



INSIDE LEGACY

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SKB Legacy News

ISSUE #10-FALL 2008

FROM THE DIRECTOR-PAM DEAN CABLE

RavenSable@aol.com



Unbelievably fall weather is starting to nip at the heels of the summer days and nights here in the Rockies. The aspen have not yet announced it, but it is certain. Very soon the first pieces of kindling and firewood will be thrown into the wood-burning stove to take the chill out of the morning air. Winter clothes will be pulled off the high shelves of the closets, and the horses will transform from sleek, shiny beauties to long-haired yaks. For artists, days of early morning plein air painting becomes cozying up in the studio with the easel and a hot mug.

I trust your spring and summer have been full of special moments including wildly inspirational ones that have translated just as you wanted onto your canvases. We look forward to seeing the results of some of those moments in the Miniature Art Show at the 7th Annual SKB Workshop & Art Conference in Dubois WY, coming right up Sep 18-22.

Please enjoy this 10th issue of SKB Legacy News. SKBers have been a busy lot winning awards, doing exhibitions, teaching workshops far and wide. What a great way to get to know one another a bit better through our featured articles. This issue features Wyoming artists, Kay Abeyta and Tom Lucas. Remember to check out the valuable business and marketing links and read all about being *in the zone*.

We want to hear from you with ideas, comments, photos, adventures. Stay connected to your fellow SKB artists through Legacy News. See you in Dubois!!!

FROM THE EDITOR-NANCY FOUREMAN

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www.nancyfoureman.com



You might enjoy reading the article INSPIRATION.

It is sometimes good to know “I am not the only one....”

I have heard the phrase “*in the zone*” so many times recently that I have begun to take notice; really listening to what the artistic person is talking about when using the phrase. It seems to be some mental state when one only thinks about what is being created. I became concerned that maybe I was not as creative as I thought I was; I don't remember going into any state when I paint. Upon examination, I realized that I have “*never been out of the zone*”. I don't know what people do who do not paint or create; I don't know what they think about if they don't paint or create; what gives them meaning when they are not painting or creating. Inspiration comes with many faces and connecting to each other is an important part of the creative process. I feel very fortunate to be connected to other artists and *in the zone* almost all my life. *Spacey*, another issue that we will discuss at a later date.

FEATURED ARTIST IN THIS ISSUE

TOM LUCAS



Well it seems as though summer just got here and now it's time for school to start. I wonder where the time has gone. We have been working in the **Silver Sage Gallery** nonstop all summer. I have been very busy painting everyday and taking care of the normal gallery duties. When I am not at the gallery, we are at home; mowing the lawn and Tammy is doing the laundry etc. In between all this we are both busy with our craft work which we will take to the Ft. Bridger rendezvous for the Labor Day weekend.

We will be at the Casper Event Center for Game & Fish Expo.
www.silversagegallery.com

We did Pinedale Rendezvous, it was a lot of work but everyone chipped in and helped with the work load. A BIG THANKS TO EVERYONE!

At home I have been working on my beadwork. I am busy making an otter skin bow and arrow quiver. The beadwork is a Sioux geometric design. I don't know if there is any certain meaning to it or if it is just a pretty design. It will take another week to finish the beadwork. This will most likely be used in a future painting.

Tammy and I are settled into our 7ft x 20 ft booth at the Celebration of Fine Art in Scottsdale AZ. I am a painter from Wyoming painting Western subjects, landscapes, wildlife and still-life of Native American artifacts and reproductions. This is my fifth year in the show which features 100 working artists in all mediums. I plan to post images of paintings as they begin and through the painting process, so you will get a better idea of how I paint, and why I paint.... If you are in Arizona, and want to see my work, stop by the show.

Visit www.celebrateart.com



Buffalo

This painting will be hanging
in the Netherlands



TOM LUSAS-CONTINUED



Red Earth

The painting to the left is a painting of the pipe bag. I wanted to convey the importance of the bag itself. The bag was made to carry the tobacco and the pipe together. The pipe was taken apart, the stem from the bowl, and put into the bag. The items were very special as the pipe was used for giving offerings in every matter of life such as hunting, protection, blessings, peace and war. The feathers are special because they represent power and protection for the owner. The sweet sage is meant for good medicine, the color of red is the symbol of power.

