

SOCIETY OF ANIMAL ARTISTS · ART AND THE ANIMAL · 2017

# SOCIETY OF ANIMAL ARTISTS ART AND THE ANIMAL

2017



HIMMELT ©

57<sup>TH</sup> 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  
414.221.6878; [davidjwagnerllc@yahoo.com](mailto:davidjwagnerllc@yahoo.com); [davidjwagnerllc.com](http://davidjwagnerllc.com)

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SOCIETY OF ANIMAL ARTISTS



**ART AND THE ANIMAL**  
57<sup>th</sup> Annual Members Exhibition

**PREMIERE**

**THE HIRAM BLAUVELT ART MUSEUM**

Oradell, New Jersey

September 2, 2017–October 29, 2017

Society of Animal Artists • [www.societyofanimalartists.com](http://www.societyofanimalartists.com)  
5451 Sedona Hills Drive • Berthoud, Colorado 80513 • (970)532-3127

## SOCIETY OF ANIMAL ARTISTS

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

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### OFFICERS

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Reneé Bemis  
*President*

Kim Diment  
*Secretary*

Diane D. Mason  
*Treasurer*

Cynthia Fisher  
*Assistant Secretary*

Allen Blagden  
*Vice President*

Wes Siegrist  
*Vice President*

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### EXECUTIVE BOARD

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John Agnew  
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Kimberly Fletcher

Jan Martin McGuire  
Brent Langley  
Terry Miller  
Dale Muller  
Sean Murtha

Bryce Petit  
David Rankin  
Paul Rhymer  
Julia Rogers  
David Turner

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### EXECUTIVE BOARD EMERITUS

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Doug Allen

Louis De Donato

Leslie Delgyer

Wayne Trimm

Joe Vance, Jr.

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### STAFF

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Bob Mason  
*Executive Director*

## MESSAGE FROM THE PRESIDENT OF SOCIETY OF ANIMAL ARTISTS

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 57<sup>th</sup> 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.



Renee Bemis, SAA President

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

## MESSAGE FROM THE PRESIDENT OF SOCIETY OF ANIMAL ARTISTS

*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 57<sup>th</sup> Annual Exhibition is magnificent; enjoy.

— Reneé Bemis  
Society of Animal Artists  
President

## SOCIETY OF ANIMAL ARTISTS PAST PRESIDENTS



Elisabeth Rungius Fulda  
1960  
First President  
(no photo available)

Guido Borghi & Pat Bott, Co-Founders - 1960



Paul Bransom, 1961-1976



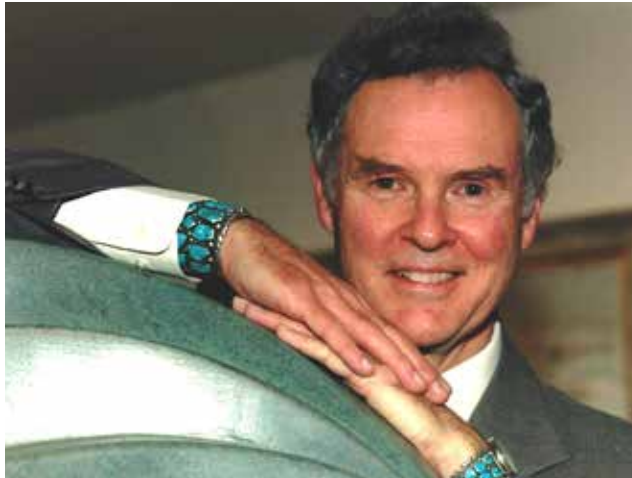
Albert Earl Gilbert, 1977-1983



Joseph Vance, Jr.  
1984-1994



## SOCIETY OF ANIMAL ARTISTS PAST PRESIDENTS



Charles Allmond III, 1995-2000



Francis Sweet, 2001-2003



Leslie Delgyer, 2004-2008



Diane D. Mason, 2008-2013

## THE 57<sup>TH</sup> ANNUAL EXHIBITION & 2017-2018 ART AND THE ANIMAL TOUR

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 57<sup>th</sup> Annual Exhibition in 2017. The Blauvelt has since committed to host the 60<sup>th</sup> 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 57<sup>th</sup> Annual Exhibition concludes at The Blauvelt, 45 flatworks and 15 sculptures selected by members of the Society of



David J. Wagner, Ph.D.

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

## THE 57<sup>TH</sup> ANNUAL EXHIBITION & 2017-2018 ART AND THE ANIMAL TOUR

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 logis-

tics. 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

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 57<sup>th</sup> Annual Exhibition in September, 2017. We welcome the public to visit our museum and enjoy the inspiring works of our wildlife artists.



SOCIETY OF ANIMAL ARTISTS AWARD PROGRAM 2017

## Thanks to our 2017 Corporate & Media Sponsors



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



**DRIFTLESS GLEN DISTILLERY**  
*"Taste The American Spirit"*

4<sup>th</sup> Annual Purchase Award



**Western Art Collector Magazine** for their  
8<sup>th</sup> 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 "Catusus" 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 57<sup>th</sup> 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

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#### JUDGES FOR THE 2017 EXHIBITION

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**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  
57<sup>th</sup> 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 Cassaboon  
Dan Chen  
James Coe  
Jean Cook

Colleen R. Cotey  
Anni Crouter  
Kim R. Diment  
Mick Doellinger  
Kathleen E. Dunn  
Lori A. Dunn  
Peter Elfman  
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 Kiehlm  
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  
Karie O'Donnell  
Pokey Park  
Victoria Parsons  
Patricia Pepin  
Louise Peterson  
Bryce Pettit  
Anne Peyton  
John Charles Pitcher  
Tamara Pokorny  
Arlene Rheinisch  
Paul Rhymer  
Andrea Rich  
Martiena Richter  
Julia Rogers  
Rosetta  
Aleta Rossi Steward  
Linda Rossin

Jocelyn Russell  
Jonathon Paul Sainsbury  
Gayla Salvati  
Lennart Sand  
Stefan E. Savides  
Sandy Scott  
Suzie Seerey-Lester  
Cathy Sheeter  
Rachelle 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



