



SKB Legacy News

ISSUE #8-WINTER 2008

INSIDE LEGACY

From the Director

From the Editor

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On the Home Front

FROM THE DIRECTOR-PAM DEAN CABLE



As we look forward to goals and challenges in 2008 we need to bid farewell to 2007. I will echo what I know most of us are thinking..... where did another year go? The seasons, holidays, and times of our lives have all helped define who we are as we ponder the best use of another set of months sure to fly by as well.

2007 brought many blessings to the Foundation. Blossom~Art of Flowers premiered at the prestigious Houston Museum of Natural Science in March and ushered in the exhibit's on-going national museum tour through 2009. What a truly awesome experience to see these gorgeous finalists' paintings all hung and ready for the public to appreciate. Our thanks to the nearly 1000 artists, representing 14 countries, for making this event so successful. Special congrats to Florida artist, Stacy Barter, our \$25,000 Grand Prize winner for her 22"x 28" oil, *My Grandmother Dreams in Peonies*. Blossom~Art of Flowers is representing SKB well on its travels.

Several SKB artists distinguished themselves as finalists and include Kim Carlton, Jean DeHaan, Jeanne Mackenzie, Joy Nguyen, and Wes Siegrist. Please go to our website at www.susankblackfoundation.org to enlarge the thumbnails of all 61 finalists' pieces.



LEGACY NEWS has added a new section to its publication:
BOOK REVIEW

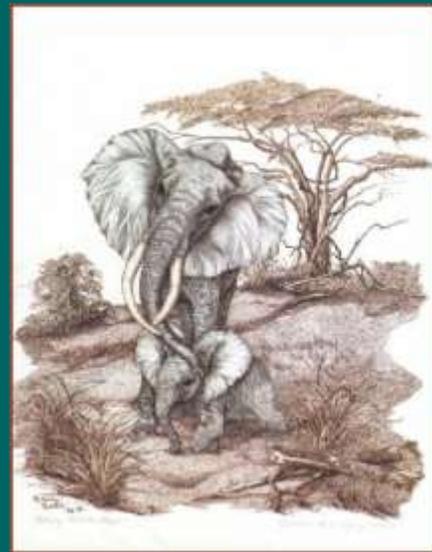
I think you will find this information both inspiring and helpful in your ability to do business in the field of art. These are not dry opinions of what is written; they are part of the book you can read before you buy.

Read small excerpts from each one of these publications.

Also exciting is Pam's article *For the Good of the Order*. It reports the projects that have grown with the foundations support. At the beginning, 'how would we have known' how many lives SKB would touch and change.

FEATURED ARTIST-SKB ARTIST PROFILE

Sherry Steele



Guardian of a Legacy

Following the intensity of the studio, we rewarded ourselves with a trip to see Victoria Falls, truly one of the wonders of the world. Drenched by the mist filling the air as we moved from one overlook to the next, the magnitude of the sight beat the ability to comprehend such a force into total submission. Falling asleep at night to the unwavering roar gave new meaning to the word "insignificant", and awaking in the morning to see the clouds of pink-tinged mist rising high to meet the morning light was the definitive sign of hope.

And the trip was not yet over! We added one more escapade to this adventure by taking an elephant-back game ride at the Woodlands Estate. There I was given the opportunity to sketch their herd of rescued African elephants as it browsed in the open bush. Even the tiniest new addition, 5 month old Chizzie, is thriving under the protection of the dedicated family of Gavin and Shaylene Best. Being surrounded by these beauties was a fitting end to a trip filled with discovery and wonders.

