

SOCIETY OF ANIMAL ARTISTS
ART AND THE ANIMAL



59TH ANNUAL MEMBERS
EXHIBITION ~ 2019

SOCIETY OF ANIMAL ARTISTS





SOCIETY OF ANIMAL ARTISTS, INC.
59th Annual Exhibition & Art and the Animal Tour

(Check with venues for public hours of admission.)

ANNUAL EXHIBITION

BRISCOE WESTERN ART MUSEUM

September 19, 2019–January 5, 2020

San Antonio, Texas

210.299.4499 | briscoemuseum.org

TOUR

THE EVELYN BURROW MUSEUM

February 1–April 15, 2020

Hanceville, AL

256.352.8457 | burrowmuseum.org

STAMFORD MUSEUM & NATURE CENTER

May 22–September 13, 2020

Stamford, CT

203.322.1646 | stamfordmuseum.org

FRONT COVER ART: *Behold But Beware*, Tamara Pokorny

BACK COVER ART: *The Embrace*, Bart Walter



SOCIETY OF ANIMAL ARTISTS



ART AND THE ANIMAL
59th Annual Members Exhibition

PREMIERE

BRISCOE WESTERN ART MUSEUM

San Antonio, Texas

September 19, 2019–January 5, 2020

Society of Animal Artists • www.societyofanimalartists.com
322 Domar Drive • Townsend, Tennessee 37882 • 865.738.3879

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 and to enjoy the camaraderie of their peers. In 1958, they mounted an exhibition titled *Animals in 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 over 500 members residing in 19 countries. The Society is dedicated to the portrayal of our living heritage and its preservation through demonstrations, seminars, lectures and exhibitions.

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MESSAGE FROM THE PRESIDENT OF SOCIETY OF ANIMAL ARTISTS

The Society of Animal Artists is honored to premiere its 59th Annual Exhibition at the Briscoe Western Art Museum. This renowned institution is dedicated to the preservation of the art, history and culture of the American West.

In 2017, I had the pleasure of meeting with Michael Duchemin, President and CEO, and members of his staff. A warm welcome was prelude to a successful finale—an exhibition that is a delight to behold. It has been a pleasure working with Jason Kirkland, Exhibition Manager; Hannah Haney, Collections Manager/Registrar; Ryan Badger, Assistant Curator; Sylvia Carrier, Pavilion Operations Manager; and Meredith Balzen, Marketing Coordinator. I extend my gratitude to each of them. Thank you to the Briscoe Western Art Museum Collections Committee for honoring us by hosting our exhibit.

I also want to thank the Bellis family from the Hiram Blauvelt Art Museum for their steadfast support. They are visionaries who have been in the forefront of promoting the genre of animal art. The Bellis family has purchased a painting from the SAA Annual Exhibition each year for over 20 years. Artists represented in the Hiram Blauvelt Art Museum's permanent collection include John James Audubon, Robert Bateman, Paul Bransom, Robert Kuhn and current SAA Master Artists Charles Allmond, Guy Coheleach, Walter Matia and Kent Ullberg. These artists have helped to establish animal art as a fine art.



Renee Bemis, SAA President

Periodically, the Society of Animal Artists presents a Lifetime Achievement Award. This year, SAA honors John Seerey-Lester for his extraordinary body of work and his significant contributions to the field of animal art.

Each year, the task given to the Jury of Selection to choose artwork for the Annual Exhibition is challenging. There are more excellent entries than our venues have space to display. Accepted works are chosen for their creativity, composition, anatomical accuracy and exceptional use of the medium. As our Society membership increases, acceptance into the SAA Annual Exhibition is increasingly difficult. Thank you to everyone who entered and congratulations to those whose works were accepted.

Following the Annual Exhibition, 45 paintings and 15 sculptures are selected for the *Art and the Animal* traveling museum exhibition. In addition to the premiere at the Briscoe Western Art Museum, the 2019-2020 *Art and the Animal* tour is comprised of two venues: The Evelyn Burrow Museum at Wallace State Community College in Hanceville, Alabama from February 1–April 15, 2020 and the Stamford Museum & Nature Center in Stamford, Connecticut from May 22–September 13, 2020. My thanks to David J. Wagner, Ph.D. for organizing this traveling exhibition. Thanks, also, to Kristen Holmes, Administrator of The Evelyn Burrow Museum and Melissa H. Mulrooney, Executive Director, and Jillian

Continued on next page.

MESSAGE FROM THE PRESIDENT OF SOCIETY OF ANIMAL ARTISTS

Casey, Curator of Collections and Exhibitions, of Stamford Museum & Nature Center for their critical roles in expanding the reach of the *Art and the Animal* exhibition.

The Society of Animal Artists has grown tremendously in the last 59 years. Many individuals generously donate their time to help make the Society the best that it can be. My thanks to the members of the Board of Directors for their devotion to this pursuit. Most importantly, thank you to all members for entrusting me with the Society's leadership.

Though we portray our subjects in many different mediums, sizes, and styles, we share the same vision, that of shining a spotlight on the environment that surrounds us by depicting the biological diversity that makes our planet amazing. Our artwork gives voice to those unable to communicate in our language. I encourage you as the influencers to stay bold, powerful and provocative.

—Reneé Bemis
President, Society of Animal Artists

SOCIETY OF ANIMAL ARTISTS PAST PRESIDENTS



Guido Borghi & Patricia Bott, Co-Founders - 1960



Elisabeth Rungius Fulda
1st President SAA - 1960
*Sister of famous animal painter,
Carl Rungius*



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

2019-2020 ART AND THE ANIMAL TOUR

I have been pursuing an exhibition at the Briscoe Western Art Museum since 2008; after 10 years, display of the exhibition of the Society of Animal Artists is particularly gratifying.

SAA member, Kent Ullberg, first introduced me to the Briscoe Museum. Other SAA members, notably sculptor Sandy Scott, collaborated with me over the years to solicit the museum. But it was not until Michael Duchemin, Ph.D., became President and CEO, that our efforts were transformed from aspiration to reality. In 2017, Dr. Duchemin agreed to a meeting I proposed with Society of Animal Artists President Reneé Bemis. Reneé was an effective saleswoman. Dr. Duchemin subsequently agreed to advance a proposal to host the exhibit to the museum's collections committee for consideration. And here we are. Thank you, Michael, Reneé, and members of the Briscoe Collections Committee.

Thanks also to Kristen Holmes, Assistant to the President for External and Cultural Affairs, and Administrator of The Evelyn Burrow Museum, for her role in bringing *Art and the Animal* to Wallace State Community College, and to its President, Dr. Vicki



David J. Wagner, Ph.D.

Karolewics. And thanks to Jillian Casey, Curator of Collections and Exhibitions, Stamford Museum & Nature Center, and its Executive Director and CEO, Melissa H. Mulrooney.

In conclusion, I would like to express my appreciation to Reneé Bemis, President of the Board of Directors of the Society of Animal Artists, and to its Executive Director, Wes Siegrist, both of whom have devoted so much of their time to the stewardship and administration of the organization. Finally, thanks to the members of SAA. 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
Author, *American Wildlife Art*

SOCIETY OF ANIMAL ARTISTS AWARD PROGRAM 2019

SPECIAL THANKS TO OUR 2019 SPONSORS



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



Driftless Glenn Distillery
for their 6th Annual Purchase Award



Western Art Collector Magazine for
their 10th Annual Editor's Choice Award



Western Art & Architecture Magazine
for their Editor's Choice Award



Fine Art Connoisseur Magazine
for their Editor's Choice Award

BRISCOE WESTERN ART MUSEUM

Nestled along the banks of San Antonio's iconic River Walk, the Briscoe Western Art Museum is dedicated to Western art and seeks to interpret not just San Antonio and South Texas, but the Southwest and the entire West. The vision of the Briscoe was to create galleries that are evocative of both time and place—a West populated by diverse peoples, many seeking land, fortune, work, and, very often, a new beginning. Currently, the Briscoe has thematic galleries: Movement, Opportunity, Conflict, and Work. These themes help visitors better understand how certain concepts influenced and continue to influence our cultures, landscapes, and lives throughout the West and beyond.



After spending nine years making the vision of its founders, Jack Guenther and Mark Watson, come to life, the Briscoe Museum opened its doors in 2013. Safeguarding the building's architectural integrity was paramount. Dolph Briscoe, Jr., aided in developing and funding the venture. It is named in honor of the late Texas Governor Dolph Briscoe, Jr., and his wife, Janey Slaughter Briscoe.

The museum building is the original Central San Antonio Public Library, which opened its doors in 1930 and served as the main public library building from 1930–1968. In 1940, Harry Hertzberg (1884–1940), a prominent San Antonio lawyer, civic

leader, and state senator, donated his circus memorabilia, rare books, photographs, and posters to the San Antonio Public Library. Although it remained a part of the public library, the building then became known as the Hertzberg Circus Collection and Museum. In 2001, the Hertzberg building needed improvements and was closed. Per Harry Hertzberg's will, the collection was transferred to the Witte Museum in 2003. The grand opening of the Briscoe Western Art Museum marked the first time the building had been open in 12 years.

Along with the original building, the Jack Guenther Pavilion was constructed by the notable architecture firm Lake Flato. The limestone and copper building stands adjacent to the museum, between Market Street and the River Walk. It is three stories high, with views of the river and the McNutt Sculpture Garden. The building hosts private and public events and also serves as a special exhibition gallery.

The Briscoe Western Art Museum is proud to host the 59th Annual Exhibition of the Society of Animal Artists.

The West starts here. Welcome! Enjoy!

SOCIETY OF ANIMAL ARTISTS AWARD PROGRAM 2019

THE AWARD OF EXCELLENCE

Since 1979, the Society of Animal Artists has presented its highest honor, the Award of Excellence for those works of art in each SAA Annual Exhibition which are judged to represent the highest standards of artistic excellence. Designed by the late noted sculptor, Donald Miller, from Paul



Bransom's "Catasus" logo, these bronze medals are the most important artistic awards bestowed by the Society. The winners are selected each year by a prestigious panel of judges chosen from art and natural history institutions across the nation.

THE FOLLOWING SPONSOR AWARDS WILL ALSO BE PRESENTED AT THE 59TH 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 3-D**—

Bequest of Evelyn M. Haller

**The President's Artistic Achievement
Award for 3-D**—Anonymous

**The President's Artistic Achievement Award
for 2-D**—Anonymous

**The Marilyn Newmark Memorial Award
for Realistic 2-D**—Donated by Marilyn
Newmark

**The Marilyn Newmark Memorial Award
for Realistic 3-D**—Donated by Marilyn
Newmark

The Schmeedle Award—Donated by Paul
Rhymer and Bryce Pettit

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

**Western Art & Architecture Editor's
Choice Award**—Donated by *Western Art &
Architecture* Magazine

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

JUDGES FOR THE 2019 EXHIBITION

Michael Duchemin, Ph.D., President and CEO
Briscoe Western Art Museum
San Antonio, Texas

Marise McDermott, President and CEO
The Witte Museum
San Antonio, Texas

Darrell Beauchamp, Executive Director
Museum of Western Art
Kerrville, Texas

LIFETIME ACHIEVEMENT AWARD

JOHN SEEREY-LESTER

John Seerey-Lester is internationally recognized for his paintings depicting East African and North American wildlife. With work hanging in the White House and museum collections throughout the world, he has become one of the most renowned of today's wildlife artists. Not only is his work recognized worldwide for its depiction of large mammals and birds of prey, but John is also lauded for his unmistakable style and consummate skill.

Seerey-Lester was born in Manchester, England, where he grew up with a sketchbook in hand. He became a professional artist in 1974, initially painting portraits and nostalgic scenes of English urban life. It was in 1980, after making his first trip to East Africa, that he began painting images of the natural world. His respect for the work of fellow English artist, David Shepherd, heavily influenced his decision to travel to Africa and paint wildlife. This trip became a turning point in his career.

Since his first African trip, he has become a world-traveler in search of the magnificent wildlife he portrays in his paintings. He has made expeditions to most parts of Canada, Alaska, China, Africa, Antarctica, the Arctic, Europe, South and Central America, India



and Nepal. His travels have all directed him towards the value of wildlife conservation. In commendation of his substantial contributions, Seerey-Lester was presented to His Royal Highness Prince Phillip, Duke of Edinburgh and knighted by His Imperial and Royal Highness Archduke Andreas of Austria.

Seerey-Lester is presently on the Board of Roger Tory Peterson Institute, the Board of Artists for Conservation, and has a regular column in *Sporting Classics Magazine*. You will frequently find him featured along with his paintings in numerous magazines such as *Sarasota Magazine*, Dallas Safari Club's *Game Trails*, the National Rifle Association's *American Rifleman*, and *Ring of Freedom*, *Informart*, *African Hunter*, *Sports Afield*, *Wildlife Art*, *Western Art Collector* and *American Art Collector*. He is a member of Artists for Conservation, Oil Painters of America, and a founding member of Southern Plein Air Artists.

John Seerey-Lester became a member of SAA in 1986 and achieved Distinguished Signature status in 2016. It is an honor and privilege to bestow upon him the Society's *Lifetime Achievement Award*.



SAA MEMBERS REPRESENTED IN THE 59TH ANNUAL EXHIBITION

Entire membership is listed on pages 153-157.

MASTER ARTISTS

Chris Bacon
Gerald Balciar
Carel P. Brest van Kempen
Guy Coheleach
Walter T. Matia
Leo E. Osborne
Patricia Pepin
Morten E. Solberg
Kent Ullberg
Sue Westin

SIGNATURE & ASSOCIATE ARTISTS

Sue deLearie Adair
Douglas Aja
Fran A. H. Alvarado
Thomas Anderson
John Perry Baumlin
Joy Kroeger Beckner
Gregory A. Beecham
Renée Bemis
Lucrezia Bieler
Jeff Birchill
Janice Gernhart Bogy
Beatrice Bork
Jeremy Bradshaw
Robert Louis Caldwell
Clarence P. Cameron
Dan Chen

James Coe
Mark Collins
Carrie Cook
Katherine Cooper
Anni Crouter
Mark Dedrie
Kim Rae Diment
Mick Doellinger
Mikel Donahue
Lori Anne Dunn
Kathleen Dunphy
Camille Engel
Anne Senechal Faust
Lynn A. Fraley
Gay Freeborn
Rusty Frentner
Sharon Fullingim
Jeff Gandert
Ann Geise
Daniel B. Glanz
Lisa Gleim
Sandy Graves
Peter Clinton Gray
Gemma Gylling
Sherif Hakeem
Atsushi Harada
Patrick Graham Hedges
Sharon Hester
Matthew Simon Hillier
Margaret Hopkins

Cindy House
Robin Huffman
Alison Ingram
Justin Kellner
Brenda Kidera
David Kiehm
Michelle Valborg Kondos
Kim Kori
Paul Kratter
Ze Ze Lai
Janet Laird-Lagasse
Judy Lalingo
Laney
Lynne Lockhart
Laura Mark-Finberg
Pete Marshall
Roger Martin
Jeanette Martone
Janis L. Mattson
Sally Maxwell
Chris Maynard
Jan Martin McGuire
Darin Miller
Terry Miller
Tiffany Miller Russell
Robin E. T. Murray
Sean Murtha
Calvin Nicholls
Elizabeth Anne Nicholls
Timothy Nimmo

James Offeman
Ron Orlando
Gerald J. Painter
Pokey Park
Louise Peterson
Bryce L. Pettit
Anne Peyton
Millie Whipplesmith Plank
John Plishka
Tamara Pokorny
Kelly Leahy Radding
David Rankin
Paul Rhymer
Andrea Rich
Jody Rigsby
Derek Robertson
Julia Rogers
Rosetta
Jocelyn Russell
Stefan Savides
John Seerey-Lester
Suzie Seerey-Lester
Cathy Sheeter
Rachelle Siegrist
Wes Siegrist
Måns Sjöberg
Heather Soos
Pati Stajcar
Amy Stauffer
Debbie Stevens

Mark A. Sussino
Frederick Szatkowski
Kristine Taylor
Mary C. Taylor
James Tennison
Carol Lee Thompson
Rita Thornton
Chirag V. Thumbar
Debra Trent
Gunnar Tryggmo
Ezra Tucker
Sally Vannoy
Bart Walter
Heather Ward
Marilyn Wear
Terry Woodall
Ellen Woodbury
Scott Yablonski
Sherrie York

