ART AND THE ANIMAL

2009
Premiere

ROLLING HILLS WILDLIFE ADVENTURE
September 5–November 1, 2009
625 N. Hedville Road, Salina, KS
(785) 827-9488; rollinghillswildlife.com

Dual Tours

Half of the 2009 Annual Exhibition will tour to:

THE WILDLIFE EXPERIENCE
November 21, 2009–February 21, 2010
10035 South Peoria, Parker, CO
(720) 488-3300; thewildlifeexperience.org

ARIZONA-SONORA DESERT MUSEUM ART INSTITUTE
March 27–June 27, 2010
2021 N. Kinney Road, Tucson, AZ
(520) 883-2702; desertmuseum.org

GREENACRES ARTS CENTER
August 21–October 31, 2010
8400 Blome Road, Cincinnati, OH
(513) 793-2787; green-acres.org

Ward Museum of Wildfowl Art
Salisbury University
May 14–July 18, 2010
909 S. Schumaker Drive; Salisbury, MD
(410) 742-4988; wardmuseum.org

In conjunction with the 40th Anniversary Ward World Championship Wildfowl Carving Competition
Roland E. Powell Convention Center, Ocean City, MD, April 23-25, 2010

Dunnegan Gallery of Art
March 14–April 16, 2010
511 N. Pike Avenue, Bolivar, MO
(417) 326-3438; dunnegangallery.com

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

Art and the Animal is available for display at art, cultural, and scientific institutions.

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

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Premiere

Rolling Hills Wildlife Adventure
Salina, Kansas
September 5–November 1, 2009
The Society of Animal Artists is thrilled to open the 49th Annual Exhibition of *Art and the Animal* at the Rolling Hills Wildlife Adventure in Salina, KS. We are excited about this great opportunity to bring our work to an entirely new audience in Kansas, and the many visitors from all over the country who will stop by this wonderful venue to experience their accredited zoo and museum while our exhibition is on display. Our members and patrons who attend the opening weekend events will have a delightful time enjoying the menagerie and visiting with the attentive staff of Rolling Hills. Thanks to the excellent work of Tour Director David J. Wagner, Ph. D., at the close of our exhibition at Rolling Hills on Nov. 1, we have two wonderful tours lined up for the artworks in this year’s exhibition. For the first time ever, half of the works will be sent on one tour, while the other half will be on display at exciting alternative venues.

It is a genuine privilege to be able to serve this outstanding group of artists as the President. I am continually amazed, and humbled, by the quality of the work being produced in all mediums, and as I get to know more of our members personally—I am honored to call them friends. These people are incredible human beings in addition to being remarkable artists. Many of them give generously of their time and talents to promote the cause of conservation or animal welfare. Others teach, or mentor young and aspiring artists who hope to follow in their footsteps... and celebrate the natural world in the arts. Our artists work in a myriad of mediums and styles, yet all share the same dedication to excellence in their portrayal of the animals that share our planet. And you never know what subject matter may turn up in one of our exhibitions! Our artists are inspired by the big and impressive mammals, and the birds which bring so much joy and beauty to our world —but every exhibition also contains works which feature insects, domestic livestock, reptiles and amphibians, and marine life... a veritable showcase of this world’s diversity. We respect and appreciate all forms of life, and that theme is expressed every time one of our members creates a work of art.

The 49th Annual *Art and the Animal* exhibition and the publication of this catalog were made possible with the contribution of many people. On behalf of the Society of Animal Artists, I would like to thank Kathy Tolbert and the staff at Rolling Hills Wildlife Adventure for giving us this opportunity to bring our exhibition to their outstanding facility. David and Deanna Rankin also deserve our special thanks for putting this beautiful catalog together for us. And David J. Wagner, Ph. D., our tour director, deserves our gratitude for finding such excellent venues for our exhibition and *Art and the Animal* tour each year, and giving so many people around the country the opportunity to enjoy the important work of our members.

Diane Mason

President

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 487 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.

**Society of Animal Artists**

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Rolling Hills Wildlife Adventure is honored to host the 49th Annual Members Exhibition of the Society of Animal Artists *Art and the Animal*. Founded in 1994, the zoo at Rolling Hills was created amidst the rolling hills of the beautiful Kansas prairie. The zoo first opened its gates to the public in 1999. Today the zoo is home to more than 100 species of animals, including many that are listed as threatened or endangered. During the time *Art and the Animal* is on exhibit, Rolling Hills Zoo will celebrate its 10th anniversary.

In 2005, Rolling Hills added a 64,000 sq. ft. Wildlife Museum. A truly unique experience, visitors enjoy a trip through seven regions of the world while viewing animals in life-like dioramas. Animatronic robots and ambient sounds help complete the immersive experience. Also located within the museum building are a Conference Center, children’s play area, and a 2,000 sq. ft. gallery which features exhibits ranging from fine art to antique wagons.

Rolling Hills Wildlife Adventure is excited to be only the second AZA (Association of Zoos and Aquariums) accredited zoo to host the premiere show of *Art and the Animal*. In conjunction with the event, Rolling Hills has partnered with many area businesses and cultural organizations to bring a broader focus to wildlife and art over a five month period. Salina is a community rich in the arts and our partners are eager to work together to truly make this a community event.

Rolling Hills Wildlife Adventure welcomes the art and artists of the *Art and the Animal* exhibition. What better way to celebrate our 10th anniversary than by hosting an exhibit of spectacular wildlife art while expanding our educational message of the importance of wildlife conservation.

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

This year, the Society’s Annual Exhibition is being hosted by Rolling Hills Wildlife Adventure, an “edutainment” campus comprised of an accredited zoo, museum, conference center, and theater in Salina, Kansas, which marks the first time our Annual Exhibition has premiered in that state. Following its premiere in Kansas, one half of the annual exhibition will be shipped to Parker, Colorado, for display at The Wildlife Experience in conjunction with Small Works—Big Impressions, a special pre-Christmas Society of Animal Artists holiday sales exhibition. Art and the Animal then continues to Tucson, where it will be displayed at the renowned Arizona-Sonora Desert Museum, and then on to Greenacres Art Center, which occupies an English Norman style manor house and is operated under the auspices of The Greenacres Foundation in Cincinnati.

While half of the 2009 Annual Exhibition is traveling to Arizona, Colorado, and Ohio as explained above, the other half will be shipped to the Dunnegan Gallery of Art, in Bolivar, Missouri, another regular Art and the Animal tour venue. That exhibition will then continue on to the Ward Museum of Wildfowl Art in Salisbury, Maryland, near Chesapeake Bay, where it will be displayed during the 40th Anniversary Ward World Championship Wildfowl Carving Competition at the Roland E. Powell Convention Center, in Ocean City.

As tour director, I wish to thank the entire Rolling Hills Wildlife Adventure organization, especially its Director, Kathy Tolbert, for her role in hosting the 2009 Annual Exhibition. I wish to express my deep appreciation to Dave and Gail Liniger, founders of The Wildlife Experience, and its staff, for hosting Art and the Animal along with Small Works—Big Impressions, on an on-going basis. Thanks to Arizona-Sonora Desert Museum Art Institute Director, Susan T. Fisher, her colleagues, and patrons Michael C. and Priscilla V. Baldwin, for hosting Art and the Animal yet again. Thanks also to everyone at Greenacres Arts Center, particularly its Director, Dr. Jackie Quay, and SAA member, John Ruthven and former Director of the Cincinnati Museum of Natural History, Devere Burt, for their combined effort and success in bringing Art and the Animal to Cincinnati for the first time. I continue to be indebted to Jo Roberts, Director of The Dunnegan Gallery of Art not only for scheduling Art and the Animal in 2010, but also for years to come. And I wish to express my particular appreciation to Lora Bottinelli, for her role in bringing Art and the Animal back to the Ward Museum of Wildfowl Art where it was last displayed in 1995, as the museum now celebrates its 40th Anniversary Ward World Championship Wildfowl Carving Competition in 2010.

I would also like to express my deep appreciation to the new President of the Society of Animal Artists, Diane Mason, who like her predecessors, has performed her duties with the commitment, enthusiasm, and flair of a true leader, and her husband Bob, who has devoted so much of his time to the administration of the organization. Finally, I want to thank all members of the Society of Animal Artists. Your artwork and participation are what make The Annual Exhibition of The Society of Animal Artists and its traveling exhibition, Art and the Animal, the standard by which all others are measured. Thanks as always for the opportunity to work with you and share your art with audiences nationwide.

—David J. Wagner, Ph.D.
Tour Director
In Memoriam

JOSEPH HALKO
Resided: Montana, USA
1940–2009

Forty Winks
Bronze
21 x 16 x 7
JOSEPH HALKO
Resided: Montana, USA
1940–2009

Curious Greeters
Bronze
21 x 16 x 7
IN MEMORIAM

LARRY ISARD
Resided: Ohio, USA
1932-2009

Night Life
In Memoriam

LAWRENCE ISARD
Resided: Ohio, USA
1932-2009

Gothic Twilight
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.

**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 forty-nine years.

Membership is coveted by leading painters and sculptors around the globe, and just being accepted as a member of this esteemed organization is a real achievement.

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

The applicant’s work is evaluated for:
- good composition/design,
- thorough understanding of animal anatomy, behavior, and environment,
- a distinctive style and
- mastery of their chosen art medium.

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

There are three levels of Membership for artists:
- **Master Signature Members**
- **Signature Members**
- **Associate Members**
**Master Signature Members** are awarded this distinguished classification as the highest mark of respect for their exceptional artistic achievements in the world of animal art.

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

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

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

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

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

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

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

1) winning an Award of Excellence in one of the Annual Exhibitions,

2) being juried in to three (3) Annual Exhibitions, or

3) by submitting five new images of one’s work to the Membership jury for review, with a request for promotion to Signature Status.
ART AND THE ANIMAL

Society of Animal Artists’ members represented in the 49th Annual Exhibition.

