

SKB Legacy News

ISSUE #4 -SPRING 2006

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FROM THE DIRECTOR: PAM DEAN CABLE

Although 2006 is well underway, it seems to me that it has just begun. Perhaps it's the promise of spring as the days warm up, or daylight savings time finally kicking in. The winter hibernation is over. Time for new ideas formulated during cozy, winter days to see the light of day.

To begin with, I'm delighted to introduce as editor of Legacy News, Ohio artist, Nancy Foureman. Nancy, who ran off with all the big awards at last year's workshop art show, has been an integral part of SKB since our first event in Colorado five years ago. She volunteers at the drop of a hat, and happens to be one of the most organized people I know. She brings not only her artistic and business acumen to Legacy, but also a long and broad knowledge of the industry as well as a very personable and kind nature. We can look forward to some really exciting design and content changes

during the year. Thanks Nanc, for heading up the Legacy team and keeping us all connected.

This year is already proving to be the biggest and most exciting yet. With our fifth anniversary workshop just around the corner in Dubois, WY and Blossom~Art of Flowers competition and exhibit being judged in the fall at the Houston Museum of Natural Science; well, we are just beside ourselves with excitement. I hope you will all take advantage of these opportunities and others that SKB is making possible for you. Enjoy this issue of Legacy News and please let Nancy and me know how you liked it, send in your news and photos, and, of course, your ideas for making the news even more informative and enjoyable for everyone. PDC



FROM THE EDITOR: *NANCY FOUREMAN*

It was encouraging to get the responses to the SURVEY. A positive response to what SKB participants enjoy and need from LEGACY NEWS indicates we are on the right track. We received several requests for information on shows, how do fellow artists create work, how are SKB members advancing their careers, applause, and sales opportunities. As our family grows, the input of all members will make the bond stronger. As editor, please feel free to email me ideas you might have to move us into a successful future.



SKB ARTIST PROFILE: *KENNETH SHANIKA*

1. Director of and co-founder of the Pikes Peak Plein Air Painters(2004, 2005, 2006), an affiliation of regional professional artists with approximately 30 current members.
2. Current Gallery Representation: Earthwood Collections Gallery, Estes Park, Co; Mountain Living Studio, Manitou Springs, CO; Edelman Fine Arts, New York City, NY
3. Honorary juror of paintings for the 57th annual Gilpin County Art Show in 2004
4. Kenneth W. Shanika paints in his studio and on location en plein air. He works in oils, acrylics, watercolor, etching, lithography, fine woodworking, limited edition prints and greeting cards. He also teaches oil painting in his studio.
5. Phone: 303-647-1085 E-mail: shanikastudio@aol.com

Working in his studio, high on the side of a hill overlooking the peaceful pastures of Trout Creek Ranch, Kenneth Shanika spends almost every day fulfilling his life's dream of being an artist. There is seldom a day that passes that you won't find him hard at work creating paintings. Numerous paintings are scattered around his studio in various stages of completion. When he is not in the studio you can find him painting outdoors. His primary focus is creating landscape paintings in oils. His favorite subject is the beautiful scenes of the Rocky Mountains. "I like to look for the subtle beauty of the area surrounding the Front Range. Lately, I've been painting our local area: Trout Creek, Westcreek, the South Platte River area and the views of Pikes Peak." However, those are not his only subjects. He returns to Wyoming yearly and regularly travels from New Mexico to Montana expanding his subject matter.

In 1998, I sold my businesses and moved to Colorado. My wife and I purchased some property on the side of a hill in the mountains and physically hand-built our dream home. I have been painting full time since. I paint en plein air and in the studio. My favorite subject to paint is the ever changing and beautiful Rocky Mountains.

My greatest satisfaction comes from sharing my knowledge and experience with other people. I love to give of myself.

In summary, I love my work. Being an artist is a wonderful way to live your life. I love the hard work, the intensity and exhilaration of creativity. I love being able to put a little bit of myself down in paint.

"I get so excited; there is so much beauty here. I can't control my passion. I have this burning desire to share my discoveries with other people." Ken is in the process of creating a series of paintings of the Pikes Peak region and translating them into Giclee prints and greeting cards. His work is growing in popularity and so is the demand for his original paintings. "I can only produce a limited number of paintings, so to bring my work to a larger number of people we made the decision to produce quality prints of some of my paintings." Greeting cards can be found in numerous retail outlets in the region.

Ken and his wife Cindi are very grateful to be living their dream. It was a long road getting here. The following is a short summary of Ken's background.

"I was born in St. Louis, Missouri in 1951, the second and oldest male of eight children. I could never resist the urge to draw. The backs and edges of many of my homework and test pages were often covered with drawings. I suppose my artistic ability came to me from my father. My father is a well-known professional artist and I owe much of my artistic background to him. As a young boy, I spent many hours watching him paint. He inspired me greatly.

While at the Kansas City Art Institute on scholarship, I studied painting and drawing under the chairman of the painting department, Wilbur Niewald, and print making under the chairman of the print making department, Bill McKim. I was graduated in 1975, receiving a B.F.A. degree, with a split-major in painting and printmaking.