SOCIETY OF ANIMAL ARTISTS



## 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.*

## GERALD BALCIAR, SAA

MASTER SIGNATURE MEMBER

Resides: Parker, Colorado, USA • b. 1942, Wisconsin, USA

*Guardian Angel*

Mallard Duck

Bronze

12 x 15 x 12

Available for Acquisition

*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.*



## ROBERT M. BATEMAN, SAA

MASTER SIGNATURE MEMBER

Resides: Salt Spring Island, British Columbia, Canada • b. 1930, Ontario, Canada



*Sharp-shinned Hawk & Balsam Poplar*

Sharp-shinned Hawk

Acrylic on Canvas

24 x 48

Available for Acquisition

*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.*

## BURT BRENT, SAA

MASTER SIGNATURE MEMBER

Resides: Portola Valley, California, USA • b. 1938, Michigan, USA

### *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.*





## CAREL P. BREST VAN KEMPEN, SAA

MASTER SIGNATURE MEMBER

Resides: Holladay, Utah, USA • b. 1958, Utah, USA



*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.*

## GUY COHELEACH, SAA

MASTER SIGNATURE MEMBER

Resides: Stuart, Florida, USA • b. 1933, New York, USA



*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

## WALTER T. MATIA, SAA

MASTER SIGNATURE MEMBER

Resides: Dickerson, Maryland, USA • b. 1953, Ohio, USA



*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.*

## LEO E. OSBORNE, SAA

MASTER SIGNATURE MEMBER

Resides: Anacortes-Guernes Island, Washington, USA • b. 1947, Massachusetts, USA

*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*  
Horse  
Bronze  
16 x 18 x 12

Available for Acquisition

*“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.*

**MORTEN E. SOLBERG, SAA**

MASTER SIGNATURE MEMBER

Resides: Bluffton, South Carolina, USA • b. 1935, Ohio, USA



*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.*

*Waiting for the Fog to Lift*  
Wolf  
Watercolor  
22 x 30  
Available for Acquisition

## SUE WESTIN, SAA

MASTER SIGNATURE MEMBER

Resides: Dorset, Vermont, USA • b. 1950, Connecticut, USA



*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.*

**SUE DE LEARIE ADAIR, SAA**

Resides: Schenectady, New York, USA • b. 1960, New York, USA



*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.*

*Sanderling and Shadow IV*  
Sanderling  
Graphite Pencil  
6.75 x 17.25  
Available for Acquisition



**JOHN N. AGNEW, SAA**

Resides: Cincinnati, Ohio, USA • b. 1952, Ohio, USA



*Crossing the Lake Bed*  
Burchell's Zebras, Lesser Flamingos  
Acrylic  
12 x 24  
Available for Acquisition

*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.*



## DOUGLAS AJA, SAA

Resides: Waterford, Vermont, USA • b. 1956, Vermont, USA



*Football Buddies*  
African Elephant  
Bronze  
12 x 16 x 11.5  
Available for Acquisition

*"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.*

**DOUGLAS ALLEN, SAA**

Resides: Centerville, New Jersey, USA • b. 1935, New Jersey, USA



*Mbogo*  
African Cape Buffalo  
Oil on Panel  
30 x 44

Available for Acquisition

*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.*

## TOM ALTENBURG, SAA

Resides: Raymore, Missouri, USA • b. 1958, Missouri, USA

*Bald Eagle*

Bald Eagle

Acrylic on Hardboard

30 x 20

Available for Acquisition

*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.*





## JULIE ASKEW, SAA

Resides: Warwickshire, England • b. 1969, Warwickshire, England



### *Lifeline 4*

Red-crowned Cranes

Acrylic on Canvas

36 x 24

Available for Acquisition

*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.*

## NANCY K. BASS

Resides: Charlottesville, Virginia, USA • b. 1957, Illinois, USA



*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.*

*The Three Graces*

Cows

Oil

6 x 24

Available for Acquisition



## JOHN PERRY BAUMLIN, SAA

Resides: Endicott, New York, USA • b. 1956, New York, USA



*The Heat of the Day*  
African Lion  
Oil on Linen on Hardboard  
20 x 32  
Available for Acquisition

*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.*

## GREG BEECHAM, SAA

Resides: Dubois, Wyoming • b. 1954, New York, USA



*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.*

*Siberian Swirl*  
Siberian Tiger  
Oil on Linen  
30 x 38  
Available for Acquisition

## RENEÉ BEMIS, SAA

Resides: St. Charles, Illinois, USA • b. 1958, Florida, USA



*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.*



## JEFF BIRCHILL, SAA

Resides: North Augusta, South Carolina, USA • b. 1945, Florida, USA



*“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.”*

*Morning Catch*  
River Otter with Fish  
Stone and Agate Alabaster  
19 x 28.75 x 11.5  
Available for Acquisition

## T. J. BISHOP, SAA

Resides: Scottsdale, Arizona, USA • b. 1940, Iowa, USA



### *Room with a View*

Yellow-necked Field Mouse

Acrylic on Board

18.5 x 11.75

Available for Acquisition

*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!"*



## PETA BOYCE, SAA

Resides: Mooloolah, Queensland, Australia • b. 1957, A.C.T., Australia

*Jenny's Suitors*  
Variegated Fairy Wrens  
Gouache  
16 x 12  
Available for Acquisition

*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.*



## JOHN BRENNAN

Resides: Lutz, Florida, USA • b. 1989, New Jersey, USA



*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.*

## CLARENCE P. CAMERON, SAA

Resides: Madison, Wisconsin, USA • b. 1941, Wisconsin, USA

*The Gleaner*

Owl

Steatite (Soapstone)

10.5 x 10.5 x 6.5

Available for Acquisition

*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.*





## JAMIE CASSABOON, SAA

Resides: Hopewell Junction, New York, USA • b. 1982, New York, USA



*Burrowing Owls #1*  
Burrowing Owls  
Graphite on Paper  
10.5 x 16.5  
Available for Acquisition

*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.*

## DAN CHEN, SAA

Resides: Eugene, Oregon, USA • b. 1963, Canton, China

*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.*





## JAMES COE, SAA

Resides: Hannacroix, New York, USA • b. 1957, New York, USA



*Mergansers With Melting Ice*  
Hooded Merganser  
Oil on Linen  
26.5 x 42.5  
Available for Acquisition

*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.*

## JEAN COOK, SAA

Resides: Paola, Kansas, USA • b. 1942, Kansas, USA

*All in the Family*  
Brahman and Gyr Bulls  
Oil  
11 x 14  
Available for Acquisition



*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!*

## COLLEEN R. COTEY, SAA

Resides: Olympia, Washington, USA • b. 1986, Washington, USA



*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.*



## ANNI CROUTER, SAA

Resides: Flint, Michigan, USA • b. 1963, Michigan, USA



*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.*

*Michigan Island Transport  
Horses  
Acrylic on Canvas  
12 x 36  
Available for Acquisition*



