



SKB Legacy News

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Issue #1 Winter 2005

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From the Director: *Pam Dean Cable* Dear SKB Family, Have we finally come of age? Oh yes, I know, you all have your driver's licenses, and are old enough to vote and drink. We have come of age in an important way with this first edition of SKB Legacy News (thanks to Bob Perrish of Michigan for the name).

The purpose of any news publication is to anchor an organization and provide a voice for the membership. And that is what SKB Legacy News is set up to do. Your voice, your opinion, your concerns, your news. It is meant to further develop the feeling of family that was evident from our first workshop in 2001 in Divide, Colorado. What a wonderful way to honor Susan Kathleen Black whose first priority was always family and friends.

Have fun scrolling down the page of Legacy News and read about what your SKB friends have been up to. Enjoy the informative columns that are sure to educate, make you think, bring you useful information, and make you laugh.

My heartfelt thanks to our columnists who donated their time and expertise. Feel motivated with Christine Knapp, gain a little business savvy managing your website with Wes Siegrist, learn to be more proficient using a digital camera with Ric Helstrom, laugh at the antics of Ron Ukrainetz and chuckle at Mary Lou Holt's slightly askew look at the art-life.

Each issue we will profile one artist. This issue features Les LeFevre from Cincinnati, OH who has been part of the SKB family since its beginning. Join him on his journey to self-discovery. I have a feeling you'll all relate.

"Applause" is your column to report and hear about awards, recognitions, weddings, births, foreign travels, adventures,

anything you'd like to share.

“For the Good of the Order” will develop as we get in the habit of reporting the shows we are doing and the events we are recommending, as well as any suspected or confirmed scams, or any news of general interest to the membership.

SKB Update will keep you informed about upcoming events, programs, fundraising, volunteer opportunities, future projects/art exhibits, etc.

In our next issue we will add “Letters to the Director”, and “Open Mike”. In “Open Mike”, we will invite comment on just about anything and the opportunity for others to respond.

As an alumni member the SKB website will have a link to your website. Be sure you put a SKB web-link on your website so we can have traffic both ways.

So welcome, alumni and friends of the Susan Kathleen Black Foundation to SKB Legacy News. Write soon and write often. Your SKB Family is waiting to hear from you. PDC

SKB Scholarship Success Story

Standing Ovation for Jo Lilley



Jim Parkman and **Jo Lilley** at her graduation. With a full-scholarship from SKB, Jo graduated Summa Cum Laude, Alpha Chi (in the top 10%) with Academic Distinction from Sam Houston University, Houston, TX this past December. She received a Bachelor of Fine Arts in Studio Art and in Advertising/Graphic Design. She graduated 8th of 841 graduates. We are really proud of Jo and her achievements.

"I've finally graduated!!! I wanted to take this opportunity to thank everyone with the SKB Foundation for all the hard work you gave in raising the money for the scholarship and for your confidence in my ability as a student. I could not have done it without the support provided by the SKB Foundation, or at least not until I needed a walker to get across the stage to receive my diploma. The Foundation's scholarship gave me so many opportunities I would not otherwise have had. I have been able to concentrate fully on my studies, without splitting my time between work and school. I've always loved drawing and painting wildlife, landscapes, flowers and various still life works, but my education has allowed me to work on things that I would not

have tackled on my own: portraits, life drawing, mixed media, 3-dimensional art, etc. Study helped improve my art overall. The scholarship allowed me to increase my knowledge of painting, art history, sculpture and other art mediums I hadn't known existed. While I know I am still a "baby artist" (as one professor told me), the SKB scholarship has allowed me the opportunity to develop a really great foundation from which to start.

