

SOCIETY OF ANIMAL ARTISTS





**SOCIETY OF
ANIMAL ARTISTS
51ST ANNUAL
EXHIBITION &
ART AND THE
ANIMAL TOUR**

2011-2012

PREMIERE

The Dennos Museum Center
Northwestern Michigan College
September 17 - December 30, 2011
1701 East Front Street, Traverse City, Michigan
(231) 995-1572; dennosmuseum.org

DUAL TOUR

One-half of the exhibition will tour west to:

The Wildlife Experience
November 19, 2011 - February 19, 2012
10035 South Peoria, Parker, CO
(720) 488-3300; thewildlifeexperience.org

Dunnegan Gallery of Art
March 15 - April 15, 2012
511 N. Pike Avenue, Bolivar, MO
(417) 326-3438; dunnegangallery.com

One-half of the exhibition will tour south to:

Peninsula Fine Arts Center
January 21 - March 25, 2012
101 Museum Drive, Newport News, VA
(757) 596-8175; pfac-va.org

Appleton Museum of Art
College of Central Florida
April 12 - June 12, 2012
4333 E. Silver Springs Blvd., Ocala, FL
(352) 291-4455; appletonmuseum.org

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
davidjwagnerllc.com



SOCIETY OF ANIMAL ARTISTS



ART AND THE ANIMAL
51st Annual Members Exhibition

PREMIERE
THE DENNOS MUSEUM CENTER
Traverse City, Michigan
September 17–December 30, 2011

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 almost 500 members residing in the United States, Africa, Australia, Canada, Europe, South America, Asia and Japan. The Society is dedicated to the portrayal of our living heritage and its preservation through demonstrations, seminars, lectures and exhibitions.

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MESSAGE FROM THE PRESIDENT OF SOCIETY OF ANIMAL ARTISTS

Following our very successful 50th Annual Exhibition opening in San Diego last year, the Society of Animal Artists is delighted to be holding its 51st Annual Exhibition at the beautiful Denno Museum Center in the 'San Diego of the north'... Traverse City, Michigan. It is always a thrill to be able to introduce the work of our members to an entirely new audience, and visitors to the Denno Museum Center will be rewarded with an outstanding selection of some of the finest animal art being produced today. The current definition of animal art continues to evolve, and our members are at the forefront in their interpretation of their subject matter and their innovative approaches to the use of art materials. Tour Director David J. Wagner, Ph. D. has pulled together a complimentary exhibition of several works by three "Old Masters" of the genre which will be displayed separately but concurrently with our exhibition, and it will be fascinating to compare the works of the past with those produced by SAA members today.

The 51st Annual exhibition is only made possible due to the contributions of many individuals. We wish to thank Eugene A. Jenneman, Director of the Denno Museum Center, and his staff for providing us the opportunity to bring our exhibition to the people of beautiful northern Michigan. As always, we are indebted to Tour Director David J. Wagner Ph.D. for his tireless work on our behalf.



The Wisdom Keeper, Screech owl, Bronze,
by Diane Mason, SAA President

He has not only facilitated this exhibition opening, but has once again provided us with outstanding subsequent tour venues which will extend the opportunities for viewing this outstanding exhibition to other areas of the country. David and Deanna Rankin have once again produced an outstanding exhibition catalog of which we can all be proud. The SAA is also most fortunate to have many other individuals who work tirelessly to keep this organization functioning at the highest level. These include the members of our Executive

Board, who serve faithfully at a cost of considerable personal time and frequently their own financial resources. Wes Siegrist serves faithfully and efficiently as our Webmaster. And I could not do my job without the professional services of both Bob Mason as our Executive Director, and Teresa Rives as our Administrator. But most of all the Society of Animal Artists is the exceptional organization it is because of our members, who produce some of the most creative and exceptional artwork in the world. Thank you for supporting the SAA with your membership, and your participation in our exhibitions.

—Diane D. Mason

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. Consequently, The Annual Exhibition of The Society of Animal Artists and its traveling exhibition, *Art and the Animal*, have become the standard by which all others are measured.

This year, the Society's Annual Exhibition is being hosted by The Dennon Museum Center, Northwestern Michigan College, in Traverse City, which marks the first time it has premiered in the state of Michigan. Were it not for Society of Animal Artists members Annie Crouter and Kim Diment, the premiere of the 51st Annual Exhibition most certainly would not be in the state of Michigan. I wish to acknowledge Annie and Kim for their initiative to bring *Art and the Animal* to the state of Michigan, and to encourage other members to follow their example. Following the premiere, one-half of the Annual Exhibition will tour to Parker, Colorado for display at The Wildlife Experience and then to The Dunnegan Gallery of Art, in Bolivar, Missouri. The other half of the 2011 Annual Exhibition will travel to The Peninsula Fine Arts Center in Newport News, Virginia and then to The Appleton Museum of Art, College of Central Florida in Ocala.

I wish to thank Director, Eugene A. Jenneman, for facilitating the premiere of the 51st Annual Exhibition at The Dennon Museum Center. I remain indebted to Dave and Gail Liniger, founders of The Wildlife Experience, for hosting *Art and the Animal* since 2002, and to Exhibits Manager, Connie Mohrman, for her role in its installation. I also remain indebted to Jo Roberts, Director of The Dunnegan Gallery of Art for hosting *Art and the Animal* since 2009. Though this is the last

Art and the Animal exhibit scheduled to appear at The Wildlife Experience and The Dunnegan Gallery of Art, I and all members of The Society of Animal Artists hope that The Dunnegan and The Wildlife Experience will re-schedule another exhibition very soon.

While half of the 2011 Annual Exhibition is traveling west, the other half will travel southeast to The Peninsula Fine Arts Center in Newport News, VA, and then on to the Appleton Museum of Art, College of Central Florida in Ocala, two venues that have never before hosted *Art and the Animal*. A special feature of this half of the exhibition is the inclusion of a complete, first-edition volume of *American Ornithology* by Alexander Wilson on loan from Sybil G. LaBudde, along with framed plates from *American Ornithology* and Audubon's *Birds of America* on loan from the James Ford Bell Museum of Natural History at the University of Minnesota in Minneapolis, and framed plates from *The Viviparous Quadrupeds of North America* by Audubon, Bachman et al, and from *The Natural History of Carolina, Florida, and the Bahama Islands* by Mark Catesby on loan from Joel Oppenheimer in Chicago.

In conclusion, I would like to express my deep appreciation to Diane D. Mason, President of the Board of Directors of the Society of Animal Artists, and to Executive Director, Bob Mason, both of whom have devoted so much of their time to the stewardship and administration of the organization. Finally, thanks 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 J. Wagner, Ph.D.

Curator/Tour Director and Author, *American Wildlife Art*

THE MICHAEL AND BARBARA DENNOS MUSEUM CENTER

THE PREMIERE



The Michael and Barbara Dennis Museum Center at Northwestern Michigan College is the premier cultural center serving northwestern Michigan. Its mission is to engage, entertain and enlighten its audiences through the collection of art; and the presentation of exhibitions and programs in the visual arts, sciences and performing arts.

Opened in July 1991, this 40,000 square foot complex features galleries offering a dynamic array of changing exhibitions throughout the year; a spacious lobby/sculpture court for exhibitions and social events, a “hands on” Discovery Gallery offering interactive experiences for children of all ages; a Gallery of Inuit Art showcasing selections from one of the largest and most historically complete collections of Inuit sculpture and prints in the United States produced by Aboriginal artists of the Canadian Arctic; and a museum store with exhibition and collections related merchandise. Completing this complex is the 367 seat Milliken Auditorium offering a wide range of lectures, video offerings and musical performances with an emphasis on jazz, blues and world music along with an array of community performances.

The Museum holds a collection of nearly 2,000 works of art, of which 1,000 works are Inuit art along with a significant collection of outdoor sculptures by noted international and Michigan artists that can be found on the beautiful campus of Northwestern Michigan College.

To learn more about the Dennis Museum Center go to www.dennosmuseum.org

SOCIETY OF ANIMAL ARTISTS AWARD PROGRAM 2011

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 "Catusus" 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 51st 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

▫ JUDGES FOR THE 2011 EXHIBITION ▫

Don Luce
Curator of Exhibits
Bell Museum of Natural History
University of Minnesota
Minneapolis, MN

Pamela Rasmussen, Ph.D
Assistant Professor
Michigan State University,
Department of Zoology
Assistant Curator, Museum of Mammalogy
and Ornithology, MSU
Lansing, MI

Bruce B. Winslow
Director
Alden B. Dow Museum of Science and Art
Midland Center for the Arts
Midland, MI

ART AND THE ANIMAL

Society of Animal
Artists' members
represented in the
51st Annual
Exhibition

Entire membership
listed on page 145



Sue deLearie Adair, SAA
Al Agnew, SAA
Douglas Aja
Charles Allmond, SAA
Tom Altenburg, SAA
Julie Gretal Askew, SAA
Chris Bacon, SAA
Gerald Balciar, SAA
Tammy L. Bality
Robert M. Bateman, SAA
Julie Bell
Renee Bemis, SAA
Thomas J. Bishop, SAA
Allen Blagden, SAA
Beatrice Bork, SAA
Peta Boyce
Burt Brent, SAA
Carel P. Brest van Kempen, SAA
Dan Burgette, SAA
Dan Chen, SAA
James Coe, SAA
Guy Coheleach, SAA
Mary L. Cornish
Anni M. Crouter, SAA
Patricia M. Davis, SAA
Andrew Denman, SAA
Kimberly Rae Diment, SAA
Kelly Ann Dodge, SAA
Mick Doellinger, SAA
Lori Anne Dunn
Lisa Egeli
Lyn Ellison
Beth Parcell Evans, SAA
Anne S. Faust, SAA
Cynthia Fisher, SAA
Susan Fox, SAA
Kathleen M. Friedenberg, SAA
Anita P. Gersch
Jim Gilmore

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Laney, SAA
Brent A. Langley, SAA
Rod Lawrence, SAA
T.J. Lick, SAA
Diane D. Mason, SAA
Walter T. Matia, SAA
Sally Maxwell
Jan Martin McGuire, SAA
Gregory I. McHuron, SAA
Darin T. Miller, SAA
Terry Miller, SAA
Billy-Jack Milligan
Sean R. Murtha
Ken Newman, SAA
Marilyn Newmark, SAA
Alison Nicholls, SAA
James M. Offeman, SAA
Munenori Okada

Leo E. Osborne, SAA
Leon Parson, SAA
Rick Pas, SAA
Cristina G. Penescu, SAA
Patricia Pepin, SAA
Louise Peterson, SAA
David Petlowany
Bryce L. Pettit
John R. Potter
Arlene A. Rheinish
Paul D. Rhymer, SAA
Rosetta, SAA
Joan Binney Ross, SAA
Linda Rossin, SAA
Kenneth R. Rowe, SAA
Edward Royal, SAA
Jon Ruehle, SAA
Bart Coleman Rulon, SAA
Terri L. Russell, SAA
Jonathon Paul Sainsbury, SAA
Sherry Salari-Sander, SAA
Laurence Saunois, SAA
Sharon K. Schafer, SAA
George L. Schelling, SAA
Suzie Seerey-Lester, SAA
Jan Sharkey Thomas, SAA
Cathy Sheeter, SAA
Rachelle Lee Siegrist, SAA
Wesley (Wes) Scott Siegrist, SAA
Morten E. Solberg, SAA
Heather Soos
Pati Stajcar, SAA
Tiffany Stevenson
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Jason L. Tako, SAA
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Fred W. Thomas, SAA

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France Tremblay
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Kay Elizabeth Witherspoon, SAA
Steve Worthington, SAA
Aaron C. Yount, SAA



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, SAA

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

Evolution

Green Frog

Watercolor and Colored Pencil

5.5 x 6

I came upon this green frog while hiking along a stream at a preserve in southern Albany County in New York State. I took a number of photographs of the frog and whenever I looked at them it made me think of the first creature to crawl out of the sea onto the land. I think this was because of the

dark water behind the animal, and the fact that it is an amphibian. So I decided to call the painting Evolution and perch the frog on a rock full of fossils instead of the log it sat on in the field.



The Northern Lights—aurora borealis—are an awe-inspiring sight, but no more awe-inspiring than the magnificent polar bears roaming the shore of the Arctic Ocean as autumn advances. Soon the seas will freeze and the bears will roam far upon the ice, though with the advance of climate change

in the Arctic, the ice is coming later and later, and the bears struggle to live in a hungry land until they can once again find good seal hunting in the extreme habitat to which they were once perfectly adapted.

AL AGNEW, SAA

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

Arctic Rhythms

Polar Bear
Oil
20 x 30



DOUGLAS AJA

Resides: Montpelier, Vermont
b. 1956, Vermont, USA

Mourning Erin
African Elephant
Bronze
9 x 23 x 8

Unlike other animals, elephants seem to recognize the dead of one of their own. Although they pay no attention to the remains of other species, elephants always react to the body or bones of a dead elephant. When they come upon an elephant carcass they stop and become quiet and tense. They smell it and then cautiously approach and begin to touch it. The head and tusks are of particular interest to them. They run their trunks along the tusks and jaw and feel in all the crevices and hollows

in the skull. One can only speculate as to what they are thinking at this time.

These elephants are part of Cynthia Moss' study group in Amboseli National Park. The skull belongs to Erin, who died as the result of being speared. Erin's mother Echo has her trunk wrapped around the skull while her young calf Email approaches from the side.