My senior year, two of my original lithographs were included in Union of Independent Art Colleges Annual Traveling Art Show representing Kansas City Art Institute. I was honored that my works were included representing the Kansas City Art Institute.



WINTER'S BEST OIL-9 X 12, JANUARY FREEZE OIL-16 X 20

1. WINTER'S BEST: "I created this painting on an outing with my painting group, The Pikes Peak Plein Air Painters. I enjoy the time spent with creative people."
2. JANUARY FREEZE: "I was struck by the atmosphere on the river this January day. The reflection of the bank and the ice along the edges was most interesting."



AUTUMN GLOW IN THE ROARING FORK OIL-14 X 16, COTTONWOOD PASS OIL-20 X 24

I started, the Colony Bistro Art Gallery & Frame Shop, Inc. in 1977. We became one of the most respected galleries in the Kansas City area. By the mid 90's I owned and operated two galleries, the Colony Bistro Art Gallery & Frame Shop, Inc. and America's Heartland Art & Frame Shop. I also found time to continue to produce and sell my artwork. My artwork is owned by many collectors and businesses in the Mid-West.

I feel that my artwork is a reflection of my feelings. It is very personal. If I were asked to describe my "style" of work, I would call it "intimate". I prefer to work in oil paints. I sometime work in watercolor, and acrylic, with an

underlying love of drawing, especially in color. In 1998, I sold my businesses and moved to Colorado. My wife and I purchased some property on the side of a hill in the mountains and built our dream home. I have been painting full time since. I paint en plein-air and in the studio. My favorite subject to paint is the ever changing and beautiful Rocky Mountains.

My objective is to share my personally unique artistic vision with other people, to establish myself as a fine artist, to be recognized by my peers as an artist that creates quality work, to be represented by fine galleries and to have a strong base of patrons. My greatest satisfaction comes from sharing my knowledge and experience with other people. I love to give of myself.

In summary, I love my work. Being an artist is a wonderful way to live your life. I love the hard work, the intensity and exhilaration of creativity. I love being able to put a little bit of myself down in paint. Happiness and success are not places, they are roads one takes. And the story continues...."

Kenneth Shanika is a professional full-time artist specializing in creating artwork of the Rocky Mountain region. Working en plein air and from his studio. Currently there are over 100 paintings available for sale.



STARVING ARTIST'S RECIPE: - *Have you forgotten this recipe? (since you became rich and famous)*

Hans Burgkmair, German, 1473-1531 - "*Maximilian Learns How to Set a Table*"

~ "CREAMED CHIPPED BEEF ON TOAST"

4 oz. chipped beef
 ½ cup heavy cream
 ¼ cup butter
 freshly ground pepper
 ¼ cup all purpose flour

chopped parsley
 1 ½ cups milk (heated)

I take the chipped beef and rinse it under the cold water. Then I take my scissors and cut it into one inch strips. I carefully separate each piece.

A basic cream sauce: melt butter, blend in the flour with a wire whisk, add the warm milk, stirring rapidly with the whisk. When the sauce is smooth and thickened, cook 3 or 4 minutes, stirring all the time. Add the cream and seasoning.

Fold in the chipped beef and stir just enough to mix the meat with the sauce. Heat thoroughly. We serve it in a casserole with four toast points, their ends dipped in chopped parsley.

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STAYING THE COURSE: CHRISTINE KNAPP



Springtime is upon us and the days wake up and stretch just a little more from now through June. Warmth starts to sneak back from the South and the sun adds a bit more beauty to life; time to pull out some clothes and check out how we might look with a bit more skin showing. Many of us will complain because our mirror obviously became faulty over the winter, but all in all, the majority of us will decide that it might be a good



time to shave a few pounds.

While we're at it many of us could do some extra spring cleaning and lose a few friends, and scoot a portion of our brains into a storage bin.

Friends!!! My brain??? What are you talking about? What did you smoke for breakfast today?

Oh relax. You know what I mean. Maybe you just haven't thought about it during that long winter chill.

Let's start with "friends", not all of them, probably not most of them, just modern day Nostradamus soothsayers that predict doom and gloom in the name of clairvoyance and love. You know the ones. A spark of brilliance and creativity pops in your mind and you express it to those around you. Some of your pals will be supportive, upbeat and excited. All too many others will be cynical and "realistic." They try to dissuade you in your quest in the name of closeness and camaraderie. How do you know who they are?

"Sure you might succeed, but for every one that does there are thousands that perish along the way." "It's a nice idea, but, if it's so good why hasn't someone else already done it." You might give it a try, but, I just don't want to see you get hurt."

But, but, but, but, but! What a bunch of Butts!! They're like crabs in a bushel basket anxiously awaiting the boiling pot. They huddle together in their joint mediocrity soothing each other with their lame company. If one tries to make dash to life the others grab it viciously and drag it back down where it will be "safe." These buddies help you keep your sanity. That's utter butcrap!

Don't listen to them! After all, we're artistes, creative, moody and, well, different. That's what sets us apart from the human urchins marching into concrete cubicles five days a week, ending the day in a mass exodus home to watch the flat screen TV spew sixth grade nonsense at us.

