SOCIETY OF ANIMAL ARTISTS
54th Annual Exhibition & Tour

Art and the Animal
2014-2015

PREMIERE

THE WILDLIFE EXPERIENCE
August 23–October 22, 2014
Parker, CO

TOUR

THE HIRAM BLAUELT ART MUSEUM
Oradell, NJ

THE ELLA CAROTHERS DUNNEGAN GALLERY OF ART
February 1–March 15, 2015
Bolivar, MO

THE NATIONAL SPORTING LIBRARY AND MUSEUM
April 17–August 20, 2015
Middleburg, VA

Dates/venues are subject to change.

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

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SOCIETY OF ANIMAL ARTISTS

ART AND THE ANIMAL
54th Annual Members Exhibition

PREMIERE
THE WILDLIFE EXPERIENCE
Parker, Colorado
August 23, 2014–October 22, 2014

Society of Animal Artists • www.societyofanimalartists.com
5451 Sedona Hills Drive • Berthoud, Colorado 80513 • (970)532-3127
The Society of Animal Artists is an association of painters and sculptors working in the genre of animal art. Subject matter is open to the entire spectrum of the animal kingdom. Beginning in the 1950s, a group of nine artists began meeting to exchange ideas as well as to enjoy the camaraderie of their peers. In 1958, they mounted an exhibition titled *Animals in the Bronx Zoo*, sponsored by the New York Zoological Society. The enthusiastic public response to their exhibition inspired Patricia Allen Bott and Guido Borghi to form the Society of Animal Artists. Today there are almost 500 members residing in the United States, Africa, Australia, Canada, Europe, South America, Asia and Japan. The Society is dedicated to the portrayal of our living heritage and its preservation through demonstrations, seminars, lectures and exhibitions.

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

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

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

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

It is my privilege to serve as the President of the Society of Animal Artists. I have long been a member of the board and served as Treasurer for 4 different presidents: Charles Allmond, Francis Sweet, Leslie Delgyer and Diane Mason. Each president had their own unique set of situations, always making strong decisions, and constantly mindful for the betterment of the Society of Animal Artists. It is my desire to follow in the path of our past presidents, while striving to boldly move the Society into realms not yet achieved. Everyone on the board works hard for our membership, from the communications committee, our exhibition committee, the nominating committee, our executive board, etc., and certainly a big thank you to our Executive Director, Bob Mason, who makes being the president of the Society manageable, while still allowing me to be creative.

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

I hope you enjoy this extraordinary collection of fine art.

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

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

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

—David J. Wagner, Ph.D.

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

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

Inside the 151,000 square foot facility, natural light bathes the 35-foot high sandstone atrium, inspired by Mesa Verde’s canyon walls. The Wildlife Experience is a regional community asset where a variety of private, for-profit and non-profit groups host indoor and outdoor events, utilizing on-site catering, the banquet hall, and meeting and classroom spaces. Over ten different nature movies and numerous special programs are held in the state-of-the-art large-screen theater annually.

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

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

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

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

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

**Dave and Gail Liniger Purchase Award**—An acquisition for the permanent collection of The Wildlife Experience

**The Driftless Glen Distillery Purchase Award**—Acquisition for the corporate art collection

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

**The Evelyn and Peter Haller Memorial Award for 3D**—Bequest of Evelyn M. Haller

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

**The Marilyn Newmark Memorial Award for Realistic 2D & The Marilyn Newmark Memorial Award for Realistic 3D Executed in an Academic Manner**—Donated by the Marilyn Newmark Foundation

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

**The Ethology Award for the Best Depiction of Natural Behavior in 2D & The Ethology Award for the Best Depiction of Natural Behavior in 3D**—Donated by Bob and Diane Mason

**The Artists’ Choice Award**—Donated by the Society

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

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

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

**Judges for the 2014 Exhibition**

Carolyn “Charlie” Bogusz
VP/General Manager
*Fine Art Connoisseur and PleinAir Magazines*

Pam Dean Cable
Executive Director
Susan Kathleen Black Foundation

Susan T. Fisher
Former Director of the Art Institute, The Arizona-Sonora Desert Museum

Constance Mohrman Kane
Exhibits Manager
The Wildlife Experience

Dr. Rick Smartt
Former Executive Director and VP, The Wildlife Experience
ART AND THE ANIMAL

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

 Entire membership listed on page 141

Beverly S. Abbott, SAA
Sue deLearie Adair, SAA
John N. Agnew, SAA
Douglas Aja, SAA
Tom Altenburg, SAA
William Alther, SAA
Thomas Anderson, SAA
Julie Askew, SAA
Anita Baarns
Chris Bacon, SAA
Gerald Balciar, SAA
John Banovich, SAA
Barbara Banthien, SAA
Mike J. Barlow, SAA
Robert Bateman, SAA
John P. Baumlin, SAA
Joy Kroeger Beckner, SAA
Jeff Birchill, SAA
Craig Bone
Ajay Brainard, SAA
Carel P. Brest van Kempen, SAA
J. Clayton Bright, SAA
Linda M. Budge, SAA
Clarence P. Cameron, SAA
Chris C. Chantland, SAA
Julie T. Chapman, SAA
Dan Chen, SAA
James Coe, SAA
Guy Coheleach, SAA
Guy Combes, SAA
Carrie Cook
Jean Cook
Mary Cornish, SAA
Colleen R. Cotey, SAA
Anni Crouter, SAA
Patricia Davis, SAA
Andrew Denman, SAA
Kim Diment, SAA
Paul Dixon, SAA
Mick Doellinger, SAA
Kathleen E. Dunn, SAA
Lori Anne Dunn, SAA
Lisa Egeli, SAA
Darryn Eggleton
Peter Elfman
Lyn Ellison, SAA
Camille Engel
Leslie Helena Evans, SAA
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Sharon Fullingim, SAA
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Peter Clinton Gray, SAA
Simon David Gudgeon, SAA
Kendra Haste, SAA
Tony Hochstetler, SAA
Cindy House, SAA
Cary Hunkel, SAA
Brian Keith Jarvi, SAA
Kate Jenvey
Brenda Will Kidera, SAA
David N. Kittler, SAA
Kim Kori, SAA
Lynne Lockhart, SAA
Anne E. London, SAA
Sam MacDonald, SAA
Rob J. MacIntosh, SAA
Lynn Maderich
Laura Mark-Finberg
Roger Martin, SAA
Sharon I. Martin, SAA
Jeanette Martone, SAA
Diane D. Mason, SAA
Walter T. Matia, SAA
Janis L. Mattson
Sally Maxwell, SAA
Jan Martin McGuire, SAA
Judith Angell Meyer, SAA
Terry Miller, SAA
Tiffany Miller Russell, SAA
Dale Marie Muller, SAA
Sean Murtha, SAA
Timothy J. Nimmo, SAA
Leo Osborne, SAA
Pokey Park
Victoria Parsons, SAA
Kathy R. Partridge, SAA
Patricia Pepin, SAA
Bryce Lynne Pettit, SAA
Anne Peyton, SAA
John C. Pitcher, SAA
Kelly Leahy Radding, SAA
Paul Rhymer, SAA
Martiena R. Richter, SAA
Julia K. Rogers, SAA
Rosetta, SAA
Linda Rossin, SAA
Jonathon Sainsbury, SAA
Sherry Salari Sander, SAA
Rikki Morley Saunders
Stefan Savides, SAA
Sandy Scott, SAA
Rhachelle Siegrist, SAA
Wes Siegrist, SAA
Daniel Smith, SAA
Morton E. Solberg, SAA
Heather D. Soos, SAA
Gary Staab, SAA
Debbie L. Stevens, SAA
Mark A. Susinno, SAA
Kristine Taylor, SAA
Dana Lee Thompson, SAA
Chirag V. Thumbar
David H. Turner, SAA
Kent Ullberg, SAA
Sue Westin, SAA
Timothy H. Widener, SAA
Kay Witherspoon, SAA
Sherrie York, SAA
Aaron Yount, SAA
Pete Zaluzec, 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.
BEVERLY S. ABBOTT, SAA
Resides: Newport News, Virginia, USA
b. 1940, North Carolina, USA

*Digits*  
Orangutans  
Oil  
4 x 5.75

Watching baby “Aurora” shyly playing peek-a-boo with her human audience was delightful. She crawled all around her surrogate mother “Cheyenne” who continued to sleep. When Aurora stretched her hand out, I thought what a wonderful pose. The contrast of Cheyenne’s wrinkled face resting on her thick fingers with Aurora’s long slim baby fingers was too enchanting to resist painting. The backlighting on Aurora’s nearly bald head with her sparse long hair added another element of fun to the painting.
A few years ago I was walking along the shore of Driftwood Beach on Jekyll Island when I came across a crab I hadn’t seen before. After a little internet surfing I discovered that it was an Atlantic Ghost Crab, a predominantly nocturnal species. How lucky I was to come across one in the middle of the day! The combination of translucent legs, colorful claws and an interesting cast shadow made this crab an irresistible subject for me.

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

Atlantic Ghost
Atlantic Ghost Crab
Watercolor, Colored and Graphite Pencils
7 x 9
These granites that were scraped from the Canadian Shield by Pleistocene glaciers and deposited there around 10,000 years ago on the southern shores of Lake Superior, are some of the oldest known rocks in the world at nearly 4 billion years old. I find the patterns and colors fascinating, and the paintings that I’ve done of them are the closest I can come to abstract art. The Tiger Beetle adds a spot of color.
Increased demand for ivory in Asia in recent years has led to the slaughter of tens of thousands of elephants, leaving countless calves orphaned. A few lucky ones are rescued and brought to the David Sheldrick Wildlife Trust Elephant Orphanage in Nairobi, Kenya. Here they are cared for and will eventually be reintroduced into the wild. This is a long process that can take ten years or longer before they become fully independent. These two calves are under six months of age. The blankets are for warmth and protection from the sun. They will no longer need them around age two.
TOM ALTENBURG, SAA
Resides: Raymore, Missouri, USA
b. 1958, Kansas, USA

Warm Sunlight
Timber wolf
Acrylic
17 x 24

Using the position, expression, and dramatic lighting, my goal with this timber wolf was to create emotion. The patterns in the fur were an interesting study and a challenge to paint.
Snowshoe hares are emphatically a product of their environment. In this painting, the hare provides a subtle point of interest in an otherwise abstract scene of twigs and snow.

WILLIAM ALTHER, SAA
Resides: Denver, Colorado, USA
b. 1959, Kansas, USA

Match Made in Winter
Snowshoe Hare
Oil
20 x 24
And now the purple dusk of twilight time steals across the oceans of my heart (apologies to Mitchell Parrish). Sometimes I wondered why I wanted to freeze time and capture this split second of rippling water in paint. It had to succeed on at least 3 levels: as pure abstraction of color, line and shape; as a celebration of the miracle of water and its countless appearances, properties and necessity to life on Earth; and as the tale of the “lonely” marbled godwit, focusing on safety and finding a meal at the water’s edge, dwarfed by the immensity of its surroundings.
This is one of those instances where less is more. Using a simple background to create height and to act as leader lines down to the elk, the emphasis becomes the line of light—the Elk Ridge.