## KIM R. DIMENT, SAA

Resides: Grayling, Michigan, USA • b. 1962, Michigan, USA



*Adrift in Turquoise*

Green Sea Turtle

Acrylic

15 x 18

Available for Acquisition

*Catalog Cover Art*

*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.*

## MICK DOELLINGER, SAA

Resides: Fort Worth, Texas, USA • b. 1956, Karlsruhe, Germany



*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.*

*Defiant*  
Bison  
Bronze  
18 x 25 x 10  
Available for Acquisition

**KATHLEEN E. DUNN, SAA**

Resides: Milton, Washington, USA • b. 1955, New Jersey, USA



*Renewal*  
Cliff Swallows  
Oil on Canvas  
20 x 40  
Available for Acquisition

*I wanted “Renewal” to be different—a 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.*



## LORI ANNE DUNN, SAA

Resides: Norwood, Ontario, Canada • b. 1967, Ontario, Canada

*Lunch on the Run*  
Short-tailed Weasel  
Scratchboard

14 x 11

Available for Acquisition

*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.*





## PETER ELFMAN, SAA

Resides: Vaggarp, Sweden • b. 1966, Hasslarp, Sweden



*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.*

## ANNE SENECHAL FAUST, SAA

Resides: Baton Rouge, Louisiana, USA • b. 1936, Connecticut, USA



*High on the cliffs of the Paracus 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.*

*The Edge of the Sea*  
Andean Condor  
Serigraph  
15 x 22  
Available for Acquisition

## JAMES FIORENTINO, SAA

Resides: Flemington, New Jersey, USA • b. 1977, New Jersey, USA



*Lined Seahorse*

Lined Seahorse

Watercolor

30 x 16

Private Collection of the Artist

*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.*

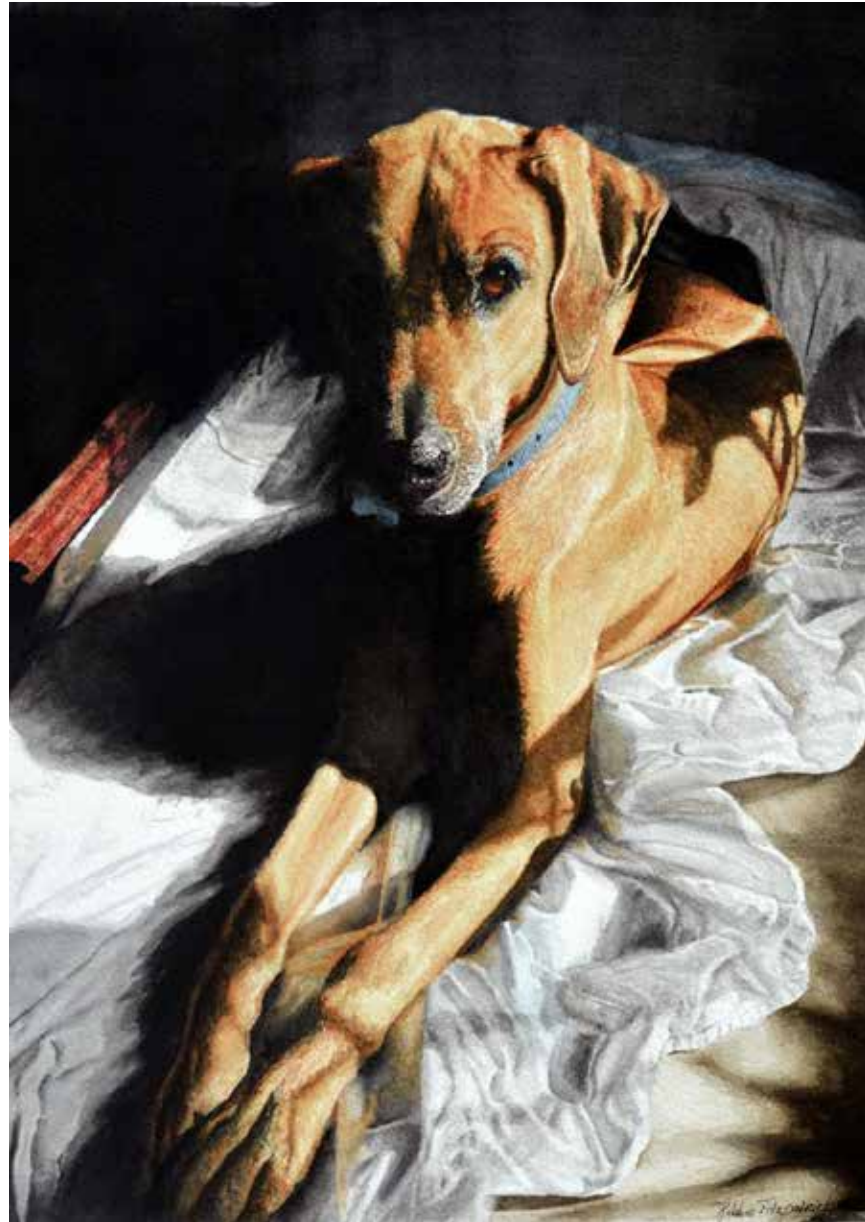


## ROBBIE FITZPATRICK

Resides: Magnolia, Texas, USA • b. 1951, Texas, USA

*Foot of the Bed*  
Rhodesian Ridgeback  
Transparent Watercolor  
18 x 13  
Available for Acquisition

*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.*





## JEFF GANDERT, SAA

Resides: Maineville, Ohio, USA • b. 1957, Ohio, USA



*Divided Seasons*  
Yellow-rumped Warbler  
Acrylic  
16 x 12  
Private Collection

