

# SOCIETY OF ANIMAL ARTISTS





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

**2012-2013**

**PREMIERE**

**THE HIRAM BLAUVELT ART MUSEUM**

September 1, 2012 - January 31, 2013

(Tour Artwork through December 31, 2013)

705 Kinderkamack Road, Oradell, NJ

(201) 261-0012; blauveltartmuseum.com

**TOUR**

**THE ART MUSEUM, UNIVERSITY OF KENTUCKY**

February 1 - April 26, 2013

in the Singletary Center for the Arts

Rose Street and Euclid Avenue, Lexington, KY

(859) 257-5716; uky.edu/ArtMuseum

The Art Museum at the University of Kentucky will display an additional selection of equine paintings and sculptures selected by David J. Wagner, Ph.D., Curator

**KENOSHA PUBLIC MUSEUM**

May 18 - June 30, 2013

5500 First Avenue, Kenosha, WI

(262) 653-4140; kenosha.org/museum

**CHARLES H. MACNIDER ART MUSEUM**

July 12 - August 31, 2013

303 Second Street NE, Mason City, IA

(641) 421-3666; macniderart.org

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

David J. Wagner, L.L.C., *Art and the Animal* Tour Office

(414) 221-6878; davidjwagnerllc@yahoo.com

David J. Wagner, Ph.D., Tour Director

davidjwagnerllc.com



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SOCIETY OF ANIMAL ARTISTS



**ART AND THE ANIMAL**  
52<sup>nd</sup> Annual Members Exhibition

**PREMIERE**

**THE HIRAM BLAUVELT ART MUSEUM**

Oradell, New Jersey

September 1, 2012–January 31, 2013

## 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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### OFFICERS

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*President*

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Leslie Delgyer  
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Stephen Quinn  
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Louis DeDonato

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Bob Mason  
*Executive Director*

Teresa Rives  
*Administrator*

## MESSAGE FROM THE PRESIDENT OF SOCIETY OF ANIMAL ARTISTS

What a delight it is to be opening the 52nd Annual Exhibition of Art and the Animal at the Hiram Blauvelt Art Museum in Oradell, NJ. I can still recall my excitement when I attended my first opening of an SAA exhibition in 2003... at The Hiram Blauvelt. I was a brand-new member (2002), and it was my first opportunity to be a part of this special event and meet other SAA members. The Hiram Blauvelt took my breath away—a stately carriage house converted into a first-class museum dedicated to wildlife art. The artwork was stunningly displayed under the direction of Mary Jane Singer, and the entire weekend was a delight. And I had the opportunity to meet some members of the Bellis family, who have long supported the SAA through their patron memberships as well as their annual purchase award of a major piece from our exhibitions. I will never forget that weekend—and I know that this year's event will be even more memorable. The Hiram Blauvelt Art Museum, the Bellis family, and the Society of Animal Artists share a very special connection—a passion for the best in animal art, and a desire to share it with the world. We will miss Mary Jane Singer as we celebrate our return to the Hiram Blauvelt this year, but I know she will be with us in spirit.

We are also excited to welcome Guy Coheleach as the recipient of a Lifetime Achievement Award from the SAA. Guy Coheleach represents the best of what all of our members strive to achieve in their artistic careers—excellence in depicting the many species that share our planet. Whatever the medium they choose, our artists continue to explore new ways to interpret their subject matter and many of them work to expand the definition of what 'animal art' is all about. Each exhibition is a visual delight in terms of mediums, styles of expression, and species. How many art exhibitions have a painting depicting a red mite on display? Not many—but we do!



Diane Mason, SAA President

The 52nd Annual Exhibition is a reality because of the work and support of many people who deserve to be recognized. First of all, the SAA continues to prosper and grow because of the amazing artists in our ranks. Without them, there would be no organization—and no annual exhibition. Next, we thank the Bellis family and the staff of The Hiram Blauvelt for hosting this year's premier—and for your long-standing support of the SAA through the years. There couldn't be any better patrons of the genre of wildlife art than you have been. The Executive Board is an incredible group of individuals who give generously of their time and talents to support the organization—frequently at considerable financial cost to themselves. Renee Bemis has been serving faithfully as our Treasurer for more than 17 years! The new Communications Committee consisting of Susan Fox, Jan Martin McGuire, Robert Caldwell, and Wes Siegrist have brought our organization fully into the 21st Century, with a new blog and Facebook presence—and now a monthly newsletter through Constant Contact. David and Deanna Rankin work hard to produce our twice-annual printed newsletter as well as our exhibition catalog. Hats off to David J. Wagner, Ph.D. our tour director—he manages to find us venues for our annual exhibitions and the tour in the most challenging of circumstances. Wes Siegrist serves as our webmaster, and has done so amazingly well for many years. And Lynn Understiller serves as the Editor of our printed newsletter. Last but not least, I thank Bob Mason (our Executive Director) and Teresa Rives (our Administrator) for their many hours of hard work keeping the organization running efficiently throughout the year.

—Diane D. Mason



## SOCIETY OF ANIMAL ARTISTS ANNUAL EXHIBITION & ART AND THE ANIMAL TOUR

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

Since 1988, when Guy Coheleach invited me to New York and recruited me to serve as Tour Director, SAA exhibitions have been displayed some 85 times throughout the United States, with approximately 70% of hosting venues having been art museums or general museums that have included art as an integral dimension of their core mission. This year, the Society's 52nd Annual Exhibition is being hosted by The Hiram Blauvelt Art Museum in Oradell, New Jersey, an affluent bedroom community of the greater New York metropolitan area located a mere 15 miles from mid-town Manhattan, whose residents once included wildlife artist, Charles Livingston Bull (1874–1932). This marks the third time that The Blauvelt has hosted The Annual Exhibition of the Society of Animal Artists. Following the exhibit's premiere, forty-five flatworks and fifteen sculptures will tour under the title, *Art and the Animal*, to three subsequent venues: The Art Museum at The University of Kentucky in Lexington; the Kenosha Public Museum in Wisconsin; and The Charles H. MacNider Art Museum in Mason City, Iowa.

I wish to thank the Board of Directors of The Hiram Blauvelt Art Museum and their President, James Bellis, Jr., not only for facilitating the premiere of The 52nd Annual Exhibition in Oradell in 2012, but also for making plans to host the traveling exhibition there each year for the next four years, and The Annual Exhibition again in 2017. I am indebted to Kathy Walsh-Piper, Director and Janie M. Welker, Curator of Exhibitions and Collections at The Art Museum at the University of Kentucky for exhibiting *Art and the Animal*. This is the first time that the exhibit has been displayed in the Bluegrass State

of Kentucky. As a special tribute, *Art and the Animal*, will be augmented there with paintings and sculptures by artists who specialize in equine sporting themes, most of whom are members of SAA, including Tom Altenburg, Anita Baarns, Jean Cook, Beth Parcell Evans, Terry Miller, Marilyn Newmark, Kathleen Ryan, Francis E. Sweet, Kay Witherspoon, and Jan Woods. *Art and the Animal* travels next to the Kenosha Public Museum, located mid-way between Chicago and Milwaukee, with over 70,000 artifacts including nearly 1,000 works of fine art. Kenosha is also home to a new, immersive Civil War Museum and the Carthage Institute of Paleontology which focuses on the link between theropod dinosaurs and birds. I wish to express my appreciation to Director Dan Joyce, and especially Rachel Klees Andersen, Curator of Exhibits for facilitating display of *Art and the Animal* in Kenosha. Thanks next to Edith Blanchard, Director, and Mara Linskey-Deegan, Registrar & Associate Curator, at The Charles H. MacNider Museum, a museum known for the quality of its American art collection in a city known for its "favorite son" Meredith Willson who based many of the characters in his Tony-Award winning musical, *The Music Man*, on people he knew from his childhood growing up in Mason City.

Finally, 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 stewardship and administration of the SAA. And of course, thanks to all past and present members of the Society of Animal Artists. Their 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 HIRAM BLAUVELT ART MUSEUM

### THE PREMIERE

The Hiram Blauvelt Art Museum was established in 1957 by the Blauvelt-Demarest Foundation, a legacy of the late Hiram Blauvelt, philanthropist, conservationist and collector. Through the contribution of his private wildlife art and big game collections, he hoped to promote the cultural value of wildlife art and the need for conservation of its subjects and their habitats.

One of only five museums in the United States to exclusively display wildlife art, the Blauvelt is recognized internationally. Hiram Blauvelt realized the value of his collection and wanted to share it with the public. It was his interest and desire to share his far ranging adventures, his stories of explorations and his collection of these animals. Hiram hoped to educate the coming generations to the diversity and beauty of the wildlife kingdom. He especially wanted to enlighten the public to the challenges we face to preserve the marvels of wildlife and their natural environments.

Founded in 1957 as a natural history museum, it introduced students, scouts and youth groups to the need to support wildlife and habitat conservation. Visiting artists created drawings and paintings from close observation of the specimens.



Twenty-five years later, the Board of Directors of the Blauvelt-Demarest Foundation decided that the original objectives would be best achieved by redesigning the museum to feature the works of contemporary wildlife artists, built on the artistic foundation of the Blauvelt's early collection of works by Charles Livingston Bull (notably a resident of Oradell at one time), Carl Rungius and a complete Audubon Folio of extinct birds.

The Blauvelt Museum, located in an 1893 cedar shingle and turret carriage house, underwent extensive renovations to accommodate its new and expanded mission. The original carriage house was re-designed to include a large reception area, four mini galleries and museum offices, all with original materials from the historic building, and preserving its aura. Four new galleries were added,

providing wall space for mounting museum quality flatwork, and generous room for pedestals to hold creative sculpture. Substantial artificial lighting is augmented by natural light from the north.

Established in 1985, The Blauvelt's Artist-in-Residence program continues to draw some of the world's most celebrated artists. They are selected on the basis of their artistic ability and promise, and on their commitment to the museum's mission to protect and conserve wildlife and its habitats. The museum provides a furnished home for the artist, on museum property, which includes a studio, painting supplies, etc. Artists-in-Residence give lectures, lead round-table discussions, visit schools, demonstrate painting and drawing techniques—all to promote the museum's mission and enhance its community outreach.

Presently, Aaron Yount is their Artist-in-Residence. Other artists include Guy Combes, son of the late artist and conservationist Simon Combes, Dwayne Harty, Geordie Millar and Terry Miller.

The Hiram Blauvelt Museum is proud to host the Society of Animal Artists' 52nd Annual Exhibition in September, 2012. We welcome the public to visit our museum and enjoy the inspiring works of our wildlife artists.

## SOCIETY OF ANIMAL ARTISTS AWARD PROGRAM 2012

### 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 "Catapus" 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 52<sup>nd</sup> 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  
Participant in the SAA's Annual Exhibition—**  
Donated by Masood and Joy Garahi

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

Donated by Bob and Diane Mason

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

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

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#### ◻ JUDGES FOR THE 2012 EXHIBITION ◻

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#### **Kevin J. Avery**

Senior Research Scholar  
The Metropolitan Museum of Art  
New York, NY

#### **Kent Marisa**

Major Collector of Wildlife Art since 1989 &  
Patron of the Hiram Blauvelt Art Museum  
Ho-Ho-Kus, NJ

#### **Lora S. Urbanelli**

Director  
Montclair Art Museum  
Montclair, NJ

## SOCIETY OF ANIMAL ARTISTS AWARD

### Lifetime Achievement Award—2012

#### GUY COHELEACH

When one thinks about the genre of wildlife art, certain names are sure to come to mind. One of the most prominent is Guy Coheleach. He has long been recognized as one of the most accomplished painters of animals in the world. He is a master at capturing a moment in the wild, which most viewers of his art will never have the opportunity to experience for themselves. Guy has actually experienced those special moments in ways few could imagine, including being knocked down and nearly killed by a bull elephant while on safari in Africa.



“The Big Cats: The Paintings of Guy Coheleach” by Abrams was a Book of the Month Club selection in 1982.” His highly acclaimed book “The African Lion As Man-Eater” was published in 2004.

A member of the SAA since 1967, Guy also served for many years on the Executive Board. It is an honor and privilege for us to be able to reward him with a well-deserved **Lifetime Achievement Award**.

Guy Coheleach’s paintings have been in 40 one-man retrospective exhibitions in major museums in 29 cities from New York to Los Angeles from 1991 to 2011.

His numerous awards and honors have included an honorary doctorate from William and Mary, the Master Artist Medal of the Leigh Yawkey Woodson Art Museum and no fewer than eight Awards of Excellence at the Society of Animal Artists’ Annual Exhibitions. Visiting Heads of State have received his American Eagle print, and he was the first Western artist to exhibit in Peking after World War II. Coheleach became a charter member of The World Wildlife Fund’s “The 1001: A Nature Trust” in 1972. His endowment at the University of Tennessee provides about six full scholarships to the School of Wildlife Management each year. He was the subject of two films “Guy Coheleach and the Bald Eagle” and “Quest: An Artist and His Prey.” PBS featured him and his work in Africa entitled “Journeys Of An Artist.” He has been the focus of articles in *Reader’s Digest* and *Saturday Evening Post*.



