

SOCIETY OF ANIMAL ARTISTS
ART AND THE ANIMAL

2014



54TH ANNUAL MEMBERS EXHIBITION



SOCIETY OF ANIMAL ARTISTS
54th Annual Exhibition & Tour
Art and the Animal
2014-2015

PREMIERE

THE WILDLIFE EXPERIENCE

August 23–October 22, 2014

Parker, CO

TOUR

THE HIRAM BLAUVELT ART MUSEUM

November 15, 2014–January 4, 2015

Oradell, NJ

THE ELLA CAROTHERS DUNNEGAN GALLERY OF ART

February 1–March 15, 2015

Bolivar, MO

THE NATIONAL SPORTING LIBRARY AND MUSEUM

April 17–August 20, 2015

Middleburg, VA

Dates/venues are subject to change.

David J. Wagner, L.L.C., *Art and the Animal* Tour Office
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Member, American Alliance of Museums, International Council of Museums

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SOCIETY OF ANIMAL ARTISTS



ART AND THE ANIMAL
54th Annual Members Exhibition

PREMIERE

THE WILDLIFE EXPERIENCE

Parker, Colorado

August 23, 2014–October 22, 2014

SOCIETY OF ANIMAL ARTISTS

The Society of Animal Artists is an association of painters and sculptors working in the genre of animal art. Subject matter is open to the entire spectrum of the animal kingdom. Beginning in the 1950s, a group of nine artists began meeting to exchange ideas as well as to enjoy the camaraderie of their peers. In 1958, they mounted an exhibition titled *Animals in the Bronx Zoo*, sponsored by the New York Zoological Society. The enthusiastic public response to their exhibition inspired Patricia Allen Bott and Guido Borghi to form the Society of Animal Artists. Today there are almost 500 members residing in the United States, Africa, Australia, Canada, Europe, South America, Asia and Japan. The Society is dedicated to the portrayal of our living heritage and its preservation through demonstrations, seminars, lectures and exhibitions.

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MESSAGE FROM THE PRESIDENT OF SOCIETY OF ANIMAL ARTISTS

In 2002, the Society of Animal Artists was the inaugural exhibition for The Wildlife Experience; we were pleased to return again in 2007. It is now our honor to have our third opening hosted by The Wildlife Experience, our 54th Annual Exhibition. We are grateful to The Wildlife Experience for promoting the genre of animal art and for their ongoing support of the Society of Animal Artists.



Renee Bemis, SAA President

Art and the Animal is made possible because of hard work by many people starting with the SAA's gifted artists. The artwork submitted this year was outstanding, exciting and full of original ideas. This annual, juried exhibition is exceptional and all the artists selected should be proud.

I wish to also acknowledge David and Gail Liniger for their commitment to the Society of Animal Artists and their continued support of the arts with a purchase award. Connie Mohrman, Exhibits Manager of The Wildlife Experience, has been instrumental in making the premiere of this exhibition smooth and successful.

The Bellis Family, through the years, have been loyal supporters of the SAA and extraordinary patrons to the world of animal art. David Wagner has put together another wonderful tour for *Art and the Animal*. Deanna and David Rankin work tirelessly in making our catalog a showpiece. Our many thanks to everyone.

It is my privilege to serve as the President of the Society of Animal Artists. I have long been a member of the board and served as Treasurer for 4 different presidents: Charles Allmond, Francis Sweet, Leslie Delgyer and Diane Mason. Each president had

their own unique set of situations, always making strong decisions, and constantly mindful for the betterment of the Society of Animal Artists. It is my desire to follow in the path of our past presidents, while striving to boldly move the Society into realms not yet achieved. Everyone on the board works hard for our membership, from the communications committee, our exhibition committee, the nominating committee, our executive board, etc., and certainly a big thank you to our Executive Director, Bob Mason, who makes

being the president of the Society manageable, while still allowing me to be creative.

I want to also recognize our new officers; Diane Mason has taken the reins as Treasurer, doing a wonderful job I might add, and Kim Diment has kindly taken the secretary's job from Leslie Delgyer, the person that has faithfully taken minutes for as long as I can remember, minus the years she served as president. Jan Martin McGuire has worked relentlessly to bring incredible opportunities to our members and last but not least we now have an international board member, Julie Askew. I have witnessed many changes, and we are continually evolving. The "Winds of Change" are still coming; it is a sensational time to be an animal artist.

I hope you enjoy this extraordinary collection of fine art.

— Renee Bemis
Society of Animal Artists
President



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

The 2014-2015 Society of Animal Artists Annual Exhibition and *Art and the Animal* Tour are largely due to individuals who have dedicated themselves and their resources to the Society of Animal Artists beginning with Dave and Gail Liniger, co-founders of The Wildlife Experience in Parker, Colorado. Dave and Gail made a personal commitment of their considerable resources to the continuous display of exhibitions by members of the Society of Animal Artists in the name of art, conservation, and education at The Wildlife Experience beginning with the museum's inaugural exhibition in 2002. In September of that year, the Linigers celebrated the grand opening of The Wildlife Experience by hosting the premiere of the 42nd Annual Exhibition of The Society of Animal Artists. Five years later, in 2007, The Wildlife Experience hosted the Society's 47th Annual Exhibition. And now, in 2014, The Wildlife Experience is again hosting the Annual Exhibition of the Society of Animal Artists, this time, the 54th. The Wildlife Experience has also displayed the *Art and the Animal* traveling exhibition in each of the other years of the museum's first decade all of which have been capably managed by Exhibits Manager, Connie Mohrman, to whom I am also grateful.

The Hiram Blauvelt Art Museum in Oradell, New Jersey, is the first venue this year on the *Art and the Animal* Tour. Under the leadership of James Bellis, Jr., who assumed the duties of President of The Blauvelt-Demarest Foundation in 2010, The Blauvelt hosted the 52nd Annual Exhibition in 2012, committed to be a tour venue



David J. Wagner, Ph.D.

in 2013, 2014, 2015, and 2016, and pledged to host The 57th Annual Exhibition in 2017. The Blauvelt first displayed *Art and the Animal* in 1998. In 2003 and 2004, The Blauvelt hosted The Society's 43rd and 44th Annual Exhibitions.

An individual who is responsible for bringing *Art and the Animal* now five times to the state of Missouri for display at The Ella Carothers Dunnegan Gallery of Art in Bolivar is Director, Jo Roberts, to whom I am eternally grateful.

A new venue this year, and one, which I'm sure will be a source of great pride for members of The Society of Animal Artists is The National Sporting Library and Museum in Middleburg, Virginia. Several individuals played a role in making the display of *Art and the Animal* at the NSLM a reality. As early as 2009, Turner Reuter of Red Fox Fine Art in Middleburg, encouraged NSLM to host *Art and the Animal*, as would SAA member, Anita Baarns. Curatorial Assistant, Hannah Reuter, and niece of SAA member Diana Reuter-Twining, subsequently advocated display of the exhibition at NSLM. Advancement of display from concept to reality finally coalesced thanks to the initiative of Claudia Pfeiffer George L. Ohrstrom, Jr. Curator, and Melanie Leigh Mathewes Executive Director, to whom I am now indebted.

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

THE WILDLIFE EXPERIENCE

THE PREMIERE

The Wildlife Experience, the largest cultural organization in Colorado's fast-growing Douglas County, is dedicated to inspiring an appreciation and respect for wildlife and the outdoors. Opened in 2002, it serves the educational, entertainment and community needs of over 175,000 South Metro Denver residents, students and visitors annually.

The prairie-style design of The Wildlife Experience features native plantings, a rocky stream bed water element and indigenous materials outside. Its courtyard and quarter-mile-long nature trail encircling the facility showcase sixteen monumental bronzes by some of wildlife art's finest sculptors. The nature trail is certified as an Audubon Society Backyard Habitat, complete with nesting bird boxes, a pond for mallards and red-winged blackbirds, natural grasses and bat houses.

Inside the 151,000 square foot facility, natural light bathes the 35-foot high sandstone atrium, inspired by Mesa Verde's canyon



walls. The Wildlife Experience is a regional community asset where a variety of private, for-profit and non-profit groups host indoor and outdoor events, utilizing on-site catering, the banquet hall, and meeting and classroom spaces. Over ten different nature movies and numerous special programs are held in the state-of-the-art large-screen theater annually.

Globeology, the 30,000 square foot signature permanent exhibit of The Wildlife Experience, provides the cornerstone for educational programs. Visitors are immersed in open dioramas portraying eight significant biomes of the world, complete with rare specimens in naturalistic habitats, interactive animatronics and computer kiosks, a 15-foot waterfall, special effects and five large sea aquaria.

In addition to featuring its premier collection of wildlife art and specimens, the galleries exhibit over a dozen science, interactive and fine art traveling shows each year. The 54th Annual Exhibition marks the third Society of Animal Artists premier hosted by The Wildlife Experience; the touring exhibit, Art and the Animal, has also been shown seven times during the past thirteen years.

SOCIETY OF ANIMAL ARTISTS AWARD PROGRAM 2014

The Award of Excellence

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



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

In addition to the Award of Excellence, the Sponsor Awards listed below will also be presented at the opening of the 54th Annual Exhibition.

The Hiram Blauvelt Art Museum

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

Dave and Gail Liniger Purchase Award—

An acquisition for the permanent collection of The Wildlife Experience

The Driftless Glen Distillery

Purchase Award— Acquisition for the corporate art collection

The Patricia A. Bott Award for Creative Excellence—

Bequest of Patricia A. Bott

The Evelyn and Peter Haller Memorial Award for 3D—

Bequest of Evelyn M. Haller

The President's Artistic Achievement Award for 2D and The President's Artistic Achievement Award for 3D—Anonymous

The Marilyn Newmark Memorial Award for Realistic 2D & The Marilyn Newmark Memorial Award for Realistic 3D

Executed in an Academic Manner—
Donated by the Marilyn Newmark 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 2D & The Ethology Award for the Best Depiction of Natural Behavior in 3D—Donated by Bob and Diane Mason

The Artists' Choice Award—

Donated by the Society

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

The Southwest Art Editor's Choice Award—

Donated by *Southwest Art* Magazine

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

◻ JUDGES FOR THE 2014 EXHIBITION ◻

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VP/General Manager
Fine Art Connoisseur and
PleinAir Magazines

Pam Dean Cable

Executive Director
Susan Kathleen Black
Foundation

Susan T. Fisher

Former Director of the Art
Institute, The Arizona-Sonora
Desert Museum

Constance Mohrman Kane

Exhibits Manager
The Wildlife Experience

Dr. Rick Smartt

Former Executive Director
and VP, The Wildlife
Experience

ART AND THE ANIMAL

Society of Animal
Artists' members
represented in the
54th Annual
Exhibition

Entire membership
listed on page 141



Beverly S. Abbott, SAA
Sue deLearie Adair, SAA
John N. Agnew, SAA
Douglas Aja, SAA
Tom Altenburg, SAA
William Alther, SAA
Thomas Anderson, SAA
Julie Askew, SAA
Anita Baarns
Chris Bacon, SAA
Gerald Balciar, SAA
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Craig Bone
Ajay Brainard, SAA
Carel P. Brest van Kempen, SAA
J. Clayton Bright, SAA
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Clarence P. Cameron, SAA
Chris C. Chantland, SAA
Julie T. Chapman, SAA
Dan Chen, SAA
James Coe, SAA
Guy Coheleach, SAA
Guy Combes, SAA
Carrie Cook
Jean Cook
Mary Cornish, SAA
Colleen R. Cotey, SAA

Anni Crouter, SAA
Patricia Davis, SAA
Andrew Denman, SAA
Kim Diment, SAA
Paul Dixon, SAA
Mick Doellinger, SAA
Kathleen E. Dunn, SAA
Lori Anne Dunn, SAA
Lisa Egeli, SAA
Darryn Eggleton
Peter Elfman
Lyn Ellison, SAA
Camille Engel
Leslie Helena Evans, SAA
Anne S. Faust, SAA
Linda M. Feltner, SAA
Cynthia Fisher, SAA
Sharon Fullingim, SAA
Jeff Gandert, SAA
Anthony Gibbs, SAA
Sue M. Gombus, SAA
Shawn Gould, SAA
Peter Clinton Gray, SAA
Simon David Gudgeon, SAA
Kendra Haste, SAA
Tony Hochstetler, SAA
Cindy House, SAA
Cary Hunkel, SAA
Brian Keith Jarvi, SAA
Kate Jenvey
Brenda Will Kidera, SAA
David N. Kitler, SAA
Kim Kori, SAA
Lynne Lockhart, SAA

Anne E. London, SAA
Sam MacDonald, SAA
Rob J. MacIntosh, SAA
Lynn Maderich
Laura Mark-Finberg
Roger Martin, SAA
Sharon I. Martin, SAA
Jeanette Martone, SAA
Diane D. Mason, SAA
Walter T. Matia, SAA
Janis L. Mattson
Sally Maxwell, SAA
Jan Martin McGuire, SAA
Judith Angell Meyer, SAA
Terry Miller, SAA
Tiffany Miller Russell, SAA
Dale Marie Muller, SAA
Sean Murtha, SAA
Timothy J. Nimmo, SAA
Leo Osborne, SAA
Pokey Park
Victoria Parsons, SAA
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Sherrie York, SAA
Aaron Yount, SAA
Pete Zaluzec, 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

Digits
Orangutans
Oil
4 x 5.75

Watching baby “Aurora” shyly playing peek-a-boo with her human audience was delightful. She crawled all around her surrogate mother “Cheyenne” who continued to sleep. When Aurora stretched her hand out, I thought what a wonderful pose. The contrast of Cheyenne’s wrinkled face resting on her thick fingers with

Aurora’s long slim baby fingers was too enchanting to resist painting. The backlighting on Aurora’s nearly bald head with her sparse long hair added another element of fun to the painting.