I especially want to thank Jim Parkman for making the Foundation a

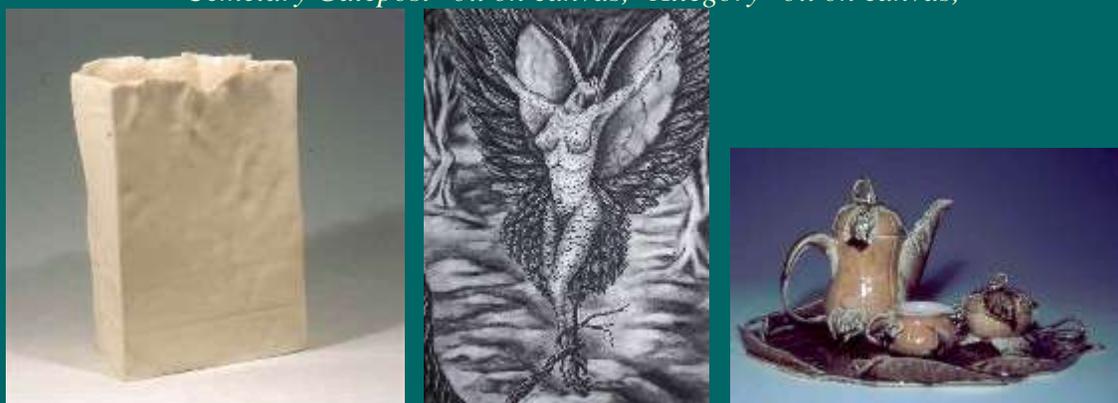


reality and especially for his unwavering belief in the value of art, and for his support for all of us “flaky art people”. Jim, you were my friend before the scholarship, you became my patron saint during my time at school, and during this last tough year you became my guardian angel. Words will never be adequate to express what you have done for me. All I can say is that I hope I can make you proud!"

Please click the thumbnails below to see larger views of Jo's work



"Cemetery Gatepost" oil on canvas, "Allegory" oil on canvas,



"Porcelain bag" ceramic, "Diana's Revenge" charcoal, "Coffee Service Set" porcelain, wheelthrown/modified

Now that I've gotten an overall view of the various art techniques, I plan to attend the Master's program in the fall, where I will continue my studies with an emphasis in wildlife painting. I hope to eventually teach art at the University level, while creating, exhibiting and selling my own work.

Leaving school is a scary time, but just knowing that I'm a member of the SKB Foundation family, and have people with a lot more knowledge and experience as working artists to rely on for answers to questions, is very comforting. Thank you again to everyone. Watch for my work, it'll be out very soon.

SKB Artist Profile: *Les Lefevre*



Les working on a Grizzly study in his studio.

Les Lefevre - When I was about sixteen years old, my high school art teacher suggested I look into going to the Cleveland Institute of Art. For some reason, I never seriously considered it. I didn't look or feel like an artist. Most of the artsy kids were "beatnik types," or for you younger ones, "hippies." Besides, I think my folks hoped for something better. They never really said it, but there were enough subtle hints that I got the idea.

After spending six consecutive days at the dental office getting my teeth filled (pre-fluoride), I decided I would combine my hand/eye coordination talents with medicine and become a dentist and do miniature sculptures all day long. I wasn't the best student but I was probably the most determined, and with hard work and a lot of sacrificing I graduated from the Ohio State College of Dentistry.

I had set no other goals for myself. I still dabbled in art and I had taken courses in figure-drawing and ornithology as an undergrad. But now what? Most of the guys were going into the military to expand their dental experience and to make a little money while serving. So I joined

the Navy and served a one-year tour in Vietnam with the First Marine Air Wing. Upon leaving the service I drifted around the west for a while, fulfilling another of my dreams – to be a cowboy. Like Lee Cable, I had been fascinated with Indians and cowboys since I was a boy.

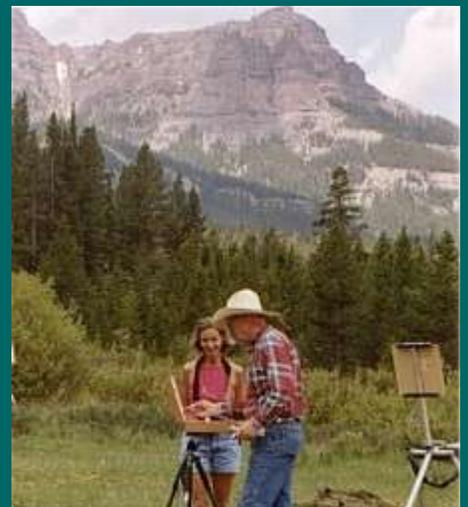
In my cowboy-drifter phase, I stayed on a couple of ranches and worked a rodeo at Jackson. But I had this two-pronged problem... I was only licensed to practice dentistry in Ohio and I was broke again.

I headed back to Ohio and soon was absorbed into a practice and the world of dentistry. I hadn't forgotten my art, and I happened to work in an office with the wife of John Ruthven, a popular bird painter. He encouraged me to work from life and study skins from the local museum. In the process I met a young man of about my age who was the new director of the Museum of Natural History in Cincinnati. We had similar interests and would spend hours discussing different artists and paintings. We went on bird counts and exhibited together at Ducks Unlimited banquets. He even sponsored nature art competitions through the Museum.

"The good looking, sexy and curvaceous gal is my wife, Kathy. Says Les." Les is the guy looking at the scenery and his easel instead of his sexy wife. Now that's dedication.

I divided my time between a fledgling dental practice and a fledgling art career doing bird paintings for a local gallery. Soon, however, the art was nudged aside: my cosmetic and reconstructive dentistry practice became very successful and demanding; the local gallery was sold and later closed; and my art-buddy, the museum director, was overwhelmed with a growing museum that eventually took over the famous Union Terminal Building, remodeling it into a magnificent Science and History Museum.

