

# THE AGILE BARK CANOE

JOHN BUXTON

The Native People of the Eastern Woodlands built two types of canoes: dug-outs, fashioned from tree trunks, and more lightweight canoes made of bark, preferably birch since it was easier to form. The men in *The Agile Bark Canoe* are in hunting canoes of a style attributed to the Passamaquoddy but perhaps these Indians traded for them, as was done frequently. They were as light as an autumn leaf upon water, with the ability to navigate rivers, shallow streams, marshes and moderate rapids. Being extremely light enabled easy portage between waterways and yet they were capable of carrying heavy loads. A canoe this size (12 feet long by 30 inches wide at its center) could be lifted with one hand and was very stable when fully loaded. The bark canoe was fast and infinitely more versatile than any of the small craft of the European settlers.

**Fine Art Giclée Canvas:**

limited to 50 s/n. 25" w x 25" h.

\$695 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# THE FORDING PLACE

JOHN BUXTON

It is summer in the Iroquois territory and the tribe has set up their temporary on the banks of a river, where the fish and game are plentiful. At the end of the season the men and the women will pack up their huts and move to higher ground, where the winter floods will not reach them. Content that their work in the camp is done, a group of men set out across the river to hunt and continue the day's chores.

The popularity of Buxton's artwork and the importance of the eastern 18th century experience can be noted in John's inclusion in premiere Western art events such as the Autry National Center's Masters of the American West and Eiteljorg Museum's Quest for the West.

**Fine Art Giclée Canvas:**

limited to 100 s/n. 30"w x 20"h.

\$695 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# DRY MOCCASINS

JOHN BUXTON

Who could this person be? He is alone and has stopped on his water route long enough to build a fire, have a bit to eat and drink, maybe even to dry items that have gotten wet along the way.

This is the 18th century—somewhere. Is he English... or their enemy, the French? He appears to be a trader, but doesn't have much with him. The cloth near his leg reveals his goods: silver trade items. His pistol is fully cocked; is he fearful? He has no furs and his Algonquin canoe isn't large enough for many anyway. Could this man be the English trader, John Frasier, as he escaped downriver from the French soldiers at Venango—his trading post on the Allegheny River—in 1752? The French had come down from what is now Canada into the Ohio Valley, along the Allegheny River, to rid the region of English influence. They confiscated Frasier's trading post and a blacksmith shop. Frasier lost all his trade goods but escaped capture.

*MasterWork™*

**Fine Art Giclée Canvas:**

limited to 25 s/n. 38" w x 26" h.

\$1250 unframed

Framed \$ \_\_\_\_\_

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**Fine Art Giclée Canvas:**

limited to 75 s/n. 25"w x 17"h.

\$495 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# THE HELPING HAND

JOHN BUXTON

“It’s pretty common to see things written about the conflicts between the Native Americans and the settlers,” says John Buxton, “but friendships must have developed as well. Living on the frontier, they had to get along and trust one another in order to survive.”

**Fine Art SmallWorks™ Giclée Canvas:**  
limited to 75 s/n. 15" w x 9" h. \$215 unframed

Framed \$ \_\_\_\_\_

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# THE FORDING PLACE

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It is summer in Iroquois territory and the tribe has set up their temporary camp on the banks of a river, where the fish and game are plentiful. At the end of the season the men and women will pack up their huts and move to higher ground, where the winter floods will not reach them.

Content that their work in the camp is done, a group of men set out across the river to hunt and continue the day's chores. Buxton's realistic depictions of everyday life in the 18th century make thoughtful gifts to a history buff or historical art collector.

**Fine Art Giclée Canvas:**

limited to 100 s/n. 30"w x 20"h. \$695 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# WET WAY, WASHINGTON'S CHOICE

JOHN BUXTON

In 1755, George Washington acted as an *aide de camp* to British General Edward Braddock as the British attempted to retake the Ohio Country from the French. Although the expedition itself ended in disaster for the British and colonial forces, the campaign provided an opportunity for the young Washington to distinguish himself in battle.

Three years later, when Scottish general John Forbes began to plan his own campaign to take Fort Duquesne, he called upon Washington for assistance. Washington suggested they attack via a southerly route, but Forbes insisted on developing a new passage inland instead. Fortunately, Forbes had made the right decision and successfully eradicated the French.

*Wet Way, Washington's Choice* depicts an officer and two of his men investigating a possible route for what would become Forbes' road.

**Fine Art SmallWorks™ Giclée Canvas:**  
limited to 75 s/n. 12" w x 12" h. \$225 unframed.

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# COMING TO TRADE

JOHN BUXTON

John Buxton's unique combination of detailed historical accuracy and artistic mastery brings the past to life as few others can. *In Coming to Trade*, Buxton portrays the coexistence between the French and Native Americans. "This painting is an iconic depiction of what drew both sides to tolerate the other in what came to be known as the fur trade," Buxton says. "Furs from the new world helped finance French expansion and trade items enhanced the living standard of the native nations. Bows and arrows were no longer the preferred hunting method and French cutlery replaced stone axes and knives. French traders, many of whom lived among the Indians, changed as well. They readily accepted native culture and custom—to the extent that it was difficult to distinguish a Frenchman from his native ally. Although they tried, Jesuit priests were not quite as successful at transforming natives into cultured, God-fearing Frenchmen."