*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.*

## ANN GEISE, SAA

Resides: Batavia, Ohio, USA • b. 1959, Kentucky, USA

*Treat Yourself to the Best*

Sheep

Oil on Linen

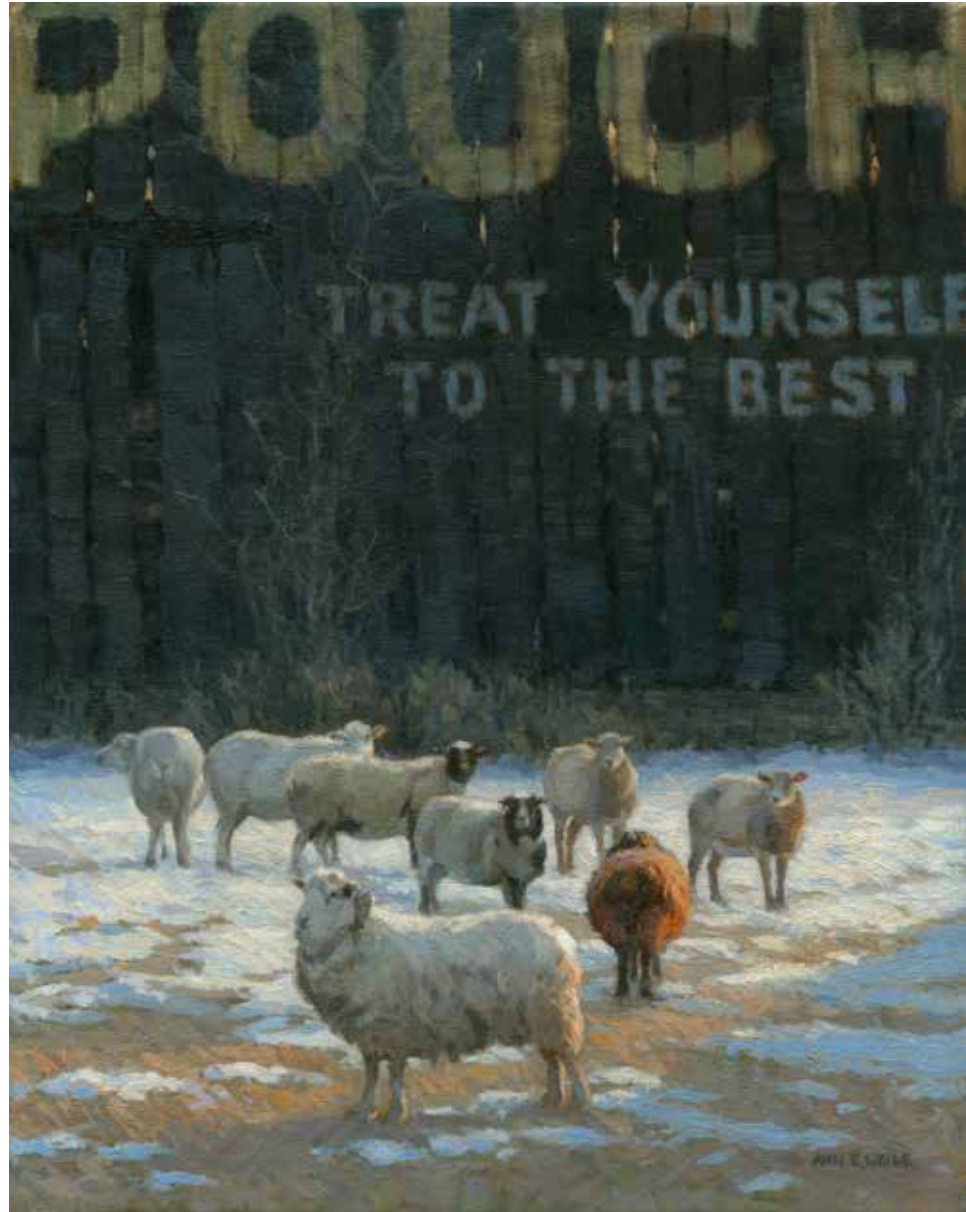
20 x 16

Available for Acquisition

*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.*



## JIM GILMORE, SAA

Resides: Alamosa, Colorado, USA • b. 1950, Colorado, USA



*Day's End*  
Belgian Draft Horses  
Bronze  
20.5 x 15 x 6  
Available for Acquisition

*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.*



## SHAWN GOULD, SAA

Resides: Eureka, California, USA • b. 1974, Iowa, USA

*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!*





## SANDY P. GRAVES, SAA

Resides: Steamboat Springs, Colorado, USA • b. 1968, Colorado, USA



*Browsing*

Moose

Bronze

33 x 14 x 24

Available for Acquisition

*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.*

## PETER CLINTON GRAY, SAA

Resides: Cape Town, Western Cape, South Africa • b. 1950, Bulawayo, Zimbabwe



*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

## MITCH GYSON, SAA

Resides: Brooklyn, New York, USA • b. 1959, Pennsylvania, USA



*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.*



## ATSUSHI HARADA

Resides: Tokyo, Japan • b. 1962, Fukuoka Prefecture, Japan



*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.*

*In the Sunlight*

Mule Deer

Oil

21 x 34.5

Available for Acquisition



## PATRICK HEDGES, SAA

Resides: Adelaide, South Australia, Australia • b. 1960, Kampala, Uganda



### *Meerkat Montage*

Meerkats

Scratchboard

22 x 16

Available for Acquisition

*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.*

**CATHY STRICKLIN HEGMAN, SAA**

Resides: Holly Bluff, Mississippi, USA • b. 1958, Mississippi, USA

*Insomniacs Sheepish*  
Sheep  
Acrylic and Oil  
16 x 20  
Available for Acquisition



*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.*

## MATTHEW SIMON HILLIER, SAA

Resides: Easton, Maryland, USA • b. 1958, Buckinghamshire, United Kingdom



*Caught In The Surf*

Iguana

Oil on Board

15 x 36

Available for Acquisition

*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.*

## MARGARET R. HOPKINS

Resides: Batavia, Ohio, USA • b. 1957, Massachusetts, USA

### *Stripes Hooligan*

Cat

Colored Pencil with  
Solvents on Linen

16 x 13

Available for Acquisition

*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 furry 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.*





## THOMAS HORN, SAA

Resides: Emmaus, Pennsylvania, USA • b. 1969, Pennsylvania, USA



### *Tranquility*

Long-tailed Hermit and Vine Snake

Acrylic on Tupelo and Brass

26 x 12 x 12

Available for Acquisition

*"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.*

## CINDY HOUSE, SAA

Resides: Sutton, New Hampshire, USA • b. 1952, Rhode Island, USA

*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.*



*Late Afternoon, Winter Marsh*  
Snowy Owl  
Pastel  
18 x 22  
Available for Acquisition

**CARY HUNKEL, SAA**

Resides: Madison, Wisconsin, USA • b. 1945, Wisconsin, USA



*Stripes...and More Stripes*  
Zebra  
Watercolor  
15.5 x 21  
Available for Acquisition