The 70s and 80s passed so quickly... but the art flame still humbly flickered. One day in 1992 I saw an ad in Wildlife Art Magazine for an artist workshop in



Please click the thumbnails below to see larger views of Les's work



"Untitled" oil on linen, 16x20", "The Gunfighter" oil on linen, 30x20", "Buffalo Soldier" oil on linen, 20x16"



"End of Day" oil on linen, 20x30", "Cowpoke" oil on linen, 10x8"

Humor: *Ron Ukrainetz*



A western history buff, Ron Ukrainetz in this self-portrait as Lewis and Clark's interpreter, Toussaint Charbonneau. Charbonneau was the husband of Sacajawea.

Solar Powered - The sun rises on another beautiful day. As the shadows shorten and Mother Earth warms, everything that grows creeps toward its full height. Birds leave their early morning warming perches to begin feeding. Flowers, trees, and grass soak up the dropping dew and reach skyward in the tiniest increments. As the day warms, and the heat rises, we bask in its glory.

Okay, enough of the relaxation stuff! Time to get to work! Did you ever notice that plein air painters are solar powered, too? (Of course we are; ever tried to paint outdoors in the dark of night?) We are often up before the sun, stumbling around our studios gathering brushes, paper towels, paint, easels, umbrellas, panels, and grabbing a couple apples for lunch on our way out the door. Like ants to a picnic, we swarm over the country-sides

seeking that special place for that one moment. As we drive, hike, or ride to our perfect location, we become ever more alert and energized by that big, bright ball in the sky. Maybe we should be green and filled with chlorophyll, too! Would it make any of us taller?

Plein air painting is not for wimps. The sun shines 365 (or 6) days a year, unless you live in Washington state (Fog 90 to 125 days a year). Painting in fall or winter could bring a whole new light (no pun intended) on those favorite locations of ours. Among the winter-painting drawbacks are oils that have the consistency of thick sludge, watercolors that freeze on the palette, and acrylics that do both! Pastels and ink may be the only reasonable way to go, but are we really reasonable? Maybe just stubborn in our feeble attempts to prove chemistry wrong.

Armed with four layers of clothes, snowshoes, and a couple small hand warmer packets, an oil painter can easily paint all twelve months of the year. Those handy hand warmers work well under a palette to keep the oils from 'goo-ing up'. A small one in a water color bucket keeps the water from turning into a mini-hockey rink.

During one such session several years ago, I left the cozy confines of my studio to catch a cool, clear, winter's morning glory. Looking like a five-year-old bundled up for my first day of pre-school, I waddled through the knee deep snow to a frozen swamp surrounded by huckleberry bushes, firs, cottonwoods, and reeds. The contrasts were terrific. Trying to assemble a French easel with mittens proved to be much like wrestling an octopus with boxing gloves. After several frustrating minutes, I managed to win that round, and was able to start painting. Thankfully, the 6" x 8" board allowed for short, bold strokes before the paint thickened to the sludge stage. As my luck would have it, and the day warmed, a huge ball of powder slipped its bonds and plopped directly onto my head and palette. Obviously, my concentration was interrupted as the same snow began to melt and trickle down my neck, back, and well beyond. The oils, walnut oil based, reacted accordingly as my paints continued to remain warm on my heated palette. The dreaded 'goo' had arrived. The painting survived, albeit somewhat streaky. Haven't been able to identify any particular style, though.

The solar powered artist thrives on the eternal quest for the best location for today's mood. With the light ever-changing, and four seasons to count on (unless one lives in Montana), our treasure chest of sites should be endless. Hopefully, so is our energy... has anyone ever heard of a retired plein air painter?

Starving Artist's Recipe: *from Nancy Foureman*

Nancy's Casserole ~ "Tastes almost like Chinese food"

- 1 pound ground beef
- 1 package frozen peas
- 2 cups celery, chopped
- 1 can cream of mushroom soup
- 2 tablespoons cream
- 1 1/2 teaspoons salt
- 1/4 teaspoon pepper
- 1 small onion, chopped
- 1 cup crushed potato chips

Brown meat. Place in 1 1/2 quart casserole. All peas, then celery. Mix soup, cream salt and pepper, and onion, add to casserole. Sprinkle with crushed potato chips. Bake uncovered in 375 degree oven for 30 minutes. Do not overcook,

for crispness of the vegetables is the charm of the dish. Double or triple the recipe for hearty eaters.