SOCIETY OF ANIMAL ARTISTS



ART AND THE ANIMAL

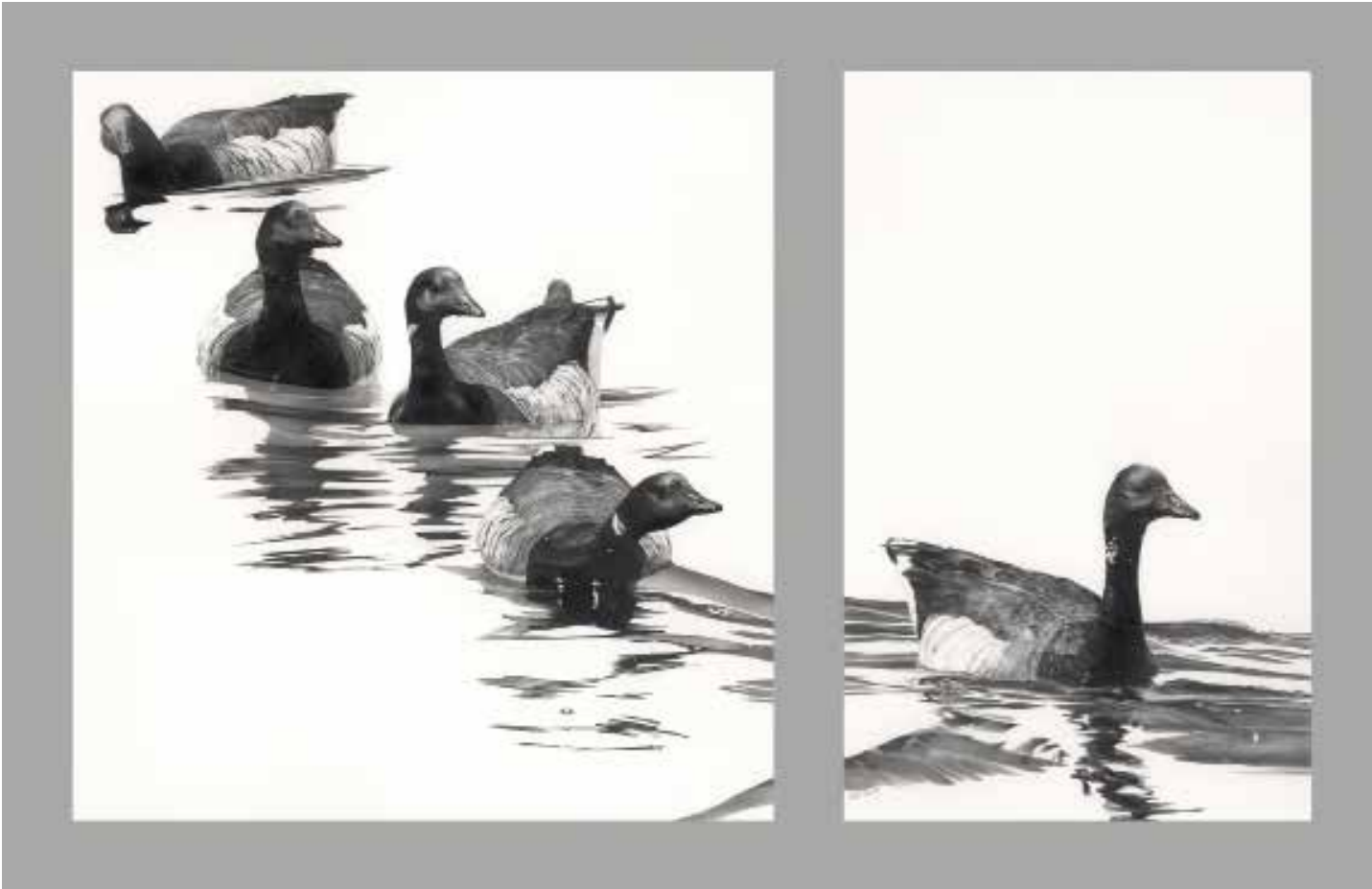
All artist members of the Society of Animal Artists are eligible to participate in the Annual Exhibition, but artwork is selected in a highly-competitive jury process. Each year, many wonderful works of art must be rejected because of space restrictions.

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.

All SAA Master Artists have received five or more Awards of Excellence, the Society of Animal Artists' highest honor and have the following symbol by their name— **Master Artist**

SUE deLEARIE ADAIR, SAA

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



This Way To The Eelgrass!
Brant
Graphite
16 x 25
Available for acquisition

My favorite part of one April trip to Sandy Hook, New Jersey was watching a flock of brant. I loved listening to their constant, soft calls and seeing them interact with each other. I assembled the group in this draw-

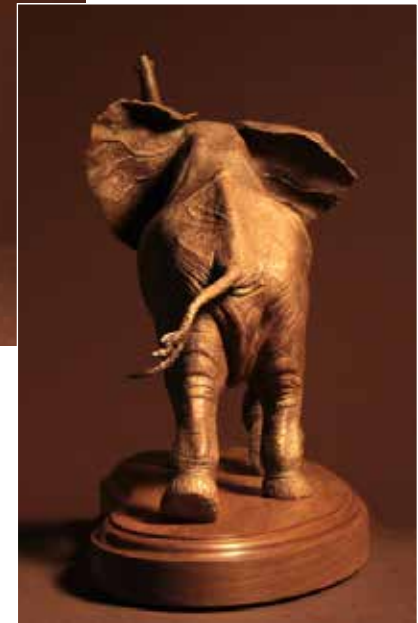
ing from a few different photographs of these birds. I chose to portray them in a diptych to emphasize the story of a lead bird with others following, perhaps to their favorite food, perhaps just to engage in another squabble!

DOUGLAS AJA, SAA

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



Young Bull
African Elephant
Bronze
10 x 15 x 6
Available for acquisition



This 20-year old bull is sexually mature but about half the size of the older males and cannot begin to compete with them for access to females. In natural populations the many older, larger and more experienced bulls will prevent the younger ones from stealing their mate. It's not until they reach their mid-30s that bulls be-

come successful breeders. Until then, they spend much of their time in small groups of other young males, engaging in good-natured sparring. This helps them learn their own strength, build knowledge and develop the skill set they will need as mature bulls.

FRAN A. H. ALVARADO, SAA
Resides: Tomelloso, Spain • b. 1975, Huelva, Spain



Mimicry
Red-necked Nightjar
Bronze, iron and wood
16 x 22 x 14
Available for acquisition

When I was 14, I went to a natural landscape near my hometown, Rociana del Condado in Huelva, Spain with my friend who later became my brother-in-law, Francisco Manuel Sánchez. Among other species of birds and wild animals, we were lucky to watch the

nightjar. It was a moving experience for me. Time has passed. Nowadays, my partner in common adventures has become my right-hand man when I have to cast my sculptures. He is always behind all my works: a mimicry, as this beautiful bird does.

THOMAS ANDERSON, SAA

Resides: Huntington Beach, California, USA • b. 1959, Iowa, USA



Ridgway's rails are an endangered species unique to Southern California's coastal saltwater wetlands, a habitat that has been obliterated by waterfront developments and marinas. They inhabit a world that would appear to humans as an impenetrable tangle of small, saltwater tolerant plants. But to the birds, this vegetation would be like navigat-

ing a dense, wet jungle in which they find food, build nests, raise young, and hide when necessary. The high contrast between the glowing, sunlit "canopy" of wetland plants and the dark, shadowy, wet mud had been the sensual magnet that made me want to make this painting.

Rousseau Walks On Trumpet Paths

Ridgway's Rail

Oil

24 x 36

Available for acquisition

CHRIS BACON, SAA Master Artist

Resides: Burlington, Ontario, Canada • b. 1960, Hertfordshire, UK



Synchronicity
Wood Duck
Watercolor and acrylic
on rag board
18 x 20
Collection of Leigh Yawkey
Woodson Art Museum

“Synchronicity” is an abstract concept that points to a “deeper order” or an underlying connectedness of things. It can be seen as a group of meaningful patterns that normal cause and effect has not caused. Looking out that day and observing the colors and shapes and becoming aware of the patterns that were starting to emerge, I was reminded of the ornate shapes and colors that decorate the Wood Duck. Why then, as I looked harder, did they suddenly appear before me? Had my subconscious already been aware of them? A meaningful coincidence perhaps, these patterns aligning without cause.

GERALD BALCIAR, SAA Master Artist

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

Fly Away

Bluebirds

Bronze

15 x 12 x 5

Available for acquisition

“Fly Away” is reminiscent of the time, 20 years ago, when I looked out a studio window at one of my 11 bluebird houses. Five of the young bluebirds left the nest in the birdhouse for the first time, one at time, and flew across a ten-acre lot and into a wooded area. All five flew in the same direction each about two minutes apart.



JOHN PERRY BAUMLIN, SAA

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



Cliff Dweller
Desert Bighorn Sheep
Oil
18 x 24
Private collection

I've nurtured a love for the American Southwest since spending a good part of my formative years there, and if any animal embodies that romance, it is the Desert bighorn. With beautifully compact, muscular bodies perfectly adapted to their habitat, wide-set eyes and

Golden Ratio spirals for headgear, I find them utterly irresistible. This painting is the result of three days spent following around a band of about 20 desert rams in southern Nevada this past winter.

JOY KROEGER BECKNER, SAA

Resides: Chesterfield, Missouri, USA • b. 1944, Missouri, USA

Cozy
Standard Smooth Dachshund
Bronze
2 x 4 x 4
Available for acquisition



Years ago, I awakened one morning to find Lizzie resting her head on Edgar who was sleeping above my right shoulder. Our coziness inspired me to make this piece.

GREGORY A. BEECHAM, SAA
Resides: Dubois, Wyoming, USA • b. 1954, New York, USA



Winter Survivor

Bison

Oil on linen

30 x 30

Available for acquisition

The old boy has survived another winter. Beat up, hungry, close to shedding out, he is feeding on new grass now. He will prepare all summer and into the fall for one more go-round. Wyoming winters are tough. I don't know how they make it.

RENEÉ BEMIS, SAA

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

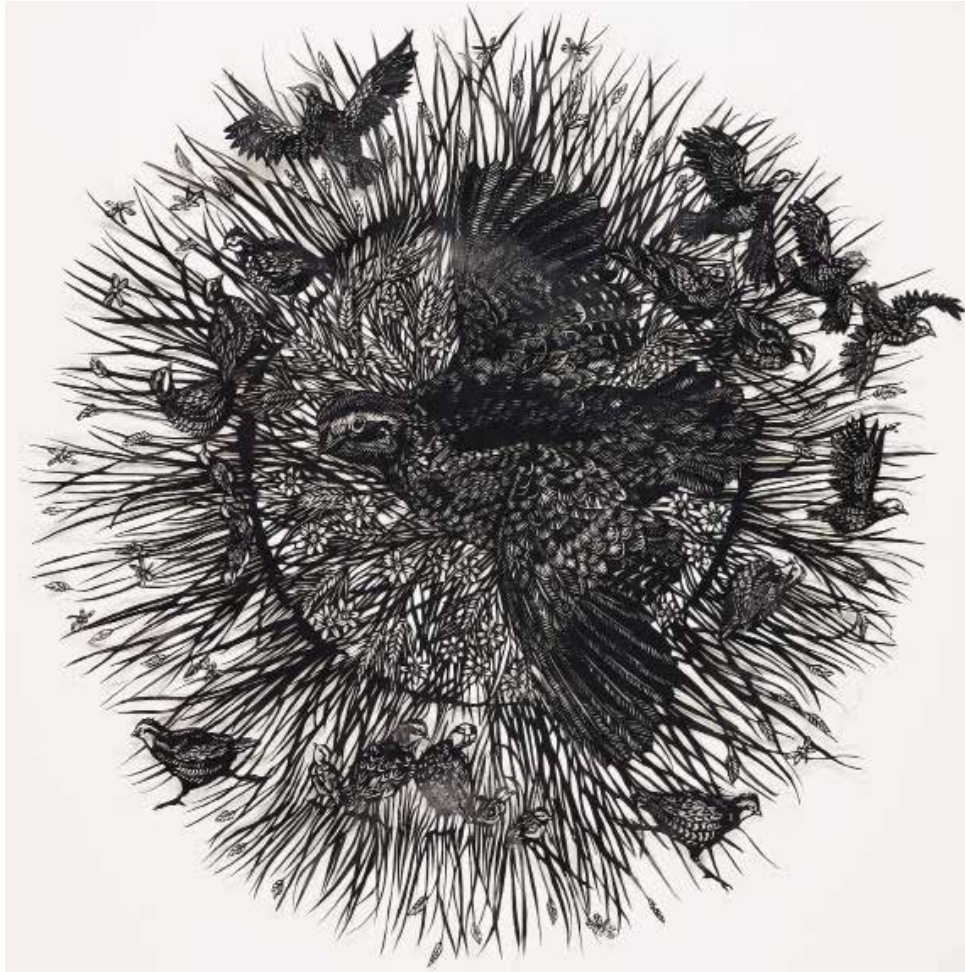
Live Free
Spotted Dolphin
Bronze
30 x 14 x 11
Available for acquisition

“Live Free”—A wave of emotions crashes over you, when you see hundreds of dolphins playfully frolicking in the vast ocean. Your sense of awe is apparent as you witness their loving connection to each other and their environment. You find yourself rejoicing in their freedom. My sculpture captures these emotions as three dolphins ride a wave, undisturbed, living free.



LUCREZIA BIELER, SAA

Resides: Tallahassee, Florida, USA • b. Zürich, Switzerland



Covey Of Quail

Northern Bobwhite Quail, Dragonflies
Single sheet of black paper cut with scissors
13 x 13
Available for acquisition

My work starts with a single sheet of black paper that I cut with scissors. The material and the production process reflect the delicacy and also the fragility of nature. Everything is interconnected and interwoven and has an impact on each other.

It discusses the interactions in nature: the eternal flow of life. In my piece "Covey of Quail," a large group is foraging closely together, this gives them a better chance of avoiding predators. With their whirring sound when they take flight, they warn others of danger. In and out through the tall grass they weave.

JEFF BIRCHILL, SAA

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

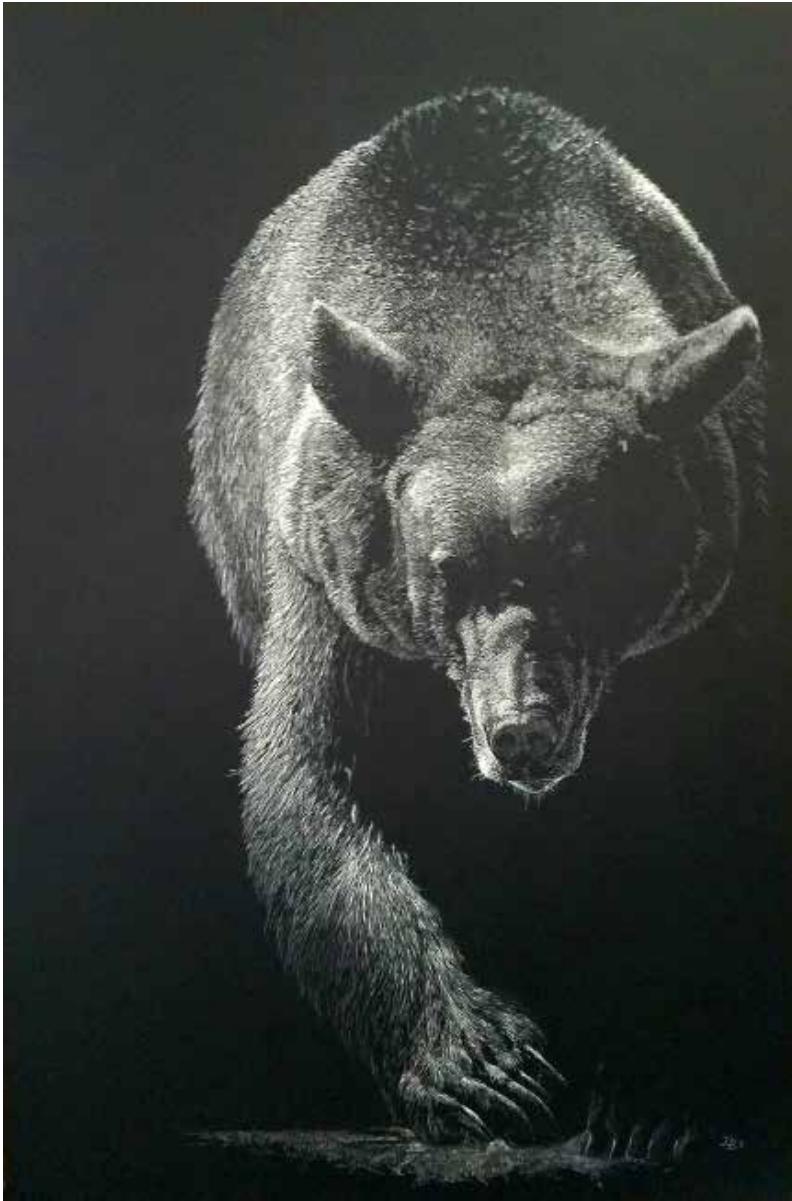
Gulf Coast Treasures
Stingray, Saltwater
Catfish, Starfish,
Moray Eel, Egg Cases
Stone—Massachusetts
Steatite
15 x 24 x 11
Available for acquisition



As the 12-foot rod bends quickly into a “U,” excitement builds. A struggle with the fisherman and the unknown. Slowly the shape of a 14-inch Stingray using its width with the waves to imitate a 50-pound Drum is spotted. Oh well, cut the line and let the ray return to deeper water. When first seeing this 200-pound block of stone the dark grey color brought back memories of that day standing in the surf. The supporting cast of a Saltwater catfish, Starfish, and “Mermaid purses” were also spotted that day. The Moray eel, they always hide in the rocks.

