Society of Animal Artists

Art and the Animal

2016

56th Annual Members Exhibition
SOCIETY OF ANIMAL ARTISTS
SOCIETY OF ANIMAL ARTISTS, INC.
56th Annual Exhibition & Art and the Animal Tour

Check with venues for display dates and hours of admission.

ANNUAL EXHIBITION

THE HOUSTON MUSEUM OF NATURAL SCIENCE
Houston, Texas • September 23, 2016–January 1, 2017
713.639.4629; hmns.org

NATIONAL MUSEUM TOUR

THE HIRAM BLAUVELT ART MUSEUM
Oradell, New Jersey • January 21–March 12, 2017
201.261.0012; blauvelartmuseum.com

Sternberg Museum of Natural History
Fort Hays State University
Hays, Kansas • March 25–May 12, 2017
785.628.4286; sternberg.fhsu.edu

MUSEUM OF THE SHENANDOAH VALLEY
Winchester, Virginia • May 27–September 3, 2017
540.662.1473; themsv.org

FRONT COVER ART: On the Inside Looking Out, Carrie Heiberger Cook, SAA
BACK COVER ART: Barn Owl and Branches, Simon Gudgeon, SAA

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SOCIETY OF ANIMAL ARTISTS

ART AND THE ANIMAL
56th Annual Members Exhibition

PREMIERE
HOUTON MUSEUM OF NATURAL SCIENCE
Houston, Texas
September 23, 2016—January 1, 2017

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.

**SOCIETY OF ANIMAL ARTISTS**

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Bob Mason  
*Executive Director*
The Society of Animal Artists is thrilled to be in Texas at the Houston Museum of Natural Science for the premier of our 56th Annual Exhibition. SAA members, this is your show! It was a difficult jury process; for those of you who have a piece of artwork in the 56th Annual Exhibition, congratulations!

In 2016, we had some new events and there are a few people that need to be recognized, for without their hard work and dedication, the projects could not have been accomplished. We held our first-ever online show partnering with the African Wildlife Foundation. Terry Miller was the person who worked diligently with Craig Sholley and the AWF, giving hundreds of hours of his time to make sure this show was special for our members—and he succeeded. TexArt was also a first for the Society, as we partnered with the Susan K. Black Foundation and held workshops in Kerrville, Texas culminating with a sale show at the RS Hanna Gallery. Jim Parkman, the Chairman of the Board, Pam Cable, the Executive Director, and all her staff at SKB, made the week long “Art Camp for Adults” a fabulous time. Meeting new people and making friends was only another perk of the whole experience, all the while learning and enjoying art. Thanks to Jim Coe, our jury chairman, who had a task of picking juries for four shows this year instead of one. Terry Miller, Kim Diment, Jan Martin McGuire, Allen Blagden and Diane Mason (Diane who also chairs the social committee), are all a part of the exhibition committee, working tirelessly to make sure all of the opening weekends’ activities scheduled are exciting and informative, and designed to give you the ultimate art-enhancing weekend. Jan Martin McGuire takes such great care of the Facebook fan page, giving insightful tidbits all year long, as well as creating the fun-filled newsletter you receive four times a year. Jan, thank you so much for all the time you give to the Society. David and Deanna Rankin have once again outdone themselves with this spectacular catalog. David J. Wagner, Ph.D., has procured another amazing year of host venues for the Art and the Animal tour. Thank you, David, for always finding the perfect sites for the exhibition. An enormous “thank you,” has to be extended to Bob Mason, the man behind the curtain. As the Executive Director, he is the person who makes sure everything has been arranged perfectly, from our shows to our meetings, from the prospectuses to the jury process and much, much more throughout the year. Thank you, Bob, for making the position of being the President such a joy.

I want to welcome four fresh faces to the Society’s board. Bryce Petit and Julia Rogers, are our two new artist board members, and for the first time, two non-artists have been asked to serve on our board. We welcome Kimberley Fletcher and Susan T. Fisher to an already outstanding, inventive, and hard-working group. We are looking forward to all their creative additions to our board.

Thank you to Joe Vance, a former SAA President and Doug Allen, SAA Vice President, both of whom have served on the board of the Society for an extraordinary number of years with vision and understanding. Always striving for the highest standards of animal art, with the betterment of the Society at the forefront, they have graciously accepted Emeritus status and opened the way for our non-artist board members to serve the SAA. It was my honor to serve with you both on the board. I have always enjoyed your company, and I will cherish the friendships we have made and the stories we can tell.

Great job to all of the board members who have devoted so much time and energy to making the changes that have opened the doors to the new and exciting opportunities.

—continued on the next page
MESSAGE FROM THE PRESIDENT OF SOCIETY OF ANIMAL ARTISTS

We are honored to have Kent Ullberg with us this year, to receive the Lifetime Achievement Award. Kent is only the third person ever to be given this honor. I am delighted to say I have known and admired Kent Ullberg’s work since I started sculpting 30 years ago, and I can think of no finer artist to receive this award. How fitting we are able to present this distinguished honor to Kent in Texas. Congratulations!

Thank you to Lisa Rebori, Vice President of Collections, and her staff for making the 56th annual opening weekend at the Houston Museum of Natural Science such a wonderful experience.

A special thank you to the Bellis Family, who have been such a large influence on the genre of animal art, and who have been the Society’s longest supporters—always dedicated to excellence in animal art.

*Western Art Collector* will be sponsoring their 7th Editor’s Choice Award this year. Thank you, Joshua Rose, for your continued support.

Thank you, Peter Trippi at *Fine Art Connoisseur*, for the generous donation of your 4th Editor’s Choice Award.

Lastly, thank you to all the members, for having the confidence in me to keep the Society of Animal Artist’s new adventures inspiring and innovative while always striving towards excellence. I am privileged to be your President.

Has it swept you away? Can you feel it? That “it” is the “Winds of Change” we talked about two years ago. We had a lot of new and exciting opportunities for our members this year—and that is just the beginning! Artists, I have a mission for you—to create many beautiful works of art. The SAA has multiple exhibitions and shows planned for 2017, and I challenge you to participate in of all of them.

Enjoy this magnificent exhibition of animal art.

— Reneé Bemis  
Society of Animal Artists  
President
SOCIETY OF ANIMAL ARTISTS PAST PRESIDENTS

Guido Borghi & Pat Bott, Co-Founders - 1960

Elisabeth Rungius Fulda
1960
First President
(no photo available)

Paul Bransom, 1961-1976
Albert Earl Gilbert, 1977-1983
Joseph Vance, Jr.
1984-1994
SOCIETY OF ANIMAL ARTISTS PAST PRESIDENTS

Charles Allmond III, 1995-2000

Francis Sweet, 2001-2003

Leslie Delgyer, 2004-2008

Diane D. Mason, 2008-2013
I wish to acknowledge and pay tribute to the Houston Museum of Natural Science for hosting the 56th Annual Exhibition of the Society of Animal Artists. The museum previously hosted the traveling *Art and the Animal* exhibition years ago in 1993. I am personally grateful to Lisa Rebori, Vice President of Collections, who played a leading role in contract negotiations, and facilitation of day-to-day exhibit management along with members of her staff, including John McAlpin, Registrar, and Eydie Rojas, Assistant Registrar. Thanks also to Joel Bartsch, President & CEO, and members of his senior management team for approving the Annual Exhibition for display, along with other traveling exhibitions over the years including *Robert Bateman: A Retrospective, Biodiversity in the Art of Carel Pieter Brest van Kempen, Blossom–Art of Flowers of the Susan K. Black Foundation*, and *Kent Ullberg: A Retrospective*.

The Hiram Blauvelt Art Museum in Oradell, New Jersey, is the first venue this year on the *Art and the Animal* Tour. Under the leadership of James Bellis, Jr., who assumed the duties of President of The Blauvelt-Demarest Foundation in 2010, The Blauvelt hosted the 52nd Annual Exhibition in 2012, committed to be a tour venue for *Art and the Animal* in 2013, 2014, 2015, 2016, 2018, and 2019, and pledged to host The 57th Annual Exhibition in 2017. The Blauvelt first displayed *Art and the Animal* in 1998. In 2003 and 2004, The Blauvelt hosted the Society’s 43rd and 44th Annual Exhibitions. I also wish to acknowledge and thank Rosa Lara, Manager, for the role she has played with each and every exhibition presented by The Blauvelt Art Museum. The Blauvelt has previously hosted a number of other traveling museum exhibitions featuring work by members of the Society of Animal Artists including *Andrew Denman: The Modern Wild, Biodiversity in the Art of Carel Pieter Brest van Kempen, and Kent Ullberg: A Retrospective* together with a companion exhibition of *Paintings by Guy Harvey*. In 2018, The Blauvelt is scheduled to host the panoramic traveling museum exhibition, Brian Jarvi’s *African Menagerie*.

Thanks to Dr. Reese Barrick, Director, Greg Walters, Exhibits Director, Amy Klein, Office Manager, and their colleagues at the Sternberg Museum of Natural History of Fort Hays State University for the role each has played in making the display of *Art and the Animal* a reality in Hays, Kansas. The Sternberg previously displayed *Biodiversity in the Art of Carel Pieter Brest van Kempen, Crocodilian Scratchboards by John Agnew, Exquisite Miniatures by Wes and Rachelle Siegrist*, and *Sandy Scott: A Retrospective*. In 2017, the Sternberg will host the world premiere of Brian Jarvi’s *African Menagerie*.

This marks the very first time that The Museum of the Shenandoah Valley in Winchester, Virginia, will host *Art and the Animal*, and I hope it will be the first of many more exhibits to come. Thanks to Nancy Huth, Deputy Director of Arts & Education for facilitating exhibition negotiations, and to Dana Hand Evans, Executive Director, and the museum’s exhibit and education staff for presenting *Art and the Animal* for the enjoyment and education of visitors from throughout the beautiful Shenandoah Valley and beyond.

—David J. Wagner, Ph.D.
Tour Director, Curator, and Author, *American Wildlife Art*
Founded in 1909 by the Houston Museum and Scientific Society, Inc., the Houston Museum of Natural Science has grown to become one of the highest-attended museums in the United States. The museum includes four floors of dynamic permanent exhibit halls, the Wortham Giant Screen Theatre, the Cockrell Butterfly Center, and the Burke Baker Planetarium. As host to world-class touring exhibitions in addition to its diverse and extraordinary permanent collections, HMNS promises every trip is always an adventure.

Permanent exhibit halls include the newly-designed Morian Hall of Paleontology, the world-renowned Cullen Hall of Gems and Minerals, the Hall of Ancient Egypt, the John P. McGovern Hall of the Americas, Farish Hall of Texas Wildlife, and more.

In addition to creating its own exhibits like the world-premiere Dinosaur Mummy CSI: Cretaceous Science Investigation; Lucy's Legacy: The Hidden Treasures of Ethiopia; Gold! Natural Treasure, Cultural Obsession; Kremlin Gold: 1000 Years of Russian Gems and Jewels; and The Human Genome: Reading the Book of Life, the Houston Museum of Natural Science welcomes a great variety of traveling exhibitions from around the world, which have included Benjamin Franklin: In Search of a Better World; BODY WORLDS 3: The Anatomical Exhibition of Real Human Bodies; the world premiere of Saint Peter and the Vatican: The Legacy of the Popes; The Dead Sea Scrolls; Titanic: The Artifact Exhibit; Secret World of the Forbidden City: Splendors From China’s Imperial Palace; and Terra Cotta Warriors: Guardians of China’s First Emperor.