A few years ago I was walking along the shore of Driftwood Beach on Jekyll Island when I came across a crab I hadn't seen before. After a little internet surfing I discovered that it was an Atlantic Ghost Crab, a predominantly

nocturnal species. How lucky I was to come across one in the middle of the day! The combination of translucent legs, colorful claws and an interesting cast shadow made this crab an irresistible subject for me.

SUE DELEARIE ADAIR, SAA

Resides: Schenectady, New York, USA

b. 1960, New York, USA

Atlantic Ghost

Atlantic Ghost Crab

Watercolor, Colored and Graphite Pencils

7 x 9



JOHN N. AGNEW, SAA

Resides: Cincinnati, Ohio, USA

b. 1952, Ohio, USA

Granites and Tiger Beetle

Six-spotted Tiger Beetle

Acrylic

11 x 14

These granites that were scraped from the Canadian Shield by Pleistocene glaciers and deposited there around 10,000 years ago on the southern shores of Lake Superior, are some of the oldest known rocks in the world at nearly 4 billion years old. I find the

patterns and colors fascinating, and the paintings that I've done of them are the closest I can come to abstract art. The Tiger Beetle adds a spot of color.



Increased demand for ivory in Asia in recent years has led to the slaughter of tens of thousands of elephants, leaving countless calves orphaned. A few lucky ones are rescued and brought to the David Sheldrick Wildlife Trust Elephant Orphanage in Nairobi, Kenya. Here they are cared for and will eventually be reintroduced

into the wild. This is a long process that can take ten years or longer before they become fully independent. These two calves are under six months of age. The blankets are for warmth and protection from the sun. They will no longer need them around age two.

DOUGLAS AJA, SAA

Resides: Montpelier, Vermont, USA

b. 1956, Vermont, USA

Orphans
African Elephants

Bronze
9 x 10 x 10



TOM ALTENBURG, SAA

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

Using the position, expression, and dramatic lighting, my goal with this timber wolf was to create emotion. The patterns in the fur were an interesting study and a challenge to paint.

Warm Sunlight

Timber wolf

Acrylic

17 x 24



Snowshoe hares are emphatically a product of their environment. In this painting, the hare provides a subtle point of interest in an otherwise abstract scene of twigs and snow.

WILLIAM ALTHER, SAA

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

Match Made in Winter

Snowshoe Hare

Oil

20 x 24



THOMAS ANDERSON, SAA

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

Sometimes I Wonder Why
Marbled Godwit
Oil
24 x 36

And now the purple dusk of twilight time steals across the oceans of my heart (apologies to Mitchell Parrish). Sometimes I wondered why I wanted to freeze time and capture this split second of rippling water in paint. It had to succeed on at least 3 levels: as pure abstraction of color, line and shape; as a celebration of the miracle of

water and its countless appearances, properties and necessity to life on Earth; and as the tale of the “lonely” marbled godwit, focusing on safety and finding a meal at the water’s edge, dwarfed by the immensity of its surroundings.



This is one of those instances where less is more. Using a simple background to create height and to act as leader lines down to the elk, the emphasis becomes the line of light—the Elk Ridge.

JULIE ASKEW, SAA

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

Elk Ridge
Elk
Acrylic
16 x 39



ANITA BAARNS

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

Sunrise
Foxhound
Oil on Linen
8 x 10

This painting depicts a Piedmont Fox Hound puppy sleeping in the kennel. The morning light is touching his nose, making it itch, and one can sense that the puppy is about to wake up from a deep sleep. I enjoy painting sleeping hounds; I love the way the ears are draping over the big paws and the wrinkles in his face show resistance to the slowly increasing intensity of the light that will pull him into a new day.



In “Liquidity”...line is a tool, being dissected and influenced by an undulating and relatively intangible surface plane. This helps to establish and instill a delicate balance between a number of opposing elements.

CHRIS BACON, SAA

Master Signature Member

Resides: Burlington, Ontario, Canada
b. 1960, Watford, Hertfordshire, England

Liquidity

Barn Swallow

Acrylic on Rag Board

23.5 x 28.75



GERALD BALCIAR, SAA

Master Signature Member

Resides: Parker, Colorado, USA

b. 1942, Wisconsin, USA

Toadstools

Woodhouse's Toad

Bronze

9 x 10 x 6

I chose the toad for my subject because of the physical characteristics of their body. They always appear to be plump and warty. As a kid I handled many and never ever got warts from them. Growing up in Wisconsin, I found a shallow pond where they were spawning. It surprised me because they

were doing it under water like a frog. There must have been over a hundred of them on one end of the pond. They appeared to be the same species of toad in Wisconsin that we have here in Colorado.



The African elephant is the largest land mammal on earth, and one that I love to paint. They evolved with few geographic constraints, migrating thousands of miles, literally shaping ecosystems as they traveled. With the barrage of man, elephants were eventually denied the continent they required for survival. Today they are faced with an even greater obstacle: renewed

obsession with ivory. Poaching has reached an unprecedented level with thousands being killed annually to satisfy an exploding demand. "Tusk" calls attention to the elephant's plight; the solidarity of its features symbolizing just how quickly they are disappearing from our view.

JOHN BANOVIK, SAA

Resides: Carnation, Washington, USA

b. 1964, Montana, USA

Tusk
African Elephant
Oil on Belgian Linen
85 x 85



BARBARA BANTHIEN, SAA

Resides: Tiburon, California, USA
b. 1950, Ohio, USA

Fly Away
Great Egret
Acrylic on Board
12 x 18.5

Great Egrets are such elegant birds. Their delicate beauty seems so fragile. I often see them flying solo, bright white against the sky. For me, this lone bird among the tumultuous clouds creates an ethereal, other-worldly scene.



The most exciting moments I experience with wildlife often include grizzly bears. While sculpting "Land Baron," I am reminded how very fortunate I am to live near Yellowstone National Park where there is enough territory for grizzly bears to roam.

There are few animals in North America that call for more land than an interior grizzly bear. I believe this animal represents the American spirit of freedom and sovereignty more than any other.

MICHAEL J. BARLOW, SAA

Resides: Livingston, Montana, USA

b. 1963, Wyoming, USA

Land Baron

Grizzly Bear

Bronze

7 x 9 x 3



ROBERT M. BATEMAN, SAA

Master Signature Member

Resides: Salt Spring Island, B.C., Canada

b. 1930, Ontario, Canada

Poached Ivory

Elephant

Oil on Canvas

36 x 36

26

An elephant is killed every 15 minutes. A rhino is killed every 10 hours. Illegal wildlife trade is worth \$7 billion/year worldwide. This amounts to genocide of some of the world's most iconic species. Most of the killing is for unnecessary luxury items or misguided pharmaceutical purposes. We actually saw this dead elephant in Ngorongoro Crater. We had seen him in the morning alive and well. We were the last to

leave the crater and there he was, where he had collapsed not far from the road. We radio'd the park rangers and waited until they came. In doing so we perhaps thwarted a poaching attempt. The next day, first thing in the morning, the carcass was swarming with scientists and rangers. There was a rumour that some higher park authorities were in league with the poachers. It is a tragedy that money talks for such reasons.



Every morning an impala wakes up knowing that it must outrun the fastest lion if it wants to stay alive. Every morning a lion wakes up knowing it must outrun the slowest impala or it will starve.

It makes no difference if you are a lion or an impala. When the sun comes up in Africa, you must wake up running. —Anonymous, Zambia

JOHN P. BAUMLIN, SAA

Resides: Endicott, New York, USA

b. 1956, New York, USA

Wake Up Running

Impala and Lion

Oil on Linen

24 x 36



JOY KROEGER BECKNER, SAA

Resides: Chesterfield, Missouri, USA
b. 1944, Missouri, USA

Big Heart
Gordon Setter Dog
Bronze
20 x 8 x 12.5

“Big Heart” began as a commission. I worked from photographs of an elegant young Gordon Setter. A local Gordon breeder provided measurements for this half life-sized bronze. When I was 98% finished, she brought her young Gordon champion to me for a live model to help

me capture the head as close as possible to the AKC standard. Since Gordon Setters are known for having a faithful, affectionate nature, “Big Heart” is the perfect title!



As a carver I need to “release” an image trapped within the stone, and to “capture” the image for others to view. Atlantic Low Country, “Treasures Under the Surf,” began before the first chip of stone was removed by seeing the marine ray rising from the sandy bottom within the three

inch wide stone. The sand dollars, star fish, and empty shell were added from memories of wading in the salty warm water. The flowing lines and textures were added to visually add interest and life to the stone.

JEFF BIRCHILL, SAA

Resides: Augusta, Georgia, USA
b. 1945, Florida, USA

Treasures Under the Sea
Marine Ray, Starfish,
Sand Dollar, Conch Shell
Marble

29 x 44 x 12



CRAIG BONE

Resides: Cameron, North Carolina,
USA
b. 1955, Zimbabwe

Moving Out

Lion, Buffalo, Elephant
Oil on Canvas
31 x 66

“Time to Move Out” captures a typical scenario in Mana Pools, Zimbabwe during the dry season. I frequented Mana Pools, a wildlife conservation area in northern Zimbabwe, to gain inspiration and reference for my paintings. I would set up camouflaged hides on the outskirts of waterholes and wait for the animals to seek water during the midday heat. All animals gravitate to the waterholes in the dry season, often times under an

illusion of safety in which buffalo may calmly drink under the watchful eye of a lion pride nearby. A situation like this may be deadly for some animals on occasion, but this painting depicts a midday cease fire in which the lions have chosen to coexist. My deep love of the African bush has always influenced my work and “Time to Move Out” is a perfect example of this.



As an artist, I am concerned with capturing and portraying an emotion first and foremost. "The Anguish Of Eternal Loneliness" deals with feelings of loneliness and longing that haunts the human existence throughout our lives. Conscious decisions are made in regards to the positioning and color palette. The warbler is lying fully exposed in a prone position to elicit a feeling of intimacy and

vulnerability. Set in a simple, ethereal background that is peaceful and almost calming it thus, creates a dichotomy of tension and acceptance, of anguish and relief. I invite the viewer to engage with the painting and the emotions that it conjures and to create their own narrative.

AJAY BRAINARD, SAA

Resides: Naugatuck,
Connecticut, USA

b. 1971, Connecticut, USA

The Anguish Of Eternal Loneliness
Common Yellow-Throat Warbler
Oil on Board
18 x 24



CAREL P. BREST VAN KEMPEN, SAA

Master Signature Member

Resides: Holladay, Utah, USA

b. 1958, Utah, USA

The Problem of Wild Identity

Red Kangaroo

Acrylic

20 x 30

*You can go to Madagascar, Venezuela and Nebraska
Cross the stark Strait of Makassar, trek from Tunis to Timbuktu.
You'll see tragopans and troupials, chiropterans and marsupials,
Spend weeks ranking and grouping all variety of snake or shrew.
Over a lifetime's exploration studying animal adaptation
And obsessional observation of feathers, fur and a fang or two;
In matters zoological, you can see it's not illogical
To presume some mythological, like the improbable kangaroo.*



A moment observed. These three words explain my sculptures and paintings. An animal's attitude, a person's characteristic gesture, light raking across a landscape—these are all subjects of my art. The fleeting moment observed, with all its

feeling, remains my guide to the end. Curiously, from its spontaneous inception as the subject of my art, I visualize "the moment observed" specifically as either a sculpture or a painting. There is never an either/or.

J. CLAYTON BRIGHT, SAA

Resides: Unionville, Pennsylvania, USA

b. 1946, Pennsylvania, USA

Cedar

Jack Russell Terrier

Bronze

8.5 x 4 x 9.5



LINDA BUDGE, SAA

Resides: Cave Creek,
Arizona, USA
b. 1940, Utah, USA

Walking Out
Gambel's Quail
Oil
28 x 22

I came across these old stone steps in one of the many washes that traverse throughout our local desert area. However, they did not seem to connect to any building or pathway. And, the only ones that seemed interested in using this dilapidated staircase were several quail. I couldn't pass it up either.



Large pieces of dendritic soapstone are difficult to find. When the wet stone is unearthed and exposed to the Montana high desert sun, the stone is fractured into smaller pieces by the escaping moisture. I attempted to use all of this beautiful stone, so the piece is a bit interpretational with a lot of “artistic license” taken with various elements of the bird. The owl is still obvious, however. The stone is dense, thus heavy, but I still managed to carve it in my lap. It was also very corrosive, unlike most of this stone, and my skin was constantly tortured.