JANICE GERNHART BOGY

Resides: Whitehall, Montana, USA • b. 1953, Stuttgart, Germany



True Grit
Grizzly Bear
Scratchboard
36 x 24
Available for acquisition

When Lewis and Clark explored the Rocky Mountains in the early 1800s, the Grizzly bear population was estimated to be 50,000. Two centuries later, the population is around 1,700. Despite human encroachment on habitat and efforts to delist them from the endangered species list, the “grit” of the grizzly perseveres. With indomitable spirit and resilience, the grizzly has no equal and fears only a larger bear. Photographing this male was a highlight of my life. May there always be grizzlies roaming our wilderness.

BEATRICE BORK, SAA

Resides: Flemington, New Jersey, USA • b. 1966, New Jersey, USA

Catch Me If You Can
Barn Swallow,
Blue Dasher Dragonfly
Watercolor and gouache
15 x 15
Available for acquisition

*The return of the fast-
flying acrobatic swallow,
marking my unofficial
start of summer, is always
uplifting and often
inspiring. Vibrant greens
resurge, and nature's
chorus hums. With life
comes hunger, and the
chase is on!*



JEREMY BRADSHAW, SAA

Resides: Kennewick, Washington, USA • b. 1974, California, USA

Splittin' Hare
Snowshoe Hare
Bronze
13 x 23 x 8
Available for acquisition



Predator/prey interactions have always fascinated me in how nature has optimized each character in its role. With this sculpture, I wanted to celebrate the specialization of the Snowshoe hare for the viewer by showcasing it sprinting with its incredible seemingly-oversized hind feet featured prominently. Expressing the grace, power, and speed of a snowshoe hare bounding through the snow was of paramount importance for me while creating this piece. While the origination and outcome of this sprint is left to the imagination, it was my intention to impart a sense of confidence in the overall character of my "Splittin' Hare."

CAREL P. BREST VAN KEMPEN, SAA Master Artist

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



The Greater flamingo shares an almost identical range with the Lesser flamingo in shallow lakes in Africa and Asia. The two species manage to cohabit in large numbers without competing much for food. Both birds are filter feeders, but the fine plates lining the inside of the bill are finer in the Lesser

flamingo, excluding smaller particles. These birds also feed on the surface in shallower water than the Greater, which sift water and mud at the bottom of the lake. Lessers subsist mostly on diatomaceous algae, while Greater feed mostly on brine shrimp, midge larvae, and other tiny animals.

Out Of Their Depth

Greater Flamingos,
Lesser Flamingos

Acrylic

18 x 24

Available for acquisition

ROBERT LOUIS CALDWELL, SAA

Resides: Chesterfield, Virginia, USA • b. 1973, Oklahoma, USA



Violet
Grévy's Zebra
Oil on ½" maple panel
14 x 25

Private collection of
Vicki Vaniman and Chris Bendel

Before my visit to Samburu National Reserve in Kenya in 2018, I wouldn't have been able to tell you if I had a favorite type of zebra but now, I am drawn to the Grévy's Zebra. They have tall, narrow stripes, and their rounded ears make them easily distinguishable from the Plains Zebra. Their stripes created both the inspiration and the challenge for this painting.

CLARENCE P. CAMERON, SAA

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

Moonstruck

Barred Owl

Stone - Montana Dendritic Soapstone

11.5 x 8 x 8

Available for acquisition



Perhaps it is wondering why the moon is so full or why the moon is there at all. Many sculptors will tell you; the stone "tells" what is there and why.



DAN CHEN, SAA

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



Take Two To Tango
Octopus, Sand Crab
Alabaster, bronze, silver, and stone
17 x 32 x 7
Available for acquisition

The beauty of the natural world rests on its balance. This concept should be captured in art, one should at least strive for it. I am combining different materials in this sculpture, trying to bring a new dimension to it, and hoping to stay in the fine line of balance.



JAMES COE, SAA

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



The creek depicted in “Cool Shadows” is barely a mile from my home and one of my favorite destinations for afternoon walks. When there, I am often inspired by a bird or a lighting effect that I observe. When I return to my studio, I paint a study of my new idea. The heron here came to

mind later and was borrowed from a study I had painted of a Great Blue some months earlier. The challenge in combining them was to imagine the lighting on the bird, given the raking sun, deep shadows and snowy backdrop.

Cool Shadows
Great Blue Heron
Oil on linen
16 x 24
Available for acquisition

GUY COHELEACH, SAA Master Artist

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



Mountain Flash

Puma

Oil on canvas

30 x 40

Available for acquisition

There are not many scenes in nature as dramatic as the explosive rush of a big cat exploding out of ambush on some unsuspecting prey. Capturing such motion has always been a challenge for me and "Mountain Flash" is my latest attempt.

MARK COLLINS, SAA

Resides: Bumpass, Virginia, USA • b. 1964, Virginia, USA

Call From The Kalahari
Southern Pale Chanting Goshawk
Transparent watercolor
18 x 14
Available for acquisition

Pale chanting goshawks are generally quiet, but, during the breeding season, the male goshawk is known to sing its melodious tune from a treetop perch for hours at a time. The tune is described as kleeuu, kleeuu-ku-ku. Although this bird was not singing, it was perched right beside the road at almost eye level and did not move.

My interpretation—he was issuing a “call” to be painted. So, I answered.



CARRIE COOK, SAA

Resides: Austin, Texas, USA • b. 1967, Michigan, USA



Baxter

Chimpanzee

Oil on linen

24 x 18

Available for acquisition

Baxter was the property of the Buckshire Corporation, which leased him to a German television show. Baxter was taught to smile and perform back flips before being rescued by Primarily Primates Sanctuary in San Antonio, Texas. Every animal has a story, whether used for experimentation, food or entertainment, living captive in a zoo, or facing increasing perils in the wild. Their stories are inextricably linked with our own, and like ours, are filled with both loss and hope. Through each portrait, I present a non-human primate as an individual, for it is surely as individuals that they see themselves.

KATHERINE COOPER

Resides: Montagu Bay, Tasmania, Australia • b. Tasmania, Australia



It was an early, still autumn morning. Sitting on the banks of Tasmania's Huon River was a perfect time for both reflecting and reflections.

I sat for a long time as the river fog cleared and watched the Welcome swallows dart among the reeds surprising the hapless insects—sometimes in formation, sometimes flying solo, their wings clipping the river surface as they moved effortlessly over it. I've tried to capture the busy, but measured flight of these gentle birds against the tranquil backdrop of a peaceful river. I think of that morning often.

Reflection

Welcome Swallow

Transparent watercolor
and gouache

39 x 65

Available for acquisition

ANNI CROUTER, SAA

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



Arabesque
Flamingo
Acrylic on canvas
20 x 24

Available for acquisition

I could not resist taking many reference photos of these little ones. They were so awkward looking, so darling. I asked my ballerina niece what this pose is called, hence the title "Arabesque."

MARK DEDRIE

Resides: Brecht, Antwerp, Belgium • b. 1962, Antwerp, Belgium

Grouse
Red Grouse
Bronze
14 x 20 x 10
Available for acquisition



The grouse is a mythical and popular bird that held my interest for quite some time. With this sculpture I wanted to portray their typical attitude and movement. The alertness of a bird in the wild is clearly visible. It gracefully stands, yet seems ready to take off immediately. The piece of wood remade in bronze under the bird serves not only to recreate the natural environment but also acts as a pedestal for my “famous” Grouse.

KIM RAE DIMENT, SAA

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



A Pair In A Partridge Tree

Ruffed Grouse

Acrylic

24 x 16

Private collection

We often have Ruffed grouse in our wild crab apple trees during the late fall and early winter. They take advantage of the leftover berries. I like to watch them out the window as a diversion from painting. One of their favorite trees overhangs the AuSable River by our home. Ruffed grouse have two color phases, a red and a gray phase. We have both in our Northeastern Michigan forest.

MICK DOELLINGER, SAA

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



Incoming
Big Horn Ram
Bronze
30 x 18 x 14
Available for acquisition

The Ultimate “Head-Butt”—Like a missile, he focuses on his opponent’s head and begins to launch!



MIKEL DONAHUE

Resides: Broken Arrow, Oklahoma, USA • b. 1956, Oklahoma, USA



Your Moment's At Hand
Horse
Acrylic and colored pencil
15 x 20
Available for acquisition

There is a dichotomy in horse racing which evokes both nobility and grit. I find this to exist at the scale of the horse's eye, loaded with both noble courage and animalistic fear.

LORI ANNE DUNN, SAA

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

The Roost
Mexican Free-tailed Bats
Scratchboard
14 x 11
Available for acquisition

Bats play an important role in ecosystems via pollination, seed dispersal and insect control.

*Without bats, agriculture would be heavily impacted. The largest colony of bats anywhere in the world belongs to the Mexican free-tailed bat (*Tadarida brasiliensis*) at Bracken Cave, near San Antonio, Texas. In fact, this cave is considered to hold the largest concentration of mammals anywhere on earth containing up to 20 million individual bats, depending on the season. This site is one of many in the state, housing the bats during summer months before they migrate to Mexico and Central America for the winter.*



L. Dunn

KATHLEEN DUNPHY

Resides: Murphys, California, USA • b. 1963, Maryland, USA



Wingbeats
Trumpeter Swan
Oil on canvas
36 x 56
Available for acquisition

I am always awestruck when I witness the Trumpeter swan migration through Northern California as countless birds travel hundreds of miles to their seasonal home. The delicate grace and beauty of the swans belies the underlying strength of these incredible creatures.

CAMILLE ENGEL

Resides: Nashville, Tennessee, USA • b. 1955, Oklahoma, USA

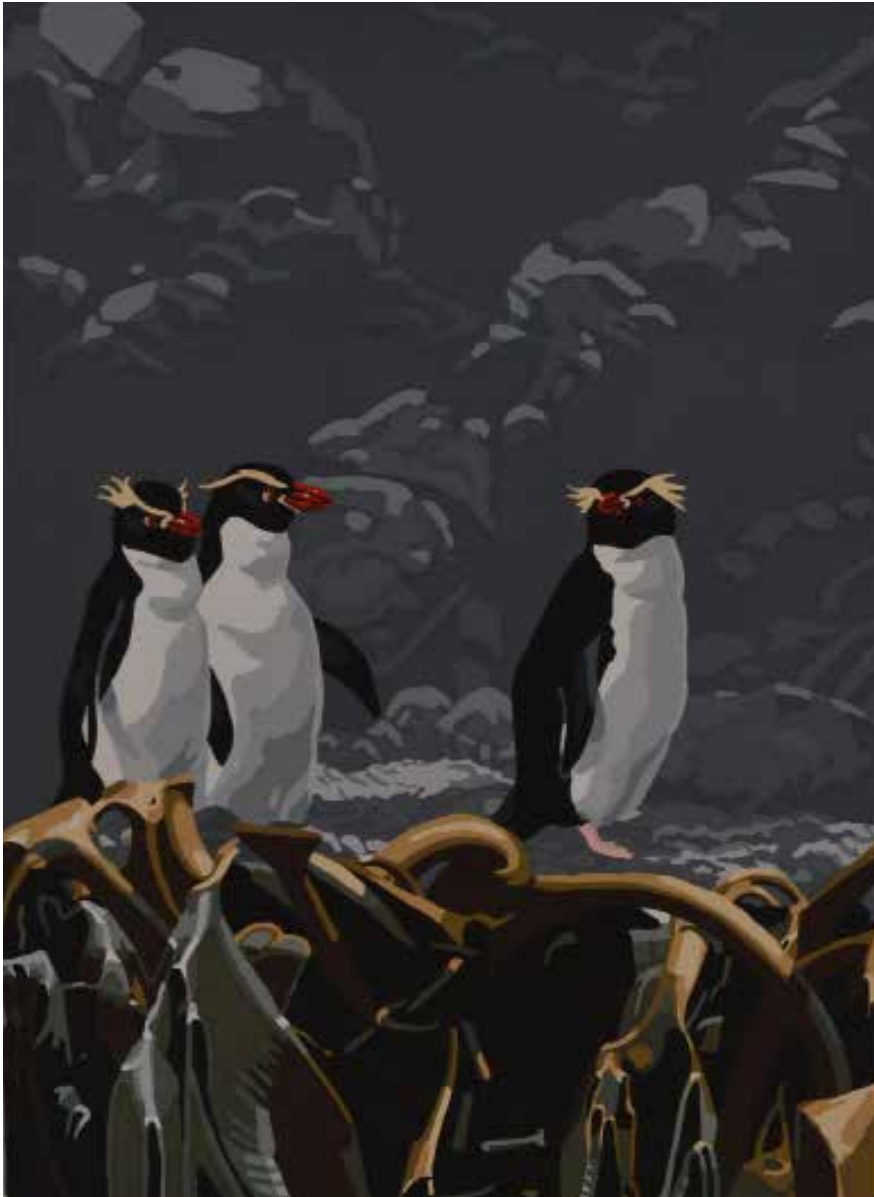
Fish Tale
Smallmouth Bass
Oil on panel
14 x 14
Available for acquisition

Since I was a young girl, I've loved the water, exploring nature and fishing with my younger brother. As an adult artist, nature and animals still captivate my interests.



ANNE SENECHAL FAUST, SAA

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



Another World

Snares Penguins

Serigraph on Strathmore paper

22 x 16

Available for acquisition

Snares penguins are endemic to the Snares, a group of small, Sub-antarctic Islands south of New Zealand. We are in a zodiac, just offshore. The tide is low, and the bull kelp hangs limply from the rocky coast in front of us. The penguins have returned from a meal at sea judging from their swollen crops. This area is so far south and so remote that its environment is totally strange to me. The birds are seabirds that come to land only when they nest. They have no fear of man. It is "Another World."

LYNN A. FRALEY

Resides: Boise, Idaho, USA • b. 1961, Illinois, USA



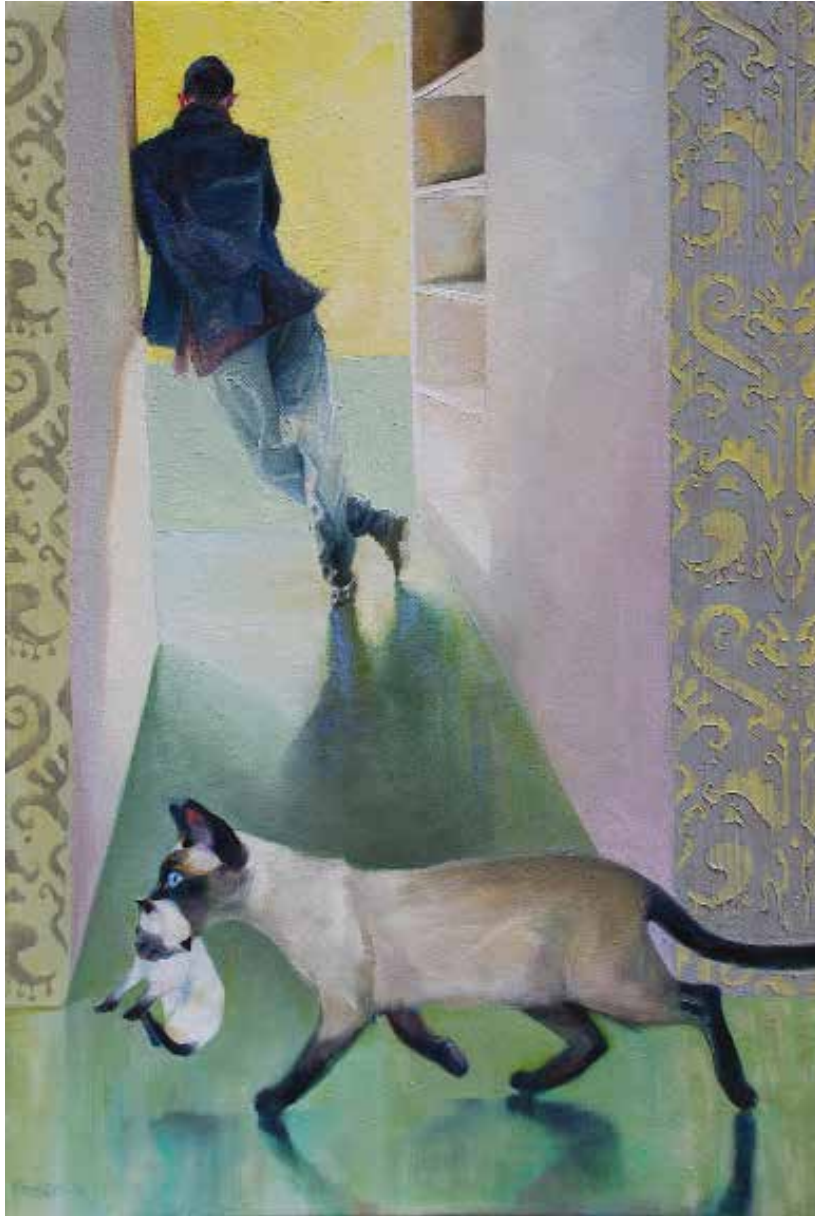
Breathe
Horse
Bronze
13 x 18 x 10
Available for
acquisition



Vivid in my imagination from earliest days, "Horse," is my visual vernacular. Every personality that emerges, every line of light in shadow, emanates from an inner world. Anatomy, biomechanics and kinesiology are the rules, tools really, I use to honor an inner spirit's narrative. "Breathe" explores the dance that asks, "Wanna play?" and the reply, "No, not right now."