**JULIE ASKEW, SAA**

Resides: Stratford-Upon-Avon, Warwickshire, England

b. 1969, Warwickshire, England

*Elk Ridge*

Elk

Acrylic

16 x 39
This painting depicts a Piedmont Fox Hound puppy sleeping in the kennel. The morning light is touching his nose, making it itch, and one can sense that the puppy is about to wake up from a deep sleep. I enjoy painting sleeping hounds; I love the way the ears are draping over the big paws and the wrinkles in his face show resistance to the slowly increasing intensity of the light that will pull him into a new day.
In “Liquidity”...line is a tool, being dissected and influenced by an undulating and relatively intangible surface plane. This helps to establish and instill a delicate balance between a number of opposing elements.

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

Liquidity
Barn Swallow
Acrylic on Rag Board
23.5 x 28.75
I chose the toad for my subject because of the physical characteristics of their body. They always appear to be plump and warty. As a kid I handled many and never ever got warts from them. Growing up in Wisconsin, I found a shallow pond where they were spawning. It surprised me because they were doing it under water like a frog. There must have been over a hundred of them on one end of the pond. They appeared to be the same species of toad in Wisconsin that we have here in Colorado.

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

Toadstools
Woodhouse’s Toad
Bronze
9 x 10 x 6
The African elephant is the largest land mammal on earth, and one that I love to paint. They evolved with few geographic constraints, migrating thousands of miles, literally shaping ecosystems as they traveled. With the barrage of man, elephants were eventually denied the continent they required for survival. Today they are faced with an even greater obstacle: renewed obsession with ivory. Poaching has reached an unprecedented level with thousands being killed annually to satisfy an exploding demand. “Tusk” calls attention to the elephant’s plight; the solidarity of its features symbolizing just how quickly they are disappearing from our view.
Barbara Banthien, SAA
Resides: Tiburon, California, USA
b. 1950, Ohio, USA

Fly Away
Great Egret
Acrylic on Board
12 x 18.5

Great Egrets are such elegant birds. Their delicate beauty seems so fragile. I often see them flying solo, bright white against the sky. For me, this lone bird among the tumultuous clouds creates an ethereal, other-worldly scene.
The most exciting moments I experience with wildlife often include grizzly bears. While sculpting “Land Baron,” I am reminded how very fortunate I am to live near Yellowstone National Park where there is enough territory for grizzly bears to roam.

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

MICHAEL J. BARLOW, SAA
Resides: Livingston, Montana, USA
b. 1963, Wyoming, USA

Land Baron
Grizzly Bear
Bronze
7 x 9 x 3
An elephant is killed every 15 minutes. A rhino is killed every 10 hours. Illegal wildlife trade is worth $7 billion/year worldwide. This amounts to genocide of some of the world’s most iconic species. Most of the killing is for unnecessary luxury items or misguided pharmaceutical purposes. We actually saw this dead elephant in Ngoro Ngoro Crater. We had seen him in the morning alive and well. We were the last to leave the crater and there he was, where he had collapsed not far from the road. We radio’d the park rangers and waited until they came. In doing so we perhaps thwarted a poaching attempt. The next day, first thing in the morning, the carcass was swarming with scientists and rangers. There was a rumour that some higher park authorities were in league with the poachers. It is a tragedy that money talks for such reasons.
Every morning an impala wakes up knowing that it must outrun the fastest lion if it wants to stay alive. Every morning a lion wakes up knowing it must outrun the slowest impala or it will starve.

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

JOHN P. BAUMLIN, SAA
Resides: Endicott, New York, USA
b. 1956, New York, USA

Wake Up Running
Impala and Lion
Oil on Linen
24 x 36
JOY KROEGER BECKNER, SAA
Resides: Chesterfield, Missouri, USA
b. 1944, Missouri, USA

Big Heart
Gordon Setter Dog
Bronze
20 x 8 x 12.5

“Big Heart” began as a commission. I worked from photographs of an elegant young Gordon Setter. A local Gordon breeder provided measurements for this half life-sized bronze. When I was 98% finished, she brought her young Gordon champion to me for a live model to help me capture the head as close as possible to the AKC standard. Since Gordon Setters are known for having a faithful, affectionate nature, “Big Heart” is the perfect title!
As a carver I need to “release” an image trapped within the stone, and to “capture” the image for others to view. Atlantic Low Country, “Treasures Under the Surf,” began before the first chip of stone was removed by seeing the marine ray rising from the sandy bottom within the three inch wide stone. The sand dollars, star fish, and empty shell were added from memories of wading in the salty warm water. The flowing lines and textures were added to visually add interest and life to the stone.

JEFF BIRCHILL, SAA
Resides: Augusta, Georgia, USA
b. 1945, Florida, USA

Treasures Under the Sea
Marine Ray, Starfish, Sand Dollar, Conch Shell
Marble
29 x 44 x 12
“Time to Move Out” captures a typical scenario in Mana Pools, Zimbabwe during the dry season. I frequented Mana Pools, a wildlife conservation area in northern Zimbabwe, to gain inspiration and reference for my paintings. I would set up camouflaged hides on the outskirts of waterholes and wait for the animals to seek water during the midday heat. All animals gravitate to the waterholes in the dry season, often times under an illusion of safety in which buffalo may calmly drink under the watchful eye of a lion pride nearby. A situation like this may be deadly for some animals on occasion, but this painting depicts a midday cease fire in which the lions have chosen to coexist. My deep love of the African bush has always influenced my work and “Time to Move Out” is a perfect example of this.
As an artist, I am concerned with capturing and portraying an emotion first and foremost. “The Anguish Of Eternal Loneliness” deals with feelings of loneliness and longing that haunts the human existence throughout our lives. Conscious decisions are made in regards to the positioning and color palette. The warbler is lying fully exposed in a prone position to elicit a feeling of intimacy and vulnerability. Set in a simple, ethereal background that is peaceful and almost calming it thus, creates a dichotomy of tension and acceptance, of anguish and relief. I invite the viewer to engage with the painting and the emotions that it conjures and to create their own narrative.

AJAY BRAINARD, SAA
Resides: Naugatuck, Connecticut, USA
b. 1971, Connecticut, USA

The Anguish Of Eternal Loneliness
Common Yellow-Throat Warbler
Oil on Board
18 x 24
CAREL P. BREST VAN KEMPEN, SAA
Master Signature Member
Resides: Holladay, Utah, USA
b. 1958, Utah, USA

The Problem of Wild Identity
Red Kangaroo
Acrylic
20 x 30

You can go to Madagascar, Venezuela and Nebraska
Cross the stark Strait of Makassar, trek from Tunis to Timbuktu.
You’ll see tragopans and troupials, chiropterans and marsupials,
Spend weeks ranking and grouping all variety of snake or shrew.
Over a lifetime’s exploration studying animal adaptation
And obsessional observation of feathers, fur and a fang or two;
In matters zoological, you can see it’s not illogical
To presume some mythological, like the improbable kangaroo.
A moment observed. These three words explain my sculptures and paintings. An animal’s attitude, a person’s characteristic gesture, light raking across a landscape—these are all subjects of my art. The fleeting moment observed, with all its feeling, remains my guide to the end. Curiously, from its spontaneous inception as the subject of my art, I visualize “the moment observed” specifically as either a sculpture or a painting. There is never an either/or.

J. CLAYTON BRIGHT, SAA
Resides: Unionville, Pennsylvania, USA
b. 1946, Pennsylvania, USA

Cedar
Jack Russell Terrier
Bronze
8.5 x 4 x 9.5
I came across these old stone steps in one of the many washes that traverse throughout our local desert area. However, they did not seem to connect to any building or pathway. And, the only ones that seemed interested in using this dilapidated staircase were several quail. I couldn’t pass it up either.
Large pieces of dendritic soapstone are difficult to find. When the wet stone is unearthed and exposed to the Montana high desert sun, the stone is fractured into smaller pieces by the escaping moisture. I attempted to use all of this beautiful stone, so the piece is a bit interpretational with a lot of “artistic license” taken with various elements of the bird. The owl is still obvious, however. The stone is dense, thus heavy, but I still managed to carve it in my lap. It was also very corrosive, unlike most of this stone, and my skin was constantly tortured.

CLARENCE P. CAMERON, SAA
Resides: Madison, Wisconsin, USA
b. 1941, Wisconsin, USA

Caught in the Act
Great Horned Owl
Montana Dendritic Soapstone
on Glass and Wood
6 x 9 x 8
I spend a lot of time around some of the plantations of South Georgia, and a lot of dog work is done there. In this case, a lab was working on one of the swim-by training ponds, which is the reason for the white bumper and the title of the work. I work in oils, acrylics and graphite, but my favorite medium is watercolor, and I decided it was best to use it here to depict the changes of the surface and color of the water.
My work is focused on interpreting the animal species of the American West and Africa with a contemporary flair. In the lower 48, one of the few places reliable for moose is around Grand Teton National Park, particularly in the fall. This is one of the biggest boys I’ve seen outside of Alaska; he was hanging out with a male of much smaller antlerage, and was moving restlessly around the Gros Ventre River, looking for cow moose. The light was great, his attitude was obvious—the perfect inspiration.

**JULIE TAYLOR CHAPMAN, SAA**

Resides: Missoula, Montana, USA

b. 1963, Ohio, USA

*Bullish*

Moose

Scratchboard

16 x 20
DAN CHEN, SAA
Resides: Eugene, Oregon, USA
b. 1963, Canton, China

*Thought*
Gorilla
Pastel on Sanded Paper
25 x 16

*I took pictures of this Gorilla when we had the 50th annual exhibition at San Diego, California. I have always wanted to draw a gorilla on black paper. This pose and the lighting gave me a perfect opportunity to execute this drawing with minimal lines and shades to bring forth the essence of the animal.*
Some ideas for a painting are so compelling, they grab hold of your imagination and won’t let go. “Beaver Swamp Haze” is based on a plein air study painted on a sultry summer day in 2003. I saw no egret that day—Great Egrets are actually uncommon this far north in the Hudson Valley—but I envisioned an egret as the perfect ghostly figure to glide among the tree skeletons lingering in the swamp. So I added a tiny flying bird to the field study. But this larger version remained unfinished in my studio for years. For much of that time I had a small cut-out paper egret taped onto the canvas where I thought it would work best. Not until seven years after that original afternoon in the beaver swamp did I ultimately finish this painting.
Leopards are very powerful and cunning cats, but they too must be very wary whenever distracted as when eating and drinking. They do have few adversaries but there is usually an ample supply of lions, hyenas and other leopards near enough to justify being very wary. Nothing is ever really sure of its safety. Even the elephant can sometimes be taken down by a pride of hungry lions.

This fellow is turning his head from side to side and flicking his ears front and back to make sure he is alone. He will probably have an eventless thirst quencher.
The aim of this painting was to describe the scale and power of the African landscape, with the additional narrative of the regenerative power of the first rains after dry season. For me, it is the most exciting time of year to be in a wild environment, where everything is accelerated and catalyzed: birth, survival and death. It is little wonder that the pastoralist belief system revolves around a deity who brings rain to the plains.
If only I’d traveled to Madagascar to photograph ring-tailed lemurs. In truth, I’ve never visited Madagascar (nor, I suspect, has this particular ring-tailed lemur). She resides at the Dallas Zoo, where I was once graphic design manager. I’m no longer a zoo fan. Lemurs were notorious escapees, but were easily (and furtively) recovered by zoo employees. How could a tiny island in a Dallas neighborhood possibly compete with the wilds of Madagascar? Wild lemurs may be faring no better, however. Thanks to destruction of habitat from farming and human overpopulation, Madagascar has less than 10% of its original forest remaining.
The Nubian goat is a milking goat developed in England from a cross of the Old English Milch Goat and bucks imported from Russia, India and Egypt. The head is the most distinguishable characteristic of the Nubian with floppy ears and a ‘roman’ nose. As a young girl I was responsible for milking the family’s two goats, my favorite being the Nubian. I have always felt an affinity for this breed and this painting is one of my favorites.