## ART AND THE ANIMAL

Society of Animal  
Artists' members  
represented in the  
52<sup>nd</sup> Annual  
Exhibition

Entire membership  
listed on page 139



Beverly S. Abbott, SAA  
Sue deLearie Adair, SAA  
John N. Agnew, SAA  
Douglas Allen, SAA  
Charles Allmond, SAA  
Tom Altenburg, SAA  
Thomas Anderson, SAA  
Julie Askew, SAA  
Anita Baarns  
Chris Bacon, SAA  
Tucker Bailey, SAA  
Gerald Balciar, SAA  
John Banovich, SAA  
Barbara Banthien, SAA  
Michael John Barlow, SAA  
Robert M. Bateman, SAA  
Joy Kroeger Beckner, SAA  
Renee Bemis, SAA  
Sally M. Berner  
Linda Besse, SAA  
Allen Blagden, SAA  
Sandra Blair, SAA  
Peta Boyce, SAA  
Burt Brent, SAA  
Carel P. Brest van Kempen, SAA  
Dan Chen, SAA  
James Coe, SAA  
Guy Coheleach, SAA  
Robert Cook, SAA  
Anni M. Crouter, SAA  
Patricia Davis, SAA  
Andrew Denman, SAA  
Kim Rae Diment, SAA  
Mick Doellinger, SAA  
Lori Anne Dunn, SAA  
Corinne Dupeyrat  
Lyn Ellison  
Melanie Fain, SAA  
Anne S. Faust, SAA

Linda M. Feltner  
Gary W. Ferguson  
Cynthia Fisher, SAA  
Susan Fox, SAA  
Kathleen Friedenberg, SAA  
Daniel Glanz, SAA  
Sue Gombus, SAA  
Peter Clinton Gray, SAA  
Simon Gudgeon, SAA  
Cathy Stricklin Hegman, SAA  
Leslie Hutto, SAA  
Brett Jarrett  
Stephen A. Jesic  
Brenda Will Kidera  
Yvonne H. Kitchen  
David N. Kitler, SAA  
John Kobald, SAA  
Kim Kori, SAA  
Laney, SAA  
Rebecca Latham, SAA  
Rod Lawrence, SAA  
Patsy Lindamood, SAA  
Lynne Lockhart, SAA  
Roger Martin, SAA  
Sharon Martin  
Jeanette Martone, SAA  
Diane D. Mason, SAA  
Walter Matia, SAA  
Sally Maxwell, SAA  
Jan Martin McGuire, SAA  
Darin Miller, SAA  
Terry Miller, SAA  
Tiffany Miller, SAA  
Dale Marie Muller  
Sean Murtha, SAA  
Sadao Naito, SAA  
Marilyn Newmark, SAA  
James M. Offeman, SAA  
Ron Orlando

Leo E. Osborne, SAA  
Cristina G. Penescu, SAA  
Patricia Pepin, SAA  
David Petlowany, SAA  
Bryce L. Pettit, SAA  
Anne Peyton, SAA  
David Rankin, SAA  
Don Ray, SAA  
Diana Reuter-Twining, SAA  
Arlene A. Rheinisch  
Paul Rhymer, SAA  
Derek Robertson  
Linda Rossin, SAA  
Ken Rowe, SAA  
Jonathan Sainsbury, SAA  
Sherry Salari Sander, SAA  
Stefan Savides, SAA  
Sharon K. Schafer, SAA  
George L. Schelling, SAA  
Jan Sharkey Thomas, SAA  
Cathy Sheeter, SAA  
Rachelle Siegrist, SAA  
Wes Siegrist, SAA  
Kelly Lea Singleton, SAA  
Roger Smith  
Morten E. Solberg, SAA  
Heather Soos, SAA  
Gary Staab, SAA  
Mark A. Susinno, SAA  
Joseph D. Swaluk, SAA  
Francis Edward Sweet, SAA  
Ed Takacs  
Jason Tako, SAA  
Kristine Taylor, SAA  
Fred W. Thomas, SAA  
Dana Lee Thompson, SAA  
France Tremblay, SAA  
David H. Turner, SAA  
Kent Ullberg, SAA

Marlowe Urdahl, SAA  
Diane Versteeg, SAA  
Dale A. Weiler, SAA  
Jaques Wetterer  
Ellen Woodbury, SAA  
Juan Pablo Zapata-Cornejo, 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.



**BEVERLY S. ABBOTT, SAA**

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

*The Buoy's Club II*  
Stellar Sea Lions  
Oil  
3.75 x 5.75

*Like babies rocking in a cradle, these four Stellar Sea Lions snooze on the gently rolling buoy as the waves on the Prince William Sound rise and fall. The vibrant bluish green paint on the buoy draws my attention as it is rarely seen in nature. The sharp angles and hard edges of*

*the buoy contrast with the soft round bodies of the animals. For the moment, the sea lions are placid and generally ignore the presence of a large boat.*



*This is one of the many opportunistic birds I observed at the famous Rainbow Curve in Rocky Mountain National Park. Signs instruct park visitors not to feed the animals, but the fact that many do makes it easy to photograph the birds. This Clark's Nutcracker was standing on a rock wall and originally I planned to substitute some*

*natural feature for this obviously human made perch. After trying several designs I ultimately went in the opposite direction and reduced the wall to a simple gray shape. To complete the design and increase contrast I added the dark quadrilateral behind the bird's head.*

**SUE DELEARIE ADAIR, SAA**

Resides: Schenectady, New York, USA

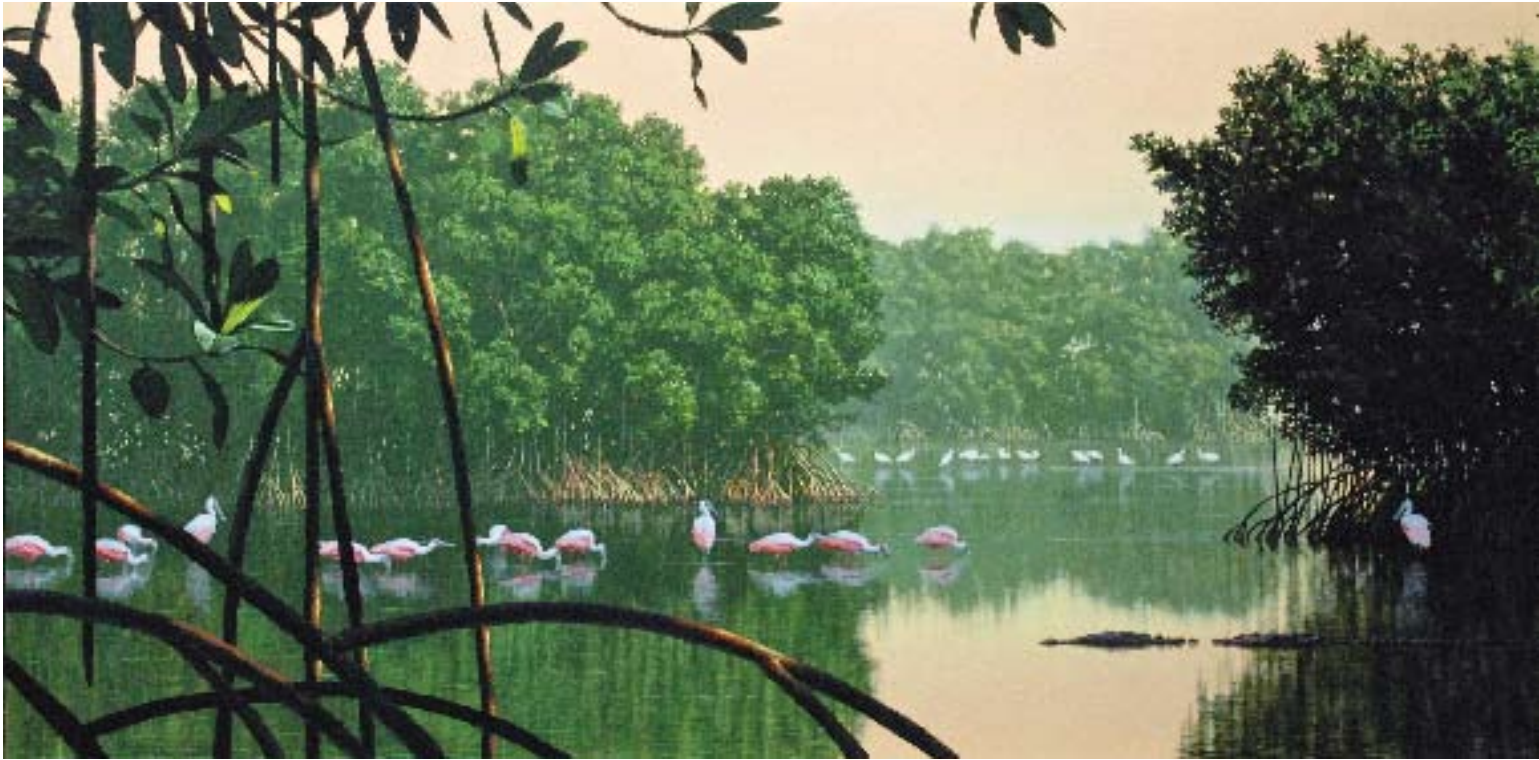
b. 1960, New York, USA

*Shades of Gray*

Clark's Nutcracker

Graphite and Colored Pencil

11.5 x 10.5



**JOHN N. AGNEW, SAA**

Resides: Cincinnati, Ohio, USA

b. 1952, Ohio, USA

*Morning in the Mangroves*

Roseate Spoonbill, Snowy Egrets

and American Crocodile

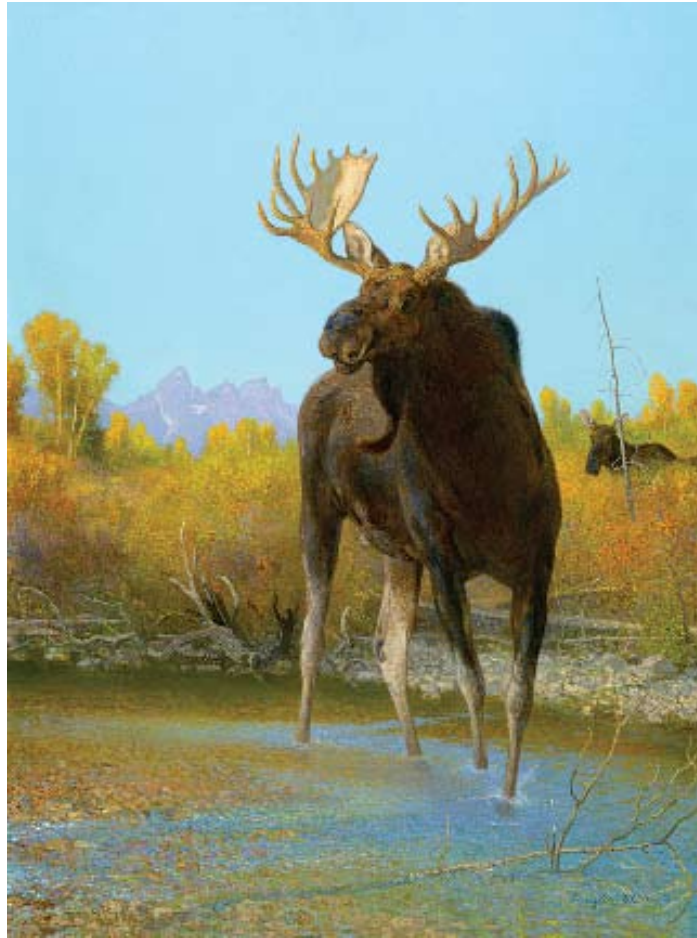
Acrylic on Panel

12 x 24

14

*This painting is a compilation of experiences and visions that I had in the mangrove forests of Everglades National Park while I was Artist in Residence in 2011. While it can be a very un-*

*pleasant place in some seasons because of heat and biting insects, it is also a place of sublime beauty and spectacular wildlife.*



*The moose has been a favorite subject of mine since I first saw the paintings of Carl Rungius at the Bronx Zoo in New York when I was a kid. My painting "Alerted" is a typical scene observed in*

*the Gros Ventre River country north of Jackson, Wyoming. September and October is a good time to see moose in their prime and at the height of the rut.*

**DOUGLAS ALLEN, SAA**

Resides: Centerville, New Jersey, USA  
b. 1935, New Jersey, USA

*Alerted*  
Shiras Moose  
Oil on Panel  
24 x 18



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

*This is an owl slightly the worse for wear as the result of passing through a hurricane. Out of kilter it may be, but it symbolically represents the survivor of a natural disaster ready to pick up the pieces of his or her life and make a new start.*

*Aftermath*  
Owl  
Utah Alabaster  
13 x 13 x 4.5



*Barn owls rely on their silent flight and phenomenal hearing to locate their prey.  
I was excited to capture this owl with her wings in motion and about to lift off.*

**TOM ALTENBURG, SAA**

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

*Silent Lift Off*

Barn Owl

Acrylic

19.5 x 24



**THOMAS ANDERSON, SAA**

Resides: Huntington Beach,  
California, USA  
b. 1959, Iowa, USA

*Above the Sky*  
California Gulls  
Oil  
24 x 36

*Every day in the early evening, California Gulls gather in flocks of varying sizes and fly towards the ocean and the setting sun to roost on the beach. Every morning they fly inland towards the rising sun to forage. "Above the Sky" depicts a flock of gulls flying west on the trailing edge of a winter storm, soaring past intensely colored layers of clouds created by the shifting light and moisture in the atmosphere. I was fascinated by this combination of the momentarily spectacular color, the millennia of migration and the timelessness of the sunset.*



*Working on Arabian wildlife subjects and spending time in the Sultanate of Oman, inspired the subject for this piece. Wildlife art is new in the region so portraying an Arabian Oryx in a more contemporary way fits with the feeling I have of seeing the wildlife through fresh eyes.*

**JULIE ASKEW, SAA**

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

*Cutting Edge*  
Arabian Oryx  
Acrylic on Canvas  
10 x 10



**ANITA BAARNs**

Resides: Round Hill,  
Virginia, USA  
b. 1958, Fontainebleau, France

*Now I'm Top Dog*  
Foxhound Puppies  
Oil on Linen  
11 x 14

*I often visit the Piedmont Foxhounds kennels to photograph the foxhound puppies in the Spring. These puppies enjoy my company. They chew on my shoelaces, and show no thought of posing for me. I often sit quietly in a corner and ignore them, to avoid distracting them from their normal play.*

*Free from distraction, the puppies start to play with each other, and give me the photographs I want. As inspiration for this painting, I photographed this playful, intimate tussle between two litter mates vying for dominance.*



*The challenge with “Jackson Lake/Trumpeters” was in attempting to capture the vastness and sheer majesty of the scene in such a very small piece.*

