



INSIDE LEGACY

From the Director

From the Editor

FEATURED IN THIS ISSUE:

- **Mike Flanagan**

Applause-Members News

Book Review

- *American Wildlife Art*-David J. Wagner PH.D.
- *Paintings and Poetry*--Andrew Denman

Publisher-Pacific Wildlife Galleries

Starving Artist's Recipe

FEATURE ARTICLE

- **Judy Hartke**

Workshop magazine-Bob Bahr

Décor-About Framing

In Memoriam - Bob Kuhn

Links

For the Good of the Order

On the Home Front

SKB Legacy News

ISSUE #9-Spring/Summer 2008

FROM THE DIRECTOR-PAM DEAN CABLE



There is something about awakening from winter's slumber to witness the earth's reward for our forbearance that speaks of the feeling of being reborn. Nature's spring palette of glorious floral colors, rich carpets of pasture, majestic peaks reaching for clear blue skies, the sound of clear water gurgling over smooth rocks. The artist's muse is inspired anew. I imagine you enjoying quiet walks with field easel, drawing pad or camera among your energy bars and bottles of water. You'll stop when a particular scene grabs your artistic inner eye, and the appreciation for that which only Nature can provide becomes the inspiration for a painting. How fortunate you are to be among those who are blessed with this gift. And how wonderful that the rest of us will share in that vision when you are done.

Speaking of Nature's bounty, Blossom~Art of Flowers continues on it extensive tour throughout the country receiving accolades and praise. In each museum the exhibit looks both familiar and brand new. I have to thank once again all the artists who made this exceptional exhibition possible. Check out the museum tour schedule on our website and visit Blossom when it arrives near you!!!

Please enjoy this issue of SKB Legacy News. Spend some time with the articles and get to know your fellow SKBers. Follow-up on the news and websites offered to assist in your career. And remember that Legacy is your voice so please participate and send us your news. Contact Legacy Editor, Nancy Foureman via the link provided and happy painting. See you in Dubois, WY this fall.

FROM THE EDITOR-NANCY FOUREMAN

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Reports are coming in that many people are investing in paintings. Yes, not only as something to hang above the couch but with the idea that their investment will grow. I have always been hesitant to use this selling ploy but just the idea that most likely art materials will increase in price; why shouldn't paintings. They will also get to enjoy the company of something beautiful. Another selling point has been taken into consideration, investors are buying the time and lives of the artists that create them. It is no longer just a tangible product. And with this in mind, enjoy this issue of LEGACY NEWS, with stories about several of the artists that you saw at the Fall SKB event but didn't get a chance to talk to or get to know. This year you can ask them about their new shows or something that you liked about their work. We all like to talk about our latest painting.

FEATURED ARTIST IN THIS ISSUE

Mike Flanagan

Raised in Texas and up the trail from Dayton, Wyoming; he is continually inspired by his surroundings. Mike is close to the land in all his endeavors, riding horses, working cattle, fishing and in general enjoying the great out-of-doors. He has displayed work in premiere galleries in the West as well as at the Charles Russell Show, the National Wildlife Art Collectors Society, and he was commissioned to sculpt a portrait of Wyoming Sheepman Herman Werner for the National Cowboy Hall of Fame.



Mike has completed 14 monumental sculptures, including all four North American Wild Sheep, a life-size buffalo, Quarter Horses and others. Among Mike's collectors are the late John Wayne, former Vice President Dan Quayle, Shuttle Commander Joe Engle, Vice President Dick Chaney, Buck Taylor, Lynn Anderson and the Erivan and Helga Haub Family Collection of Western art.

Mike has added a new area to his endeavors, oil painting. Having been painting for just a little over a year, he is enjoying this creative challenge. He has studied with Mel Fillerup, Denny Neville, Ned Jacob and John Seerey-Lester. He has spent many hours painting en plein air.

In September 2007, I had the privilege of attending the Susan K. Black workshop in Dubois, Wy. The workshop was a week long with many opportunities to paint with different instructors and to make new friends. I was able to spend one morning with John Seerey-Lester. We painted in a canyon a few miles from Dubois. This canyon was the home of ancient people that left their marks with hundreds of petroglyphs carved in rocks almost everywhere we looked.



MIKE AND JOHN SEEREY-LESTER
DUBOIS, WY



"So You Want To Be A Cowboy?"
24"x48" Image

One of Mike's greatest pleasures is being able to work with a client to develop a lasting legacy in a bronze sculpture. He is at his best when he is able to work on a project that will bring lasting pleasure to those who commission a piece.