JEAN COOK
Resides: Paola, Kansas, USA
b. 1942, Kansas, USA

Brown and White Nubian
Nubian Goat
Oil
12 x 9
The Black Vulture is one bird in particular that piques my interest. We notice vultures briefly along the highway as part of the “cleanup crew.” Most of us have never given them a second thought, or have had the chance to see one up close. They are so physically well-engineered for the job they do; it becomes a real challenge to portray the vulture as a poetic fragment of nature. I’ve attempted to portray the beauty within a not so beautiful creature, and give the viewer the opportunity to share in my vision.
Critically endangered, Pygmy Three-Toed Sloths are the smallest member of the sloth family and are only found in a tiny area of red mangrove forests on Isla Escudo de Veraguas, Panama.

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

COLLEEN R. COTEY, SAA
Resides: Olympia, Washington, USA
b. 1986, Washington, USA

Pygmy Three-Toed Sloth
Steel & Copper Wire
34 x 38 x 19
While on a trip to a bird rescue and rehab facility in Vermont we came across ten of these creatures in an enclosure. Not used to seeing humans, they clicked their beaks and ruffled their feathers in defense as we passed by. It made for a wonderful reference to paint by.
In this piece I wanted to create a sense of energy in the absolute stillness of the dog. The sculpture needed to communicate concentration as well as some anticipated movement which in many pieces might be the composition. Using the mirror for the base was an opportunity to focus on the underside of the dog, without losing the beautiful lines of the upright stance. I had a great time playing with the dog above me, in an effort to capture that wonderful wrinkly face looking down! This is the 4th piece in my “Mirror Dog” series.
I often draw or paint animals in a context that deliberately makes reference to religious imagery. This is never intended to parody anyone’s faith, rather to imbue the subject with the iconic significance it deserves and to symbolize the awe and wonder I feel whenever I step into the wild, where the trees make the roof of the cathedral, light filtering through leaves is the stained glass, and the sacred earth is the altar of worship. In this world, the Vervet Monkey becomes the Madonna, and her fragile, naked-faced infant the savior of an imperiled natural world.
A “Sundowner” is one of my favorite African traditions. It is a time to reflect on the day, have a drink with family or friends and watch as the sun travels below the horizon. These African Grey Crowned Cranes are settling down for the evening. I added the parting storm clouds with the sun breaking through. One Crane is looking forward to the hope of a new day while the other scans behind, wary of the past and present oncoming night.

Cranes are a symbol of good luck in some Asian cultures. Like most monogamous birds, Grey Crowned Cranes go through a ritualized courtship dance. This ritual involves elaborate head bowing, loud vocalizing and bouncing to and fro. The calls of the Grey Crowned Cranes are remotely like our own Sandhill cranes. Grey Crowned Cranes are one of the few species of cranes that nest in trees.
Although Hyraxes are mammals, they struggle to regulate their body temperature, losing heat in the cool early mornings and needing to sun themselves to warm up quickly to enable them to start feeding. Just as they lose heat rapidly, the opposite is also true. They can become prone to heat stress, so cavities play an important part in the lives of Hyraxes. “Between A Rock & A Hard Place” shows one such cavity along the banks of the Tarangire River, Tanzania.
I’ve always enjoyed watching jack rabbits zigzaggering across an open field, their ever alert ears and bugged eyes just adding to the erratic scene. I tried to capture some of that nervous energy in this sculpture.

**Hare Brained**
Black-tailed Jack Rabbit
Bronze
14 x 10 x 8

**MICK DOELLINGER, SAA**
Resides: Fort Worth, Texas, USA  
 b. 1956, Germany
KATHLEEN E. DUNN, SAA
Resides: Milton, Washington, USA
b. 1955, New Jersey, USA

Heart of the Sun
Emu
Scratchboard
9 x 11

There is a creation myth among Australian Aboriginal peoples including the Yuwaalaraay who say the Sun was made by throwing an Emu’s egg into the sky—so my title “Heart of the Sun.” To create my bird portraits, my preferred scratchboard tool is a sewing needle. It allows me to stipple and scratch in a way that gives the illusion of soft feathers in a medium that is all about hard lines and edges. This of course takes a great deal of time but to me is worth it to do honor to each bird I am portraying. Lean in and enjoy it up close.
This garter snake was observed hunting leopard frogs in my backyard, its tongue flicking rapidly as it stealthily made its way through the jungle of weeds. Stopping, it would lift its upper body, periscope style, to visually cue in on a frog. Using this combination of sight and smell, it wasn’t long before it located one. With lightening speed it was upon it, grabbing one hind foot, and just swallowing—the whole process was over in seconds! I was left with a new respect for the efficiency of this hunting technique, and couldn’t resist doing a portrait of the snake, satiated, basking in the sun.

LORI ANNE DUNN, SAA
Resides: Norwood, Ontario, Canada
b. 1967, Ontario, Canada

Stealth
Eastern Garter Snake
Scratchboard
7.5 x 11.5
The marshes of Assateague Island are rich with textures and shapes, smells and sounds, and every painting is an opportunity to try to capture its beauty and poetry. This was painted in my studio using many studies painted on location.
With this up close and personal composition, I wanted to portray the restfulness and vigilance of the leopard. A solitary predator, one should always be on the lookout for food and enemies. I have always held a close affinity with the big cats, having seen on many occasions leopards in the wild bush of South Africa. Before you have even spotted one, the entire atmosphere of the bush changes, the bird calls become more agitated, and the vervet monkeys shout their warning signals until the threat has gone. It is this spirit of the leopard that captures my artistic inclination, the silent yet graceful hunter.

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

Just Chilling
Leopard
Fine Pastel on Paper
39 x 55
As a devoted birdwatcher, I have traveled a lot, but in November 2013, I made my first real safari trip to Tanzania. Since it was during the dry season, it was quite easy to spot the big mammals. We saw 75 lions during the trip and this painting depicts one of the big males, resting in the shadows during the hot day.
When I paint on white canvas, I am looking for strong black and white birds to go with an interesting branch. It is a challenge to merge the birds with the intricate texture of the branch and get the balance right. Butcher birds are very smart-looking decked out in their black and white plumage. They are very smart intelligence wise, too, and have a haunting call that is a joy to hear.
CAMILLE ENGEL
Resides: Nashville, Tennessee, USA
b. 1955, Oklahoma, USA

Who’s a Good Girl?
English Bulldog
Oil on Panel
12 x 12

The lively expression and personality of this English Bulldog completely melted my heart and I immediately wanted to capture her in a painting. My goal is to evoke emotion and captivate the viewer by inviting you to momentarily step into my world and share in my joy of this moment. Revealing a life captivated by detail, my intricate oil paintings extol the splendor I see in my subjects and focus attention upon rich colors and textures. For me, every morning is a fresh opportunity to find extraordinary joy in the most ordinary things. My art overflows out of that joy.
Ursus americanus and Apis mellifera have been going at it forever in defense of their respective agendas and I thought it would be fun to try and portray this in close up fashion. So I took one black bear, added 177 honeybees, threw in a giant bur oak as autumnal scenery and nearly drove myself crazy working out all the details. I don’t think I’ll be doing any more honeybee paintings for a while...

LESLIE HELENA EVANS, SAA
Resides: Temple, Texas, USA
b. 1952, Tachikawa Air Force Base, Japan

Homeland Defense
Black Bear and Honeybees
Acrylic
28 x 36
It is a cold winter day on the shores of Boundary Bay in British Columbia. The sky is gray and the biting wind from the north blows continually. We are standing on a levee looking seaward. In front of us is a mix of dead grasses, brush, and piles of driftwood encompassing whole trees. And scattered on this “beach” and driftwood are twenty-five snowy owls. It’s a perfect inspiration for a limited palette composition—grays, yellows, and browns with stark, white birds in their midst. I selected three different birds and went to work.
In a protected roost well above the desert floor, a diminutive elf owl waits for evening to begin its nighttime hunt. Soft feathers mute the sound of the owl’s flight as it pursues moths, beetles and scorpions. By day the desert may seem devoid of life, but after dark the evening concert begins with chuckling owls, buzzing insects and barking mammals.

Crevices and cracks in old saguaros provide quiet places for desert dwellers to hide from their predators and the day’s heat as they wait to emerge in the cool of evening.
After 15 trips to Africa, I have yet to get a really good photo of a wild leopard. But that won’t stop me from painting what I wish I could see, in this case a big male keeping a lookout from his favorite perch on a kopje. I took photos of these pictographs in Zimbabwe many years ago, and it was fun to incorporate them into this piece. The leopard was inspired by study of a captive young Amur leopard here in Montana; I really enjoy merging and adapting many reference sources into one painting.
I watched a white-breasted nuthatch explore the stucco on our old adobe home this winter. It must have harbored insects or tasty tidbits, as the bird seemed very interested in that old wall. The contrast of a soft bird against the roughness of that stucco inspired me to use carved stone as an interesting vehicle for my bronze.

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

_Early Inquiry_
White-breasted Nuthatch
Bronze on Carved Limestone
12.5 x 12 x 5
Arcing across an autumn sky or gently gliding through quiet waters, Tundra Swans carry about them this great air of elegance, grace and strength. An enviable combination of characteristics to be sure and when bathed in a voluptuous flood of evening light I can’t imagine any visual cards having been left on the table.

As a painter, I am just enamored by leaves, of all shape and variety. Whether a decaying bed of them on a forest floor or still attached to the tree, they are one of Nature’s great artistic designs. In a painting leaves make such strong supporting actors, as with this scatter of oak leaves lending compositional buoyancy to the water’s surface, without stealing the show.
I love sunlight and the way it plays on the surface of things. That and the four hours or so spent studying these playful white tiger cubs, just a few months old, at a local safari park gave me the inspiration to paint this picture, even though I drew them out on the canvas seven years before I started painting them.

ANTHONY GIBBS, SAA
Resides: Wythall, Worcestershire, England
b. 1951, Birmingham, England

The Light of Play
White Tiger Cubs
Oil on Canvas
24 x 36
As a frequent visitor to East Africa, I've had the opportunity to witness the pre-crossing activity of the Great Migration several times. Last year was the first time however that I saw thousands of zebras at one of the major crossing areas making the trip to the other side. Luckily for the zebras, the Mara River was so low that the Nile Crocodiles surrounding them didn't have enough water to roll the zebras under in order to drown them. But not losing an opportunity for practice the crocs jumped, snapped, and grabbed making for some amazing photography and some lucky zebras.
After visiting a pumpkin patch before Halloween my wife, Kristen, and I stopped for a short hike. A very curious raven kept us company for several minutes, giving me the idea for this piece.