Entire membership listed on page 138

Beverly S. Abbott
Al Agnew
John Agnew
Edward Aldrich
Charles Allmond
Tom Altenburg
William Alther
Paul Apps
Chris Bacon
Gerald Balciar
John Banovich
Robert Bateman
Julie Bender
Eric Berg
Sally Berner
Linda Besse
Thomas J. Bishop
Allen Blagden
Sandra Blair
Burt Brent
Carel Brest van Kempen
George Bumann
Dan Burgette
Dan Chen
James Coe
Guy Coheleach
Juan Pablo Z. Cornejo
Anni Crouter
Nancy Darling
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Andrew Denman
Sue Dickinson
Kim Diment
Paul Dixon
Mick Doellinger
Dawn Emerson
Leslie Evans
Anne Faust
Susan Fox
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Jeff Gandert
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Darin Miller
Ken Newman
Marilyn Newmark
Alison Nicholls
James Offeman
Munenori Okada
Leo Osborne
Dino Paravano
Leon Parson
Patricia Pepin
Louise Peterson
Harriet Phillips
John Potter
Justin Prigmore
Randy Puckett
David Rankin
Paul Rhymer
Andrea Rich
Martiena Richter
Rosetta
Linda Rossin
Ken Rowe
John Ruthven
Sherry Salari Sander
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Sharon Schafer
Lindsay Scott
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Eva Stanley
Debbie Stevens
Mark Susinno
Francis Sweet
Fred Thomas
Jan Thomas
Debra Trent
Kent Ullberg
Marlowe Urdahl
Diane Versteeg
Dale Weiler
Susan Westin
W. Leon White
Timothy Widener
Kay Williams
Steve Worthington
Keri Young
Aaron Yount

In Memoriam
Joseph Halko
Lawrence Isard
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.
The elongated rectangle of this painting was chosen to enhance the extended trunk of the elephant. I was intrigued by the play of light and warm cast shadows over the surface of the uneven rock. The main colors of burnt sienna and raw sienna give the sensation of a hot dry day with the welcome relief of a cascading spring. The use of Ivorine as the painting surface aids the illusion, as the synthetic substitute for ivory is translucent, giving the thinly painted surface the appearance it is glowing.
For a wildlife artist, it’s rare that a scene presents itself that is so perfect and so impressive that it deserves to be painted just as it is. That was the case when I saw these bison along the Gros Ventre River in Grand Teton National Park. The great cloud-wreathed mountains in the distance and the warm light bathing the buffalo are shown just as I experienced it that evening. The painting is my interpretation of that moment in time.
JOHN AGNEW, SAA
Resides: Cincinnati, Ohio
b. 1952, Ohio

New Guinea Crocodile
Scratchboard
8 x 10

The texture of crocodilians is perfect for scratchboard. I couldn’t resist this New Guinea crocodile, who I met at a croc farm in Thailand. The intense stare of crocodilians always reminds me of their latent power.
I have always been fascinated by rocks; their textures, shapes, colors and the way light plays upon them. The majority of this painting was painted on location in Colorado so I could get the subtle colors of the light playing upon the rocks. The mountain goat was an easy pick for a focal subject for these surroundings, as it is so suited for the environment. The painting really is about light.
There are many technical problems facing a stone sculptor in depicting birds. Stone is heavy and brittle and decidedly un-birdlike. Here the challenge was to create the illusion of a bird in flight. There was no intention to make a realistic bird but simply to convey the idea of flight. This has been accomplished through the attitude of the bird on its base and the placement of the diagonal pattern in the stone.
Bill is an older Belgian draft horse from the K Bar J Ranch in Pleasant Hill, Missouri. He was about to be hitched up to a wagon along with his partner for a living history parade.

Bill is a beautiful and powerful, yet mild-tempered horse. I was particularly attracted to his vivid white striped face. His right eye was covered by his wind-blown mane, so I placed his left eye near the center of the painting to be the focal point. The harness provided me with some great lines and textures. I wanted most to capture the features and personality of his face.

TOM ALTENBURG, SAA
Resides: Raymore, Missouri
b. 1958, Kansas City, Kansas

Bill
Draft horse
Acrylic
11.75 x 8.75
River otters just might be the most fun-loving animals on earth. Highly energetic and playful, they don’t sit still for long. When not occupied with the necessities of eating and sleeping, they are playing.

In this painting, they are taking a break and relaxing for a few minutes before sliding back into the water.
When you speak of Namibia and in particular Etosha National Park, people think of the dry desolate salt pan that is Etosha. The scene evokes a wonderful sense of desolation. “Out of the Pan” is the second of two studies where I have tried to capture the raw ingredients of this vast uninviting location. Okindeka’s pride of lions is well-known. My work is about the light, the colour and atmosphere of Africa. My lion sits without shade in the prevailing heat, taking a drink, waiting for the relief of a setting sun. I hope you agree that I fulfilled my ambition to portray the scene.

PAUL APPS, SAA
Resides: Kent, England
b. 1958, England

Out of the Pan II
Lion at Etosha
Oil on canvas, 10 x 20
When observing birds through a scope, one tends to get up close and personal. A kind of intimacy develops; you start to notice subtleties that would otherwise be overlooked. Here, the relationship between bursting bubbles and a sleep deprived Sandpiper wasn’t going well.

CHRIS BACON, SAA
Master Signature Member
Resides: Burlington, Ontario, Canada
b. 1960, Watford, England

Western Sandpiper
Watercolor
11.5 x 7.5
“Burst of Spring” is all about the happy time in the spring when the birds arrive from their winter range in the south. They all seem to be so happy, singing their hearts out, while performing their courtship rituals. The birds appear to be celebrating while they pick out a mate and find a nesting site.

GERALD BALCIAR, SAA
Master Signature Member
Resides: Parker, Colorado
b. 1943, Wisconsin, USA

Burst of Spring
Scissortail flycatchers
Bronze
21.5 x 10 x 10
JOHN BANOVICE, SAA
Resides: Livingston, Montana
b. 1964, Montana, USA

Shelter from the Storm
Polar bear
Oil on linen, 11 x 14

Polar bears are one of my favorite subjects to paint, but most difficult to research. Living primarily on ice they behave more like marine mammals than bears. Hunting seals out on the arctic ice, they live in some of the most inhospitable environments on earth—for which they are perfectly adapted. Covered in a thick armature of fat and fur, their anatomy is unique from all other bears. And when they curl up to take refuge from a storm, this enormous carnivore looks as cuddly as a teddy bear.
I saw this domestic scene in Yellowstone Park. The two elk together made a wonderful sculptural shape. The negative spaces between them enhanced the sense of design. Because I see the image as a sculpture I felt that the most fitting medium would be a large canvas with graphite drawing and a simple white background.

ROBERT BATEMAN, SAA
Master Signature Member
Resides: Salt Spring Island
British Columbia, Canada
b. 1930, British Columbia, Canada

Elk - Cow and Calf
Graphite on canvas
48 x 48
Clever and evasive, the coyote’s extraordinary ability to adapt to change in varied environmental conditions makes him a consummate survivor. Captivated by this animal’s calm and calculating demeanor suggesting his next diversion, I sought to capture his grandeur in compelling detail. Because color is not present in this pyrographic depiction, he is represented only with tone and value in order to distinguish shape, form and texture. As I “paint with heat,” I feel a certain parallel between the wild and natural spirits that inspire and embody my subjects and the organic and distinctively exigent nature of my medium.
The “Japanese Giant Salamander” sculpture was originally commissioned by the Smithsonian National Zoo in 2006 for their Asian Trail Exhibit. This second casting was done in response to the totally unexpected reception the salamander has received. The five foot length is actual life-size.

The medium, polyester resin, provided the durability, textural quality, and coloration possibilities necessary for such a unique creature. Its surface is as tough as the finish of an automobile.

**ERIC BERG, SAA**  
Resides: Philadelphia, Pennsylvania  
b. 1945 Pennsylvania, USA  
*Japanese Giant Salamander*  
Polyester resin  
6 x 54 x 16
SALLY BERNER  
Resides: Green Bay, Wisconsin  
b. 1945, Wisconsin, USA

Winter Coat  
Shetland pony  
Oil, 18 x 18

I had frequently driven past and admired this adorable Shetland pony and, on this particular winter day, she looked especially beautiful against the sunlit snow. The warm colors in her coat were a wonderful contrast to the cools in the shadows and the snow and I knew this was how I wanted to paint her.

Her name is Cecelia, C.C. for short, and you can see the dense double winter coat of this hardy Shetland Isles breed. That is why I decided to entitle my painting “Winter Coat”.

The North Island Kaka in New Zealand is a brush-tipped-tongue parrot. A bird of relatively ancient origin, it inhabits old forests but will visit orchards and even suburban gardens outside of the breeding season. I had a chance to see them in the wild on the North Island. While their coloring may seem dull at first glance, when they lift their wings, a fiery red/orange array of feathers dazzles the eye. However, it was their interaction with each other which inspired this painting.
Sitting on the wheel of an antique wagon at Loose Arrow’s Nursery in Lake City, Colorado, is an old weathered saddle. It had caught my eye several times and I knew in my heart that it was a painting waiting to happen, my dilemma was that somehow it needed a wildlife connection. Then one day, as I was again viewing the saddle, a high country denizen, a Steller’s jay, flew up. Like most jays, they are brazen raiders of camp grounds and picnic tables. This one had just grabbed a piece of popcorn from a table at Poker Alice’s, a near-by restaurant, and its timely arrival instantly completed the painting in my mind.
“Evening Shallows” was painted in watercolor with primarily small brushes, except for the dark areas which are done with a wash over the lily pads that have been already blocked out with Mascoid, a rubber coating that peels off when the paint is dry. I spent many summers in the Adirondacks and would often see deer wading at the edge of the lake, actually feeding on the lily pads. I tried to capture a feeling of backlighting as dusk is descending, the wind has died down, and the world is at peace.

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

Evening Shallows
Whitetail deer
Watercolor, 22 x 30
Red fox are distributed throughout the world and have adapted to many different environments. They move swiftly and quietly and hunt both day and night. The bright orange coat against the blue snow, the oriental simplicity of the branches, and the stealthy movement of the fox inspired this painting. The fox was photographed on an overcast day, so I decided a night scene would add more drama and depict the animal in a way few people ever see.
Western grebes are common in the San Francisco Bay Area where I live. I endeavored to capture the elegance of their courtship rituals in this sculpture.