Mike is able to think and sculpt outside the box. No challenge is too great for him to accomplish. Sculpting wildlife, children, western subjects and furniture, you will not find a more versatile artist.

"I like to deliver the monumental sculptures in person to make sure it arrives safely and in its best condition. I am also available to plan placement of the sculpture and to assist in placement."



LIFE-SIZE BULL ELK
CLAY



6 FOOT BLUE MARLIN
CLAY



BUFFALO
CLAY

Mike is using his own Poschade Box measuring 8"x10"x4", with storage for paints and brushes; it will handle 6"x 8" up to 16"x24" canvas.

If you are interested in one of these boxes give Mike a call: 307-655-2350.
Website: www.CowboyArtist.com

Heiner Hertling



A DREAM FINDS ITS PLACE

For years a beautiful little historic building beckoned artist Heiner Hertling to become his place for creating fine art. It is the freestanding fieldstone building at Main Street and Huron Street on the south end of downtown Milford. The former blacksmith shop radiates charm and history. Hand-hewn beams, fieldstone walls and high ceilings just ask to be an artist's studio and to be shared with other art lovers.

Heiner had his chance to move in when the former Teahouse operation left and he seized the opportunity.

"It will be more my studio than a store" he explains. Paintings and sculpture everywhere, works in progress to be watched in their creation. Open doors at no set hours, a place to hang out, ask questions about art, have work critiqued and participate in scheduled workshops. Exhibits by different artists and evening demonstrations are always on the menu. It is also the home base for Heiner's national PBS series "Your Brush with Nature" and the prolific "Michigan Plein Air Painters".

Hospitable and cozy, entertaining and educational is the vision for this place. Grab a coffee, browse the art library and bring friends and ideas. Invitations to school art classes will also go out. "This little academy fits into beautiful Milford very well" Heiner feels and his excitement spreads to anyone around him. Yes, a dream has found its place and is soon to be enjoyed by very many people!

germanart@aol.com Contact Heiner for artist's products to make your plein air experience more enjoyable

KEN SHANIKA *IN THE NEWS*

www.shanikafineart.com

"What a weekend. Lots of work and excitement, I was pretty much in charge of organizing this year's Teller County Student Art Show. It went well. Good quality work. The good news is that ALL my students won awards from the judges and from the Mayors of Woodland Park, Victor and Cripple Creek.

I'm still tallying up the figures, but I think my students won 7 of the 11 awards possible. I'm very proud of them, they are really improving.

Best of Show pencil drawing of "Matt" by David Yarger. (9th grade)
Best Oil "Grace Kelly" by David Yarger
Mayor's Award of Excellence" Oil landscape by Phillip Yarger (9th grade)
Mayor's Award of Excellence Oil landscape by Harrison Blauch (11th grade)





Gouache
30 x 22

Mort Solberg

Wildlife Experience Museum in Denver, CO has purchased Mort Solberg's Original Painting "**Nomad of the Ice**" for there permanent collection

Morton E. Solberg has spent his lifetime developing his unique style of painting that he is known for, yet is a versatile artist in all mediums. He paints in oil, acrylic, gouache and watercolor and his techniques range from photo-realism to total abstraction.

He has firmly established himself in the art world with memberships in the American Watercolor Society, the National Watercolor Society, the Society of Animal Artists, Wildlife Artists of the World and Knickerbocker Artists.

And best of all he is "an artist's artist".

SKB AT SEWE

Susan K. Black Foundation Artists Participate at Southeastern Wildlife Exposition

The Southeastern Wildlife Exposition featured thirteen painters from the Susan K. Black Foundation. Other than western gear and plein air equipment it felt very much like OLD HOME WEEK. Also, dominating the QUICK DRAW event it indeed was a good representation of SKB working hard at their job-being painters, marketing and selling beautiful works of art.

Wes Siegrist
Rachelle Siegrist
Mort Solberg
Nancy Foureman

John Seerey-Lester
Suzie Seerey-Lester
Heiner Hertling

Mark Kelso
Stephen Left
Carolyn Heffelfinger

Julie Jeppson
Janeice Linden
Kelly Singleton

Lots of stories to tell about the experience;

- **Heiner getting up early enough to finish a painting of the harbor from his hotel room window.**
- **Rachelle in her fashionable animal print attire.**
- **Julie arriving hurriedly after a long drive from Wyoming**
- **Mort bringing in paintings by way of the kitchen cart.**

And being proud of the talent and the incredible work that represented SKB painters.



