains a possibility for him.*

**VICTORIA PARSONS, SAA**

Resides: Parker, Colorado  
b. 1953, Ohio, USA

*Armor Ball*  
Armadillo

Bronze  
14.5 x 10 x 4.5



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**RICK PAS, SAA**

Resides: Lapeer, Michigan  
b. 1958, Michigan, USA

*Ring-neck II*

Ring-neck pheasant  
Acrylic, 34 x 30

*Occasionally I revisit old work. The older work may have a decent concept, but lack something. "Ring-neck II" is a redo of a painting done years ago. I hoped to improve on the technical execution of the piece.*





*Freshwater ponds and marshes are my favourite places, for there is always something interesting to see and learn. It's only natural many of my paintings are inspired by these aquatic habitats.*

*In "Frogs and Flowers" I wanted to paint the effects of cloudy water, how it softens the edges of things as they go deeper, disappearing completely in the dark, algae laden water.*

**PATRICIA PEPIN, SAA**

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

*Frogs and Flowers*

Frogs  
Oil on linen  
20 x 16



**LOUISE PETERSON, SAA**

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

*Unleashed*  
Great Dane  
Bronze  
10 x 24 x 8

*My Great Dane, Bella, has a lot of energy. My husband and I live rurally and hike with our dogs off leash. However, I bring one along for Bella's amusement. When we turn to go home, Bella faces me and asks for her leash. Once I give it to her she goes wild, flinging it around and running with it. I've tried to capture her energy and speed in this piece.*



*How often, as individuals, have we lost something very special?  
One by one species vanish under our watch. This stone is about  
150 million years old. All too many "Lady's Remembered" have  
passed by it.*

**DAVID PETLOWANY**

Resides: North Olmsted, Ohio  
b. 1949, Ohio, USA

*A Lady Remembered*

Ursus  
Limestone  
17 x 12 x 8



**BRYCE PETTIT**

Resides: Monticello, Utah  
b. 1974, Utah, USA

*Barn Owl*  
Bronze  
24 x 10 x 10

*I was trained as both a biologist and an artist and use both skill sets to create my work. Wild animals are my particular interest because of the places and experiences that are most treasured to me. My goal is to depict my animal subjects not just as a model, but as a dynamic piece of art that expresses emotion and feeling with strong composition and design.*





*In a colony of burrowing owls, different individuals will take turns being the “watch owl” that warns the other members of perceived danger. These owls are ground dwellers, and the guard will often take a higher position to better observe the surroundings.*

*I watched this little guy standing on a post in the last light before a thunderstorm moved into the area. While the owl was not sounding the alarm call, the foreboding sky tells the story of imminent severe weather.*

**ANNE PEYTON, SAA**

Resides: Phoenix, Arizona  
b. 1952, Colorado, USA

*Foreboding*  
Burrowing owl  
Acrylic  
20 x 14



**JOHN PITCHER, SAA**

Resides: Dorset, Vermont  
b. 1949, Michigan, USA

*Slow Motion*

Alligator and White ibis

Acrylic

24 x 18

*The tension I felt while sketching this drama compelled me to try to capture this predator and prey relationship as they slowly played out their roles on a stage of serenity. While the “gator” did not get the ibis, it reminds me of one of nature’s paradoxes... tragedy amongst beauty!*



HIRAM BLAUVELT  
MUSEUM ART MUSEUM  
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*Black rhinos look prehistoric and transport us back to ancient times.*

*The scimitar-like horn on my bronze is based on measurements from a specimen at the American Museum of Natural History. It was collected for study in the early 1900s, long before the slaughter of rhinos for male potency potions and Yemeni*

*dagger handles. During those earlier times, rhinos with long, curving, horns were common.*

*I also referred to sketches of a rhino I encountered in Tanzania. Surprised, she charged to protect her calf and came to a skidding halt, only feet away; making it clear we were too close.*

### STEPHEN QUINN, SAA

Resides: Ridgfield Park,  
New Jersey  
b. 1951, New Jersey, USA

*Reclining Black Rhinoceros*

Bronze  
7 x 12 x 6



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**DON RAMBADT, SAA**

Resides: Trevor, Wisconsin  
b. 1970, Wisconsin, USA

*Solstice*

Barn swallow

Welded bronze

32 x 32 x 4

*Since moving out of the city a few years back I've found myself becoming a little more in tune with the natural "time pieces" that have become a part of my daily life. Whether it's the House Wren telling me it's time to get up, or the family of Barn Swallows arrival on the power-lines in front of my studio around noon on a summers day, I've found myself looking less at the clock and more telling time with my own senses. Solstice, which was originally titled Sundial, was inspired by this realization.*





*One of my greatest joys has been introducing our friend Kathryn's daughters, Ashleigh, Shannon and Jillian, to nature. On this day my wife and I were exploring Shaker Lakes Regional Nature Center with 6 year old Jillian.*

*It was late in the day, when we rounded a corner of the trail and in front of us was this elegant group of young bucks. It was one of those magical moments. And I was captivated by the forest light!*

**DAVID RANKIN, SAA**

Resides: Cleveland, Ohio

b. 1945, Ohio, USA

*Young Bucks*

White-tailed deer

Transparent watercolor

20 x 28



**GAMINI RATNAVIRA, SAA**

Resides: Fallbrook, California

b. 1949, Sri Lanka

*House Hunting*

Blue-crowned motmots

Oil on canvas

24 x 36

*The inspiration for “House Hunting” depicting two mated Blue-crowned Motmots was observed while celebrating our wedding anniversary in Trinidad. My wife and I stayed at the Asa Wright Bird Watching Center hiking, and sketching the flora and fauna when I observed this breeding pair searching for a nesting sight. As my wife and*

*I are entering an empty nest time of our lives we especially enjoyed witnessing this moment. The unusual nesting behavior of the Motmots includes burrowing in a bank or underground, at times up to fifteen to twenty feet deep, for protection.*



*Grasshopper is part of my series called "Into the Garden." It is homage to the insect world. In producing this sculpture I was in awe of the*

*incredible mechanics of this bug. Every part is so beautifully articulated: at times I felt as though I was working on a mechanical toy.*

**DIANA REUTER-TWINING, SAA**

Resides: Aldie, Virginia  
b. 1951, Pennsylvania, USA

*Grasshopper*  
Bronze on Stainless steel  
23 x 32.5 x 8.5



**PAUL RHYMER, SAA**

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

*"I've Got Your Back" was inspired by a visit to Southern Africa 2 years ago. A friend that lives in Namibia rehabilitates injured wild animals and she has a small troop of meerkats living wild near their house. We took tons of photos of them and with the urgings of my travel mates I sculpted them.*

*I've Got Your Back*

Meerkats

Bronze

16 x 10 x 10





*The tallest animal on earth, the giraffe is such a gentle giant. As it turns its head to follow the viewer, its large dark eye and long lashes convey a feeling of calm contemplation. The strong lighting and curve of its neck makes a simple but interesting*

*composition. Scratchboard engraving is the perfect medium to represent a giraffe because of the intricate detail, sharp contrast, and wonderful texture that can be achieved.*

**MARTIENA RICHTER, SAA**

Resides: St. Joseph, Missouri  
b. 1946, Leiden, Holland

*Giraffe Contemplation*  
Reticulated giraffe  
Scratchboard  
12 x 9



**JULIA ROGERS, SAA**

Resides: Easton, Maryland  
b. 1962, Maryland, USA

*Hoarding the Prize*

Lion and Zebra

Oil on linen

24 x 46

*Last year I traveled the Masai Mara in Kenya. It had been 9 years since my last visit and a lot has changed. The Mara is under incredible pressure from changing climate and the Masai, who are also struggling to preserve their way of life. There is nothing more exciting than seeing lions in the wild. I only hope my grandchildren and their children will have the same opportunity. This female lion*

