



SKB Legacy News

ISSUE #14-WINTER-2010

FROM THE DIRECTOR-PAM DEAN CABLE



Fasten your seatbelts; this issue is an exciting ride! Think you know your fellow artists? Read on. SKB artists have adventures and recognitions aplenty. Worldly, far-reaching, life is exciting for the artists featured in this issue. Suzie Seerey-Lester is a great artist - we all know that. What else might she have been, hmmm? Find art shows boring? Get a gander at who Suzie's hubby, John was hanging with at a recent show! SKB's photographer, Ric Helstrom has a close encounter. Susan Fox has been elected and will serve what prestigious national art organization? The economy is a drag – but that hasn't put the brakes on Debbie Lentz or Andrew Denman.

What happens in Vegas stays in Vegas. Well, not everything. See what Emmy Nominated, PBS star, Heiner Hertling and SKB Teen Program Director, Wanda Mumm were doing at the Riviera recently. On the road and cranking up the miles SKB artists were out in force at major art shows all over the country. See photo taken at **NatureWorks**, Tulsa OK. Why was Melanie Fain quoted in the Wall Street Journal? If pastels interest you, then Carol Santora's your gal.

Artist, Jessica Zemsky presented a special gift to Jim Parkman, SKB's benefactor and Chairman of the SKB Board. This is a special story. See "the gift", the n On the Home Front section for details.

What's happening in your life? Care to share? Send your info and photos to editor, Nancy Foureman at her email below. PDC

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FROM THE EDITOR-NANCY FOUREMAN *E-mail: foureman@embarqmail.com*



Our new feature for Legacy News is all about SKB artists who just happen to have had "**OTHER JOBS**". Check it out, it will be fun to learn more about someone you painted with at the SKB events and now you can say: "who would have thought?" Adventure is in the heart of every artist, the story in this issue will just make you stretch your imagination on courage, grit, fearlessness and determination. How many adjectives are there to describe this amazing story? This is our very own Suzie, whose quiet and gentle nature has guided us through painting during plein air sessions. Enjoy reading this Feature Article of Legacy News and let your imagination float through your mind as Suzie's words take you on a most unlikely adventure to her "previous life".

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FEATURED ARTIST –“OTHER JOBS”

SUZIE SEEREY-LESTER

The “Secret” Life of an Artist

Growing up outside of Washington DC offered many opportunities. At 16 I became the youngest person to receive a Scuba diving instructor’s license. I was fortunate to be taught by some of the best divers in the world, Navy Seals, and Army Divers. Not only did I learn all the skills to become a licensed instructor, but I was also privileged to learn a lot of “other” proficiencies. Those “other” skills included ice diving, cave diving, wreck diving, bomb detection, search and recovery, navigation just to name a few.



Scuba Gear

One day I thought it would be fun to be a spy so I went to the CIA and signed up. I had a unique talent that could be used. During the training we were taught like little “James Bonds”. We had firearm training, car escape training, and safe cracking, even how to open envelopes so it could not be detected. What fun, but also very, very serious. During my time at the “company” I taught CIA agents, FBI agents, Park Police, and other law enforcement personnel how to dive. I was chosen to train President Ford’s Secret Service Agents how to dive, as well as some of the “other” talents they might need to do their jobs. While working for the CIA, I met people who didn’t exist, I did things that didn’t happen, and I went places that weren’t there.

I was an instructor of Scuba instructors (licensing instructors to teach) for 18 years, but only stayed with the CIA for a few years.

From May until November every year Suzie volunteers for the Mote Marine Loggerhead Research Program on the “turtle patrol” for the Loggerhead Turtles. She is licensed by the State of Florida to identify and verify nests, collect data, rescue and release the endangered baby Loggerhead and Green Turtles. Suzie received the President’s Volunteer Service Award in 2008, in recognition for her valuable service.

The entire time I was a diver I painted – with no instruction. I painted what I saw underwater – sharks, whales, dolphins and all the beautiful coral reefs.