OIL PAINTING 42 X 42

SHARON SPRUNG, Blossom~Art of Flowers award winner, received the honor of being featured on the April 2008 cover of *the artist's magazine*, with a feature article.

A double life is what Sharon Sprung admits to when it comes to her art. Her portraits are beautiful as fields of color. Sometimes heightened with ornament, yet they provoke the viewer into feeling each subject's soul. Sprung wrestles with the dichotomy between realism and abstraction.

“There’s a beautiful freedom in the mergence of the two that allows me to speak visually to more people.”

“I’ve grown to dislike the hard edges and flat plane of the photorealist, I strive to give my paintings the life and energy of modern work, yet suggest the depth and craft inherited from the great tradition of realist painters.”

.....excerpt from *the artist's magazine* by Louise B Hafesh

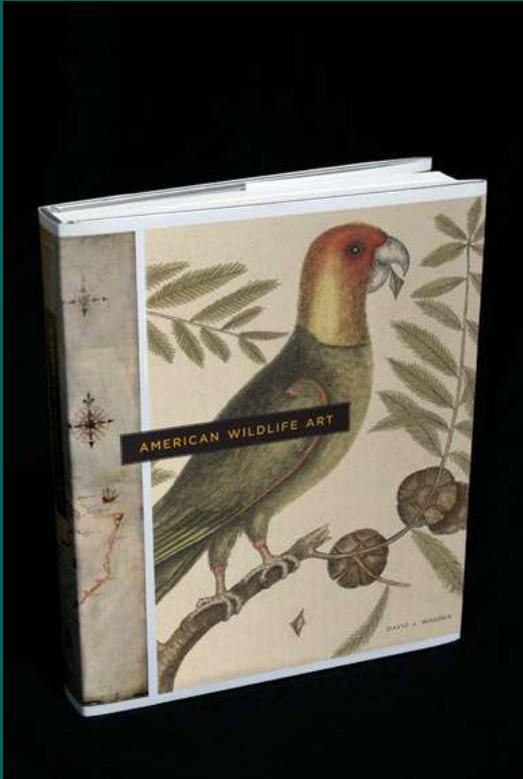
MARK KELSO



These images are from my all-consuming project right now. Everything's been set aside for several months in favor of a 6' x 10' commission for Harry Butler, a board member of the Southeastern Wildlife Expo. The subject is a wealthy Scottish land owner, out for a walk on his property with his English Mastiff.

The painting is something of a culmination of twenty years of painting. While the last several years have focused on animal and landscape subjects, my early years were spent painting highly detailed portraits. It's all finally come together in this commission, and now I've been talking with other potential clients to do these large scale portraits on a regular basis.

American Wildlife Art David J. Wagner PH.D.



AMERICAN WILDLIFE ART



DAVID J. WAGNER PH.D.

Prominent curator, art historian, and author Dr. David J. Wagner tells the story of this classic art form in his latest book, *American Wildlife Art*. Wagner discusses wildlife art from its origins in early watercolor drawings, like those by Mark Catesby and John James Audubon, to the achievements of today's great wildlife painters and sculptors, including such notable names as Robert Bateman, Bob Kuhn, and Kent Ullberg.

Dr. David J. Wagner, author of his field's first comprehensive retrospective entitled *American Wildlife Art* has been lecturing across the nation to inform a vast audience of the importance wildlife art has played.

Dr. Wagner will narrate a computer slide-lecture on "the definitive work on the history of American wildlife art." His presentation begins at 2:00 p.m., Sunday, June 8th at the Historic Craggs Lodge, 300 Riverside Drive in Estes Park.

Dr. Wagner will discuss and project brilliant artworks from the most illustrious wildlife artists in American history. He begins with John White who drew the New World's animals and Native Americans for eager Europeans in the late 1500s. Mark Catesby illustrated American natural history in the early 1700s. Famous wildlife artists of our emerging nation include James Audubon, Alexander Wilson and Arthur Tait for Currier & Ives. *American Wildlife Art* continues through the present day by documenting and illustrating leading contemporary artists like Robert Bateman, Bob Kuhn and Kent Ullberg.

CONTINUED-AMERICAN WILDLIFE ART

Dr. Wagner's museum-quality, oversized, 424-page volume contains 310 beautiful illustrations. It reviews American wildlife art history, its premier artists and their contributions to our nation. *American Wildlife Art* is drawing enthusiastic reviews from artists, illustrators and museums and winning praise from lovers of art, animals, birds, conservation and nature.