**CHRIS BACON, SAA**

Master Signature Member

Resides: Burlington, Ontario, Canada

b. 1960, Watford, Hertfordshire, England

*Jackson Lake/Trumpeters*

Trumpeter Swans

Acrylic on Rag Board

10.25 x 11



**TUCKER BAILEY, SAA**

Resides: Belews Creek, North  
Carolina, USA  
b. 1953, Minnesota, USA

*The fox has always held a fascination for me. There is much folklore about them and their cunning ways. They are beautiful animals with very distinctive features. I decided to place my sculpture in a pose of anticipated action. He is either about to pounce on a small animal rustling in the grass, or dart away if the need arises.*

*Sly*  
Red Fox  
Bronze  
15.5 x 22 x 8



*Last September I drove up to Rocky Mountain National Park to view the elk bugling like I do every year. I got there a little early and the elk were not down in the meadows yet so I went into town to get a bite to eat. And there right in front of my*

*favorite hamburger joint, in a planter, were growing some of the most beautiful hollyhocks of many different colors. Along came a hummingbird and then another to feast on the sweet nectar right there on Main Street, Estes Park.*

**GERALD BALCIAR, SAA**

Master Signature Member

Resides: Parker, Colorado, USA

b. 1942, Wisconsin, USA

*Hollyhocks and Hummers*

Hummingbirds

Bronze

19 x 10 x 7



**JOHN BANOVIICH, SAA**

Resides: Carnation,  
Washington, USA  
b. 1964, Montana, USA

*Panda Pair*  
Panda Bear  
Oil on Belgium Linen  
16 x 20

*The Giant Panda or Shong Mao, the Mandarin name meaning Bearcat, is known as the Symbol of Peace to the Chinese people, and is believed to be the only bear that does not kill. Its diet is almost entirely vegetable, with bamboo making up nearly 99% of its forage. It has a 6th digit on its front paw giving it the dexterity similar to a primate. It has been on earth about 8 million years when often animals are extinct in 5 million. As a guest of the Chinese government*

*last fall, I had the privilege to visit the breeding center in the "Green" City of Chengdu in the Sichuan Province and then search the mountains of the Fengxong Xai Nature Reserve for this "Gentle Giant." I passed through the extraordinary mountain vistas in Baxing County, the place where the Panda was first discovered by French Missionary, Armand David. Today it is highly endangered, with only about 1600 left and relegated to high mountain regions.*



*I have always been drawn to Japanese woodblock prints of birds and nature. In this painting, although not using the traditional woodblock method, I was experimenting with creating the stylized composition and flat color areas that are so*

*compelling in these prints. The textured background was created by applying the paint with small sponges to achieve a flat background color that still retained some texture.*

**BARBARA BANTHIEN, SAA**

Resides: Tiburon, California, USA

b. 1950, Ohio, USA

*Nuthatches in Pepper Tree*

Red-breasted Nuthatch

Gouache on Rag Board

11.25 x 17.5



**MICHAEL JOHN BARLOW, SAA**

Resides: Livingston, Montana, USA

b. 1963, Wyoming, USA

*Prize Fighter*

Moose

Bronze

19 x 36 x 13

*It has been my good fortune to spend many October mornings in the presence of moose. One particular morning I witnessed two large bulls battling for dominance. I was able to get quite close with my camera as they were completely intent on their struggle. The experience was so incredible that I wanted to capture the moment forever in bronze.*



*Many years ago I saw a bison bull in Elk Island Provincial Park in Alberta. I used him in my painting "Chief" which is in the collection of the National Museum of Wildlife Art in Jackson Hole. Chief would be long gone to his "happy hunting ground" by now but this great bull may carry his genes. Once again, I was in the Park in the fall of the year. This fellow was walking down the road towards me. The air was full of sun and mist. I decided to treat him as an almost washed out "Turneresque" apparition. This allowed me to handle the complex textures with delicacy instead of the heavy power you might expect with a bison bull.*

**ROBERT M. BATEMAN, SAA**

Master Signature Member

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

*Bison Face*

Bison

Oil on Canvas

36 x 36  
27



**JOY KROEGER BECKNER, SAA**

Resides: Chesterfield, Missouri, USA

b. 1944, Missouri, USA

*Pals*

Long Haired Dachshunds

Bronze

2.25 x 7 x 4.5

*Our dear old boy Edgar inspired me to create "Pals". First, Edgar as a puppy played with a Buster Cube that I transformed into a ball for "Life's a Ball!" Second, every morning Edgar twisted, stretched and arched his back. That sinuous movement inspired "Sunnyside Up." Combined, they became "Pals." The two happy boys are playing!*



*Almost daily while on the ocean in Costa Rica, we would be delighted by the playfulness of dolphins riding the waves. We would have such joy witnessing their antics, and I automatically find*

*myself smiling when reliving those moments. I felt I needed to capture their spirit: "Wave Runners" portrays them.*

**RENEÉ BEMIS, SAA**

Resides: DeKalb, Illinois, USA

b. 1958, Florida, USA

*Wave Runners*

Dolphins

Bronze

20 x 15 x 9



**SALLY M. BERNER**

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

*First Time at the Dog Beach*

Beagle Puppy  
Oil on Canvas  
12 x 12

*I was at the Venice, Florida, dog beach on a blustery February afternoon when I saw this Beagle puppy become transfixed by the surf on the Gulf of Mexico. He stood there looking like a little champion with the late day sun glowing through his ears. I knew it was a scene I had to paint.*



*When I returned home from London I knew the first piece I would paint, Her Majesty's Horse Guards. Many enjoy watching the changing of the guards at Buckingham Palace but it was the changing of the Household Cavalry Regiment which I wanted to see. The power, patience, and intelligence these three*

*quarter bred Irish draught horses exude are not only a testament to their training but also to their careful and loving breeding. The Blues and Royals of the British Household Cavalry have served the Royal family since 1660.*

**LINDA BESSE, SAA**

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

*In Her Service*

Horses

Oil

14.5 x 20



**ALLEN BLAGDEN, SAA**

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

*Secretary Bird - Molting*

Secretary Bird

Watercolor

23 x 20

*The secretary bird is a unique part of the African landscape and moves with a distinct and deliberate motion.*

*However, I was inspired to try to capture in paint the casual pose of the bird at rest. The awkwardness of this creature, to me, is actually poetry in motion.*



*Harris' Hawks (Parabuteo unicinctus) are native to the semi-arid regions of southwest North America as well as Central and South America. They are unusual raptors because they nest and hunt in cooperative groups. I can envision this magnificent bird leading the hunt-*

*ing pack as they surround the prey and drive it toward another hawk waiting to catch it. This painting is part of a series of iconographic paintings of animals stemming from my belief that every creature is sacred and deserves respect for its place in the web of life.*

**SANDRA BLAIR, SAA**

Resides: New Oxford,  
Pennsylvania, USA  
b. 1953, Pennsylvania, USA

*Leader of the Pack*

Harris' Hawk

Acrylic

12 x 9



**PETA BOYCE, SAA**

Resides: Mooloolah Valley,  
Queensland, Australia  
b. 1957, Australian Capital  
Territory, Australia

*Lady of the Manor*  
Rothschild Giraffe  
Gouache on Clayboard  
12 x 9

*Many years ago I bought and read the book "Raising Daisy Rothschild." The story centered on a female Rothschild Giraffe who was to become part of a breeding colony for this endangered species. The giraffes lived in Nairobi in the grounds of a beautiful manor house. It is now called Giraffe Manor*

*and is a wonderful place to view these beautiful and gentle creatures up close and personal. I visited Kenya a few years ago and spent many hours at Giraffe Manor where I was actually kissed by the giraffe in this painting.*



*I have always enjoyed the porcine family and have seen very few sculptures of Javelina.  
This was my attempt to portray the critter as a pleasant art form for all to enjoy.*

**BURT BRENT, SAA**

Master Signature Member

Resides: Portola Valley, California, USA

b. 1938, Michigan, USA

*Javelina*

Javelina

Bronze

7.5 x 12.5 x 4.5



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

Master Signature Member

Resides: Holladay, Utah, USA

b. 1958, Utah, USA

*A Kerangas Forest Floor*

Duméril's Monitor Hatchling

Acrylic

30 x 20

*Of Borneo's varied ecosystems, perhaps none is stranger than the dwarf forests known as kerangas. Despite poor soil, these forests are dense with plants adapted to glean nourishment from other sources. Plants in this painting of a patch of kerangas forest floor include a slipper orchid and two pitcher species. Duméril's Monitor occurs near rivers in*

*various forest types throughout the island. It has been suggested that the striking colors of the hatchlings, like the one shown, mimic the venomous Red-headed Krait. Incidental animals include a Red Swampdragon, a left-handed land snail, nasute termites and a Giant Forest Ant.*



*Whenever there is one rooster in the presence of another, they will most likely fight; that's what they do! Though some people use the conflict as a form of gambling, I am not trying to encourage or condone it. I just wanted to capture them in action-one hold-*

*ing its ground while the other is up in the air trying to fight. I painted the same event before without difficulty. However, creating them in a three dimensional form is a different story!*

**DAN CHEN, SAA**

Resides: Eugene, Oregon, USA  
b. 1963, Canton, China

*That's what they do!*

Roosters  
Bronze  
25 x 31 x 20



**JAMES COE, SAA**

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

*Afternoon Flight*  
Red-tailed Hawk  
Oil on Linen  
24 x 30

*What color is snow? That is the question that inspired "Afternoon Flight." After a mid-winter visit to New Hampshire, during which I carefully observed the soft lavenders and blues in the afternoon shadows, I returned home and tried to capture in a small studio study that same glow of reflected light. I was so excited when my little painting appeared to come*

*alive with the illusion of light; I immediately began work on this larger version. But it was not until the landscape was nearly finished that I realized the larger canvas needed something more to animate and complete it. A sun-lit Red-tail flying across the rich blue sky was just right.*



*Lions as seen by most of us in the game parks are the beautiful cats we all know. They seem to be sleeping away the daylight hours which is of course when they are so easily visible. For those of us who have been fortunate enough to have spent years observing game in Africa we see a completely different animal when it is hunting.*

*That's when it shows us why it has been labeled the king of beasts. Those seemingly flabby louts snoozing in the shade suddenly become ferocious powerful intrepid hunters. I enjoy painting the predator prey scene very much but here in this painting, however, we see a resting pair snoozing in an African afternoon.*

**GUY COHELEACH, SAA**

Master Signature Member

Resides: Hobe Sound, Florida, USA

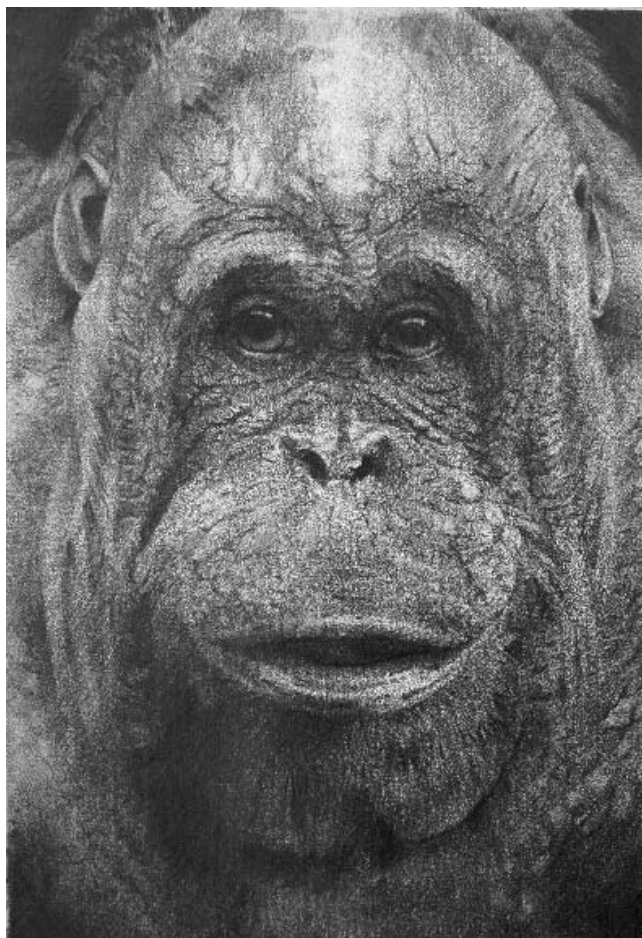
b. 1933, New York, USA

*Lion Pair Siesta*

Lion

Oil on Linen

24 x 36



**ROBERT COOK, SAA**

Resides: Poulton le Fylde, Lancashire,  
United Kingdom  
b. 1962, Lincolnshire, United Kingdom

*Orang-utan*  
Bornean Orangutan  
Graphite  
8.5 x 6

*Like most people in the UK, getting a glimpse of these enigmatic and intelligent creatures, involves peering through a glass enclosure, rather than observing them in their native habitat of Borneo. This magnificent female now 28 is a mother with two daughters.*

*As for the subject of great apes, this represents quite a change for me; I am probably better*

*known for my artworks depicting native UK birds in their natural setting. This drawing did start out as a preparatory piece to demonstrate and teach mark making and painting in a zoo setting, but I was so taken with the character in her thoughtful expression, I just had to take it further and finish it.*



*The light on this cat was my first inspiration to paint it, I like how it has such a warm glow. The position of the animal dictated the title I gave to the piece, they make it look so easy!*

**ANNI M. CROUTER, SAA**

Resides: Flint, Michigan, USA

b. 1963, Illinois, USA

*Yoga*  
Cougar  
Acrylic  
15 x 30



**PATRICIA DAVIS, SAA**

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

*Stranger in the House*

Dog

Bronze

13 x 18.5 x 10

*I loved working on this piece! This gesture of the dog offered wonderful opportunities for beautiful transitions of the form. The attitude was both obvious and charming and certainly one witnessed by anyone ever having a dog and a mirror in the same room! The transparent mirror's reflected light, as*

*well as the normally less obvious under parts of the sculpture were new challenges; reflected light always being a very key component of metal sculpture. Making the mirror tilt was important since I wanted the dog to be looking at herself or looking at the viewer.*