Humpback Whale



Hammerhead Shark



Great White Shark

CONTINUED- SUZIE SEEREY-LESTER

Once I was diving off the coast of Washington State teaching “drift diving”. In that area the bottom was too deep to drop anchor, so we dove in and drifted with the current. The boat would circle around and pick you up after our dive. This particular day, I was the first in the water, drifting away from the boat, waiting for my dive “buddy”. Before my “buddy” could jump in the crew spotted a pod of killer whales. I was all alone on the surface moving away from the boat. I had unwillingly become “bait”. The only thing I could do was to drop down about 25 feet and watch the surface for the shadow of the boat. There was a pod of about 12 whales, which circled and pinged me. They were very curious about this black thing with bubbles in their water. They got closer and closer, circling around.



Killer Whales



Humpback Whale Calf

They were huge black and white freight trains, curious and cautious. I soon realized there was a calf among the pod and they were being protective. Despite this I was amazed to be able to reach out with one arm and stroke them as they got closer. Finally I saw the shadow of the boat on the surface and slowly made my way to the surface where the boat picked me up. Not a dive I would recommend, but one I will never forget.

I have been lucky enough to be in the water with several species of sharks, including a great white shark, bull sharks, hammerheads, mako, blues, black tip, they are all graceful, sleek beautiful creatures and fascinating to watch. I was never in a shark cage, and for the most part none of the sharks were that aggressive.

Probably my favorite animal in the water is the humpback whale. While in Maui I was able to dive with the humpbacks and it had to be the most incredible experience I have ever encountered. That is another story for another time. I also dove with Cousteau with the Manatees, but that is another story as well.

In 1990 I took my first art class which opened my eyes. I learned to mix colors, to work on values, make things round, close or far away. I wish I had that training earlier, and I have so much to learn still. In 1994 I met and painted with my future husband, John Seerey-Lester. We actually first met 200 feet up a tree in Guatemala, at 4:00 a.m.; he was teaching a class and I was a student. What a wonderful ride it has been. Painting has always been a passion, no matter what job I had or where I was in the world. I hope you will find painting your passion as well.

Suzie has won several distinguished awards for her art including Artist of the Year from the Ocean Foundation, exhibited at Birds in Art at the Leigh Yawkey Woodson Art Museum, the Bennington Art Museum’s Art and the Animal Kingdom Tour, Coos Bay Art Museum where she received an Award of Merit, and Grant’s Pass museum. Suzie was honored by the Raymond James Financial Organization in “Women in Arts” as the first female wildlife artist from their collection. She has won Top 200 and Top 100 in “Arts for the Parks”. Her artwork is published in “The Best of Oil Painting” book.

Suzie now travels all over the globe to paint, from Alaska to Maine, Africa, Guatemala, England and Spain, with her husband, John.

www.seereylester.com



Suzie Seerey-Lester

SUSAN K. BLACK FOUNDATION IN VEGAS

Heiner Hertling and Wanda Mumm attended the Las Vegas "Creative Painting" convention the last week of February representing the SKB Foundation (Blossom Competition and the Fall Workshop) as well as promoting fine art instruction and workshops.

The convention attracted over 850 painters taking various classes throughout the week as well as over 1000 other visitors to the convention. This year the convention, held in the Riviera in Las Vegas, was geared to those interested in painting. After 19 years as a decorative art painting convention, they are looking to expand, to meet the needs of their attendees. In addition to the various 2 hours - 8 hours mini lessons, there was an exhibitor center with booths of suppliers and instructors for the decorative painting market.

As "fine artists", we felt like we were the strange ones in the show but as the week went on, we learned many people were looking to expand their painting skills and were very glad to see us. We expect to see not only new faces at the workshop this fall but also some fine entries in the Blossom competition for 2011."



Wanda Mumm, Montana
and Heiner Hertling, Michigan



SKB Foundation booth space
CREATIVE PAINTING CONVENTION
Riviera-Vegas, Nevada
The booth promoted
"Blossom II- Art of Flowers", "Your Brush
with Nature", &
SKB Events

Also, featured was Emmy Award
nominated

Heiner Hertling's
PBS Series

"YOUR BRUSH WITH NATURE"
*Running 2000 times a week on your
local PBS stations.*



MELANIE FAIN

I was quoted in an article in the *Wall Street Journal!* I'm so proud to be included in that great paper, and thought you'd want to read the article.

