

# art journey / \\/ / / \/ S

A Collection of Inspiring Contemporary Masterworks

Edited by Jamie Markle







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Need for Rest (Siberian Tiger) Christophe Drochon Acrylic on canvas 24½" × 40" (62cm × 102cm)

My paintings are always an expression of a situation in my personal life. The symbolism of animals allows me to stage situations that reflect the most striking moments of my life to help me try to answer the existential questions that haunt me. This painting expresses a moment during a particularly difficult time in my life, where my vital energy, which I considered indestructible, showed weakness. Even the most powerful of big cats needs to rest and to isolate itself, to review and recover its strength.

Black and White Saundra J. Bellamy Graphite on paper 9½" × 12" (24cm × 30cm)

I've tried other mediums and always go back to graphite. I love drawing exotic animals and find the fur is always a challenge. For this drawing I used mechanical pencils and four leads: 3H, H, F and HB. I couldn't resist drawing the texture in his mane, the reflections in the water and the patterns of the reeds. Because of the shape of his body, I had to render the curves of the stripes accurately. This drawing, using a full range of values, took me thirteen months to complete.





# INTRODUCTION

Here at North Light Books, we see a lot of art. It wasn't too surprising when one of the staff members asked why we didn't have a book that showcased the amazing animal paintings and drawings that we've seen. It is such a popular subject, I don't know why we hadn't thought of it sooner. After looking at thousands of paintings and drawings, we narrowed it down to 207 final works to create *Art Journey: Animals*.

As I selected the final pieces for the book, several of the featured artists mentioned some common themes when describing what inspired their work. Here are some of them:

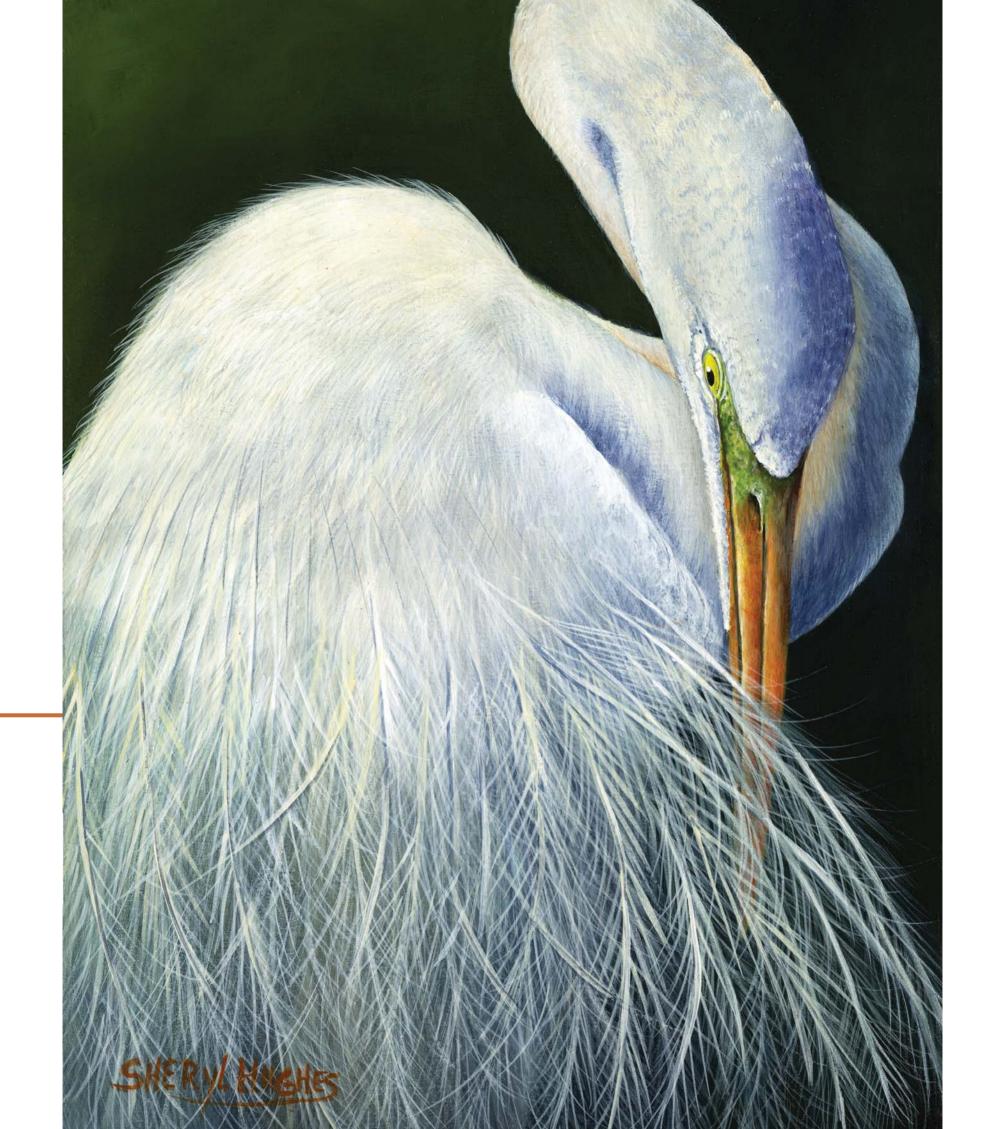
- The special bond that these artists feel to animals, both domestic and wild, is clearly apparent. This bond connects them to nature in a way that relationships with people do not. Capturing this unity with nature is what drives many of these artists to work with animals as subjects.
- In many ways, these works are more than animals as subjects, but portraits of beloved pets or respected wildlife. The artists, through observation and research, have developed specific traits or features of a particular animal to tell a visual story, relay a specific incident or showcase a behavior unique to that particular subject.
- The texture of fur and feathers provides an opportunity for many artists to
  explore patterns and repetition found in nature. Many enjoy exploring these
  textures, which can be both challenging and delightful. Artists found some
  innovative ways to capture a variety of textures, both on the animals and in the
  backgrounds.
- Some artists used reference photos taken during many hours of observation, while others worked directly from life. Some artists used a combination of both, especially when trying to capture animals in motion.
- Many artists spoke of how they wanted to capture the look found in their subject's eyes, stating how important this is to capturing the spirit of the subject.
- Honoring animals is also a common theme of inspiration for these artists. For some, it's the connection to a beloved household member. Others may want to raise awareness for feral cats or shelter dogs. Still others want to celebrate the majesty of wildlife.

Above all, the thing that is most evident (and most important) is that the artists are clearly working with subjects that they love and have put years of painting and drawing practice into their work. As a fellow lover of both animals and art, I hope you'll feel the same connection that I felt as I selected these pieces for this book.

# Standing Egret Sheryl Hughes

Acrylic and gouache on board 12" × 9" (30cm × 23cm)

Standing Egret was painted from a photo taken at Flamingo Gardens in Davie, Florida. I have spent a lot of time taking photos at zoos, parks, gardens, during underwater dives and in the Everglades. My photographs not only help with creative details but also inspire ideas for future paintings. My artistic joy lies in bringing life to the eyes of my wildlife subjects and capturing the intricate details that make a viewer want to reach out and touch the painting. My goal is to bring the unique impact of my subjects to the viewer by using full, bold color for both land and underwater scenes. As an artist I focus on photorealism, bold colors, details and eyes. I spend hours taking photos above and below the water looking for just the right inspiration that can be shared on canvas for others to enjoy.





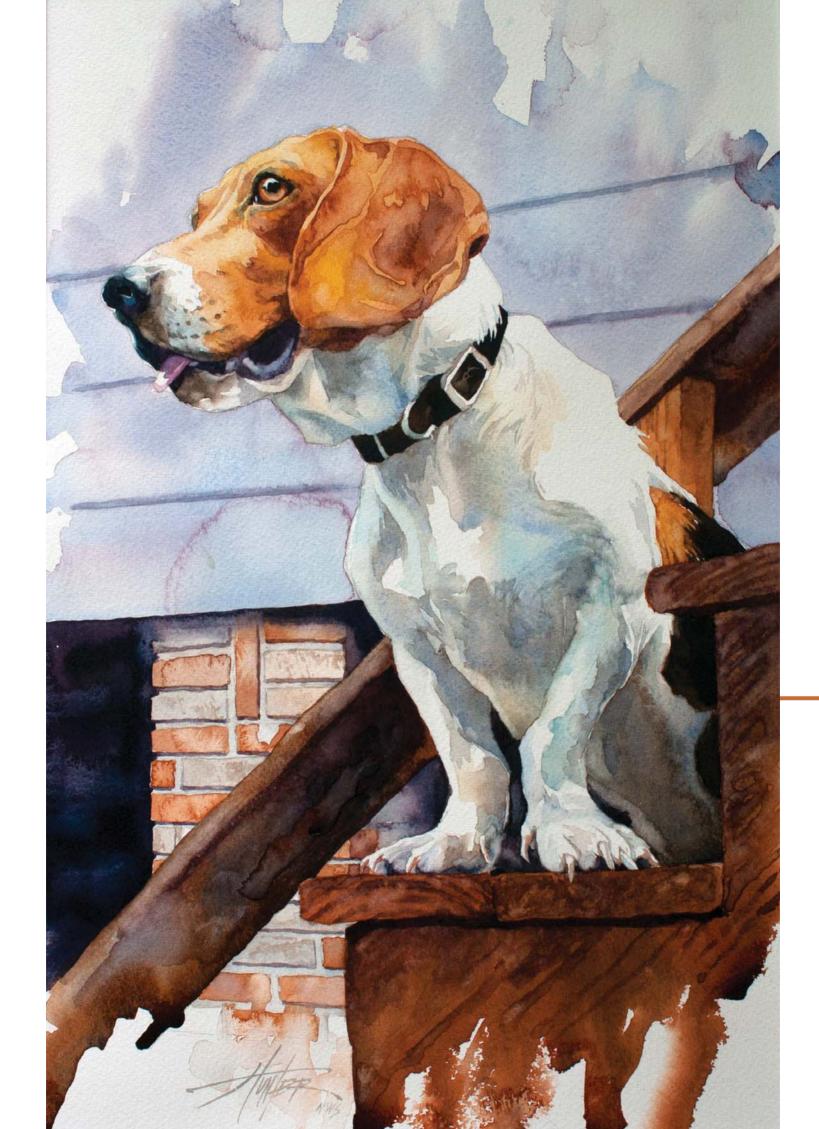


# 1 | Dogs

### The Girls on a Windy Day Kim Johnson

Transparent watercolor on 300-lb. (640gsm) hot-pressed paper 22" × 30" (56cm × 76cm)

The Girls on a Windy Day is one of my favorite paintings in my portfolio. It was a transitional piece for me, moving from an approach focused on the detail to a more instinctive approach of letting the water and paint do its thing on the paper. Technically, I wanted to ensure I focused less on the colors and more on the capture of the lights, midtones and darks. To keep the dogs from appearing pasted on the paper, I worked on the background and foreground simultaneously. Once I was confident they were right, I laid down other washes and shapes of colors where needed. I find that I like this loose approach as it is very freeing!

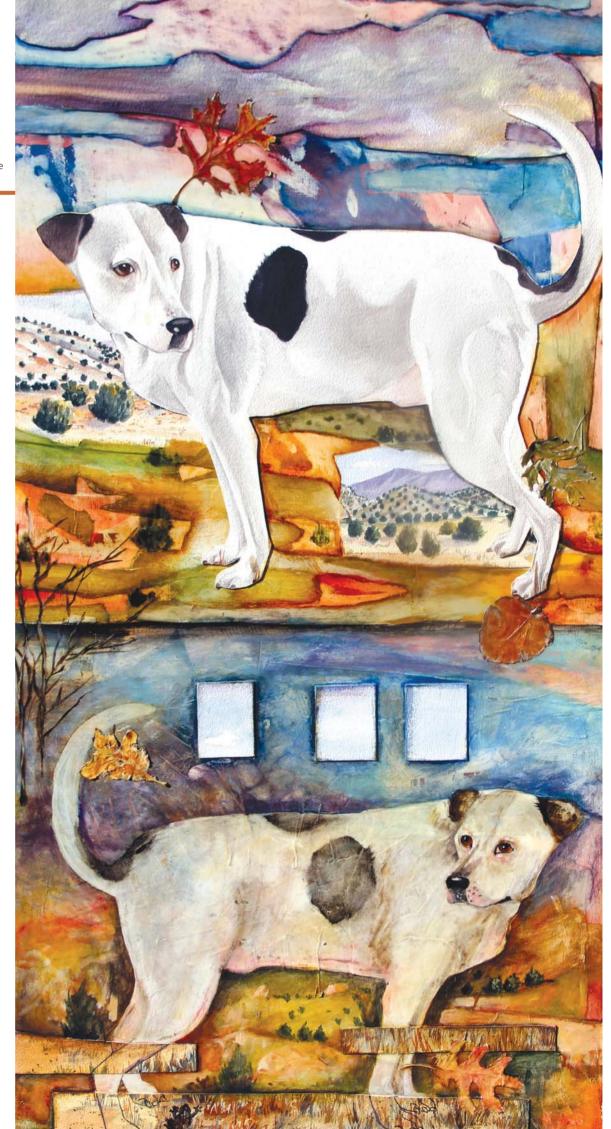


**Transformation Kathy Brandenberger-O'Rourke**Watercolor, acrylic paint, paper, glue on Masonite 36" × 24" (91cm × 61cm)

My dog, Zack, inspires me. He has become my muse because he has a great personality, but I never paint portraits of him. He becomes part of a composition and is usually placed in improbable situations. This particular piece evolved from an unfinished watercolor of Zack and cut or torn sections from old watercolor paintings.

### Cricket Lance Hunter Transparent watercolor on 300-lb. (640gsm) cold-pressed Arches 19" × 12" (48cm × 30cm)

Cricket, my children's pet, was perched on one of his favorite spots: the back steps of my studio. Predominantly a figure painter, I snapped a few photos of him with no intention of creating a watercolor. Cricket's life was cut short a few months later. After some time had passed, those few snapshots became the basis of my effort to capture the essence of this simple but goodhearted creature. I pre-wet with a spray bottle for some of the textures in the vignette, and I lifted out to soften the edges of the wood grain. I often encourage my university students to paint things that have significance in the fabric of their lives. I felt compelled to follow that suggestion with this little watercolor.





### **Beach Buddies**

Mary Hopf Transparent watercolor on paper 16" × 12" (41cm × 30cm)

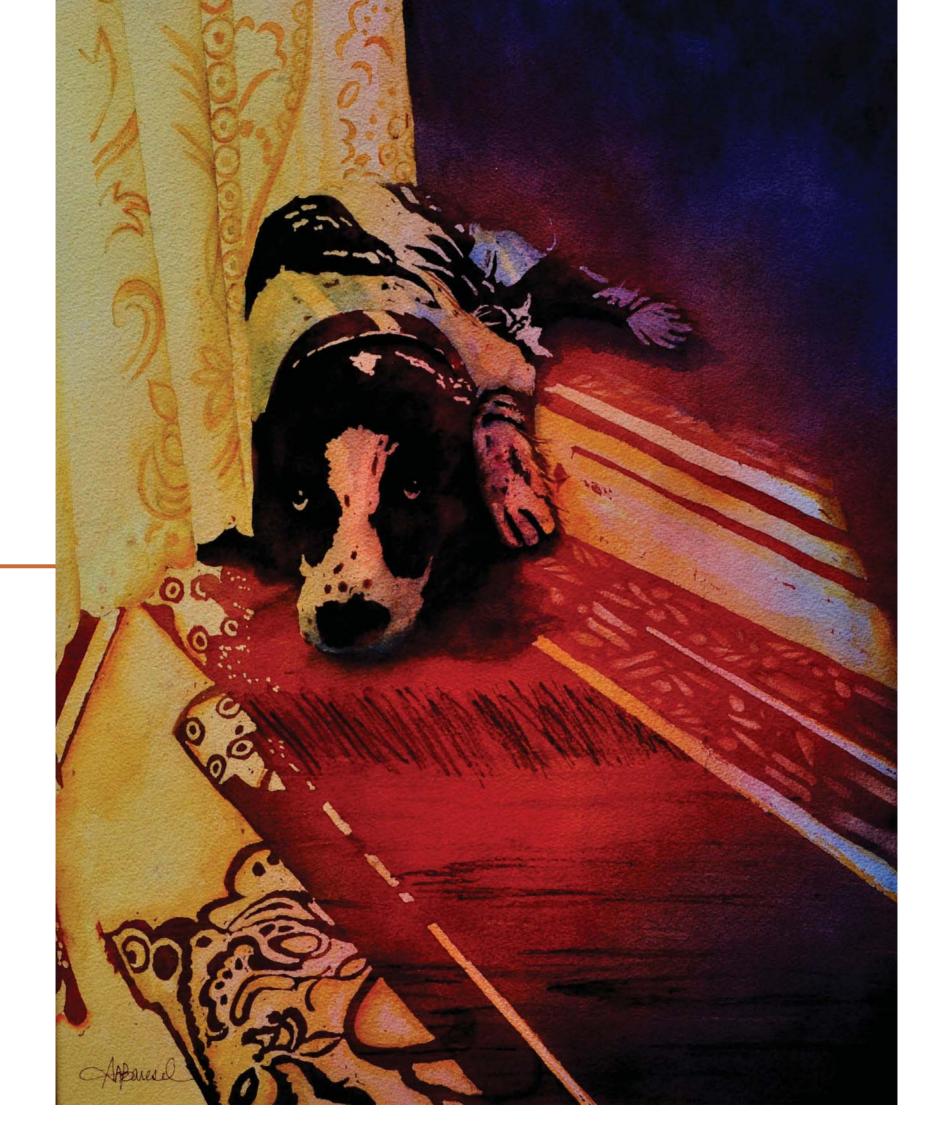
Watching animals play on the beach is always a delight, and this sunny day I was enjoying the reflections and shadows as they combined with the stark white dogs reflected on wet sand. I particularly wanted to show their distinct personalities: one more passive, the other bringing his energy to the scene. The challenge for a realistic painter is to express, in a spontaneous way, the mood and not just each hair or blade of grass. For the sand I used salt and splattered paint. For the dogs I concentrated on the different colors appearing in their shadows and the reflected light. Watercolor works best for me, using pure colors in a layering process until I find the nuanced effect I'm after.

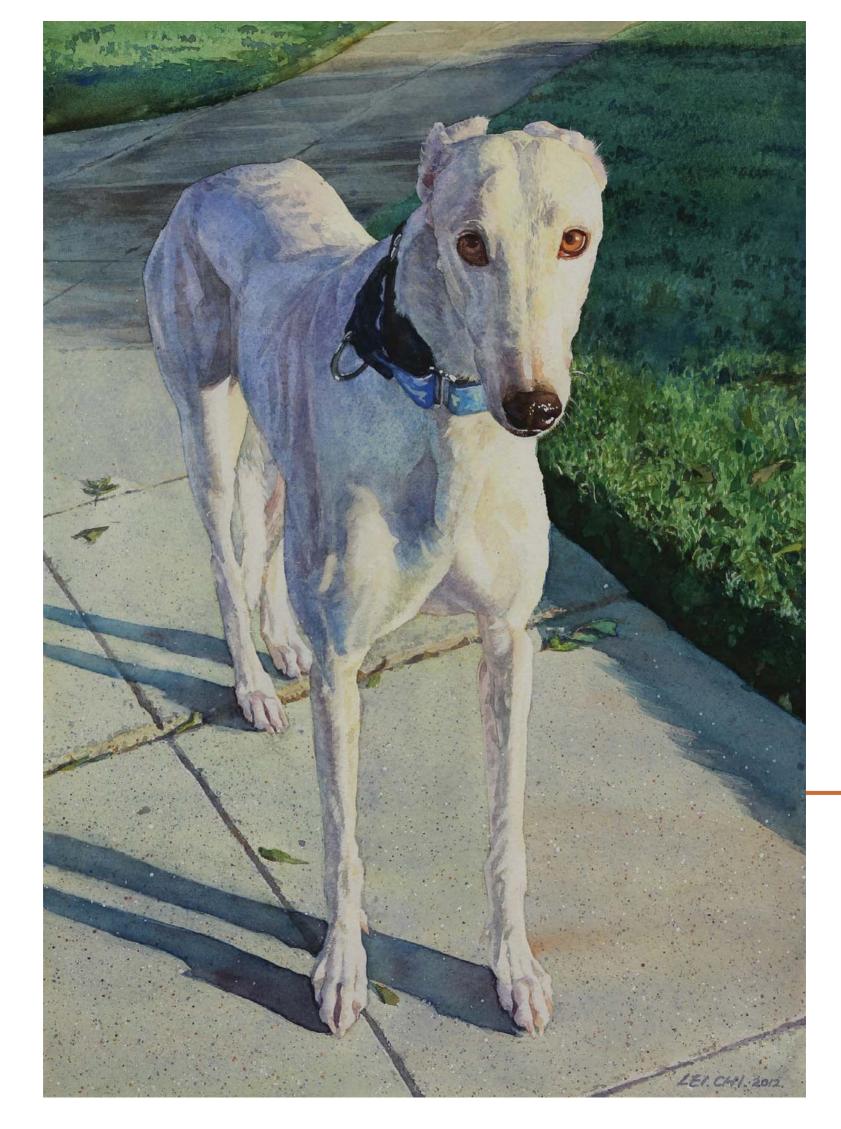
### Serendipity Susan Baresel

Transparent watercolor on 300-lb. (640gsm) Arches 24" × 18" (61cm × 46cm)

The notion for Serendipity was the intersection of several happy accidents: an unexpected day off, a beautiful sunlit morning when the forecast predicted rain, the anticipation of a nice hike and my dog's hilarious sulking attitude in the presence of all that golden sunshine when we simply weren't leaving quickly enough. I knew when I snapped that reference photo, I would be painting it soon.

I approached the painting wanting to tell the story of that sulking, stormy attitude against the delicate light-filled textures pouring through the window; it seemed a study in contrasts on multiple levels. I used a Quinacridone Gold as an initial wash to set the sunlit tone and then poured washes of Quinacridone Red and Cobalt Blue. I used dense glazes for the darkest areas. I masked out certain light areas but also lifted out several areas with a damp cloth to create different textures. This painting was one of my milestone paintings; I learned so much from start to finish. I am happy to report that a wonderful hike ensued and all dogs involved were exhausted from hiking and full from their cookies at its end!







### **Nike** Lei Chi

Watercolor with gouache accents on 140-lb. (300gsm) cold-pressed Fabriano Artistico 12" × 8½" (30cm × 22cm)

We adopted Nike after his career on the racetrack. On the day we brought him home, which was when we actually saw him for the first time, my husband and I couldn't believe what a beautiful boy he was. Since then, Nike has become the dearest companion in our life. Nike possesses an especially gentle nature. As an artist, it is a calling and privilege for me to portray the loved ones in my life and immortalize them through artwork.

I created Nike's portrait from a photo taken on his favorite walk. I like how the photo captures Nike's puppy-eye expression and his natural spirit. I'm also drawn to the nuanced pattern of light and shadow revealed by the warm evening light. After cropping the photo reference for a more pleasing composition, I made a carefully studied drawing by using a sharp 2H graphite pencil. The patterns of light and shadow shapes were mapped out in the drawing process. Numerous layers of transparent watercolor washes and glazes were then applied to achieve the desired contrasts between light and dark. Splattering paint by rubbing a toothbrush created the texture on the sidewalk. I used white gouache or mixtures of gouache and watercolor for the fur and highlights. In creating a formal piece of artwork, I strive for both the accuracy of depiction and the sensitivity and spontaneity of expression. This approach guides me in creating a work that is both solid and expressive.

### **Abby** Tom Hedderich

Transparent watercolor on 300-lb. (640gsm) cold-pressed Arches 11/4"  $\times$  18" (29cm  $\times$  46cm)

Abby combined the two elements I find most important in my watercolors: strong, interesting values and lighting along with a solid composition. Adding to that was the narrative quality of Abby caught in the act of sleeping on the couch and my coat ready for our morning walk. I felt I had the ingredients for a good painting.

In my watercolors, I utilize multiple washes or glazes continuously added until the desired light and shadows have been achieved. I follow with the fun part of painting in the details. I usually paint dog portraits in pastel, but I felt watercolor would pull this scene together better as a whole. It apparently was a good decision, as *Abby* has been one of my most successful paintings.



### I'm Here For You

Kim Johnson Watercolor on 300-lb. (640gsm) cold-pressed Arches 22" ×15" (56cm × 38cm)

I love painting animals because their emotions are so transparent! In the moment I took the original photograph, I knew I had a workable photo as inspiration. After I completed the contour drawing, I got an immediate feel for the overall success of the painting. I chose the 300-lb. (640gsm) cold press because of the texture it added to the bulldog's features—the folds in his face and hind legs, the shadows in the barrel of his chest, the shine and shadow contrasts of the bells around his collar and the details of his paws against the concrete. Each time I see this adorable bulldog, I am drawn to how the dog's attention was devoted entirely to his human companion.

# Dog With Wallpaper Ellen (Ellie) Fuller Acrylic on canvas 48" × 30" (122cm × 76cm)

Painting animals is about sharing the love and compassion I have for all living creatures. Not wanting to be constrained by the limitations of repeatedly painting the same subject matter, I paint what inspires me at the moment. This piece differs from my other paintings in the way I've ironically juxtaposed the outlet and cord with the formality of the wallpaper and the dog. The reference for this painting was inspired by my friend's French Pointer and the wallpaper from a bathroom in a cottage on Long Island, New York, where I lived.

My paint of choice is Liquitex acrylic because of its quick drying time. I love the freedom acrylic offers, allowing me to glaze and use dry-brush techniques.





### **Shepherd Pause** Heather A. Mitchell

Scratchboard 11" × 14" (28cm × 36cm)

In a world competing for visual stimulation with a busy variety of bold shapes, broad strokes and bright hues, I am often drawn to the elegant simplicity of black and white. Scratchboard offers a quiet subtlety that draws one in for a closer look. The fine detail that can be achieved is mesmerizing. In this piece, a thin layer of black ink has been gently scraped away with a sharp blade to reveal the stark white clay layer on the surface of a board.

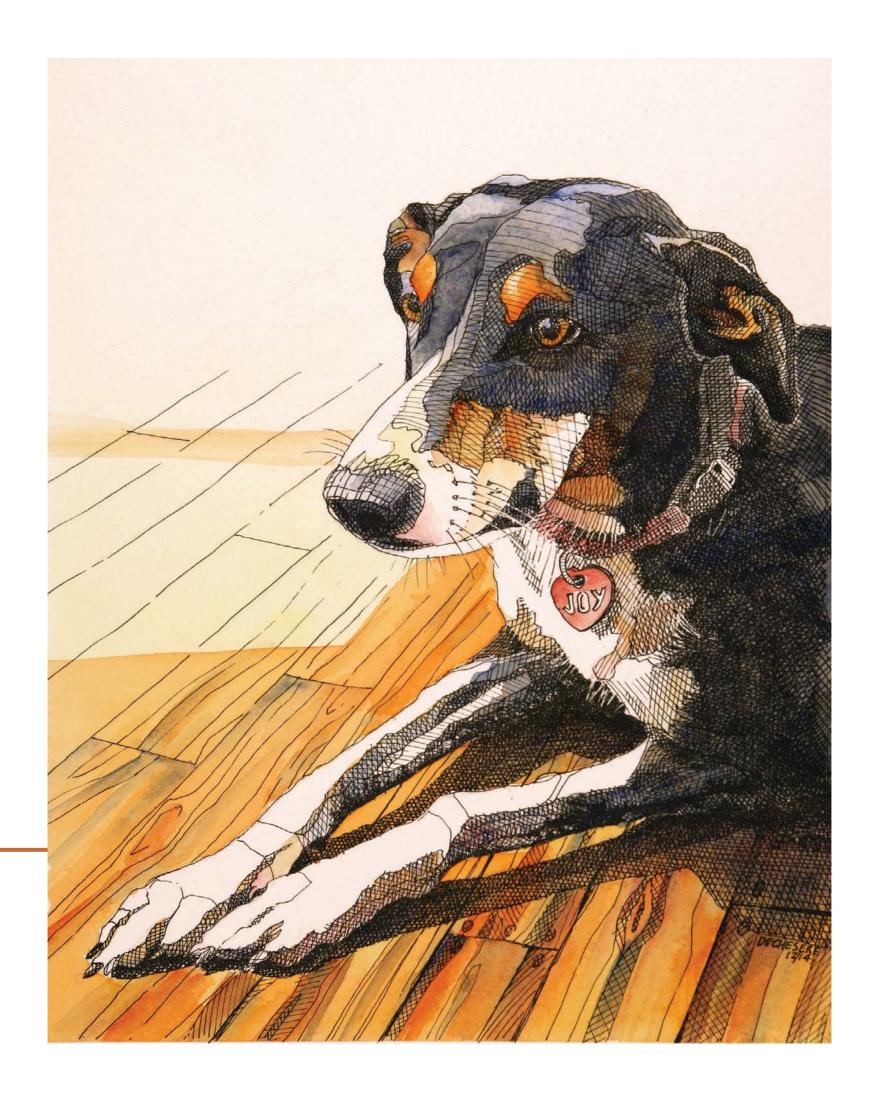
My artistic life began six years ago, after decades of quiet germination. In recent years, as I have worked to develop my art, my life has been enriched. I've been blessed by the act of creating, as well as the people, animals and events that have come my way as a result. Whether through commissions for portraits of dear pets, or through photographing and drawing local wildlife, the close observation of animals enlarges my understanding and appreciation of their nature. I hope to bring the viewer a more intimate view and a greater connection with the animal, and through that animal, with themselves.

## Rescued ... At Last! Jay DeChesere

Rapidograph and black ink with transparent watercolor on Bienfang 146-lb. (310gsm) smooth bristol  $10" \times 8" (25\text{cm} \times 20\text{cm})$ 

Knowing the possible outcome for a dog in need of rescue, we experience a tug on our heartstrings. Joy not only rescued her owners, who had just lost a longtime canine friend, but she was mutually saved. Her resolute posture and the expression in her eyes reflect her newfound security and pride of possessing two new forever friends. Pen and ink maintains the crisp image of Joy and her evident pride. The wash of watercolor brings her to life and radiates the warmth of the heart pine floor and sunlight in her new home.

When an image evokes an emotion, the goal is to translate that feeling to paper so that the emotion is not lost. Only then can you evaluate the success of your work.







### WILDFIRE REFUGEE M. E. Beneon - Schlag - 2012

Wildfire Refugee Nanette E. Benson-Schlax Graphite on Strathmore 500 Series semismooth bristol 11" × 17" (28cm × 43cm)

During the 2007 wildfires in San Diego County, we evacuated northward to our in-laws' home. Kira made a beeline to a quiet corner and tried to curl her seventy-pound body into the confines of a tiny dog bed. What initially seemed comical gave me pause as I looked at her eyes ... Kira's exhausted, hangdog expression clearly reflected our own feelings. Pencils define the space while careful use of an eraser provides the detail that breathes life into the drawing.



### Tell Me More About "Sheep" Ann Ranlett

Scratchboard with India ink wash and colored ink 4" × 12" (10cm × 30cm)

Animals of all types are my favorite subjects and their inspiration reaches back to my childhood. Border collies have a special place in my heart. I've had the pleasure and adventure of sharing my life with two of them over the years, and am certain I'll have another one someday. The look on this pup's face speaks volumes about the breed's intelligence and curiosity. I created this drawing on scratchboard, which I tinted with watercolor and washes of India ink.



Journey Jennifer C. Griffith Watercolor on 300-lb. (640gsm) cold-pressed Arches 20" × 16" (51cm × 41cm)

I had several different photographic references of *Journey* to work from, but none seemed to stand out and show how beautiful this greyhound is. In all the sketches I drew she seemed to become lost in the composition, so I played around with cropping. I tried a few different designs and loved how this one really brought focus to her poised attentiveness. Even though I kept the background simple, Journey still seemed lacking. Two green-based quick-drying salt washes across the whole background really made the warm colors on her face stand out and her collar pop.

Winter Wind Karen Xarchos Acrylic on canvas 20" × 16" (51cm × 41cm)

I was inspired to paint Bailey, the subject of *Winter Wind*, ever since I met him. He is my neighbor's dog and is a beautiful mix of different breeds. This image of him captures the cold Canadian winter wind, which makes his long fur fly and highlights his distinctive coloring.

I enjoy painting all sorts of animals, but especially pets because they add so much to our lives. Each one has its own character and is special in some way. All my pets have been rescues or adopted from the animal shelter. I painted *Winter Wind* as a donation for a Humane Society fundraiser.



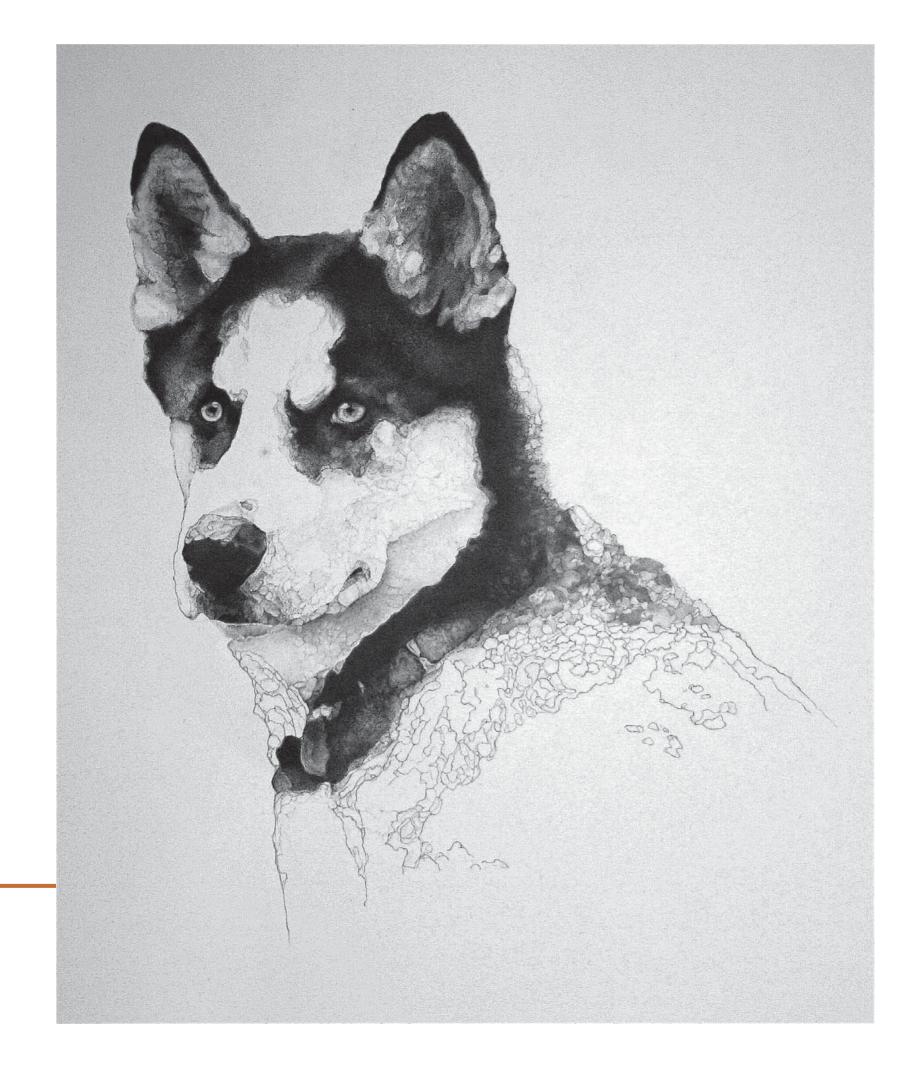


Waiting
Ona Kingdon
Pen and ink with watercolor on bristol board
12" × 14" (30cm × 36cm)

Drawing any black animal can be challenging, but if you look at black fur in strong sunlight, there are actually huge contrasts in value. Areas in the shade can merge with the dark background, while areas caught by the sun almost appear to turn white. Harry is a purebred black Labrador. He was peering under the wooden gate on our deck at us in the garden, and I wanted to capture the stark contrast as well as the soulful expression in his eyes.

# Kona/Portrait Elizabeth Panepinto Graphite on bristol paper 20" × 16" (51cm × 41cm)

Kona is a male Siberian husky, adopted at thirteen weeks from the Siberian Husky Rescue of Florida. Rendered in graphite from various photos and rough outlines, the result is a combination of intense values and loose pencil work. Kona was around five months of age, always photogenic and willing to have his picture taken.





