SOCIETY OF ANIMAL ARTISTS
SOCIETY OF
Animal Artists
52nd Annual
Exhibition &
Art and the
Animal Tour

2012-2013

PREMIERE

The Hiram Blauvelt Art Museum
September 1, 2012 - January 31, 2013
(Tour Artwork through December 31, 2013)
705 Kinderkamack Road, Oradell, NJ
(201) 261-0012; blauveltartmuseum.com

TOUR

The Art Museum, University of Kentucky
February 1 - April 26, 2013
in the Singletary Center for the Arts
Rose Street and Euclid Avenue, Lexington, KY
(859) 257-5716; uky.edu/ArtMuseum

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

Kenosha Public Museum
May 18 - June 30, 2013
5500 First Avenue, Kenosha, WI
(262) 653-4140; kenosha.org/museum

Charles H. MacNider Art Museum
July 12 - August 31, 2013
303 Second Street NE, Mason City, IA
(641) 421-3666; macniderart.org

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

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

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SOCIETY OF ANIMAL ARTISTS

ART AND THE ANIMAL
52nd Annual Members Exhibition

PREMIERE
THE HIRAM BLAUVELT ART MUSEUM
Oradell, New Jersey
September 1, 2012–January 31, 2013
The Society of Animal Artists is an association of painters and sculptors working in the genre of animal art. Subject matter is open to the entire spectrum of the animal kingdom. Beginning in the 1950s, a group of nine artists began meeting to exchange ideas as well as to enjoy the camaraderie of their peers. In 1958, they mounted an exhibition titled *Animals in the Bronx Zoo*, sponsored by the New York Zoological Society. The enthusiastic public response to their exhibition inspired Patricia Allen Bott and Guido Borghi to form the Society of Animal Artists. Today there are almost 500 members residing in the United States, Africa, Australia, Canada, Europe, South America, Asia and Japan. The Society is dedicated to the portrayal of our living heritage and its preservation through demonstrations, seminars, lectures and exhibitions.

### Officers

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<td>Diane Mason</td>
<td>President</td>
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<td>Allen Blagden</td>
<td>Vice President</td>
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<td>Leslie Delgyer</td>
<td>Secretary</td>
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<td>Douglas Allen</td>
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<td>Stephen Quinn</td>
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<td>Reneé Bemis</td>
<td>Treasurer</td>
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### Executive Board

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### Executive Board Emeritus

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<td>Louis DeDonato</td>
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### Staff

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

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

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

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

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

I wish to thank the Board of Directors of The Hiram Blauvelt Art Museum and their President, James Bellis, Jr., not only for facilitating the premiere of The 52nd Annual Exhibition in Oradell in 2012, but also for making plans to host the traveling exhibition there each year for the next four years, and The Annual Exhibition again in 2017. I am indebted to Kathy Walsh-Piper, Director and Janie M.Welker, Curator of Exhibitions and Collections at The Art Museum at the University of Kentucky for exhibiting Art and the Animal. This is the first time that the exhibit has been displayed in the Bluegrass State of Kentucky. As a special tribute, Art and the Animal, will be augmented there with paintings and sculptures by artists who specialize in equine sporting themes, most of whom are members of SAA, including Tom Altenburg, Anita Baarns, Jean Cook, Beth Parcell Evans, Terry Miller, Marilyn Newmark, Kathleen Ryan, Francis E. Sweet, Kay Witherspoon, and Jan Woods. Art and the Animal travels next to the Kenosha Public Museum, located mid-way between Chicago and Milwaukee, with over 70,000 artifacts including nearly 1,000 works of fine art. Kenosha is also home to a new, immersive Civil War Museum and the Carthage Institute of Paleontology, which focuses on the link between theropod dinosaurs and birds. I wish to express my appreciation to Director Dan Joyce, and especially Rachel Klees Andersen, Curator of Exhibits for facilitating display of Art and the Animal in Kenosha. Thanks next to Edith Blanchard, Director, and Mara Linskey-Deegan, Registrar & Associate Curator, at The Charles H. MacNider Museum, a museum known for the quality of its American art collection in a city known for its “favorite son” Meredith Willson who based many of the characters in his Tony-Award winning musical, The Music Man, on people he knew from his childhood growing up in Mason City.

Finally, I would like to express my deep appreciation to Diane D. Mason, President of the Board of Directors of the Society of Animal Artists, and to Executive Director, Bob Mason, both of whom have devoted so much of their time to stewardship and administration of the SAA. And of course, thanks to all past and present members of the Society of Animal Artists. Their artwork and participation are what make The Annual Exhibition of the Society of Animal Artists and its traveling exhibition, Art and the Animal, THE standard by which all others are measured. Thanks as always for the opportunity to work with you and share your art with audiences nationwide.

—David J. Wagner, Ph.D., Curator/Tour Director and Author, American Wildlife Art
The Hiram Blauvelt Art Museum was established in 1957 by the Blauvelt-Demarest Foundation, a legacy of the late Hiram Blauvelt, philanthropist, conservationist and collector. Through the contribution of his private wildlife art and big game collections, he hoped to promote the cultural value of wildlife art and the need for conservation of its subjects and their habitats.

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

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

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

The Blauvelt Museum, located in an 1893 cedar shingle and turret carriage house, underwent extensive renovations to accommodate its new and expanded mission. The original carriage house was re-designed to include a large reception area, four mini galleries and museum offices, all with original materials from the historic building, and preserving its aura. Four new galleries were added, providing wall space for mounting museum quality flatwork, and generous room for pedestals to hold creative sculpture. Substantial artificial lighting is augmented by natural light from the north.

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

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

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

Since 1979, the Society of Animal Artists has presented its highest honor, the Award of Excellence for those works of art in each SAA Annual Exhibition which are judged to represent the highest standards of artistic excellence. Designed by the late noted sculptor, Donald Miller, from Paul Bransom’s “Catasus” logo, these bronze medals are the most important artistic awards bestowed by the Society. The winners are selected each year by a prestigious panel of judges chosen from art and natural history institutions across the nation.

In addition to the Award of Excellence, the Sponsor Awards listed below will also be presented at the opening of the 52nd Annual Exhibition.

**The Hiram Blauvelt Art Museum**
**Purchase Award**—An acquisition for the Museum’s permanent collection

**The Patricia A. Bott Award for Creative Excellence**—Bequest of Patricia A. Bott

**The Evelyn and Peter Haller Memorial Award for Sculpture**—Bequest of Evelyn M. Haller

**The President’s Artistic Achievement Award**—Anonymous

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

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

**The “Newcomer” Award for a First-time Participant in the SAA’s Annual Exhibition**—Donated by Masood and Joy Garahi

**The Ethology Award for the Best Depiction of Natural Behavior in any Medium**—Donated by Bob and Diane Mason

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

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

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**Judges for the 2012 Exhibition**

**Kevin J. Avery**
Senior Research Scholar
The Metropolitan Museum of Art
New York, NY

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

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

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

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


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

Society of Animal Artists’ members represented in the 52nd Annual Exhibition

Entire membership listed on page 139

Beverly S. Abbott, SAA
Sue deLearie Adair, SAA
John N. Agnew, SAA
Douglas Allen, SAA
Charles Allmond, SAA
Tom Altenburg, SAA
Thomas Anderson, SAA
Julie Askew, SAA
Anita Baarns
Chris Bacon, SAA
Tucker Bailey, SAA
Gerald Balcir, SAA
John Banovich, SAA
Barbara Banthien, SAA
Michael John Barlow, SAA
Robert M. Bateman, SAA
Joy Kroeger Beckner, SAA
Renee Bemis, SAA
Sally M. Berner
Linda Besse, SAA
Allen Blagden, SAA
Sandra Blair, SAA
Peta Boyce, SAA
Burt Brent, SAA
Carel P. Brest van Kempen, SAA
Dan Chen, SAA
James Coe, SAA
Guy Coheleach, SAA
Robert Cook, SAA
Anni M. Crouter, SAA
Patricia Davis, SAA
Andrew Denman, SAA
Kim Rae Diment, SAA
Mick Doellingner, SAA
Lori Anne Dunn, SAA
Corinne Dupeyrat
Lyn Ellison
Melanie Fain, SAA
Anne S. Faust, SAA
Linda M. Feltner
Gary W. Ferguson
Cynthie Fisher, SAA
Susan Fox, SAA
Kathleen Friedenberg, SAA
Daniel Glanz, SAA
Sue Gombus, SAA
Peter Clinton Gray, SAA
Simon Gudgeon, SAA
Cathy Stricklin Hegman, SAA
Leslie Hutto, SAA
Brett Jarrett
Stephen A. Jesic
Brenda Will Kidera
Yvonne H. Kitchen
David N. Kitler, SAA
John Kobald, SAA
Kim Kori, SAA
Laney, SAA
Rebecca Latham, SAA
Rod Lawrence, SAA
Patsy Lindamood, SAA
Lynne Lockhart, SAA
Roger Martin, SAA
Sharon Martin
Jeanette Martone, SAA
Diane D. Mason, SAA
Walter Matia, SAA
Sally Maxwell, SAA
Jan Martin McGuire, SAA
Darin Miller, SAA
Terry Miller, SAA
Tiffany Miller, SAA
Dale Marie Muller
Sean Murtha, SAA
Sadao Naito, SAA
Marilyn Newmark, SAA
James M. Offeman, SAA
Ron Orlando
Leo E. Osborne, SAA
Cristina G. Penescu, SAA
Patricia Pepin, SAA
David Petlowany, SAA
Bryce L. Pettit, SAA
Anne Peyton, SAA
David Rankin, SAA
Don Ray, SAA
Diana Reuter-Twining, SAA
Arlene A. Rheinish
Paul Rhymer, SAA
Derek Robertson
Linda Rossin, SAA
Ken Rowe, SAA
Jonathan Sainsbury, SAA
Sherry Salari Sander, SAA
Stefan Savides, SAA
Sharon K. Schafer, SAA
George L. Schelling, SAA
Jan Sharkey Thomas, SAA
Cathy Sheeter, SAA
Rachelle Siegrist, SAA
Wes Siegrist, SAA
Kelly Lea Singleton, SAA
Roger Smith
Morten E. Solberg, SAA
Heather Soos, SAA
Gary Staab, SAA
Mark A. Susinno, SAA
Joseph D. Swaluk, SAA
Francis Edward Sweet, SAA
Ed Takacs
Jason Tako, SAA
Kristine Taylor, SAA
Fred W. Thomas, SAA
Dana Lee Thompson, SAA
France Tremblay, SAA
Marlowe Urdahl, SAA
Diane Versteeg, SAA
Dale A. Weiler, SAA
Jaques Wetterer
Ellen Woodbury, SAA
Juan Pablo Zapata-Cornejo, SAA
All artist members of the Society of Animal Artists are eligible to participate in the Annual Exhibition, but artwork is selected in a highly-competitive jury process. Each year, many wonderful works of art must be rejected because of space restrictions. In addition to excellence, the jury must attempt to select an exhibition which presents a good diversity in terms of subject matter, art mediums, dimensions of artwork, and geographical distribution of artists.