SHAWN GOULD, SAA
Resides: Eureka, California, USA
b. 1974, Iowa, USA

*Harvest Raven*
Raven
Acrylic
18 x 24
The African Wild Dog (Lycaon pictus) from the Greek for “Painted Wolf” is striking, intriguing and endangered. Like the human fingerprint, each animal’s coat, colour and pattern is unique. One hundred years ago 250,000 dogs roamed the African Continent. Sadly today those numbers have dropped to between 3,000 and 5,000. Over the years, I have had the privilege of observing these beautiful animals on many occasions and have always been richly rewarded by the experience. The painting, “Top Dog,” shows the typical unique and vibrant color pattern as well as the alert, intelligent and handsome features of this animal.
As Henry Moore once drew inspiration from Bones, I recently created a series of sculptures that translate the already elegant shapes of skulls into reductive organic forms.

While still immediately relatable to the source of their inspiration, the bronze media imbues these pieces with a photographic solidity that exists in evocative but peaceful contrast to the vanitas of the subject.
KENDRA HASTE, SAA
Resides: London, United Kingdom
b. 1971, London, United Kingdom

*Arizona Jackrabbit*
Jackrabbit
Painted Galvanized Wire
21 x 18 x 7

The Jackrabbit was inspired from a recent trip to Arizona where I fleetingly glimpsed one in the desert scrub. I set out to embody this wonderful animal’s boundless energy, lightness of movement and ever alert presence. The use of wire as a medium for my work is both linear and expressive, allowing textures and tones to animate the form and identify the spirit and character of individual creatures. I aim to create a sense of the living, breathing subject in a static 3-D form, so as to convey the emotional essence without indulging in the sentimental or anthropomorphic.
Paddlefish are filter feeders and have been around since the time of the dinosaurs. There are three North American fishes that are often referred to as “Jurassic fishes” indicating that they have been around since the Jurassic period. This piece was one of the three in the series that I sculpted along with the Gar and Sturgeon.

TONY HOCHSTETLER, SAA
Resides: Fort Collins, Colorado, USA
b. 1964, Indiana, USA

Paddlefish
Paddlefish
Bronze
18 x 31 x 13
This stream is beautiful in all seasons, but one spring several elements came together to inspire this painting. The patterns of the swirling water reflecting the sky, the rocks beneath the clear water, and ranks of newly-sprouted fiddleheads all combined to challenge me to paint them. An Eastern Phoebe calling nearby made the decision as to what bird to depict an easy one!
This symphony of stripes was inspired by four zebras going about their morning activities in Lake Mburo National Park, Uganda. The harmony and repetition of shapes formed the individuals into a unified composition. Moments like this are treasured memories.

CARY HUNKEL, SAA
Resides: Madison, Wisconsin, USA
b. 1945, Wisconsin, USA

Symphony
Grant’s Zebra
Transparent Watercolor
18 x 28
This preliminary work is just one of what will be over one hundred study pieces of various mediums in preparation for the most ambitious project of my career, “The Inquisition—An African Menagerie.” The seven-paneled, twenty-seven foot long painting will feature more than one hundred forty species from the Dark Continent, rendered approximately in half scale. These assorted studies and pre-studies are intended to address, in advance, such issues as storyline, palette, composition, scale, etc. “The Beguiled” represents the first of several works in which I seek to visually transcend the blurred lines between human and animal emotion.
The inspiration for this drawing came from my last trip to Tanzania when our vehicle came across three male lions that had made a kill overnight in a riverbed. At the same time this herd of elephants had come down for a drink but were clearly agitated by the fresh scent of the lions. My aim was to capture the movement and emotion that was running through the elephant herd as they lingered with trepidation.
Often mistaken for flamingos, roseate spoonbills are equally flamboyant. Working with vibrant oil pigments, I tried to capture the spectacle of striking pink feathers as they gleamed in the afternoon light.

**BRENDA WILL KIDERA, SAA**  
Resides: Woodbine, Maryland, USA  
b. 1959, Maryland, USA  

*Pink Fluff*  
Roseate Spoonbills  
Oil on Panel  
18 x 36
This painting is part of a series about my experiences during night walks through the wilds of Madagascar, one of the world’s biodiversity hotspots. In this case I was exploring a cave, where the only light source was my headlamp. Talking of “spiders” or of being in the wilderness at night often elicits some form of recoil, yet there is a whole side of the natural world that is only visible after darkness sets in. And while we’re busy looking at something, I often wonder how many eyes are watching us. This time I know at least these eight were!

**DAVID N. KITLER, SAA**

Resides: Calgary, Alberta, Canada

b. 1958, Ontario, Canada

*Madagascar—Creatures of the Night II*  
Spider  
Acrylic on Baltic Birch  
6 x 20
I've always wanted to do bas-relief. Since my sculptures are partially known for their colorful patinas, I decided to try bas-relief with color, a combination which is rarely seen. My obsession with the rainforest has never waned, nor has my intrigue with amphibians. This is a golden colored tree frog in a South American rainforest.
I know these dogs and they are all portrait worthy.

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

Dogs I Know
Dogs
Oil on 16 panels
25 x 25
The African bush is the birthplace of the longest running symphony, with an orchestra of hoof beat, roar, trumpet, and wind in the trees. I hear this moment in my memory, as much as I see it.
My artistic endeavor is to capture through perception and creation that fleeting moment, when you grasp the brief affirmation that you are not alone and that you exist as part of the natural world.

My inspiration comes from growing up on an island off the Northwest coast of Scotland. I spent all my childhood in streams, rivers and at the sea, fishing and then diving the wrecks, scattered around the coast. The work I produce evolves through scarring and marking the surface of metal, in the same way that a fish is imperfect, showing its own history of unique scars and marks.

SAM MACDONALD, SAA
Resides: Muthill, Perthshire, Scotland
b. 1964, Aberdeen, Scotland

Atlantic Salmon Head
Atlantic Salmon
Pewter, Gold Leaf and Brass
Sculptural Panel
12 x 12 x 1.5
Rob Macintosh, SAA

Resides: Tucson, Arizona, USA
b. 1949, Johannesburg, South Africa

Precious Cargo
Gorilla
Oil on Canvas
30 x 30

I have always wanted to paint these magnificent creatures, just never got the opportunity. Not until a client went to Rwanda and asked me to paint this beautiful moment in time. The baby was born that very moment; what a beautiful experience. I loved capturing it just the way it was. Nature at its best.
I have long admired and painted the ancient Horse of the Desert, the Arabian, but have only recently gotten to know the ancient Sight Hound of the Desert, the Saluki. My photos of this feathered male together with research about the tent of the nomadic Bedouin gave me what I needed to imagine the scene: the Saluki looking back at his master, asking to go outside and race full stride in the desert as Allah intended him to. I find it extraordinary that out of such a harsh environment come two of the most exotically beautiful animals I’ve ever seen.
When I read anecdotal accounts of badgers emerging from holes they have excavated through blacktopped pavement and two inch thick concrete it gave me the idea to paint her among a bunch of rocks and play up the textural contrasts between the two. I love painting the predators. German philosopher, Martin Buber, once said, “the eyes of an animal speak great truths.” I’ve always believed that and it has always been my goal to capture that truth. The badger in the painting lives a grumpy life in Montana. That is the truth!
Resting and reclining cats are like a sock full of sand, their anatomy can be deceivingly complicated. I wanted to create a cat in a simple pose that I could contort asymmetrically.

ROGER A. MARTIN, SAA
Resides: Albemarle, North Carolina, USA
b. 1961, North Carolina, USA

Steadfast
Bobcat
Bronze
35 x 22 x 20
I spent a wonderful summer day at our county fair in Colorado. I was there for one reason, draft horses, my favorite horse in the world. For me they are one of the most elegant of our large animals. The two horses in my painting are from a ranch near us. The giant horses represent grace, power, beauty, and a gentle nature. These horses are an inspiration for me to capture in art for all to enjoy.
My art captures in a moment of time their vulnerability, but also their inner strength. I hope to bring awareness to their situation and encourage compassion towards these wonderful animals. By limiting color, and emphasizing texture in my graphite drawings, attention is focused on the essential elements, the gaze of their eyes, the texture of their fur, and the infinite details of their environment. The simplicity and purity of pencil and paper lend an immediacy and intimacy to the work, creating interconnectedness between the animals and viewer, opening up emotions and introspective questioning.

JEANETTE MARTONE, SAA
Resides: Bayshore, New York, USA
b. 1956, New York, USA

Shadow
Dog
Pencil & Ink on Paper
19 x 26
DIANE D. MASON, SAA
Resides: Berthoud, Colorado, USA
b. 1951, Illinois, USA

Just Jack
Black-tailed Jackrabbit
Bronze
10.5 x 20.5 x 10

Black-tailed jackrabbits used to be very common on the plains and deserts of the west, and farmers and ranchers would conduct drives to eliminate them. Now it is a treat simply to see one when afield looking for birds and other wildlife. I hoped to capture this hare in a more restful moment enjoying his lunch...but they are always alert and ready to run to avoid becoming lunch for a predator.
I live in the country with a roost of 20,000 crows and a wooded mountain with six ravens. It is the power that those few birds hold over me that I look carefully—hopefully—at every black silhouette and listen attentively to each resonant deep craw and croak. Those ravens are the soul of wildness in my suburban world.

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

The Rebel Angels
Raven
Bronze
20 x 20 x 8
“Splash” is a personality paradox that is both one of the most endearing dogs I have shared my life with, and one of the most irritating. His emotional qualities match his split facial markings. Sweet and loving on the good side, wild and slightly frantic on the other. He is both naturally obedient, and out of control, carefree and always looking for a good time, but easily frightened by things that go bump in the night. He’s a big presence in a small package. Good dog or bad, his antics always manage to make me smile. A true character and fun drawing subject.
These creatures seem almost prehistoric, especially when you see one this large. I had the pleasure of meeting these two on my first trip to South Africa, where they resided on the Crocodile River. They tested me and my drawing skills because doing smooth surfaces rather than furry or feathery ones is a great deal harder, and I have never attempted scales quite like these. Their relationship shows how often one of a couple can overshadow the other almost to oblivion. Usually that dominant one is “full of hot air” and blown out of proportion, therefore merit-ing the phrase, “What a crock of BS.”

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

What A Croc
Nile Crocodile
Scratchboard
18 x 72
I have seen the migration of the wildebeest several different times, but this year—2009—was unique. After the wildebeests surrounded us and crossed the river there was pandemonium as the animals fought to get out of the river which, although shallow, still had many crocs. I was struck by the layers of dust and the abstract patterns the animals made as they scrambled up the embankment. It is a unique angle, one not done before (that I am aware of). It took me three years to paint in my head before I did it. It is my largest painting to date.
I first met the Long-eared Owl at the Rocky Mountain Raptor Program in Colorado, where they take injured, sick, and orphaned raptors. They complete rehabilitation and release. Or, if they cannot be returned to the wild, they become ambassadors like this little long eared owl. When frightened, they make themselves tall and straight as a stick to blend into the tree. I fell in love with this small owl, and enjoyed every stroke of my pencil while drawing her.