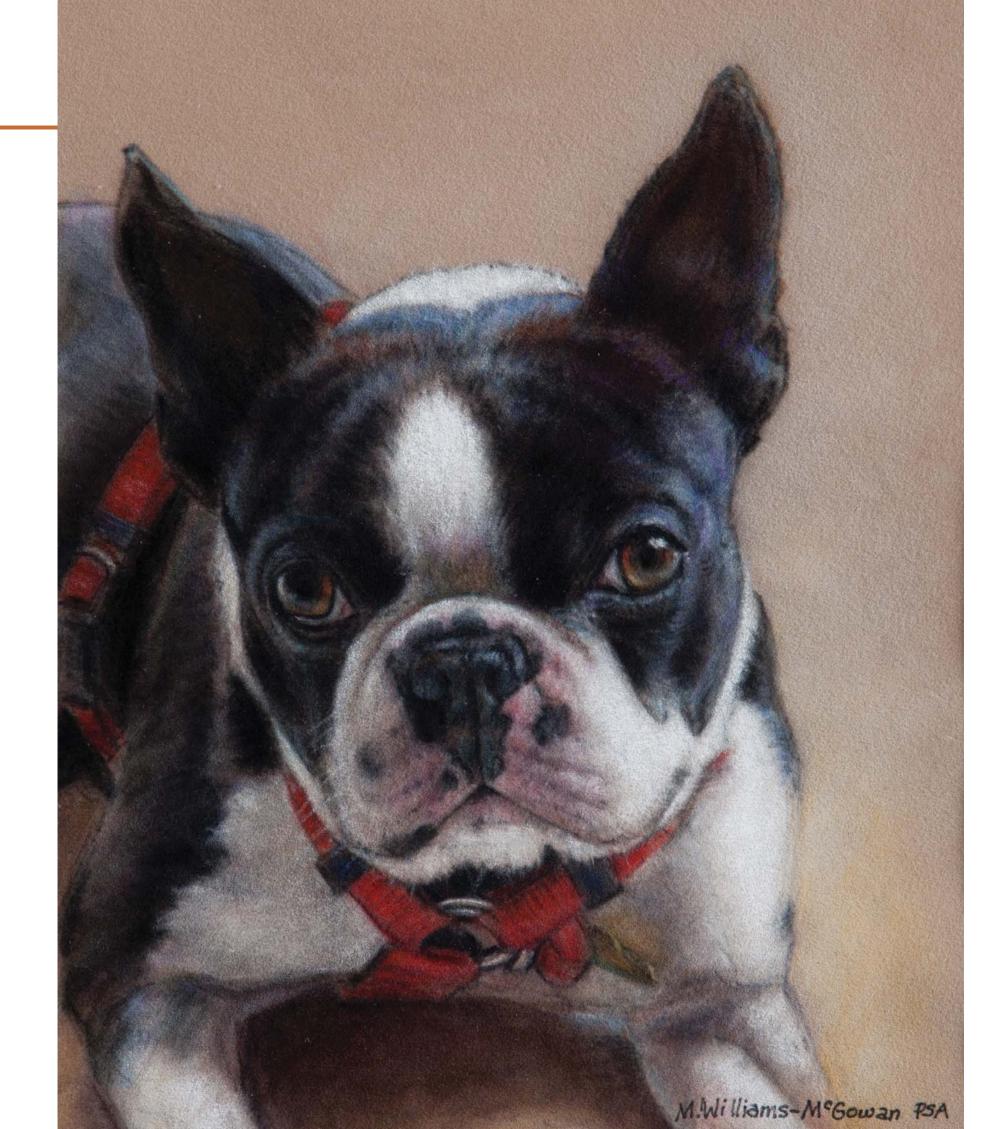
### Yankee II Margaret Williams-McGowan Pastel on velour pastel paper 10" × 8" (25cm × 20cm)

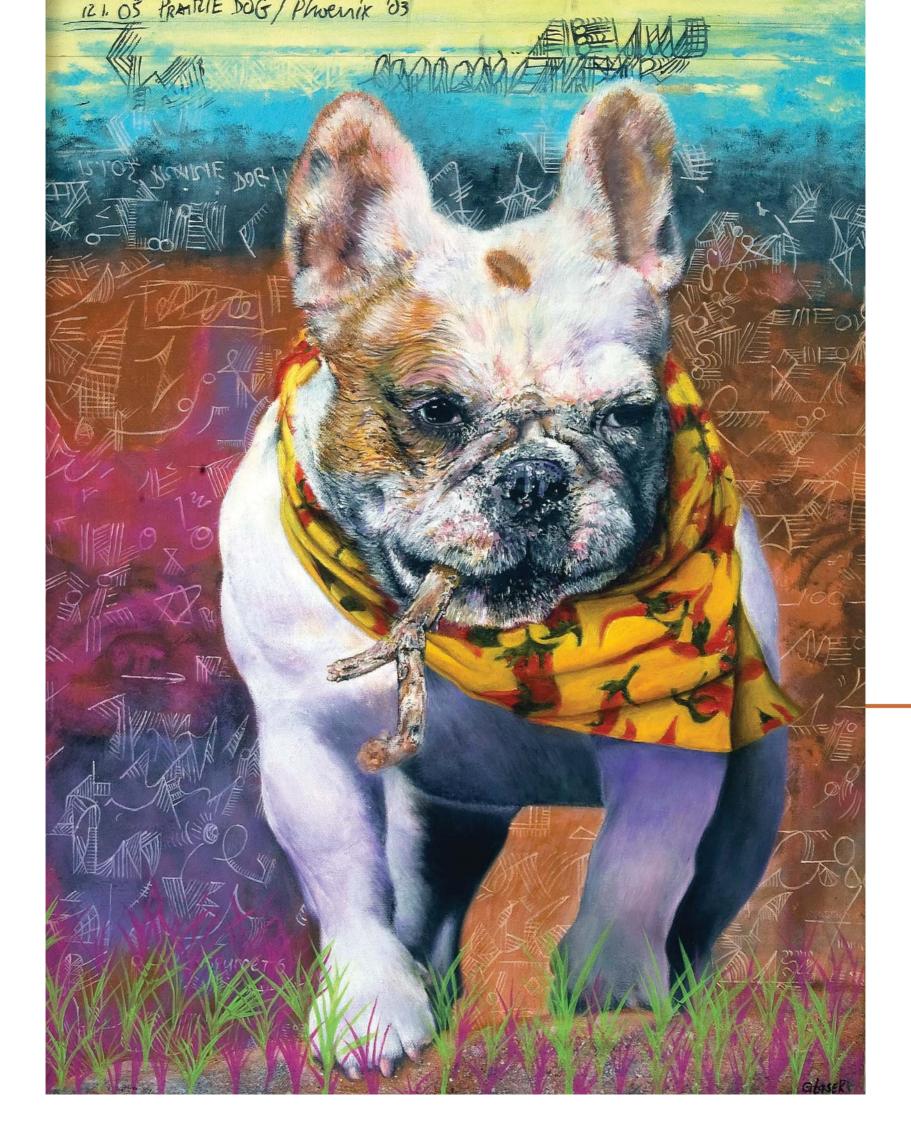
Yankee the Boston Terrier was such an interesting subject I decided to do him twice. This is the smaller version of the two. It's actually more a drawing than a painting, since I only used pastel pencils and hard pastels. I enjoyed the challenge of doing a black dog without actually using black pastels except in a few strategic places.

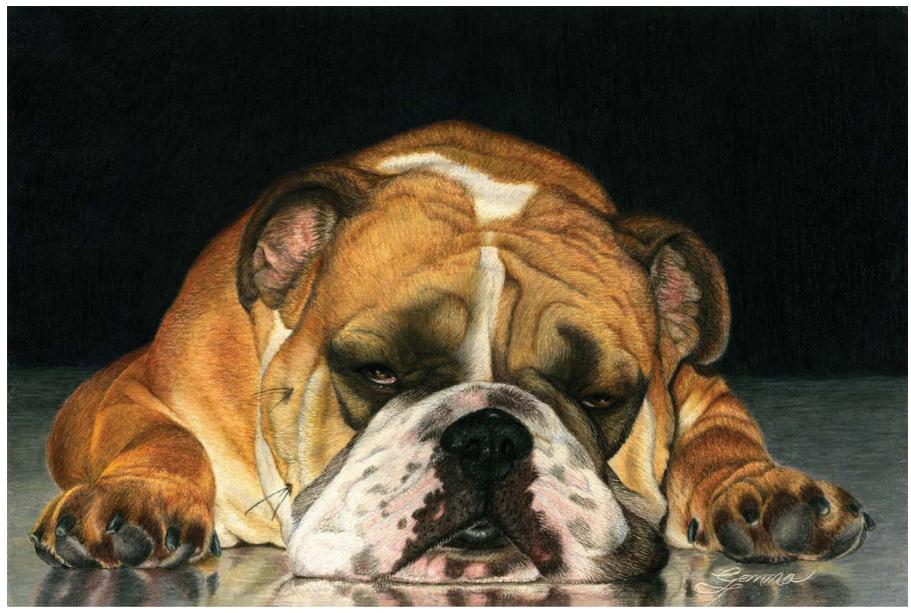
### Adoration—Chesapeake Bay Retriever Presentation Layout Linda Rossin

Graphite pencil on Winsor & Newton bond paper sketchbook  $8" \times 6\%"$  (20cm  $\times$  16cm)

When I receive a commission for a pet portrait painting, I often supply clients with small graphite pencil layouts of my concepts so that they may choose the pose and attitude that best reflects the personality of their animal. Since I usually have to rely on photographs supplied by my customers, these studies allow me to alter the lighting for more dramatic effects, change the angle of a head to boost the persona, establish my values and create attractive vignettes. After a selection has been made from these layouts, clients may specify inaccuracies that need correcting. Once this is attended to and upon final approval, this drawing then becomes an integral part of the painting process. Because everything about the portrait has now been resolved, it allows me to tackle the actual painting with total confidence. The only challenge I may then have to face is getting the color right!







Prairie Dog Scott Glaser Acrylic on canvas 24" × 18" (61cm × 46cm)

Prairie Dog is a homage to our beloved French bulldog Zsa Zsa. We lost her last year, but she was truly incredible. A few highlights of her life: She had a Madison Avenue talent agent; she was featured on Japanese business television during the Licensing International Show in New York City a few years ago; she had her own line of greeting cards; she was interviewed by the San Francisco Chronicle in the cosmetic department of Saks while having her nails done; and she was the sweetest animal, to boot. This painting illustrates her self-assured side.

I paint in the photorealistic style using the grid system, which has been used by painters since the sixth century. I compose my sketch in the computer by combining all elements, doodles, my photography, etc., and then I grid the composition and print out sections. Then I literally paint one square at a time enabling me to accurately re-create precisely my creative image onto the canvas.

Inspiration comes form everywhere. I'm rarely without my camera, which is where reference for virtually all of my paintings comes from. I've used subjects as mundane as parking meters and as unusual as one kernel of popcorn for paintings.

In terms of style and execution, this piece is not very different from most of my work. Although passion plays a major in all of the work I create, no piece has evoked more love than immortalizing my beloved Zsa Zsa.

Gulliver Gemma Gylling Colored pencil on Stonehenge paper 16" × 20" (41cm × 51cm)

This great big bundle of joy is Gulliver. Two of the things that really inspire me are dogs—I love dogs—and reflections! That is why I was so drawn to the reference photo I used to create this piece. Another thing that inspires me is watching the artwork as it evolves on the paper; it's almost as if the animals are peeking through a hole, tearing their way out and then suddenly emerging as a whole animal. My medium of choice is colored pencil. This piece was created by laying down several layers of colored pencil on Stonehenge paper. I love the transparency of colored pencil and laying down layer after layer to create depth and the illusion of reality. I will often use twenty layers of color to capture the exact look I want.



**The Waiting Game Terry Miller** Graphite on bristol board 10" × 13" (25cm × 33cm)

One of a series of works based on bridges and their interesting structural aspects, *The Waiting Game* is the result of ideas developed while I was on one of my weekly walks along a nearby creek. I came across the bike, left momentarily by its rider, and was instantly taken with the contrasts of all the different textures, shapes and materials. A quick snap of the camera and later, back in the studio, I decided to insert a good friend's dog as the perfect focal point to the composition and yet another textural feature.



**Brodie**D.K. Richardson
Pastel on colored paper
9" × 12" (23cm × 30cm)

The dramatic dusk of the summer sun was striking as light danced through the merle coat of a majestic Australian shepherd named Brodie. As I ran for the camera and took several shots, he was patient, stoic and gentle. I cropped the photo to maximize the composition and chose brown-colored paper. It was important that the background not compete with Brodie or the lines and textures in his multicolored coat. Pastel lends itself to layering, and the dynamic nature of the medium itself allowed me to capture the magical dance of light as well as the personality and beauty of Brodie.



Corbi
Susan Crouch
Transparent watercolor on 300-lb. (640gsm) cold-pressed Arches 6¼" × 8½" (16cm × 22cm)

Corbi came to live with us when she was six months old. The breeder had determined she wasn't a show dog and let us have her at a discount. No, she wasn't a show dog. Turns out she was a love dog. Her gentle spirit and soulful eyes captured my heart and were the inspiration for this watercolor. I began with an application of masking fluid to the outer portion of her head and then floated the background in. Next, Corbi's fur was painted wet-in-wet using a mix of Quinacridone Burnt Orange and a touch of Royal Blue. My most important task was capturing her eyes. With the reference photo and watercolor paper turned upside down to alter my perspective, I was able to paint the shapes of the reflections accurately. Corbi's life was a gift to us for almost fifteen years. I can still see the light in her eyes.



Peace for a Stray Elizabeth Panepinto Graphite on bristol paper 18" × 20" (46cm × 51cm)

Wandering the streets outside Orlando, Ashley was taken in by a local shelter and given much-needed medical care for eight to ten weeks before being fostered by the Siberian Husky Rescue of Florida. Shortly thereafter we were fortunate enough to adopt her. In this drawing I see dimension in perspective and foreshortening. Space is reflected in balance and composition and in the missing pieces of Ashley's short life before she was rescued. I hope to capture depth in values as well as in the emotion felt for this amazing little dog in knowing she is no longer alone and suffering, but at peace in her new home.



**Brothers** Robin Hegemier

Transparent watercolor on 140-lb. (300gsm) cold-pressed paper 12" x 18" (30cm x 46cm)

In the past, I'd been asked multiple times to paint pets, but was not very enthused about the proposition. I wanted to find a fun and whimsical way to paint animals that brought me joy in the process instead of making it strictly an exercise in technical ability. One day I decided to paint my own dogs, who are litter mates, without any restraints or expectations. I used bold colors and painted loose. I loved the finished piece and decided if others liked it as well, then I would accept the commission to paint for them. Now I've painted hundreds of animals in this style and love doing every one!



Adoption Dogs Donna M. Krizek Charcoal 12" × 16" (30cm × 41cm)

I work from life, whether indoors or out. My subjects show me how they are to be portrayed—what is natural or typical and what is unique. This helps in two very important ways. First, I get to see the particular and recognizable features of an animal I'm painting. Second, when my subject returns to a favorite pose or activity again and again, I get to see it enough times to be able to create an accurate drawing of it. The technique used is that of mass and tone, rather than line and crosshatch. I used powdered charcoal, a sponge and chamois, along with vine charcoal and kneaded eraser.

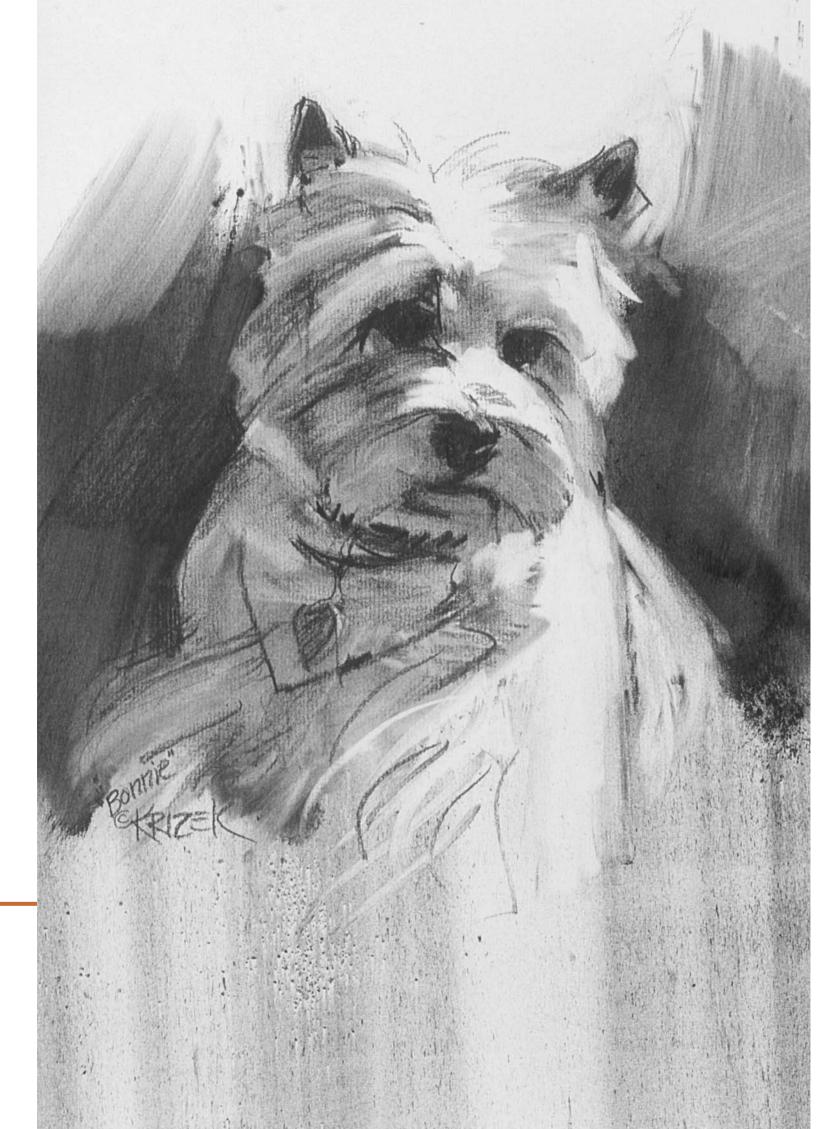


# Catnap Dennis Albetski Conté crayon 16" × 23" (41cm × 58cm)

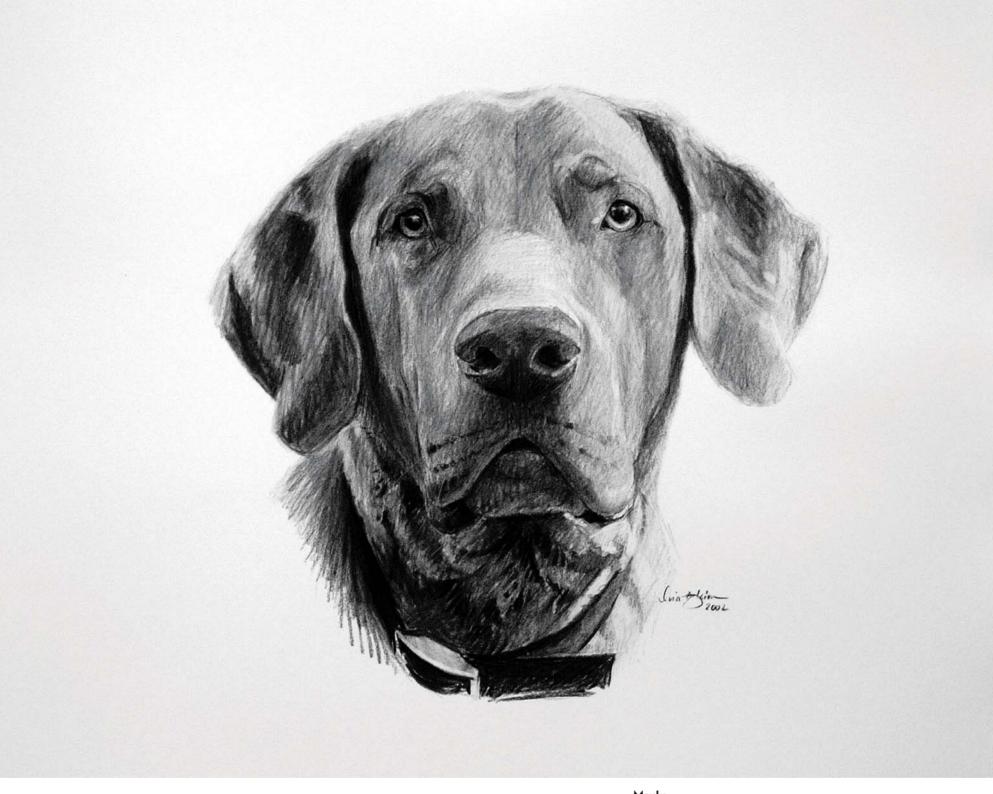
The spontaneity of Conté crayon suited my needs in representing the attitude and energy of Lucy, the pet Jack Russell terrier. Capturing the basic attitude and feeling in the first few lines was imperative to the final outcome of this drawing. I tried not to labor on any one area of the sketch, but moved rapidly about. I wanted to create the effect of an animal that could easily be stirred. Random marks and diagonals helped to create the unusual "catnap" of this energetic dog.

### Bonnie

Donna Krizek Charcoal on laid paper 14" × 11" (36cm × 28cm)







### Isabella Christine Dion Colored pencil on Fabriano Tiziano pastel paper 5½" × 5½" (14cm × 14cm)

My beautiful brown-eyed girl was the inspiration for this piece. I always begin my drawings by studying the eyes. Eyes are the windows of the soul and for Isabella that is certainly true. I get giddy when I compose a portrait that is from a dramatic focal point! Getting right down to the animal's level opens up a whole new world that we big people should explore more often.

#### Manka Lisa Gleim-Jonas Vine charcoal on ivory Lana paper 18" × 20" (46cm × 51cm) Collection of Jon and Dana Lebkisher

Manka is a beautiful and large chocolate Labrador retriever. A gentle giant, Manka sat very patiently for the photo shoot. With detailed portraits of dogs, I always work from my photos for obvious reasons. Aside from getting the right shot, I can meet the dog and observe his mannerisms. I have been creating portraits of dogs for their families for over ten years, and I can say that no two are ever alike. In a front view I pay close attention to their eyes because their eyes are what really distinguish them from other dogs of their same breed. The eyes tell their story.



Ready Yet? Shirley Stallings Colored pencil 13" × 14" (33cm × 36cm)

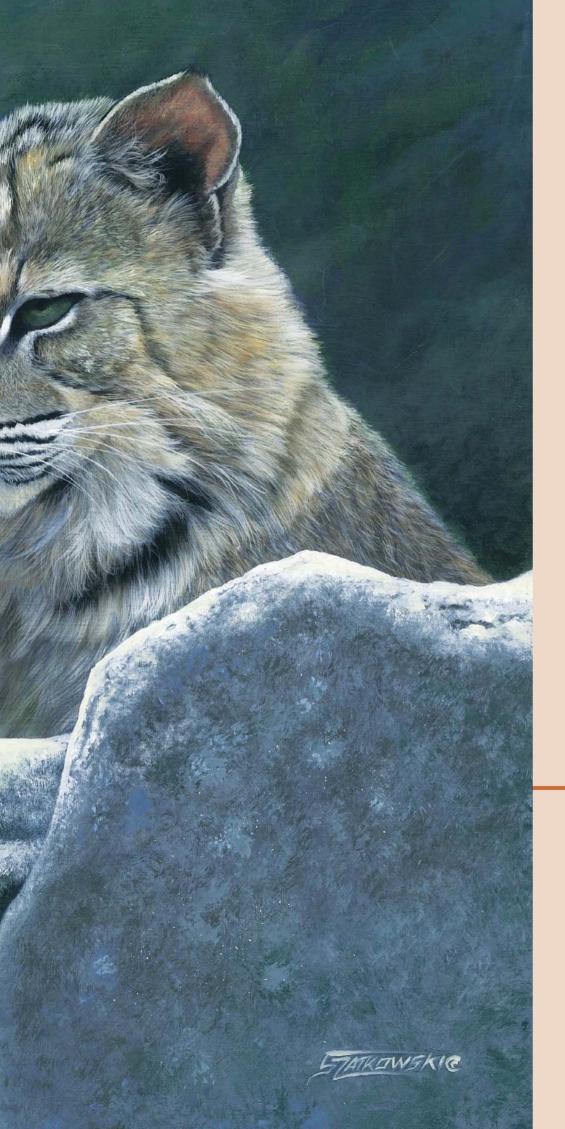
After a career of fine art subjects, I began doing pet portraits several years ago. It has been very rewarding for me, both as an artist and as a dog owner myself. Colored pencils are the perfect medium for capturing detailed close-ups focusing on the eyes. I work from several photos of the pet, and I always ask for a story about him so I can know what he means to the owner. I think this becomes part of the final portrait. Most of the drawings I do are memorial commissions. I often hear, on arrival of the portrait, that it brought tears to the owner's eyes, and the response is, "It's like she is here again, looking at me." With my own dogs, doing their portrait is a way I work through my own grief when they are gone. Ready Yet? is our own Jazzy, and her portrait has become the face of my art.

Wait ... What Was That?!! Donna Krizek Pastel on chain laid paper 18" × 16" (46cm × 41cm)

Pastel paper, specifically chain-laid texture, provides an opportunity for pointillism. Pastel applied only on the peaks of this texture allows the valleys to remain empty, showing the color of the paper. Sometimes the valleys are filled as well. Sometimes the valleys are full and the pastel is removed from the peaks, so specks (or points) of pure color next to each other juxtapose and vibrate visually. This vibrancy facilitates and represents ever-moving life. You've seen it: a dog stopped in his tracks, working his nose finding something in the air.







### 2 | Cats

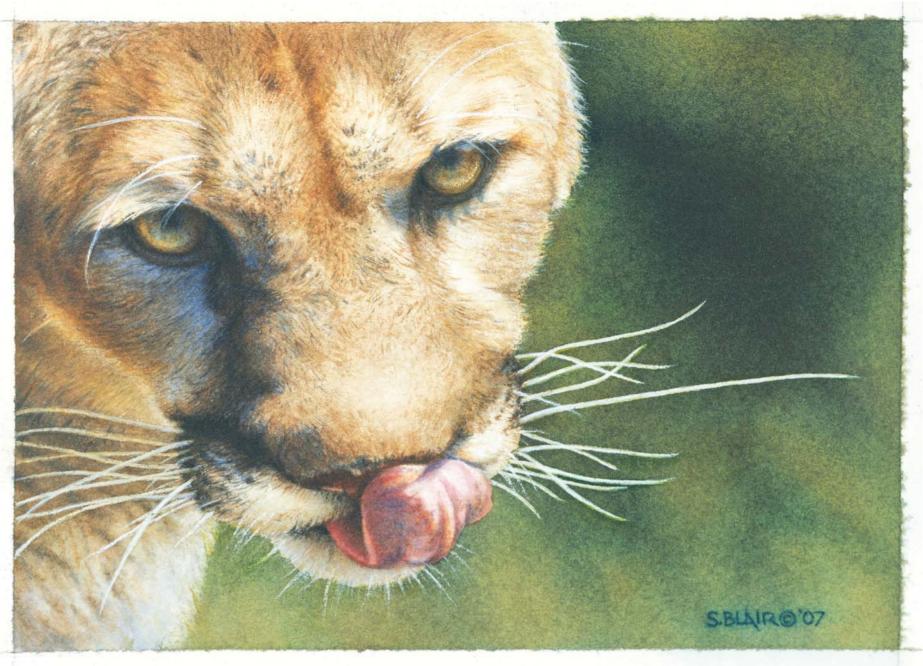
#### A Fleeting Moment Frederick Szatkowski

Acrylic on gessoed hardboard 19" × 25½" (48cm × 65cm)

The bobcat was the inspiration for this painting, as I observed it up close at a wildlife rehabilitation center. I sought to portray all the intricacies in the fur and the play of light on the animal.

I painted the bobcat with Payne's Gray and white, working dark to light to establish depth. Color was then added using transparent glazes and matte medium. I accentuated shadows with some Ultramarine Blue and "brightened brights" with Titanium White. A light glaze mix of Yellow Oxide and Cadmium Yellow Light was added to warm the highlights.

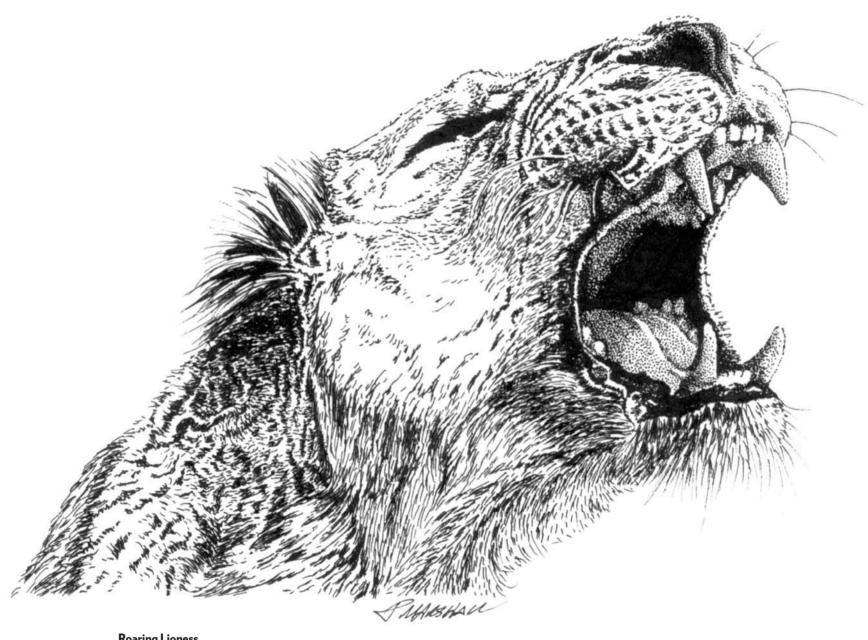
Having completed the cat itself as a portrait, I realized something more was needed. I added the rocks for more depth and as a contrast to the softer textures of the bobcat. The jewelweed and the ruby-throated hummingbird were added last for some interesting tension.



**Yummm** Sandra Blair

Transparent watercolor with acrylic accents on 140-lb. (300gsm) cold-pressed Arches  $4\frac{1}{4}$ "  $\times$  6" (11cm  $\times$  15cm)

Yummm was my first foray into using acrylics in a transparent manner like watercolor. Using Arches watercolor paper, I was able to paint the dark background first which helped me judge my lighter values with no worry about colors bleeding into each other. I photographed this cougar at a private game farm. The group was instructed not to get low while shooting the large predators, so no getting down on one knee to shoot. I dropped a memory card while reloading and without thinking I squatted down to pick it up, and the cat charged at me. Fortunately, the handlers blocked the charge and as they were leading the cat away, it turned, looked straight at me and licked its chops as if to say "You'd have been really yummy." Needless to say, I never forgot those instructions again!



# Roaring Lioness Jim Marshall Ink 3¾" × 5%" (10cm × 14cm)

Nature and wildlife inspires my art. I am fascinated by the intricacies of each creature's face. I will study numerous photographs that I have taken or collected in order to reveal intricate details and capture the beauty of each animal. By using lines and dots of ink, I make an attempt to re-create the textures, patterns, markings, reflections and the expressions and actions of these beautiful animals.



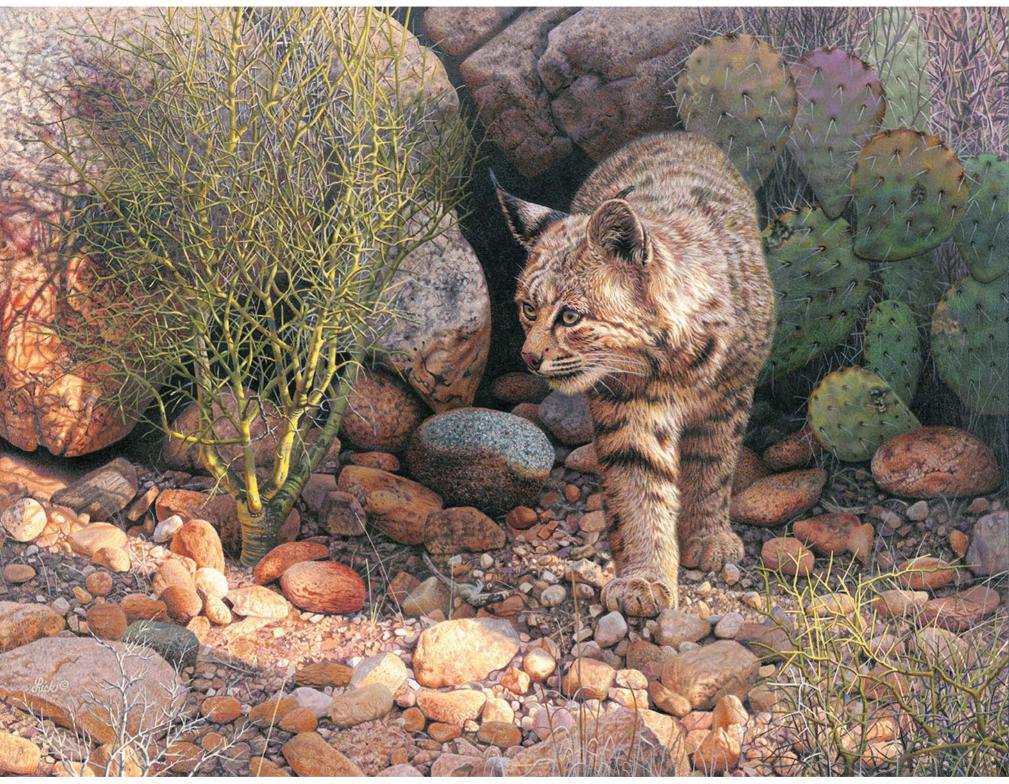


**Tiger Portrait Debby Thomas**Colored pencil
10" × 8" (25cm × 20cm)

I paint with colored pencils, graphite and occasionally with oil. All of the work is done with many layers of color or graphite, sometimes burnished to combine them. Animals are my only subjects. They are where my heart lives. The *Tiger Portrait* was from an artist's reference photo shoot. Though no longer in the wild, he still retains the look of the predator. I felt he was looking right into me as he walked toward us.

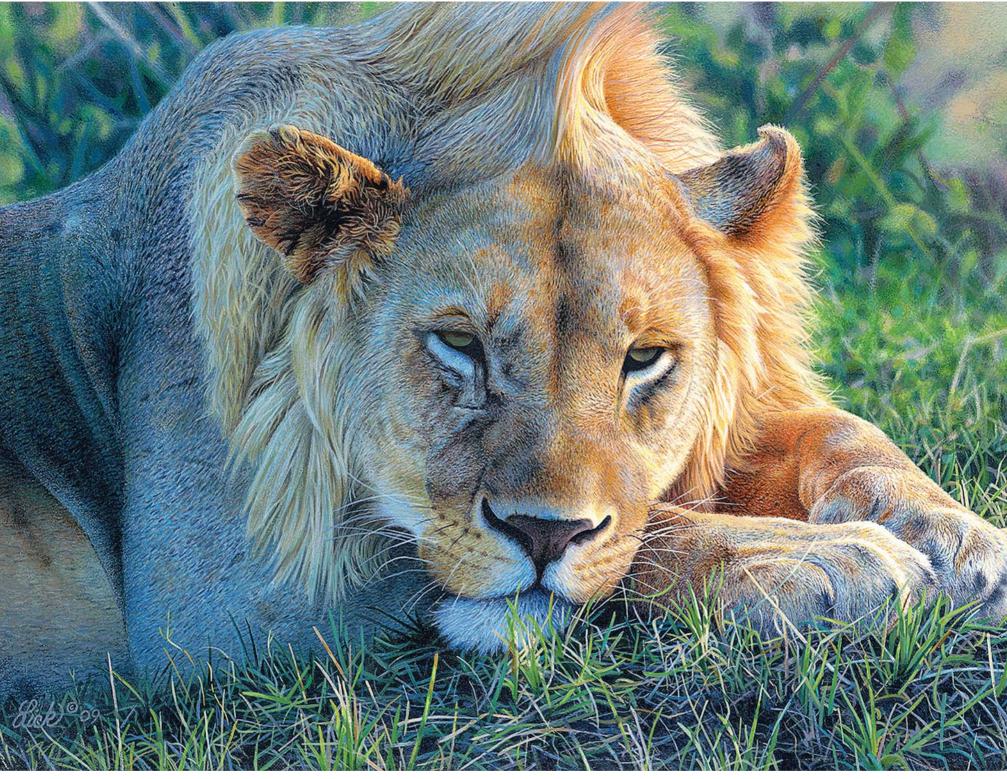
Shadow Stalker
Shirley Jeane
Acrylic on 140-lb. (300gsm) cold-pressed Arches
20" × 16" (51cm × 41cm)

I love cats, and they are often the subject of my paintings. Shadow Stalker started as a photograph of a family cat peering intensely at nearby birds from window curtain shadows. The painting is one in a series produced with simplified shapes, a limited palette and a matte finish similar to old posters. I found via experimentation that Golden acrylic paints and mediums best produced the look I wanted. Before retiring, I worked in the computer industry and used that knowledge to facilitate painting design. Graphic tools like Photoshop give me the ability to test different compositions and color schemes quickly. I save both time and money as digital variations are faster to produce and do not require expensive painting materials. Developing this style of painting was a breakthrough for me, as it established a unique, personal style and brought me recognition as an artist.



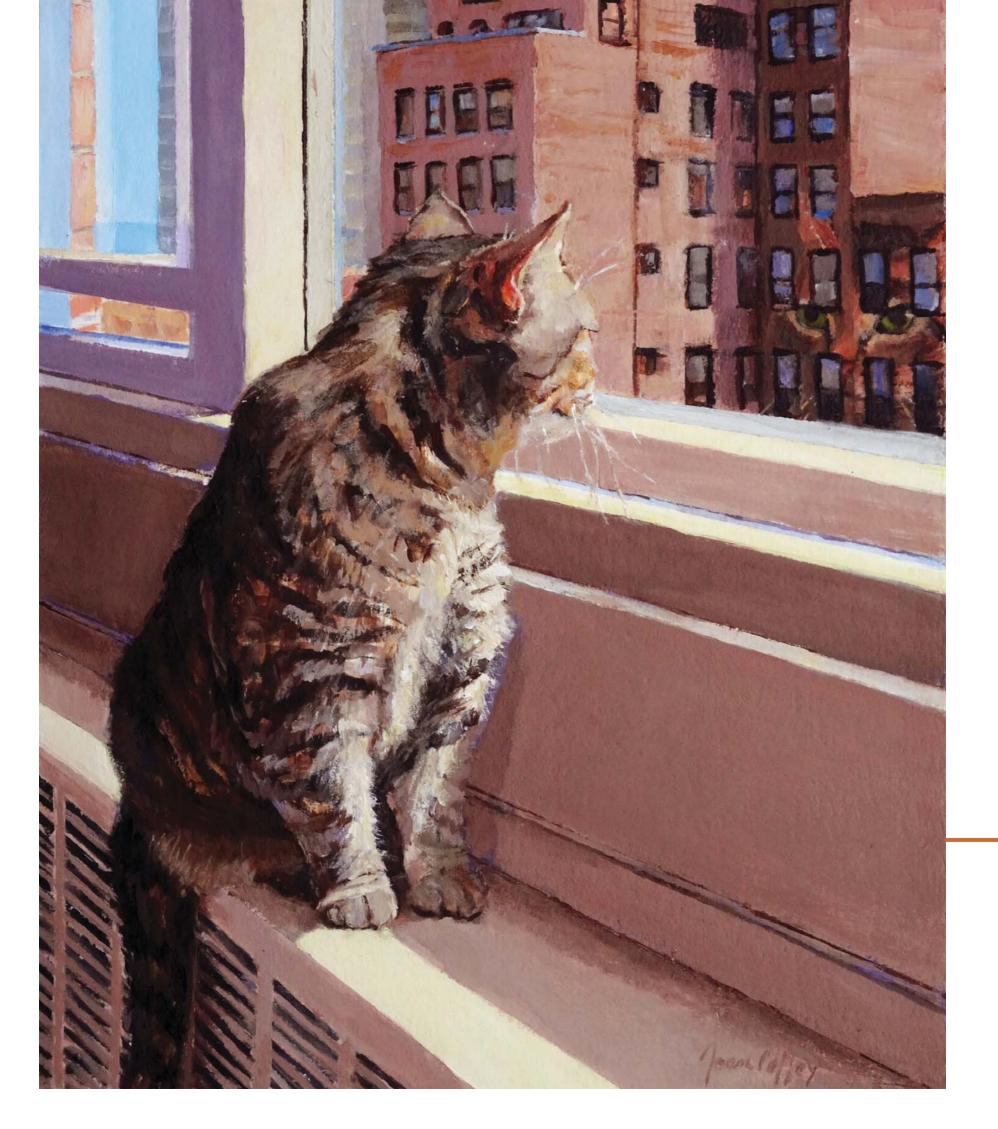
**Bobcat Bivouac T.J. Lick** Acrylic on PVC board 18" × 24" (46cm × 61cm)

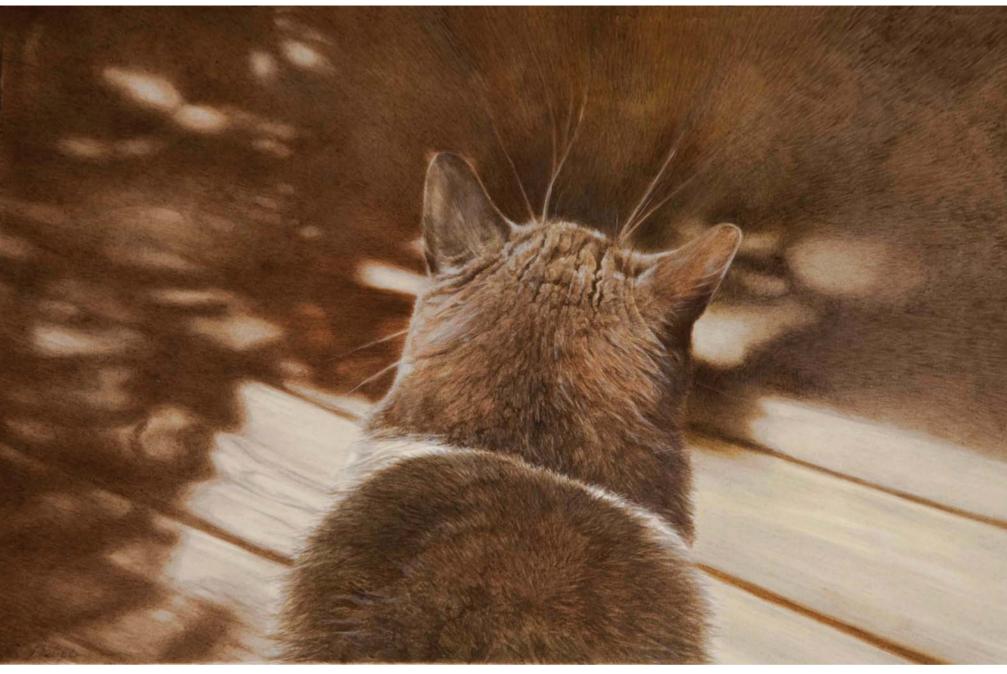
I can hardly get enough of the secondary color scheme. Readily available in the twilight hours, nature has an abundance of orange, purple and green. *Bobcat Bivouac* is anchored by a flanking diagonal of early-morning sun. This side light shaft unveils the young Palo Verde sapling rich with greens and oranges. The rocks and accompanying cactus are pushed back behind the young cat using cool colors and purples mixed thoroughly on the palette. With an abundance of warm and well-lit essentials in the foreground, a little pool of the color in minority goes a long way.