Titles of artworks are given in italics. If not included in the actual title, the common species name is provided on the next line. Unframed dimensions are listed as height by width for two-dimensional works, and height by width by depth for three-dimensional objects. Dimensions are given in inches.
Like babies rocking in a cradle, these four Stellar Sea Lions snooze on the gently rolling buoy as the waves on the Prince William Sound rise and fall. The vibrant bluish green paint on the buoy draws my attention as it is rarely seen in nature. The sharp angles and hard edges of the buoy contrast with the soft round bodies of the animals. For the moment, the sea lions are placid and generally ignore the presence of a large boat.
This is one of the many opportunistic birds I observed at the famous Rainbow Curve in Rocky Mountain National Park. Signs instruct park visitors not to feed the animals, but the fact that many do makes it easy to photograph the birds. This Clark’s Nutcracker was standing on a rock wall and originally I planned to substitute some natural feature for this obviously human made perch. After trying several designs I ultimately went in the opposite direction and reduced the wall to a simple gray shape. To complete the design and increase contrast I added the dark quadrilateral behind the bird’s head.

SUE DELEARIE ADAIR, SAA
Resides: Schenectady, New York, USA
b. 1960, New York, USA

Shades of Gray
Clark’s Nutcracker
Graphite and Colored Pencil
11.5 x 10.5
JOHN N. AGNEW, SAA
Resides: Cincinnati, Ohio, USA
b. 1952, Ohio, USA

Morning in the Mangroves
Roseate Spoonbill, Snowy Egrets
and American Crocodile
Acrylic on Panel
12 x 24

This painting is a compilation of experiences and visions that I had in the mangrove forests of Everglades National Park while I was Artist in Residence in 2011. While it can be a very unpleasant place in some seasons because of heat and biting insects, it is also a place of sublime beauty and spectacular wildlife.
The moose has been a favorite subject of mine since I first saw the paintings of Carl Rungius at the Bronx Zoo in New York when I was a kid. My painting “Alerted” is a typical scene observed in the Gros Ventre River country north of Jackson, Wyoming. September and October is a good time to see moose in their prime and at the height of the rut.

DOUGLAS ALLEN, SAA
Resides: Centerville, New Jersey, USA
b. 1935, New Jersey, USA

Alerted
Shiras Moose
Oil on Panel
24 x 18
CHARLES ALLMOND, SAA
Master Signature Member
Resides: Wilmington, Delaware, USA
b. 1931, Delaware, USA

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

Aftermath
Owl
Utah Alabaster
13 x 13 x 4.5
Barn owls rely on their silent flight and phenomenal hearing to locate their prey. I was excited to capture this owl with her wings in motion and about to lift off.

TOM ALTENBURG, SAA
Resides: Raymore, Missouri, USA
b. 1958, Missouri, USA

Silent Lift Off
Barn Owl
Acrylic
19.5 x 24
Every day in the early evening, California Gulls gather in flocks of varying sizes and fly towards the ocean and the setting sun to roost on the beach. Every morning they fly inland towards the rising sun to forage. “Above the Sky” depicts a flock of gulls flying west on the trailing edge of a winter storm, soaring past intensely colored layers of clouds created by the shifting light and moisture in the atmosphere. I was fascinated by this combination of the momentarily spectacular color, the millennia of migration and the timelessness of the sunset.
Working on Arabian wildlife subjects and spending time in the Sultanate of Oman, inspired the subject for this piece. Wildlife art is new in the region so portraying an Arabian Oryx in a more contemporary way fits with the feeling I have of seeing the wildlife through fresh eyes.
I often visit the Piedmont Foxhounds kennels to photograph the foxhound puppies in the Spring. These puppies enjoy my company. They chew on my shoelaces, and show no thought of posing for me. I often sit quietly in a corner and ignore them, to avoid distracting them from their normal play.

Free from distraction, the puppies start to play with each other, and give me the photographs I want. As inspiration for this painting, I photographed this playful, intimate tussle between two litter mates vying for dominance.
The challenge with “Jackson Lake/Trumpeters” was in attempting to capture the vastness and sheer majesty of the scene in such a very small piece.
The fox has always held a fascination for me. There is much folklore about them and their cunning ways. They are beautiful animals with very distinctive features. I decided to place my sculpture in a pose of anticipated action. He is either about to pounce on a small animal rustling in the grass, or dart away if the need arises.

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

*Sly*
Red Fox
Bronze
15.5 x 22 x 8
Last September I drove up to Rocky Mountain National Park to view the elk bugling like I do every year. I got there a little early and the elk were not down in the meadows yet so I went into town to get a bite to eat. And there right in front of my favorite hamburger joint, in a planter, were growing some of the most beautiful hollyhocks of many different colors. Along came a hummingbird and then another to feast on the sweet nectar right there on Main Street, Estes Park.
JOHN BANOVICh, SAA
Resides: Carnation, Washington, USA
b. 1964, Montana, USA

_Panda Pair_
Panda Bear
Oil on Belgium Linen
16 x 20

The Giant Panda or Shong Mao, the Mandarin name meaning Bearcat, is known as the Symbol of Peace to the Chinese people, and is believed to be the only bear that does not kill. Its diet is almost entirely vegetable, with bamboo making up nearly 99% of its forage. It has a 6th digit on its front paw giving it the dexterity similar to a primate. It has been on earth about 8 million years when often animals are extinct in 5 million. As a guest of the Chinese government last fall, I had the privilege to visit the breeding center in the “Green” City of Chengdu in the Sichuan Province and then search the mountains of the Fengxiong Xai Nature Reserve for this “Gentle Giant.” I passed through the extraordinary mountain vistas in Boxing County, the place where the Panda was first discovered by French Missionary, Armand David. Today it is highly endangered, with only about 1600 left and relegated to high mountain regions.
I have always been drawn to Japanese woodblock prints of birds and nature. In this painting, although not using the traditional woodblock method, I was experimenting with creating the stylized composition and flat color areas that are so compelling in these prints. The textured background was created by applying the paint with small sponges to achieve a flat background color that still retained some texture.
It has been my good fortune to spend many October mornings in the presence of moose. One particular morning I witnessed two large bulls battling for dominance. I was able to get quite close with my camera as they were completely intent on their struggle. The experience was so incredible that I wanted to capture the moment forever in bronze.
Many years ago I saw a bison bull in Elk Island Provincial Park in Alberta. I used him in my painting “Chief” which is in the collection of the National Museum of Wildlife Art in Jackson Hole. Chief would be long gone to his “happy hunting ground” by now but this great bull may carry his genes. Once again, I was in the Park in the fall of the year. This fellow was walking down the road towards me. The air was full of sun and mist. I decided to treat him as an almost washed out “Turneresque” apparition. This allowed me to handle the complex textures with delicacy instead of the heavy power you might expect with a bison bull.
Joy Kroeger Beckner, SAA
Resides: Chesterfield, Missouri, USA
b. 1944, Missouri, USA

Pals
Long Haired Dachshunds
Bronze
2.25 x 7 x 4.5

Our dear old boy Edgar inspired me to create "Pals". First, Edgar as a puppy played with a Buster Cube that I transformed into a ball for "Life's a Ball!" Second, every morning Edgar twisted, stretched and arched his back. That sinuous movement inspired "Sunnyside Up." Combined, they became "Pals." The two happy boys are playing!
Almost daily while on the ocean in Costa Rica, we would be delighted by the playfulness of dolphins riding the waves. We would have such joy witnessing their antics, and I automatically find myself smiling when reliving those moments. I felt I needed to capture their spirit: “Wave Runners” portrays them.

RENÉÉ BEMIS, SAA
Resides: DeKalb, Illinois, USA
b. 1958, Florida, USA

*Wave Runners*
Dolphins
Bronze
20 x 15 x 9
I was at the Venice, Florida, dog beach on a blustery February afternoon when I saw this Beagle puppy become transfixed by the surf on the Gulf of Mexico. He stood there looking like a little champion with the late day sun glowing through his ears. I knew it was a scene I had to paint.
When I returned home from London I knew the first piece I would paint, Her Majesty’s Horse Guards. Many enjoy watching the changing of the guards at Buckingham Palace but it was the changing of the Household Cavalry Regiment which I wanted to see. The power, patience, and intelligence these three quarter bred Irish draught horses exude are not only a testament to their training but also to their careful and loving breeding. The Blues and Royals of the British Household Cavalry have served the Royal family since 1660.
The secretary bird is a unique part of the African landscape and moves with a distinct and deliberate motion. However, I was inspired to try to capture in paint the casual pose of the bird at rest. The awkwardness of this creature, to me, is actually poetry in motion.
Harris’ Hawks (Parabuteo unicinctus) are native to the semi-arid regions of southwest North America as well as Central and South America. They are unusual raptors because they nest and hunt in cooperative groups. I can envision this magnificent bird leading the hunting pack as they surround the prey and drive it toward another hawk waiting to catch it. This painting is part of a series of iconographic paintings of animals stemming from my belief that every creature is sacred and deserves respect for its place in the web of life.

SANDRA BLAIR, SAA
Resides: New Oxford, Pennsylvania, USA
b. 1953, Pennsylvania, USA

Leader of the Pack
Harris’ Hawk
Acrylic
12 x 9
Many years ago I bought and read the book “Raising Daisy Rothschild.” The story centered on a female Rothschild Giraffe who was to become part of a breeding colony for this endangered species. The giraffes lived in Nairobi in the grounds of a beautiful manor house. It is now called Giraffe Manor and is a wonderful place to view these beautiful and gentle creatures up close and personal. I visited Kenya a few years ago and spent many hours at Giraffe Manor where I was actually kissed by the giraffe in this painting.
I have always enjoyed the porcine family and have seen very few sculptures of Javelina. This was my attempt to portray the critter as a pleasant art form for all to enjoy.
Of Borneo’s varied ecosystems, perhaps none is stranger than the dwarf forests known as kerangas. Despite poor soil, these forests are dense with plants adapted to glean nourishment from other sources. Plants in this painting of a patch of kerangas forest floor include a slipper orchid and two pitcher species. Duméril’s Monitor occurs near rivers in various forest types throughout the island. It has been suggested that the striking colors of the hatchlings, like the one shown, mimic the venomous Red-headed Krait. Incidental animals include a Red Swampdragon, a left-handed land snail, nasute termites and a Giant Forest Ant.
Whenever there is one rooster in the presence of another, they will most likely fight; that’s what they do! Though some people use the conflict as a form of gambling, I am not trying to encourage or condone it. I just wanted to capture them in action—one holding its ground while the other is up in the air trying to fight. I painted the same event before without difficulty. However, creating them in a three-dimensional form is a different story!