*I absolutely fell in love with this Buff Silkie Bantam Cock, who despite his diminutive size and mid-molt rumpled appearance, strutted about the yard crowing his little head off with the confidence of a feathered General Custer ready to take on the entire Sioux Nation. I chose to showcase him in as stark and non-objective an environment as possible*

*using hard lines, squares, the suggestion of a chain link fence, and plenty of stark white to suggest his confinement. Yet he fixes his beady eyes past the up-sweeping abstract line, which is intended to suggest an unscalable wall, with the defiance of an indomitable spirit.*

**ANDREW DENMAN, SAA**

Resides: Antioch, California, USA

b. 1978, California, USA

*The Conqueror*  
Buff Bantam Silkie Cock

Acrylic on Birch

26 x 14



**KIM RAE DIMENT, SAA**

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

*Servitude*  
African Serval  
Acrylic  
24 x 30

*Servals, stunning cats, are found throughout Africa. Two common color phases exist amongst Servals. The phase in "Servitude" is a typically marked "Serval" with distinctive stripes on the neck and back. These stripes break into spots at about the back. The other phase involves a smaller grayer colored cat. It is called a Servaline or "Small Spotted Serval." Its spots are less distinctive and lack some of the striping. It was at one time thought to be its own dis-*

*tinct species. However it has been established that this is not the case even though the Servaline tends to inhabit more western parts of Africa. One of my most moving memories of Kenya was a trip through the Aberdares Mountains. I was given the gift of an even more rare color phase of the Serval. It was a glimpse of a beautiful melanistic cat that dashed off into the mountain moorland only to stop at a safe distance and look at us over its shoulder.*



*To me a Kudu bull is the most elegant of all the African antelope with their long spiral horns and slender body and limbs, they seem to almost lack gravity.*

*For such a large animal, they really seem to disappear into the shadows of the bush and then reappear, motionless almost like a mirage.*

**MICK DOELLINGER, SAA**

Resides: Fort Worth, Texas, USA

b. 1956, Germany

*In the Shadows*

Kudu

Bronze

26 x 21 x 10



**LORI ANNE DUNN, SAA**

Resides: Norwood, Ontario,  
Canada

b. 1967, Ontario, Canada

*Born This Way*

Hatchling Crocodile

Scratchboard

6 x 6

46

*Reptiles have been faced with many challenges since their evolution to a life on land. Some of the features inherited along their evolutionary path included those we don't understand and consider ugly or undesirable - hard, scaly skin devoid of a soft covering, the inability to blink, and in many*

*cases, adaptations to find food that are dangerous to humans if used in a defensive nature. This little hatchling crocodile, if it makes it to adulthood, will face a life of fear and persecution from humans ignorant to its real beauty and importance on our planet.*



*I draw animals with a desire to meet a need for escape that is in us. I hope for the spectator to be able to find the “animal” that is in him, the animal being the creative inspiration that is in each of us, the spirit of life. Before starting a drawing, I let myself go blank, and I “connect” myself with the subject: its spirit, its experience, and the symbol it represents. And I idealize it in order to reveal its own essence and to pay tribute to it.*

*I “capture” its living energy in order to free it on the paper and to show it to the spectator. I not only hold a pencil in my fingertips; I caress an animal. I feel the texture of its hairs, the smoothness, the silkiness... It’s abstract work in the beginning, which gradually transforms itself into hyperrealism. I don’t draw an eye or an ear, but spots or areas of colors.*

**CORINNE DUPEYRAT**

Resides: Neuilly sur Seine, France  
b. 1969, Paris, France

*The Blue Parrot*  
Ara  
Colour Pencil  
9.5 x 10



**LYN ELLISON**

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

*On Watch*  
Azure Kingfisher  
Oil  
19 x 14

*I dedicate my painting to the beautiful and elusive azure kingfishers. The pair that frequent my riverbank are normally quite elusive with just a flash of orange to frustrate me. Last spring they dug a tunnel in the bank quite close to where I walk and I had the pleasure of watching the pair busily*

*flying to and fro working on their nest and finally catching and carrying tiny fish to the tunnel opening. Sadly our river flooded and the riverbank was covered in a muddy torrent. All the birds hard work and hopes for the season came to nothing.*



*I photographed this kestrel years ago on a trip to New Mexico. One of my favorite birds, I like this pose because it shows the beautiful markings and colors.*

*The etching is hand-colored with watercolor and pastel and pulled in a small edition of 35.*

**MELANIE FAIN, SAA**

Resides: Boerne, Texas, USA

b. 1958, Texas, USA

*Kestrel*

American Kestrel

Etching, Watercolor & Pastel

11 x 8.75



**ANNE S. FAUST, SAA**

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

*Touch the Sky*

Mountain Bluebird

Serigraph

22 x 16

50

*My first encounter with the mountain bluebird was many years ago high in the Rockies. From the outset I wanted to do a print, but I procrastinated more than twenty years before tackling the subject. I wanted my composition to express a feeling of uplift,*

*height, and altitude. The aged, storm-wracked conifer supplied the above, and the cumulus clouds behind it reinforced the feeling. And a little blue bird against a blue sky completed the image.*



*In the oak woodlands of southeastern Arizona, we share a habitat with the Mexican Jays (Aphelocoma wollweberi). They form a social group, largely of family members, whose non-breeding juveniles from previous years act as helpers to raise a new brood. The youngest have a pale pink bill that over several years*

*gradually reduces color until it becomes entirely black. These vocal, curious and intelligent corvids are both lively and captivating. Gawky young intently watch the older birds and learn the ways of their intricate world. Can you follow their story?*

**LINDA M. FELTNER**

Resides: Hereford, Arizona, USA  
b. 1951, Texas, USA

*A Mischief of Jays*  
Mexican Jay, Arizona Darkling,  
Emory Oak  
Pastel

21.5 x 14



**GARY W. FERGUSON**

Resides: Corvallis, Oregon, USA  
b. 1960, Oregon, USA

*On the Move*

Douglas Squirrel

Acrylic

17 x 9

*While walking along the Oregon coast this Douglas squirrel became the center of my attention as he scurried along the ground and through the trees,*

*always stopping long enough for me to catch up. What a great model. If only all wildlife were as photogenic.*



*I wanted to create an original composition with this powerful animal, and after observing polar bears playing underwater at zoos for years, I felt inspired. I decided to paint this piece in oil, a bold move for me, as I am almost exclusively an acrylic*

*painter. Oil gave me the ability to create a different texture and was invaluable for blending the water colors to create depth...I added a stream of bubbles going down to suggest a possible motivation for his plunge underwater.*

**CYNTHIE FISHER, SAA**

Resides: Hamilton, Montana, USA

b. 1963, Iowa, USA

*Polar Plunge*

Polar Bear

Oil

36 x 32



**SUSAN FOX, SAA**

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

*Shidet Oroi (Enchanted Evening)*

Takhi/Przewalski's Horse

Oil

36 x 40

54

*Takhi, or Przewalski's horse, are the only surviving species of genetically wild horses. They have been reintroduced to three locations in Mongolia, including Hustai National Park, where in August 2011 I experienced this marvelous scene of a harem coming down to a waterhole very near the road for a evening drink. We were*

*first on the scene and I was able to get both still shots and video. Pretty soon over a dozen vehicles were stacked up behind us (there's only one dirt road in and out of the main valley of the park and no pullouts), but it was a truly enchanted evening, since for a short time we had these wonderful horses all to ourselves.*



*The origin of this piece was a sculpture demonstration of the equine subject to a group of high school students. The eventual theme resonates with all horse-keepers—the animal who ener-*

*getically resists being caught staying just out of reach regardless of the tempting treat being offered.*

**KATHLEEN FRIEDENBERG, SAA**

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

*Can't Fool Me!*  
Domestic Horse and Human  
Bronze  
11.5 x 12.5 x 10



**DANIEL GLANZ, SAA**

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

*Courtship*

Black-browed Albatross

Bronze

14 x 15 x 5

*The life of a nomadic wanderer is a fit description of much of the life of an Albatross, but their social interactions while ashore in nesting colonies is truly fascinating as well. After visiting nesting sites of a number of different species on different*

*islands, I was struck by the courtship and ritual displays of them all. The apparent curiosity of the Black-browed toward myself and my camera, after their display, was an unexpected treat and resulted in this little slice of their lives.*



*On one of my first North American reference trips last April I spent a week in Southeastern Arizona. The most amazing and unexpected surprise about that trip was the light in Tucson; it reminded me so much of the light in Africa. I spent several days at the Arizona Sonoran Desert Museum, and*

*when I saw the combination of the desert habitat along with that beautiful light I knew I wanted to paint it. But when this coyote walked right in front of me and right through it .... I knew I HAD to paint it!*

**SUE GOMBUS, SAA**

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

*Under the Desert Sun*

Coyote  
Pastel  
20 x 30



**PETER CLINTON GRAY, SAA**

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

*Water off a Goose's Back*  
Embden Goose  
Oil on Belgian Linen  
23.75 x 31.5

*When a goose bathes, the scene can get pretty explosive. As the goose somersaults and tumbles, its feet and wings flailing about, the water explodes in all directions cascading over its body. This spectacle fuses the elements of life and water*

*in that moment. As the goose settles again the water quickly and easily slips off its waxy feathers leaving it looking cool, dry and unaffected, "water off a goose's back."*



*There is so much to say about this wonderful animal. The Hare has so many qualities that make it demand attention. It displays grace and beauty whilst at the same time such nonchalance and independence. Shy and elusive, still hunted, its numbers are declining. So it represents the ever changing world that we live in and reminds us*

*of the transience of our existence and the delicate balance of the environment.*

*The "Reclining Hare" captures all these qualities and yet it has the flowing lines and sensual visuality of the abstract female form which has simple curves allowing the eye to follow without effort.*

**SIMON GUDGEON, SAA**

Resides: Dorchester, Dorset, England  
b. 1958, Yorkshire, England

*Reclining Hare*  
Hare  
Bronze  
11 x 24 x 8



**CATHY STRICKLIN HEGMAN, SAA**

Resides: Holly Bluff, Mississippi, USA

b. 1958, Mississippi, USA

*Otter*

Mississippi Otter

Acrylic

16 x 20

*I live in a very rural area of Mississippi. I am privileged to be able to see many wild animals, especially the aquatic river dwellers. My entire side yard is composed of a large bend of the Big Sunflower River. Otters are lively and very entertaining, and most often seen dripping wet. I*

*enjoyed painting this piece, because I had never really noticed how engaging their eyes could be, they have a soft soulful appearance and it was quite satisfying to paint them. I chose to paint a very muted background to enhance the mysterious and captivating stare of the river otter.*



*My inspiration for this piece was from the poem:  
The Hound of Heaven by Francis Thompson.*

*"I fled Him, down the nights and down the days;  
I fled Him, down the arches of the years;  
I fled Him, down the labyrinthine ways  
Of my own mind; and in the midst of tears  
I hid from Him, and under running laughter.  
Up vistaed hopes I sped;*

*And shot, precipitated,  
Adown Titanic glooms of chasmed fears,  
From those strong Feet that followed, followed after.  
But with unhurrying chase,  
And unperturbed pace,  
Deliberate speed, majestic instancy,  
They beat - "*

**LESLIE HUTTO, SAA**

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

*Pursuit*  
Russian Wolfhound and Wolf  
Bronze  
15 x 10 x 52



**BRETT JARRETT**

Resides: Narrawong, Victoria,  
Australia

b. 1965, Victoria, Australia

*Content*

Emperor Penguin Chick  
Oil on Canvas  
13 x 12.5

*As one of my favorite subjects to paint, emperor penguins are one of the most elegant and remarkable birds in the world. Incubated through the darkness and deadly cold of an Antarctic winter, life for the new emperor chick is precariously balanced between staying on its parents feet; having both parents stay alive and favorable spring weather. Any significant change*

*in one of these events will almost certainly end its life. This chick, only a couple of weeks old, enjoys a warm parent, and full belly during a sleepy moment in the spring sunshine. So far so good and "content."*



*Of all the members of the African mongoose family, meerkats have evolved the most advanced level of sociality. Day active, the meerkats form colonies of up to 30 individuals, they are found throughout southern Africa's deserts wherever the land is dry, open and often strewn with sparse bushes and trees. While most pack members forage for small prey, some members act as*

*lookout sentries standing on vantage points such as mounds and in bushes especially looking out for hawks and other aerial predators.*

*"Evening Watch" captures a solitary guard, enjoying the last of the evening light yet reassuring the group that it is still on watch emitting a low steady peeping.*

**STEPHEN A. JESIC**

Resides: Burleigh Waters,  
Queensland, Australia

b. 1951, New South Wales, Australia

*Evening Watch*

Meerkat

Acrylic on Board

8.75 x 6.5



**BRENDA WILL KIDERA**

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

*Tranquility*  
Dragonfly, Goldfish  
Oil on Panel  
26 x 34

*Tranquility is a birds-eye view portrait of one of my lily ponds. It is an enjoyable interplay of dramatic light, shadows and reflections. With minor exceptions, no green pigments were used! I worked on this painting over the course of nine months,*

*carefully balancing the elements for a pleasing composition. The dragonfly was the finishing touch. Nothing is more tranquil or quiets the mind more than the music of nature in a lily pond.*



*Twin threads have woven through my life, a passion for horses and my art. Little wonder, both are inherited from both sides of the family, and equines have been the primary focus of my sculptural portraits. While I have been privileged to work with and create portraits of horses of many breeds, it was sheer joy to sculpt this young member of the*

*breed that has carried me so many wonderful miles during my competitive trail ride career. To me Arabians exemplify an almost ethereal grace and beauty, and the colt that inspired this bronze seemed to me a perfect example.*

**YVONNE H. KITCHEN**

Resides: Talent, Oregon, USA

b. 1938, California, USA

*Presence*

Arabian Colt

Bronze

15 x 13.5 x 5.25



**DAVID N. KITLER, SAA**

Resides: Calgary, Alberta (AB), Canada  
b. 1958, Ontario, Canada

*Harpy Eagle - Talons*

Harpy Eagle and Prey (Spider Monkey, Macaw,  
Anteater, Sloth, Coati, Capuchin Monkey)  
Graphite & Acrylic on Baltic Birch  
24.75 x 36