There's Little Room for Artistic License Here – by Daniel Grant

Nothing marks the cultural philistine more than the comment at an art show, "Hey, nobody really looks like that!" Of course, Picasso took great liberties with the placement of eyes and noses when he painted those figures in "Demoiselles d'Avignon"; de Kooning knew when he began his "Woman" series of paintings that women didn't look like clowning monsters. The one was experimenting with forms and perspectives, while the other was expressing outwardly what was felt internally. It is understood that artists can rework the world in their paintings and sculptures to reveal a different, less literal, type of truth. Accuracy matters on term papers, not in art.



Well, maybe with some art. "I had an argument with a fellow once about the eye color of a mockingbird," said Melanie Fain, a wildlife artist in Boerne, Texas, who had this exchange in her booth at an art fair. "A golden color is what I saw when I painted it, but maybe mockingbirds in Austin look different than those in San Antonio." In any event, "he wanted to catch me doing something wrong."

She shouldn't take it personally. All artists who focus on wildlife, historical and nautical scenes are confronted on a regular basis by people who are knowledgeable in these fields—outdoorsmen, hunters, birders, Civil War re-enactors, military historians (or military buffs), yachtsmen and boating enthusiasts—looking for mistakes.

"People test me all the time," said Jan Martin McGuire, a wildlife artist in Bartlesville, OK. "I once did a painting of a meadowlark sitting on a metal fence in a western setting, and a man came up to me and asked if that was an eastern meadowlark or a western meadowlark. I told him that the only difference between the eastern and western meadowlark is the song they sing and, otherwise, there was no difference in their plumage. He just walked away."

John Warr, a painter in Scottsboro, AL., said that he knows how disputatious wildlife enthusiasts can be ("I call them feather-counters"), but they are nothing compared to Civil War buffs, his other subject area. "Civil War collectors are so much pickier, and they point out things more, especially in weapons." A sharp-eyed observer noticed in one of his paintings that the cannon balls being used by Confederates were actually Union balls. For him, "the good thing about painting Confederate soldiers is that they wore and used equipment that they found; it was a mismatch of everything," allowing Mr. Warr to depict a range of historically appropriate shoes, hats, clothing and guns.



Melanie makes her home in the Texas Hill Country and travels across the United States in pursuit of her favorite subjects: birds, botanicals, insects, fishing, hunting, and breathtaking landscapes. Much of her field work is done with a camera, providing valuable reference from which to work in the quiet of her studio.

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**THE ROSE AWARD WINNERS- ALL TOGETHER
HEADWATERS ART AND CONFERENCE CENTER, DUBOIS WYOMING**



As we make plans for the upcoming 2010 SKB Workshop in Wyoming, we want to remember the past winners of THE ROSE AWARD. All five were present in 2009 and *doing what they love best*, helping with the workshop events of the Susan Kathleen Black Foundation.

L to R: Nancy Foureman (Ohio), Heiner Hertling (Michigan), Wanda Mumm (Montana), Lee Cable (Colorado), Jeanne Grende (Idaho).

THE ROSE AWARD

The Susan Kathleen Black Foundation's Board of Directors, with unanimous consent, recognize the valuable and unselfish contributions of *-recipient's name-* and for best capturing the purpose and the spirit of the foundation, and as a testimonial to leadership and great respect and admiration, we accord our highest honor by granting THE ROSE AWARD.



HEINER HERTLING'S painting is now in the private collection of Headwaters Art and Conference Center, Dubois Wyoming

The foundation's event in the fall showcased "Painting the Town". Artists participating in the workshop spent the day painting on the streets of Dubois. Although the day started with a little rain, Heiner persevered and finished this rendition of the main street. Attention to detail and the awareness of storefront features showed his talent for capturing the feeling and mood of the day. Congratulations Heiner !!!!



LEGENDS PRESS, LLC

Seerey-Lester's New Book Enthralls SCI

The launching of John Seerey-Lester's long awaited large format book *Legends of the Hunt* was a huge success at Safari Club International's (SCI) annual convention this month in Reno, NV. The launching of the book was timed to commemorate the 100th anniversary of Theodore Roosevelt returning from his East African Safari in 1910.

The deluxe "Black Mane Lion" limited edition sold out in three days and the other editions sold so well that they are already in low inventory.