DAN CHEN, SAA
Resides: Eugene, Oregon, USA
b. 1963, Canton, China

That’s what they do!
Roosters
Bronze
25 x 31 x 20
What color is snow? That is the question that inspired “Afternoon Flight.” After a mid-winter visit to New Hampshire, during which I carefully observed the soft lavenders and blues in the afternoon shadows, I returned home and tried to capture in a small studio study that same glow of reflected light. I was so excited when my little painting appeared to come alive with the illusion of light; I immediately began work on this larger version. But it was not until the landscape was nearly finished that I realized the larger canvas needed something more to animate and complete it. A sun-lit Red-tail flying across the rich blue sky was just right.
Lions as seen by most of us in the game parks are the beautiful cats we all know. They seem to be sleeping away the daylight hours which is of course when they are so easily visible. For those of us who have been fortunate enough to have spent years observing game in Africa we see a completely different animal when it is hunting. That’s when it shows us why it has been labeled the king of beasts. Those seemingly flabby louts snoozing in the shade suddenly become ferocious powerful intrepid hunters. I enjoy painting the predator prey scene very much but here in this painting, however, we see a resting pair snoozing in an African afternoon.

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

Lion Pair Siesta
Lion
Oil on Linen
24 x 36
Like most people in the UK, getting a glimpse of these enigmatic and intelligent creatures involves peering through a glass enclosure, rather than observing them in their native habitat of Borneo. This magnificent female now 28 is a mother with two daughters.

As for the subject of great apes, this represents quite a change for me; I am probably better known for my artworks depicting native UK birds in their natural setting. This drawing did start out as a preparatory piece to demonstrate and teach mark making and painting in a zoo setting, but I was so taken with the character in her thoughtful expression, I just had to take it further and finish it.
The light on this cat was my first inspiration to paint it, I like how it has such a warm glow. The position of the animal dictated the title I gave to the piece, they make it look so easy!

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

Yoga
Cougar
Acrylic
15 x 30
PATRICIA DAVIS, SAA
Resides: Mancos, Colorado, USA
b. 1952, Wisconsin, USA

*Stranger in the House*
Dog
Bronze
13 x 18.5 x 10

*I loved working on this piece! This gesture of the dog offered wonderful opportunities for beautiful transitions of the form. The attitude was both obvious and charming and certainly one witnessed by anyone ever having a dog and a mirror in the same room! The transparent mirror's reflected light, as well as the normally less obvious under parts of the sculpture were new challenges; reflected light always being a very key component of metal sculpture. Making the mirror tilt was important since I wanted the dog to be looking at herself or looking at the viewer.*
I absolutely fell in love with this Buff Silkie Bantam Cock, who despite his diminutive size and mid-molt rumpled appearance, strutted about the yard crowing his little head off with the confidence of a feathered General Custer ready to take on the entire Sioux Nation. I chose to showcase him in as stark and non-objective an environment as possible using hard lines, squares, the suggestion of a chain link fence, and plenty of stark white to suggest his confinement. Yet he fixes his beady eyes past the upsweeping abstract line, which is intended to suggest an unscalable wall, with the defiance of an indomitable spirit.
Servals, stunning cats, are found throughout Africa. Two common color phases exist amongst Servals. The phase in “Servitude” is a typically marked “Serval” with distinctive stripes on the neck and back. These stripes break into spots at about the back. The other phase involves a smaller grayer colored cat. It is called a Servaline or “Small Spotted Serval.” Its spots are less distinctive and lack some of the striping. It was at one time thought to be its own distinct species. However it has been established that this is not the case even though the Servaline tends to inhabit western parts of Africa.

One of my most moving memories of Kenya was a trip through the Aberdares Mountains. I was given the gift of an even more rare color phase of the Serval. It was a glimpse of a beautiful melanistic cat that dashed off into the mountain moorland only to stop at a safe distance and look at us over its shoulder.
To me a Kudu bull is the most elegant of all the African antelope with their long spiral horns and slender body and limbs, they seem to almost lack gravity.

For such a large animal, they really seem to disappear into the shadows of the bush and then reappear, motionless almost like a mirage.
Reptiles have been faced with many challenges since their evolution to a life on land. Some of the features inherited along their evolutionary path included those we don’t understand and consider ugly or undesirable—hard, scaly skin devoid of a soft covering, the inability to blink, and in many cases, adaptations to find food that are dangerous to humans if used in a defensive nature. This little hatchling crocodile, if it makes it to adulthood, will face a life of fear and persecution from humans ignorant to its real beauty and importance on our planet.
I draw animals with a desire to meet a need for escape that is in us. I hope for the spectator to be able to find the “animal” that is in him, the animal being the creative inspiration that is in each of us, the spirit of life. Before starting a drawing, I let myself go blank, and I “connect” myself with the subject: its spirit, its experience, and the symbol it represents. And I idealize it in order to reveal its own essence and to pay tribute to it. I “capture” its living energy in order to free it on the paper and to show it to the spectator. I not only hold a pencil in my fingertips; I caress an animal. I feel the texture of its hairs, the smoothness, the silkiness... It’s abstract work in the beginning, which gradually transforms itself into hyperrealism. I don’t draw an eye or an ear, but spots or areas of colors.

**CORINNE DUPEYRAT**
Resides: Neuilly sur Seine, France
b. 1969, Paris, France

*The Blue Parrot*
Ara
Colour Pencil
9.5 x 10
LYN ELLISON
Resides: Maudsland, Queensland, Australia
b. 1943, NSW, Australia

*On Watch*
Azure Kingfisher
Oil
19 x 14

I dedicate my painting to the beautiful and elusive azure kingfishers. The pair that frequent my riverbank are normally quite elusive with just a flash of orange to frustrate me. Last spring they dug a tunnel in the bank quite close to where I walk and I had the pleasure of watching the pair busily flying to and fro working on their nest and finally catching and carrying tiny fish to the tunnel opening. Sadly our river flooded and the riverbank was covered in a muddy torrent. All the birds hard work and hopes for the season came to nothing.
I photographed this kestrel years ago on a trip to New Mexico. One of my favorite birds, I like this pose because it shows the beautiful markings and colors. The etching is hand-colored with watercolor and pastel and pulled in a small edition of 35.

**MELANIE FAIN, SAA**
Resides: Boerne, Texas, USA
b. 1958, Texas, USA

*Kestrel*
American Kestrel
Etching, Watercolor & Pastel
11 x 8.75
My first encounter with the mountain bluebird was many years ago high in the Rockies. From the outset I wanted to do a print, but I procrastinated more than twenty years before tackling the subject. I wanted my composition to express a feeling of uplift, height, and altitude. The aged, storm-wrecked conifer supplied the above, and the cumulus clouds behind it reinforced the feeling. And a little blue bird against a blue sky completed the image.
In the oak woodlands of southeastern Arizona, we share a habitat with the Mexican Jays (Aphelocoma wollweberi). They form a social group, largely of family members, whose non-breeding juveniles from previous years act as helpers to raise a new brood. The youngest have a pale pink bill that over several years gradually reduces color until it becomes entirely black. These vocal, curious and intelligent corvids are both lively and captivating. Gawky young intently watch the older birds and learn the ways of their intricate world. Can you follow their story?
While walking along the Oregon coast this Douglas squirrel became the center of my attention as he scurried along the ground and through the trees, always stopping long enough for me to catch up. What a great model. If only all wildlife were as photogenic.
I wanted to create an original composition with this powerful animal, and after observing polar bears playing underwater at zoos for years, I felt inspired. I decided to paint this piece in oil, a bold move for me, as I am almost exclusively an acrylic painter. Oil gave me the ability to create a different texture and was invaluable for blending the water colors to create depth...I added a stream of bubbles going down to suggest a possible motivation for his plunge underwater.

CYNTHIE FISHER, SAA
Resides: Hamilton, Montana, USA
b. 1963, Iowa, USA

Polar Plunge
Polar Bear
Oil
36 x 32
Takhi, or Przewalski’s horse, are the only surviving species of genetically wild horses. They have been reintroduced to three locations in Mongolia, including Hustai National Park, where in August 2011 I experienced this marvelous scene of a harem coming down to a waterhole very near the road for a evening drink. We were first on the scene and I was able to get both still shots and video. Pretty soon over a dozen vehicles were stacked up behind us (there’s only one dirt road in and out of the main valley of the park and no pullouts), but it was a truly enchanted evening, since for a short time we had these wonderful horses all to ourselves.

SuSAn Fox, SAA

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

Shidet Oroi (Enchanted Evening)
Takhi/Przewalski’s Horse
Oil
36 x 40
The origin of this piece was a sculpture demonstration of the equine subject to a group of high school students. The eventual theme resonates with all horse-keepers—the animal who energetically resists being caught staying just out of reach regardless of the tempting treat being offered.
The life of a nomadic wanderer is a fit description of much of the life of an Albatross, but their social interactions while ashore in nesting colonies is truly fascinating as well. After visiting nesting sites of a number of different species on different islands, I was struck by the courtship and ritual displays of them all. The apparent curiosity of the Black-browed toward myself and my camera, after their display, was an unexpected treat and resulted in this little slice of their lives.

Daniel Glanz, SAA
Resides: Masonville, Colorado, USA
b. 1956, Michigan, USA

Courtship
Black-browed Albatross
Bronze
14 x 15 x 5
On one of my first North American reference trips last April I spent a week in Southeastern Arizona. The most amazing and unexpected surprise about that trip was the light in Tucson; it reminded me so much of the light in Africa. I spent several days at the Arizona Sonoran Desert Museum, and when I saw the combination of the desert habitat along with that beautiful light I knew I wanted to paint it. But when this coyote walked right in front of me and right through it .... I knew I HAD to paint it!

**SUE GOMBUS, SAA**

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

*Under the Desert Sun*  
Coyote  
Pastel  
20 x 30
When a goose bathes, the scene can get pretty explosive. As the goose somersaults and tumbles, its feet and wings flailing about, the water explodes in all directions cascading over its body. This spectacle fuses the elements of life and water in that moment. As the goose settles again the water quickly and easily slips off its waxy feathers leaving it looking cool, dry and unaffected, “water off a goose’s back.”

PETER CLINTON GRAY, SAA
Resides: Cape Town, Western Cape, South Africa
b. 1950, Bulawayo, Zimbabwe

*Water off a Goose’s Back*
Embden Goose
Oil on Belgian Linen
23.75 x 31.5
There is so much to say about this wonderful animal. The Hare has so many qualities that make it demand attention. It displays grace and beauty whilst at the same time such nonchalance and independence. Shy and elusive, still hunted, its numbers are declining. So it represents the ever changing world that we live in and reminds us of the transience of our existence and the delicate balance of the environment.