*During my Artists For Conservation Flag Expedition to Panama, I spent time under an active Harpy Eagle's nest. Each time the mother flew in, I caught partial glimpses of her through the canopy. In this painting, I tried to replicate that feeling by purposefully withholding some of the image. I tried to focus the viewer's attention on the most powerful bird of prey's talons—the larger being as*

*long as a grizzly bear's claw—which it uses to sever the spine of its victims, immobilizing them. As an apex creature, the Harpy Eagle depends on a healthy ecosystem, which must include a large expanse of forest and an abundance of food. Because of the important role they play, I included six of the Harpy Eagle's preferred prey in this grouping.*



*Wading through the flats of Louisiana and Texas, I have had the pleasures of experiencing the Speckled Trout hunting the Gulf of Mexico. The schools*

*would come in and shred schools of finger mullet and croakers and shrimp. The fluidity of the school and individuals inspired me to create this piece.*

**JOHN KOBALD, SAA**

Resides: Meeker, Colorado, USA

b. 1967, Illinois, USA

*Specks*  
Speckled Trout  
Bronze  
16 x 26 x 11



**KIM KORI, SAA**

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

*Fall into Sleep*

Golden Mantled Ground Squirrel

Bronze

2.5 x 7.5 x 9

*Beautiful Arizona Sycamores grow along Oak Creek which runs through Sedona where I live. Every Autumn I delight in the huge leaves that fall to the ground. I always gather some to take home to think about how I could include them in*

*a sculpture. Knowing that ground squirrels curl up and go into torpor when the weather gets cold, I pictured one nestled in the leaf falling into a deep sleep.*



*Usually solitary, during mating time in late February and early March, Bobcats are roaming the foothills in Wyoming looking for a mate. Females never share a territory with another female and the males roam over vast areas. Preferred habitat is along waterways and*

*in dense brush areas and dens can be in a thicket or dead log.*

*The pair in this painting were courting along Torrey Creek, in the Wind River Mountains.*

**LANEY, SAA**

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

*Morning*  
Bobcat  
Oil  
24 x 36



**REBECCA LATHAM, SAA**

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

*Out on a Limb*  
Young Opossum  
Opaque & Transparent Watercolor  
6 x 6

*I visited this young opossum several years ago. It seemed to pose for me. Planning it in my mind, I saved the experience for a future work.*

*Opossums are not as commonly depicted in art as some others, I noticed, yet is a common noctur-*

*nal mammal in our rural neighborhoods. It was delightful to capture the sparkling eyes and fine detail of the soft fur. In this painting I intended to show the personality and uniqueness of the animal.*



*As part of a WREAF canoe expedition in the fall of 2009, I and two other wildlife artists traveled across parts of Quebec and Newfoundland during which I saw my first caribou in the wild. We were in time for the annual caribou migration and saw many caribou as we paddled along the De Pas River. At the actual location shown in the paint, a*

*fire had previously swept down along the river for miles, resulting in the gray dead timber shown here on the riverbank and in the background. One of the many highlights of the trip was watching caribou splashing across the river like the two bulls in "Caribou Crossing."*

**ROD LAWRENCE, SAA**

Resides: Kalkaska, Michigan, USA

b. 1951, Michigan, USA

*Caribou Crossing*

Caribou

Acrylic

15 x 29



**PATSY LINDAMOOD, SAA**

Resides: Huntsville, Texas, USA  
b. 1953, South Carolina, USA

*Wood Stork Blues*  
Wood Stork  
Pastel on Ampersand Pastelboard  
36 x 24

*The wood stork is an embodiment of contradictions—long, incredibly slender, almost delicate legs offset by a rather bulky and unshapely body mass. A bald, craggy head contrasts to soft, delicate feathering. This pair of wood storks, perched high on a snag near a Florida inlet, stand sentinel over a hiking path at dusk. Their reptile-like*

*heads and ungainly beaks lend them a morose air, and yet the deepening blue hues of the early evening sky soften their appearance, rendering them almost regal as they reign over their environment from on high.*



*I love the language of dogs. They do not discriminate for lack of breeding in each other or in humans. Here a Border Collie gets sized up by Minnie, my mutt of questionable heritage.*

**LYNNE LOCKHART, SAA**

Resides: Berlin, Maryland, USA

b. 1961, Florida, USA

*Good Breeding*

Dogs

Oil

11 x 14



**ROGER MARTIN, SAA**

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

*I generally avoid stereotypical poses. The penguin required extra effort.*

*Penguin*  
Magellanic Penguin  
Bronze  
8.25 x 11 x 10



*Watching the hummingbirds early one morning, I watched the birds silhouetted in the sunlight and how the backlighting glowed through their wings and tail feathers. Below them was an orange Gailardia Grandflora, brilliant with the morning sun glowing through the petals. One rufous humming-*

*bird hovered to inspect this flower, then continued on it's way. Inspired by the beautiful colors and lighting on my favorite subjects I had to capture this summer morning in a painting.*

**SHARON MARTIN**

Resides: Silt, Colorado, USA  
b. 1941, California, USA

*Sun-Lit Duo*  
Rufous Hummingbird  
Oil  
14 x 11



**JEANETTE MARTONE, SAA**

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

*Unseen*

Dog

Pencil and Ink on Paper

10 x 14.75

*On the outskirts of a town in the Dominican Republic there is a small community living in a garbage dump. Among them is this little dog. She is symbolic of the poverty of the area in which she lives. Like the poor of the region, she is invisible to those with whom she lives, vulnerable to the*

*elements. My art captures in a moment of time her vulnerability, but also her inner strength, her will to survive. I use the simplicity and purity of pencil and paper to lend an immediacy and intimacy to the work.*



*"Wild Thing" was originally commissioned by a gentleman from Canada that had once raised exotic bantams. The Jungle Fowl is the ancestor of all of our domestic chickens, and he wanted an accurate sculpture to grace a pedestal next to*

*the grand piano in his conservatory. Most Jungle Fowl raised in this country these days have at least a small percentage of domestic breeding in their DNA, so I opted to sculpt a hybrid—that still retains most of its wild heritage.*

**DIANE D. MASON, SAA**

Resides: Berthoud, Colorado, USA

b. 1951, Illinois, USA

*Wild Thing*  
Jungle Fowl Hybrid

Bronze  
22 x 20 x 16



**WALTER MATIA, SAA**

Master Signature Member

Resides: Dickerson, Maryland, USA

b. 1953, Ohio, USA

*The Old Guards*

Pair of English Setters

Bronze

13 x 21 x 7

*Setters were bred to find coveys of game birds and then drop to the ground as the huntsman threw a net over the hiding coveys. A high profile simply complicated the entrapment. Times and technologies change and dogs are now bred to point*

*upright and tall. But, occasionally the old genes come through and a dog will flatten itself at the scent of its quarry.*



*When we visited the San Diego Zoo with the rest of the Society of Animal Artists, my favorite exhibits were the Meerkats. I could have watched them all day. They were always busy or always vigilant, one or the other. As this*

*image depicts, I felt a little like we, the people of the USA, have become vigilant more than busy almost to the point of paranoia. The only one you see looking you in the eye here is the youngest one, who happens to be working!*

**SALLY MAXWELL, SAA**

Resides: La Grange, Texas, USA

b. 1946, Illinois, USA

*America 2011*

Meerkats

Colored Scratchboard

24 x 36



**JAN MARTIN MCGUIRE, SAA**

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

*Dramatic Descent*

Rocky Mountain Bighorn Sheep  
Acrylic  
36 x 48

*I have recently set a goal for myself to try to do more paintings with action and behavior. During a research trip out west I was able to photograph a bighorn ram coming down a steep rocky mountainside. After looking at the photos when I got home I decided I wanted*

*to do a major piece with this theme and featuring several rams. I loved playing with the light and placement of the animals to create as much drama and motion as I possible.*



*One of my favorite places to visit during spring migration is Tawas Point State Park on the north side of Saginaw Bay in Michigan. I have had great luck with many species there, and the Rose-breasted Grosbeaks can be quite tame. I wanted to show in this painting, not only the male, but the understated beauty of the female as well.*

**DARIN MILLER, SAA**

Resides: Fremont, Ohio, USA

b. 1981, Ohio, USA

*Migrating Pair*  
Rose-breasted Grosbeak

Oil  
10 x 14



**TERRY MILLER, SAA**

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

*Little Woodsman*  
Red-bellied Woodpecker  
Graphite  
6.75 x 16.75

*While on a reference gathering trip along the west coast of Florida, I became aware of some movement above me as I was photographing a blue heron in front of me. Looking upwards,*

*I spotted a red-bellied woodpecker climbing around and had to forego the somewhat static heron for the little woodsman's antics.*



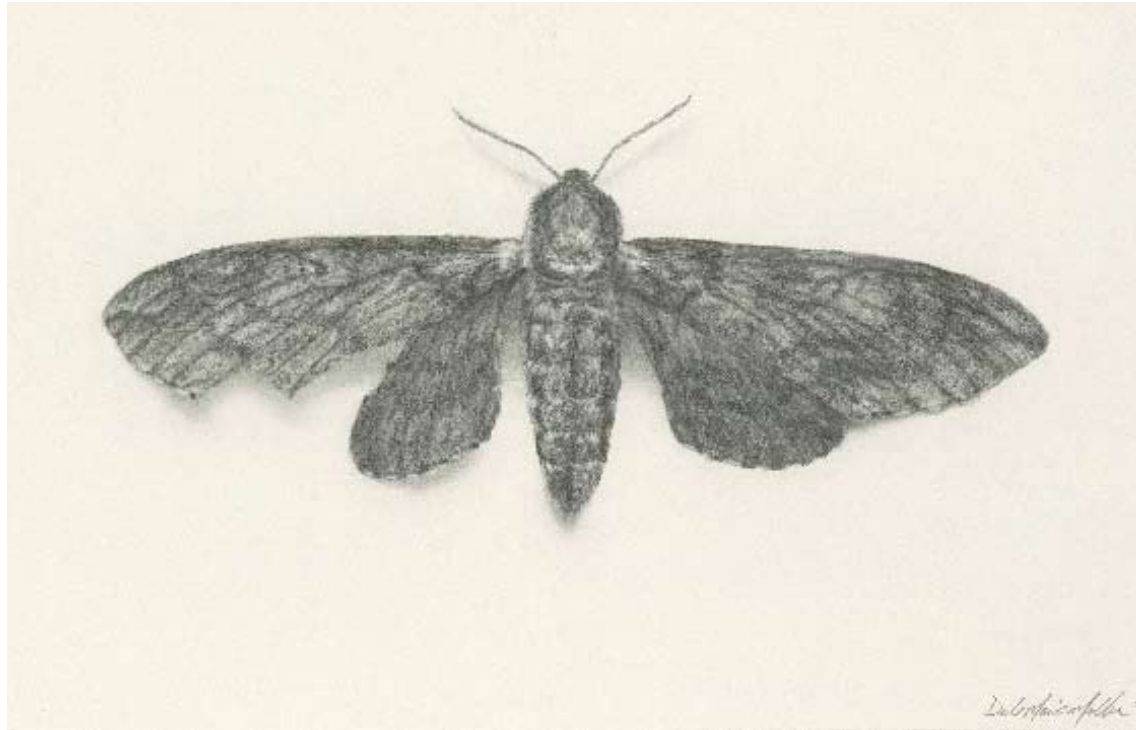
*As I tore sheets of specialty papers to create the mud ground for *Life at the Bottom*, I become more and more conscious of the parallels between how I was creating artwork, the paper making process itself, and the natural processes of decomposition and soil building.*

*In this piece I challenged myself to represent a visual contradiction—depth within a shallow environment, and the illusion of atmospheric interference within the open space of a sculpture.*

**TIFFANY MILLER, SAA**

Resides: Broomfield, Colorado, USA  
b. 1982, California, USA

*Life at the Bottom*  
Wood Frog, *Rana Sylvatica*  
Paper  
20 x 9



**DALE MARIE MULLER**

Resides: Roberts, Montana, USA  
b. 1972, New York, USA

*I found this beautiful moth in the pool in my backyard. I was immediately struck by how soft and delicate it appeared, yet so powerful in spite of its tarnished symmetry. Its strength evoked an emotional connection and I could not resist drawing it.*

*Shattered Strength*

Moth

Graphite Drawing

9 x 14



*Both Scaup species, Greater and Lesser, spend the winter in my area, and I am always glad to see them arrive. A quiet corner of Greenwich Harbor consistently attracts a group of Lesser Scaup, often mixing with small numbers of Ruddy Ducks. Napping ducks make such irresistible models for life-sketches, and when the low sun glanced across only a part of the flock, this painting was conceived.*

**SEAN MURTHA, SAA**

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

*Reflected Light*  
Lesser Scaup and Ruddy Duck  
Oil  
16 x 24



**SADAO NAITO, SAA**

Resides: Tokyo, Japan  
b. 1947, Japan

*Each January, falconry demonstrations are held in Tokyo, continuing a tradition that dates back 400 years to the Edo period.*

*A Portrait of Northern Goshawk*

Northern Goshawk  
Acrylic and Gouache  
18.5 x 29.5



*Having bred "Abby," a mare of my own, I had loads of opportunities to watch the behavior of the mare/foal relationship. I noticed that many times when her foal was lying down Abby would lower her head to check on her. When-*

*ever Abby decided it was time for her foal to get up she would give her a "Wake Up Call" by giving her a gentle nudge that it was time to rise and shine.*

**MARILYN NEWMARK, SAA**

Resides: Glen Head, New York, USA

b. 1928, New York, USA

*Wake Up Call*

Mare and Foal

Bronze

11 x 21 x 5



**JAMES M. OFFEMAN, SAA**

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

*Blue Jay*  
Blue Jay  
Pastels  
9 x 20.5

*Gregarious and aggressive towards intrusive predators, Blue Jays are a noisy yet striking part of the urban landscape. Beautiful feather patterns and varying shades of blue (and their noisy presence in my backyard) were my inspiration to*