Science adventures are also available closer to home for many of Houston’s suburban residents, as the museum maintains two satellite facilities: The George Observatory, located southwest of Sugar Land in Brazos Bend State Park; and The Houston Museum of Natural Science at Sugar Land, an educational facility featuring dinosaurs, minerals, and more.
Special Thanks to Our 2016 Corporate and Media Sponsors

The Hiram Blauvelt Art Museum for their Purchase Award and continued support for over 20 years

The Driftless Glen Distillery for their 3rd Annual Purchase Award

The Jack Richeson & Co. for their art supply gift certificates

Fine Art Connoisseur Magazine for their 4th Annual Editor’s Choice Award

Western Art Collector Magazine for their 7th Annual Editor’s Choice Award
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 56th Annual Exhibition.

- **The Hiram Blauvelt Art Museum Purchase Award**—An acquisition for the Museum’s permanent collection
- **The Driftless Glen Distillery Purchase Award**—An 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 3D**—Anonymous
- **The President’s Artistic Achievement Award for 2D**—Anonymous
- **The Marilyn Newmark Memorial Award for Realistic 2D**—Donated by the Marilyn Newmark Foundation
- **The Marilyn Newmark Memorial Award for Realistic 3D**—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
- **Award of Merit** (1 for 2D and 1 for 3D)—Donated by Bob and Diane Mason
- **The Fine Art Connoisseur Editor’s Choice Award**—Donated by *Fine Art Connoisseur* Magazine
- **The Western Art Collector Editor’s Choice Award**—Donated by *Western Art Collector* Magazine

**Judges for the 2016 Exhibition**

- **Reed Morian**
  Trustee
  Houston Museum of Natural Science
- **William M. Wheless**
  Trustee
  Houston Museum of Natural Science
- **James Weaver**
  Trustee
  Houston Museum of Natural Science
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.
Society of Animal Artists’ members represented in the 56th Annual Exhibition

 Entire membership listed on page 146

ART AND THE ANIMAL

MASTER ARTISTS
Charles Allmond, SAA
Chris Bacon, SAA
Gerald Balciar, SAA
Robert M. Bateman, SAA
Carel P. Brest van Kempen, SAA
Guy Coheleach, SAA
Walter T. Matia, SAA
Leo E. Osborne, SAA
Sherry Salari Sander, SAA
Morten E. Solberg, SAA
Kent Ullberg, SAA
Sue Westin, SAA

SIGNATURE & ASSOCIATE ARTISTS
Sue deLearie Adair, SAA
John N. Agnew, SAA
Douglas Aja, SAA
Tom Altenburg, SAA
Thomas Anderson, SAA
Julie Askew, SAA
Anita W. Baarns, SAA
John Banovich, SAA
Barbara L. Banthien, SAA
John Perry Baumlin, SAA
Joy Kroeger Beckner, SAA
Renée Bemis, SAA
Jeff Birchill, SAA
Craig Bone
Dan Burgette, SAA
Clarence P. Cameron, SAA
Jamie L. Cassaboon, SAA
Dan Chen, SAA
James Coe, SAA
Guy Combes, SAA
Carrie Heiberger Cook, SAA
Colleen R Cote, SAA
Anni Croucher, SAA
Brian Darcy
Joseph A. Digangi, SAA
Kim R. Diment, SAA
Mick Doellinger, SAA
Michael Dumas, SAA
Kathleen E. Dunn, SAA
Lisa Egeli, SAA
Peter Elfman, SAA
Anne S Faust, SAA
Linda M. Feltner, SAA
Susan Fox, SAA
Sharon Fullingim, SAA
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Sue Gombus, SAA
Sandy Graves, SAA
Simon Gudgion, SAA
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Matthew S Hillier, SAA
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Karen J Hultberg, SAA
Cary Hunkel, SAA
Alison Ingram, SAA
Ryan Douglas Jacque, SAA
Brian Jarvi, SAA
Kate Jenvey, SAA
Joni Johnson-Goddy, SAA
Debby M Kaspari, SAA
David Kiehm, SAA
Morgen Kilbourn, SAA
Christine Knapp, SAA
Kim Kori, SAA
Ze Ze Lai
Bruce K Lawes
Rod Lawrence, SAA
Lynne Lockhart, SAA
Roger A Martin, SAA
Jeanette Martin Martone, SAA
Chris Maynard, SAA
Jan Martin McGuire, SAA
Geordie Millar, SAA
Darin Miller, SAA
Terry Miller, SAA
Tiffany Miller-Russell, SAA
John Mullan, SAA
Sean Murdoch, SAA
Sadao Naito, SAA
Ken Newman, SAA
Calvin Nicholls, SAA
Timothy J Nimmo, SAA
James Offeman, SAA
Ron Orlando, SAA
Kathy S. Paivinen, SAA
Michael Pape
Patricia Pepin, SAA
Louise Peterson, SAA
Bryce Pettit, SAA
Anne Peyton, SAA
John Charles Pitcher, SAA
David Rankin, SAA
Ann Ranlett
Robert Isaiah Ratterman, SAA
Paul Rhymert, SAA
Andrea Rich, SAA
Julia K Rogers, SAA
Jan Rosetta, SAA
Linda Rossin, SAA
Ken Rowe, SAA
Jocelyn Russell
Jonathan Sainsbury, SAA
Gayla Salvati, SAA
Stefan E. Savides, SAA
John Seerey-Lester, SAA
Suzie Seerey-Lester, SAA
Cathy Sheeter, SAA
Kelly Singleton, SAA
Bruce A Speidel
Debbie Stevens, SAA
Jan Stommers, SAA
Mark A. Susinno, SAA
Jason Lee Tako, SAA
Kristine Taylor, SAA
Elwin Van der Kolk, SAA
Lynn Wade, SAA
Dale A Weiler, SAA
Scott Yablonski, SAA
Sherrie York, SAA
Portrayal of the bird species is not the aim here. It is all about attitude to metaphorically illustrate pride.

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

Pride
Bird
Bronze
13.5 x 7 x7
Available for Acquisition
CHRIS BACON, SAA
Master Signature Member
Resides: Burlington, Ontario, Canada
b. 1960, Hertfordshire, England

"Thin Air"
White-tailed Tropicbird
Watercolor on Arches Paper
17 x 16
Available for Acquisition

In “Thin Air,” I have used the “white” bird as a gauge to measure warmth and coolness in the surrounding atmosphere.
My interest in bobwhite quail was sparked by a friend in Colorado who was attempting to raise them. He later commissioned me to do a sculpture of a pair. This piece is about composition. I liked the round, plump shape of the quail to create my design. The prickly pear and cactus wood worked well for props.
Although most of my paintings are based on a number of photographs often taken during different experiences in nature, once in a while I see a subject that is a “no-brainer” for a painting. This heron was in the Galapagos where the wildlife is famously tame. It came striding right past us on a beach and I took about 10 shots. 

The simplicity of the scene reminded me of the cave paintings at Lasceaux. Background would be a distraction. The positive and negative shapes were strong and I was able to play light against dark and vice versa for emphasis.
The Hourglass tree frog is distributed through most of Central America. Its pattern, though variable, frequently involves an hourglass-shaped blotch on the back. It normally inhabits forests, where the females lay their eggs on leaves overhanging water. Where this situation is unavailable, they appear to be content with laying them directly in the water. Probably because of this unique versatility, they have been able to invade degraded habitats like pasturelands and gardens.

CAREL P. BREST van KEMPEN, SAA
Master Signature Member
Resides: Holladay, Utah, USA
b. 1958, Utah, USA

Alajuela Windowpane
Hourglass Tree Frog
Acrylic
24 x 18
Available for Acquisition
Canine hunting groups are some of the most successful in the animal kingdom. Here we have a wolf pack coming upon some bison in the open. Whether they try to surround them or just stampede them, their odds for success are excellent. They will eventually separate one of the weaker buffalo from the herd and chase it down even if it takes them half of the night. Wolves seem to be able to run indefinitely.
Working dogs are simply beyond our understanding of their genetic perfection. Their intensity, their seeming indifference to climate, environmental circumstance and occasional injury insure that the “hunter” is really a bit player in the overall story. “Texas Hold ‘Em” attempts to capture the elegance, ruggedness and commitment of the dog to his task.

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

Texas Hold ’em
English Pointer
Bronze
38 x 47 x 16
Available for Acquisition
Swept into bondage
by the silent, creeping, hideous net
Its weave to take my soul
Its desire to feed its greed
Caught up tight
in the corporate grip

I learned to see through
their ruthless lies
And sweeping my mind clear
I escaped under the shadows
of impending death

The Great Escape
Sea Turtle
Dyed Maple Burlwood, 8 x 19 x 20
Available for Acquisition
To most a discerning eye, a warthog lacks movie star top billing, but this charming pig makes up that difference in character acting quality. During two trips to Africa, I had the rare opportunity to study, and mostly to enjoy the antics of this comical animal, warts and all.

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

Tuskin
Warthog
Bronze
9 x 22 x 8
Available for Acquisition
A small herd of Elk have come out of the protection of the forest for water and are always alert for predators. A young elk is standing next to the bull elk for assurance.
In the afterglow of the setting African sun, lions are waking up to go hunting after a lazy day in the shade of an acacia tree. But as with most animals in the wild their behavior can only be assumed. It’s up to the viewer’s interpretation. The title was borrowed from my friend and hero, painter Bob Kuhn.

KENT ULLBERG, SAA  
Master Signature Member  
Resides: Corpus Christi, Texas, USA  
b. 1945, Gothenburg, Sweden  

Afterglow  
Lions  
Bronze, 18 x 21 x 12  
Available for Acquisition
When asked to say something about this painting, the first thing that comes to mind is that it makes me feel good. I see the colors, the contrasts, the warmth of the sun on the tuffs of young fur and I am charmed. I find some small humor in the foal’s large, knobby knees and the almost clownish pattern of its face. I recall the playfulness I allowed myself with the brushstrokes and the freedom I allowed myself in creating the pattern of light and shadow on the barn wall.
Just north of Jackson, Wyoming, is a series of ponds on Flat Creek. This is a famous spot for seeing Trumpeter Swans, but when I visited I was drawn to the large number of birds perching on the wire fence lining the parking area. Most of the birds were Barn Swallows and many family groups were present. I watched for a while as adult birds swooped in to feed their young and was fortunate enough to photograph several action shots on which this drawing is based. For me, “Sibling Rivalry” was the only name that fit this scene!

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

Sibling Rivalry
Barn Swallow
Graphite
8 x 10.5
Available for Acquisition
JOHN N. AGNEW, SAA
Resides: Cincinnati, Ohio, USA
b. 1952, Ohio, USA

Tarangire Giant
African Elephant
Scratchboard
14 x 11
Available for Acquisition

One cannot help but be awed when in the company of wild elephants. You are in the presence of a massive animal, and an intelligent being who is also very aware of your presence. As an artist, I am fascinated by the elephant’s form and by the amazing textures these creatures carry. Drawing the incredibly complicated system of wrinkles gives one an appreciation of the complexity of the animal which is, of course, more than skin deep. I can feel the muscle and bone, and the way the sun caresses the rough, thick skin. But most of all, I see a creature of great sensitivity and intelligence, who may be regarding me with a curiosity that matches my own.
Named by elephant researcher Cynthia Moss, Dionysus was one of the largest and most dominant bulls in the Amboseli ecosystem in southern Kenya. This sculpture is a representation of him in his prime at approximately 50 years of age. Trophy hunters often claim that the large, older bulls are past their breeding years. In fact, these bulls, between the ages of 35 and 60, are at the peak of their reproductive lives. They are desired by females and are the most successful breeders. Researchers observed Dionysus in musth at an estimated age of 62, shortly before his death of natural causes.