We cry at rainbows, breathe energy from a flower, are awed by oceans and mountains. We don't see the concrete forest, but rather the sprig of grass that emerges triumphantly from the tiny cracks, avoiding being trampled as the crabs of humanity tromp along.

Save the real friends, cherish them, and commiserate with them. The few, the daring, the bold, that support you without pause, that offer their assistance, and who applaud your panache. And if you hit one of life's little pebbles on the way, they help lift you up, dust you off and send you scrambling back up the mountain with gusto.

All right, you explained the "friend" part. What in heaven's name do you mean by stuffing my brain in a box somewhere?

No, no. I didn't say to shelve your brain. Only that tiny portion of it that has been beaten into submission by those "friends" and probably relatives that were there in the "Wonder Bread" years, our formative youth. Deep, deep in the inner recesses of our mind lies the subconscious, that childish portion of our brain that unfortunately stores all (and I mean "all") of your life's experiences. That includes the overabundance of "don'ts" with which we were raised. You remember.... "Don't" you? Sad to say, through no fault of their own, our elders reared us into a society of negative and restrictive instruction.

"Don't say that." "Don't touch that." "Children should be seen and not heard." And best of all, "Don't you ever learn?"

And you know what? We listened! We behaved! until now. It is time to change. When common sense and stability raise their ugly heads in your thought processes, shut the lid on them. Don't consider them, don't argue with them.

Just park them.

Put her head up, sit straight and declare with the utmost of confidence. "I believe in myself!"

Know why? Because you should, your ideas are as important as everyone else's and could very well eclipse the infamous "Them." Still not convinced?

Think about the prior scourges of society, the laughing stock of civilization; dopey people with crazy, silly ideas. Folks like Einstein, Edison, Michelangelo, Leonardo da Vinci, the Wright brothers. You know the group!

How about those truly insane and unrealistic clowns that risked their very lives when they signed the Declaration of Independence, a wondrous work of art in its own realm?

Weren't all of these individuals absolutely nuts? Didn't they pursue crazy, insane notions? How many were scorned until history gagged the ignorance of the masses?

Know what? I like being nuts. I love being crazy! Wouldn't you?

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WEB BIZ: WES SIEGRIST



How important are search engines? - Search engines are too often over emphasized when it comes to websites. A common fallacy is once you're online the search engines will find you and you'll instantly be out in the worldwide public's eye. This misunderstanding considers search engines as bill boards along the information super highway along which all internet travel occurs. More aptly search engines should be likened to an interactive librarian. It's where you go with questions to find answers. In terms of a business perspective think of trying to impress the librarian with your book (website) to the point that yours is the one recommended as the answer for the question: Where can I find _____?

Some tips to help you designing your website to score big with search engines. (using my website as a guide)

- ~ Be specific over general!!! artofwildlife.com emphasizes "miniature & wildlife" vs. simply "painting"
- ~ Be even more specific!!! artofwildlife.com uses the specific terms above for titles, page names and links.
- ~ Be relevant!!! Don't try to score big with a search engine if your content doesn't apply. You want your visitors to find what they were searching for when they come to your website. Visitors to artofwildlife.com find content that is 90+% paintings, 90+% miniatures, 90+% wildlife and 90+% links to other miniature/ wildlife/ art related websites.
- ~ Be fresh and interesting!!! artofwildlife.com is always adding new content and constantly seeking feedback via collectors, visitors and stats as to what is attractive and successful.

Questions or suggestions for topics? Email me at siegrist@artofwildlife.com.

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PROTECT YOURSELF FROM SCAMS: *from the WNAG (Worldwide Nature Artists Group)*

We continue to see various scams from individuals around the world and, with your help, have posted a large number of these on the WNAG site. Since these and other scammers will always be active we thought it important to remind you again about the easy ways you have of helping to protect yourself. One of the best ways is to read

the information posted on your site under the Scam Alert, but we can provide you here some more general things to look for.

The scams seem to be very predictable in the form they take. In the many scams we have posted on the site under the Scam Alert there are four models the scammers use with minor variations.

Some rules:

- Any enquiry from Nigeria should be treated as highly suspect.
- If the buyer wants their transportation company to pick up the artwork, beware.
- NEVER respond to an email from a bank, credit card or online payment company asking you to verify information and NEVER click on the link they provide. Only deal with such companies (including Paypal) through their secure website by manually typing in the URL. This scam is called "Phishing".
- If a person wants the art immediately (for a birthday, a presentation tec.), beware. This is often because they are paying with counterfeit money orders, certified checks, or stolen or counterfeit credit cards.
- Do not take chances with people you do not know and especially if that person is in a different country.
- Tell all buyers that art will not be shipped until payment has fully cleared, which usually takes 30-90 days. Even with an approved credit card sale do not ship until the funds have actually been received by your bank.
- Beware of inquiries from free, impersonal email addresses such as @yahoo or @hotmail.
- Research a buyer using the simple tools available online. Is it a real address? Check to ensure the address is real by using a map service such as <http://maps.google.com>. Get a phone number, and check it with a reverse lookup service such as WWW.411locate.com/ to see if the phone number is issued to the person you are dealing with. If the buyer is a company, do they have a website? Is the email address one associated with a specific domain or is it a free, impersonal and easily-created email (@yahoo or @hotmail).