*took the life of this zebra as I watched, only with the help of her two 4 month old cubs. It was fascinating to watch her train her young. They were threatened by another male in the area so she dragged it off to a bush and cleaned up by scratching up dust to cover the spot. She was a very powerful animal and I hoped to express that in the painting.*

photo by Mel Schockner



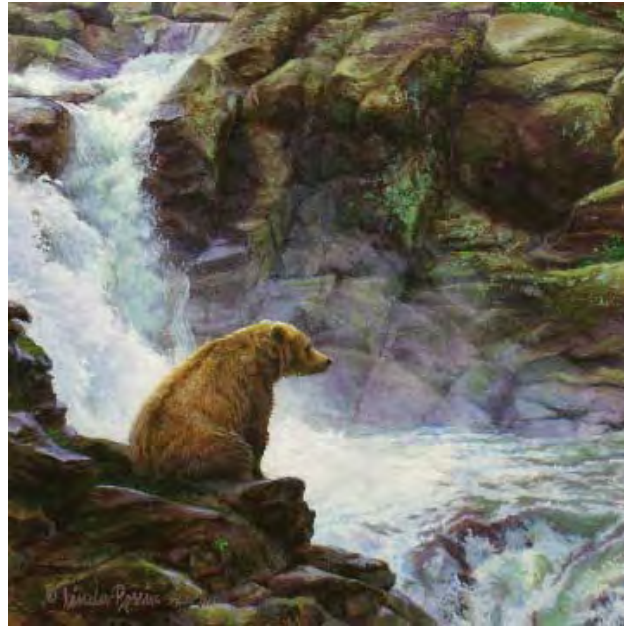
*One of the things I missed the most when we moved from our California house in a Redwood forest to an old bungalow in town in Colorado was having wildlife in my yard. Deer, raccoon, skunk and possum were regular visitors then. Now we're pretty much relegated to squirrels, but I'm happy to report that we do see beautiful red foxes moving through, often taking temporary shelter under our huge Blue Spruce on their*

*rounds of the neighborhood. And this is one animal we didn't see in the Redwoods! It seems that just about everyone has seen this beguiling critter in or around their yard, as the fox has made amazing adaptations to neighborhoods and developed areas all over the country. He is beautiful and benign and most folks seem to really enjoy spotting one nearby. I know I do.*

**ROSETTA, SAA**

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

*Red Fox*  
Bronze  
21.5 x 35 x 12.5



**LINDA ROSSIN, SAA**

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

*On the Rocks*

Grizzly

Acrylic

3.25 x 3.25

124

*The inspiration for this miniature painting came while hiking along the rocky shores of the Rockaway River in New Jersey. The only sound to be heard was a thunderous roar of the nearby falls as the water cascaded over large glacial boulders. Nature's breath was sweet and damp, which took*

*me back to my travels within Alaska. With this feeling imbedded in my mind I couldn't imagine a more fitting subject than a grizzly to enhance this energetic yet tranquil setting. I kept the surroundings generic so this place could be anywhere the viewer chooses.*





*Having observed a mountain lion in the wild strike this pose was poignant inspiration for "Secret Canyon Dweller." To sculpt this piece, I hired a wildlife trainer in Montana who owned a 140-pound mountain lion that I used as my model.*

*The fluid grace of this big cat was unlike any animal I had ever worked with and one I will never forget.*

**KEN ROWE, SAA**

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

*Secret Canyon Dweller*

Mountain lion

Bronze

23 x 17 x 10



**JONATHAN SAINSBURY, SAA**

Resides: Comrie, Perthshire, Scotland  
b. 1951, England

*Hares and Skylarks*

Oil on canvas  
28 x 28

*"Hare and Skylarks" is inspired by a poem by John Clare called "The skylark."*

*Being dyslexic I don't read novels, but I love poetry. I'll pick out a line that epitomizes certain aspects of nature for me, how it reflects our human condition, as a picture does.*

*I illustrate the subject matter accurately, in authentic gestures, yet abstracted from reality. That's something painters can do: simply say I'm not painting the background. The only thing I might imply is the light, coming in from one side. The square becomes a world of its own and the composition, all-important.*



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*The type of clay I used in this sculpture has a certain drag to it. I like it because it's best suited for pushing and shoving, ending with a certain texture of surface quality needed to extenuate the chaos of this piece of work. But, under the appearance of confusion in this scene of seasonal*

*behavior, belies a strict social structure of dominance, aggression, protection and flight. Familial symmetry is imperative to the safety and growth of this band of mountain horses.*

**SHERRY SALARI SANDER, SAA**

Master Signature Member

Resides: Kalispell, Montana

b. 1941, California, USA

*Horses of the Mountain*

Mustang horses

Bronze

18 x 38 x 16



**LAURENCE SAUNOIS, SAA**

Resides: Figeac, France  
b. 1966, France

*Flamingo*  
Oil on canvas  
19.75 x 27.5

*I love birds, and I thoroughly enjoyed painting a flamingo with its distinctive plumage. For this purpose, I used all shades of pink; from white to a pink so dark it is almost red. To do the most delicate and finest feathers, my brush was a bird feather. In France flamingoes stand for a vast swampy area,*

*named Camargue, that borders the Mediterranean Sea. The fauna and flora are very rich there, largely because the Rhône delta is a source of sensitive and vulnerable life. Watching hundreds of pink flamingoes is an incredible show.*





*I watched these Gentoo penguin chicks in their rocky nest at Port Lockroy, Antarctica.*

*The nests, usually made from a roughly circular pile of stones, can be quite large, as much as 20 cm high and 25 cm in diameter. Competition for sparse nesting rocks can be fierce and the stones are jealously guarded and zealously defended.*

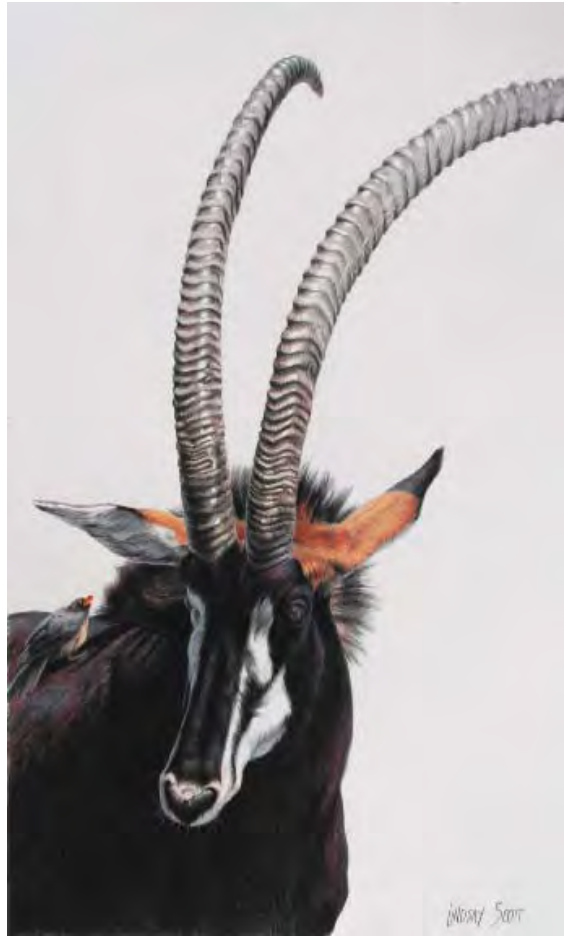
*The chicks remain in the nests for about 30 days before forming crèches where they will continue to be cared for by both parents. The chicks molt into sub-adult plumage and go out to sea in about 80 to 100 days.*

**SHARON K. SCHAFER**

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

*Gentoo Penguins—Port Lockroy,  
Antartica*

Acrylic on clayboard  
18 x 31



**LINDSAY SCOTT, SAA**

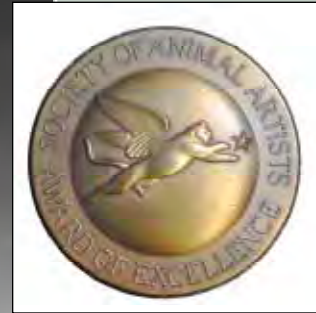
Resides: Matakana, New Zealand  
b. 1955, Zimbabwe

*Young Warrior*

Sable antelope and  
Red-billed Oxpecker  
Colored pencil  
19.5 x 12

*Sable Antelope are to me one of the most beautiful of the African antelope, inhabiting the bush country of Southern Africa that I grew up in. I wanted to try and capture the grace of their curved horns and richly colored coat; to do this I felt colored*

*pencil would be the best medium juxtaposed simply against the white paper. I chose a young male as they retain more of the beautiful rich color than the more mature males.*