DOUGLAS AJA, SAA
Resides: Waterford, Vermont, USA
b. 1956, Vermont, USA

Dionysus
African Elephant
Bronze
12 x 20 x 10
Available for Acquisition
Commonly seen soaring overhead with a 5 to 6 foot wingspan, the turkey vulture is a highly distinctive bird of prey. They are sometimes described in North America as the turkey buzzard. This amazing scavenger bird is unlike any other due to its well-developed sense of smell. The turkey vulture plays a vital role as the cleaner or recycler of the environment, thus preventing the spread of disease. They are important and deserve our appreciation.
The margins of the tides, the areas where ocean meets land, where life on Earth began, are both biologically and visually rich. This painting was an opportunity to explore a tide pool more closely: wet, rocky, and slippery textures, surfaces and patterns, and the effects of light on the surface of shallow water. An added bonus was “capturing” a pair of birds seen almost exclusively in rocky tide pool habitats, Black Oystercatchers. With their commanding dark shapes accented with red eyes, red bills, and pink legs, these birds completed this description of the banquet of the ocean food web.

THOMAS ANDERSON, SAA
Resides: Huntington Beach, California, USA
b. 1959, Iowa, USA

Banquet
Black Oystercatcher
Oil, 24 x 36
Available for Acquisition
All aspects of nature are linked in a life and death circle, every species depending on another to survive. If a single species is drastically reduced or removed from an ecosystem, the knock on effect can be devastating. My “Lifeline” series of paintings explores these links.

Removal of herbivores with bush meat poaching is a very big issue in Africa. “Lifeline 2” looks at the grasslands and how the herbivores like the wildebeest, link with so much, even the grass itself.
The two puppies are named Mackie and Riley. The labs were young and boisterous, and took a long time to settle down. I took several photos to use for their portrait. They were tired from posing, and fell asleep in this pose. It showed their love and care for each other, and it touched my heart.

The owner of the Labradors told me after she saw the finished work, that “Mackie was the runt of the litter, and Riley was the Alpha. Mackie still lies with his head on Riley. They are brothers and have always depended on each other.”

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

Dog’s Best Friend
Yellow Labradors
Oil on Linen
8 x 10
Available for Acquisition
Every child goes through a life stage when they are irrationally afraid of monsters. Even animals may have this experience. The title "An Elephant Under Her Bed" tells the story about why this tiger cub is afraid of an unidentified noise while her mother has remained calm. The cub is following its instincts to be fearful of something it cannot identify and the mother knows, it is only an elephant, something she has seen many times before. The painting also opens the door to an important and much larger conversation, as the elephant represents the real monster under her bed...large-scale habitat loss and human-tiger conflict with a significant increase in poaching.
“Early Bird” is the last painting in a recent series, taking the birds that always inspire me and placing them in human environments—in this case on top of the children’s blocks. It is my attempt to connect this robin to our human lives and existence, perhaps so that we can feel him a little more intimately.

BARABARA BANTHIEN, SAA
Resides: Aptos, California, USA
b. 1950, Ohio, USA

Early Bird
American Robin
Acrylic on Board
8.5 x 12
Available for Acquisition
Members of the cat family are among my favorite animals to paint. I find their powerful, supple frames irresistible and they have a way of arranging their anatomy into very elegant poses when at rest. The cougar in my painting is in a state that anyone who owns a cat will recognize, not sleeping but kind of dreamily flaked out.
My dear departed girls, Miss Anna, Miss Lizzie and Miss Sophie inspired “Miss Me” and a friend inspired the title. She always asks if I have missed her. [Do you] “Miss Me?” Of course, “Miss Me” may be interpreted several ways. We always miss our canine companions when they leave us, and they, no doubt, miss us when we are not around. Indeed this is a girl, so she may be addressed as “Miss” Me.

JOY KROEGER BECKNER, SAA
Resides: Chesterfield, Missouri, USA
b. 1944, Missouri, USA

Miss Me
Miniature Smooth Coated Dachshund
Bronze
7 x 18 x 10.5
Available for Acquisition
RENEÉ BEMIS, SAA
Resides: St. Charles, Illinois, USA
b. 1958, Florida, USA

*The Ref*
Zebra
Bronze
50 x 21 x 10
Available for Acquisition

My vision was to design a unique piece, with some elements of abstraction. I carried that thought throughout the process, especially when it came to the patina. The section in the back, is all about a fluid movement, the Ying and Yang, representing the life struggles on the African plains.
“Rock Crawler,” or Nāugyaa, is octopus in the Pacific Northwest Haida language. It was inspired by watching these quick change artists in the crystal clear water off the coast of Vancouver Island, B.C. These amazing creatures can change color, texture, and shape to match their environment. When frightened they spurt out an “inky” substance. With this ability to change, octopi were seen as magical transformation helper spirits as well as a food source. The challenges with this stone were seeing the eight intertwined arms within the stone and carving the fourteen negative spaces which helped to release “Inky” from the stone.

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

Rock Crawler
Pacific Giant Octopus
Westfield Steatite
8.75 x 13.25 x 16
Available for Acquisition
“Midday Drink” captures a typical scenario in Mana Pools, Zimbabwe during the dry season. I frequented Mana Pools, a wildlife conservation national park in northern Zimbabwe, to gain inspiration and reference photos for upcoming paintings. In this painting, we see zebra drinking at a waterhole in the heat of the day, surrounded by an array of birdlife which act as the zebra’s first line of defense against the threat of predators. Oxpeckers and zebras have a mutually beneficial relationship, the oxpeckers feed off ticks and other skin parasites on the zebra’s skin but also alert the zebra of any predators that come into sight by hissing. This allows the zebra to drink at the waterhole while not being overly vulnerable to attack.
I have canoed to the Arctic Ocean the last three summers. The long daylight hours and billions of insects attract birds from thousands of miles away to nest. One of my favorites is the semi-palmated sandpiper. After wintering in South America they fly non-stop over the Atlantic Ocean to the arctic in six days. "Arctic Bound" is a reminder of the day and night journey they accomplish in order to reproduce.

DAN BURGETTE, SAA
Resides: Tetonia, Idaho, USA
b. 1947, Indiana, USA

Arctic Bound
Semi-palmated Sandpipers
Bronze
18 x 24 x 17
Available for Acquisition
CLARENCE P. CAMERON, SAA
Resides: Madison, Wisconsin, USA
b. 1941, Wisconsin, USA

Not in My Back Yard
Owl
Montana Dendritic Steatite (Soapstone)
12.5 x 12 x 8.5
Available for Acquisition

Large pieces of Montana dendritic soapstone are hard to find and this piece came from a friend who worked in the mine years ago. In my shop, I felt intimidated. Even though it was extremely dense and the stone did not “speak” to me, it forced me to pick up my rasp and begin removing stone, with no direction or idea of what would come of it. Suddenly, the stone not only spoke to me but would not shut up. It said, “Here, don’t you see an owl? Oh, there’s another one .... and another. Get to work!” Now I had three options as to where to start.
What has always struck me most about Wood Storks is the incredible variety of texture in their anatomy: the dry desert-like texture of their heads, their long smoother beaks, and their pure-white ‘fluffy’ feathers. You see them at rest, often propped up on one long wrinkled leg or even standing far out on the limbs of trees. At rest, they compress their necks, tucking their heads into their chests, and giving the appearance that their layered delicate chest feathers are a big white beard or mane.
DAN CHEN, SAA
Resides: Eugene, Oregon, USA
b. 1963, Canton, China

Dancing Cranes
Whooping Crane
Watercolor on Silk, Bronze
37 x 44 x 12
Available for Acquisition

In Asia, the crane represents longevity. I have painted cranes in traditional Chinese brush paintings before. Here, I used the traditional Chinese watercolor on silk technique for the painting, and then framed it with bronze and wood. Interestingly enough, it seems like this piece is a reflection of who I am, since I was born and raised in China in my youth and immigrated to the U.S. in my early adulthood. By combining both Eastern and Western mediums and techniques, I created this very unique piece.
Inspired by a late winter afternoon walk in the Colorado foothills just west of Denver, “From Shadow into Sunlight” is a study of contrasts: canyon and ridge-top; Cottonwood and Rabbitbrush; cool shadow and hot sun; earth and sky. My original attempt to integrate wildlife into this landscape setting was to paint a pair of ravens soaring together left across the sunlit slope. But after weeks of struggling to resolve the painting, I realized that a lone Golden Eagle instead would fit seamlessly into the color harmonies and value scheme of the painting.
Crowns of an Uncertain Realm

African Crowned Eagles
Oil on Canvas
30 x 40
Available for Acquisition

With an ability to prey on bushbuck and Colobus monkey, a hallux (rear) talon that is the longest killing implement of any predator on the African continent, and an ancestry that places higher on the food chain than prehistoric hominids, the African Crowned Eagle is one of the most charismatic species on the planet. Yet it is largely unknown, ignored by global conservation movements and classified only as threatened. Simon Thomsett, one of Africa’s leading raptor experts, allowed me to study his two captive crowned eagles, Roxy (the male, left) and Girl (the female, right) for this painting. In much of my work I endeavor to shine a positive light on an individual species or environment in order to begin a vital conversation, with the hope that it inspires the viewer to investigate further and become proactive in the preservation of the natural world.

GUY COMBES, SAA
Resides: Antioch, California, USA
b. 1971, Nairobi, Kenya

Crowns of an Uncertain Realm
African Crowned Eagles
Oil on Canvas
30 x 40
Available for Acquisition
This is Kambula, a western lowland gorilla who lived in the Fort Worth Zoo until 2009, when his health declined and he was euthanized. Given his age, he may have been wild-born. Regardless, he surely spent the bulk of his life in captivity. As human primates, there is, for many of us, a melancholy discomfort when observing these animals, these individuals, in captivity. And as the former art director of the Dallas Zoo, it has become untenable for me. Certainly gorillas in the wild face their own pressures, and are increasingly endangered. These issues must be tackled on multiple fronts.

CARRIE HEIBERGER COOK, SAA
Resides: Austin, Texas, USA
b. 1967, Michigan, USA

On the Inside Looking Out
Western Lowland Gorilla
Oil on Canvas
36 x 24
Available for Acquisition
COLLEEN R. COTEY, SAA
Resides: Olympia, Washington, USA
b. 1986, Washington, USA

Keystone Carpenter
North American Beaver
Copper, Steel & Aluminum Wire on Maple
28 x 42 x 17
Available for Acquisition

Oftentimes my work is inspired by found materials in which an animal has left their mark. I attempt to recreate the scene and capture it in time. In this piece, I imagined the beaver may have been slightly startled, resulting in him abandoning the log and leaving it for me to eventually find.
The light on this young elephant was the driving force for this piece. We are all aware of the plight of these magnificent, intelligent animals, therefore the name “Tusk” came to mind.
As a landscape painter, I love portraying the many animals living in harmony on our rural farms. In “Root Cellar” I have depicted a familiar House Sparrow perched briefly amongst the drying onions. Throughout the seasons every farm dweller shares a mutual respect; living together in a harsh rustic environment. In the countryside nature and tranquility seem to be in unison.
The elements and principles of design are always present in a creative work. I am amazed how our Creator masterfully used them when He created the Green Sea Turtle. Their unique shape, markings, patterns, colors, and textures reflect symmetry in design. The use of size and space in the composition communicate a dramatic sense of movement as they swim through the water. Catching a glimpse of one swimming close to shore at the beach was rare and exciting. It is comforting to know that He not only created the many wonderful creatures in our world but He also cares for them.

**JOSEPH ANTHONY DIGANGI, SAA**
Resides: Pensacola, Florida, USA
b. 1952, Illinois, USA

*Green Sea Turtle Duo*
Green Sea Turtle
Glass Fiber Reinforced Gypsum
16 x 20 x 4
Available for Acquisition
The winds of time are constantly changing. Some animals weather these changes better than others. Sandhill Cranes are such examples. A fossil found in the western United States was dated to be over 10 million years old. Its skeletal structure was virtually the same as a modern-day Sandhill Crane. They are one of my favorite birds. I am fascinated by their body shapes, haunting cries and mating rituals.