*paint "Blue Jay." I had planned this work for five years, and completed it this year.*

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



*We have been spending winters in Florida for the past few years. One winter, upon arriving in early January, we were surprised to find a Great Horned Owl had made a nest in a dead palm tree*

*very close to our place. We enjoyed watching these young owls grow up before our eyes.*

**RON ORLANDO**

Resides: Hawley, Pennsylvania, USA  
b. 1947, New York, USA

*Not Quite Ready*  
Great Horned Owlets  
Acrylic  
18 x 26



**LEO E. OSBORNE, SAA**

Master Signature Member

Resides: Guemes Island, Anacortes,  
Washington, USA

b. 1947, Massachusetts, USA

*Yeats and the Silver Trout*

Frog and Trout

Bronze

12 x 11 x 12

90

*This work was inspired from a favorite poem of mine by  
W. B. Yeats, the first stanza of: "The Song of Wandering  
Aengus."*

*I went out to the hazel wood,  
Because a fire was in my head,  
And cut and peeled a hazel wand,  
And hooked a berry to a thread;*

*And when white moths were on the wing,  
And moth-like stars were flickering out,  
I dropped the berry in a stream  
And caught a little silver trout.*



**CRISTINA G. PENESCU, SAA**

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

*Cautious Observation*

Wolf-Dog  
Scratchboard  
14 x 11



**PATRICIA PEPIN, SAA**

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

*Wet Kiss*

Otter

Oil on Linen

30 x 24

*These two otters had been put together only a few hours before I saw them, and the male was frenetically trying to impress the female, swimming and diving like an Olympian.*

*Although quite impressed by his prowess, the lady was a bit overwhelmed by the energy of his ambitions, for the moment!*



*To observe any primate up close is to realize they all have a story to tell. Of the hominidae family, it is the human with the darkest of tales.*

**DAVID PETLOWANY, SAA**

Resides: North Olmsted, Ohio, USA

b. 1949, Ohio, USA

*Was Great Once*

Great Ape

Limestone

10 x 12 x 8



**BRYCE L. PETTIT, SAA**

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

*Keystone*  
Long Nosed Bat  
Bronze  
14 x 9 x 9

*Just as a stone arch will collapse without the crucial keystone, some parts of an ecosystem are so important that with their removal the entire system can be destroyed. In the Sonoran desert, the saguaro cactus is one of these keystone species. Several creatures are capable of pollenating saguaros, but none*

*are as effective as the long nosed bat. Their long narrow faces are perfectly adapted to reach into the tall blossoms. These bats and the saguaros that depend on them are so much a part of the Sonoran desert that it could not exist without them.*



*There are many interesting and beautiful birds of prey but the Ferruginous Hawks are on the top of my list of favorites. They are North America's largest hawk and have a disposition to match their size. This fierce aggressive bird is seen in the West but it is not common, so finding one in the wild is a treat. Ferruginous Hawks winter in Arizona so I go out several times each year to search for them. They have a myriad of colors and patterns which make them a fun but complicated painting subject.*

**ANNE PEYTON, SAA**

Resides: Phoenix, Arizona, USA

b. 1952, Colorado, USA

*Preflight*

Ferruginous Hawk

Acrylic

20 x 23



**DAVID RANKIN, SAA**

Resides: Cleveland, Ohio, USA

b. 1945, Ohio, USA

*Meerkat Radar*

Meerkats

Transparent Watercolor

27 x 20

*Meerkats are a visually interesting species that seem to attract attention. The way they stand, the way they scurry about, and just everything they do seems to be appealing. They're just damn cute critters. I have always been attracted to this one ubiquitous posture that they assume. It is in fact the archetypal pose of their vigilant watchfulness. They are always exposed to the silent and deadly dangers that come swooping down from the sky. Hawks, eagles, and*

*raptors of all kinds must find Meerkats to be a tasty meal. And Meerkats know it. So while their family group may be out scrounging for insects, at least a few are always on guard, scanning the sky for that all too familiar danger, the shape of a hawk on patrol. This then is their early warning system, their own personal radar, ever alert to danger.*



*John Pennekamp Coral Reef State Park was the first undersea park created in the United States. While diving Pennekamp one bright September day, I was pleased to see the water was exceptionally clear. Lots of aquas, blues and greens. It was fascinating to see how integrated all the life is on a reef. I saw*

*all the creatures that you see in this painting plus many more. As brightly colored as corals and fish can be, there is also a subtlety that I felt compelled to capture. It is a joy to watch nurse sharks glide through the seascape.*

**DON RAY, SAA**

Resides: Vero Beach, Florida, USA

b. 1958, Ohio, USA

*Pennekamp*

Nurse Shark

Oil on Linen

24 x 30



**DIANA REUTER-TWINING, SAA**

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

*Peacock*

Peacock

Bronze

24 x 11 x 5.5

*I have studied the peacock for years and realized that its fanned tail actually detracts from the pure line of its silhouette. I chose, therefore, to show the tail "at rest" and realized the beautiful classic S curve of the form allowed me to*

*study the whole. Using a rich gold patina stippled over the entire composition enabled me to emphasize its stylized geometry and make reference to the art deco period.*



*A brown pelican brings to the water surface a sizeable fish. He has now found he has made the "Catch of the Day." Will he be able to keep it? Is it too large to swallow? Will he have to let it go? This piece was painted to display elation that a pelican would experience in bringing in the "Big One." The early breaking hours provide rich colors glowing across the back and wings of the pelican.*

*The smooth water now moves from the emerging disturbance.*

*An eventful opportunity is observing a feeding frenzy of brown pelicans as they transform from large gliding birds into downward missiles. Their skill is one to be admired.*

**ARLENE A. RHEINISH**

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

*Supersize Surprise*  
Brown Pelican  
Oil on Linen  
18 x 30



**PAUL RHYMER, SAA**

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

*Haile Selassie*

Abyssinian Ground Hornbill

Bronze

17 x 10 x 9

*Several years ago I was doing some birding in a Park outside of Addis Abba when I came across a pair of Abyssinian Ground Hornbills. They moved through the bush with grace; as if they owned the place. I knew immediately that I wanted to sculpt one. Why not give it the look of a King of the bush? Hence I titled the piece after another leader of the Abyssinian landscape.*



*Scotland's coast is dotted with hundreds of remote islands where seabirds breed in the summer. Every year I explore some of these to sketch and paint the landscape and wildlife. It feels like the edge of the world, inhabited only by the teeming birds. On sunny days there is a crystal brightness which has*

*a peculiar and beautiful clarity, but a hot day often causes the sea mist to roll in. For a time, the air is suffused with sunshine and mist: shapes dissolve and colours begin to glow with strange intensity—an atmosphere that watercolor naturally relates to.*

**DEREK ROBERTSON**

Resides: Balmerino, Fife, Scotland  
b. 1967, St Andrews, Scotland

*We Are Home From The Sea*  
Atlantic Puffin  
Watercolor  
14 x 17



**LINDA ROSSIN, SAA**

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

*Apple Blossom Time*  
American Goldfinch  
Acrylic  
7 x 17

*Spring means melodious bird songs, flights of fancy and flashes of colorful plumage. Add flowering trees with their sweet scents filling the air and you have my favorite time of year. "Apple*

*Blossom Time" is my way of paying homage to this remarkable season of rebirth and new beginnings.*



*By the look in his eyes, I could tell that he found me intriguing as he watched me from his aviary. Comical gestures displayed a personality as colorful as his feathers. Hanging from his perch by one foot, swinging upside down and reaching toward me with his other foot, I had to ask myself, "What is going on in that intelligent avian mind? What is he thinking?"*

*What does he want—attention... food... to bite?" Like a fish attracted to a shiny lure, I reached to pet him and discovered that the answer was "yes" to the latter question. With a wounded finger, I couldn't pass up the opportunity to immortalize this "tropical fruit" in bronze!*

**KEN ROWE, SAA**

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

*Tropical Fruit*  
Macaw  
Bronze  
65 x 18 x 19



**JONATHAN SAINSBURY, SAA**

Resides: Comrie, Perthshire,  
United Kingdom

b. 1951, Warwickshire, United Kingdom

*For the Grenada Dove with Affection*

Grenada Dove and Dodo  
Charcoal and Watercolor  
30 x 30

*This work is a fantasy the Grenada Doves are pictured here with their distant and extinct relative the Dodo in order to emphasize the fate that could befall the few remaining doves.*

*The artist today can bring together images and ideas and create metaphor and narrative in their works. This appeals to me.*



*These teenagers are learning through aggressive play to one day usurp the dominant stallion and assume the role of leader.*

**SHERRY SALARI SANDER, SAA**

Master Signature Member

Resides: Kalispell, Montana, USA

b. 1941, California, USA

*Young Stallions*

Horses

Cast Bronze

16 x 14 x 7

105



**STEFAN SAVIDES, SAA**

Resides: Klamath Falls, Oregon, USA  
b. 1950, California, USA

*Air Africa*

Red Billed Hornbills

Bronze

31 x 38 x 13

*It was my goal to create a piece of sculpture that was distinctly African. Hornbills were the perfect bird to use, as they seem to be everywhere there. One would not have to pass by many trees before a pair of them would flush to a nearby tree. They seemed to fill the same niche, as did Scrub Jays in my California childhood.*

*It was important for me to suspend them in a way in make the eye not notice their support system. The floating branch in the primitive African frame did exactly that. And so, "Air Africa" flies on!*



*I sketched this juvenile Red-footed Booby still in its large rickety nest of sticks on Genovesa Island, Galapagos. The young bird was still young enough to have the fuzzy white down of a hatchling but*

*just old enough to begin showing the characteristic pale-blue face of an adult. I loved the contrast in texture between the soft down of its head, delicate skin, and smooth bill.*

**SHARON K. SCHAFER, SAA**

Resides: Boulder City, Nevada, USA

b. 1952, California, USA

*Galapagos Study #3*  
Red-footed Booby - Juvenile  
Watercolor  
9 x 12



**GEORGE L. SCHELLING, SAA**

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

*Cliffs of Moher (Ireland)*

Gulls

Pastel

12 x 16

*This is one of the wildest seacoasts I have ever experienced. Seeing it from the cliff edge, as a tourist, I tried to imagine and interpret what it would be like down below in the turbulent sea.*



*"Biscuit" is our new rescue cat from the Victoria Canada SPCA. She was 6 years old early this year, with numerous health problems, but we fell in love with her and are determined to see her well again. Discovering her preference for taking*

*naps in opened drawers, I gave her something soft to sleep on in one of them, and it became her favourite spot. I think she decided it was made for her. For me the patterns complemented her beautiful coat, completing the picture.*

**JAN SHARKEY THOMAS, SAA**

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

*Paisley Dreams*  
Domestic Tortoiseshell Cat  
Oil on Canvas  
24 x 30



**CATHY SHEETER, SAA**

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

*Just A Glance*

Gray Wolf

Scratchboard and Ink

11 x 14

*I was fortunate to get to spend a morning with this female Gray Wolf as she did all the things that wolves do. Moments before she had been half asleep in the warm morning sun when a noise caught her attention and brought her wide*

*awake. I was attracted to this image due to the dramatic lighting, which Scratchboard Art is so good at portraying, as well as her alert and interested expression.*



*I saw one turkey, I saw two turkeys, I saw three turkeys... and painted all three! Honestly, I simply love turkeys, and have always thought them to be such beautiful birds! I find the rainbow assorted, iridescent colors reflected by their feathers, when hit by the sunlight, truly stunning, and get-*

*ting to watch the toms as they strut their stuff is always a treat! I saw these three handsome guys, while riding my bike early one morning in nearby Cades Cove, located inside the Smoky Mountain National Park.*

**RACHELLE SIEGRIST, SAA**

Resides: Townsend, Tennessee, USA

b. 1970, Florida, USA

*Gobble! Gobble! Gobble!*

Turkeys

Opaque Watercolor

3.75 x 4.75



**WES SIEGRIST, SAA**

Resides: Townsend, Tennessee, USA

b. 1966, Indiana, USA

*The Itsy Bitsy Spider*

Spider Mite

Opaque Watercolor

2.5 x 4.5

*I have a particular fondness for nature's details that are usually underfoot when hiking in the woods. As a miniaturist I tend to zoom in on the miniscule including this tiny spider mite. It appeared only as a moving red speck*

*across the face of a rock alongside the trail. I opted to render the mite several times life size to highlight the details in both it and the surface of the rock.*



*This painting actually came to me in a dream. I saw an exhibit of Southern Ground Hornbills while visiting the Philadelphia Zoo. I was fascinated with their features ...their human-like eyes, long eyelashes, bill, and their vibrant red wrinkled skin. I dwelled on the idea of painting*

*one but didn't know how I was going to go about it. Several years passed and I had a dream of this painting. In it, the bird was larger-than-life showing off all the prominent features. I woke up finally knowing how I wanted to portray this bird.*

**KELLY LEA SINGLETON, SAA**

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

*Southern Ground Hornbill*  
Southern Ground Hornbill  
Watercolor  
22 x 30



**ROGER SMITH**

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

*Abh... right there*  
Whitetail Deer  
Bronze  
18.5 x 24 x 11.5

*Whether it's a graceful doe or the handsome forms of an old buck, I find the shapes and profiles of the whitetail deer to be some of most beautiful in nature. Doing sculpture forces you to examine every part of the subject. There is beauty in the parts as well as the whole. The next time you have an*

*opportunity to see a whitetail deer up close, take a careful look at the ears, feet or a foreleg and you'll see what drives my passion for deer.*

*This old buck is just able reach the spot that itches.... abh...right there.*



*This is a painting that try's to put the Red Fox in an environment that is soft and restful, quite different from a normal day for a Fox out hunting.*

**MORTEN E. SOLBERG, SAA**

Master Signature Member

Resides: Spring Hill, Florida, USA

b. 1935, Ohio, USA

*Days End*

Red Fox

Watercolor

13 x 26



**HEATHER SOOS, SAA**

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

*Eye to Eye*

Southern White Rhinoceros

Acrylic

9 x 12

*This rhino is one of about six at the San Diego Wild Animal Park where my family and I went on the 'Safari Tour' during the 50th Anniversary 'Art and the Animal' opening. Later, I was debating whether a photo my husband had taken and cropped would make a good painting. The rhino was dark and the background very light. A*