Mara Sundown T.J. Lick Acrylic on PVC board 12¾" × 17¾" (32cm × 45cm)

Mara Sundown has an almost photo-realistic look to it. While I painted it, I was very aware of hiding brushstrokes. The grasses and background are a little fuzzy compared to the tightly rendered hair on the lion. To achieve this, I had to drybrush all the edges of the elements meant to be out of focus. You'd think, as did I at first, you'd need a glassy-smooth surface to paint on in order to achieve this effect. I found that very little sanding was required after rolling on three or four coats of gesso. Leaving a little tooth to my prepared surface allowed for dry-brushing subtlety and layering to achieve more of the desired effect.





#### City Kitty Enjoys Her View Joan Coffev

Joan Coffey Acrylic on 300-lb. (640gsm) cold-pressed Arches 14" × 11" (36cm × 28cm)

After years of painting with watercolors and oils, I began working in acrylics for convenience while traveling. The benefits of this forgiving medium were immediately apparent: It can be painted thin like watercolors or thick like oils; it is quick drying for immediate overpainting; and it is nontoxic and easy to clean up. I have never looked back!

This painting is based on photographs aided by my previous sketches and paintings of the city kitty, Mocha. I use Golden and Liquitex heavy-body paints with water. The detailed background was the biggest challenge and the most time-consuming part of the painting. I painted Mocha and her reflection last, pretty quickly and with total enjoyment.

Lex Julie Donec Acrylic on board 9" × 13" (23cm × 33cm)

I was sitting outside on a bench when the cat came out from a dark cool house into a brilliant summer's day. I watched as he stretched, ears back, bracing himself against the wall of heat, while the trees swayed and cast moving shadows back and forth across the deck. An intense highnoon light bleached out any color, and I took the shot just in time to catch him pausing, watching the racing shadows blown by a hot wind.

I began this painting as a demonstration for a student, showing her how to mix a palette of grays using complementary colors. I often use this method to create the underpainting in my work, establishing form and value before adding the final layers of color. For this piece, I used Cobalt Blue and Cadmium Orange, darkening the mix with Mars Black and lightening with Titanium White. I laid down many layers to create the softness of the cat's fur and the maze of shadows with a myriad of fine strokes.

Over the years, I've been greatly influenced by Japanese art, admiring its delicate and understated qualities. One of my greatest pleasures is to express a captured moment in time, translating my initial reactions about a subject to my viewers. Although it may appear ordinary at first glance, I try to express a unique and extraordinary elevation of the senses.



Interlude (Bengali)
Lorraine S. Ulen
Acrylic on canvas
24" × 36" (61cm × 91cm)

I have loved big cats for as long as I can remember, so I feel incredibly fortunate to live near a sanctuary where I am able to photograph them for painting reference. On one particular visit, I was captivated by the contrast between the sheer size and power of Bengali and the peaceful look in his eye and playful way he lolled on his platform enjoying a midmorning interlude.

The catalyst for this painting was the conflicting feelings of wanting to cuddle him and knowing just how dangerous (and wrong) that would be to do. I re-created his fur by methodically applying many layers of paint, alternating between hairlike strokes and thin glazes of color to build richness and depth. By choosing a larger canvas and keeping a complementary color palette, I hoped to infuse the painting with power and evoke the sense of awe and aww that I felt when standing near this magnificent creature.

Otis, Pickle and Grey Boy r. mike nichols Liquitex acrylics on canvas 20" × 16" (51cm × 41cm)

This was a commissioned wedding gift for the proud parents of Otis, Pickle and Grey Boy. I was given a number of photos and personality descriptions for the three cats, and free reign on the composition. I queued right in to their unique environment with the patterns in the rug, the pillows and the chair. I also loved the light that was coming in the window. I worked in Liquitex acrylics with water and no medium. Acrylics are highly adaptable, so I was able to make color and tonal changes quite easily. Normally I select imagery that speaks to me, but in the case of a commissioned work you have to find a way to invest yourself into someone else's vision. I am a lover of animals, light and pattern, so in this case, that connection was easy to establish.







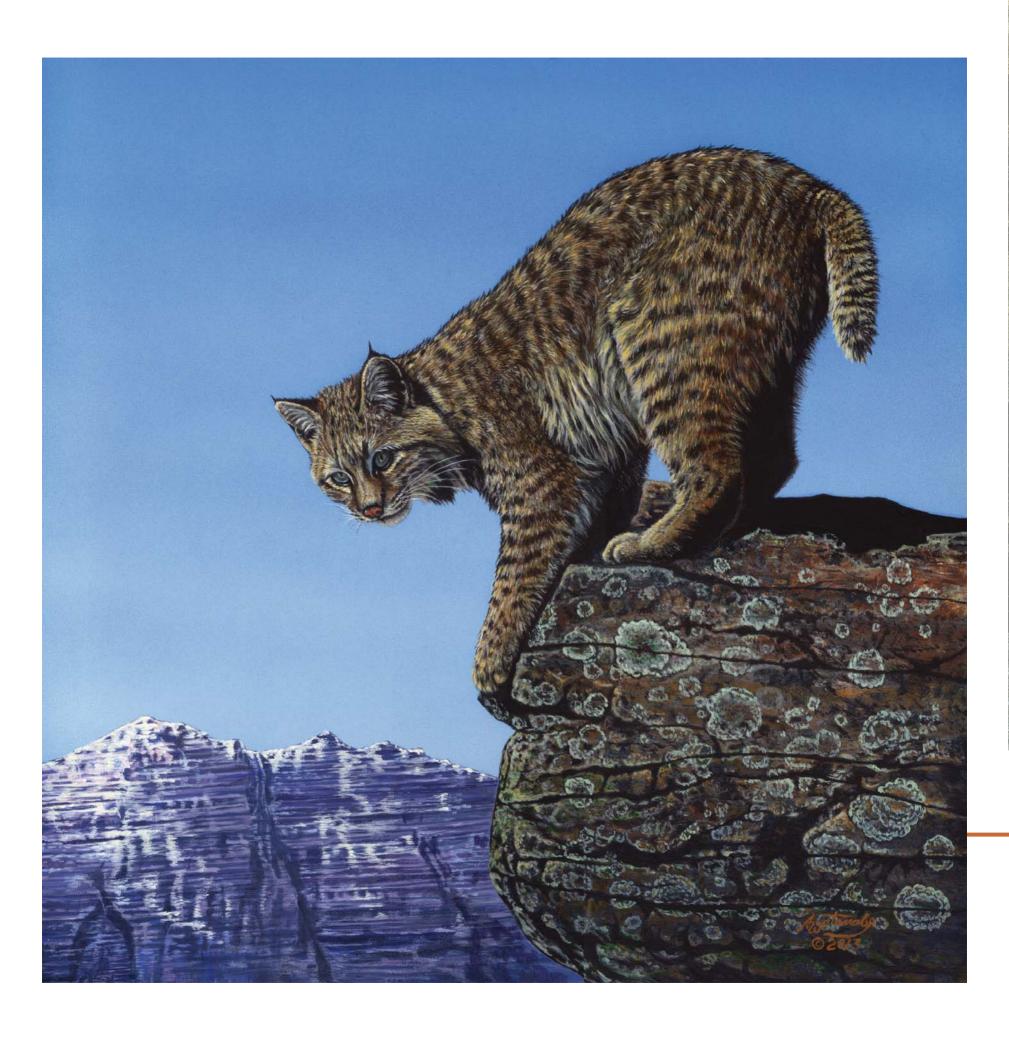
Nestled Inn John Mullane Acrylic on Masonite 19" × 16¾" (48cm × 43cm)

Of all the North American cats, the bobcat is my favorite. I photographed this particular cat on a game farm in Montana. I took many shots, but one while he was resting spoke to me most. When I returned home I was out hiking with my boys, and we came upon this den, and I immediately put the two images in my mind together. The composition was full of everything I love to paint! Rocks, leaves, lichens, moss and fur kept me busy working for months, but I enjoyed painting it all—even the dew on the leaves.

I've always been fascinated by Mother Nature's endless varieties of textures, and acrylic is the perfect medium to achieve the effects I'm after. The fast drying time lets me build layers quickly. I use old brushes, sponges, a palette knife at times and a toothbrush to splatter where I want to create more detail.

The Night Hunt
Dean Vigyikan
Acrylic on acrylic gessoed hardboard
11" × 14" (28cm × 36cm)

Among the most relatable and appealing of all animal species are (as the abundance of viral cat videos will attest) members of the family Felidae. I love depicting handsome felines in art, such as this wild bobcat. The scene reveals the darkness of nocturnal foliage giving way to a briefly illuminated glimpse of the animal's details, culminating in a glint of light reflected in its piercing eye. A series of carefully placed lights and darks brings the texture of the bobcat's fur into focus using loose brushstrokes and a subtle interplay of warm and cool colors. It's often the empty areas, where nothing is visible, that make the overall composition more descriptive. Painters like Caravaggio and Rembrandt achieved great fame employing the drama of carefully lit subjects emerging from dark backgrounds. The beauty of this technique is that it lends itself to almost any subject matter, whether man or beast.



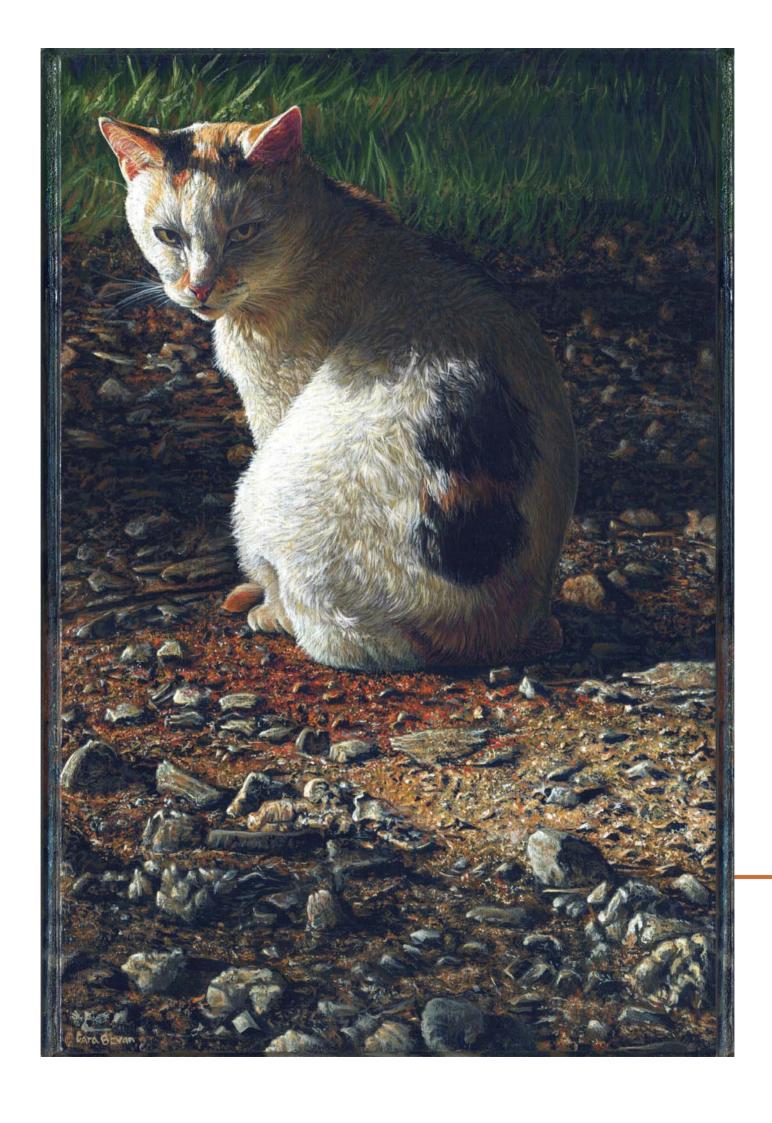


#### Perfect Day Akiko Watanabe Acrylic on wood panel 16" × 16" (41cm × 41cm)

It's rare, but someday you might come face-to-face with an animal and feel an immediate, strong connection, as if that animal is your ally. This happened to me one day when I encountered a bobcat. This painting is for that bobcat who gave me a wonderful feeling I will never forget. It is my wish that he lives surrounded by beautiful nature and enjoys a perfect day every day. The sky in this painting was airbrushed with acrylics. I use acrylic paints almost exclusively because they dry fast and permit me to make corrections more easily.

**Tatiana Akiko Watanabe**Acrylic on stretched canvas
11" × 14" (28cm × 36cm)

I believe that the eyes are truly the mirror of the soul. For this painting, I spent about 90 percent of my time painting layers of hair, 5 percent on eyes, and 5 percent on the nose. I usually paint the eyes about halfway through the painting. After the eyes are painted, a dramatic change occurs. The animal suddenly comes alive! This motivates me to work even harder and pay more attention to the details to achieve the best results. I particularly wanted to do a good job on this painting because it is my tribute to Tatiana, the Siberian tiger who suffered a tragic end at the San Francisco Zoo in 2007.





lvy Cara Bevan Acrylic on birch panel, routered edges 14¼" × 9½" (36cm × 24cm)

I've been around animals all of my life. I grew up on an animal rescue farm with many types of animals including hamsters, cats, dogs, chickens and even goats, sheep, pigs and llamas. Of all the animals, I was the closest with cats. Growing up, I could understand cats better than people. I knew when they were upset or happy or sick. I knew they had feelings just like humans; they just expressed them differently. My close connection with cats drew me to paint many of our feline friends, including lvy.

Ivy was special. We rescued her mother from the parking lot of a store and kept the five kittens she had. Ivy was the runt of the litter but looked just like her mother. She was so tiny that her paws were only the width of a quarter. Because of her small stature, her two sisters picked on her relentlessly. This made the tiny cat become a recluse. Her human caretakers could approach and feed her, and sometimes pet her, but she was always watching with a backwards glance. That wary look always struck me.

Stray
Yael Maimon
Oil, charcoal and soft pastel on linen
20" × 16" (51cm × 41cm)

Stray tells the story of a homeless cat. I tried to convey a sense of despair and loneliness, aiming to evoke these feelings in the beholder. I also wanted to encourage the viewers to be more compassionate and to understand that, like people, each cat has its own personality and its own life struggles. My special bond with cats was created while volunteering for years at an animal rescue center. Some people see stray and feral cats as nuisances instead of living, breathing animals that need our help.





Cat in Profile
Cindy Agan
Watercolor with fluid acrylic on watercolor canvas
14¼" × 10½" (36cm × 27cm)

I love the challenge of painting cats and want the viewer to feel as if he could touch the painting and pet the soft fur. Painting cats has even more meaning now that allergies that developed late in life prevent me from having another sweet kitty to cuddle.

As an artist, once in a while you need to shake things up to stay fresh. So when a student shared a piece of watercolor canvas to try, it was exactly what I needed. The striking contrast in the reference photo was the perfect image to push myself out of my comfort zone and experiment with this new surface. I began the underpainting in watercolor, slowly building glazes and drybrushing details, following the growth pattern of the fur. Fluid acrylic was added gradually and handled like watercolor. Saving my favorite feature, the eyes, for last, I first painted the unique markings in the iris and pupil and then carefully placed the highlights to give the eyes a moist appearance.

Sleepy Carolyn Shelburne Graphite on bristol paper 7" × 10" (18cm × 25cm)

Naturally athletic, graceful, individual—in general cats fascinate me. Sleepy is especially unique with his soft, thick fur and inquisitive, sensitive personality expressed in his gentle gaze. Capturing that was a challenge, for this is not simply a drawing of any cat: it is my portrait of a gentle, true companion. And that's why I create art. It is my attempt to communicate both my outer and inner vision of something or someone—in this case, my good friend, Sleepy.



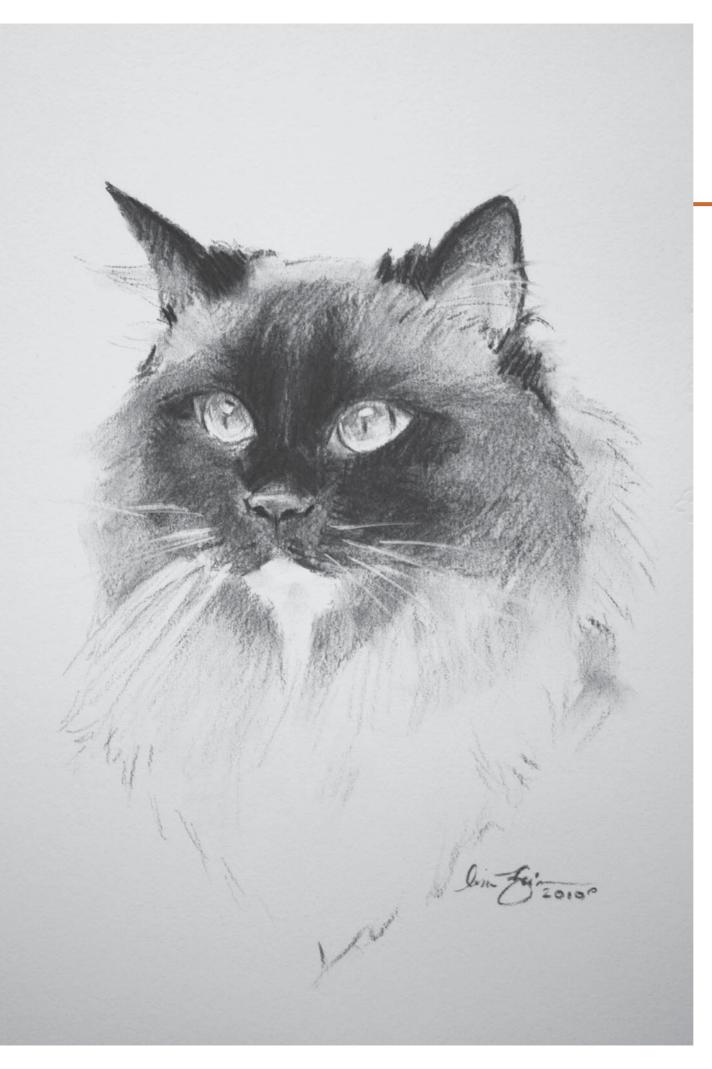
Siberian Summer John Mullane Acrylic on cradled art board 16" × 20" (41cm × 51cm)

Siberian Summer began like all of my paintings do, from a personal experience. Because most of my work is nature themes, the inspirations and ideas come from being outdoors. That can range from looking out my kitchen window at a bird feeder to traveling to amazing destinations like Yellowstone Park and Botswana in Africa. From these experiences I gather tons of reference material to draw from. I take hundreds of photos of animals, backgrounds, grasses, leaves and landscapes. I also do sketches, take notes on weather conditions and jot down ideas. This particular painting came from an outing at the Bronx Zoo. One morning, this cub and two others playfully chased each other for hours. When one cub took a break to rest on this rock, I was instantly taken with the pose, light and potential for a good composition.

Acrylics are the ideal medium for this. The drying properties allow me to develop areas rather quickly. I usually start with the background and build up layer by layer. This process can be done in minutes with acrylic, as opposed to hours or days with oil. It's also ideal for painting fur and feathers or texture on rocks. You can work up these areas by glazing transparently or adding more color for opacity. You can experiment with the various mediums and pastes, but give me a spray bottle with water and a brush and I'm good to go.



# **Garth Diane Versteeg**Scratchboard 3½" × 3½" (9cm × 9cm)



#### Otis Lisa Gleim-Jonas Vine charcoal on paper 14" × 11" (36cm × 28cm)

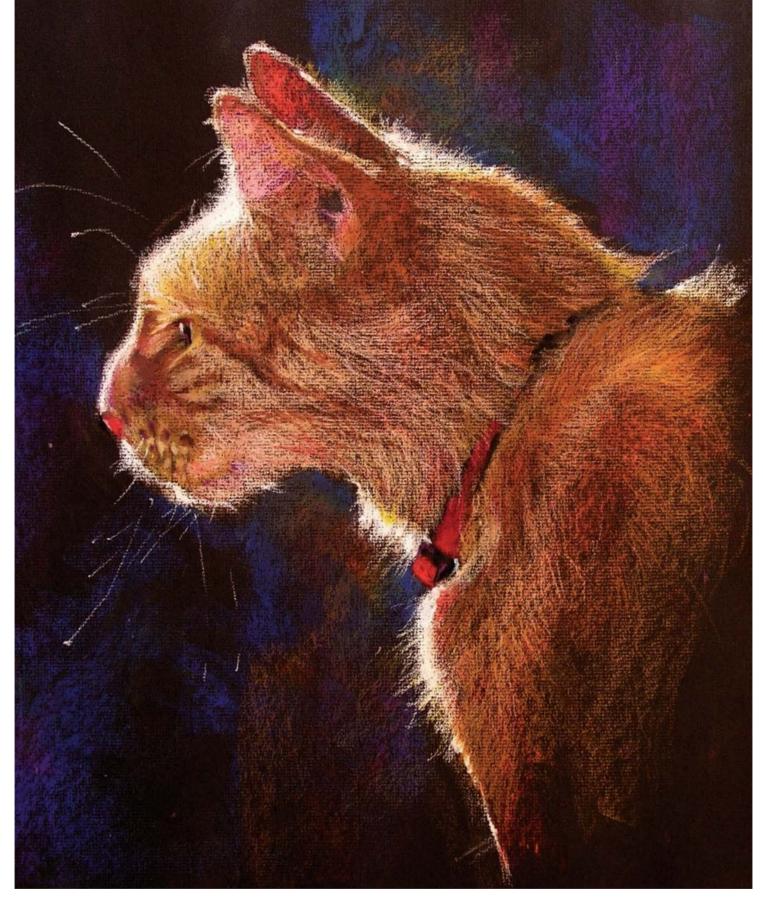
Otis is a beautiful Himalayan who was quite camera shy. When his owner and I tried to get him to pose for the photo, he would continually run and hide. We finally took him outside where his owner held him in her arms, and the sounds of nature got his attention immediately. The coloring of Himalayan cats, with their clear eyes against the dark mask, makes for a nice play on lights and darks. I wanted to focus on the eyes because after a long game of hide-and-seek, he was very set on whatever it was that caught his gaze. I felt this shot captured the essence of the ever-observant feline.



#### Morning Glow Jean Kalin

Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches 18½" × 21" (47cm × 53cm)

The challenge of using the white of the paper instead of paint in transparent watercolor has always sparked my creativity. I look for dramatic lighting indoors or out, for portraits, landscapes or still lifes. Catching my cat sunning himself on his quilt was a perfect moment. I have used the Munsell system for my analogous color schemes. Here the dominant color is blue-green with blue and green adjacent colors. Red is the complement with gold and magenta discords. Wet-into-wet underpainting is perfect for soft hair. I carefully added layers of color and the quilt designs. The final touches are drybrushed with whiskers scratched out with irregular edges to show sun sparkle.



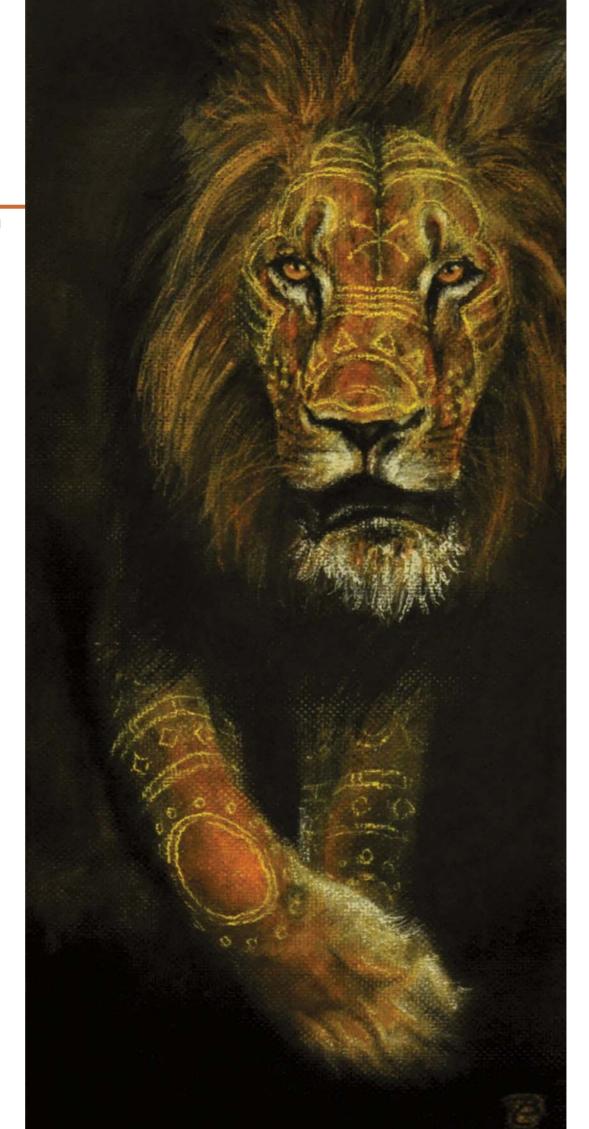
Rosie's Gaze Shelley Gorny Schoenherr Oil pastel on Strathmore 500 Series charcoal paper 22" × 18" (56cm × 46cm)

Sitting directly between me and the setting sun was Rosie, the resident alpha cat of the neighborhood. I was inspired to tell the story of the dramatic halo of backlighting illuminating his fur and glowing through thin cat tissue. (Yes, Rosie is a guy, which impacted the way I presented the image.) The story needed contrast, high value and glowing color, so in some areas I employed myriad light layers of oil pastel scumbled one over the other on the textured paper, much like an oil painter uses glazes. In other areas I preferred to leave the paper fully exposed, respecting the notion that a drawing is, after all, "of the paper" as well as from the artist's soul. The illuminated fur, the last layers of lightest lights, were my final joy to render and the exclamation point at the end of the sentence.

### Samburu Warrior

Bobby Lewis
Compressed and powdered charcoal, Conté crayon, ink and watercolor washes on 100-lb. (210gsm) acid-free Strathmore drawing paper
22" × 11" (56cm × 28cm)

I wanted to express the power of the male lion using the vivid symbolism of the African culture. While taking great pride in protecting his tribe, an African tribal warrior can adorn an amazing array of color, clothing and important spiritual symbols. The great male lion is also supposed to protect his tribe from danger, and I saw tremendous similarity between him and a Samburu warrior. A variety of materials including Conté crayon and ink were used to re-create the symbolic body painting of a Samburu warrior.

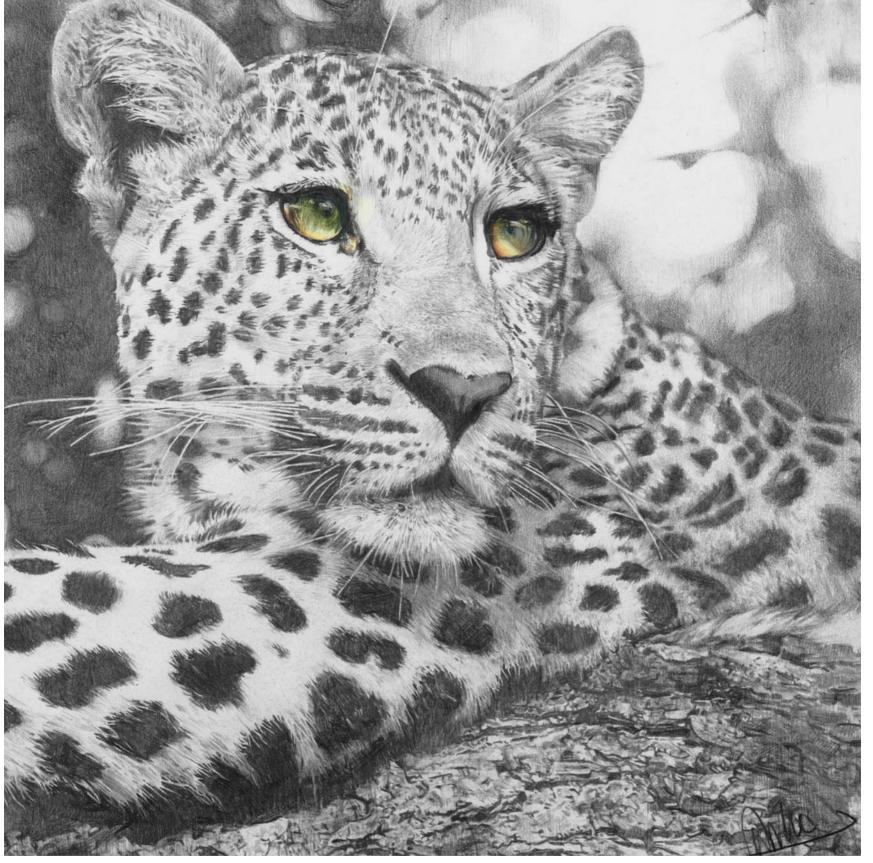




Olivia Helen Crispino Charcoal on paper 6" × 8" (15cm × 20cm)

Olivia is a very special part of my family, as are all of my animals. She is a beautiful Persian kitty with a loving disposition, and I wanted to celebrate her life in this piece. An intimate view of her is depicted in this closeup. My inspiration generally comes from nature and all its diversity and wonder. My two great passions in life are animals and art. I am fortunate to be able to combine both, bringing me much joy.

I work primarily in oil and charcoal. *Olivia* was created using charcoal pencils. My technique involves using a basic grid. I make an angular light charcoal drawing. As I refine the contours, I slowly block in simple shadow patterns. I then add layers of more complex patterns to enhance the form until I achieve the desired result. I have a love for detail and I focus on the essential fundamentals of draftsmanship, the anatomy of form and the elements of perception.



Eye of the Leopard Adriana Mahne 2B and 4B pencil with some colored pencil on 57-lb. (120gsm) drawing paper 11½" × 11½" (29cm × 29cm)

Although my art teachers taught me not to start with the eyes, I always start with the eyes. I had decided to use color for this drawing until I had finished both eyes. By using graphite pencil for the rest of the drawing, the emphasis lies in the eyes—those eyes that seem to bore right through you, read your mind and fill you with the awe and fear you'd feel if you actually encountered a leopard in Africa's bush. Those eyes now look off to the distance, just like mine—when I am overwhelmed with that everlasting longing for Africa. Most of my memories fade to black and white except for that moment when my eyes met those of Topaz, and I got summed up in a split second.



**Spot Stretch** Elizabeth D. Kincaid

Transparent watercolor on 300-lb. (640gsm) cold-pressed Arches  $13\frac{1}{2}$ " × 21" (34cm × 53cm)

I'm so glad I painted my cat Spot when she was in her prime, as she has since passed away. The focus and inspiration for my work is light. When I saw Spot stretching on the deck railing, as she did every day, I was struck by the backlit light on her elegant shape. I also loved the ski slope shape of her back, so I cropped the image to emphasize that. I replaced the forest background with maroon to add warmth to a gray-dominant scene. I began the painting by masking the foreground with frisket film and masking fluid, and painted the background with glazes of Indian Yellow, Quinacridone Violet and Winsor Violet. All of my painting process involves repeatedly masking and then painting pure washes of unmixed color.



Say a Word of Truth Kristine Fretheim

Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches 16" × 20" (41cm × 51cm)

Like a haiku, my watercolors evoke the essence of a particular moment—with images instead of words. All of my senses come into play when I'm painting. While some of my work appears realistic, I use relationships between pattern, rhythm, color and light to create abstract compositions. This painting came to life when I abandoned my initial thoughts to a bucket of water and a sponge, softening and washing much of the image away. After the paper dried, I added details to the fur and face, the cat's eyes being the focal point of the painting. Our senses allow us to experience the world with a vivid awareness that is key to being fully alive in each fresh new moment. My most compelling works are created when my thoughts drop away and my senses take the lead. When the mind is still, creative intuition flourishes.

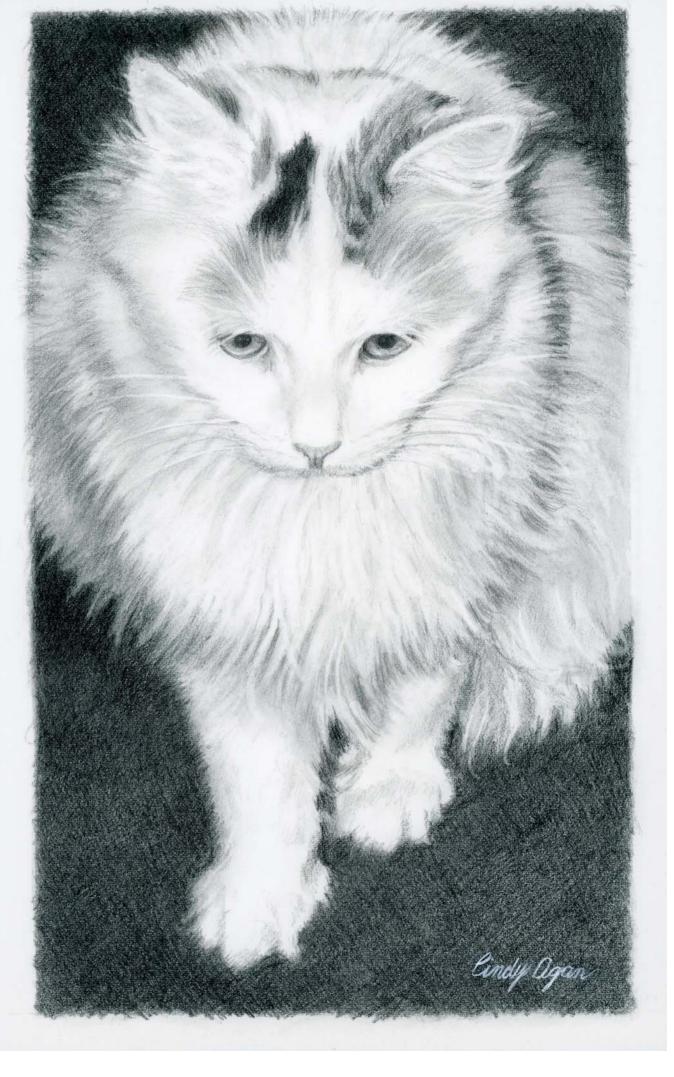


The Hand That Feeds Me Sueellen Ross India ink, watercolor and colored pencil 8" × 8" (20cm × 20cm) Collection of Nancy Kludt

While I was working on this drawing, I tried to concentrate on the feel of an affectionate cat's head as it pushes into a human hand. I wanted the viewer's attention directed at the  $\,$ cat, not the person. So the feline gets my full mixed-media technique, and the hand gets only a red Conté pencil. All of my paintings are done with a combination of India ink, watercolor and colored pencil, in that order.

Contemplation
Cindy Agan
Graphite with black colored pencil on
140-lb. (300gsm) hot-pressed paper
11" × 6½" (28cm × 17cm)

Simply looking at a cat warms my heart and inspires me to capture its distinct personality and beautiful markings. For this watchful pose, I chose paper and pencil for the medium and enjoyed going back to the basics. It was quite a departure for me after painting for so many years. The B lead in my drafting pencil proved limiting in its ability to create values dark enough to achieve a dramatic contrast. With the help of a black colored pencil and a crosshatching technique, I was able to reach the depth needed to make this fair-haired cat stand out. I drew around the fur negatively to give the illusion of tufts of fur on the outer perimeter and areas where the fur overlapped. For the finishing touches, I used electric and kneaded erasers to lift the whiskers and indicate the lighter hair in the fur. Facial tissue and a pastel blender (soft sponge mounted on a handle) were used to blend and soften the hair and background.





### Fearless Martin Bouska Scratchboard 11" × 14" (28cm × 36cm)

Create your artwork one scratch at a time. I scratched out this piece with a needle. It is a representation of an unequal battle rather than an actual event.



Calico Girl Melanie Fain
Solar etching with watercolor on white Rives BFK paper  $5\frac{1}{2}$ "  $\times 7\frac{1}{4}$ " (14cm  $\times$  18cm)

I draw from photographs. Inspired by the character of my subject, I envision that spirit distilled to its strongest emotional elements. I use a solar etching process, avoiding toxic chemicals and acids. I place the prepared drawing on a UV-sensitive plate and expose it to UV light. The UV light hardens the plate, leaving the line area soft. I then place the plate in a water bath and gently scrub it, washing away the soft areas of the line work. I then ink the plate, wipe it and place dampened paper on top and roll it through a flatbed press under pressure. The resulting image is an etching. I repeat the printing process for each print. The edition must be limited as the plate wears with use. I hand tint the etching with watercolor, and sign and number it.





# 3 | Feathered Friends

**Light on White Frederick Szatkowski**Acrylic on gessoed hardboard 20" × 24" (51cm × 61cm)

Light on White, more than anything else, is a study on light's effects on a particular subject. I was interested in how the snowy owl could almost disappear in the light. The winter surroundings enhance the effect.

I usually work with acrylics background to foreground, dark to light, but this can change depending upon the specific painting. Blending is achieved using rags, sponges and a drybrush wet-intowet. Sometimes I even my fingers to achieve the effect I want. In Light on White, I used a very limited palette, which brings the focus onto lights and darks rather than on color.

For myself, painting is a continual growing process and a striving to express beauty in the world. I thirst to do that adequately; when I do, I'll call it my radical breakthrough.



Nora's Coop Sandra Blair

Transparent watercolor on 100-percent rag bristol board 7" × 11" (18cm × 28cm)

Working from my own photographs, I use multiple glazes of transparent watercolor to build up rich color and depth of value, with an occasional touch of acrylic gesso for whiskers and fur accents. My up close and personal format increases drama and showcases the unique beauty and power of each animal. It creates a sense of intimacy that few people will ever experience in the wild. My artistic vision is to entice people to slow down and observe with fresh eyes the world and the creatures that live among us. Until we truly see, we cannot fully understand the devastation that is occurring through loss of habitat and vanishing species.