*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.*



**BRIAN JARVI, SAA**

Resides: Cohasset, Minnesota, USA • b. 1956, Minnesota, USA



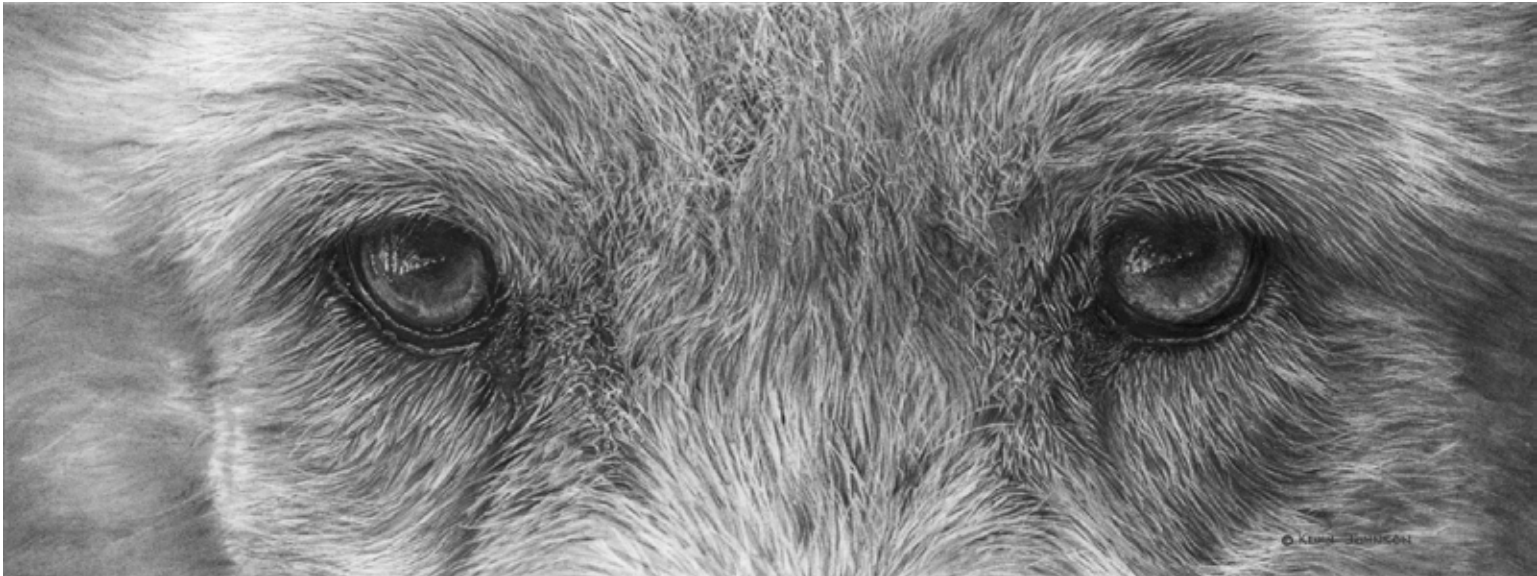
*“The Fossa Study” is part of my “African Menagerie” study series, and for those unfamiliar, the Fossa is the apex predator on the island of Madagascar off the east coast of Africa.*

*The Fossa Study*  
Fossa  
Oil on Belgian Linen  
15 x 24  
Available for Acquisition



## KEVIN JOHNSON

Resides: Quathiaski Cove, British Columbia, Canada • b. 1967, Ontario, Canada



*Untold Stories—Arctic Wolf*  
Arctic Wolf  
Graphite/Charcoal on Illustration Board  
9 x 16  
Available for Acquisition

*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

*Line Tree*  
Great Horned Owl  
Oil on Panel  
14 x 11

Available for Acquisition

*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.*





**JAMES KIESOW, SAA**

Resides: Port Washington, Wisconsin, USA • b. 1947, Wisconsin, USA



*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.*

## MORGAN KILBOURN, SAA

Resides: Star, North Carolina, USA • b. 1973, Connecticut, USA

*The Equidae of Antiquity: Study I*  
Extinct Ancient Nisæan Horse  
Ceramic on Concrete Base  
21 x 12 x 7  
Available for Acquisition

*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 Nisæan, Thessalian and Scythian region horses, these works extol these once treasured lost breeds.*





## JOHN KOBALD, SAA

Resides: Meeker, Colorado, USA • b. 1967, Illinois, USA



*Push*  
Permit  
Bronze  
24 x 18 x 8  
Available for Acquisition

*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.*

## MICHELLE VALBORG KONDOS

Resides: Borrego Springs, California, USA • b. 1973, Connecticut, USA

*Melting*  
Polar Bear  
Oil on Linen  
24 x 24  
Available for Acquisition

*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.*



## JUDY LALINGO, SAA

Resides: Jarrettsville, Maryland, USA • b. 1957, Ontario, Canada



*Wake*  
Mallard Hen  
Acrylic on Panel  
9 x 12  
Private Collection

*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 Car-*

*olina, 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.*



## LANEY, SAA

Resides: Crowhart, Wyoming, USA • b. 1942, Colorado, USA



*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



**BRUCE KENNETH LAWES, SAA**

Resides: Brampton, Ontario, Canada • b. 1962, Ontario, Canada



*With Grace*  
Andalusian Dressage Horse  
Oil on Linen  
40 x 50  
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.*

**LYNNE LOCKHART, SAA**

Resides: Berlin, Maryland, USA • b. 1961, Florida, USA



*White ducks in sun and black buckets in shade. I liked the high contrast. It turned out the ducks were 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.*

*Snail Hunt*  
Peking Ducks  
Oil on Panel  
16 x 20  
Available for Acquisition

**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





**DIANE D. MASON, SAA**

Resides: Berthoud, Colorado, USA • b. 1951, Illinois, USA



*Demure*

African (Black-footed) Penguin  
Scratchboard

10 x 8

Private Collection of  
Brian and Renée Bemis

*“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.*

**CHRIS MAYNARD, SAA**

Resides: Olympia, Washington, USA • b. 1954, Washington, USA



*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

**JAN MARTIN MCGUIRE, SAA**

Resides: Bartlesville, Oklahoma, USA • b. 1955, Colorado, USA



*Rival Reflections*  
Hippos and Little Egrets  
Acrylic on Canvas  
40 x 60

Private Collection of Tom and Mary James,  
James Museum of Western and Wildlife Art

*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!*

## DARIN MILLER, SAA

Resides: Fremont, Ohio, USA • b. 1981, Ohio, USA



*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*



## TERRY MILLER, SAA

Resides: Takoma Park, Maryland, USA • b. 1945, Iowa, USA



*The Last Day of Summer*  
Mourning Doves  
Graphite  
13 x 10  
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.*

## JOHN MULLANE, SAA

Resides: Bronx, New York, USA • b. 1964, New York, USA

*Southern Singer*  
Carolina Wren  
Acrylic on Canvas  
10 x 10

Private Collection of the Artist

*“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.*



## DALE MARIE MULLER, SAA

Resides: Roberts, Montana, USA • b. 1972, New York, USA



*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.*

### *Zenith*

Red Admiral Butterfly  
Graphite Drawing on Paper  
16 x 16  
Available for Acquisition