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Staying the Course: *Christine Knapp*

Minding the Muse "The Cracked Mirror" - What Junk! Who would ever be interested in this stuff? Why can't I be like the "real" artists? You know, the ones with notoriety, featured in Southwest Art or InformArt Magazine, or Wildlife Art News; those "big names" in galleries tucked away in Santa Fe, Scottsdale, or Jackson Hole? Sound familiar? It should. We're a dichotomy! We hate life when time restraints keep us from our passion, and then, like real goofs, we agonize about our shortcomings when we review our handiwork. So strong is the skewered perception of our work that compliments offered by patrons are all too often dashed and ignored. Many of us have quaint little phrases for dismissing these accolades. "Oh, they're just saying that to be nice." "They're my friends so they have to say it's good." "I wonder what they really think?" "Maybe it's because they owe me money?" Naw, can't be that...I owe everyone! Anyway, this self-degradation is the international calling card of artists and



other creative stiffs. We all do it, rookies and old timers, painters or sculptors, the unknown to the famous. It's part of our nature, one of God's little jokes.

Let me tell you a true story that illustrates my point. Several years ago I had the wonderful fortune to spend some time with Robert Bateman when he brought his phenomenal paintings to my hometown of Dayton, Ohio. We all recognize this man as an artist of monumental proportions and international acclaim. His abilities are unlimited, (as are all of yours, I might add). Yet as we stood in the wing of the Natural History Museum, just before he was to give a verbal presentation, Robert Bateman acted surprised and befuddled that people would make such a fuss over his work. I was in absolute awe at the modesty of this man who strokes magic across canvas with a brush. Remember the monsters under the bed when we were kids? Same thing, just different monsters. What's more, today's monsters are just as much a fable as those lurking in your room decades ago. Oh yeah, there's one more thing to remember. Don't ever tell your adoring public that they are crazy because they admire your work. Say it often enough and they may start to believe it! So, don't quit! That's just silly. Go to your art haven, whether it's a corner of the house or a full-blown studio, and immerse yourself in art with the mightiest passion you can beckon. Then when you're done, put the biggest, goofiest grin on your face, and congratulate yourself on a job well done. I guarantee you'll love the warm fuzzy feelings that will bathe your spirit. And then, late at night when sleep creeps up and closes your eyes, dream about those compliments and repeat over and over again, "They are true" "They are true." You know why? Because they are!

One of the most important things we can do for the art community is to share all that we know or learn. So, if you have any little hints or suggestions for your fellow wanderers in the art community, please write and let us know.

The wisdom of Will Rogers: There are three kinds of men: The ones that learn by reading. The few who learn by observation. the rest of them have to pee on the electric fence and find out for themselves.



Business: *Wes Siegrist*

Website Marketing 101 - Website marketing follows simple business marketing ideas to achieve success online. Foremost you need to be seen so get your website(s) linked with other artists and related sites. Relevancy matters both with search engines and potential collectors so strive to be as niche specific and related as you can with your content and links. Swapping links with other wildlife, landscape or western artists makes sense and you have a better chance of getting a pre-qualified visitor than a link exchange with Bob's Nick Nacks.com. Be unique as much as you can and then work to be the best in your niche. The maxim if you try to please everyone you'll please no one is especially true on the vast World Wide Web. The more focused you can be the better. Realize that you literally only have a few seconds to catch someone's attention online. In that time can they tell what you do? Do you impress them enough that when they leave your website they'll remember what you do...and even better...recall what makes you stand out from everyone

else?

Avoid fancy flash intros and huge graphic files in your design especially in your introductory pages (you can put huge newsletters like this one further into your website where dedicated visitors are in no rush). Keep your content fresh and to the point. The ideal is to create a "sticky" website with content that holds viewer attention and compels them to return later. Updated work, schedules and newsletters are easy ways to achieve this goal. Don't fall for gimmicks such as hiding keywords or trying to cover all the bases to attract visitors. If you present top quality work and interesting text your investment will pay off for you.

* You can bookmark this page for easy access to the Alumni area and bypass the password in the future.

Art Biz: *Pam Dean Cable*

The Art of the Progressive Sale - So what do you do after you've painted/sculpted the work, got yourself juried into a show and paid upfront booth fees? Let's not forget there's also travel expenses.

So here you are, booth is up and lookin' good, and you're lookin' good too (or you better be, because despite the starving artist concept, art buyers want to buy from artists who dress for success). Now, how to sell the art? I'm going to share with you what I've learned being on the national art show circuit. Here goes...

Identify who is a Prospect and who is a Suspect. (A Prospect is a person who seems interested in your work for more than a few seconds, the others, obviously are Suspects).

OPENING STATEMENT: Example: Prospect is looking intently at a painting of yours depicting wolves. You say, "You seem to be drawn to this painting. Do you like wolves?" (The answer will lead you to more information about the motivation of this prospect.)