CLARENCE P. CAMERON, SAA

Resides: Madison, Wisconsin, USA

b. 1941, Wisconsin, USA

Caught in the Act
Great Horned Owl
Montana Dendritic Soapstone
on Glass and Wood
6 x 9 x 8



CHRIS CHANTLAND, SAA

Resides: Traverse City, Michigan, USA
b. 1959, Iowa, USA

Practice Makes Perfect
Labrador Retriever
Watercolor
11.5 x 28.5

I spend a lot of time around some of the plantations of South Georgia, and a lot of dog work is done there. In this case, a lab was working on one of the swim-by training ponds, which is the reason for the white bumper and the title of the work. I work in

oils, acrylics and graphite, but my favorite medium is watercolor, and I decided it was best to use it here to depict the changes of the surface and color of the water.



My work is focused on interpreting the animal species of the American West and Africa with a contemporary flair. In the lower 48, one of the few places reliable for moose is around Grand Teton National park, particularly in the fall. This is one of the biggest boys I've seen outside

of Alaska; he was hanging out with a male of much smaller antlerage, and was moving restlessly around the Gros Ventre River, looking for cow moose. The light was great, his attitude was obvious—the perfect inspiration.

JULIE TAYLOR CHAPMAN, SAA

Resides: Missoula, Montana, USA

b. 1963, Ohio, USA

Bullish
Moose
Scratchboard
16 x 20



DAN CHEN, SAA

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

Thought

Gorilla

Pastel on Sanded Paper

25 x 16

I took pictures of this Gorilla when we had the 50th annual exhibition at San Diego, California. I have always wanted to draw a gorilla on black paper. This pose and the lighting gave me a perfect opportunity to execute this drawing with minimal lines and shades to bring forth the essence of the animal.



Some ideas for a painting are so compelling, they grab hold of your imagination and won't let go. "Beaver Swamp Haze" is based on a plein air study painted on a sultry summer day in 2003. I saw no egret that day—Great Egrets are actually uncommon this far north in the Hudson Valley—but I envisioned an egret as the perfect ghostly figure to glide among the tree skeletons lingering in the swamp. So I

added a tiny flying bird to the field study. But this larger version remained unfinished in my studio for years. For much of that time I had a small cut-out paper egret taped onto the canvas where I thought it would work best. Not until seven years after that original afternoon in the beaver swamp did I ultimately finish this painting.

JAMES COE, SAA

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

Beaver Swamp Haze
Great Egret
Oil on Linen
18 x 26



GUY COHELEACH, SAA

Master Signature Member

Resides: Stuart, Florida, USA

b. 1933, New York, USA

Checking Its Vulnerability

Leopard

Oil on Linen

24 x 36

Leopards are very powerful and cunning cats, but they too must be very wary whenever distracted as when eating and drinking. They do have few adversaries but there is usually an ample supply of lions, hyenas and other leopards near enough to justify being very wary. Nothing is ever really sure of its safety. Even the elephant can sometimes be taken down by a pride of hungry lions.

This fellow is turning his head from side to side and flicking his ears front and back to make sure he is alone. He will probably have an eventless thirst quencher.



The aim of this painting was to describe the scale and power of the African landscape, with the additional narrative of the regenerative power of the first rains after dry season. For me, it is the most exciting time of year to be in a wild environment, where everything is accelerated and catalyzed: birth, survival and death. It is little wonder that the pastoralist belief system revolves around a deity who brings rain to the plains.

GUY COMBES, SAA

Resides: Antioch, California, USA

b. 1971, Nairobi, Kenya

The Blessing of Enkai
Reticulated Giraffe and
Thomson's Gazelle

Oil
24 x 36



CARRIE HEIBERGER COOK

Resides: Parker, Colorado, USA
b. 1967, Michigan, USA

Ghost of Madagascar
Ring-tailed Lemur
Oil on Canvas
24 x 24

If only I'd traveled to Madagascar to photograph ring-tailed lemurs. In truth, I've never visited Madagascar (nor, I suspect, has this particular ring-tailed lemur). She resides at the Dallas Zoo, where I was once graphic design manager. I'm no longer a zoo fan. Lemurs were notorious escapees, but were easily (and furtively) recovered by zoo

employees. How could a tiny island in a Dallas neighborhood possibly compete with the wilds of Madagascar? Wild lemurs may be faring no better, however. Thanks to destruction of habitat from farming and human overpopulation, Madagascar has less than 10% of its original forest remaining.



The Nubian goat is a milking goat developed in England from a cross of the Old English Milch Goat and bucks imported from Russia, India and Egypt. The head is the most distinguishable characteristic of the Nubian with floppy ears and a 'roman' nose. As a young girl I was responsible for

milking the family's two goats, my favorite being the Nubian. I have always felt an affinity for this breed and this painting is one of my favorites.

JEAN COOK

Resides: Paola, Kansas, USA

b. 1942, Kansas, USA

Brown and White Nubian

Nubian Goat

Oil

12 x 9



MARY CORNISH, SAA

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

The Barrister
Black Vulture
Casein on Panel
16.5 x 15

The Black Vulture is one bird in particular that piques my interest. We notice vultures briefly along the highway as part of the “cleanup crew.” Most of us have never given them a second thought, or have had the chance to see one up close. They are so physically well-engineered

for the job they do; it becomes a real challenge to portray the vulture as a poetic fragment of nature. I’ve attempted to portray the beauty within a not so beautiful creature, and give the viewer the opportunity to share in my vision.



Critically endangered, Pygmy Three-Toed Sloths are the smallest member of the sloth family and are only found in a tiny area of red mangrove forests on Isla Escudo de Veraguas, Panama.

As an artist, my passion lies in the creation of works centered on endangered species. As a wire sculptor, I identify with this animal, as we have both carved out distinct niches and both are one in a small group of individuals.

COLLEEN R. COTEY, SAA

Resides: Olympia, Washington, USA

b. 1986, Washington, USA

Pygmy Three-Toed Sloth
Pygmy Three-Toed Sloth
Steel & Copper Wire
34 x 38 x 19



ANNI M. CROUTER, SAA

Resides: Flint, Michigan, USA

b. 1963, Illinois, USA

Spooked

Barred Owl

Watercolor

16 x 21

While on a trip to a bird rescue and rehab facility in Vermont we came across ten of these creatures in an enclosure. Not used to seeing humans, they clicked their beaks and ruffed their feathers in defense as we passed by. It made for a wonderful reference to paint by.



In this piece I wanted to create a sense of energy in the absolute stillness of the dog. The sculpture needed to communicate concentration as well as some anticipated movement which in many pieces might be the composition. Using the mirror for the base was an opportunity to focus on the underside

of the dog, without losing the beautiful lines of the upright stance. I had a great time playing with the dog above me, in an effort to capture that wonderful wrinkly face looking down! This is the 4th piece in my "Mirror Dog" series.

PATRICIA DAVIS, SAA

Resides: Mancos, Colorado, USA

b. 1952, Wisconsin, USA

Frozen Asset

Rez Dog

Bronze

13 x 19 x 11



ANDREW DENMAN, SAA

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

Icon

Vervet Monkey
Graphite and Nero Pencil
20 x 16

I often draw or paint animals in a context that deliberately makes reference to religious imagery. This is never intended to parody anyone's faith, rather to imbue the subject with the iconic significance it deserves and to symbolize the awe and wonder I feel whenever I step into the wild, where the trees make the roof of the cathedral,

light filtering through leaves is the stained glass, and the sacred earth is the alter of worship. In this world, the Vervet Monkey becomes the Madonna, and her fragile, naked-faced infant the savior of an imperiled natural world.



A “Sundowner” is one of my favorite African traditions. It is a time to reflect on the day, have a drink with family or friends and watch as the sun travels below the horizon. These African Grey Crowned Cranes are settling down for the evening. I added the parting storm clouds with the sun breaking through. One Crane is looking forward to the hope of a new day while the other scans behind, wary of the past and present oncoming night.

Cranes are a symbol of good luck in some Asian cultures. Like most monogamous birds, Grey Crowned Cranes go through a ritualized courtship dance. This ritual involves elaborate head bowing, loud vocalizing and bouncing to and fro. The calls of the Grey Crowned Cranes are remotely like our own Sandhill cranes. Grey Crowned Cranes are one of the few species of cranes that nest in trees.

KIM DIMENT, SAA

Resides: Grayling, Michigan, USA

b. 1962, Michigan, USA

Sundowner

African Grey Crowned Crane

Acrylic

22 x 28



PAUL DIXON, SAA

Resides: Cape Town, South Africa
b. 1956, Elgin (City), Scotland

Between a Rock & a Hard Place

Hyrax

Oil

18 x 24

Although Hyraxes are mammals, they struggle to regulate their body temperature, losing heat in the cool early mornings and needing to sun themselves to warm up quickly to enable them to start feeding. Just as they lose heat rapidly, the opposite is also true. They can become prone to heat stress, so

cavities play an important part in the lives of Hyraxes. "Between A Rock & A Hard Place" shows one such cavity along the banks of the Tarangire River, Tanzania.



I've always enjoyed watching jack rabbits zigzagging across an open field, their ever alert ears and bugged eyes just adding to the erratic scene. I tried to capture some of that nervous energy in this sculpture.

MICK DOELLINGER, SAA

Resides: Fort Worth, Texas, USA

b. 1956, Germany

Hare Brained

Black-tailed Jack Rabbit

Bronze

14 x 10 x 8



KATHLEEN E. DUNN, SAA

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

Heart of the Sun

Emu

Scratchboard

9 x 11

There is a creation myth among Australian Aboriginal peoples including the Yuwaalaraay who say the Sun was made by throwing an Emu's egg into the sky—so my title “Heart of the Sun.” To create my bird portraits, my preferred scratchboard tool is a sewing needle. It allows me to stipple and scratch in a way that gives the illusion of soft feathers in a medium that is all about hard lines and edges. This of course takes a great deal of time but to me is worth it to do honor to each bird I am portraying. Lean in and enjoy it up close.



This garter snake was observed hunting leopard frogs in my backyard, its tongue flicking rapidly as it stealthily made its way through the jungle of weeds. Stopping, it would lift its upper body, periscope style, to visually cue in on a frog. Using this combination of sight and smell, it wasn't long

before it located one. With lightening speed it was upon it, grabbing one hind foot, and just swallowing—the whole process was over in seconds! I was left with a new respect for the efficiency of this hunting technique, and couldn't resist doing a portrait of the snake, satiated, basking in the sun.

LORI ANNE DUNN, SAA

Resides: Norwood, Ontario, Canada

b. 1967, Ontario, Canada

Stealth
Eastern Garter Snake
Scratchboard
7.5 x 11.5



LISA EGELI, SAA

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

Switchback
Great Egret
Oil
16 x 20

The marshes of Assateague Island are rich with textures and shapes, smells and sounds, and every painting is an opportunity to try to capture its beauty and poetry. This was painted in my studio using many studies painted on location.



With this up close and personal composition, I wanted to portray the restfulness and vigilance of the leopard. A solitary predator, one should always be on the lookout for food and enemies. I have always held a close affinity with the big cats, having seen on many occasions leopards in the wild bush of South Africa. Before you have

even spotted one, the entire atmosphere of the bush changes, the bird calls become more agitated, and the vervet monkeys shout their warning signals until the threat has gone. It is this spirit of the leopard that captures my artistic inclination, the silent yet graceful hunter.

DARRYN EGGLETON

Resides: Baar, Zug, Switzerland
b. 1981, Gauteng, South Africa

Just Chilling
Leopard
Fine Pastel on Paper
39 x 55



PETER ELFMAN

Resides: Eslov, Sweden
b. 1966, Hasslarp, Sweden

This is hot!

Lion

Watercolor on Arches Paper

15 x 23

As a devoted birdwatcher, I have traveled a lot, but in November 2013, I made my first real safari trip to Tanzania. Since it was during the dry season, it was quite easy to spot the big mammals. We saw 75 lions during the trip and this painting depicts one of the big males, resting in the shadows during the hot day.



When I paint on white canvas, I am looking for strong black and white birds to go with an interesting branch. It is a challenge to merge the birds with the intricate texture of the branch and get the balance right. Butch-

er birds are very smart-looking decked out in their black and white plumage. They are very smart intelligence wise, too, and have a haunting call that is a joy to hear.

LYN ELLISON, SAA

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

Command Performance

Pied Butcherbird

Acrylic

34.5 x 24.5



CAMILLE ENGEL

Resides: Nashville, Tennessee, USA
b. 1955, Oklahoma, USA

Who's a Good Girl?

English Bulldog

Oil on Panel

12 x 12

The lively expression and personality of this English Bulldog completely melted my heart and I immediately wanted to capture her in a painting. My goal is to evoke emotion and captivate the viewer by inviting you to momentarily step into my world and share in my joy of this moment.

Revealing a life captivated by detail, my intricate oil paintings extol the splendor I see in my subjects and focus attention upon rich colors and textures. For me, every morning is a fresh opportunity to find extraordinary joy in the most ordinary things. My art overflows out of that joy.



Ursus americanus and Apis mellifera have been going at it forever in defense of their respective agendas and I thought it would be fun to try and portray this in close up fashion. So I took one black bear, added 177 honeybees, threw in

a giant bur oak as autumnal scenery and nearly drove myself crazy working out all the details. I don't think I'll be doing any more honeybee paintings for a while...