Shakespeare's observation that brevity is the soul of wit is valuable advice for artists as well as speakers. It is my view that the objective of art should be to express an idea in as straightforward and coherent a manner as possible, going for the jugular so to speak. Detail that adds nothing to the furtherance of the objective falls

naturally by the wayside and one arrives at simplicity. This piece is all about gesture. It is the relationship between the birds that evokes an emotional response from the viewer. Additional lifelike detail is not required.

CHARLES ALLMOND, SAA

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

A Tender Moment

Swans
Utah Alabaster

17.5 x 10 x 9



TOM ALTENBERG, SAA

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

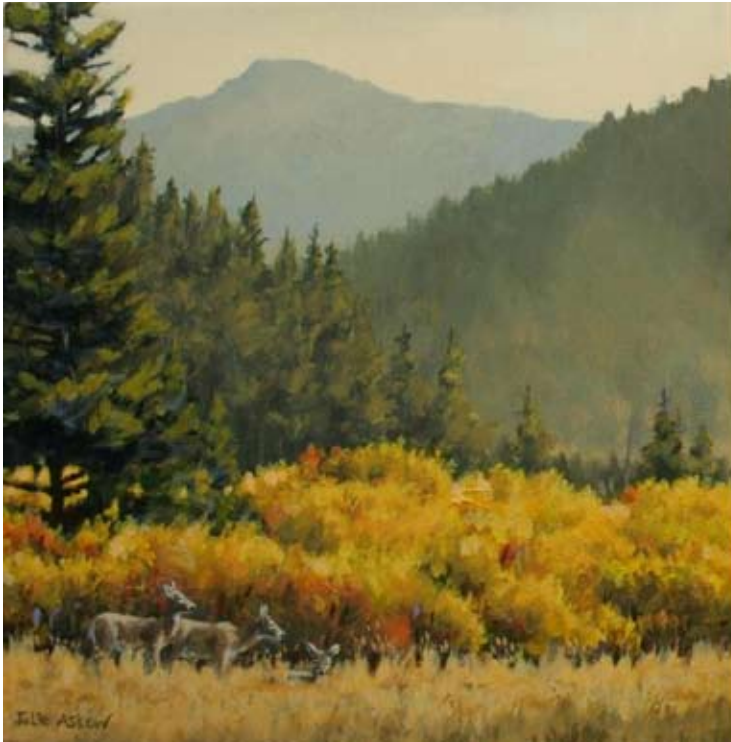
Man in Black

Silverback Gorilla

Acrylic

26.5 x 17

I would describe this work as a gorilla portrait. This particular gorilla graciously posed for me at the Kansas City Zoo.



Being a diptych, this painting is primarily about compositional and tonal balance within the boundaries of the chosen subject - one thought but each piece capable of standing alone.

Fall in the midwest never fails to inspire.

JULIE ASKEW, SAA

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

Autumn Dawn - Diptych

White-tail Deer

Acrylic

12 x 12



CHRIS BACON, SAA

Master Signature Member

Resides: Burlington, Ontario, Canada

b. 1960, Watford, England

As you “read” the mist, a narrative sets up... and the moment almost passes.

Flotilla

Mute Swan

Watercolor

19 x 30.5



My object was to depict a flock of ducks taking off in flight. I started with seven ducks and started arranging them to get the best composition. After rearranging and much changing, the ideal simple composition was accomplished with 3 ducks. The

challenge was to make it appear that the ducks were flying up out of the cattails without being attached to them, and that the sculpture have good composition from 360 degrees.

GERALD BALCIAR, SAA

Master Signature Member
Resides: Parker, Colorado
b. 1942, Wisconsin, USA

Up, Up and Away
Ducks
Bronze
21 x 19 x 12



TAMMY L. BALITY

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

Cliff Dwellers
Peregrine Falcon
Crystal and Bronze
22 x 16 x 8

I have always felt a bond with animals and aimed to recreate that feeling in art. Drawing on a variety of life experiences and technical workshops, I developed my own signature style utilizing different mediums to create unique pieces representing our interconnectedness with animals and capturing not only their images but also their spirits.

I combine traditional influences with a variety of mediums to create innovative art that gives voice to nature's spirit. I enjoy exploring the strengths of each medium—the freedom and spontaneity of ceramic, the strength and precision of bronze, the luminosity and intrigue of crystal.



The Serengeti is still the most spectacular place in the world to see thousands of large animals in a very diverse ecosystem, living as they have done since long before the beginning of human history. However, a huge threat hangs over this unique heritage. A major road is proposed to cut through the great migration route, which the wildebeest, zebra and others follow every

year. This road is for commercial traffic and will open up remote areas to human interference, especially the bush meat trade. I saw this scene on my last visit. The powerful dark and light shapes caught my eye instantly and because of my admiration for the abstract art of Franz Kline I saw the potential for a painting immediately.

ROBERT M. BATEMAN, SAA

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

Wildebeest and Egrets
Oil on Canvas
24 x 48



JULIE BELL

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

The Order of Wolves

Oil

18 x 24

It started so suddenly and lasted so briefly that we were amazed we could capture any of it in photographs. First, a few hackles started to raise, then some very deep growls. The wolves started to huddle closely

together and seemed to be in a trance. The feeling was as ancient as the world and captured the entire history of the development of life on this planet.



“Stretched Out” was created after years of fishing off the Pacific coast of Costa Rica. The Marlin bite is spectacular, with the opportunity to catch and release many in one day; the thrill you experience when watching a couple of hundred pound marlin fly out of the water, and dancing all over the top of the ocean, is beyond your imagination.

RENEÉ BEMIS, SAA

Resides: Dekalb, Illinois

b. 1958, Florida, USA

Stretched Out

Blue Marlin

Bronze

15 x 8 x 9



THOMAS J. BISHOP, SAA

Resides: Scottsdale, Arizona

b. 1940, Iowa, USA

The Mind is Shoreless and Still

Female Wood Duck

Acrylic

7 x 10

Although most artists tend to concentrate on, or highlight, the male wood duck, because he is so handsome and brightly colored, I selected to paint this female.

I've always thought that the female wood duck was among the most demure of waterfowl, something I tried to capture in this painting. They are small,

quiet, dainty and beautifully colored in a subtle and fragile fashion, presenting a myriad of textures, from the very soft feathers of her crown to the sheen on her bill and surfaces of her larger feathers. This one has just popped up from doing a dive, with water droplets still sprinkling her feathers and bill... adding some additional reflective surfaces to further enhance her image.



I am fortunate enough to have been to Kenya twice, and the Cape buffalo remains a formidable memory. Lightning often sets fire to the dry grass and this large bull was emerging from the smoke like an uncertain apparition that I had to try to capture in a painting.

ALLEN BLAGDEN, SAA
Resides: Salisbury, Connecticut
b. 1938, New York, USA

Wild Fire
Cape Buffalo
Oil on Canvas
38 x 30



BEATRICE BORK, SAA

Resides: Flemington, New Jersey
b. 1966, New Jersey, USA

Bees

Honey Bees

Watercolor

9.5 x 4.5

This painting evolved from my interest in what was happening to our honey bees. It was a spring day and I was enjoying the feel of warmth from the sun after a cold winter, and as I was checking out the spring blooms it really hit me that I wasn't seeing

or hearing any bees. Bees are fascinating creatures, and we owe so much to this one insect, it really became important to me to do this piece.



Sunbirds are always a delight to see and early one morning I was thrilled to see these beautiful little birds feeding on the flowers of a vine growing outside my tent. I was staying in Cat Tien National Park in Vietnam and there had just been an early morning shower of rain leaving everything looking fresh and

feeling cool. Cat Tien is a refreshing break away from the hustle and bustle of the large cities in Vietnam and the park has an astounding variety of birds and other wildlife living there, all within a few hours' drive of Ho Chi Minh City.

PETA BOYCE

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

Breakfast For Two
Olive-backed Sunbirds
Gouache
10 x 8



BURT BRENT, SAA

Master Signature Member
Resides: Portola Valley, California
b. 1938, Michigan, USA

Mayan Splendor

Motmots
Bonded Marble
25.5 x 10 x 3.5

"Mayan Splendor" is a sculpture that is more than 40 years in the making. With permission from the Director of the Archeology Museum of Guatemala City in 1968, I made molds and casts of the finest Mayan hieroglyphs in Tikal, the center of the Mayan Indian culture located in the depths of the Petén Jungle in northern Guatemala. For some time I've wanted to create a sculptural composition that combined these with the unique motmots we spotted there. The challenge was to unite these elements into a pleasing composition that would read well as a 3-dimensional sculpture.



An Eastern garter snake (Thamnophis sirtalis sirtalis) disturbs the glassy surface of an Atlantic brackish swamp in an inadvisable advance toward a Common snapping turtle (Chelydra serpentina). Incidental subjects include a Blue

crab (Callinectes sapidus), shoreline wolf spider (Pirata sp.), Dragonhunter (Hagenius brevistylus), mosquitoes (Culex sp.), Banded killifish (Fundulus diaphanus) and Belted kingfisher (Mecaceryle alcyon).

CAREL P. BREST VAN KEMPEN, SAA

Master Signature Member
Resides: Holladay, Utah
b. 1958, Utah, USA

An Atlantic Brackish Swamp
Common Snapping Turtle
Acrylic
20 x 15



DAN BURGETTE, SAA

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

Splash

Least Tern

Ironwood

18 x 16 x 11

Last summer I canoed two hundred miles in the Fond du Lac River drainage in northern Saskatchewan. One of the many natural displays observed were the terns diving into the water for fish. “Splash” captures a good memory.



Note: this is new
image (in drop-
box) Bob emailed -
- not one on DVD

I made this sculpture in honor of my wife, Michelle, our three children. She always had them under her wing and endlessly poured out her energy for them.

DAN CHEN, SAA

Resides: Eugene, Oregon
b. 1963, China

A Mother's Love

Bluebirds

Bronze

36 x 18 x 7



JAMES COE, SAA

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

Reflections of April
Red-winged Blackbird
Oil on Linen
16 x 22

My goal, in a painting like Reflections of April, is to find imagery that is both universal and specific. The shimmer of a pond on a gray April morning; the weathered clumps of cattails; the raucous konk-a-ree of a Red-winged blackbird on territory—those all are emblematic of Spring here in

the Northeast. And yet, this simple composition is entirely site-specific. It is based on a study, painted on-site, not far from my home—with one key change: in designing this version from the study, I moved the bird off his perch and suspended him in mid-flight.



Winter to many of us is probably a nice walk outside in a fresh snow. Harsh white-out blizzard conditions with hardly any visibility at all is usually only witnessed on movies or TV but seldom experienced.

Here is a herd of bison, in just such conditions, crossing such a storm. If they were waiting it out in a huddle their rear ends would be in the face of the gale's wrath with their heads protected by each other and those rear ends.

GUY COHELEACH, SAA

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

Winter Whiteout Bison
Oil on Belgian Linen
24 x 36



MARY L. CORNISH

Resides: Warrenton, Virginia
b. 1950, Washington, USA

The Toll Taker
California Condor
Oil on Panel
25 x 18

I am fascinated by what are considered the “not so beautiful” birds, especially California condors. My goal is to create the intrinsic beauty within these birds, and convey it to the viewer through my painting. I observed my first California condor in San Diego, California, and fell in love. Seeing the condor up close was a life changing experience for me.

My greatest challenge with the execution of “The Toll Taker” was to convincingly paint the feather pattern without overworking the painting, and also to convey the feeling to the viewer—“nice to look at, but don’t get too close.”



I loved this scene when I came upon it. The wolf seemed so serene, looking up into the sky. It was early evening and the stars were starting to make an appearance, making it easy to title this piece.

ANNI M. CROUTER, SAA

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

Stargazer
Mexican Wolf
Acrylic
36 x 48



PATRICIA M. DAVIS, SAA

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

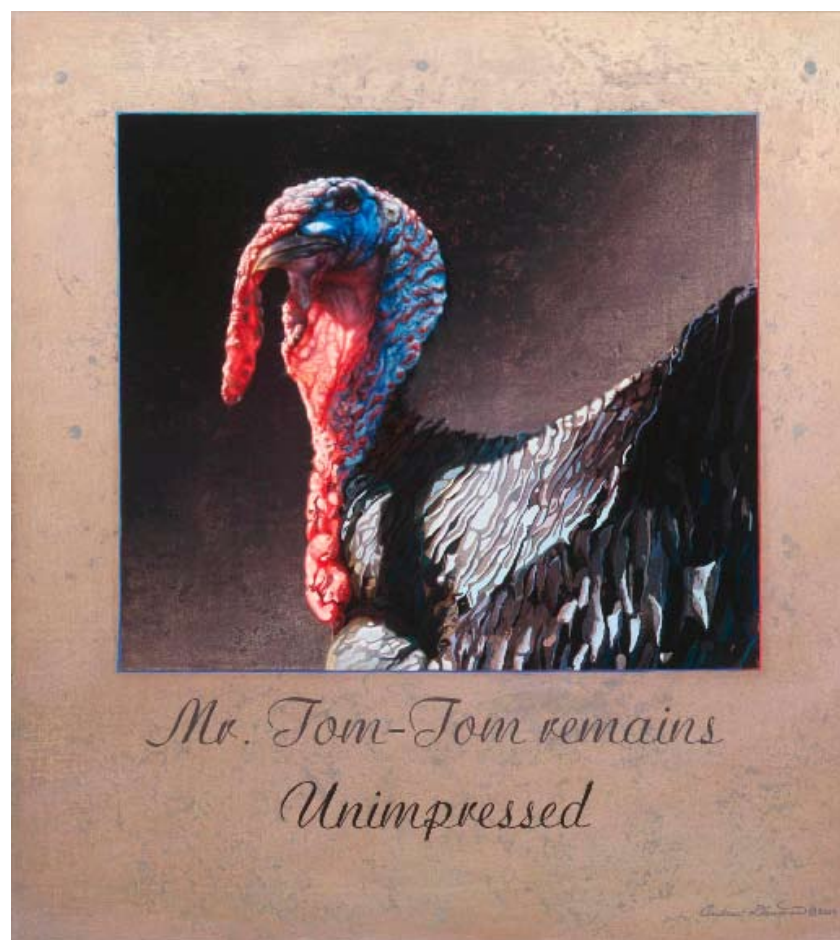
Wall Street Rodeo

Bull and Bear
Bronze and Granite
13 x 16 x 6

One evening I was asked by a stock broker if I would consider sculpting a bull and a bear. I thought to myself..."EWWWWW...I want to make ART.