*dark shadow in the bottom corner convinced me to reverse these values and I eventually decided on a completely black background. I chose the title to reflect the fact that our priorities are now more in line with the needs of the Southern White Rhino, which has seen an amazing comeback in the last century from the brink of extinction.*



*On a walk in the woods I always seem to be the last person on the trail trying to catch up with the group. Each leaf, stone or log holds some sort of discovery to be made. Whirligigs!!! represents*

*the childhood discovery of one of the most frenetic insects. Suspended on the surface tension of the water, travelling at amazing speed just above a world of life teeming below.*

**GARY STAAB, SAA**

Resides: Kearney, Missouri, USA

b. 1967, Kansas, USA

*Whirligigs!!!*

Whirligig beetle (3)

Bronze, Glass, Wood and Stone

10 x 21 x 21



**MARK A. SUSINNO, SAA**

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

*The Uninvited*  
Dolphin (Fish)  
Oil on Linen  
24 x 36

*An eventful day of fishing in the Gulf Stream out from the lower Florida Keys inspired me to paint this scene of the denizens of matted sargassum weed assailed by a bull and a cow dolphin, all polished and gleaming gold against an impossibly blue sea.*



*A classic summer Jersey Shore meal includes corn on the cob, Jersey tomatoes and fried fluke(summer flounder) washed down with cheap white wine. After a lifetime of pursuing*

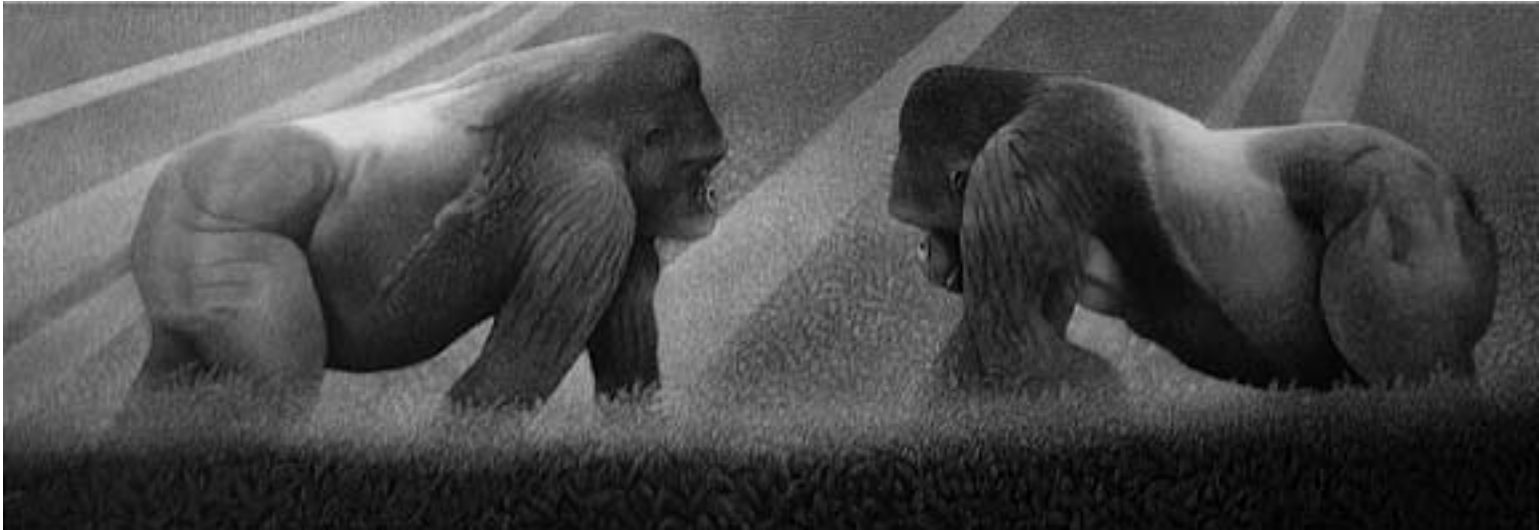
*glamorous species, this “working man’s fish” is still one of my favorites. It simply tastes so good!*

**JOSEPH D. SWALUK, SAA**

Resides: Brewster, Massachusetts, USA

b. 1942, New Jersey, USA

*Out of Sorts*  
Summer Flounder  
Wood and Paint  
20 x 18 x 4



**FRANCIS EDWARD SWEET, SAA**

Resides: Bowie, Maryland, USA

b. 1938, New York, USA

*The Confrontation*

Silver Back Mountain Gorillas

Scratchboard

12 x 36

*Although generally calm and non-aggressive, unless disturbed, a “Silverback” alpha male troop leader is occasionally confronted by a younger dominant male and an aggressive show of physical power must be shown to cower the*

*challenger. The “Silverback” term is given with the change in coloration a male develops at approximately thirteen years of age.*



*Horned puffins found in Alaska are interesting birds to say the least. Their colorful bills are accentuated during mating season. This puffin was captured during take-off from the water making a very impressive reflection and splash pattern.*

**ED TAKACS**

Resides: Bonita Springs,  
Florida, USA  
b. 1952, Connecticut, USA

*Puffin*  
Horned Puffin  
Oil  
18 x 36



**JASON TAKO, SAA**

Resides: Dover, Pennsylvania, USA  
b. 1972, Minnesota, USA

*Grey on Warm*  
Pintail Ducks  
Oil on Linen  
24 x 48

*"Grey on Warm" is an experiment in subtle tones and implication of motion. Originally I was going to have a cooler background but I decided to try warm ochre tones to offset the cooler tones of the Pintails. I also wanted to imply motion on the drakes wings; instead of painting what I intellectually know to be there, painting more how my eye would see it.*



*When I started this sculpture, my plan was for a lioness surrounded by playful cubs. However, I found the cubs' cuteness detracted from the power and grace of the lioness. I also wanted the piece to express the precarious plight of this*

*now endangered predator. The African lion is on the edge. Even the "wild" lion is confined to game parks and preserves. I gave my lioness a watchful pose as she gazes across her vanishing kingdom.*

**KRISTINE TAYLOR, SAA**

Resides: Portola Valley, California, USA

b. 1950, California, USA

*Lioness*  
African Lioness

Bronze

8.5 x 6.5 x 8.5



**FRED W. THOMAS, SAA**

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

*Rocky Bottom Grayling*  
Grayling (Fish)

Oil  
18 x 24

*Grayling—often referred to as sailfish of the North—are found in cold, clearwater streams, rivers and lakes of Eastern Europe, Asia, Canada, and a few places in Montana and other northern states. They are most recognizable for their large dorsal fin. The male's dorsal is larger than the female's and is colored with a variety of vibrant hues. I have caught grayling in Alaska and Mon-*

*tana where they are an excellent sport fish. Their unique form, coloration and sport-fishing qualities make them a favorite of mine. "Rocky Bottom Grayling" is a painting that represents the fish in typical habitat during a period of casual feeding. Like many of my paintings it brings back special personal memories and in this case, the desire to cast a fly to them again.*



*This is a composition I have been thinking about for a few years, I just had to get the right players in place. I am always inspired when I visit the kennels. I just love to watch how the hounds*

*interact with each other . It would be only moments until the upright hound would squeeze in with the rest, while the other hounds grumbled about it.*

**DANA LEE THOMPSON, SAA**

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

*Last Man Standing*  
Foxhounds  
Oil  
11.25 x 11



**FRANCE TREMBLAY, SAA**

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

*The Great Singer*  
Tropical Mockingbird  
Acrylic on Canvas  
10 x 20

*Tropical mockingbirds are great musicians and their repertoire is very large. They also learn music from other birds and they like to sing from their perch, on top of bushes. This painting depicts a fleeting moment when a mockingbird paused and noticed something interesting that deserved a closer look. Soon enough, he ruffled his feathers, flashed his orange eyes and darted away.*



*The Greater Yellowlegs is a frequent visitor to both the Chesapeake Bay and the Atlantic Ocean which border the beautiful peninsula known as the Eastern Shore of Virginia. I was born, raised and reside in this wildlife rich area and most of my works are of creatures native to this region. With*

*this sculpture, I emphasize the graceful lines and long, thin legs of the Yellowlegs as it stalks a mud flat or sand bar. This is the first sculpture in my Shorebird Series.*

**DAVID H. TURNER, SAA**

Resides: Onley, Virginia, USA

b. 1961, Virginia, USA

*Greater Yellowlegs*

Greater Yellowlegs

Bronze

10 x 13 x 4



**KENT ULLBERG, SAA**

Master Signature Member

Resides: Corpus Christi, Texas, USA

b. 1945, Gothenburg, Sweden

*Interdependency*

Tarpon

Stainless Steel

33 x 18 x 11

128

*As an art student I became fascinated with the famous Italian renaissance painting "Vertumnus" by Archimboldo, a portrait of Emperor Rudolf II, created from all forms of vegetables and fruits. In this sculpture I use the same approach to celebrate the interdependency of marine life in an eco-system at the Texas coast.*

*46 different species, from microscopic plankton to mammals, come together to create the sculpture of a tarpon (a species itself dependent on several eco systems). This is also a symbol for interdependency in all of nature, where we too play a part.*



*"Family Outing" was created from my many trips to Maryland and The Easton Waterfowl Festival, located on the Chesapeake Bay. The young (cygret), will lose its multicolor after one year. Contrasting the white swans against the dark blue water of the Chesapeake adds to the beauty and charm of this mute swan family.*

*The flip side: Mute swans are not native to the Americas, they were imported from Eurasia to decorate the ponds and parks of large estates. Their aggressive behavior and feeding habits are now threatening native waterfowl and the ecosystem of the Chesapeake and other wetlands.*

**MARLOWE URDAHL, SAA**

Resides: Gold Canyon, Arizona, USA  
b. 1932, North Dakota, USA

*Family Outing*  
Mute Swans  
Acrylic  
12.5 x 17.25



**DIANE VERSTEEG, SAA**

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

*Abbey*

Abyssinian Ground Hornbill  
Scratchboard  
8 x 10

*Abbey was a friendly, confident Abyssinian Ground Hornbill who lived at the Living Desert in CA and shared a large exhibit with Slender-horn and Cuvier's gazelles. Abbey liked to follow the keepers as we worked in his yard jumping into the wheel-barrows, grabbing the rakes and occasionally dump-*

*ing the buckets. Abbey was always offering gifts of sticks, stones, tidbits from his breakfast and sometimes something special he had caught and killed himself. Abbey was named after Edward Abbey.*



*My inspiration for the piece was the branch on which the bat is perched. Its lines were so graceful and flowing and it just begged for something to be perched on it (or in this case, under it). Once I had determined how I would mount the branch to the base I then needed to determine what it would be supporting. For some odd reason a sleeping fruit bat came to mind.*

*The bat and a short section of the branch are sculpted from the same piece of stone and the branch section is painted to match the wood coloration. It's definitely quirky.*

**DALE A. WEILER, SAA**

Resides: Tryon, North Carolina, USA

b. 1947, New York, USA

*Just Hangin'*

Fruit Bat

Steatite, Wood, Steel

18 x 19 x 11



**JACQUES WETTERER**

Resides: Obernai, France  
b. 1947, France

*The Furious Rhinoceros*  
White Rhinoceros

Bronze  
9 x 28 x 8

*Animal sculptor, sensitive to the beauty and diversity of life, I try to stimulate the human consciousness on the need to preserve the natural heritage by making subjects that both fascinate with their aspects and simultaneously symbolize an endangered species by*

*the full responsibility of the human being, example: the white rhino, which is for irrational ideas, (the supposed healing properties of its horns), at the verge of extinction ...*



*The ermine is the winter coloring of the stoat, a ferocious little animal in the weasel family. It weighs only 4 to 8 ounces, yet preys on animals many times its size. The head and body are the same width, which allows the ermine to go into a burrow after its occupant.*

*I designed the pose with counter-balanced angles to invoke the ermine's wiggly way of moving and to create flat and curved surfaces for the play of light and shadow. My goal was to have the sculpture pack an aesthetic whollop equal to that of the little ermine.*

**ELLEN WOODBURY, SAA**

Resides: Loveland, Colorado, USA

b. New York, USA

*White Lightning*

Ermine

Sivec Marble & Mongollan Imperial Black  
Marble on Carrara Marble & Granite

14 x 8 x 8.5



**JUAN PABLO ZAPATA-CORNEJO, SAA**

Resides: Lima, Peru

b. 1973, Arequipa, Peru

*Miradas*

Crow

Colored Pencils

16 x 22

*I was visiting Yellowstone National Park, when suddenly I saw this splendid crow looking at me, seems like he was trying to tell me something. That look was so persistent that it caught my interest for continu-*

*ing looking at him. After a few minutes, the bird turned himself and before getting ready to fly, he looked at me, trying to say bye, and that is the moment that you can see.*

# 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	Simon Combes	Mel Fillerup	Ugo Mochi	Robert Scriver
Dharbinder Bamrah	Charles De Feo	Harry L. Hoffman	C. E. Monroe Jr	John Schoenherr
Cheryl Battistelli	Jack L. Dumas	Anna Hyatt Huntington	Lanford Monroe	Robert M. Scriver
William F. Bartlett	Donald R. Eckelberry	Laurence G. Isard	Benson Moore	Louise Shattuck
Thomas Beecham	Mel Fillerup	Francis L. Jaques	Robert E. Pease	Joseph Sibal
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Farrell R. Collett	Everett Hibbard	Donald Miller	Sam Savitt	

\* On the following page we acknowledge the artist who died in the last year.

## IN MEMORIAM

### PAUL BOSMAN

Resided: South Africa  
1929–2011

Paul was born in South Africa in 1929, and moved to Botswana when his father was appointed Director of Agriculture for the British Government. He was educated at St. Andrews College, Grahamstown, South Africa, Johannesburg Art School, with further study at Heatherley's Art School and Central School of Art in London, England.