LESLIE HELENA EVANS, SAA

Resides: Temple, Texas, USA
b. 1952, Tachikawa
Air Force Base, Japan

Homeland Defense
Black Bear and Honeybees
Acrylic
28 x 36



ANNE S. FAUST, SAA

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

A Gathering of Owls
Snowy Owls
Serigraph
15 x 22

It is a cold winter day on the shores of Boundary Bay in British Columbia. The sky is gray and the biting wind from the north blows continually. We are standing on a levee looking seaward. In front of us is a mix of dead grasses, brush, and piles of driftwood encompassing whole trees. And scattered on this “beach”

and driftwood are twenty-five snowy owls. It’s a perfect inspiration for a limited palette composition—grays, yellows, and browns with stark, white birds in their midst. I selected three different birds and went to work.



In a protected roost well above the desert floor, a diminutive elf owl waits for evening to begin its nighttime hunt. Soft feathers mute the sound of the owl's flight as it pursues moths, beetles and scorpions. By day the desert may seem devoid of life, but after dark the evening concert begins with chuckling owls, buzzing insects and barking mammals.

Crevices and cracks in old saguaros provide quiet places for desert dwellers to hide from their predators and the day's heat as they wait to emerge in the cool of evening.

LINDA M. FELTNER, SAA

Resides: Hereford, Arizona, USA

b. 1951, Texas, USA

Saguaro Sentinel
Elf Owl and Tricolor Buckmoth
Transparent Watercolor
12.5 x 19



CYNTHIE FISHER, SAA

Resides: Hamilton, Montana, USA
b. 1963, Mason City, Iowa, USA

The Kopje Male

Leopard

Oil

30 x 24

After 15 trips to Africa, I have yet to get a really good photo of a wild leopard. But that won't stop me from painting what I wish I could see, in this case a big male keeping a lookout from his favorite perch on a kopje. I took photos of these pictographs in Zimbabwe many years ago, and it was fun to incorporate them into this piece. The leopard was

inspired by study of a captive young Amur leopard here in Montana; I really enjoy merging and adapting many reference sources into one painting.



I watched a white-breasted nuthatch explore the stucco on our old adobe home this winter. It must have harbored insects or tasty tidbits, as the bird seemed very interested in that old wall. The contrast of a soft bird against the roughness of that stucco inspired me to use carved stone as an interesting vehicle for my bronze.

SHARON FULLINGIM, SAA

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

Early Inquiry
White-breasted Nuthatch
Bronze on Carved Limestone
12.5 x 12 x 5



JEFF GANDERT, SAA

Resides: Maineville, Ohio, USA

b. 1957, Ohio, USA

Gentle Approach

Tundra Swan

Acrylic

24 x 38

Arcing across an autumn sky or gently gliding through quiet waters, Tundra Swans carry about them this great air of elegance, grace and strength. An enviable combination of characteristics to be sure and when bathed in a voluptuous flood of evening light I can't imagine any visual cards having been left on the table.

As a painter, I am just enamored by leaves, of all shape and variety. Whether a decaying bed of them on a forest floor or still attached to the tree, they are one of Nature's great artistic designs. In a painting leaves make such strong supporting actors, as with this scatter of oak leaves lending compositional buoyancy to the water's surface, without stealing the show.



I love sunlight and the way it plays on the surface of things. That and the four hours or so spent studying these playful white tiger cubs, just a few months old, at a local safari park gave me the inspiration

to paint this picture, even though I drew them out on the canvas seven years before I started painting them.

ANTHONY GIBBS, SAA

Resides: Wythall,
Worcestershire, England
b. 1951, Birmingham, England

The Light of Play
White Tiger Cubs
Oil on Canvas
24 x 36



SUE GOMBUS, SAA

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

Nature Holds No Promises
Burchell Zebra and Nile Crocodile
Pastel
12 x 24

As a frequent visitor to East Africa, I've had the opportunity to witness the pre-crossing activity of the Great Migration several times. Last year was the first time however that I saw thousands of zebras at one of the major crossing areas making the trip to the other side. Luckily for the zebras, the Mara River was so low that the Nile

Crocodiles surrounding them didn't have enough water to roll the zebras under in order to drown them. But not losing an opportunity for practice the crocs jumped, snapped, and grabbed making for some amazing photography and some lucky zebras.



After visiting a pumpkin patch before Halloween my wife, Kristen, and I stopped for a short hike. A very curious raven kept us company for several minutes, giving me the idea for this piece.

SHAWN GOULD, SAA

Resides: Eureka, California, USA

b. 1974, Iowa, USA

Harvest Raven

Raven

Acrylic

18 x 24



PETER CLINTON GRAY, SAA

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

Top Dog
African Wild Dog
Oil on Canvas
14 x 21

The African Wild Dog (Lycaon Pictus) from the Greek for "Painted Wolf" is striking, intriguing and endangered. Like the human finger print, each animal's coat, colour and pattern is unique. One hundred years ago 250,000 dogs roamed the African Continent. Sadly today those numbers have dropped to between 3,000 and 5,000. Over

the years, I have had the privilege of observing these beautiful animals on many occasions and have always been richly rewarded by the experience. The painting, "Top Dog," shows the typical unique and vibrant color pattern as well as the alert, intelligent and handsome features of this animal.



As Henry Moore once drew inspiration from Bones, I recently created a series of sculptures that translate the already elegant shapes of skulls into reductive organic forms.

While still immediately relatable to the source of their inspiration, the bronze media imbues these pieces with a photographic solidity that exists in evocative but peaceful contrast to the vanitas of the subject.

SIMON GUDGEON, SAA

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

Tiger Skull
Tiger
Bronze
10 x 13.5 x 10



KENDRA HASTE, SAA

Resides: London, United Kingdom
b. 1971, London, United Kingdom

Arizona Jackrabbit

Jackrabbit

Painted Galvanized Wire

21 x 18 x 7

The Jackrabbit was inspired from a recent trip to Arizona where I fleetingly glimpsed one in the desert scrub. I set out to embody this wonderful animal's boundless energy, lightness of movement and ever alert presence. The use of wire as a medium for my work is both linear and expressive, allowing textures and tones to animate the form

and identify the spirit and character of individual creatures. I aim to create a sense of the living, breathing subject in a static 3-D form, so as to convey the emotional essence without indulging in the sentimental or anthropomorphic.



Paddlefish are filter feeders and have been around since the time of the dinosaurs. There are three North American fishes that are often referred to as “Jurassic fishes” indicating that they have been

around since the Jurassic period. This piece was one of the three in the series that I sculpted along with the Gar and Sturgeon.

TONY HOCHSTETLER, SAA

Resides: Fort Collins, Colorado, USA

b. 1964, Indiana, USA

Paddlefish

Paddlefish

Bronze

18 x 31 x 13



CINDY HOUSE, SAA

Resides: Sutton, New Hampshire, USA
b. 1952, Rhode Island, USA

Spring Stream
Eastern Phoebe
Pastel
15 x 20

This stream is beautiful in all seasons, but one spring several elements came together to inspire this painting. The patterns of the swirling water reflecting the sky, the rocks beneath the clear water, and ranks of newly-sprouted fiddleheads all combined to challenge me to paint them. An Eastern Phoebe calling nearby made the decision as to what bird to depict an easy one!



This symphony of stripes was inspired by four zebras going about their morning activities in Lake Mburo National Park, Uganda. The harmony and repetition of shapes formed the individuals into a unified composition. Moments like this are treasured memories.

CARY HUNKEL, SAA

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

Symphony
Grant's Zebra
Transparent Watercolor
18 x 28



BRIAN KEITH JARVI, SAA

Resides: Cohasset, Minnesota, USA

b. 1956, Minnesota, USA

The Beguiled

Allen's Swamp Monkey

Oil on Linen

25 x 16.5

This preliminary work is just one of what will be over one hundred study pieces of various mediums in preparation for the most ambitious project of my career, "The Inquisition—An African Menagerie." The seven-paneled, twenty-seven foot long painting will feature more than one hundred forty species from the Dark Continent,

rendered approximately in half scale. These assorted studies and pre-studies are intended to address, in advance, such issues as storyline, palette, composition, scale, etc. "The Beguiled" represents the first of several works in which I seek to visually transcend the blurred lines between human and animal emotion.



The inspiration for this drawing came from my last trip to Tanzania when our vehicle came across three male lions that had made a kill overnight in a riverbed. At the same time this herd of elephants had come down for a drink but were clearly

agitated by the fresh scent of the lions. My aim was to capture the movement and emotion that was running through the elephant herd as they lingered with trepidation.

KATE JENVEY

Resides: Benalla, Victoria,
Australia
b. 1959, Kenya

Scent of Lions
African Elephants
Graphite
9 x 22.5



BRENDA WILL KIDERA, SAA

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

Pink Fluff

Roseate Spoonbills
Oil on Panel
18 x 36

Often mistaken for flamingos, roseate spoonbills are equally flamboyant. Working with vibrant oil pigments, I tried to capture the spectacle of striking pink feathers as they gleamed in the afternoon light.



This painting is part of a series about my experiences during night walks through the wilds of Madagascar, one of the world's biodiversity hotspots. In this case I was exploring a cave, where the only light source was my headlamp. Talking of "spiders" or of being in the

wilderness at night often elicits some form of recoil, yet there is a whole side of the natural world that is only visible after darkness sets in. And while we're busy looking at something, I often wonder how many eyes are watching us. This time I know at least these eight were!

DAVID N. KITLER, SAA

Resides: Calgary, Alberta, Canada

b. 1958, Ontario, Canada

Madagascar—Creatures of the Night II

Spider

Acrylic on Baltic Birch

6 x 20



KIM KORI, SAA

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

Eyes of the Rainforest

Tree Frog

Bronze

9.5 x 7.75

I've always wanted to do bas-relief. Since my sculptures are partially known for their colorful patinas, I decided to try bas-relief with color, a combination which is rarely seen. My obsession with the rainforest has never waned, nor has my intrigue with amphibians. This is a golden colored tree frog in a South American rain forest.



I know these dogs and they are all portrait worthy.

LYNNE LOCKHART, SAA

Resides: Berlin, Maryland, USA

b. 1961, Florida, USA

Dogs I Know

Dogs

Oil on 16 panels

25 x 25



ANNE E. LONDON, SAA

Resides: Mandeville, Louisiana, USA
b. 1957, Latvia

Morning Song

Giraffes

Charcoal, Acrylic & Pastel on Canvas

24 x 60

The African bush is the birthplace of the longest running symphony, with an orchestra of hoof beat, roar, trumpet, and wind in the trees. I hear this moment in my memory, as much as I see it.



My artistic endeavor is to capture through perception and creation that fleeting moment, when you grasp the brief affirmation that you are not alone and that you exist as part of the natural world.

My inspiration comes from growing up on an island off the Northwest coast of Scotland. I spent all my

childhood in streams, rivers and at the sea, fishing and then diving the wrecks, scattered around the coast. The work I produce evolves through scarring and marking the surface of metal, in the same way that a fish is imperfect, showing its own history of unique scars and marks.

SAM MacDONALD, SAA

Resides: Muthill,
Perthshire, Scotland
b. 1964, Aberdeen, Scotland

Atlantic Salmon Head

Atlantic Salmon
Pewter, Gold Leaf and Brass
Sculptural Panel

12 x 12 x 1.5



ROB MACINTOSH, SAA

Resides: Tucson, Arizona, USA

b. 1949, Johannesburg, South Africa

Precious Cargo

Gorilla

Oil on Canvas

30 x 30

I have always wanted to paint these magnificent creatures, just never got the opportunity. Not until a client went to Rwanda and asked me to paint this beautiful moment in time. The baby was born that very moment; what a beautiful experience. I loved capturing it just the way it was. Nature at its best.



I have long admired and painted the ancient Horse of the Desert, the Arabian, but have only recently gotten to know the ancient Sight Hound of the Desert, the Saluki. My photos of this feathered male together with research about the tent of the nomadic Bedouin gave me what

I needed to imagine the scene: the Saluki looking back at his master, asking to go outside and race full stride in the desert as Allah intended him to. I find it extraordinary that out of such a harsh environment come two of the most exotically beautiful animals I've ever seen.

LYNN MADERICH

Resides: Saint Paul, Minnesota, USA
b. 1948, Minnesota, USA

Follow Me
Saluki
Oil on Linen
15 x 17



LAURA MARK-FINBERG

Resides: Lancaster, Pennsylvania, USA
b. 1949, Pennsylvania, USA

Between A Rock and...

American Badger

Acrylic

12 x 16

When I read anecdotal accounts of badgers emerging from holes they have excavated through blacktopped pavement and two inch thick concrete it gave me the idea to paint her among a bunch of rocks and play up the textural contrasts between the two. I love painting the predators. German philosopher,

Martin Buber, once said, "the eyes of an animal speak great truths." I've always believed that and it has always been my goal to capture that truth. The badger in the painting lives a grumpy life in Montana. That is the truth!



Resting and reclining cats are like a sock full of sand, their anatomy can be deceptively complicated. I wanted to create a cat in a simple pose that I could contort asymmetrically.