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*This work evolved as a result of my fascination with ancient truncated sculpture from antiquity. The fragments presented here are part of a larger work in the round. My goal was to present the horse in a powerful “Hemingwayesque” manner, nouns and verbs only—adjectives and adverbs omitted. Sculptors develop their individual way of seeing an*

*animal’s natural characteristics. Nearly all artists have been influenced by the work of preceding art. Awareness of great art helps artists evaluate their own work with a clearer and more discerning eye. The imprint of the artist’s personality, the manner in which the animal is presented is the artist’s style.*

**SANDY SCOTT, SAA**

Resides: Lander, Wyoming  
b. 1943, Iowa, USA

*Equus Found Fragments I and II*

Bronze  
23 x 41 x 8



**JOHN SEEREY-LESTER, SAA**

Resides: Osprey, Florida  
b. 1945, Manchester, England

*Ladies of the Night*

Lions  
Oil  
24 x 48

*During my first trip to Africa, I was staying in a small tent in southeast Kenya. One night, after having dinner with Cynthia Moss, (a famous elephant researcher), in her camp, I was told to be careful when returning to our camp because she had seen a pride of lions roaming nearby. My guide and I got back to camp in the dark, and from our campfire I could see the eyes of numerous lions glowing from the light. I spent a sleepless*

*night listening to the sounds of the lions as they visited our camp and wondering if they would try to get into our tent. The next morning, there were lion tracks all round the tent, and I could see how close they had come. This inspired my painting "Ladies of the Night."*





*One of my goals as an artist is to be able to capture a moment in time, frozen, and yet so realistic that you feel like you are able to be right there in the scene with the animal. My reference photo for this work was captured at the opening of the 2009 SAA exhibition, so it is a true delight to have it selected this year.*

**CATHY SHEETER, SAA**

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

*The Interrupted Drink*  
White Amur tiger  
Scratchboard and ink  
20 x 16



**RACHELLE SIEGRIST, SAA**

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

*The Nutritional Expert*  
Hissing Cockroach  
Opaque Watercolor  
3.25 x 4.75

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

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



*The Sahara Sand Viper is an ambush predator that lies in wait for its prey. It is capable of quickly burying itself in the sand to hide and lie in wait. I love camouflage in nature and never cease to be*

*amazed at how well some species blend in with their surroundings and find it fun to mimic these patterns in my painting.*

**WES SIEGRIST, SAA**

Resides: Townsend, Tennessee  
b. 1966, Indiana, USA

*Sand Trap*  
Sahara sand viper  
Opaque watercolor  
2.75 x 2.75



**KELLY SINGLETON, SAA**

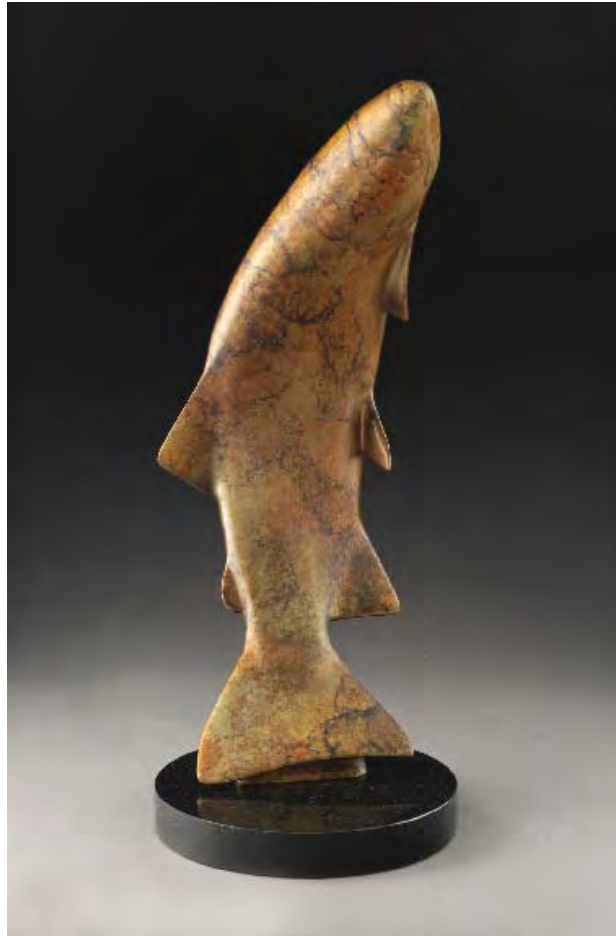
Resides: Havre de Grace,  
Maryland  
b. 1971, Maryland, USA

*Driftwood Perch*  
American kestrel  
Watercolor  
20 x 14.5

*While on a winter walk, I came upon a piece of driftwood which inspired "Driftwood Perch." Visually, I was attracted to the zigzag pattern of the grass and leaf debris against the driftwood, as well as the warm colors of the driftwood against the cold, dark green creek. I have always found the stark con-*

*trast of the winter landscape appealing artistically, and am fascinated how creatures survive through the hardships of winter. I have a soft spot for raptors, and envisioned a kestrel perched atop the driftwood looking for its next meal to complete this painting.*





*Fish have always been a part of my life, whether it was fishing with my grandfather as a child, carving endless foam manikins as a taxidermist thirty years ago or this year's trip to Canada. It was during that time of study and carving manikins I learned to appreciate the body shapes of fish, especially the trout*

*and salmon. Beneath that graceful hydrodynamic shape is the brute strength to migrate hundreds of miles or strip out fifty yards of line in no time. The smooth organic shape of this rainbow trout provides the canvas for a contemporary patina.*

**ROGER SMITH**

Resides: Onondaga, Michigan  
b. 1960, Michigan, USA

*Rainbow Trout*  
Bronze  
20 x 9 x 9



**MORTEN E. SOLBERG, SAA**  
**Master Signature Member**

Resides: Spring Hill, Florida  
b. 1935, Ohio, USA

*Heading for the High Country*

Norwegian brown bear

Acrylic on canvas

30 x 40

138

*Two of my cousins took a trip to Norway (where my Father was born) and returned with wonderful photos of the famous Laatefossen Falls. I did some research and found that the Norwegian brown bear had once roamed this area and*

*decided to paint it in early times before man had built a hotel on the banks next to the falls. There are still ruins of the hotel there but I did not paint them in. This painting is for the bears.*



*After moving to Winnipeg, my husband and I were looking for a good spot to view white pelicans and heard about St. Andrew's Dam at Lockport (on the Red River). The scene there was quite fascinating: alongside fishermen in boats, pelicans fished only feet from the white water; others flew in from resting or returned to rest with a large group just offshore. The*

*dam was an interesting contrast to the natural river setting and I envisioned a painting of the group with this imposing structure as a backdrop. It occurred to me that the dam, while designed for human purposes, also provides a kind of natural paradise for these pelicans.*

## HEATHER SOOS

Resides: Winnipeg,  
Manitoba, Canada  
b. 1963, British Columbia,  
Canada

*Pelican Paradise—Lockport Dam*  
American white pelican  
Acrylic, 14.5 x 28.5



**LYN ST. CLAIR, SAA**

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

*Dappled Duo*  
Draft horses  
Oil on linen  
24 x 48

*From the time I could first hold a crayon, horses have been a favorite subject. That love has continued to carry through my life and my work. "Dappled Duo" is a pair of Belgians I saw a couple of years ago. I was drawn to the play of light and the juxtaposition of the hard lines of the harness against the softness of these gentle giants.*





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*A version of this sculpture was originally commissioned by the Explorer's Club as an award for Harvard Biologist E. O. Wilson, whose research on ants has greatly influenced my work. It's hard not to be impressed by the complexity and industrious nature of Leafcutter ants. During many trips to the rainforests*

*of Costa Rica and Brazil I've spent hours observing them. The challenge here was to try and capture the frantic nature of the insects while showing the beauty of the translucent leaves, back-lit by a hole in the forest canopy.*

**GARY STABB, SAA**

Resides: Kearney, Missouri  
b. 1967, Kansas, USA

*Atta*  
Leafcutter ants  
Bronze, glass and wood  
24 x 10 x 14



**PATI STAJCAR, SAA**

Resides: Golden, Colorado  
b. 1958, Pennsylvania, USA

*One of the few things I can kill is a fly, but it's impossible if they  
land on top of the fly swatter!*