At an appropriate moment, ask the prospect to sign your mailing list. Make sure it is legible, and if a couple, get both names. When you have a minute, jot down personal items they shared for reference later. (Personal items can be referred to in phone conversations, invitations to shows, thank you notes, etc. Remember that people do not care how



much you know until they know how much your care.)

Breaking the Ice:

Find prospects hot button – ask questions (this is called probing) Remember the motivations for buying anything are: Fear, Pride, Profit, Love

Develop questions (probe) around these motivations.

Fear: Missing a good investment, the price will increase if they don't buy now, someone else is interested and they might lose out, etc.

Pride: Having an original to show friends, a famous person has purchased from you, they are helping to save an endangered species (you're selling a conservation print), etc.

Profit: They envision that your work will increase in value with time, they can sell your prints on the secondary market (if you have a hot print nearly sold out).

Love: They love the work. Don't criticize your own work (i.e. Geeze, I wish I had worked with that sky a little more, a little dark, don't you think?) have a positive attitude, and they will buy.

Be genuinely interested in what the prospect has to say. Be enthusiastic about what you do for a living. **LEARN TO LISTEN!**

Handling Objections: Feed the objection back in the form of a question. Ex: "I love this painting, but it is too big." You say, "The painting is too big? (They will clarify the objection for you).

FEEL, FELT, FOUND: Use this formula once you have clarification of any objections. "I know how you FEEL. Others have FELT that way too. Here's what they've FOUND." Expand this formula to fit naturally into your conversation.

CLOSING QUESTIONS: The timing here is crucial, but usually you will intuitively know when you need to ask for the sale. Use the alternate of choice close. Ex: "Would you prefer to take the painting now, or would you like to pick it up after the show?" OR "Would you like to use a personal check, or would a credit card work better for you?" The choices offered all lead to a sale. You'll feel self-conscious at first, but with more shows under your belt this will evolve naturally if you let it.

Finally: SHUT-UP, (you will be tempted to speak and you may ruin the sale) Let the prospect respond. If you have read the situation right you should have a sale!

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Ric's Digital Darkroom: Ric Helstrom

Digital Photo Tips From Ric - The digital age of photography is upon us. Some people love it and others are pulled in kicking and screaming, saying that they don't know the difference between a pixel and a jpeg. Don't feel bad because we have all been there or are still struggling to understand it. When I first got into the whole digital thing, people warned me that there is a steep learning curve. Well I'm here to tell you that it's true. But I don't want to scare you off, because the more you work with it the easier it gets.

The positives are overwhelming. The two biggies are: no more film or developing costs, so you can snap and snap and snap with no thoughts of money; and you can see what you've taken immediately, so if it's not exactly what you want, you can make the appropriate adjustments and try it again, and again and again if necessary.

I've put together a few tips to help you along the way to better picture taking in this amazing new world of digital imagery.

Many things that you did with a film camera still apply to a digital camera, such as composition, using a tripod, etc.

Batteries for the digital camera can get used up quickly, so it is always best to carry a spare set with you at all times. You don't want to get caught out in the middle of nowhere with an incredible shot and a dead camera. I recommend rechargeable batteries.

Try to compose your images using the camera eyepiece viewfinder rather than the LCD viewfinder, which drains the camera batteries faster.

Shoot & Delete: Don't be afraid to shoot lots of pictures, as you can always delete them if you don't like them. I suggest deleting the bad ones as you are shooting to give you more room on your digital card. Be careful, though, as once you have deleted pictures from your camera, they are gone forever. If you have a big memory card, you may be able to wait until you've downloaded the pictures to your computer before deleting any. To give you an idea of card capacity, a 256M card will hold more than 400 pictures that are printable in the 4"x5" range.

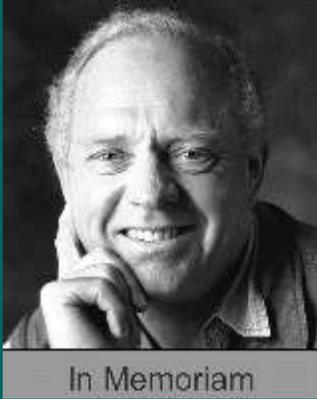
Once you have downloaded your images to your computer, and deleted the ones you don't want, back them up to a CD. This way if anything happens to your computer you will have them all saved on a CD. When everything is safely in your computer and backed up on a CD is the safest time to delete everything from your camera's memory card. In the next newsletter I will go into JPEG vs. TIFF. Which way should you save your images.