JUDITH ANGELL MEYER, SAA
Resides: Greeley, Colorado, USA
b. 1941, Iowa, USA

Alert
Long-eared Owl
Graphite
6 x 5.5
I am very intrigued by the texture and appearance of rock. In my medium of graphite, it is a nice challenge to figure out how to portray the many facets of rock. Having spent time in Africa, the addition of a group of rock hyrax produced just the right amount of focus to what would otherwise be just a portrait of a granite kopje.

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

Northern Exposure
Rock Hyrax
Graphite
16.5 x 16.25
The olm, or proteus, is a cave salamander related to the mud puppy and found only in caves of the Dinaric Alps of Europe. Known to science for hundreds of years from animals washed from the caves during heavy rains, olms were once believed to be the larvae of dragons. Deep in the dark earth, they rule both their own silent waters, and the realms of our imagination.
Warm summer evenings welcome a unique diversity of sphynx moths to my garden. The sphynx moth also known as the hawk moth or hummingbird moth, vary in color and markings and have a wingspan from 2-8 inches wide. I often see them fluttering over flowers, wings blurred, extracting nectar. Petunias tend to be their favorite. On a rare occasion I see one in a resting position. I saw this moth, an eyed hawk moth, one early morning on the side of a bench. It was a great opportunity to see it in amazing detail. The beautiful texture, its intriguing design and soft light inspired me to draw this moment.
Who has not been stirred by the sight and sound of migrating geese on an Autumn evening? Many artists have been inspired by this motif, including many who have inspired me, such as Eric Sloan and Francis Lee Jaques. But I dedicate this painting to Fred Scherer, a diorama painter of the “golden age” who I was fortunate to know and learn from directly. He died last November, aged 97, on the day I painted the study for this painting, which I named “Passage” in his memory.

SEAN MURTHA, SAA
Resides: Norwalk, Connecticut, USA
b. 1968, New York, USA

Passage
Canada Goose
Oil
18 x 24
“Awakening Buck” is something of a self portrait. I went through some serious and life threatening medical issues in 2012. After almost dying, there was a long recovery and process of coming back to life again. “Awakening Buck” is my depiction of my process. He is unfurling as an opening leaf or bud in spring after a long winter. Many botanical elements have been blended into the animal to enhance this idea: the hooves have been made to look like buds, the ears like fresh young leaves, and the antlers like growing vines.
Enso is an exercise of Japanese Calligraphers, a nearly closed circle drawn in one swoop of the brush. Combining Enso with this bird of my imagination takes me back to the mind of Rumi, the Persian Sufi Poet for whom I have a passionate connection. He would have awoken to the songs of this winged companion and have written of her.

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

**LEO E. OSBORNE, SAA**
Master Artist Member
Resides: Anacortes, Washington, USA
b. 1947, Massachusetts, USA

*Enso*
Mythical Bird
Bronze
21 x 9 x 6
The “California Tiger Salamander” is one of 43 animal sculptures I am commissioned to create for the expansion at a children’s hospital in California. The focus of these sculptures is the endangered species from shoreline to the mountains of California with extensive research being a key element. Visiting zoos and nature centers allowed me to study the habits of the Eastern and Western tiger salamander, examining the differences between the two species. The challenge in creating these sculptures is to use the correct anatomical details and still be able to position them in an engaging, playful manner for the children.
While on a trip to Jackson Hole, Wyoming, one spring day I enviously had the pleasure of observing river otters in a stream joyfully playing and interacting. What a treat! They always bring a smile to my face, make me happy and remind me how life should be lived. To me, no other animal seems to display such a playful approach and zest for life as do these special animals. While we seemingly take life too seriously many days, the river otter shows us just how playful, thrilling a day can be and simply how to love and live life. Just have fun!

VICTORIA PARSONS, SAA
Resides: Parker, Colorado, USA
b. 1953, Ohio, USA

Hide and Seek
River Otter
Bristlecone Pine
49 x 30 x 19
I loved these older horses and their pony companion grazing in a lush green paddock, coats shining in the early September sun. I quickly shot numerous reference photos, but as I developed my painting concept, I wanted to more fully emphasize the idea of retired horses in the “autumn of their years.” So I added the hill and field with the rich tapestry of fall colors beyond. In the end, “Pensioners” is a combination of subjects and locations—creating a painting that is true to what was, as well as what I wanted to see.
Monkeys and primates usually don’t inspire me much, but this gorilla had such a profound and intelligent expression in her eyes that I was moved into painting her portrait.

PATRICIA PEPIN, SAA
Resides: Bromont, Quebec, Canada
b. 1964, Quebec, Canada

Gorilla Girl
Gorilla
Oil on Linen
16 x 20
BRYCE L. PETTIT, SAA
Resides: Durango, Colorado, USA
b. 1974, Utah, USA.

Dreaming of Jill
Jackrabbit
Bronze
7 x 28 x 10

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

We all have our own “Jill.” It doesn’t matter whether
“Jill” is a special person, place or thing, tangible or
imagined. May we all be so lucky to find the true
place where our heart belongs. May we all find the
great happiness each of us deserves.
The beauty of Trumpeter Swans takes my breath away. Every move they make is like that of a dancer, powerful yet graceful. Trumpeter Swans are regularly seen on Flat Creek north of Jackson, Wyoming. Every September, I always remember to stop to watch them for a while and they never disappoint me. Beauty and grace. Pure elegance!

ANNE PEYTON, SAA
Resides: Phoenix, Arizona, USA
b. 1952, Colorado, USA

Morning Glory
Trumpeter Swan
Acrylic
20 x 30
As I walked across the bustling Piazza Venezia in Rome, Italy, heading for the steps of the Vittoriano Emmanuel Building, a small flock of Hooded Crows caught my attention as they mobbed the “Law Sculpture” in front of the monument. Drawing closer I found an artist’s perspective to start journal sketching the lower figure. While I was trying to capture the look on the poor man’s face (which was about to be speared by the standing figure) noisy crows were “white-washing” its torso. I chuckled, as it appeared that the crows were now responsible for the grimacing look!
I chanced upon this group of Wood Duck drakes at Sylvan Heights Bird Park—the colors and patterns were so magnificent especially multiplied by four! I knew that I would paint them on vellum to capture the glowing colors in the luminous manner that watercolor on calfskin vellum achieves. Every stroke of my brush was a pleasure and I fully enjoyed seeing each duck come to life as I worked. The finished drakes reminded me of the gussied up boy bands of the past so naturally their band name is “The Rainbow Boys!”

KELLY LEAHY RADDING, SAA
Resides: Columbia, Connecticut, USA
b. 1961, Connecticut, USA

The Rainbow Boys
Wood Ducks
Watercolor on Calfskin Vellum
22 x 17
PAUL RHYMER, SAA
Resides: Point of Rocks, Maryland, USA
b. 1962, Washington, DC, USA

_Saguaro Penthouse_
Greater Roadrunner
Bronze, Steel & Wood
72 x 28 x 19

**Although my work is primarily in bronze, for the last six years I have been experimenting with using a variety of materials to place those casts, often making the base a crucial part of the sculpture. I love the rich combination of texture, color, and surface I am getting with the mixed media. I’ve spent the last three winters in Arizona so this guy became one of my favorite subjects and a great excuse to create an interesting sculpture using a variety of materials.**
The bobcat is native only to North America, its range from southern Canada down to northern Mexico. It gets its name from its short or “bobbed” tail and is the smallest and most numerous of North American cats. Cats are one of my favorite subjects. I’m drawn to their expressive eyes and love to depict the texture of their beautiful fur. This bobcat has such an expressive face and by looking closely at its eyes, you can see a hint of what it is watching.

MARTIENA RICHTER, SAA
Resides: St. Joseph, Missouri, USA
b. 1946, The Netherlands

Bobcat Watch
Bobcat
Scratchboard
5 x 5
This painting illustrates the power and presence of the African Elephant. The size of the elephant within the composition against the strength of color, are the tools I have used for this exercise. We spent the day hunting for animals in an open 4-wheel drive Landrover, but this big guy found us first. He came towards the vehicle and rubbed himself against it and you could feel the strength and power in his breath. I think my guide almost fainted. I guess I showed my ignorance because I only wanted more. I think he was letting us know that he was in charge.
This is the sculpture I created for the 2013 W.O.L.F sanctuary fundraiser, “Waltz for the Wolves.” A friend who had spent a good bit of time working in Alaska tells of seeing wolves from a helicopter on several occasions. He said that the pack would be running through the snow in single file with the alpha male or female (they traded off) leading the way, “breaking trail” for the others. It was the perfect name for the running wolf pose I had chosen to express the wild beauty of this fascinating creature.

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

Breaking Trail
Wolf
Bronze
11 x 19 x 7.5
Like these two little sunbathers, I also need a bit of coaxing in the morning to get going! Because my miniature paintings are often exhibited among large-scale works, they can be easily overlooked. A dynamic design and an energetic use of light, so important in my work, hopefully addresses this issue by inviting viewers to take notice and then a closer look. It is that intimate moment when all, which is so special about miniature art, is ultimately revealed.
This was based on observation of these intelligent birds. I watched them ridge-soaring, seeming to have pleasure as they tumbled earthwards to retrieve an object in mid-air that they had dropped previously from a greater height and then rising again on the updraft, they repeated this action again and again.

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

**JONATHAN SAINSBURY, SAA**
Resides: Comrie, Perthshire, Scotland
b. 1951, Warwickshire, United Kingdom

*Ravens Square*
Ravens
Charcoal and Watercolor
28 x 28
A catastrophic outbreak of pneumonia in several western states, affecting four herds in western Montana alone, has reduced populations of bighorn sheep in numbers up to ninety percent. With guarded optimism, wildlife officials are trying to reseed the hardest hit areas. The scene depicted in “An Encounter in Sheep Country” is a common site for those of us who admire and study this animal. However, if we are not vigilant and do not strongly support funding of game relocation efforts, these scenes will only be in our pictorial memory.
I wanted to capture Bella’s beautiful sweet face, her elegance, and graceful lines in this classic pose. True to her heritage, Bella is a skilled thief who loves to rifle in my pockets. I often don’t feel the gypsy thief until I see her lurking away with my reading glasses or pen in her mouth. Bella loves to run and her body is engineered with a very narrow ribcage in front, which allows for unobstructed movement and speed. I have had sight-hounds for over 40 years and watching their beauty and agility has inspired countless sculptures in my head.

RIKKI MORLEY SAUNDERS

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

Bella
Greyhound
Bronze
18 x 15 x 40
I simply chose to sculpt “Watchful Eye” after experiencing brood after brood of Wooducks hatch on our pond just outside my studio window. Without exaggerating, I can boast that at least six broods hatch yearly from this small wetland. Twelve seems to be the average brood size, however I have seen as many as twenty-four come from a hen sitting on a “dump” nest. That’s a nest-box that has had multiple mothers contributing eggs to it. Regardless of how many ducklings are hatched to a hen, it takes a real watchful eye to raise them. Those babies are a handful!
Over the years I have owned several different breeds of roosters and have routinely used the delightful bird as the subject for sculpture, paintings, and etchings. While modeling "King of the Coop," my goal was to express clarity with a simple narrative.