BURT BRENT, SAA
Resides: Portola Valley, California
b. 1938, Michigan, USA

Gliding Grebes
Western grebes
Bronze
6 x 7.5 x 11
This painting was inspired by a 2007 trip into the Bornean Interior, to the region of the Lanjak Valley along the border separating the Malaysian state of Sarawak and the Indonesian state of Kalimantan Barat. I watched 3 species of Flying lizards, the loveliest of which was the Crowned flying lizard, named for the spiny scale located above each eye, which occurred commonly in hilly secondary forest. In this painting I tried to develop a treble tension between a brownish female, her prospective suitor displaying colorful dewlap and patagia, and their unassociated neighbor, a large male Orang-utan, icon of the Bornean rain forest, calling from his sleeping-nest.
With spring comes the renewal of life and relationships—relationships that can endure over years and span continents. As Yellowstone’s bison emerge from their wintery trudge, they are reunited with their fair-weather friends from afar. In the height of Spring, many of these seasonal travelers will rejoin the bison herd—some to gather shedding wool for their nests, others to find food for growing broods atop the grazing giants. Daydreams sometimes get the better of me and I ponder how many gatherings of “old friends” are going on here in the Park each spring.
Movement in nature fascinates me. For predators, making a living is divided between quiet observation and dramatic efforts to catch prey. “Panic Attack” depicts the moments of fishy chaos when a kingfisher dives into the water trying to catch lunch. The sweeping line of the Pacific yew driftwood was the dominate element that thrilled me as I carved. The fish swirling out of the roots counter balance the swooping bird. Life happens in a splash.
In the past, I’d finish a watercolor on silk painting and then mount it on to another piece of paper. It has always interested me to look at the back of the painting since the silk is semi-translucent (thus the image of the front will show through the back of the silk). That made me think of painting the silk on both sides. But even if I painted the two sides, how could I frame it and display it so people can view it from both sides? So after much thought, I came up with this idea: create a frame out of bronze, and place the silk painting in between two pieces of glass, so it becomes a freestanding sculpture with a painting which can be viewed from both sides.

DAN CHEN, SAA
Resides: Eugene, Oregon
b. 1963, China
Magnolia and Nuthatch
Bronze/Silk
22 x 21 x 7
“Woodland Shadows” is unusual because it was painted after I had completed a larger, full-color version of the same motif. I had struggled for months with the larger canvas—especially with the colors in the shadows on the snow—and I wondered whether by using a limited monochromatic palette I would be able to work more directly and thereby retain more freshness in my brushwork. Not only was I surprised by how quickly the second painting came together, I was excited by how effectively the quality of sunlight and shadows under the trees could be suggested in black-and-white.
In Africa when the sun is very low in the late afternoon, its red rays bathe the whole landscape. These colors intensify in the flying dust caused by the chaos of a stampede. This painting is an attempt to capture that mood.

Here the zebra are stampeding through that twilight dusk. One of the lions on the far side is chasing them to the right while the lion in the foreground proceeds to squeeze the herd towards the left. This increases the chances for at least one of the cats getting a better shot at grasping a zebra.

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

Zebra Chase
Zebra & Lions
Oil on linen, 26 x 48
As the title suggests “Twins Talking” represents two wonderful twin birds, one in front of the other in a conversation. These beautiful Peruvian birds were observed in the Amazon rainforest. They are endemic birds. I like them very much for many different reasons, especially the colors. This was one of the more enjoyable paintings I have done.
I love the colors of the African wild dog’s coat. Along with the texture, it was a fun challenge for me to paint. On a much more serious note, because of over-hunting this animal is on the endangered species list. In some areas of their habitat they are close to extinction.

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

Wild Dog
Acrylic
22 x 28
While on one of my many visits to the Dreher Park Zoo in West Palm Beach, Florida (now known as the Palm Beach Zoo), I snapped a photo of this lovely elusive Black-crowned night heron. I loved the juxtaposition of his striking neutral pattern and the riotous colors of the jungle foliage, and could hardly wait to paint him.

NANCY DARLING, SAA
Resides: Durham, North Carolina
b. 1938, Wisconsin, USA

Jungle Watch
Night-crowned heron
Oil on canvas panel
8 x 10
I have seen many gators while paddling down the Wacasa River to the Gulf of Mexico in northwestern Florida. They are amazing, powerful, and prehistoric creatures. The Spanish wrote of being afraid to sleep at night because of the echoes of turtle shells being crushed by the reptiles’ jaws (the Conquistadors mistook the sound for that of human skulls being crushed) and of incredible populations of the animals. Most people are familiar with alligators walking or lazily sunning themselves along the shoreline. This is exactly how I did NOT want to portray them. “Three Deep” is a mix of abstraction and realism, which contains three swimming gators suspended at an angle to project a sense of motion.
In 2006, I was honored to be awarded the Don Eckelberry Memorial Scholarship by the SAA. “Twist” is the first of four paintings (so far) resulting from the subsequent trip to the Asa Wright Nature Centre in Trinidad. I was inspired by the Tanagers’ curious and acrobatic poses and the elegant, lyrical shapes they made while dangling from the rope-like vines. The inclusion of the word “twist” and the repeated shape of the swirling, cursive “T” serves to activate the abundant negative space and to echo the graceful lines of the subjects.
Leopards are my favourite subject. It can be challenging to make a beautiful painting of such an already-beautiful creature that isn’t often seen during the day, but this leopard was very relaxed and cooperative. He just knew he was gorgeous.

SUE DICKINSON, SAA
Resides: Nelspruit, South Africa
b. 1958, South Africa

_Cat on a Warm Rock_
Leopard
Watercolor
21 x 30
“Samburu Grevy’s” is the second in a series of Grevy’s zebra paintings done to raise awareness and generate funds for the endangered Grevy’s zebra. The first was “Against the Clock” in 2005. A portion of the sale of “Samburu Grevy’s” will go back to “Grevy’s Zebra Trust” of Kenya.

“Samburu Grevy’s” is a painting I did to capture the beauty of the Grevy’s patterned against an equally beautiful Samburu backdrop. The lighting in Africa is stunning. I love the warm yellows and ochres that are produced by a sunset just as much as the subtle blues and purples hidden in the shadows.
Africa is inspirational in itself. Living in Africa affords me unrivalled opportunities for first-hand experiences, primarily to witness and subsequently to paint wildlife in its unspoiled natural habitat. A day and a half drive north lies “Etosha” in northern Namibia, a vast open pan of some 5000 sq. kilometers. During the dry winter months, vast herds of Zebra, Wildebeest, Gemsbok (Oryx) and Springbok amongst others, all requiring water to drink on a daily basis, frequent the diminishing waterholes. As a result of the open terrain, very close encounters with the wildlife occur regularly, allowing great opportunities for making copious sketchbook notes and taking photo references for future paintings. What could be more inspirational?!

PAUL DIXON, SAA
Resides: Cape Town, South Africa
b. 1956, Scotland

Mother Knows Best
Elephants
Oil on linen
19.6 x 47
MICK DOELLINGER, SAA
Resides: Ft. Worth, Texas
b. 1956, Germany

Gotta Itch
Longhorn steer
Bronze
16.5 x 24 x 17

Texas longhorns and their history have always fascinated me. I am intrigued by their assortment of long, wide and corkscrew horns as well as their vast array of hide coloration. The longhorns of today are descended from Spanish cattle brought to the Americas by Columbus in 1493. They finally made their way north to Texas by 1690 and vigorously flourished in their new environs. Yet, the breed is a product of natural selection (like other wildlife) evolving in a wild state on the plains of Northern Mexico and South Texas. This has given them some other unique characteristics such as longer legs, better heat and drought resistance, and birthing very small calves for an animal of that size.
My approach to drawing and painting with soft pastel is to begin with a quick gesture sketch that captures the energy and feeling of my subject. I want to create a strong design using marks and color that enhances the quality of movement and conveys the spirit and power of the animals, people, and places I depict. I prefer to let the viewer engage in and enjoy the process of the painting, often leaving remnants of the under-sketch visible. The challenge is to stop before I say too much, and to know when I have said just enough.
There’s an undeniable hubris among humans when it comes to other primates. Humans like to believe that they alone own the rights to self-awareness, abstract thought, and emotion. Accordingly, apes are man’s evolutionary punching bag: comic relief sidekicks who never quite made the grade. Perhaps because their appearance intimidates us the most, gorillas have endured the brunt of man’s scorn and unreasoned loathing the longest, from the ridiculous machinations of Hollywood spectacle to the genocidal campaigns of poachers, developers and warring armies. I want my art to demonstrate a different point of view. Gorillas are sentient beings. They do matter.
The Texas Gulf Coast is a great birding area. At times large numbers of gulls and terns will gather together on the beach. They are frequently disturbed by fishermen or beach-goers riding around in their vehicles. They’ll rise en masse and quickly settle down again close by. Not being shy they perform their breeding rituals right on the beach. Here, a pair of Sandwich terns is performing a pre-nuptial dance. With crests raised, necks extended, and wings lowered they strut around each other like a Do-Se-Do in a square dance—hence the title of my piece.

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

Do-Se-Do with Your Partner
Sandwich terns
Serigraph
15.75 x 24
Mongolia, where I saw these domestic Bactrian camels, has become my favorite art travel destination. It’s the whole package: great wildlife, amazing landscapes and interesting, hospitable people. I got to photograph and sketch them last fall at Arburd Sands, about 5 hours south of Ulaanbaatar, where we stayed at a ger (yurt) camp. They belong to local herder families and hung around the camp in the morning and late afternoon, when the light, conveniently, was at its best.

During our stay, I got to go on a free camel ride out into the surrounding dunes, which define the farthest northern edge of the Gobi. They are the same kind of camels that were featured in the film “The Story of the Weeping Camel.”
The often playful and inquisitive nature of the raven captured my imagination many years ago. Watching them go about their everyday business inspired me to sculpt a moment in time when a curious bird found a small pool of water, and looked as if it wondered what was in the pool, or who was that peering back from it!