For information on the June 8th presentation in Estes Park, call Lynda Vogel at 970-586-9203. For information on David Wagner and his book, check www.american-wildlife-art.com.



Arthur Tait, "Autumn Morning: Racquette Lake," 1872
Courtesy of the Adirondack Museum of Blue Mountain Lake, New York.

Dr. Wagner is recognized by many as the world's leading wildlife art scholar whose credentials include among others serving as juror for major art competitions such as the U.S. Department of Interior Migratory Waterfowl Stamp Competition, Washington D.C. He was the first director of Leigh Yawkey Woodsen Art Museum in its first decade where he named and launched *Birds in Art* thus beginning that museum's famous annual tradition. Dr. Wagner proposed and directed the nationwide tours for the National Park Academy for the Arts exhibit, *Arts for the Parks*. He is tour director and curator for such prestigious art organizations as the Society of Animal Artists and the Susan Kathleen Black Foundation. In addition he mounts exhibitions and tours for internationally celebrated wildlife artists such as painters, Robert Bateman and Bob Kuhn and sculptor, Kent Ullberg.

Dr. Wagner may be presenting a lecture near you. Find out where and when by visiting www.american-wildlife-art.com and clicking on the EVENTS tab where you'll find his schedule. You'll want this great reference book for your library and inspiration for your work. You may purchase a copy from this website.

How to order:

Order online at www.American-Wildlife-Art.com
Order by phone: (206) 287-025



"Mossy Branches – Spotted Owl"
Robert Bateman
1989

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Andrew Denman-For the first time ever, Pacific Wildlife Galleries and I have produced a catalogue. This forty page book includes quality reproductions of all twenty-three artworks plus an introduction and selections of my original poetry. The exhibition catalogue is available now and can be purchased for \$10 by calling or e-mailing the gallery.

Please don't forget to check my website, www.andrewdenman.com, throughout the year for further updates. Thank you as always for your continued interest and encouragement.



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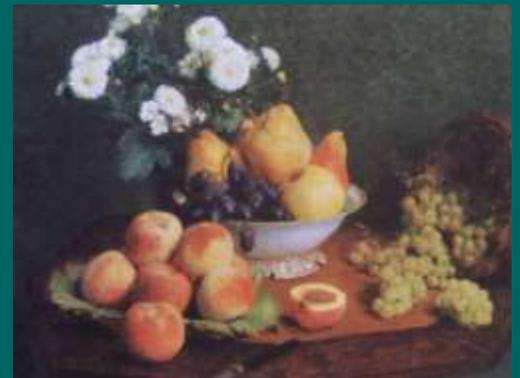
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STARVING ARTIST'S RECIPE

CHICKEN TERIYAKI

1 chicken, cut up into serving pieces
½ cup Japanese soy sauce
3 tablespoons sugar
1 teaspoon grated fresh ginger
1 clove of garlic, crushed

Marinate for at least 1 hour the cut-up chicken in Teriyaki Sauce, made by mixing remaining ingredients well. Chicken may then be baked or broiled in the marinade sauce for 1 hour in 350 degree oven. Baste often.



The Tea Pot
Jean Baptiste Simeon Chardin, French 1699-1779

FEATURE ARTICLE-JUDY HARTKE



Judy Hartke has been working on a series of African paintings from the reference material she collected on her trip to Kenya with Kim Diment last year.

“I can claim as one of the most electrifying moments of my life, being charged by a rhino, (fortunately, he stopped).



Well this is *just* TOO CLOSE

Judy will be featured in “Western Art Collectors” magazine this summer as they do an article about the show “From Thought to Finish” at Galleries West in Jackson Hole July 17-31. A unique idea, the show will feature the finished works of twelve artists, as well as the sketches and color studies that led up to the final painting.

Judy recently finished a commission of seven Percheron horses, which, at three feet long was the largest painting she has ever done, as she normally paints smaller works. In the pursuit of usable reference, it took two assistants and several hours to get the horses to stand still, cooperate, and quit eating her equipment.

One of her works was chosen by the City of Belmont, NH to hang in city hall and commemorate the life of Jeff Marden, one of the town’s most ardent conservationists.

Judy is excited to start working with a new assistant this week, which will help in marketing and all the little things that she can’t ever seem to get to. This is the first time she had ever enlisted help in this regard, and is hoping it leaves her more time to do the stuff she loves to do-which is paint!

Staying closer to her home this year,
Judy planes camping/reference trips.

The Catskills-- June
Pennsylvania-- July and September
Ohio -- August
Adirondacks -- Fall.