GAY FREEBORN

Resides: Brownfield, Maine, USA • b. 1951, California, USA



Moving Day
Siamese Cats
Oil on canvas
40 x 27
Available for acquisition

Empty shelves, jacket on, resting after a long day, last check around before heading on his way to the new place. He just seemed to need something going on behind his back, was my thought. A mother cat and her kitten, pulled from memories of my childhood, always busy, secretive, protective. Without a sound she moved her babies to the next nesting place.

RUSTY FRENTNER

Resides: Ypsilanti, Michigan, USA • b. 1958, Michigan, USA

New Life
Annual Cicada
Colored pencil
on watercolor paper
8 x 7
Available for acquisition

I was out at a local historical village, Greenmead in Livonia Michigan, looking for a subject for my next painting. I stumbled on a poplar tree where a cicada had emerged from its shell. The cicada was waiting for its wings to grow out and harden before flying off. The beautiful colors of the cicada stunned me and I took photos to capture the event. I later returned to my studio to recreate the moment of wonder.



SHARON FULLINGIM, SAA

Resides: Socorro, New Mexico, USA • b. 1957, South Carolina, USA



Busy Body V
White-breasted Nuthatch
Bronze on Calusa Sandstone
16 x 7.5 x 6
Available for acquisition

Trying to capture the focus and intensity of the nuthatch's search for food has always been a fun challenge for me. I love to watch them as they forage.

JEFF GANDERT, SAA

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

*Needles—White-breasted
Nuthatch & Honey Locust*
Acrylic on panel
36 x 24
Private collection

*Nature doesn't give any species
more than it needs to survive.
That said the thorns on these trees
are nothing short of a fortress,
maybe defending against browsers
like the now extinct Mastodons.
I don't know but the tree has a
formidable defense system with
its own style of genuine beauty.
Nature did, however, give the
upside-down foraging nuthatch
a beak that's a smaller, more
compact needle like version of the
thorns around him. It's just the
right tool for extracting insects
and other birds' seed caches found
in and around the thorn clusters
and heavy plates of bark.*



ANN GEISE, SAA

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



Goats Galore
Boer Goats
Oil on linen
16 x 20
Available for acquisition

The Appalachian foothills run the length of Ohio, almost down the state's middle. The southern section boasts some especially beautiful landscapes—patchworks of fields, farms and forests with the Appalachian Plateau looming in the east. This particular farm in southern Ohio was home to a large herd of Boer goats.

DANIEL B. GLANZ, SAA

Resides: Loveland, Colorado, USA • b. 1956, Michigan, USA

Soulful
Wirehaired Pointing Griffon
Bronze
12 x 8 x 8
Available for acquisition

There is something about the harsh coated breeds of Belgium that have always captured my attention. This Wirehaired pointing griffon or Korthals griffon in Europe is certainly one of them. With the looks and personality of a character from a Hollywood film the dog can tug at the heart-strings of anyone and is, by the way, an amazing dog in the field. In "Soulful," I've attempted to reflect a sense of old wisdom in his eyes that was not taught but was born into this dog by the many generations before him.



LISA GLEIM

Resides: Atlanta, Georgia, USA • b. 1971, Georgia, USA



Red Frisbee
Dog
Pastel on board
16 x 20
Available for acquisition

In “Red Frisbee,” the dog and the painting became an amalgamation of all the water dogs in my lifetime. I have almost always had a Golden Retriever or Labrador mix that has taken to the water. These dogs are born to swim and they have a relentless love

of water—whether it be a mud puddle or a running bathtub faucet. They don’t discriminate; they just love water. And that’s just one of the reasons I love painting these breeds because it allows me to work on two of my favorite subjects at the same time: dogs and water.

SANDY GRAVES, SAA

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



“Gone Fishin’” is a sculpture about a bear being a bear. To me, this translates into a goal for the human meditative state. Go to the river, catch a fish, eat it, take a nap. I hope the viewer takes from this experience a reminder of the possibility of a simple, whimsical, and joyful life.

Gone Fishin’
Bear
Bronze
11 x 15 x 8
Available for acquisition

PETER CLINTON GRAY, SAA

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



Co-Rule
African Lion
Oil on Belgian linen
23 x 36
Available for acquisition

One black-maned Kalahari lion striding purposefully across the desert sands will grab your attention. Two striding side-by-side is breathtaking. With the wind blowing against their faces these two mature males exude power, charisma and determination.

As of 2015, lions have been listed as “vulnerable” and placed on the “World Conservation Union’s Red-List of Threatened Species.” In my lifetime their numbers have dwindled from 100,000 to around 25,000 today.

GEMMA GYLLING, SAA

Resides: Valley Springs, California, USA • b. 1949, California, USA



While in Moss Landing, California, I went on an excursion on the Elkhorn Slough which meanders seven miles inland from the coast to the center of Monterey Bay. The slough has a high concentration of sea otters along with several other species and plant life. While

visiting the slough, I took the reference photo used to create this artwork. Sea otters were on the verge of extinction, but their numbers are recovering since it became illegal to hunt them. The otters are truly a treasure of the Elkhorn Slough, hence the title of this piece.

Treasures Of The Elkhorn Slough
Sea Otter
Pastel 12 x 16
Available for acquisition

SHERIF HAKEEM

Resides: Los Angeles, California, USA • b. 1987, California, USA



In Focus
Tiger
White Charcoal
14 x 21
Available for acquisition

This portrait took one hundred hours to complete, inspired by admiration, devotion, and love of the animal kingdom. By giving endangered species, such as tigers along with many others, a voice through my artwork, I hope to garner support to help them thrive

once more. I drew this tiger in hyper-realism so that it can be the closest comparison to the actual tiger. It's as if my subject was posing in front of me. This piece was done with minimal tools that included a white charcoal pencil, a soft brush and a kneaded eraser.

ATSUSHI HARADA, SAA

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



I'd like to dedicate this piece to my friend Tomo Akiyama, a photographer and wildlife guide who travels the world recording the wonders of nature with his camera. For many years I wanted to depict a snow leopard in motion, but the subject always defeated me. It was his

photographs that inspired me to try again, to grapple with various compositions for over a year until I could approach the power and beauty that Tomo captured in his work. My warmest thanks to him, and I hope we can realize our plans for a joint exhibition soon.

Shadow Of The Wind

Snow Leopard

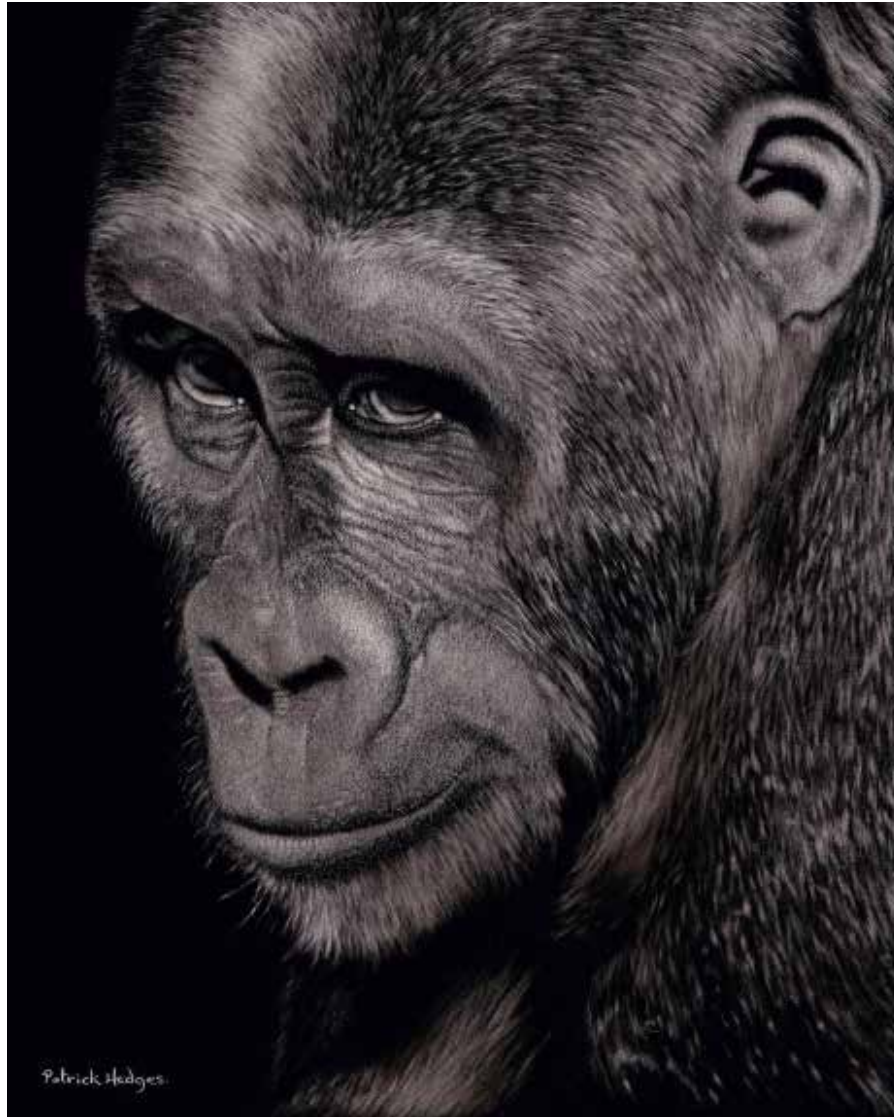
Oil on wooden panel

24 x 43

Private collection of Mr. Satoshi Maeda

PATRICK GRAHAM HEDGES, SAA

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



On The Brink
Western Lowland Gorilla
Scratchboard
10 x 8
Available for acquisition

The Western lowland gorilla is really "On the Brink," being found in areas where human pressures are so great, with deforestation and the bush meat trade devastating to the species. I've tried to capture that tragic situation in my scratchboard portrait.

SHARON HESTER

Resides: Perry, Florida, USA • b. 1970, Florida, USA



It's fascinating to watch Black skimmers foraging in the surf. I saw this one on an early morning walk on the Gulf Coast of Florida. It flew up and down the beach with its lower bill precisely skimming the water's surface, ready to snap up any small fish it touched.

Scissorbill Skimming
Black Skimmer
Colored pencil
13 x 19
Available for acquisition

MATTHEW SIMON HILLIER, SAA

Resides: Easton, Maryland, USA • b. 1958, Buckinghamshire, UK



Under The Curl

Sanderlings

Oil on panel

30 x 30

Available for acquisition

I was watching waves breaking at Assateague National Park on the Eastern Shore of Maryland. I noticed a small flock of sanderlings actually flying under the curl of the breaking waves. I knew then that I had to try and capture that moment. I wanted to show the scale of the tiny waders flying against the enormous wave. It is always special when you paint something unusual that you have witnessed in nature.

MARGARET HOPKINS

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



Stewie's lineage is sketchy—probably a long line of barn cat meets feral. But his demeanor is affable. He shares his presence with chosen humans, offering numerous opportunities to scratch his head and feed him kibble. Upon occasion, in the early hours of the morning, Stewie calls assembly over a slightly

dented mouse and after a few swipes, lobs it in my direction to finish off. So generous! We call them house cats. What do you suppose they call us? This drawing was completed with oil based colored pencil. Reference material belongs to Stewie.

Stewie
Domestic Shorthair Feline
Oil based color pencils
16 x 28
Available for acquisition

CINDY HOUSE, SAA

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



Harrier Hunting
Northern Harrier
Soft pastel on sanded pastel paper
17 x 22
Available for acquisition

The Northern harrier is one of my favorite birds of prey. Whether it is sailing over a field, across a marsh or along the dunes on the coast, its gliding flight in a constant search for food, is a delight to behold.

ROBIN HUFFMAN, SAA

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

Ayla
Vervet Monkey
Acrylic on gessobord
12 x 9
Private collection

Ayla was an orphan I cared for in 2011 while volunteering at the Vervet Monkey Foundation in South Africa, which rescues, rehabilitates and provides safe natural environments for orphaned and abused vervets in a country where many consider the species pests. Human encroachment into their habitat has created conflict, with devastating consequences for these intelligent, socially complex, territorial primates. Vervets also fall prey to bushmeat hunting, pet trades, research and entertainment. Ayla was a delicate jewel, whose progress accelerated through mentoring by an older orphaned infant, Spiegel. Happily, both were returned to wild state through resident troop females "adopting" them.



ALISON INGRAM, SAA

Resides: Horsham, West Sussex, UK • b. 1968, West Sussex, UK



Red Kite And A Mob Of Crows
Oil
17 x 24
Available for acquisition

Red kites were reintroduced to various areas of the British countryside in 1989, after being hunted nearly to extinction. They have steadily populated other areas of the country and are now seen regularly over Warnham in Southern England where I live. The local crows take exception to a large predator in the skies and try to drive them away.

JUSTIN KELLNER

Resides: Grand Rapids, Michigan, USA • b. 1982, Michigan, USA

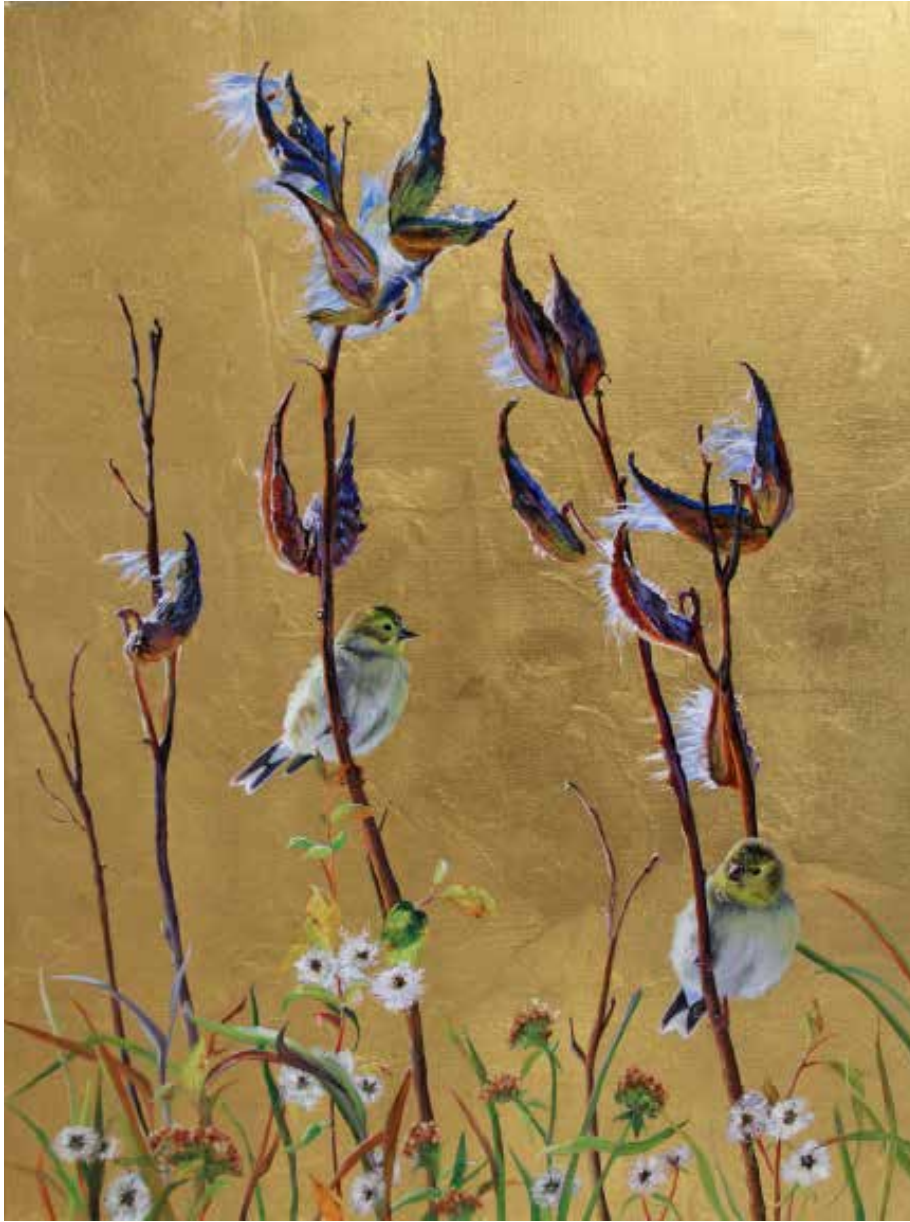
An Easy View
Black-throated Green Warbler
Acrylic on canvas
22 x 12
Private collection

During spring migration, one can only be mesmerized as Black-throated green warblers will come so close they demand your attention. For most of the year, they tend to stay higher up in the trees where they are difficult to spot, but during this time of the year, all bets are off.



BRENDA KIDERA, SAA

Resides: Woodbine, Maryland, USA • b. 1959, Maryland, USA



Gold On Gold
American Goldfinch
Oil and 24K gold leaf on panel
16 x 12
Available for acquisition

I've been experimenting with incorporating a variety of metals into my oil paintings. The unique properties of leafing in conjunction with the oil paint is magical. Light plays off the metal, reflects and shimmers, causing the painting to change in appearance as the light around it changes. The intention with this painting was to make it somewhat monochromatic, using both gold leaf and paint. The strong backlight in the milkweed and brilliant yellow goldfinches, coupled with the gold leaf, result in a surreal yet realistic portrait.