**ROBIN EDWARD-THORNE MURRAY, SAA**

Resides: Brimley, Michigan, USA • b. 1986, Michigan, USA



*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.*

*Zion Overseer*  
Mountain Lion  
Oil  
32 x 48  
Available for Acquisition



**SEAN MURTHA, SAA**

Resides: Norwalk, Connecticut, USA • b. 1968, New York, USA



*Shimmering Tide*

Laughing Gulls

Oil on Canvas

18 x 28

Available for Acquisition

*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.*

## SADAO NAITO, SAA

Resides: Tokyo, Japan • b. 1947, Tokyo, Japan

### *A Field Fire*

Common Kestrel

Acrylic and Gouache, Color Pencil

31 x 24.5

Private Collection of Mami Takemura

*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 hunt-  
ing the insects. The problem with  
fire, is that nearby areas become  
warmer and warmer so this act is  
now prohibited in Tokyo.*



## CALVIN NICHOLLS, SAA

Resides: Lindsay, Ontario, Canada, USA • b. 1957, Ontario, Canada



### *Fufua—Reincarnation*

Lilac-breasted Roller

Archival Paper

26.5 x 20

Available for Acquisition

*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.*

## TIMOTHY NIMMO, SAA

Resides: Colorado Springs, Colorado, USA • b. 1960, Wisconsin, USA

*Greater Kudu*  
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.*





## CARRIE NYGREN, SAA

Resides: Cedarburg, Wisconsin, USA • b. 1955, Tennessee, USA



*Study in Black on Greys*  
Horses  
Oil  
30 x 40  
Available for Acquisition

*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.*

## KARIE O'DONNELL, SAA

Resides: Brant Rock, Massachusetts, USA • b. 1969, Florida, USA

*In Her Element*

Rock Pigeon

Oil

36 x 24

Available for Acquisition

*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.*



## POKEY PARK, SAA

Resides: Tucson, Arizona, USA • b. 1941, Georgia, USA



*Kit Fox*

Kit Fox

Bronze

23 x 25 x 17

Available for Acquisition

*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.*

## VICTORIA PARSONS, SAA

Resides: Parker, Colorado, USA • b. 1953, Ohio, USA

*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 hap-  
piness, curiosity and playfulness.  
Their irresistible spirit speaks, “let  
go.” They don’t try, they just are.*





**PATRICIA PEPIN, SAA**

Resides: Bromont, Quebec, Canada • b. 1964, Quebec, Canada



*Frogness*  
Green Frog  
Oil on Board  
9 x 12

Available for Acquisition

*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-tood, -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*

## ANNE PEYTON, SAA

Resides: Phoenix, Arizona, USA • b. 1952, Colorado, USA

*Attitude*  
Red-tailed Hawk  
Acrylic  
24 x 18

Available for Acquisition

*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!*





## JOHN CHARLES PITCHER, SAA

Resides: Dorset, Vermont, USA • b. 1949, Michigan, USA



*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.*

## TAMARA POKORNY

Resides: Regensburg, Bavaria, Germany • b. 1981, Baden-Württemberg, Germany



*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.*

*Reflection*  
Lionfish  
Scratchboard and Ink  
6 x 8.5  
Available for Acquisition

**ARLENE RHEINISH, SAA**

Resides: Trabuco Canyon, California, USA • b. 1962, California, USA



*Dance Request*  
Pigeon Guillemot  
Oil on Linen  
24 x 34  
Available for  
Acquisition

*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 pairs' 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.*

## PAUL RHYMER, SAA

Resides: Point of Rocks, Maryland, USA • b. 1962, Washington, D.C., USA



*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.*

*Summer Ducks*  
Wood Ducks  
Bronze  
18 x 42 x 20  
Available for Acquisition



## ANDREA RICH, SAA

Resides: Santa Cruz, California, USA • b. 1954, Wisconsin, USA



*The Flock State I*  
Blackbirds  
Woodcut  
12 x 16  
Available for  
Acquisition

*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.*



## MARTIENA RICHTER, SAA

Resides: St. Joseph, Missouri, USA • b. 1946, The Netherlands



*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 eyespots. Buckeyes 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

**JULIA K. ROGERS, SAA**

Resides: Easton, Maryland, USA • b. 1962, Maryland, USA



*Grizzly Wake*  
Grizzly Bear  
Oil on Linen  
20 x 40

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.*

## ROSETTA, SAA

Resides: Loveland, Colorado, USA • b. 1945, Virginia, USA



*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*



## ALETA ROSSI STEWARD

Resides: Brewster, Massachusetts, USA • b. 1957, New York, USA



*The Gossamer Trail*  
Atlantic Sea Nettle  
Oil on Canvas  
24 x 18  
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.*

## LINDA ROSSIN, SAA

Resides: Lake Hopatcong, New Jersey, USA • b. 1946, Ohio, USA



*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

## JOCELYN RUSSELL, SAA

Resides: Friday Harbor, Washington, USA • b. 1961, Colorado, USA



*The Juvies—Audubon Elephants*  
African Elephant  
Bronze  
10 x 12 x 12  
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.*

## JONATHAN SAINSBURY, SAA

Resides: Comrie, Perthshire, Scotland, USA • b. 1951, Warwickshire, England



*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.*

*Eternity of Nature: Gold Crests  
and Oak Branch  
European Goldcrest  
Watercolor and Charcoal  
28 x 39  
Available for Acquisition*



## GAYLA SALVATI, SAA

Resides: Perry, Oklahoma, USA • b. 1967, Oklahoma, USA



*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.*

## LENNART SAND, SAA

Resides: Solarvet, Dalarna, Sweden, USA • b. 1946, Jämtland, Sweden



*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.*

*Winter Hare*  
Hare, *Lepus Timidus*  
Oil on Canvas  
35 x 55  
Available for Acquisition

**STEFAN E. SAVIDES, SAA**

Resides: Klamath Falls, Oregon, USA • b. 1950, California, USA



*Cuz Momma Sez*  
Pintail Duck  
Bronze  
5 x 23 x 8.5  
Available for Acquisition

*“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!*

## SANDY SCOTT, SAA

Resides: Lander, Wyoming, USA • b. 1943, Iowa, USA



*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.*

*Roosting Rooster II*  
Chicken  
Bronze  
19 x 24 x 6  
Available for Acquisition



**SUZIE SEEREY-LESTER, SAA**

Resides: Osprey, Florida, USA • b. 1955, Michigan, USA



*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.*

## CATHY SHEETER, SAA

Resides: Oradell, New Jersey, USA • b. 1979, Oregon, USA

*River Dance*  
Common Kingfisher  
Scratchboard  
20 x 16  
Private Collection of the  
Schaefer Family

*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.*



## RACHELLE SIEGRIST, SAA

Resides: Townsend, Tennessee, USA • b. 1970, Florida, USA



### *Aquatic Patterns*

Soft-shelled Turtle

Watercolor

5.5 x 3.5

Available for Acquisition

*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.*



## WES SIEGRIST, SAA

Resides: Townsend, Tennessee, USA • b. 1966, Indiana, USA



*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!*

*Lurking In The Pea Soup*  
American Alligator  
Watercolor  
3.5 x 5.5  
Available for Acquisition