*No Fly Zone*

Fly

Bronze

21 x 23 x 5



*Rattlesnakes are truly fascinating creatures and the most recently evolved of the world's snakes, coming only from the western hemisphere (mainly North America). Someone once said to me, "Anything you can draw, a snake can do." Direct observation has proven this true. One hundred fifty to 430+ vertebrae (we humans have only 33!), each vertebra having a*

*pair of ribs with up to 24 muscles attached, creates amazing flexibility—for the snake and the artist! A snake can retract its body, turn and fold practically in half, but cannot crawl backwards. Always allow them an escape route!*

**EVA STANLEY**

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

*Definitely Moving On*

Rattlesnake

Bronze

3 x 13.25 x 7



**DEBBIE STEVENS**

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

*Sandy #10*  
Sandhill crane  
Oil on canvas  
24 x 30

*I began painting "Sandy" in 2004. Sandy is a captive Sandhill crane at the San Antonio Zoo. Normally she doesn't go in the water, but this particular day a great egret flew too close and Sandy jumped in. The shallow water and rocks in this stream create beautiful reflections and abstract water patterns. In 2006, I decided it was time to pay the model and adopted "Sandy." She received a little extra attention and treats.*





*The word that kept entering my mind as I painted this was, "elation." That was the emotion I imagined the arctic wolves were experiencing as they joyously bounded through the virgin snow, relishing the warm sun on their backs after a cold storm. I chose to depict the tundra as vast and open, giving the wolves space*

*in which to run with unlimited and unhindered freedom, something which we humans at times might not have. My hope is that for perhaps just a moment, the viewer might in some degree share some of this feeling.*

**TIFFANY STEVENSON**

Resides: Roy, Utah  
b. Utah, USA

*Fresh Tracks*  
Arctic wolves  
Oil  
26 x 48



**JOSEPH H. SULKOWSKI, SAA**

Resides: Franklin, Tennessee  
b. 1951, Pennsylvania, USA

*The Doorkeeper*

Dog

Oil on canvas

40 x 50

*The wizened female hound guards the threshold of transition and transformation. She is the mythic old crone who acts as doorkeeper to consciousness. Each of us has an opportunity to shed the binding self-imposed chains of one's existence to stand before this door to eternity and freedom of the spirit. Sphinx-like, she alone knows which one is ready to pass.*

*I have always been inspired by the dramatic effects of light and luminous layers of transparent shadow in the great works of the old masters. I was thinking of Caravaggio when I posed our dog, Anne, in the raking light of late afternoon. The contours and character in her body are best exemplified for the effect I wanted.*



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*In order to get a tarpon to take a fly, an angler must do nearly everything right. He or she must account for the wind direction and speed, the current direction and speed, and the track the approaching fish are taking so that once the fly is cast and lands in the water, the tarpon can swim up to it naturally. And the angler must accomplish this while trying to stay perched on the pitching boat's casting platform.*

*Even when everything seems to have been done properly, the five foot or longer tarpon may flee from the two or three inch fly in its path. But every so often a suicidal tarpon will climb over another's back to eat an errantly cast fly, and it's the tarpon fisherman who is hooked for life.*

### MARK A. SUSINNO, SAA

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

*Over the Top*  
Tarpon & Stingrays  
Oil on linen  
30 x 48





**FRANCIS EDWARD SWEET, SAA**

Resides: Bowie, Maryland

b. 1938, New York, USA

*Any Port in a Storm*

African elephant & Red-billed oxpeckers

Scratchboard

24 x 24

*As a lover of wildlife in general, I have always had a fondness for the birds of the world, in their habitats and in their relations with the other species that share those habitats. The oxpeckers use their fellow inhabitants for foraging food and once in a while for protection in an emergency—in this case the ear of an elephant for safe haven from a brewing storm.*





*Trout feed on caddis flies throughout the year, but when the caddis larvae “swim” to the surface to pupate and emerge as adults it becomes “Easy Pickings.” It can also become a productive time for the observant fisherman!*

*This painting of a rainbow trout not only depicts this active time, but hopefully evokes good memories and inspiration for fellow fishermen.*

**FRED W. THOMAS, SAA**

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

*Easy Pickings*  
Rainbow trout  
Oil  
18 x 24



**DANA LEE THOMPSON**

Resides: Midland, Virginia  
b. 1954, Washington, D.C., USA

*The Domino Effect*

Foxhounds

Oil

6.5 x 18.5

*I have an affinity for hounds. There is so much expression to be found in their eyes. I don't have to look hard for inspiration as I share my home with a foxhound.*

*I was stuck on a title for this piece, then it struck me: they looked like toppled over dominos... "The Domino Effect."*

*I loved the warm stucco wall that they were sleeping against. My goal was to portray the warmth and ease of these hounds on their day off.*



*I am deeply touched by the beauty and the elegance of the Great blue heron. As an artist, I was excited by the technical challenge associated with painting such a complex arrangement of feathers. This bird also reveals a deep and rich personality to the patient observer. "The Sovereign" is meant to capture all of these elements.*

**FRANCE TREMBLAY**

Resides: Kanata, Ontario, Canada  
b. 1962, Quebec, Canada

*The Sovereign*  
Great blue heron  
Acrylic on canvas  
16 x 24



**DEBRA TRENT, SAA**

Resides: Myersville, Maryland  
b. 1954, Germany

*Bumper to Bumper*

Walrus

Oil on board

24 x 21

*Two years ago I took an expedition to Spitsbergen, Norway to see the Arctic firsthand. One of the most magical experiences of the trip was a shore excursion on Poolepynten. The crew spotted walrus on shore there sunning themselves. After we landed, our group advanced along the beach and several*

*walrus approached us from the water. They came up to within 5 feet of us. Such curious creatures, they were fascinated by our presence and came back five or six times as we moved up the shoreline. Now that's a traffic jam!*





*The Great blue heron, with its graceful and fluid lines, has always been one of my favorite sculptural subjects. This is my first portrayal of a flying heron. As a little surprise, there is a bullfrog hiding on the base.*

*Having resided on the Eastern shore of Virginia for much of my life, most of my sculptures are inspired by countless sightings and observations of native species in their natural habitats.*

**DAVID H. TURNER, SAA**

Resides: Onley, Virginia  
b. 1961, Virginia, USA

*Taking Flight*  
Great blue heron  
Bronze  
25 x 25 x 12



**KENT ULLBERG, SAA**  
**Master Signature Member**

Resides: Corpus Christi, Texas  
b. 1945, Sweden

*Preening Heron*  
Great blue heron  
Bronze 60 x 28 x 20

*I'm endlessly fascinated by the abstract sculptural shapes inherent in nature. Observations of Great Blue Herons near my home on the Texas coast have been my inspiration for several sculptures over the years, both in abstract and realistic expression. Also, the particular treatment of this*

*piece "Preening Heron" is influenced by the great modernist sculptor Alexander Archipenko, whose ability to interpret the human form into a modern idiom (without giving up representation) I've admired since my student days in Sweden.*



*The moose, also called elk in Europe, is the largest member of the deer family with males reaching up to 1500 lbs and 7' at the shoulder. Originally the moose ranged from northern Europe to eastern Siberia and in North America from Alaska to northern Colorado and the northeastern states. The moose's*

*habitat includes forests and marshes and they may submerge themselves entirely in lakes and streams to feed on water vegetation. Moose are mostly solitary and the cow moose gives birth to one calf (two if food is plentiful) in the spring.*

**DIANE VERSTEEG, SAA**

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

*Boris*  
Moose  
Scratchboard  
8 x 10



**LANI VLAANDEREN**

Resides: Drake, Colorado  
b. 1952, Colorado, USA

*Swallow Dance*  
Cliff swallows  
Oil  
24 x 30

*I am drawn to paint animals because they are pure and unfettered by motivations beyond survival and love. They remind me of who I want to be.*

*I love birds. As a child I dreamt that I could fly. As an adult I am a birder, so the desire to paint them comes easily. These swallows were at the Medano-Zapata*

*Ranch in southwestern Colorado. I wanted to capture their dance, the rhythm of their diving and swooping in mid-air, where they are most at home.*





*I've always been interested in predator/prey situations as a subject to paint. Animal motion, and story-telling compositions fuel my passion to create works of art. The story here is survival, a situation that takes place on a daily basis in the natural world. A fox is pursuing a rabbit for prey, however, what*