DAVID KIEHM, SAA

Resides: Oneonta, New York, USA • b. 1962, New York, USA



There are few sounds more exciting in our local woods than that of the Pileated woodpecker. Even more exciting is when a couple of rivals come together over disputed territory. This storm-felled spruce made for the perfect setting to bring together these combatants to decide whose turf the tree will become.

Whose Turf?
Pileated Woodpecker
Oil on board
9 x 18
Available for acquisition

MICHELLE VALBORG KONDOS, SAA

Resides: Borrego Springs, California, USA • b. 1965, Massachusetts, USA



No Fish Yet
Grizzly Bear
Oil on linen
18 x 24

Available for acquisition

Longing is eternal. To be a young bear relaxing in cool water in springtime, with all the world a salad bar and a long summer ahead—and only one dark cloud on the horizon: no fish yet.

KIM KORI, SAA

Resides: Sedona, Arizona, USA • b. 1950, Pennsylvania, USA

Spring
Gray Tree Frogs,
Garden Snail
Bronze
19 x 8 x 6
Available for acquisition

Gray canyon tree frogs live near Oak Creek in Sedona, Arizona. I have an iris garden and every spring I imagine them climbing the flower stalks as tree frogs often do. While passing by a pet store one day I saw a sign saying that three gray tree frogs needed a home. It was pure kismet since they aren't sold in stores. When I looked in their cramped container, all three were looking at me, so I brought them home. They live in my studio and serve as models for my sculpture. I added the snail and ladybug to complete a spring scene.



PAUL KRATTER

Resides: Moraga, California, USA • b. 1956, California, USA



Elephant Grazing
African Elephant
Oil on gessobord
16 x 20

Available for acquisition

I wanted to portray this magnificent animal by focusing on the texture of its skin and the grasses it was feeding on. I cropped in as close as I could and contrasted these textures with loose brushwork in the background.

ZE ZE LAI

Resides: Hong Kong, Hong Kong S.A.R. • b. 1963, Kowloon, Hong Kong



Birds are the most fascinating subject to paint, either they are moving, flying or staying still. They are beautiful no matter whether in flocks, or alone. I always like to paint birds in a different way, to capture the atmosphere they are in, their essence, rather than painting their true anatomy.

Let's Dance
Eurasian Blue Tit
Watercolor on paper
22 x 30
Available for acquisition

JANET LAIRD-LAGASSEE, SAA
Resides: Auburn, Maine, USA • b. 1947, Maine, USA



Eye Of The Beholder
Wild Turkey
Watercolor on paper
10 x 9
Available for acquisition

This male turkey represents the many birds who have frequented my yard. Conservation efforts for the wild turkey in Maine have created a successful recovery. Once scarce, they are now a quite common sight. Still, human encroachment on habitat is pushing wild creatures into human backyards. The turkey's large size can be intimidating but walking among them is a learning experience in species interactions and an immensely gratifying encounter. They are individuals with a full range of personalities. They do not become tame; they do build relationships of trust. They are neighbors and friends.

JUDY LALINGO, SAA

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



I've often heard stories of cardinal symbolism representing loved ones who have passed, but I'm still unclear about its origins. Nevertheless, I took a few photos of this male cardinal visiting my feeders a day or two before I left for Canada to spend the last night with my

older sister Nancy, who lost her battle with cancer this past February. The cardinal was looking directly at me. He had such an exquisite expression on his face—an almost pained look that reflected complete and utter empathy. A sharing of just how difficult life can be.

Cardinal Memory
Northern Cardinal
Acrylic on panel
5 x 7
Available for acquisition

LANEY, SAA

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



From The Shadows

Bobcat

Oil

20 x 32

Available for acquisition

The resident bobcats reveal themselves a few times each year, if the prey species are abundant, and the viewer is lucky enough to be in the right place at the right time. Most comfortable, in the shadows of the forest and creek bottoms, this young cat is learning the terri-

tory and marking her range. Quiet and stealth are her trademarks and only briefly is she emerging at dawn, catching a small shaft of sunlight. The roots of a fallen spruce, and live Limber and Juniper pine forest, along the shores of frozen Ring Lake, she calls home.

LYNNE LOCKHART, SAA

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



*Is a picture always worth a thousand words?
You tell me. This painting is not an epic saga,
only a haiku of worry.*

They Should Be Home By Now
Dog
Oil on panel
16 x 20
Available for acquisition

LAURA MARK-FINBERG, SAA

Resides: Pequea, Pennsylvania, USA • b. 1949, Pennsylvania, USA



Show Stopper
Whitetail Deer
Acrylic
16 x 20
Available for acquisition

Many of my earliest memories were of going to camp and hike in the woods with my father. We'd often disturb a bird or other animals and he would educate his "little girl" about that animal. My favorite were the deer. My first painting, at five, was of a deer family. Imme-

diately critiqued as not possible, my painting had a fawn with spots, a doe, and a buck with antlers all together. It makes me laugh, as years later, while in East Glacier, my father's credibility went right out the window as I witnessed this very thing.

PETE MARSHALL, SAA

Resides: Kewarra Beach, Queensland, Australia • b. 1943, Worcestershire, UK

Unfathomable Wisdom

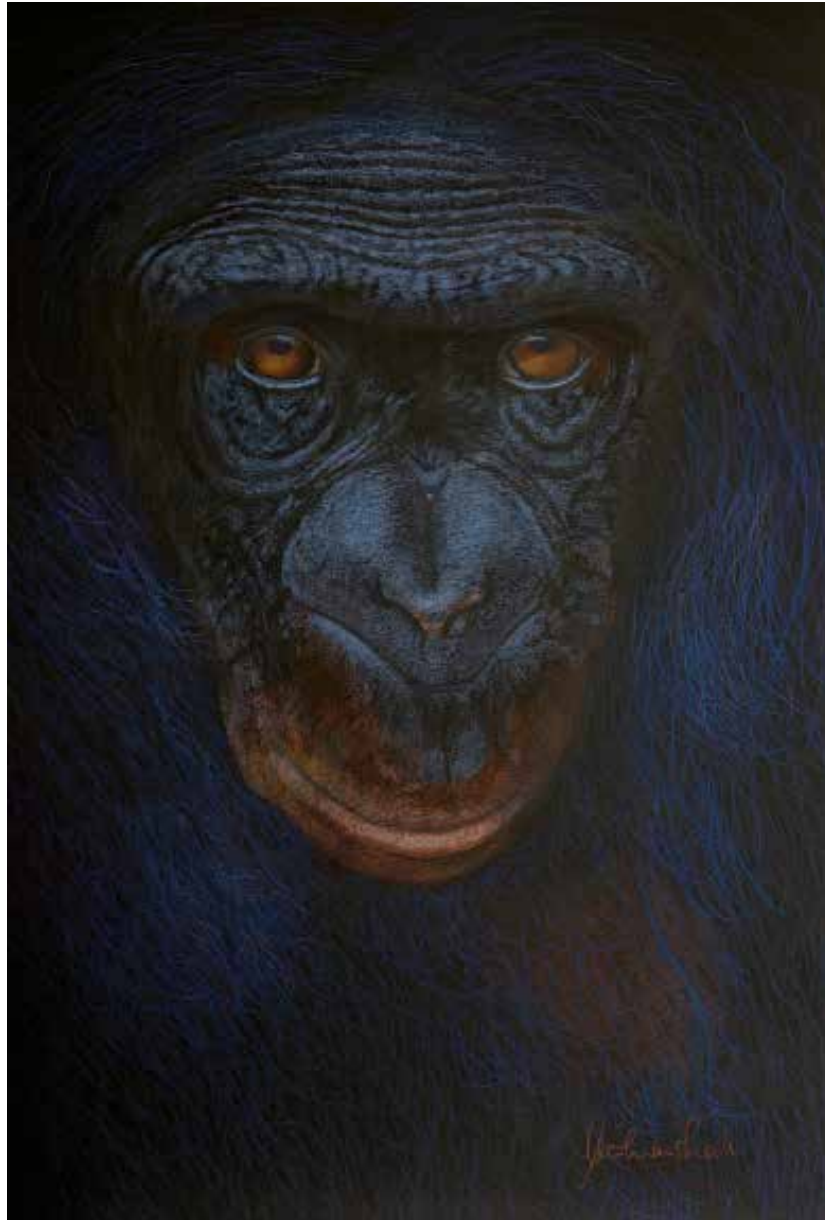
Bonobo

Coloured pencil

26 x 18

Private collection of artist

Genetically so close to humans, it is difficult to observe bonobos in captivity other than with sadness and humility. With minimal numbers, it is almost impossible to observe them in the wild.



ROGER MARTIN, SAA

Resides: Albemarle, North Carolina, USA • b. 1961, North Carolina, USA



Circumstantial Evidence

Red Fox

Bronze

29 x 14 x 24

Available for acquisition

Alas, poor fox was branded through history as the trickster, the sly one. Do not judge him, for after all, someone had to play the fox.



JEANETTE MARTONE, SAA

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



I was moved by this dog's situation and felt compelled to honor his spirit in my drawing. With infinite detail, this piece captures in a moment of time the texture of fur, the gaze of his eyes, the poverty of his surroundings. My work invites the viewer to delve into the drawing and merge into the dog's reality.

Waiting

Dog

Pencil and ink on paper

11 x 14

Available for acquisition

WALTER MATIA, SAA Master Artist

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



The Talk Of The Town

Turkey

Bronze bas relief

29 x 29

Available for acquisition

Moving from bragging rights to a bar fight, a spring morning gathering of male turkeys with enough posturing, flamboyant gestures and soap opera subplots to make it into "The New Yorker" magazine "Talk of the Town" script.

Turkeys are perfect subjects for bas relief. Large enough to hold a space, varied textures and feather patterns for interest and defining lines. Visible shifts in surface topography and a great silhouette. What could go wrong?

JANIS L. MATTSON, SAA

Resides: Waterford, Vermont, USA • b. 1957, Vermont, USA



Fruit pies are a favorite around my house, and I always use a ceramic pie bird to vent the steam and keep the pie from bubbling over while baking. Looking at a freshly baked cranberry apple pie one afternoon I suddenly had

an idea for this drawing. I have often observed robins eating crabapples in the fall, and fruits and berries are a staple of their diet. A fruit eating bird next to a bird in a fruit pie, hence the name "Pie Birds."

Pie Birds
American Robin
Graphite
12 x 14
Available for acquisition

SALLY MAXWELL, SAA

Resides: La Grange, Texas, USA • b. 1946, Illinois, USA



Fading
Steelhead Trout
India ink on claybord
24 x 36
Available for acquisition

Lest we forget, many of our native American species are threatened and endangered with extinction, I have started a series called "Fading" and this is the first image in that. I hope to enlighten humans to the plight of some unthought of examples of what we are doing to

our fellow animals here on our planet. Steelhead are endangered in Southern California and threatened in major rivers in Northern and Central California as well as the Snake River Basin, Middle Columbia River and Upper Willamette River. Fish matter, too!

CHRIS MAYNARD, SAA

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

Amphibian Delight
Great Blue Heron, Frogs
Domestic Heritage Turkey tail feather
24 x 17
Available for acquisition

*After a month of rain in November
and into December, I gravitated
toward creating art as well as dream-
ing in decidedly moist aquatic themes.
This was in a 40-piece solo show at
the hot and dry Sonora Desert
Museum this spring, part of a series
of six heron-in-a-circle works created
during the rainy autumn spell.*



JAN MARTIN MCGUIRE, SAA

Resides: Mount Meru, Tanzania, Africa • b. 1955, Colorado, USA



Shades Of White And Light
African Spoonbill
Acrylic on canvas
16 x 12
Available for acquisition

I love to paint white. It's a challenge to find all the different colors that occur in shadows and with reflected light. Living now in Africa, I love to capture its creatures. This was the perfect vehicle to satisfy both of these loves.

DARIN MILLER, SAA

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



Cedar waxwings are a fairly common bird mostly thought of as a berry eater. Often times, they can be found in parks and similar settings, and I frequently find them fluttering around chasing insects in flight. The gate featured in the painting has caught my eye from time to time, and I knew that I would work it into a painting eventually.

The Old Garden Gate

Cedar Waxwing

Oil

13 x 24

Available for acquisition

TERRY MILLER, SAA

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



Sunday At The Lake

Whitetail Deer

Graphite

9 x 9

Available for acquisition

*Eliciting a feeling of
tranquility was my aim
with this work.*

TIFFANY MILLER RUSSELL, SAA

Resides: Broomfield, Colorado, USA • b. 1982, California, USA



A quiet night... a snowy field... a moonlit run...

“Run II” is more symbolic and abstract than my usual work. It was more important to capture the feelings and the magic of the winter night interrupted than to portray the literal vision of the scene. Papers with pearlescent and metallic coatings gather light to shimmer within the sculpture. The starry night sky is created from a black paper with flakes of mica embedded within it.

Run II

Rabbit

Cut paper

6 x 18

Available for acquisition

ROBIN E. T. MURRAY, SAA

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



Wolverine In Taiga

Oil

28 x 36

Available for acquisition

Roaming in the vast expanse of the Taiga lives the majestic wolverine. This small, but fierce creature has found respite on a rocky ledge overlooking his territory, perhaps planning the next course to take or watching for prey. Best known for its ferocious fight despite its small stature, the wolverine or “skunk bear” is depicted here in a much calmer state, surrounded by the vibrant autumn foliage.

SEAN MURTHA, SAA

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



The intertidal zone, that disputed realm between land and sea, is never still. The hourly cycle of the sun, the daily cycles of the tide, and the seasonal cycles of growth provide an ever-changing stage upon which numerous dramas unfold.

Golden Grace
Great Blue Heron
Oil
14 x 28
Available for acquisition

CALVIN NICHOLLS, SAA

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



Nap
Grizzly Bear
100% Cotton archival paper
13 x 21 x 2
Private collection

Conversations with a client in Australia set the target and reference was secured with the help of a photographer friend Martha de Jong-Lantink. "Grizzz..." was completed, framed and delivered in 2013. Four years later, New York jeweller, David Yurman, requested a collection of animals for their holiday window displays in

New York and Beverly Hills. The bear was to be the focal point, so I revised the layout slightly and created new ones at 14 and 48 inches. Needless to say, the initial design process was very satisfying. I could only have imagined the second chapter during a dream-filled nap.

ELIZABETH ANNE NICHOLLS

Resides: Lindsay, Ontario, Canada • b. 1991, Ontario, Canada



I noticed this gull on the beach at Sunnyside Park in Toronto on a July afternoon. The Ring-billed gull is a familiar bird, common in both rural and urban areas, always on the lookout for food scraps in farm fields or city parking lots. I was drawn to the peacefulness

of this particular bird, in contrast to a gull's usual boisterous nature. Just as people do on a hot summer day, the gull escaped from the noise and chaos of the city, opting for the refreshing quiet of the Lake Ontario shore.

Tranquility
Ring-billed Gull
Graphite
9 x 12
Available for acquisition

TIMOTHY NIMMO, SAA

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



Constellation

Stag

Bronze, pearl

32 x 15 x 10

Available for acquisition

I searched for a stag constellation in astronomy books but could find none. I set about to create my own. What if we were able to see, floating in space, a constellation as it truly is? To be able to move around a constellation and view it from the sides, the back, up, or down? Imagine having a stag constellation with the “drawn” lines of him still there, but also see it in three dimensions. I imagined our flatly drawn concept of him expressed spatially, expanded from the initial concept drawn two-dimensionally; and I incorporated the stars which first inspired it.



JAMES OFFEMAN, SAA

Resides: Missouri City, Texas, USA • b. 1953, Texas, USA

Great Egret
Pastels
19 x 14
Available for acquisition

*“Great Egret” is a study
of contrasts. Detail is
created by shadows
formed as the late
afternoon sunlight
bathes the white
feathers of the egret.*



RON ORLANDO, SAA

Resides: Hawley, Pennsylvania, USA • b. 1947, New York, USA



The Watcher

Bald Eagle

Acrylic

20 x 16

Available for acquisition

The old growth rainforests of the northwest have a quality about them that has to be experienced firsthand. Saving these places and ones like them amounts to saving a part of ourselves. I hope my work inspires others to experience these wonderous places for themselves.

LEO EWELL OSBORNE, SAA **Master Artist**

Resides: Anacortes, Washington, USA • b. 1947, Massachusetts, USA



“Winter’s Embrace”

*He’s quietly curled
Into his own nestled bed
As visions of acorns
Danced thru his head*

*Let the seasons of life
Revolve at their pace
Right now I am warmed
By dreams and winter’s embrace.*

Winter’s Embrace

*Chipmunk
Bronze
6 x 17 x 8
Available for acquisition*

GERALD J. PAINTER, SAA

Resides: Great Falls, Montana, USA • b. 1968, Pennsylvania, USA



Little Hunter

Northern Pygmy Owl

Walnut burl wood

9 x 12 x 4

Available for acquisition

When I find a pygmy owl it's usually by chance. The inspiration for "Little Hunter" came while hiking in the Beartooth Mountains of Montana late one fall. I sat down to eat lunch in a pine draw that was out of the wind. I looked to my right where a puffed-up owl

was sitting on a dead branch not ten feet away. Pygmy owls, when encountered, usually show little concern of their observer. Every time I see one, I'm amazed at their diminutive size yet confident stare.