This is a painting that I enjoyed creating. This is the story about it: Mother would keep her valuables in the beaded pouch which she made herself. Laying on the buffalo robe is her turtle amulet, which is a symbol of fertility for all the plains tribes. Also she has her bird bowl which is special to her. Women of those days did not have much as they spent most of their time caring for their families.



Mother



You can visit Silver Sage Gallery in Dubois WY
www.silversagegallery.com

Andrew Denman

Email: info@andrewdenman.com
www.andrewdenman.com

Dear Friends, Collectors, Students, and Fellow Artists,

This fall the prestigious Trailside Galleries in Jackson Hole, WY, will host my first artist showcase outside of my home state of California. The show will consist of seven new paintings focusing primarily on Wyoming wildlife such as elk, bison, and moose (and, of course, a few birds). The showcase will run concurrent with the Fall Gold Show from September 1st through the 28th, with an artist's reception on the 20th from 3-6 p.m. Please visit www.andrewdenman.com and click on the artwork page to see a preview of this exciting show. You can also find further information at www.trailsidegalleries.com. If you are planning to visit the beautiful state of Wyoming this September, I will be in and around the Jackson Hole area from the 16th through the 20th, and I will, of course, be on hand at Trailside Galleries for the reception.

Also on the plate for this busy fall season, I will be participating for a third year running in the Western Visions "Miniatures and More" Show and Sale at the National Museum of Wildlife Art opening September 19th. I will have one painting included in this lavish event alongside over one hundred of the world's top wildlife artists. For more information, visit the museum's website at www.wildlifeart.org and follow the links to Western Visions.

While I am in Wyoming, I will make an appearance on Sept 21st and 22nd at the Susan Kathleen Black Foundation's annual art conference and workshop in Dubois, WY, to give a painting demonstration and marketing lecture. When I first attended as a student in 2002, the SKB workshop introduced me to some important mentors and gave my fledgling art career a boost of confidence, so I am pleased to be able to give

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.

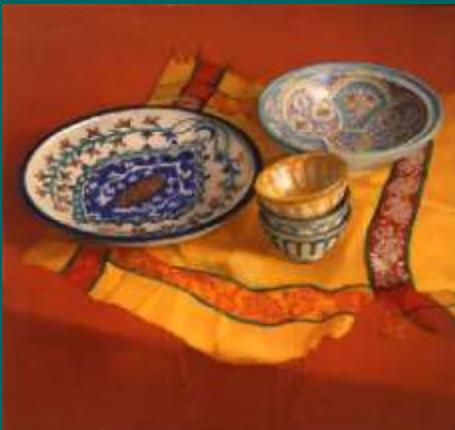


Please don't forget to check my website, www.andrewdenman.com, throughout the year for further updates. Thank you as always for your continued interest and encouragement.

To purchase a catalogue: Pacific Wildlife Galleries
3420 Mt. Diablo Blvd
Lafayette, CA USA 94549
(925) 283-2977; dsalvo@value.net

Sharon Sprung One Person Show

Thursday, September 11, 2008 6 - 8 PM
Gallery Henoeh 555 West 25th Street, New York NY
917- 305 -0003



Mort Solberg



In consideration of the significance of the Award of Excellence and the outstanding artistic talent that it denotes, The Society of Animal Artists Executive Board has created a special designation within the Signature Membership. The designation of "Master Signature Artist" will be conferred upon those artists who have won the award five or more times.

Therefore, Morten E. Solberg, Please accept our sincerest congratulations for earning the status of **Master Signature Artist of the Society of Animal Artists**
Only 10 of the current 380 Signature Society artists have obtained this prestigious honor.