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

SIMON GUDGEON, SAA
Resides: Dorchester, Dorset, England
b. 1958, Yorkshire, England

Reclining Hare
Hare
Bronze
11 x 24 x 8
Otters are lively and very entertaining, and most often seen dripping wet. I enjoyed painting this piece, because I had never really noticed how engaging their eyes could be, they have a soft soulful appearance and it was quite satisfying to paint them. I chose to paint a very muted background to enhance the mysterious and captivating stare of the river otter.
My inspiration for this piece was from the poem:
The Hound of Heaven by Francis Thompson.

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

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

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

Pursuit
Russian Wolfhound and Wolf
Bronze
15 x 10 x 52
As one of my favorite subjects to paint, emperor penguins are one of the most elegant and remarkable birds in the world. Incubated through the darkness and deadly cold of an Antarctic winter, life for the new emperor chick is precariously balanced between staying on its parents feet; having both parents stay alive and favorable spring weather. Any significant change in one of these events will almost certainly end its life. This chick, only a couple of weeks old, enjoys a warm parent, and full belly during a sleepy moment in the spring sunshine. So far so good and “content.”
Of all the members of the African mongoose family, meerkats have evolved the most advanced level of sociality. Day active, the meerkats form colonies of up to 30 individuals, they are found throughout southern Africa’s deserts wherever the land is dry, open and often strewn with sparse bushes and trees. While most pack members forage for small prey, some members act as lookout sentries standing on vantage points such as mounds and in bushes especially looking out for hawks and other aerial predators.

“Evening Watch” captures a solitary guard, enjoying the last of the evening light yet reassuring the group that it is still on watch emitting a low steady peeping.
Tranquility is a birds-eye view portrait of one of my lily ponds. It is an enjoyable interplay of dramatic light, shadows and reflections. With minor exceptions, no green pigments were used! I worked on this painting over the course of nine months, carefully balancing the elements for a pleasing composition. The dragonfly was the finishing touch. Nothing is more tranquil or quiets the mind more than the music of nature in a lily pond.

BRENDA WILL KIDER
Resides: Woodbine, Maryland, USA
b. 1959, Maryland, USA

Tranquility
Dragonfly, Goldfish
Oil on Panel
26 x 34
Twin threads have woven through my life, a passion for horses and my art. Little wonder, both are inherited from both sides of the family, and equines have been the primary focus of my sculptural portraits. While I have been privileged to work with and create portraits of horses of many breeds, it was sheer joy to sculpt this young member of the breed that has carried me so many wonderful miles during my competitive trail ride career. To me Arabians exemplify an almost ethereal grace and beauty, and the colt that inspired this bronze seemed to me a perfect example.

YVONNE H. KITCHEN
Resides: Talent, Oregon, USA
b. 1938, California, USA

Presence
Arabian Colt
Bronze
15 x 13.5 x 5.25
DAVID N. KITLER, SAA
Resides: Calgary, Alberta (AB), Canada
b. 1958, Ontario, Canada

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

_During my Artists For Conservation Flag Expedition to Panama, I spent time under an active Harpy Eagle’s nest. Each time the mother flew in, I caught partial glimpses of her through the canopy. In this painting, I tried to replicate that feeling by purposefully withholding some of the image. I tried to focus the viewer’s attention on the most powerful bird of prey’s talons—the larger being as long as a grizzly bear’s claw—which it uses to sever the spine of its victims, immobilizing them. As an apex creature, the Harpy Eagle depends on a healthy ecosystem, which must include a large expanse of forest and an abundance of food. Because of the important role they play, I included six of the Harpy Eagle’s preferred prey in this grouping._
Wading through the flats of Louisiana and Texas, I have had the pleasures of experiencing the Speckled Trout hunting the Gulf of Mexico. The schools would come in and shred schools of finger mullet and croakers and shrimp. The fluidity of the school and individuals inspired me to create this piece.
Beautiful Arizona Sycamores grow along Oak Creek which runs through Sedona where I live. Every Autumn I delight in the huge leaves that fall to the ground. I always gather some to take home to think about how I could include them in a sculpture. Knowing that ground squirrels curl up and go into torpor when the weather gets cold, I pictured one nestled in the leaf falling into a deep sleep.
Usually solitary, during mating time in late February and early March, Bobcats are roaming the foothills in Wyoming looking for a mate. Females never share a territory with another female and the males roam over vast areas. Preferred habitat is along waterways and in dense brush areas and dens can be in a thicket or dead log.

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

LANEY, SAA
Resides: Crowheart, Wyoming, USA
b. 1942, Colorado, USA
Morning
Bobcat
Oil
24 x 36
REBECCA LATHAM, SAA
Resides: Hastings, Minnesota, USA
b. 1980, Ohio, USA

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

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

Opossums are not as commonly depicted in art as some others, I noticed, yet is a common nocturnal mammal in our rural neighborhoods. It was delightful to capture the sparkling eyes and fine detail of the soft fur. In this painting I intended to show the personality and uniqueness of the animal.
As part of a WREAF canoe expedition in the fall of 2009, I and two other wildlife artists traveled across parts of Quebec and Newfoundland during which I saw my first caribou in the wild. We were in time for the annual caribou migration and saw many caribou as we paddled along the De Pas River. At the actual location shown in the paint, a fire had previously swept down along the river for miles, resulting in the gray dead timber shown here on the riverbank and in the background. One of the many highlights of the trip was watching caribou splashing across the river like the two bulls in “Caribou Crossing.”
The wood stork is an embodiment of contradictions—long, incredibly slender, almost delicate legs offset by a rather bulky and unshapely body mass. A bald, craggy head contrasts to soft, delicate feathering. This pair of wood storks, perched high on a snag near a Florida inlet, stand sentinel over a hiking path at dusk. Their reptile-like heads and ungainly beaks lend them a morose air, and yet the deepening blue hues of the early evening sky soften their appearance, rendering them almost regal as they reign over their environment from on high.
I love the language of dogs. They do not discriminate for lack of breeding in each other or in humans. Here a Border Collie gets sized up by Minnie, my mutt of questionable heritage.

LYNNE LOCKHART, SAA
Resides: Berlin, Maryland, USA
b. 1961, Florida, USA

Good Breeding
Dogs
Oil
11 x 14
ROGER MARTIN, SAA
Resides: Albemarle, North Carolina, USA
b. 1961, North Carolina, USA

Penguin
Magellanic Penguin
Bronze
8.25 x 11 x 10

I generally avoid stereotypical poses. The penguin required extra effort.
Watching the hummingbirds early one morning, I watched the birds silhouetted in the sunlight and how the backlighting glowed through their wings and tail feathers. Below them was an orange Gaillardia Grandflora, brilliant with the morning sun glowing through the petals. One rufous hummingbird hovered to inspect this flower, then continued on its way. Inspired by the beautiful colors and lighting on my favorite subjects I had to capture this summer morning in a painting.

**SHARON MARTIN**

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

*Sun-Lit Duo*  
Rufous Hummingbird  
Oil  
14 x 11
JEANETTE MARTONE, SAA
Resides: Deer Park, New York, USA
b. 1956, New York, USA

Unseen
Dog
Pencil and Ink on Paper
10 x 14.75

On the outskirts of a town in the Dominican Republic there is a small community living in a garbage dump. Among them is this little dog. She is symbolic of the poverty of the area in which she lives. Like the poor of the region, she is invisible to those with whom she lives, vulnerable to the elements. My art captures in a moment of time her vulnerability, but also her inner strength, her will to survive. I use the simplicity and purity of pencil and paper to lend an immediacy and intimacy to the work.
“Wild Thing” was originally commissioned by a gentleman from Canada that had once raised exotic bantams. The Jungle Fowl is the ancestor of all of our domestic chickens, and he wanted an accurate sculpture to grace a pedestal next to the grand piano in his conservatory. Most Jungle Fowl raised in this country these days have at least a small percentage of domestic breeding in their DNA, so I opted to sculpt a hybrid—that still retains most of its wild heritage.

Diane D. Mason, SAA
Resides: Berthoud, Colorado, USA
b. 1951, Illinois, USA

Wild Thing
Jungle Fowl Hybrid
Bronze
22 x 20 x 16
The Old Guards
Pair of English Setters
Bronze
13 x 21 x 7

Setters were bred to find coveys of game birds and then drop to the ground as the huntsman threw a net over the hiding coveys. A high profile simply complicated the entrapment. Times and technologies change and dogs are now bred to point upright and tall. But, occasionally the old genes come through and a dog will flatten itself at the scent of its quarry.
When we visited the San Diego Zoo with the rest of the Society of Animal Artists, my favorite exhibits were the Meerkats. I could have watched them all day. They were always busy or always vigilant, one or the other. As this image depicts, I felt a little like we, the people of the USA, have become vigilant more than busy almost to the point of paranoia. The only one you see looking you in the eye here is the youngest one, who happens to be working!

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

America 2011
Meerkats
Colored Scratchboard
24 x 36
I have recently set a goal for myself to try to do more paintings with action and behavior. During a research trip out west I was able to photograph a bighorn ram coming down a steep rocky mountainside. After looking at the photos when I got home I decided I wanted to do a major piece with this theme and featuring several rams. I loved playing with the light and placement of the animals to create as much drama and motion as I possible.
One of my favorite places to visit during spring migration is Tawas Point State Park on the north side of Saginaw Bay in Michigan. I have had great luck with many species there, and the Rose-breasted Grosbeaks can be quite tame. I wanted to show in this painting, not only the male, but the understated beauty of the female as well.

DARIN MILLER, SAA
Resides: Fremont, Ohio, USA
b. 1981, Ohio, USA

* Migrating Pair 
Rose-breasted Grosbeak 
Oil 
10 x 14
While on a reference gathering trip along the west coast of Florida, I became aware of some movement above me as I was photographing a blue heron in front of me. Looking upwards, I spotted a red-bellied woodpecker climbing around and had to forego the somewhat static heron for the little woodsman’s antics.

TERRY MILLER, SAA
Resides: Takoma Park, Maryland, USA
b. 1945, Iowa, USA

Little Woodsman
Red-bellied Woodpecker
Graphite
6.75 x 16.75
As I tore sheets of specialty papers to create the mud ground for Life at the Bottom, I became more and more conscious of the parallels between how I was creating artwork, the paper making process itself, and the natural processes of decomposition and soil building.