John Seerey-Lester spent the last six years writing some 85 stories and producing 105 paintings for the book. He has retold the wonderful true stories of such legends as Theodore Roosevelt, Frederick Selous, "Karamojo" Bell, through to Ernest Hemingway. The book covers these and other famous sportsmen and women from 1849 to 1933.

Seerey-Lester says: "I was truly amazed and overwhelmed by the response to my book. Its production has been a labor of love and the way it has been received is most gratifying and beyond my expectations."

The photos show John Seerey-Lester presenting former President George W. Bush with copies of his book *Legends of the Hunt* at the booth of his gallery *Call of Africa* during the SCI convention.

For more information please call Suzie at (941) 966 2163 or e-mail Legendspress@msn.com and visit our website: www.Seerey-Lester.com



John Seerey-Lester
Talking with former President George W. Bush
About his book at the SCI Convention
Legends of the Hunt



Now John Seerey-Lester has taken another temporary step back in time to the early 1900s to capture the golden age of the White Hunter and the heritage of hunting in North America and Africa.

Seerey-Lester's images have a mysterious, mystical appeal, directly related to his ability to paint the unusual. His skill in painting mist and atmospheric night scenes is evidenced in many of the paintings displayed in this book.

Mention the name Seerey-Lester to a fan of wildlife art and you'd more often than not get an excited response. The art of John Seerey-Lester has had that effect on his following since his entry on the art scene nearly thirty years ago. Not only is his work recognized world-wide for his depiction of large mammals and birds of prey, but his skill and unmistakable style have become easily identifiable to art fans, novices and experts alike.

Before painting wildlife, John painted figurative works and portraiture, which he still undertakes. On his travels to different parts of the world, he continues to do figurative work between his wildlife paintings.

World-renowned artist John Seerey-Lester was born in Manchester, England, where he grew up with a sketch book in hand. Receiving his first commission at the early age of 13, John became a professional artist in 1974. For some ten years prior to this, John was a journalist, freelance writer, editor of several magazines and worked in advertising and public relations in both the private sector and local government in the UK.

It was in 1980, after making his first trip to East Africa, that John began painting images of the natural world. His respect for the work of fellow English artist, David Shepherd, heavily influenced his decision to travel to Africa and paint wildlife. This became a turning point in his career.

- ◆ **Trade Edition** – Large format, four color hardcover coffee table book with dust jacket \$60.00
- ◆ **Elephant Edition** – Leather-bound limited edition of 950 with a special signed and numbered print, \$150.00
- ◆ **Lion Edition** – Leather-bound limited edition of 520 with a hand-colored, signed and numbered print, \$250.00
- ◆ **Black Mane Lion Edition** – Leather-bound limited edition of 30, with an original Seerey-Lester painting as well as a signed and numbered hand-colored print, \$950.00.

To order please call (941) 484-6164, e-mail: legendspress@msn.com, visit our website: www.Seerey-Lester.com

PASTEL NOTES

PASTEL SURFACES

Carol Santora, PSA

When choosing a pastel surface, there are two things to keep in mind: the *tooth* and the *tone (color)* of the paper.

The *tooth* of the paper refers to the texture of the surface and its ability to hold pastel pigment. Pastel sits on top of the paper; they do not have a *binder* to hold them to the paper surface. Smooth surfaces won't hold the pigment. Uncoated, fine toothed and textured papers like Canson Mi-Teintes (7 colors), cold press and rough watercolor papers hold only a couple of layers of pastel, but they are easily blended on and are excellent for soft, thin applications.



Canson Mi-Teintes paper

Coated surface pastel papers are specifically designed to hold multiple layers of pigment and are often referred to as *sanded* papers. They feel like fine grade sand paper to the touch. The coarser or denser the surface texture is on the paper, the greater the ability it has to hold multiple layers of pastel. A heavily textured, toothed, coated paper can hold 10-20 layers of color, and can take lots of scrubbing and abuse.



UArt sanded pastel papers

My suggestion is to experiment and try several different types of papers before you settle on one. My favorite paper is UArt sanded pastel paper, in either 470 or 500 grade, because they have a moderate-heavy tooth.