POKEY PARK, SAA

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

Storytime

Rabbits

Bronze

18 x 21 x 22

Available for acquisition



“Storytime” is one of many rabbit sculptures I have created over the years. My inspiration stems from mythical and cultural symbols spanning both time and peoples. The cultural diversity found across the globe together with my passion for historical traditions and stories dictates my creative output. The rabbit and hare are often associated with moon deities and signifies rebirth and resurrection. It is also a symbol of fertility and sensuality. The rabbit and hare also play a vital role in many stories like “Tortoise and the Hare” and “Alice’s Adventures in Wonderland.”

PATRICIA PEPIN, SAA Master Artist

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



Swan Flower
Oil on linen
20 x 30
Available for acquisition

Mute swans don't need flashy bright colors to be magnificent. A single ray of sunlight through the bristling feathers of a grumpy cob transform him into a living flower of light. They have inspired many artists across time and ages, and I am no exception.

LOUISE PETERSON, SAA

Resides: Guffey, Colorado, USA • b. 1962, Darlington, UK

Recycled Rescue
Great Dane Dog
Plaster, recycled paper products
and paint
19 x 19 x 13
Available for acquisition

In this piece I have combined two of my passions, helping Great Danes in rescue and caring for the environment. I make the sculpture with as much recycled material as I can. At least once a month I donate a "Recycled Rescue" to one of the many Great Dane rescue groups across the USA to raise funds, often for medical issues for the dogs in their care.

I want to portray the rescue Danes as they truly are, not what the breed standard aspires to. To me, their faults add personality. Perfection is boring.



BRYCE L. PETTIT, SAA

Resides: Durango, Colorado, USA • b. 1974, Utah, USA



Invictus
Grizzly Bear
Bronze
18 x 18 x 15

Available for acquisition

*Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.*

*In the fell clutch of circumstance
I have not winced nor cried aloud.*

*Under the bludgeonings of chance
My head is bloody, but unbowed.*

*Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds, and shall find, me unafraid.*

*It matters not how straight
the gate,
How charged with punishments
the scroll.*

*I am the master of my fate,
I am the captain of my soul.*

—William Ernest Henley

ANNE PEYTON, SAA

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



Occasionally, something I see in the wild really catches my attention and I just have to paint it. Harris's hawks are common in the Sonoran Desert and have fully adapted to city life. You will often hear a noisy family before you see it, especially if the birds are cavorting among the palm trees. What caught my eye with this hawk was the resemblance of the primary feathers to the palm fronds. The hawk is rising straight up from the trees, so the title "Palm Spring" seems a fitting choice.

Palm Spring
Harris's Hawk
Acrylic
18 x 24
Available for acquisition

MILLIE WHIPPLESMITH PLANK

Resides: Etna, California, USA • b. 1953, California, USA



Smith River Canyon, Double Dippers
American Dipper
Woodblock print
17 x 23
Available for acquisition

As a child, on trips to the coast, I would press my face against the car window trying to catch glimpses of deep green pools, far below the narrow winding road. Last summer, the Smith River Alliance hosted me at their wonderful Rocky Creek Ranch. Finally, I could dive in and explore that

river. I tried to capture the translucent green of those deep, clear waters and the attitude of the American dippers that nest amidst dripping ferns and moss under waterfalls that cascade down canyon walls.

JOHN PLISHKA

Resides: Lindenhurst, Illinois, USA • b. 1966, Illinois, USA

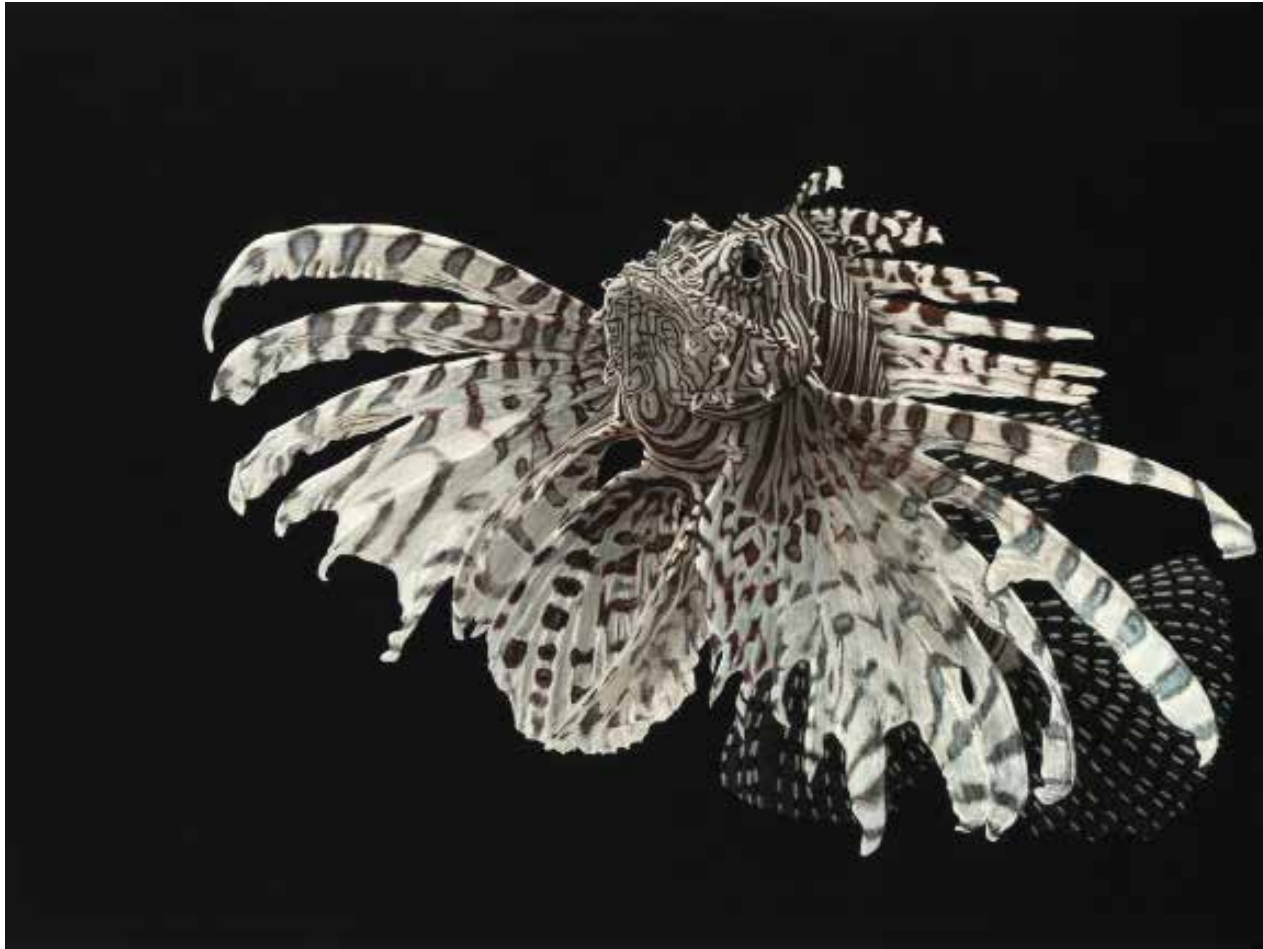


Koi bring an instant smile to my face. It's not only their magnificent colors, but the way they interact with us and the other koi in the pond. When they see you approaching, the anticipation begins, and their character begins to emerge. I not only wanted to capture the vibrancy of these beautiful fish but reveal their charm as well.

Feeding Koi
Amur Carp
Pastels
8 x 10
Available for acquisition

TAMARA POKORNY

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



Behold But Beware
Lionfish
Scratchboard and inks
7 x 10
Private collection
Cover Art 2019

There is a plethora of venomous fish—recent estimations suggest around 1200 species. Of these, the Lionfish are probably the most flamboyant, with their fan-like fins and their often-leisurely movements. In this piece I wanted to highlight the species' grace and beauty.

KELLY LEAHY RADDING, SAA

Resides: Columbia, Connecticut, USA • b. 1961, Connecticut, USA

Gliding Under A Gilded Sky
American White Pelican
Casein on gessoed panel
16 x 16
Available for acquisition

*Under the quintessential big
skies of Montana, my best
friend and I were eating
lunch at a picnic table after a
satisfying morning of bird-
ing at Harrison Reservoir, a
designated "Important Bird
Area." I caught movement in
the sky and glanced up to see a
large flock of American white
pelicans gliding towards us in
a sky so blue it shimmered.
Yogurt and water containers
went flying as we scrambled to
grab our ever-present cameras.
The flock soared and swirled
directly over us, in graceful,
shifting patterns of black,
white, orange and Montana
Big Sky Blue.*



DAVID RANKIN, SAA

Resides: Cleveland, Ohio, USA • b. 1945, Ohio, USA



Ranthambhore Ambush
Bengal Tiger, Chital Deer
Transparent watercolor
21 x 28
Available for acquisition

This painting represents the primordial "Predator and Prey" relationship of the Bengal tiger and Chital deer in one of my favorite places, Ranthambhore Tiger Reserve located in Rajasthan, India. It was one of nine Project Tiger sanctuaries established in the early 1970s.

PAUL RHYMER, SAA

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

The Candidate

Turkey

Bronze

36 x 28 x 26

Available for acquisition

The Tom is in search of love. He struts his stuff on the stump looking for any takers; simultaneously appearing magnificent and ridiculous. This sculpture was inspired by a turkey hunt during the 2016 campaign.



ANDREA RICH, SAA

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



Wilder Ranch
Raven
Woodcut print on paper
16 x 20
Available for acquisition

I am a big fan of the golden rolling hills of California. Wilder Ranch is a ranch from the turn of the century that has been turned into a large park just up the road from my home. It covers hundreds of acres and is home to cougar, deer, boar, coyote, bobcat and a myriad of other wild creatures. Ravens are at home here.

JODY RIGSBY

Resides: Santa Fe, New Mexico, USA • b. 1966, Colorado, USA

Hypnotized

Black-tailed Jackrabbit
Oil on wood cradled board
12 x 9
Available for acquisition

In my experience, jackrabbits commonly look straight at you, take a moment, then turn and bound away. It is so exciting to me when I spot any type of creature in the sages and grasses of the Southwest. The energy of our surrounding environment is buzzing with variety in shapes and colors that it can't help but give my imagination endless patterns and color choices to play with. I painted this hare to capture the electric vibration and aliveness of the rabbit and the moment of recognition that he has been spotted.



DEREK ROBERTSON, SAA

Resides: Newport-on-Tay, Fife, Scotland • b. 1967, Fife, Scotland



Frost In The Reeds
European Roe Deer
Watercolor on pastel paper
10 x 12
Available for acquisition

I am doing a collection of paintings about the wildlife of the extensive reedbeds near my home in Scotland. The Roe deer find sanctuary there and this was one that I saw and sketched on an early, frosty morning in January.

JULIA ROGERS, SAA

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



Not meant as a metaphor or even a double meaning, I wanted the viewer to feel up close and personal with the largest land mammal. I actually had this elephant come up to my vehicle and give me this cropped view. I hope this painting expresses the vastness of Africa as well as illustrating this iconic creature's place in it.

Elephant In The Room
African Elephant
Oil on linen
20 x 40
Available for acquisition

ROSETTA, SAA

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



Resilient Recluse

Wolf

Bronze

5 x 8 x 4

Available for acquisition

I created this special small sculpture for the 2015 W.O.L.F. Sanctuary fundraiser, based on a photo of one of their resident wolves, Thor. His peaceful and contented demeanor reflect the safe and caring environment surrounding the furry residents of W.O.L.F.

JOCELYN RUSSELL, SAA

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



It is an honor to be chosen to sculpt the largest monument of Secretariat (1½ lifesize with installation in Lexington, Kentucky this October). The project was on the “fast track right out of the gate” with approval of this smaller sculpture and completion at monument size (in clay, 11 feet

in height) within ten months. The whirlwind of research and approval trips found me visiting the jockey in Canada, exploring Secretariat’s foaling shed in Virginia, touring Claiborne Farm (where he stood at stud and is buried), and even a critique with his former veterinarian, age 92!

*Secretariat
Horse
Bronze
17 x 5 x 28
Available for acquisition*

STEFAN SAVIDES, SAA

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



Tails Of Spring
Scissor-tailed Flycatcher
Bronze
7 x 11 x 7
Available for acquisition

The Scissor-tailed flycatcher is a hallmark species for Texas and Oklahoma. When they show up each year it is the sign of spring, hence the name "Tails of Spring."



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



Mary Kingsley was traveling through Africa alone during the 1890s. A ferocious wind shrieked through the dense forest. She struggled up the embankment, looked over the top and was horrified to find herself face to face with a huge leopard. It too had sought shelter from the storm.

Sheltered Danger

Leopard

Oil

18 x 36

Available for acquisition

SUZIE SEEREY-LESTER, SAA

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



Cliff Dwellers
Great Gray Owls
Acrylic on panel
18 x 36
Available for acquisition

This family of Great grey owls made a nest in a crack on a rock wall. Mom and Dad were sitting on eggs, and a young owl from last year decided to stay and help Mom and Dad. They were a happy family dwelling on the cliff.

CATHY SHEETER, SAA

Resides: Aurora, Colorado, USA • b. 1979, Oregon, USA



This work was originally inspired by a drive through Big Thompson Canyon in Northern Colorado. As I drove west the early morning light dramatically caught on the sheer cliff faces of the canyon, lighting up edges of the rocks and small

areas of vegetation. I took many pictures and heard multiple Canyon Wren singing their distinctive melodic tones. Although I did not actually see any wrens on that day, I chose to incorporate one into my scene, as a reminder of that gorgeous morning.

Canyon Chorus

Canyon Wren

Scratchboard colored with Ink

14 x 24

Available for acquisition

RACHELLE SIEGRIST, SAA

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



Stealthy Approach
American Alligator
Watercolor

6 x 4

Available for acquisition

Born and raised in South Florida, I've always been fascinated by alligators! They're like modern day dinosaurs, and it excites me to see them, whether I'm hiking through cypress hammocks and swamps or out on a boat. A favorite pastime was going out on Lake Okeechobee in my Dad's airboat at night and seeing red eyes surrounding us, reflecting our flashlights. I loved the way this particular one was nestled amongst the duckweed, warmed by filtered sunlight through the oak canopy above.

WES SIEGRIST, SAA

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



Red-shouldered hawks are quite common in the American Southeast and I've rendered more paintings of them than any other raptor after spending so many years exploring the various ecosystems, particularly the cypress swamps. This bird was enjoying the warm sunshine which I strove to recreate in the painting.

Southern Sentinel
Red-shouldered Hawk
Watercolor
4 x 6
Available for acquisition

MÅNS SJÖBERG

Resides: Röstånga, Skåne, Sweden • b. 1964, Uppland, Sweden



Digesting Arctic Cod
Harbor Seal
Watercolor on paper
15 x 22
Available for acquisition

The IK Foundation's Bridge Builder Expeditions to Spitsbergen aim to set up and maintain the field station Martin's Eye on Prins Karls Forland as well as perform interdisciplinary research. My assignment is to document our activities and observations in watercolor. I

made a few sketches and took some reference photos of these backlit harbor seals with the swell coming in from the Greenland Sea. Once back in my home studio I painted the scene and considered it done when I could hear the waves gurgle against the kelp covered rocks.

MORTEN E. SOLBERG, SAA Master Artist

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



“Alone In Paradise” represents the Northwest in every way. The Grizzly Bear represents the wildness of the west and its beautiful landscapes.

This Is Paradise
Grizzly Bear
Acrylic
18 x 24
Available for acquisition

HEATHER SOOS, SAA

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



The Fish Hawk
Osprey, White Sucker
Acrylic on hardboard
24 x 30
Available for acquisition

While kayaking on Lake Okanagan, British Columbia, several years ago, my family and I were lucky enough to witness an osprey catch a large fish and carry it to a dead tree nearby to eat it. I wanted to compose a painting that would feature this unique bird of prey with its catch, in a dramatic way. "The Fish Hawk," which is one of several names given to the osprey, seemed to me a very appropriate title.

PATI STAJCAR, SAA

Resides: Golden, Colorado, USA • b. 1958, Pennsylvania, USA

Rushing Home
Western Grebe
Red Cedar Burl
21 x 17 x 12
Available for acquisition

“Rushing Home” depicts the grebe’s mating dance which includes a delightful run together across the water called rushing.



AMY STAUFFER

Resides: Womelsdorf, Pennsylvania, USA • b. 1984, Pennsylvania, USA



I Believe I Can Fly
Impala, Blacksmith Lapwing
Scratchboard
11 x 14
Available for acquisition

I was inspired to create this artwork because I feel impala don't get nearly the attention they deserve, perhaps because they are so common. But they are truly beautiful creatures. Sleek, with a handsome three-toned coat and elegant horns that arc over their heads like a lyre, they are also stunningly athletic. An impala can soar almost 10 feet over obstacles and make a running leap of more than 30 feet long, making them seem barely tethered to the earth. The Blacksmith plovers add to the sense of movement and freedom.