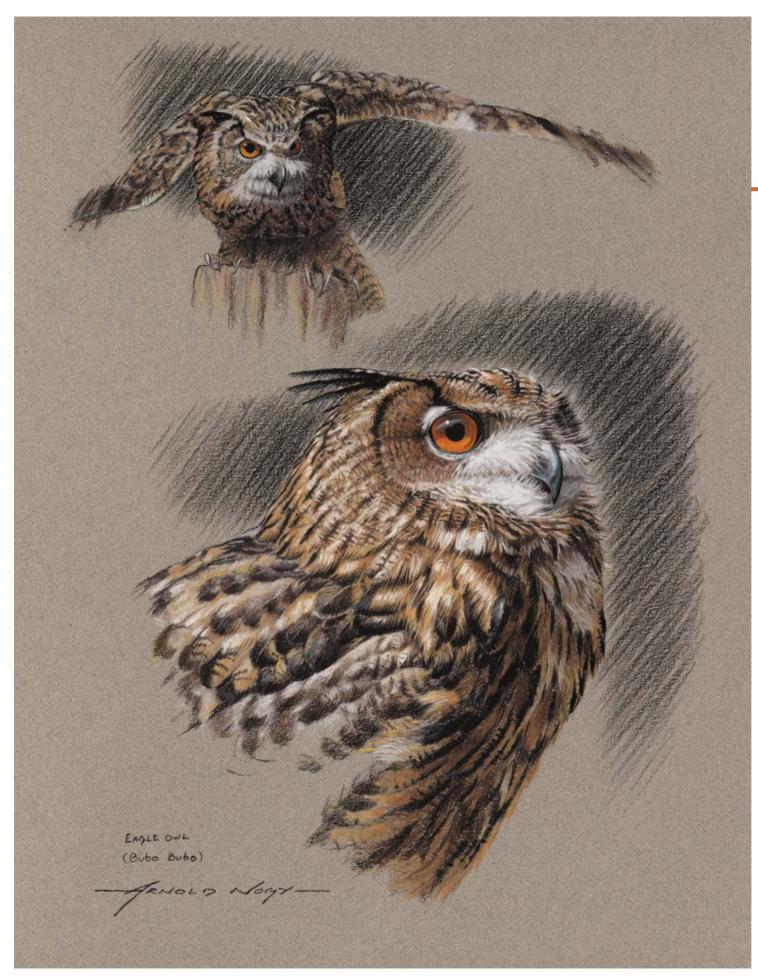


Eye of the Beholder—White Pelican Jerri Kuehn Graphite  $4\frac{3}{4}$ " ×  $11\frac{1}{4}$ " ( $12\text{cm} \times 29\text{cm}$ )

I have always been drawn to animals, particularly their eyes. I feel a sense of connection to nature when I am engrossed in studying and photographing animals. I get to experience it again as I create their portrait. I usually choose a close-up view to create a feeling of intimacy and connection.

Value shifts are my focus since I am fascinated with the interplay of light with shadow and the emergence of a three-dimensional look on a flat surface. For my detailed drawings I use the full range of graphite pencils 9H to 9B and blend with erasers, cotton swabs, a piece of cloth, my fingers, facial tissue, whatever works! I crop my digital photo to get the exact look I want and print a copy. After lightly sketching the basic placement of things on Stonehenge paper, I develop the eyes first. They contain the dark pupil and the highlight. Everything else is drawn in relationship to the size and value of the eyes.

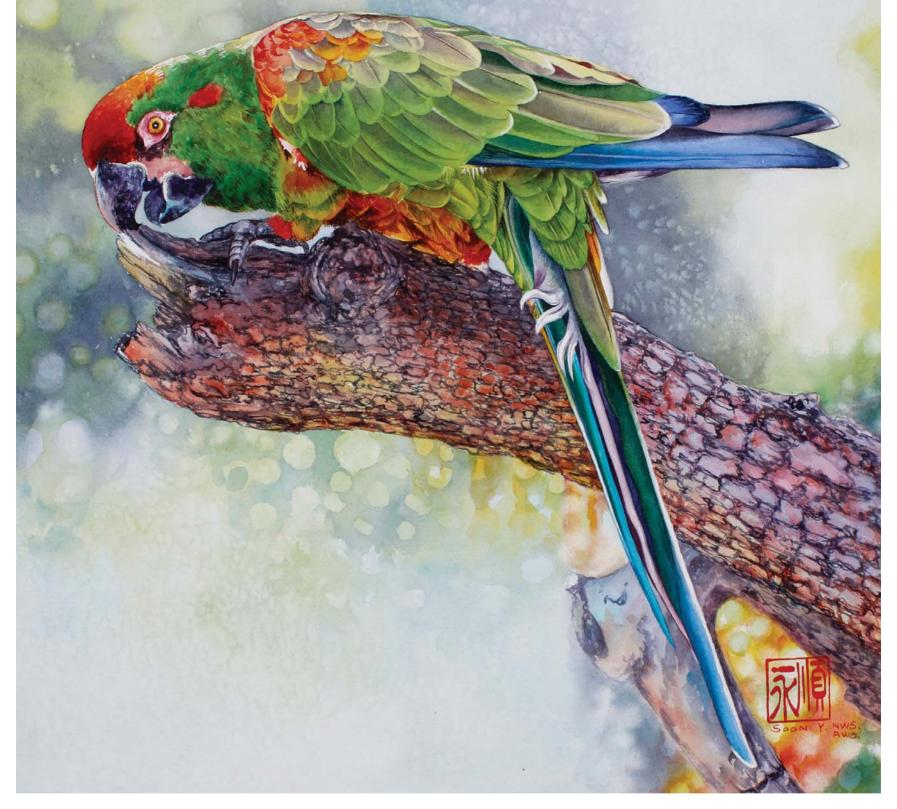
I hope to encourage the viewers to experience their connection to nature, and I hope to raise awareness of the plight of endangered species and the conservation of our planet through my intimate animal portraits.



Eagle Owl Study Arnold Nogy Charcoal, Conté and pastel 15¾" × 11½" (40cm × 29cm)

Throughout my career I have been very experimental and have used almost all of the two-dimensional drawing and painting mediums. I have also created several pieces in three dimensions, carving human faces using cotton wood bark. The benefits to experimentation are numerous, not the least of which that it keeps my creative energy fresh and helps with finding new subjects and methods of expression.

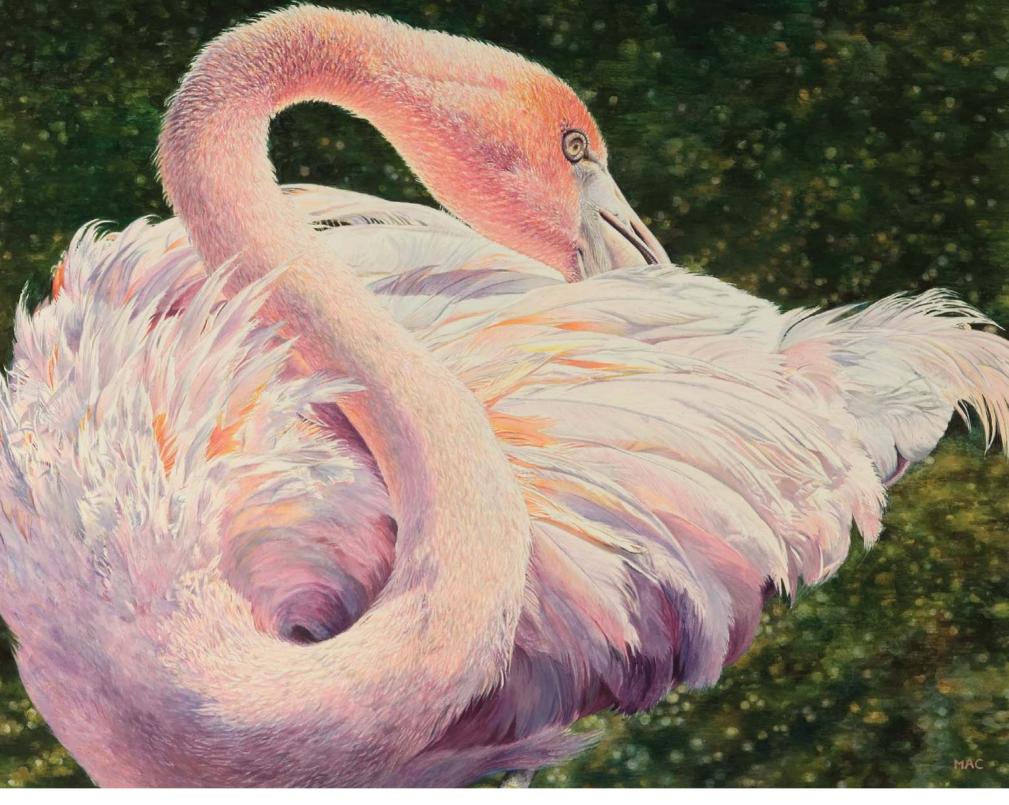
Decades ago I started sketching live figure models and portraits with Charcoal and Conté. But after school and the artists group drawing nights, I began to work with the two mediums together on my wildlife subjects. That approach was new to me. When using the mediums in layers with the variety of values, I could very quickly produce a realistic sketch that had highly refined areas without losing the appealing feel of the sketch.



## **Green Parrot**

Soon Y. Warren
Transparent watercolor on 140-lb. (300gsm) cold-pressed Winsor & Newton paper 16" x 17" (41cm x 43cm)

A green parrot greets me saying, "Hello!" I hear an invitation: "Paint me." My initial thought is that these feathers are too complicated! Fear was overcome by the exciting opportunity to contrast the textures of vibrant parrot feathers with the pine tree bark, clashing, yet surprisingly harmonious. The shimmering shades of various green feathers accentuated by Scarlet Lake and Blue Turquoise are rendered with individual layers using a glazing application. The layers of glazing in each feather create a delicate and soft appearance to stand against the rough pine bark. Much of the natural outdoor setting for the parrot is left to the viewer's imagination. All the attention goes to the parrot and branch.



Sensational Curves
Mark A. Collins
Acrylic on Strathmore Wet Media illustration board
14 1/8" × 17 5/8" (36cm × 45cm)

As only my second acrylic painting, Sensational Curves certainly represents a radical breakthrough. After nearly two decades specializing in transparent watercolor, where the white of the paper is carefully saved for highlights and where transparency is the order of the day, working in a more opaque medium was a significant departure. What I found is that acrylics combine the best of two worlds. Using Golden Acrylic Glazing Liquid, I am able to create thin layers of paint very similar to my beloved transparent washes in watercolor. Employing the opacity of acrylics, I can paint highlights over dark colors with much less concern about making errors or losing highlights. The glowing color among the white feathers illustrates the power of combining old tricks and new possibilities. If you feel your progress has stagnated, changing mediums, even if only for a short period of time, is a good way to shake things up.



Three Amigos Tara Funk Grim Acrylic on canvas 24" × 24" (61cm × 61cm)

I started *Three Amigos* with an abstract underpainting and used liquid acrylics to paint the large transparent shapes. Using glazes, I added layers of color to create numerous small shapes and color balance. I had no preconceived ideas about a subject; instead I just enjoyed the painting process. I spent considerable time looking at the painting from all directions while it was still in an abstract state. The possible shape of a pelican revealed itself. I used chalk to call out the pelican image, then began filling in the negative space to create more shapes within shapes. Another pelican shape emerged and then another. It took many days to create *Three Amigos*. Between each daily painting session, I applied a coat of diluted gloss medium to build a beautiful, deep and clean surface.



The Other Hammock Islanders TJ Monzo Acrylic on stretched capyas

Acrylic on stretched canvas 36" × 48" (91cm × 122cm)

This expressionist painting was formatted using a compilation of my own photographs taken at the client's marina location. Due to the nature of how these works are executed, they need to done in a controlled environment. I use a lot of house paint combined with acrylic mediums to achieve the viscosity I need for effect while the paint is applied with brushes and stir sticks and spoons ... yes, spoons! I am thrilled to have finally discovered a way to talk about the energy in nature using acrylics in this way.



### Brown Pelican Kiana Fecteau

Acrylic on stretched canvas 12" × 24" (30cm × 61cm)

Animals of all kinds have always been an integral part of my surroundings, and they are my favorite subject to paint. My family raised exotic birds and, as a child, I accompanied my parents on bird counts with the local Audubon Society. Birds as art subjects provide many colors and textures with the shiny eyes, rough beak, bare legs, and soft and stiff feathers. Each bird has its own personality. This pelican seems old and wise with its cracked beak and intense gaze.

The background has been painted in an abstract way using acrylic, sponges and drops of isopropyl alcohol and water. In contrast, the brown pelican was painted realistically to capture all the color and texture in this magnificent bird.



### **Great Gray Hunter** Dee Dee Murry

Acrylic on Gessobord 18" × 24" (46cm × 61cm)

This was my first owl painting, and I looked forward to working with the detail of feathers and grass, and of course the piercing eyes, which was the best part to work on. His look makes me wonder if he just caught or just missed his dinner. Is he looking triumphant or disappointed? That is up to the viewer. I enjoyed painting the bokeh of the background so the detail of the owl would pop forward, and I love the almost monochromatic hues of the scene. I work in acrylic on Gessobord because I like the detail it allows for and its fast drying time. This painting let me do a little experimenting with texture: soft feathers and spikey grass plus the blurred background.

### Blue Voices and Winter Lore Larry Carver

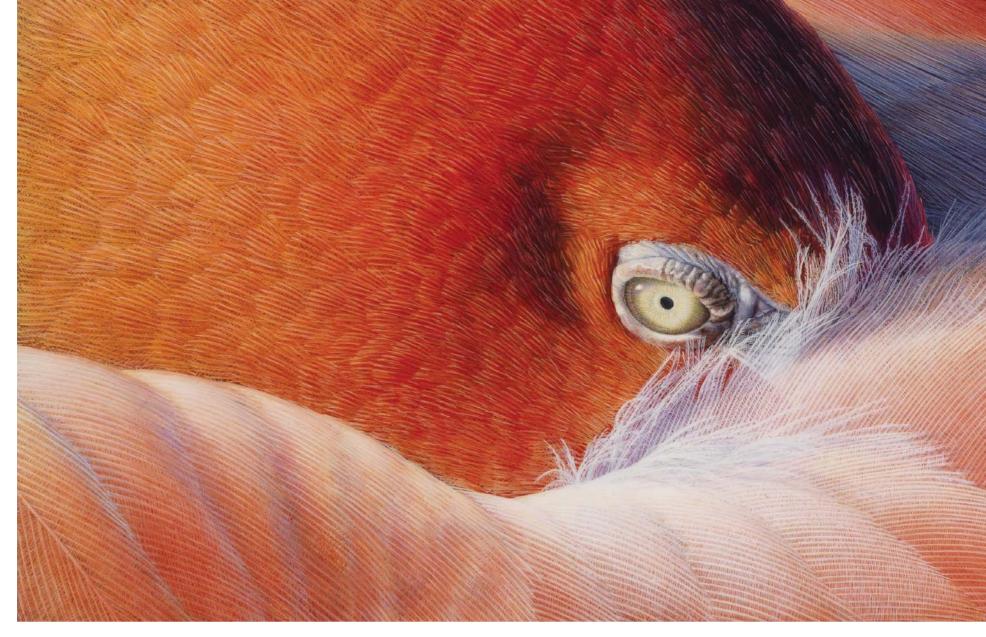
Acrylic on posterboard 18" × 14" (46cm × 36cm)

Originally I started with the persimmon tree as my subject matter, but I needed a color complement for the composition so I added the bluebirds. With that grew the title *Blue Voices and Winter Lore*. I compose titles for each of my paintings to set the stage and let the viewers contrive the rest of the story.

To create the right atmosphere, I introduced a cool side and a warm side. I loved the challenge of the intertwining twigs amongst the leaves to keep the shadows and the value changes three-dimensional. Capturing color harmony was vital to express the seasonal color changes for the leaves. Most of us love fall. I rendered the persimmons with the aim of showing their wonderful roundness and semitransparency.

Most of my animal paintings feature endangered species in their habitat. By painting them, I feel this is my way of giving thanks for sharing their wonderful character and beauty with mankind, and maybe sounding an alarm that there is still hope of protecting and saving them for future generations.



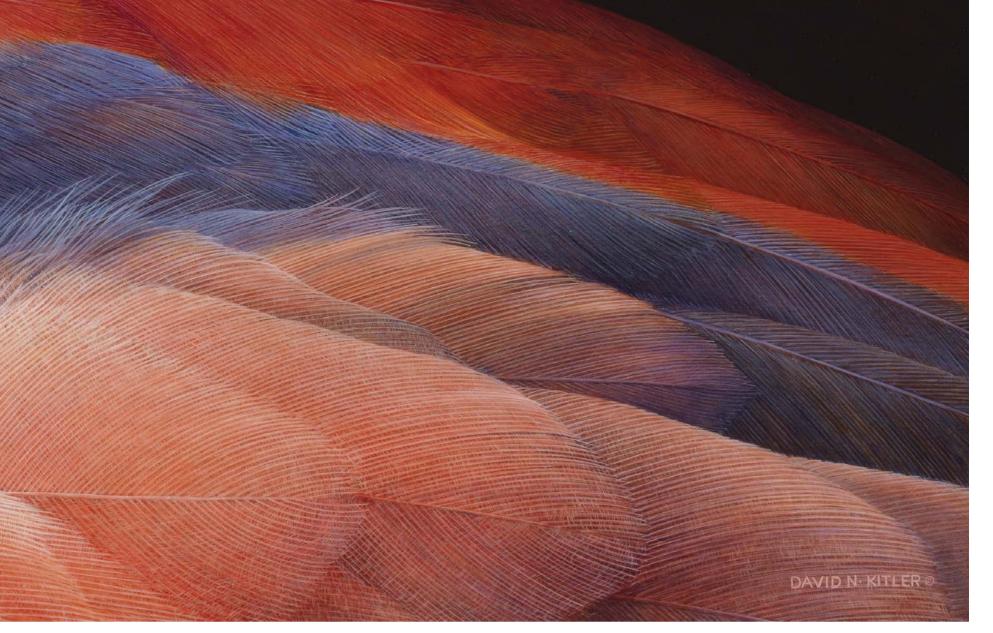




**Light of Hope Sueellen Ross**India ink, watercolor, graphite and colored pencil on 140-lb. (300gsm) cold-pressed Arches
12" × 13" (30cm × 33cm)

It's hard to find a fresh way of painting hummingbirds. So instead of relying on a flying pose or brightly colored flowers, I profiled the bird and concentrated on the unusual textures of the cup-like nest. Strong lighting  $\,$ provides the drama.

The background is a buildup of pale washes: Quinacridone Gold and Payne's Gray. The foreground is done in my typical mixed-media technique, using India ink, watercolor and colored pencils, in that order.



Pink Sunset (Flamingo)
David N. Kitler Acrylic on Baltic birch 9½" × 28½" (24cm × 71cm)

One of the things I often remind my students to do (as well as myself) is to have fun with each painting you create. One way to do this is to control the viewer's journey through your art. Relying on changes in length and size of brushstroke, overlap, variations in the amount and temperature of color, as well as differing degrees of contrast, I hoped to make it hard for anyone's gaze to rest anywhere other than where I wanted them to, which in this painting was the eye of the flamingo.



**Picking Flowers** Anne Peyton

Acrylic on Ampersand Gessobord 12" × 12" (30cm × 30cm)

Picking Flowers was a special treat to paint. I don't often use bright reds, violets or pinks in my paintings so the salvia flowers were a nice change from my usual predominant earth colors. This green-tailed towhee was discovered in southern Arizona. It is an attractive bird that loves to be on the ground. The interesting behavior I noticed was that this bird kept picking up flower petals in its bill. The towhee was not eating them, just carrying them a while then dropping them. Since I had never seen that behavior before, I thought it might be interesting to paint.

One of my inspirations for painting birds is to call attention to the beauty of the natural world. Acrylic paints are a perfect medium to tell nature's story. They are forgiving and dry quickly. I like the details the paint allows with application by small brushes. Acrylics can be challenging, but they are almost always fun, and I love the final result.



**Bird's Eye View Anne Peyton** Acrylic on watercolor board 15" × 20" (38cm × 51cm)

Owls have always fascinated me. Because of my fondness for them, the Eurasian Eagle-owl quickly captured my attention. It is among the largest owls in the world so its size is definitely hard to ignore. But it is the color of the eyes and beautiful feather patterns that prompted me to paint *Bird's Eye View*.

For many years I have worked almost exclusively with acrylics. The most successful way for me to achieve my visual mission is to block in all of the color spaces in solid colors. Once that is accomplished, I begin to layer the image with several thin washes. Details such as feather markings are added last with fairly small brushes.

I love painting birds, but especially the birds of prey. Because there are so many exciting species of birds, subjects are readily available. I have years' worth of ideas for paintings so I am never at a loss for creative inspiration.



# Intimate Circles Terry Miller Graphite on bristol board 9" × 13" (23cm × 33cm)

To me, playing with variations in textural depiction has a major influence on how I compose a new work. *Intimate Circles* has a rather simple structure with the emphasis on the gestures of the doves and their shadows. By contrasting their soft feathery appearance with the blotchy, harder surface of the sidewalk, I think I've added just enough detail to give the work more heft and importance than just three birds gathered together.



Gold and Rhodes John Mullane Acrylic on Masonite 12" × 12" (30cm × 30cm)

While birding in a park in Connecticut, I stopped to photograph these beautiful rhododendrons. I loved how the light was filtering through the leaves and petals. Nearby I observed a group of goldfinches and I thought what a wonderful combination! The yellow, violet, green and red complements were artistically very appealing to me. Acrylic is such a versatile medium that it's perfect for achieving the soft, almost tissue-paper look of the petals and the tough, hardy texture of the leaves of the plant. By painting opaque and transparent layers and by using wet-into-wet and dry-brush techniques, I can create hard and soft edges where I want them. I generally use Liquitex and Golden and I've recently been experimenting with Chroma. I don't use retarders or mediums, only water.



An Unkindness Ray C. Brown, Jr. Pencil on bristol board 10" × 30" (25cm × 76cm)

A phrase describing a group of ravens is an unkindness, and I set out to create a composition that illustrated an unkindness on as many levels as possible. I began by making thumbnail sketches in different formats. In creating the thumbnails, I perused my extensive library of reference photos. The impetus for the concept came from a reference photo of the screaming raven that is the focus of the drawing. I designed the rest of the composition around that bird, choosing poses that would accentuate its aggressive attitude and the design of the piece as a whole. The rough, spiky texture of the long branch leads the viewer to the focal point of the drawing.



Macaw Joe Myers Graphite on hot-pressed illustration board 15" × 20" (38cm × 51cm)

Birds have always been a favorite subject of mine. When I began working on this piece, capturing the subtle tonal changes in the feathers intrigued me. Little details others would overlook, I believe, add that special touch to my drawings. I make these changes by gradually building up layers from the hardest lead to the softest. As with most of my drawings I started laying down the major form. I don't work the whole drawing, but only one area at a time. I do this simply to avoid smudging. Once I achieve the value I want, I move on to the next area and so forth. I use mechanical pencils so I always have a sharp point to work with.

I'm inspired by many things, but animals, big and small, have always held a special place in my heart. I try to engage the viewer by capturing the essence and personality of the subject and hopefully evoke some kind of response. We all want to feel connected with something real and enduring, and I believe as an artist, my job is to try to set up that connection.







### **Proud Father** Steve J. Morris

Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches  $17" \times 16"$  (43cm  $\times$  41cm)

Nature is made up of endless textures, yet too often we see them only from afar. While I enjoy a number of natural subjects, I often focus on the complex architecture of a bird's nest. On the outside are the thick, rough twigs that provide the foundation, but as you explore inside, you discover the grasses, straw and even our own discarded trash intricately intertwined among the twigs. Even deeper are feathers, down and pine needles, cushioning the delicate eggs inside and protecting the new lives that will emerge. For every piece I create, I hold my subject in my hand, exploring it through both touch and sight before I paint in order to realistically portray the multitude of textures nature has beautifully woven.

### Bird's Melody Irena Orlov

Digitally manipulated photograph, acrylic paint, pen and watercolor on 300-lb. (640gsm) cold-pressed watercolor paper 24" × 36" (61cm × 91cm)

I continue to be inspired by the beauty of the world around me and can spend hours exploring it. With the rapid rate at which everything is changing, I discovered that I will never live in quite the same world. Life unfolds only in moments. Capturing moments that are full of emotion is the key to my art.

My current body of work focuses on a combination of texture, color and composition. Each piece is manipulated with a unique surface finish of textures. I combine charcoal, pastels, watercolor, ink, acrylic paint, pen and digital photography to create textural abstract drawings. Regardless of the media, I strive to capture nature's innate beauty through each of my pieces. I try to focus on organic contours and unique textures. My hope is that the viewer is enticed to feel the textures and is able to interact with the work.

### Red-Shouldered Hawk Hans Guerin

Conté on scratchboard 12" × 9" (30cm × 23cm)







### Keep Looking for a Bluebird Tom Yacovella

Transparent watercolor with acrylic accents  $18" \times 24"$  (46cm × 61cm)

I love bluebirds because they represent spring, happiness, beauty and love. My idea for *Keep Looking for a Bluebird* evolved from a photograph I saw in the June 1977 issue of *National Geographic* of eleven bluebirds clustered to conserve body heat in the hollow of a tree. I expanded on this theme by creating sixty-eight bluebirds, each representing one year of my life. I roughly cut out sixty-eight similarly sized paper shapes in hues of blue (Peacock Blue for males and teal for females). Next I arranged the paper shapes so that the males formed a spiral design flow. From this abstraction, I developed the painting. I hope my painting inspires people to become educated about the vulnerability of bluebirds, whose nesting cavities and habitats are at high risk from competition with house sparrows and starlings (both introduced species).



**You Are Beautiful** Jenny Moed-Korpela

Oil, acrylic, book pages, song sheets and ornament paper on canvas 30" × 30" (76cm × 76cm)

Nature and wildlife have always been it for me when it comes to inspiration. These beautiful creations are in their natural state without the touch of the human hand. For the last seven years, I have been painting mainly birds and so far it seems that I cannot get enough of painting these colorful, beautiful and characterful subjects. I love to combine abstract with realism, and so my paintings are usually a combination of the two. My backgrounds are abstract, and I am always experimenting to find the perfect look. I use acrylic, collage, stencils, etc. Then I paint the bird on top in oils. I love this modern and traditional approach to art.



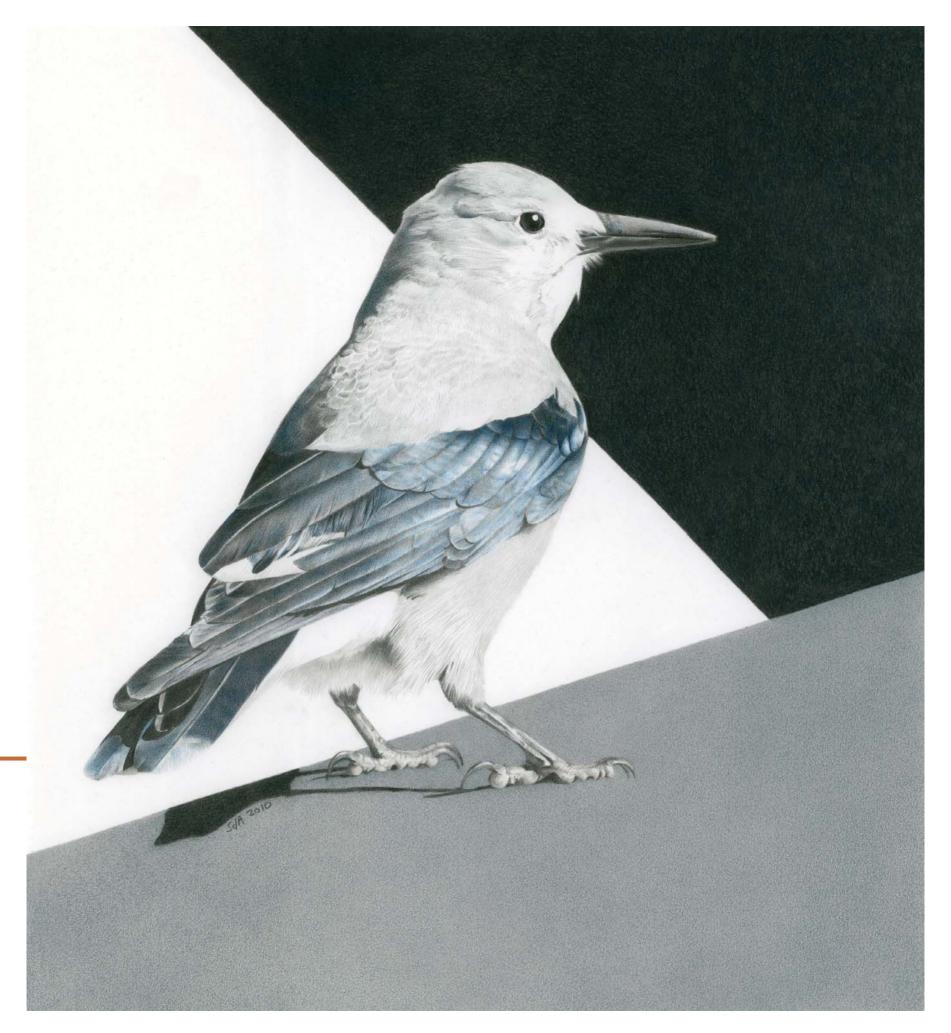
Merry-Go-Round, Hornbills Dino Paravano Graphite 14" × 18" (36cm × 46cm)

All my work starts in the field, and for these particular subjects, in the African Bush. Over a forty-year time span, I have visited numerous wildlife parks in Africa, where I have spent much time sketching, photographing, taking notes and visually studying the subjects. I do most of my drawing and painting in the studio from personal reference material.

After arranging and rearranging objects and sketches until I feel satisfied with the composition, I draw, using H2 for the lightest gray to B9 for the deepest black. I also vary the pressure on the pencil for different values. I use bristol board and other fine papers. I sharpen pencils to a fine point and chisel point, depending on the width of the stroke I require. I work from light to dark over the whole piece to establish the correct tonal value throughout.

Shades of Gray
Sue deLearie Adair
Graphite and colored pencil on paper
10½" × 11½" (27cm × 29cm)

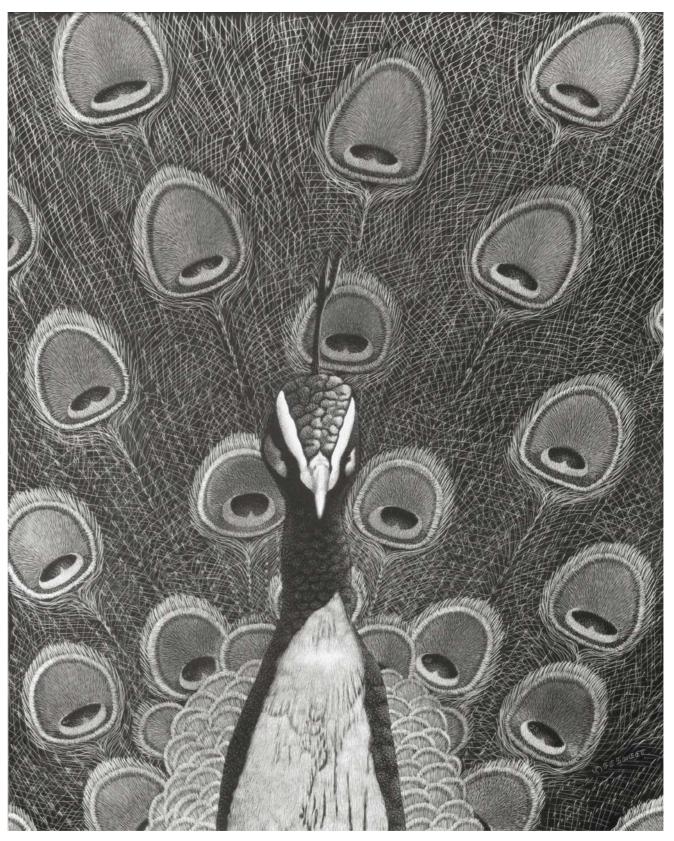
Shades of Gray refers to the coloring of the bird, a Clark's nutcracker, and the blocks of color I used for the background. I like to create realistic and detailed subjects juxtaposed with simple or stylized backgrounds. In the case of this drawing, I used simple wedges of color to repeat the color blocks of the bird's back, wings and sides. The shadow of the bird grounds it on the lighter gray wedge of color, and the subtle color variations in the bird's wings and tail set it apart from the abstract background.





Red-Tailed Hawk Ron Sumner Transparent watercolor on 140-lb. (300gsm) rough Arches 18" × 141/2" (46cm × 37cm)

My work is strongly representational, focusing on Audubon subjects and working from photographs. I love painting in watercolor, watching the paint flow, mix and settle down onto the paper. I try to combine both the wet-into-wet technique and the more controlled technique where you work in layers or shapes of color, giving them time to dry, going back and adding more color and repeating this process to establish your desired value and tone. Even exercises where you load up your brush with paint and apply different overlapping brushstrokes of color on a white piece of paper can give you that watercolor high that I value so much. Painting in watercolor is not too forgiving. You must have a plan before you start. Know and organize your subject matter. Think about what shapes to use, what colors will express your theme and what approach you should take to complete the painting. You must take your time and be patient! I find this medium challenging but very rewarding.



The Eyes Have It Francis Edward Sweet Scratchboard 24" × 18" (61cm × 46cm)

The Eyes Have It was created because of my desire to attempt difficult species as well as the usual wildlife subjects. The feather patterns and colorful designs of this bird were extremely hard to create in scratchboard. My love of all wildlife, both birds and animals, encourages me to do those most timely and trying species in the challenging medium of scratchboard. To me, producing the difficult fauna as well as the easier to do well-known creatures allows me to upgrade my work.





### Requiem Kathleen O'Connell

Graphite on illustration board 8" × 11" (20cm × 28cm)

This work was inspired initially by a bird-watching walk where a member of our group had brought some birds from Indianapolis that had hit the tall buildings during their migration north. I was struck by the tragedy we humans inflict upon small creatures who know nothing about our huge towers and meet their end colliding with them. This drawing was created in the time period when my father was dying of lung cancer, and I always associate it with his passing. It was my father who gave the title to this piece.

I have created a number of detailed graphite drawings in the past, but this drawing is perhaps the one that has evoked the most reaction, both positive and negative. Some people find it hard to look at. But I think that if *Requiem* makes one think about the impact that human technology has on the natural world, then it has succeeded as a work of art.

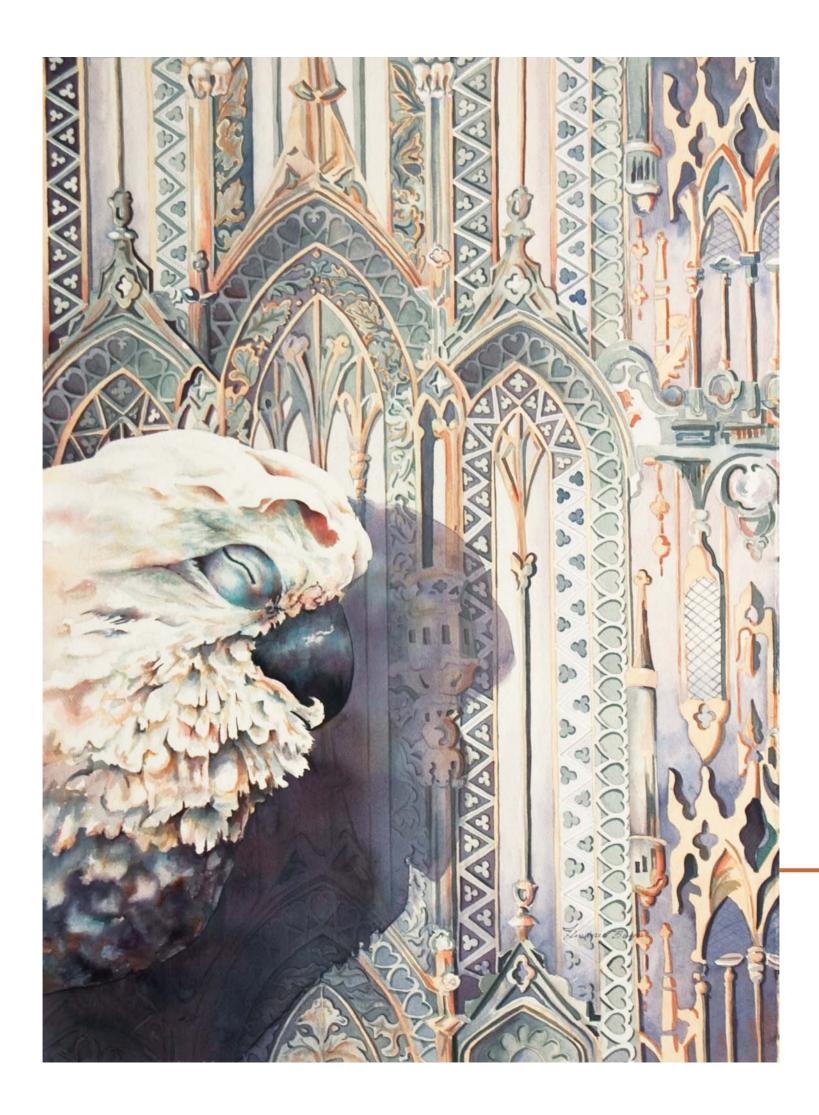
As far as technique is concerned, I work with 2mm mechanical pencils and a variety of leads. I can get a very fine point using the sharpeners designed for 2mm graphite leads, and those sharp points allow me to render the small details you see in this drawing. Currently I am working more exclusively with watercolor, but I return to drawing in graphite from time to time when I find a subject that demands the monochromatic clarity that graphite can provide.

### Lookout (Black-Capped Chickadee) Robert Louis Caldwell

Graphite on cold-pressed watercolor paper  $4" \times 8"$  (10cm  $\times$  20cm)

Black-capped chickadees are birds that I never get tired of. They are simple birds with very little variations in their markings, but they have so much personality in the way they move around, turning their heads, jumping from branch to branch, and even in the way they chirp at each other.

Working from photographic references taken on research trips, each of my drawings is carefully composed and a value sketch is completed before the first pencil stroke touches paper. Then I build the drawing, layer by layer, starting with the hardest-grade pencil and working through the values to the softest-grade pencil. Using this technique allows me to achieve my desired result—a highly detailed, realistic image.





It's Still a Cage J. Henderer Burns Watercolor on 300-lb. (640gsm) paper 30" × 22" (76cm × 56cm)

The cockatoo presents a nice mass against the more elaborate background. I like to infuse the birds with backgrounds that send a message. This one is a bit obvious I admit, but I created my own challenge in this piece. I mixed a jar of one color green. I used this green to mix with any other pigment I used. It created a cohesiveness that feels right. It was a color not enjoyed by many but the end result works for me, and it is one of my favorite pieces. The cockatoo speaks for himself: "It's beautiful, it's lovely, and it's luxurious, but I'm not going anywhere, am I?"

## **Tropical Trouble** Vickie Nelson

Transparent watercolor on hot-pressed watercolor board 18" × 18" (46cm × 46cm)

Painting animals and birds in my favorite medium of watercolor is always a joy for me. *Tropical Trouble* was a feisty bird that gave me a hearty laugh as I sketched and tried to capture that exuberant but demure personality. What a character. This piece was painted in the traditional way of watercolor: Paint a first wash, let dry, a second wash, let dry and then finish with details.