Sometime later (busy making what I considered "Art"), I had an inspiration. I wondered if

I could balance the two animals on a teeter-totter that worked. I needed the geometric design to be strong, the engineering to be invisible, the animals to be realistic and at the same time work sculpturally, whether they were up, down, or equally balanced. I also wanted it to work sculpted any size. This is it!



“Mr. Tom-Tom...” started with a field trip to the San Francisco Zoo where I spent a good deal of time observing a haughty male turkey in full breeding plumage. Every tilt of his head, puff of his breast, and strut of his intimidating frame seemed laced with a mixture of annoyance and disdain. Surely this proud bird could not be convinced that any creature was more stunning than he, including the nearby peacocks, resplendent in their breeding season attire as well. The

challenge in this piece was to paint the bird in a manner that conveyed his iconic presence with one part reverence and two parts humor. The wide, high contrast border, slightly off-square format, and dramatic lighting answer to the former concern, while the cocky pose and inclusion of the impudent title answer to the latter. My hope is that the viewer feels the same way I felt encountering the turkey; impressed, amused, and thoroughly scrutinized.

ANDREW DENMAN, SAA

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

*Mr. Tom-Tom Remains
Unimpressed
Wild Turkey
Acrylic on Board
17 x 15.5*



KIMBERLY RAE DIMENT, SAA

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

Crossing the Ewaso Ng'iro River
African Elephants
Acrylic
18 x 60

The last time I visited the Ewaso Ng'iro River in Samburu National Reserve was February 2008. At the time it was brutally dry and much of the game was suffering. Elephants were getting water by excavating shallow holes in the old river basin. It was hard to believe it was the same river I had camped on 3 years ago when we watched these elephants make their river crossing. They came down the bank in a cloud of dust. As they first

entered the river there was a lot of drinking and playing, especially the youngsters. Elephants love water and a crossing can be a momentous event. As I remember, it was momentous event for our group as well! We wondered when the elephants finally crossed, how would they continue? Would they take a right and move up river away from us or would they take a left and come barreling through our camp for some real close encounters.



The endemic giant tortoises of Galapagos are the only native herbivores that move throughout the islands. By leaving their droppings behind they transport a great amount of semi-digested biomass from the highlands to the lowlands. Their droppings attract insects which become a food source for warblers, finches, mockingbirds and lizards.

I spent many pleasurable hours watching birds scratch around in droppings. Tortoises are a key-stone species of Galapagos. Without them island biodiversity will suffer. In the fall of 2009 I was privileged to study these species as the recipient of the 10th Artists for Conservation Flag Expedition Fellowship.

KELLY ANN DODGE, SAA

Resides: Lakefield, Ontario, Canada
b. 1962, Ontario, Canada

Particularly Poignant
Galapagos Giant Tortoise Droppings
and Yellow Warbler
Pastel on Museum Paper
12 x 22



MICK DOELLINGER, SAA

Resides: Fort Worth, Texas
b. 1956, Germany

Lookin Good

Warthog

Bronze

10 x 8 x 8

To portray the personality of an animal, a moment frozen in time, is something I've been working on for more than thirty years. My goal is to have my sculptures give audiences a glimpse into the behavior or character of each animal.

"Looking Good," is a face only a mother could love. I wanted to portray this warthog with a cocky attitude, completely unaware of how he really looks.



*In 1993, the taxonomy of the dog was changed from *Canis familiaris* to *Canis lupus familiaris*, a subspecies of the Gray wolf. Evidence from behavior, morphology and molecular biology indicated that the Gray wolf is the common ancestor for all breeds of domestic dogs.*

The method in which this process occurred is a source of controversy, but most scientists agree that human

interaction was a key factor in shaping the evolution of the domestic dog.

One thing is certain—when I look at my two golden retrievers I am so glad we found that relationship with the wolf that developed into the most beautiful friendship of all time.

LORI ANNE DUNN

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

Canine Ancestry
Gray Wolf Skull
Scratchboard
8 x 10



LISA EGELI

Resides: Churchton, Maryland
b. 1966, Maryland, USA

The Life Exotic
American Alligator and
American White Ibis
Oil on Linen on Birch
16 x 20

Big Cypress Preserve in Florida's Everglades offers a wonderful opportunity to step back in time and quietly let a lush, primordial world filled with ancient flora and fauna envelope you.



There are so many reasons why I love to paint tawny frogmouths. They seem to have a demeanor that is both comical and vulnerable when you catch sight of them perched on a branch pretending to be invisible. They have the most wonderfully textured and patterned plumage fluffed up around their smallish bodies and extraordinary feathers stand out above

their beaks and emphasize their great golden eyes. We have a pair that live on our property and every time I stumble across our "friends" I feel inspired to paint them to try and reveal something of their character and beauty.

LYN ELLISON

Resides: Maudsland,
Queensland, Australia
b. 1943, Australia

We're Just Part of the Branch

You Know

Tawny Frogmouths

Oil, 22 x 18



BETH PARCELL EVANS, SAA

Resides: Hopewell, New Jersey
b. 1958, New Jersey, USA

Spirited Departure
Horse and Old English Foxhound
Oil
20 x 30

Inspiration for my art comes from my daily life and surroundings. I am fortunate to have constant access to my favorite subject matter, the horse. My paintings chronicle my life and the beautiful scenes I experience every day.

This particular foxhunt meets about a mile from my home. Every huntsman has a unique style

of hunting the hounds. For instance, this huntsman always departs for the first covert at speed, fanning the flames of eagerness in his hounds.

Fresh at the beginning of the hunt, they bound and leap at his side with joy.



Most North American flycatchers are rather drab. The vermilion flycatcher is an exception. His bright red and black plumage make him stand out like a beacon in his environment--the dry scrub of the southwest. To achieve the effect of this dry country I used neutral

browns and tans for the background, thereby increasing the bird's visibility. I felt the various lichens on the tree branches in the foreground added additional visual interest to the composition and enhanced the bird's surroundings.

ANNE S. FAUST, SAA

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

November
Vermillion Flycatcher
Serigraph
12 x 16



CYNTHIE FISHER, SAA

Resides: Hamilton, Montana
b. 1964, Iowa, USA

Two In The Bush-Bushbuck
Limpopo Bushbuck and
White-browed Sparrow Weavers
Acrylic
17 x 23.5

After 15 trips to Africa, I guess you could say I'm pretty smitten with the richness and diversity of the African landscape and wildlife. Normally I concentrate on a more intimate portrait of one of my many favorite species, but after spending a lot of time walking through the mopane and acacia bushland in Zimbabwe and South Africa, I

was inspired to create a scene I often witnessed, a glimpse in the bush of the shy bushbuck. It was important to instill the sense of stillness, the hot dusty filtered sun, and show how integrated these animals are in their environment.



Mongol horses, which Chinggis Khan and his horde rode when they conquered the world's largest land empire, are, to this day, extremely important to Mongol culture. These tough 14-hand horses survive -40F winters and 100F summers, grazing on their

own. They have incredible stamina. Races for 2 year olds are around 7 miles in length, for 5 to 6 year olds, up to 30 miles. Some can travel 140 miles in a day. So, an "evening run" for these horses at Ikh Nartiin Chuluu was just good fun.

SUSAN FOX, SAA

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

Mongol Horse #5 - Evening Run
Domestic Mongol Horses

Oil
24 x 36



KATHLEEN M. FRIEDENBERG, SAA

Resides: Ardmore, Pennsylvania
b. 1942, London, England

Opening Meet

Domestic Horse,
Foxhounds and Man
Bronze
17.5 x 11 x 16

“National recognition of the Masters of Foxhounds of America, in 2006 indicated that, though I’m no hunter, a hunting piece was overdue.

Compositional considerations suggested this sculpture, but gradually the close working relationship, and affection, between the huntsman, his horse and the hounds, became the dominant focus.



These two horses were the lead pair of a 4-in-hand team competing at an international carriage driving show. I had no idea when I started this painting that portraying the two well-matched horses as individuals, despite their close proximity to each other, would prove to be such a task. Many of my works are of driving horses and I must admit that part of that attraction is the challenge of depict-

ing the many textures of leather and metal on a harness that contrast so vividly with the continuously changing play of reflected light on a horse's coat. The bright sunlight of that day made capturing the elusive and fleeting image of these elegant equine athletes my toughest challenge yet.

ANITA P. GERSCH

Resides: Waxhaw, North Carolina
b. 1950, New Jersey, USA

The Lead Pair
Horse
Oil Pastel
19 x 25



JIM GILMORE

Resides: Alamosa, Colorado
b. 1950, Colorado, USA

A Wreck in the Making
Horse, Cowboy and Mule
Bronze
34 x 30 x 10

This piece was inspired by the many days I have spent packing into the Colorado high country with horses and mules. It never seems to fail that sometime during a pack trip a wreck will take place involving a young or inexperienced horse or mule.

This cowboy finds himself in a bad situation, a bucking horse on a narrow trail. After he gets the horse settled down and everything is back to normal what will probably upset the cowboy most is that the mule stepped on his favorite hat.



This painting was inspired by a recent trip to Yellowstone National Park. While traveling through meadows and passes at high elevations, my wife and I spotted a black bear making its way up the mountain. This bear was only in view for a few moments before heading into the forest. Amazingly, it was traveling

very fast up a steep incline. As I painted this bear, I wanted to capture the movement of the subject as well as the vast landscape that surrounded it. I feel very privileged to have seen such a moment.

PAT E. GILMORE

Resides: Vista, California
b. 1962, Illinois, USA

Climbing Dunraven Pass

Black Bear
Acrylic
12 x 16



DANIEL B. GLANZ, SAA

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

Shoebill
Shoebill Stork
Bronze
21.5 x 7 x 11

As always in nature there are animals that simply make you stop and say, "Wow, where did that come from?" Like the hyena, hammerkop, and many others, the shoebill stands out as one of those "oddities" that really sparked my curiosity and begged to

be sculpted. The shoebill is an assemblage of sizes, shapes and attitude that borders on prehistoric and will always make people wonder.



As a frequent visitor to East Africa I am always fascinated by the survival instincts of the Savannahs' prey animals, particularly zebras. While the patterns of the zebras' stripes aid in confusing would be predators, I find their abstract qualities a joy to paint. When I came upon this group of Burchell's

zebras frantically trying to get out of the water, perhaps because of a faint sound, or the slightest of movements, I knew I would have to paint their story. These zebras' alertness to nearby danger was both artistically and awe inspiring.

SUE GOMBUS

Resides: Merrillville, Indiana
b. 1951, Illinois, USA

Splash
Burchell's Zebras
Pastel
13 x 39



SHAWN K. GOULD, SAA

Resides: Eureka, California

b. 1974, Iowa, USA

Cicada

Acrylic

36 x 24

I found this little jewel floating in a swimming pool, lured to its end by a submerged light the night before. I was immediately attracted to the bold color pattern on the head and thorax, and the

beautiful streaks of green running down the sturdy wings. Now, some ten years later, it has made a wonderful specimen for a painting.



“Tuned In” follows the name given to this Bat-eared fox. The enormous ears of this little animal act in three distinct ways to enable it to be perfectly “tuned in” to its environment and hunting speciality. They act as a cooling system, a means of communication and in the detecting of its prey.

I have positioned my fox at a time around dusk, when these little predators come out from their underground dens to relax before moving off to hunt as darkness takes over.

PETER CLINTON GRAY, SAA

Resides: Cape Town, Western Cape,
South Africa

b. 1950, Zimbabwe, South Africa

Tuned In
Bat-eared Fox
Oil on Canvas
25 x 35.5



GRANT HACKING, SAA

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

No Looking Back

Zebra

Oil, 12 x 20

56

During the great migration, animals will gather on the rivers' edge and in the water until at last, they start the inevitable drama of crossing to the far banks. They will struggle and many will drown as they negotiate the currents, mud and crushing jaws of the hungry crocs.

My focal point in the painting is the zebra looking back. To draw the viewer's eye to her, I used much sharper definition in the brush work and more intensity in the colors than I did in the rest of the herd.



After several expeditions to the Bahamas to observe tiger sharks in close proximity, I learned a lot about their preferred food items and feeding behavior. Turtles are among their most favorite prey and the sharks will stalk them from below and wait for them to approach the surface for a breath. Loggerheads can dilly dally a bit long and the tiger shark will then shoot up to grab the turtle as it takes that much needed breath. Often the turtle will see the shark coming and will spin out of the way at the last second causing the shark to miss, but the turtle is still...fair game.