While we must remain cautious and vigilant, the Internet is a powerful and growing sales tool. We must use it to our advantage because there are a lot of legitimate and honest buyers out there. Just be a smart seller.

Sincerely, Jeffrey Whiting, BSc, SAA, WNAG

President & Founder

THE WORLDWIDE NATURE ARTISTS GROUP & WNAG FOUNDATION

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WEBSITE: www.natureartists.com

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Ric's Digital Darkroom: *Ric Helstrom*



How to make slides from Your Digital Files - With the high tech world overtaking everything it seems around us and the ease of shooting everything digital, there still is a need for color 35mm slides to enter art shows.

Well now you can take your digital images and turn them into color slides. I have a company I use in New York that makes 35mm color slides from your digital images and they do a great job and they are inexpensive too. I'll give you all that info at the end of this article.

First you need to have a big enough file size to make a decent slide. The ideal size is 4" x 6" @ 300 dpi or 1800 pixels wide x 1200 pixels high @ 300 dpi. The great thing about digital slides is that you can edit your images before you have the slides made. You can go in and crop, retouch and color correct your image to look its best. If your painting is not proportioned to a 35mm slide (4x6 format), not to worry. The lab will add black on each side of the painting to give it a clean and professional look. The nice thing is that you can email you digital files and they will have your

slides ready in 24 hours. Then you have the choice of having them Fed-X, Overnite Mail or regular mail the slides to you.

Now you're wondering how expensive is it to make these kind of slides? Your first slide from a digital file is only \$2.50 and additional slides from the same digital file is only \$1.25. This really saves you from buying a roll of slide film and hoping that maybe you might get one or two decent images out of it.

It's real easy to get a hold of this company. All you need to do is go to their website, which is: www.iPrintfromHome.com/... (direct link to slides)

If you have any questions you can reach me at my new email address: ric.helstrom@gmail.com

Good picture taking, Ric

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FEATURE ARTICLE: by Kim Diment

Kim Diment is a wildlife artist from Michigan and has been traveling back and forth from Africa since 1992. Kim has always loved animals and been capturing them in her artwork ever since she was very young. In 2001 she had 3 pieces accepted into the international "Wildcat Art Show" juried by renowned African artist, Simon Combes. Here she became acquainted with Simon and his wife Kat. This connection allowed her to attend Simon's artist safari of 2004 in Kenya.



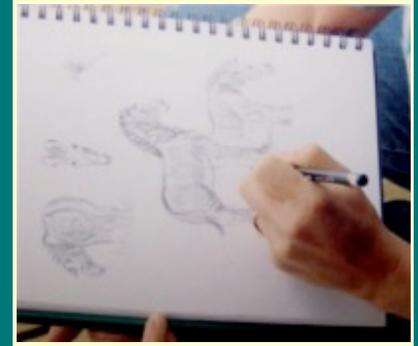
MARE AND FOAL GREVY'S ZEBRA

The artist safari went to many places including, Nakuru, Samburu, the Masai Mara, Aberdares, Samburu and Lewa Downs Wildlife Conservancy. While the group was visiting Lewa, Simon's friend and safari organizer Anthony Cheffings, told the group that Lewa was looking for an artist to do a painting of the Grevy's Zebra. This interested Kim very much, so soon after, Anthony had Belinda contact Kim. The ball started rolling from there.

Belinda and Kim started corresponding after Belinda had a chance to look over some of Kim's artwork. It was decided that Kim would come to Lewa the summer of 2005 to do the field work. When Kim got to Lewa she met her Masai guide, Simbiri. He kept her from getting lost and helped her find the GREVY'S Zebra. She then spent 7 days watching Grevy's, taking photos and doing field sketches. In August she flew back to the States and began work on her painting, "Against the Clock". By the end of November the painting and three black and white drawings were completed.



"Against the Clock" *A Run for the Grevy's Zebra*



KIM SKETCHING GREVY'S ZEBRA

The acrylic painting depicting six running Grevy's Zebra will be auctioned in London, England the first of November 2006. All proceeds generated from the auction will go directly back to the Grevy's Zebra conservation program.

Lewa Wildlife Conservancy is a sanctuary that covers 62,000 acres. It was established as a non-profit organization by the members of the Craig family. Lewa's philosophy is that conservation goes hand in hand with the involvement of local communities. This is done through job opportunities in conservation, education, health clinics and water development programs for people living close to the Lewa Conservancy.

The artist hopes you will take the time to try to interpret the symbols in the background. Their meaning will be disclosed at a later date.

Data on the Grevy's is recorded by trained spotters who spend time in the field with the zebras; (especially breeding females) are identified, given a location and counted. In some cases individuals will be radio collared to obtain even more specific distribution information. Along with counting, a birth record of the number of babies a female produces is kept. New babies are photographed so that they too can be tracked and monitored. Information on herd dynamics is also maintained. Interesting insights can be obtained by recording which herds are interacting. Spotters and guides also relay back any information on predator kills or natural deaths.