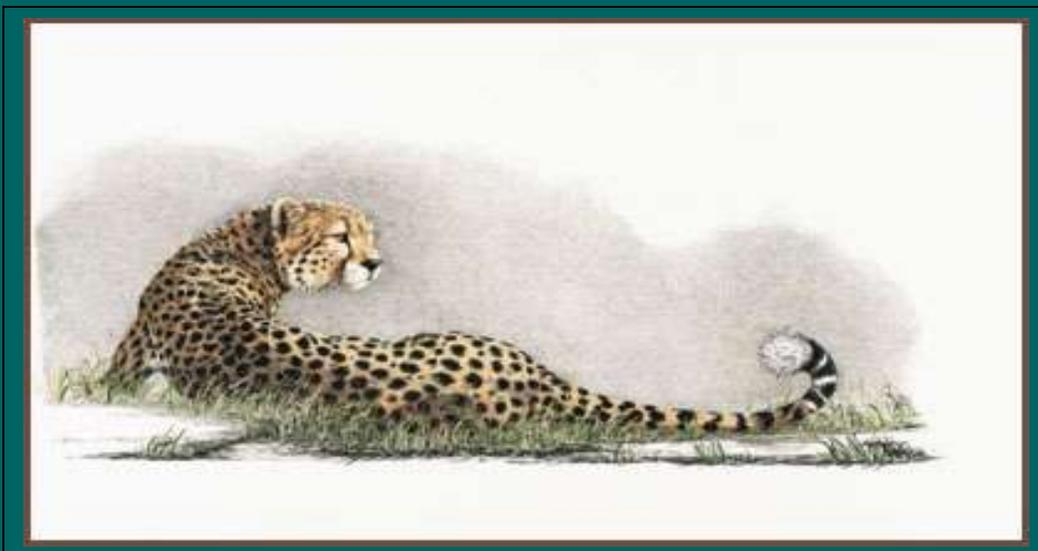
SHERRY STEELE-CONTINUED

Sherry Steele uses animals to portray the emotions that create the storm of the human condition. She brings a unique style to the field of wildlife artistry with her signature technique using permanent inks. Working from sketches and studies done in the field, she captures the essence of her subjects and presents them as if you were there beside her. Because the animals spontaneously reveal their emotions there is never a need to fabricate an expression. Using her skills of observation and perception, she delights in feeling their unguarded emotion and then sharing it with all who will look into their eyes with her.

The journey has been a long and circuitous one for someone whose lifetime passions have been for wildlife and art. Born in Tennessee at the foot of the Great Smoky Mountains, she spent her childhood there hiking and camping. Then moving to Florida, the secluded coves of the West Coast became her playground and exploring their secrets began to fill the sketchbook in her mind. Following college and years of moving with her family across the United States, she finally settled in Washington, D.C. where a new career enveloped her. Working as a Professional Staff Member on the Merchant Marine and Fisheries Committee for the House of Representatives continued to present opportunities to travel and observe the wildlife she loved.

But the dream of devoting her life to art never died, nor was it to be denied. Boldly forgoing her previous careers, in 1994 the insatiable desire to depict wildlife as she sees it became an uncompromising passion. Without formal art training she took the unforgiving medium of pen and ink and made it her own. Abstaining from the traditional approach of using watercolor washes over black ink outlines, she mixes her own shades of ink and builds layers of rich color. The result creates a texture and depth that becomes almost sculptural as she literally "paints with her pens".

Now working from her studio in Austin, TX, she can finally let the passion for her animals consume her as she creates them one by one in her time-consuming process. Join her in the celebration of their beauty.





We have just returned from Zimbabwe, where I was on a safari of a different kind. I was on the hunt for a cat... only this time it was for one with clay feet. Given the amazing opportunity to study sculpting with internationally renowned silver sculptor Patrick Mavros, I naively accepted the challenge to tackle a new medium.

Opening his home to us, we were given our own little thatched cottage (with Greater Bush Babies calling around us at night) that overlooked the wild game roaming the African bush below us. Pulling my head back from the idyllic setting to face the intense pressure awaiting me in the studio every day took Herculean effort. Not wanting to be intimidated by this commanding personality and talent slowed my hands to a sluggish pace. My vision of a lion cub stubbornly fought its way out of the clay, and then just as quickly would transform into another creature. The slightest pressure of my fingertips seemed to let everything from bears to zebras escape before the only thing left in the clay was the cat I had been carrying in my head.

With Patrick's guidance and encouragement, always at the right moment, this little experiment will have a happy ending. Receiving its finishing touches of fur, the cub will soon be returned to Zimbabwe where a mold will be made and a final piece poured in sterling silver. I hope to have my little sculpture on display with me at some of the upcoming shows.