GUY CHARLES MCNEIL HARVEY, PH.D., SAA

Resides: Grand Cayman, Cayman Islands
b. 1955, Lippspringe, Germany

Fair Game
Tiger Shark and Loggerhead Turtle
Acrylic on Canvas
36 x 72



JANET N. HEATON, SAA

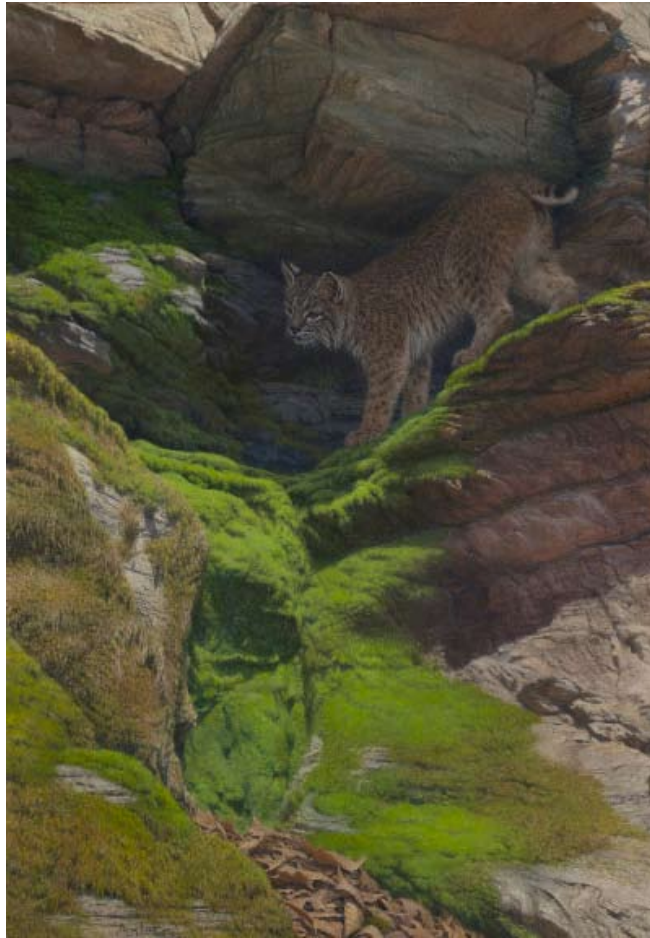
Resides: West Palm Beach, Florida
b. 1936, Florida, USA

The Arrival
Sandhill Crane
Pastel
29 x 20

Sandhill cranes are the world's most common crane and are found in many parts of Florida. Their habitat is mostly freshwater wetlands which are prevalent in this State. The crane has a beautiful appearance, raucous call and graceful mating dance. During the spring, we are always on the look out for the new arrivals of "chick-colored" babies, usually two. Seeing the little ones is always a treat as the parents are in the teaching mode with

the youngsters watching to learn to find food on land and in the water and always staying alert for safety purposes.

The population of the Sandhill crane seems to be on the increase in this area and we are now seeing them year round.



I have wanted for over a decade to paint a bobcat, but it wasn't until I had the experience of seeing one in our backyard, not once, but twice, exactly a year apart, that the circumstances became favorable to do this. Crawling around a recently acquired Nature Conservancy preserve in Vermont that is a denning site for bobcat, looking for just the right configura-

tion of rock ledges for the painting, I discovered this stunning design, sunlit with lush green mosses. I had to find the restraint to paint this handsome animal in the shadows, but doing so better represented its secretive nature and ability to disappear into the landscape.

NANCY HOWE, SAA

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

Of a Secret Nature
Bobcat
Oil on Belgian Linen
30 x 21



LESLIE JANE HUTTO

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

I'm Too Sexy

Turkey

Bronze

22 x 10 x 14

I will never forget the first time I had ever seen a turkey in full strut, it was at the crack of dawn, at the edge of the woods. The early morning, and the quiet majesty of nature, truly left me awestruck. A normally benign bird was captured in all his dig-

nity as he expressed to the hens, that he was the most magnificent creature in all creation. In this piece, I have tried to recreate the beauty of that fall morning long ago.



The secret of art is to walk a line between reality and imagination, then fuse these elements to create a dynamic between the concrete and abstract nature of things. The concept of Poise is to find equilibrium in three things: the bird and his environment, the reality and vacuity of the world, and the relationship between artist and art aficionado. To

achieve this, I exaggerated negative space to ground the green heron in its environment while stripping away camouflage to allow the viewer to not only see the birds beauty, but also to spark imagination and continue the painting in the viewer's mind. Thus, I have created a symbiosis between artist and viewer.

WES HYDE

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

Poise
Green Heron
Oil
12 x 40



CLINT JAMMER

Resides: Blackstock,
Ontario, Canada
b. 1962, Ontario, Canada

Tails of Wonder
Humpback Whales
Acrylic
20.5 x 48

Last Christmas, I travelled to the Osa Peninsula in Costa Rica. Declared one of the most “biologically intense places on earth” by National Geographic magazine, the Osa Peninsula is a secluded tropical rainforest wonderland featuring many rare and endangered species.

The most unforgettable experience of the trip was a day spent whale watching. I was blessed to come upon a pod of four humpback whales—one female and three males. It was magical to watch the courtship as they swam and played together. I also learned that photographing whales on the open seas is not for the faint of heart.



The Southwest Victorian coast is an incredibly rich area for marine birds and mammals. Growing up in the heart of such diversity I was, as today, a very keen beachcomber always on the lookout for rare and elusive seabirds that could be examined in hand.

Lawrence Rocks is the eroded half rim of a volcano; it lies a couple of miles offshore and is home

to the largest Gannet colony in Australia, one of three gannet species worldwide.

With their beautiful ochre colored heads, vivid white bodies, elegant shape and large, piercing eyes designed to detect fish deep in turbulent waters; "Pecking Order" is reflective of their vocal, energetic and social interactions, all enhanced by backlighting.

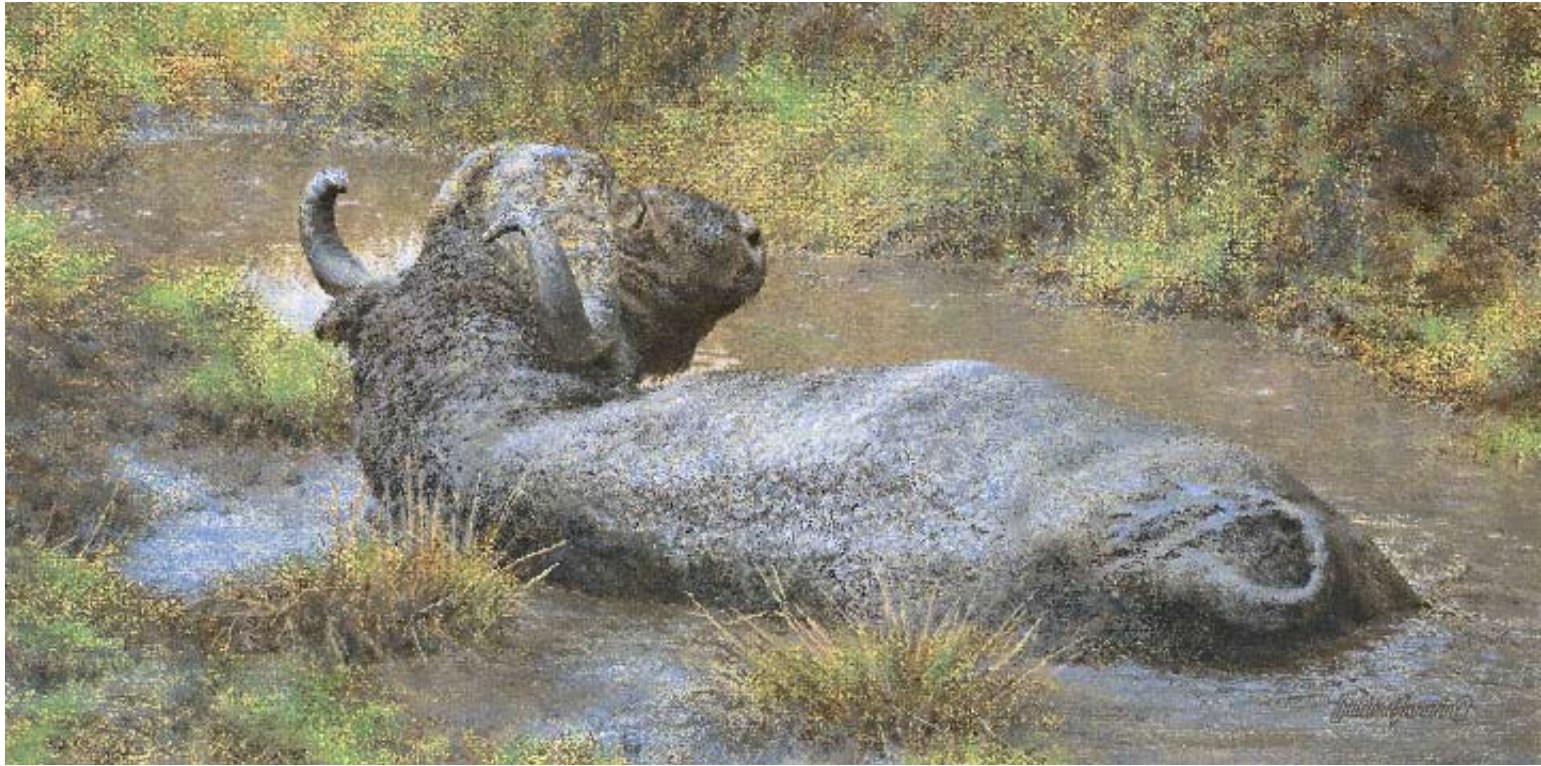
BRETT MALCOLM JARRETT

Resides: Portland, Victoria,
Australia

b. 1965, Victoria, Australia

Pecking Order
Australasian Gannets
Oil on Canvas

21.5 x 18



BRIAN KEITH JARVI, SAA

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

Buffalo Spa
Cape Buffalo
Oil
10 x 20

In the painting "Buffalo Spa," I've revisited one of my favorite subjects, the African Cape buffalo. I'm a great admirer of the species, particularly for its fierce nature, and unrelenting courage; traits I've often tried to convey in past works. But in this more recent piece, an old bull is portrayed enjoying

one of its favorite pastimes, a cool wallow. For me, the painting was an exercise in technique, focusing mainly on edge and texture. Though I was personally pleased with the results, as usual, the level of success achieved is determined by the viewer... not the artist.



I normally paint lush tropical bird paintings but over the last few years I have started to paint African animals. I designed “The Matriarch” as a solitary intimate scene between the female leader of the herd watching over and protecting a calf before the arrival of the rest of the family group.

Water formed a unifying element in the painting reinforcing the bond between female and calf as well as providing an interplay of cool and warm contrasts. The textures on the elephant’s skins, the dry hot dusty habitat and the repetition of the wet sky reflections on the adult were all a sheer joy to paint.

STEPHEN A. JESIC

Resides: Gold Coast,
Queensland, Australia
b. 1951, Albury, Australia

The Matriarch
African Elephant and Calf
Acrylic on Board
48 x 36



BRENDA D. JOHNSON

Resides: Crestline, California
b. 1951, Texas, USA

Caribbean Cruiser
Hawksbill Turtle
Acrylic on Board
14 x 18

*The Hawksbill turtle, *Eretmochely imbricata*, is aptly named for its hawk-like bill. It is so strikingly beautiful it has been hunted for centuries for its richly colored patterned scutes that cover its shell. The shell value is reported at an estimated \$30,000. Thankfully, trade in tortoiseshell is banned by international treaty, significantly slowing its marketability.*

Hawksbills can be found in coastal waters within tropical and some subtropical seas. The largest populations live in the Caribbean Sea but can be found in the waters of at least 82 nations, nesting in at least 60 of those countries. I have recreated a typical Gulf Coast underwater habitat in this painting including one very handsome subject difficult to resist.



While growing up in southern New Mexico, one of my favorite reptiles was the whiptail lizard. I didn't know it at the time, but this species lays viable eggs (with no help from the male—they're very rare) and it so happens that all the eggs hatch as

females. The word "parthenogenesis" comes from the Greek parthenos, meaning "virgin," and genesis, meaning "birth."

STEVE KESTREL, SAA

Resides: Loveland, Colorado
b. 1947, Texas, USA

Parthenogenesis
Whiptail Lizard with Eggs
Bronze
7 x 19 x 10



BRENDA WILL KIDERA

Resides: Woodbine, Maryland
b. 1959, Maryland, USA

Little Green Heron
Oil on Panel
20 x 16

While visiting friends in Florida, they suggested visiting the Wakodahatchee Wetlands in Delray Beach, a sanctuary ecosystem built by the Water Utilities Department. I was delighted with the incredible diversity of wildlife there. This shy green heron sat for a long time, motionless. The composition has an abstract quality to it that I like. Defin-

ing the heron within the complex tangle of pickerel weed was a challenge. The reflections, which originate throughout the painting, added to the confusion. It was a balancing act of values and positioning. Much was added and deleted along the way to make the composition a success.



I have always wanted to see a flamingo in the wild, but never have, so I had to use a resident of the San Diego Zoo for a model.

JAMES R. KIESOW, SAA

Resides: Port Washington,
Wisconsin

b. 1947, Wisconsin, USA

Preening Flamingo

Acrylic

24 x 18



JOHN K. KOBALD, SAA

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

El Dorado

Dorado or Mahi Mahi
(Dolphin Fish)

Bronze

12 x 24 x 9.5

The open ocean is one of the best venues for observing the unpredictable predator and prey relationship. Flying fish are at the top of the Dorado's

menu. The scene is fast and furious. Flying through the waves can be a beautiful escape....sometimes.



After a careful search of the skies, bushes and trees, the Chukar hen comes down to water. While the young drink under the guidance of male adult, the hen takes a lookout position to watch over the whole area to warn of any threat.