Information that is collected in the field is brought back and put into the office computer database by head of research, Geoffrey Chege. He and Belinda use this computer information as an excellent way of tracking and recording the growing numbers of Grevy's Zebra at Lewa.

With additional help of trained employees, Belinda has had the chance to travel both abroad and locally to educate people about the plight of the Grevy's. It has also given her time to develop fundraising programs for the Grevy's.

Many of the Grevy's Zebras at the Lewa have their own personal file. This file starts as a digital photograph of their rump pattern. Grevy's have such intricate striping, that each zebra has an individual pattern. This is much like humans that possess their own unique fingerprint pattern. In both cases you have a way for identifying individuals.



GREVY'S ZEBRA RUMP



KIM DIMENT, ARTIST AND BELINDA LOW



GREVY'S ZEBRA

The Grevy's Zebra is the largest wild horse on the planet. Its beautiful markings makes it one of the most elaborately patterned zebras in Africa. Unfortunately the shrinking habitat and decorative hide have lead the Grevy's population to the red line. The most drastic decline was first noted in the 1970's and 80's when numbers dropped by 70 percent. Although this decline has slowed there are some areas of Kenya where an increase of numbers can be noted. One of those places is Lewa Wildlife Conservancy. There are approximately only 2100 left in the world today. Twenty percent of that figure resides at Lewa. Lewa numbers have been steadily increasing thanks to conservation efforts at Lewa and Belinda Low.

Belinda Low, a native Kenyan, has always loved the Grevy's Zebra. As the head of the Northern Rangeland's Endangered Species Program, she not only works with the Grevy's but also within the entire Rangeland's Trust area.

KIM DIMENT'S ARTWORK:



"Grevy's Mare" 10x14



"Grevy's Foal" 10x14



"Grevy's Stallion" 10x14

Kim and Belinda hope for some high bidding at the London auction in November 2006. An edition of 150 paper Giclees with dimensions of 36' x 20' will also be available through Lewa Wildlife Conservancy. Moneys from the sale of this small edition will go back to zebra conservation. An Artist Proof edition of 150 Giclees are available of "Against the Clock" through the artist. These Giclees are 22 X48 with a depth of 2 inches on wrap-around stretched canvas. In addition to "Against the Clock" three pen and ink renderings (a foal, a mare and a stallion) will also be

available as a limited edition of 250 signed and numbered paper Giclees from the artist. Note cards will be available through Lewa Wildlife Conservancy and some United States Zoos.

Scott Wilson of Vada Color Inc. of Traverse City Michigan has helped coordinate discounting printing cost to generate more funds for the Grey's Zebra.

1. KIM DIMENT-U.S. WILDLIFE ARTIST
2. BELINDA LOW-NORTHERN RANGELAND'S ENDANGERED SPECIES HEAD
3. LEWA WILDLIFE CONSERVANCY-KENYA, AFRICA
4. SCOTT WILSON-VADA COLOR, INC. TRAVERSE CITY, MI

Phone: 989-344-1843 E-mail: nickim@freeway.net
 Address: 2292 Murray Drive, Grayling, MI 49738
www.kimdiment.com www.lewa.org

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ART BIZ: ALAN BAMBERGER

www.artbusiness.com Alan Bamberger, artist's consultant

GOOD WRITING MAKES GOOD ART BETTER

Human beings communicate with words. When we see something we don't understand, we ask questions or read about it; we gather and process written and verbal information. That's how we form opinions, make decisions, and take action-- with words. Art happens to be one of the things people don't understand the most. It's also one of the things they want to understand the most. I have never met anyone who doesn't like art, but I've met legions who need help understanding it. So you have to help them, and the easiest way to do that is with writing-- with words.

If you're like most artists, you do your own writing, but artists tend to write for art people. Artists understand their writing, their friends do, other artists do, art insiders do, and that's about it. As a result, the fan base stays the same. Professional art writing is different. It expands your sphere of influence by reaching out to anyone, no matter who they are, who likes your art enough to pause for a moment, stop what they're doing, and take a look. They're the ones you want to convince, not the ones convinced already.

Professional art writing convinces in two ways. First, it explains your art in terms everybody understands, not only art people, but all people, especially those who like art, but don't know that much about it. Second and more importantly, it compels readers to want to know more-- and this is the part that counts; it's the part that leads to shows, sales, and whatever else you dream of as an artist.

In case you haven't figured it out yet, I'm a professional art writer, I love writing about art, and I know how to use words. Good art writing helps your art reach more people more effectively. You don't think words can make your art look better? I think different. Try me.

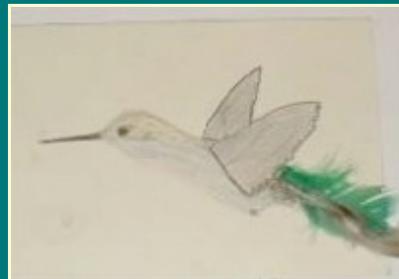
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APPLAUSE:

SCHOOL PROGRAMS: SKB FOUNDATION PROGRAMS

- Museum of Fine Arts, Houston, Glassell School of Art
- Shanika Teen Art Program, Colorado
- St. Thomas Episcopal School, Houston, TX
- Santa Fe Arts Council for Public Schools K-6, NM
- Tesuque Elementary School, Tesuque, NM
- Teen Art Experience Workshop-Wanda Mumm

St. Thomas the Apostle Episcopal School (K through 6 grades) Here is a variety of work done by 2nd-5th graders recently. We were inspired by Chagall, Van Gogh and of course, the Rodeo (being February and being in Texas!). Now we are working on Faberge Eggs for 4th Tesselations for 5th and Mondrian for 2nd- 1st are in the middle of huge Rosseau pictures which are turning out well.