**Birds of a Feather Monique Wolfe** Transparent watercolor on paper 14" × 20" (36cm × 51cm)

A get-together with artist friends provided an opportunity to learn a resist technique using masking tape. Inspired by reference photos of seagulls, I developed a sketch and value pattern for my painting and then transferred the sketch to watercolor paper. I applied torn strips of masking tape to the areas of lightest value. The direction of strips and torn edges was important. I applied a first layer of paint over both paper and tape. The process was rather simple: Tape, paint, allow to dry—repeat until done. As paint seeped between the layers of tape, it left interesting and unpredictable markings. It was fun to finally peel away the tape and unveil those surprises.



## Shaken Not Stirred

#### Bev Jozwiak

Transparent watercolor with graphite on 140-lb. (300gsm) hot-pressed paper 16" × 21" (41cm × 53cm)

This new series of crows and ravens that I have been working on is splashy, wet and wild. It started with one piece that sold instantly, so I painted another. Fifty or so paintings later, the series has morphed into whimsical watercolors, which bring a joy to the serious side of art. Part of the fun is in the titles. My gallery owners tell me that clients actually laugh out loud. I am still painting on hot-pressed paper but with much more water and a looseness unparalleled in my previous work. The varied color, painterly style and compromising positions these birds find themselves in have made for one of my most enjoyable series yet.



Red-Tailed Hawk Study Michael Dumas Prismacolor pencil on Epson print paper 8½" × 11" (22cm × 28cm)

The importance of subject matter in my art has to do with it reflecting a real-life experience. This study of a red-tailed hawk not only describes the species, but also my subjective interest in a specific individual observed on a particular day and place. The process is an intensely personal one, and for that reason it is also the source of my inspiration to create. As with all of my work, *Red-Tailed Hawk Study* is built on the strength of drawing. It differs from the majority of my art only in that I used colored pencil as the medium. Even so, it is very much indicative of the same process and sensibilities that I use when working with my two favorite mediums, oil or graphite.



Night Watcher Melanie Fain Etching with watercolor on white Rives BFK paper 11½" × 14" (29cm × 36cm)

Night Watcher is all about the intensity of the great horned owl's gaze. I intentionally left out some of the detail to make a more dramatic work and leave something to the imagination. The intense golden eye adds to the sense of drama and mystery, leaving me wondering what has captured the owl's attention. The owl is a rehabilitated bird I photographed during a teaching session.



**In Your Face** Bill Shoemaker

Colored pencil on 140-lb. (300gsm) Arches hot-pressed paper 12" x 17" (30cm x 43cm)

Quite often I like to create a composition that will stun the viewer so that they will be inclined to study the artwork in depth. The rookery in Saint Augustine, Florida, gave me this opportunity. I shot hundreds of photos on location and was particularly inspired by this exciting image. The diagonal movement of the macaw on the left invading his tree mate's space made for a certain tension that I felt could become an exciting composition. What are the Macaws doing? They could be having a lovers squabble, possibly discussing world affairs or just chilling out. We will never know what their conversation is all about!



## Ruffled—Demoiselle Crane Aaron Yount

Graphite pencil and charcoal on illustration board 22" × 40" (56cm × 102cm)

The technique I used on this drawing was new for me. After applying masking fluid to my light drawing, I made the background by dipping a toothbrush into watered-down charcoal powder and dragging my finger across the bristles. This technique created random texture and movement—two qualities I was looking for. Once I finished the background, I removed the masking fluid and began drawing the main subject, paying careful attention to the value relationships. Using this technique provided a learning experience and held my interest in the piece.





## 4 | On the Water

## Fishtales Elizabeth S. Groves Transparent watercolor on paper 22" × 30" (56cm × 76cm)

Sometimes it is wonderfully freeing to adopt a loose, splashy approach. This painting is one of a series done strictly from imagination. I wet the paper and flung on beautiful, vibrant colors with gusto and without thought as to the results. After randomly applying texturing devices such as tissue paper, salt and Plexiglas, I let everything dry. Then I studied the result and determined that the flowing forms of blended colors could resemble fish, so I intentionally formed fish shapes to finish the painting.



The Gathering Kathie George Watercolor batik on rice paper 20" × 26" (51cm × 66cm)

I am in love with batik. Unlike the centuries-old technique of layering wax and color on fabric, I use watercolor and rice paper. It gives me a look that I can not get any other way. It also appeals to both sides of me—the waxing satisfies the perfectionist, and the color washes feed the wild side!

Because I've been doing batik for so many years, I look for subjects that I haven't painted before, and this gathering of pelicans sparked my imagination. I love it when that happens. When I saw a group of these birds hanging out, I snapped a photo and went right back to the studio to plan the painting. Whites are always waxed first, then color is washed onto the paper, getting darker with each layer. This piece was accomplished with perhaps seven layers. I can hardly wait to remove the wax at the end. It's always a bit of a surprise and so much fun.



Koi Ahoy Mary M. Jansen

Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches  $18" \times 14\frac{1}{2}"$  (46cm  $\times$  37cm)

Before I commit to a new piece I ask myself two questions: How can I push boundaries with this new composition and perhaps learn something new? What is the message, mindset or mood I wish to convey to the viewer?

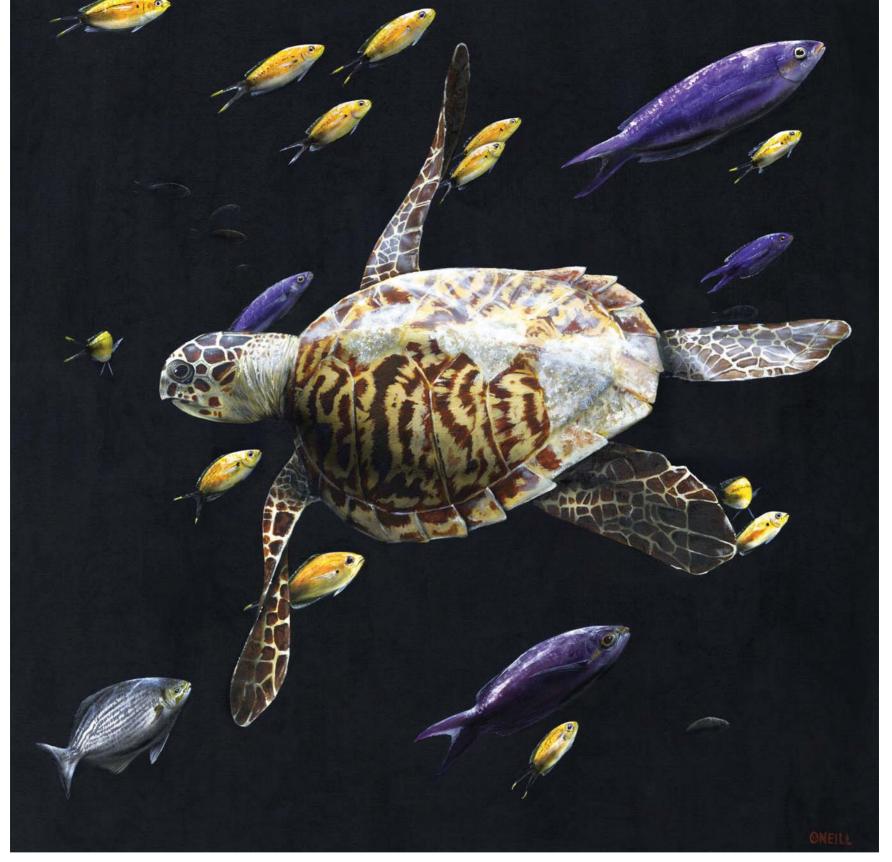
In Koi Ahoy I explored the allure of lost edges. Intentional ambiguity not only enhances the liquid properties of the scene, but also allows for the viewer to mindfully participate in the conclusion of suggested shapes within the moving water. Both of my goals were met; I learned to create a watery movement through the relinquishing of exacting control, and I established my goal of creating a zen-like mood to engage the viewer in a peaceful world. Using bright, complementary colors—Phthalo Blue and Permanent Orange—helped to reinforce the movement and keep the eye from traveling off the edges.



## **Heron at the Marina Basin** Michael Ferris

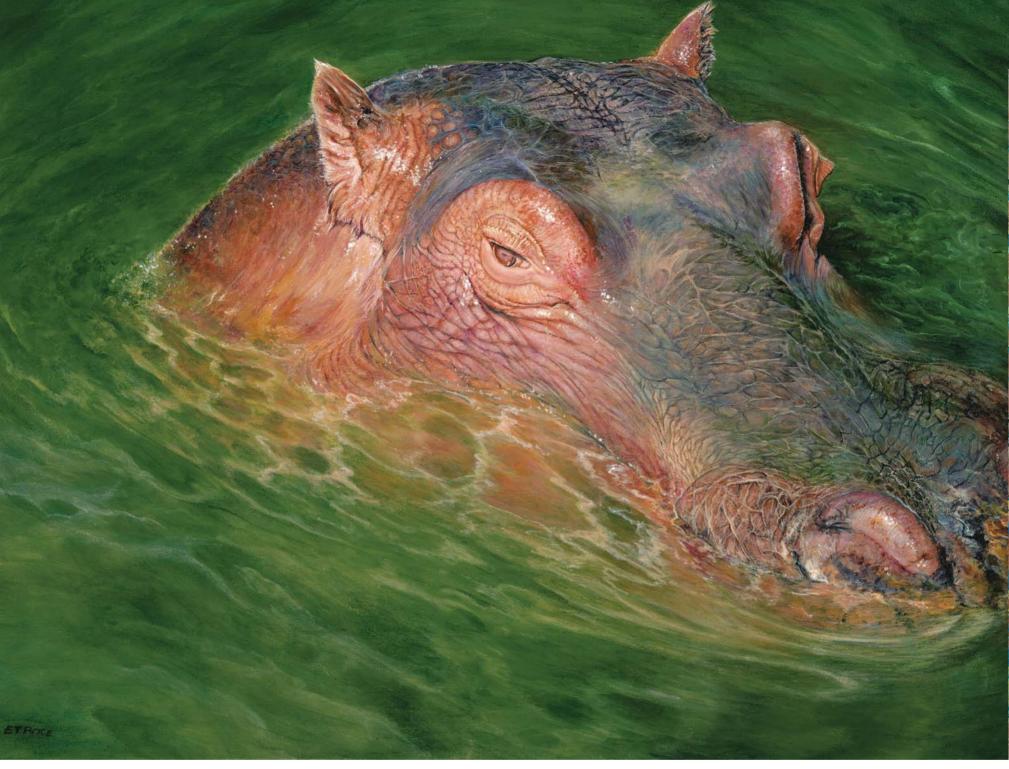
Transparent watercolor and pencil on 300-lb. (640gsm) cold-pressed Arches 39"  $\times$  26" (99cm  $\times$  66cm)

The drawing for this painting was done from a photograph I took at the local Cairns Marina. The poise of the bird is paramount, so I made some modifications to its stance and shape. I use lots of water in my washes; the first washes on the top half (Cerulean and Burnt Umber) were done concentrically, parallel to the wake. I let these slosh around as much as I could. In the lower half of the picture, the surface of the water had to be reflective and show the movement of the bird, so the washes were more focused and articulated—concentric around the bird, preserving whites for highlights. The white bird demanded subtle color and had a surprising amount of blues. To make the texture of the water sparkle, I used a small amount of Chinese White on the crest of the wake closest to the bird.



Reef Glider Nick Oneill Acrylic on box canvas 39½" × 39½" (100cm × 100cm)

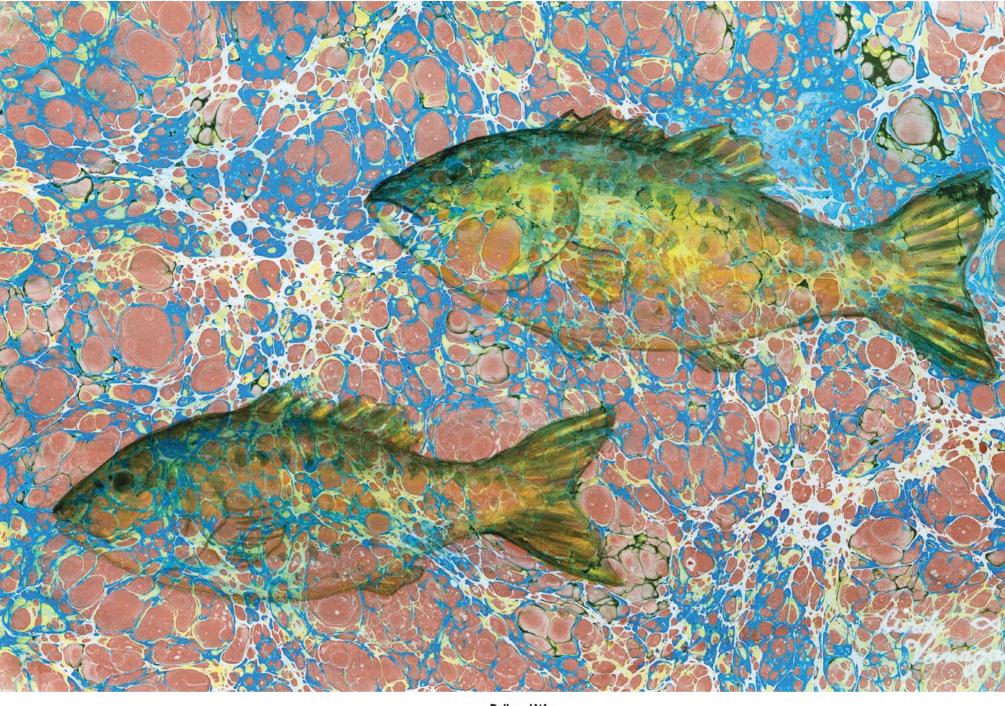
Although I specialize in marine life, sea turtles in particular are very special to me as they always remind me of my favorite place in the world to dive—the Cayman Islands. I combined several of my photos to create this painting and used the shoal of reef fish swimming in the opposite direction to give it a sense of movement. When I paint, I like to build up the piece from a white base, adding lighter colors first then working my way to the darkest shadows. The white base allows the vibrancy of the colors to show through, especially when using thinner acrylic washes. Some of the more subtle shadows are achieved by thinning the acrylic and using an airbrush. I also enjoy building up texture with sponges and torn paper. The black background is used in many of my paintings (although a lot of my latest work is painted over reflective metals) since it allows the animal to be the sole focus of attention. It also helps to bring the subject out from canvas in a three-dimensional way.



**Zimbabwe Hippo Edmund T. Price**Acrylic on canvas
18" × 24" (46cm × 61cm)

The painting of this hippo is based on a photo I took during a safari in southern Africa. I was lucky enough to have my camera in hand as he came up out of the water. I think that we surprised each other by being in the same place at the same time. What drew me to the hippo was its uniqueness and that he seemed to be watching me. I endeavor to capture eyes as realistically as possible in my paintings to show the look and emotion that the animal portrays. I was also drawn to the environment that he was in; how the water changed the look of the animal by intensifying the colors and defining the heavy texture of the skin.

Nature is the focus of most of my work, and the medium used depends on what I envision the final piece to look like. The bulk of my work is done with acrylic paint due to its flexibility, ease of use and drying time. I use layering extensively, alternating between washes and opaque overlays to give depth and life to each piece.



# Polluted Waters Cindy Vanagas Acrylic on Canson mixed-media paper 8" × 12" (20cm × 30cm)

After delving into the world of marbling, I decided to incorporate it with my acrylic painting. Using photos as my reference, I painted the fish with acrylics on Canson mixed-media paper. I then created a stone pattern with acrylics on a bath of methyl cellulose and laid my painting on it to create the environment, resulting in unique effects.

Animal art being my passion, I have recently created paintings to help raise awareness of animal abuse, neglect and their environment. Prints of selected paintings are offered with half the proceeds donated to charitable funds dedicated to improving the lives of animals, thus creating art that makes a difference!



## Heron's Fishing Grounds **Esther Sample** Acrylic on canvas

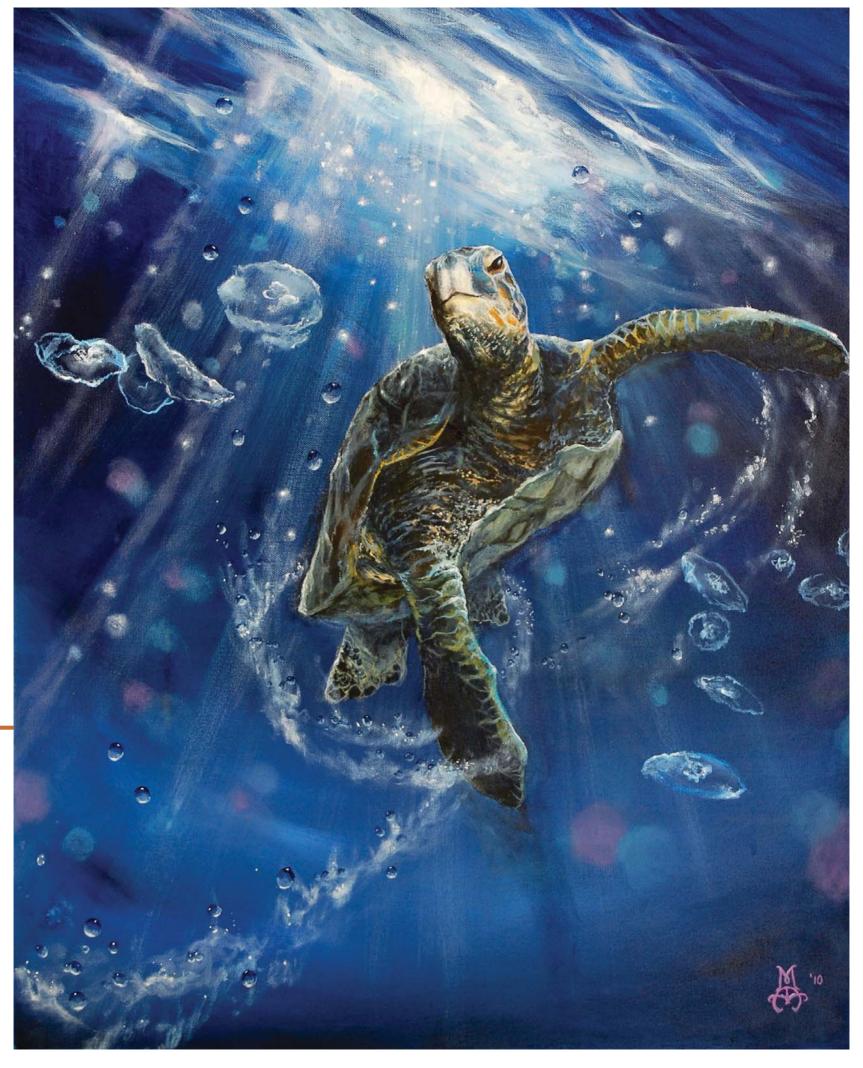
15" × 30" (38cm × 76cm)

You can find herons fishing along the estuaries and seashores of the British Columbia coast daily as they hunt for food. Their pterodactyl-like bodies and cranky old squawks are a tiny window to times long past. Seeing them begs me to respect our land and to appreciate how long the earth has been thriving, how beautiful and rich our world is. I intend to share my love for nature, for wildlife, through my paintings. I hope that it causes the viewer to pause and look at the details of the world around us.

## Honu's Dance Marco Antonio Aguilar

Acrylic on canvas 30" × 24" (76cm × 61cm)

I have developed a deep connection to the endangered green sea turtle, and I love the symbolism that this creature holds in Hawaiian culture. This image is my personal ode to joy and love of the sea. I wanted to express the Honu (as the Hawaiians call him) in a state of joy, basking in the sunlit Pacific Ocean surrounded by moon jellies, one of his favorite foods. I included several bubbles to add the sense of movement. To enhance the magical quality of this image, I added lens flare, which you would see from refracted light on a camera. This was achieved by placing circle stencils of varying sizes all over the painting and lightly drybrushing color over them.





Emerging
Debbie Cannatella
Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches
22" × 30" (56cm × 76cm)

I've often been found in remote locations taking reference shots to record the natural world. In *Emerging*, I was drawn to the strong textural elements of the hide, but I also wanted this powerful reptile to seem as if he were emerging from the undefined watery pigment. The strong contrast of gradation in value creates the visual dimensionality of the domed armor near the head of the alligator.



## Flamingo Foliage Tara Funk Grim Acrylic and collage 36" × 48" (91cm × 122cm)

When beginning a painting, I start with an idea, color range and composition. When I work with acrylic and collage, changes occur in the flow of the moment. The surface is built with layers of paper and paint added in a color-balanced way, starting with large shapes and gradually getting smaller as paper and paint are integrated. Evidence of each layer is left to create greater depth on the surface. There are always aha moments, and I find that if I keep working, the problems will resolve in inventive and creative ways.

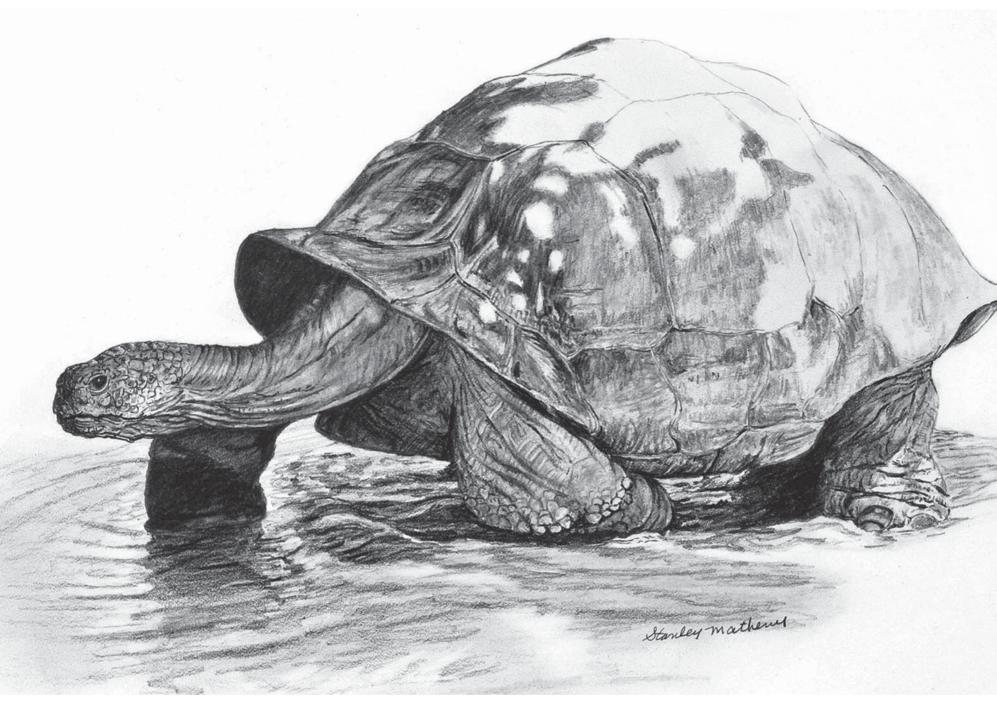
Each painting is an adventure and a journey into the unknown. The painting is allowed to evolve and age. As choices are made, thoughts, ideas and challenges are expanded and are key to innovation. The completed paintings are often more than I could have initially conceived. The heart and mind become one with inspiration, imagination and materials.



For Generations to Come—Sea Otters Kevin Johnson

Graphite on illustration board 9½" × 13" (24cm × 33cm)

As one of fifty artists who ventured deep into Canada's Great Bear Rainforest, I created this artwork for the Raincoast Conservation Foundation's Art for an Oil-Free Coast project. Endangered sea otters represent community and family to me; they depend on each other and on the kelp forests and waters that are at risk. The final image was created using various grades of graphite, erasers and blending tools.



Cooling Off Stanley Matheny Graphite on bristol board 11" × 14" (28cm × 36cm)

I find beauty in all of God's creations, especially in the animal and bird kingdom. I like sharing with others the way I see these animals. I feel a movement within me when I see a majestic eagle soaring high in the air or even the poise of a rabbit under a bush. These are moments I like to capture in art. I use a variety of mediums, but I find that graphite helps me to capture an animal's personality easier and faster. This drawing was inspired by a photograph I took at the Riverbanks Zoo and Garden in Columbia, South Carolina. The interesting part was trying to get action in the water.



Barnacle Bill Jackie Liddell

Watercolor, acrylic medium, gold leaf and rice paper on 200-lb. (425gsm) paper  $28" \times 20"$  (71cm  $\times 51$ cm)

Some say that I have a muse, and he is called Barnacle Bill, a real blue crab skeleton that I cleaned and painted with acrylics so he looks alive! He gives many of my paintings that creative edge of something unexpected.

My artwork is influenced by my life experiences. I live near and enjoy the sea. The colors and textures of sea life excite and inspire me. I primarily use transparent watercolor on paper with mixed media to add textures and excitement to the subjects. Barnacle Bill is one in a series inspired from my own blue crab. I used one of my favorite color palettes called the Bright Unsaturated Triad consisting of Brown Madder, Alizarin Crimson, Raw Sienna, Indigo Blue and/or Indanthrone Blue. These hues mix well and create the rich darks that I love. To create some of the textures in this painting, I enjoyed using real seashells to stamp in gel medium, and for added interest, gold leaf and rice paper were used. It's fun to see how the paint reacts on different surfaces. I use the colors and creative texture that most appeal to my passions and give the work that creative edge of something unexpected.



Preening Blues
Pete Marshall
Colored pencil on Art Spectrum Colourfix paper
30" × 60" (76cm × 152cm)

Birds are often such elegant creatures—a description typified by the cranes with their tall posturing and long necks and legs. This sandhill crane, preening in the evening light with the light and shadow playing over its plumage, was a painting waiting be captured. The blue tint of the paper complemented the shadows and encouraged some camouflage concepts. The deep red of the crown and eye gave sufficient contrast of hue and value to create interest without overpowering the whole effect. While using the inspiration of nature for my artwork, I like to create images that are more than just a realistic portrayal. I try to capture something more of the subject's character and beauty by using artistic effects and different mediums, but in a subtle manner that draws a response from the viewer. Light and shadow play a large part in achieving this potential.

Creative art is inspiring, nature is inspiring—putting the two together and traveling the world makes me feel very lucky! I have always found nature and our environment fascinating—from the minute to the massive and beyond. How everything works and fits together is fascinating—from straight chemistry and physics to the more abstract and variable, such as ethology, ecology and evolutionary biology. Hence why I ended up with a veterinary science degree and a hectic lifestyle. Later I returned to the creative side, and I developed my artistic practice specializing in wildlife .The challenge now is to create art that portrays the wildlife and natural environment I find so fascinating, in ways other than photorealism or abstraction.

When I travel to these wild places, I often visit conservation projects, and I take great delight in being able to donate art to them to use for their fundraising and promotion. I feel I am giving back to the nature that gives me so much pleasure.



Mallard Laurene Spino
Graphite pencil and powder on Mellotex paper
7" × 14" (18cm × 36cm)

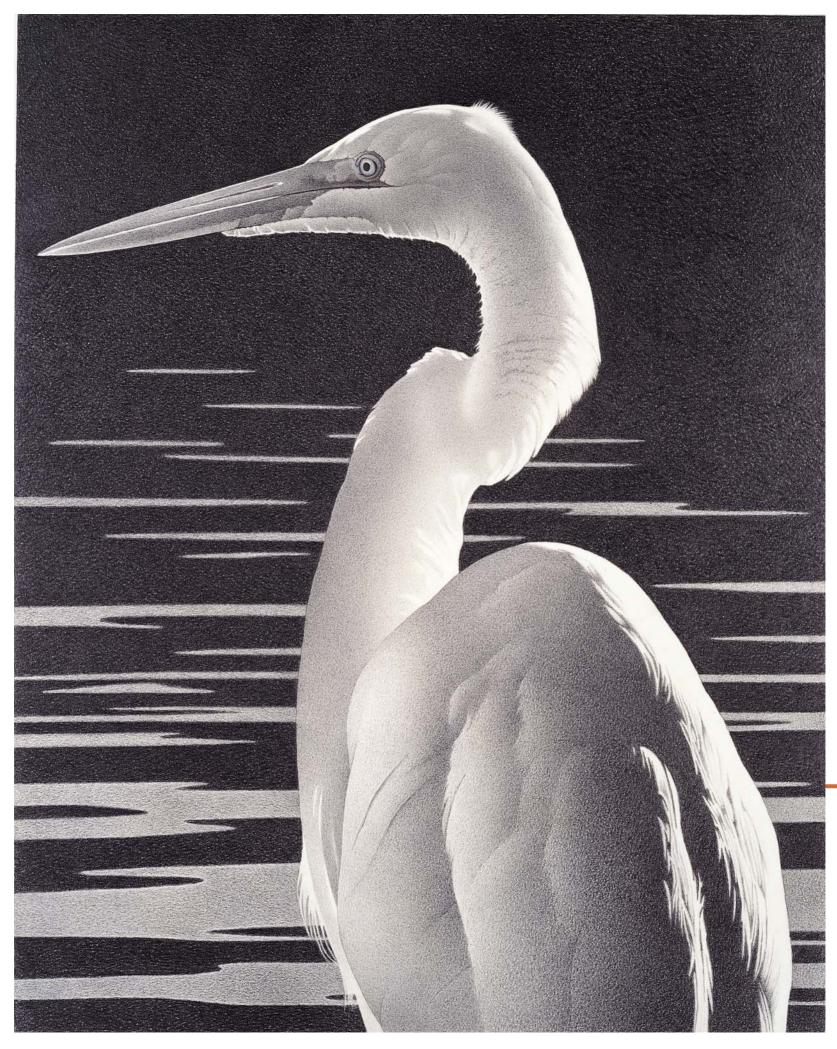
I never tire of the beauty our natural world offers, even in the most ordinary of subjects, such as this one. What attracted me to this subject, other than the graceful pose, was the wealth of textures in the beak, head, breast and flight feathers. The water complements those textures without competing with them. The subject also allowed me to explore a full range of values that were achieved through layering. The mood is peaceful and the composition is simple, allowing us to focus on a familiar yet beautiful creature.



Color a ... Penguin
Janet Mach Dutton
Transparent watercolor on 140-lh

Transparent watercolor on 140-lb. (300gsm) hot-pressed paper 21" × 29" (53cm × 74cm)

I challenged myself to create a series around a central theme displaying the versatility of watercolor where perimeters evolve, dimensions merge and incompleteness becomes an integral part of a composition. Using animal photographs to create twelve 2-D coloring book pages, I manipulated transparent watercolor to mimic textures necessary to change shapes into 3-D forms that in the case of the Magellan penguin jump out of the picture plane, leaving a raw untouched image to be completed by the viewer ... or not.



## **Young Herons** Nina Allen Freeman

Transparent watercolor with gouache highlights on 140-lb. (300gsm) on cold-pressed paper 30" × 22" (76cm × 56cm)

Shorebirds of Florida are my passion and when their habitat was threatened by the 2010 Gulf oil spill I was angry and sad. My feelings emerged in my painting which evolve intuitively. Young Herons began with the background: three colors of slightly thinned transparent watercolor quickly poured onto wet paper and allowed to flow under plastic wrap. When dry, the plastic wrap was removed, and I studied the results for inspiration and design ideas. Using my own photographs, I drew the herons using the background and lifting some out. White gouache was added for highlights.



Although I usually paint in acrylic, I love the opportunity to work in graphite. The varying hardness of the lead can create wonderful textures and rich depths unique to pencil work. Birds such as this great egret are among my favorite subjects.





## Look at Me, Ma! Susan E. Moyer

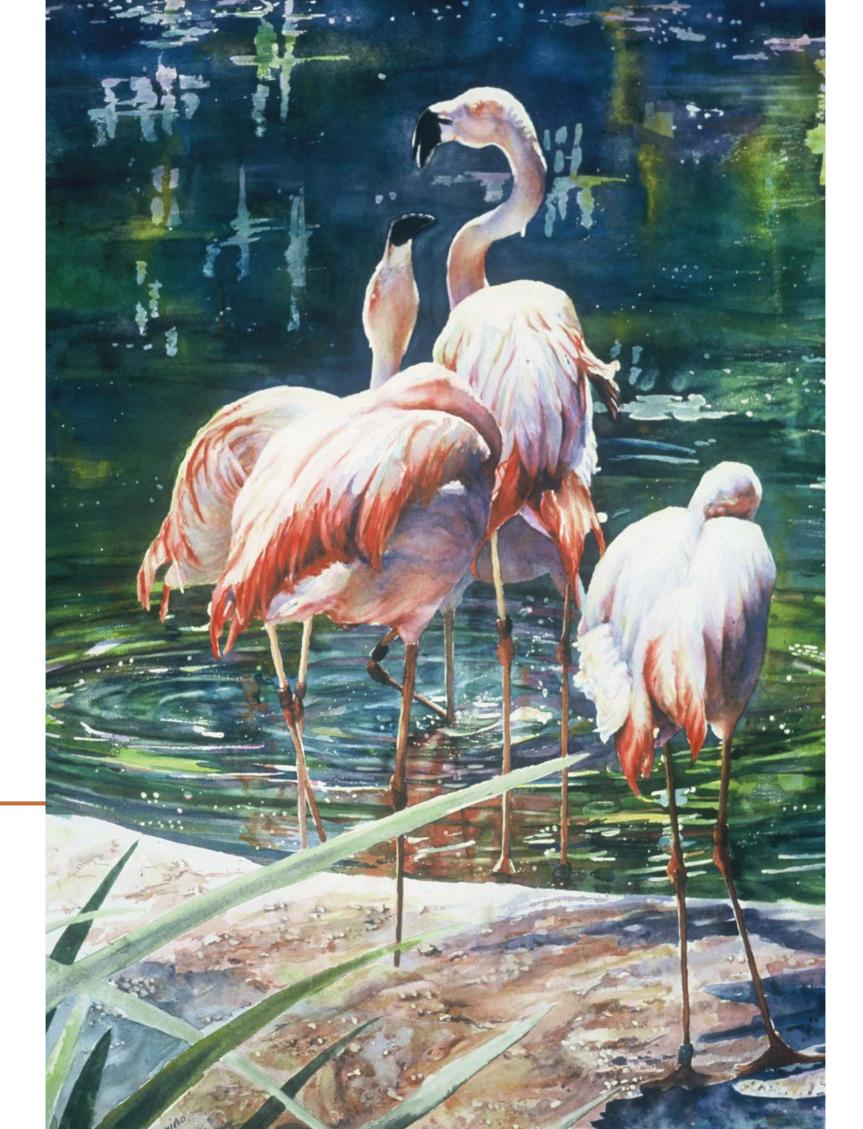
Transparent watercolor on 300-lb. (640gsm) cold-pressed Arches  $10" \times 25"$  (25cm  $\times$  63cm)

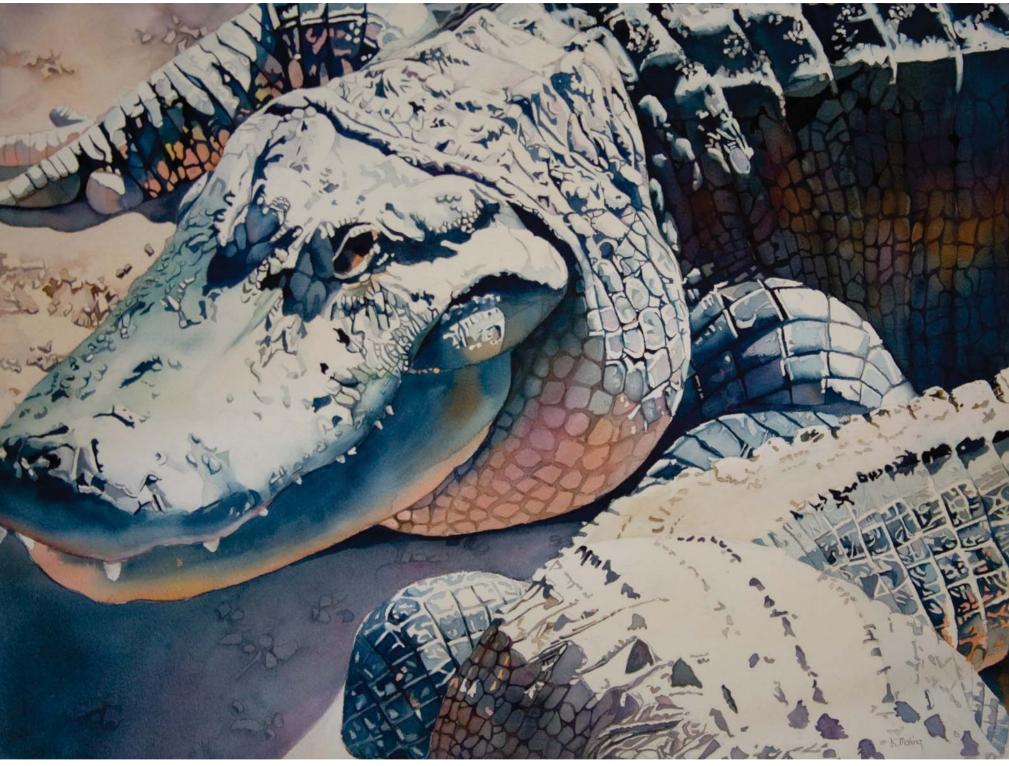
Visiting a hot springs fish pond in a small Colorado mountain town near my home, I was intrigued by these turtles sunning themselves on the rocks. I snapped a number of photographs and, back in my studio, was delighted with one in which the smallest turtle seemed to be showing off, stretching a hind leg for attention. My approach relied heavily on my background as a colored pencil artist, working in vivid colors, intense contrast and much detail. Rather than mixing colors on my palette, I layer and blend most of my colors directly on the paper with flat brushes. Then I work glaze after glaze after glaze in a drybrush manner to reach the values and color intensity I'm after. To get the jagged, rugged effect of the rocks in the water, I also did a lot of painting and then lifting, an approach that's sometimes easier than trying to paint each separate value as you see it.

## That Radiant Glow Fran Mangino

Transparent watercolor on 140-lb. (300gsm) paper 30" × 22" (76cm × 56cm)

The water and flamingos literally glowed in the hot sun. I was able to capture this effect with my camera, but my challenge was how to convey the radiant glow in watercolor. I knew that the birds had to sparkle, but the background water had to glow as well. I wanted to finish in one sitting, so I mixed enough heavily saturated colors to cover the paper. I masked the outline of the birds and laid down the first wet brush load for the water's color. To avoid creating brushstrokes, I dropped the subsequent colors in wet, pulling them together lightly with a brush, letting the colors mix on the paper. I used the same technique to show the reflected glow in the shadow areas of the birds' necks, leaving the backlit outline of their silhouettes paper white.