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

Curiosity
Raven
Bronze on steel
12 x 8 x 15
I am always amazed how a common bird like this Downy woodpecker can, with a vise-like grip, seize my attention when one suddenly alights very near. After countless hours spent watching, observing, and painting these birds it’s still a surprising and spiritual event. With tuxedo-like attire it’s as if having been invited to a black tie gala, he’s the only one with the presence and nerve to arrive wearing a red tie.

A somewhat calm and delicate bird for such bold markings, he proved to be the perfect accent for this stately maple I found one wintry December afternoon.
I have always been struck by the sculptural qualities of catfish. At times, somewhat imposing and with large muscle volume, they make wonderful, if not unlikely, subjects. Though they assume less notoriety than other game fish, they are none the less in the top three among fresh water anglers. I chose the Blue channel catfish to model because of its familiarity in North America. Channel catfish can weigh 50 pounds and though they don’t match their 400-500 pound cousins in Southeast Asia, they still have a great presence about them.
An old bull eland is a magnificent and impressive animal. Typically shy and surprisingly agile for their substantial size, the old bulls carry themselves with an appearance of great pride.
As both a landscape and wildlife artist, I sometimes like to combine the two subjects. However, neither subject should dominate the painting. My focal point is both bear and mountain. In this work I used the gull as an anchor; it stops the viewer’s eye from going between the two. I find it no easy task to show the immensity of the American landscape within the confines of my canvas.
I painted the “Ghost of the North” following a trip to Dublin Zoo, Ireland. I was inspired to paint it after becoming mesmerized by its deep, eerie call and ghostly presence. It is a fascinating owl, not just because of its size and coloring, but also due to its behavior. It is a nomadic bird which has a different territory and different mate each year.

In this painting I wanted to reflect its solo existence and capture the essence of its mysterious way of life.
It was during a camping safari in Botswana that I saw this stampeding herd of zebras. We really hadn’t seen too many during the safari, just the occasional small group. However as we drove along the Chobe River in the early morning, we came across several large herds. We watched this group for a while before something spooked them and they careened off across the plain. The light and shadows of the dust were pretty amazing. I loved the way the Zebras at the back were faded in the dust.

MATTHEW HILLIER, SAA
Resides: Easton, Maryland
b. 1958, United Kingdom

Stampede
Zebra
Oil
20 x 48
This zebra is connected to the moment, slowly scanning its surroundings. I wanted to integrate this boldly patterned zebra into its environment through the use of lighting and value contrasts in both the figure and the ground.
The ancient desert dog breeds have always attracted me. The Saluki is particularly enjoyable to sculpt because of his graceful physique, noble stature and ancient gaze. He was a desert dweller built for speed, quick maneuvers and keen eyesight. To capture this, I used lines that do not end; they just ebb and flow in new directions. In the end, they define an ancient noble breed of dog in the sand.

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

Bedouin's Dog
Saluki
Bronze
7 x 4 x 12
The cattle egret is a type of heron that, unlike its relatives which primarily feed on fish, prefers insects and derives its name from the habit of following herds of livestock, catching the bugs they stir up. Preferring warm climates, the cattle egret can be found year-round in the southern United States.

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

Cattle Egret:
A Southern Gentleman
Oil, 10 x 8
14 x 7

When I saw this particular bird, in full breeding plumage, I thought of him as a southern gentleman, dressed in his best white suit, ready to spend a pleasant day flirting with the ladies.
While it is the arrangement of red oak leaves that inspired this painting, it is the white-throated sparrow that adds focus. A common species, the white-throat is always close to the ground searching for bits of food. In the fall of the year it makes a fine contrast of dull plumage against this display of varying shades of red.

**Autumn Leaves**
White-throated sparrow
Oil on Belgian linen
12 x 9
I believe in simplicity in creating sculptures. I take three dominant characteristics of each bird and elaborate on these. I have always been inspired watching the barn swallow catch bugs over water at the family lakeside camp. Its forked tail has been elongated to show motion and the direction from which it came. One sees the blue black color of the back and the lighter color of the breast as it flies by fast. There are other colors but they aren’t necessary. The angular wings are important. The simplicity is there and no more information is needed.
A few years ago the National Zoo had the first hatching of a kiwi chick in 25 years. I had the privilege of being behind the scenes when he was only a few days old. Kiwis are unique in the bird world in that their nostrils are at the end of their long beaks. Working in a loose style, the challenge was to capture the essence of my subject caught in this characteristic moment in time.
CHRISTINE KNAPP, SAA
Resides: Lyons, Colorado
b. 1951, Ohio, USA

Toads and Warts!! To some, a children’s fable with deep woods and ugly witches. To me, a wondrous creature. Truly beauty is in the eye of the beholder, and I just love these little creatures and their bumpy hides. I took a tad of artistic liberty so I could roll him into a ball and he just begs to be held. I had a great time with this piece. Isn’t that what it is all about?
At the end of a long-day of fishing the flats in the Florida Keys, I was rewarded. The magnificent tarpon took my fly and burst out of the water. The tarpon’s explosive brilliance, power and grace amazed me as both an angler and an artist.

JOHN KOBALD, SAA
Resides: Meeker, Colorado
b. 1967, Illinois, USA

Boredom Breaker
Tarpon
Bronze
25 x 16 x 10
Most of us know that moths are drawn to flames and many lizard species feast on moths. In “Double Jeopardy” I’ve depicted a spiny lizard which I have been able to study in Sedona, Arizona, where I live. I often watch the moths dance around the candle flames when sitting out on my screened-in porch.

One evening I imagined how delighted a lizard would be to come across this gathering, which at the same time would put the moths in double jeopardy.

KIM KORI, SAA
Resides: Sedona, Arizona
b. 1950, Pennsylvania, USA

Double Jeopardy
Lizard and moths
Bronze
7.25 x 6.5 x 4.5
My passion for wildlife is the reason I paint. I believe my job is to capture a moment in the lives of my subjects. The only way to do that is to paint the subjects I have seen with my own eyes. That is the only way an artist can truly capture a personality and it’s by capturing the subject’s personality it will draw people. Hopefully by getting people to take notice it will make them more aware of the natural world, and in turn they will become more passionate about wildlife and nature around them. Maybe then people will realize how important wildlife and nature is in our lives, and in turn will start caring and do more to protect it.

SUSAN LABOURI, SAA
Resides: Big Bear Lake, California
b. 1951, California, USA

Nature’s Study
Tiger
Acrylic on clayboard
14 x 20
Waiting out the Storm
Rocky Mountain Bighorn Sheep
Oil, 21 x 43.5

Winter storms in the Wind River Mountains of Wyoming are part of the yearly cycle. At this time of year the Rocky Mountain Bighorn Sheep move about in groups of mixed rams, ewes and lambs. During a storm the sheep tend to concentrate on windblown ridges where forage is available, and where there is a clear view all around and predators can be easily seen. The lambs from last spring are still with their mothers though they have long since stopped nursing. The young ram is four years old and the mature ram is probably close to eight or nine years old. A large “trophy” ram is rare today.
Art has always been a part of my life. From earliest memories, I have been intrigued with the idea of taking what my eyes see, melding that sensory input with what my mind imagines, and translating the resulting images through my hands into works of art. My objective is to create art that is harmonious in all aspects, from both a compositional and scientific viewpoint. While the primary goal is to give pleasure, a secondary goal is to educate, to prompt in the viewer the desire to preserve the wonderful, extravagant, beautiful diversity of life that surrounds us.

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

Flight of Fancies
Black-necked stilt
Acrylic, 16 x 24
This is one of the paintings that I did for an instructional book co-authored by me and published by Walter Foster Publishing in 2004. The book shows step-by-step demonstrations on how to paint wildlife subjects using acrylic paint.

"Sunrise Mulie," a painting of a large mule deer buck, is based on some photographs and experiences that I had over a period of many years. The mule deer is from a series I took while living in Montana during the early 1970’s. The background idea is from a recent painting trip to Wyoming, and my reference photos taken of rock formations while exploring the Torrey Canyon area near Dubois. One early morning trip I caught the sun creeping up over the eastern rock walls and shining a bright orange-yellow light on the opposite side on the canyon.
I only had to go as far as the end of my driveway for this idea. Walking out to get the newspaper early one morning, I heard a slight ruffle of feathers and looked up to these two characters looking down at me. They returned for several days and I became interested with the backlighting effect on the outstretched wings. It looked rather ominous at first, which led me to the title. These turkey vultures and other scavengers provide a great service to us all by cleaning up dead and unwanted carcasses.

GEORGE LOCKWOOD, SAA
Resides: Santa Ynez, California
b. 1961, California

The Undertakers
Turkey vultures
Acrylic, 10 x 16
She was just coming of age when I drew her, a survivor of the dangers that took most of her siblings. She had the look of a leader besides being an able warrior, like a future queen.
Giant pandas are one of the world’s most endangered mammals. Some 1600 of them live in small isolated populations in mountain forests along the eastern edge of the Tibetan plateau in China’s Sichuan, Gansu, and Shaanxi provinces. Theirs is a world of mist, clouds, and heavy rains that support a dense understory of bamboo on which pandas depend.

Generally solitary, giant pandas communicate mostly by scent marking. When pandas meet it is often an antagonistic encounter. This aggressor threatens with head bobbing, while the other panda readies a forepaw swat.

DORCAS MacCLINTOCK, SAA
Resides: Hamden, Connecticut
b. 1932, New York, USA

Beishung
Giant Panda
Bronze
24 x 6 x 7
“Jeremiah” is the first sculpture in a series in progress. I wanted to create sculptures of creatures we are accustomed to towering over. My goal is to produce a series of pieces that enable these humble creatures to maintain a presence on their own—and to possibly even dominate the room. While creating “Jeremiah” I was very careful to keep him dimensionally correct. I didn’t want him to be “cartoonish.” Pose was also important in creating a dominant attitude.
My pencil on paper work is based on trips to the developing world where I work on volunteer projects, and where the local dogs capture my attention. Most are street dogs, hungry and frightened—but all have the spirit to survive. The dog in “Alone,” was always searching for food and had recently had puppies, although I never saw them. All the dogs I’ve encountered have a history that can only be imagined. My art captures in a moment of time their vulnerability, but also their inner strength. I hope to bring awareness to their situation and encourage compassion towards these beautiful animals.
There are few birds moreappealing and more possessed of personality than burrowing owls. I had some wonderful photos of them available, and had previously sculpted a pair of binoculars for a commission. So it was a natural to put the two subjects together into an amusing little sculpture—during which the rectangular base gradually evolved into a "Birder’s Journal." Sometimes, one just has to have a little fun!
A flight of Sandhill cranes at Bosque del Apache on the Rio Grande River in New Mexico. An evening ballet of gestures, silhouettes and negative spaces.