*the ultimate outcome will be is uncertain. Loose and sculptural brushwork against an impressionistic landscape help to convey the motion conveyed in this scene.*

**JOE WEATHERLY**

Resides: Santa Ana, California  
b. 1970, California, USA

*Survival*  
Fox and Rabbit  
Oil  
14 x 24



**DALE A. WEILER, SAA**

Resides: Tryon, North Carolina  
b. 1947, New York, USA

*Woody*  
Wood duck  
Black steatite  
12 x 20 x 12

*The inspiration for Woody was more about my desire to create different forms of softness and suppleness in stone than attempting to sculpt the perfect wood duck. To me the wood duck personifies the softness of feathers and what better platform to nestle it in than a bed of leaves.*

*The bird purposefully has very little detail, so it won't detract from the exquisitely soft curves of the wood duck. The black steatite used to create the piece also allows the viewer to appreciate the different textures in the piece without being distracted by color. The undercutting on the base lifts the piece upward to give it even more lightness.*





*No excited shaking of tail coverts now.  
My peacock preens in quietness.  
Each jewel a part of a feathered galaxy.  
Each one afloat  
In a cascade of color.*

**SUE WESTIN, SAA**

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

*Cascade  
Peacock  
Oil  
24 x 30*



THE SOCIETY OF  
ANIMAL ARTISTS  
HIGHEST HONOR

*The*  
*Award of Excellence*  
2010

**KAY WITHERSPOON, SAA**

Resides: Englewood, Colorado  
b. 1949, Montana, USA

*Determination*  
American bison  
Oil on linen  
10 x 26

*Yellowstone National Park's extreme winters—often 30 to 50 degrees below zero with tremendous winds—contributed towards making the American Bison both genetically and behaviorally unique. It is the only herd with continuously wild ancestry from the days when 30 to 60 million bison migrated freely across the Great*

*Plains. At the end of the 19th century only 23 wild buffalo survived. Taking refuge in Yellowstone's remote Pelican Valley, this remnant herd (now little more than 3,000) ensured the survival of the species in the wild. I felt the best way I could honor this national treasure was to depict its determination to survive.*





*Man's place in nature has changed drastically in the course of our evolution. We have conquered, shaped and dominated our environment to suit our needs. But have we gone too far?*

*We and the natural world we inhabit actually need each other now more than ever. We've got to play nice, or ironically, we might end up being*

*one of the many species to go extinct as a result of our existence.*

*So I made some toads wrestling Sumo style; a blend of the animal world and the human one. Maybe I just thought they'd look cool.*

**STEVE WORTHINGTON, SAA**

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

*Sumo Wrestling Toads*

Bronze  
24 x 38 x 25



**SCOTT YABLONSKI, SAA**

Resides: Denver, Colorado  
b. 1963, Colorado, USA

*The Importance of Being Ernest*

Domestic cat  
Oil on masonite  
18 x 10.5

*Ernest the cat is one of the companions of a good friend of mine in Wyoming and I see him regularly when visiting Yellowstone and the surrounding areas every summer. One morning when Ernest was just “being Ernest” the light flooded over him through a nearby bush and the inspiration for this painting ignited. It is all*

*about the beautiful patterns of light play as the shadows dance over the cat’s “blank canvas” body and the old porch. The title derives from an Oscar Wilde play of a similar title and pays homage to Ernest’s attitude and his thespian owner.*



*One of the characteristics of a bull moose is palmate antlers. Cropping the subject draws attention to this feature. The shadow of the antler was added as a design element to indicate this is indeed a "Moose."*

**AARON YOUNT**

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

*Moose*  
Oil on canvas  
24 x 36





# SOCIETY OF ANIMAL ARTISTS



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## IN MEMORIAM

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*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 remembered by their fellows.

Dennis Anderson	Charles Fracé	Lanford Monroe
Dharbinder Bamrah	Donald Grant	Robert Pease
Thomas Beecham	Evelyn Haller	Roger Tory Peterson
Edward Bierly	Peter Haller	Harriet Phillips*
Patricia Allen Bott	Joseph Halko	Catherine Porteous-
Paul Bransom	John F. Hamberger	Sutton
Brenda Carter*	Lawrence Isard	Sam Savitt
Larry Chandler	Hazel Brill Jackson	John Schoenherr*
Farrell R. Collett	Robert Kuhn	Richard Sloan
Simon Combes	Robert Lougheed	Sharon Sommers
Jack L. Dumas	Stanley Meltzoff	Linda Thompson*
Don Eckelberry	Donald Miller	

\* On the following pages we acknowledge these 4 artists who died in 2010.

IN MEMORIAM



**BRENDA CARTER, SAA**

Resided: Canada  
1942-2010

## IN MEMORIAM

### BRENDA CARTER, SAA

Resided: Canada  
1942-2010

Brenda Carter was a longtime member of the SAA, and well-recognized in Canada and abroad as a wildlife and landscape artist. She traveled widely and painted on location throughout the world; the Canadian Arctic, the Antarctic, Africa, Australia, the U.K., Ireland, the Galapagos Islands, Central American, and South America.



The first woman to receive both the Ducks-Unlimited Stamp Award and the Wildlife Habitat Canada Art Award, Carter conducted extensive research in the field. Much of her painting was done on location in acrylics and watercolors. Her work was exhibited and commissioned in North America and abroad by the Canadian and National Geographical So-

cieties, Chimo Hotels, Remington Art Museum, Canadian Museum of Nature, and the Royal Ontario Museum in Toronto.

Brenda's work reflected her deep knowledge and appreciation of the natural world. Her interpretations provided a rich panorama of the land, animals, and people by one of Canada's most dedicated field artists. In her last three years

while coping with brain cancer, Brenda completed three fictional novels using dictation software, and fondly illustrated them without use of her dominant right hand. Her last book "Keeper Of The Chant" is due for publication soon.

IN MEMORIAM



**HARRIET PHILLIPS, SAA**

*Al Fresco*

Acrylic, 10 x 16



## IN MEMORIAM

### HARRIET PHILLIPS, SAA

Resided: New York, USA  
1930–2010

Harriet Phillips was a long-time member of the SAA, serving on the Executive Board and as Secretary for a number of years. She attended Hunter College, and trained at the Art Students' League under Frank J. Reilly. Phillips enjoyed a career as a medical illustrator for many years, and her illustrations appeared in such trade publications as *Contemporary Surgery*, *Geriatrics*, and *Primary Care & Cancer*. She explored several different artistic media throughout her lifetime, including book making and silk screen printing. More recently, she created mixed-media collages and landscape paintings—pieces which often reflected her passion for the



animal world and nature conservancy. She was a regular participant in our annual exhibitions with her delightful and imaginative creations.

Introduced to the SAA by husband Donald R. Miller (sculptor), Harriet became a member in her own right after his death in 1989. She was also active in the Orange County, NY arts community and was a vital member of the National Association of Women Artists as the publisher of their Spring/Fall newsletters.

IN MEMORIAM



*Volcano Cruiser*  
Alaska Grizzly brown bear



*Canadienne*  
Canada goose  
Oil on canvas  
20 x 24

**JOHN SCHOENHERR, SAA**  
1935–2010

## IN MEMORIAM

### JOHN SCHOENHERR, SAA

Resided: Pennsylvania  
1935-2010

John Schoenherr, award winning artist and illustrator and long time Society member, passed away after a long illness on April 8th. He was 74. We knew John for his extraordinary talent as a picture maker and his wonderful wit and sense of humor.

Raised in Queens, New York, John's formative art training was at the Art Students League and Pratt Institute.

While at Pratt he would steal into the classes of Stanley Meltzoff whom he greatly admired as an artist and teacher.

John began his career as an illustrator in the early 1960's. Most memorable from this period are scratchboard drawings published in the best seller titled "Rascal," the adventures of a raccoon. Over a long career as an illustrator, John's work appeared in over 40 children's books and science fiction titles, *Audubon Magazine*, the *Reader's Digest* and *Astounding Science Fiction Magazine*. He also turned his many talents to that of author/illustrator with the books, "The Barn," "Bear," and "Rebel." In 1988, John was awarded the highest tribute given by the American Library Association, "The Caldecott Medal"



for his wonderful nocturnal mood paintings for the book, "Owl Moon."

