SOCIETY OF ANIMAL ARTISTS
ART AND THE ANIMAL
2017

57TH ANNUAL MEMBERS EXHIBITION
SOCIETY OF ANIMAL ARTISTS
SOCIETY OF ANIMAL ARTISTS, INC.
57th Annual Exhibition & Art and the Animal Tour

(Venues confirmed; exact dates subject to change)

ANNUAL EXHIBITION

THE HIRAM BLAUVELT ART MUSEUM
September 2, 2017–October 29, 2017
Oradell, New Jersey

TOUR

NATIONAL MISSISSIPPI RIVER MUSEUM & AQUARIUM
November 18, 2017–January 7, 2018
Dubuque, Iowa

BROOKGREEN GARDENS
January 27–March 25, 2018
Murrells Inlet (Myrtle Beach), South Carolina

ARIZONA-SONORA DESERT MUSEUM
April 14–June 3, 2018
Tucson, Arizona

GEORGE A. SPIVA CENTER FOR THE ARTS
June 30–August 26, 2018
Joplin, Missouri

FRONT COVER ART: Adrift in Turquoise, Kim R. Diment, SAA
BACK COVER ART: Lotta Bull, Pete Zaluzec, SAA

David J. Wagner, L.L.C., ART AND THE ANIMAL Tour Office
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ART AND THE ANIMAL
57th Annual Members Exhibition

PREMIERE
THE HIRAM BLAUVELT ART MUSEUM
Oradell, New Jersey
September 2, 2017–October 29, 2017
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.
The Society of Animal Artists is excited to be returning to Oradell, New Jersey and the Hiram Blauvelt Art Museum for the premier of our 57th Annual Exhibition. It promises to be an outstanding exhibition with amazing works that will inspire, motivate, and arouse emotion. All artists whose selected works are included in this exhibition should be proud of their achievement, as the jurying for this Annual was exceptionally tough. Congratulations to you all.

Thank you to the entire Bellis family for being major supporters of the Society of Animal Artists. Throughout the years, you and the Hiram Blauvelt Art Museum have hosted our Annual Exhibitions and tours on numerous occasions. In addition, your generosity in offering an annual purchase award has provided one of our artists the honor of being represented in a permanent collection at a leading museum dedicated to the genre of animal art. Since Jim Bellis Jr. has taken the reins, he has kept the founder’s vision alive, and significantly influences the world of animal art today. Thank you, Rosa Lara—your years of experience at the Hiram Blauvelt Art Museum have made the preparations for the opening weekends celebration an enjoyable experience.

2017 marks another year of firsts for the Society of Animal Artists, and there are many people I need to acknowledge. They have worked tirelessly to make all the shows this year successful. Our first “across the pond” sale show and exhibition, SAA Wildlife Treasures was held in Gloucester, England at the esteemed Nature in Art Gallery and Museum. Our international board member, Julie Askew, worked diligently with the director, Simon Trapnell, to make all the arrangements and have this exhibition run smoothly—including the ever-present worry of shipping artwork internationally. The catalog of the show is spectacular—one to be cherished. Two of our international artists, Peter Gray from Africa and Elwin van der Kolk from the Netherlands, were selected to be artists-in-residence during the opening week of ceremonies, providing an incredible opportunity for education. We have been working diligently to have exhibitions that will showcase our international artists, and this is a great beginning.

Our artists have been given an incredible opportunity to be represented at the prestigious and foremost gallery for animal art, Trailside Galleries. We extend an enormous thank you to both MaryVonne Leshe, gallery owner and director, and Kimberly Fletcher, one of our board members, for hosting a sale show held during the high season in Jackson, WY.

Thank you to our board member and secretary, Kim Diment, and the gallery director of the Charlevoix Circle of the Arts, Gail DeMeyere, for making the Great Lakes Regional Show and Sale available to those members who reside in states and Canadian provinces that touch the Great Lakes.

The SAA was proud to join forces for the 2nd time with the Susan K. Black Foundation to host workshops in Kerrville, Texas, for TexArt. Jim Parkman, chairman of the board, Pam Cable, the executive director, along with all the SKB roadies present made the week-long art classes fun and easy while exploring new techniques with our great instructors: Mort Solberg, David Rankin, James Coe, and Wes and Rachelle Siegrist.

David J. Wagner, Ph.D., has once again secured an amazing tour for the Art and the Animal. Thank you, David, for finding the perfect museums to showcase the selected works for tour.

—continued
Western Art Collector will graciously be sponsoring another Editor’s Choice Award this year. Thank you Joshua Rose for eight years of continued support; your award is one that our artists are delighted to receive.

Thank you to all our board members who are dedicated to the SAA and graciously give their time, always striving for excellence. Jim Coe, our jury chairman, has worked double-time this year, with the SAA having four juried shows. Jim makes sure that everything runs smoothly during the jury process. Wes Siegrist, our webmaster, has spent numerous hours updating our site to be mobile-friendly (which I consider a foreign language). Thank you for keeping the SAA technologically current and in the 21st century. Diane Mason, our treasurer, always aware of the bottom line, ensures the SAA stays in the black. As a past president, she is also a source for wisdom when I have a question that needs a second opinion. Terry Miller, along with his exhibition committee, have worked to ensure that our opening weekend activities are distinctive and enlightening, all enhancing your experience. Jan Martin McGuire makes our Facebook posts interesting and informative. Thank you, Jan, for also spending the hours on the newsletter apprising our members of upcoming events as well as showcasing our openings. David and Deanna Rankin have created another stunning catalog. Thank you for all the time it takes to make our catalog outstanding. As we welcome three new board members David Turner, Brent Langley and Dale Marie Muller to the board, we say good bye, and thank you, to a true friend of the Society. Leslie Delgyer, has been an advocate for all our artists, a past secretary for decades, and the president from 2004-2008. Leslie’s dedicated service to the Society is unmatched, and her devotion was proven once again when Leslie stepped down to become a board member with emeritus status, giving way to the next generation. Those will be hard shoes to fill.

I always seem to save the person who deserves the largest thank you for last. Bob Mason, our executive director, is the person whom I completely rely upon for making sure everything is in order. Bob makes sure the SAA runs smoothly. All in a day’s work, Bob can be found either diligently removing signatures on artwork for jurying, dealing with contracts and prospectuses, preparing for board meetings, answering questions from artists before and after they become members and much, much more. Thank you, Bob. You make the honor of being the president of this astonishing group of artists a pleasure.

To all our members, I am not only privileged to serve as president—but I’m always aware of the extreme importance of this role. At the forefront of all decisions, my commitment to you is to constantly move the SAA towards greater heights while continually striving for excellence. Thank you for your confidence.

Our member’s 57th Annual Exhibition is magnificent; enjoy.

— Renée Bemis
Society of Animal Artists
President
Society of Animal Artists Past Presidents

Albert Earl Gilbert, 1977-1983
Paul Bransom, 1961-1976
Joseph Vance, Jr. 1984-1994

Guido Borghi & Pat Bott, Co-Founders - 1960

Elisabeth Rungius Fulda
1960
First President
(no photo available)
SOCIETY OF ANIMAL ARTISTS PAST PRESIDENTS

Charles Allmond III, 1995-2000
Francis Sweet, 2001-2003

Leslie Delgyer, 2004-2008
Diane D. Mason, 2008-2013
This year, the Society of Animal Artists Annual Exhibition is hosted by The Hiram Blauvelt Art Museum in Oradell, New Jersey. Oradell is an affluent bedroom community within the circumference of the greater New York metropolitan area, located a mere 15 miles from mid-town Manhattan. Its residents once included wildlife artist, Charles Livingston Bull (1874–1932). This marks the fourth time that The Blauvelt has hosted The Annual Exhibition of the Society of Animal Artists. In 2003 and 2004, The Blauvelt hosted the Society’s 43rd and 44th Annual Exhibitions; before that, in 1998, The Blauvelt was an Art and the Animal tour venue. 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 in 2013, 2014, 2015, and 2016, and pledged to host the 57th Annual Exhibition in 2017. The Blauvelt has since committed to host the 60th Annual Exhibition of the Society of Animal Artists in 2020, and the Society’s traveling Art and the Animal exhibition in 2018 and 2019. Since 1993, The Blauvelt-Demarest Foundation has made purchase awards from the Society of Animal Artists’ annual exhibitions for the purpose of broadening and deepening the museum’s permanent collection, and this year the foundation documented its collecting achievements with a commemorative book. The Blauvelt has also maintained a robust artist-in-residence program which has included various members of the Society of Animal Artists, and it has hosted any number of one-man shows by members of the Society of Animal Artists. It is fair to say that the Society of Animal Artists has no greater friend than The Hiram Blauvelt Art Museum in Oradell, New Jersey.

When the 57th Annual Exhibition concludes at The Blauvelt, 45 flatworks and 15 sculptures selected by members of the Society of Animal Artists will tour under the title, Art and the Animal, to these four subsequent venues: The National Mississippi River Museum & Aquarium in Dubuque, Iowa; Brookgreen Gardens in Murrells Inlet (Myrtle Beach), South Carolina; The Arizona-Sonora Desert Museum in Tucson; and The George A. Spiva Center For The Arts in Joplin, Missouri.

I wish to thank Dr. Robert “Bert” Davis, President and CEO, and his colleagues John Sutter, Director of Marketing, and Marilyn Snyder, Executive Assistant, for their roles in bringing Art and the Animal to The National Mississippi River Museum & Aquarium, an Affiliate of the Smithsonian Institution. This is the first time that the Society of Animal Artists will have had a museum exhibit in the Tri-State, Iowa-Illinois-Wisconsin Area.

Thanks to Robin R. Salmon, Vice President of Art and Historical Collections and Curator of Sculpture at Brookgreen Gardens, and retired President, Robert E. Jewell, for scheduling Art and the Animal, and to Page Hayhurst Kiniry, current President and CEO for her continuing support. Members of the Society of Animal Artists who are sculptors, are particularly grateful that Brookgreen Gardens is participating in the tour, because it is a nationally-recognized treasure for the preservation and study of American sculpture; and because a number of prominent members of the Society of Animal Artists have sculptures in the permanent collection of Brookgreen Gardens and also have participated in group and solo exhibits there.