If you have any questions you can reach me at fotoga@aol.com
Good picture taking, Ric

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More Wisdom from Will Rogers: There are 2 theories to arguing with a woman...neither works

Tribute to Simon Combes:



In Memoriam – Simon Combes 1940-2004

Internationally acclaimed African artist, Simon Combes was killed by a Cape Buffalo Dec 12, 2004 while on a hike near his home in Nakuru, Kenya, Africa.

Simon Combes, once met, was a person remembered. Whatever that elusive quality is that draws people, enchants and charms them, Simon had it. Call it charisma or just the plain fact that Simon was “present” in life. He loved adventure and before becoming a full-time artist he commanded Kenya’s parachute force, fought in a guerilla war with Somalia, and trained Uganda’s 4th KAR, which included the now-infamous Idi Amin.

It was a few years back when I first met Simon as a Featured Artist at the Pacific Rim Art Show in Seattle. A while later I was privileged to interview him for InformArt Magazine. Imagine my delight, that by his invitation, I was able to meet with him during a retrospective of his work at The Wildlife Experience in Denver last fall. Over lunch in the museum he agreed to be one of SKB’s instructors this year. Wow! I smiled all the way home.

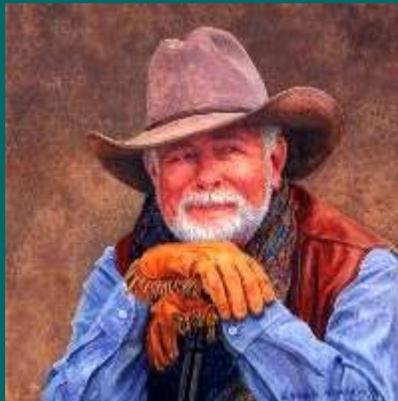
Simon’s talent is legend and though his loss is heavy on our hearts, SKB will have a tribute honoring his life and art at the workshop in Dubois. John Seerey-Lester, Simon’s long-time friend and fellow African artist, has asked to be part of this tribute and we are honored by his offer. The art world was the better for having Simon and his talent in its midst. He will be missed not only as a great master artist, but as a passionate advocate of conservation (among his many projects, he was Executive Director of Rhino Rescue, Kenya), and remarkable human being. Simon is survived by his beloved wife, Kat, son Guy and daughter Cindy, of Kenya.

Applause:



January 2005: **Rachelle Siegrist**, TN, received the "Best of Show" at the 30th Annual International Miniature Show in Dunedin, FL on her "Portrait of a Cowboy". The 3x3 inch miniature painting was rendered from a photograph

of Phil Phillips model the the



at the of Fine DC on

the Badlands of Wyoming" inspired by her SKB experience. Husband, **Wes Siegrist**, TN, also received awards in both exhibitions.



during our 2004 western shoot. Rachelle also received "Excellence in All Entries" at same exhibition. Rachelle was awarded "2nd in Watermedia" 71st International Exhibition Art Miniatures in Washington, her 2x4 inch miniature "The

SKB Wyoming Artists Clean-Up



SKB Wyoming artists received top honors at the September 2004, 4th Annual Riverton Cowboy Art Show and Sale, held in Riverton, Wyoming. Forty-one artists from Wyoming and nine other states displayed over 140 entries. Gary Kiemig of Dubois served as judge for the event. **Barbara Rieman** of Lander won the Wards Well Service Special Award for her painting, "Sam". She also received First and Second place in pastels and a Second in oils.

Tom Lucas of Lander won Third and Honorable Mention in oils. **Ron Gregory** of Riverton received an Honorable Mention.

Cyndi Sorg Wagner of

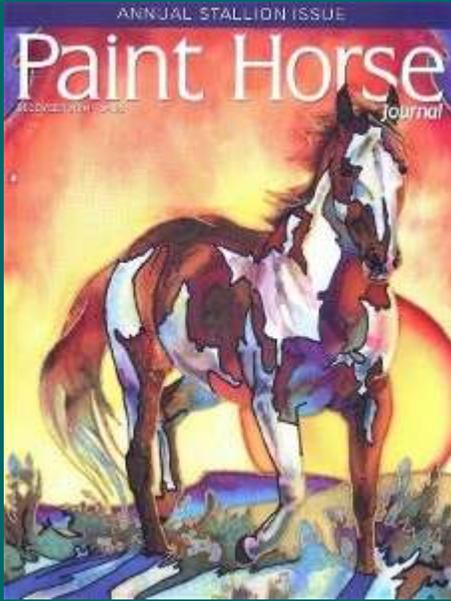
Riverton - "Moosehead Gear", oil, Best of Show, Best Still Life; and "Wind River Sunset" oil, Riverton, Chamber of Commerce Award, "Prickly Pear, oil, Judge's Choice Award.