While painting this composition, I had fun forming a continuous loop with the cranes. The trailing legs of the lead bird actually belong to the head, neck and shoulders of the last bird! I look and listen for Sandhills every fall and spring. I might see them as little pinpricks in the sky riding the thermals or hear their echoing calls in the backwoods of our cabin.
With their unique, almost prehistoric looks, rhinos are fascinating, sculptural subjects. I chose to sculpt the black rhino because of its athletic build and distinctive prehensile lip. Known for their irritable nature and aggressive tendencies, “Brute Force” seemed a fitting name for this piece.
MICHAEL DUMAS, SAA
Resides: Lakehurst, Ontario, Canada
b. 1950, Ontario, Canada

Innocence
Domestic White Dove
Oil on Russian Birch
7 x 9
Available for Acquisition

Animals have a long history of serving as symbols for a myriad of human conceptions. White doves, for example, have become synonymous with expressions of fidelity, grace, humility and innocence. This solitary bird softly glowing against the dark interior of a straw strewn shed suggested something of all of those attributes. Her seemingly complete lack of fear at my sudden entrance was the salient part of the experience to me, and it lead to both the painting and its title.
When I saw this Armadillo at our local zoo, I knew he was the perfect subject for a scratchboard piece. All those patterns and textures just waiting to be stippled into existence. Of course, like most of my projects in this medium, I will get to the middle point and ask myself “What were you thinking!” As always, I trundle forward and am usually happy that I did. In the end, it took 300 hours to complete this piece. My tool of choice is a sewing needle with a handle that I put together myself. It gives me the ability to work small and fine, so feel free to lean in close and enjoy!

KATHLEEN E. DUNN, SAA
Resides: Milton, Washington, USA
b. 1955, New Jersey, USA

Places To Go
3-Banded Armadillo
Scratchboard
9.5 x 24
Available for Acquisition
LISA EGELI, SAA
Resides: Churchton, Maryland, USA
b. 1966, Maryland, USA

Counter Balance
Snowy Egret
Oil on Linen
20 x 12
Available for Acquisition

My many lovely mornings spent painting in Florida’s Everglades, while egrets and herons and fish and gators all go about their lives, inspired this “paused look” at a Snowy Egret in a fragile world.
The Northern hawk-owl is a rare winter visitor in southern Sweden where I live. This particular individual stayed for over two months last winter in a small birch grove. Since this species is active during the day, it was easy to study while it was hunting. For a birdwatcher, owls are always fascinating. Their flat face with glowing eyes are always inspiring motifs for me as a wildlife artist.
On the north side of Galveston Bay lies the Bolivar Peninsula—a haven for gulls, terns, long-legged waders and shorebirds. On an extremely low tide that exposed a shell bar I saw these two oyster-catchers preening and resting. I immediately wanted to do a print of them. Two large black and white birds with long, bright red bills would get your attention. In drawing the composition I edited some of the groups of shells to improve the layout so as to not crowd the birds. Upon completing the printing process I felt I had successfully portrayed the impression I was trying to convey.
The courting call of Montezuma Quail is as inconspicuous as the bird itself. Descending whistles emanate from within grassy woodlands, announcing that spring has come to the mountain foothills of southeast Arizona. It’s not easy to catch a glimpse of these elusive quail, either. Intricate markings of both sexes provide exquisite camouflage, creating the male’s harlequin pattern and the female’s delicate cloak of buff and umber. They do not readily flush when disturbed, but slip away into cover or crouch immobile until danger has passed. At dawn, the male keeps sentry as his lady sips from a rivulet.

LINDA M. FELTNER, SAA
Resides: Hereford, Arizona, USA
b. 1951, Texas, USA

*Ladies First*
Montezuma Quail and Harvester Ant
Transparent Watercolor
21 x 14.5
Private Collection of the Arizona Sonora Desert Museum Art Institute
Takhi/Przewalski’s horse (Equus ferus) is the only surviving species of genetically wild horse. I’ve been to all three locations in Mongolia where they have been reintroduced, the only places in the world where they can be seen running free in their native habitat. I saw this takhi stallion at Takhiin Tal in the far western Gobi in 2013. He had managed to get into a very large acclimation pen with four mares who had been recently air-shipped from the Prague Zoo. Even though I was on the other side of the fence, he kept an eye on me.
Sandhill cranes winter over at the famed Bosque del Apache, and once they arrive, their bugling calls are one of my favorite sounds I listen for every day. Watching them stretch and preen after they settle down in the flooded fields gave me inspiration for this piece.

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

The Arc of Grace
Sandhill Crane
Marble
14.5 x 8 x 6
Available for Acquisition
Our North American Porcupine is certainly an often overlooked mammal, passed over many times in thought and conversation for the more impressive wildlife of the continent. Then, an encounter with one of our canine companions occurs and this seemingly diminutive animal becomes quite formidable. So formidable, in fact, that many would-be predators often pass it by. As with other slightly obscure wildlife subjects, I found it both rewarding to learn more about the porcupine and wonderfully challenging to devise a method of sculpting its ever changing quills.
Being a frequent traveler to Africa has allowed me the unique opportunity to closely observe the different behaviors demonstrated by the savannah species. I have always been drawn to the repeating patterns of zebra stripes, and those stripes have a very important purpose for the equines. Being a favorite prey animal for the big predators, it turns out that when zebra huddle together or run in a tight pack, those stripes serve as a sort of camouflage. They blur together which makes it incredibly difficult for the predator to pull one out of the herd...even in this little group there really is “Safety in Numbers.”
“Tango” is a sculpture depicting a mature regal bird that is the Queen of her realm. I sculpt the attitude of an animal or bird not necessarily the body.

I love the challenge of communicating the emotions I want to express in a non-verbal way. “Tango” is the second Great Egret that I have sculpted. The first “Dance” was putting on a showy performance with his wings outstretched. This egret just needs a subtle sultry pose to express her power. My use of negative space allows for the viewer to add their own interpretation, of course.
“Barn Owl and Branches” was inspired by the barn owls I see around my home in Dorset UK, which, through careful management, has become a haven for wildlife. With this sculpture, I used the traditional method of lost wax casting for the owl, and then I fabricated the base using bent bronze rods. This is a method I am using increasingly in my work as it allows me to design bases and supports for the birds in a way that would be impossible using casting methods.
In my painting, “Solitary Bluebill,” I aim to give the viewer a sense of what it would be like to accompany a lone Lesser Scaup out to the middle of open waters. I have endeavored to accomplish this by placing the subject almost within reach of the viewer. Also known commonly as “Bluebills,” rafts of Lesser Scaup prefer to dive out in the open water far away from the shorelines to feed. The primary inspiration for this design is my passion for the conservation of waterfowl and wildlife. In 2014, this original painting took the top honors in the California 2015-2016 Duck Stamp Contest. I am truly honored to have my artwork working to help protect and preserve our natural resources in the great State of California.
I have to admit to being a bit of an Egret nut! They have always been my favorite birds and I can always find different approaches to painting them. I liked the idea of looking down on the bird as it strolled through the shallow water. I saw this bird in Bonita Springs, Florida. I enjoyed the design elements of the light filtering through the turquoise water. I get a lot of my ideas at the beach. It’s a terrible job, but someone has to do it!

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

Snowy In The Shallows
Snowy Egret
Oil on Panel
24 x 30
Available for Acquisition
The marsh that inspired this scene is not far from my house. I go there often to paint, photograph and, of course, watch the birds. Despite the beauty of the locale and the diversity of birds, it can be a challenge to find a strong composition when tempted to include the surrounding hills, pond, and clumps of maples and dogwoods that edge the streamside. In early June, the blooming blue flag iris brought my attention to the resting goose and a more intimate composition presented itself. Back in the studio, it was, at last, satisfying to be capturing one of my favorite places in pastels.
An old “witch’s broom” on a dead tree provided a pretty tricky first landing spot for a fledgling owl, but sometimes you just have to take advantage of whatever is available. This is his first step in “Branching Out.”
On the last afternoon of a wonderful Antarctic cruise, “In Search of Eight Species of Penguins,” our Zodiacs landed on Saunders Island in the Falklands. The sheer numbers of seabirds, including gentoo, rockhopper, Magellanic, and king penguins, were overwhelming. The sky was clear blue. Walking past the gentoo colony, I could hear soft cheeping from chicks shaded by their parents from November’s summer heat. Penguins were constantly going to sea on fishing trips. As these two gentoos returned to the beach with wings outspread, their comical waddling created a gleeful appearance.

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

Footloose
Gentoo Penguin
Watercolor, 13 x 11
Available for Acquisition
Puffins are one of my favorite birds, and have featured in many of my paintings. They have such expressive faces full of character and charm with beautiful eyes lined in orange and black, along with a strikingly colorful beak. Puffins use a lot of posturing to communicate and their courting behavior usually draws a crowd of curious onlookers. These puffins were seen on Skomer Island off the Pembrokeshire Coast in Wales, UK during the breeding season when Thrift is in full flower.

ALISON INGRAM, SAA
Resides: Horsham, West Sussex, United Kingdom
b. 1968, West Sussex, UK

Courting Puffins and Thrift
Atlantic Puffin
Oil
11.5 x 15.5
Available for Acquisition
RYAN DOUGLAS JACQUE, SAA
Resides: Brimfield, Massachusetts, USA
b. 1971, Massachusetts, USA

Treetop Security
Great Horned Owl
Graphite Pencil
13.75 x 8
Available for Acquisition

This began as a scene of treetops, then a larger owl portrait…and then both. The great horned owl had such a serious and dominant look on its face that it made me think of the look of a Sergeant in the military, so the title reflected that thought.
“Bongo Study” is just one of numerous preliminary pieces created in preparation for painting a more significant work titled “The African Menagerie.” Perhaps the most beautiful antelope in the world, Bongo males can reach upwards of close to 900 lbs. This large, secretive ungulate inhabits the dense jungles of equatorial Africa, and is listed in some areas as critically endangered. A somewhat challenging piece for me, maybe the pressure of trying to create a rendering worthy of this species’ true beauty.

BRIAN JARVI, SAA
Resides: Cohasset, Minnesota, USA
b. 1956, Minnesota, USA

Bongo Study
Bongo
Oil on Linen
36 x 24
Private Collection of the Artist
KATE JENVEY, SAA
Resides: Benalla, Victoria, Australia
b. 1959, Nairobi, Kenya

Start of a New Day
Cheetah
Colour Pencil
8.5 x 15.5
Available for Acquisition

We spotted this cheetah drinking from a nearby waterhole at dawn. After quenching his thirst, he wandered over to a termite mound that gave him a higher vantage point to study his surroundings. Sitting down, he remained there for a short while, beautifully lit by the warm morning sun. Then stretching, he wandered off to start a new day and I wondered what might be in store for him.
Of all the experiences that I've had in my life, one stands out with particular heartfelt honor. I befriended a huge wild whitetail buck in our woods that I named “Torch.” It took several years for our mutual trust to develop, but develop it did. I trained him to jump my fence on command for my camera so that I could gather reference of a jumping whitetail for my art. When it came time to depict Torch in bronze, a leaping gesture seemed most appropriate. Torch will forever live on in my heart.