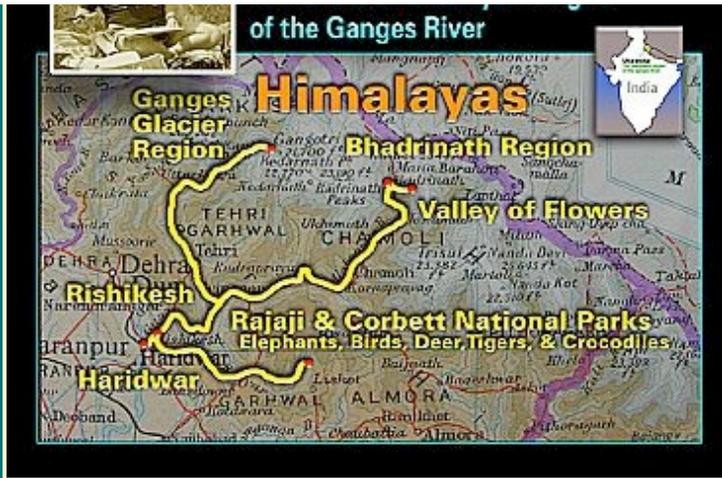


Fourth (4th) Grade-Mixed Media with watercolor pencils with added real feathers attached for 3-D effect.

DAVID RANKIN-SKB Foundation Instructor

From WNAG (The Worldwide Nature Artists Group-Promoting Nature Art & Conservation Worldwide)

Following the success of the David Kitler's inaugural WNAG Flag Expedition into the jungles of Panama late last year, we will support two new adventures of members this year. We have had a number of excellent applications to choose from and some of those may still be eligible for support as the travel does not take place until 2007.



David has set the bar very high for future expeditions through his dedication in capturing the spirit of his adventure in 140 pages of the WNAG Flag Journal, sketches, photographs, and video footage (to be posted later). David was also featured in Wildlife Art Magazine.

The two new expeditions are as follows:

WNAG Flag Expedition #2: "The Sacred Source - A Portrait of the Ganges", will involve an artistic study of the Indian Himalayas and the Ganges headwaters region through sketches and watercolor paintings. The Expedition will focus on the beauty and ecological complexity of the Garhwal and Kumaon Himalayas with

an emphasis on documenting the ecological and conservation challenges facing the Ganges River system, such as increased tourism, glacial recession, forest fragmentation, and shrinking botanical biodiversity in the fabled 'Valley of the Flowers'. Receiving a fellowship grant of \$5000 US under the WNAG Flag Expeditions Program is renowned watercolorist and WNAG Signature Member, David Rankin.

About the WNAG Flag Expeditions Program

The WNAG Flag Expeditions Program was created to make possible the field study and artistic rendering of endangered species or habitats deserving of greater public attention. There will be a strong emphasis on the study of unique, threatened habitats, and rare or endangered species in remote parts of the world. WNAG Signature Members can apply to obtain financial support and the privilege of carrying the WNAG flag on their journey.

Upon return from the expedition, participating artists will be required to submit to the Foundation, a written journal and sketchbook of their journey, photos with the WNAG flag in situ, a signed flag and video footage when possible. The Foundation will provide funding, as well as prominent exposure in a growing number of venues including on the WNAG Web site, for each artist and each expedition.

Based on Foundation funding to-date, at least two Fellowships - each worth up to \$5,000 US - will be made available each year.

For more information about the WNAG Flag Expeditions Program, including program application guidelines, visit www.natureartists.com/flag-program/. WNAG eNewsletter soon to be launched.

MORE ABOUT DAVID:

David is one of the true modern-day masters of transparent watercolor and he exudes a dynamic passion for the medium in his lectures, demos, and class instruction as well as in his own studio or field work.

He is one of the most effective watercolor teachers in the world today. When teaching, his main emphasis is to get watercolor painters to pay more attention to developing good sound watercolor technique in order to rapidly upgrade their skills.

As he states in his lectures, "The artists I meet and train do not need more "passion." They don't need to "free themselves up." And they don't need to come up with "new ideas for paintings." They in fact already have more ideas than they could ever paint in one lifetime. And they all come into classes & workshops with hundreds of dollars worth of equipment and loads of enthusiasm.

David's painting style is based on what he calls "natural abstraction," in which he likes to develop realistic subjects

using abstract design principles that he finds in Nature.