**Fine Art Giclée Canvas:**

limited to 25 s/n. 30" w x 18" h. \$695 unframed

Framed \$ \_\_\_\_\_

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**Fine Art Giclée Print:**

limited to 250 s/n. 22 ½" w x 13 ½" h. \$135 unframed

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# KINSMAN TO THE SHAWNEE

JOHN BUXTON

John Buxton, known for the painstaking research he puts into his historical paintings, has left something to the viewer's imagination in *Kinsman to the Shawnee*. We know that 18th century French Canadian traders often married native women and adopted the ways of their people to enable closer ties for better trade and protection. These Canadians adopted native dress and often tattooed themselves as well, but it was said, not about the face. If you look closely, you'll see the native man on the right has facial markings and the mark of a medicine wheel on his hand. The Canadian, dressed in a French touque (or tuque), is tattooed with a Jesuit symbol. Trade with their French brothers, and often with the English, became a staple of all Indian nations.

**Fine Art Print:**

limited to 350 s/n. 15¼"w x 25"h. \$145

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# NO SIGN OF HOSTILES

JOHN BUXTON

With each new Fine Art Limited Edition, John Buxton, “Artist of Our Heritage,” engages a new collector base of history buffs and art lovers alike. Buxton’s detailed historical accuracy and artistic mastery bring the past to life. In this latest release he portrays the tenuous coexistence between the original inhabitants of this new nation and the encroaching Europeans. No one was exempt from sudden harassment or deadly force and groups took advantage of hit and run tactics—striking with surprise. An ambush of the unsuspecting often resulted in quick plunder, hostages taken and a bloody aftermath. If enough men could be gathered before their trail cooled, the raiders would be tracked. Some of these pursuits terminated in another ambush, while occasionally the tracking became too difficult and the trail was lost, as shown in this painting.

**Fine Art Giclée Canvas:**

limited to 75 s/n. 31" w x 22" h. \$625

Framed \$ \_\_\_\_\_

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# RODGER'S RANGERS TOWARD TICONDEROGA, 1759

JOHN BUXTON

It is the summer of 1759, and France and Great Britain are locked in their final struggle for supremacy in North America. A scouting party led by the famous Robert Rogers pauses atop Mount Pelee, overlooking Lake George, on its way to observe French activity at Fort Ticonderoga. British General Jeffrey Amherst relied heavily on intelligence provided by his intrepid American Rangers as he prepared his offensive against the French.

Once the Rangers' proficiency was recognized, they became Independent Companies on the Regular British Establishment, and they were paid by the Crown. Their dress was a distinctive combination of military, frontier and native styles, and they practiced then-unconventional tactics. Most of Robert Rogers' tactics are still practiced by the U.S Army today.

**Fine Art Print:**

limited to 450 s/n. 24" w x 18" h. \$145

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# WASHINGTON'S CROSSING, 1753

JOHN BUXTON

In the winter of 1753, a young Major George Washington was sent to Western Pennsylvania to deliver a message to French forces. A return message from the French to the British was entrusted to Washington to be delivered to Williamsburg, Virginia.

**Fine Art Giclée Canvas:**  
limited to 75. 30" w x 20" h. \$600  
Framed \$ \_\_\_\_\_

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# ONCE UPON A TIME . . .

JOHN BUXTON

Artist John Buxton is known for extensive research in his re-creation of historical everyday life. In his latest effort to open a window on our heritage, he depicts the birth of the American dream. This is a story of beginnings, the start of this couple's life together and their many dreams. As great expectations fill the settlers' hearts and heads, they look proudly on the log cabin that will become the cornerstone of their future.

**Fine Art Giclée Canvas:**

limited to 50 s/n. 29"w x 17"h. \$495

Framed \$ \_\_\_\_\_

www.<sup>The</sup>Greenwich Workshop.com

# BREAKING CAMP AT TURTLE CREEK

KEN AUSTER

The 1758 capture of Ft. Duquesne and subsequent completion of Ft. Pitt in western Pennsylvania lured many expansionist, settlers and traders to this wilderness area. Traveling normally in large groups for protection, this lone family risks misfortune but here is rewarded. A breathtaking winter morning, it's warm greeting sparkles as they prepare to follow the dream onward.

**Fine Art Giclée Canvas:**  
limited to 100 s/n. 24"w x 30"h. \$495  
Framed \$ \_\_\_\_\_

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# A DAUGHTER'S TOUCH

JOHN BUXTON

From historical artist John Buxton comes a suite of two paintings that focus on family life in colonial times; a daughter's pride in her father and a father's passing of wisdom to his sons. The officer who appears in both images is in the 60th Royal Americans during the French and Indian War period. The group was made up of Europeans who came to the colonies circa 1755. In *A Daughter's Touch*, a girl helps straighten her father's uniform as to make sure he looks his best. In *Fatherly Advice*, the same officer advises a pair of sons.

**Fine Art Giclée Canvas:**  
limited to 100 s/n. 8" w x 10" h. \$245

Framed \$ \_\_\_\_\_

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# FATHERLY ADVICE

JOHN BUXTON

John Buxton is known for his historical art and for the painstaking research he puts into recreating specific scenes and battles. What is interesting about this pair of paintings is that the specific stories are left to the viewer's imagination. Are the two young men in *Fatherly Advice* learning strategies of war, or is he possibly sharing a life lesson?

**Fine Art Giclée Canvas:**  
limited to 100 s/n. 12" w x 9" h. \$265

Framed \$ \_\_\_\_\_

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