JONI JOHNSON-GODSY, SAA
Resides: Shawnee, Kansas, USA
b. 1961, Ohio, USA

Airborne
White Tail Deer
Bronze
17 x 16 x 7
Available for Acquisition
Debby Cotter Kaspari, SAA
Resides: Norman, Oklahoma, USA
b. 1957, California, USA

Ice Age
Musk Ox
Oil on Arches Paper
11 x 15
Available for Acquisition

The Copenhagen Zoo has an Arctic wildlife exhibit with reindeer, wolves, and a herd of muskox. The calves are endearing beyond belief. I sketched this mother and baby on a typically windy, cold Danish day. They, of course, were wonderfully snug in their full-length, extra-thick coats. I could have used another layer.
One of my most profound wildlife experiences was seeing my first Gray wolf in the wild. I could not believe their size yet they moved with such grace. They seem to glide through their environment effortlessly and silent. I wanted to capture that feeling of silent determination in this painting as these two wolves patrol their snowy world in their endless search for prey.

DAVID KIEHM, SAA
Resides: Milford, New York, USA
b. 1962, New York, USA

Dawn Patrol
Gray Wolf
Oil on Panel
10 x 8
Available for Acquisition
MORGEN KILBOURN, SAA
Resides: Star, North Carolina, USA
b. 1973, Connecticut, USA

The Equidae of Antiquity: Study II
Extinct ancient Nisaean horse breed
Ceramic on Concrete Base
25 x 12 x 6
Available for Acquisition

These studies focusing on various breeds found in Classical and Hellenistic Greek art and literature are a new endeavor for me. The horses are depicted in veneration of the remarkable extinct Antiquity breeds; Nissean, Thessalian and Scythian horses. The relief styles are in homage to that of master sculptors of the ancient world. Reconstructing characteristics while stripping away assumed cultural stylizations of the era is an enjoyable challenge as there are differences of scholarly opinions on specific traits. I have based my works in part on the surviving artifacts, excavations of chariot horse skeletons and centuries of global breed migration.
I live in black bear country, and have encountered these fascinating creatures during my daily hikes in the mountains. What amazes me is the degree to which they possess an uncanny ability to express emotion through their eyes, facial expressions and body posturing. Humanizing those emotions becomes very tempting. Many different emotions could be represented by this particular sculpture, but to me, I see this bear as “lovesick.”

CHRISTINE KNAPP, SAA
Resides: Lyons, Colorado, USA
b. 1951, Ohio, USA

_AHH Love_
Black Bear
Bronze
11 x 11 x 7
Available for Acquisition
I’m familiar with box turtles, having rescued a few. Not only are box turtles fond of fruit, they are very much attracted to the color red, making strawberries high on their list of delicacies. When I wanted to do a turtle being attracted by a berry, I decided there should be someone operating the “vehicle” and a mouse seemed to be the likely candidate. I used live models for accurate depictions of both creatures. I find imagination to be vital in my life and I often entwine it with reality in my sculptures.

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

RV
Eastern Box Turtle & Field Mouse
Bronze
7.5 x 10.5 x 7.5
Available for Acquisition
Birds are one of the most fascinating subjects to paint, they could be moving, flying or staying still. They are beautiful as they are—whether in flocks, in pairs or alone. While some artists try to depict their subjects in a photo-realistic view, I try to paint birds with impressionistic brushstrokes and through the free-flowing characteristics of watercolors. I love portraying their essence, bringing out their free-spirited nature and lively presence.

ZE ZE LAI
Resides: Hong Kong
b. 1963, Kowloon, Hong Kong

Blue Lady
Blue Crane
Watercolor
22 x 15
Available for Acquisition
“A Familiar Path” is a painting that depicts the great icons of Africa. The majestic elephant walks tall against an even taller backdrop and for this herd so ends a journey not unlike that of yesterday, traversing the corridors of their memory along ancient trails that run like the long veins of life. Amboseli’s elephants migrate daily into the lush marsh and salt lake that offers them succulent feeding, ample water and minerals before returning into the forest at the foot of Mt. Kilimanjaro in the evening. We can only hope that the continued efforts that we are making to preserve these noble creatures will be enough before scenes like my painting will only be a memory.
Is it too hot? Maybe it’s just one of those days when you’re too tired to do anything. So if you’re hot and tired, even too tired for fishing, this looks like a good place to plop down between the rocks. Listen to the water bubbling as it cascades around you, softly but incessantly babbling away as it cools and soothes your wild side. Is that lunch swimming by? Not today. Today it’s just a neighbor taking a dip and enjoying the water. Yes, a little warm sparkling sunshine, some soft sounds of nature and a little liquid refreshment on the rocks. It’s a great day for just chillin’.

ROD LAWRENCE, SAA
Resides: Kalkaska, Michigan, USA
b. 1951, Michigan, USA

Just Chillin’
Grizzly Bear
Acrylic
27 x 16
Available for Acquisition
Who doesn’t like a picnic? On sunny days the goats get fed outside. Putting out the hay is cause for a lot of rowdy action. Soon they settle and begin to eat. Their chewing and sighing is peaceful. My favorite, Sugar Snap, is front and center in the painting with Honey Bunny next to her.

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

Hay for Breakfast
Nigerian Dwarf Dairy Goats
Oil on Panel
16 x 20
Available for Acquisition
My objective was to create a romp of otters fused into a single form unified in focus; just as the fingers of a hand come together to grip.

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

The Visitor
River Otter
Bronze
36 x 27 x 18
Available for Acquisition
My pencil on paper work has been based on my travels to the developing world to work on volunteer projects and the local dogs have always captured my attention. While walking on a side street in a Central American barrio, I came upon an elderly man and his dog who is depicted in “Lazy Day.” It was clear that he loved his dog, who was friendly and happy. This man had little, but his dog gave meaning and purpose to his life. And though they lived simply, they were made content by their companionship.

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

Lazy Day
Dog
Pencil and Ink
18.5 x 21
Available for Acquisition
Charley Harper’s “Blue Jay Bathing” is directly responsible for this inspiration. I strive for Mr. Harper’s simplicity within the limits of my medium, a single feather. The shadows are created by elevating and supporting the feather and the cutout circles on insect pins. These elevate the circular pieces punched out of the feather away from the cotton paper background as well as elevating the feather. The shadows change depending on the direction, intensity, and type of light. The blue feather will not fade, even in direct sunlight. This is because its color is structural, not a pigment.

CHRIS MAYNARD, SAA
Resides: Olympia, Washington, USA
b. 1954, New York, USA

Charley’s Jay Spray
Steller’s Jay
Blue and Gold Macaw
Secondary Wing Feather
12 x 15
Available for Acquisition
The Secretary bird, found in Africa, is such a striking and unusual bird. They are one of only two raptors that hunt on the ground—they are especially known for hunting snakes, even venomous ones. They mate for life; building a nest high in an acacia tree. I loved depicting the interplay of the loose twig nest and the head feathers of the bird as they are tossed in the breeze. Their Latin name is Sagittarius Serpentarius. I am a “Sagittarius” AND I like snakes—so perhaps I feel, in a way, that they are my “totem” animal.

JAN MARTIN MCGUIRE, SAA
Resides: Bartlesville, Oklahoma, USA
b. 1955, Colorado, USA

Room With A View
Secretary Bird
Acrylic on Canvas
16 x 20
Available for Acquisition
Rosehips in moonlight
The mare’s mind in flight tonight
Drifting to the scents
—for John Schoenherr

GEORDIE MILLAR, SAA
Resides: Etobicoke, Ontario, Canada
b. 1967, Ontario, Canada

Spring
Percheron Horse
Charcoal on Paper
56 x 80
Available for Acquisition
Here in the Great Lakes region, the Piping Plover has been listed as endangered since 1986, when only 17 breeding pairs were recorded. I was fortunate enough in 2015 to witness more than half a dozen at one of my favorite beaches in northeast lower Michigan. It ended up being a good year for the plovers, 75 pairs were reported to have fledged 128 chicks. In my painting, I wanted to convey to the viewer a down low and personal look at the desolate landscape that the Piping Plover calls home.

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

Windswept Territory
Piping Plover
Oil
8 x 23
Available for Acquisition
I enjoy exploring the depiction of texture in my drawings and there is no better texture to be challenged by than tree bark. Trees come in all sorts of forms and this work is all about the tree, its gnarly twists acting as the perfect backdrop to the resting Hoopoe.

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

Twists of Fate  
Hoopoe  
Graphite  
15.75 x 11.75  
Available for Acquisition
Raven dances. His feet pound out the rhythm of the earth. He dances in the barbed wire, caught, then takes it like a dance partner, weaving it around himself and unwinding it like a defense, a sanctuary, a self-made trap, a story. Patterns connect and touch, then open and fall away like the silver rings of a magician. The lines of motion could be the lines of Haida carving, Celtic knotwork, a gymnast’s ribbon, or modern tribal tattoos. Raven is a bird of the world, but the barbed wire brings him to America and the West, where history is young. Lines connect and the heartbeat of the world continues, and raven dances.

TIFFANY MILLER RUSSELL, SAA
Resides: Broomfield, Colorado, USA
b. 1982, California, USA

Stomp
Raven
Cut Paper
23 x 40
Available for Acquisition
I look forward to Spring and seeing all of the migrants passing through our area. Although the American Robin is ubiquitous, especially in Spring, I enjoy observing them as well. I’ve shown this guy paused for a moment while searching for worms and other insects. He is momentarily caught by the light along with the wildflowers which helped compliment the scene. I love depicting light, texture and color. You will often see me use those elements in paintings.

JOHN MULLANE, SAA
Resides: Bronx, New York, USA
b. 1964, New York, USA

Spring Robin
American Robin
Acrylic on Masonite
11 x 14
Available for Acquisition
I have long been fascinated by the birds of the shore, but have increasingly been interested in that time between day and night, when the reflectivity of water and the ambient light from the sky blend in a way that enhances both contrast and color. “The Bathers” sets a clustered group of Ring-billed Gulls in that magical “time between times,” their silhouetted forms subtly illuminated by sea and sky.
I witnessed a beautiful scene. The marsh was covered by a layer of thin ice. The colors of the withered water plants, the fresh morning air and frozen marsh complimented each other beautifully on the frozen marsh, I depicted a Water Rail cautiously walking across it taking care with each step.

SADAO NAITO, SAA
Resides: Tokyo, Japan
b. 1947, Tokyo, Japan

Thin Ice
Water Rail
Acrylic, Gouache and Colored Pencil
41 x 30
Available for Acquisition
Society, as in nature, can be all about that competitive edge. The advantages of being in the lead, remaining focused while fighting off the competition, is survival. This can prove to be formidable, it doesn’t matter if you are a business person, athlete or a rat with a seed cache, it’s all relative.

KEN NEWMAN, SAA
Resides: Cambridge, Idaho, USA
b. 1956, California, USA

The Rat Race
Kangaroo Rats
Bronze
10 x 22 x 9
Available for Acquisition
My experience in collaborating with client requests varies from the vague to the very specific. In this instance the client request was simply to portray a Bengal tiger in a heightened state of alertness. Many years previous, I had spent a day at an animal facility photographing captive tigers as they lounged and played out mock stalking sequences. I was interested to watch for signs of their acute hearing and sight. Ears rotated and flipped while their eyes glistened in an effort to locate and identify concealed sounds. Satisfied with my drawings, a body form was completed and three archival sheets were selected to suggest the markings and to offer a feeling of depth in the foliage. As I worked, I reflected on the irony of my concern for the permanence of the papers while depicting a creature so vulnerable in its struggle to survive.
“Savanna Dream” represents a gazelle spirit. He leaps and prances on the African savanna before a dusty setting sun. During the harsh dry season, he is a vision of a happier time soon to come.

TIMOTHY NIMMO, SAA
Resides: Colorado Springs, Colorado, USA
b. 1960, Wisconsin, USA

Savanna Dream
Gazelle
Bronze
13 x 12 x 8
Available for Acquisition
Lately, I’ve been painting bird studies which concentrate primarily on pose and form. In “Snowy Egret” I have attempted to portray the bird’s elegant form in the preening position and, in the process, create a background that contrasts without distraction.
For me, the classic pose of a peacock is not the one where the tail is fanned out in display; but rather the stately walk as it moves about with its head held high. It reminds me of a monarch parading out to meet his subjects.