The calls of geese, widgeon, yellow legs, snipe and thousands of roosting cranes. Binoculars, good friends, a glass of wine and a Night at the Bosque.

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

A Nite at the Bosque
Sandhill cranes
Bronze
10 x 24 x 5
“Crown of Thorns” came into existence after I helped rehabilitate a red-tailed hawk that had broken its wing. A friend of ours here in Olympia is a veterinarian. He sometimes calls on me to use my falconry expertise to further prepare these birds for release back into the wild. We kept this particular hawk for a couple of months in our studio during which time she provided some very nice “live” reference. The sculpture features a dangerous rose vine, with some very sharp exposed bronze thorns—not unlike the talons and beak on my subject. The reference to “persecution” in the title is personal and in this case quite unrelated to the hawk.
As I took the photo for this piece, the elder donkey was actually further in the lead with the young one following behind. I figure the owner was trying to get the young one used to the commotion and movement before giving it the job of actually carrying goods to the square. By having them travel together, the youth can feel the confidence of the elder and erase its anxiety. I grouped them closer to highlight the contrasting moods in their faces. I find this mirrors my current relationship where I am the elder, leading us in life.

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

Age Before Beauty
Donkeys
Colored scratchboard
36 x 36
Heavy Load
Lioness with Wildebeest kill
Acrylic, 12 x 12

Many artists shy away from predator/prey paintings thinking that the public might be “put off.” But as a naturalist I understand the natural “circle of life” of the wild world. I have been traveling to Africa for over 13 years, and I have seen this many times.

This lioness has killed a wildebeest which she is now dragging back to her cubs. She has a tremendous burden to care for these young ones for several years—and the wildebeest is heavy—thus a double play on the title.
While spending a week at the Rimrock Ranch in Wapati, WY, we had a snow storm which covered the Absaroka Mountains with a full dusting of snow and the bighorn sheep began moving lower. These rocks are from the explosion of the Yellowstone Caldara, and are a reddish conglomerate.

GREGORY I. McHURON, SAA
Resides: Jackson Hole, Wyoming
b. 1945, New York, USA

North Fork Bighorns
Bighorn sheep
Oil, 7 x 14
Living in northern Ohio, I am fortunate to be only a twenty minute drive from Magee Marsh, a hotspot for migratory birds. This particular hooded warbler came out into the open and put on a show. Landing only a few feet from me on the boardwalk railing, it continued to feed without a care, flying around me and walking on the boardwalk down by my feet. After about five minutes of being within arm’s length, he headed off into the woods. He truly deserved to be painted.
Creating a posture that expresses the dynamic nature of a pheasant while accentuating an artistic line was the challenge. This posture only existed inside of me and may not be a natural representation of the bird. So, posture and art are vaulted into one—based on my experiences, attitudes and understanding of nature and not that of a camera lens. The geometric base extends the footprint of the pheasant’s slender leg, which accentuates the dynamic posture and its precarious relationship with man.
One day while I was riding my horse he decided a branch that we were passing had his name on it. He took a bite at the branch. It did not break off and he did not let go. As he continued to move he turned himself until he was heading in the other direction all the while holding onto that branch for dear life; never letting go! This exhibited horse has bitten off more than he can chew.
“Under African Skies” shows two bull elephants, dwarfed by a vast stormy sky. In Africa the scale of the landscapes and skies are huge, and over time this sense of space has become an important element in my paintings. I lived in Botswana for nearly 7 years and spent hours sketching elephants in the north of the country. “Under African Skies” is based on those experiences, watching elephants on a hot afternoon as the storm clouds gather above.

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

Under African Skies
African elephants
Watercolor
12 x 16
As the name implies, the Common yellowthroat is common to all of the continental United States. For a warbler species that is widespread and abundant they are frustratingly difficult to see. Inhabiting wet and marshy areas, the Common Yellowthroat remains well hidden as it feeds in the thickest of the reeds, only venturing out to a low limb or the top of a tall reed to mark its territory with its loud call.

While examining a photograph I had taken of a heron against a backdrop of reeds and cattails, I discovered a tiny Yellowthroat peering out of the shadows within the reeds. Since then, I’ve made an effort to always look a little closer.
The birds in my artwork are “Yanbaru kuina.” “Yanbaru kuina” is a bird which lives only in the forest named “Yanbaru” in Okinawa Pref. in Japan. It can’t fly and is in danger of extinction. I would like a lot of people to know the existence of this bird from my work.

MUNENORI OKADA
Resides: Tokyo, Japan
b. 1971, Japan

Yanbaru
Okinawa rail
Acrylic
8.5 x 11.5
Living near the Marshfield Fair, I would go each summer and it was there I met my namesake, “Leo the Monkey.” It was ME!!! I have wondered about this cup-carrying Capuchin for decades now, and he has come to represent my own archetype who works at the end of the string belonging to the “great puppeteer in the sky.” This painting is a self-imposed portrait. Like the fishing cormorant of the Orient, this image of the bygone era of Hurdy Gurdy represents a kind of symbiosis and honor for each individual at each end of that string. I remain the artist-monkey, or is it the monkey-artist?

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

Hurdy Gurdy
Monkey
Acrylic and Gold leaf
24 x 16
I have had many encounters with African Cape Buffalo in the last forty years. This one was the most recent, exciting and awesome experience; coming face-to-face with these powerful and dangerous animals. It was an afternoon at the Kruger National Park in South Africa that I came upon these beasts. What impressed me most about these two were the beautifully shaped horns. I so enjoyed doing this pastel, as it turned out as I envisioned it and hoped for; depicting the contrast of the softness of the environment and the power of the animals.

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

Old Mates—Cape Buffalo
Pastel
28 x 42
LEON PARSON, SAA
Resides: Rexburg, Idaho
b. 1951, Utah, USA

Orange and Blue Landscape with Red Fox
Oil on linen
24 x 30

“Orange and Blue Landscape with Red Fox” is from an actual setting near my home in Rexburg, Idaho. It is adjacent to the banks of the Teton River perhaps a mile or so upstream from where it joins the North Fork of the Snake River (Henry’s Fork). Since my youth I have explored and loved this area.

The painting started from a photo that I took on a late wintery afternoon. For the purpose of creating a more interesting and pleasing design I added the strips of sunlight and the red fox that were not in the original photo.
I visited Kenya a few years ago and stayed three days in the Masai Mara. It was June, and the Mara was literally a sea of tall grass, making it hard to spot lions. Luckily our guide found a small group of females with young of various ages, relaxing in the shade of a “lion bush” as it is named locally, recognizable by its occasional orange leaf.
Great Danes have nothing to prove, their mere presence is enough to intimidate. This is your typical Great Dane keeping an eye on things. My own Dane, Rigel, was the inspiration for this sculpture. When he lies down, he flattens himself into the ground.

LOUISE PETERSON, SAA
Resides: Guffey, Colorado
b. 1962, Darlington, England

Watch Dog
Great dane
Bronze
11 x 26 x 16
I had gone to the Vigeland Park in Oslo, Norway to view the massive stone sculptures. The park is nicely laid out with restful places to stop. One of them was overlooking a small lake with these birds swimming around. The waterfowl made a good design without much need to reposition. But there had to be something to be the connector to pull the disparate parts together. That became the bread pieces that had been thrown to the birds. Between the flow of these and the opposing pattern of the water movement, all the individual pieces of the picture connected to my satisfaction.
Raptors are favorite subjects of mine, and Red-tail hawks are among my favorite raptors. I have always felt a sort of kinship with them, a connection. I felt "adopted" the first time I ever saw one. Painting a Red-tail is like painting a portrait of a favorite aunt or uncle.

Aside from that, from an artistic standpoint, I love the patterns offered for study within their plumage, as well as the rhythms created by the orderly arrangement of their feathers. The setting here is the Wapiti Valley, west of Cody, Wyoming, where Red-tails can be seen on just about every fence post.
Leopards are the only cats that consistently hide their kills in trees. These kills, which can weigh up to 125 kg., are hauled into a nearby tree to avoid being lost to competitors such as lions and hyenas. This leopard, which I saw in Seronera in the Serengeti National Park in Tanzania, paused to catch its breath before starting to feed. I was fascinated by the striking abstract shape of the dark acacia tree against the plain sky and the almost sculptural beauty of the dead impala.
Humpback whales interacting with each other in their warm tropical breeding and calving areas, are among my favorite subjects. “The Dance” depicts a male and female humpback swimming up towards the surface, twining around each other. Note the female, the lower animal, is substantially larger than her suitor. There is a bond between these animals, at least for a while, and a tremendous attachment for them in the people who study them.
While working in India, I spent time sketching Arundhati and her moubut, Zaboor Khan. Several months later, she slipped in a muddy creek embankment, fractured one of her front legs and within weeks died. She was 80-years old. Arundhati lived and worked in Rajaji National Park, reputedly the largest abode of Asiatic elephants.

Rajaji is one of 24 major wildlife reserves in India and is known for its high Asiatic elephant population. In fact, the reserve has 10 million-year-old fossils of 50 species of elephants. Only one of those 50 elephant species now survives as the Asiatic elephant. Arundhati was India’s Elephant Queen.

DAVID RANKIN, SAA
Resides: Cleveland, Ohio
b. 1945, Ohio, USA

*Arundhati at the River*
Asiatic elephant
Transparent watercolor
18 x 26
This sculpture was originally done for a commission, and I later changed it slightly for a garden piece. The features of cranes form wonderful lines for sculpture that are quite different from the herons and egrets I’m more familiar with here in Maryland.