Chukars raise at least two families each summer and sometimes more if weather or predators destroy the nest. During the summer the adults pair off and locate a territory which they occupy during the season. In the fall several families come together and stay together to forage during the winter.

LANEY, SAA

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

Down to Water
Chukar
Oil
25 x 40



BRENT A. LANGLEY, SAA

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

Arctic Twilight

Parasitic Jaeger and Polar Bear Skull

Oil

18 x 24

"Arctic Twilight" refers not only to the scene depicted, sun low on the horizon at that dream-like time between day and night, but also to the arctic ecosystem which is in the twilight of its existence. With climate change there will be winners,

like the small and adaptable parasitic jaeger, and losers, non-adaptable megafauna like the polar bear that have always failed to make it through previous extinction events.



This old wooden bowl sits in my studio filled with these personal items. Each one has a story, including the porcelain topped cart that was built for me by my father. I cut and hand sewed the elk skin cuffs on the gloves. The beaver pelt is from the stream that flows below my studio.

The antlers and feathers are from memorable hunts with good friends. The bird nest was right outside my studio. There is no bird and there is no hand, just the "nest" of each of them, in a bowl of special memories.

ROD LAWRENCE, SAA

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

A Bird in the Hand

Pheasant/Turkey Feathers, Bird Nest,
White-tailed Deer Antlers, and Beaver Pelt
Acrylic on Panel

12 x 20



T. J. LICK, SAA

Resides: Boyne Falls, Michigan
b. 1969, Michigan, USA

Inside the Throne Room
African Crowned Cranes
Acrylic
13 x 23

Back-lit and patrolling the alter of this dry savannah, this pair exhibit the golden crowns of nobility. Designedly with long legs and necks, accessorized with color and grace, these primitive birds with unwavering purpose seem continually

on the move. Often times overlooked and sunken in the grass, these mates will entice closer inspection and induce fascination. The throne room provides the perfect habitat and soulful sustenance for a multitude of species great and small.



Everyone's heard of "the wise old owl," but in this instance the viewer must determine whether "The Wisdom Keeper" is truly the little screech owl perched protectively on the stack of books. Perhaps it is the individual who has been writing in the journal with the quill pen and inkwell, or perhaps

it is the journal itself that contains items of great wisdom. This sculpture was inspired, in part, by a friend and fellow sculptor who has kept a screech owl as a pet for more than ten years. I've imagined what it would be like to have such a charming creature as a companion in my own home or studio.

DIANE D. MASON, SAA

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

The Wisdom Keeper

Screech Owl

Bronze

10 x 13 x 8



WALTER T. MATIA, SAA

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

Sandhill Crane Andirons

Bronze
28 x 6 x 5

I have indulged myself in the exploration of the traditional marriage of art to function. The wonderful Samuel Yellin and Paul Manship gates, Manzus' doors and Diego Giacometti furniture have inspired many of these efforts.

The Sandhill Crane Andirons are part of a series of works including custom designed fire screens, sconces and railing fixtures.



There is a saying in Texas, "If you want to run with the big dogs, you have to get off of the porch." This series was inspired by that and by knowing the ferocity of the smallest breed of dog, the Chihuahua. Here he is much larger than life, Texas style, presented

in the unusual medium of colored scratchboard, in an unusual manner as a cradled triptych. He is my personal attempt to step off of the porch and "run with" the other respected members of the SAA.

SALLY MAXWELL

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

Big Dog #1
Chihuahua
Colored Scratchboard
24 x 56



JAN MARTIN MCGUIRE, SAA

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

Drips of Water
Trumpeter Swan
Acrylic on Canvas
8 x 10

I loved the idea of the rhythm and patterns in this painting. The repetition of shapes in the curving vegetation and the curving shapes of the swan's back really excited me. I had a bit of a hard time coming up with a title—I like something sort of

“poetic.” Then I remembered the water drips from the swan's beak after she just dipped in the water and thus the title was born.



The landscape portion of the painting was painted plein-air after an initial snowfall. As I was painting, several deer passed by which gave me the inspiration to include them. Mule deer bucks generally stay together in

bachelor groups enjoying each others company prior to mating season. During mating season, their attitude abruptly changes—"Soon to Compete."

GREGORY I. MCHURON, SAA

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

Soon to Compete
Mule Deer Bucks
Oil
18 x 30



DARIN T. MILLER, SAA

Resides: Fremont, Ohio

b. 1981, Ohio, USA

Back from the Brink of Extinction

Kirtland's Warbler

Oil

16 x 7

Known by many as the unofficial state bird of Michigan, Kirtland's warbler was very close to extinction in the 1970s. It was one of the first to be listed endangered after passage of the Endangered Species Act of 1973. Man's alteration of the landscape to farmland allowed the brown-headed

cowbird to expand into Michigan, laying eggs in the nests of the unsuspecting birds. Prevention of forest fires also reduced its nesting habitat of young jack pine stands. Through careful and ongoing management of its limited nesting habitat, populations have increased to less perilous numbers.



A morning spent at the local county fair watching the horse pulling contest, left me with a great deal of reference material and substantial inspiration for this work and several others. In this work, I wanted to portray the

power and pent up energy of the drafts as they strain against the counteracting pull of the team master just before they are hitched to the drag weight sled.

TERRY MILLER, SAA

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

Up For the Challenge
Draft Horses
Graphite
8 x 19



BILLY-JACK MILLIGAN

Resides: Canfield, Ontario, Canada
b. 1970, Ontario, Canada

Cypress Skies
Cattle Egrets
Acrylic
32 x 48

While exploring a lake in a remote area of the Cypress swamps I sat to admire the wildlife that surrounded me. Being my first trip to tropical Florida, everything was fresh and exciting. When returning home I knew I wanted to capture the feeling I experienced on that trip. I felt depicting cattle egrets,

a common bird in Florida soaking up the setting sun gave that feeling of the sheer beauty Florida has to offer. This piece also gave me the opportunity to magnify and show off the beauty of complimentary colors.



I watched a small group of Common eider through my scope one windy day at Hammonasset State Park, CT, as they disappeared and re-emerged from wave and spray. The combination of rough seas, brilliant afternoon light, and the determined prog-

ress of the Eider struck me immediately, and being unable to sketch or photograph under the circumstances, I absorbed everything I could and produced a rapid color study as soon as I was back home. From this the full-size painting developed.

SEAN R. MURTHA

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

Sun and Spray
Common Eider
Oil
20 x 30



KEN NEWMAN, SAA

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

Composed
Long-billed Curlew
Bronze
20 x 18 x 11

The value of a completed sculpture lies in what doors it opens. Inspired by a previous sculpture an intimate view of a curlew became the vision. To create a posture using abstract forms of triangles and planes to balance and move the eye while confining the bird to its smallest footprint, yet exposing its large wings,

long decurved bill and legs. The posture is possible, but not one I observed. This design allowed me to push and pull the anatomy and plumage in wonderful articulations that work in unison to pull the eye in closer and closer - intimacy with the curlew.



A horse can be very playful and it is not unusual for them to get into mischief. If a water pail is left on the ground they will delight in spilling the water rather than drinking it. Many times my favorite mare has done just this and I had her in mind when I made this piece.

MARILYN NEWMARK, SAA

Resides: New York, New York
b. 1928, New York, USA

Oops
Mare
Bronze
10 x 14 x 5



ALISON NICHOLLS, SAA

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

Chillin'
Cape Fur Seal
Watercolor
20 x 16

Namibia's Cape Fur Seal colonies survive in a land of extremes—flanked on one side by the cold breakers of the Atlantic Ocean and on the other by the hot sands of the Namib Desert. The seals, not intimidated by their harsh surroundings, carry on the chaotic, noisy, crowded life of the colony. Their

pleasing shapes, expressive faces and ability to sleep anywhere make them great sketching subjects, but I also wanted to emphasize the thick whiskers, small ears and rounded body of the seal, perfectly matching the texture of the rock on which she soundly sleeps.



As primarily a bird artist, I'm constantly in search of my next feathered subject to paint. Typically, I spend days at a time in the field, sketching and photographing birds. Often I forget that many of the birds can be found closer to home. In this case, I saw a Great egret hunting in a shallow ditch on the side of a busy road

near my home. It stared intently into the shallow water, unmoving and seemingly oblivious to the cars speeding along only a few feet away. I doubt if any of the drivers noticed the bird, but I'm glad that I noticed.

JAMES M. OFFEMAN, SAA

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

Great Egret
Pastels
13.5 x 9.5



MUNENORI OKADA

Resides: Setagaya-ku, Tokyo, Japan
b. 1971, Japan

Find
Capricornis Crispus
Acrylic
13 x 10

Capricornis crispus was drawn in the artwork "Find." It is cow's companion and horned. And it is a natural monument of Japan.

It is my favorite animal. So I drew one artwork of Capricornis crispus in a year.

I had planned this work for five years, and completed this year.

Please see the light of the sun and the Capricornis crispus met by chance in the forest.



*Eye to eye
You follow me
Wise one
Marked like
Snow and tree
Quiet as winter snow*

*You fly
Aware of every passerby
I love your presence
I love your grace
Guardian messenger
From another space*

LEO E. OSBORNE, SAA

Master Signature Member
Resides: Guemes Island, Washington
b. 1947, Massachusetts, USA

The Mystic
Snowy Owl
Gold Leaf and Acrylic
24 x 48



LEON PARSON, SAA

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

Woodies In The Sycamores
North American Wood Ducks
Oil on Linen
24 x 20

The wood duck is, perhaps, one of the most beautiful ducks in the world, with their triple complementary color scheme of Red/Green, Blue/Orange, and Yellow/Purple. The environment for “Woodies in the Sycamores” is an overcast, misty day; being opposite, of the birds themselves. It was a challenge to use full value contrast, strong color

saturation, and focused edges on the birds and branches while at the same time painting the sky and trees with little value contrast, quite neutral saturation, and soft edges; making it, in concept, a three-level, triple complementary painting.



This is one of a series of paintings that features the feather patterns of the Ring-neck pheasant. I concentrated on the small shadow under the slightly raised wing and the iridescent shimmer.

RICK PAS, SAA

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

Ring-neck III
Ring-neck Pheasant
Acrylic
24 x 36



CRISTINA G. PENESCU, SAA

Resides: Sherman Oaks, California
b. 1988, Bucharest, Romania

Within Reach
Wolf-dog
Scratchboard
7 x 12

When creating "Within Reach" I aimed to offer the viewer a unique perspective on a familiar subject. I believe that nature's beauty lies in its tiny details that are often overlooked, such as the texture of worn paw pads or the way fur curves

around an animal's toes. With this piece, I hope to show the viewer that a portrait of an animal does not need to feature its face to be powerful and thought-provoking.



As I write these lines I am hearing spring peepers peeping, and toads trilling, and my little frog pond is teeming with tadpoles, the results of making my backyard amphibian friendly. After a long, cold winter, nothing is more comforting than the sight and sounds of these shiny little nuggets of life.

PATRICIA PEPIN, SAA

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

La Vie en Vert
Green Frog
Oil on Board
6 x 8



LOUISE PETERSON, SAA

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

Tickled
Great Dane
Bronze
14 x 11 x 10

As a long time Great Dane owner, I see in these dogs a combination of playful goofiness and regal elegance. As a sculptor I see also a magnificent combination of long bones, muscled limbs, folds of skin, and dynamic movement.

This piece is intended to convey the "oh so good" feeling of scratching that itch.



We can watch from our sofa as people slaughter any number of the planet's creatures. Only a few humans actually see the great white bears starve, as the polar cap melts. I do not care to see what is

under the ice or hear that the last bear no longer stands. The limestone grew from the sea; shame if that is all that remains.

DAVID PETLOWANY

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

Last One Standing

Ursus

Limestone

15 x 10 x 8



BRYCE L. PETTIT

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

To and Fro
Barn Swallows
Bronze
9 x 14 x 7

It is a joy to watch the ease with which swallows fly and maneuver; throw in their proclivity for water and as a lover of water myself, I have quite the affection for the little birds.

For years I have wanted to create a sculpture featuring swallows, but struggled with how. Finally,

one day while watching them skim the water and flit close to each other made me realize that the best way was to pare down the sculpture to just the birds resting on feather tips alone. Their own graceful lines would express all that I wanted to share about them.



It is with a sense of growing concern and frustration over the years that I have watched the state of Montana carry out its senseless and brutal persecution of Yellowstone's buffalo, simply because of the mere possibility that they might transfer a disease called brucellosis to Montana's cattle. As a Native man, these

great creatures are a source of spiritual and cultural strength. As Americans, these magnificent animals belong to all of us, and what's happening to them is yet another American tragedy. I painted this lone buffalo in Hayden Valley to symbolize their struggle to survive against man's inhumanity.

JOHN R. POTTER

Resides: Roscoe, Montana
b. 1957, Wisconsin, USA

Guiding Light

Bull Buffalo

Oil

11 x 14



ARLENE A. RHEINISH

Resides: Trabuco Canyon,
California
b. 1962, California, USA

Beneath the Shadows

White Ibis

Oil

16 x 12

This technical piece of a white ibis was a challenging painting. On a trip to Florida, I had the opportunity to do some serious bird watching. While taking a break a white ibis landed close by. I noticed how the shadows and direct, reflective and filtered light played in juxtaposition over the body of the bird. In this painting, I wanted to display the ibis with its

natural surroundings providing a dark, yet colorful background. The foreground with its dramatic effect of shadows and lights draping over the bird plays out the effect. The eye of the bird is clearly focused on the viewer providing a sense of awareness and giving the viewer the feeling of being as close to the bird as I was.