ROGER A. MARTIN, SAA

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

Steadfast
Bobcat
Bronze
35 x 22 x 20



SHARON MARTIN, SAA

Resides: Silt, Colorado, USA

b. 1941, California, USA

Horse Power

Shire Draft Horses

Oil

30 x 30

I spent a wonderful summer day at our county fair in Colorado. I was there for one reason, draft horses, my favorite horse in the world. For me they are one of the most elegant of our large animals. The two horses in my painting are from a ranch near us. The giant horses represent grace, power, beauty, and a gentle nature. These horses are an inspiration for me to capture in art for all to enjoy.



My art captures in a moment of time their vulnerability, but also their inner strength. I hope to bring awareness to their situation and encourage compassion towards these wonderful animals. By limiting color, and emphasizing texture in my graphite drawings, attention is focused on the essential elements, the gaze of their eyes, the tex-

ture of their fur, and the infinite details of their environment. The simplicity and purity of pencil and paper lend an immediacy and intimacy to the work, creating interconnectedness between the animals and viewer, opening up emotions and introspective questioning.

JEANETTE MARTONE, SAA

Resides: Bayshore, New York, USA

b. 1956, New York, USA

Shadow

Dog

Pencil & Ink on Paper

19 x 26



DIANE D. MASON, SAA

Resides: Berthoud, Colorado, USA

b. 1951, Illinois, USA

Just Jack

Black-tailed Jackrabbit

Bronze

10.5 x 20.5 x 10

Black-tailed jackrabbits used to be very common on the plains and deserts of the west, and farmers and ranchers would conduct drives to eliminate them. Now it is a treat simply to see one when afield looking for birds and other wildlife.

I hoped to capture this hare in a more restful moment enjoying his lunch...but they are always alert and ready to run to avoid becoming lunch for a predator.



I live in the country with a roost of 20,000 crows and a wooded mountain with six ravens. It is the power that those few birds hold over me that I look carefully—hopefully—at every black silhouette and listen attentively to each resonant deep crow and croak. Those ravens are the soul of wildness in my suburban world.

WALTER MATIA, SAA

Master Signature Member

Resides: Dickerson, Maryland, USA

b. 1953, Ohio, USA

The Rebel Angels

Raven

Bronze

20 x 20 x 8



JANIS L. MATTSON

Resides: Montpelier, Vermont, USA
b. 1957, Vermont, USA

Splash

Miniature Australian Shepherd

Graphite

5 x 6.5

"Splash" is a personality paradox that is both one of the most endearing dogs I have shared my life with, and one of the most irritating. His emotional qualities match his split facial markings. Sweet and loving on the good side, wild and slightly frantic on the other. He is both naturally obedient, and out of control,

carefree and always looking for a good time, but easily frightened by things that go bump in the night. He's a big presence in a small package. Good dog or bad, his antics always manage to make me smile. A true character and fun drawing subject.



These creatures seem almost prehistoric, especially when you see one this large. I had the pleasure of meeting these two on my first trip to South Africa, where they resided on the Crocodile River. They tested me and my drawing skills because doing smooth surfaces rather than furry or feathery ones is a great

deal harder, and I have never attempted scales quite like these. Their relationship shows how often one of a couple can overshadow the other almost to oblivion. Usually that dominant one is “full of hot air” and blown out of proportion, therefore meriting the phrase, “What a crock of BS.”

SALLY MAXWELL, SAA

Resides: La Grange, Texas, USA

b. 1946, Illinois, USA

What A Croc
Nile Crocodile
Scratchboard

18 x 72



JAN MARTIN MCGUIRE, SAA

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

Chaos
White-Bearded Wildebeest
& Spurwing Plovers
Acrylic on Canvas
44 x 64

I have seen the migration of the wildebeest several different times, but this year—2009—was unique. After the wildebeests surrounded us and crossed the river there was pandemonium as the animals fought to get out of the river which, although shallow, still had many crocs. I was

struck by the layers of dust and the abstract patterns the animals made as they scrambled up the embankment. It is a unique angle, one not done before (that I am aware of). It took me three years to paint in my head before I did it. It is my largest painting to date.



I first met the Long-eared Owl at the Rocky Mountain Raptor Program in Colorado, where they take injured, sick, and orphaned raptors. They complete rehabilitation and release. Or, if they cannot be returned to the wild, they become ambassadors like this little

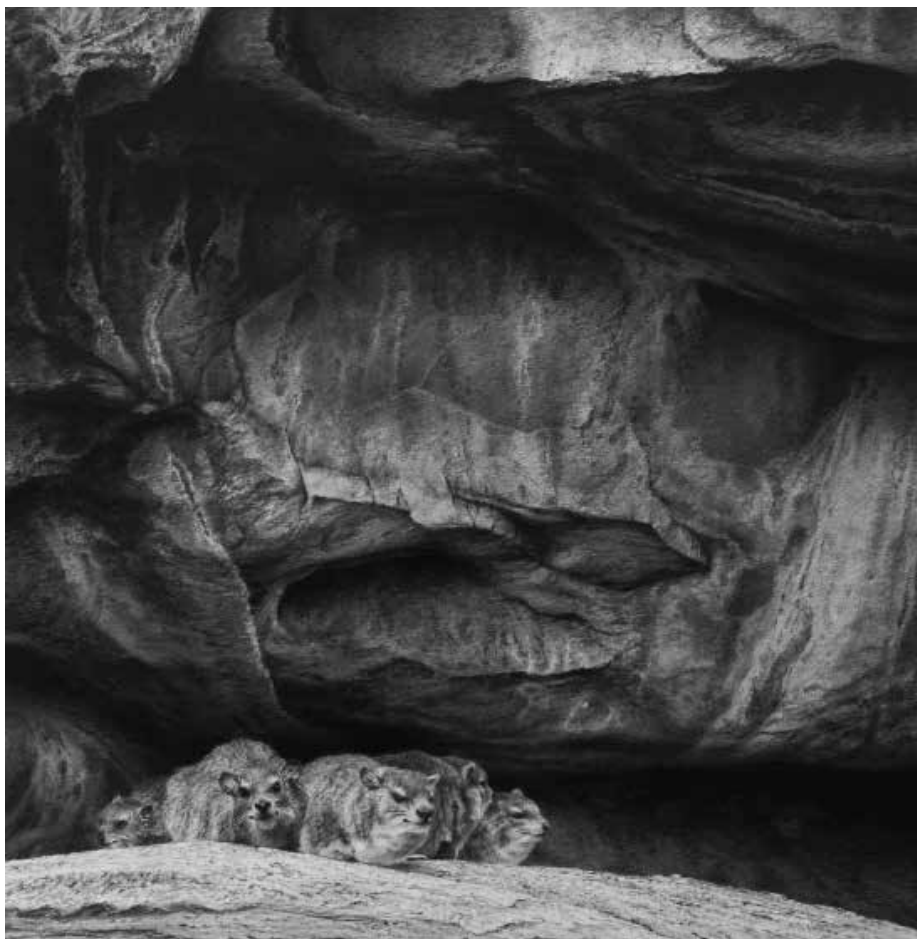
long eared owl. When frightened, they make themselves tall and straight as a stick to blend into the tree. I fell in love with this small owl, and enjoyed every stroke of my pencil while drawing her.

JUDITH ANGELL MEYER, SAA

Resides: Greeley, Colorado, USA

b. 1941, Iowa, USA

Alert
Long-eared Owl
Graphite
6 x 5.5



TERRY MILLER, SAA

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

Northern Exposure
Rock Hyrax
Graphite
16.5 x 16.25

I am very intrigued by the texture and appearance of rock. In my medium of graphite, it is a nice challenge to figure out how to portray the many facets of rock. Having spent time in

Africa, the addition of a group of rock hyrax produced just the right amount of focus to what would otherwise be just a portrait of a granite kopje.



The olm, or proteus, is a cave salamander related to the mud puppy and found only in caves of the Dinaric Alps of Europe. Known to science for hundreds of years from animals washed from the caves during heavy rains, olms

were once believed to be the larvae of dragons. Deep in the dark earth, they rule both their own silent waters, and the realms of our imagination.

TIFFANY MILLER RUSSELL, SAA

Resides: Broomfield, Colorado, USA

b. 1982, California, USA

Dragons in Darkness

Olm

Cut Paper

15 x 14



DALE MARIE MULLER, SAA

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

Sleeping Beauty
Hawk Moth
Graphite
11 x 15

Warm summer evenings welcome a unique diversity of sphynx moths to my garden. The sphynx moth also known as the hawk moth or hummingbird moth, vary in color and markings and have a wingspan from 2-8 inches wide. I often see them fluttering over flowers, wings blurred, extracting nectar. Petunias tend to be their favorite. On a rare occasion I see one in a

resting position. I saw this moth, an eyed hawk moth, one early morning on the side of a bench. It was a great opportunity to see it in amazing detail. The beautiful texture, its intriguing design and soft light inspired me to draw this moment.



Who has not been stirred by the sight and sound of migrating geese on an Autumn evening? Many artists have been inspired by this motif, including many who have inspired me, such as Eric Sloan and Francis Lee Jaques. But I dedicate this painting to Fred Scherer, a diorama painter of

the “golden age” who I was fortunate to know and learn from directly. He died last November, aged 97, on the day I painted the study for this painting, which I named “Passage” in his memory.

SEAN MURTHA, SAA

Resides: Norwalk, Connecticut, USA

b. 1968, New York, USA

Passage
Canada Goose
Oil
18 x 24



TIMOTHY J. NIMMO, SAA

Resides: Loveland, Colorado, USA

b. 1960, Wisconsin, USA

Awakening Buck

Deer

Bronze

13 x 16 x 9

"Awakening Buck" is something of a selfportrait. I went through some serious and life threatening medical issues in 2012. After almost dying, there was a long recovery and process of coming back to life again. "Awakening Buck" is my depiction of my process. He is unfurling as an opening leaf

or bud in spring after a long winter. Many botanical elements have been blended into the animal to enhance this idea: the hooves have been made to look like buds, the ears like fresh young leaves, and the antlers like growing vines.



The Circle
Imperfection, an essential
Aspect of existence
Elegance
Enlightenment
The universe, the void
An expression
Of this moment
Be free and create
Deny perfection

Enso is an exercise of Japanese Calligraphers, a nearly closed circle drawn in one swoop of the brush. Combining Enso with this bird of my imagination takes me back to the mind of Rumi, the Persian Sufi Poet for whom I have a passionate connection. He would have awoken to the songs of this winged companion and have written of her.

LEO E. OSBORNE, SAA

Master Artist Member

Resides: Anacortes, Washington, USA

b. 1947, Massachusetts, USA

Enso
Mythical Bird
Bronze
21 x 9 x 6



POKEY PARK

Resides: Tucson, Arizona, USA
b. 1941, Georgia, USA

California Tiger Salamander
California Tiger Salamander
Bronze
6.5 x 26 x 10

The "California Tiger Salamander" is one of 43 animal sculptures I am commissioned to create for the expansion at a children's hospital in California. The focus of these sculptures is the endangered species from shoreline to the mountains of California with extensive research being a key element. Visiting zoos and nature centers allowed

me to study the habits of the Eastern and Western tiger salamander, examining the differences between the two species. The challenge in creating these sculptures is to use the correct anatomical details and still be able to position them in a engaging, playful manner for the children.



While on a trip to Jackson Hole, Wyoming, one spring day I enviously had the pleasure of observing river otters in a stream joyfully playing and interacting. What a treat! They always bring a smile to my face, make me happy and remind me how life should be lived. To me, no other ani-

mal seems to display such a playful approach and zest for life as do these special animals. While we seemingly take life too seriously many days, the river otter shows us just how playful, thrilling a day can be and simply how to love and live life. Just have fun!

VICTORIA PARSONS, SAA

Resides: Parker, Colorado, USA

b. 1953, Ohio, USA

Hide and Seek

River Otter

Bristlecone Pine

49 x 30 x 19



KATHY R. PARTRIDGE, SAA

Resides: Clinton, New York, USA

b. 1957, New York, USA

Pensioners

Horses and Pony

Oil on Panel

19.5 x 31

I loved these older horses and their pony companion grazing in a lush green paddock, coats shining in the early September sun. I quickly shot numerous reference photos, but as I developed my painting concept, I wanted to more fully emphasize the idea of retired horses in the “autumn of their years.” So I added the hill and field with the rich tapestry

of fall colors beyond. In the end, “Pensioners” is a combination of subjects and locations—creating a painting that is true to what was, as well as what I wanted to see.



Monkeys and primates usually don't inspire me much, but this gorilla had such a profound and intelligent expression in her eyes that I was moved into painting her portrait.

PATRICIA PEPIN, SAA

Resides: Bromont, Quebec, Canada

b. 1964, Quebec, Canada

Gorilla Girl

Gorilla

Oil on Linen

16 x 20



BRYCE L. PETTIT, SAA

Resides: Durango, Colorado, USA
b. 1974, Utah, USA.