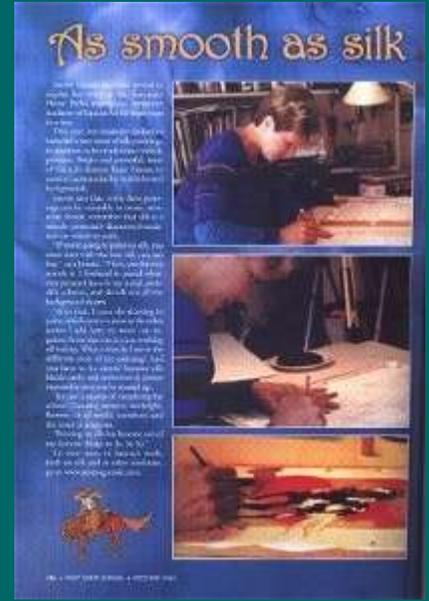
Kay Abeyta of Riverton, with "Copycat", oil, RAS People's Choice Award



Kudos to **Greg Beecham**, WY who is featured in an article titled "Into the Wild" in the February 2005 issue of Southwest Art. Great reading about a great artist and SKB instructor!



Janene Grende, MT, - Janene's artwork was chosen for the cover image of the December 2004 issue of Paint Horse Magazine which includes a six page feature on her and her silk paintings.



Hardy Saturday morning ritual for the Michigan Plein Air Painters. Image of **Bob Perrish** with eight other members in the field, old barn in background.



Mike Toderoff and Heiner Hertling painting at the covered bridge with other Michigan Plein Air Painters.



And a wag of the tail to **Helen Nash**, TN whose originals were top prize to the top dogs in the 2003/2004, National Bird Hunter's Association awards banquet in August, Hot Springs, Arkansas.

A big howl for **Christine Knapp**, OH, who has been commissioned to create a wolf monument for Wright State University, Dayton, OH. This is Chris' first monument, waytogogal!! Says Chris, "The only thing that would make this project better would be if they asked me to do a horse."

"wolf macquette" by Christine Knapp



Andrew Denman, CA, will be having his third one-person exhibition at Pacific Wildlife Galleries, Lafayette, CA April 16 - May 4, 2005. Andrew, one of SKB's emerging young stars at 27 was featured in October American Artists and Nov/Dec issue of Wildlife Art. Below are two paintings which will be featured in the show. (click for enlargements) "Down Gum Tree Lane", acrylic on masonite, 24x36", and "Dougie Says 'No!'", acrylic on masonite, 8 1/2 x11".



Mark Mehaffey, MI, a genius at multi-tasking, has a one person show scheduled at the Lansing Art Gallery, Lansing Michigan April 1-30, 2005, to coincide with the release of his book, "Creative Watercolor Workshop", North Light Publishers. For good measure, Mark is throwing a watercolor workshop into the mix.

Cartoon: *Mary Louise Holt*



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For the Good of the Order:

July 2005: Workshop with Nancy Foureman - **HAVE YOU ALWAYS WANTED TO PAINT IN NEW ENGLAND?** Nancy Foureman has been working on Cape Ann for 28 years. She has the ends and outs of painting at Eastern Point Light House, Hammond Castle and one of two working lobster harbors in New England. North Shore Art Association is one of the oldest organized associations in America. Rockport Workshop 2005 will take place on beautiful Cape Ann July 11-15, 2005 or July 18-22, 2005. Come for one week or stay for two weeks of intensive study. Life drawing, critiques and discussion in the evening; twenty galleries and two art associations within walking distance. For information email: rfoureman@skyenet.net

SKB Teen Workshop
June 8-14, 2005

Location: Glacier National Park. Mt

Director Wanda Mumm

A college accredited Workshop geared toward students thinking about going into art careers. Two Instructors, food lodging and partial art supplies included. Cost \$500 (with partial scholarships available) college credit fee to University is \$90 extra.

Adult Art Workshop

August 28- Sept 3, 2005

Location Glacier National Park, Mt

Director Wanda Mumm

Instruction in plein air oils, studio work, sculpture, and landscape pastel. Workshop cost includes room and board on a historic ranch near Glacier National Park The art group will be limited to 20 participates.

Cost \$675

Information: Wanda Mumm 651-739-0741, montana2@comcast.net

So you wanna be a cowpoke? In the planning: SKB Horse Adventure for artists. Mark Aug 15-19, 2005 for a 5 day artists trail-ride in the Grand Teton/Jackson area. Plenty of time to paint. Evening horse clinics and entertainment. Our outfitters are Julie Jeppsen (2004 Featured Artist, Southeastern Wildlife Expo) and her twin sister, Janet Smith. They have been leading trail-rides for over 10 years. The date isn't in stone yet, but we are busy organizing. Expect a cost of around \$500 which includes the trail ride, a horse (or bring your own), and food. Julie will have the details at the workshop in Dubois.