In this piece I challenged myself to represent a visual contradiction—depth within a shallow environment, and the illusion of atmospheric interference within the open space of a sculpture.
DALE MARIE MULLER
Resides: Roberts, Montana, USA
b. 1972, New York, USA

Shattered Strength
Moth
Graphite Drawing
9 x 14

I found this beautiful moth in the pool in my backyard. I was immediately struck by how soft and delicate it appeared, yet so powerful in spite of its tarnished symmetry. Its strength evoked an emotional connection and I could not resist drawing it.
Both Scaup species, Greater and Lesser, spend the winter in my area, and I am always glad to see them arrive. A quiet corner of Greenwich Harbor consistently attracts a group of Lesser Scaup, often mixing with small numbers of Ruddy Ducks. Napping ducks make such irresistible models for life-sketches, and when the low sun glanced across only a part of the flock, this painting was conceived.
SADAO NAITO, SAA
Resides: Tokyo, Japan
b. 1947, Japan

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

*A Portrait of Northern Goshawk*
Northern Goshawk
Acrylic and Gouache
18.5 x 29.5
Having bred “Abby,” a mare of my own, I had loads of opportunities to watch the behavior of the mare/foal relationship. I noticed that many times when her foal was lying down Abby would lower her head to check on her. Whenever Abby decided it was time for her foal to get up she would give her a “Wake Up Call” by giving her a gentle nudge that it was time to rise and shine.

MARILYN NEWMARK, SAA
Resides: Glen Head, New York, USA
b. 1928, New York, USA

Wake Up Call
Mare and Foal
Bronze
11 x 21 x 5
Gregarious and aggressive towards intrusive predators, Blue Jays are a noisy yet striking part of the urban landscape. Beautiful feather patterns and varying shades of blue (and their noisy presence in my backyard) were my inspiration to paint “Blue Jay.” I had planned this work for five years, and completed it this year.

Please see the light of the sun and the Capricornis crispus meet by chance in the forest.
We have been spending winters in Florida for the past few years. One winter, upon arriving in early January, we were surprised to find a Great Horned Owl had made a nest in a dead palm tree very close to our place. We enjoyed watching these young owls grow up before our eyes.

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

Not Quite Ready
Great Horned Owlets
Acrylic
18 x 26
This work was inspired from a favorite poem of mine by W. B. Yeats, the first stanza of: “The Song of Wandering Aengus.”

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

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

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

Cautious Observation
Wolf-Dog
Scratchboard
14 x 11
PATRICIA PEPIN, SAA
Resides: Bromont, Quebec, Canada
b. 1964, Quebec, Canada

_Wet Kiss_
Otter
Oil on Linen
30 x 24

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

Although quite impressed by his prowess, the lady was a bit overwhelmed by the energy of his ambitions, for the moment!
To observe any primate up close is to realize they all have a story to tell. Of the hominidae family, it is the human with the darkest of tales.

DAVID PETLOWANY, SAA
Resides: North Olmsted, Ohio, USA
b. 1949, Ohio, USA

Was Great Once
Great Ape
Limestone
10 x 12 x 8
Just as a stone arch will collapse without the crucial keystone, some parts of an ecosystem are so important that with their removal the entire system can be destroyed. In the Sonoran desert, the saguaro cactus is one of these keystone species. Several creatures are capable of pollinating saguaros, but none are as effective as the long nosed bat. Their long narrow faces are perfectly adapted to reach into the tall blossoms. These bats and the saguaros that depend on them are so much a part of the Sonoran desert that it could not exist without them.
There are many interesting and beautiful birds of prey but the Ferruginous Hawks are on the top of my list of favorites. They are North America’s largest hawk and have a disposition to match their size. This fierce aggressive bird is seen in the West but it is not common, so finding one in the wild is a treat. Ferruginous Hawks winter in Arizona so I go out several times each year to search for them. They have a myriad of colors and patterns which make them a fun but complicated painting subject.

Anne Peyton, SAA
Resides: Phoenix, Arizona, USA
b. 1952, Colorado, USA

Preflight
Ferruginous Hawk
Acrylic
20 x 23
Meerkats are a visually interesting species that seem to attract attention. The way they stand, the way they scurry about, and just everything they do seems to be appealing. They're just damn cute critters. I have always been attracted to this one ubiquitous posture that they assume. It is in fact the archetypal pose of their vigilant watchfulness. They are always exposed to the silent and deadly dangers that come swooping down from the sky. Hawks, eagles, and raptors of all kinds must find Meerkats to be a tasty meal. And Meerkats know it. So while their family group may be out scrounging for insects, at least a few are always on guard, scanning the sky for that all too familiar danger, the shape of a hawk on patrol. This then is their early warning system, their own personal radar, ever alert to danger.
John Pennekamp Coral Reef State Park was the first undersea park created in the United States. While diving Pennekamp one bright September day, I was pleased to see the water was exceptionally clear. Lots of aquas, blues and greens. It was fascinating to see how integrated all the life is on a reef. I saw all the creatures that you see in this painting plus many more. As brightly colored as corals and fish can be, there is also a subtlety that I felt compelled to capture. It is a joy to watch nurse sharks glide through the seascape.
I have studied the peacock for years and realized that its fanned tail actually detracts from the pure line of its silhouette. I chose, therefore, to show the tail “at rest” and realized the beautiful classic S curve of the form allowed me to study the whole. Using a rich gold patina stippled over the entire composition enabled me to emphasize its stylized geometry and make reference to the art deco period.
A brown pelican brings to the water surface a sizeable fish. He has now found he has made the “Catch of the Day.” Will he be able to keep it? Is it too large to swallow? Will he have to let it go? This piece was painted to display elation that a pelican would experience in bringing in the “Big One.” The early breaking hours provide rich colors glowing across the back and wings of the pelican.

The smooth water now moves from the emerging disturbance.

An eventful opportunity is observing a feeding frenzy of brown pelicans as they transform from large gliding birds into downward missiles. Their skill is one to be admired.
Several years ago I was doing some birding in a Park outside of Addis Ababa when I came across a pair of Abyssinian Ground Hornbills. They moved through the bush with grace; as if they owned the place. I knew immediately that I wanted to sculpt one. Why not give it the look of a King of the bush? Hence I titled the piece after another leader of the Abyssinian landscape.

**Paul Rhymers, SAA**

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

_Haile Selassie_

Abyssinian Ground Hornbill
Bronze
17 x 10 x 9
Scotland’s coast is dotted with hundreds of remote islands where seabirds breed in the summer. Every year I explore some of these to sketch and paint the landscape and wildlife. It feels like the edge of the world, inhabited only by the teeming birds. On sunny days there is a crystal brightness which has a peculiar and beautiful clarity, but a hot day often causes the sea mist to roll in. For a time, the air is suffused with sunshine and mist: shapes dissolve and colours begin to glow with strange intensity—an atmosphere that watercolor naturally relates to.
Spring means melodious bird songs, flights of fancy and flashes of colorful plumage. Add flowering trees with their sweet scents filling the air and you have my favorite time of year. “Apple Blossom Time” is my way of paying homage to this remarkable season of rebirth and new beginnings.
By the look in his eyes, I could tell that he found me intriguing as he watched me from his aviary. Comical gestures displayed a personality as colorful as his feathers. Hanging from his perch by one foot, swinging upside down and reaching toward me with his other foot, I had to ask myself, “What is going on in that intelligent avian mind? What is he thinking? What does he want—attention... food... to bite?” Like a fish attracted to a shiny lure, I reached to pet him and discovered that the answer was “yes” to the latter question. With a wounded finger, I couldn’t pass up the opportunity to immortalize this “tropical fruit” in bronze!
This work is a fantasy the Grenada Doves are pictured here with their distant and extinct relative the Dodo in order to emphasize the fate that could befall the few remaining doves.

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

**JONATHAN SAINSBURY, SAA**

Resides: Comrie, Perthshire, United Kingdom

b. 1951, Warwickshire, United Kingdom

*For the Grenada Dove with Affection*

Grenada Dove and Dodo
Charcoal and Watercolor
30 x 30
These teenagers are learning through aggressive play to one day usurp the dominant stallion and assume the role of leader.

**SHERRY SALARI SANDER, SAA**
Master Signature Member
Resides: Kalispell, Montana, USA
b. 1941, California, USA

*Young Stallions*
Horses
Cast Bronze
16 x 14 x 7
It was my goal to create a piece of sculpture that was distinctly African. Hornbills were the perfect bird to use, as they seem to be everywhere there. One would not have to pass by many trees before a pair of them would flush to a nearby tree. They seemed to fill the same niche, as did Scrub Jays in my California childhood.

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

**STEFAN SAVIDES, SAA**
Resides: Klamath Falls, Oregon, USA
b. 1950, California, USA

*Air Africa*
Red Billed Hornbills
Bronze
31 x 38 x 13
I sketched this juvenile Red-footed Booby still in its large rickety nest of sticks on Genovesa Island, Galapagos. The young bird was still young enough to have the fuzzy white down of a hatchling but just old enough to begin showing the characteristic pale-blue face of an adult. I loved the contrast in texture between the soft down of its head, delicate skin, and smooth bill.
This is one of the wildest seacoasts I have ever experienced. Seeing it from the cliff edge, as a tourist, I tried to imagine and interpret what it would be like down below in the turbulent sea.
“Biscuit” is our new rescue cat from the Victoria Canada SPCA. She was 6 years old early this year, with numerous health problems, but we fell in love with her and are determined to see her well again. Discovering her preference for taking naps in opened drawers, I gave her something soft to sleep on in one of them, and it became her favourite spot. I think she decided it was made for her. For me the patterns complemented her beautiful coat, completing the picture.
I was fortunate to get to spend a morning with this female Gray Wolf as she did all the things that wolves do. Moments before she had been half asleep in the warm morning sun when a noise caught her attention and brought her wide awake. I was attracted to this image due to the dramatic lighting, which Scratchboard Art is so good at portraying, as well as her alert and interested expression.
I saw one turkey, I saw two turkeys, I saw three turkeys... and painted all three! Honestly, I simply love turkeys, and have always thought them to be such beautiful birds! I find the rainbow assorted, iridescent colors reflected by their feathers, when hit by the sunlight, truly stunning, and getting to watch the toms as they strut their stuff is always a treat! I saw these three handsome guys, while riding my bike early one morning in nearby Cades Cove, located inside the Smoky Mountain National Park.

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

Gobble! Gobble! Gobble!
Turkeys
Opaque Watercolor
3.75 x 4.75
I have a particular fondness for nature’s details that are usually underfoot when hiking in the woods. As a miniaturist I tend to zoom in on the miniscule including this tiny spider mite. It appeared only as a moving red speck across the face of a rock alongside the trail. I opted to render the mite several times life size to highlight the details in both it and the surface of the rock.
This painting actually came to me in a dream. I saw an exhibit of Southern Ground Hornbills while visiting the Philadelphia Zoo. I was fascinated with their features ...their human-like eyes, long eyelashes, bill, and their vibrant red wrinkled skin. I dwelled on the idea of painting one but didn’t know how I was going to go about it. Several years passed and I had a dream of this painting. In it, the bird was larger-than-life showing off all the prominent features. I woke up finally knowing how I wanted to portray this bird.
Whether it’s a graceful doe or the handsome forms of an old buck, I find the shapes and profiles of the whitetail deer to be some of most beautiful in nature. Doing sculpture forces you to examine every part of the subject. There is beauty in the parts as well as the whole. The next time you have an opportunity to see a whitetail deer up close, take a careful look at the ears, feet or a foreleg and you’ll see what drives my passion for deer.