DEBBIE STEVENS, SAA

Resides: Corpus Christi, Texas, USA • b. 1955, Oklahoma, USA



Sandy is a male Sandhill crane hatched under a pair of Hooded cranes at the San Antonio Zoo in 1998. They successfully raised Sandy and until recently, he was housed with his foster parents. The remodel of the zoo created an easy escape for him to wander about, so he had to be relocated from

the big pond to a more secure location. I started painting Sandy in my senior year at UTSA in 2004. Creating Sandy paintings has challenged me artistically and taught me about the struggles of cranes worldwide and the various organizations providing conservation resources and assistance.

Sandy 24
Sandhill Crane
Oil on canvas
20 x 60
Available for acquisition

MARK A. SUSSINO, SAA

Resides: Harrisburg, Pennsylvania, USA • b. 1957, Washington DC, USA



Ambush Point
Common Snook, Ladyfish
Oil on linen on panel
20 x 24
Available for acquisition

The snook is a highly-esteemed game fish throughout Florida, particularly in the Keys and Everglades National Park, where its habit of lying in wait and bushwhacking prey from the cover of tangled mangrove roots makes it a formidable challenge for fly fishers and light tackle anglers.

FREDERICK SZATKOWSKI, SAA

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



Common reed is an invasive species of grass, that, if not controlled, can form populations and overtake hundreds of acres and displace critical wetland species. It is in bloom in July and August with highly branched panicles of purple flowers, that are actually seeds and appear

fluffy due to silky hairs that cover each seed. This reed grass is everywhere in Western New York and is not at all attractive to me, except in July and August when they bloom. I like the play of light on the bloom and the monarch, which also adds to the title, "Fleeting Beauty."

Fleeting Beauty

Monarch Butterfly

Acrylic on gessoed hardboard

16 x 20

Available for acquisition

KRISTINE TAYLOR, SAA

Resides: Portola Valley, California, USA • b. 1950, California, USA



Egret

Bronze

23 x 12 x 13

Available for acquisition

My inspiration for the “Egret” comes from her statuesque form as she patiently stands in the wetland shallows, waiting for any movement of insects, mammals, or fish. She will slowly stretch out her long neck to take aim, and then pluck up the prey with amazing speed. Once the meal is swallowed, she resumes the statue stance once again. Typically, white in color, I chose to leave my egret sculpture in a natural bronze color to emphasize the beautiful unique shape of this patient bird.



MARY C. TAYLOR, SAA

Resides: Honeoye Falls, New York, USA • b. New York, USA

Flamingo In Grace
Black and white charcoal
10 x 8
Available for acquisition

My steel sculpture is an announcement, a reminder and a heralding of our natural heritage. Of late, I have branched out to include drawing along with sculpture, hence, the flamingo in charcoal. This is a poignant, crucial time in the light of extinction. There are basic philosophical questions encompassing the juncture of life and death, beauty and harmony of not only our endangered species but also of our own fragile selves.



JAMES TENNISON

Resides: Langley, Washington, USA • b. 1955, Recife, Brazil



Charlie Brown
Turkey
Oil
30 x 30

Available for acquisition

This is Charlie Brown (so named by my 6-year-old grandson). He is the guardian and protector of a brood of chickens and he takes his job seriously. When he struts around, he is very impressive—and I think he knows it.

CAROL LEE THOMPSON

Resides: New Freedom, Pennsylvania, USA • b. 1958, Maryland, USA

Inquisitive
Red Fox
Oil
23 x 14

Available for acquisition

A photo shoot with a wild animal is exhilarating, but to lock eyes and “connect” is reminiscent of Audubon and Muir for me! There is nothing quite as special. As an artist I had to paint the experience. The innocent and inquisitive personality captivated me. The Red fox is a magnificent creature.



RITA THORNTON

Resides: Fort Collins, Colorado, USA • b. 1940, Illinois, USA



Vulturine Guineafowl

Pen and ink

17 x 14

Available for acquisition

Flocks of Vulturine guinea fowl inhabit the open woodlands, savannas, and dry brush country of Samburu, Kenya and Northeastern Africa. Their noisy repetitive grating calls and harsh alarms provide a never-ending chatter within the flock. Vulturine guinea fowl are constantly moving, requiring patience to capture good references. They have beautiful, detailed, long black, white, and iridescent cobalt blue feathers that fluoresce in direct sunlight. This drawing was very much an exercise in patience.

CHIRAG V. THUMBAR, SAA

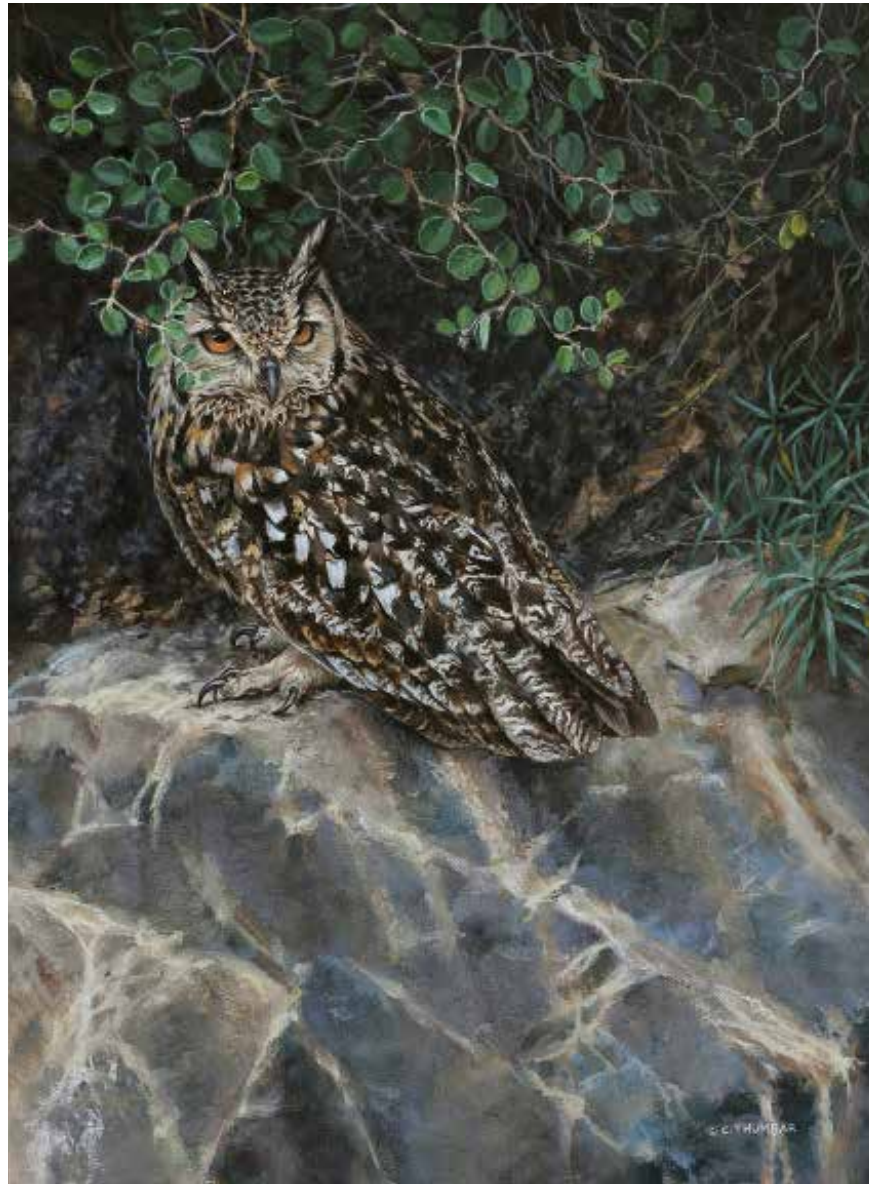
Resides: Ahmedabad, Gujarat, India • b. 1979, Gujarat, India

Shelter
Eurasian Eagle Owl
Acrylic

12 x 9

Available for acquisition

To paint an Eagle owl was on my wish list for some time. Fortuitously, I found the occasion to study this species in an abandoned limestone quarry, roosting under a Ziziphus mauritiana, commonly called Ber. Inclusion of Ber in the painting was a pleasant prospect to represent a slice of my childhood days, when we enjoyed these wild growing sugary fruits. These birds are well camouflaged in the daytime and require a trained eye to spot it. Their diet contains a staple of rodents which due to pesticide contamination, may be one reason their population is in decline.



DEBRA TRENT, SAA

Resides: Myersville, Maryland, USA • b. 1954, Stuttgart, Germany



Powerwash
White Pelican
Oil on board
20 x 40
Available for acquisition

Easily my favorite bird to paint, the White pelican is a magnificent feast for the eyes. With a wing span of nine feet, they are impossible to miss in the air or on the water. Their brightly colored bill and feet provide

a beautiful compliment to blue water and sky, a delightful palette for any artist. Add in some expressive movement, like this bird's bath ritual, and I couldn't resist painting him.

GUNNAR TRYGGMO, SAA

Resides: Viken, Skåne, Sweden • b. 1969, Småland, Sweden



I can spend a great deal of time waiting for the moment when the light and mood inspires me. With this particular painting it was an early morning at the shore where I spend a lot of time birdwatching and collecting reference material for new paintings. It was quite foggy when I arrived, the mist gradually lifted away and the sun colored the bay in this pinkish shimmer.

Shimmer

Black-headed Gull

Oil on canvas

18 x 32

Available for acquisition

EZRA TUCKER, SAA

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



Splendor Of The Plains
Pronghorn Antelope
Acrylic on board
40 x 30
Available for acquisition

The North American pronghorn in all of its splendor, defined by distinctive colorful markings and grace of motion, races across the open spaces of the western plains as swift as the unpredictable winds that blow at will.

KENT ULLBERG, SAA Master Artist

Resides: Corpus Christi, Texas, USA • b. 1945, Gothenburg, Sweden

Lone Wolf
Bronze
20 x 13 x 8
Available for acquisition

The Aurora Borealis is a powerful and beautiful display experienced by myself as a young man in the Scandinavian high arctic. I can't help but speculate what an intelligent, wild animal such as a wolf would feel observing the eerie lights and hearing the whispering sounds sometimes associated with this phenomenon.



SALLY VANNOY, SAA

Resides: Kalispell, Montana, USA • b. Idaho, USA



Path Of The Pronghorn
Pronghorn Antelope
Oil
15 x 30
Available for acquisition

Pronghorns are known for their amazing speeds reaching close to 60 miles per hour. What may be even more amazing than their speed, however, is their migration which can be as much as 300 miles between feeding grounds during the summer and winter months. In

“Path of the Pronghorn” they are depicted in their native grasslands making their journey to escape the harsh winter months that lie ahead. The pronghorn are an enjoyable subject matter to depict with their striking appearance.

BART WALTER, SAA

Resides: Westminster, Maryland, USA • b. 1958, Maryland, USA



Virtually indistinguishable from our own, I find the body language of Great apes compelling. Here, two chimpanzees give comfort to one another through a tight embrace. They unite to form a single, strong unit—both visually and metaphorically.

The Embrace

Chimpanzee

Bronze

9 x 8 x 8

Available for acquisition

Back Cover Art 2019

HEATHER WARD, SAA

Resides: Los Alamos, New Mexico, USA • b. 1979, Massachusetts, USA



Glistening
Nile Hippopotamus
Scratchboard
8 x 8
Available for acquisition

The hippopotamus is one of Earth's last remaining terrestrial megafauna, and their populations are declining due to hunting and climate change. Viewed in person, this iconic species demonstrates strength and power, as well as serenity. I loved the look of this particular individual as he emerged from the pond and turned slightly toward me, the water on his skin glistening in the bright sun.

MARILYN WEAR

Resides: Turlock, California, USA • b. 1952, California, USA



Green sea turtles are one of my favorite subjects, as they are so gentle and beautiful to watch while they swim gracefully underwater. I spotted these three swimming together while I was snorkeling at Maui's famous "Black Rock" on the North end of Kaanapali Beach. I was taken by their obvious connection with each other

and was inspired to capture this moment. Transparent watercolor was my medium of choice for this painting as I'm able to apply several layers of transparent colors over one another, creating the depth and glow of how the underwater world really appears beneath the surface.

Honus At Black Rock

Green Sea Turtles

Watercolor on 300#

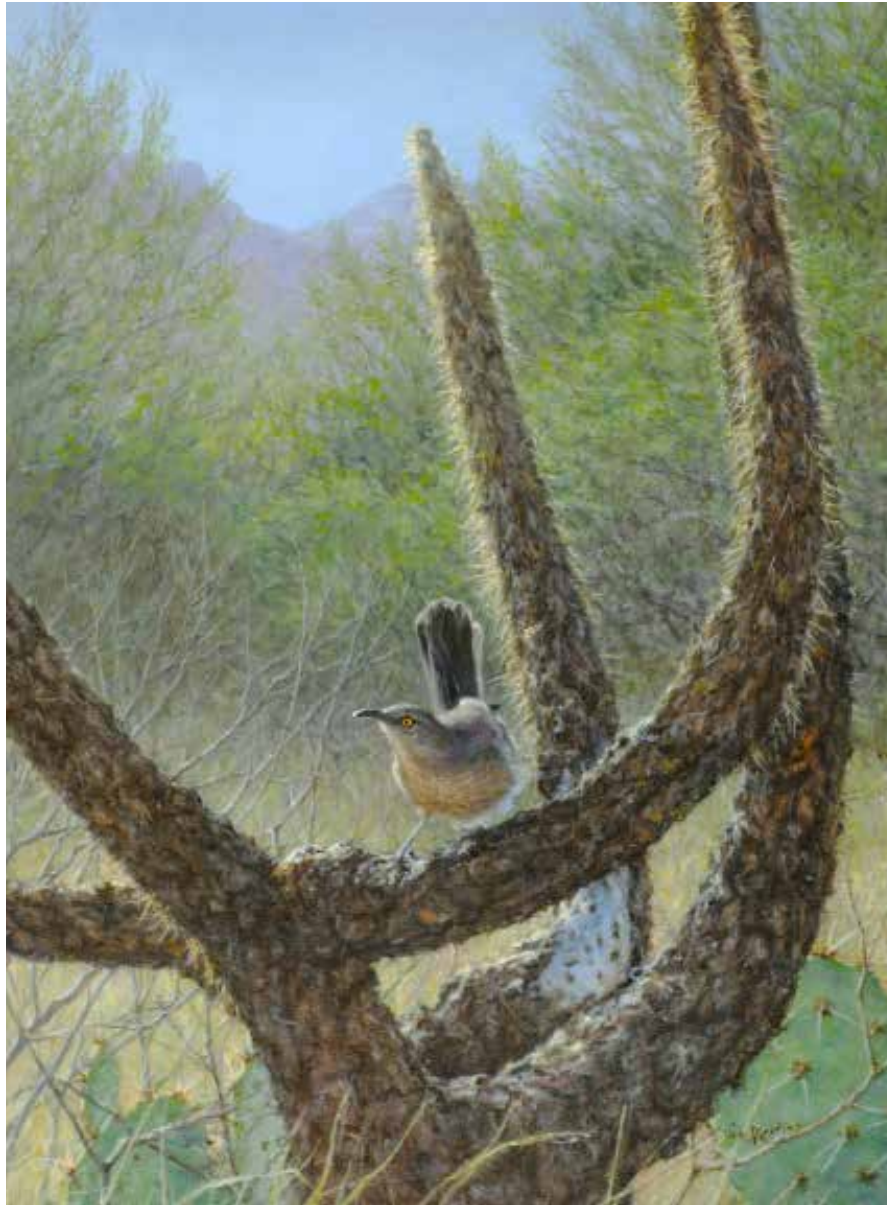
Arches paper

12 x 24

Available for acquisition

SUE WESTIN, SAA Master Artist

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



Desert Curves
Curve-billed Thrasher
Oil
20 x 15
Available for acquisition

The Curve-billed thrasher is not a highly noticeable bird... not one with brilliant colors, glistening iridescence, striking patterns or even a melodious song. It is one of those birds seamlessly blended to its harsh environment of desert brush and cacti. Can it be admired for being exactly as it is? As one looks at this exhibition and considers the choices artists have made in what and how they depict the creatures that inhabit our world, the overall message for us is that life is amazingly varied and that even the small or often unnoticed are part of a tremendous wealth.

TERRY WOODALL, SAA

Resides: North Bend, Oregon, USA • b. 1951, Oregon, USA



Matters Of The Heart
Great Blue Heron
Bronze
18 x 20 x 14
Available for acquisition

With wings and feathers naturally formed from the original weathered driftwood, a heron pair dances out of the heartwood of an old growth cedar bole and is captured in bronze for this limited-edition sculpture.



ELLEN WOODBURY, SAA

Resides: Loveland, Colorado, USA • b. New York, USA



Arctic Wind
Arctic Fox
Sivec Marble on Granite
14 x 18 x 12
Available for acquisition

“Arctic Wind” is inspired by the Arctic fox and by the soft curves and sharp edges of windswept snow drifts. The pose is the maximum storage of energy in the run. I use the stone in swirls and solids to accentuate the feeling of movement of thick, fluffy fur. The Arctic is a hugely significant part of our world

tapestry. Arctic animals are marvels of evolutionary adaptation. Scientific data documents the warming trend on earth, and shows the Arctic warming faster than anywhere else. Perhaps we can become stewards of the earth, stop burning fossil fuels, and save the Arctic.