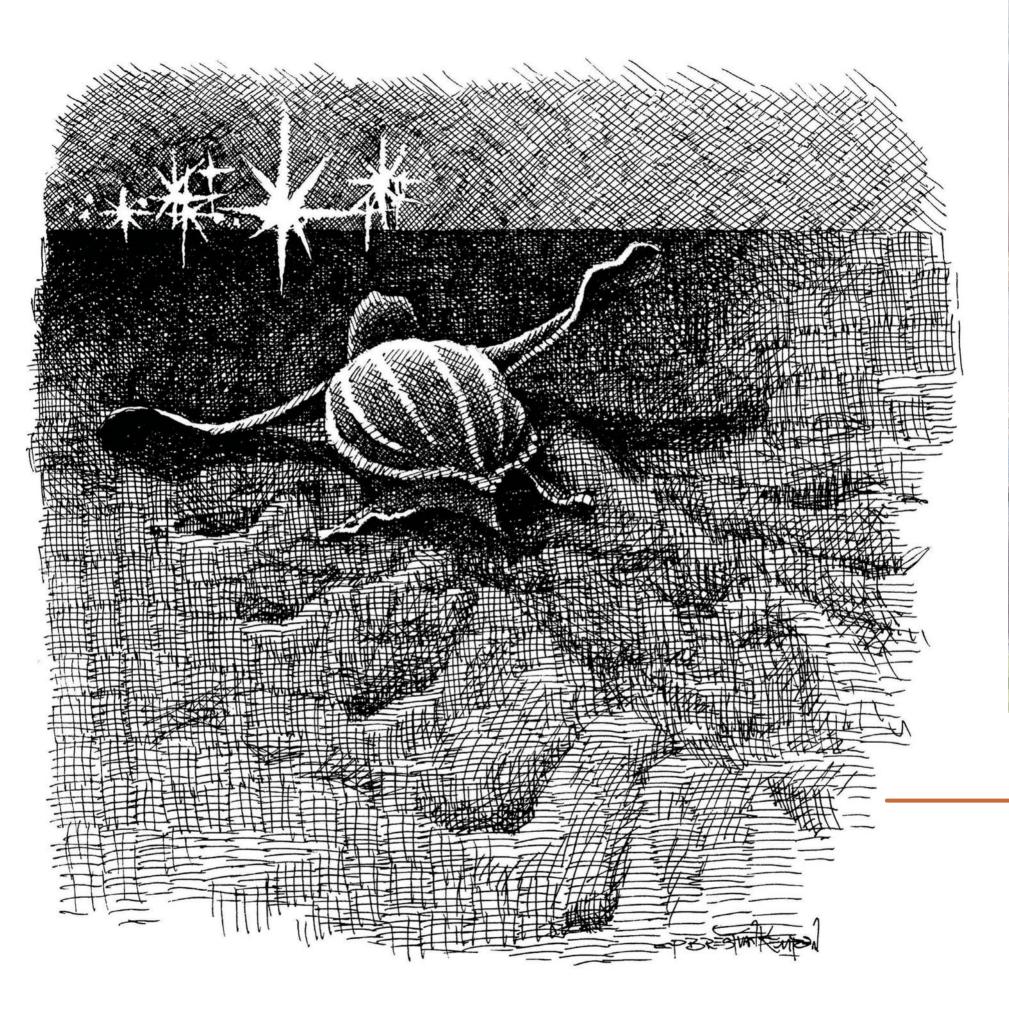
**Heads or Tails Kathleen Maling**Watercolor on 300-lb. (640gsm) cold-pressed Arches 22" × 30" (56cm × 76cm)

I never tire of the Floridian flora and fauna in my home state, and capturing wildlife and nature in a painting is what inspires my watercolors. I'm especially intrigued by alligators and I take endless photographs of them with the sunlight reflecting off their scales. When I see that magical interaction of light on scales like I did with Heads or Tails, I usually cannot wait to get a painting started and will immediately start cropping the photo, sketching a thumbnail and playing with color. I usually start the painting by saving my whites with masking fluid, focusing on the dark and light values, and jumping right in with color. However, it seems that watercolor sometimes has a mind of its own and rarely does a painting match my original concept. I think that is what keeps me going back for more!



**Galapagos Tortoises** France Tremblay
Colored pencil on paper
13½" × 19" (34cm × 48cm)

I have had the privilege to observe Galapagos tortoises in their natural habitat. These peaceful animals are beautiful. I love their shell, shaped like a dome, and their abstract skin patterns. In painting this piece, I wanted to pay tribute to this threatened species. The Galapagos would not be the same without them. For the design of this artwork, I chose to view these young tortoises from above. This is the best point of view to fully appreciate the shells. The scene is nearly monochromatic, which puts emphasis on the shell and skin value patterns. I created the volume and value contrast through a dramatic and intense lighting. This strengthens the overall design and brings life to the artwork. The background texture is an important feature as it creates an echo of the subjects' textures, adding coherence and unity to the design. I did this artwork using colored pencils. It is an excellent medium for details and realism.





## City Lights Are Calling—Hatchling Leatherback Turtle Carel P. Brest van Kempen India ink on bristol board

7" × 7" (18cm × 18cm)

My artwork usually begins with a concept, then proceeds with a series of compromises. I refine a few simple pencil sketches, done without reference, into a composition that seems to work, then gather reference materials to correct the anatomy and structure of the various elements. I enlarge the final drawing and trace it onto the substrate. I fill in the traced "template" with progressively darker values, using either increasingly denser crosshatching or successive layers of brushed-on diluted ink.

## Fourteen Hippos Linda DuPuis-Rosen

Transparent watercolor on 300-lb. (640gsm) paper 20" × 30" (51cm × 76cm)

This painting became a turning point for my style. This was not merely an animal portrait, but a composition of form and light with interaction and movement. I ventured beyond the photograph and painted my personal impression of the hippos at that moment. Painstakingly slowly I established a underpainting for clear direction, which allowed me to keep the forms loose in the background and to avoid becoming lost and frustrated in endless details.



#### One Way or the Otter Hans Guerin

Conté pastel pencil on white scratchboard 12" x 16" (30cm x 41cm) Collection of Mr. and Mrs. Addison Wynn

This is a composite of several photos I took at a zoo. Shot through glass with all of its distortions, I selected images from my references to combine into a unified whole. The otter I created has just come out of the water. The bright light glistening off of its clumped wet fur and the thick expressive whiskers inspired me to use an old-school scratchboard technique handed down to me by my grandmother as taught to her by her father, a medical illustrator. As a drawing supplemented with scratches, the work became a result of gouging into the board, revealing the pure white gesso and then selectively subduing sections in order to leave the texture and sharp edges and reestablish form. By placing the otter on a log in the water, I visually brought it out of the zoo and into the wild.



First Cast
Paul Thompson
Scratchboard
8" × 10" (20cm × 25cm)

As a wildlife artist and avid sportsman, I use real-life experiences as the source for my inspiration. Having spent my whole life immersed within my subject matter helps me find the level of detail in my artwork that seems to come naturally and effortlessly. Creating art that captures my own experiences in the outdoors has always been my primary goal and that means trying to create a more personal snapshot of my journey. This piece of artwork is from a photograph taken of my fishing partner and guide, Walker Parrott, during a fishing excursion. To most people it is just a fish, but when I look at it I can see the smile, hear the laughter and feel the rough handshake that a life spent on the water has created.



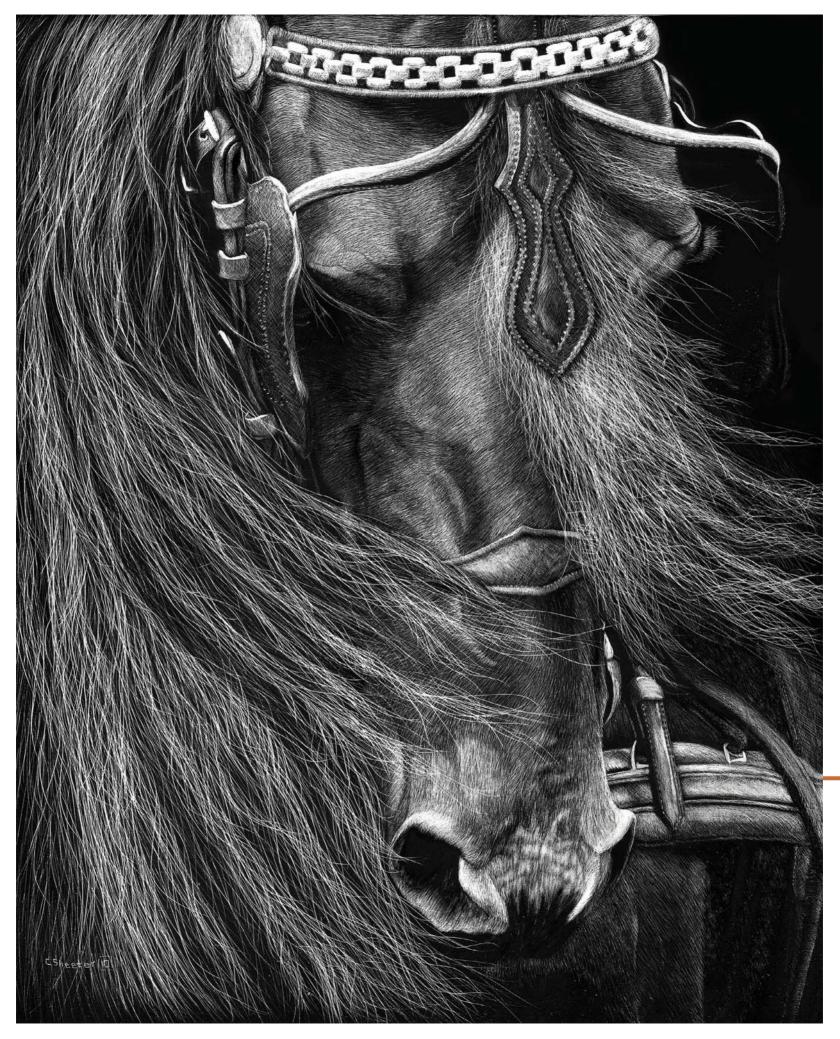


# 5 | Farm and Equine

### The Chicken Coop

**Tricia H. Love**Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches 9½" × 12" (24cm × 30cm)

Over the years, an abundance of critters have shared our property, so I have had no shortage of subject matter. I love painting the texture of chicken feathers, rabbit fur, straggly horse manes and old weathered wood. I often use untraditional methods in my representational watercolors. After painting the chicken coop, I rubbed sandpaper across the surface of the paper to achieve the weathered look. I played with highlights and shadows, light against dark, to make the chicken stand out from the coop. The red accent of the comb is a colorful contrast to the muted light browns.





#### A Driving Force Cathy Sheeter

Scratchboard art on Ampersand Scratchbord panel 10" x 8" (25cm x 20cm)

I created this work using the direct engraving process of scratchboard, scraping away black ink to reveal the white clay layer below. My primary scratching tool is a surgical scalpel, which leaves very fine lines. I usually work from photo references and was attracted to this Friesian stallion's dramatic flowing mane, though I took artistic liberty to also add a flowing forelock. I try to create work that brings the viewer into the image and engages them to take a closer look at all the tiny scratches that make up the work and all the different textures.

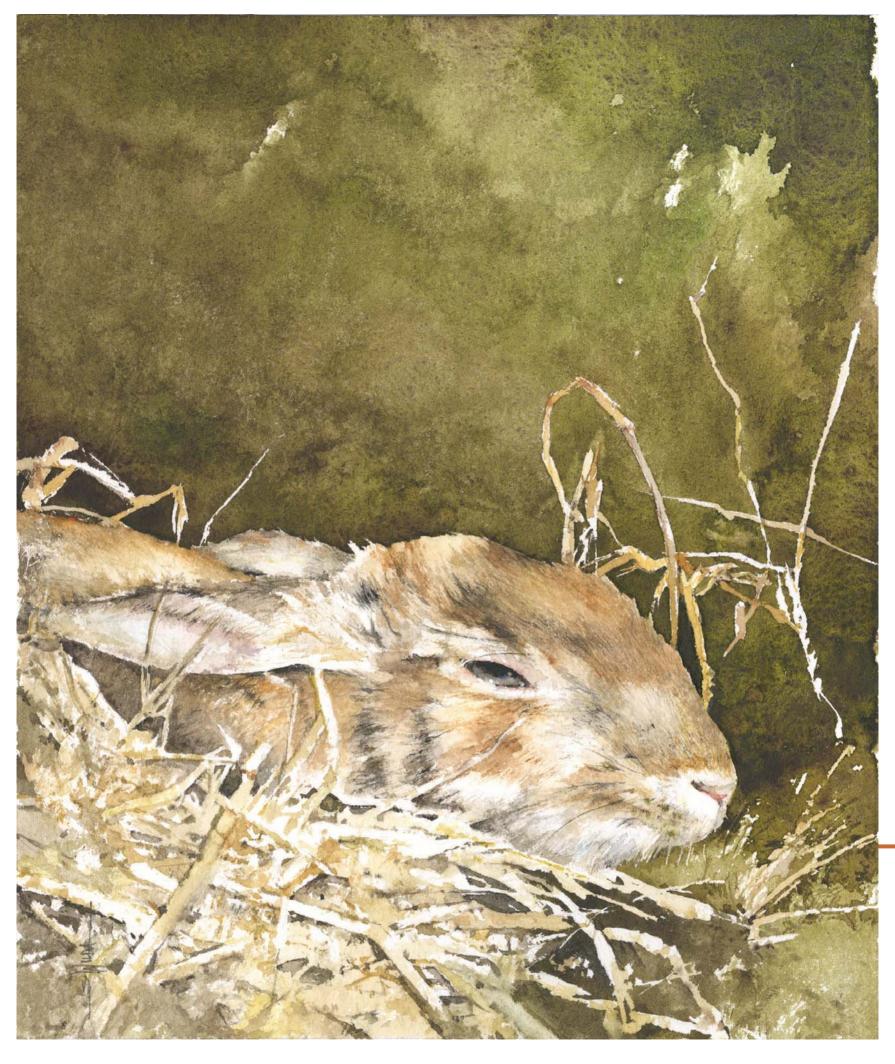
#### Horse With No Name Jennie Norris

Graphite on 300-lb. (640gsm) hot-pressed watercolor paper  $13" \times 19\frac{1}{2}" (33cm \times 50cm)$ 

I have a great passion for drawing wildlife! When creating the composition for this piece, I wanted to capture the intimacy and intensity of the horses's stare through the close cropping. His gaze speaks of untold stories and wisdom passed down through generations of time. I hoped *Horse With No Name* would have these conversations with its viewers.

I let my artwork unfold on white paper by layering graphite from light to dark, using a variety of pencils. I always use 300-lb. (640gsm) hot-pressed watercolor paper, which holds up well under layering and lends a solid and rich foundation on which to bring my drawings to life.

A reflection of my experiences and life adventures, I generally use my own photo reference to complete my work. Spending as much time as I can outdoors, I gather reference and inspiration in an effort to communicate my love and excitement for nature, and in the hope of inspiring others.





#### Sanctuary Steve Wilda

Transparent watercolor on 300-lb. (640gsm) Arches  $10" \times 8\frac{1}{2}"$  (25cm  $\times$  22cm)

Attention is centered on the animal's eye of wisdom, always aware of its surroundings. This piece captures a serene moment of our eastern cottontail rabbit in repose. My palette is often earth-toned colors, my subjects of aged, weathered objects. There has to be the occasional departure from the usual though, such as when tender beauty is displayed, as *Sanctuary* offered.

Watercolor was also a departure from my being mainly a graphite pencil artist. This medium allows for quicker results in washes than in layering with pencil, and I used a small round brush in place of a sharpened graphite point. Attention to detail is always there, whatever medium is chosen.

#### Pima Cotton T.J. Lick Acrylic on PVC board 11" × 15½" (28cm × 39cm)

I remember taking the photographic reference for *Pima Cotton* at a zoo. That in itself is unremarkable. It's the fact that this western cottontail was deftly hopping around feeding on grass under the hooves of a group of Burchell's zebras. As they walked around, the bunny seemed to want to stay in their shade in spite of being in peril of getting stepped on. Frequently when I'm working on location or photographing reference, it appears rabbits and hare are universal. I've even had a young cottontail hop right into my studio when I've left the door wide open.



Lunch With the Girls Kathie George Watercolor batik on rice paper 14" × 16" (36cm × 41cm)

While traveling in France on one of my art workshops, I saw this group of sheep standing in sunlight. That sunlight on their backs drew me in, and I used it to help define the different values on their bodies. Sunlight always appeals to me. Combine it with something furry or standing on four legs, and I just can't resist it! This piece is a batik on rice paper, which is done by using wax as a resist and layering the paper with washes of color. Value is very important in this process: The more the better. At the end, the wax is removed and the painting is revealed.



**Brown and Orange** Shernya Vininsky

Acrylic with watercolor on bleeding tissue paper  $30" \times 40"$  (76cm  $\times 102$ cm)

This subject matter is very special to me. Horses represent the reason I get up every morning. My horses live with us on our hobby farm. So I actually get up every morning to feed and care for them. My life revolves around them and their needs. Country life has been a dream of mine since I was very young growing up in the suburbs of Montreal. Learning about mixed media gave me the tools to convey my love of horses in a contemporary design. Using bleeding tissue paper as a support makes the watery acrylic move in ways I could not have imagined. Once that stage of painting was dry and glued onto a canvas, I finished with watercolor. Being a perfectionist, I appreciate this medium because it allows me to wipe off the color I put onto the acrylic if I don't like the result. These techniques inspire my creative spark and give continuity to my other pieces of art.





The Chicken That Saved The Day Jaya King Gouache with acrylic accents on found wood 24" × 24" (61cm × 61cm)

When I was young, I had an assortment of stuffed animals with varying degrees of wear and tear. I recall the flattened stuffing, matted fur and lovingly repaired button eyes. Every morning before I started the day I meticulously arranged my mini zoo, making sure that everyone was accounted for from the night before. This was called my "menagerie" and it marked the beginning of my love of animals.

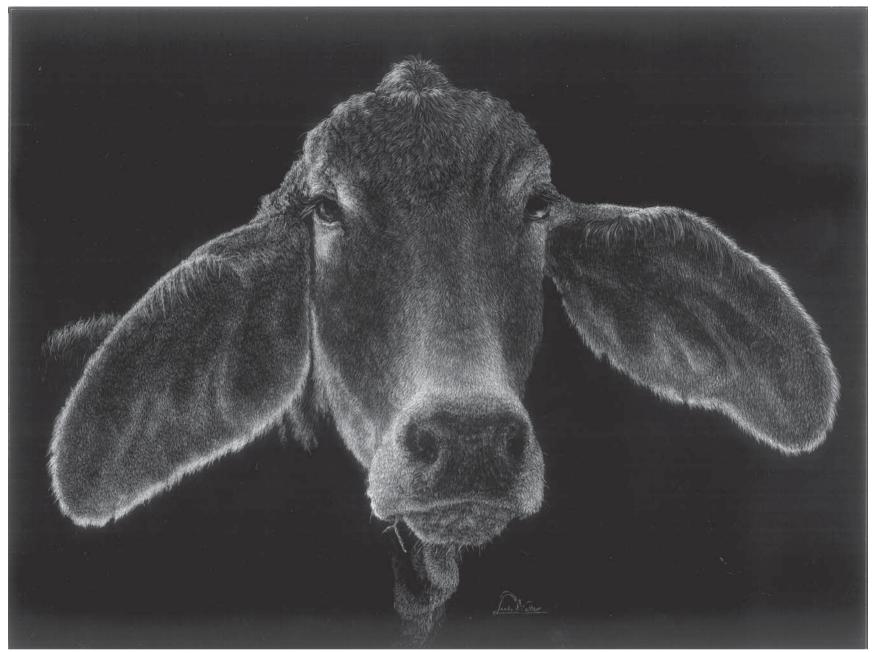
Childhood memories have faded, however it seemed like animals of one sort or another always surrounded me. Once upon a time I had a flock of chickens and a small, rump-less brown ball of feathers named Chickey Penny was my best friend. She opened the door to a world that was a little more joyful, more ridiculous and more fragile.

Animals have a way of teaching us lessons that we might otherwise overlook. Chickey Penny was *The Chicken That Saved the Day*, and I consider this painting to be my most precious piece of art. Life has a funny way of repeating itself. Every night I make sure all my creatures are accounted for. Their eyes are no longer made of buttons, however, they are still my menagerie.



**Wood Duck Karie O'Donnell**Graphite on 300-lb. (640gsm) Fabriano Artistico paper 5" × 12" (13cm × 30cm)

Nestled high in the barn rafters above noisy chickens, ducks and pigeons, this cozy wood duck captivated me with her quiet solitude. Drawn from several reference images, the delicacy of the wood duck contrasts with the rough textures and geometric angles of the beams. I created the perception of depth by softly graying down the distant rafters with a 4H pencil and adding darker details to the foreground beams with a 2B pencil. The darkest and lightest tones were reserved for the wood duck that finds warm safety on her perch.



**Brahma Linda Walker**Scratch art on Ampersand scratchbord panel
9" × 12" (23cm × 30cm)

This backlit brahma was an especially enjoyable subject because of her pensive, otherworldly features. As I worked, I could feel a smile. I love the piece of haphazard dangling straw. After transferring my graphite drawing, I worked from dark to light by removing ink from the white clay scratchboard surface. Working in light, delicate layers and using a variety of sharp tools and abrasives allowed me to maintain control of the value structure and lend softness.

The Bunny Trail
Doris Pavelich
Acrylic on hardboard
16" × 12" (41cm × 30cm)

Over the years I have experimented with many art mediums but have always returned to the versatility of acrylic paints. In this painting, *The Bunny Trail*, they excelled at the complex layering and glazing required to achieve the tangled jungle of the rabbit's world.

I had wanted to make a rabbit painting for some time, one that showed his perspective and did not just portray him as a cute bunny. When I saw this wheat field near Perth, Ontario, I knew it was the perfect match for the rabbit. I painted him in a strong position facing the viewer, watchful and ready to leap.

I shoot in the field with high-quality cameras and lenses, but painting in the studio works best for me. I choose the simplest color palette at the beginning of a painting and stick to it. Painting what I find truly interesting and challenging has always produced my best work.





Wyoming Grey Lynda Schumacher Colored pencil on pastel paper 8" × 12" (20cm × 30cm)

Many of my references have been photographed during excursions to the American West, and the subject for Wyoming Grey was no exception. On a photo shoot with wild horses, I found myself particularly engaged by this horse's kind, expressive eyes. I began with a grisaille executed with French Grays to block in the placement of shapes and their values. Using multiple layers of colored pencil, I gradually increased the saturation of color and values as well as the level of detail. I frequently used a stiff oil painting brush to blend the strokes between layers or to achieve desired textures.



Goat Gazing
Elizabeth St. Hilaire Nelson
Hand-painted papers and acrylic on birch panel
24" × 20" (61cm × 51cm)

This image came to me in a dream. One twilight morning, in the space between asleep and awake, an image of a goat with constellations and stripes of wallpaper floated into my subconscious mind. When I awoke, I tried to sketch what I had in my head. I began to wonder what the significance of the stars and the fish were. Upon researching, I found that the constellation Capricornus, the Sea Goat, tied together the gyotaku fish prints (courtesy of artist Chuck Seaman) and the starry sky with my image of the grinning goat.

My passion for vibrant color was unleashed in the yellows, golds, blues, oranges, pinks and purples of the goat. The constellation backdrop was created using an amazingly vibrant metallic blue acrylic that I order from California. The vertical wallpaper stripes gave an opportunity for more vibrant color, which offset the dark fish prints.



Feeling Ducky William John Jr. Acrylic and gesso on Masonite 20" × 30" (51cm × 76cm)

This painting came from a photograph taken while on vacation. My wife and I saw a baby duck on the wrong side of a wooden fence. My wife tried to shoo it through an opening in the wooden fence. But all of a sudden all these baby ducks came out and surrounded us, wanting food. So we gave them some crackers.

To begin the painting, I started with the background. I applied a color mixture of Ultramarine Blue, Payne's Gray and Raw Umber using a large brush, then used a rag to rub everything down to an even coat. Next I used a stiff brush to flick thin paint washes all over the board to give the appearance of blacktop. To place the baby ducks, I laid cutout drawings on the surface where I wanted them to go. I usually start with the eye, then rough in the color emphasizing shape and anatomy. I drybrushed on the feathers, then added layers of glazing over the top of that to help define the ducks' fuzziness.



**Dust and Thunder Lynda Schumacher** Colored pencil on sanded pastel paper 18" × 24" (46cm × 61cm)

Dust and Thunder was inspired by my passion for, and intrigue of, horses. Trying to suggest the movement and sound as well as capture the broad range of values and the ambiguous shapes created by the interplay of dust and light was a challenge. This was a pivotal piece for me, and its execution caused me to stretch myself as an artist in ways I had not attempted previously. In the process, I learned a great deal about the development of contrast, value and hard versus soft edges in relation to creating a more effective composition.



#### Negocio de Torre Christophe Drochon Acrylic on canvas

 $^{\prime}31\frac{1}{2}$ " ×  $31\frac{1}{2}$ " (80cm × 80cm)

Acrylic is an extraordinary painting medium that allows me to work in my own way and rhythm. Acrylic allows great sharpness and magnificent transparencies. I like its quick drying time and ability to work with gels and mediums to create glazes. It takes great patience, but it suits me.

In this painting, I had the idea to stage a horse in a symbolic trilogy: man, horse and God. I created undulations in the horse's mane, which was once braided. To me this is a powerful image. The horse is bathed in divine light to express the presence of God. To complete the trilogy, the silver carriage harness represents man. The lighting of the piece helps me to cherish this loving animal. After twenty-five years as a professional artist, this is one of my favorite works.

Hare
Deb Gilmartin
Ink on white scratchboard
6" × 5" (15cm × 13cm)

I love to draw hares. I don't really know why, but they have always held a timeless appeal to me. I respect their independence and the fact that they have a real strength of character. As an artist I find that because they are not cute they are far more interesting to draw. And I am not the only artist to do so. Their appeal has been universal, spanning a history where they have been immortalized in Roman mosaics and appeared in fables and many other art forms.

The technique that I used was to dribble Indian ink onto a white scratchboard. In this case, I worked from my own photographs but I tried to draw very quickly and loosely to express the nervous energy of this animal. I then scratched into the lines to create a sense of movement, to reflect a moment in time just before he left. The process of making marks has become more important to me over time, and I love to develop this more in my work.





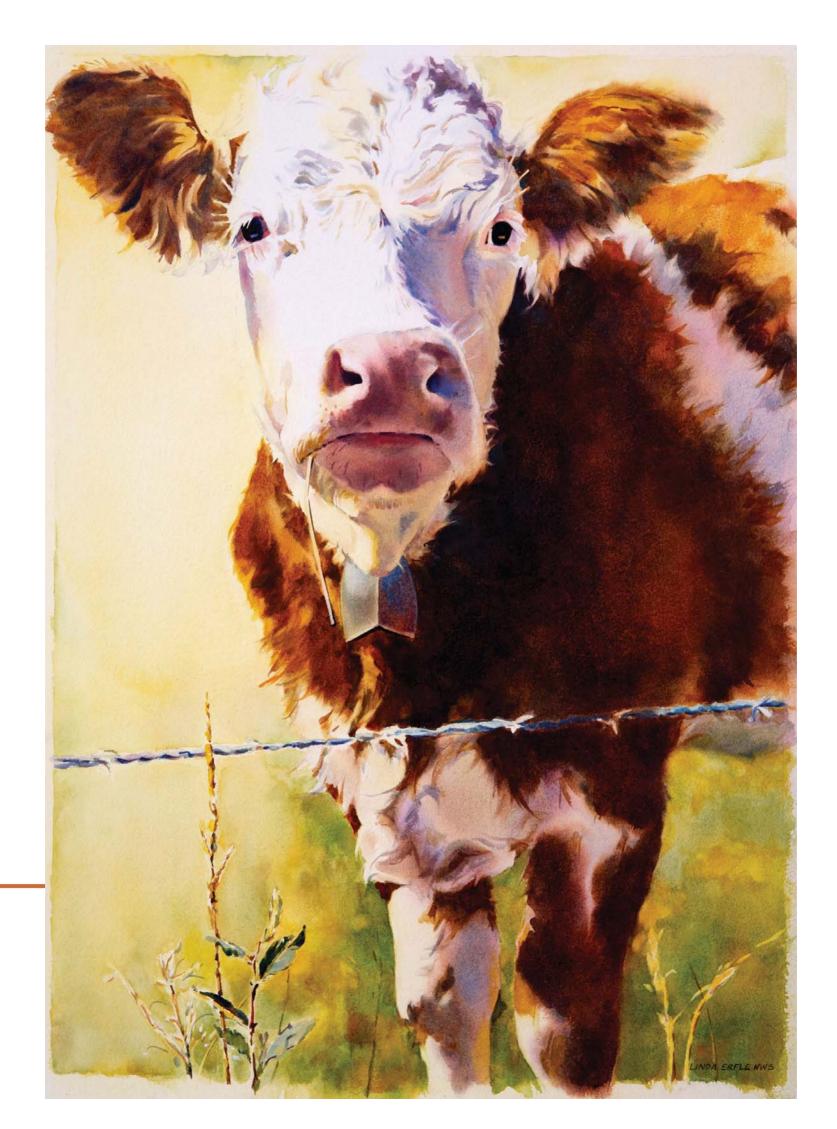
Milk Goats of Sannenland Linda Erfle

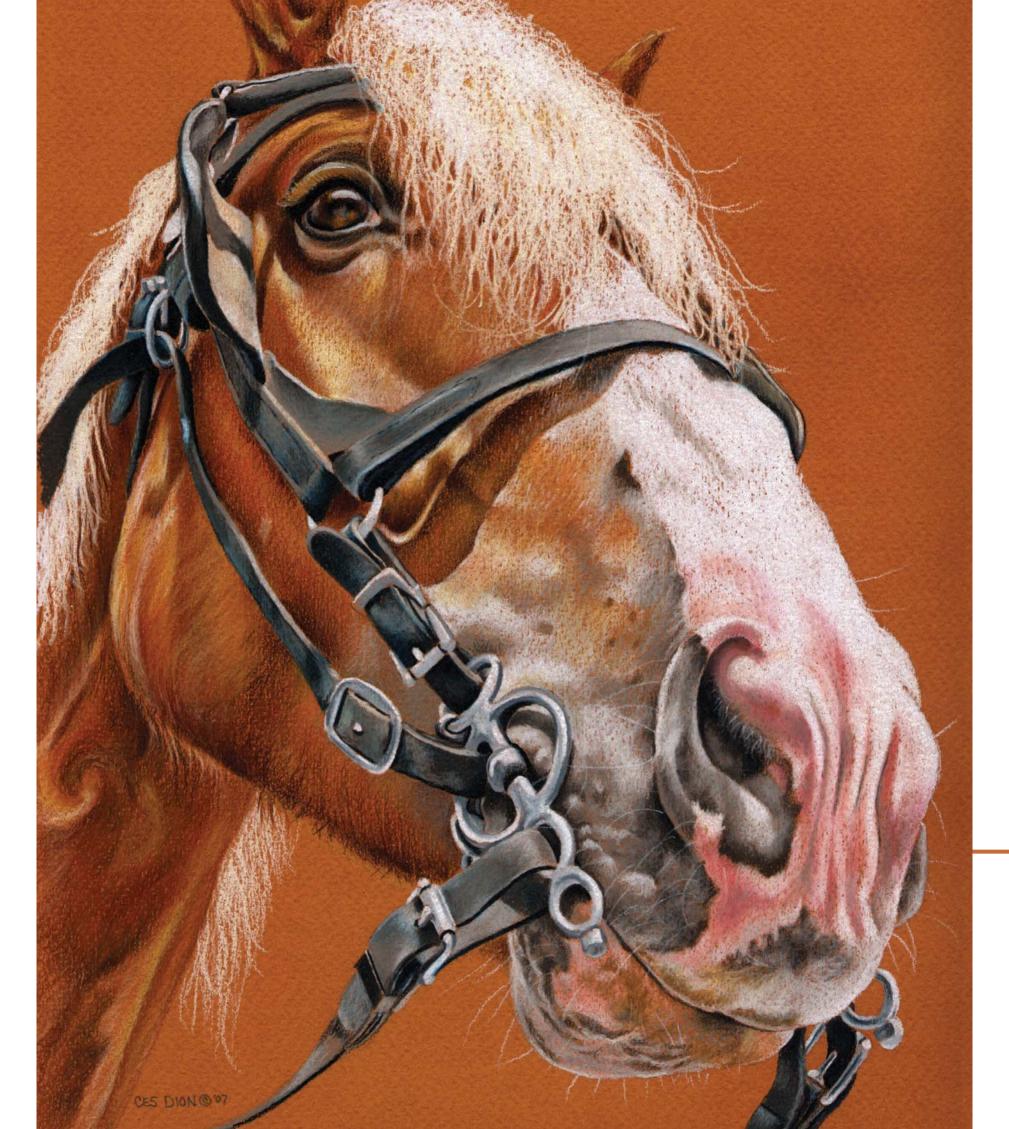
Transparent watercolor on 300-lb. (640gsm) cold-pressed Arches 17" × 22" (43cm × 56cm)

In an attempt to keep the wonderful memories of a trip to Switzerland with friends alive, I painted these milk goats and cow that we passed on one of our many hikes. After spending the time to accurately sketch my subjects, I prefer to get off to a quick start by applying the lightest washes to very wet paper, then, keeping the back of the paper damp, I work into more detailed areas. I incorporated the use of soft/hard edges and light/dark contrasts to describe the texture of the animal coats and the smooth hardness of the bells. When I look at the paintings, I hear the clanking of their bells as they grazed in beautiful high meadows of green and wild flowers.

## Swiss Cow

Linda Erfle
Transparent watercolor on 300-lb. (640gsm) cold-pressed Arches 28" × 20" (71cm × 51cm)







#### **Doc of Dock Square** Christine Dion

Colored pencil on Fabriano Tiziano pastel paper 12" × 9" (30cm × 23cm)

Horses are majestic, from the way they command attention with their eyes to the movement of their bodies. Doc is a carriage horse in Kennebunkport, Maine. I photographed him on an overcast morning in June. Doc's headgear provided a wonderful amount of detail, perfect for colored pencil. I prefer to work from my own photographs because it allows me to gain a personal understanding of the animal's quirks and idiosyncrasies. I am able to recall the way the air smelled, the sounds I heard, the way the light played on the face. Once I narrow down my reference material, I create a hand-drawn sketch from multiple images and transfer that to my final paper.

#### **Guess Who Came to Dinner** Claudia Rutherford

Watercolor on 300-lb. (640gsm) hot-pressed Arches  $11\frac{1}{2}$ " ×  $14\frac{1}{2}$ " (29cm × 37cm)

"Miss Claudia, you need to paint my ducks!" My young art student explained her white ducks had literally flown the coop but returned with a new friend. The photo she handed me had energy and a strong composition. White ducks in white snow would be difficult, but they evoked the storytelling I strive to achieve in my paintings. My little inspiration was right, I needed to paint her ducks.

I began painting each duck on dry Arches 300-lb. hot-pressed paper with Daniel Smith paint, Silver Black Velvet brushes and a magnifying glass. A circular bowl of grain provided unity for the domesticated white flock and new dinner guest. A touch of Quinacridone Gold created a glowing center of interest. The trampled snow was achieved by blending Windsor Blue and Quinacridone Violet. Now full of creative color and form, the ducks were ready to tell their story, with or without their precocious former owner.



**Indian Summer Terry Miller** Graphite on bristol board 9" × 21" (23cm × 53cm)

I often like to try to take a different or unexpected viewpoint in my drawings: maybe looking at a more commonly depicted subject from some unusual angle or juxtaposing of the overall composition. I think I've achieved that in *Indian Summer* through the interplay of light and shadow, the close-in crop and the way I've made a very direct connection between the viewer and my chosen subjects slightly below eye level.

#### **Idle Bunny** Beth de Loiselle

Charcoal on paper 12" × 12" (30cm × 30cm)

Simple design principles bring focus to the bunny's gentle demeanor, allowing him to emerge from the paper. I started by laying in simple geometric shapes. Using vine charcoal, I sketched in the lights and darks in soft transitions of value to create three-dimensional form and to show the softness of the fur. I then developed sharper details and a wider range of values in the bunny's face to draw the viewer's attention. The body allows the face to take center stage with its softer edges and more subtle value contrasts.





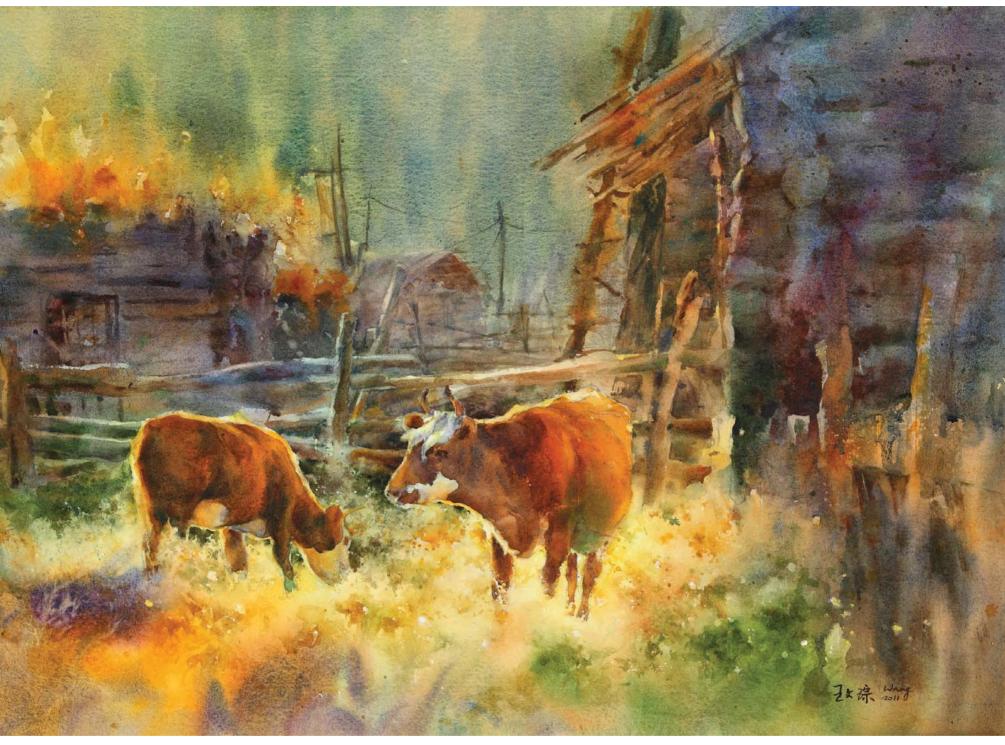
At the End of the Fair Sue deLearie Adair Graphite 9" × 12" (23cm × 30cm)

At the End of the Fair had its origins in a birding trip I took to Trinidad. One of my favorite birds from the trip was the Barred Antshrike. The male is a beautiful bird, barred black and white. Oh, how I wanted to draw him! Unfortunately photographing the birds proved elusive. A few years later I saw that beautiful black-and-white barring on chickens at the New York State Fair. This time photos were easy to obtain, and I chose to combine two of those photos depicting birds packed in crates for the trip home to their farms with my favorite black-and-white beauty right up front!



Cute Chick With Hairy Legs Eileen Nistler Colored pencil on scrapbook paper 6½" × 6" (17cm × 15cm)

This drawing was created from photos I took of our baby chickens a few years ago. It was created on archival scrapbook paper that had a little texture. This drawing was drawn as a birthday present for a dear friend (who is also an artist) as an art trading card. The real name of this is *Cute Chick With Hairy Legs for a Cute Chick ...?* 



The Farm
Wen-Cong Wang
Transparent watercolor on 300-lb. (640gsm) cold-pressed Arches 20" × 28" (51cm × 71cm)

Having lived in modern cities since my birth, I am genuinely attracted to the rural lifestyle. I have a strong connection with the beauty of nature and animals. Wandering in the wilderness has long been my fantasy. In spite of being trapped in the hustle and bustle, I can joyously use my brushes to release my deep and vigorous emotions. This reinforces my love for the natural world and reminds me of the importance of the inner harmony of man and nature. Either in a nomadic ranch or in a reserved forest, I feel strongly about the relationship between animals and the environment. A part of my soul has been awakened. I have been drawn to the loving action which speaks more than a thousand words. For *The Farm*, the wet-into-wet is the initial foundation for the tones and colors. The flowing of water and pigments captures the mood and the rhythm of the atmosphere.