This old buck is just able reach the spot that itches…. ahh...right there.
This is a painting that try's to put the Red Fox in an environment that is soft and restful, quite different from a normal day for a Fox out hunting.

MORTEN E. SOLBERG, SAA
Master Signature Member
Resides: Spring Hill, Florida, USA
b. 1935, Ohio, USA

Days End
Red Fox
Watercolor
13 x 26
HEATHER SOOS, SAA
Resides: Winnipeg, Manitoba, Canada
b. 1963, British Columbia, Canada

Eye to Eye
Southern White Rhinoceros
Acrylic
9 x 12

This rhino is one of about six at the San Diego Wild Animal Park where my family and I went on the ‘Safari Tour’ during the 50th Anniversary ‘Art and the Animal’ opening. Later, I was debating whether a photo my husband had taken and cropped would make a good painting. The rhino was dark and the background very light. A dark shadow in the bottom corner convinced me to reverse these values and I eventually decided on a completely black background. I chose the title to reflect the fact that our priorities are now more in line with the needs of the Southern White Rhino, which has seen an amazing comeback in the last century from the brink of extinction.
On a walk in the woods I always seem to be the last person on the trail trying to catch up with the group. Each leaf, stone or log holds some sort of discovery to be made. Whirligigs!!! represents the childhood discovery of one of the most frenetic insects. Suspended on the surface tension of the water, travelling at amazing speed just above a world of life teeming below.

GARY STAAB, SAA
Resides: Kearney, Missouri, USA
b. 1967, Kansas, USA

Whirligigs!!!
Whirligig beetle (3)
Bronze, Glass, Wood and Stone
10 x 21 x 21
MARK A. SUSINNO, SAA
Resides: Harrisburg, Pennsylvania, USA
b. 1957, Washington, DC, USA

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

An eventful day of fishing in the Gulf Stream out from the lower Florida Keys inspired me to paint this scene of the denizens of matted sargassum weed assailed by a bull and a cow dolphin, all polished and gleaming gold against an impossibly blue sea.
A classic summer Jersey Shore meal includes corn on the cob, Jersey tomatoes and fried fluke (summer flounder) washed down with cheap white wine. After a lifetime of pursuing glamorous species, this “working man’s fish” is still one of my favorites. It simply tastes so good!

JOSEPH D. SWALUK, SAA
Resides: Brewster, Massachusetts, USA
b. 1942, New Jersey, USA

Out of Sorts
Summer Flounder
Wood and Paint
20 x 18 x 4
Although generally calm and non-aggressive, unless disturbed, a “Silverback” alpha male troop leader is occasionally confronted by a younger dominant male and an aggressive show of physical power must be shown to cower the challenger. The “Silverback” term is given with the change in coloration a male develops at approximately thirteen years of age.

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

The Confrontation
Silver Back Mountain Gorillas
Scratchboard
12 x 36
Horned puffins found in Alaska are interesting birds to say the least. Their colorful bills are accentuated during mating season. This puffin was captured during take-off from the water making a very impressive reflection and splash pattern.

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

Puffin
Horned Puffin
Oil
18 x 36
“Gray on Warm” is an experiment in subtle tones and implication of motion. Originally I was going to have a cooler background but I decided to try warm ochre tones to offset the cooler tones of the Pintails. I also wanted to imply motion on the drakes wings; instead of painting what I intellectually know to be there, painting more how my eye would see it.
When I started this sculpture, my plan was for a lioness surrounded by playful cubs. However, I found the cubs’ cuteness detracted from the power and grace of the lioness. I also wanted the piece to express the precarious plight of this now endangered predator. The African lion is on the edge. Even the “wild” lion is confined to game parks and preserves. I gave my lioness a watchful pose as she gazes across her vanishing kingdom.

KRISTINE TAYLOR, SAA
Resides: Portola Valley, California, USA
b. 1950, California, USA

Lioness
African Lioness
Bronze
8.5 x 6.5 x 8.5
Grayling—often referred to as sailfish of the North—are found in cold, clearwater streams, rivers and lakes of Eastern Europe, Asia, Canada, and a few places in Montana and other northern states. They are most recognizable for their large dorsal fin. The male’s dorsal is larger than the female’s and is colored with a variety of vibrant hues. I have caught grayling in Alaska and Montana where they are an excellent sport fish. Their unique form, coloration and sport-fishing qualities make them a favorite of mine. “Rocky Bottom Grayling” is a painting that represents the fish in typical habitat during a period of casual feeding. Like many of my paintings it brings back special personal memories and in this case, the desire to cast a fly to them again.
This is a composition I have been thinking about for a few years, I just had to get the right players in place. I am always inspired when I visit the kennels. I just love to watch how the hounds interact with each other. It would be only moments until the upright hound would squeeze in with the rest, while the other hounds grumbled about it.

DANA LEE THOMPSON, SAA
Resides: Midland, Virginia, USA
b. 1954, Washington, DC, USA

Last Man Standing
Foxhounds
Oil
11.25 x 11
Tropical mockingbirds are great musicians and their repertoire is very large. They also learn music from other birds and they like to sing from their perch, on top of bushes. This painting depicts a fleeting moment when a mockingbird paused and noticed something interesting that deserved a closer look. Soon enough, he ruffled his feathers, flashed his orange eyes and darted away.
The Greater Yellowlegs is a frequent visitor to both the Chesapeake Bay and the Atlantic Ocean which border the beautiful peninsula known as the Eastern Shore of Virginia. I was born, raised and reside in this wildlife rich area and most of my works are of creatures native to this region. With this sculpture, I emphasize the graceful lines and long, thin legs of the Yellowlegs as it stalks a mud flat or sand bar. This is the first sculpture in my Shorebird Series.

DAVID H. TURNER, SAA
Resides: Onley, Virginia, USA
b. 1961, Virginia, USA

Greater Yellowlegs
Greater Yellowlegs
Bronze
10 x 13 x 4
KENT ULLBERG, SAA
Master Signature Member
Resides: Corpus Christi, Texas, USA
b. 1945, Gothenburg, Sweden

*Interdependency*
Tarpon
Stainless Steel
33 x 18 x 11

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

46 different species, from microscopic plankton to mammals, come together to create the sculpture of a tarpon (a species itself dependent on several eco systems). This is also a symbol for interdependency in all of nature, where we too play a part.
“Family Outing” was created from my many trips to Maryland and The Easton Waterfowl Festival, located on the Chesapeake Bay. The young (cygret), will lose its multicolor after one year. Contrasting the white swans against the dark blue water of the Chesapeake adds to the beauty and charm of this mute swan family.

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

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

Family Outing
Mute Swans
Acrylic
12.5 x 17.25
Abbey was a friendly, confident Abyssinian Ground Hornbill who lived at the Living Desert in CA and shared a large exhibit with Slender-horn and Cuvier’s gazelles. Abbey liked to follow the keepers as we worked in his yard jumping into the wheelbarrows, grabbing the rakes and occasionally dumping the buckets. Abbey was always offering gifts of sticks, stones, tidbits from his breakfast and sometimes something special he had caught and killed himself. Abbey was named after Edward Abbey.
My inspiration for the piece was the branch on which the bat is perched. Its lines were so graceful and flowing and it just begged for something to be perched on it (or in this case, under it). Once I had determined how I would mount the branch to the base I then needed to determine what it would be supporting. For some odd reason a sleeping fruit bat came to mind.

The bat and a short section of the branch are sculpted from the same piece of stone and the branch section is painted to match the wood coloration. It’s definitely quirky.
JACQUES WETTERER
Resides: Obernai, France
b. 1947, France

*The Furious Rhinoceros*
White Rhinoceros
Bronze
9 x 28 x 8

*Animal sculptor, sensitive to the beauty and diversity of life, I try to stimulate the human consciousness on the need to preserve the natural heritage by making subjects that both fascinate with their aspects and simultaneously symbolize an endangered species by the full responsibility of the human being, example: the white rhino, which is for irrational ideas, (the supposed healing properties of its horns), at the verge of extinction...*
The ermine is the winter coloring of the stoat, a ferocious little animal in the weasel family. It weighs only 4 to 8 ounces, yet preys on animals many times its size. The head and body are the same width, which allows the ermine to go into a burrow after its occupant.

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

ELLEN WOODBURY, SAA
Resides: Loveland, Colorado, USA
b. New York, USA

White Lightning
Ermine
Sivec Marble & Mongollan Imperial Black Marble on Carrara Marble & Granite
14 x 8 x 8.5
I was visiting Yellowstone National Park, when suddenly I saw this splendid crow looking at me, seems like he was trying to tell me something. That look was so persistent that it caught my interest for continuing looking at him. After a few minutes, the bird turned himself and before getting ready to fly, he looked at me, trying to say bye, and that is the moment that you can see.
Death has claimed many members of the Society of Animal Artists since its founding in 1960. These artists supported the Society during their lifetimes and each made his or her special contributions to art. Although separated from us by death, they are fondly remembered by their fellows.

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

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

*R On the following page we acknowledge the artist who died in the last year.
Paul was born in South Africa in 1929, and moved to Botswana when his father was appointed Director of Agriculture for the British Government. He was educated at St. Andrews College, Grahamstown, South Africa, Johannesburg Art School, with further study at Heatherley’s Art School and Central School of Art in London, England.

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

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

Paul is probably best known for his limited edition art prints *The Magnificent Seven* depicting seven of the largest tuskers in the Kruger National Park in 1983. The first print Mafunyane, was sold out almost immediately and half the proceeds went to the Kruger Park to help preserve these impressive animals. He frequently donated work to be reproduced to fundraise for various conservational projects, most notably to enlarge the Augrabies National Park. “As wildlife artists it is our responsibility to give back to ensure that the wildlife we portray is protected for future generations to enjoy,” he wrote in a fundraising appeal.