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WORKSHOP magazine-Bob Bahr

American Artist launched a new quarterly magazine, *Workshop*, in early 2005 because its staff noticed that one of the favorite and most effective ways artists develop their skills is through attendance of painting workshops. Certainly, Susan K. Black valued this learning method, so it's little surprise that *Workshop* magazine jumped at the chance to be involved with the Susan K. Black Foundation. The editor-in-chief of the publication, M. Stephen Doherty, served as a juror for the Blossom competition, and the magazine covered last year's workshop in Dubois in feature articles in both the Winter 2007 and the Spring 2008 issues of *Workshop* (featuring instructors Jeanne Mackenzie and Joe Bohler respectively.)

The goal of the magazine is to turn people on to the valuable instruction working artists offer through their workshops. The articles feature demonstrations, student critiques, materials lists, a bit of biographical information, a sense of the atmosphere in a given teacher's workshop, and the basic philosophy expressed by the instructor. It's no substitute for actually attending a workshop, and the magazine's staff doesn't pretend that it is. Perhaps more than anything, *Workshop* magazine allows artists to witness the varied approaches artists and teachers have toward painting in oil and acrylic (and occasionally, pastel). It may inspire a reader to try a new technique, or attend a particularly intriguing workshop. Lord knows my experience as an editor for the publication has excited me about painting approaches I'd otherwise never have explored, from painting with an extremely limited palette to executing still life in miniature. (I still haven't tried to turn both my reference photo AND my canvas upside down to paint the abstract shapes of a scene, as C.W. Mundy suggested in the Spring 2007 issue.)

If anyone would like to sample a back issue of *Workshop* or try a subscription, please visit www.AmericanArtist.com and go to our online store. You can start there, and since it pays my salary, I hope you like what you see and decide to subscribe. The content of *Workshop* may inspire you as much as it does me. In my book, that would definitely be worth \$24 a year.



Bob Bahr
Managing Editor
Workshop magazine
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GREAT IDEAS-A Different Invitation

Invitation #1

What better way to persuade guests to attend an artist's reception with live music than to send them a sampling of what's to come. Your invitations? A music CD. What a novel idea. You could also include the paintings that will be in the show-all or a sample. Another artist has already tried this with the London Symphony with great success.

Invitation #2

An oversized invitation and a \$50 gift certificate rolled up in a hand-painted tube will attract guests to a gallery event. Retailers have increased prices to have **SALES** for years.-why not artists. It is an overhead and operating cost that can be deducted.

There are all kinds of ways to get people to spend money. An assortment of attention-grabbing promotional materials that have worked for art galleries, frame shop owners, and tips for making the most out of direct mail and e-marketing follows:

Effective E-Marketing Moves

1. **Define your marketing objectives**

What do you want this program to do? Inform? Sell? Announce? Establish you as an expert? Whatever your objectives are, they will be the guiding light in terms of measuring the program's success, and they will keep you focused. Start a list of goals you would like to achieve with the newsletter; the more specific the better.

2. **Use a template that stands out**

Get a custom-designed template, and brand the e-newsletter with the same template your Website has. If possible, offer an archive of past newsletters on your Website.

3. **Answer frequently asked questions**

Write down the things your customers, prospective clients, colleagues, friends and family members ask you about your work. The reason they ask you is because you are the expert, and they want the insider's point of view. The answers to frequent questions are valuable to many of the people you already know and will represent your content. A website that teaches is often reviewed more often.

4. **Branch out.**

Consider other online tools in addition to e-newsletters, especially blogs. Blogs are designed to show up in search-engine searches, and they provide a phenomenal return rate. Some companies generate more client/business from their blogs than they do from their Websites.

5. **Be clear and concise**

The length of an e-newsletter is less than 700 words. You want to write enough to get your message across, but not one more word. Also remember that the most successful newsletters are conversational; speak in layman's terms and with a one-on-one voice. You want to be able to explain your message in the simplest terms possible.