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

*Strutt’n*
Peacock
Acrylic
12 x 19
Available for Acquisition
The Southern Sea Otter is a beloved resident of California’s Central Coast. In the Monterey Bay area there are several places where these otters can be safely viewed as they go about their daily activities. This individual is on the move, cruising through the reflective waters of Moss Landing Harbor to a favorite foraging location.

KATHY S. PAIVINEN, SAA
Resides: San Martin, California, USA
b. 1953, Michigan, USA

Cruisin’
Southern Sea Otter
Watercolor
12.5 x 20
Available for Acquisition
Grey wolves, believed to mate for life, develop close relationships and strong social bonds within their pack. This beautiful endangered species relies on its innate strength and wisdom to survive when threatened with extinction.

**MICHAEL PAPE**
Resides: Mississuaga, Ontario, Canada
b. 1963, Ontario, Canada

*Strength & Wisdom - Grey Wolves*
Grey Wolves
Acrylic on Canvas
20 x 20 - Available for Acquisition
My small frog paintings are like icons celebrating the beauty and diversity of these unique animals. And they have the graciousness of living right in my backyard!

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

Quietude
Green frog
Oil on board
4 x 6
Available for Acquisition
LOUISE PETERSON, SAA
Resides: Guffey, Colorado, USA
b. 1962, Darlington, England

*Her High Four*
Great Dane
Bronze
22 x 21 x 14
Available for Acquisition

*I have sculpted this image several times in different sizes and versions and it has been so popular that they all sell out. This latest one is of a female with her opposite paw up, it is a maquette for a larger than life-size commission for “Jades Dog Park,” Butler County, Pennsylvania.*
Having always lived near the rivers and streams of the Rocky Mountains, their waters are woven into my soul. Like a bright silver thread connecting it all, the small cheerful ouzel darts back and through, seeming to me the very spirit of all the wild waters of the mountains. They are the soul, the true “Animas” of my most precious places.
Seeing a Eurasian Eagle Owl for the first time left me awestruck. They are among the largest of all owls in the world but what captured my attention were those large, pumpkin-colored eyes. They range from a species of least concern in some areas to an endangered species in others. During the 1900s, Eurasian Eagle Owl populations declined drastically when humans hunted and poisoned them. With increased protection by local governments and reintroduction in some areas, these owls are slowly making a comeback. While current populations are improving, it will be some time before they return to previous numbers.
I walked along a sub-tropical tide-washed beach that gracefully arced its way into the mouth of Estero El Soldado—a pristine mangrove estuary of the Sea of Cortez, Sonora, Mexico. I was soon sketching birds I had only seen in books. My “target species” was the Elegant Tern, a threatened species living at the very margins of life. Over ninety percent of the population breeds on a small island—one storm could wipe them out! Many terns were already paired and greeting each other with open bills and drooping wings, performing courtship feeding and copulating behaviors which eventually gave rise to this composition.

JOHN CHARLES PITCHER, SAA
Resides: Dorset, Vermont, USA
b. 1949, Michigan, USA

The Gathering
Yellow-footed Gull & Various Terns
Oil
36 x 60
Available for Acquisition
Of all the cool birds I have become familiar with over my many years of travel in India, Hornbills are one of the most interesting. To protect her young from Monitor Lizards, snakes, and other predators, the female actually walls herself up in a cavity in a tall tree. And during this time in the nesting chamber, the male supplies both her and the young with food. Here he has returned with one of her favorites, fresh figs. India and Asia’s Giant Pied Hornbill is one of the very largest of all hornbills, with very distinctive black and white markings.
The pose and patterns of these tigers caught my attention immediately. When I first contemplated this drawing, a number of ideas sprang to mind and this was one of those works that flowed smoothly from start to finish. The title came to me at some point during the process and I knew right away that was “it.” Some scratchboards are left black and white, others are colored, I chose to combine the two techniques and added color only to the tigers’ faces. I used a wash of India ink to tone down the white scratches on their bodies.
The koi have led to a narrative that explores thematic subjects such as the fall of the divine, commodification of beauty, and have become a symbol for society’s relationship to the landscape. Within the paintings, there is normally an element separate from the koi’s world, such as a fishing hook, that is meant to cause a break into the serenity of their world. The hook symbolizes the intrusion of man and the koi’s beauty becomes a commodity to be taken. This idea extends far beyond the koi and into relations such as society’s use of natural resources.
“Wake Up America” is a fun poke at the idea that during an election year everyone from all sides, at all points in our history, thinks that the country is at the point of ruin. Yet the sun comes up again the next day.

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

Wake Up America!
Rooster
Bronze, Wood and Steel
72 x 24 x 12
Available for Acquisition
It was a cold and gray winter morning in California. The fog was just beginning to rise when I had the pleasure of watching these pelicans as they cruised the updraft along the cliffs heading north in search of a good fishing spot for breakfast.
A good day painting is a day with challenges and at least some accomplishments. Sometimes I just have a craving to paint a white subject like an Egret or Polar Bear. It gives me an opportunity to use a whole different range of colors. I’m guessing many would think that a white fox in white snow would be easy. Snow is translucent and white pigment is as opaque as anything on your palette. In this painting I tried to convey the texture in the fur in contrast with the light and airy snow.

**JULIA K. ROGERS, SAA**
Resides: Easton, Maryland, USA
b. 1962, Maryland, USA

*Arctic Fox*
Arctic Fox
Oil on Linen
16 x 20
Available for Acquisition
ROSETTA, SAA
Resides: Loveland, Colorado, USA
b. 1945, Virginia, USA

Friesian Fantasy
Friesian Horse
Bronze
16 x 21.5 x 5
Available for Acquisition

There was a totally mesmerizing video of Friesian horses circulating on the internet that inspired me to do this piece. My challenge was to capture both the power of this large warrior-bred horse and its incredibly graceful and elegant high-stepping trot. I am captivated by the flowing dance of the amazingly long mane and tail and the flounce of the feather hair around their hooves. Perhaps the combination of size and power with grace and elegance that attracts me to the big cats is what also appeals to me in this strikingly beautiful steed.
As I was leaving for my studio, I found our neighbor’s cat lounging on the rubble of rocks my husband is using to repair our property’s aging stone walls. Rocks and felines are some of my favorite subjects to paint, and I couldn’t have made up anything better than what was before me. Of course changes in the painting were made, such as lighting adjustments and color sequencing in the rocks. In addition, I felt the introduction of the green plant in the background was essential to make this otherwise tonalistic miniature really spring to life.
For me, witnessing the majesty of wildlife is a profound experience. I am inspired by the glory of nature. Some people don’t realize that I sculpt from real-life references, but it is essential to my work as an artist. While in the presence of the animal or bird that I am sculpting, I feel an obligation to strive to capture the power of its essence with every application of clay and every flick of my palette knife. It is my hope that by sharing my vision with others, it will inspire people to protect and revere our natural world.
“Manuka Monarch” was inspired by a trip I took with my husband to New Zealand in 2015. While there, we were invited to visit a beautiful private lodge, Manuka Point, nestled in the Southern Alps. We had the opportunity to see many wild animals, but the red stag was especially impressive. The red deer is not native to the islands, but was introduced in the 1800s, reportedly at Manuka Point. It was incredible to see these beautiful animals against the backdrop of the towering snow capped mountains.

JOCELYN RUSSELL
Resides: Friday Harbor, Washington, USA
b. 1961, Colorado, USA

Manuka Monarch
Red Stag
Bronze - 24 x 23 x 12
Available for Acquisition
The picture is watercolour, painted on 650lb hot-press Arches paper. It’s lovely paper, it doesn’t need stretching. I could paint it straight off and be left with a nice deckle edge. I wanted to illustrate exactly what was in my hand. It’s a straight illustration from a branch I took off the tree. For the first time in 3 years in Scotland we had a good crop of plums that looked so round and delicious, there were lots of peacock butterflies and I wanted to show the insects that are such an important part of the world. Peacocks aren’t rare, but that’s not to say they’re less important. I had become interested in butterflies and that was one of the ones that was around. I just wanted to give it prominence. So it’s a celebration of the plums and of the butterflies.
My life has always revolved around animals and
my fascination has been reproducing them in
whatever medium as realistically as possible. I am
an avid lover of the outdoors and I enjoy observing
animals and their behavior in their natural
environment and capturing that special personal-
ity or movement in graphite. This medium allows
me to draw the tiniest detail and the realism that
pleases me. Watching the strokes of a pencil create
the illusion of each unique texture is something
that can only be achieved in black and white. I
enjoy losing myself as I work on a piece.

GAYLA SALVATI, SAA
Resides: Perry, Oklahoma, USA
b. 1967, Oklahoma, USA

Study in Stripes
Grevy’s Zebra
Graphite on Mellotex
11 x 14
Available for Acquisition
Mourning Doves have always been a favorite of mine. They are extremely agile on the wing and a difficult target for hunters as well as birds of prey. My goal in this sculpture was to capture the essence of their swift graceful flight. Flying pigeons is a hobby of mine and I often wish it were Mourning Doves I was flying.

Prickly Pair
Mourning Dove
Bronze
24 x 18 x 10
Available for Acquisition

STEFAN SAVIDES, SAA
Resides: Klamath Falls, Oregon, USA
b. 1950, California, USA
The Cape buffalo is one of the most dangerous and unpredictable animals in Africa. Since my first trip to Kenya in 1979, I have encountered many of them. In this painting I have tried to recreate one of my worst fears: walking in the African bush as night closes in. I imagine walking through tall grass, as I have often done, many times, and feel something watching me from its hiding place. I look to one side and there, staring at me is a Cape buffalo through the tall grass. It could be my “final moment.”

JOHN SEEREY-LESTER, SAA
Resides: Osprey, Florida, USA
b. 1945, Manchester, England

Final Moment - Cape Buffalo
Cape Buffalo
Oil on Linen
30 x 40
Available for Acquisition
We have enjoyed spending time in the wilds of Africa, painting all the unique animals and birds. Africa offers some of the most diverse and special birds. The White Pelicans hunt in groups, forming a line, and then turning it into a horseshoe pattern, moving the fish to shallow water. Together they will dip their bills underwater, the pouch fills with water and fish. When it lifts its head, the pouch contracts, forcing water out, but keeping the fish. They are the only birds that hunt in groups. I loved the dry, parched mud to add texture and bring your eye to the resting birds.
“Mac,” the Labrador Retriever depicted in my scratchboard art, is my parent’s dog and a classic Labrador Retriever in both looks and character—social, friendly, trainable and he will do anything for a cookie! On one of my visits to my parents I saw Mac snoozing in a sunbeam, with strong shadows and lights just perfect for a dramatic scratchboard. After I woke him up I was able to obtain a series of images which I used as reference with the light hitting his eyes just perfectly capturing that loyal look that is the epitome of the Labrador Retriever.
A few winter’s ago, a snowy owl was hunting a cow pasture near my home. That winter, a snowy owl irruption occurred which brought an unprecedented number of snowy owls south of their normal range. While out photographing the owl and moving around for different angles, an area of a nearby corn field attracted my eye. Snow melt had frozen over in the field creating an interesting abstract design that I really liked. I often look for interesting patterns in nature such as this when I’m thinking of compositions. I ended up using this setting in “Arctic Visitor.”
Have you ever been in a place that gave you an overwhelming sense of the presence of God? Scenes like this remind me of the power and glory of God. Psalm 63:2—“I have seen you in the sanctuary and beheld your power and your glory.”