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

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

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

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

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

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

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

There are Three Levels of Membership for Artists

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

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

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

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

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

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

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

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

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

*Denotes Distinguished Signature Member

## Master Signature Members

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## Membership

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Membership

David G. Derrick, Jr.  Gary R. Johnson  John Potter  Terry Woodall
Susan Dorazio  Ott Jones  Carrie Quade  Amy Bartlett Wright
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## Award Winners 1979-2011

### 2011

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

**The Patricia A Bott Award for Creative Excellence**
- Paul Rhymer, *One Man's Trash*

**The Leonard J. Meiselman Memorial Award for a Realistic Painting**
- Jason Tako, *Western Art Collector*
- Sue Westin, *Southwest Art*
- Robert Bateman, *T. J. Lick*
- Louise Peterson, *Tickled*
- T. J. Lick, *Moorse Creek Crossing*

**The Hiram Blauvelt Art Museum Purchase Award**
- Patricia Davis, *Summer Stock (Plunging Stool, Rising Stool, Taking Stock)*
- Suzy Scott, *Equus Found Fragments I and II*
- Mark Susinno, *Over the Top*
- Kay Witherspoon, *Determination*

**The Evelyn and Peter Haller Memorial Award for Sculpture**
- John Agnew, *Visit to the Fox Den*
- John Schoenherr, *Burst of Spring*
- Martin Schoenherr, *The Heavies*
- Andrea Rich, *Snipe*
- Sherry Sander, *Swooping Buzzard*

**The President's Award**
- Carl Brest van Kempen, *An Atlantic Brackish Swamp*
- Dan Chen, *Between the Rafters*
- Dan Burgette, *Tickled*
- Dan Newman, *Summer Stock (Plunging Stool, Rising Stool, Taking Stock)*

### 2010

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

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

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

**The President's Award**
- Jan Martin McGuire, *Determination*
- Andrea Rich, *Swooping Buzzard*
- Sherry Sander, *Swooping Buzzard*
- Cathy Sheeter, *The Hypnotist*
- Mark Susinno, *Over the Top*
- Kay Witherspoon, *Determination*

**The Evelyn and Peter Haller Memorial Award for a Realistic Painting**
- Patricia Davis, *Summer Stock (Plunging Stool, Rising Stool, Taking Stock)*
- Suzy Scott, *Equus Found Fragments I and II*
- Mark Susinno, *Over the Top*
- Kay Witherspoon, *Determination*

**Western Art Collector Editor’s Choice Award**
- James Coe, *Winter Abstract with Heron*

**The Ethology Award for the Best Depiction of Natural Behavior in Any Medium**
- Paul Rhymer, *One Man's Trash*

### 2009

**Awards of Excellence**
- Gerald Balciar, *Burst of Spring*
- Julie Bender, *On the Alert*
- Burt Brent, *Glimpse the Greens*
- Juan Pablo Z. Cornejo, *Twins Talking*
- Andrew Denman, *Trowt*
- Leslie H. Evans, *Silverback*
- Patricia Pepin, *Mara Baby*
- Andrea Rich, *Snake*
- Sherry Sander, *The Heavies*
- Cathy Sheeter, *The Hypnotist*
- Mark Susinno, *Over the Top*
- Kay Witherspoon, *Determination*

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

**The Evelyn and Peter Haller Memorial Award for a Realistic Painting**
- James Coe, *La Vie En Vert*

**The President's Award**
- John Agnew, *New Guinea Crocodile Executed in an Academic Manner*
- John Schoenherr, *Silverback*

**The Evelyn and Peter Haller Memorial Award for a First Time Participant in the SAA's Annual Exhibition**
- Chris McClelland, *Dugga Bay*

### 2008

**Awards of Excellence**
- John Banovich, *Shelter from the Storm*
- Anne Faust, *Do-Se-Do with your Partner*
- Sharon Fullingim, *Curiosity*
- John Banovich, *Bowedom Breaker*
- The Hiram Blauvelt Art Museum Purchase Award
- Matthew Hillier, *Stampede*
- The Haller Distinguished Young Artist Award for 2009
- Cathy Sheeter

### 2007

**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*

**The Leonard J. Meiselman Memorial Award for a Realistic Sculpture**
- John Kobald, *Stampede*

**The Hiram Blauvelt Art Museum Purchase Award**
- Matthew Hillier, *Stampede*

**The Evelyn and Peter Haller Memorial Award for a Realistic Painting**
- James Coe, *La Vie En Vert*

**The President's Award**
- John Banovich, *Shelter from the Storm*
- Anne Faust, *Do-Se-Do with your Partner*
- Sharon Fullingim, *Curiosity*

**The Leonard J. Meiselman Memorial Award for a Realistic Sculpture**
- John Kobald, *Bowedom Breaker*

**The Hiram Blauvelt Art Museum Purchase Award**
- Matthew Hillier, *Stampede*

**The Evelyn Distinguished Young Artist Award for 2009**
- Cathy Sheeter

### 2006

**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*

**The Leonard J. Meiselman Memorial Award for a Realistic Sculpture**
- John Kobald, *Stampede*

**The Hiram Blauvelt Art Museum Purchase Award**
- Matthew Hillier, *Stampede*

**The Evelyn and Peter Haller Memorial Award for a Realistic Painting**
- James Coe, *La Vie En Vert*

**The President's Award**
- John Banovich, *Shelter from the Storm*
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**The Leonard J. Meiselman Memorial Award for a Realistic Sculpture**
- John Kobald, *Bowedom Breaker*

**The Hiram Blauvelt Art Museum Purchase Award**
- Matthew Hillier, *Stampede*

**The Evelyn Distinguished Young Artist Award for 2009**
- Cathy Sheeter
2008 (continued)
The Leonard J. Meiselman Memorial Award for Realistic Painting Executed in an Academic Manner Susan Labouri, Saved By A Feather

The Patricia Allen Bott Award for Creative Excellence (Painting or Sculpture) Dan Chen, Hit-And-Miss

The Evelyn and Peter Haller Memorial Award for the Best Depiction of Natural Behavior Patricia Pepin, Emerald Water

The Hiram Blauvelt Art Museum Purchase Award Paul Rhymer, Free Ride

The Haller Distinguished Young Artist Award For 2008 Robert Caldwell

The Don Eckelberry Scholarship Award Andrew Denman


2007 Bott-Borghi-Bransom Legacy Award Dorcas MacClintock

The Leonard J. Meiselman Memorial Award for Realistic Sculpture Executed in an Academic Manner George Lockwood, Glacier Rams Walter Matia, Molly is a Working Girl

The President’s Award John Banovich, A Giant Among Giants

The Stanley Melzoff Memorial Award Kim Diment, Otter Confusion


The 2006 Bott-Borghi-Bransom Legacy Award Doug Allen

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

The Evelyn and Peter Haller Distinguished Young Artist Award Ken Rowe

2005 Awards of Excellence Gerald Balciar, Pride Al Barnes, Ibis and Spoonbills Sandra Blair, Along the Fence Row Burt Brent, Eagle Skull Chapel, Ghost at the River Anne Fauss, This is MY Chicken! Ryan Jacque, Big Shoes to Fill Joni-Johnson-Godsy, Here Comes Trouble A. E. London, Kitabu Walter Matia, Pride Ken Newman, Turbulence on Horse Creek Andrea Rich, Bearded Rachelle Siegrist, The Zookeeper’s Assistant Ronnie Williford, A Slave to Fashion

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

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

The Don Eckelberry Scholarship Award Ken Rowe, Blue Heron

The Mason Family Foundation Award Al Barnes, Lunch on Deck

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

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

The Evelyn and Peter Haller Distinguished Young Artist Award Ken Rowe

The Don Eckelberry Scholarship Award Andrew Denman
2005 (continued)
The Evelyn and Peter Haller Award for Sculpture
Chapel, *Ghost at the River*

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

The Evelyn and Peter Haller Distinguished Young Artist Award
Darin Miller

2004

**Award Winners 1979-2011**

**2005 (continued)**
The Evelyn and Peter Haller Award for Sculpture
Chapel, *Ghost at the River*

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

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

The Evelyn and Peter Haller Distinguished Young Artist Award
Kyle Sims

The Don Eckelberry Scholarship Award
Dale Dyer

The Evelyn and Peter Haller Distinguished Young Artist Award
Darin Miller

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

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

The Donald R. Miller Memorial Award for Interpretive Sculpture
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, *Bee-eaters*
Carel Pieter Breit van Kempen, *Northern Cacomistle*
Andrew Denman, *Marina*

The 2004 Bott-Borghi-Bransom Legacy Award
Guy Coheleach

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

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

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

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

2003

**Awards of Excellence**
Barbara Banthien, *The Runway*
Joy Kroeger Beckner, *Squirrel Season*
Andrew Denman, *Network*
John Schoenherr, *Fox Hunt II*
Daniel Smith, *Zero Tolerance*

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

The Patricia Allen Bott Creative Excellence Award (Painting or Sculpture)
Matthew Hillier, *Into the Light*

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

The Elliot Liskin Representational Painting Award
Mark Susinno, *The Interloper*

2002

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

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

The Patricia Allen Bott Creative Excellence Award (Painting or Sculpture)
Matthew Hillier, *Into the Light*

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

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

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

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

The Bott-Borghi-Bransom Legacy Award
Marilyn Newmark

The Evelyn and Peter Haller Distinguished Young Artist Award
Edward Royal

2001

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

The Hiram Blauvelt Art Museum Purchase Award, Walter Matia, *Bull*
Award Winners 1979-2011

2001 (continued)
The Patricia Allen Bott Creative Excellence Award (Painting or Sculpture)
Robert Bateman, Long Light - Polar Bear

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

The Elliot Liskin Representational Painting Award
Jeff Gandert, Suburban Wilderness

Sculpture Award
Joy Kroeger Beckner, Good to See You

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

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

The Elliot Liskin Memorial Award for Representational Painting
Jeremy Pearse, Indian Elephant

The Elliot Liskin Memorial Award for Representational Sculpture
Joy Beckner, A Good Life

The Elliot Liskin Memorial Award for Representational Painting
Andrew Young, Bathing

The Elliot Liskin Memorial Award for Representational Sculpture
Pati Stajcar, Glory

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

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

2000 Awards of Excellence
Charles Allmond, Reunion
John Banovich, Eden
Carl Brenders, Without Warning
Burt Brent, Flying Mousetrap
Ian Coleman, Queen Conch & Spotted Dolphins

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

The Hiram Blauvelt Art Museum Purchase Award
Terry Miller, Dansereye

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

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

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

1999 Awards of Excellence
Joy Beckner, Dreaming of Tomatoes
Carl Brenders, Fireball
Charles Allmond, Northern Sphinx
Terry Miller, Dansereye—Ostrich
Ross Matteson, Squall Call
Leo Osborne, Ancient Traveler
Jeremy Pearse, Black Kite

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

The Hiram Blauvelt Art Museum Purchase Award
Terry Miller, Dansereye

The Elliot Liskin Memorial Award for Painting
Jeremy Pearse, Black Kite

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

The Donald R. Miller Memorial Award for Interpretive Sculpture
Robert Kuhn, Down to the Scraps
Walter Matia, Notnin’ But a Hound Dog
George McMonigle, Trevor
Lanford Monroe, Winter Chill
Richard Sloan, The Wild Bunch
Francis Sweet, Sun Worshipers
Anderson Yang, Winter

1998 Awards of Excellence
Jodie Adams, Who’s Going First?
Charles Allmond, Hindsight
Chris Bacon, Long Billed Curlew
Peter Brooke, Relaxing Bear
Trey Finney, Scarlet Flight
Matthew Hillier, Lion Siesta
Steve Kestrel, Jumpin Jack Flash
Robert Kuhn, Down to the Scraps
Walter Matia, Notnin’ But a Hound Dog
George McMonigle, Trevor
Lanford Monroe, Winter Chill
Richard Sloan, The Wild Bunch
Francis Sweet, Sun Worshipers
Anderson Yang, Winter