The ancients worshipped the scarab; the sun god Ra rolling the sun across the sky. Although I might not worship them, I do find all beetles fascinating. The round shapes of beetle and ball make a great combo. The metaphor of turning waste into treasure is a great way to keep things in perspective.

PAUL D. RHYMER, SAA

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

One Man's Trash...

Egyptian Scarab

Bronze

25 x 36 x 25



ROSETTA, SAA

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

Bobcat Maquette

Bronze
16.5 x 12 x 5

This is the maquette for a one-and-a-half life-sized version commissioned by the Nebraska Percent for Art program for placement at Peru State College. Based on a photo I took at Animals of Montana, the pose was perfect to represent the PSC Bobcat mascot on campus. It projects the strong though non-threatening characteristics of concentration, flexibility, strength, grace, dignity and beauty. All are characteristics that make the bobcat an ideal mascot for the college.



"Hatchling" represents the miraculous birthings of these fragile turtles. They are able to crack out of their shells, claw up through the sand that covers their nests and then make the perilous scramble over the beach to the surf.

I particularly enjoy the interplay between the smooth surface of the egg, the textured skin of the turtle and the segmented shell. The serpentine stone with its ancient origins seemed an appropriate medium for this newborn.

JOAN BINNEY ROSS, SAA

Resides: Vero Beach, Florida
b. 1937, Lausanne, Switzerland

Hatchling
Loggerhead Turtle
Serpentine
12 x 7 x 7



LINDA ROSSIN, SAA

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

Lakeside Silhouettes

Belted Kingfisher

Acrylic

3.5 x 4.5

Living on the eastern shore of the largest fresh-water lake in New Jersey affords me the opportunity to study the ever-changing mood of the evening sky as well as the comings and goings of migratory and resident wildlife. In this miniature painting I wanted to share the attractive graphics of our lakeside arbor by placing it in sil-

houette against a brightly lit background. This allowed me to then showcase all of the interesting interlocking elements, including one of our occasional visitors, the belted kingfisher.



Magnificent pronghorn grace the open highlands of Arizona—my home. Autumn winds find dominant males, prompted by the rut, chasing rival bucks from their harem of does. In a blur of exotic markings, their endurance is inspiring as they seemingly

run an endless marathon. The pronghorn's pace is second only to their brethren of speed, the cheetah, as the fastest land animal on earth.

I can only hope my sculpture has done them justice.

KENNETH R. ROWE, SAA

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

Express Male
Pronghorn Antelope
Bronze
19.5 x 21 x 11



EDWARD ROYAL, SAA

Resides: West Palm Beach, Florida
b. 1962, Florida, USA

Lil Owl

Pencil
21.5 x 20

I just wanted to show that you can say what you want in pencil as well as paint. The textures of the pine stick and the owl so simple, speak in that the owl has fallen from its nest, and it's up to you the viewer to determine what happens next.

I am truly inspired by all the textures in nature. Nature is the greatest artist, and I want to copy it as best I can, and convey the feeling I get from it.



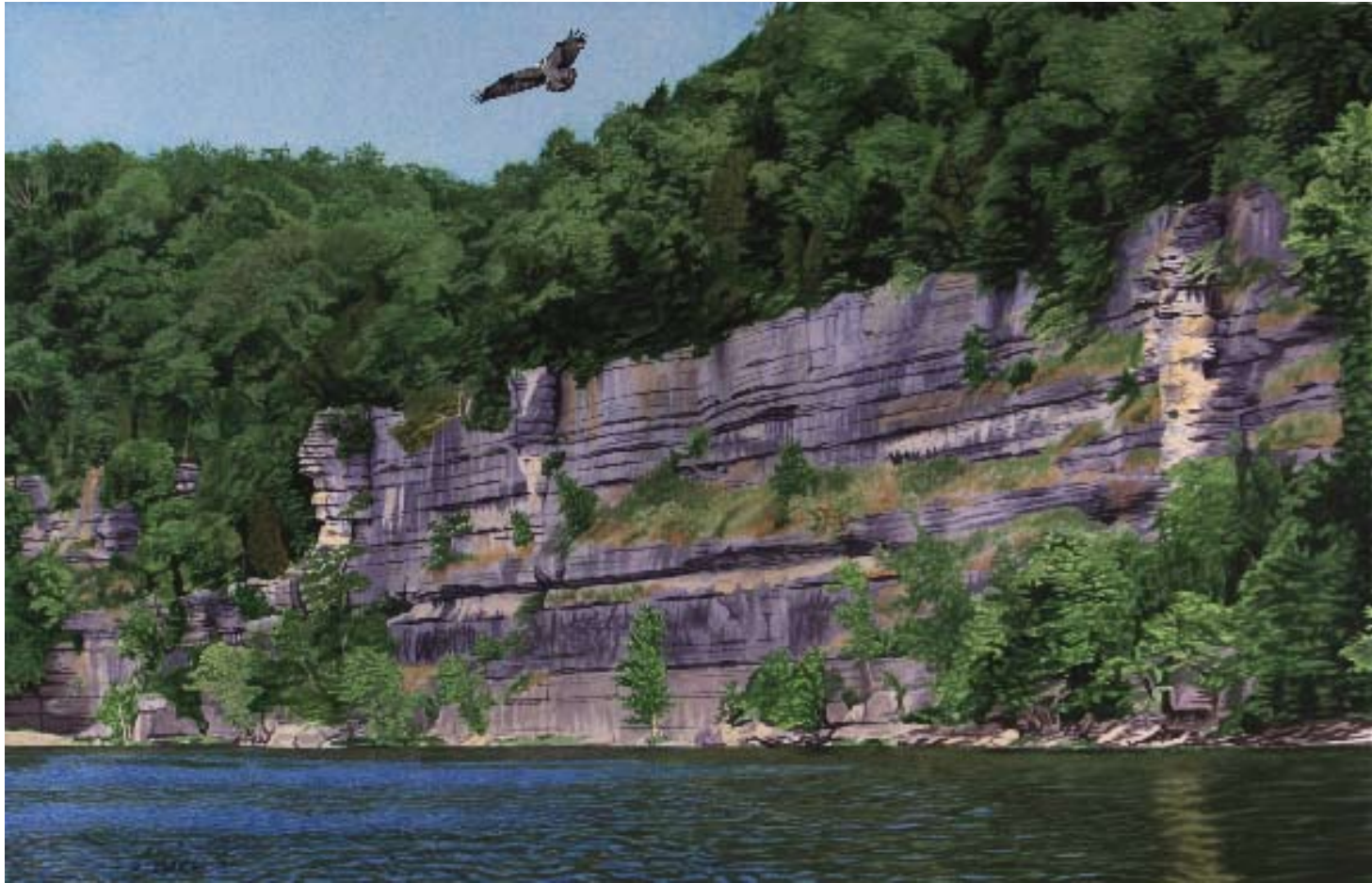
This wild hog sculpture is all about the incredible mouth and tusks, and the rest of the design follows from that. I prefer to focus on expression and habitat in my work. Here the two combine to show the disposition I came to respect in my interactions with hogs. Hogs adapt to almost any environment

where they can find food. Pure-blood Russian hogs released for sport seemed content to adapt to my garden, doing major damage. I spent a lot of time trying to outwit them with no success. The only option left was to sculpt one.

JON RUEHLE, SAA

Resides: Hot Springs, Arkansas
b. 1949, California, USA

Prickly Pair
Wild Boar
Bronze
8 x 9 x 14



BART COLEMAN RULON, SAA

Resides: Greenbank, Washington
b. 1968, Pennsylvania, USA

Kentucky River Palisades

Osprey
Watercolor
20 x 30

This was a stretch of the Kentucky River that my father always loved because of the beautiful scenery. He spent many days fishing here, and I joined him whenever I visited home. There were other places where we caught more fish, but they didn't have the unique scenery

of these rocky palisades. We always saw birds on the river that would divert our attention away from casting for a while. Ospreys were among the birds we saw most often. If we were lucky on occasion, we would see one dive into the water and pull out a fish.



In the beginning, my work was finished in a gas kiln and color was limited. I longed for color. Raku provided the answer to that longing. It is a process that is unpredictable and challenging. Unexpected results often occur, sometimes remarkable, sometimes disappointing. The remarkable captures me and draws me back again and again.

The dramatic combination of the black crackle pattern on a white clay body or crazed across colored glazes, touched and blended by fire and smoke, adds another dimension to the sculpted form. It seems to be the perfect exclamation point for my work.

TERRI L. RUSSELL, SAA

Resides: Norman, Oklahoma
b. 1958, Kansas, USA

Two Frogs
Red-eyed Green Tree Frogs
Clay Sculpture (Raku)
6 x 16 x 12



JONATHAN PAUL SAINSBURY, SAA

Resides: Comrie, Perthshire, Scotland
b. 1951, Stratford upon Avon, England

Pied Turkeys

Charcoal and Watercolor

35 x 35

When I first saw these birds I was smitten. They were a picture waiting to be painted with their roundness and glorious black and white patterning. They were perfect for my series of square paintings with strong composition and design.



There are few predators willing to defy reason and cross sabers with a grizzly bear. The exception may be a young male grizzly trying to make his mark in the genetic pool. This foolishness is rewarded with the ferocity of a mother bear pro-

tecting her cubs. She is a formidable opponent and rarely losses. This bachelor will meander off, licking his pride and wounds, duly warned....lesson learned.

SHERRY SALARI-SANDER, SAA

Master Signature Member
Resides: Kalispell, Montana
b. 1941, California, USA

A Mother Bear
Grizzly Bear
Bronze
19 x 12 x 12



LAURENCE SAUNOIS, SAA

Resides: Figeac, France

b. 1966, France

I have a dream

Gorillas

Charcoal

27.5 x 20

"I have a Dream," is a famous sentence with a lot of symbolism which corresponds well to all that this drawing represents for me. These gorillas show love and a peaceful feeling, a very strong emotion between a mother and its baby. What is this small gorilla dreaming about—its future life, its survival and the survival of its species who will have to escape poaching, deforestation and many other things. I had a lot of emotion to draw it. I thought of the future of the planet and all the species on earth which are in danger.



The rare and reclusive Desert Bighorn Sheep are found in scattered bands throughout the desert southwest. While hiking in the Eldorado Wilderness in southern Nevada I was lucky enough to find

and follow a bachelor herd of Bighorn for most of a day. The massive horns and scarred noses of these two old rams were a testament to their long life in a rugged, arid, and unforgiving land.

SHARON K. SCHAFER, SAA

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

Dawn Watch
Desert Bighorn Sheep
Acrylic on Hardboard
20 x 30



GEORGE L. SCHELLING, SAA

Resides: Laceyville, Pennsylvania
b. 1938, Massachusetts, USA

Canyon of the Pterosaurs

Pteranodon

Pastel

16 x 20

It would have been great to experience the prehistoric world in person, however, our imagination of what it may have been will have to do. I have painted the T-Rex, Elasmosaurus, Mega-

lodon, raptors and pterosaurs and am working on an action scene of two tyrannosaurs fighting over a kill. Trying to capture the spirit of this era is my challenge.



For “School Belle,” an old school bell that is in our front yard was the start of the painting. I thought it would be more interesting to make this a horizontal painting with horizontal elements, instead of a vertical image. The background was an old house about 3 miles away. I love the old cracking

paint. The raven came from one of our trips to Yellowstone. He was such a character, and posed for me for quite a while. I wanted to show the beautiful colors that the ravens have, from black to blue to a greenish transparent color when the light hits their feathers.

SUZIE SEEREY-LESTER, SAA

Resides: Osprey, Florida
b. 1955, Michigan, USA

School Belle
Raven
Acrylic
18 x 36



JAN SHARKEY THOMAS, SAA

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

Ishka

Ocelot

Paper (shredder mache - stained and waxed)

11 x 34 x 12

"Ishka" was my beloved companion and model for 25 years. She shared our bed, our meals, and our midnight ice cream. She was the heart of almost every kind of cat I painted or shaped. Modeling her from memory, it

was as though her body formed itself. I completed her face on the brink of tears, and I knew in that instant that we were connected for all time.



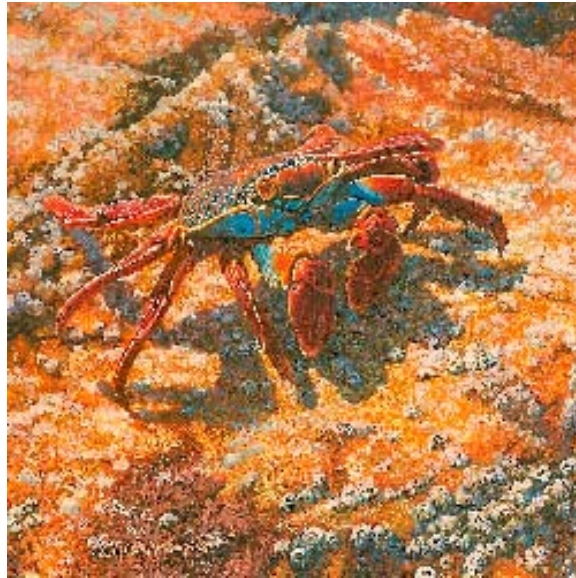
For me, growing up with retrievers, the scene in “Shakin’ It Up” is one I know well! It goes something like this. 1) Throw stick in water for dog. 2) Dog leaps into water at one hundred miles an hour and grabs stick. 3) Dog quickly turns to bring stick back. 4) Dog runs and returns

stick to your feet. 5) Dog shakes off excess water (when he is less than two feet away) leaving dog mostly dry and you soaking wet. 6) Dog gives you “the look” waiting for you to do it all over again. 7) Repeat steps 1 through 6 at least another hundred times.