- The Alamo - **Special Commission by the Daughters of the Republic of Texas to benefit the Alamo** - 2003
- **Black Tie & Boots Inaugural Ball**, Washington, D.C. - 2001, 2005
- Cottonwood Art Festival, Richardson, TX - 2000-2006
- The Official Texas State Arts and Crafts Fair - 1998-2007
- Florida Wildlife and Western Expo - 2001-2002
- Wildlife Arts Festival, Smithsonian's National Zoo - 1993-1999
- National Wildlife Federation - **One-person exhibits** 1996 and 1997
- Southern MD Wildlife Festival - 1994-1995
- National Wildlife Visitor's Center - **One-person**

Check out Sherry's website for new exhibitions and travel

www.sherrysteele.net

ARTICLE BY DÉCOR

Want to know more about framing? Consult the experts

www.decormagazine.com

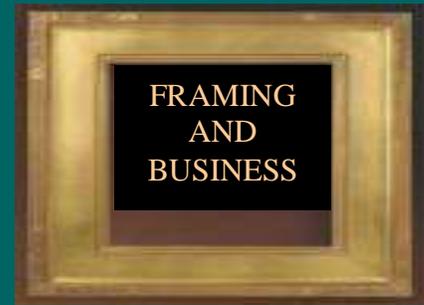
www.framedbydecor.com

www.volumeframingmagazine.com

www.artandframingsources.com

Gabriel Kiley

Managing Editor



In both 2006 and 2007 it was brought to our attention that more care should be given to the framing and presentation of our paintings. We hope these articles in DÉCOR may help in some way to accomplish this important aspect of presenting our work in a professional manner.

“A little help from DÉCOR”.

Many frame shops have artist-opening receptions for the public. One advantage, their customers are accustomed to spending money. These shops do not play a second role as a museum as do many galleries. Many times the framing shop will provide framing in exchange for the use of your work. After the show you can purchase the frames at a discount. Also, arrangements beforehand can end up with you receiving one or two of the frame for your part in the exhibit. Learn to negotiate what you think is your part in the advertisement of the frame shop business. All shops pay for advertising in the newspapers or local radio stations. Artist need to become part of the advertising phenomena.

“Tell them about it.”

Is it hard for you to talk about your art work? Many painters are reluctant to talk about how a piece of art work is inspired and that the technique is short of brilliant. Take a look at this approach; talk about how and why the molding was chosen for this particular painting that you just finished.

Educate yourself about how the framing supplier obtained the wood: what is the kind of wood, what country did it come from. Many frame moldings are exotic and designed to be unique to that particular supplier. Many molding companies have signature designers with long-standing prestigious reputations. Many of the painters that came before us were also frame molding designers. The frame and the paintings were sold as old piece of art work and contracted not to be separated.

You can also become such a designer by *stacking* the moldings in a unique order to make your work stand out. Wood combinations can add a distinctive look to paintings that enhance the feel and excitement to a client’s purchase. “Tell them about it.”

BOOK REVIEWS

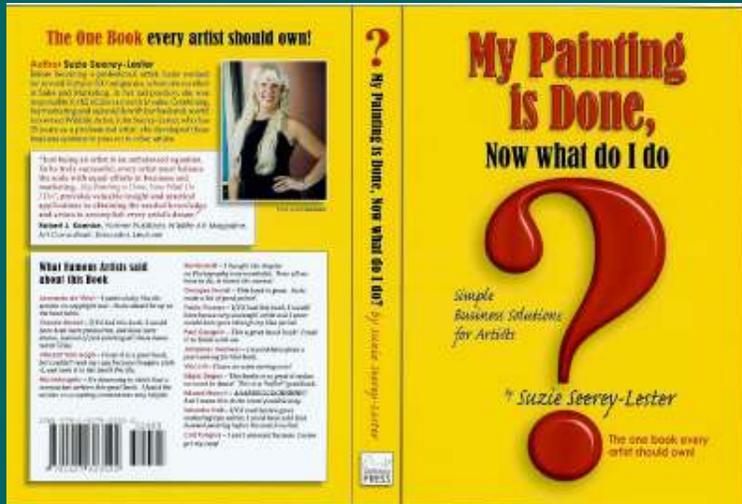
My Painting is Done, now what do I do-- by *Suzie Seerey-Lester*

Mermaid Press LLC, Osprey, Florida

seereylester@msn.com

www.seerey-lester.com

The one book every artist should own!-----\$24.95 plus shipping



Simple Systems for Artists
How do I keep track of my paintings?
What on earth happened to that painting?