SCOTT YABLONSKI, SAA

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

Sunspots
Cottontail Rabbit
Oil on linen
18 x 14
Available for acquisition

With “Sunspots” I wanted to play with painting the interesting shadows cast by Shirley poppies, Larkspur, and Nigella plants on a flat surface. It was all about making interesting light and dark patterns punctuated by little dots of light—the sunspots of the title. The Cottontail rabbit has found a spot to duck out of the direct sun for a moment—its “sun spot” effectively. I wanted to portray the rabbit relaxed to a point, but with a bent leg ready to bound away at a moment’s notice.

The alert/calmness is common to prey species the world over.



SHERRIE YORK, SAA

Resides: Bristol, Maine, USA • b. 1962, California, USA



Chasing Daylight
Pileated Woodpecker
Reduction linocut
12 x 18
Available for acquisition

Daylight hours are precious in the winter, and a move from Colorado to Maine has made them even more so for me. It often seems as though the day is winding down before I've even had time to come up to speed. But a winter day can be made to feel longer if I set

aside work for a bit and take a walk outside. Sun casts deep shadows across the snow, deep quiet in the trees seems to stretch into forever, and time expands. At least it does until pileated woodpeckers break the quiet.



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 significant 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.



MEMBERSHIP

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

DISTINGUISHED SIGNATURE MEMBERS

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 John Agnew
 Douglas Allen
 Chris Bacon
 Gerald Balciar
 John E. Banovich
 Robert Bateman
 Renée Bemis
 Eric Berg
 Burt Brent
 Carel Pieter Brest van Kempen
 Julie Chapman
 Tim Cherry
 James Coe
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 Janet Heaton
 Nancy Howe
 Laney
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 Jan Martin McGuire
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 Terry Miller
 Leo Osborne
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 John C. Pitcher
 David Rankin
 Andrea Rich
 Rosetta
 John A. Ruthven
 Sherry Salari Sander
 George Schelling
 Sandy Scott
 John Seerey-Lester
 Rachele Siegrist
 Wes Siegrist
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 Jan Sharkey Thomas
 Wayne Trimm
 Kent Ullberg
 Sue Westin

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 Tucker Bailey
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Karen Latham	Cory James McLaughlin	Pokey Park	Edward Royal
Rebecca Latham	George McMonigle	Leon Parson	Donald Rubin
Karen Laurence-Rowe	Eric Meyer	Victoria Parsons	Jon Ruehle
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Anne London	Sean Murtha	Kelly Leahy Radding	Stefan Ellis Savides
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IN MEMORIAM



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

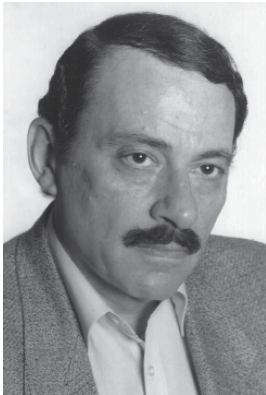
Death has claimed many members of the Society of Animal Artists since its founding in 1960. These artists supported the Society during their lifetimes and each made his or her special contributions to art. Although separated from us by death, they are fondly remembered by their fellows and their artwork.

Robert K. Abbett	Joseph A. Davis	Everett Hibbard	C. E. Monroe Jr	Robert M. Scriver
Anthony Alonso	Charles De Feo	Harry L. Hoffman	Lanford Monroe	Keith Shackleton
Dennis Anderson	Sue Dickinson	Anna Hyatt Huntington	Benson Moore	Louise Shattuck
Dharbinder Bamrah	Mel Dobson	Terry Isaac*	Marilyn Newmark	Joseph Sibal
Cheryl Battistelli	Jack L. Dumas	Laurence G. Isard	Taylor Oughton	Robert S. Sleicher
Al Barnes	Donald R. Eckelberry	Francis L. Jaques	Robert E. Pease	Richard Sloan
William F. Bartlett	Lyn Ellision	Katherine Todd Johnstone	Roger Tory Peterson	Sharon Sommers
Thomas Beecham	Maurice Eyeington	Louis Paul Jonas	Harriet E. Phillips	Linda St. Clair*
Beverly Bender	Larry Fanning	Alma Kline	Pollyanna Pickering	Debbie Edgers Sturges
Edward Bierly	Walter Ferguson	Les Kouba	Werner R. Plangg	Helen Damrosch Tee-Van
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Jean Bowman	Elizabeth Rungius Fulda	James Landenberger	Mary Purdey	Walter A. Weber
Ajay Brainard	Arthur D. Fuller	Ole Larsen	Robert L. Refvem	Katharine Lane Weems
Paul Bransom	Donald Grant	Gertrude K. Lathrop	William Reusswig	Clement Weisbecker
Brenda Carter	Grant O. Hagen	Ralph Lougheed	Maureen Riley	Robert G. Wehle
Larry Chandler	Hap Hagood	Fred Machetanz	Robert Sadler	Milton C. Weiler
Gardel Dano Christensen	Joseph Halko	Gregory McHuron	Robert R. Salo	Victoria Wilson-Schultz
John Clymer	Evelyn Haller	Stanley Meltzoff	Lloyd Sandford	Walter J. Wilwerding
Gifford Cochran	Peter Haller	Donald Miller	Sam Savitt	<i>Patron Extraordinaire</i>
Farrell R. Collett	John F. Hamberger	Ann M. Milton	Robert Scriver	James L. Bellis, Sr.
Simon Combes	Cleo Hartwig	Ugo Mochi	John Schoenherr	

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



IN MEMORIAM: JOSEPH VANCE, JR.
1943 - 2019



The Society of Animal Artists mourns the loss of one of its organizational pillars. Joseph (Joe) Vance exceeded volunteerism with the organization serving as president, treasurer, and various committee chairs spanning nearly four decades. He became a member in 1971 and achieved Distinguished Signature Membership having exhibited his paintings in thirty annual exhibitions.

Joe's primary artistic focus was big game animals of the world and he embarked upon six major expeditions to gain field experience and to conduct research. Countries he visited included Kenya, Tanzania, Ethiopia, South Africa, Namibia, Sri Lanka and India.

Joe characterized the contributions of SAA members the best when he wrote: *Animal art and artists have probably raised tens of millions of dollars for wildlife causes.*

But more importantly, our art has helped a lot of people become interested in animals they believe are worth saving. That has been a big plus for wildlife, and we're rather proud of it."



FROM HIS PEERS:

It was around 1970 when I met Joseph Vance at a Society Board Meeting. He had just become a member. My first impression was that of a flashy, sharp dressing New Yorker with a great gift of gab. I was way off base. Joe was a serious artist, collector and traveler and had a boundless love for animal life and the outdoors. Enamored with Africa and its wildlife, Joe's numerous trips there are reflected in many of his drawings and paintings.

A retired business guru at a young age, Joe soon joined the SAA Board bringing this knowledge to its growing fellowship of animal artists. Elected President in 1984, his leadership held our organization together during tough financial times. With a bare bank account and tight budget, Joe's magic was working overtime. Even our annual exhibition catalogs went from black and white to color and a Society magazine "The Catasus" was published for a number of years.

Retiring as President in 1994, Joe actively participated on the Board until the Society left our base at the Salmagundi Club in New York. He eventually moved to North Carolina and set up a studio in his new home. He mentioned to me that his property bordered a forest preserve, miles deep with the sounds of nature all about.

Joe Vance will be greatly missed, and his death leaves a void in the lives of all who knew and worked with him.

—**Doug Allen**, Fellow Board Member

—Continued on next page.



IN MEMORIAM: JOSEPH VANCE, JR. (CONTINUED)

Joe Vance was an iconic figure in the SAA, serving as the president for 10 years. His gracious manner instantly made you feel welcome and part of the family of animal artists. Joe encouraged me to run for the board. I had the pleasure and honor to work with him for years. I have many fond memories of our time together. Thank you, Joe, for the knowledge and wisdom you brought to the Society and for decades of hard work promoting animal art.”

—**Reneé Bemis**, SAA President, Fellow Board Member

We formed a small, intimate group, whose proximity to New York City was a primary factor in being there. During that time Joe was an enthusiastic, tireless leader for a fledgling art organization whose primary purpose was to instill awareness of the beauty of animals. Joe’s leadership during those years provided the Society with a strong foundation upon which we have become the organization we are today. I believe, without Joe, the survival of the Society would have been questionable.”

—**Joe Swaluk**, Fellow Board Member

When I first went to New York as a “newbie” SAA Board member in 2004, it was Joe Vance who was the first to welcome me and make me feel comfortable. He was the one who nominated me as a vice president in 2007. When I became the president in 2008, Joe was the one I called when I had questions. His knowledge of the SAA history, as well as the personalities of fellow board members, and policy was invaluable. He was always gracious and generous with his time. I will always remember him fondly.

—**Diane Mason**, Fellow Board Member

Joe was a big-time chain smoker. I remember opening the large windows at the Board’s meeting room in the Salmagundi Club and having Joe go outside on the adjoining rooftop to smoke... and he was president! I just can’t picture him without a cigarette in his hand. He

had a great organizational ability, a strong, likable personality and exceptional communication skills. He was outstanding at managing the SAA so that it functioned on a professional level.

—**Guy Cohleach**, Fellow Board Member

The SAA meant everything to Joe. He was a friend and a dynamic leader. I will remember him with great fondness. At every opportunity during those early years, Joe worked to get SAA into better exhibitions and museums, to promote the organization and its artist members, and to ensure that those attending the Annual had a memorable experience.

—**David Rankin**, Fellow Board Member

We at the Bennington Center for the Arts will always be indebted to Joe Vance. He was the president of the Society of Animal Artists when, in the spring of 1994, he approached us to see if it was possible to have their annual show in our brand-new art center in Southwestern Vermont. We of course said yes which started BCA in a new and expanded direction. Rather than being a center open to the public to simply showcase Bruce and Elizabeth’s personal collection, we became aware that we could host major art shows from around the country. The resulting friendships and support from SAA members and ensuing arts organizations led to twenty-five years of very rewarding experiences for not only the Laumeisters and the Center’s staff but for artists and art lovers from around the world. Thank you, Joe.

—**Elizabeth Small**, Co-Founder and
Shirley Hutchins, Gallery Director
Bennington Center for the Arts



IN MEMORIAM: TERRY ISAAC
1958 - 2019

The real reason I want to paint nature is I just love nature; I think it's beautiful. One of the benefits of being an artist and having paintings and prints is the ability to donate money that is generated from the sales. I've helped out mountain gorillas, snow leopards, and more recently with Ducks Unlimited, the sales of the art go directly to conservation of wetlands.

Terry Isaac began his career in animation and drawing cartoons intending to work at Disney. After college, his interest in children's book illustration was redirected toward his childhood passion for wildlife, his focus beginning in the 1980s. He painted North American wildlife set in dramatic lighting, from sweeping panoramas to close-up views, with subjects ranging from whales to hummingbirds.

Terry's career was filled with diverse accomplishments. He placed in a dozen stamp and print competitions during his professional career. He was commissioned to illustrate Audubon Society handbooks and hired as a visual consultant to create the concept art for the "Aladar" character in the Disney movie *Dinosaur*. He was named "Artist of the Year" at the Florida Wildlife Exposition (1998), Pacific Rim Wildlife Art Show (1998) and the Friends of the National Zoo Exhibit (1999) and "Special Guest Artist" at the Southeastern Wildlife Exposition (2000).

Terry Isaac was the author of *Painting the Drama of Wildlife Step by Step*. His artwork is included in the books *Painting Birds Step by Step*, *The Best of Wildlife Art*, and *More Wildlife Painting: Techniques of Modern Masters*.

When it is my time to leave this world, I wish to do so knowing that I have left paintings that inspire others to appreciate the true wonder and beauty of the natural world.





IN MEMORIAM: LINDA ST. CLAIR

1952 - 2019

Within the great tradition of painting, Linda St. Clair distinguished herself as an innovator who explored the personalities of creatures great and small. Her body of work was infused with a strong sense of narrative, mood and spirit, and an in-depth understanding of animal anatomy.

Linda's seminal years were spent on a Tennessee farm where she learned about the mannerisms and unique attitudes of the dogs and cows living on the property. As a teenager, she left the country life behind and moved to Dallas to pursue a career in marketing. Later, under the guidance of her late husband, painter Dean St. Clair, Linda sharpened her skills and devoted her full attention to painting.

To gain insight into an animal's spirit, she traveled to the North Pole to study polar bears, Africa to observe elephants and zebras, and Yellowstone National Park to watch grizzly bears. Whether the subjects were lions or lambs, horses or hares, or the beloved flamboyant and feisty barnyard roster, Linda's work was characterized by the contrast of quiet and bold color, loose brushstrokes, effective communication of light and shadow and textural variety. She focused on the themes of parenthood and strength, using the soft, silent language of affection.





RECENT AWARD WINNERS

2018

AWARD OF EXCELLENCE
 Lucrezia Bieler, *Gently Down the Stream*
 Jeff Birchill, *Reef Explorer*
 Lori Dunn, *Sunset Encounter*
 Thomas Horn, *Turbulence*
 Patricia Pepin, *Fluidity*
 Laurence Saunois, *The Hens Flowers of Monet's Garden, Giverny #1*
 Cathy Sheeter, *Attention to Details*
 Rachele Siegrist, *Uncomfortably Menacing*

Bott-Borghi Branson Animal Art "Legacy" Award
 Janet N. Heaton

The Hiram Blauvelt Art Museum Purchase Award
 René Bemis, *Looking For Water*

The Driftless Glen Distillery Purchase Award
 Scott Yablonski, *Crossing the Line*

The Evelyn and Peter Haller Award For 3-D
 Michel Bassompierre, *The Silverback #6*

The Marilyn Newmark Memorial Award for Realistic 2-D Executed in an Academic Manner
 John Plishka, *Coil*

The Marilyn Newmark Memorial Award for Realistic 3-D Executed in an Academic Manner
 Diane Mason, *Tea for Two?*

The Patricia A. Bott Award for Creative Excellence
 Rosetta, *The Hunters*

The President's Achievement Award for 2-D
 Andrew Denman, *Totem #5: Stacked Coyotes & Ravens*

The President's Award for 3-D
 Carol Fensholt Nierenberg, *Missed by a Hare*

Award of Merit for 2-D
 Brian Jarvi, *King's Fall*

Award of Merit for 3-D
 Kristine Taylor, *Resting Rabbit*

The Schmeedle Award
 Marilyn Wear, *Guardian of the Garden*

Western Art Collector Editor's Choice Award
 Atsushi Harada, *Ocelot*

2017

AWARDS OF EXCELLENCE
 Douglas Aja, *Football Buddies*
 Greg Beecham, *Siberian Swirl*
 Lori A. Dunn, *Lunch on the Run*
 Peter Clinton Gray, *Equal Pay*
 Patrick Hedges, *Meerkat Montage*
 Cindy House, *Late Afternoon, Winter Marsh*
 Cary Hunkel, *Stripes...and More Stripes*
 Patricia Pepin, *Frogness*

The Hiram Blauvelt Art Museum Purchase Award
 Peter Clinton Gray, *Equal Pay*

The Driftless Glen Distillery Purchase Award
 Terry Miller, *The Last Day of Summer*
 John Charles Pitcher, *Canadian Flotilla*

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

The Evelyn and Peter Haller Memorial Award for 3-D
 Walter T. Matia, *The Once and Future Kings*

The Marilyn Newmark Memorial Award for Realistic 2-D Executed in an Academic Manner
 Terry Miller, *The Last Day of Summer*

The Marilyn Newmark Memorial Award for Realistic 3-D Executed in an Academic Manner
 Louise Peterson, *Mill Dog Rescue*

The Patricia A. Bott Award for Creative Excellence
 Pokey Park, *Kit Fox*

The President's Artistic Achievement Award for 2-D
 Bruce K. Lawes, *With Grace*

The President's Award for 3-D
 Thomas Horn, *Tranquility*

Award of Merit for 2-D
 John Mullane, *Southern Singer*

Award of Merit for 3-D
 Dan Chen, *Winter Rest*

The Schmeedle Award
 Roger Martin, *Patience*

Western Art Collector Editor's Choice Award
 Darin Miller, *Vantage Point*



To see awards from all Annual Exhibitions, please visit the Awards page on the SAA website: 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:

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SOCIETY OF ANIMAL ARTISTS
ART AND THE ANIMAL

59TH ANNUAL
MEMBERS EXHIBITION

PREMIER

BRISCOE WESTERN ART MUSEUM

September 19, 2019–January 5, 2020
San Antonio, Texas

TOUR

THE EVELYN BURROW MUSEUM

February 1–April 15, 2020
Hanceville, Alabama

STAMFORD MUSEUM & NATURE CENTER

May 22–September 13, 2020
Stamford, Connecticut

FRONT COVER ART: *Behold But Beware*, Tamara Pokorny

BACK COVER ART: *The Embrace*, Bart Walter