CATHY SHEETER, SAA

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

Shakin’ It Up
Golden Retriever Dog
Scratchboard
14 x 18



RACHELLE LEE SIEGRIST, SAA

Resides: Townsend, Tennessee

b. 1970, Florida, USA

Sally Lightfoot

Sally Lightfoot Crab

Opaque Watercolor

3 x 3

I was inspired to paint this gorgeous crab the moment I spotted him during a recent expedition to the Sea of Cortez in Mexico. The beautiful, bright

colors that adorned it, as well as its size, truly captivated me.



I enjoy searching for insects as I hike in the woods, particularly those that blend into their surroundings via their camouflage.

This beetle is exactly the opposite, shining out like a neon sign on the path, and impossible to overlook.

WESLEY (WES) SCOTT SIEGRIST, SAA

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

Six-spotted Tiger Beetle
Opaque Watercolor
2.5 x 4.5



MORTEN E. SOLBERG, SAA

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

I started painting shapes and color on a board searching for a mood of soft color and a mysterious quality while creating representational shapes which had meaning.

Morning Mist Horses

Acrylic
15 x 22



I first saw this birdbath on a favorite walking route and thought the seahorses' forms would be interesting to paint. I included a Song sparrow – they were common in the area – and chose this drooping cedar because it complemented the seahorses bowed heads while its coloring seemed reminiscent of their underwater environment. As I envisioned the scene in my mind I saw the

seahorses as the sparrow's audience, listening intently to its beautiful song. I originally had a different title but was later influenced to change it by my daughter, Coleen, when she came up with this one.

HEATHER SOOS

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

A Seahorse Serenade
Song Sparrow
Acrylic on Hardboard
20.5 x 13.5



PATI STAJCAR, SAA

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

Prairie Wind
Prairie Falcon

Bronze
23 x 7 x 7

As a volunteer for Raptor Education Foundation, I get to work with many different kinds of birds of prey. The prairie falcon under our care lived a long full life and was a great ambassador for the ecological diversity programs the foundation hosts.

If you look up you might be lucky enough to see the prairie falcon soaring high above the Colorado Plains, riding the wind currents unrestrained.



The impetus for this painting was the expression on the coyote's face. Full of mischief, yet alert, this coyote was onto something, but what? The image of a little field mouse frozen in its place, hoping to somehow elude the playful predator towering above it,

instantly sprung into my mind. This painting was both very fun, and yet very challenging for me to complete. And viewer, not to worry, the field mouse got away.

TIFFANY STEVENSON

Resides: Roy, Utah
b. 1983, Utah, USA

Hide and Seek
Coyote and Field Mouse
Oil
24 x 28



JOSEPH H. SULKOWSKI, SAA

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

Sadie
Boston Terrier
Oil on Panel
20 x 16

Sadie is my little brindle Boston terrier. Her exuberant personality shows itself in many ways—even at rest. She was napping on her bed one afternoon in my studio and, as I looked down at her, I was struck by the way the light was hitting her—particularly the drama and rhythmic

nature of the cast shadows. The dynamic tension in the twist of her reddish-brown figure settled in the midst of the contrasting blue bedding was instantly inspiring!



Great white egrets seem to appear a brilliant white even in the dusk of evening and early night hours. Their feathered crests have always reminded me of the head dress worn by ancient warriors as they went to battle—thus the appropriate title “Neon Knights.”

FRANCIS EDWARD SWEET, SAA

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

Neon Knights
Great White Egrets
Scratchboard
24 x 18



DARLENE G. SWIBB

Resides: Arlington, Vermont
b. 1963, Ontario, Canada

Late Day Lull

Japanese Macaque

Acrylic

15.5 x 13.5

The wild souls of this earth draw me into their world, and as I enter, they touch my soul, and I am inspired to chronicle their lives. Through paint, pencil and sculpture, I preserve their essence and share it with the world.

This is my life's work, my joy, my purpose. My spirit is enriched by the experience and I become what I was meant to be and accomplish that which I was meant to do.



Ever since my youth I have always loved sitting and listening to the sounds and silence of a wetland, finding so much serenity in the water, mud and cattails. The whistle of a Wood Duck cutting through the silence, as well as the striking colors they display, is a perfect complimentary paradox to the subtle wetland backdrop. For this painting I used mostly a limited palette of just Cadmium

Red, Cadmium Yellow and Ultramarine Blue. These pure colors, when mixed together give me beautiful, subtle neutrals that don't become too dull. This helped tremendously with the hen, which has beautiful color subtlety within her muted camouflage.

JASON L. TAKO, SAA

Resides: Dover, Pennsylvania

b. 1972, Minnesota, USA

Courtship

Pair of Wood Ducks

Oil on Linen

18 x 24



KRISTINE DAVIS TAYLOR, SAA

Resides: Portola Valley, California
b. 1950, California, USA

Preening Swan
Trumpeter Swan
Bronze
9.5 x 7.5 x 9

Swans are often depicted as symbols of grace, love, and tranquility. In fact, they are large, powerful, and, at times, aggressive birds that will fight to the death to defend their territory and mate. Instead of the typical graceful

pose, I chose to emphasize the swan's power and confidence by sculpting it in the act of preening while ruffling those large powerful wings. The dark patina also enhances the sense that this is a bird to respect.



A brown trout, a rainbow trout, and a swallow are the main characters in this painting, but all of the action relates to a mayfly hatch.

Fly fishermen throughout the world are familiar with the mayfly and in some locations mayflies make up to one-half of a trout's diet. And it's not just trout that depend on this important insect. Many bird species, including swallows, rely on

them for a major portion of their summer diet, too.

In this painting I have tried to capture the remarkable time when mayfly nymphs swim to the surface and become airborne adults. Typically, the hatch produces millions of insects and there is "Plenty for All."

FRED W. THOMAS, SAA

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

Plenty for All
Brown Trout and Rainbow Trout
Oil
18 x 36



DANA LEE THOMPSON

Resides: Midland, Virginia
b. 1954, Washington DC, USA

Trailer Hound

Foxhound

Oil

11 x 8.5

I am always inspired by hounds. I saw this hound sticking his head out of this horse trailer and was intrigued by the warm and cool colors as they reflected off of the metal trailer. I loved the strong dynamic contrasts of the hounds soft coat against the hard surface of the trailer.



The great blue heron white morph is a species of special concern, threatened by the fragility of its habitat. I was privileged to observe a few of these “white herons” when traveling to the Everglades and the Keys. In this painting, I wished to convey the beauty and nobility of this magnificent bird. For the

composition, I used a dramatic light to evolve the white into a richer palette. To this day, my memory remains filled with images of this white splendour gracefully flying above the river of grass or resting, overlooking his home with majesty.

FRANCE TREMBLAY

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

White Splendour
Great Blue Heron (white morph)
Acrylic on Canvas
16 x 20



DEBRA L. TRENT, SAA

Resides: Myersville, Maryland
b. 1954, Germany

Little Red Hot Rod

Red Fox

Oil

20 x 20

To observe a red fox in motion is pure joy to me. From their tiny little nose to the tip of their luxuriously bushy tail, there is no flashier canine in all of nature. When choosing this subject to paint I went with a simple color scheme to strengthen the design, then placed the running fox where his dynamic posture would create energy and tension.



I received my inspiration for the painting of the buffalo when we were watching out for leopards near Seronera in heart of the Serengeti plains. We had followed a dry riverbed where they occasionally come in search of lingering pools of water. These ponds are an important part of life for the animals during the dry season. The image of the

buffalo comes from just such an oasis. We had seen many buffalo in the ordinary sun burnt grass, but the lush greenery made the scene with this old bull especially interesting. I find these beasts fascinating subjects, with their thickset, crude bodies and faces full of character.

GUNNAR TRYGGMO

Resides: Viken, Sweden

b. 1969, Sweden

Buffalo
Cape Buffalo
Oil on Canvas
26 x 41.5



DAVID H. TURNER, SAA

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

Stalking Fox

Red Fox

Bronze

21 x 23 x 7

Stalking Fox is my attempt to capture the essence of cunning and stealth of a Red Fox. This fox is poised to pounce in an instant or to freeze in this position for some time until the precise moment to attack presents itself.

The hollowed eyes with a dark patina helps to give the Fox a sly and intent look.

The transparent reddish tan patina is fairly realistic while at the same time allowing for the richness of the bronze to show through. Nature is ultimately the inspiration for my works.



"Angle of Repose" is an engineering term for the ideal angle created through opposing forces when unlike particles rolling down a slope stop falling and become stable.

With the angular treatment of this sculpture I wanted to address our perceived opposing needs of,

on one side, oil and, on the other side, protection of our natural environment. Here we have to find our own angle of repose as a nation and work together to achieve it.

KENT ULLBERG, SAA

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

Angle of Repose
Brown Pelican
Bronze
17.5 x 11 x 21.5



LANI VLAANDEREN

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

The Opportunist
Turkey Vulture
Oil
24 x 20

"The Opportunist," a Turkey Vulture, is perched and waiting to fulfill his necessary role in the food chain. They are one of nature's unsung heroes in need of a little respect. This fellow was communing with probably twenty others of his flock, perched on the bare branches of an aged cottonwood tree. Catching the first warm rays of sun on an early

summer morning, he coyly turned his head in my direction, as if proclaiming his innocence, before taking flight in search of breakfast. It was a beautiful morning.



I found this handsome fellow in Tuscany, Italy. As much as I loved seeing the great art from the past, the cobblestone streets, the colors and textures of Florence, Sienna, and smaller towns, I needed a break. Thus, one morning I headed from the villa by foot towards the whereabouts of a pasture containing a herd of cashmere billy goats. There I might find the model for my own small masterpiece. Later, back in the States, I pulled out the paints. I wanted glow ... on the fore-

head, on the butt, on the horn, the ear, a sensual glow below the ear and a subtle glow hanging from the shaggy mane. The trick is to capture the subtle nuances of the animal while also enjoying the nuances of paint. Upon completion my eyes do a dance, up, over, down, across, around and about from glow to glow. I am pleased. I have cashmered.

SUE WESTIN, SAA

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

Cashmere Glow
Cashmere Goat
Oil
16 x 20



RONNIE WILLIFORD, SAA

Resides: Georgetown, Texas
b. 1960, Texas, USA

Fishfeathers

Red Lionfish

Watercolor on Arches Paper

10 x 14.5

I never get tired of watching lionfish. To be so deadly, they are surprisingly passive and slow moving. I imagine the large, plume-like fins are supposed to be a warning to predators. They remind me of the

feathered Brazilian dancers during Carnival. They are beautiful to observe and too dangerous to approach.



During a fall workshop in Teton National Park, I shot countless photos of this mesmerizing moose family. It wasn't until I happened upon a landscape photo that showed exceptional lighting along a creek bed that I was finally able to transform my own photographic images into a painting that I felt captured the calves' vulnerability, their "cuddly" caricatures, and the mother's alert

composure though surrounded by ever present dangers. Accentuating reds, oranges, and sharp environmental cool/warm lighting contrasts, coupled with haloing the animals' silhouettes with infused light worked to recreate for me that mesmerizing element of wonder.

KAY ELIZABETH WITHERSPOON, SAA

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

Moose Creek Crossing
Moose Cow and Twin Calves
Oil on Belgium Linen
12 x 22



STEVE WORTHINGTON, SAA

Resides: Santa Fe, New Mexico

b. 1966, England

Crossing Over

Mice

Bronze

10 x 18 x 4

Life is a journey.

As much for mice as for us.

Sadly for mice, they usually end up as a tasty snack.

Happily for us, we're more likely to glide up to the other shore in our old age.

Either way life is fleeting.

Might as well enjoy the ride.



Using a simple composition in a small format, "Ice Tracker" conveys the focus and determination of a wolf.

AARON C. YOUNT, SAA

Resides: Towanda, Illinois

b. 1974, Illinois, USA

Ice Tracker

Wolf

Oil on Linen

14 x 8

SOCIETY OF ANIMAL ARTISTS



IN MEMORIAM

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

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

Dennis Anderson	Charles De Feo	Harry L. Hoffman	C. E. Monroe Jr	John Schoenherr
Dharbinder Bamrah	Jack L. Dumas	Anna Hyatt Huntington	Lanford Monroe	Robert M. Scriver
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William F. Bartlett	Mel Fillerup*	Francis L. Jaques	Robert E. Pease	Joseph Sibal
Thomas Beecham	Charles Fracé	Katherine Todd	Roger Tory Peterson	Richard Sloan
Edward Bierly	Brenda Frey	Johnstone	Harriet E. Phillips	Sharon Sommers
Patricia Allen Bott	Elizabeth Rungius Fulda	Louis Paul Jonas	Werner R. Plangg	Helen Damrosch Tee-Van
Guido Borghi	Arthur D. Fuller	Alma Kline	Karl Plath	Linda Thompson
Joseph L. Boulton	Donald Grant	Les Kouba	Catherine Porteous-Sutton	Walter A. Weber
Jean Bowman	Grant O. Hagen	Robert Kuhn	Mary Purdey	Katharine Lane Weems
Paul Bransom	Joseph Halko	James Landenberger	Robert L. Refvem	Clement Weisbecker
Larry Chandler	Evelyn Haller	Ole Larsen	William Reusswig	Robert G. Wehle
Gardel Dano Christensen	Peter Haller	Gertrude K. Lathrop	Robert Sadler	Milton C. Weiler
John Clymer	John F. Hamberger	Fred Machetanz	Robert R. Salo *	Walter J. Wilwerding
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Farrell R. Collett	Everett Hibbard	Donald Miller	Sam Savitt	
Simon Combes	Mel Fillerup	Ugo Mochi	Robert Scriver	

* On the following pages we acknowledge these 3 artists who died in the last year.