In Memoriam
BOB KUHN



The Lair of the Cat-Acrylic
Prix de West Award 1991

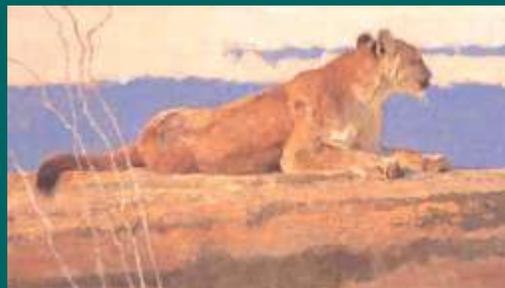
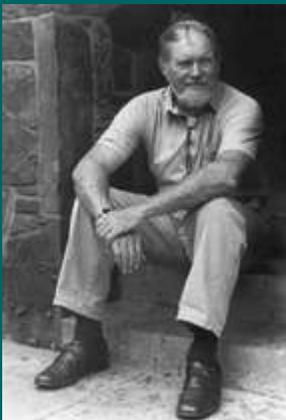
Runguis Metal 1992-National Wildlife Museum. Jackson. WY

Wildlife painter BOB KUHN, widely regarded as the top wildlife painter in the West, died on October 1, 2007 in Tucson, AZ. He was 87. A master stylist who portrayed animal behavior through dramatic action and nuanced gesture, Kuhn strived to convey the essential spirit of the animals he painted. "I sometimes think of myself as singing ballads about these animals.....I'm trying to tell you why I love them," he was quoted in a feature story in *Southwest Art* (October 2006).

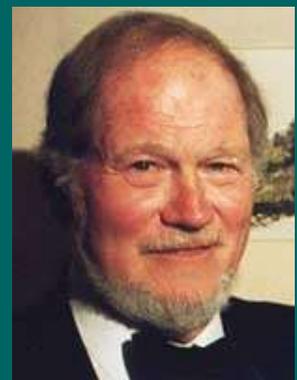
Born in 1920 in Buffalo, NY, Kuhn first experienced the world of animals as a child visiting the Buffalo Zoo, where he made drawings of the big cats. Artist Paul Bransom, considered the dean of animal illustrators, mentored Kuhn while he was still a teen, teaching him classical painting and drawing techniques. Kuhn later studied at Pratt Institute in Brooklyn and went on to a successful career as an illustrator for outdoor magazines such as *Field & Stream* and *Outdoor Life*. In 1970, at the age of 50, he gave up his career as a commercial illustrator to pursue wildlife art full time, traveling everywhere from Alaska to Africa to study animals in their natural habitats.

Kuhn won the prestigious Prix de West Award for his acrylic on masonite painting THE LAIR OF THE CAT, and the following year he received the Runguis Medal from the National Museum of Wildlife Art in Jackson, WY. The museum---which owns the world's largest collection of Kuhn's paintings---held a major retrospective of his work.

Bob Kuhn has truly been an inspiration to many contemporary painters and will be greatly missed.



Look Out Rock



LINKS

www.paintamerica.org

www.artandframinggallery.com

www.artbusiness.com

www.societyofanimalartists.com

www.andrewdenman.com

www.masterworksfornature.org

www.pacificwildlife.com

www.juriedartservices.com

FOR THE GOOD OF THE ORDER-PAM DEAN CABLE, DIRECTOR

Congratulations to all our SKB program directors whose dedication to quality art education continue to inspire and enrich the lives of artists of all ages around the country.

Introducing the *Art-Rageous Experience*: I recently had the privilege of visiting our newest visual arts project, the *Art-Rageous Experience* where farming communities in Ohio have recognized the value of fostering an artistic culture beginning with young children and their parents.

The Council on Rural Services who put this program together is addressing the vital need of young children to learn and express through creativity. The Council has many programs but our special SKB project hones in on the special needs of disadvantaged, low income families where both the children and their parents may work together in the class room. Witnessing the smiles and laughter of the participants as the kids and their parents created the art project for the morning was genuinely heart-warming. The level of instruction by teachers and volunteers was inspiring and when I talked with them their dedication was obvious.

I was on hand for the premiere of Blossom~Art of Flowers at the Sonora Desert Museum in Tucson this winter. This museum's focus on the environment and its many nature trails to various exhibits made this venue really special. Art Director and Blossom Juror, Susan Fisher did a great job setting up presenting Blossom to the public and reports that people lingered over the art work talking enthusiastically about not only the work but also the flowers in their lives.

ON THE HOME FRONT



You won't want to miss the 7th Annual SKB Workshop/Art Conference September 18-22, 2008, in Dubois, WY. It is with great excitement that I look forward to this year's agenda featuring instructors, Terry Isaac, Mort Solberg and David Rankin along with our returning instructors who just want to hang out and paint with us!

Bob Koenke and Dale Simmons will be on hand to assist you with your marketing/promotion questions with both classes and individual appointments.

If you haven't registered please do so before the workshop fills up. You may also refer qualified new artists. The SKB family just keeps growing.

Alone we can do so little; together we can do so much.

Helen Keller