VENICE, ITALY PAINTING WORKSHOP 8 DAYS - OCTOBER 11-18, 2008

**Join artist Jeanne Mackenzie
Painting en plein air in Venice**

Venice, a city, empire, wonder of the world, is one of the most visually stimulating Places on earth. Strips of canals with wonderful reflections, Byzantine mosaics glittering in the sun, misty morning fog playing with lights and darks give us wonderful subjects to paint. Each step through the crooked passages is a delight. Artists have been interpreting Venice since it was born in the lagoon centuries ago, from the Grand Canal to the tiny sculptures above the doorframes. Paint its sensuality.

During the week we will organize optional visits to museums and current art exhibits and tours to neighboring islands. We will stay in the center of town, just off the Campo Santo Stefano (close to the Academia Bridge), in a newly refurbished ex-convent. Rooms are single or double, simple and clean, each with private bathroom and shower. Daily housekeeping is provided. For our dinners together we will sample diverse neighborhood trattorie and local restaurants only the real locals know.



Jeanne Mackenzie's style of painting is a blend of impressionism and realism. She shows her work in fine art galleries in Colorado, Arizona and California and is in collections of Intel Corp, Pioneer Japan and MD Anderson Cancer Center, Houston. She has been featured in Southwest Art Magazine's 'Best of the West', International Artist Magazine's Master Artists, American Artist Workshop Magazine and Arts for the Parks Top 100. She has taught color theory, composition and painting at the Denver Art Museum.

Web site: www.jeannemackenzie.com

The Workshop includes:

- 7 nights in Venice- double occupancy
- Breakfasts and 5 dinners (including wine)
- Daily painting excursions
- Visits to neighboring islands- Murano/Burano
- Guided Tour of Venice with attentive workshop hosts
- Jeanne Mackenzie Workshop tuition

8 days \$1,995pp - Dbl. Occupancy

Limited Single supplement \$300

Airfare not included

For information and registration contact:

Linda or Michael at Il Chiostro

Web site www.ilchiostro.com

Email: info@ilchiostro.com

(NY) 1-800-990-3506

LOCAL INQUIRIES: 970-215-9220

www.jeannemackenzie.com

jeanne@jeannemackenzie.com

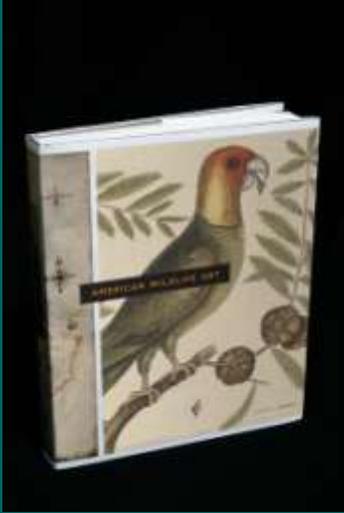
Reviewed by Todd Wilkinson

Author, freelance writer

Bozeman, Montana



DAVID J. WAGNER PH.D.



AMERICAN WILDLIFE ART

With David J. Wagner's handsome and voluminous *American Wildlife Art* (Marquand Books, Seattle), millions of people around the world can now cheer, for wildlife art has a new towering champion.

In turn, as an act of veneration, remembrance and humility, "wildlife art" has existed on our walls and shelves in the dwellings we inhabit, from caves to fireplace mantels in modern 21st century McMansions. Wildlife has been our sustenance, our stalkers, our companions, and our bellweathers for gauging the health of the environment around us. Our relationship with wildlife is age-old and yet, only relatively recently, has the art which celebrates animals and our own place in nature, achieved formal recognition as its own valid subject matter.

As someone who has written about wildlife in art for a quarter century, I am left daunted by the depth of Wagner's scope. "David Wagner is the number one intellectual in wildlife art, certainly in America, maybe in the world." proclaims Canadian painter Robert Bateman.