At the Arizona-Sonora Desert Museum, I wish to thank Executive Director, Craig Ivanyi, and Art Institute Director, Holly Swangstu, for their roles in bringing Art and the Animal back to Tucson. The
Arizona-Sonora Desert Museum and its Art Institute have steadfastly supported the Society of Animal Artists for over a decade, thanks to the generosity of Priscilla V. and Michael C. Baldwin and the Priscilla V. and Michael C. Baldwin Foundation, which has funded the display of all-new *Art and the Animal* exhibitions in 2006, 2008, 2010, 2014, 2016 and again now, in 2018. In addition, numerous artwork by members of the Society of Animal Artists have been accessioned over the years for the permanent collection of the Arizona-Sonora Desert Museum thanks to Priscilla V. and Michael C. Baldwin. And, a number of SAA members have enjoyed one-man exhibitions at the museum's Art Institute, and given workshops as part of its very active educational program.

I wish to thank Sharon Beshore who, as a member of the Exhibits Committee and Board of Directors of the George A. Spiva Center for the Arts, reached out to me several years ago to inquire about bringing *Art and the Animal* to Joplin, Missouri, for display. I also wish to thank former Director, Jo Mueller, and current Executive Director, Josie Mai, for their support; and Exhibitions Director, Shaun Conroy for installing the exhibition and managing its logistics. The Spiva Center has also hosted several exhibitions including work by individual members of the Society of Animal Artists; and the Beshore family has provided generous financial support for which we are grateful.

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

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

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

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

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

The Blauvelt Museum, located in an 1893 cedar shingle and turret carriage house, underwent extensive renovations to accommodate its new and expanded mission. The original carriage house was re-designed to include a large reception area, four mini galleries and museum offices, all with original materials from the historic building, and preserving its aura.

Four new galleries were added, providing wall space for mounting museum quality flatwork, and generous room for pedestals to hold creative sculpture. Substantial artificial lighting is augmented by natural light from the north.

High on a hill overlooking the Hackensack River, the Oradell Reservoir and parklands to the east, the entrance to the museum is through a curving stone and slate terrace, framed by large oak trees and other indigenous foliage, which serves as a natural sculpture garden.

Many of its visitors today, accompanied by their children, are revisiting the museum which they first visited with their parents in past decades. The Blauvelt treasures their comments remarking on the greater beauties of its collection, while preserving the ambience of their memories.

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

Presently, Cathy Sheeter, SAA Signature Member, is their Artist-in-Residence. Other artists have included Guy Combes (son of the late artist and conservationist Simon Combes), Dwayne Harty, Geordie Millar, Terry Miller and Aaron Yount.

The Hiram Blauvelt Museum is proud to host the Society of Animal Artists 57th Annual Exhibition in September, 2017. We welcome the public to visit our museum and enjoy the inspiring works of our wildlife artists.
Thanks to our 2017 Corporate & Media Sponsors

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

Western Art Collector Magazine
for their
8th Annual Editor's Choice Award

SOCIETY OF ANIMAL ARTISTS AWARD PROGRAM 2017
The Award of Excellence

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

In addition to the Award of Excellence, the Sponsor Awards listed below will also be presented at the opening of the 57th 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

**Award of Merit** (1 for 2D and 1 for 3D)—Donated by Bob and Diane Mason

**The Schmeedle Award**—Donated by Paul Rhymer and Bryce Pettit

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

**George A. Dante, Jr.**
Artist and Naturalist
Founder, Wildlife Preservations

**Tim Newton**
Chairman of the Board
Salmagundi Club

**Frederick Ross**
Chairman and Founder
Art Renewal Center
ART AND THE ANIMAL
Society of Animal Artists’ members represented in the 57th Annual Exhibition
 Entire membership listed on page 142

MASTER ARTISTS
Charles Allmond
Gerald Balciar
Robert M. Bateman
Burt Brent
Carel P. Brest van Kempen
Guy Coheleach
Walter T. Matia
Leo E. Osborne
Sherry Salari Sander
Morten E. Solberg
Sue Westin

SIGNATURE & ASSOCIATE ARTISTS
Sue deLearie Adair
John N. Agnew
Douglas Aja
Douglas Allen
Tom Altenburg
Julie Askew
Nancy Bass
John Perry Baumlín
Greg Beecham
Renée Bemis
Jeff Birchill
Thomas J. Bishop
Peta Boyce
John Brennan
Clarence P. Cameron
Jamie Cassaboom
Dan Chen
James Coe
Jean Cook
Colleen R. Cotey
Anni Crouter
Kim R. Diment
Mick Doellinger
Kathleen E. Dunn
Lori A. Dunn
Peter Elman
Anne Faust
James Fiorentino
Robbie Fitzpatrick
Jeff Gandert
Ann Geise
Jim Gilmore
Shawn Gould
Sandy Graves
Peter Clinton Gray
Mitch Gyson
Atsushi Harada
Patrick Hedges
Cathy Stricklin Hegman
Matthew S. Hillier
Margaret Hopkins
Thomas Horn
Cindy House
Cary Hunkel
Brian Jarvi
Kevin Johnson
David Kiehm
James Kiesow
Morgen Kilbourn
John Kobald
Michelle Valborg Kondos
Judy Lalingo
Laney
Bruce K. Lawes
Lynne Lockhart
Anne London
Roger Martin
Diane D. Mason
Chris Maynard
Jan Martin McGuire
Darin Miller
Terry Miller
John Mullane
Dale Marie Muller
Robin E.T. Murray
Sean R. Murtha
Sadao Naito
Calvin L. Nicholls
Timothy Jon Nimmo
Carrie Nygren
Karle O’Donnell
Pokey Park
Victoria Parsons
Patricia Pepin
Louise Peterson
Bryce Pettit
Anne Peyton
John Charles Pitcher
Tamara Pokorny
Arlene Rheinish
Paul Rhymer
Andrea Rich
Martiena Richter
Julia Rogers
Rosetta
Aleta Rossi Steward
Lindy Rossin
Jocelyn Russell
Jonathon Paul Sainsbury
Gayla Salvati
Lennart Sand
Stefan E. Savides
Sandy Scott
Suzie Seerey-Lester
Cathy Sheeter
Rachel Siegrist
Wes Siegrist
Kelly Singleton
Allison Leigh Smith
Heather Soos
Debbie Stevens
Jan McAllaster Stommes
Frederick J. Szatkowski
Carol Lee Thompson
Chirag V. Thumbar
Ezra Tucker
David H. Turner
Elwin van der Kolk
Leon van der Linden
Rosellen I. Westerhoff
Scott Yablonski
Sherrie York
Pete Zaluzec
ART and the ANIMAL

All artist members of the Society of Animal Artists are eligible to participate in the Annual Exhibition, but artwork is selected in a highly-competitive jury process. Each year, many wonderful works of art must be rejected because of space restrictions. In addition to excellence, the jury must attempt to select an exhibition which presents a good diversity in terms of subject matter, art mediums, dimensions of artwork, and geographical distribution of artists.

Titles of artworks are given in italics. 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.
Charles Allmond, SAA  
Master Signature Member  
Resides: Wilmington, Delaware, USA • b. 1931, Delaware, USA

Bright Eyes II  
Owl  
Pine, Teak, Gesso Paint, Black Onyx  
7 x 8 x 5  
Available for Acquisition

The owl is one of the first wild creatures to be recognized by young children. Prominent in Greek Mythology, it has long been a favorite subject for portrayal by artists. Here, the bird has been reduced to a few curved and straight lines, but unmistakably remains an owl.
As a boy growing up in Wisconsin, I recall my fascination for all the wildlife along the river near our house. In the spring, the river would rise and then settle back, leaving all the pot holes or sloughs filled with water. This was a perfect place for the mallards and teal to nest and raise their brood.

I recall as a kid trying to catch a duckling—but never did. The hen always knew how to save her ducklings, usually by diving. I am always amazed at how protective wild animals are of their young.
Although I consider myself an ecological painter, I sometimes depart from the complex habitat and depict a simple, graphic piece of nature. A forceful way to do this is to use a stark, white background which allows the subject its full design potential. I have a soft spot in my heart for the poplar family... not so much the European Lombardy poplar as the aspens and the balsam poplar. In addition to the visual appeal, the balsam poplar (sometimes called the Balm of Gilead) has an elegant scent from the gummy buds.

The sharp-shinned hawk is a touch of fierceness. An agile flier, it preys on small birds and large insects.
Great Horned Owl Skull
Bronze
6 x 9 x 12
Available for Acquisition

As a youth, taxidermy was my first serious hobby. I apprenticed for a professional taxidermist on weekends and skinned several great horned owls for him. I was impressed by the fibroid-cartilaginous eye cones that protruded from their orbits like goggles. I sought to reproduce this unusual morphology in a large bronze version of the owl skull.
Orange-breasted Falcon & Grenada Morpho
Orange-breasted Falcon and Grenada Morpho
Acrylic
24 x 18
Available for Acquisition

I usually draw my compositions out of my head, but this one was cobbled together with images taken from old sketchbooks. The Morpho butterfly, the Philodendron and Monkey Ladder were adapted from field sketches drawn in eastern Costa Rica and Western Panama, while the bird was based on a live drawing of a falconer’s Prairie Falcon. I altered the markings and the shape of the wings, bill and feet to match those of an Orange-breasted Falcon, a raptor that hunts over the canopies of tropical American forests.
I suppose most artists who paint wildlife have affection for the big cats. I am certainly one of them. Here is a puma coming through two snow-laden evergreens looking for its next meal. I enjoy creating different lighting… assuming it works of course. When hunting pumas was stopped in the populated areas of the Pacific coast, puma-human encounters skyrocketed. The human population explosion expanded into the now larger puma population looking for newly needed living territory. These are difficult problems for those who have to control such issues.

*Colorado Morning*

Puma

Oil on Linen

24 x 36

Private Collection of the Artist
The Once and Future Kings
Ravens
Bronze
22 x 23 x 18
Available for Acquisition

With an apology to T.H. White for borrowing this title; it seemed natural to pair these iconic images of the West, the raven and the bison. Their size, their place in history, myth and the beautiful textures of feather and bone added to the pleasure of modeling this work.
Whistling St. Francis
Wren
Bronze
13 x 5 x 5
Available for Acquisition

Animal Whisper,
Bird Whistler,
Spirit Wrestler,
St. Francis so divine
Stands in the garden
Of our mind
Hood full of water,
Hands full of seed,
A lover of Trees,
Together we all
Come to his spirit
Enchanting us merrily
SHERRY SALARI SANDER, SAA  
Master Signature Member  
Resides: Kalispell, Montana, USA • b. 1941, California, USA

"Flight of Two" is a military term for two airplanes/helicopters flying in formation. My daughter-in-law, who flew Blackhawks in the Army, named this sculpture for me. I raised the horses.