Dreaming of Jill

Jackrabbit

Bronze

7 x 28 x 10

"In longing we move and are moving from a known but abstracted elsewhere, to a beautiful, about to be reached someone, something or somewhere we want to call our own." —David Whyte

We all have our own "Jill." It doesn't matter whether "Jill" is a special person, place or thing, tangible or imagined. May we all be so lucky to find the true place where our heart belongs. May we all find the great happiness each of us deserves.



The beauty of Trumpeter Swans takes my breath away. Every move they make is like that of a dancer, powerful yet graceful. Trumpeter Swans are regularly seen on Flat Creek north of Jackson, Wyoming. Every

September, I always remember to stop to watch them for a while and they never disappoint me. Beauty and grace. Pure elegance!

ANNE PEYTON, SAA

Resides: Phoenix, Arizona, USA

b. 1952, Colorado, USA

Morning Glory
Trumpeter Swan
Acrylic
20 x 30



JOHN CHARLES PITCHER, SAA

Resides: Dorset, Vermont, USA

b. 1949, Michigan, USA

A Ruckus In Rome

Hooded Crow

Gouache & Acrylic

11 x 15

As I walked across the bustling Piazza Venezia in Rome, Italy, heading for the steps of the Vittoriano Emmanuel Building, a small flock of Hooded Crows caught my attention as they mobbed the “Law Sculpture” in front of the monument. Drawing closer I found an artist’s perspective to start journal sketching the lower

figure. While I was trying to capture the look on the poor man’s face (which was about to be speared by the standing figure) noisy crows were “white-washing” its torso. I chuckled, as it appeared that the crows were now responsible for the grimacing look!



I chanced upon this group of Wood Duck drakes at Sylvan Heights Bird Park—the colors and patterns were so magnificent especially multiplied by four! I knew that I would paint them on vellum to capture the glowing colors in the luminous manner that watercolor on calfskin

vellum achieves. Every stroke of my brush was a pleasure and I fully enjoyed seeing each duck come to life as I worked. The finished drakes reminded me of the gussied up boy bands of the past so naturally their band name is “The Rainbow Boys!”

KELLY LEAHY RADDING, SAA

Resides: Columbia, Connecticut, USA

b. 1961, Connecticut, USA

The Rainbow Boys

Wood Ducks

Watercolor on Calfskin Vellum

22 x 17



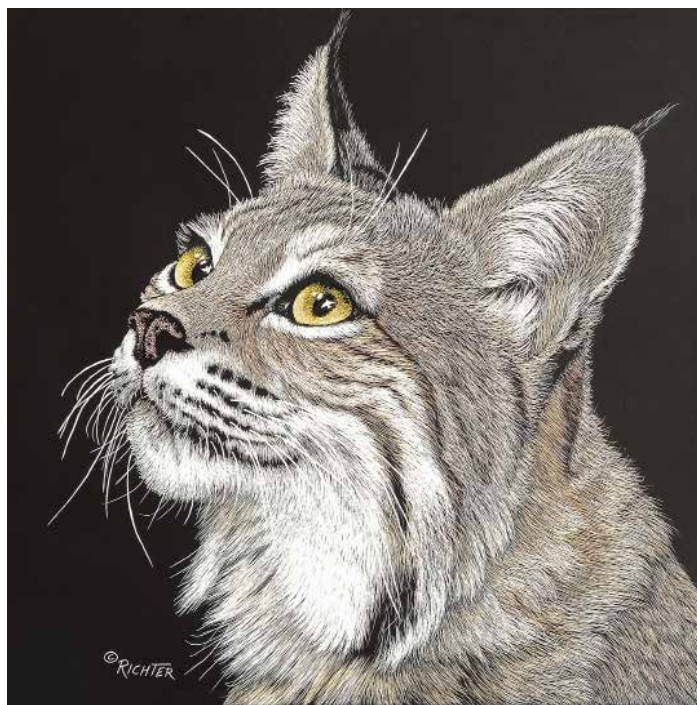
PAUL RHYMER, SAA

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

Saguaro Penthouse
Greater Roadrunner
Bronze, Steel & Wood
72 x 28 x 19

Although my work is primarily in bronze, for the last six years I have been experimenting with using a variety of materials to place those casts, often making the base a crucial part of the sculpture. I love the rich combination of texture, color, and surface

I am getting with the mixed media. I've spent the last three winters in Arizona so this guy became one of my favorite subjects and a great excuse to create an interesting sculpture using a variety of materials.



The bobcat is native only to North America, its range from southern Canada down to northern Mexico. It gets its name from its short or “bobbed” tail and is the smallest and most numerous of North American cats. Cats are one of my favorite subjects. I’m drawn to their expressive eyes and

love to depict the texture of their beautiful fur. This bobcat has such an expressive face and by looking closely at its eyes, you can see a hint of what it is watching.

MARTIENA RICHTER, SAA

Resides: St. Joseph, Missouri, USA

b. 1946, The Netherlands

Bobcat Watch

Bobcat

Scratchboard

5 x 5



JULIA ROGERS, SAA

Resides: Easton, Maryland, USA

b. 1962, Maryland, USA

Large and In Charge

African Elephant

Oil on Linen

36 x 36

This painting illustrates the power and presence of the African Elephant. The size of the elephant within the composition against the strength of color, are the tools I have used for this exercise. We spent the day hunting for animals in an open 4-wheel drive Landrover, but this big guy found us first. He came towards the vehicle and rubbed

himself against it and you could feel the strength and power in his breath. I think my guide almost fainted. I guess I showed my ignorance because I only wanted more. I think he was letting us know that he was in charge.



This is the sculpture I created for the 2013 W.O.L.F. sanctuary fundraiser, "Waltz for the Wolves." A friend who had spent a good bit of time working in Alaska tells of seeing wolves from a helicopter on several occasions. He said that the pack would be running through the snow in

single file with the alpha male or female (they traded off) leading the way, "breaking trail" for the others. It was the perfect name for the running wolf pose I had chosen to express the wild beauty of this fascinating creature.

ROSETTA, SAA

Resides: Loveland, Colorado, USA

b. 1945, Virginia, USA

Breaking Trail
Wolf

Bronze

11 x 19 x 7.5



LINDA ROSSIN, SAA

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

Sun Bathers
Collard Lizard
Acrylic
2.75 x 4.25

Like these two little sunbathers, I also need a bit of coaxing in the morning to get going! Because my miniature paintings are often exhibited among large-scale works, they can be easily overlooked. A dynamic design and an energetic use of light, so important in my work, hopefully addresses this

issue by inviting viewers to take notice and then a closer look. It is that intimate moment when all, which is so special about miniature art, is ultimately revealed.



This was based on observation of these intelligent birds. I watched them ridge-soaring, seeming to have pleasure as they tumbled earthwards to retrieve an object in mid-air that they had dropped previously from a greater height and then rising again on the updraft, they repeated this action again and again.

Myth and legend, folklore and superstition surround the Raven, so in choosing a piece of bread to be the object they were playing with I wished to invoke the more benevolent nature of the bird as in the Old Testament story when the Ravens took food to Elijah hiding in the wilderness.

JONATHAN SAINSBURY, SAA

Resides: Comrie, Perthshire, Scotland
b. 1951, Warwickshire, United Kingdom

Ravens Square
Ravens
Charcoal and Watercolor
28 x 28



SHERRY SALARI SANDER, SAA

Master Signature Member

Resides: Kallispell, Montana, USA

b. 1941, California, USA

An Encounter in Sheep Country

Bighorn Sheep

Bronze

19 x 13 x 9

A catastrophic outbreak of pneumonia in several western states, affecting four herds in western Montana alone, has reduced populations of big horn sheep in numbers up to ninety percent. With guarded optimism, wildlife officials are trying to reseed the hardest hit areas. The scene

depicted in "An Encounter in Sheep Country" is a common site for those of us who admire and study this animal. However, if we are not vigilant and do not strongly support funding of game relocation efforts, these scenes will only be in our pictorial memory.



I wanted to capture Bella's beautiful sweet face, her elegance, and graceful lines in this classic pose. True to her heritage, Bella is a skilled thief who loves to rifle in my pockets. I often don't feel the gypsy thief until I see her lurking away with my reading glasses or pen in her month. Bella loves to run and her body is engineered with a

very narrow ribcage in front, which allows for unobstructed movement and speed. I have had sight-hounds for over 40 years and watching their beauty and agility has inspired countless sculptures in my head.

RIKKI MORLEY SAUNDERS

Resides: Cochranville,
Pennsylvania, USA
b. 1951, New York, USA

Bella
Greyhound
Bronze
18 x 15 x 40



STEFAN SAVIDES, SAA

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

Watchful Eye
Wood Duck
Bronze
5.5 x 22.5 x 9

I simply chose to sculpt "Watchful Eye" after experiencing brood after brood of Wooducks hatch on our pond just outside my studio window. Without exaggerating, I can boast that at least six broods hatch yearly from this small wetland. Twelve seems to be the average brood size, however I have seen as many as twen-

ty-four come from a hen sitting on a "dump" nest. That's a nest-box that has had multiple mothers contributing eggs to it. Regardless of how many ducklings are hatched to a hen, it takes a real watchful eye to raise them. Those babies are a handful!



Over the years I have owned several different breeds of roosters and have routinely used the delightful bird as the subject for sculpture, paintings, and etchings. While modeling "King of the Coop," my goal was to express clarity with a simple narrative.

The passive and active elements of the bird's shapes present an exciting design source to the sculptor. I have combined the shapes of body mass and tail profusion with controlled modeling of the head in an attempt to design a symbol of arrogance and spirit.

SANDY SCOTT, SAA

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

King of the Coop
Rooster
Bronze
18 x 18 x 7



RACHELLE SIEGRIST, SAA

Resides: Townsend, Tennessee, USA

b. 1970, Florida, USA

Nautilus Belauensis

Nautilus

Opaque Watercolor

3 x 3

As a Floridian, I spent much of my time in the ocean. My snorkeling and diving adventures instilled in me a great admiration for the amazing sea life. Having specialized in saltwater subjects for years, I still enjoy revisiting them

especially after a trip to an aquarium. By painting the Nautilus in miniature, I hope to invite the viewer to examine its amazing detail and environment.



I had the opportunity to stand within a few feet of this magnificent Cassowary while visiting a zoo with my family. The close proximity and brilliant sunshine made the experience magical. I emphasized this feeling in the painting by delicately rendering the textures

and finally adding the golden background. I hope I somehow elevated the regal nature of this bird in the viewer's eye to the level of icon.

WES SIEGRIST, SAA

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

The Regal Cassowary
Cassowary
Opaque Watercolor
3 x 2



DANIEL STEVEN SMITH, SAA

Resides: Bozeman, Montana, USA

b. 1954, Minnesota, USA

Shore Lunch

Grizzly

Acrylic

18 x 16

Katmai National Park in Alaska is the premier destination for researching coastal grizzlies. Over time the bears have acclimated to man's presence, which provides opportunities to be in close proximity to the bears. I found it fascinating

to observe them catch and consume salmon. The dexterity of these massive carnivores is impressive as they methodically dismember and consume their catch.



My wife Terri and I have been studying Sandhill Cranes for the last 7 years and we have special places where we can observe the birds in private. They have become used to our presence

and will even walk right by us as I am sketching them. This is the male standing guard of the female on the nest with 2 eggs in it.

MORTEN E SOLBERG, SAA

Master Signature Member

Resides: Spring Hill, Florida, USA

b. 1935, Ohio, USA

The Guardian

Sandhill Crane

Watercolor

15 x 30



HEATHER SOOS, SAA

Resides: Courtenay,
British Columbia, Canada
b. 1963, British Columbia, Canada

Webmaster

Black and Yellow Garden Spider

Acrylic

30 x 30

122

I first saw this colourful species while living in Nova Scotia many years ago. I thought of painting it but didn't—until I came across one, over 15 years later, at the San Diego Zoo while I was attending the 2010 Art and the Animal opening. I considered painting the female in the center of her web, which is an impressive two feet in diameter, and then realized I should paint a

complete, life-size web just as it would appear if you were standing in front of it. Spiders demonstrate nature's ingenuity and I wanted a title that would reflect this by juxtaposing nature and technology—something to do with "web design." My husband came up with this one.



I spent much of my childhood looking for hidden things. I still find myself entranced by life that is just out of view. Picking subjects like the Longhorn beetle allow me the chance to study

the animals and shapes I find so interesting. Insects are so numerous and diverse they offer everyone the chance to make there own personal discoveries.

GARY STAAB, SAA

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

Nebraska Longhorn
Longhorn Beetle
Bronze
36 x 20 x 20



DEBBIE STEVENS, SAA
Resides: Cypress, Texas, USA
b. 1955, Oklahoma, USA

Red Crown 5
Red Crown Crane
Oil on Birch Panel
36 x 48

The Red Crowned Crane is among the rarest cranes in the world. On June 2, 1970 it was listed as endangered. The estimated population is less than 3000 birds in the wild, which includes a resident population of 1000 in Japan. Several hundred Red Crowned Cranes are kept at zoos around the world and are part of conservation

efforts to keep the species from extinction. This particular male is a resident of the San Antonio, Texas Zoo. This is the 5th painting he has modeled for. He recently was paired with a young female. I look forward to painting him again with his new bride.