My wife and I went to New Mexico for our honeymoon. Our first stop was Bosque del Apache, an incredible wintering ground for thousands of cranes and waterfowl. We spent our time watching the cranes and geese coming in to roost and feeding in the fields; quite a sight. This sculpture brings back memories of those happy days.
This elusive Snipe was spotted on the bank of a stream in Israel. I was there with Artists for Nature Foundation participating in a project in the Hula Valley. Millions of birds migrate through this small wetland every year on their way between Europe and Africa. It was very exciting for me as I have only rarely seen Snipe in the wild.

**ANDREA RICH, SAA**
Resides: Santa Cruz, California
b. 1954, California, USA

*Snipe*
Woodcut
8 x 10
Cats have a special appeal to me. I’m drawn to their expressive eyes, and love to depict the texture of their beautiful fur. Although this jaguar looks deceptively calm, at the same time it exudes a powerful presence and is “ever alert,” ready to pounce on its next meal.
This is the maquette for the third in a series of three different running cheetahs. “Turning Point” is the lead cat, executing a tight cheetah turn in front of the other two that are running straight ahead, “Running Cheetah” with its feet gathered tightly beneath its body and “Cheetah Sprint” stretched out, almost airborne. Together they represent the three most characteristic elements of the famed running style of this fastest of land animals. The name “Turning Point” not only describes the spectacular maneuver depicted in this sculpture, but also the position occupied by the species in its struggle against extinction.
Each painting presents its own challenges, and in this instance the difficulty was to accurately paint all of my information within a few inches in minute scale. I could have simply executed this miniature as a landscape, but for me, the heightened excitement of the act of painting often comes from the life form I select to marry into the scene. In this case I felt a raccoon was the perfect subject to bring this setting to life.
In Native American belief, black is the color of mystery and the unknown. Therefore, the raven, cloaked in black, is the rightful emissary to the unknown. Exuding character and intelligence, even their iridescent blue color ties into the belief that the raven is an ever-changing illusion.

The concept for “Art Walk” came from artist Linda Lee, who was gracious enough to grant me permission to sculpt my rendition of one of her paintings. Studying the physiology and folklore of ravens my entire adult life culminated in working with these amazing creatures at wildlife rehab centers. “Art Walk” offered me the great excuse to meet a celebrity—the raven—to study and have the honor of sculpting.
The Ornate Hawk Eagle is a bird of prey that has always fascinated me. Since seeing it in the wild, I’ve always wanted to paint it. My first encounter with the eagle was near the Iguazu Falls in Brazil. I was able to get a few photos but they were not the best. The second time I crossed paths with this intriguing bird was at Lake Catemaco in Southern Mexico. This time it was a nesting site and good photos were taken and sketches made. After borrowing a skin, I proceeded to complete my painting with acrylics on canvas.
These young grizzlies take a respite from the work of being a bear to enjoy a friendly wrestling match.

My work represents a lifelong love affair with animals and art. Observing and interpreting animals in their natural environment reveals those subtle behaviors most worthy of telling. By incorporating habitat, I hopefully challenge my compositions to respectfully capture an animal’s interplay with nature, its gestures and personalities within an artful framework of balance, continuity and contrast.

SHERRY S. SANDER, SAA
Resides: Kalispell, Montana
b. 1941, California, USA

The Heavies
Grizzly bears
Bronze
15 x 23 x 9
The game—a thing that almost all the beings on this planet like making, humans or animals. It’s the same thing. The game develops a certain apprehension of the world, an apprenticeship for the future life. The hippopotamus’ game consists of feigning fights. It is often the father who initiates his baby into these fights because in a distant future, if his son escapes from the devastation of the civil wars and the poaching maybe he will, in his turn, watch over his own group. Hippopotamus are an endangered species. It is very important to protect this animal, their environment, rivers, and water.
While paddling the Colorado River through Black Canyon Wilderness, Nevada, I spotted this family of Double-crested Cormorants high above me at their nest on the canyon’s towering volcanic cliffs.

The Mojave Desert light poured down on them from the canyons crest, brilliantly illuminating their nest and the fragile life contained within it.

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

Canyon Light
Double-crested Cormorants
Acrylic on Hardboard
20 x 30
LINDSAY SCOTT, SAA
Resides: Matakana, New Zealand
b. 1955, Zimbabwe

Who Goes There?
African elephant
Oil on canvas
20 x 27

With trunk raised, the young mother elephant tests the air when potential danger threatens. Elephants are very protective of their young which remain with the herd for many years. Elephants are one of my favorite animals to portray in pencil; it is a medium that lends itself to capturing the wonderful textures of the skin and subtle tonal variations.
This pair of swans nested south of Yellowstone Park where they are taking their fuzzy, gray cygnets out to the water, while the adults keep a watchful eye for intruders. Trumpeter swans are the largest waterfowl species native to North America.

ROBERT SEABECK, SAA
Resides: Laramie, Wyoming
b. 1945, Wyoming, USA

Family Affair
Trumpeter swans
Oil on panel
18 x 36
CATHY SHEETER, SAA
Resides: Aurora, Colorado
b. 1979, Oregon, USA

The Hypnotist
Snow leopard
Scratchboard and ink
10 x 8

*Animals and wildlife have been and are a passion of mine almost since I was born, and continue to be an ongoing inspiration and source of enjoyment to me. I am also passionate about my artwork and making the public more aware of my chosen medium of scratchboard. I am delighted to be able to share my scratchboard artwork of animals through the SAA exhibition, and hopefully also bring awareness to the endangered species of the Snow Leopard through my piece titled “The Hypnotist.”*
I love searching for insects and watching them both up close at zoos and out in the field. This Jungle Nymph was especially appealing because of its amazing camouflage abilities. I found it quite impressive the way its legs and body were lined with thorn-like spines, helping it to blend seamlessly with the stems of its surroundings.

RACHELLE SIEGRIST, SAA
Resides: Townsend, Tennessee
b. 1970, Florida, USA

Malaysian Jungle Nymph
Opaque Watercolor
3.5 x 4.5
Reptiles know better than anyone how great the sunshine can feel on your back. To emphasize the warmth I restricted my palette to warmer colors, and began with a very intense orange under-painting. Rocks are always a joy for me to render from the initial carefree washes and splatters down to the time consuming stippling for sand. I strive in my art to document a personal experience and encourage my viewers to scrutinize the details and textures that we constantly take for granted passing quickly by in our hectic lifestyles.
After observing this captive grizzly cub playing, I was inspired to paint the encounter. Typically, I steer clear of cute subjects. My challenge became depicting the cute cub in an unconventional way. From my reference, I chose this pose of the cub playfully clawing at a tree. Adult bears use trees for marking by rubbing, scratching, biting, and scent marking. Perhaps this cub was imitating its mother or the behavior was instinctual.
MORTEN E. SOLBERG, SAA  
Master Signature Member  
Resides: Spring Hill, Florida  
b. 1935, Ohio, USA

Visit to the Fox Den  
Fox  
Watercolor/Acrylic  
22 x 30

This painting evolved while I was demonstrating at a workshop in Haines, Alaska. It started as a loose wash in Payne’s gray and burnt sienna, a study of value and design, light and dark. Images emerged and my imagination took over. I talked about what I imagined as I demonstrated. There appeared to be a woman standing behind a tree and two men traveling through the woods. I looked for a focal point and the landscape suggested a red fox. It was winter. The fox would have a den in the ground and be looking for a mate. Perhaps the woman is the guardian of the woods and the men have come to see the fox. The audience got caught up in it. In the end, the demonstration was a great example of how a painting can evolve in unexpected directions and be great fun to do. Time restraints prevented me from completing the painting for the audience, so I finished it later in my studio.
The moment captured in “Shore Patrol” is the result of five springs spent observing this particular grizzly. The first year I saw him, he was a gangly and comical sub-adult. Over the years I managed to learn something about his habitual routes so that, on this evening last summer, I was able to be ahead of him and waiting when he walked down the lakeshore toward me. In the magic of the last light of the day this beautiful bear, now in his prime, looked right up at me and this image was etched perfectly into my memory.

LYN ST. CLAIR, SAA
Resides: Livingston, Montana
b. 1963, Tennessee, USA

Shore Patrol
Grizzly bear
Oil
28 x 40
EVA STANLEY  
Resides: Loveland, Colorado  
b. 1954, Illinois, USA

The Swimming Lesson  
American alligators  
Bronze  
9 x 37 x 22.5

Alligators’ silent armored presence fascinates me. Two species exist—the American alligator of Southeastern U.S., and the rare Chinese alligator (Yangtse River). With 21 other species of crocodiles, gharials, and caiman, they are the last living close dinosaur relatives, appearing 250 million years ago, during the Triassic period. Species we see today have changed little over 65 million years.

Hatchling alligators (six to eight inches) are vulnerable to raccoons, snakes, herons, egrets, otters, osprey, large fish—even other alligators. With unparalleled behavior for the reptile world, their momma protects them for 1-2 years! I had to capture this tender time in sculpture!
The sights and sounds of a rookery in full swing are some of the true wonders of nature. The subjects presented in such an environment are so numerous they are almost overwhelming—selection of that “one” picture is nearly impossible. After watching this industrious egret for awhile, I knew that was one of the sights that had to be committed to canvas; thus the creation of “Cypress Twig.”

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

Cypress Twig
Great egret
Oil on canvas
24 x 30
The idea for this painting originated from a quick pencil sketch on lined notebook paper of a feeding rainbow trout. Although I painted the fish in a fairly tight manner, I hoped a looser, fuzzier handling of the stream bottom and its reflection in the under-surface of the water might preserve the sense of gesture and motion I liked so much in the sketch.
The Bohemian waxwing is close to the looks and markings of the Cedar waxwing and is known as their “big brother” because of their larger size (8.25 inches). It is a bird of the northern boreal forests, moving south and east in winter in search of its favorite food—the berries and fruits that are in lower supply in the north during this time. Bohemian waxwings are more tolerant than the Cedar waxwings and heartier in the cold conditions. A wanderer in range, they inhabit areas of the Rockies and even invade states further south at times.