Photographing the work
Framing the artwork

The business side of things
Consigning your artwork

Setting your price
Off to the market

The exhibition
Artist etiquette

A funny thing happened to me on the way to the show

Recommended resources list

Included in this wonder guide to every artists career planning:

Labeling	Shipping and Handling
Copyright	Setting the Price
Inventory	Show Inventory
Photography	Price Cards
Varnishing	Sales
Framing	Etiquette
Business Name and License	Logos
Website	Biography
Commissions	Setting up the booth
VIP Program	Follow the show rules
Consignment Agreements	Getting 'psyched'

You will assign a number to each piece, as your *WC Number*. One way you can start is with the year the painting was painted, and the number of paintings you have done. For example: The first painting you complete in the year 2007 would be listed as: 07/01. That way, by a quick glance you can tell the year you painted the piece and it will be easier to locate later. Page 17

BUY THIS BOOK

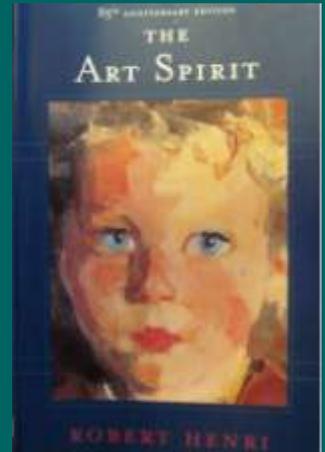
This is not even a fraction of the information included in Suzie Seerey-Lester's new book. Also, included in the back of the book are the resources for the equipment you will need to accomplish these tasks. It is a good feeling going into a show or exhibition with all-your-ducks-in-order. To be able to relax and enjoy your customers and fellow exhibitors knowing that everything you need and the customer needs are already completed.

The Art Spirit, by Robert Henri The Perseus Books Group, Cambridge, MA

No other American painter drew unto himself such a large, ardently personal group of followers as Robert Henri, whose death, July 12th, 1929, brought to an end a life of uncontaminated devotion to art.

No artist's career should continue without reading this book. Many artists feel isolated from the everyday life that seems to occupy the rest of the world. The way we think is often out-of-synch with the way the world hurries though its everyday tasks. This book gives insight into a painter's thought and ambitions: the pursuit of monetary gain.

Also, revolutionary teaching methods that are even now not fully employed to train American artists to their full potential.



I have often thought of an art school where the model might hold the pose in one room and the work might be done in another. The pupils would have their places in both rooms, one for observation and the other for information. In getting the information he could view the model from his place or could walk about and get an all-around concept; he could also make any sketches he might desire to make—for information-but these drawings are not to be carried into the work room. Into this room he only carries what he *knows*.

It would be a wonderful school and the pupils in it would not only enjoy their work and profit more but they would be a much better class of students. For this class of work would demand such activity of mind and such energy that the practitioners of idle industry that now occupy so many places in school studios would eliminate themselves.

Some tentative efforts have been made in memory study but perhaps the nearest we have come to it in any effective way has been through the introduction of the five, ten, or quick seizing of essentials have been stimulated. We have proved that thirty minutes of high-pitch mentality and spirit is worth more than a whole week below par.

Also:

I want to see these houses solid; I want them to feel like houses. I don't care about your drawing and your values—they are your affair. They will be good if you make me sense the houses and they will be bad, however "good" they are, if you do not make those houses *live*.

Also:

Black is always thought of as a neutralizer of color. It should be better remembered that white is also a neutralizer of color, except perhaps in its effect on a very deep blue, blue purple, purple or purple red, so deep that their color cannot be appreciated. In such cases the neutralizing white has a reverse effect when only a slight quantity is added. It serves to bring the color up out of the depths. Except for this service white is a neutralizer.

"Does it gray a color?"

STARVING ARTISTS RECEIPT: Looking for comfort food?

LEMON BREAD

1 cup sugar
8 tablespoon shortening
rind of 1 lemon
2 eggs
1 ½ cups flour
½ teaspoon salt
1 teaspoon baking powder
½ cup milk
½ cup nuts, chopped
1/4 cup sugar (scants)
Juice of 1 lemon



Cream sugar and shortening. Add lemon rind. Beat in eggs. Sift flour, salt, and baking powder together, and add alternately with milk, beginning and ending with flour. Stir in nuts. Pour into greased loaf pan and bake at 325 for 35 to 45 minutes. Dissolved ¼ cup sugar in lemon juice and pour over hot bread. Allow to cool in pan. When cold, slice and serve with sweet butter, accompanied by your favorite beverage.