Paul once wrote:

"I see art and wildlife conservation as a symbiotic relationship. Because art keeps alive the memories of wildlife in a natural setting, it stimulates a longing in the public to know that such scenes will continue to exist in nature.

"I think inspiration for my work comes from having spent my childhood in the wilderness area of Botswana, surrounded by nature. As an adult I was fortunate enough to own a safari lodge in what was then Rhodesia, again surrounded by nature but this time in the midst of one of the most beautiful and historical areas—Gona-re-Zhou—The Place of the Elephants."

Paul is probably best known for his limited edition art prints *The Magnificent Seven* depicting seven of the largest tuskers in the Kruger National Park in



1983. The first print *Mafunyane*, was sold out almost immediately and half the proceeds went to the Kruger Park to help preserve these impressive animals. He frequently donated work to be reproduced to fundraise for various conservational projects, most notably to enlarge the Augrabies National Park. "As wildlife artists it is our responsibility to give back to ensure that the wildlife we portray is protected for future generations to enjoy," he wrote in a fundraising appeal.



He was very modest about his creative ability. He always said there are countless good artists—he had just had the lucky breaks. He was always ready to share a technique he was using or to mentor an upcoming artist. He and his family immigrated to the US in 1983, and became citizens. He was proud to be chosen as one of the impressive American exchange team to visit Africa for *The Painting Experience* program arranged by Bob Koenke, Editor of *Wildlife Art* magazine.

His submissions to the Society of Animal Artists' annual show were made in 1987, 1990, 1991 and 1992. For those he received four awards of Excellence and the Elliott Liskin Award for painting and he really prized that recognition.

SOCIETY OF ANIMAL ARTISTS



# SAA 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,
- 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

\*DENOTES DISTINGUISHED SIGNATURE MEMBER

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### 2011

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 Fred Thomas, *Plenty for All*  
 Patricia Pepin, *La Vie En Vert*  
 Kay Witherspoon, *Moose Creek Crossing*

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Rick Pas, *Ring-Neck III*

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Ken Rowe, *Express Male*

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Carl Brest van Kempen,  
*An Atlantic Brackish Swamp*

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

T. J. Lick, *Inside the Throne Room*

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

Louise Peterson, *Tickled*

#### The Hiram Blauvelt Art Museum Purchase Award

Robert Bateman, *Wildebeest and Egrets*

#### Southwest Art Editor's Choice Award

Sue Westin, *Cashmere Glow*

#### Western Art Collector Editor's Choice

Jason Tako, *Courtship*

#### The Ethology Award for the Best Depiction of Natural Behavior in Any Medium

Paul Rhymer, *One Man's Trash*

#### The Newcomer Award for a First Time Participant in the SAA's Annual Exhibition

Lisa Egeli, *The Life Exotic*

### 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-Borghi-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*



## AWARD WINNERS 1979-2011

### 2008 (continued)

**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 Rhymmer, *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 Rhymmer, *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, *Wildebess*  
Sue Westin, *Texture & Nuance*

**2007 Bott-Borgi-Bransom Legacy Award**  
Dorcas MacClintock

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

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

**The Patricia Allen Bott Award for Creative Excellence (Painting or Sculpture)**  
Geordie Millar, *Walking #4*

**The Evelyn and Peter Haller Memorial Award For Sculpture**  
Leo E. Osborne, *Eagle Song*

**The Mason Family Foundation Award for the Best Depiction of Natural Behavior**  
Patricia Pepin, *Samburu Elephants*

**The Hiram Blauvelt Art Museum Purchase Award**  
Dino Paravano, *Going Hunting*

**The Haller Distinguished Young Artist Award For 2007**  
Geordie Millar

**The Don Eckelberry Scholarship Award**  
Kelly Singleton

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

**The Stanley Meltzoff Memorial Award**  
Kim Diment, *Otter Confusion*

### 2006

**AWARDS OF EXCELLENCE**  
Jan Martin McGuire, *Rock Retreat*  
W. Leon White, *The Night Watchman*  
Pat Jackman, *Neptune*  
Louise Peterson, *Chickadee*  
John C. Pitcher, *Discernment, Golden Eagle*  
Carel Pieter Brest 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-Borgi-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-Borgi-Bransom Legacy Award**  
Joseph Vance, Jr.

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



## AWARD WINNERS 1979-2011

### 2005 (continued)

**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-Borgh-Bransom Legacy Award**  
Guy Coheleach

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

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

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

**The Leonard J. Meiselman Memorial Award for Realistic Sculpture**  
Louise Peterson, *Bella and the Bug*

**The Donald R. Miller Interpretive Sculpture Award**  
Charles Allmond, *Pre-Flight*

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

**The Don Eckelberry Scholarship Award**  
Beatrice Bork

### 2003

**AWARDS OF EXCELLENCE**  
Barbara Banthien, *The Runway*  
Joy Kroeger Beckner, *Squirrel Season*  
Andrew Denman, *Network*  
John Schoenherr, *Fox Hunt II*  
Daniel Smith, *Zero Tolerance*

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

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

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

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

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

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

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

**Don Eckelberry Scholarship 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*

**The Elliot Liskin Representational Sculpture Award**  
Kenneth Bunn, *Vantage Point*

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

**The Leonard J. Meiselman Memorial Award for Realistic Sculpture**  
Kent Ullberg, *Solitude*

**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*



## AWARD WINNERS 1979-2011

### 2001 (CONTINUED)

**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*

**The Leonard J. Meiselman 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-Borghesi-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 Hattenas*  
Eric Thorsen, *Green Sea Turtle Pair*  
Anderson Yang, *Trumpeter Swans*

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

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

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

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

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

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

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

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

### 1999

**AWARDS OF EXCELLENCE**  
Joy Beckner, *Dreaming of Tomatoes*  
Carl Brenders, *Fireball*  
Charles Allmond, *Northern Sphinx*  
Terry Miller, *Dansereye—Ostrich*  
Ross Matteson, *Quail Call*  
Leo Osborne, *Ancient Traveler*  
Jeremy Pearse, *Black Kite*

Mae Rash, *Red-Winged Blackbird*  
Paula Waterman, *Spot of Sun*  
Nancy Darling, *Bear—Alaskan Malamute*  
Guy Coheleach, *Leopard Lookout II*

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

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

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

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

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

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

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

### 1998

**AWARDS OF EXCELLENCE**  
Jodie Adams, *Who's Going First?*  
Charles Allmond, *Hindsight*  
Chris Bacon, *Long Billed Curlew*  
Peter Brooke, *Relaxing Bear*  
Trey Finney, *Scarlet Flight*  
Matthew Hillier, *Lion Siesta*  
Steve Kestrel, *Jumpin Jack Flash*  
Robert Kuhn, *Down to the Scraps*  
Walter Matia, *Nothin' But a Hound Dog*  
George McMonigle, *Trevor*  
Lanford Monroe, *Winter Chill*  
Richard Sloan, *The Wild Bunch*  
Francis Sweet, *Sun Worshippers*  
Anderson Yang, *Winter*

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

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

**The Elliot Liskin Memorial Award for Painting**  
Guy Coheleach, *Sunspots*

**The Elliot Liskin Memorial Award for Sculpture**  
Joan Binney Ross, *Bearritz*

**The Donald R. Miller Award for Interpretive Sculpture**  
Chapel, *Spindrift*



## AWARD WINNERS 1979-2011

### 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

René 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

René Headings, *Soul of Africa*

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

Didier Debruyne, *Gotcha*

### 1996

#### AWARDS OF EXCELLENCE

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

#### The Hiram Blauvelt Art Museum Purchase Award

Walt Matia, *Wild Turkeys*

#### Activities Press Print Award

John Banovich, *104th Congress*

#### Wildlife Art Magazine Award

Dee Smith, *Le Roi Soleil*

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

Walt Matia, *Wild Turkeys*

#### The Elliot Liskin Memorial Award for Painting

Chris Bacon, *Light Waves*

#### The Elliot Liskin Memorial Award for Sculpture

Robert Glen, *Lioness Chasing Vulture*

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

Leo Osborne, *The Berry Pickers*

### 1995

#### AWARDS OF EXCELLENCE

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

#### Wildlife Art Magazine Award

Randal Dutra, *In His Domain*

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

Dwayne Harty, *Algonquin Wolves*

#### The Elliot Liskin Award for Representational Painting

Bob Kuhn, *Helter Skelter*

#### The Elliot Liskin Award for Representational Sculpture

Richard Loffler, *Savannah*

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

Leo Osborne, *Desert Watcher*

### 1994

#### AWARDS OF EXCELLENCE

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

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

**Wildlife Art News Award**  
 Greg Beecham, *Morning Glory*

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

**The Elliot Liskin Award for Representational Painting**  
 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*



## AWARD WINNERS 1979-2011

### 1993 (CONTINUED)

#### Wildlife Art News Award

Nancy Howe, *Water Music*

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

Walter Matia, *Cranes*

#### The Elliot Liskin Award for Representational Painting

Liz Lesperance, *The Watering Hole*

#### The Elliot Liskin Award for Representational Sculpture

Sherry Sander, *Foxes on the Bayou*

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

Steve Kestrel, *Trickster*

#### The National Tour People's Choice Award

Carl Brenders, *One to One*

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

Dennis Anderson, *Glutton*

### 1992

#### AWARDS OF EXCELLENCE

Chris Bacon, *Snake Bird*

Dan D'Amico, *Waiting Game*

Anne Faust, *El Cusingo*

Robert Kuhn, *Cool, Cool Water*

Walter Matia, *Otter Fountain*

Stanley Meltzoff, *Swordfish & Mako*

Joan Hagen Ross, *River Runners*

Lindsay Scott, *Threatening Skies*

#### Activities Press Print Award

David Rankin, *Queen of the Marsh*

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

Jim Landenberger, *Don't Tread on Me*

#### The Elliot Liskin Award for Representational Painting

Sue Westin, *In the Tracks of Man*

#### The Elliot Liskin Award for Representational Sculpture

Eric Berg, *Green Sea Turtle*

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

Patrick Bremer, *Tiger Beetle*

#### The National Tour People's Choice Award

Charles Fracé, *Reflections*

Anthony Gibbs, *A Bachelor's Life*

### 1991

#### AWARDS OF EXCELLENCE

Robert Bateman, *Homage to Ahmed*

Paul Bosman, *Five O'clock Shadow*

Tony Hochstetler, *Rhinoceros Beetle*

Laurence Isard, *Water Bears*

Leo E. Osborne, *Watching My*

*Brothers Pass*

David Rankin, *The Green Pool*

Don Ray, *Three Bonefish and Crabs*

Joan Hagen Ross, *In Clover*

Francis E. Sweet, *The Stretch*

#### Elliot Liskin Memorial Award for Interpretive Sculpture

Tony Hochstetler, *Rhinoceros Beetle*

#### The Elliot Liskin Award for Representational Painting

Paul Bosman, *Five O'clock Shadow*

#### Leonard J. Meiselman Award

Francis E. Sweet, *The Stretch*

#### The Donald R. Miller Memorial Award

Leo E. Osborne, *Watching My*

*Brothers Pass*

### 1990

#### AWARDS OF EXCELLENCE

Robert Bateman, *Bald Eagle Study, Series I*

Paul Bosman, *Brief Encounter*

Paul Bosman, *High Noon*

Simon Combes, *Tension at Dawn*

Donald R. Miller, *Africa*

Daniel Ostermiller, *Camille*

Dino Paravano, *Cheetah with Cubs*

David Rankin, *Sarus Cranes at Dawn*

Donald Sible, *Methuselah*

Richard Sloan, *Amazon Backwater*

W. Richard Stiers, *Rascals*

#### Elliot Liskin Memorial Award

Donald Sible, *Methuselah*

#### Donald R. Miller Memorial Award

Rosetta, *Panther*

#### Leonard J. Meiselman Award

Simon Combes, *Tension at Dawn*

### 1989

#### AWARDS OF EXCELLENCE

Gerald Balciar, *Puddle Jumper*

Beverly Bender, *Seldom Seen*

Patrick Bremer, *Cricket Hunter*

Carl Brenders, *Talk on the Old Fence*

Donald Grant, *Jaguar and Cubs*

Alan Hunt, *Gone But Not Forgotten*

Rob MacIntosh, *Shear Grace*

Larry Norton, *Sultry Day—Zambesi River*

#### Elliot Liskin Memorial Award

Donald Sible, *Big Al*

#### Donald R. Miller Memorial Award

Nancy Blauers, *Macaws*

### 1988

#### AWARDS OF EXCELLENCE

Eric Berg, *Toad*

Carl Brenders, *The Long Distance Hunters*

Esther Lidstrom, *Elephant Charge*

Leo & Lee Osborne, *Waterline*

Robert Salo, *Mountainside Bugler*

Sherry Sander, *American Bison*

Morten Solberg, *Arctic Nomads*

Craig Wilson, *Eagle*

#### Elliot Liskin Memorial Award

Charles Allmond, *Dance of Life*

### 1987

#### AWARDS OF EXCELLENCE

Charles Allmond, *Fred and Ethel*

Paul Bosman, *The Observers*

Alan Hunt, *A Gathering of Swallows*

Lars Jonsson, *Red-Winged Blackbird*

Morten Solberg, *At the Forest Edge*

Natalie Surving, *Guido*

J. Kent Ullberg, *Double Header*

*Monument*

Sue Westin, *Among the Feeding Stones*

### 1986

#### AWARDS OF EXCELLENCE

Douglas Allen, *An Early Winter*

Gerald Balciar, *Lucy*

Robert Bateman, *Grizzly*

Edward Bierly, *Fox on the Run*

Joan Hagen, *Everglades Newborn*

Alan Hunt, *Snow Leopard*

Walter Matia, *Marsh Masters*

Sherry Sander, *Kudu*

Morten Solberg, *Monarch of the Sky*

Natalie Surving, *Iguana Iguana*

*Rhinotopia*



AWARD WINNERS 1979-2011

**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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