BRUCE SPEIDEL
Resides: Sundance, Wyoming, USA
b. 1983, Wyoming, USA

Sanctuary
Rocky Mountain Elk
Acrylic on Masonite
24 x 48
Available for Acquisition
DEBBIE STEVENS, SAA
Resides: Cypress, Texas, USA
b. 1955, Oklahoma, USA

Majestic Wonder
Red Crowned Crane
Oil on Canvas
12 x 24
Available for Acquisition

This majestic bird is one of the heaviest of the 15 different crane species weighing up to 25 lbs. Along with its closest relative, the North American Whooping Crane, it has been listed as endangered since the 1970s. It is estimated that only 2,500 remain in the wild. This includes a resident population of around 900 birds on the Northern Japanese island of Hokkaido and a migratory population of about 1,200 birds in Northeastern China and Russia. The title “Majestic Wonder” is my thought “Wondering” about the future of this “Majestic” bird.
North of the small town where we live, there is a wildlife wetland reserve. We are able to see various waterfowl as they rest during the return flight from the south. This hooded merganser was floating in the calm waters in the late afternoon sunlight. The contrast between the black and white plumage of the duck with the colorful reflections in the water were very striking. As a colorist, I felt compelled to try and capture the moment of the “Golden Hour,” when the light seems softer and warmer. The subtle movement of the water gave motion to the painting.
Every year in May there is a mass migration of tarpon toward particular shallows of the Florida Keys, which coincides with the emergence of inch-and-a-half Polychaete worms known locally as Palolo worms. Why six foot long fish with huge bucket mouths should target such small prey to the exclusion of all others during the “hatch” has been debated for decades, but the abandon with which tarpon feed on these tiny worms draws anglers—especially fly fishermen—from around the world, hoping to hit the narrow window of opportunity afforded by the worm hatch.
One of the first things my family and I did when we arrived in Colorado was to drive 14,000 feet up Mt. Evans. At the summit, we saw numerous Mountain Goats. I set up my pochade box and, despite incredible wind gusts, I created a quick oil sketch to supplement the photos and video I took afterwards. That sketch proved invaluable for getting the accurate colors and values that a camera generally fails to capture. The glow on the white fur, created by the clear alpine light is as much the subject as are the goats.
While watching a neighbor’s hen one day, it struck me that there seems to be more feather than fowl to a chicken. It was this pleasing fluffy form that inspired me to sculpt the hen. I always look for a strong line when determining the pose of the subject. However, with “Peckish Hen,” there is more a flow of mass than line in the way her large body tapers down to a small head in search of a tiny seed.
A black headed gull is wading in low water in the evening. It is a simple scene, where many people pass by without noticing. But when you look closely it is amazing what light does with the colors of the bird and the water. The colors of the almost white gull turn in beautiful blues, greys and purple. The difficulty of this painting was to get a right balance of the colors. As a final check I asked my 5 year old daughter Hannah in what color I painted the bird. She answered: “white..!”
LYNN WADE, SAA  
Resides: Largo, Florida, USA  
b. 1950, Washington, DC, USA  

*The Good Life*  
Roseate Spoonbill  
Oil on Canvas  
20 x 24  
Available for Acquisition  

An equine artist, newly arrived in SW Florida, I was leaving a parking lot when I noticed a big Laughing Gull walking, dragging a wing. After a memorable drive with him tucked under my arm, “laughing” just a few inches from my face, we got to the seabird hospital/sanctuary. With my Angry Bird safely ensconced there, I took a few photos of the residents, did a painting from one of them… and was hooked. This Spoonbill, who was recovering from an injury, is truly living the good life there. And, in painting beautiful creatures for a living, so am I.
This piece was inspired from my trip to Tanzania in 2013. I was fortunate to spend almost two weeks, photographing elephants and numerous other magnificent animals in the Tarangire National Park. What moved me the most on that trip was how affectionate and attentive the elephants were toward one another. I was especially inspired by observing an adult elephant physically manifesting its affection for an adolescent by entwining their trunks. What a beautiful expression of compassion and visceral moment. Upon returning home and examining this particular piece of steatite to see what might by residing inside it, I immediately visualized this magical experience. What a treasure the stone was protecting.

DALE A. WEILER, SAA
Resides: Tryon, North Carolina, USA
b. 1947, New York, USA

Love Knot
African Elephants
Virginia steatite/Colorado alabaster
on forged steel
15 x 24 x 6
Private Collection of the Artist
Ruddy ducks are one of my favorite species of ducks with color and “personality” to spare. While known for their stiff-tailed display postures, this drake is simply floating effortlessly through the picture plane without creating the slightest ripple. Basically this painting is a study in contrasts. The red/green dichotomy is the most obvious one but also the placement of a relatively small red shape in a much larger green rectangle made for a dynamic composition with a strong abstract design.
I remember clearly the moment I learned that pelicans could be found where I live. An acquaintance called to invite my participation in an art exhibition at a pelican festival in northern Colorado. I barely heard what else she said because I was stuck trying to process the idea of pelicans. HERE? In the arid interior? Since that time I’ve noted the return of pelicans as an annual rite of spring. Bright white bodies and crisp black primaries glow against deep blue skies, and when they land on the local ponds they absolutely command attention.
SOCIETY OF ANIMAL ARTISTS

SAA Membership & Award History
Artists toil, move on, and are no more. But their works remain, enriching the world.

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

Robert K. Abbett*  
Dennis Anderson  
Dharbinder Bamrah  
Cheryl Battistelli  
Al Barnes*  
William F. Bartlett  
Thomas Beecham  
Beverly Bender  
Edward Bierly  
Patricia Allen Bott  
Guido Borghi  
Joseph L. Boulton  
Jean Bowman  
Ajay Brainard*  
Paul Bransom  
Brenda Carter  
Larry Chandler  
Gardel Dano Christensen  
John Clymer  
Gifford Cochran  
Farrell R. Collett  
Simon Combes  
Joseph A. Davis  
Lyn Ellision  
Charles De Feo  
Jack L. Dumas  
Donald R. Eckelberry  
Maurice Eyeington*  
Larry Fanning  
Walter Ferguson*  
Mel Fillerup  
Charles Frace  
Anne 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  
Harry L. Hoffman  
Anna Hyatt Huntington  
Laurence G. Isard  
Francis L. Jaques  
Katherine Todd Johnstone  
Louis Paul Jonas  
Alma Kline  
Les Kouba  
Robert Krieg  
Robert Kuhn  
James Landenberger  
Ole Larsen  
Gertrude K. Lathrop  
Fred Machetanz  
Gregory McHuron  
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 Pro  
Mary Purdey  
Robert L. Refvem  
William Reusswig  
Robert Sadler  
Robert R. Salo  
Lloyd Sandford  
Sam Savitt  
Robert Scriver  
John Schoenherr  
Robert M. Scriver  
Keith Shackleton  
Louise Shattuck  
Joseph Sibal  
Richard Sloan  
Sharon Sommers  
Debbie Edgers Sturges  
Helen Damrosch Tee-Van  
Linda Thompson  
Clarence Tillenius  
Walter A. Weber  
Katharine Lane Weems  
Clement Weisbecker  
Robert G. Wehle  
Milton C. Weiler  
Victoria Wilson-Schultz*  
Walter J. Wilwerding

* On the following pages we acknowledge the artists who died in the last year.
Bob was a member of the Society of Animal Artists since 1972. He began his career as a commercial artist in Chicago, and continued this work in New York City for a number of years. He produced cover art for many paperbacks, including a series based on Edgar Rice Burroughs's *Tarzan*—and for popular science fiction works as well. After moving to Bridgewater, CT, Bob transitioned his work to fine art, painting the outdoor sporting subjects he loved for galleries and commission clients, while also writing for several art and sporting magazines.

Inspired by the bucolic New England countryside, and using his knowledge of photography plus the skills he developed as an illustrator, Bob developed his “impressionistic realism” style of painting and created the dog, wing-shooting, and angling images that would endear him to a generation of outdoorsmen. Bob said “I found overwhelming inspiration in the hills, fields, and wooded acres along with our many wildlife residents. It was a chancy thing to switch to gallery art, but we were very fortunate.”

“I have more than once walked with my gun into thinning autumn woods behind my setters, and devouring the beauty around me have thought: That’s just how Robert Abbett would paint it.” So wrote George Bird Evans of the wildlife artist Bob Abbett. Michael McIntosh called Abbett “perhaps the finest painter of dogs who ever lived.”

He repeatedly exhibited at the Artists of America in Denver, the Prix de West Show in Oklahoma City, and group shows with several galleries. He worked with conservation groups including Trout Unlimited, The Ruffed Grouse Society, The National Quail Federation, Ducks Unlimited, and The Cutting Horse Association.

Bob’s paintings are in private collections throughout the US and the UK, as well as in permanent collections at the National Cowboy and Western Heritage Museum, AKC Museum of the Dog, Genesee Country Museum, and the National Bird Dog Museum.
Al was a member of the Society of Animal Artists since 2000. His artistic course was set when he moved to Port Isabel, Texas, when he was an elementary school student. He became enchanted with nautical life when a local ferry captain allowed him to freely ride and steer the vessel back and forth between South Padre Island and the mainland. He sold his first painting in the sixth grade, using watercraft and coastal waters as inspiration in early works.

Al fulfilled his desire to become a professional artist, earning a Bachelor of Fine Arts degree in 1967 from the University of Texas at Austin. After graduation and marriage, he relocated to Dallas, where he worked as an illustrator, freelancer, and art director for thirteen years. After completing a large mural commission, Al was ready for a change. The tide pulled him back to the coast.

Barnes nourished his ongoing fascination with the waterfront as a crew member on boats traveling from New England to the Caribbean, Texas to Florida, and Florida to Belize. The clear turquoise waters of the Caribbean and native boats were common themes in many of his works. Informed by his early influences, much of his work originated in his urge to paint water.

In a 1977 interview Al said “The different landscapes and people on the coast have always been in my paintings and always will.” He preferred beginning with the ocean or a landscape, allowing the subject to insert itself into the composition. Birds and boats worked themselves into picture plane in uniquely natural ways.

Al’s artistry and talents were nationally recognized, but while he was inspired by the Caribbean, he felt more at home in the coastal marshes of South Texas. His works are in numerous private and corporate collections around the world, including the Art Museum of South Texas in Corpus Christi, the National Wildlife Museum in Jackson Hole, the American Museum of Fly Fishing, and Meredith Long and Company. His accolades and accomplishments are many. He was named National Ducks Unlimited Waterfowl Artist of the Year, two-time Texas State Ducks Unlimited Artist of the year, National Ducks Unlimited Stamp Artist, Coastal Conservation Association Stamp Artist, three-time Texas Saltwater Stamp Artist, and two-time International Game Fish Association featured artist.
Ajay’s distinctive voice spoke profoundly through his paintings, expressing his fascination with nature and the unique way he perceived his surroundings. A masterful painter with concepts ahead of his time, his work embodied an innate ability to embrace and connect to his inner spirit. He found volumes of inspiration in found objects... feathers, rocks, bones and specimens—butterflies, insects, birds—all ideal metaphors to express his passions. He often painted on substrates such as old sheet music, maps, or leather which he treated and dyed himself, finding creative joy in his preparation process as well. Ajay once wrote, “On a purely visual level, I am attempting to depict the sheer beauty and wonder of an object. I am also attempting to pay homage to these objects that may otherwise be forgotten or overlooked. On a more personal level, I am creating autobiographical narratives. My paintings are evocative representations of myself, my most intimate fears, thoughts, dreams and sorrows are all exposed.” He strongly believed in the principles of wabi sabi, a Japanese view centered on the acceptance of transience and imperfection, brilliantly allowing him to convey a poetic balance between life and death. “In life there is always death and in death there is always life.” His style was delicate, respectful, vulnerable, and imbued richness with a contemporary flavor. His unique approach set his work apart, always seeking foremost to evoke an emotional response from the viewer.