UArt also makes finer grades, 600 and 800, for a super fine pastel application. Other papers I've used for pastel include the Mi-Teintes, Sabretooth, and Kitty Wallace Professional and Museum grades, but since trying the UArt, I use it almost exclusively.



Wallis Professional & Museum

CONTINUED-PASTEL NOTES

Some brands only come in white, for example Wallis Museum Grade, or in off-white tone like UArt. Many others come in a wide range of colors. I have listed the number of colors each paper comes in next to its name in parentheses. Middle-toned papers are most popular. The other sanded paper I occasionally use is Art Spectrum Colourfix. It comes in a wide range of pre-printed colors (20), so it is great for onsite studies and plein air work.



Art Spectrum ColourFix sanded paper

This brings me to the second characteristic to consider when choosing pastel paper - the *tone*. There are several other coated papers such as Richeson (9 colors), Pastelbord (4), La Carte (14), Velour (10), Schmincke Sansfix (6), and Sabretooth (9). Some of these are available mounted to a hard board.



Ampersand Pastelbord

Artists also have the option of toning their paper with watercolor or watery acrylic to change the color and value of it. Sometimes a loose watercolor painting is created on the pastel paper. I usually tone my paper with cadmium red light or cadmium orange ink or watercolor. My plein air seascapes are usually done on a select number of colors including a dark blue-grey or black, a blue-violet, blue-green or a rosy gray-violet sanded paper.

You can also make your own pastel surface on 140 lb watercolor paper by coating it with 2 layers of the following mix: White Gesso and fine pumice gel or marble dust by Golden Acrylics. When I make my own surface, I use the fine pumice gel mixed 75% pumice to 25% gesso. Experiment with different amounts of each and make notes on your surface so you will know which you prefer to work on. Be sure to mix enough to coat your paper twice. Work one layer horizontally, let it dry and apply another layer vertically. This mix can be tinted with color, as well. When tinting or making your own paper surface, plan to do several sheets at a time.

Next time we'll examine *Drawing Techniques in Pastel*.

www.carolsantora.com

Happy Painting, Carol!

I'm very excited about the feature article written about me in York County Coast Star! Click the link:

<http://www.seacoastonline.com/articles/20091203-ENTERTAIN-912030371>



CONGRATULATIONS SUSAN!!!!!!

SUSAN FOX

“I’VE BEEN ELECTED AND I’LL SERVE”

September of last year, I and another gentlemen were elected as the newest members of the Board of Directors of the Society of Animal Artists. My three year term began January 1. I’ll be attending the next meeting in April in New York.

The Society is celebrating its 50th Anniversary this year. The annual juried show, "Art and the Animal", will be hosted by the Natural History Museum in San Diego, California. Member artists will be coming in from all over the world for the opening weekend at the beginning of September. Over one hundred animal artists in one place ought to be, well, pretty wild.

www.foxstudio.biz



Susan Fox and Camel Friend.



Susan Kathleen Black
By Jessica Zemsky
presented to Chairman of the
SKB Foundation, Jim Parkman

JESSICA ZEMSKY

A beautiful portrait of Susan Kathleen Black was recently gifted to her husband, Jim Parkman, by artist, Jessica Zemsky

Jessica currently lives in Big Timber, MT with her husband, artist, Jack Hines. Born and raised in New York City, Zemsky studied and graduated from the Pratt Institute of Art; she says, " I took art everywhere in New York that offered classes." She is known for her genre-portraits, children, and still life. She is a founding member of the Western Rendezvous of Art, the Plein Air Artists of America and the Pastel Society of America. Her paintings and portraits are in private collections and museums in America and Europe.

SKB ARTIST AT **NatureWorks** IN TULSA OK



2010 ENCORE ARTIST
JOHN PHELPS
Artist and Sculptor



The Susan K. Black Foundation was well represented at **NatureWorks** in Tulsa Oklahoma this year. Participants at the show were: John Phelps, Leslie Kirchner, Melanie Fain, Pat Pauly, Wes Siegrist, Rachelle Siegrist, and Christine Knapp.



RIC HELSTROM ON ASSIGNMENT IN ALASKA



The story about the bear....