For a long time, the (primarily) Eastern art establishment has dismissed wildlife art and its practitioners as crude, undeveloped, and prosaic - unworthy of comparison to other art movements and the masters who spawned them. Critics demean wildlife art as little more than superficial documentation, though an exception is always unexplainably granted if a master from another genre, say, chooses to insert an animal image into a scene or motif as allegory. But here's the real gist of the paradox: Does the fact that artists like Constantine Brancusi, Pablo Picasso, and Andy Warhol chose to feature animals in their work substantiate the premise of critics or undermine it?

Wagner answers the casters of aspersions with evidence to the latter. Ironically, given the title of the book, he sets out to erase the artificial boundaries between wildlife art and fine art. As a foil, he invokes the story of Carl Rungius. The German-born painter who spent his most productive years in Canada's Banff National Park also explored Wyoming's Wind River Mountains early in his career. Rungius, who today is recognized as the finest painter of North American big game animal scenes, came under criticism for putting portraits of wildlife between the frame. Rungius responded by painting a series of pure landscapes that were hailed for their technical virtuosity and won him academician status with the vaunted National Academy of Design. Works featuring animals are hung in the Louvre, the Prada, and the Hermitage.

The late wildlife painter Bob Kuhn, for instance, was a graduate of the Pratt Institute who cited abstract expressionist Mark Rothko as an inspiration in his 60 years behind the easel. Auspiciously, the value of Wagner's book is heightened by a statement that emanates from the cornerstone of American Democracy and the halls of political power, Capital Hill. In 2008, Congress passed an act, signed into law by the president that formally recognizes the National Museum of Wildlife Art in Jackson Hole, Wyoming as THE official wildlife art museum in the United States. *American Wildlife Art* is today a featured book at the National Museum of Wildlife Art book store and has been adopted as reference for tests at a number of colleges. "The thesis of *American Wildlife Art* is that American wildlife art evolved not merely out of aesthetic advances, as many would simplistically believe, but out of four centuries of aesthetic, ideological, and entrepreneurial appropriation, and that the forces at play were symbiotically shaped and fulfilled," Wagner explains. "My purpose in writing this book has been to account for the evolution of the genre, and in doing so correct misconceptions that might exist."

For us in the 21st century, wildlife art does not assume a fleeting presence: it is an urgent modern totem.

For further information contact:

DAVID J. WAGNER

L.L.C. Office: (414) 221-6878

Cell: (920) 839-9569

Email: davidjwagnerllc@aol.com

How to order:

Order online:

www.American-Wildlife-Art.com

WORKSHOP magazine-Bob Bahr

Bob Bahr
Managing Editor
Workshop magazine
rbahr@myamericanartist.com



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 Kathleen 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 WY.

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.

MORE APPLAUSE FROM MEMBERS

WANDA MUMM

Wanda and her students sweep Lincoln County Fair Montana for 2008!

Wanda stated, "it is so gratifying to see my students rewarded for their artistic efforts".
(SKB sponsors Wanda's Montana Teen Workshop)

Five adult students and five young adult students entered pieces and swept the major awards. Divisions were youth to 18 yrs old, adult amateur and adult professional. Five of Wanda's youth students took home various blue and red ribbons.

In addition, five of Wanda's adult students took top honors including red and blue ribbons and special sponsor's awards for Best of Division. Wanda was awarded **The Grand Champion Award - People's Choice** for most outstanding professional painting.

HEINER HERTLING

Several items available that will make your painting more enjoyable

Finally it's ready!

"A Brush with Nature"

The complete edition in DVD form is ready to purchase.

Heiner's DVD is a how-to instructional lesson on painting an outdoor scene.

Also available; mahl sticks, view catchers, metal brushwashers, and a tube of Heiner's favorite paint, transparent red iron oxide. germanart@aol.com



JEANNE MACKENZIE

SKB artist Jeanne Mackenzie is now pleased to be part of a new frame company called

High Plains Frames (www.highplainsframes.com)

The frames are a high quality, ready-made frame perfect for shows, galleries and plein air events.

“I have used these frames for several years and find them a great accent for my paintings.”

I am really pleased to now make them available to the regional and national artists.”