Many of us also knew John as a painter of big pictures, strong in color, light and shadow; inventive in composition; rich in texture; and uniquely Schoenherr. An artist's artist, he portrayed the natural world of the animal kingdom and

its many creatures. Moose, elk, big horn sheep, tigers, lions, fox, owls and geese paraded from his studio. But it was the bear that John related to the most. In another life he was definitely a bear and he loved to paint them in all their cycles of life.

While writing this tribute to my friend, I was frequently reminded of a quote from the artist, N.C. Wyeth, that also applies to John..."It is my purpose to create pictures that will last." John's art will certainly last and he will be fondly remembered by all who knew him.

—Doug Allen

## IN MEMORIAM



### LINDA THOMPSON, SAA

Resided: Florida, USA

1948–2010



## IN MEMORIAM

### LINDA THOMPSON, SAA

Resided: Florida, USA

1948–2010

A long-time SAA member, Thompson was best-known for her acrylic paintings of marine mammals and other ocean-related animals, but her work encompassed many other subjects as well. Formerly a commercial artist, she was self-taught, but also rounded out her craft by taking workshops with other artists she admired. Linda blended realism with spontaneous backgrounds, which became a part of her signature style in which she allowed “the water to make water.” In Sarasota, she was known as the “Manatee Lady.” Her paintings often told a story or taught a lesson about some aspect of nature. Her work was published and distributed by Mill Pond Press. In addition to the SAA, Linda was also a member of the National Oil and Acrylic Painters Society.



Thompson participated in many wildlife art shows across the country, and her paintings and prints were available in galleries from Florida to Alaska. In addition to her prolific production of art, Linda raised a family and was heavily involved with the Mini-Rex Rabbit Society for many years, where she actively worked to develop several color variations to the breed. She was a NMRRC “Hall of Fame” member, and served in several capacities over the years. She was also passionate about teaching art to children, and left most of her art supplies to a local school where they could be used to encourage children’s participation in the arts.



SOCIETY OF ANIMAL ARTISTS



MEMBERSHIP  
&  
AWARD HISTORY



## MEMBERSHIP

The membership roster of the Society of Animal Artists reads like a “Who’s Who” of the world’s most significant artists working in the genre of animal art today—and during the past 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.

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

The applicant’s work is evaluated for:

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

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

## THERE ARE THREE LEVELS OF MEMBERSHIP FOR ARTISTS

**Master Signature Members** 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.

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

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

**Associate Members may obtain Signature status by:**

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





## MEMBERSHIP

### MASTER SIGNATURE MEMBERS

Charles Allmond, 2008  
Chris Bacon, 2008  
Gerald Balciar, 2008  
Robert Bateman, 2008  
Burt Brent, 2009  
Carel P. Brest van Kempen, 2008  
Guy Coheleach, 2008  
Walter Matia, 2008  
Leo E. Osborne, 2008  
Sherry Salari Sander, 2009  
Morten Solberg, 2008  
Kent Ullberg, 2008

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# SOCIETY OF ANIMAL ARTISTS



## MEMBERSHIP

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# SOCIETY OF ANIMAL ARTISTS



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## AWARD WINNERS 1979-2009

### 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 Evelyn and Peter Haller Memorial Award for Sculpture

Dan Burgette, *Panic Attack*

#### The President's Award

John Banovich, *Shelter from the Storm*

#### The Mason Family Foundation Awards (2)

Anne Faust, *Do-Se-Do with your Partner*  
 Sharon Fullingim, *Curiosity*

#### The Leonard J. Meiselman Memorial Award for a Realistic Painting

James Offeman, *Yellowthroat*

#### 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 for 2009

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*

#### 2008 Bott-Borghesi-Bransom Legacy Award

Charles Allmond  
 John Schoenherr

#### The Leonard J. Meiselman Memorial Award for Realistic Sculpture Executed in an Academic Manner

Ken Newman, *Sun Seekers*

#### The Leonard J. Meiselman Memorial Award for Realistic Painting Executed in an Academic Manner

Susan Labouri, *Saved By A Feather*

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

Dan Chen, *Hit-And-Miss*

#### The Evelyn and Peter Haller Memorial Award For Sculpture

Gerald Balciar, *Mountain Boomer*

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

Patricia Pepin, *Emerald Encounter*

#### The Hiram Blauvelt Art Museum Purchase Award

Paul Rhymer, *Free Ride*

#### The Haller Distinguished Young Artist Award For 2008

Robert Caldwell

#### The Don Eckelberry Scholarship Award

Darin Miller

#### The President's Award

Peter Gray, *Patas Perspective*

#### The Stanley Meltzoff Memorial Award

Paul Rhymer, *Free Ride*

### 2007

#### AWARDS OF EXCELLENCE

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

#### 2007 Bott-Borghesi-Bransom Legacy Award

Dorcas MacClintock

#### The Leonard J. Meiselman Memorial Award for Realistic Sculpture Executed in an Academic Manner

Ken Rowe, *Scholar of the Moon*

#### The Leonard J. Meiselman Memorial Award for Realistic Painting Executed in an Academic Manner

Robert Bateman, *Meru Dusk*

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

Geordie Millar, *Walking #4*

#### The Evelyn and Peter Haller Memorial Award For Sculpture

Leo E. Osborne, *Eagle Song*

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

Patricia Pepin, *Samburu Elephants*

#### The Hiram Blauvelt Art Museum Purchase Award

Dino Paravano, *Going Hunting*

#### The Haller Distinguished Young Artist Award For 2007

Geordie Millar

#### The Don Eckelberry Scholarship Award

Kelly Singleton

#### The President's Award

John Banovich,  
*A Giant Among Giants*

#### The Stanley Meltzoff Memorial Award

Kim Diment, *Otter Confusion*

### 2006

#### AWARDS OF EXCELLENCE

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



## AWARD WINNERS 1979-2009

**The 2006 Bott-Borghi-Bransom Legacy Award**  
Doug Allen

**The Leonard J. Meiselman Realistic Painting executed in an Academic Manner Award**  
**George Lockwood**, *Glacier Rams*

**The Leonard J. Meiselman Realistic Sculpture executed in an Academic Manner Award**  
Walter Matia, *Molly is a Working Girl*  
**The Patricia Allen Bott Creative Excellence Award**  
Mark Susinno, *Batting Cleanup*

**The Evelyn and Peter Haller Award for Sculpture**  
Ken Rowe, *Blue Heron*

**The Mason Family Foundation Award**  
Al Barnes, *Lunch on Deck*

**The Hiram Blauvelt Art Museum Purchase Award**  
James Coe, *Spring Melt*

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

**The Evelyn and Peter Haller Distinguished Young Artist Award**  
Ken Rowe

**The Don Eckelberry Scholarship Award**  
Andrew Denman

### 2005

**AWARDS OF EXCELLENCE**  
Gerald Balciar, *Pride*  
Al Barnes, *Ibis and Spoonbills*  
Sandra Blair, *Along the Fence Row*  
Burt Brent, *Eagle Skull*  
Chapel, *Ghost at the River*  
Anne Faust, *This is MY Chicken!*

Ryan Jacque, *Big Shoes to Fill*  
Joni-Johnson-Godsy, *Here Comes Trouble*  
A. E. London, *Kitabu*  
Walter Matia, *Pride*  
Ken Newman, *Turbulence on Horse Creek*  
Andrea Rich, *Bearded*  
Rachelle Siegrist, *The Zookeeper's Assistant*  
Ronnie Williford, *A Slave to Fashion*

**The 2005 Bott-Borghi-Bransom Legacy Award**  
Joseph Vance, Jr.

**The Patricia A. Bott Award for Creative Excellence (Painting or Sculpture)**  
Ken Newman, *Turbulence on Horse Creek*  
**The Evelyn and Peter Haller Award for Sculpture**  
Chapel, *Ghost at the River*

**The Leonard J. Meiselman Memorial Award for a Realistic Sculpture executed in and Academic Manner**  
Gerald Balciar, *Pride*

**The Leonard J. Meiselman Memorial Award for a Realistic Painting executed in and Academic Manner**  
Rachelle Siegrist, *The Zookeeper's Assistant*