Scam alert: The WorldWide Nature Artists' group has sent out these scam alerts. The most recent confirmed scammers are: Eben Kotze who seems to be approaching most members as well as a suspected scammer James Martins. Any and all requests originating in Nigeria should also be treated with the utmost caution.

Opportunity: If you would like to apply to the WorldWide Nature Artists' Group (WNAG), a juried membership of the world's best nature and wildlife artists go to their website at: www.natureartists.com. WNAG was the brainchild of Canadian artist, Jeff Whiting, and since 1997 has become the largest, most comprehensive organization of its kind. Read an article on WNAG in InformArt's winter 2004 issue, page 33.

The business of art can be a mystery. Check out www.artbusinessnews.com and www.artcalendar.com for a whole bunch of really helpful information.

New Year's Resolutions:

- My New Year's Resolutions - this time I SWEAR I'll follow-through!!! A few of you were brave enough to share your 2005 resolutions. Here they are:
- I resolve to paint more and talk less. Mark Mehaffey, MI
- I resolve to do what I want to do and do it now! Candice Greathouse - WA
- I resolve to: 1) spend 3 or more hours 5 days per week on art-crating, studying, at art meetings, investigating, taking photos, etc. 2) I will paint with a group at least once per month. 3) I will enter 6 or more art competitions per year. 4) I

will participate in the local art guild. 5) I will do one sketch per day, 5 days per week. Cyndi Sorg Wagner, WY
- I will get my work out in more venues in 2005. Carol Noble, WA
- My resolution is the same as the last several years - Getting Organized. There are a few lesser items under that, but I can't find the list! Helen Nash, TN

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On the Home-Front: *Pam Dean Cable*

SKB Updates - Thanks to everyone who sent a contribution to help SKB continue with our art projects. Like every non-profit foundation we have to raise money in order to spend it, so I thank you so much for your generosity. Your donations are tax deductible.

The art conference/workshop this year promises to be a true cultural event. As you all know our new instructors are John Banovich, John Pitcher and David Rankin. In addition we will have a stellar group of first class marketers for a full-day of survival tactics in the business of art. Bob Koenke, Ed of Wildlife Art Magazine will head up the marketing team. Jimmy Huggins,

Director of the Southeastern Wildlife Expo, Charleston, SC will also be joining us in marketing and as a judge. The rest of the team will be announced as soon as all are confirmed.

For the first time, the upstairs exhibition will be judged for awards like any other first-class art event. I am working to make this exhibit one where more sales may be possible by enticing the community to join us as sponsors and special guests. Sponsors will be invited to our kick-off dinner and recognized for their contribution. The community will be invited to participate in the silent auction. All will be invited to see the show and vote for People's Choice, and of course, purchase artwork. I will strive to get a Purchase Award as well. All of this will be leveraged into media coverage for SKB and YOU.

The judges for the show are our industries' own celebrities and include internationally acclaimed African artist, John Seerey-Lester, Editor of InformArt Magazine, Peggy Kinstler, Director of the Southeastern Wildlife Expo, Jimmy Huggins, and Editor of Wildlife Art Magazine, Bob Koenke (Bob recently sold Wildlife Art Magazine after being at the helm for 24 years, but he will remain a positive force for wildlife art, for which we are grateful).

Dr. David Wagner, SKB's consultant to the art museums and last year's keynote speaker, is working with the Board of Directors to identify a major museum for our Blossom project, an international art competition in florals. We are excited about the possibilities.

SKB's schools, Tesuque Elementary, NM and St Thomas Episcopal Elementary, TX report that our grants have continued to bring creativity and joy to both the children and their teachers. Both schools hold an art show annually for their communities. Nothing is so gratifying as seeing the smiles on the children's faces. The many ways the teachers have found to assist the kids in connecting with their creativity is simply amazing. In the future I will ask for reports to share with you.

Wanda Mumm's teen workshop will be augmented this year by more SKB grants for our emerging young artists project. A mentor/mentee program has been designed for further implementation throughout the year.

A milestone was reached with the graduation of Jo Lilley from Sam Houston University, TX. SKB's full-scholarship

enabled Jo to follow her dreams. Good job, Jo!

Thanks to my wonderful volunteers who wrote the columns and provided information (and good advice). Special thanks to our venerable webmaster, Wes Siegrist. Couldn't have done it without you!

And a very special thanks to our founder and benefactor, Jim Parkman, whose commitment and generosity has touched all of our lives in so many ways. Jo Lilley said it best. Jim, you are our patron saint and guardian angel. Thank you!!
PDC

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