I had an assignment to go up to King Salmon, Alaska and photograph a fishing lodge for a new brochure. I had a chance to do a little fishing while I was there and caught a 25 lb. King Salmon, one of the first fish I have ever caught. On one of the days that we went out fishing, I photographed this mother bear with one of her two cubs.

The photo of me photographing the bear & cub was taken by my daughter, Erika. I am standing about ten feet away. It was an amazing experience to photograph these bears so close up. I didn't feel in danger since she had the cub next to her and the other one was down stream from me. I was not between her and her cub.

DEBBIE LENTZ is opening a new gallery at Waynesville Ohio.
GRAND OPENING
MAY 1, 2010-03-12

This is exciting news; we will look forward to follow-up-news on this pursuit in art business.
debbie@wildlifeexpressionsstudio.com v **Debbie Lentz**



FIRST STUDIO SHOW ANDREW DENMAN

Nationally recognized California artist, Andrew Denman, will be hosting his first ever studio show from April 24th through May 8th, 2010. There will be a public reception Saturday, May 1st from 4-7 p.m. Otherwise, the show will be available for viewing by appointment only.

The exhibition will include up to twenty new works featuring a variety of wildlife subjects including local and exotic birds, big cats, marine mammals, and even primates, all approached with the artist's unique, award-winning combination of hyper-realism, stylization, and abstraction.

In his local San Francisco Bay Area community, Denman's work has been seen at the Oakland Museum of California, the Lindsay Wildlife Museum in Walnut Creek, the Bedford Gallery in Walnut Creek, the Hearst Gallery in Moraga, and Pacific Wildlife Galleries, which represented the artwork of Andrew Denman in Lafayette for over 15 years.



“Keep Searching, Winkie”
Squirrel Monkey
Acrylic



Tapestry"
Palm Tanager in Trinidad Jungle
Acrylic

STARVING ARTIST'S RECIPE

“CORN MEAL APPETIZERS”

2 cups water
1 ¼ teaspoons salt
1 ½ cups corn meal
1 cup grated cheese
Oil for deep-frying

Combine water and salt in saucepan. Heat to boiling. Stir in corn meal and mix thoroughly. Cook over moderate heat for 5 minutes, or until mixture separates from sides and bottom of pan. Remove from fire. Add grated cheese and stir until cheese melts into mixture. By teaspoon, take mixture and shape into balls. Between the palms of the hands, roll balls to 1 1/2 inch thickness, in the shape of small cigars. Fry in deep hot fat (350) for 2 or 3 minutes, or until golden brown. Drain on paper towels. Keep hot.



Mary Cassatt, American 1844-1926
Afternoon Tea Party
Drypoint and Aquatint

ON THE HOME FRONT



On behalf of Jim Parkman and the SKB Board of Directors, we wish to thank the generosity of Jessica Zemsky for the truly lovely portrait of Susan Kathleen Black. While the original will hang in Jim's suite of offices in Houston, the rest of us will enjoy seeing a giclee print of this wonderful work this fall in Dubois WY.

Susan Kathleen Black, an enthusiastic artist, sought the instruction of many great artists during her short career. Her favorite workshop venue was the Beartooth School of Art, Big Timber MT owned by Jack Hines and Jessica Zemsky. Jack and Jessica were impressed with Susan's dedication and discipline. She became part of the "family". Jessica wished to honor Susan's memory in a special way. Thank you Jessie, from all of us.

Have you painted your floral entries for Blossom II~Art of Flowers yet? The deadline is Sep 30, 2010. Be part of the excitement. Visualize yourself being awarded some of that \$65,000 cash award pool. Shortly there will be an on-line Blossom newsletter. You'll receive it automatically by email. In the meantime, go to the Blossom Hub at www.blossomartcompetition.com and take advantage of the easy digital entry process. No stamps, CDs, or standing in line the post office.

SKB Workshop, Sep 15-20, 2010: Great News! The registration fees are actually less than last year with an additional discount for early registration. If you haven't participated before, give yourself a great gift. Guaranteed to lift your spirits, recharge your batteries, and inspire you to new heights! Email me at ravensable@aol.com with any questions. Happy Painting, PDC

SKB's websites:
susankblackfoundation.com
susankblackfoundation.org
blossomartcompetition.com