Check out the website for selections and ordering. All SKB artists will receive an initial 15% discount on any size and style. Jeanne will have frames for sale at the workshop. You may also preorder through Jeanne and she will bring them to the workshop for you.



Check out the site below for High Plains Frames

jeanne@jeannemackenzie.com,

ASAP: if you're interested in a preorder.

www.highplainsframes.com <http://www.highplainsframes.com/>

STARVING ARTIST'S RECIPE

PARTY SALAD

1 package lime Jell-O
1 envelope plain gelatin
½ cup milk
2 cups cottage cheese
1/3 cup mayonnaise
½ cup pecans, chopped
1 cup crushed pineapple, drained
½ cup green pepper, chopped
Dash of salt
½ cup whipped crème, optional

Make lime Jell-O in regular way, using juice from crushed pineapple as part of the liquid. Pour 1 cup Jell-O mixture into wet mold and chill until firm. Meanwhile, dissolve plain gelatin in heated milk, add cottage cheese and blend well. When slightly cool add remaining ingredients. All 1/2 cup whipped cream if you wish richer filling. Pour over chilled Jell-O in mold. When firm, add remaining Jell-O which you have kept unfirm at room temperature. Chill until firm. Serve on a bed of Boston lettuce.



Watermelon and Fruit
James Peale, American
M. and M. Karolik Collection

FEATURED - KAY ABEYTA

Heart of the West Invitational Art Show and Sale

Lander, WY,

Oct. 17 and 18, 2008



Mama's Roses

This is a second-year show that the Lander Chamber of Commerce has organized. I will participate in the Quick Draw. As a new show, I think it has a lot of potential. The Chamber of Commerce is really putting a lot of work and thought into making this a Class A show.

My mother beaded the items in the painting *Mama's Roses*. The medallion is one of her last pieces and she beaded it for me for one of my birthdays. I wear it on special occasions only. The moccasins were her personal ones. Red roses were one of my Mother's favorites.

The story behind them is as follows:

"My mother and Anita Large, a Shoshone matriarch, lived on the JK Ranch in the Crowheart area. They were close, dear friends. At that time Dad was the foreman of the LU Ranch in Dubois and they lived on the ranch.

Mom and Anita spent many hours beading together and chatting. When Anita saw the position that Mom was beading her roses, she told Mom, "Valera, you're beading your roses upside down. They should be so that when you look down at your moccasins, they are right side up to you." To which Mom replied, "I want people to see me coming, not leaving!" Anita got such a big kick out of that and always teased Mom about her roses being upside down."

California's Death Valley 49'ers

59th Annual Encampment Days

Invitational Western Art Show

November 6-9, 2008

www.DeathValley49ers.org

Held at the Furnace Creek Inn in Death Valley, this is my first year attending this show. I'm looking forward to participating in the Quick Draw and Plein Air competition. There are several other events for the public to attend as well as the art show and its activities.

My New Website

www.kayabeyta.com

KEN SHANIKA

"Painting the Parks."

Kenneth W. Shanika wins major award at the 2008 Estes Park Plein Air Show "Painting the Parks."

Colorado artist was awarded the

"Mayor's Choice Gold Award"

2008 Estes Park Plein Air --*Painting the Parks*

His oil painting "*Day Slipping Into Dusk*" was the choice of Estes Park's Mayor Bill Pinkham.

Ken has won awards at this show four of the last six years.

This is the second time he has received the Mayor's Choice Award.

The painting period was August 9 - 22. Sixty-three artists from all over the country participated in the event submitting almost 300 paintings.

Cultural Arts Council Gallery of Estes Park, 423 W. Elkhorn Avenue, Estes Park, CO

Earthwood Collection Gallery, 141 E. Elkhorn, Estes Park, CO

Show runs through the end of September

www.EstesArts.com



2008 TELLER COUNTY COLORADO STUDENT ART SHOW

APRIL 26, 27, 2008

(SKB sponsors Ken's Colorado Teen Workshop)

Ken Shanika's students sweep the competition! "Four of my students entered the Student Art Show sponsored by Park Bank. Harrison and David shared "Best of Show". My four students won every award available to them including all but one of the top awards. I'm very proud of them. My students are between 13 and 16 years old. They competed with all Teller County students in middle school and high school. Well done!