## KELLY SINGLETON, SAA

Resides: Havre de Grace, Maryland, USA • b. 1971, Maryland, USA



*Born To Be Wild*  
Alaskan Brown Bear  
Oil  
24 x 36  
Available for Acquisition

*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.*

## ALLISON LEIGH SMITH, SAA

Resides: Durango, Colorado, USA • b. 1976, Ohio, USA



*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.*

*Charmed*  
Ball Python  
Oil on Panel  
20 x 28  
Available for Acquisition

## HEATHER SOOS, SAA

Resides: Courtenay, British Columbia, Canada • b. 1963, British Columbia, Canada



*Light, Air and Water—Oak  
Hammock Marsh*  
Long-billed Dowitchers  
Acrylic on Canvas  
12 x 24  
Available for Acquisition

*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.*



**DEBBIE STEVENS, SAA**

Resides: Cypress, Texas, USA • b. 1955, Oklahoma, USA



*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



## JAN McALLASTER STOMMES, SAA

Resides: Courtenay, British Columbia, Canada • b. 1963, British Columbia, Canada



*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.*

**FREDERICK SZATKOWSKI, SAA**

Resides: Depew, New York, USA • b. 1955, New York, USA

*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.*



## CHIRAG V. THUMBAR, SAA

Resides: Ahmedabad, Gujarat, India • b. 1979, Gujarat, India

*Violaceous Trogon*  
Violaceous Trogon  
Acrylic on Board  
12 x 16  
Available for  
Acquisition



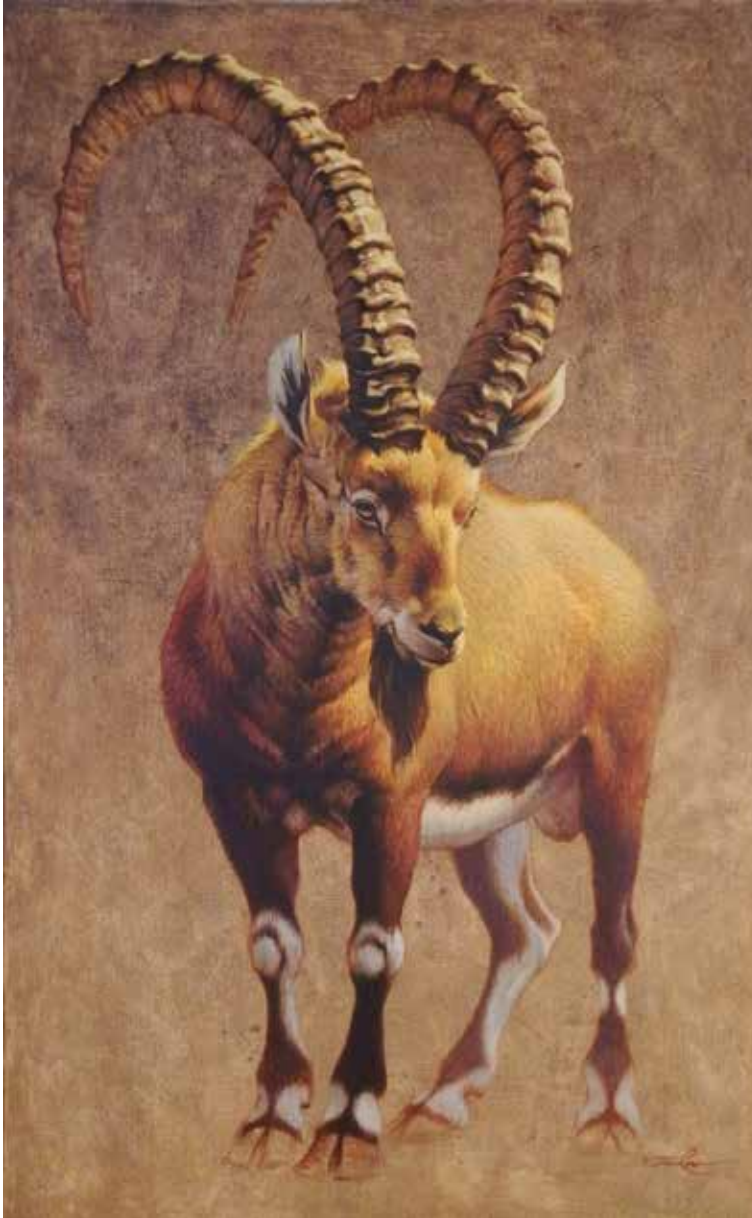
*It was indeed a treat sketching the Violaceous Trogon also known as Guianan Trogon in the forests of Trinidad and Tobago. They have been known to nest inside wasp nests, termite nests and arboreal nests of Azteca ants. Naturalist Alexander Skutch observed a pair actually nesting inside a wasp nest (vespiary). 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!*



## EZRA TUCKER, SAA

Resides: Monument, Colorado, USA • b. 1955, Tennessee, USA



*Nubian Spats*

Nubian Ibex

Acrylic on Canvas

48 x 30

Available for Acquisition

*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 19<sup>th</sup> and early 20<sup>th</sup> 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.*

## DAVID HUNTER TURNER, SAA

Resides: Onley, Virginia, USA • b. 1961, Virginia, USA

*Tidewater Terrapin*  
Diamondback Terrapin  
Bronze  
17 x 14 x 8  
Available for Acquisition

*“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.*



## ELWIN VAN DER KOLK, SAA

Resides: Bennekom, The Netherlands • b. 1972, The Netherlands



*Last Light—Roe Deer*

Roe Deer

Acrylic

7.5 x 19.5

Available for Acquisition

*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.*

## LEON VAN DER LINDEN, SAA

Resides: Overberg, The Netherlands • b. 1953, The Netherlands



*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



## ROSELLEN I. WESTERHOFF

Resides: Worden, Montana, USA • b. 1965, Colorado, USA



*Plumas de Oro*  
Golden Eagle  
Acrylic  
8 x 10  
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.”*

## SCOTT YABLONSKI, SAA

Resides: Littleton, Colorado, USA b. 1963, Colorado, USA



*“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.*

*Ten Degrees and Holding*  
Elk  
Oil  
16 x 20  
Available for Acquisition



## SHERRIE YORK, SAA

Resides: Salida, Colorado, USA • b. 1962, California, USA



*Watching & Waiting*

Great Horned Owl

Reduction Linocut

18 x 18

Available for Acquisition

*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.*

**PETE ZALUZEC, SAA**

Resides: Lake Villa, Illinois, USA b. 1953, Illinois, USA

*Lotta Bull*  
Moose  
Riverstone and Bronze  
14 x 8 x 17  
Available for Acquisition

*Back Cover Art*



*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.