Flight of Two  
Horse  
Bronze  
16 x 18 x 12  
Available for Acquisition
I wanted to show the interplay between the male and female wolf. She is alert and looking for prey through the morning fog. He is more relaxed and depending on her decision as when to start the hunt.
Walking On Ice
Caddisfly Nymph
Mixed Media
30 x 20
Available for Acquisition

If you search, you may find caddisfly nymphs walking upside down along the underside of thin ice. They carry about cases made of tiny stones, twigs, or bits of debris held together by sticky, waterproof silk. Famous as bait among fly fishermen, caddisflies are less known as study subjects in the development of waterproof, surgical adhesives and as “canaries in a coal mine,” allowing rapid assessment of watershed quality and degree of contamination in hazardous spills. Inspiration came from studying caddisfly nymphs among the abstract designs of frozen bubbles found on my marsh.
The Sanderling is an iconic beach bird known to most people simply as “sandpiper.” I love watching them dash back and forth in front of incoming waves. Late afternoon visits to the beach gave me the opportunity to photograph these birds with long, dramatic shadows. To emphasize this drama, I chose to omit all background elements from the composition and simply imply the sand, the sea and the sun.
Visiting the Ngorongoro Crater in Tanzania for the first time, I was overwhelmed by the landscape and the wildlife. Driving by the flamingo-filled lakes at the bottom of the crater, I observed several different types of mammals in the foreground, but thought that zebras would be the perfect balance to the subtle pinks of the flamingos. The flat land created fascinating horizontal elements for the composition.
“Football Buddies” depicts an orphaned elephant calf and keeper chasing after a soccer ball. The keeper is Edwin Lusichi, Project Manager, Nairobi Orphan Nursery of the David Sheldrick Wildlife Trust (DSWT) in Nairobi, Kenya. Calves are orphaned for many reasons, mostly because of poaching to feed the illegal ivory trade. The fortunate ones are brought to the DSWT where they are cared for and eventually reintroduced into the wild, a process that takes many years. The calves’ days are spent playing and exploring the bush, always watched over by the keepers.
The African Cape Buffalo has been a long time favorite of mine to paint, not to hunt. They have an intimidating character and seem to enjoy a stare down. Not to be trifled with, this stocky creature with the big horns makes the artists and hunters “big five” list of African game animals.
Once an endangered species and now considered a threatened species, the bald eagle is making a nice recovery. They are an opportunistic bird of prey usually seen going after fish. The majestic adults have the distinctive white head with dark brown plumage. Each bald eagle has unique facial features, as in this portrait. They are both the national bird and national animal of the United States. I consider it an honor to have this painting as part of the exhibition.
A cherished symbol of luck and longevity—the status of the red-crowned crane is endangered, despite some conservation success.

I have used colors in this painting, which have meaning in Japan, to highlight the story of this piece: black—mystery; yellow—courage and beauty; white—death; green—(the lifeline) eternal life; red—danger or life.

If we look away just for a moment, even our most cherished cultural and historic wildlife symbols will become just a story.
For the past thirty-five years, I have painted the herd of beloved cows on my farm in Virginia. Through my work, I seek to convey the individual personalities of these gentle creatures, and invite my viewers to experience the tranquility and beauty of their lives, which contrasts so markedly with the complexity and upheaval of our modern times.

My painting process starts with reference photographs that I take of my cows. I build and sculpt my cows over this under-painting with many layers of oil paint until I feel I have embodied them fully in their beauty and spirit.
During a recent trip to Tanzania, we saw many lions: battle-scarred old veterans, dark-maned males in their prime, and mothers with cubs. But this lioness, not the least bit interested in our presence and lounging under a tree at midday with her three older cubs, was especially sleek and beautiful. The dappled sunlight added something magical to her elegant form.
The impetus for painting “Siberian Swirl” was a photo image I took of the cat’s tail with the water swirling off it. I used a different photo for the face, the big splash, and the background in order to create the entire composition I wanted. But it was the tail that prompted the painting. I have never been to Siberia; nor have I seen a Siberian tiger in the wild. But from the National Geographic shows I’ve watched on the critter and its environs, I am confident the scene could very well be found along the Amur River, prime tiger habitat.
Just Winging It
Golden Retriever
Bronze
22 x 25 x 15
Available for Acquisition

The old saying “Dog is Man’s Best Friend” is only amplified when they are also your hunting partner. “Just Winging It” shows an older Golden Retriever channeling his puppy spirit and remembering his training session, en route to bringing wing to hand.
“Splash!” Normally the water in the 172-year-old Augusta Canal flows steadily and slowly from the Savannah River. One morning while walking on a bridge above the canal, the water’s surface below suddenly exploded as a family of river otters seemed to be playfully twisting and rolling in the water. Then one of the larger members broke the surface showing a freshly caught fish in its mouth. As carvers who work subtractively, we need to see the image within our medium before we begin, and with this rock, it was the fluid bending of these playful animals that became the inspiration for "Morning Catch."
This old, battered, carriage lamp’s days of good use are long since gone; it once was a thing of beauty, a polished and gleaming adornment on some fine carriage, or horseless carriage. But that was then, and this is now, and the years of tarnish and numerous soldered repairs have lessened any of its earlier charm and luster. Today it’s just an old relic, cast aside on the floor of a wooden shed. That is until this little yellow-necked field mouse caught sight of it. It wasn’t old and dilapidated to her…it was a gleaming, high rise penthouse with a cathedral ceiling, with floor-to-ceiling glass walls. She could tell in an instant it was just meant to be her very own, very stylish… “Room with a View!”
It always feels like a stroke of good luck when I get to see two adult male Variegated Wrens together. The striking, iridescent blue appears to glow and is such a challenge to try to replicate in paint. The females, although drab, have a charm all of their own. I never tire of watching, painting, drawing or photographing these delightful little birds.
Looking Ahead
Zebra
Acrylic on Board
12 x 12
Available for Acquisition

"Looking Ahead" was inspired by the abstract forms and concentric lines that make the zebra so unique. My goal was to stick to a limited palette, and let the contrasting stripes draw the eye through the piece.
Although I have carved Montana dendritic steatite (soapstone) for many years, “The Gleaner” proved a challenge. First, it was one of the densest (hardest) pieces of this particular stone, and I ruined hand tools as well as my wrists while working on it. The stone comes from the earth in wet, misshapen “chunks.” These are further broken up by the high desert sun, as moisture attempts to escape, so large pieces, such as this one, are quite rare. Its shape also demanded some creative license with the bird’s anatomy, but it still brought forth an owl.
I happened upon this nesting pair of Burrowing Owls in a park in Southern Florida. I spent the better part of two days sitting in the shade and watching as they tended to their nest and young. Burrowing owls are so small they can be a bit tough to spot peeking up out of their burrows, until of course you see their huge powerful yellow eyes. Even in graphite—without the color—I found the eyes striking. I really enjoyed the subtle and repetitive texture of the feathers played against the pop of their large eyes.
Winter Rest
Sparrows
Bronze, Lucite, Wood and LED Light
29 x 17 x 7
Available for Acquisition

I love persimmon trees in the winter. The fruits are orange-yellow. “Winter Rest” is one of the four-seasons series. In this series, I incorporated bronze with engraving on lucite, illuminated with LED light to create different dimensions.
The quiet Grapeville Creek flows towards the Hudson, passing just a mile from my home in upstate New York. It provides a rich source of painting ideas, especially in winter when the snow, ice, and open water create bold abstract patterns. In fact, “Mergansers with Melting Ice” is my third painting depicting a view of this same creek that has been included in recent SAA Annual exhibitions. When designing this composition, I envisioned the simple black-and-white pattern of the drake merganser as a foil for the geometry of ice and water. I started with a small concept study and eventually painted multiple versions of the motif, each substantially larger than the previous one.
Imported from India in 1854 by the British, the humped cattle were a welcome addition to the existing breeds in the South for their resistance to heat and insects. The Brahman became the first American cattle breed forming a breed registry in 1924. The red Gyr is an ancestor of the Brahman and a descendant of the Zebu of Asia and Africa. These big bulls were on a southern Missouri cattle ranch I visited for research photos. We walked freely around the bulls and posed next to the cows—definitely people friendly!
Hens from Home
Rhode Island Red and Black Australorp Hens
Copper, Steel and Aluminum Wire
14 x 24 x 9
Available for Acquisition

The humble hen has played a large role in my life and even provided me with my first job, selling eggs before class when I was about seven years old. This piece is a little tribute to two of my childhood hens, a Rhode Island Red and a Black Australorp. At the prime of my egg business I had about 30 hens, and a few in particular were especially tame and sweet. This sculpture was created while I was eight months pregnant and feeling nostalgic regarding my own childhood and the animals that shaped so many of my memories.
Every spring after a long winter of resting on the mainland, 500 horses are ferried over to Mackinac Island, Michigan. Motor vehicles were banned long ago, and horses are the main form of transportation on this beautiful jewel of an island in Lake Huron. Mackinac Island is on the U.S. National Register of Historic Places and welcomes thousands of visitors a season.
Warmer water temperatures are bleaching coral reefs. Worldwide commercial over-fishing is depleting marine life. The dumping of garbage, sewage and chemicals are forming islands of toxic, dangerous refuse. If that isn’t enough, throw in the expanding fossil fuel industry increasing the likelihood of spills, leaks and accelerating climate change. Humans can reverse this ocean assault if we become more aware and change harmful habits.

As an artist’s note, in “Adrift in Turquoise,” the circular ripples interconnect with themselves and the outline of the sea turtle. These circles are meant to symbolize how we are all linked to our oceans... whether we are marine or terrestrial. Ecosystems, tides, seasons, weather, and food chains (to name a few) are all cyclic in nature and part of our daily lives. We are kidding ourselves if we believe the human species can survive without these interconnections to our oceans.
Being outdoors watching these iconic animals’ rituals during the rut always fascinates me; experiencing their power, guttural sounds and dust baths motivated the creation of this piece. “Defiant” portrays a bison bull full of vigor, pawing at the ground and tossing dirt.....maneuvering, and getting ready to clash heads with another bull that’s entered his space.
I wanted “Renewal” to be different—an diptych, but not a traditional one. After playing with various panels, I settled on the composition you see. The extra panel gives just enough space for the flying swallow to tie the composition together and lends energy to the scene. This painting is about new beginnings, a renewal of pair bonds, rebuilding of nests and community, and the promise of a new generation.
Native to North America and Eurasia, the short-tailed weasel (Mustela erminea), is a tiny member of the mustelid family. In spring and summer their coat is brown above and white below, changing to pure white in winter. This white fur, prized by trappers, is simply known as ermine. The inspiration for this piece came one day while driving down my road in January. Suddenly one of these engaging creatures, sporting full winter white pelage, darted across the road in front of me carrying a vole in its mouth. I stopped and peered to the side of the road when suddenly it appeared from under a log, standing fully upright on its hind legs, meal clenched tightly in its jaws, and looked at me for a moment before disappearing again. I tried to recreate the scene, as best as I could remember, in this artwork — the low angle of the sun casting long shadows on what was a very brief and mesmerizing sighting.
Here Comes the Sun
Northern Hawk-owl
Watercolor on Arches Paper
15 x 11
Available for Acquisition

This Northern Hawk-owl was staying in a small forest near my home for over four months last winter. It was never afraid of the birdwatching humans that often stood just a couple of feet from the owl when it scanned the ground for something to eat.