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

SANDY SCOTT, SAA
Resides: Lander, Wyoming, USA
b. 1943, Iowa, USA

King of the Coop
Rooster
Bronze
18 x 18 x 7
RACHELLE SIEGRIST, SAA
Resides: Townsend, Tennessee, USA
b. 1970, Florida, USA

Nautilus Belauensis
Nautilus
Opaque Watercolor
3 x 3

As a Floridian, I spent much of my time in the ocean. My snorkeling and diving adventures instilled in me a great admiration for the amazing sea life. Having specialized in saltwater subjects for years, I still enjoy revisiting them especially after a trip to an aquarium. By painting the Nautilus in miniature, I hope to invite the viewer to examine its amazing detail and environment.
I had the opportunity to stand within a few feet of this magnificent Cassowary while visiting a zoo with my family. The close proximity and brilliant sunshine made the experience magical. I emphasized this feeling in the painting by delicately rendering the textures and finally adding the golden background. I hope I somehow elevated the regal nature of this bird in the viewer’s eye to the level of icon.
Katmai National Park in Alaska is the premier destination for researching coastal grizzlies. Over time the bears have acclimated to man’s presence, which provides opportunities to be in close proximity to the bears. I found it fascinating to observe them catch and consume salmon. The dexterity of these massive carnivores is impressive as they methodically dismember and consume their catch.
My wife Terri and I have been studying Sandhill Cranes for the last 7 years and we have special places were we can observe the birds in private. They have become used to our presence and will even walk right by us as I am sketching them. This is the male standing guard of the female on the nest with 2 eggs in it.

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

The Guardian
Sandhill Crane
Watercolor
15 x 30
HEATHER SOOS, SAA
Resides: Courtenay, British Columbia, Canada
b. 1963, British Columbia, Canada

Webmaster
Black and Yellow Garden Spider
Acrylic
30 x 30

I first saw this colourful species while living in Nova Scotia many years ago. I thought of painting it but didn’t—until I came across one, over 15 years later, at the San Diego Zoo while I was attending the 2010 Art and the Animal opening. I considered painting the female in the center of her web, which is an impressive two feet in diameter, and then realized I should paint a complete, life-size web just as it would appear if you were standing in front of it. Spiders demonstrate nature’s ingenuity and I wanted a title that would reflect this by juxtaposing nature and technology—something to do with “web design.” My husband came up with this one.
I spent much of my childhood looking for hidden things. I still find myself entranced by life that is just out of view. Picking subjects like the Longhorn beetle allow me the chance to study the animals and shapes I find so interesting. Insects are so numerous and diverse they offer everyone the chance to make their own personal discoveries.

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

Nebraska Longhorn
Longhorn Beetle
Bronze
36 x 20 x 20
The Red Crowned Crane is among the rarest cranes in the world. On June 2, 1970 it was listed as endangered. The estimated population is less than 3000 birds in the wild, which includes a resident population of 1000 in Japan. Several hundred Red Crowned Cranes are kept at zoos around the world and are part of conservation efforts to keep the species from extinction. This particular male is a resident of the San Antonio, Texas Zoo. This is the 5th painting he has modeled for. He recently was paired with a young female. I look forward to painting him again with his new bride.
I have been fortunate to have made several trips to fish for rainbow trout in Alaska’s Aniak River watershed. The Aniak is the final destination for spawning runs of all 5 species of Pacific salmon—Pink, Chum, Sockeye, Coho, and Chinook. A technique for fishing for the rainbows is to locate the spawning grounds of Chinooks and fish behind them with flies tied to imitate salmon eggs and leeches attached to eggs. The Chinooks in the Aniak turn a deep red by the time they reach their spawning waters. As summer progresses, the rainbows, their cousins the Dolly Vardens, and grayling gorge first on salmon eggs, then on the flesh of decaying salmon, next on the salmon fry that emerge from the reeds, and finally on the salmon smolts as they head down river toward the ocean to begin again. That any survive these perils and the years living in the open ocean to make the return journey is one of life’s wonders.

**MARK A. SUSINNO, SAA**  
Resides: Harrisburg, Pennsylvania, USA  
b. 1957, Washington, DC, USA  
Beset On All Sides  
Chinook Salmon, Rainbow Trout, Dolly Varden, Grayling  
Oil on linen  
22 x 48
On a summer camping trip, I became mesmerized watching a swarm of Barn Swallows flitting in and out of an old picnic pavilion. Their speed and aerial acrobatics made it difficult to closely study them, but I was inspired. I wanted to capture the darting dance these little birds seem to delight in. However, sculptures of birds in flight pose a problem because they must be anchored to a base. I chose the smallest contact point possible, the wing tips, and an unobtrusive cube for a base. Their wings seem to just graze the cube as they fly past.
It was a hot dry day in Tarangire National Park, Tanzania, when I spotted some Helmeted Guineas and had to stop to photograph them. They are very skittish birds for a good reason... everything eats them! I wanted to capture the dry heat of the day. This was my first painting I tackled on my return...fresh in mind!

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

Heat Wave
Helmeted Guinea Fowl
Oil
5.5 x 12.5
Tiger, a master predator of ungulate prey, has adapted to a wide variety of biomes, habitats and climatic variations. The tiger’s vital ecological needs are met if there is suitable shade and cover; sufficient prey, and adequate supplies of water. The ferociousness in his eye and the nonchalant demeanor of his grooming makes an excellent painting that captures USTAD’s -T-24 strength and virility, from the Ranthambhore National Park, Rajasthan, India. The tongue is rough and well equipped for rasping meat from bones and for grooming the fur. The Common Sailor butterfly that sailed and settled next to him added a touch of delicacy to the frame.
This Rainbow Trout is on the rise, perhaps after your fly. Although the fish and the rock are representational, I chose a stylized support between the rocks and the tail of the trout. I believe that a detailed branch or grass support would stop your eye as you follow the fluid lines of the sculpture. I have also created a 14” high and a 54” high version of this sculpture. Living on the Eastern Shore of Virginia, I primarily fish in the saltwater of the Chesapeake and the Atlantic. I have been able to catch a few wild Rainbows on a fly while traveling out West.

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

Rising Rainbow
Rainbow Trout
Bronze
8 x 8 x 4
The extremely rare white buffalo was worshipped as a deity by the plains Indians and some believed it to be an attribute of the Sun God. The highly polished white surface is an attempt to reflect this spirit oriented or mystical sensibility. The archetypal western image of a bison is transformed by using the modern medium of cast and polished stainless steel rather than bronze. “Big Medicine,” the most famous albino bison in history, lived in the Montana National Bison Range where he died in 1959 at the age of 26 years.
Dramatic lighting on white animals produces a spontaneous “Ahah!” moment in my brain. I delight in the beautiful nuances of light and shadow and the ambient colors reflected in the bird’s plumage.

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

**SUE WESTIN, SAA**
Resides: Dorset, Vermont, USA
b. 1950, Connecticut, USA

*Capuchine*
Capuchine Pigeon
Oil
10 x 8
Loons return every year to Gray Lake in Michigan, an undeveloped lake where my father owned a cottage for 25 years till his death in 2011. I recall many weekends where I would visit and in the morning or evening take his rowboat around the lake to find, draw and sometimes paint them. After receiving the cottage, I spent time again reliving those memories while rowing to find the loons. In a way, this cottage and lake were his “quiet harbor” as much as it was for the loons.
In 2013, I experienced the #1 item on my bucket list—being surrounded by horses during a sixty mile horse drive. Willie Nelson sings, “I grew up dreaming of being a cowboy...” I, however, grew up dreaming of horses. I drew and painted horses. I wrote school reports about horses. I sculpted my junior high school’s mascot of a yearling horse and rode horses on my uncle’s Wyoming cattle ranch and for the U. S. Forest Service. Almost half a century later my commemorative painting “Living the Dream” is being exhibited among the most masterful animal artists living today—another dream fulfilled.

KAY WITHERSPOON, SAA
Resides: Littleton, Colorado, USA
b. 1949, Montana, USA

Living the Dream
Horse
Oil
24 x 24
“Coot du Jour” is a celebration of this bird’s transitory presence in my neighborhood. They may be rambunctious and comical, but I also find the coot stealthy and mysterious. Absent but for one or two individuals during the summer and winter, dozens of them appear on my local pond during migration. Like mushrooms after rain they seem to sprout spontaneously upon the surface of the water, but I have never seen them arrive or depart. One day they’re here and then one day they’re gone.

SHERRIE YORK, SAA
Resides: Salida, Colorado, USA
b. 1962, California, USA

Coot du Jour
American coot
Reduction Linocut
8 x 32
Painting a smaller piece with a medium textured surface required focus on form and composition. I enjoyed working with the curves of the animals as a means to lead the viewer through the painting.

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

*La Jolla*
Sea Lions
Oil
8 x 8
Years ago, in an attempt to change my sculpture style, I decided to incorporate river stone into my bronzes. I like the idea of the unmistakable sense of mass they hold in a piece. When selecting stones, I look for distinctive shapes; like hind quarters, mid-section, shoulders and head of a Bison. I leave as much stone exposed as I can.

**PETE ZALUZEC, SAA**
Resides: Lake Villa, Illinois, USA
b. 1953, Illinois, USA

*Bison*
Bison
Riverstone & Bronze
9 x 15 x 5
SOCIETY OF ANIMAL ARTISTS

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

Dennis Anderson  
Dharbinder Bamrah  
Cheryl Battistelli  
William F. Bartlett  
Thomas Beecham  
Beverly Bender  
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  
Anne Frey  
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 E. Krieg  
Robert Kuhn  
James Landenberger  
Ole Larsen  
Gertrude K. Lathrop  
Fred Machetanz  
Greg McMurron  
Stanley Melzoff  
Donald Miller  
Ugo Mochi  
C. E. Monroe Jr  
Lanford Monroe  
Benson Moore  
Marilyn Newmark  
Robert E. Pease  
Roger Tory Peterson  
Harriet E. Phillips  
Werner R. Plangg  
Karl Plath  
Catherine Porteous-Sutton  
Julio J. Pro*  
Mary Purdey  
Robert L. Refvem  
William Reusswig  
Robert Sadler  
Robert R. Salo  
Lloyd Sandford  
Sam Savitt  
Robert Scriver  
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 Weissbecker  
Robert G. Wehle  
Milton C. Weiler  
Walter J. Wilwerding

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

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

In the early 1980s, he again became serious about the fine arts and enrolled in night school at the California Art Institute in Calabasas, a small school dedicated to training illustrators started by Fred Fixler. He began classes with Fixler, Mark Westermoe and Larry Salk. He had also attended many painting workshops taught by Everett Raymond Kinstler, Robert Abbett, Gary Carter, Ted Goerschner, and had spent much of his time studying with the late Neil Boyle.

He worked in several media, including pencil, pastel, oils, and watercolor. His subject matter dealt with wildlife, Native Americans, and the Western landscape. His credits include being in the top 100 Arts for the Parks competition, and the top 200 three times. He was featured in the North Light Publications books, *The Best of Wildlife Art I and II*, and *100 Ways to Paint Landscapes*. His painting, *Turkeys in the Straw* was purchased by the Leigh Yawkey Woodson Museum at the *Birds in Art* show in Wausau, Wisconsin and is now in their permanent collection. Pro was a member of the Society of Animal Artists, Oil Painters of America, the Los Angeles Society of Illustrators, and was an Artist Member of the California Art Club; he has exhibited several times in the Gold Medal Shows.
The membership roster of the Society of Animal Artists reads like a “Who’s Who” of the world’s most significant artists working in the genre of animal art today—and during the past fifty-plus years.