"This year I assisted with setting up the art show which is sponsored by the Mountain Artists Group. The show was open to all Teller County students; primary school, middle school, high school, private schools and home schooled students are included.

This year's Top Awards were high quality art supplies. They need proper tools to learn how to create fine art."

"I believe the Student Art Show should be on the same level as any sports conference championship tournament."

www.ShanikaFineArt.com

ARTICLE BY DÉCOR

Want to know more about framing? Consult the experts

www.decormagazine.com

www.framedbydecor.com

www.volumeframingmagazine.com

www.artandframingsources.com



Last year at the SKB conference the importance of proper framing was emphasized, included in this, of course, is the use of proper glass that protects art works from becoming damaged by fading from a light source.

Nothing brings the important things in your customer's life more clearly into view than Museum Glass by TruVue.

When you finish a framing project with Museum Glass, you've got the clearest, best framing glass available. And with the highest UV protection you can get, Museum Glass helps protect your customer's framed piece from harmful indoor and outdoor light sources.

PUTTING CUSTOMERS AT EASE

1. **Reinforce Longevity**-There is something to be said about "being around for a long time". Customers want to know that you take your art seriously and that it is not just something you thought about doing over the weekend. How are you letting them know that you have put thought and effort into what you are doing as a career? Awards hanging on the studio/gallery walls offer them assurance they are in good hands. Do you provide assurance to your customers of your ability to deliver what they are expecting in quality? Discussions about some recent project just completed offer them the assurance they need. Your enthusiasm in work completed lets them know it is not just some money-making scheme and now you are "on to the next." Each project, each painting is an experience all its own.
2. **Be thorough and demonstrate your process**-Can you answer technical questions regarding permanence of pigments? What kind of support have you used and why? Do you have materials outside the frame? You don't want to tear the paintings from the frame trying to show them it is linen or a different material that you find suitable for what you have created. Have you used a spacer - something that provides air space between glass and artwork - and why that has been used? Why is it important? Can you explain that mats were not originally used for decorative purposes, but to protect the art itself? That explains it is about the protection of the art, not just the ability to display it.
3. **Keep the studio in top shape**-You need to make sure customers know you are a professional, and they can count on you for the best possible work. A professional-looking environment is the key. Have interesting still-life objects on hand to use as reference (i.e. saddles are interesting to a customer if you are a western painter). Your studio space can be filled with wonderful things to observe, but should be clean.

INSPIRATION

Beth A. Forst

Mick Jagger, when asked what it is like to perform on stage, replied that it was not work at all. He felt he didn't even have to think. He became *part of a zone*. I recently saw the documentary/concert at the IMAX Theatre that Martin Scorsese created about the Rolling Stones. Watching these musicians on a six story screen became a very up close and personal event. Keith Richards, worn and ragged, even at three stories, was somewhat frightening. They all are such finely adept musicians and so perfectly good at who they are. They have been making music that connects to their fans for so amazingly long. They know their music and love it. It was really just like being on the stage with them. They are larger than life.

The energy they create was electric. They reflected it off each other. It filled the room. It filled me. To be a part of that energy-the energy of creation as a group musically is a thrill to watch. The joy was easy to read, and it was worn and gnarly but PERFECT. Worn and gnarly is good. I do envy the collaborative energy of the band. (Should painting be a performing art?)