It was a fantastic nature experience in nice, sunny weather. The late autumn sun shone through the yellow leaves of the birch trees and gave me color ideas for this small painting.
High on the cliffs of the Paracas Peninsula in Peru, we stare down at the Pacific and watch Andean Condors soaring below us. Years ago, I started a five-foot oil painting which still remains unfinished. Last year I decided to try a screen print. The smaller format forced me to alter the composition as the proportions were different from those of the painting. The complexity of the cliffs meant I had many stencils with small openings which clogged during printing. A modified form of pochoir solved the problem but was labor intensive. I persevered and this image is the result.
I painted the lined seahorse as one of 25 endangered and at-risk species in the ongoing “Rare Wildlife Revealed: The James Fiorentino Traveling Exhibition.” I launched this three-year series in partnership with the nonprofit Conserve Wildlife Foundation to reach diverse audiences across the Northeastern United States. The lined seahorse highlights a common theme of this exhibition: a stunningly beautiful wildlife species that most people do not even know exists in the metropolitan area of New York City and New Jersey. I hope that this exhibition starts to awaken people to the wonders just outside their doors.
Maybe it’s the exotic animal grabbing our attention, or perhaps the animal living closely with us, impressing us with beauty, grace, and strength. The Rhodesian Ridgeback was bred to assist African lion hunters, holding the lions at bay until the hunters arrive. Amazingly, this intrepid dog can also be a loving companion. Our Makena’s favorite place is the foot of our bed, where the sun pours through the windows, often catching the pattern of the headboard. In this watercolor, I kept most of the darks intense, lightening them just enough to highlight her face, and I removed anything distracting.
In my area of Southwestern Ohio, Yellow-rumped Warblers are one of the earliest migrants to show up every spring and some years a few overwinter here. In early spring of 2014, colder weather held on well into our "green-up" stage. Yellow-rumped males are usually in their blazing spring attire when surrounded by advancing layers of spring greenery, but this particular year found these brilliant males in stark contrast with a more "dormant" environment. As they foraged from tree-to-tree, their brilliant shoulder patches just seemed to rip a blazing primrose yellow hole into the stark grayish background. This painting was well under way with spring greens when I did a complete U-turn and put in this more dormant backdrop with just a few hints of greenish buds. It can be hard to pick your favorite warbler, they’re all so overwhelming, especially when viewed in close proximity, but you’ll look long and hard to find a more handsome bird on this planet than a spring male Yellow-rumped Warbler in full bloom.
During the early to mid-1900s, thousands of barns across the Midwest were painted with the advertisement “Chew Mail Pouch Tobacco, Treat Yourself to the Best.” Barns with good frontage along major roads and highways were chosen. Working year-round, barn-painters traveled the countryside completing a job in half a day. Farmers were paid a small compensation for advertising space, and in the process the barn might receive a fresh coat of paint. Over the years, many of these icons of rural America have collapsed into ruin or have been torn down. But this particular Mail Pouch barn near my home in Southwest Ohio is in good repair, and home to a mismatched flock of sheep.
One of my fondest childhood memories of growing up on our family cattle ranch in southern Colorado was my dad feeding the cows with a wagon pulled by draft horses. My fascination and love for these gentle giants has stayed with me throughout my life. A chance meeting with a local Amish family who continue using draft horses, provided me a rare and generous opportunity to sculpt them from life. The resulting piece depicts the team after a long day's work.
Flamboyance of Flamingos
Chilean Flamingo
Acrylic on Hardboard
30 x 30
Available for Acquisition

When thinking about this painting, I wanted to come up with something that would be both abstract and realistic at the same time. It had to be a colorful piece that said as much about art as it did the subject, so I decided to fill every square inch with flamingos. I struggled to come up with an appropriate title until a friend suggested looking up the names for a group of flamingos. “Flamboyance” was the perfect fit. Thanks Sara!
This Moose couple might be browsing for a bit of Aspen bark or a bite of grass. They are regal and powerful. In recent years the Moose population has boomed in our county. I used to be afraid of bears and mountain lions but that was only because I had no experience with Moose! Moose are truly the kings of the Rocky Mountains. They have no predators to speak of, so if they do get spooked—they just chase you down and bludgeon you to death. That being said, I am in awe of their grandeur and easy-going daily life. When they are not spooked, they are absolutely calm and uninterested in humans. I also love how strange-looking they are, so enormous, not glamorous, powerful, slow-moving, and yet fast when they want to be. I feel very fortunate to have them as my neighbors.
Undoubtedly the backbone of their unit, lionesses not only play a vital role for stabilizing social bonds within the entire pride, but they are also effective providers as skilled and strategic hunters. In this work I have depicted two handsome young lionesses, as they are surveying potential game for the family’s next meal.

**Equal Pay**
Lions
Oil on Belgium Linen
35.5 x 57
Available for Acquisition
Lizzy’s Perch
Cat
Oil on Canvas
30 x 48
Available for Acquisition

Lizzy was one of three barn cats I photographed extensively at a friend’s farm in Ottsville, PA in 2006 and 2007. She was an outdoor cat in every way, living a peaceful country life that agreed with her and her mates. She spent her days taking in the warm sun and enjoying the natural pace of the day from her comfortable, elevated perches. This painting was inspired by the simplicity of the design. The quiet power of Lizzy’s pose nestled within the muted colors of the weathered wood and darkened spaces spoke to me of a simpler time and a bygone era.
I tried to look through the eyes of a mother deer in this painting, to capture the warm, protective love all mothers share for their children, human and animal alike. Each different element spoke to me of that love: the silky hair of the fawns’ coats, their liquid eyes and the just-budding plants making their first foray into the world. And around them all the sheltering blanket of dry leaves, like the mother’s arms where we’ve all felt so safe.
Who doesn’t love Meerkats! I’ve arranged mine in a Brady Bunch-style montage, having fun with the different poses and attitudes of this delightful southern African suricate. My medium of choice is scratchboard which lends itself well to creating drama and interest through use of lighting and contrast. I’ve been scratching away at Meerkats and other wildlife for a good many years and have been awarded Master status with the International Society of Scratchboard Artists, a privilege I hold highly, as do I my Signature status with the Society of Animal Artists.
The inspiration for this painting came from my childhood. I was fortunate to have lived in the country and had several lambs. I often look for ways to add interest to my work by adding layers of content to the finished piece. In “Insomniacs Sheepish,” I wanted to use a limited palette and to keep the details to a minimum in order to give the textures in my painting the full interest. I added the numbers behind the sheep, to indicate the counting of sheep for the weary insomniac. I work in layers of paint and medium that compress and amalgamate when finished and yield a very textural and dreamlike quality, which also worked well with the content I was focusing on for this painting.
I was so surprised to see Iguanas on the beach in Puerto Rico. The waves were enormous and yet I saw several iguanas take to the water and get caught up in the surf. Iguanas are one of my favorite animals. It is like painting a living dinosaur. This poor chap got tossed around for a while and then emerged from the sea with nothing damaged except perhaps his dignity! He then walked up the beach and exited by way of a beach cafe, much to the horror of some teenage girls.
 Somewhere between wild and pet, cats are cats. Stripes Hooligan is the original cat who has enjoyed our hearth for thousands of years. He stays because his needs are met. With horizontal clapboards, vertical railings, diagonal shadow angling across a fury chest, this composition explores the collision as well as the collusion between man and nature, hard lines and soft, shadow and light. The medium is colored pencil, which is applied in many layers and blended with solvent on a linen mat support.
“Tranquility” was inspired while visiting the rainforests of Costa Rica. As I observed this long-tailed hermit perched on a low branch preening his golden brown feathers, I had the feeling that he didn’t have a care in the world. He looked so relaxed as he prepared for the day, unaware of the brown vine snake searching for prey in the nearby brush. This inspired the idea of combining the two into a sculpture. I wanted to capture the relaxed feeling of the hummingbird as well as the snake’s cryptic nature. Most viewers overlook the snake at first glance.
It has become a New Year’s Day tradition for my husband and me to meet fellow artist, Sean Murtha and his family for a day of birding at Parker River National Wildlife Refuge in Newburyport, Massachusetts.

The winter of 2013-14 saw a historic invasion of snowy owls to the lower 48 states, and we were able to witness this amazing phenomenon.

We saw no less than 8 different birds! The low light combined with the complexity of the snow and vegetation provided a real challenge to paint.
In this painting I wanted to take a look at zebras in a different way. By using only parts of four zebras, I could emphasize their strong black and white patterns. Faces (and eyes in particular) focus attention, but the bold stripes of the large zebra demand equal time. The warmth of the light adds life to the animals and helps to visually connect the individuals.
“The Fossa Study” is part of my “African Menagerie” study series, and for those unfamiliar, the Fossa is the apex predator on the island of Madagascar off the east coast of Africa.
Many times the goal of people that admire wildlife is to get close. As an artist, a subject speaks to me in a whole new way when it allows me to be close. A quiet conversation opens up that, without words, gives voice to a feeling through expressions, movements, and glances and to the details of their condition. They tell you about where they live and what their life is like and things they have done. With this piece I would like to invite you in close...really close. See if you can hear what this Arctic Wolf is saying.
DAVID KIEHM, SAA
Resides: Milford, New York, USA • b. 1962, New York, USA

Our forested acres were once pastures and hayfields, bordered by walls built with stones cleared from the fields. Trees were left at corners or other locations that were meant to denote the property lines. These trees were often called “Line Trees.”