WANT SOMETHING DIFFERENT?-FROM RUSSIA

KASHA-BUCKWHEAT GROATS

1 cup coarse kasha (buckwheat groats)
1 egg
1 teaspoon salt
8 tablespoons (1/4 pound stick) butter
2 to 3 cups boiling water
2 cups finely chopped onions
½ pound fresh mushrooms, finely chopped



In a mixing bowl, toss the kasha and egg together with a large wooden spoon until the grains are thoroughly coated. Transfer to an ungreased, 10 inch skillet and cook uncovered over moderate heat, stirring constantly, until the kasha is lightly toasted and dry. Watch carefully for any sign of burning and regulate the heat accordingly. Add the salt, 3 tablespoons of the butter and 2 cups of boiling water. Stir thoroughly, cover the pan tightly, and reduce the heat to low. Simmer, stirring occasionally, for about 20 minutes. If at this point the kasha is ot yet tender and seems dry, stir in the additional cup of boiling water and cook covered 10 more minutes. Remove the pan from the heat, remove the cover, and let the kasha rest undisturbed for about 10 minutes.

Meanwhile, melt 3 tablespoons of the butter in a heavy 10 inch skillet over high heat. Add the chopped onions, lower the heat to moderate, and stir frequently. Fry for 3-4 minutes, or until onions are soft. Stir the onions into the kasha and melt the remaining 2 tablespoons of butter in the skillet. Drop in the mushrooms, reduce heat and cook 2-3 minutes. Then raise the heat to high and cook the mushrooms briskly, uncovered, until all the liquid in the pan has evaporated. Add the mushrooms to the kasha and onions and toss together. Taste for seasoning.

Kasha may be cooked in advance and reheated, covered, in a preheated 200 oven for 20 minutes or so.

FEATURE ARTICLE-*REBECCA McCLIVE*



Keeping Watch

My art springs from a lifelong fascination with landscapes and the animals that live in it. This fascination has greatly influenced my personal, academic and most importantly my artwork.

The power and perfection of both the landscape and animals intrigues me and I seek to express those qualities in my art. There is a physical, emotional and spiritual value that connects me to these places and their inhabitants.

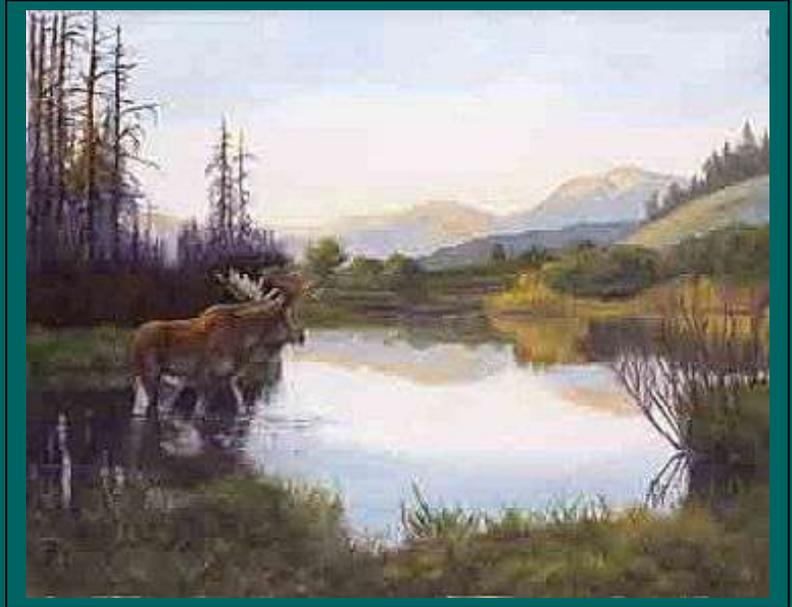
My paintings are done in a realistic style with a touch of impressionism. I am also influenced by the chiaroscuro style of some of the earlier Masters and some of my paintings are a reflection of that. I have worked in watercolor, pastel and acrylic but my main focus now is in oils and acrylics.