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

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

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

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

There are three levels of membership for artists

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

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

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

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

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

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

MEMBERSHIP
*DENOTES DISTINGUISHED SIGNATURE MEMBER

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Walter Matia*
Leo E. Osborne*
Sherry Salari Sander*
Morten Solberg*
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John Agnew
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Ajay Brainard
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Maurice Eyeington
Melanie Fain
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Del Filardi
Trey Finney
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Kathleen Friedenberg*
Sharon Fullingim
Christopher Gabriel
David C. Gallup
Jeff Gandert
Martin Gates
Ann E Geise
Anthony Gibbs
Albert Gilbert*
Daniel Glanz
<table>
<thead>
<tr>
<th>Membership</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wilhelm Goebel</td>
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<tr>
<td>Sue Gombus</td>
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<td>Veryl Goodnight</td>
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<td>Shawn Gould</td>
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<td>Sandra Kay Graves</td>
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<td>Judith Angell Meyer</td>
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<td>Darin Miller</td>
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| Tiffany Miller Russell | }

* indicates new members as of November 2010.
## Membership

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<tr>
<th>Anne Peyton</th>
<th>John A. Ruthven*</th>
<th>Linda St. Clair</th>
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<td>John C. Pitcher*</td>
<td>Kathleen B. Ryan</td>
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<td>George Schelling*</td>
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<td>Don Ray</td>
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Membership

John Craig Bone
John Patrick Brennan
George Bumann
Helene Burrow
DeVere E. Burt
Sharon M. Call
Michael E. Calles
Durwood Dean Coffey
Barbara Conaway
Jean Cook
Carrie Cook
Susan Dorazio
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Carolyn H Edlund
Darryn Eggleton
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Jim Gilmore
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Steve Hamlin
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Hava Hegenbarth
Gabriel José Hermida
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Brenda Johnson
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Ott Jones
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Peggy M Kauffman
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Stephen James Kesler
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Heather Laws
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Laura Mark-Finberg
Eileen Matias
Janis L. Mattson
Stella Clare Mays
Douglas McCallum
Kirk McGuire
Mark McKenna
Nance F. McManus
Billy-Jack Milligan
Sumner Misenheimer
Dianne Munktitzrick
Karle Jean O’Donnell
Munenori Okada
Pokey Park
Cees Cornelis Penning
Pollyanna Pickering
John Potter
Carrie Quade
Arlene A. Rheinish
Margaret Rice
Elizabeth Rieke-Hefley
Maureen Riley
Sandy Rourke
Gayla Beth Salvati
Rikki Morley Saunders
Ann Self
Carles Toldrà Sifrés
William Silvers
Leslie N. Sinclair
Eileen Sorg
Bruce Andrew Speidel
Eva Stanley
Andrea Harman Steiner
Tiffany Stevenson
Aleta Steward
Jan Stommes
Linda Darsow Sutton
Edward F. Takacs
Rita Thornton
Chirag V. Thumber
Gunnar Tryggmo
Burneta J. Venosdel
Lani Vlaanderen
Randy Moise Warren
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Fine Art Connoisseur Magazine
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Southwest Art Magazine
2013
AWARDS OF EXCELLENCE
Sue deLearie Adair, Grumpy Old Men
John Agnew, Is It Safe Yet?
Tucker Bailey, Rocket Man
Kim Diment, Fowl Play
Jeff Gandert, Out From Under
Peter Gray, Ocean Divers
Rod Lawrence, Moonlight and Shadows
Aaron Yount, An Eye For Berries

Western Art Collector
Editor's Choice Award
Chris Bacon, Nothing Happens Next

The Evelyn and Peter Haller Award
For Sculpture
Tucker Bailey, Rocket Man

The Haller Distinguished Young Artist Award
Aimee Baldwin

The Ethology Award for the Best Depiction of Natural Behavior in Any Medium
John Baumlin, Big Cat Messages

The Marilyn Newmark Memorial Award for Realistic Painting Executed in an Academic Manner
Guy Coleleach, Cooling Off

SAA Lifetime Achievement Award
Guy Coleleach

The Hiram Blauvelt Art Museum Purchase Award
Kathleen Partridge, Timeless

The President's Award
Sharon Schafer, Study in Gray: Encelopisii and Black-throated Sparrow

The Ethology Award for the Best Depiction of Natural Behavior in Any Medium
Linda Feltner, A Mischief of Jays

The Evelyn and Peter Haller Award for Creative Excellence
Rick Pas, Ring-Neck III

2012
AWARDS OF EXCELLENCE
Chris Bacon, Jackson Lake Trumpeters
Mike Barlow, Prize Fighter
Carol Pieter Brest van Kempen, A Keringas Forest Floor
Kim Diment, Servitude
Mick Doellinger, In The Shadows
Cortney Dupeyrat, The Blue Parrot
John Kobald, Speys
Jacques Wetterer, The Furious Rhinoceros

Southwest Art Editor's Choice Award
Sue Westin, Cashmere Glow

The Hiram Blauvelt Art Museum Purchase Award
Kim Diment, Fowl Play
Kathleen Partridge, Timeless

The Bott-Borgihi-Bransom Legacy Award
Joe Swaluk

The Ethology Award for the Best Depiction of Natural Behavior in Any Medium
Linda Feltner, A Mischief of Jays

The Evelyn and Peter Haller Award for Sculpture
Ken Rowe, Express Male

The Leonardo J. Meiselman Memorial Award for a Realistic Painting
T. J. Lick, Inside the Throne Room

The Hiram Blauvelt Art Museum Purchase Award
Robert Bateman, Wildebeest and Egrets

The Evelyn and Peter Haller Award for Realistic Painting
Fred Thomas, Rocky Bottom Grayling

2011
AWARDS OF EXCELLENCE
Jim Coe, Reflections of April
Sean Murtha, Sun and Spray
Cristina Penescu, Within Reach
Lori Dunn, Canine Ancestry
Brian Jarvi, Buffalo Spa
Terry Miller, Up for the Challenge
Fred Thomas, Plenty for All
Patricia Pepin, La Vie En Vert
Kay Witherspoon, Moose Creek Crossing

SAA Lifetime Achievement Award
Louise Peterson, Tickled

The Evelyn and Peter Haller Memorial Award for Sculpture
Carl Brest van Kempen, An Atlantic Brackish Swamp

The Ethology Award for the Best Depiction of Natural Behavior in Any Medium
Paul Rhymer, One Man's Trash
The Newcomer Award for a First Time Participant in the SAA’s Annual Exhibition
Lisa Egeli, The Life Exotic

2010

Awards of Excellence
Charles Allmond, Daydreamer
Robert Bateman, Bowshead and Snow Buntings
Carol P. Brest van Kempen, Riparian Rashomon
Peter Gray, Great Expectations
Pat Jackman, Living with the Wind
Rick Pas, Ring-neck III
Don Rambadt, Solstice
Sherry Salari Sander, Horses of the Mountain
Sandy Scott, Equus Found

Fragments I and II
Mark Susinno, Over the Top
Kay Witherspoon, Determination

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

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

The President’s Award
Jan Martin McGuire, Dust Devil

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

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

Southwest Art Editor’s Choice Award
Julie Bell, Alpha Wolf

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

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

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

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

2009

Awards of Excellence
Gerald Balciar, Burst of Spring
Julie Bender, On the Alert
Burt Brent, Gliding Grebes
Juan Pablo Z. Corneo, Tucui Talking
Andrew Denman, Twist
Leslie H. Evans, Silverback
Patricia Pepin, Mara Baby
Andrea Rich, Snipe
Sherry Sander, The Heavies
Cathy Sheeter, The Hypnotist
Morten Selberg, Visit to the Fox Den
Timothy Widenex, Mirror, Mirror

The Patricia A Bott Award for Creative Excellence
John Agnew, New Guinea Crocodile

The Evelyn and Peter Haller Memorial Award for Sculpture
Dan Burgette, Panic Attack

The President’s Award
John Banovich, Shelter from the Storm

The Mason Family Foundation Awards
Anne Faust, Do-Se-Do with your Partner
Sharon Fullingim, Curiosity

The Leonard J. Meiselman Memorial Award for a Realistic Painting
James Offeman, Yellowbreat

The Leonard J. Meiselman Memorial Award for a Realistic Sculpture
John Kobald, Boredom Breaker

The Hiram Blauvelt Art Museum Purchase Award
Matthew Hillier, Stampede

The Haller Distinguished Young Artist Award for 2009
Cathy Sheeter

2008

Awards of Excellence
John Banovich, End of Days
James Coe, Mallards on Melted Ice
Kathleen Dunn, July the 5th
Lahey, Above Ross Lake

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

The Evelyn and Peter Haller Memorial Award for Sculpture
Paul Rhymer, Free Ride

The Haller Distinguished Young Artist Award for 2008
Robert Caldwell

The President’s Award
Peter Gray, Patas Perspective

The Don Eckelberry Scholarship Award
Darin Miller

The Stanley Meltzoff Memorial Award
Paul Rhymer, Free Ride

2008 Bott-Borghi-Bransom Legacy Award
Charles Allmond

The Patricia Allen Bott Award for Creative Excellence
Daniel Balciar, Hit-And-Miss

The Evelyn and Peter Haller Memorial Award for Sculpture
Gerald Balciar, Mountain Boomer

The President’s Award
Peter Gray, Patas Perspective

The Stanley Meltzoff Memorial Award
Paul Rhymer, Free Ride

The Leonard J. Meiselman Memorial Award for Realistic Sculpture
Paul Rhymer, Free Ride

The Mason Family Foundation Award for the Best Depiction of Natural Behavior
Patricia Pepin, Emerald Water

The Maseon Family Foundation Awards
Anne Faust, Do-Se-Do with your Partner
Sharon Fullingim, Curiosity

The Leonard J. Meiselman Memorial Award for a Realistic Painting
James Offeman, Yellowbreat

The Leonard J. Meiselman Memorial Award for a Realistic Sculpture
John Kobald, Boredom Breaker

The Hiram Blauvelt Art Museum Purchase Award
Matthew Hillier, Stampede

The Haller Distinguished Young Artist Award for 2009
Cathy Sheeter

146
2007

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

2007 Bott-Borghi-Bransom Legacy Award
Dorcas MacClintock

The Haller Distinguished Young Artist Award For 2007
Geordie Millar

The Don Eckelberry Scholarship Award
Kelly Singleton

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

The 2006 Bott-Borghi-Bransom Legacy Award
Guy Coheleach

The Patricia Allen Bott Creative Excellence Award
Mark Susinno, Batting Cleanup

The Evelyn and Peter Haller Award for Sculpture
Ken Rowe, Blue Heron

The Mason Family Foundation Award
Al Barnes, Lunch on Deck

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

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

The Evelyn and Peter Haller Distinguished Young Artist Award
Ken Rowe

The Don Eckelberry Scholarship Award
Andrew Denman

2006

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

The 2005 Bott-Borghi-Bransom Legacy Award
Dale Dyer

The Evelyn and Peter Haller Distinguished Young Artist Award
Darin Miller

2005

AWARDS OF EXCELLENCE
Gerald Balsciar, Pride
Al Barnes, Ibis and Spoonbills
Sandra Blair, Along the Fence Row
Burt Beent, Eagle Skull
Chapel, Ghost at the River
Anne Faust, This is My Chicken!
Ryan Jacque, Big Shoes to Fill
Joni-Johnson-Godsey, Here Comes Trouble
A. E. London, Kitabu
Walter Matia, Pride
Ken Newman, Turbulence on Horse Creek
Andrea Rich, Bearded
Rachel Siegrist, The Zookeeper’s Assistant
Ronnie Willford, A Slave to Fashion