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 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

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 Helene Arfi  
 Mickey Asche  
 Brandon James Bailey

Sharon Mary Bamber  
 Holly H. Banks  
 Nancy Bass  
 Michel Bassompierre  
 Mary Beacon  
 Sally Berner  
 Janice Bogy  
 Craig Bone  
 Amelie Bonin  
 Celyne Brassard  
 John Patrick Brennan  
 Melinda Brewer  
 George Bumann  
 Helene Burrow  
 DeVere E. Burt  
 Sharon M. Call  
 Michael E. Calles  
 Durwood Dean Coffey  
 Barbara Conaway  
 Katherine Ann Cooper  
 Rox Corbett  
 Nancy Cuevas  
 Brian Darcy  
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 Robbie Reese Fitzpatrick  
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 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  
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 Margaret Roberston Hopkins  
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 Peggy M. Kauffman  
 Justin Kellner  
 Yvonne Kitchen  
 Michelle Kondos  
 Paul Kratter  
 Deborah LaFogg Docherty  
 Ze Ze Lai  
 Janet Laird-Lagassee

# SOCIETY OF ANIMAL ARTISTS



## MEMBERSHIP

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Heather Laws  
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Dennis Logsdon  
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Laura Mark-Finberg  
Eben P. Markowski  
Bonnie Marris  
Melissa Helene Mason  
Eileen Matias  
Janis L. Mattson  
Nick R. Mayer  
Stella Clare Mays  
Douglas McCallum  
Cory James McLaughlin  
Nance F. McManus  
Billy-Jack Milligan  
Sumner Misenheimer

Dianne Munkittrick  
Elizabeth Anne Nicholls  
Michael John Pape  
Gordon Chandos Geoffry  
Pembroke  
Yvonne Petty  
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Melinda Plank  
John Plishka  
Tamara Pokorny  
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Ann Self  
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Leslie N. Sinclair  
Cindy Deborah Sorley-Keichinger  
Bruce Andrew Speidel  
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Sue Mary Westby  
Rosellen I. Westerhoff  
Terry Woodall  
Christopher Paul Wozniak  
Amy Bartlett Wright

### 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. Abbott	Simon Combes	Cleo Hartwig	C. E. Monroe Jr	Robert M. Scriver
Dennis Anderson	Joseph A. Davis	Everett Hibbard	Lanford Monroe	Keith Shackleton
Dharbinder Bamrah	Charles De Feo	Harry L. Hoffman	Benson Moore	Louise Shattuck
Cheryl Battistelli	Mel Dobson*	Anna Hyatt Huntington	Marilyn Newmark	Joseph Sibal
Al Barnes	Jack L. Dumas	Laurence G. Isard	Robert E. Pease	Robert S. Sleicher*
William F. Bartlett	Donald R. Eckelberry	Francis L. Jaques	Roger Tory Peterson	Richard Sloan
Thomas Beecham	Lyn Ellison	Katherine Todd Johnstone	Harriet E. Phillips	Sharon Sommers
Beverly Bender	Maurice Eyeington	Louis Paul Jonas	Werner R. Plangg	Debbie Edgers Sturges
Edward Bierly	Larry Fanning	Alma Kline	Karl Plath	Helen Damrosch Tee-Van
Patricia Allen Bott	Walter Ferguson	Les Kouba	Catherine Porteous-Sutton	Linda Thompson
Guido Borghi	Mel Fillerup	Robert C. Kray*	Julio Pro	Clarence Tillenius
Joseph L. Boulton	Charles Frace	Robert Krieg	Mary Purdey	Walter A. Weber
Jean Bowman	Anne Frey	Robert Kuhn	Robert L. Refvem	Katharine Lane Weems
Ajay Brainard	Elizabeth Rungius Fulda	James Landenberger	William Reusswig	Clement Weisbecker
Paul Bransom	Arthur D. Fuller	Ole Larsen	Maureen S. Riley*	Robert G. Wehle
Brenda Carter	Donald Grant	Gertrude K. Lathrop	Robert Sadler	Milton C. Weiler
Larry Chandler	Grant O. Hagen	Fred Machetanz	Robert R. Salo	Victoria Wilson-Schultz
Gardel Dano Christensen	Joseph Halko	Gregory McHuron	Lloyd Sandford	Walter J. Wilwerding
John Clymer	Evelyn Haller	Stanley Meltzoff	Sam Savitt	
Gifford Cochran	Peter Haller	Donald Miller	Robert Scriver	
Farrell R. Collett	John F. Hamberger	Ugo Mochi	John Schoenherr	

\* On the following pages we acknowledge the artists who passed away in the last year.



## IN MEMORIAM



### MEL DOBSON

Resided: Polson, Montana  
1934–2016

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.*



## IN MEMORIAM



### ROBERT C. KRAY, SR.

Resided: Mountain Top, Pennsylvania  
1930–2016

*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.



## IN MEMORIAM



### MAUREEN RILEY

Resided: Lakeland, Michigan  
1963–2016

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 19<sup>th</sup> Century French figurative sculptor and by Rembrandt Bugatti, a 19<sup>th</sup> 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.



## IN MEMORIAM



### ROBERT S. "BOB" SLEICHER

Resided: Norwood, New York  
1927–2017

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.







## RECENT AWARD WINNERS

### 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 Rterman, *Streaks of Red*

#### Award of Merit for 3D

Bryce Pettit, *Animas*

#### Fine Art Connoisseur Editor's Choice Award

Terry Miller, *Twist of Fate*

#### Western Art Collector Editor's Choice Award

Kim Diment, *The Drifters*

### 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 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 Baumlín, *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*

#### The Patricia A. Bott Award for Creative Excellence

Julie Askew, *Lifeline 1*

#### The President's Award for 2-D

Guy Coheleach, *Vic Falls African Fish Eagle*

#### The President's Award for 3-D

Paul Rhymer, *Rant and Sceptic*

#### Merit Award

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

#### Fine Art Connoisseur

#### Editor's Choice Award

Kelly Lea Singleton, *Wet n' Wild*

#### Western Art Collector

#### Editor's Choice Award

Cindy House, *Evening Light*



To see awards from all Annual Exhibitions,  
please visit the Awards page on the SAA  
website: [www.societyofanimalartists.com](http://www.societyofanimalartists.com)



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*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

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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

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## 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



### Front Cover Artwork

Kim R. Diment, SAA

*Adrift in Turquoise*

### Back Cover Artwork

Pete Zaluzec, SAA

*Lotta Bull*

5 7<sup>TH</sup> ANNUAL MEMBERS EXHIBITION