Today the fields have been taken back by the forest; the crumbling stone walls and giant “line trees” are all that are left from our agrarian past.
Shore Patrol
White Ibis
Acrylic
16 x 16
Available for Acquisition

This is a typical scene while walking the Naples, Florida beach. The Ibis are skimming the beach for sand fleas, and other good things to eat.
This is the first in a series of bas relief studies inspired by the extinct breeds of ancient horses found in Classical and Hellenistic Greek art. My goal is interpreting the ancient works and reconstructing these now vanished horses of antiquity with any disputed characteristics examined and possible stylizations excised. Focusing mostly on the Nissæan, Thessalian and Scythian region horses, these works extol these once treasured lost breeds.
Standing on a skiff watching over the sand, coral and turtle-grass flats of the Florida Keys, I would occasionally see single and small groups of permit push into the shallow flats looking for crabs and shrimp. It’s an incredible sight to see these large fish come up to feed. Their silvery bodies reflect their surroundings making them almost invisible except for their black sickle tails and shadows.
There are people who would judge the mind of a polar bear by the standard of the creature's ability to conjugate English verbs. Looking into the bear's deep, alien eyes, this has never felt realistic to me. I can only wonder what he or she must be thinking faced with a melting world.

Melting Polar Bear
Oil on Linen
24 x 24
Available for Acquisition
Water has always fascinated me. It’s an abstract element that presents a stimulating challenge to the painter—simultaneously reflective and transparent, it shifts and shimmers constantly. While marsh-gazing from a boardwalk at the Bodie Lighthouse in Nags Head, North Carolina, this mallard hen swam into view with her brood. They ducked in-and-out of light and shadow, giving me the perfect vehicle to paint a dear subject in realism, combined with the complexities of an abstract waterscape. The title “Wake” inspired me before I even started.
High, semi-desert plains and antelope are synonymous with Wyoming, the “home on the range” for these gorgeous, fleet-footed animals. In October, they can be seen on the sagebrush flats and foothills, and the bucks are rounding up the does for weeks of chasing and mating. The fawns have reached half their mature growth, though they will not mate and reproduce until the following year. Pronghorn appear to run for the pure pleasure and the joy of the seasons, and at the slightest suggestion are off and racing across the plains.

Pronghorn Dynasty
Antelope
Oil
16.5 x 20.5
Available for Acquisition
“With Grace” was created for its beauty of dramatic form. Like the curvature of the back of a beautiful figurative, the over-flexed neck of the horse can represent an equally creative and dramatic expression. As a result of the positioning of the horse, the title, “With Grace” seemed apropos for the grace of the art of dressage, and the bowing, as though in prayer, or saying grace.
White ducks in sun and black buckets in shade. I liked the high contrast. It turned out the ducks where not even white for the most part. They reflected sky, earth, and weeds. I enjoyed painting the ducks as much as I enjoyed sitting quietly watching them hunt for snails.
A. E. LONDON, SAA
Resides: Mandeville, Louisiana, USA • b. 1957, Wisconsin, USA

By Any Other Name
Chimpanzee
Charcoal & Graphite on Paper
32 x 52
Available for Acquisition

We think we humans are the authors of the finer emotions, of poetry, language, and introspection. Lack of evidence is not proof; just because we lack the calibration does not mean a chimpanzee is incapable of objective thought. What proof would he have that I hear the wind in the trees as music?
ROGER A. MARTIN, SAA
Resides: Albemarle, North Carolina, USA • b. 1961, North Carolina, USA

Patience
Bear
Bronze
24 x 16.25 x 16
Available for Acquisition

“Patience is the companion of wisdom.”
—Saint Augustine
"Demure" is a gesture study of a preening penguin. The pose suggested a moment of tranquility and respite for a solitary bird confined in an area with a large group of very active birds engaged in the process of mating and nest-building. I was inspired by the beautiful shape and flow of the white feathers which made this an ideal subject for the medium of scratchboard. A pale blue wash added to the introspective mood.
We are what we eat; our bones and blood and skin. So are other mammals, fish, and birds with their feathers. This is a carved turkey feather, but if it were a small mouse-eating falcon feather, the plume would be made of mice... reconstituted.

**Mousing**
Kestrel and Mice
Turkey Feathers on Cotton Paper
18 x 12
Available for Acquisition
In 2011, my husband James and I went to Zambia on a special conservation project. One of the neatest experiences of the trip was seeing such a huge population of hippos in the river. In fact, there were way too many. At a confluence of one smaller river and the Luangwa River there were close to 75 male hippos who weren’t old or strong enough to have harems and to be in the best areas of the river. So they stayed together in one huge lump of testosterone that exploded into fights with the slightest provocation—including being visited by humans!
This painting, strangely enough, is the result of a blizzard. Leaving Yellowstone, a planned trip through Beartooth Pass had to be changed due to blinding snowfall up on the plateau. I decided to take Chief Joseph Highway instead. The light was just barely making it between the clouds, illuminating the rocks and grasses in the area. I ended up parking the car and wandering away from the road on several occasions to take it all in. Having seen a few bighorns earlier in the day, it only felt natural to combine the experiences.

Vantage Point
Bighorn Sheep
Oil
20 x 30
Available for Acquisition
As ubiquitous as mourning doves can be, I still find them interesting subjects. They are constant visitors to my backyard feeders, so I get plenty of good reference material. The challenge comes in trying to find unique ways to depict them. I discovered a wisteria-covered arbor which made for the perfect setting.
“Southern Singer” was inspired by one of my bird walks at the Marshlands Conservancy in Westchester, New York. My family and I frequent our surrounding nature preserves and I use them as a constant source of inspiration for my paintings. This happened to be my first sighting of a Carolina Wren. I was thrilled to hear the “teakettle-teakettle” song for the first time! Throughout the nearby woods it also made other loud exclamations. Shortly after, I was rewarded with the sighting of the bird and its striking cinnamon plumage, white eyebrow stripe and long upward cocked tail that I had come to know from studying my bird guide books. It delivers an amazing number of decibels for its size which gave me the idea for its title.
I often find the most striking beauty in imperfection. The asymmetrical quality and fragility are what catches my eye and inspires me to use a found specimen as a main subject for an artwork. I enjoy portraying these insects as I have found them, delicate, peaceful, in their final resting spots. Insects play a significant role in expressing my emotional connection to nature in general and allow me to show a certain level of vulnerability in my work. I thought using a circle would be a unique compositional design and the most powerful approach to showcase the subject. Effective light and shadow are always important to me for creating a richness and depth within the space.
I really enjoy the aerial perspective that many early illustrators such as Kurt Ard and Walter Wyles used. I feel it fits the lifestyle of the Cougar, which spends much of its time looking down upon its prey. Although in this scenario, the cat may simply be enjoying the view as the floor of the canyon is some 1,400 feet below.
The birds of the seashore come in many shapes and sizes, but the shoreline environment itself is just as variable. The reflective nature of water, as well as the daily ebb and flow of its tides, give “Shimmering Tide” its title, but also its primary compositional elements. The dappled sunlight framing the complex shapes of oyster beds and heaped seaweed exposed by the low tide first drew me to the scene, and the laughing gulls gave it focus.
Near my house, lies a large river. Each year the grass grows too high and must be controlled by using a man-made fire. I witnessed the burning of the grass on the river bank in late Autumn. The fire attracts many insects who chase the flames. With the arrival of the insects, birds are drawn to the flames for hunting. In my work, I depicted a common kestrel hunting the insects. The problem with fire, is that nearby areas become warmer and warmer so this act is now prohibited in Tokyo.
Stricken by drought and famine, all living creatures in the horn of Africa once again cling to life in 2017. Tanzania is home to the crow-sized, charismatic lilac-breasted roller. In my layout, devoid of colour, it seeks a lofty perch atop a funerary pole, hand-carved by the local Zaramo people in celebration of past chiefs and prominent citizens. In their language, “Fufua” translates as reincarnation in English—a concept often depicted in folktales by birds delivering the souls of the dying to new hosts in birth.
Greater Kudu
Bronze
17 x 7 x 8
Available for Acquisition

I see the greater kudu as a fantastic contrast of graceful flowing lines and brute power. My study of this beautiful antelope was influenced by my love of Egyptian and Art Deco styles.
Early mornings at horse shows are a way of life for our family. This particular morning, the hunter-jumpers were lining up at the in-gate, and 3 very different greys lined up in the cool, early summer morning light. Horses sleepily and patiently waiting while riders were attentive to the in-gate call. Loved the composition, loved the light, loved the palette, and loved the quiet. One of those magical moments that tells a story, not needing a great deal of explanation.
I visit Fort Warren often to sketch and gather reference material as I am always charmed by the birds living within this mid-1800s structure. This historic fort is on George’s Island in Boston Harbor, accessible only by ferry. One early spring trip, I discovered the late sun glistening on the rock pigeons and their granite perches. The colors, textures and graphic shapes of the scene were mesmerizing. Painting this piece was a joy. In a sense, “In Her Element” describes myself as much as it does the bird.
A kit fox already has a natural air of whimsy. About the size of a small house cat, it stays little and cute. When I think about a fox's outstanding personality traits, I think “curiosity” and “playfulness.” The identical traits keep me interested in everything, young in spirit—and encourages my artistic talents. Life needs to be celebrated with whimsy and attitude. The challenge in this sculpture was to find the pose that exaggerated “curiosity” and “playfulness.” This kit fox is one of 32 bronze animal habitat sculptures that were commissioned for the expansion of the Lucile Packard Children's Hospital in Palo Alto, CA.
River Spirits
River Otters
Wood (Bristlecone Pine)
16.25 x 11 x 11
Available for Acquisition

“Want to come out and play?”
This is how river otters speak to me. I fell in love with them long ago and have been captivated by their flirtatious spirit for some time now. They gracefully navigate life with endless freedom; twisting and swirling in an effortless dance while showing me the path to happiness, curiosity and playfulness. Their irresistible spirit speaks, “let go.” They don’t try, they just are.
A frog doesn’t seem to be doing much all day, but as she sits there, immobile, she is all eyes and ears. The water, like a web to a spider, brings her tiny vibrations that might mean dinner or danger.
LOUISE PETERSON, SAA
Resides: Guffey, Colorado, USA • b. 1962, Darlington, England

“This is a memorial sculpture of Lily, a very special Italian Greyhound who inspired National Mill Dog Rescue. The founders of NMDR, Teresa and Rich, lost their home in the Black Forest fire of 2013, including a memorial to Lily at her grave site. I was so moved by Lily’s story that I agreed to give my sculpting time free of charge. I hope additional castings of this sculpture will help spread awareness of the suffering of mill dogs and the educating of the public not to buy puppies on the Internet or in pet stores. My personal philosophy is “adopt don’t shop.”

This was a heartbreaking sculpture to create but I believe it is my most powerful piece to date.