#### Somewhere in the Distance Julie Bender

Pyrography on maple wood 12" × 16" (30cm × 41cm) Collection of Raymond and Terry Norton

Inspired by a poignant photograph, I wanted *Somewhere in the Distance* to awaken the viewer's senses by attempting to make a visual distinction between past and future. I imagine the pensive horse reflecting on her earlier, adolescent days as she journeys into her more promising future. The detail achieved in my work is distinguished by tiny heated instruments that, once touched to wood, gradually darken it, bringing about its varied sepia tones and realistic quality. Light-handed strokes and smooth, subtle shading are evidenced in the dappled coat and the wrinkles throughout her tucked neck. I characterize my technique as "painting with heat."



# Howell Farm Dreadlocks Deb Hoeffner

Graphite pencil on Bainbridge board 17" × 21½" (43cm × 55cm)

While photographing animals at a local farm, this extraordinary character grabbed my focus. Back in the studio his expression and textures were a fascinating subject I couldn't resist. My drawing technique begins with light strokes. A slow building of pencil lines and scribbles are later softened with tissue. I then use an electric eraser to draw whites without paint or chalk. A kneaded eraser brings back touches of detail. I develop depth and values by going back and forth, adding darks and pulling out lights as I work to capture the personality of the subject in my soft realism style.

#### **Ollie** Kathleen Montgomery

Colored pencil on 100-percent acid-free mat board coated with Art Spectrum Colourfix primer  $9" \times 6\frac{1}{2}m \times 17cm$ )
Collection of Genevieve Wilson

It is interesting how something can stop you in your tracks when it comes to inspiration: the shape of a vase, the color of a flower, the uniqueness of a face, a light and shadow pattern across a sidewalk. Each artist has an emotional response to the art she or he is creating. This is what makes for a successful piece. *Ollie* was started as a thank you to my niece for being so helpful to my sister after her surgery.

Whether using colored pencils or pastels, I like the sanded effect of the Colourfix primer. I apply it to a stable surface that will not ripple under the pressure of multiple layers. I use pastels in the studio and like colored pencils for their ease and cleanliness when traveling.

Drawing from life is important to me, but with animals, this is not always possible. *Ollie*, a Mini Rex rabbit, was drawn from reference photos while the background was drawn en plein air.







#### **Brush Rabbit** Randena B. Walsh

Graphite, ink, watercolor pencil and watercolor on watercolor paper  $7\frac{1}{2}$  "  $\times$  5" (19cm  $\times$  13cm)

When drawing an animal from life, my intent is to capture the essence of my subject as quickly as possible with a minimum number of strokes. While drawing *Brush Rabbit*, I challenged myself to work from my photo reference just as quickly and expressively as if I were drawing from life. I used a loose, gestural line, alternating between graphite, ink, watercolor and watercolor pencils.

**Luke Diane Versteeg**Scratchboard
8" × 10" (20cm × 25cm)

Scratchboard is a wonderful medium for creating the textures of animals' fur and feathers. I work from my own photos, and many of the animals I draw are individuals I worked with during my career as a zookeeper. I start with a rough sketch, which I transfer to a piece of scratchboard with blue transfer paper. I begin the finished drawing by very lightly scratching the hair patterns over the entire animal, making sure everything is in its place and making most of my mistakes early when they are easier to correct. Scratchboard is all about shading, and I build up with layers of soft, shallow lines, never deep lines. I usually start with an animal's face and work out and around from there. I like to save the eyes until near the end so the drawing comes alive as I finish them.





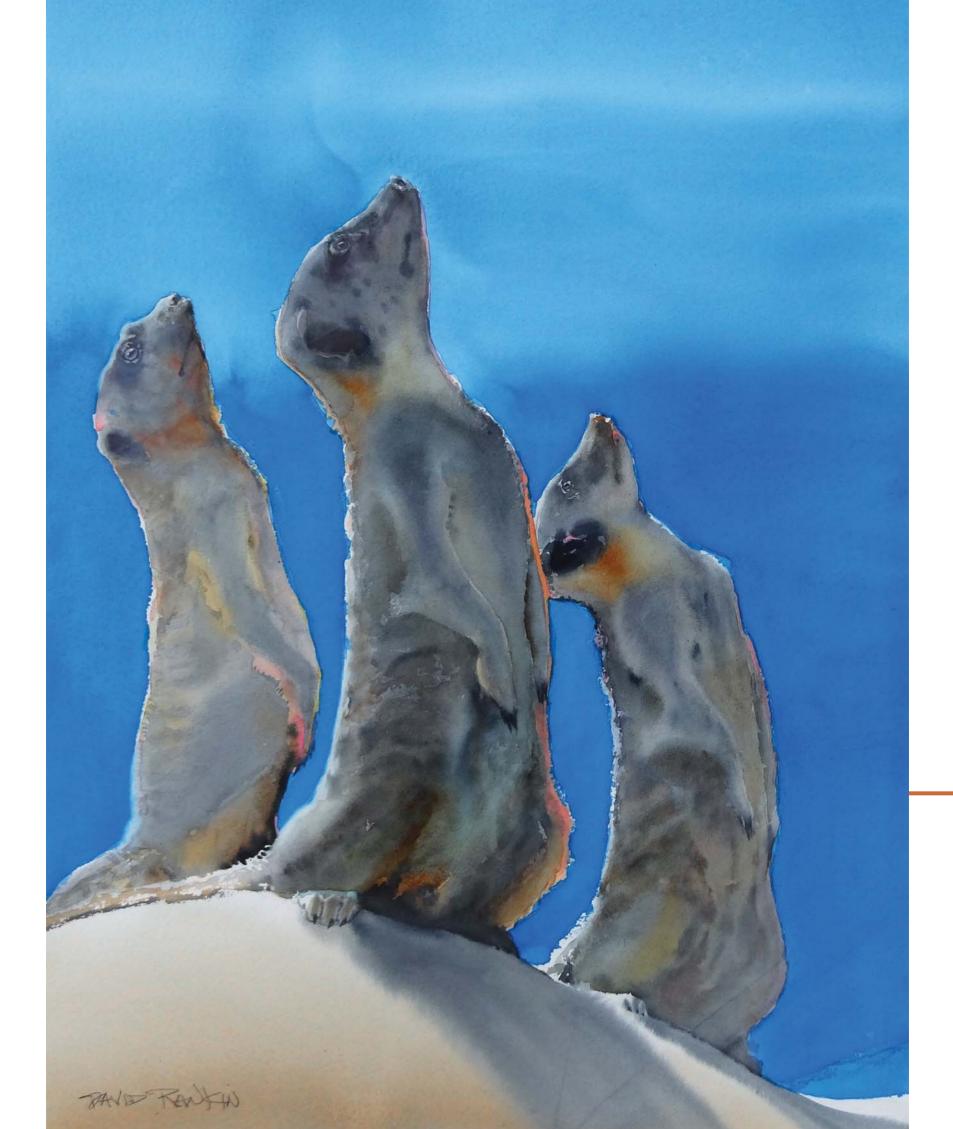
# 6 | Wildlife

#### Homeland Defense Leslie Evans

Acrylic on museum board 28" × 36" (71cm × 91cm)

This piece was both exciting and frustrating since it pushed me much further than anything I've painted previously. Showing nature in action can be difficult since we are not always able to witness some of the most extraordinary things taking place every day. Personally I have never been fortunate enough to see this type of behavior so it was new territory to bring to life the inevitable conflict between these species.

Colors and realism are very important, so lots of washes were used to create depth, color and detail along with some dry-brush work. Tiny details of any subject have always been my Achilles heel. Not only is it educational, but also a lot of fun to study the creatures I'm working on and discover the details so often overlooked.





#### Meerkat Radar David Rankin

Transparent watercolor on 140-lb. (300gsm) rough Arches 22 "  $\times$  15" (56cm  $\times$  38cm)

Meerkats are delightful creatures. A ubiquitous feature of theirs is this distinctive posture where they stand around scanning the sky—ever watchful for their deadly nemeses—hawks. I have wildlife artist buddies who paint every strand of hair or fur. But I wanted my meerkats to feel furry—without painting one hair! This illusion of fur was achieved by starting at the top and working downward using very careful blends of beaded washes and pigment into wet brushwork. The result is smooth fur—with no hairs! The sharp outer edges of their bodies then help define them. This is the magnificence of watercolor!

### **Caring** Wen-Cong Wang

Transparent watercolor on 300-lb. (640gsm) cold-pressed Arches 15" × 22" (38cm × 56cm)

Monkeys share a similar family structure as most other primates; the close, loving bond between mother and child is common. I found this wonderful family in a forest reserve and was touched by their affection. This painting was developed in the studio from a sketch and photos taken the same day. I paid special attention to the subject/environment relationship. The initial underpainting of wet-into-wet was a foundation for the tones and colors. For the soft fur, several layers of color were applied for depth and dimension. I gradually developed my piece as a whole while adding values and details. I used a smaller pointed brush to suggest some of the finer details around the monkeys.



#### The Dangling Conversation Mary Cornish

Pastel on Canson Mi-Teintes pastel paper 18" × 24" (46cm × 61cm) Collection of Malorye Branca and Gregory Eberl

I've always loved the not-so-beautiful animals on this planet. My goal was to try and produce an interesting painting, no matter what the subject matter. I did several thumbnails and once I was satisfied with the composition, I drew it on Canson Mi-Teintes pastel paper with charcoal, using hard and soft pastel.

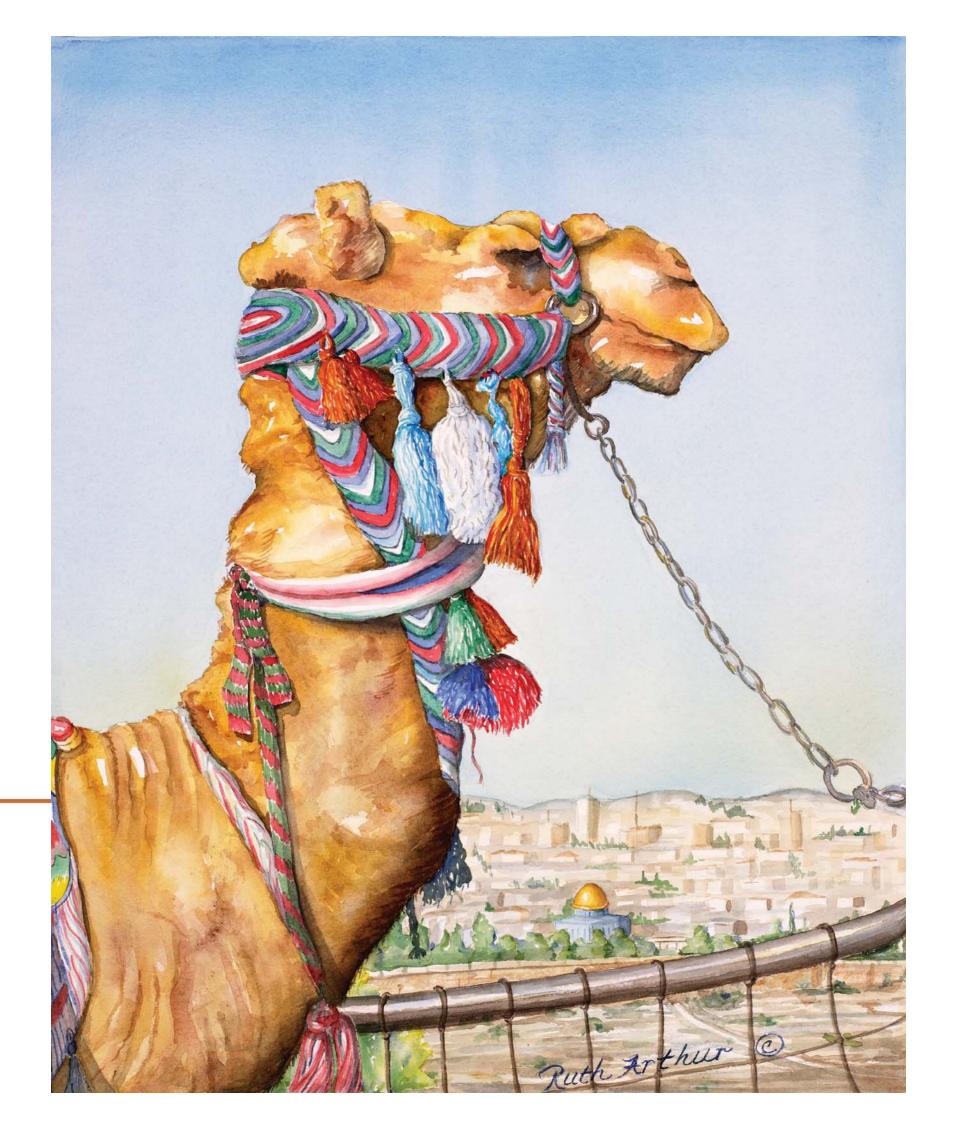
Much of the drawing was done upside down, with the bats standing instead of hanging. It was a more difficult piece to do, as the human brain has difficulty defining and drawing something when upside down. I would constantly flip back and forth to make certain the composition maintained the feeling of the bats' vertical positions and animation.

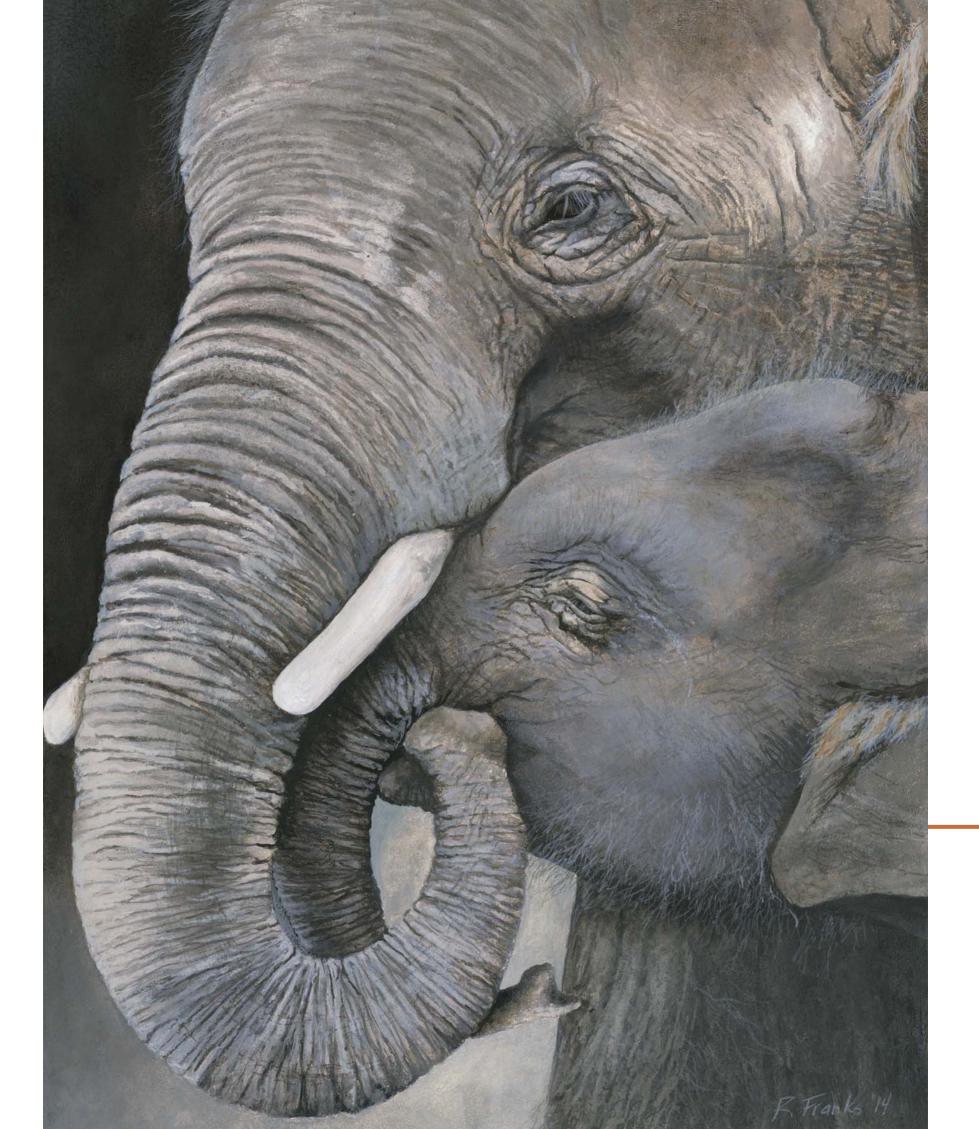
Whatever the subject matter, I am drawn to the discovery of the very nature of the animal: the feather patterns, its gestures, its living breathing beauty. I am an artist, a scientist, a cartographer striving to draw the audience in and ignite in them the awe I feel while creating my artwork. I want them to add to their visual experience by making their own discoveries along the way.

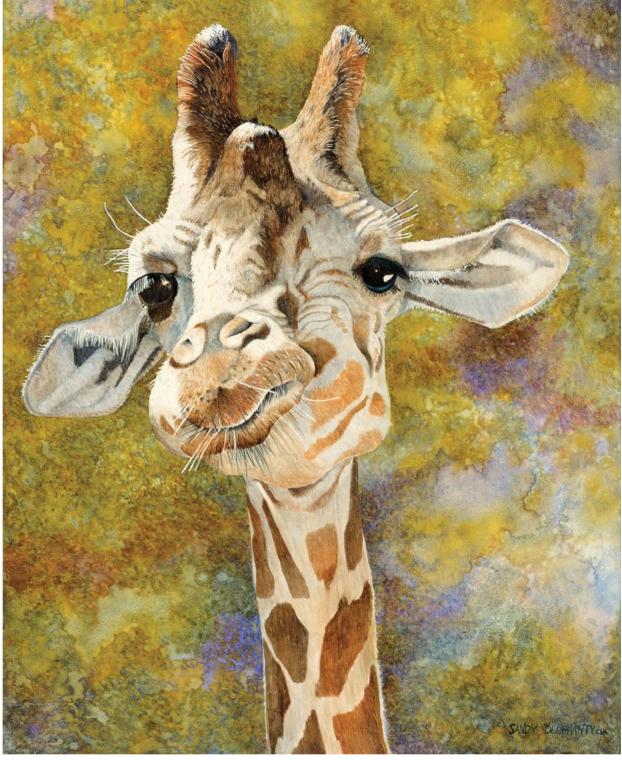
#### Proud Peter Ruth Arthur

Transparent watercolor on 140-lb. (300gsm) cold-pressed watercolor paper  $16" \times 13"$  (41cm  $\times$  33cm)

My paintings have become my favorite souvenirs; I try to preserve special moments that evoke the emotions and insights of my travels. As I have not had the luxury of painting on-site, I rely on my photographs for reference. *Proud Peter* is a wonderful reminder of our trip to Israel and that very first day, looking across the Kidron valley toward the walled city of Jerusalem. The camel's haughty expression and colorful trappings caught the essence of the excitement, the wonderful air and even the smells of that beautiful morning and place. I used very basic watercolor techniques and had so much fun reproducing the hair texture and the colorful tassels.







Heart Warming Touch Rhonda Franks Acrylic on hardboard 16" × 12" (41cm × 30cm)

Elephants are such fascinating animals. Their familial bonds are very strong, much like ours. Reference photos were taken while I was at a local zoo with my mother a number of years ago. After she passed away I was inspired to paint this in tribute to her memory as it speaks to the close bond these animals share and the close bond I shared with her.

Painting layer upon layer of thin washes of acrylic to achieve the correct tones, I used my hands to create the texture. The wrinkles in my palms made great elephant skin.

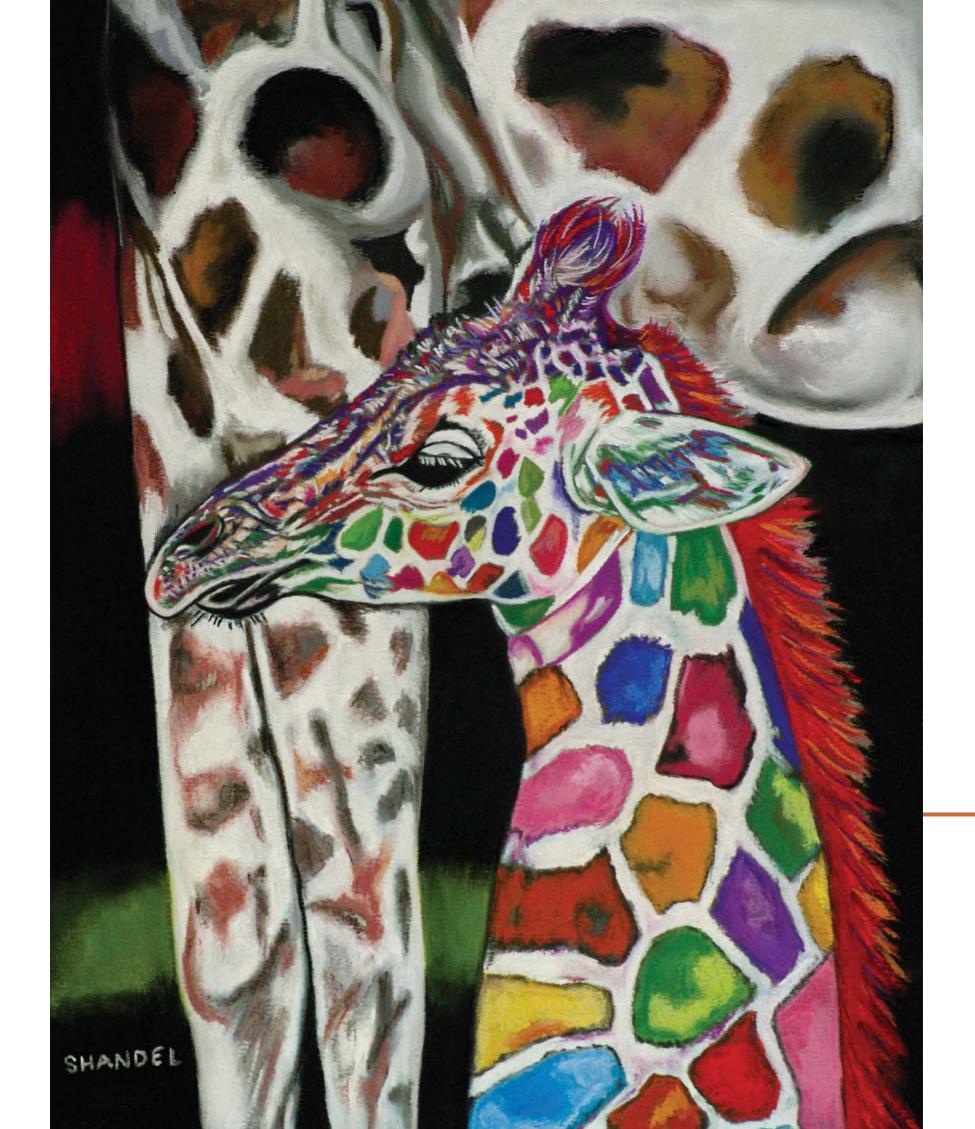
Nature and wildlife in all its forms inspire me. I strive to capture it as accurately as possible as an attempt to do its inherent beauty justice. Not an easy feat, and I feel I still have yet to accomplish that.

Tongue Tied Sandy Delehanty Transparent watercolor on Aquabord clay panel 20" × 16" (51cm × 41cm)

With all the bad news in the world today, I think we all need to just lighten up and laugh more. Therefore, I choose to create paintings intended to make people smile, giggle or laugh out loud. And what better subject matter to bring smiles than funny-faced giraffes?

To get to know my models, I have spent many joy-filled days hanging out on the elevated platform at the Sacramento Zoo, where I can observe and photograph these gentle giants at eye level. From the hundreds of photos taken each visit, I choose the one that makes me laugh out loud as my reference to compose my painting. I have enjoyed painting silly giraffes in oil on canvas, watercolor on paper or pen and ink on clay panel.

Tongue Tied is a watercolor on a clay panel. The abstract background was created with loose wet-in-wet applications of color, spritzing, dabbing and tipping the panel as I worked each section. I wanted to hint at tree leaves and sky holes without painting them realistically. In order to achieve a high degree of likeness, the giraffe was painted wet-on-dry over a period of several weeks. Tongue Tied lives in our home, where she brings smiles to us every day.





#### Who's Your Daddy? Shandel Gamer

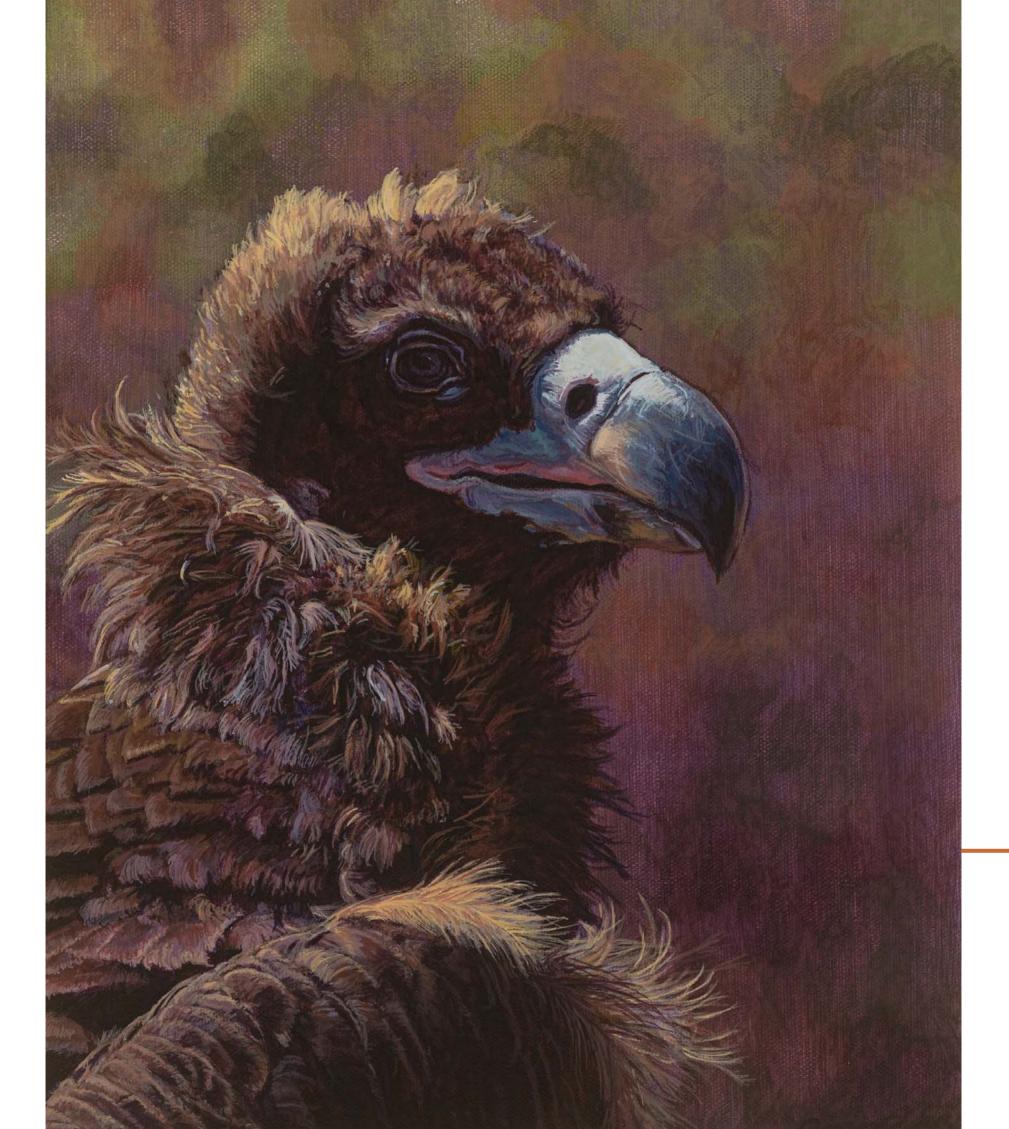
Conté crayons, pastel pencils, pastels, soft pastels and charcoal on Hahnemühle German etching paper 11" × 14" (28cm × 36cm)

I came to mixed-media painting after a lifetime spent working exclusively in soft pastel. I moved from portrait to wildlife painting, chasing the dream of using the other half of my pastel sets. I now alternate between traditional wildlife paintings and what I call my Splash of Color works. Who's Your Daddy? was the first in this series. I always begin with the whimsy—visualizing the idea in my head (usually, just before falling asleep). In this painting, my process began with the sketch, then pastel and charcoal for the more traditional mother giraffe. Then the fun begins. The Conté crayons and pastel pencils come out to play. Finally, I include the softer Sennelier pastels to add texture and three-dimensionality to the rainbow fur and fringe. What I love about these paintings is that they allow me to stay true to my old self while giving my new adventurous self a place to play.

#### **Dreaming Big** Denise J. Howard

Colored pencil and graphite on Stonehenge paper  $12" \times 16"$  ( $30cm \times 41cm$ )

Although I'm a realist, much of my inspiration comes from the world's best abstract artist: nature. In this case, serendipity combined a butterfly with strong late-afternoon light that produced a dramatic pattern on the wall and magnified the tiny creature via his enormous cast shadow. I had watched the impish behavior of this Red Admiral as he flitted around, teasing nearby animals. When he finally rested on the side of the house, he seemed to bask not only in the sunlight but in the importance of his luminous shadow. Instantly it became a metaphor for the way we choose to see ourselves and how it can change how others see us. The subtle hues I found within his shadow reinforced the idea.





Survivor
Danea Fidler
Acrylic on canvas
14" × 11" (36cm × 28cm)

The cinereous vulture is known as one of the largest birds of prey in the world, yet it's one of the most unappreciated. Their bright blue beak contrasting against dark brown feathers gives these scavenging birds real beauty. Animals big and small are essential to each other, even the vulture who cleans up the dead. Just like humans, each individual has its own personality and story. The face can usually tell that individual's story, from the soul of the eyes to the tattered scars on the beak. Nature and its wondrous creatures are what inspire everything I do as an artist. I strive to reflect the beauty and individuality within each animal I paint. This painting was done in acrylic on stretched canvas from both photo and live reference. After many hours observing and sketching from life, I did an umber underpainting, then washed in color and built up the details.

Spring Morning—Gray Fox Kevin Kohlman Acrylic on hardboard

Acrylic on hardboard 18" × 16" (46cm × 41cm)

As a wildlife artist, I enjoy the challenge of creating realistic-looking textures in my paintings. When I saw this gray fox, I was excited by the way that the morning light was shining through the fur on its tail and through the grass. I also loved the way that the angle and direction of the sunlight highlighted the textures in this scene, especially on the mossy rock.

I believe that interesting lighting and varied textures are critical elements in the creation of a visually appealing painting. Consequently this was a unique moment that I felt compelled to share through my art.



#### Watchful Rest Elena Kolotusha

Colored pencils and pastel on paper  $20\frac{1}{2}$ " × 27" (52cm × 69cm)

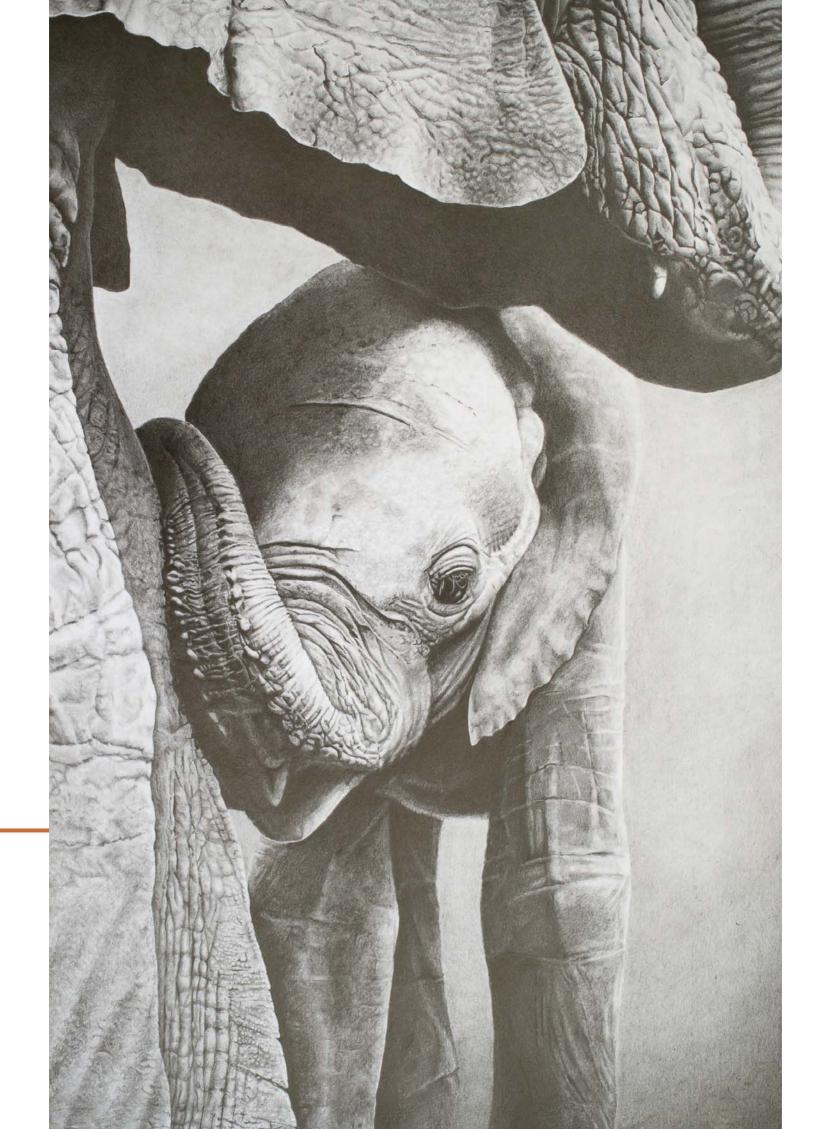
Wolves have fascinated people for centuries with their legendary spine-tingling howl and impressive appearance. Gray wolves in particular are complex, highly intelligent animals. In many ways they are quite similar to dogs, but they are really keystone predators that help maintain a balanced ecosystem. This portrait of a beautiful gray wolf is my impression of his complex, mysterious and maybe even ambiguous nature.

The initial inspiration for this drawing was a photograph of a curled up gray wolf, which I used as a reference with the photographer's kind permission. There was a feeling of tension that I wanted to intensify using a dark background, cropped composition and strong contrast. The wolf is resting, but is he really? The eyes are always watching you and the world around him. He seems cuddly and calm now, but there is alertness and a wild spirit hidden in there.

## orphaned starved almost dead rescued saved loved Janina Jackson

Graphite on Fabriano Artistico paper  $47\frac{1}{2}$ " ×  $39\frac{1}{2}$ " (121cm × 100cm)

I'm intrigued by the elephant social structure, in particular the essential and pivotal role that the mother and aunts play in rearing the newborn and the parallels with human social structures. I'm very drawn to the concept of nurturing, rearing and protecting the young. It's a strong maternal element that I bring to my art and a solid belief in the social benefit of the extended family. On a larger scale, this relates to the preservation of all living beings. My artistic love of elephants includes my love of line and tone and the ultimate challenge of drawing all those wrinkles and lumps. This drawing was executed with graphite on paper. It took several hundred hours of very fine detail and tone as well as the use of lost and found lines and blurred tones to add an artistic element.





Mister Big Karla Mann Colored pencil on pastel board 16" × 20" (41cm × 51cm)

Mister Big was created using color pencil. I used pastel board because I felt the texture would lend itself to the rough texture of the rhino. This is a portrait of a white rhino, and it is on the endangered list because of poachers hunting it for its horn. I chose to do a portrait because I want to draw the viewer's eye to the very part of the rhino that is being poached. My work is very realistic. I want to convey the feeling of the animal, as well as the habitat in which it lives, to allow the viewer to mentally travel to that place and time. Awareness of nature and the wild things that live in it is the only way these animals will survive and be preserved for our children to enjoy. That is the inspiration behind what I choose to paint.



The Grand Cayman Blue Iguanas Cara Bevan

Cara Bevan
Acrylic on gallery-edged canvas
18" × 24" (46cm × 61cm)

I usually paint domestic animals or exotic animals I've seen in zoos, but *The Grand Cayman Blue Iguanas* was an exception. This piece was a custom-ordered painting by a rare reptile breeder. I had never heard of this species before! After weeks of research and reading, I was well informed that the Blue Iguana is a real and very endangered species. They only live on one island—Grand Cayman. During their isolated evolution there weren't cars, humans, cats or dogs. When we stepped into the scene, they began to disappear. They were originally discovered in 1938, then they were almost forgotten.

A chance encounter made researcher Fred Burton notice the Blue Iguana in 1979. A little legwork and the discovery was quick—the blues were a dying species. Only twenty remained in the wild. Action was taken, and in 1990 a trust was formed with the Cayman government to begin repopulation of the Blue Iguana. Now, thanks to the Queen Elizabeth II Botanical Park and the Recovery Program volunteers, the Blue Iguana not only has a permanent home, but also rising numbers. Guards against cats and dogs have kept the population steadily rising, and extinction has been averted.



### Anil

Partha Chinnasamy
Charcoal and soft pastel on 300-lb. (640gsm) hot-pressed watercolor paper 14" × 11" (36cm × 28cm)

This squirrel (anil in my mother tongue of Tamil) was working the crowd in the Houston Zoo. He was constantly in motion. The spectators were amazed by his skills and attitude. All of a sudden, he paused in this pose for several minutes. The lighting and structure immediately drew my attention, and I fell in love with the composition. He waited patiently until  ${\sf I}$ had enough reference material with my camera. While driving home, I was visualizing and making decisions on the medium and support, and as soon as I reached home, I started working on it. It was a quick and rewarding experience.





#### Foiled Again Eileen F. Sorg

Colored pencii, ink, transparent watercolor on Arches 140-lb. (300gsm) hot-pressed watercolor paper 12 " × 28" (30cm × 71cm)

Foiled Again is the ultimate battle of wits but, in the end, I decided that the crow would ultimately give in to his desire to attain the shiny object. This piece, like most of my work, is all about the story, and I hope that I have rendered the subjects in such a way as to make this story seem almost possible, even if only for a moment. I am often inspired by items I have collected and in this case it was the old skate. In my mind it became a chariot just waiting for a brave rider to step on board. My chosen mediums of colored pencil over watercolor allow me to convey the softness of the subjects with just enough detail to be convincing.

#### **Distant Relatives** Kyle Mort

Watercolor on hot-pressed archival watercolor board  $18" \times 24"$  (46cm × 61cm)

I try to create work that looks as good as it does in my imagination. If I can capture some of the initial spark in the final piece, I am happy. However, those moments are fleeting. I do not understand people that say painting is relaxing. It is hard work. *Distant Relatives* is an example of why I love painting. Anything is possible. The only limitation is your imagination.