FRANCIS EDWARD SWEET, SAA
Resides: Bowie, Maryland
b. 1938, New York, USA

Looking for Berries
Bohemian waxwing
Scratchboard
15 x 12
Fred W. Thomas, SAA
Resides: Shoreline, Washington
b. 1943, Washington, USA

Canyon Travelers
Steelhead trout
Oil, 12 x 24

Steelhead are a strong, handsome fish. They are admired by anglers for their ability to fight hard and jump often. I have fished for steelhead in the coastal rivers of Washington state and Alaska. However, the fish depicted in “Canyon Travelers” have migrated hundreds of miles from the Pacific Ocean, up the Columbia River, to a tributary of the Snake River in eastern Oregon. This sagebrush canyon land is very different than that of the damp, forested coast, and is the reason I chose this setting for “Canyon Travelers.” I have used the dark evening shadows to hopefully create a mysterious, ghostly effect.
I had just acquired an interesting rug and draped it against the wall to have a good look at it, when my little pet, Ludvig, jumped to the shelf it came to rest on, immediately claiming the setting as his own. Without so much as inspecting it or sniffing it, he took root. Watching the vibrant animal motif in the weave playing behind my silvery feline, I realized that I had my picture.

J. SHARKEY THOMAS, SAA
Resides: Spring Island, British Columbia, Canada
b. 1930, New York, USA

Carpet Cat
Domestic cat
Oil on linen, 16 x 16
Thanks to the gracious hospitality of a neighbor who keeps a dozen peacocks on her farm, I spent an entire morning walking among the vainest creatures I have ever had the pleasure to meet. I was able to study them at length in getting reference material for my art. Eager to show off, the cocks strutted and fanned their glorious tail feathers in a competition for attention. Those showy tail feathers are quite long, requiring stamina to hold them upright for any length of time. Most artists depict the peacock this way, but I chose restraint and decided to focus on the front of the bird. Even without those wild “eyes” captivating everyone’s attention from behind, the peacock is a veritable feast of dazzling color which presented a challenge to portray with what seemed like a limited palette.
Sailfish regularly run in groups of two or more individuals and engage in cooperative hunting, rather like wolf packs. Often this is done in an activity called “balling bait,” which is when sailfish herd small fish into a tight ball for more efficient feeding. During this activity they raise their dorsal fin— their beautiful “sail”—which more than doubles their body surface presented to the prey—and also creates many design possibilities for a sculptor enamored by these beautiful hunters of the blue.

**Kent Ullberg, SAA**
Master Signature Member
Resides: Corpus Christi, Texas
b. 1945, Gothenburg, Sweden

*Bluewater Hunters*
Sailfish
Polished stainless steel
24.5 x 15.5 x 6
“Harvest Time” was inspired by combining two of my favorite subjects: sunsets and Canada geese. I did this painting in Bozeman, Montana. This scene is only a few miles from where we live. I knew I would do a painting of the fall colors and the grain field with the large cottonwoods. I saw the scene with the setting sunlight shining through the trees. I also knew that our local free-flying Canada geese would find this field after harvesting. They found it, and I have tried to capture the moment.
Linus works at The Living Desert in Palm Desert, CA. With my art I try to portray each individual animal’s personality in addition to their strength, grace, and innocence. I hope my art shows my love and respect for animals and the natural world and encourages others to feel the same way toward the non-humans of this planet.

DIANE VERSTEEG, SAA
Resides: Spokane Valley, Washington
b. 1958, Florida, USA

Linus
African crested porcupine
Scratchboard
12 x 16
DALE A. WEILER, SAA
Resides: Tryon, N.C.
b. New York, USA

Out of Nowhere
Kingfisher
Black Steatite
25 x 12 x 12

The inspiration for this piece came from the stone itself. The sweeping surface on one plane of the stone gave me a sense of motion. The question then came down to what subject to select to depict this movement. When I tipped the stone on edge, the image of a diving kingfisher leapt out of the stone.

To define the bird’s flight path, I created a subtle ridge in the surface of the unsealed portion of the stone. The strong contrast between the polished bird and the natural background surface literally lifts the kingfisher out into the air.
I especially enjoy the willet as an art subject while it is in its soft gray winter plumage. “Willets In Blue” was inspired by a scene I found along a Carolina beach one February evening. As twilight descends upon an ocean shore, objects become more and more simplified. The sky gradually blends into the sea. Individual waves become less distinct. The surf becomes long stretches of soft blue that eventually disappear into the darkness. The willets become more and more like muted silhouettes balanced on thin lines over dark reflections and matching blue-gray sands.
W. Leon White, SAA
Resides: Seattle, Washington
b. 1953, Washington, USA

Camouflage
Frog on leaf
Jade
18.5 x 8.5 x 4.5

The type of stone, color and shape often inspires what a sculpture will be. The green with multi colored specks reminded me of a tropical leaf. Though the leaf has a nice form with movement it needed some life to it. Therefore, adding the frog under the fold created this life as a surprise element as you carefully look it over. The strength of jade allowed me to make this paper thin leaf from a three inch thick stone. Stone carving always takes patience and forethought (there’s no gluing it back). My first jade piece truly tested both!
“Mirror, Mirror” is a result of literally playing with shapes on the small canvas. When I began to come up with something interesting, it seemed to morph quite naturally into the animal you see here. What interests me as an artist is not the surface of things but rather the inner, subjective states that can be achieved with color and form. For me, expression should not have to illustrate or instruct, but rather communicate an emotive theme. Over the past thirty years, I have found that it is always better to achieve this ideal by saying all that needs to be said with as few strokes as possible.

TIMOTHY H. WIDENER
Resides: Lansing, Michigan
b. 1959, California, USA

Mirror, Mirror
Woodstork
Oil
11 x 9
For the past several years, along with other subject matter, I have been doing a continuing series of butterfly paintings. The series includes several Swallowtails, Monarchs, and other types. When I saw this Common Buckeye in my mother-in-laws’ flower garden I knew it had to be my next choice.

Those amazing eyespots and the moth-like texture of the wings were painting challenges that grabbed me immediately. I painted the butterfly larger than life to show off the beauty of this unique species.
I kept turtles as a kid for a while. I loved to watch their underwater antics as they somersaulted about chasing both food and each other. If I come across them in the wild nowadays, they're extremely wary. Even though they look kind of stranded with their legs spread all akimbo, if I get a bit too close they'll shoot off their sunny perches and with a plop they'll zip down into the murky depths with surprising speed.

STEVE WORTHINGTON, SAA
Resides: Santa Fe, New Mexico
b. 1966, England

Family Tree
Turtles
Bronze
8.5 x 18 x 9
Wild dogs have over the past few years become a favorite in my family. The complex pack bonds that they have are especially endearing to me. This particular image shows the playful curiosity of the dogs that very often gets them into trouble with farmers or herders that live in the same areas of Africa as the wild dogs.

KERI YOUNG
Resides: North Little Rock, Arkansas
b. 1983, Zimbabwe

Curiosity
Wild dogs
Graphite
30 x 40
This scene could represent many places where wild elk are found during the month of September. However, the area that I am sure to visit each year is along the Madison River, near West Yellowstone, Montana—an area known by many artists. I cannot stay in the studio and paint for too long before I feel the need to visit this place to find inspiration. The creation of a painting allows the artist and the viewer to experience wildlife at any time of year, at any location, but I always look forward to the next “September.”

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

September
Elk
Oil on linen
16 x 30
MASTER SIGNATURE MEMBERS
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Chris Bacon
Gerald Balciar
Robert Bateman
Carel Pieter Brest van Kempen
Guy Coheleach
Walter Matia
Leo Osborne
Morten Solberg
Kent Ullberg

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Al Agnew
John Agnew
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Larry Fanning
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Anne Faust

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Mel Fillerup
Sutton Finch
Trey Finney
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Gregory

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Grant Hacking
Hap Hagood
Gary Hale
Joyce Hall
Nancy Halliday
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Wes Siegrist  
Kyle Sims  
Robert Sleicher  
Daniel Smith  
Dee Smith  
Geoffrey Smith  
Jill Soukup  
John Souliere  
Leslie Spano  
Linda St. Clair  
Lyn St. Clair  
James Stafford  
Pati Stajcar  
Sharon Stolzenberger  
William Stout  
Debbie Edgers Sturges  
Joseph H. Sulkowski  
Mark Susinno  
Joseph Swaluk  
Jan Sweeney  
Francis Sweet  
Frederick Szatkowski  
Mary Taylor  
Fred Thomas  
Jan Sharkey Thomas  
Linda Thompson  
Dahrl Thomson  
Eric Thorsen  
Margery Torrey  
Sergei Traschenko  
Bob Travers  
Wayne Trimm  
Jonathan Truss  
David Turner  
Heidi Uotila  
Marlowe Urdahl  
Nicole Van Axx  
Dick Van Heerde  
Dustin Van Wechel  
Henk Van Zanten  
Joseph Vance  
Diane Versteeg  
Lynn Wade  
Donald Webster  
Dale Weiler  
Susan Westin  
W. Leon White  
Jeffrey Whiting  
Kay Williams  
Ronnie Williford  
Nicholas Wilson  
Ria Winters  
Janet Wissmann  
Kay Witherspoon  
Jan Woods  
Steve Worthington  
Scott Yablonski  
Susan Bankey Yoder  
Peter Zaluzec  
Scott Zuckerman

ASSOCIATE MEMBERS

Beverly S. Abbott  
Douglas Aja  
Karen Allaben-Confer  
Phillip Alder  
Maxine Arbuckle  
Nancy Bass  
Cheryl Battistelli  
Mary Beacon  
Robert Bealle  
Rita Bechtold  
Julie Bender  
Sally Berner  
Robert Bevard  
Thomas J. Bishop  
Richard Bott  
George Bumann  
Dan Burgette  
Helene Burrow  
Robert Caldwell  
Kitty Cantrell  
Barbara Conaway  
Carrie Cook  
Jean Cook  
Juan Pablo Zapata Cornejo  
Mary Cornish  
Annie Crouter  
Patricia Davis  
Joseph Digangi  
Susan Dorazio  
Shane Duerksen  
Nick Eason  
Dawn Emerson  
Leslie H. Evans  
John Felsing  
Kate Ferguson  
Cathy Ferrell  
James Fiorentino  
Jeanette Fournier  
Sharon Fullingim  
Tykie Ganz  
Andrea Gianchiglia  
Jim Gilmore  
Jay F. Goldstein  
Laurel Peterson Gregory  
Simon Gudgeon  
Janice Gunlock  
Gemma Gylling  
Lorna Hamilton  
Mark Yale Harris  
Judith Hartke  
Hava Hegenbarth  
Andrew Hoag  
Leslie Hutto  
Wes Hyde  
Patricia Jackman  
Stephen A. Jesic  
Brenda Johnson  
Ort Jones  
Deborah Kaspari  
Clive Kay  
Leslie Kirchner  
Yvonne Kitchen
IN MEMORIAM

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

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

SUSTAINING MEMBERS
Bertram J. Tuckey III  
Leigh H. Tuckey

PATRON MEMBERS
James L. Bellis Jr.  
James L. Bellis Sr.  
Martha Bellis Gregg  
Blair Bellis Judson  
Leonard J. Meiselman  
Foundation  
Elliot Rayfield  
Peter Ross  
Marijane Singer  
Isabel and Sheldon Sklar  
Bruce and Nancy Thomsen

IN MEMORY OF
Kenneth S. Roe
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 civic communities across the nation.