I have been fortunate to have made several trips to fish for rainbow trout in Alaska's Aniak River watershed. The Aniak is the final destination for spawning runs of all 5 species of Pacific salmon—Pink, Chum, Sockeye, Coho, and Chinook. A technique for fishing for the rainbows is to locate the spawning grounds of Chinooks and fish behind them with flies tied to imitate salmon eggs and leeches attached to eggs. The Chinooks in the Aniak turn a deep red

by the time they reach their spawning waters. As summer progresses, the rainbows, their cousins the Dolly Vardens, and grayling gorge first on salmon eggs, then on the flesh of decaying salmon, next on the salmon fry that emerge from the reeds, and finally on the salmon smolts as they head down river toward the ocean to begin again. That any survive these perils and the years living in the open ocean to make the return journey is one of life's wonders.

MARK A. SUSINNO, SAA

Resides: Harrisburg,
Pennsylvania, USA

b. 1957, Washington, DC, USA

Beset On All Sides

Chinook Salmon, Rainbow Trout,

Dolly Varden, Grayling

Oil on linen

22 x 48

125



KRISTINE DAVIS TAYLOR, SAA

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

Barn Swallows
Barn Swallows
Bronze
12 x 12.5 x 11

On a summer camping trip, I became mesmerized watching a swarm of Barn Swallows flitting in and out of an old picnic pavilion. Their speed and aerial acrobatics made it difficult to closely study them, but I was inspired. I wanted to capture the darting dance these little birds seem to delight in. However, sculptures of birds

in flight pose a problem because they must be anchored to a base. I chose the smallest contact point possible, the wing tips, and an unobtrusive cube for a base. Their wings seem to just graze the cube as they fly past.



It was a hot dry day in Tarangire National Park, Tanzania, when I spotted some Helmeted Guineas and had to stop to photograph them. They are very skittish birds for a good reason...

everything eats them! I wanted to capture the dry heat of the day. This was my first painting I tackled on my return...fresh in mind!

DANA LEE THOMPSON, SAA

Resides: Midland, Virginia, USA

b. 1954, Washington, DC, USA

Heat Wave

Helmeted Guinea Fowl

Oil

5.5 x 12.5



CHIRAG V. THUMBAR

Resides: Ahmedabad,
Gujarat, India
b. 1979, Gujarat, India

In his Domain
Royal Bengal Tiger
Acrylic
12 x 9

Tiger, a master predator of ungulate prey, has adapted to a wide variety of biomes, habitats and climatic variations. The tiger's vital ecological needs are met if there is suitable shade and cover; sufficient prey, and adequate supplies of water. The ferociousness in his eye and the nonchalant demeanor of his grooming makes an excellent painting that

captures USTAD's –T-24 strength and virility, from the Ranthambhore National Park, Rajasthan, India. The tongue is rough and well equipped for rasping meat from bones and for grooming the fur. The Common Sailor butterfly that sailed and settled next to him added a touch of delicacy to the frame.



This Rainbow Trout is on the rise, perhaps after your fly. Although the fish and the rock are representational, I chose a stylized support between the rocks and the tail of the trout. I believe that a detailed branch or grass support would stop your eye as you follow the fluid lines of the sculpture. I

have also created a 14" high and a 54" high version of this sculpture. Living on the Eastern Shore of Virginia, I primarily fish in the saltwater of the Chesapeake and the Atlantic. I have been able to catch a few wild Rainbows on a fly while traveling out West.

DAVID H. TURNER, SAA

Resides: Onley, Virginia, USA

b. 1961, Virginia, USA

Rising Rainbow

Rainbow Trout

Bronze

8 x 8 x 4



KENT ULLBERG, SAA

Master Signature Member

Resides: Corpus Christi,
Texas, USA

b. 1945, Gothenburg, Sweden

Big Medicine

American Bison

Stainless Steel

23 x 24 x 14

130

The extremely rare white buffalo was worshipped as a deity by the plains Indians and some believed it to be an attribute of the Sun God. The highly polished white surface is an attempt to reflect this spirit oriented or mystical sensibility. The archetypal western image of a bison is transformed by using

the modern medium of cast and polished stainless steel rather than bronze. "Big Medicine," the most famous albino bison in history, lived in the Montana National Bison Range where he died in 1959 at the age of 26 years.



Dramatic lighting on white animals produces a spontaneous “Ahah!” moment in my brain. I delight in the beautiful nuances of light and shadow and the ambient colors reflected in the bird’s plumage.

Inspiration is a white bird in the sunlight. The elegant Capuchine pigeon is a breed named after the hood worn by Capuchin Franciscan friars.

SUE WESTIN, SAA

Resides: Dorset, Vermont, USA

b. 1950, Connecticut, USA

Capuchine
Capuchine Pigeon
Oil
10 x 8



TIMOTHY H. WIDENER, SAA

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

The Quiet Harbor
Common Loon
Oil on Linen
32 x 20

Loons return every year to Gray Lake in Michigan, an undeveloped lake where my father owned a cottage for 25 years till his death in 2011. I recall many weekends where I would visit and in the morning or evening take his rowboat around the lake to find, draw and sometimes paint

them. After receiving the cottage, I spent time again reliving those memories while rowing to find the loons. In a way, this cottage and lake were his “quiet harbor” as much as it was for the loons.



In 2013, I experienced the #1 item on my bucket list—being surrounded by horses during a sixty mile horse drive. Willie Nelson sings, “I grew up dreaming of being a cowboy...” I, however, grew up dreaming of horses. I drew and painted horses. I wrote school reports about horses. I sculpted my junior high school’s mascot of a yearling horse

and rode horses on my uncle’s Wyoming cattle ranch and for the U. S. Forest Service. Almost half a century later my commemorative painting “Living the Dream” is being exhibited among the most masterful animal artists living today—another dream fulfilled.

KAY WITHERSPOON, SAA

Resides: Littleton, Colorado, USA

b. 1949, Montana, USA

Living the Dream

Horse

Oil

24 x 24



SHERRIE YORK, SAA

Resides: Salida, Colorado, USA
b. 1962, California, USA

Coot du Jour

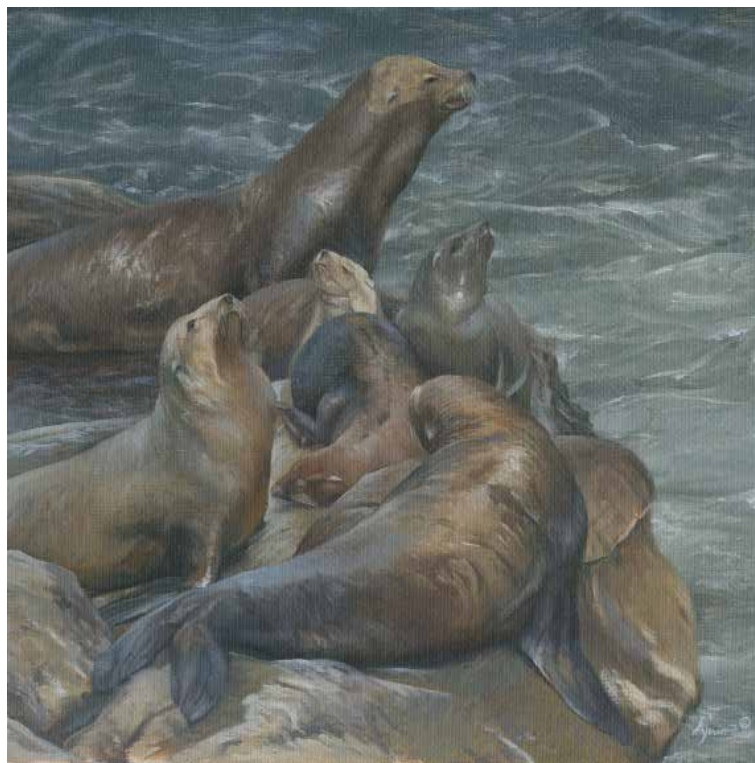
American coot

Reduction Linocut

8 x 32

“Coot du Jour” is a celebration of this bird’s transitory presence in my neighborhood. They may be rambunctious and comical, but I also find the coot stealthy and mysterious. Absent but for one or two individuals during the summer and winter, dozens of them appear on my local pond during

migration. Like mushrooms after rain they seem to sprout spontaneously upon the surface of the water, but I have never seen them arrive or depart. One day they’re here and then one day they’re gone.



Painting a smaller piece with a medium textured surface required focus on form and composition. I enjoyed working with the curves of the animals as a means to lead the viewer through the painting.

AARON YOUNT, SAA

Resides: Towanda, Illinois, USA

b. 1974, Illinois, USA

La Jolla
Sea Lions
Oil
8 x 8



PETE ZALUZEC, SAA

Resides: Lake Villa, Illinois, USA
b. 1953, Illinois, USA

Bison

Bison

Riverstone & Bronze

9 x 15 x 5

Years ago, in an attempt to change my sculpture style, I decided to incorporate river stone into my bronzes. I like the idea of the unmistakable sense of mass they hold in a piece. When select-

ing stones, I look for distinctive shapes; like hind quarters, mid-section, shoulders and head of a Bison. I leave as much stone exposed as I can.

SOCIETY OF ANIMAL ARTISTS



SAA MEMBERSHIP & AWARD HISTORY

SOCIETY OF ANIMAL ARTISTS



IN MEMORIAM

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

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

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

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

IN MEMORIAM

JULIO J. PRO, M.D.

Resided: Northridge, California
1929–2013

Julio J. Pro M.D. (1929-2013) was born in Rockford, Illinois the son of simple Italian immigrants, humble beginnings for a humble man. At a very young age, he showed heavy interest in music, art and football. He began lessons in piano and by the time he was in high school, he was playing the piano in school productions and was a member of the high school football team at St. Thomas High School in Rockford.

With a sincere interest in piano, he earned a degree in music from Beloit College and, after spending some time in the U.S. Army during the Korean War, went on to medical school and got his degree specializing in anesthesiology from the University of Chicago. He spent a successful career of over 50 years as a top anesthesiologist, primarily at Northridge Hospital.

In the early 1980s, he again became serious about the fine arts and enrolled in night school at the California Art Institute in Calabasas, a small school dedicated to training illustrators started by Fred Fixler. He began classes with Fixler, Mark Westermoe and



Larry Salk. He had also attended many painting workshops taught by Everett Raymond Kinstler, Robert Abbett, Gary Carter, Ted Goerschner, and had spent much of his time studying with the late Neil Boyle.

He worked in several media, including pencil, pastel, oils, and watercolor. His subject matter dealt with wildlife, Native Americans, and the Western landscape. His credits include being in the top 100 Arts for the Parks competition, and the top 200 three times. He was featured in the North Light Publications books, *The Best of Wildlife Art I and II*, and *100 Ways to Paint Landscapes*. His painting, *Turkeys in the Straw* was purchased by the Leigh Yawkey Woodson Museum at the *Birds in Art* show in

Wausau, Wisconsin and is now in their permanent collection. Pro was a member of the Society of Animal Artists, Oil Painters of America, the Los Angeles Society of Illustrators, and was an Artist Member of the California Art Club; he has exhibited several times in the Gold Medal Shows.



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-plus 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

MASTER SIGNATURE MEMBERS

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Chris Bacon
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SOCIETY OF ANIMAL ARTISTS



MEMBERSHIP

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SOCIETY OF ANIMAL ARTISTS



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SOCIETY OF ANIMAL ARTISTS



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SOCIETY OF ANIMAL ARTISTS



AWARD WINNERS 1979-2013

2013

AWARDS OF EXCELLENCE

Sue deLearie Adair, *Grumpy Old Men*
John Agnew, *Is It Safe Yet?*
Tucker Bailey, *Rocket Man*
Kim Diment, *Fowl Play*
Jeff Gandert, *Out From Under*
Peter Gray, *Ocean Divers*
Rod Lawrence, *Moonlight and Shadows*
Aaron Yount, *An Eye For Berries*

Western Art Collector

Editor's Choice Award

Chris Bacon, *Nothing Happens Next*

The Evelyn and Peter Haller Award For Sculpture

Tucker Bailey, *Rocket Man*

The Haller Distinguished Young Artist Award

Aimee Baldwin

The Ethology Award for the Best Depic- tion of Natural Behavior in Any Medium

John Baumin, *Big Cat Messages*

The Marilyn Newmark Memorial Award for Realistic Painting Executed in an Academic Manner

Guy Coleleach, *Cooling Off*

The Hiram Blauvelt Art Museum Purchase Award

Kim Diment, *Fowl Play*
Kathleen Partridge, *Timeless*

The Patricia A. Bott Award for Creative Excellence

Cindy House, *Flight over Dunes in Autumn*

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

Laura Mark-Finberg, *Winter Sonata*

The Hiram Blauvelt Art Museum Purchase Award

Kathleen Partridge, *Timeless*

The President's Award

Sharon Schafer, *Study in Gray:*
Enceliopsis and Black-throated Sparrow

The Marilyn Newmark Memorial Award for Realistic Sculpture Executed in an Academic Manner