**The Don Eckelberry Scholarship Award**  
Dale Dyer  
**The Evelyn and Peter Haller Distinguished Young Artist Award**  
Darin Miller

### 2004

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

**The 2004 Bott-Borghi-Bransom Legacy Award**  
Guy Coheleach

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

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

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

**The Leonard J. Meiselman Memorial Award for Realistic Sculpture**  
Louise Peterson, *Bella and the Bug*  
**The Donald R. Miller Interpretive Sculpture Award**  
Charles Allmond, *Pre-Flight*

**The Evelyn and Peter Haller Distinguished Young Artist Award**  
Kyle Sims

**The Don Eckelberry Scholarship Award**  
Beatrice Bork

### 2003

**AWARDS OF EXCELLENCE**  
Barbara Banthien, *The Runway*  
Joy Kroeger Beckner, *Squirrel Season*  
Andrew Denman, *Network*

John Schoenherr, *Fox Hunt II*  
Daniel Smith, *Zero Tolerance*

**The Hiram Blauvelt Art Museum Purchase Award**  
Daniel Smith, *Zero Tolerance*

**The Patricia Allen Bott Creative Excellence Award (Painting or Sculpture)**  
Francis Sweet, *Eyes on the Prize*

**The Evelyn and Peter Haller Memorial Award for Sculpture**  
Burt Brent, *Rhino*

**The Evelyn and Peter Haller Distinguished Young Artist Award**  
Devin Laurence Field

**The Leonard J. Meiselman Memorial Award for Realistic Painting**  
Daniel Smith, *Zero Tolerance*

**The Leonard J. Meiselman Memorial Award for Realistic Sculpture**  
Diane Mason, *Charlie and the Bug*

**The Donald R. Miller Memorial Award for Interpretive Sculpture**  
Tony Hochstedler, *Stacked Frogs*

**Don Eckelberry Scholarship Award**  
Jose Portuondo

### 2002

**AWARDS OF EXCELLENCE**  
Charles Allmond, *Joie de Vivre*  
Carl Brenders, *Trick or Treat*  
Kenneth Bunn, *Vantage Point*  
Julie Chapman, *Bare Naked Lady*  
Simon Combes, *Drought, Dust and Danger*  
Matthew Hillier, *Into the Light*  
Tony Pridham, *Bobwhites Sunning*  
John Seerey-Lester, *Mara River Horse*  
Daniel Smith, *River Horse*  
Morten Solberg, *Elk on the Yellowstone*

**The Hiram Blauvelt Art Museum Purchase Award**  
Julie Chapman, *Bare Naked Lady*  
Matthew Hillier, *Into the Light*



## AWARD WINNERS 1979-2009

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

**The Evelyn and Peter Haller Memorial Award for Sculpture**  
Leo Osborne, *Expecting to Fly*

**The Elliot Liskin Representational Painting Award**  
Mark Susinno, *The Interloper*  
**Sculpture Award**  
Kenneth Bunn, *Vantage Point*

**The Leonard J. Meiselman Memorial Award for Realistic Painting**  
Al Barnes, *Whoopers*  
**Award for Realistic Sculpture**  
Kent Ullberg, *Solitude*

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

**The Bott-Borghi-Bransom Legacy Award**  
Marilyn Newmark

**The Evelyn and Peter Haller Distinguished Young Artist Award**  
Edward Royal

### 2001

**AWARDS OF EXCELLENCE**  
John Banovich, *River Dance*  
Robert Bateman, *Long Light—Polar Bear*  
Carl Brenders, *Gleam of Gold*  
Mark Eberhard, *Ruddy Duck*  
Anthony Gibbs, *Eye of the Stalker*  
Nancy Howe, *Inner Action*  
Walter Matia, *Bull*  
Leo Osborne, *Song of the Pacific Northwest*  
Jeremy Pearse, *Along the Delta*  
Patricia Peppin, *Spontaneous Generation*  
Sharon Sommers, *Safety Patrol*

Joseph Vance Jr., *Moose and Old Beaver Dam*  
**The Hiram Blauvelt Art Museum Purchase Award**, Walter Matia, *Bull*

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

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

**The Elliot Liskin Representational Painting Award**  
Jeff Gandert, *Suburban Wilderness*  
**Sculpture Award**  
Joy Kroeger Beckner, *Good to See You*

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

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

**The Bott-Borghi-Bransom Legacy Award**, Robert Kuhn

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

### 2000

**AWARDS OF EXCELLENCE**  
Charles Allmond, *Reunion*  
John Banovich, *Eden*  
Carl Brenders, *Without Warning*  
Burt Brent, *Flying Mousetrap*  
Ian Coleman, *Queen Conch & Spotted Dolphins*

Kayomi Harai, *Midnight Run*  
Cole Johnson, *Missed Opportunity*  
Leon van der Linden, *Soft Feathers, Soft Branches*  
Tony Pridham, *Paradise Lost*  
Rosetta, *Alpha Pair*  
Patricia Savage, *George Bathing at Hatteras*  
Eric Thorsen, *Green Sea Turtle Pair*  
Anderson Yang, *Trumpeter Swans*

**The Hiram Blauvelt Art Museum Purchase Award**  
Kent Ullberg, *Tree Shapers*

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

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

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

**The Elliot Liskin Memorial Award for Representational Sculpture**  
Pete Zaluzec, *Bateleur Eagle*

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

**The Patricia Allen Bott Award for Creative Excellence**  
Carl Brenders, *Without Warning*

**The Evelyn and Peter Haller Memorial Award for Sculpture**  
Walter Matia, *Heron*

### 1999

#### AWARDS OF EXCELLENCE

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

**The Hiram Blauvelt Art Museum Purchase Award**  
Terry Miller, *Dansereye*

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

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

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

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

**The Donald R. Miller Memorial Award for Interpretive Sculpture**  
Ray Carbone, *Lone Dove*

**The Patricia Allen Bott Award for Creative Excellence**  
Mae Rash, *Red-winged Blackbird*



## AWARD WINNERS 1979-2009

### 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*  
 George McMonigle, *Trevor*  
 Lanford Monroe, *Winter Chill*  
 Richard Sloan, *The Wild Bunch*  
 Francis Sweet, *Sun Worshipers*  
 Anderson Yang, *Winter*

#### The Hiram Blauvelt Art Museum Purchase Award

Lanford Monroe, *Winter Chill*

#### The Leonard J. Meiselman Memorial Award for Realistic Sculpture

Walter Matia, *Nothin' But a Hound Dog*

#### The Elliot Liskin Memorial Award for Painting

Guy Coheleach, *Sunspots*

#### The Elliot Liskin Memorial Award for Sculpture

Joan Binney Ross, *Bearritz*

#### The Donald R. Miller Award for Interpretive Sculpture

Chapel, *Spindrift*

### 1997

#### AWARDS OF EXCELLENCE

Chris Bacon, *Spring*  
 John Banovich, *White Rhino—  
 Blacksmith Plovers*  
 Carel P. Brest van Kempen, *Orangutan  
 & Asian Elephants*  
 Tim Cherry, *Hare Ball*

Ian Coleman, *Little Blue Heron*  
 Mark Eberhard, *Newfound Gap Robin*  
 Anthony Gibbs, *Punchy*  
 Bob Guelich, *Fishing Rock*  
 Matthew Hillier, *Snow Leopard Family*  
 Leo Osborne, *Atlantic Evening*  
 Leon Parson, *Black Hole Bull*  
 Jeremy Pearse, *Sarus Crane*

#### The Hiram Blauvelt Art Museum Purchase Award

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

#### Wildlife Art Magazine Award

John Banovich, *The Defensive Line*

#### The Leonard J. Meiselman Memorial Award for Realistic Sculpture

Richard Clopton, *Leap Frog*

#### The Elliot Liskin Memorial Award for Painting

Dino Paravino, *Contented Mother*

#### The Elliot Liskin Memorial Award for Sculpture

Reneé Headings, *Soul of Africa*

#### The Donald R. Miller Award for Interpretive Sculpture

Didier Debruyne, *Gotcha*

### 1996

#### AWARDS OF EXCELLENCE

Chris Bacon, *White-Breasted Nuthatch*  
 Burt Brent, *Reclining Sable*  
 Carel P. Brest van Kempen, *Optimism*  
 John Felsing, *Light in a Sylvan Field*  
 Tony Hochstetler, *Lionfish and Sea Squirrels*  
 Nancy Howe, *Lullaby*  
 Alan Hunt, *Northern Majesty*  
 Ross Matteson, *Predawn Quail*  
 Calvin Nicholls, *Hawkeye*  
 Leo Osborne, *The Berry Pickers*  
 Emily Parkman, *Tomato Worm*