In addition to the Award of Excellence, the Sponsor Awards listed below will also be presented at the opening of the 49th Annual Exhibition.

<table>
<thead>
<tr>
<th>The Hiram Blauvelt Art Museum Purchase Award — An acquisition for the Museum’s permanent collection</th>
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<tr>
<td>The Patricia A. Bott Award for Creative Excellence — Bequest of Patricia A. Bott</td>
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<tr>
<td>The Mason Family Foundation Awards for the Best Depiction of Natural Behaviors including Survival, Reproduction, Courtship, Play and Social Interaction in any Medium — Donated by Bob and Diane Mason</td>
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<td>The Bott-Borghi-Bransom Legacy Award — Awarded periodically by the SAA’s Board of Directors</td>
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<td>The President’s Artistic Achievement Award — Anonymous</td>
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Judges for the 2009 Exhibition

- **Ron Michael**, Curator
  Birger Sandzen Memorial Gallery
  Lindsborg, KS

- **Julie Sager Miller**, Senior Vice President
  Advantage Trust Company
  Rolling Hills Wildlife Adventure Board Member
  Wildlife Art Collector for 35 years

- **Karla Prickett**
  Visual Arts Coordinator
  Salina Arts & Humanities Commission
  Salina, KS

- **Bill North**, Senior Curator
  Marianna Kistler Beach Museum of Art
  Kansas State University
  Manhattan, KS

- **Sandy Walker**, Animal Curator
  Rolling Hills Wildlife Adventure
  Salina, KS
  *Studied Art and Art History 2 years at Kansas State University*

- **Barbara Waterman-Peters** (Alternate)
  Artist, Writer, Arts Advocate
  Formerly Adjunct Faculty:
  Washburn University & Kansas State University
  Topeka, KS
### Previous Award Winners 1979–2008

#### 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*

**Bott-Borgi-Bransom Legacy Award**
Presented in 2008 to Charles Allmond and John Schoenherr in recognition of the tremendous contribution they have made to Animal Art, their tireless work for the SAA and their considerable personal efforts on its behalf.

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<td><em>Sun Seekers</em></td>
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<td>Robert Caldwell</td>
<td><em>Meru Dusk</em></td>
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<td><em>Patas Perspective</em></td>
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<td>Patricia Pepin</td>
<td><em>Emerald Encounter</em></td>
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#### 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*

**Bott-Borgi-Bransom Legacy Award**
Presented to Dorcas MacClintock in recognition of the tremendous contribution she has made to Animal Art, her tireless work for the SAA and her considerable personal efforts on its behalf.

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<td>Ken Rowe</td>
<td><em>Scholar of the Moon</em></td>
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<td><em>Hit-And-Miss</em></td>
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**Hiram Blauvelt Art Museum Purchase Award**
- Dino Paravano, *Going Hunting*
- Paul Rhymer, *Free Ride* |
- Darin Miller | *Patas Perspective* |
- Gerald Balciar | *Mountain Boomer* |
- Patricia Pepin | *Emerald Encounter* |
- Geordie Millar, *Walking #4* |
- 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 | *Walking #4* |
- The Don Eckelberry Scholarship Award | Geordie Millar | *Walking #4* |
- 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*
- Carol Pieter Brest van Kempen, *Harris’s Hawk & Chuckwalla*
- Ken Rowe, *Blue Heron*
- Robert Barrman, *On Salt Spring - Sheep*
- Carrie Gantz Quade, *Charlotte*
- Willem de Beer, *First Snow of Winter*
- John Secrey-Lester, *White on White*
- Matthew Gray Palmer, *God’s Dogs*
- Blue Heron
- Spring Melt
- *Blue Heron*
- *Spring Melt*

**The President’s Award**
- Nicholas Wilson, *God’s Dogs*

**The Hiram Blauvelt Art Museum**
- Al Barnes, *The Mason Family Foundation Award*

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

**The Don Eckelberry Scholarship Award**
- Andrew Denman

**2005**

**Awards of Excellence**
- Gerald Balcier, *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-Borghini-Bransom Legacy Award**
- Joseph Vance, Jr.

**The Patricia Allen Bott Creative Excellence Award (Painting or Sculpture)**
- Kalon Baughan, *Northern Cacimide*

**The Leonard J. Meiselman Memorial Award for Realistic Sculpture**
- Daniel Smith, *Eyes on the Prize*

**The Leonard J. Meiselman Memorial Award for Realistic Painting**
- Joseph Vance, Jr., *Stacked Frogs*

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

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

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

**Don Eckelberry Scholarship Award**
- Jose Portuondo

**2004**

**Awards of Excellence**
- Francis Sweet, *Hot Afternoon*
- Steve Oliver, *If Looks Could Kill*
- Karen Latham, *In the Light*
- Pete Zaluzec, *Frogs*
- Carol Pieter Brest van Kempen, *Northern Cacimide*
- Andrew Denman, *Marina*

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

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

**The Evelyn and Peter Haller Award for Sculpture**
- Devin Laurence Field

**The Evelyn and Peter Haller Distinguished Young Artist Award**
- Ken Rowe, *Tale of Attitude*

**The Leonard J. Meiselman Memorial Award for Realistic Painting**
- Joseph Vance, Jr., *Stacked Frogs*

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

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

**Don Eckelberry Scholarship Award**
- Jose Portuondo

**2002**

**Awards of Excellence**
- Charles Allmond, *Joie de Vivre*
- Carl Breders, *Trick or Treat*
- Kenneth Bunn, *Vantage Point*
- Julie Chapman, *Bare Naked Lady*
- Simon Combes, *Drought, Dust and Danger*
- Matthew Hillier, *Into the Light*
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<td>The Elliot Liskin Memorial Award for Representational Sculpture</td>
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<td>Terry Miller, Before the Rush</td>
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<td>The Donald R. Miller Memorial Award for Interpretive Sculpture</td>
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<td>Ray Carbone, Lone Dove</td>
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<td>The Patricia Allen Bott Award for Creative Excellence</td>
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<td>Mac Rash, Red-winged Blackbird</td>
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<td>1998</td>
<td><strong>Awards of Excellence</strong></td>
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<td>Jodie Adams, Who's Going First?</td>
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<td>Charles Allmond, Hind sight</td>
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<td>Chris Bacon, Long Billed Curlew</td>
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<td>Peter Brooke, Relaxing Bear</td>
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</table>
PREVIOUS AWARD WINNERS 1979–2008

The Hiram Blauvelt Art Museum
Purchase Award
Walt Matia, Wild Turkeys

Activities Press Print Award
John Banovich, 104th Congress

The Elliot Liskin Award for
Representational Painting
Bob Kuhn, Helter Skelter

Wildlife Art Magazine Award
Dec Smith, Le Roi Soleil

The Elliot Liskin Award for
Representational Sculpture
Richard Loffler, Savannah

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

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

The Elliot Liskin Memorial
Award for Sculpture
Guy Coheleach, Sawpots

1996

AWARDS OF EXCELLENCE
Burt Brent, Barkyard Wardogs
Guy Coheleach, Victoria Falls—Lilac
Glimmerveen, European Tree Frogs
Walt Matia, 11th Hour

Activities Press Print Award
Arnold Nogy, Narrow Escape

Wildlife Art News Award
Greg Beccham, 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, Glimmerveen

1995

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Burt Brent, Barkyard Wardogs
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Walt Matia, 11th Hour

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Burt Brent, Barkyard Wardogs
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Carel Pieter Brest van Kempen, Glimmerveen
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

1992

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

Activities Press Print Award
David Rankin, Queen of the Marsh

The Elliot Liskin 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

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

1991

AWARDS OF EXCELLENCE
Robert Bateman, Homage to Ahmed
Paul Bosman, Five O’clock Shadow
Tony Hochstetler, Rhinoceros Beetle
Laurence Isard, Water Bear
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

Elliot Liskin Memorial Award
Donald Sible, Rhinotopia

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, Amazone Backwater
W. Richard Steers, Rascals

Elliot Liskin Memorial Award
Donald Sible, Methuselah

Donald R. Miller Memorial Award
Big Al

Elliot Liskin Memorial Award
At the Forest Edge

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

Larry Norton, Salery Day—Zambesi River—
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 Dinmick, *Teddies*
B. J. Martin, *Zarafah*
Jim Morgan, *Flooded Field*
Diane Pierce, *Zebra Duskers*
Joseph Sheppard, *Rabbits*
Nico Vosloo, *Etosha Dawn*

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. Mattermes
C. E. Monroe, Jr.
John Pitcher
Sherry Sander
John Schoenherr
Keith Shackleton
Morten Solberg
J. Kent Ullberg

1982

**Awards of Excellence**

Gerald Balciar
Lawrence Braun
Lee Cable
Guy Coheleach
Joseph Fornelli
Charles Fracé
Frank Gee
J. Kent Ullberg
The Society of Animal Artists, Inc.
with headquarters in New York, New York

Art and the Animal
is available for display at art, cultural, and scientific institutions.

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Art and the Animal Tour Office
Phone: (414) 221-6878
davidwagnerrllc@yahoo.com
american-wildlife-art.com

For membership information, contact:

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