Gary Staab, *Almost Home*

Fine Art Connoisseur

Editor's Choice Award

Mark Susinno, *Holding*

2012

AWARDS OF EXCELLENCE

Chris Bacon, *Jackson Lake Trumpeters*
Mike Barlow, *Prize Fighter*
Carel Pieter Brest van Kempen, *A Keringas
Forest Floor*
Kim Diment, *Servitude*
Mick Doellinger, *In The Shadows*
Corrine Dupeyrat, *The Blue Parrot*
John Kobald, *Specs*
Jacques Wetterer, *The Furious Rhinoceros*

SAA Lifetime Achievement Award

Guy Coleleach

The Bott-Borghi-Bransom Legacy Award

Joe Swaluk

The Don Eckelberry Scholarship Award

Chirag Thumbar

The Patricia A. Bott Award for Creative Excellence

Carel Pieter Brest van Kempen,
A Keringas Forest Floor

The Evelyn and Peter Haller Distinguished Young Artist Award

George Bumann

The Hiram Blauvelt Art Museum Purchase Award

Mick Doellinger, *In The Shadows*
Cynthia Fisher, *Polar Plunge*

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

Linda Feltner, *A Mischief of Jays*

Western Art Collector Editor's Choice Award

Linda Feltner, *A Mischief of Jays*

The Evelyn and Peter Haller Award For Sculpture

Simon Gudgeon, *Reclining Hare*

Southwest Art Editor's Choice Award

Jan Martin McGuire, *Dramatic Descent*

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

Tiffany Miller, *Life at the Bottom*

The Leonard J. Meiselman Memorial Award for Realistic Sculpture

Executed in an Academic Manner
Stefan Savides, *Air Africa*

The President's Award

Kelly Singleton, *Southern Ground Hornbill*

The Leonard J. Meiselman Memorial Award for Realistic Painting

Fred Thomas, *Rocky Bottom Grayling*

2011

AWARDS OF EXCELLENCE

Jim Coe, *Reflections of April*
Sean Murtha, *Sun and Spray*
Cristina Penescu, *Within Reach*
Lori Dunn, *Canine Ancestry*
Brian Jarvi, *Buffalo Spa*
Terry Miller, *Up for the Challenge*
Fred Thomas, *Plenty for All*
Patricia Pepin, *La Vie En Vert*
Kay Witherspoon, *Moose Creek Crossing*

The Patricia A Bott Award for Creative Excellence

Rick Pas, *Ring-Neck III*

The Evelyn and Peter Haller Memorial Award for Sculpture

Ken Rowe, *Express Male*

The President's Award

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*



AWARD WINNERS 1979-2013

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)*

Southwest Art Editor's Choice Award

Julie Bell, *Alpha Wolf*

Western Art Collector Editor's Choice

James Coe, *Winter Abstract with Heron*

The Hiram Blauvelt Art Museum Purchase Award

Peter Gray, *Great Expectations*

Stephen Quinn, *Reclining Black Rhinoceros*

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

Anne Faust, *Do-Se-Do with your Partner*

Sharon Fullingim, *Curiosity*

The Leonard J. Meiselman Memorial Award for a Realistic Painting

James Offeman, *Yellowthroat*

The Leonard J. Meiselman Memorial Award for a Realistic Sculpture

John Kobald, *Boredom Breaker*

The Hiram Blauvelt Art Museum Purchase Award

Matthew Hillier, *Stampede*

The Haller Distinguished Young Artist Award for 2009

Cathy Sheeter

2008

AWARDS OF EXCELLENCE

John Banovich, *End of Days*

James Coe, *Mallards on Melted Ice*

Kathleen Dunn, *July the 5th*

Laney, *Above Ross Lake*

Paul Rhymer, *Free Ride*

Jill Soukup, *Lunch Break*

2008 Bott-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*

The Leonard J. Meiselman Memorial Award for Realistic Painting

Executed in an Academic Manner

Susan Labouri, *Saved By A Feather*

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

Dan Chen, *Hit-And-Miss*

The Evelyn and Peter Haller Memorial Award For Sculpture

Gerald Balciar, *Mountain Boomer*

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

Patricia Pepin, *Emerald Water*

The Hiram Blauvelt Art Museum Purchase Award

Paul Rhymer, *Free Ride*

The Haller Distinguished Young Artist Award For 2008

Robert Caldwell

The Don Eckelberry Scholarship Award

Darin Miller

The President's Award

Peter Gray, *Patas Perspective*

The Stanley Meltzoff Memorial Award

Paul Rhymer, *Free Ride*



AWARD WINNERS 1979-2013

2007

AWARDS OF EXCELLENCE

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

2007 Bott-Borgh-Bransom Legacy Award

Dorcas MacClintock

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

Ken Rowe, *Scholar of the Moon*

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

Robert Bateman, *Meru Dusk*

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

Geordie Millar, *Walking #4*

The Evelyn and Peter Haller Memorial Award For Sculpture

Leo E. Osborne, *Eagle Song*

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

Patricia Pepin, *Samburu Elephants*

The Hiram Blauvelt Art Museum Purchase Award

Dino Paravano, *Going Hunting*

The Haller Distinguished Young Artist Award For 2007

Geordie Millar

The Don Eckelberry Scholarship Award

Kelly Singleton

The President's Award

John Banovich,
A Giant Among Giants

The Stanley Meltzoff Memorial Award

Kim Diment, *Otter Confusion*

2006

AWARDS OF EXCELLENCE

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

The 2006 Bott-Borgh-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-Borgh-Bransom Legacy Award

Joseph Vance, Jr.

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

Ken Newman, *Turbulence on Horse Creek*

The Evelyn and Peter Haller Award for Sculpture

Chapel, *Ghost at the River*

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

Gerald Balciar, *Pride*

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

Rachelle Siegrist, *The Zookeeper's Assistant*

The Don Eckelberry Scholarship Award

Dale Dyer

The Evelyn and Peter Haller Distinguished Young Artist Award

Darin Miller

2004

AWARDS OF EXCELLENCE

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

The 2004 Bott-Borgh-Bransom Legacy Award

Guy Coheleach

The Hiram Blauvelt Art Museum Purchase Award

Pete Zaluzec, *Bee-eaters*

SOCIETY OF ANIMAL ARTISTS



AWARD WINNERS 1979-2013

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-Borghi-Bransom Legacy Award
Marilyn Newmark

The Evelyn and Peter Haller Distinguished Young Artist Award
Edward Royal

2001

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

The Bott-Borghi-Bransom Legacy Award, Robert Kuhn

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

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

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

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

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

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



AWARD WINNERS 1979-2013

2000

AWARDS OF EXCELLENCE

Charles Allmond, *Reunion*
 John Banovich, *Eden*
 Carl Brenders, *Without Warning*
 Burt Brent, *Flying Mousetrap*
 Ian Coleman, *Queen Conch & Spotted Dolphins*
 Kayomi Harai, *Midnight Run*
 Cole Johnson, *Missed Opportunity*
 Leon van der Linden, *Soft Feathers, Soft Branches*
 Tony Pridham, *Paradise Lost*
 Rosetta, *Alpha Pair*
 Patricia Savage, *George Bathing at Hatteras*
 Eric Thorsen, *Green Sea Turtle Pair*
 Anderson Yang, *Trumpeter Swans*

The Hiram Blauvelt Art Museum Purchase Award

Kent Ullberg, *Tree Shapers*

The Elliot Liskin Memorial Award for Representational Painting

Edward Aldrich, *Diana Monkey*

The Leonard J. Meiselman Memorial Award for Representational Painting

Jeremy Pearse, *Indian Elephant*

The Leonard J. Meiselman Memorial Award for Representational Sculpture

Joy Beckner, *A Good Life*

The Elliot Liskin Memorial Award for Representational Sculpture

Pete Zaluzec, *Bateleur Eagle*

The Donald R. Miller Memorial Award for Interpretive Sculpture

Burt Brent, *Flying Mousetrap*

The Patricia Allen Bott Award for Creative Excellence

Carl Brenders, *Without Warning*

The Evelyn and Peter Haller Memorial Award for Sculpture

Walter Matia, *Heron*

1999

AWARDS OF EXCELLENCE

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

The Hiram Blauvelt Art Museum Purchase Award

Terry Miller, *Dansereye*

The Elliot Liskin Memorial Award for Painting

David Rankin, *In the Heat of the Day*

The Leonard J. Meiselman Memorial Award for Representational Painting

Andrew Young, *Bathing*

The Leonard J. Meiselman Memorial Award for Representational Sculpture

Pati Stajcar, *Glory*

The Elliot Liskin Memorial Award for Representational Sculpture

Tim Shinabarger, *Before the Rush*

The Donald R. Miller Memorial Award for Interpretive Sculpture

Ray Carbone, *Lone Dove*

The Patricia Allen Bott Award for Creative Excellence

Mae Rash, *Red-winged Blackbird*

1998

AWARDS OF EXCELLENCE

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

The Hiram Blauvelt Art Museum Purchase Award

Lanford Monroe, *Winter Chill*

The Leonard J. Meiselman Memorial Award for Realistic Sculpture

Walter Matia, *Nothin' But a Hound Dog*

The Elliot Liskin Memorial Award for Painting

Guy Coheleach, *Sunspots*

The Elliot Liskin Memorial Award for Sculpture

Joan Binney Ross, *Bearritz*

The Donald R. Miller Award for Interpretive Sculpture

Chapel, *Spindrift*

1997

AWARDS OF EXCELLENCE

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

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

The Hiram Blauvelt Art Museum Purchase Award

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

Wildlife Art Magazine Award

John Banovich, *The Defensive Line*

The Leonard J. Meiselman Memorial Award for Realistic Sculpture

Richard Clopton, *Leap Frog*

The Elliot Liskin Memorial Award for Painting

Dino Paravino, *Contented Mother*

The Elliot Liskin Memorial Award for Sculpture

Reneé Headings, *Soul of Africa*

The Donald R. Miller Award for Interpretive Sculpture

Didier Debruyne, *Gotcha*

SOCIETY OF ANIMAL ARTISTS



AWARD WINNERS 1979-2013

1996

AWARDS OF EXCELLENCE

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

Emily Parkman, *Tomato Worm*
 Andrea Rich, *Ravens in Hemlock*
 Michael Riddet, *Dynamics*
 Dee Smith, *Le Roi Soleil*
 Francis Sweet, *Twilight II*
 Kent Ullberg, *Ring of Bright Water II*
 Paula Waterman, *Pelican Pair*

The Hiram Blauvelt Art Museum Purchase Award

Walt Matia, *Wild Turkeys*

Activities Press Print Award

John Banovich, *104th Congress*

Wildlife Art Magazine Award

Dee Smith, *Le Roi Soleil*

The Leonard J. Meiselman Memorial Award for Realistic Sculpture

Walt Matia, *Wild Turkeys*

The Elliot Liskin Memorial Award for Painting

Chris Bacon, *Light Waves*

The Elliot Liskin Memorial Award for Sculpture

Robert Glen, *Lioness Chasing Vulture*

The Donald R. Miller Award for Interpretive Sculpture

Leo Osborne, *The Berry Pickers*

150

1995

AWARDS OF EXCELLENCE

Burt Brent, *Barneyard 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 Nagy, *Narrow Escape*

Wildlife Art Magazine Award

Randal Dutra, *In His Domain*

The Leonard J. Meiselman Award for Representational Art

Dwayne Harty, *Algonquin Wolves*

The Elliot Liskin Award for Representational Painting

Bob Kuhn, *Helter Skelter*

The Elliot Liskin Award for Representational Sculpture

Richard Loffler, *Savannah*

The Donald R. Miller Award for Interpretive Sculpture

Leo Osborne, *Desert Watcher*

1994

AWARDS OF EXCELLENCE

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

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

Dee Smith, *Silver Glen Sunset*

Wildlife Art News Award

Greg Beecham, *Morning Glory*

The Leonard J. Meiselman Award for Representational Art

Mary Taylor, *The She Wolf*

The Elliot Liskin Award for Representational Painting

Carel Pieter Brest van Kempen, *Gripping Tail*

The Elliot Liskin Award for Representational Sculpture

Cammie Lundeen, *Buds*

The Donald R. Miller Award for Interpretive Sculpture

Burt Brent, *Glacial Courtship*

The Hiram Blauvelt Art Museum Purchase Award

John Schoenherr, *Early Risers*

SAA Members Choice Award

Burt Brent, *Glacial Courtship*

The National Tour People's Choice Award

Carl Brenders, *Mother of Pearls*

1993

AWARDS OF EXCELLENCE

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

Activities Press Print Award

Nancy Howe, *Water Music*

Wildlife Art News Award

Nancy Howe, *Water Music*

The Leonard J. Meiselman Award for Representational Art

Walter Matia, *Cranes*

The Elliot Liskin Award for Representational Painting

Liz Lesperance, *The Watering Hole*

The Elliot Liskin Award for Representational Sculpture

Sherry Sander, *Foxes on the Bayou*

The Donald R. Miller Award for Interpretive Sculpture

Steve Kestrel, *Trickster*

The National Tour People's Choice Award

Carl Brenders, *One to One*

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

Dennis Anderson, *Glutton*



AWARD WINNERS 1979-2013

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 1979-2013

1985

AWARDS OF EXCELLENCE

Dennis Anderson, *Lyn' 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, *Zanafah*
 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



For membership information, contact:

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