Andrea Rich, *Ravens in Hemlock*  
 Michael Riddet, *Dynamics*  
 Dee Smith, *Le Roi Soleil*  
 Francis Sweet, *Twilight II*  
 Kent Ullberg, *Ring of Bright Water II*  
 Paula Waterman, *Pelican Pair*  
**The Hiram Blauvelt Art Museum  
 Purchase Award**  
 Walt Matia, *Wild Turkeys*

#### Activities Press Print Award

John Banovich, *104th Congress*

#### Wildlife Art Magazine Award

Dee Smith, *Le Roi Soleil*

#### The Leonard J. Meiselman Memorial Award for Realistic Sculpture

Walt Matia, *Wild Turkeys*

#### The Elliot Liskin Memorial Award for Painting

Chris Bacon, *Light Waves*

#### The Elliot Liskin Memorial Award for Sculpture

Robert Glen, *Lioness Chasing Vulture*

#### The Donald R. Miller Award for Interpretive Sculpture

Leo Osborne, *The Berry Pickers*

### 1995

#### AWARDS OF EXCELLENCE

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

#### Activities Press Print Award

Arnold Nogy, *Narrow Escape*

#### Wildlife Art Magazine Award

Randal Dutra, *In His Domain*

#### The Leonard J. Meiselman Award for Representational Art

Dwayne Harty, *Algonquin Wolves*

#### The Elliot Liskin Award for Representational Painting

Bob Kuhn, *Helter Skelter*

#### The Elliot Liskin Award for Representational Sculpture

Richard Loffler, *Savannah*

#### The Donald R. Miller Award for Interpretive Sculpture

Leo Osborne, *Desert Watcher*

### 1994

#### AWARDS OF EXCELLENCE

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

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

Dee Smith, *Silver Glen Sunset*

#### Wildlife Art News Award

Greg Beecham, *Morning Glory*

#### The Leonard J. Meiselman Award for Representational Art

Mary Taylor, *The She Wolf*

#### The Elliot Liskin Award for Representational Painting





## AWARD WINNERS 1979-2009

Carel Pieter Brest van Kempen,  
*Gripping Tail*

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

**The Donald R. Miller Award for  
Interpretive Sculpture**  
Burt Brent, *Glacial Courtship*

**The Hiram Blauvelt Art Museum  
Purchase Award**  
John Schoenherr, *Early Risers*

**SAA Members Choice Award**  
Burt Brent, *Glacial Courtship*

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

**1993**  
**AWARDS OF EXCELLENCE**  
Chris Bacon, *Orinoco Goose Study*  
Carl Brenders, *One to One*  
Dwayne Harty, *Otter*  
Leo E. Osborne, *Ancient Storyteller*

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

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

**The Leonard J. Meiselman Award  
for Representational Art**  
Walter Matia, *Cranes*

**The Elliot Liskin Award for  
Representational Painting**  
Liz Lesperance, *The Watering Hole*

**The Elliot Liskin Award for  
Representational Sculpture**  
Sherry Sander, *Foxes on the Bayou*

**The Donald R. Miller Award for  
Interpretive Sculpture**  
Steve Kestrel, *Trickster*

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

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

**1992**  
**AWARDS OF EXCELLENCE**  
Chris Bacon, *Snake Bird*  
Dan D'Amico, *Waiting Game*  
Anne Faust, *El Cusingo*  
Robert Kuhn, *Cool, Cool Water*  
Walter Matia, *Otter Fountain*  
Stanley Meltzoff, *Swordfish & Mako*  
Joan Hagen Ross, *River Runners*  
Lindsay Scott, *Threatening Skies*

**Activities Press Print Award**  
David Rankin, *Queen of the Marsh*

**The Leonard J. Meiselman Award for  
Representational Art**  
Jim Landenberger, *Don't Tread on Me*

**The Elliot Liskin Award for  
Representational Painting**  
Sue Westin, *In the Tracks of Man*

**The Elliot Liskin Award for  
Representational Sculpture**  
Eric Berg, *Green Sea Turtle*

**The Donald R. Miller Award  
for Interpretive Sculpture**  
Patrick Bremer, *Tiger Beetle*

**The National Tour People's  
Choice Award**  
Charles Fracé, *Reflections*  
Anthony Gibbs, *A Bachelor's Life*

**1991**  
**AWARDS OF EXCELLENCE**  
Robert Bateman, *Homage to Ahmed*  
Paul Bosman, *Five O'clock Shadow*  
Tony Hochstetler, *Rhinoceros Beetle*  
Laurence Isard, *Water Bears*  
Leo E. Osborne, *Watching My  
Brothers Pass*  
David Rankin, *The Green Pool*  
Don Ray, *Three Bonefish and Crabs*  
Joan Hagen Ross, *In Clover*  
Francis E. Sweet, *The Stretch*

**Elliot Liskin Memorial Award  
for Interpretive Sculpture**  
Tony Hochstetler, *Rhinoceros Beetle*

**The Elliot Liskin Award for  
Representational Painting**  
Paul Bosman, *Five O'clock Shadow*

**Leonard J. Meiselman Award**  
Francis E. Sweet, *The Stretch*

**The Donald R. Miller Memorial Award**  
Leo E. Osborne, *Watching My  
Brothers Pass*

**1990**  
**AWARDS OF EXCELLENCE**  
Robert Bateman, *Bald Eagle Study, Series I*  
Paul Bosman, *Brief Encounter*  
Paul Bosman, *High Noon*  
Simon Combes, *Tension at Dawn*  
Donald R. Miller, *Africa*  
Daniel Ostermiller, *Camille*  
Dino Paravano, *Cheetah with Cubs*  
David Rankin, *Sarus Cranes at Dawn*  
Donald Sible, *Methuselah*  
Richard Sloan, *Amazon Backwater*  
W. Richard Stiers, *Rascals*

**Elliot Liskin Memorial Award**  
Donald Sible, *Methuselah*

**Donald R. Miller Memorial Award**  
Rosetta, *Panther*

**Leonard J. Meiselman Award**  
Simon Combes, *Tension at Dawn*

**1989**  
**AWARDS OF EXCELLENCE**  
Gerald Balciar, *Puddle Jumper*  
Beverly Bender, *Seldom Seen*  
Patrick Bremer, *Cricket Hunter*  
Carl Brenders, *Talk on the Old Fence*  
Donald Grant, *Jaguar and Cubs*  
Alan Hunt, *Gone But Not Forgotten*  
Rob MacIntosh, *Shear Grace*  
Larry Norton, *Sultry Day—Zambesi River*  
**Elliot Liskin Memorial Award**  
Donald Sible, *Big Al*

**Donald R. Miller Memorial Award**  
Nancy Blauers, *Macaws*

**1988**  
**AWARDS OF EXCELLENCE**  
Eric Berg, *Toad*  
Carl Brenders, *The Long Distance  
Hunters*  
Esther Lidstrom, *Elephant Charge*  
Leo & Lee Osborne, *Waterline*  
Robert Salo, *Mountainside Bugler*  
Sherry Sander, *American Bison*  
Morten Solberg, *Arctic Nomads*  
Craig Wilson, *Eagle*

**Elliot Liskin Memorial Award**  
Charles Allmond, *Dance of Life*



## AWARD WINNERS 1979-2009

### 1987

#### AWARDS OF EXCELLENCE

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

### 1986

#### AWARDS OF EXCELLENCE

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

### 1985

#### AWARDS OF EXCELLENCE

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

### 1984

#### AWARDS OF EXCELLENCE

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

### 1983

#### AWARDS OF EXCELLENCE

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

### 1982

#### AWARDS OF EXCELLENCE

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

### 1981

#### AWARDS OF EXCELLENCE

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

### 1980

#### AWARDS OF EXCELLENCE

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

### 1979

#### AWARDS OF EXCELLENCE

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



The Headquarters of  
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David J. Wagner, Ph.D., Tour Director

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