Mill Dog Rescue
Italian Greyhound
Bronze
12.5 x 13 x 8
Available for Acquisition
BRYCE PETTIT, SAA
Resides: Durango, Colorado, USA • b. 1974, Utah, USA

Latitude
Swallows
Bronze
36 x 48 x 6
Available for Acquisition

Latitude: [lat-i-toed, -tyood], noun
Scope for freedom of action or thought.
Synonyms: freedom, scope, leeway, space, breathing space, flexibility, liberty, independence, free rein, license, room to maneuver, freedom of action
There is something exciting about the body language of birds of prey. Once you know what to look for, it is easy to recognize the attitude of the bird you are seeing. When a raptor is hungry, it can be very aggressive about getting its way. This red-tailed hawk has just eaten her meal and is still in that agitated state. She will soon settle in and spend the next few hours relaxing and digesting her food. Until then, her body feathers are popped up in an aggressive manner, including the feathers on the crown of her head.

All attitude!
Canadian Flotilla
Canada Goose
Acrylic
22 x 9
Available for Acquisition

As a naturalist, living on a beautiful cattail marsh, I keep a nature journal that records the wildlife and seasons. Each year, my wife, Sue Westin (SAA Master Artist), and I watch resident pairs of Canada geese raise their young. While I often sketch them in my journal, I rarely take the time to actually paint them; however, one day while looking through an old sketchbook, I came across a sketch exploring this compositional idea. Taking a fresh look at the drawing, I envisioned new shapes, forms, colors and designs. Finding novel beauty in this common everyday subject was all the encouragement I needed to make the time to turn my black-and-white sketch into a work of color.
I enjoy watching lionfish, with their flowing, self-confident movements. And whether you see a beautiful creature playing an integral part in its natural Indo-Pacific environment or a voracious invasive predator protected by venomous spines, I hope you will also see what I have tried to capture: the weightless grace of a fish in its element.
The water dance performed during courtship of the pigeon guillemot is exceptionally entertaining. This pair, observed in Monterey Bay, maneuvered like a couple performing the tango. Eyes locked onto each other spinning in circles, moving to-and-fro over the rippling waves. The circular patterns and shadow darkness in the inner swells guide the viewer to this pair’s dance pattern. Their distinctive spring plumage of black bodies with white upper wing patches contrasts with their striking red-orange legs and mouth lining. Against the Pacific blue water, this pair is ready for a dance competition.
In 1971, I went duck hunting for the first time. We got one duck, a beautiful drake wood duck. I couldn’t believe that anything could be so stunning. That trip left an indelible impression on my young mind; I’m still in love with hunting, birds, and my beloved Potomac River. This sculpture is a tribute to that river and to my father who took me there.
When I was growing up in Wisconsin, I used to see huge flocks of red-wing blackbirds creating amazing aerial displays. They are one of a few species of birds that gather in giant groups and fly so tightly packed together that when they turn the whole flock seems to do it in unison. It is not unlike some schools of fish that ball together to confuse predators.

When birds do it there is a name for it. It is called a murmuration of birds, and it really is mesmerizing to watch. This print is of a murmuration of blackbirds about to settle onto a field in California’s central valley.
As butterflies flutter by, you can easily miss the intricate patterns and varied beautiful colors of their wings, so I enjoy giving the viewer an up-close portrait. The common buckeye is an unmistakable beauty with its striking pattern and multicolored eye-spots. Buckeys prefer open areas and often perch along dirt roads, bare open areas and sand dunes. On a sunny day, I found this beauty perched on our deck.

Buckeye Beauty
Common Buckeye Butterfly
Scratchboard with Watercolor
5 x 5
Available for Acquisition
Nothing about the size and shape of a grizzly would suggest its agility and grace in the water. It was fun and a challenge painting the wet fur glistening in the light. The real focus for me was the water. I wanted the wake to lead the eye to the face of the bear and spotlight it as the focal point of the painting.
As I was moved by tales told by African natives of their ancestors who lived off the land and shared the scarce resources such as water with the wild predators. The predators had prey they much preferred to humans, and the humans had no concept of killing predators for fun or profit. This sculpture, more allegory than reality since these two would most likely not have shared the waterhole at the same time, elicits this feeling of guarded but respectful coexistence that worked so well in a simpler and more sincere time of sustainable living on this planet.

**Ancient Truce**
African Lion
Bronze
7.5 x 24 x 24
Available for Acquisition
I was intrigued by the sinuous lines of the rippling water, the fragile yet complex structure of the jellyfish, and the way its tendrils faded into the depths. Contrasting that were the hard lines of the dock, the solidity of the metal breakwater, and the wooden pilings. Add in perfect light to give the water a beautiful greenish glow, and I knew I had a painting to do.
My husband loves antique trains, and so do I—but for totally different reasons. I’m fascinated with the abstractions formed by layers of peeling paint, rust, textures and the earthen colors of these old workhorses. This particular boxcar provided it all, but it was the repetition and juxtaposition of the various sizes of circles, squares and triangular shapes in negative and positive form that really spoke to me. It obviously speaks to our feathered friends too, as these undercarriages provide safe havens for all those little birds that call these transportation boneyards home.

**Boneyard Birdies II**
House Sparrow
Acrylic
3 x 3
Available for Acquisition
I was recently commissioned to sculpt fifteen monuments for the Audubon Zoo, including five life-size elephants. The project was to include some playful young animals. Through my research, I became enamored with the mischievous interactions of the young elephants, including body-slamming and trunk wrestling. I originally referred to these as the “juveniles” during the sculpting process, mostly referring to their age. Upon further research, I realized that “juvie” is also a term for disorderly children. The title stuck.
This is a landscape of an ageing branch, covered in fern and moss, the world of the gold crests. I focused on the relationship between the birds and the branch. I did that by taking away the background, to isolate the branch on the page, making it like a stage set. Now the drama is this microcosm, where the birds are passing through.

It is not a young branch, nor smooth, it is old and decaying. That is what supports the mosses, the insect life and the birds. In this lies poetic meaning for me.
I’d Want To Be Me, Too
Dromedary Camel
Graphite
10 x 8
Available for Acquisition

Work in black-and-white is, to me, all about texture. This lovely lady lives just down the road from me in the middle of the Oklahoma prairie. The very self-satisfied expression on her face and the fantastically variable textures in her hair were irresistible to me to put down in graphite. Even though this is a simple portrait, the sweeping lines of her hump and long neck certainly showcase what makes her species so special, and the wind blowing through her woolly coat gives the composition just a little touch of movement.
Bruno Liljefors was, for us in Scandinavia, the modern wildlife art trailblazer. So was Wilhelm Kuhnert in Germany, and Carl Rungius in America. They described living nature through their own eyes and their own experiences—as the Impressionists did at the same time. Bruno Liljefors was an observer of nature and his unique talent to transfer it to the canvas is breathtaking. I have, when trying to find my own path, always felt the spirit of Bruno Liljefors in me. For a long time I felt the “Winter hare coming straight forward,” was homesteaded and a signature of Bruno Liljefors—but finally I have tried my own version.
“Cuz Momma Sez” depicts a hen pintail talking to her new brood. We watch this scene each spring from our studio window as we have a pond just outside the shop. What I have noticed over the years is that the moms that talk to their ducklings the most have the greatest success in raising their babies to maturity. It goes without saying that the more attentive, the better the results!
The passive and active elements of the bird’s shapes present an exciting design source to the sculpture. I have combined the shapes of body mass and tail profusion with controlled modeling of the head in an attempt to design a symbol of arrogance and spirit. Over the years, I have owned several breeds of roosters, and have routinely used them as subjects for sculpture, paintings, and etchings. While modeling my new Autry rooster, my goal was to express clarity with a simple narrative. The bird is a delightful design source. I tried to achieve a painterly quality with the surface by working some passages alla prima using warm clay.
Asleep on the Job
Barn Owl
Acrylic
16 x 20
Available for Acquisition

“Asleep on the Job” was a fun painting to create. While at a show, a docent had a little barn owl asleep on her hand. He was so cute I just had to paint him. I love old barns, so I decided to paint him asleep on an old anvil. There is a little mouse hidden, who has escaped the owl because he was asleep on the job.
Common Kingfishers can be so engaging to watch, as they sit on a branch over water and then quickly drop down to grab a fish. But not every dive is a success! My technique for this work is similar to a black-and-white scratchboard, however I started with the un-inked white clay panel and added the dark green ink background first. I then scratched and colored the bird and water drops out of the green background instead of a traditional black background. If you get close you will be able to see all the small scratches making up this work.
My love for turtles and pure abstract design served as the inspiration for this painting on silk, creating an image where the turtle blends into its environment. The beautiful spring-fed, clear water in this Florida stream, allows visibility of the turtle, mixed with random reflective areas on the water’s surface, creating the perfect elements for a mostly abstract painting.
Alligators never cease to thrill, amaze and inspire me! Even more so now that I live in Tennessee and have to wait long periods to view them in the wild during our travels. I’ve rendered over a dozen alligator paintings thus far in my career, so I chose this image as something different. I strove to make the gator somewhat secondary...a surprise to the viewer as they explored the duckweed in the marsh. I hope the discovery gives them the same thrill!
A few years ago, I had an unforgettable experience in Alaska’s Katmai National Park. I went there to photograph magnificent brown bears along the park’s remote coast. The bears are not hunted here; they are curious and tolerant of human visitors, thus allowing close observation. One morning, my guide and I spent time watching a sow and her cub digging for clams. The cub grew tired of mom looking for clams; he wanted to play. He bounded up to us at one point, seemingly wanting us to play with him! I tried to capture this fun moment in my painting.
My love of animals is my life’s greatest joy. The aim of my work is to convey each animal’s story by painting them in a way that connects them to the viewer, as I have felt connected. I think painting a wild animal in their natural habitat has been done, and has been done masterfully. So my modern, original approach is to present the animal in an ambiguous, abstract setting. By isolating the subject, I intend to highlight the soul, the beauty, and the vulnerability of the animal.
At this marsh, near Winnipeg, Manitoba, my husband was able to take photos of these dowitchers from several angles as they flew by us. It was the backlighting of this particular angle that first inspired me. I was struck by the contrasting light against dark, and the way the light and shade on the bank and water emphasized the direction and movement of the birds. In my title, ‘Light’ and ‘Air’ are inspired by the birds’ light-struck forms in flight, and ‘Water’ is, along with these, a vital requirement for a marsh to exist and support life. I discovered that Long-billed Dowitchers can be difficult to distinguish from Short-billed—which is what I first thought these were—since they have only subtle differences, including their bill length.
My inspiration for “Crowned Glory” was to portray this elegant red-crowned crane in a new contemporary approach by modifying traditional realism with the complementary arrangement of abstract color patterns.