Ajay earned a BFA from Paier College of Fine Art in 2011. He was a Signature member of the Society of Animal Artists and proudly served as an Executive Board member. His paintings were included in SAA annual exhibitions and nationally toured in Art and the Animal. The Leigh Yawkey Woodson Art Museum featured his work in the prestigious annual exhibition Birds in Art and in 2012 purchased one of his paintings for their permanent collection. Over the years, galleries and museums selected his work, including the New Britain Museum of American Art, Bennington Center for the Arts and Henderson Fine Arts Center. He was chosen to be a finalist in The Artists Magazine 31st Annual Art Competition, and awarded The Artists Magazine ‘Artist of the Month’ in 2015. His work enriches private collections nationally and abroad.

All who knew Ajay and his work felt a brilliance that will not be easily forgotten. He lived in the moment with a sublime joyfulness, fascinated with just about anything that life threw his way. He dedicated his life to making fine art an inspiring adventure with vibrancy, humbleness and generosity. His gifts will be missed beyond measure.
Maurice was a member of the Society of Animal Artists since 1974. He was born in York, England, on June 2, 1920, to the late Herbert and Emma Eyeington. He served in the British Army during World War II and was captured by the Germans in Crete on his 21st birthday. He was held for 4-1/2 years in a German prison. Maurice moved to the U.S. in 1950, and worked in New York City for NBC on projects for plays, shows, and the Macy's Parades.

Most of his contemporaries passed before him. At the height of his career in the 1960s and 70s, he was considered the best in the world for high fire porcelain art. He has not been active in the Society for many decades and off the radar for most of the artists today. After all, he was a contemporary of some of the founding members of SAA, like Anna Hyatt Huntington. Maurice’s porcelain sculptures were produced by the Edward Marshal Boehm Studios of Trenton, N.J. where he was the head sculptor. He started producing porcelain sculptures at the Boehm studios in 1960, and for the next 25 years created some amazing bird sculptures that became official gifts of state to several countries including the Vatican Museum. During the Nixon, Carter, and Reagan Presidential years, his work was often seen in the Oval office. His sculpture of two life-sized Mute Swans, “Birds of Peace,” is still considered a masterpiece for technical and design achievement. The Boehm Studios was a unique studio for many sculptors over the years starting with the founder Edward Marshal Boehm. Maurice Eyeington was the sculptor that created works that challenged the limits of porcelain sculpture and set artistic standards that the world came to know as “Boehm Birds.” It was not unusual at the time for Maurice Eyeington sculptures to sell out at prices of $2000 and $3000 up to the “Birds of Peace,” which where purported to be valued at $250,000.

Maurice had several apprentices over the years. At least three have gone on to very successful sculpture careers. Larry Bartosh, Ron Goeke and George McMonigle all appreciated his mastery of modeling birds and challenging the material. “A sculpture should show a little bit of what was and a little bit what will be” was one of his lessons as well as “once you pick up the clay it no longer is clay but your sculpture.” All of his apprentices thought themselves extremely fortunate to have studied under and learned from the individual who they considered the very best in the field of porcelain avian art, Maurice Eyeington.
WALTER FERGUSON
Resided: Beit Yanai, Israel
1930–2015

Walter was a member of the Society of Animal Artists since 1966. Walter was born in New York City in 1930. He received his formal art training at Yale School of Fine Arts and Pratt Institute. In 1965, Walter immigrated to Israel with his wife and settled in Beit Yanai on the Mediterranean coast. In Israel, Walter maintained an active and successful career. He traveled extensively over a period of more than 60 years throughout North America, Mexico, The Middle East and Africa, and his travels inspired paintings of the indigenous people, wildlife, and other subjects. Walter was a versatile artist who began championing environmentalism in his artwork earlier than most.

He worked for the American Museum of Natural History where he did paintings reconstructing extinct animals. After moving to Israel in 1965, he briefly taught art at Bezalel School of Art. He was staff artist for the Department of Zoology at Tel Aviv University for 29 years. In addition to his fine art, Walter has contributed to zoology and paleoanthropology.


In addition to his fine art, Ferguson produced limited editions of serigraphs and litho-offsets prints. He has written and illustrated seven books of his own, and illustrated 26 books and many articles. He was commissioned by LIFE magazine to illustrate endangered species. Ferguson wrote and illustrated a book on The Mammals of Israel. His paintings have helped raise funds to reintroduce into Israel animals that became extinct since Biblical times.
In Memoriam

Victoria Wilson-Schultz
Resided: Ramona, California
1964–2016

Victoria was a member of the Society of Animal Artists since 2005. She was born in Oklahoma City, and grew up in Tulsa, Oklahoma. A talented young actor and singer, she was heavily involved in the Tulsa Theater Company and the Sonshine Company singing group.

Victoria earned a Bachelor of Arts degree in Theater and Film from the University of Southern California (USC) in Los Angeles where she also met her husband, John. She worked in the television and film industry for several years, including in films such as The Bodyguard, Tex, and The Outsiders. She also worked behind the scenes for Disney and Paramount Studios, including working on television shows such as Cheers, Wings, In Living Color, and The Arsenio Hall Show. She then pursued a career in fine art, establishing Foxrun Studio and participating in art shows and gallery showings all over the country.

She traveled extensively throughout the world gathering reference photos for her paintings. Her favorite reference trips include Kenya, South Africa, Yellowstone, Yosemite and the wild areas surrounding her home in Ramona, California. She recognized the importance of observing her subjects in their natural surroundings: “The key to knowing your subject comes from intensive research of anatomy, behavior, and habitat. The actual painting time of a piece is only a fraction of the work; the rest is research.”

Her unwavering optimism and cherished sense of humor were an absolute joy to all privileged to know her. She regularly exhibited her oil and soft pastel paintings at PacRim, the Southeastern Wildlife Exposition, the Waterfowl Festival, San Dimas Art Festival, Fallbrook, and other shows across the United States. A Signature Member of the Pastel Society of America (PSA), she was additionally active in the Ramona Art Guild and routinely participated in the Ramona Open Studios Tour.
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 Members** 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.

**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 into three (3) Annual Exhibitions, or
3) by submitting five (5) 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

Master Signature Members
Charles Allmond
Chris Bacon
Gerald Balciar
Robert Bateman
Burt Brent
Carel P. Brest van Kempen
Guy Coheleach
Walter Matia
Leo E. Osborne
Sherry Salari Sander
Morten Solberg
Kent Ullberg
Sue Westin

Laney
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Dorcas MacClintock
Jan Martin McGuire
Terry Miller
Dan Ostermiller
Dino Paravano
Emily Parkman
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David Rankin
Rosetta
John A. Ruthven
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Jan Sharkey Thomas
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Willem De Beer
Andrew Denman
Joseph Digangi
T Lynn DiGiacomini
Kim Diment
Shane Dimmick
Paul Dixon
Mel Dobson
Kelly Dodge
Mick Doellinger
Michael Dumas
Kathleen Dunn
Lori Anne Dunn
Lisa Egeli
### Membership

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Patricia Lynn Arbino
Maxine Arbuckle
Mickey Asche
SOCIETY OF ANIMAL ARTISTS

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Peter Clinton Gray, *On The Prowl*
Roger Martin, *Born to Run*
Calvin L. Nicholls, *Waiting in the Wings*
David Rankin, *On the Way to the Camel Fair – Rajasthan*
Kelly Lea Singleton, *Wet n’ Wild*
Sue Westin, *Spirit of Sonora*

The Artists’ Choice Award
Calvin L. Nicholls, *Waiting in the Wings*

Merit Award
Ann Geise, *Cool Down*
Chris Maynard, *Loon Star*
Sadao Naito, *Five Squirrels and Corn*
Geoffrey C. Smith, *The Modern Pelican*

Fine Art Connoisseur
The President’s Choice Award
Kelly Lea Singleton, *Wet n’ Wild*

Western Art Collector
The President’s Choice Award
Cindy House, *Evening Light*

The Driftless Glen Distillery Purchase Award
Darin Miller, *Shallow Excavation*

The Evelyn and Peter Haller Award for 3-D
Sandy Graves, *Thrill of the Chase*

The Hiram Blauvelt Art Museum Purchase Award
John Perry Baumlin, *Out on a Limb*

The Marilyn Newmark Memorial Award for Realistic 2-D Executed in an Academic Manner
Mark Susinno, *Beset On All Sides*

The Marilyn Newmark Memorial Award for Realistic 3-D Executed in an Academic Manner
Douglas Aja, *Orphans*

The Newcomer Award for a First Time Participant in the SAA’s Annual Exhibition
Sam MacDonald, *Atlantic Salmon Head*

The Patricia A. Bott Award for Creative Excellence
Darryn Eggleton, *Just Chilling*

The President’s Award for 2-D
Anni Crouter, *Spooked*

The President’s Award for 3-D
Tiiffany Miller Russell, *Dragons in Darkness*

Fine Art Connoisseur
The Ethology Award for the Best Depiction of Natural Behavior 2-D
Craig Bone, *Moving Out*

The Ethology Award for the Best Depiction of Natural Behavior 3-D
Sherri Salari Sander, *An Encounter in Sheep Country*

The Evelyn and Peter Haller Award for 3-D
Victoria Parsons, *Hide and Seek*

The Hiram Blauvelt Art Museum Purchase Award
Darryn Eggleton, *Just Chilling*
Rosetta Rosetta, *Breaking Trail*

2014

Awards of Excellence
John Agnew, *Granites and Tiger Beetle*
Carol Brest van Kempen, *The Problem of Wild Identity*
Kim Diment, *Sundowner*
Sue Gombus, *Nature Holds No Promises*
Sally Maxwell, *What A Croc*
Timothy Nimmo, *Awakening Back*
Linda Rossin, *Sun Bathers*
Gary Staab, *Nebraska Longhorn*

2014 Bott-Borghi-Bransom Legacy Award
David Rankin

The Artists’ Choice Award
Victoria Parsons, *Hide and Seek*
Darryn Eggleton, *Just Chilling*

The Dave and Gail Liniger Purchase Award
Kent Ullberg, *Big Medicine*

The Driftless Glen Distillery Purchase Award
Anne Peyton, *Morning Glory*

The Ethology Award for the Best Depiction of Natural Behavior 2-D
Craig Bone, *Moving Out*

The Ethology Award for the Best Depiction of Natural Behavior 3-D
Sherri Salari Sander, *An Encounter in Sheep Country*

The Evelyn and Peter Haller Award for 3-D
Victoria Parsons, *Hide and Seek*

The Hiram Blauvelt Art Museum Purchase Award
Darryn Eggleton, *Just Chilling*
Rosetta Rosetta, *Breaking Trail*
For membership information, contact:

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

For tour information, contact:

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american-wildlife-art.com
Member, American Alliance of Museums, International Council of Museums
Society of Animal Artists
Art and the Animal 2016 ~ 2017

Grand Opening Premiere
The Houston Museum of Natural Science
Houston, Texas
September 23, 2016–January 1, 2017

National Museum Tour
The Hiram Blauvelt Art Museum
Oradell, New Jersey
January 21–March 12, 2017

Sternberg Museum of Natural History
Fort Hays State University
Hays, Kansas
March 25–May 12, 2017

Museum of the Shenandoah Valley
Winchester, Virginia
May 27–September 3, 2017

Back Cover Artwork
Simon Gudgeon, SAA
North Yorkshire, United Kingdom
Barn Owl and Branches
Bronze - 32 x 34 x 14

Front Cover Artwork
Carrie Heiberger Cook, SAA
Austin, Texas, USA
On the Inside Looking Out
Western Lowland Gorilla
Oil on Canvas - 36 x 24