Special Achievements:

- **2006 - West Yellowstone "Buffalo Roam" Project**
<http://www.wyed.org>
Selected as 1 of the 25 artists to paint a 3/4 size fiberglass buffalo for the Economic Development of West Yellowstone
- **2005 - Arts for the Parks**
In the top 200 group



The Overseer



Room with a View



Lioness #1

Rebecca is greatly influenced by her father, an artist living back in Maryland. She remembers fondly the beginning of her art instruction sitting at the dining room table learning how to draw horses with her sisters. Her father's studio was and still is in his living room, so she grew up with paints and brushes always out and a painting in the works. Here art springs from a lifelong fascination with landscapes and the animals that live in it; this fascination has greatly influenced her personal academic and most importantly her artwork. Rebecca's medium is primarily oils and acrylics.

Her education starts with a degree in Wildlife management, which has helped to create paintings with the correct habitat, the correct pelt, or antlers or plumage for the time of year. She has studied with premier wildlife artists such as John Banovich, John Seerely-Lester, Terry Isaac, and Greg Beecham.

Travels have taken her to France, Italy, Spain, Greece, Costa Rica and Scotland. She is a signature member of the Worldwide Nature Artists Group. Living so close to Rocky Mt. National Park has provided much inspiration for her art. Since her move to Fort Collins Colorado she has become a professional artist and is currently represented by the Collective Gallery in Fort Collins.

Check out:

- [More Artwork](#)
- [Galleries](#)
- [Events Calendar](#)

Email: Rebeccaz42@aol.com

Home Page: <http://www.rebeccamclive.com>

Congratulations to Rachelle Siegrist Best of Show

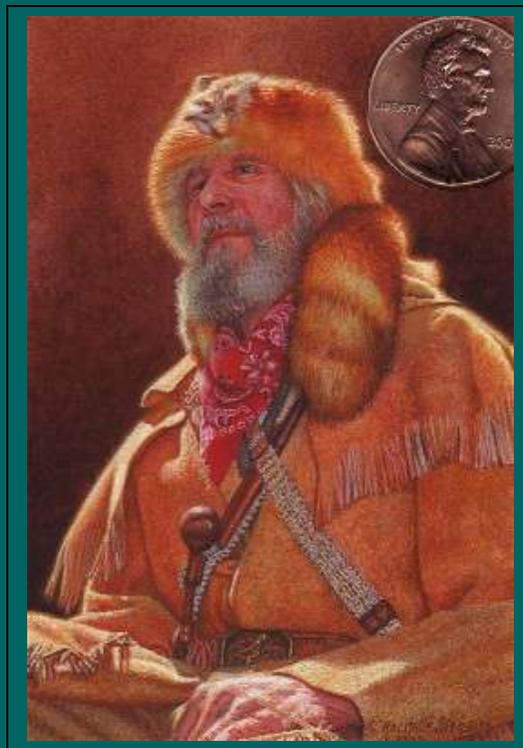
Rachelle's painting measures just 3x2 inches and is an opaque watercolor on rag board.

33rd Annual International Miniature Art Show

Sponsored by the Miniature Art Society of Florida

Hosted by the Gulfcoast Art Museum in Largo, FL

There were 1500 entries from around the world and the jury pared it down to 900 making it the largest miniature show in the world.



The Mountaineer

Herb Herrick was the model for Rachelle's painting; "The Mountaineer". Herb is also a painter attending the event in Dubois, Wyoming; he maintains a studio at the Pendleton Art Center in Rising Sun, IN. The authentic dress and detailed clothing provided by Herb Herrick contributed to an outstanding image. This is a celebration of an icon that depicts the strength and vigor of a people living in the great American West.

Rachelle Siegrist has skillfully made use of chiaroscuro creating a warmth and personal connection with the subject. Harmony of color emphasizes the relaxed pose with a sense of deep thought in the mountaineer.

The Susan K. Black Foundation Workshop has models at the Wyoming site in Dubois each year. Interesting costumes, horses, and stagecoaches enable the artist to create authentic works of art.

Paint America Announces 2008 Paint the Parks Call to Entries

PaintAmerica, a national, non-profit organization to support and promote the visual arts, has announced: Call for Entries for the 200 Paint the Parks Artists' Competition. Paint The Parks will attract many of our nation's top artists, with a \$10,000 purchase award for the Grand Prize. Many other cash prizes and purchase awards will also be available, making Paint the Parks one of the country's richest art competitions. Full details and entry forms are available at www.PaintAmerica.org

The 2008 Paint the Parks100 Competition and the Paint the Parks Mini 50 provide the country's top national venue for established and emerging representational artists to showcase their talents. The competition celebrates our country's national parks, with a portion of the proceeds benefiting the National Parks Foundation (www.nationalparks.org) The competition also supports the PaintAmerica mission of providing scholarships for young artists and promoting the visual arts across America.