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

The Elliot Liskin Memorial Award for Realistic Sculpture
Walter Matia, Notnin’ But a Hound Dog

The Elliot Liskin Memorial Award for Painting
Guy Coheleach, Sunspots

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

The Donald R. Miller Award for Interpretive Sculpture
Chapel, Spindrift
## Award Winners 1979-2011

### 1997
**Awards of Excellence**
- Chris Bacon, Spring
- John Banovich, White Rhino—Blacksmith Plovers
- Caryl P. Brest van Kempen, Orangutan & Asian Elephants
- Tim Cherry, Hare Ball
- Ian Coleman, Little Blue Heron
- Mark Eberhard, Newfoundland Gap Robin
- Anthony Gibbs, Punchy
- Bob Guelich, Fishing Rock
- Matthew Hillier, Snow Leopard Family
- Leo Osborne, Atlantic Evening
- Leon Parson, Black Hole Ball
- Jeremy Pease, Sarus Crane

**The Hiram Blauvelt Art Museum Purchase Award**
- Reneé Headings, Soul of Africa
- Wayne Trimm, Menu, Jackrabbit

**Wildlife Art Magazine Award**
- John Banovich, The Defensive Line

**The Leonard J. Meiselman Memorial Award for Realistic Sculpture**
- Richard Clopton, Leap Frog

**The Elliot Liskin Memorial Award for Painting**
- Dino Paravino, Contented Mother

**The Elliot Liskin Memorial Award for Sculpture**
- Renee Headings, Soul of Africa

**The Donald R. Miller Award for Interpretive Sculpture**
- Didier Debruyne, Gotcha

### 1996
**Awards of Excellence**
- Chris Bacon, White-Breasted Nuthatch
- Burt Brent, Redlining Sable
- Caryl P. Brest van Kempen, Optimism
- John Felsing, Light in a Sylvan Field
- Tony Hochstetler, Lionfish and Squids
- Nancy Howe, Ludlady
- Alan Hunt, Northern Majesty
- Ross Matteson, Predawn Quail
- Calvin Nicholls, Hawkeye
- Leo Osborne, The Berry Pickers
- Emily Parkman, Tomato Worm
- Andrea Rich, Ravens in Hemlock
- Michael Riddet, Dynamics
- Dee Smith, Le Roi Soleil
- Francis Sweet, Twilight II
- Kent Ullberg, Ring of Bright Water II
- Paula Waterman, Pelican Pair

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

**Activities Press Print Award**
- John Banovich, 104th Congress

**Wildlife Art Magazine Award**
- Dee Smith, Le Roi Soleil

**The Elliot Liskin Memorial Award for Realistic Sculpture**
- Dwayne Harty, Algonquin Wolves

**The Elliot Liskin Memorial Award for Interpretive Sculpture**
- Randal Dutra, In His Domain

### 1995
**Awards of Excellence**
- Burt Brent, Barnyard Watchdogs
- Guy Coheleach, Victoria Falls—Lilac
- Caryl P. Brest van Kempen, Optimism
- John Felsing, Light in a Sylvan Field
- Tony Hochstetler, Lionfish and Squids
- Nancy Howe, Little Melody
- Walt Matia, English Pointer
- Terry Miller, Over the River and through the Woods
- Leo Osborne, Desert Watcher
- Hank Tyler, Resting for the Day
- Sue Westin, Holy Ground

**Activities Press Print Award**
- Arnold Nogy, Narrow Escape

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

**The Elliot Liskin Memorial Award for Realistic Sculpture**
- Dwayne Harty, Algonquin Wolves

**The Elliot Liskin Memorial Award for Interpretive Sculpture**
- Caryl P. Brest van Kempen, Leap Frog

**The Elliot Liskin Memorial Award for Representational Sculpture**
- Norman Lefebvre, Savannah

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

### 1994
**Awards of Excellence**
- Chris Bacon, Stone Caw
- Carl Brenders, Rocky Camp
- Carle Breit, Griping Tail
- Richard Loffler, Greyhound
- Judi Rideout, Clue Encounters
- John Seerey-Lester, Phantoms of the Tundra

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

**The Elliot Liskin Memorial Award for Realistic Sculpture**
- Dwayne Harty, Otter

**The Elliot Liskin Memorial Award for Representational Sculpture**
- Carl Brenders, Mother of Pearls

**The Elliot Liskin Memorial Award for Interpretive Sculpture**
- Caryl P. Brest van Kempen, Leap Frog

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

### 1993
**Awards of Excellence**
- Chris Bacon, Otter
- Carl Brenders, One to One
- Dwayne Harty, Otter
- Leo E. Osborne, Ancient Storyteller

**Activities Press Print Award**
- Nancy Howe, Water Music
1993 (continued)
Wildlife Art News Award
Nancy Howe, Water Music

The Leonard J. Meiselman Award for Representational Art
Walter Matia, Otter Fountain

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

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

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

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

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

1992

AWARDS OF EXCELLENCE
Chris Bacon, Snake Bird
Dan D’Amico, Waiting Game
Anne Faust, El Caucao
Robert Kuhn, Cool, Cool Water
Walter Matia, Otter Fountain
Stanley Meltzoff, Swordfish & Mako
Joan Hagen Ross, River Runners
Lindsay Scott, Threatening Skies
Activities Press Print Award
David Rankin, Queen of the Marsh

1991

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

Elliot Liskin Memorial Award for Interpretive Sculpture
Tony Hochsteter, Rhinoceros Beetle

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

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

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

1990

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

Elliot Liskin Memorial Award
Donald Sible, Methuselah

Donald R. Miller Memorial Award
Rosetta, Panther

Leonard J. Meiselman Award
Simon Combes, Tension at Dawn

1989

AWARDS OF EXCELLENCE
Gerald Balcirak, Puddle Jumper
Beverly Bender, Seldom Seen
Patrick Bremer, Cricket Hunter
Carl Brenders, Talk on the Old Fence
Donald Grant, Jaguar and Cubs
Alan Hunt, Gone But Not Forgotten
Rob MacIntosh, Sheer Grace
Larry Norton, Sultry Day—Zambesi River

Elliot Liskin Memorial Award
Donald Sible, Big Al

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

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 Surviving, Guido
J. Kent Ullberg, Double Header Monument
Sue Westin, Among the Feeding Stones

1986

AWARDS OF EXCELLENCE
Douglas Allen, An Early Winter
Gerald Balcirak, 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 Surviving, Ignana Ignana
Rhinotopia

1985

AWARDS OF EXCELLENCE
Paul Bosman, The Green Pool
Donald Sible, Methuselah

Elliot Liskin Memorial Award
Donald Sible, Methuselah

Donald R. Miller Memorial Award
Rosetta, Panther

Leonard J. Meiselman Award
Simon Combes, Tension at Dawn

1983

AWARDS OF EXCELLENCE
Paul Bosman, Five O’clock Shadow

Elliot Liskin Memorial Award
Donald Sible, Methuselah

Donald R. Miller Memorial Award
Sue Westin, Reflections

Leonard J. Meiselman Award
Patrick Bremer, Tiger Beetle

1982

AWARDS OF EXCELLENCE
Paul Bosman, Five O’clock Shadow

Elliot Liskin Memorial Award
Donald Sible, Methuselah

Donald R. Miller Memorial Award
Sue Westin, Reflections

Leonard J. Meiselman Award
Patrick Bremer, Tiger Beetle

1981

AWARDS OF EXCELLENCE
Paul Bosman, Five O’clock Shadow

Elliot Liskin Memorial Award
Donald Sible, Methuselah

Donald R. Miller Memorial Award
Sue Westin, Reflections

Leonard J. Meiselman Award
Patrick Bremer, Tiger Beetle

1980

AWARDS OF EXCELLENCE
Paul Bosman, Five O’clock Shadow

Elliot Liskin Memorial Award
Donald Sible, Methuselah

Donald R. Miller Memorial Award
Sue Westin, Reflections

Leonard J. Meiselman Award
Patrick Bremer, Tiger Beetle

1979

AWARDS OF EXCELLENCE
Paul Bosman, Five O’clock Shadow

Elliot Liskin Memorial Award
Donald Sible, Methuselah

Donald R. Miller Memorial Award
Sue Westin, Reflections

Leonard J. Meiselman Award
Patrick Bremer, Tiger Beetle
### Award Winners 1979-2011

#### 1985
**Awards of Excellence**
- Dennis Anderson, *Lyin’ in the Sun*
- Dennis Anderson, *Missing Lunch*
- Patrick Bremer, *Hellgramite*
- Guy Coheleach, *Raritan Fox*
- Richard Keane, *Angora*
- Robert Kuhn, *A Fondness for Water*
- Lanford Monroe, *Fourth Morning*
- Leo and Lee Osborne, *Aerialist*
- Natalie Surving, *Monitor Lizards*
- John Schoenherr, *Canadienne*

#### 1984
**Awards of Excellence**
- Nina Akamu, *Fighting Lions*
- Gerald Balciar, *Arctic Reunion*
- Guy Coheleach, *Brightwaters Creek*
- Bard Cosman, *Royal Red Macaw*
- Bob Kray, *Lonely Quest*
- Sherry Sander, *Shore Patrol*
- J. Kent Ullberg, *Double Header*

#### 1983
**Awards of Excellence**
- Dennis Anderson, *Fishing Tackle*
- Guy Coheleach, *Siberian Chase*
- Shane Dimmick, *Teddy*
- B. J. Martin, *Zarafah*
- Jim Morgan, *Flooded Field*
- Diane Pierce, *Zebra Duikers*
- Joseph Sheppard, *Rabbits*
- Nico Vosloo, *Eshuah Dawn*

#### 1982
**Awards of Excellence**
- Gerald Balciar
- Lawrence Braun
- Lee Cable
- Guy Coheleach
- Joseph Fornelli
- Charles Fracé
- Frank Gee
- J. Kent Ullberg

#### 1981
**Awards of Excellence**
- Beverly Bender
- Raymond Ching
- Guy Coheleach
- Robert Guelich
- Robert Kuhn
- Alderson Magee
- David Plank

#### 1980
**Awards of Excellence**
- Lesia Anson
- Robert Bateman
- Kenneth Bunn
- John Clymer
- Randy Dutra
- Robert Kuhn
- Terry Matthews
- Stanley Meltzoff
- C. E. Monroe, Jr.
- J. Kent Ullberg
- Scott Woolever

#### 1979
**Awards of Excellence**
- Robert Bateman
- Guy Coheleach
- Robert Kuhn
- J. H. Matternes
- C. E. Monroe, Jr.
- John Pitcher
- Sherry Sander
- John Schoenherr
- Keith Shackleton
- Morten Solberg
- J. Kent Ullberg
The Headquarters of
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