DEVERE BURT WORKSHOP:

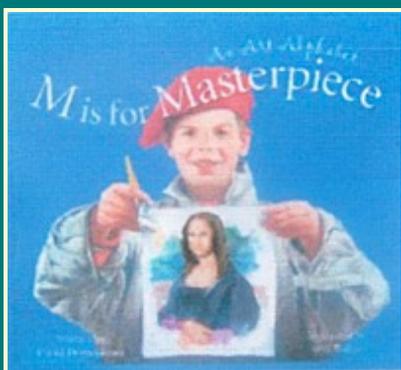
DeVere Burt's workshop was met with enthusiasm by artists at several different levels of accomplishments. DeVere held the interest of the painters by explaining materials and techniques.

He told stories that were inspirational and motivational, stories that moved the students to think about planning their own works more carefully.

Explaining about mediums and how they were used helped the student to think about new avenues to experiment with in their painting projects.

Painting a beautiful red fox brought up a chance to talk about how their paintings reflect their interest and personality. DeVere's easy manner and clear explanations left the students with the hope he would again plan another workshop.

Congratulations on a job well done!!!



WILL BULLAS-ILLUSTRATOR:

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 P.O. Box 883473
 San Francisco, CA 94188
 415-861-6661
www.willbullas.com

Will just finished illustrating his first book for young people book, "M is for Masterpiece" written by David Domeniconi and published by Sleeping Bear Press, Chelsea, Michigan. Check out their website at www.sleepingbearpress.com.

The book will be released in August and we're planning to have a book signing party at the Portnoy Gallerie in Carmel.

It's a fun ABCs book. Will did 26 illustrations plus the cover. The author, David Domeniconi has requested that Will illustrate his next book as well. We'll see what the next book will be!
"A is for Art" "D is for drawing"

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SKB ALUMNI AT THE WILDS



SKB Alumni, DeVere Burt, Ann Geise, John Agnew and Nancy Foureman teamed up with Masterworks for Nature recently to tour North America's largest conservation facility, The Wilds a ten thousand acre safari-like land south of Zanesville, OH. The visit combined research, photography and staff meetings to put together project plans for conservation. The mission of The Wilds is to advance conservation through science, education and personal experience; focuses on emphasizing the protection and intensive management of wildlife resources, both endangered and native. Different from zoos, The Wilds offer personal on-site experiences.

Staying on the reserve increased availability to the animals and the habitat. Colors ranging from creamy buffs to Manchurian crane reds promised paintings with visual appeal. A return trip will finalize favorite subject matter for paintings, emphasizing the diversity and beauty of both landscape and animals. Choices include 200 migratory bird species, a baby white rhino, Greys' Zebra, giraffe, sable antelope, Burmese Brow-antlered deer, Pere David's deer, thought to be extinct until found in the private zoo of China's Emperor. Susan Fox's experience in Mongolia (read in Winter Legacy News) came to life as we viewed Przewaisi's wild horses and Takin. It will be a hard choice to finally narrow down subjects into finish paintings-keep tuned.



Rhino calf born at THE WILDS



Ten thousand acres comprise the reserved area for research and education.



Wild Mongolian Horse



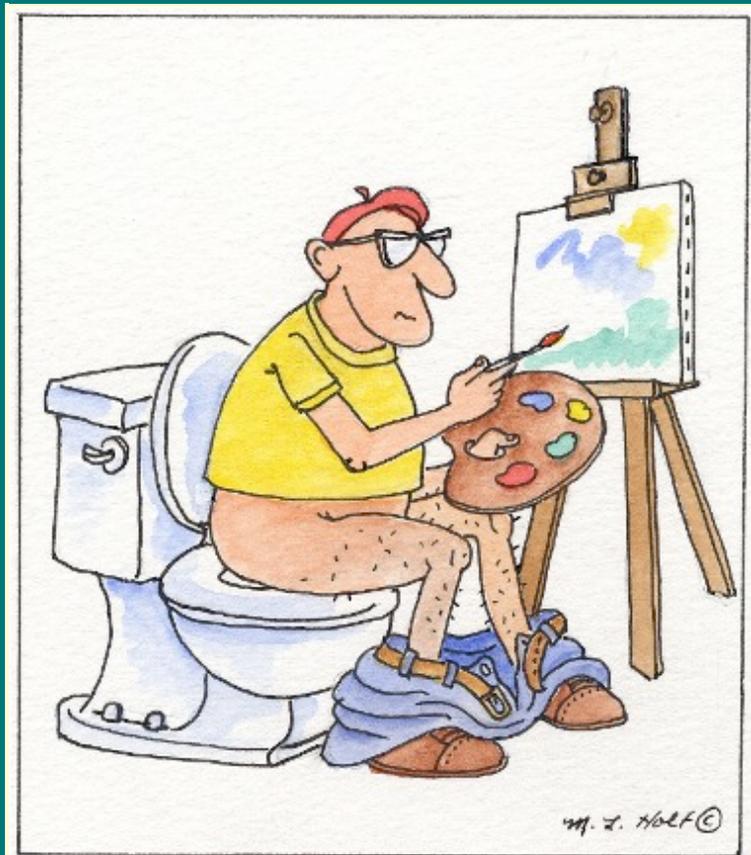
FAMILY SHOTS - SABLE ABEYTA'S FLOWER PAINTING



It is a great thing to see the next generation working in their studios with brush in hand. Kay Abeyta is a proud Grandma of Sables work. "She started painting with me when she was 18 mos. Old. She is still in the abstract stage but knows her colors real well. As you can tell reds and pinks are her favorite. She has her own easel, paints and brushes and is very possessive of them. I let her work in oils when I can be right with her because of the solvents. I got her watercolor because I can get non-toxic ones and I don't have to worry about her using them. And she can paint free will."