The Paint the Parks Competition format rewards artists with great potential for sales of their work. It also provides recognition, exposure and awareness through a national traveling exhibition and an online display. The exhibition will be shown in venues such as The Jefferson National Expansion Memorial, St. Louis, MO; The RW Norton Art Gallery, Shreveport, LA; and The CACEG Gallery; Estes Park, CO. Showcasing the beauty and qualities of America's National Park system as seen through the eyes of its artists is another benefit of the program.

The Second Annual Paint the Parks 100 carries on the tradition of the long-running Arts for the Parks competition. Entries representing any of the 390 National Parks are submitted and judged within one of the three National Park Regions. The highest scoring painting from all entries is named the Grand Prize Purchase Award Winner and claims a \$10,000 purchase award. It and the top 33 paintings from each of the three regions advance to the Paint the Parks100. Other artists in the top 100 also have the chance to receive additional cash prizes and purchase awards. Recognition is also given to the 2nd 100 artists.

The competition is for works up to 180 square inches. The full-size competition accepts work up to 720 square inches. A discounted entry is available for meeting the early deadline of May 1, 2008. The final competition entry deadline is May 31, 2008. Galleries interested in exhibiting the Paint the Parks Top100 should contact Paint America mail@PaintAmerica.org

SOME IMPORTANT RULES TO CONTRACT BEFORE DONATING ART WORK FOR CHARITIES.

Sent in by: Paul Dorrell/Paul Dorrell's Blog

Gallery Owner, Art Consultant, and Author of the Guidebook for Artist,
"Living the Artists Life"

1. **You set the minimum bid, meaning that if the piece sells for \$1,000 on the retail market, it sells for no less at auction. If no one meets that price, it doesn't sell.**
2. **You require that they pay you a percentage of the sale price to cover your expenses (unless you're already well-off, in which case, donate away)**
3. **You make certain the event is established and well-attended before consenting, and that your contact information and website will be plastered all over the joint-in an understated way of course.**

Once you established the ground rules, these folks will respond accordingly. They'll also begin to better appreciate the realities of your life, the sacrifices you have to make, and the difficulties you juggle.

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

In general news the Susan Kathleen Black Foundation continues to support art education programs around the country. These include being in partnership with other Foundations to enable sizeable programs to be put in place for the next generation of artists. Two of these that we are most pleased to be a part of are The Houston Museum of Fine Arts and the Santa Fe Arts Commission. These two projects alone contribute to the creative and spiritual welfare of hundreds of elementary and high school kids.

Recently I visited our grantees in New Mexico popping into art classes in the elementary schools and attending Santa Fe's annual Mayor's Excellence in the Arts Awards and Banquet. This great little town knows how to honor the arts in a really big way. SKB's partnership through the Santa Fe Arts Commission has put the creative and performing arts in 17 of the areas' 20 schools.

Additionally we have funded a cross-cultural art project between schools in New Jersey and one on a Cheyenne Reservation. We helped fund art projects for children in long-term care in a California hospital and a life-size elk painting project in Colorado.

Our smaller programs such as those directed by SKBers Wanda Mumm, Ken Shanika and Nancy Foureman enable a really personal experience with smaller groups of grade school and high school kids getting the benefit of close hands-on instruction in Montana, Wyoming, Colorado and Ohio.

Please add to our list by emailing Nancy Foureman-LEGACY NEWS editor; rfoureman@skynet.net
If you have experienced an interesting trip, funny experience, a great sale, pass it here for all to be inspired.

FROM THE HOME FRONT-PAM DEAN CABLE



Please enjoy this issue of SKB Legacy News. A special thank you to everyone who contributed articles and news. Be sure you send our Editor, Nancy Foureman any story ideas, news, etc. And remember to send along information about shows you recommend, or any art related subject that might be of interest to everyone.

Get your New Year's resolutions off to a good start, and we'll see you along the old art trail soon. Thank you so much for your support of SKB and being part of our growing family.

Happy New Year!! Pam