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

The Evelyn and Peter Haller Award for Sculpture
Chapel, Ghost at the River

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

The Leonard J. Meiselman Memorial Award for a Realistic Painting executed in an Academic Manner
Rachel Siegrist, The Zookeeper’s Assistant

The Don Eckelberry Scholarship Award
Dale Dyer

The Evelyn and Peter Haller Distinguished Young Artist Award
Darin Miller

2004

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

The Evelyn and Peter Haller Distinguished Young Artist Award
Andrew Denman, Marina

The 2004 Bott-Borghi-Bransom Legacy Award
Guy Coheleach

The Hiram Blauvelt Art Museum Purchase Award
Pete Zaluzec, Bee-eaters
The Patricia Allen Bott Creative Excellence Award (Painting or Sculpture)
Ken Newman, *Tale of Attitude*

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

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

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

Don Eckelberry Scholarship Award
Jose Portuondo

2002

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

The Hiram Blauvelt Art Museum Purchase Award
Julie Chapman, *Bare Naked Lady*
Matthew Hillier, *Into the Light*

The Patricia Allen Bott Creative Excellence Award (Painting or Sculpture)
John Seerey-Lester, *Mara River Horse*

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

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

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

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

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

The Bott-Borghi-Bransom Legacy Award
Marilyn Newmark

The Evelyn and Peter Haller Distinguished Young Artist Award
Edward Royal

2001

AWARDS OF EXCELLENCE
John Banovich, *River Dance*
Robert Bateman, *Long Light—Polar Bear*
Carl Brenders, *Gleam of Gold*
Mark Eberhard, *Ruddy Duck*
Anthony Gibbs, *Eye of the Stalker*
Nancy Howe, *Inner Action*
Walter Matia, *Bull*
Leo Osborne, *Song of the Pacific Northwest*
Jeremy Pease, *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
Julie Chapman, *Bare Naked Lady*
Matthew Hillier, *Into the Light*

The Patricia Allen Bott Creative Excellence Award (Painting or Sculpture)
John Seerey-Lester, *Mara River Horse*

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

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

The Bott-Borghi-Bransom Legacy Award
Robert Kuhn

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

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

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

The Donald R. Miller Memorial Award for Interpretive Sculpture
Leo Osborne, *Song of the Pacific Northwest*

The Evelyn and Peter Haller Distinguished Young Artist Award
Ryan D. Jacque
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
Patricia Savage, George Bathing at Hatteras
Eric Thorsen, Green Sea Turtle Pair
Anderson Yang, Trumpeter Swans

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

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

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

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

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

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

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

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

1999
AWARDS OF EXCELLENCE
Joy Beckner, Dreaming of Tomatoes
Charles Allmond, Northern Sphinx
Terry Miller, Damsel—Ostrich
Ross Matteson, Quail Call
Leo Osborne, Ancient Traveler
Jeremy Pearse, Black Kite
Mae Rash, Red-Winged Blackbird
Paula Waterman, Spot of Sun
Nancy Darling, Bear—Alaskan Malamute
Guy Coheleach, Leopard Lookout II

The Hiram Blauvelt Art Museum Purchase Award
Terry Miller, Damsel—Ostrich

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

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

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 Elliot Liskin Memorial Award for Interpretive Sculpture
Guy Coheleach, Sunspots

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

The Donald R. Miller Award for Interpretive Sculpture
Chapel, Spin drift

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 Elliot Liskin Memorial Award for Realistic Sculpture
Richard Clopton, Leap Frog

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

The Elliot Liskin Memorial Award for Sculpture
Renée Headings, Soul of Africa

The Donald R. Miller Award for Interpretive Sculpture
Didier Debruyne, Gotcha
1996

Awards of Excellence
Chris Bacon, White-Breasted Nuthatch
Burt Brent, Reclining Sable
Carol P. Brest van Kempen, Optimism
John Felsing, Light in a Sylvan Field
Tony Hochsteiler, Lionfish and Sea Squirts
Nancy Howe, Ludlaby
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
Dec 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
Dec Smith, Le Roi Soleil

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

The Elliot Liskin Memorial Award for Painting
Chris Bacon, Light Waves

The Elliot Liskin Memorial Award for Sculpture
Robert Glen, Lioness Chasing Vulture

The Donald R. Miller Award for Interpretive Sculpture
Leo Osborne, The Berry Pickers

1995

Awards of Excellence
Burt Brent, Barnyard Watchdogs
Guy Coheleach, Victoria Falls—Lilac Breasted Roller
Uco Glimmerveen, European Tree Frogs
Nancy Howe, Little Melody
Walt Matia, English Pointer
Terry Miller, Over the River and through the Woods
Leo Osborne, Desert Watcher
Hank Tyler, Resting for the Day
Sue Westin, Holy Ground

Activities Press Print Award
Arnold Nogy, Narrow Escape

Wildlife Art Magazine Award
Randal Dutra, In His Domain

The Leonard J. Meiselman Award for Representational Art
Dwayne Harry, Algonquin Wolves

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

The Elliot Liskin Award for Representational Sculpture
Richard Loffler, Savannah

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

1994

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

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

Wildlife Art News Award
Greg Beecham, Morning Glory

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

The Elliot Liskin Award for Representational Painting
Cammie Lundeen, Buds

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

1993

Awards of Excellence
Chris Bacon, Orinoco Goose Study
Carl Benders, One to One
Dwayne Harry, Otter
Leo E. Osborne, Ancient Storyteller

Activities Press Print Award
Nancy Howe, Water Music

Wildlife Art News Award
Nancy Howe, Water Music

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

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

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

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

The National Tour People's Choice Award
Carl Benders, One to One

The Hiram Blauvelt Art Museum Purchase Award & SAA Members Choice Award
Dennis Anderson, Glutton
1992
Awards of Excellence
Chris Bacon, Snake Bird
Dan D’Amico, Waiting Game
Anne Faust, El Cusingo
Robert Kuhn, Cool, Cool Water
Walter Matia, Otter Fountain
Stanley Meltzoff, Swordfish & Mako
Joan Hagen Ross, River Runners
Lindsay Scott, Threatening Skies

Activities Press Print Award
David Rankin, Queen of the Marsh

The Leonard J. Meiselman Award for Representational Art
Jim Landenberger, Don’t Tread on Me

The Elliot Liskin Award for Representational Painting
Sue Westin, In the Tracks of Man

The Elliot Liskin Award for Representational Sculpture
Eric Berg, Green Sea Turtle

The Donald R. Miller Award for Interpretive Sculpture
Patrick Bremer, Tiger Beetle

The National Tour People's Choice Award
Charles Fracé, Reflections
Anthony Gibbs, A Bachelor’s Life

1991
Awards of Excellence
Robert Bateman, Homage to Ahmed
Paul Bosman, Five O’clock Shadow
Tony Hochstetler, Rhinoceros Beetle
Laurence Isard, Water Bears
Leo E. Osborne, Watching My Brothers Pass
David Rankin, The Green Pool
Don Ray, Three Bonefish and Crabs
Joan Hagen Ross, In Clover
Francis E. Sweet, The Stretch

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

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

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

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

1990
Awards of Excellence
Robert Bateman, Bald Eagle Study, Series I
Paul Bosman, Brief Encounter
Paul Bosman, High Noon
Simon Combes, Tension at Dawn
Donald R. Miller, Africa
Daniel Ostermiller, Camille
Dino Paravano, Cheetah with Cubs
David Rankin, Sarus Cranes at Dawn
Donald Sible, Methuselah
Richard Sloan, Amazon Backwater
W. Richard Stiers, Rascals

Elliot Liskin Memorial Award
Donald Sible, Methuselah

Donald R. Miller Memorial Award
Rosetta, Panther

Leonard J. Meiselman Award
Simon Combes, Tension at Dawn

1989
Awards of Excellence
Gerald Balciar, Puddle Jumper
Beverly Bender, Seldom Seen
Patrick Bremer, Cricket Hunter
Carl Brenders, Talk on the Old Fence
Donald Grant, Jaguar and Cubs

Alan Hunt, Gone But Not Forgotten
Rob MacIntosh, Shear Grace
Larry Norton, Sultry Day—Zambezi River

Elliot Liskin Memorial Award
Donald Sible, Big Al

Donald R. Miller Memorial Award
Nancy Blauers, Macaws

1988
Awards of Excellence
Eric Berg, Toad
Carl Brenders, The Long Distance Hunters
Esther Lidstrom, Elephant Charge
Leo & Lee Osborne, Waterline
Robert Salo, Mountainside Bugler
Sherry Sander, American Bison
Morten Solberg, Arctic Nomads
Craig Wilson, Eagle

Elliot Liskin Memorial Award
Charles Allmond, Dance of Life

1987
Awards of Excellence
Charles Allmond, Fred and Ethel
Paul Bosman, The Observers
Alan Hunt, A Gathering of Swallows
Lars Jonsson, Red-Winged Blackbird
Morten Solberg, At the Forest Edge
Natalie Surving, Guido
J. Kent Ullberg, Double Header Monument
Sue Westin, Among the Feeding Stones

1986
Awards of Excellence
Douglas Allen, An Early Winter
Gerald Balciar, Lucy
Robert Bateman, Grizzly
Edward Bierly, Fox on the Run
Joan Hagen, Everglades Newborn
Alan Hunt, Snow Leopard
Walter Matia, Marsh Matters
Sherry Sander, Kudu
Morten Solberg, Monarch of the Sky
Natalie Surving, Iguana Iguana
Rhinotopia
## Award Winners 1979-2013

<table>
<thead>
<tr>
<th>Year</th>
<th>Awards of Excellence</th>
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</table>
| 1985 | 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 | 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 | Dennis Anderson, *Fishing Tackle*  
      | Guy Coheleach, *Siberian Chase*  
      | Shane Dimmick, *Teddies*  
      | B. J. Martin, *Zanzibar*  
      | Jim Morgan, *Flooded Field*  
      | Diane Pierce, *Zebra Duikers*  
      | Joseph Sheppard, *Rabbits*  
      | Nico Vosloo, *Etosha Dawn*  |
| 1982 | Gerald Balciar  
      | Lawrence Braun  
      | Lee Cable  
      | Guy Coheleach  
      | Joseph Fornelli  
      | Charles Fracé  
      | Frank Gee  
      | J. Kent Ullberg  |
| 1981 | Beverly Bender  
      | Raymond Ching  
      | Guy Coheleach  
      | Robert Guelich  
      | Robert Kuhn  
      | Alderson Magee  
      | David Plank  |
| 1980 | Lesia Anson  
      | Robert Bateman  
      | Kenneth Bunn  
      | John Clymer  
      | Randy Dutra  
      | Robert Kuhn  
      | Terry Matthews  
      | Stanley Melzoff  
      | C. E. Monroe, Jr.  
      | J. Kent Ullberg  
      | Scott Woolever  |
| 1979 | 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  |
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