Painting seems such a solitary event. The studio can be so small, no matter its size if you are just not in the mood to be alone. The creative process is a solitary one, physically. Plein air painting has a whole natural setting that does make you feel comfortable and happy, even in your solitude. But, as I go into the "no thinking zone", when I have my palette set, my brushes ready, my place has no physical dimensions, this is a mental idea, a place where time and physicality are not measured. I am at one with something stronger and larger. Ideas pop in and out of my head, solutions to current problems, solutions to old themes, color combinations that zap the pleasure center. And that pleasure center pours back such good vibrations. "Let me do more. Change this.....pull that out. How about more red? Too much, not enough. YES. That is it." This conversation with my art brain is an ongoing form of developing my sensibilities about art. But doesn't this also develop our sensibilities about the best things in life? Sometimes we have the key to love and happiness in our hands and can't feel it. We don't see it or value it. I value the people I love and care for. It is that same energy I feel when I paint.

This art conversation makes the other senses more articulate. You hear with your eyes, your nose; you taste life more richly. This spills over to the other senses, makes you aware of the present moment. The joy of now. This energy spills over into other people who recognize this quality. I see this quality in other artists. It is our humanity; not our egos. The thrill of color and paint has taken hold of me.

When I am in this painting zone, I am a part of some larger, beautiful, inspiring energy field. Some times I feel I am not painting alone. I feel happy and strong despite the painting's outcome once I have left it to age for awhile. It is the job of the now and the process of creating; can only another artist understand this? This creative endeavor makes life seem limitless, ageless and beautiful. It is God's glory. It is the place I feel most connected but free. Maybe I shouldn't let the secret off the palette. Yes, I should. This is a great way to live.

,,,,,,,,,,,,,Beth A. Forst, a Lifer

"I threw my brushes aside; they were too small for the work at hand. I squeezed out big chunks of pure, moist color and, taking my palette knife, I laid on blue, white, and brown in great sweeping strokes. As I worked, I saw that it was good and clean and strong. I saw nature springing to life upon my dead canvas."

.....ALBERT PINKHAM RYDER
American 1847-1917

LINKS

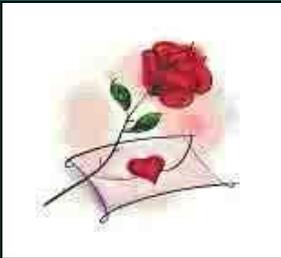
www.paintamerica.org
www.artandframinggallery.com
www.artbusiness.com
www.societyofanimalartists.com

www.andrewdenman.com
www.masterworksfornature.org
www.pacificwildlife.com
www.juriedartservices.com

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

Our love, prayers and concern go to Diane Hertling, wife of our instructor Heiner Hertling, as she undergoes treatment for throat cancer. Also, Carol Grende who taught sculpture for us at our first workshop, as she meets head-on yet another round of radiation in her fight against leukemia. If you would like to send a note of encouragement their emails are:

Heiner and Diane: germanart@aol.com;
Carol: cagrende@centuritel.net



ON THE HOME FRONT – PAM DEAN CABLE, DIRECTOR A Special Tribute to our Instructors

THANK YOU INSTRUCTORS! Along with the very talented new instructors we add each year, many of our former instructors return every year to volunteer their time and expertise to the artists during our annual workshop. In addition they also volunteer to participate in the Quick-Draw, donating their works for the live auction to help SKB keep the cost of the workshops at an unbelievably low cost.

Whether it's getting up before dawn to take a plein air group out to greet the rising sun, doing a demo for very excited students, giving evening presentations and critiques, volunteering even further to assist with registration, the auction, and judging our shows, they are our life's blood in many ways.

They are a jovial, fun-loving group as well. One artist commented that it must be so, that in order to qualify for the workshop, one had to have a sense of humor. After all, laughter and good-natured ribbing can be heard coming through the front door, and ringing in the halls and rooms of Headwaters Arts & Conference Center. They bring smiles and inspiration and that, as we all know, is priceless.

For your generosity of spirit and your friendship to all of us at SKB I particularly want to thank Heiner Hertling, Wanda Mumm, Mort Solberg and Lee Cable for being on-board from our very first year in Divide, CO. It was March; the ground was covered in snow. Pikes Peak towered over the camp. Thank you for sharing our humble beginnings, thank you again for being with us this year, and thank you for all the years in-between.

Please visit our instructor link on this website to learn more about ALL of our fabulous instructor team.