Crowned Glory
Red-crowned Crane
Oil on Canvas
24 x 36
Available for Acquisition
**Trompe l’Oeil Series: For Love of Africa**

Lilac-breasted Roller, Green Bee-eater, Ostrich, Marsh Sandpiper, Ground Hornbill

Acrylic

12 x 24

Available for Acquisition

*Trompe l’oeil is the French term for “fools the eye.” This painting shows some of my favorite birds from Africa. Several styles of paintings are displayed, from “watercolor” sketches to “oil.” In addition to these images, I painted feathers to represent the birds. To give the painting more depth, the shelf with eggs was included. To unite the frame with the painting, I replicated the pattern of the frame with the hand opening for the cupboard doors. My goal with trompe l’oeil is to create the desire to touch the painting to see if the items are real.*
I don’t look at a bird such as the Eurasian Black Vulture as being ugly, or the usual imagery one has in mind when hearing the word “vulture.” I’ve done pieces before on this bird, also known as the Cinereous Vulture, and they strike me as a noble, almost royal-looking bird. The bold values of the lighting’s effect compelled me to paint it. I used a limited palette in amber/gold lighting to enhance that “Royal” effect.

Royal Portrait
Eurasian Vulture
Acrylic on Gessoed Hardboard
16 x 20
Available for Acquisition
CAROL LEE THOMPSON
Resides: New Freedom, Pennsylvania, USA • b. 1958, Maryland, USA

Ready
Fox Hounds
Oil
11 x 11
Available for Acquisition

I am so fortunate to live in horse and hunt country. I am always out in nature experiencing, painting, biking and photographing. As soon as I spotted this emotionally charged composition—I knew I had my painting. This great scene had all my desired ingredients: a strong sense of warm light, an excellent design, and the heightened energy and anticipation of animated faces. Knowing I wanted to paint these delightful hounds meant countless anxious shots as they darted about the window. I was hoping for the perfect image before the doors opened and I was trampled.
It was indeed a treat sketching the Violaceous Trogon also known as Guianan Trogon in the forests of Trinidad and Tobago. They have been known to nest inside wasp nests, termite nests and arboreal nests of Azteca ants. Naturalist Alexander Skutch observed a pair actually nesting inside a wasp nest (vespiary). The trogons built their own nest inside the vespiary in the early morning hours before the wasps became active. During the day the trogons would hunt the wasps taking them from the air or from the surface of the vespiary. Interestingly, the wasps never drove the trogons from their nest nor did the trogons ever eliminate all the wasps, but they did successfully fledge young. This beauty certainly deserved a painting!
The Nubian Ibex is an impressive wild goat that lives in the rugged and dry mountains of northeastern Africa and parts of Arabia. The male of the species majestically carry a backward curving set of horns that appear too large for their small bodies. Their bearded chin and the markings of their coat and legs, remind me of an elegantly dressed dude from the late 19th and early 20th centuries. I am frequently inspired to paint the various species of wild goats and sheep of the world because of their interesting horns and anatomy.
“Tidewater Terrapin” depicts another “beautiful swimmer”—the Diamondback Terrapin. As a lifelong resident of the Eastern Shore of Virginia, I have observed them since childhood in the tidal creeks of both the Chesapeake Bay and the Atlantic Ocean. Two other species are depicted in this sculpture, the Oyster and Eelgrass. The abundance of all three of these species serves as a barometer for the health of our tidal ecosystems.
This scene is inspired on the beautiful evenings during our family holiday in the Champagne region in France. The children’s bedrooms of the cottage had a view on a fallow field, covered with Wild Carrots (Queen Anne’s Lace) and other flowers. Every evening we watched the Roe deer and foxes before bedtime. In this painting, I loved to play with the cool and warm colors in the vegetation. The diagonal shadow emphasizes the shape of the buck’s back.
After a few hours of complete darkness during the night in the jungle of New Guinea archipelago, the sun emits the first tentative light over the ridges into the jungle as a sign of a new day, a new beginning. Awakened by these bundles of energy and hope, the male of the Red Bird-of-Paradise lets his call sound along the slopes of the mountains of the island of Batanta, his paradise. He hopes that his appeal will be heard, and the female will respond to his passionate call. As I painted, I imagined the bird’s call, every day for thousands of years, reverberating in the valleys and across the mountain slopes.

Batanta Dawn
Red Bird-of-Paradise
Oil on Panel
24 x 48
Available for Acquisition
The inspiration for “Plumas de Oro” began with a visit to the Denver Museum of Nature and Science—an opportunity to experience a close-up, hands-on look at some of the specimens in the museum’s collection. The hands-on experience allowed me to observe the beautiful and complex designs of animals and their specialties, in particular, bird’s feathers. The features of a bird’s wing are astounding. Their natural design, uniqueness of light, shadows, and how seemingly random layers of feathers work together provided me with a welcome challenge for “Plumas de Oro.”
“Ten Degrees And Holding” is a painting inspired by winter in Colorado. I saw this herd of elk in strong silhouette against the snow with afternoon January light, and I felt it was a great idea for a painting. The muted tones and movement of the willows and other scrub surrounding a creek in the same meadow provide a fuzzy contrast to the stark elk as well as a complimentary contrast to the blue shadows on the snow.
The great horned owl is North America’s most iconic owl species. Its large yellow eyes and expressive ear tufts are the first things that come to mind for many people when they think of nocturnal avian predators. This particular bird, however, was spotted in the middle of the day, much to the surprise of the friends in whose yard it was perched. The owl made no effort to disguise its presence, boldly (although somewhat drowsily) regarding us from the middle of a branch in an open area of the tree. “Watching & Waiting” imagines that same sleepy owl in more comfortable crepuscular light, its attention sharpening as the day ends and darkness falls.
Over the years, I have experimented with various media in my sculpture; my favorite being a combination of stone and bronze. I like the sense of mass and weight that the stone holds in a piece. I work the wax directly over the assembled stone; after which the entire piece, including the stone, is sent through the foundry process.
SOCIETY OF ANIMAL ARTISTS

The Society of Animal Artists, founded in 1960, is devoted to promoting excellence in the artistic portrayal of the creatures sharing our planet, and to the education of the public through art exhibitions, informative seminars, lectures and teaching demonstrations.
MEMBERSHIP

The membership roster of the Society of Animal Artists reads like a Who's Who of the world’s most significant artists working in the genre of animal art today—and during the past fifty-plus years.

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

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

The applicant’s work is evaluated for:
• Good composition and design
• Thorough understanding of animal anatomy, behavior, and environment
• Distinctive style
• 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 Two Levels of Membership for Artists—Signature and Associate

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

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

The Master Signature designation is the highest mark of respect for Signature members 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.

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, or
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.

ASSOCIATION OF ANIMAL ARTISTS
SOCIETY OF ANIMAL ARTISTS

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<td>Dee Smith</td>
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<td>Geoffrey Smith</td>
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</tbody>
</table>
SOCIETY OF ANIMAL ARTISTS

MEMBERSHIP

Heather Soos
Leslie Spano
Joshua Spies
Linda St. Clair
Gary Staab
James Stafford
Pati Stajcar
Debbie Stevens
Peter Stewart
Jan Stommes
William Stout
Joseph H. Sulkowski
Linda Darsow Sutton
Joseph Swaluk
Jan Sweeney
Frederick Szatkowski
Jason Lee Tako
Kristine Davis Taylor
Mary Taylor
Fred Thomas
Dana Lee Thompson
Chirag V. Thumbar
Sandip V. Thumbar
Karmel Machele Timmons
Margery Torrey
Bob Travers
France Tremblay
Debra Trent
Gunnar Tryggmo

Ezra Noel Tucker
David Turner
Marlowe Urdahl
Elwin van der Kolk
Leon van der Linden
Dick Van Heerde
Dustin Van Wechel
Diane Versteeg
Lynn Wade
Joe Weatherly
Dale Weiler
Jacques Wetterer
W. Leon White
J. Christopher White
Jeffrey Whiting
Kay Williams
Kay Witherspoon
Ellen R. Woodbury
Jan Woods
Scott Yablonski
Sherrie L. York
Aaron Yount
Peter Zaluzec

Sharon Mary Bamber
Holly H. Banks
Nancy Bass
Michel Bassompiere
Mary Beacon
Sally Berner
Janice Bogy
Craig Bone
Amelie Bonin
Celyne Brassard
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Melinda Brewer
George Bumann
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Michael E. Calles
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Barbara Conaway
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Rox Corbett
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Timothy Donovan
Robin Anne Earles
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Camille Engel
Mary C. Erickson
Cathy Ferrell
Robbie Reese Fitzpatrick
Jeanette Fournier
Sharon A. France
Gay Freeborn
Rusty Frentner
Tykie Ganz
Andrea Gianchiglia
Raymond G. Gibby
Lisa Gleim
Susie E. Gordon
Sheri Greves-Neilson
Patricia A. Griffin
Gemma Gylling
Whitney Michelle Hall
Atsushi Harada
Hava Hegenbarth
Guy Hobbs
Mark Holme
Margaret Roberston Hopkins
Kevin James Johnson
Peggy M. Kauffman
Justin Kellner
Yvonne Kitchen
Michelle Kondos
Paul Kratter
Deborah LaFogg Docherty
Ze Ze Lai
Janet Laird-Lagassee

ASSOCIATE MEMBERS

Phillip Allder
Helene Arfi
Mickey Asche
Brandon James Bailey

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### Membership

<table>
<thead>
<tr>
<th>Name</th>
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<tr>
<td>Jessica Landers</td>
<td>Dianne Munkittrick</td>
<td>Andrea Harman Steiner</td>
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<td>Heather Elyse Lara</td>
<td>Elizabeth Anne Nicholls</td>
<td>Tiffany Stevenson</td>
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<td>Heather Laws</td>
<td>Michael John Pape</td>
<td>Lisa Stockdell</td>
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<td>Debbie Lentz</td>
<td>Gordon Chandos Geoffry</td>
<td>Edward F. Takacs</td>
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<td>Liz Lewis</td>
<td>Pembridge</td>
<td>Renso Tamse</td>
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<td>John Lewton</td>
<td>Yvonne Petty</td>
<td>Monty Frank Taylor</td>
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<td>Dennis Logsdon</td>
<td>Pollyanna Pickering</td>
<td>Carol Lee Thompson</td>
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<td>Ronald Lowery</td>
<td>Melinda Plank</td>
<td>Rita Thornton</td>
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<td>Lynn Maderich</td>
<td>John Plishka</td>
<td>Joshua Tiessen</td>
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<td>Karla Mae Mann</td>
<td>Tamara Pokorny</td>
<td>Esther Martha van Hulsen</td>
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<td>Laura Mark-Finberg</td>
<td>John Potter</td>
<td>Brooke Lee Walker</td>
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<td>Eben P. Markowski</td>
<td>Ann Ranlett</td>
<td>Val Warner</td>
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<td>Bonnie Marris</td>
<td>Margaret Rice</td>
<td>Randy Moise Warren</td>
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<td>Melissa Helene Mason</td>
<td>Aleta Rossi Steward</td>
<td>Marilyn Wear</td>
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<td>Eileen Matias</td>
<td>Carol Anne Santora</td>
<td>Scot A. Weir</td>
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<td>Janis L. Mattson</td>
<td>Rikki Morley Saunders</td>
<td>Sue Mary Westby</td>
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<td>Nick R. Mayer</td>
<td>Cathleen Savage</td>
<td>Rosellen I. Westerhoff</td>
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<td>Stella Clare Mays</td>
<td>Ann Self</td>
<td>Terry Woodall</td>
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<td>Douglas McCallum</td>
<td>William Silvers</td>
<td>Christopher Paul Wozniak</td>
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<td>Cory James McLaughlin</td>
<td>Leslie N. Sinclair</td>
<td>Amy Bartlett Wright</td>
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<td>Nance F. McManus</td>
<td>Cindy Deborah Sorley-Keichinger</td>
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<td>Billy-Jack Milligan</td>
<td>Bruce Andrew Speidel</td>
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<td>Sumner Misenheimer</td>
<td>Eva Stanley</td>
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### Patron Members