IN MEMORIAM

CHERYL ANNE BATTISTELLI

Resided: Ontario, Canada

1962-2011



Between 2001 and 2009, Cheryl Anne Battistelli's work has several times been selected to be part of the Ducks Unlimited Canada National Art Print Portfolio. In 2010, her work was chosen for inclusion in the Society of Animal Artist's 50th annual Art and the Animal Exhibition, receiving the Leonard J. Meiselman Memorial Award for a Realistic Painting in an Academic Manner. Her work has also been recognized by both the Northern Ontario Art Association and the Pastel Society of Eastern Canada.

A signature member of the Pastel Society of Canada, she exhibited annually at the Buckhorn Fine Art Festival in Buckhorn, Ontario, Canada. Her paintings can be found in collections across Canada, the United States and Europe.

Cheryl's sister, Carmen writes "Cheryl was so proud to have been accepted as one of your artists. I believe she saw it as the first formal international recognition of her work. She's had American collectors, people who've travelled to Canada to buy her work, but being accepted into your Society was a significant coup for her."

IN MEMORIAM

MEL FILLERUP

Resided: Cody, Wyoming
1924-2010

Early in life Mel Fillerup came to feel the excitement that is the wonderful world of drawing and painting. The home library during those early years had a set of children's books entitled "My Bookhouse" and "Drawing Made Easy" by Charles Lederer. Mel copied many of these illustrations and went through the exercises in the art instruction book many times. There was no art instruction in the high school in those days, but he was unofficially considered the class artist.



He attended the University of Wyoming where he graduated with a law degree. In 1952, he and his wife, Ruth, moved to Cody, Wyoming, where he opened a law office. He continued drawing and painting as an avocation. In 1977 he made painting his full-time profession. He has had the good fortune to come under the influence of Conrad Schwiering, Paul Bransom, Bob Meyers, Robert Lougheed, and Bill Reese.

IN MEMORIAM

BOB SALO

Resided: Milliken, Colorado
1934-2010



Longtime SAA member Robert “Bob” Salo was an award winning artist, who loved to get together with other SAA members to paint with them as well as share art ideas and news. One of his proudest moments was when his painting Mountainside Bugler received SAA’s Award of Excellence at the 1988 “Art and the Animal” Annual Exhibit.

Bob was raised in Michigan’s Upper Peninsula. He spent his life capturing images on paper or canvas that triggered his imagination. His childhood summers were passed at his Finnish grandfather’s farm where he milked cows, baled hay, and handled a draft-horse-driven plow. When done with his chores, he’d sit under an apple tree observing the movements of the cows, horses, chickens, cats and dogs he saw daily and sketch studies on paper. That sense of curiosity and passion for accuracy continued to be Bob’s trademarks as he evolved his own distinctive broad-brushed style. He attended art school for just one year after serving in the U.S. Army, but learned lessons during that time that proved invaluable. He made the principles of perspective and composition his own and defined his palette, which consisted of two reds, two blues, and two yellows. Although that year ended his formal training, Bob never

ceased honing his skills. He went on to a varied graphic arts career, which included work with LTV Aerospace, Ford Motor Company and The Christian Science Monitor all the while creating and selling his wildlife, landscape, and still life canvases during his spare time.

Influenced by masters such as Claude Monet and Carl Rungius, Bob always strove to communicate a mood—be it peaceful and serene or frigid cold—with the light reflected in his paintings. As his wife, Jeanne, recalls, Bob hoped viewers of his artwork would feel the same sensations he did when creating a painting. “He wanted people to see his work and think ‘I’d like to be up in those mountains, too, watching that bighorn sheep or elk. Painting outdoors so everything



was right in front of him—the light, the context—was what he loved most. It didn’t matter if it was six degrees, or 96 degrees, Bob would paint in any kind of weather.”

In his own words, Bob had this to say about his artwork: “The first thing I create for a painting is an atmosphere. It’s kind of like trying to explain a feeling but it’s important because the atmosphere becomes the concept of the painting and I want my paintings to say a lot. I want

them to be specific about the locality, the season, and the time of day. I hope they tell it all.”

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 Spring and Fall, the Membership Jury (comprised of nine respected and accomplished Signature members) meets to review these images.

The applicant’s work is evaluated for:

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

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

THERE ARE THREE LEVELS OF MEMBERSHIP FOR ARTISTS

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

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

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

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

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

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

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

However, they are 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

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SOCIETY OF ANIMAL ARTISTS



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SOCIETY OF ANIMAL ARTISTS



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AWARD WINNERS 1979-2010

2010

AWARDS OF EXCELLENCE

Charles Allmond, *Daydreamer*
 Robert Bateman, *Bowhead and Snow Buntings*
 Carel P. Brest van Kempen, *Riparian Rashomon*
 Peter Gray, *Great Expectations*
 Pat Jackman, *Windy Beach Day*
 Lars Jonsson, *Living with the Wind*
 Rick Pas, *Ring-neck II*
 Don Rambadt, *Solstice*
 Sherry Salari Sander, *Horses of the Mountain*
 Sandy Scott, *Equus Found Fragments I and II*
 Mark Susinno, *Over the Top*
 Kay Witherspoon, *Determination*

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

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

The President's Award
 Jan Martin McGuire, *Dust Devil*

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

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

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

Southwest Art Editor's Choice Award
 Julie Bell, *Alpha Wolf*

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

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

**The Newcomer Award for a First Time
Participant in the SAA's Annual
Exhibition**
 Chris McClelland, *Dugga Boy*

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*
 Lancy, *Above Ross Lake*
 Paul Rhymer, *Free Ride*
 Jill Soukup, *Lunch Break*

**2008 Bott-Borgh-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 Water*

**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*



AWARD WINNERS 1979-2010

2007 Bott-Borghi-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*

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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 van Kempen, *Harris's*

Hawk & Chuckwalla

Ken Rowe, *Blue Heron*

Robert Bateman, *On Salt Spring - Sheep*

Carrie Gantt Quade, *Charlotte*

Willem de Beer, *First Snow of Winter*

John Seerey-Lester, *White on White*

Matthew Gray Palmer, *Sea Bear*

The 2006 Bott-Borghi-Bransom

Legacy Award

Doug Allen

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

George Lockwood, *Glacier Rams*

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

Walter Matia, *Molly is a Working Girl*

**The Patricia Allen Bott Creative
Excellence Award**

Mark Susinno, *Batting Cleanup*

**The Evelyn and Peter Haller Award
for Sculpture**

Ken Rowe, *Blue Heron*

The Mason Family Foundation Award

Al Barnes, *Lunch on Deck*

**The Hiram Blauvelt Art Museum
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



AWARD WINNERS 1979-2010

The Don Eckelberry Scholarship Award
Beatrice Bork

2003

AWARDS OF EXCELLENCE

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

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

The Hiram Blauvelt Art Museum Purchase Award

Daniel Smith, *Zero Tolerance*

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

Francis Sweet, *Eyes on the Prize*

The Evelyn and Peter Haller Memorial Award for Sculpture

Burt Brent, *Rhino*

The Evelyn and Peter Haller Distinguished Young Artist Award

Devin Laurence Field

The Leonard J. Meiselman Memorial Award for Realistic Painting

Daniel Smith, *Zero Tolerance*

The Leonard J. Meiselman Memorial Award for Realistic Sculpture

Diane Mason, *Charlie and the Bug*

The Donald R. Miller Memorial Award for Interpretive Sculpture

Tony Hochstetler, *Stacked Frogs*

Don Eckelberry Scholarship 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*

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-Borgh-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-Borgh-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*



AWARD WINNERS 1979-2010

The Elliot Liskin Memorial Award for Representational Sculpture

Pete Zaluzec, *Bateleur Eagle*

The Donald R. Miller Memorial Award for Interpretive Sculpture

Burt Brent, *Flying Mousetrap*

The Patricia Allen Bott Award for Creative Excellence

Carl Brenders, *Without Warning*

The Evelyn and Peter Haller Memorial Award for Sculpture

Walter Matia, *Heron*

1999

AWARDS OF EXCELLENCE

Joy Beckner, *Dreaming of Tomatoes*

Carl Brenders, *Fireball*

Charles Allmond, *Northern Sphinx*

Terry Miller, *Dansereye—Ostrich*

Ross Matteson, *Quail Call*

Leo Osborne, *Ancient Traveler*

Jeremy Pearse, *Black Kite*

Mae Rash, *Red-Winged Blackbird*

Paula Waterman, *Spot of Sun*

Nancy Darling, *Bear—Alaskan Malamute*

Guy Coheleach, *Leopard Lookout II*

The Hiram Blauvelt Art Museum Purchase Award

Terry Miller, *Dansereye*

The Elliot Liskin Memorial Award for Painting

David Rankin, *In the Heat of the Day*

The Leonard J. Meiselman Memorial Award for Representational Painting

Andrew Young, *Bathing*

The Leonard J. Meiselman Memorial Award for Representational Sculpture

Pati Stajcar, *Glory*

The Elliot Liskin Memorial Award for Representational Sculpture

Tim Shinabarger, *Before the Rush*

The Donald R. Miller Memorial Award for Interpretive Sculpture

Ray Carbone, *Lone Dove*

The Patricia Allen Bott Award for Creative Excellence

Mae Rash, *Red-winged Blackbird*

1998

AWARDS OF EXCELLENCE

Jodie Adams, *Who's Going First?*

Charles Allmond, *Hindsight*

Chris Bacon, *Long Billed Curlew*

Peter Brooke, *Relaxing Bear*

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

Renée Headings, *Soul of Africa*

Wayne Trimm, *Mennu, 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

Renée Headings, *Soul of Africa*

The Donald R. Miller Award for Interpretive Sculpture

Didier Debruyne, *Gotcha*

1996

AWARDS OF EXCELLENCE

Chris Bacon, *White-Breasted Nuthatch*

Burt Brent, *Reclining Sable*

Carel P. Brest van Kempen, *Optimism*

John Felsing, *Light in a Sylvan Field*

Tony Hochstetler, *Lionfish and Sea Squirts*

Nancy Howe, *Lullaby*

Alan Hunt, *Northern Majesty*

Ross Matteson, *Predawn Quail*

Calvin Nicholls, *Hawkeye*

Leo Osborne, *The Berry Pickers*

Emily Parkman, *Tomato Worm*

Andrea Rich, *Ravens in Hemlock*

Michael Riddet, *Dynamics*

Dee Smith, *Le Roi Soleil*

Francis Sweet, *Twilight II*

Kent Ullberg, *Ring of Bright Water II*

Paula Waterman, *Pelican Pair*

The Hiram Blauvelt Art Museum

Purchase Award

Walt Matia, *Wild Turkeys*

Activities Press Print Award

John Banovich, *104th Congress*

Wildlife Art Magazine Award

Dee Smith, *Le Roi Soleil*

The Leonard J. Meiselman Memorial Award for Realistic Sculpture

Walt Matia, *Wild Turkeys*

The Elliot Liskin Memorial Award for Painting

Chris Bacon, *Light Waves*

The Elliot Liskin Memorial Award for Sculpture

Robert Glen, *Lioness Chasing Vulture*

The Donald R. Miller Award for Interpretive Sculpture

Leo Osborne, *The Berry Pickers*



AWARD WINNERS 1979-2010

1995

AWARDS OF EXCELLENCE

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

Wildlife Art Magazine Award
 Randal Dutra, *In His Domain*

The Leonard J. Meiselman Award for Representational Art
 Dwayne Harty, *Algonquin Wolves*
The Elliot Liskin Award for Representational Painting
 Bob Kuhn, *Helter Skelter*

The Elliot Liskin Award for Representational Sculpture
 Richard Loffler, *Savannah*

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

1994

AWARDS OF EXCELLENCE

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

Bennington Center for the Arts Purchase Award & Activities Press Print Award
 Dee Smith, *Silver Glen Sunset*

Wildlife Art News Award
 Greg Beecham, *Morning Glory*

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

The Elliot Liskin Award for Representational Painting
 Carel Pieter Brest van Kempen, *Gripping Tail*

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

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

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*



AWARD WINNERS 1979-2010

Simon Combes, *Tension at Dawn*
 Donald R. Miller, *Africa*
 Daniel Ostermiller, *Camille*
 Dino Paravano, *Cheetah with Cubs*
 David Rankin, *Sarus Cranes at Dawn*
 Donald Sible, *Methuselah*
 Richard Sloan, *Amazon Backwater*
 W. Richard Stiers, *Rascals*
Elliot Liskin Memorial Award
 Donald Sible, *Methuselah*

Donald R. Miller Memorial Award
 Rosetta, *Panther*

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

1989

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

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

1988

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

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

1987

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

1986

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

1985

AWARDS OF EXCELLENCE
 Dennis Anderson, *Lyin' in the Sun*
 Dennis Anderson, *Missing Lunch*
 Patrick Bremer, *Hellgramite*
 Guy Coheleach, *Raritan Fox*

Richard Keane, *Angora*
 Robert Kuhn, *A Fondness for Water*
 Lanford Monroe, *Fourth Morning*
 Leo and Lee Osborne, *Aerialist*
 Natalie Surving, *Monitor Lizards*
 John Schoenherr, *Canadienne*

1984

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

1983

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

1982

AWARDS OF EXCELLENCE
 Gerald Balciar
 Lawrence Braun

Lee Cable
 Guy Coheleach
 Joseph Fornelli
 Charles Fracé
 Frank Gee
 J. Kent Ullberg

1981

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

1980

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

1979

AWARDS OF EXCELLENCE
 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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