CARTOON: MARY LOUISE HOLT



When Howard heard that he could create more paintings by multi-tasking he was relieved To find out how much it increased his output.

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**FOR THE GOOD OF THE ORDER:
COMING SOON-ARTICLES BY DÉCOR**

Want to know more about framing? Consult the experts.

LEGACY NEWS will be featuring framing tips and ideas from DÉCOR.

You would not put a diamond in a plastic mounting. Present your paintings with class.

We will be sending you tips on matt color information, conservation matting and framing, and the industry business tips.

DÉCOR, the Art and Framing Business Resource will be featured in up-coming SKB news.

In the July issue, FRAMING for ARTISTS will be featured.

www.decormagazine.com

www.framedbydecor.com

www.volumeframingmagazine.com

www.artandframingsources.com

Gabriel Kiley, Managing Editor

TUSCANY WORKSHOP-JEANNE MACKENZIE

Ciao Painters!

Come Paint with Jeanne Mackenzie and a great group of artists in the hill country of Tuscany, Italy.

Date: May 25-June 3, 2006

See the museums of Florence for 3 days and then live for a week in a Tuscan Farmhouse.

We'll use an authentic Tuscan farmhouse as a home base, returning each evening for a home-made Tuscan meal, Chianti wine and great company. The house is located on a vineyard that still produces wine and olives. The art instruction is for all levels and there will be plenty of personal attention. Oils will be demonstrated but all mediums are welcome.

Price: \$2185pp double, \$1850 Tuscany only, Airfare not included

The workshop, sponsored by Il Chiostro, is limited to 12 participants, so reserve your place soon. Please contact 800-990-3506 or www.ilchiostro.com Talk with Jeanne at 970-224-9690 or email her at jeanne@jeannemackenzie.com.

Ciao Painters!

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COMPETITIONS: - Do you have a favorite show and can share a website?

BLOSSOM~the Art of Flowers: www.susankblackfoundation.org/blossom.pdf

ARTS FOR THE PARKS: www.artsfortheparks.com

ON THE HOME-FRONT: PAM DEAN CABLE



Our fifth anniversary workshop/art conference is shaping up to be the best yet: June 16-21, 2006 at Headwaters Arts and Conference Center, Dubois, WY. We are honored to have so many top artists as instructors. Plus, we'll have all the usual fun and more!!

Blossom ~ Art of Flowers. Wow, this competition and exhibit with national museum tour to follow, may define the word awesome. Floral art hasn't received the attention it deserves in a long time and Blossom is receiving early accolades from every quarter. Be sure to get your entries in by the deadline, Sep 30, 2006. Email request for a prospectus to skbfoundation@aol.com. So if you can use \$25,000 or any of the other generous cash awards SKB is

sponsoring, start painting those posies.

SKB has awarded grants to support two elementary school art programs in New Mexico and Texas and four teen programs in Colorado, New Mexico, Wyoming and Texas.

Wanda Mumm's teen workshop has moved to Dubois, Wy. Besides their own workshop they will join the adults for two days as we implement our exciting mentor/mentee program this year.

The Blossom~Art of Flowers exhibition as been booked at the Sonoran Desert Museum, AZ and the Spartanburg Museum, SC following the premier at the Houston Museum of Natural Science in May 2007 with other prestigious museums to follow suit.

One of our favorite instructors, auctioneer and all around fun guy, Heiner Hertling stars in his own PBS series, My Brush With Nature. Now being filmed, check your TV schedule later in the year. We'll send out a launch announcement. SKB is proud to sponsor this worthwhile series for serious artists.

A recent series of meetings are laying the groundwork for more SKB projects over the coming years. So - stay tuned! See you in Dubois!!! PDC

LETTERS TO SKB -

"Dear Mr. Parkman and Ms Cable, On behalf of everyone at The Museum of Fine Arts, Houston, please accept our most sincere thanks for the generosity of the Susan Kathleen Black Foundation. Your support of the ACT Program at the Glassell School of Art enables us to continue to serve talented high school students and the entire Houston metropolitan community, and we are most grateful to partner with you." Sincerely, Kathleen V. Jameson, Dir of Program Support

LETTERS TO THE DIRECTOR:

"....This letter is sent with great gratitude to the associates of SKB. The opportunity to meet with and learn from artists of your calibre is worth so much." Aaron David Bradley Teen Workshop and Mentor Program 2006 participant

"....I'm very grateful to be able to participate. Thank you for including me in this excellent art program. I am really looking forward to it." Sincerely, Cheri Scott, Teen Workshop and Mentor Program 2006 participant.

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Special Notice: Dear readers, please let Wes know if everything is OK with this issue of Legacy. What are your thoughts? Email Wes at siegrist@artofwildlife.com