- Gail Bliss
- Susan Fisher
- Joan Funk
- Joy and Masood Garahi
- William Ramsdell, MD

### Sustaining Members

- Blauvelt Demarest Foundation
IN MEMORIAM

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

Death has claimed many members of the Society of Animal Artists since its founding in 1960. These artists supported the Society during their lifetimes and each made his or her special contributions to art. Although separated from us by death, they are fondly remembered by their fellows 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
Charles De Feo
Mel Dobson*
Jack L. Dumas
Donald R. Eckelberry
Lyn Ellison
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 C. Kray*
Robert Krieg
Robert Kuhn
James Landenberger
Ole Larsen
Gertrude K. Lathrop
Fred Machetzan
Gregory McMurtry
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
Maureen S. Riley*
Robert Sadler
Robert R. Salo
Lloyd Sandford
Sam Savitt
Robert Scriven
John Schoenherr

* On the following pages we acknowledge the artists who passed away in the last year.
Mel was raised on a ranch in Utah, and then worked for the Washington State Department of Game for eighteen years prior to beginning a full-time art career in the early 1970s. Mel then spent over four decades as a nationally and internationally recognized professional wildlife artist working in scratchboard, watercolor, oil, acrylic, and gouache. For a time, he lived in Jackson Hole, Wyoming, to paint and show his work in Trailside Galleries. In 1984, he started Wolfwalker Galleries in Sedona, Arizona, which he operated for twenty years. He and his wife, Sunnie, then retired to Polson, Montana, in 2004, where Mel could be found in his studio overlooking Flathead Lake.

Mel traveled extensively in East Africa, and he also spent time in the Pantanal of Brazil and visited Queensland, Victoria, and Tasmania in Australia. There were many trips to British Columbia and he spent time in the Yukon, Alaska, and Alberta clear to the Great Slave Lake in the Northwest Territories. His search was always for more knowledge of wildlife and habitats for use in his artwork and that remained his life’s passion.

*For over two and a half decades I have recorded nature’s wild inhabitants and I have discovered the best part of life for me is nature; its wild places, its wild animals and birds. It is no longer possible to find the balance that once existed between nature and wildlife. We must remember that as the wilderness is diminished, humanity is also diminished.*
Ever since I was a child, I have been captivated by the beauty of the great outdoors. At the age of 12, I began my journey. I was raised in a rural community and became interested in drawing and painting wildlife and its surroundings. My early experiences, with the help of my parents, eventually led to art college in Philadelphia where I specialized in wildlife painting and illustration.

Upon graduating, Robert accepted an art staff position with a large printing firm, and freelanced in wildlife art on the side. Eventually, the firm closed, and he began working on a freelance basis starting with smaller wildlife publications and gradually working up to larger ones.

Feeling that his knowledge could be spread to others, he took a teaching position at a community college. Robert eventually resigned from teaching to do wildlife paintings for a publisher. For a five-year period, he did a number of works that were made into limited edition prints and he also illustrated a series of books.

Robert C. Kray, Sr. was an avid outdoorsman who loved nature and supported its conservation. He was a talented wildlife artist and a member of the Society of Animal Artists for forty years.
Maureen was an accomplished sculptor and oil painter, who grew into the sporting life quite early, learning about gun dogs from her granddad and about sculpture from his best friend, Walter Midener. Sporting clay shooting, horses, scuba diving, archery, and fishing played a big part in her life—providing the inspiration for her art. Educated at Eastern Michigan University and the University of Michigan, Riley chose sculpture as a medium in which to express her experiences—and was soon exhibiting and selling her work at shooting events, the Safari Club, and international exhibitions in both Milan and Portofino, Italy, as well as England.

Influenced by Camille Claudel, a 19th Century French figurative sculptor and by Rembrandt Bugatti, a 19th Century Italian animal sculptor, Maureen’s work focused on impressions of both animal and human forms.

Maureen’s engaging sculptures were realistically rendered and packed with literary expression. One piece earned her the Manhattan Arts International Award in the Her Story competition in New York, and her work was shown at the Smithsonian Institute.
A member of the Society of Animal Artists since 1967, Robert Sleicher had a prestigious art career spanning nearly seven decades. Over the years, he received 54 awards, including two gold medals, in competitions throughout the United States and 13 foreign countries. His works reflected his love of the outdoors and wildlife. He painted many covers for the award-winning magazine *NYS Conservationist, Yankee*, and other outdoor publications. His paintings, including 38 limited edition prints, are in more than 400 permanent public and private collections in the U.S. and 14 foreign countries.

Some of his additional achievements are the Scribner Prize, the Rhode Island Art Medal, the Conservative Painters Award, and the Lincoln Prize. Robert was also a Master Gunstock Carver… one of only 16 in the United States at that time.

He painted to achieve great visual force—creating paintings of truth. His art was studiously planned, the mood natural, and consequently very powerful. Robert’s art was inspired by his love of hunting, fishing, and canoeing—and he traveled extensively throughout the western U.S. He particularly loved the area around the Yellowstone and Musselshell Rivers—the “mountain man” country of long ago.
### 2016

**Awards of Excellence**
- Robert Bateman, *Full Stride—Great Blue Heron*
- Carrie Cook, *Inside Looking Out*
- Kim Diment, *The Drifters*
- Matthew Hillier, *Snowy in the Shallows*
- Brain Jarvi, *Bongo Study*
- John Pitcher, *The Gathering*
- Jocelyn Russell, *Manuka Monarch*
- Lynn Wade, *The Good Life*

The *Hiram Blauvelt Art Museum Purchase Award*
- Jeff Birchill, *Rock Crawler*

The *Driftless Glen Distillery Purchase Award*
- Sue Westin, *Clydesdale Foal*

The *Evelyn and Peter Haller Award for 3-D*
- Calvin Nicholls, *Sheer Power*

The *Marilyn Newmark Memorial Award for Realistic 2-D Executed in an Academic Manner*
- James Offeman, *Snowy Egret*

The *Marilyn Newmark Memorial Award for Realistic 3-D Executed in an Academic Manner*
- Ken Rowe, *Nobility*

The *Newcomer Award for a First Time Participant in the SAA’s Annual Exhibition*
- Jamie Cassaboon, *Wood Stork #1*

The *Patricia A. Bott Award for Creative Excellence*
- Paul Rhymer, *Wake Up America!*

The *President’s Artistic Achievement Award for 2-D*
- Michael Dumas, *Innocence*

The *President’s Artistic Achievement Award for 3-D*
- Simon Gudgeon, *Barn Owl and Branches*

**Award of Merit Award for 2D**
- Isaiah Ritterman, *Streaks of Red*

**Award of Merit Award for 3D**
- Bryce Pettix, *Animas*

**Fine Art Connoisseur Editor’s Choice Award**
- Terry Miller, *Twist of Fate*

**Western Art Collector Editor’s Choice Award**
- Kim Diment, *The Drifters*

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

**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 A. Susinno, *Sparkling Waters*

**The Marilyn Newmark Memorial Award for Realistic 3-D Executed in an Academic Manner**
- Pati Stajcar, *Octavia*

**The Newcomer Award for a First Time Participant in the SAA’s Annual Exhibition**
- David Kiehm, *Snowy Owl II*

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### 2015

**Awards of Excellence**
- John N. Agnew, *The Behemoth*
- Dan Chen, *Joy!*
- 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 *Hiram Blauvelt Art Museum Purchase Award*
- John Perry Baumlin, *Out on a Limb*

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

The *Marilyn Newmark Memorial Award for Realistic 2-D Executed in an Academic Manner*
- Mark A. Susinno, *Sparkling Waters*

The *Marilyn Newmark Memorial Award for Realistic 3-D Executed in an Academic Manner*
- Pati Stajcar, *Octavia*

**The Newcomer Award for a First Time Participant in the SAA’s Annual Exhibition**
- David Kiehm, *Snowy Owl II*
For membership information, contact:

SOCIETY OF ANIMAL ARTISTS, INC.
Colorado Business Office
5451 Sedona Hills Drive
Berthoud, Colorado 80513
(970)532-3127; admin@societyofanimalartists.com
Website: societyofanimalartists.com

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

For tour information, contact:

DAVID J. WAGNER, L.L.C., ART AND THE ANIMAL TOUR OFFICE
David J. Wagner, Ph.D., Tour Director
414.221.6878; davidjwagnerllc@yahoo.com
davidjwagnerllc.com
Member, American Alliance of Museums, International Council of Museums
SOCIETY OF ANIMAL ARTISTS
ART AND THE ANIMAL

GRAND OPENING PREMIERE
The Hiram Blauvelt Art Museum
September 2, 2017 – October 29, 2017
Oradell, New Jersey

NATIONAL MUSEUM TOUR
National Mississippi River Museum & Aquarium
November 18, 2017 – January 7, 2018
Dubuque, Iowa

Brookgreen Gardens
January 27 – March 25, 2018
Murrells Inlet (Myrtle Beach), South Carolina

Arizona-Sonora Desert Museum
April 14 – June 3, 2018
Tucson, Arizona

George A. Spiva Center for the Arts
June 30 – August 26, 2018
Joplin, Missouri

57TH ANNUAL MEMBERS EXHIBITION