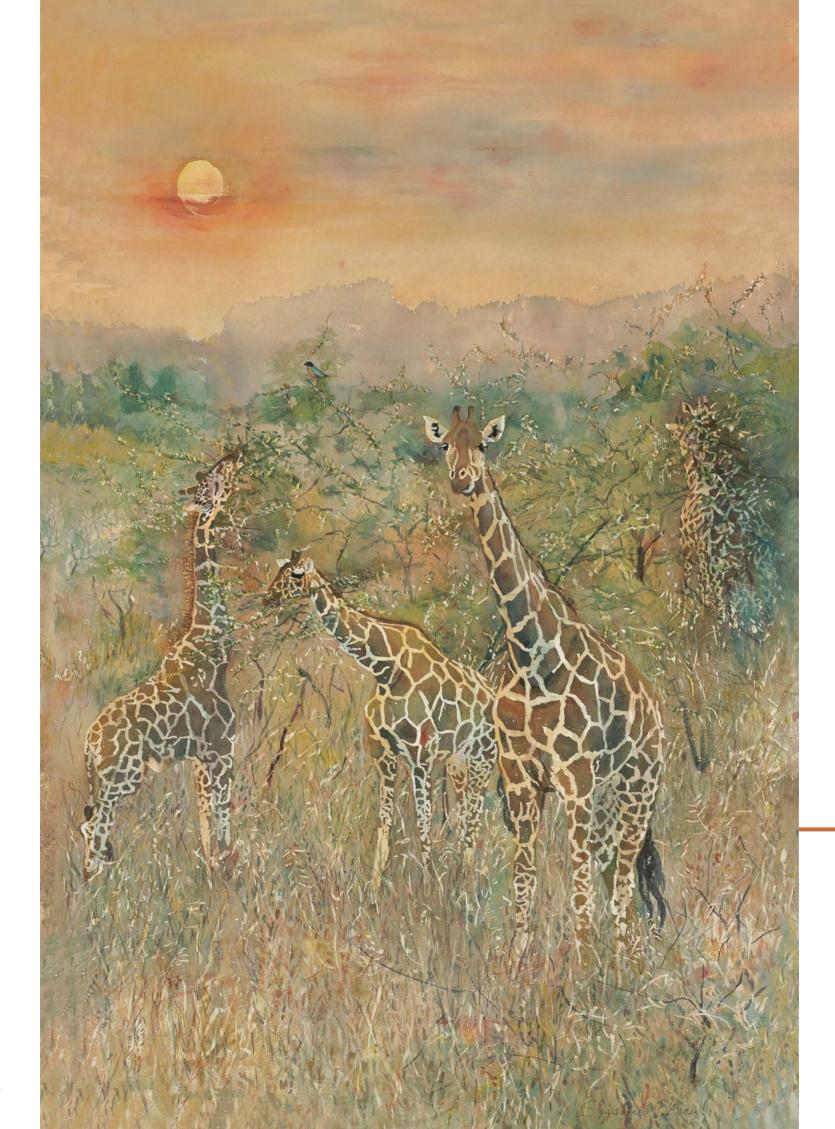


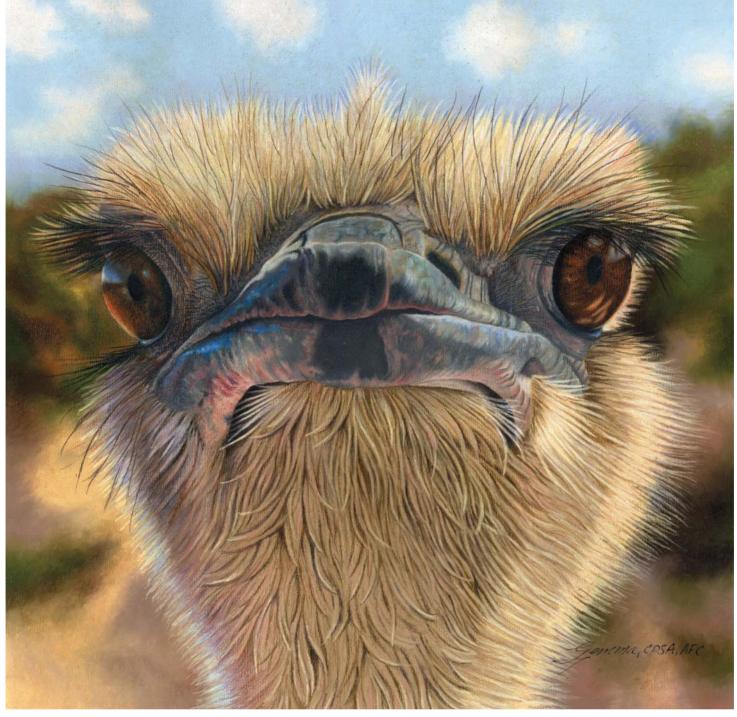
#### Sandhill Crane Hans Guerin Conté on gesso panel 8" × 8" (20cm × 20cm)

I spotted this beautiful bird in a zoo enclosure. The ruffle of its feathers and the textures in its neck made me think of sharp edges and high contrast. That in mind, I broke with my typical medium of oils and used a drawing technique involving a homemade gesso board that I can scratch into and blend easily. It was important to me that the focal areas of the crane's face and back were developed with scratches that yield to the raw drawing in the back of the neck and bottom left feathers. I did that to add focus, a sense of depth and an abstract quality.

Summer Days Dean Vigyikan Acrylic on canvas panel 18" × 24" (46cm × 61cm)

"No man is an island," so the saying goes. Most people feel some degree of need for interaction with others, for socialization. Perhaps that's why, in the world of visual art, images representing characters associating with one another are so evocative. When a picture expands beyond one individual alone to include a group, a narrative thread begins to take shape in the viewer's imagination. This kind of implied visual story line in art is partly what inspired my painting of two red foxes. Whether we wish to attribute human characteristics to the young foxes' escapade and assign to it a fable's outcome, or simply enjoy a glimpse into a moment of fun growing up in the wild, we can't help but feel the animals' shared excitement and curiosity as they encounter a tiny interloper. There's a lot of detail in the stones and grass, and a vast landscape is implied beyond the foxes' sheltered nook. Yet following the gaze of the foxes to the butterfly, who in turn points back toward the uppermost fox, keeps the viewer's eye moving in circular fashion within the composition and within the story of these two canine friends.





## Giraffes

Suzanne K. D'Arcy
Transparent watercolor with gouache on 260-lb. (550gsm) Arches
40" × 26" (102cm × 66cm)

The painting was done from a combination of photos that I took on a trip to Africa. Only three colors were used: M. Graham's Prussian Blue, Hansa Yellow Deep and Pyrrol Red. Gouache was used at the bottom of the painting to create a feeling of thick underbrush. Initially the white areas were masked out to allow the freedom of being able to pour and splash the colors on the wet paper. This creates a sense of atmosphere. I always paint the background first and then the figures. If the background works, then I know the painting will work.

Here's Lookin' at Ya Gemma Gylling Colored pencil on paper 16" × 16" (41cm × 41cm)

While on a wildlife safari, this incredible creature came right up to me. He was about to peck my camera lens just as I took the photo. After I took the picture, we quickly drove away. My art is inspired by my love of animals and nature. I hope to give the viewer an understanding of the animals' souls, their beings and their purpose. I love to examine the texture, colors, shapes, the drama of light and energy found in nature. The softness of their fur, the sparkle of their eyes, their hot breath on a cold morning are what really inspires me. This piece was done by layering several layers of colored pencil on UArt sanded paper.



An African Tail
Catherine Lidden
Pastel pencil with soft pastel on pastel paper
13" × 18½" (33cm × 47cm)

The African elephant is a favorite animal of mine. As someone who is constantly inspired by texture, I can't get past that hide! It always reminds me of something ancient—perhaps I can feel echoes of the mammoth?

I used both pastels and pastel pencils on a sanded surface to help supply the texture. I didn't draw in each wrinkle but simplified most and concentrated on the hindquarters. I worked each section at a time until completion then moved on. I always work from my own photographs. I find the whole experience of meeting the animal, watching it move, eat and sleep, as well as photographing it, is part of my creative process. I often alter my photos by cropping, changing the background or using multiple photos to produce what I want. I don't print out my photos. I put them onto my iPad and paint directly from that. This not only cuts down on printing costs, but also allows me to zoom in on details and switch to other photos when needed.

Red Wolf Benjamin Cheshire Pastel on paper 20" × 16" (51cm × 41cm)

I love the feel of pastels, the soft, almost buttery sensation of the medium. Pastels can be hard or soft, each with its own character. I used a limited palette of both hard and soft sticks for the portrait of the red wolf. I wanted to capture the feel of the animal's fur, the intensity of his eyes. I did not want the typical eyes that are seen in so many wolf paintings, with the straight-on look and enhanced colors. My wolf's eyes are realistic and looking away. The reason and the inspiration to paint this particular wolf is simple. I was inspired to paint a true portrait of this beautiful animal because I was so moved by a story about how few are left in the wild. If things don't change soon, all we will have are these images to look at.

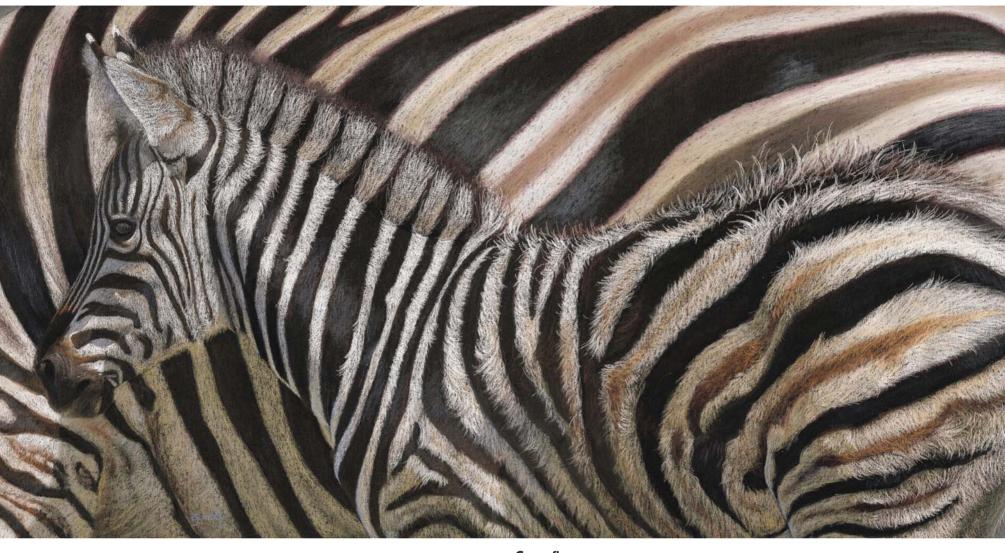




#### **Señor Iguana** Mindy Lighthipe

Watercolor and Prismacolor colored pencils on 300-lb. (640gsm) hot-pressed Fabriano watercolor paper 9" x 12" (23cm x 30cm)

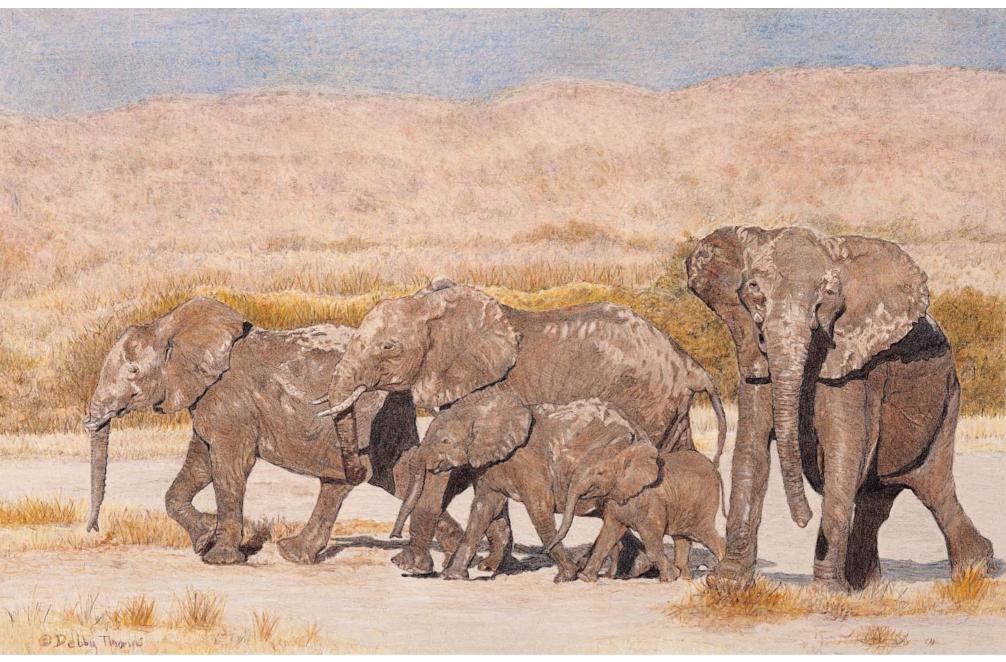
I had a personal encounter of the reptilian kind when I adopted a rescue iguana and had him pose for me in my studio. I painstakingly captured the fine details of his scales in graphite on my watercolor paper. After doing a test with paint over graphite, I realized I was going to lose most of the detail. My solution was simple. With a black Prismacolor Verithin colored pencil, I redrew the detail. The wax resist from the colored pencil kept the detail intact while I painted with transparent watercolor.



Camouflage Catherine Lidden Pastel pencils on Mi-Teintes Tex 9" × 17¾" (23cm × 45cm)

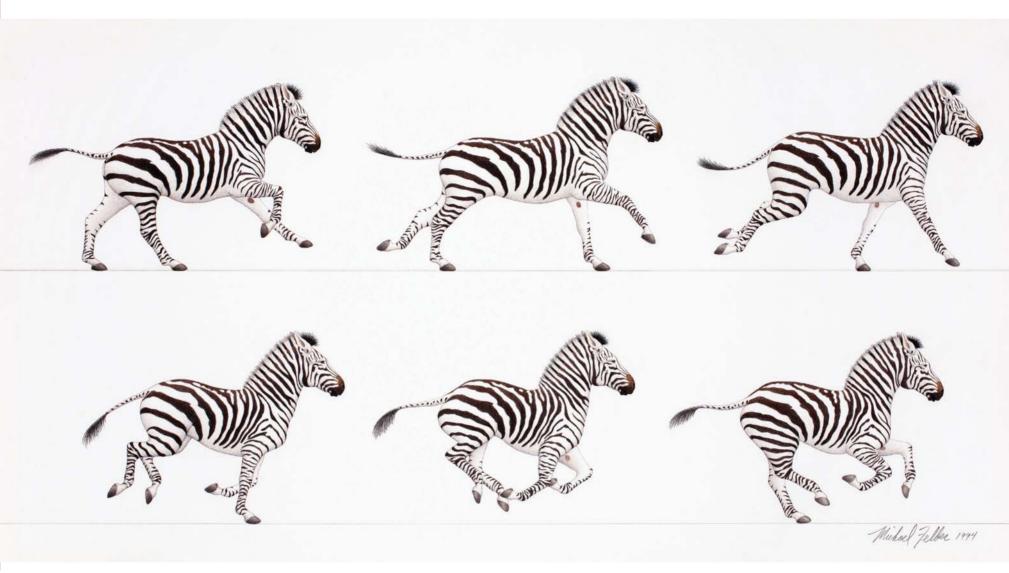
Zebras and their unique stripes fascinate me; no two zebras have the same markings. Not only do stripes camouflage the zebra in its environment, but in a herd it is difficult for predators to distinguish individuals. This must be the ultimate in designer wear, stripes that follow the contours of the body, merging and dividing, creating unique designs.

I use pastel pencils on different surfaces, depending on what sort of texture I want to portray. In *Camouflage* I used black Mi-Teintes Tex, a sanded surface to help portray the foal's shagginess. Pastel pencils have become my favorite media. I love the benefits they offer like less mess, ease of sharpening and the ability to produce fine detail, to name a few! The animals that I meet either in zoos, wildlife parks or in the wild are my inspiration. I love painting eyes, textures and unusual lighting. I love ruffled feathers when birds preen, interesting reflections, colors and wild fur.



## Back From the Mudbaths Debby Thomas Colored pencil 12" × 19" (30cm × 48cm)

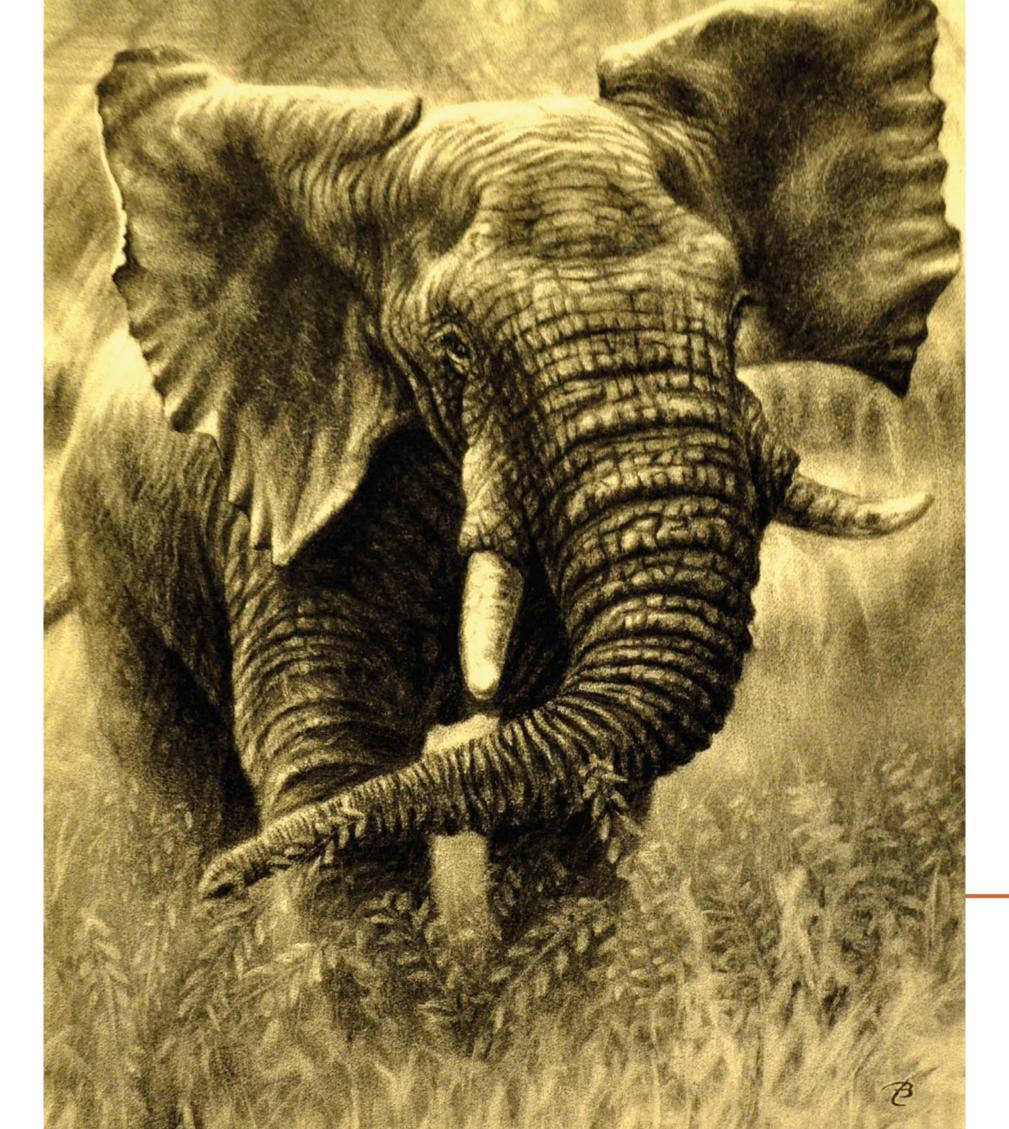
I love the brief special moments showing the expression or character of any animal I draw or paint. Though the majority  $% \left\{ \left( 1\right) \right\} =\left\{ \left( 1$ of my work is of dogs and horses, I love my trips to view and study wildlife behavior. Back From the Mudbaths displays the solidarity of the elephants' family structure. After a mud bath to cool and coat their skin, the matriarch gathered the young and started off. Seeing us, she gave us a warning to stay away, which we were glad to oblige.



#### **Galloping Burchell's Zebra** Michael J. Felber

Colored pencil over watercolor on coquille paper 11½" × 23" (29cm × 58cm)

While working as an animator, I made thousands of line drawings of dogs and foxes for the animated film *The Plague Dogs*, and I had the idea of making a poster called "Animals in Motion." To get the positions just right, I studied the movement using nature books and videos, tracking books and Eadweard Muybridge's photographs. I used Muybridge's galloping horse photos for the zebra's positions, as well as various zebra photos for other details. I made up some of the movement (as in the tail) using my experience as an animator. Working on an animation disc with registration pegs, I started by creating six line drawings and then made sure that the movement was accurate by flipping the drawings in sequence. Then I transferred the six line drawings to a piece of coquille paper I'd painted with a base of pale watercolor first and shaded with colored pencil.





#### Shake It Off Bobby Lewis

Compressed and powdered charcoal, Conté crayon, ink and rubber cement on 100-lb. (210gsm) acid-free Strathmore drawing paper 30" × 24" (76cm × 61m)

Elephants are not only amazing animals, they are even more amazing to draw. Trying to capture their wrinkles and especially their mood can be very challenging. I chose a black-and-white drawing to capture the essence of this elephant and the emotions I felt while witnessing him in person only forty feet away. I focused on texture, tone and line. I developed a technique using rubber cement combined with various forms of charcoal to help create a unique appearance to recall the intense emotion of that day.

#### Harpy Eagle Soon Young Warren

Transparent watercolor on 300-lb. (640gsm) cold-pressed paper 22" × 30" (56cm × 76cm)

A zoo visit became a special event when I saw this majestic black-and-white bird. Its silhouette high against the sunlight grabbed my attention—a harpy eagle. She disappeared into the dark dense tree, but when her headdress caught the sunlight, the awesome sight made my heart soar. Without the light, it was an ordinary black-and-white bird, but with light hitting the feathers, the eagle's brilliant definition boasted of its grand presence. I frequented the zoo often to capture the perfect image. To paint the eagle's grandeur, I kept the color scheme simple. After applying masking fluid on lighter feathers and the highlights of the eye, I applied many glazes of color. I used a mixture of red and blue for the head, adding more blue to its body to finish the painting.



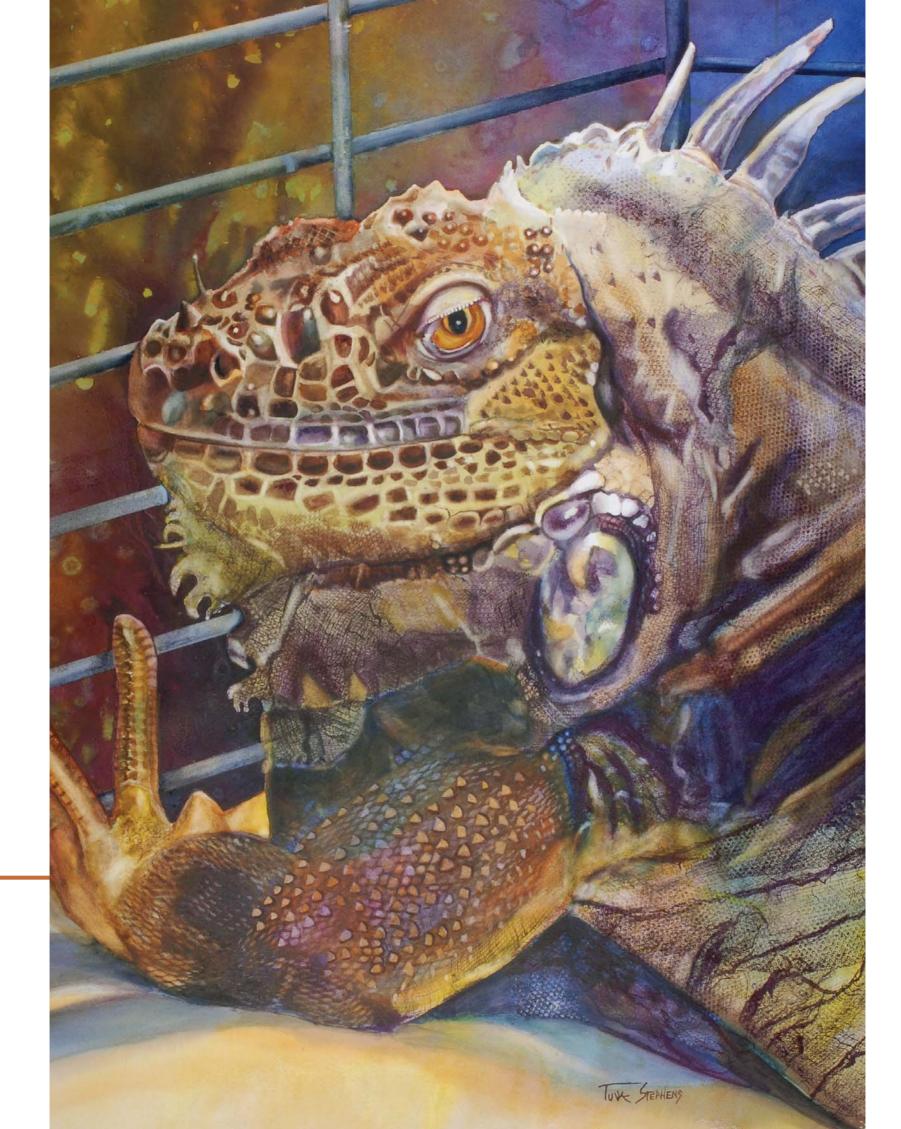
**Lizzie Rose Nordenberg**Pen and ink with watercolor
11" × 14" (28cm × 36cm)

Seeing this lizard sunning on a rock in our yard, I grabbed my camera. Not wanting to startle him away, I used my zoom to take the photo. I went closer; he stayed. I took several pictures, getting closer each time, before he ran off. These photos gave me plenty of ideas for my work. I started my drawing lightly using an HB drafting pencil to get the proportions. The Rapidograph 3x0 (.25) is my favorite pen for fine detail and adding shadow. I used black ink on the lizard and sepia for the rock. I carefully used a kneaded eraser to remove any pencil lines. Because the collared lizard is so colorful, I gradually built up color using my Pelikan pan set and Winsor & Newton series 7 no. 1 brush. I vignetted the bottom so that the viewer's eye is not drawn off the page.

#### **Tiggy!** Tuva Stephens

Watercolor with gouache accents on 140-lb. (300gsm) coldpressed Fabriano Artistico 28" × 19" (71cm × 48cm)

The unusual mascot, Tiggy, was housed in the gift show of the Custom House Museum in Clarksville, Tennessee. She caught my eye due to her intriguing texture and charming personality. The same qualities that usually attracted me to painting character portraits and figures were found with this subject. Materials such as an onion sack, textured fabric and gauze were used for lifting and stamping, depending on the values needed. The painting garnered much attention in art competitions.





Your Majesty (Black Vulture) Robert Louis Caldwell Graphite on cold-pressed watercolor paper 6" × 9" (15cm × 23cm)

I personally like vultures. I know many people do not like them because of their purpose in the food chain, but they are fun and challenging to draw. The birds are dark and most of the time are not in the greatest of shape. From an artist's point of view, I find the challenge of capturing the dark values very rewarding.



**Ulingus**J. Henderer Burns
Watercolor on 300-lb. (640gsm) paper
22" × 30" (56cm × 76cm)

Painting the bird in a more abstract point of view was a challenge. Although preening his feathers is a natural thing for him, the 90-degree angle of the form makes you wonder if it is natural. Simplifying the feathers and background draws you to his head and holds you there. I enjoyed using saturated pigments in this piece. Don't move, he may fly away.



#### **Giraffe on Aquabord** Pat Weaver

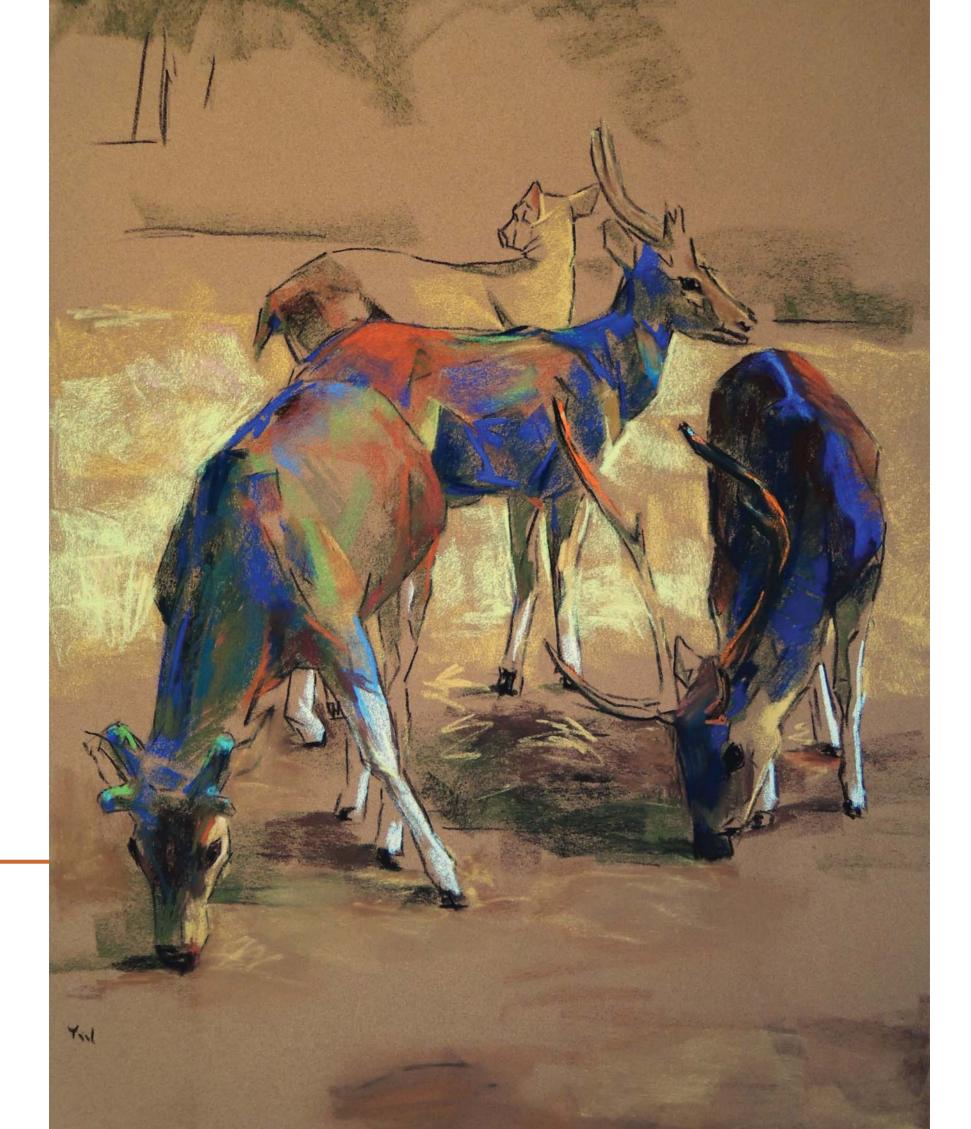
Transparent watercolor on Ampersand Aquabord 12" × 16" (30cm × 41cm)

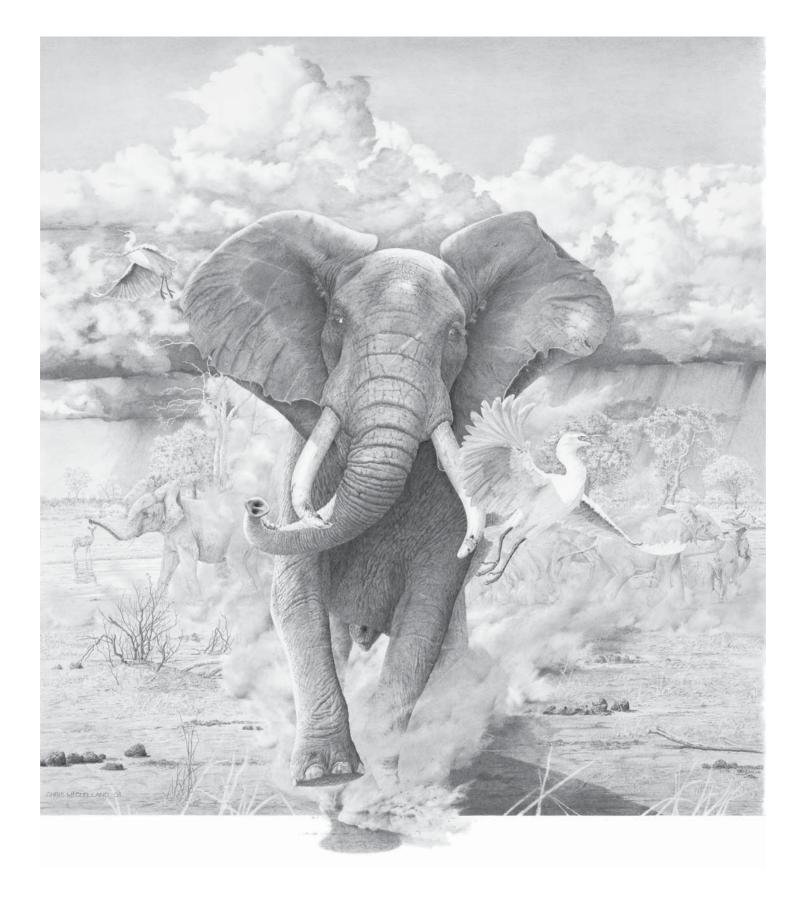
Giraffes have always intrigued me with their reticulated patterns, each different from the next. They are exquisite creatures, inspirational and a joy to paint. I chose Aquabord for this giraffe painting, combining watercolor and Titanium White casein for the background. I like the transparent next to opaque. The giraffe is a busy subject, so I chose a background that was simple and would complement rather than compete.

#### **Deer Study** Yael Maimon

Soft pastel and charcoal on Sennelier La Carte 23" × 18" (58cm × 46cm)

It is interesting to see people's reaction to my deer series, since I am best known for my cat paintings. I enjoy working in series. In my artwork I want to capture the magical qualities of my subject with the hope that my viewers will have more appreciation of God's creatures. I love working with vibrant color, and in *Deer Study* I took color to extremes, using raw strokes without much adjusting and firming up the marks. Leaving some areas unfinished, I let the viewer fill them in. This enhanced the finished parts and conveyed a compelling feeling. Keeping it simple, fresh and vibrant looking, I depicted the splendor of these deer.





#### Nature's Fury Chris McClelland

Graphite with a touch of colored pencil on acrylic paper 27½" × 31" (70cm × 79cm)

This drawing depicts a mock charge where the bull elephant looks as intimidating as possible. The drawing was done with a range of graphite pencils from 2H to 9B on 360-gram acrylic paper. I like to tell a story and always do a rough sketch first, usually contrived from imagination and the experiences of many trips to Africa observing wildlife. To achieve accuracy, I use many photos and travel sketches as references, and, importantly, my knowledge of animal behavior.



## Plight of the Condor

Ray C. Brown, Jr. 4-ply Strathmore 500 Series vellum finish bristol board 12" × 16" (30cm × 41cm)

I created *Plight of the Condor* for an exhibition focusing on endangered species. Endangered species are obviously difficult to find in the wild, so I used photographic references I gathered at the San Diego Wild Animal Park. I wanted to use the strong graphic appearance of the condor without any distractions. Considering form and line and paying particular attention to negative space, I cropped the image very carefully, resulting in a dynamic drawing that goes beyond simple portraiture.

Stargazing—Peregrine Falcon Carel P. Brest van Kempen India ink wash on Arches 15" × 24" (38cm × 61cm)



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#### **Lion** Sylvia Westgard

Black colored pencil on sketchbook paper 14" × 11" (36cm × 28cm)

The ideas for my drawings come from everywhere. I work from my own photographs, so I travel with several cameras, lenses and my ever-present sketchbook. The zoo has given me some wonderful views of wildlife, including this young lion. He was done as a sketch, using only one colored pencil, the Derwent Coloursoft Black, on acid-free, heavy-weight sketchbook paper. Later I drew this same image on black paper using colored pencils. The lion continues to be one of my favorite subjects at the zoo. I have drawn this particular lion many times, in black-and-white and in color. He is a personable animal at the zoo and quite popular with the public, particularly with children who can view him on the other side of a glass partition.



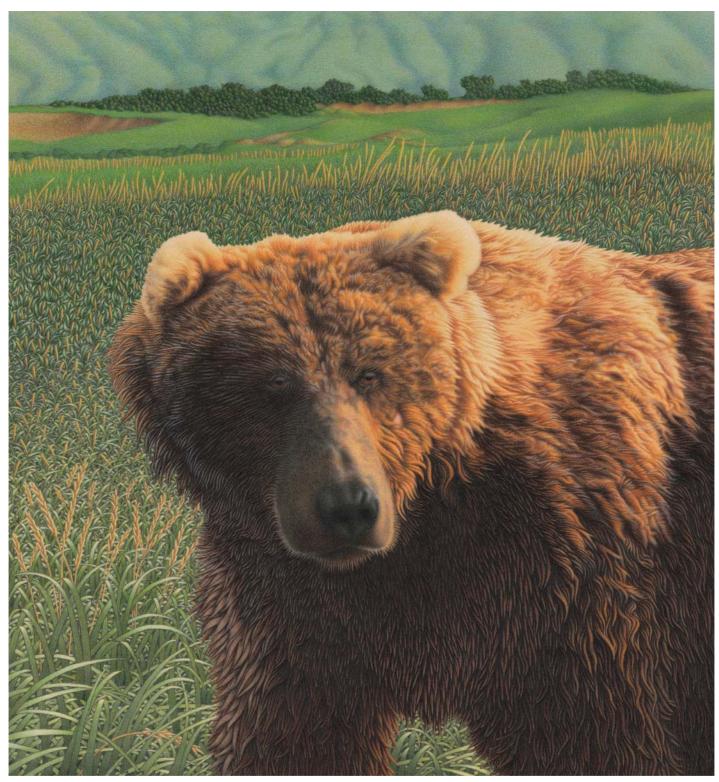
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**Grandfather Michael J. Felber**Derwent colored pencil over watercolor on coquille paper 11" × 12" (28cm × 30cm)

Native Americans traditionally address a brown bear as *Grandfather*, as a sign of respect. My interest in drawing animals motivates me to visit and observe them in Alaska and the arctic. I observed this dominant male brown bear during two trips to Katmai National Park, Alaska.

I start with a line drawing, block out the basic colors with pale watercolor and then complete the shading with colored pencil. The viewer is brought in close enough to see this massive bear as a unique individual. He seemed very relaxed, but the wound on his cheek and the scar on his nose were evidence of his fights. The fur of the upper body and head is fluffier than the legs, as this bear had just walked through a stream.



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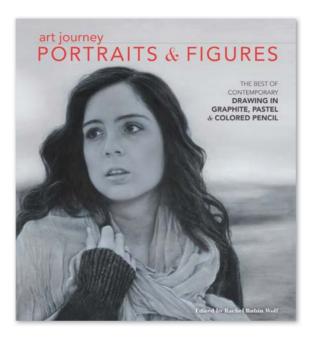
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