

EVENING LIGHT

DON CROWLEY

Don Crowley's tender portraits of Native American women and children have long been beloved for their gentle realism. "I hope that my work expresses the beauty and dignity of these very special people," says Crowley. Through his paintings, Crowley's collectors have watched his Apache subjects, residents of the San Carlos Reservation in Arizona, grow over the years. *Evening Light* captures the magical light of sunset and twilight on the face of a young Apache maiden.

Fine Art SmallWorks™ Giclée Canvas:

limited to 75 s/n. 9"w x 12"h.

\$225 unframed

Framed \$ _____

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SAND CREEK MEMORIES

DON CROWLEY

This formidable Cheyenne warrior stands tribute to the memory of his fellow tribesman who fell at Sandy Creek. "The painting," says Crowley, "is a memorial to the departed and a plea for peace and a symbol of the hope that we do not make the same mistakes again."

Artists like Crowley have played an important role in educating us and redefining the legacy of the North American Indian. This painting is a powerful example. Portrayed in 1864 as a battle in defense of the growing city of Denver, Colorado, the Sand Creek Massacre was, in fact, an attack on a camp of peaceful Cheyenne.

Few today fail to recognize the impact of Manifest Destiny on peoples like the Cheyenne. Yet it is through works such as this and artists like Don Crowley that we can experience the potent human drama and the personal impact of Westward expansion.

Fine Art Giclée Canvas:

limited to 50 s/n. 20"w x 39"h. \$895 unframed

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NAPTIME

DON CROWLEY

The sweet young girl combined with the vibrant colors of Don Crowley's *Naptime* make it a serene addition to any room of the house. This beautiful little print celebrates the innocence of childhood and the simple pleasure of dozing in the sunshine. *Naptime* was a part of The Autry Center's 2007 Masters of the American West Art Show and Auction.

Fine Art SmallWorks™ Giclée Canvas:
limited to 75 s/n. 13"w x 9"h. \$225 unframed

Framed \$_____

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WYATT EARP: THE LAST SUMMER

DON CROWLEY

To commemorate 200 years of law enforcement by the United States Marshals Service, acclaimed artist Donald Crowley has created a collection of six portraits of great gunmen of the Old West.

Wyatt Earp moved to Tombstone, Arizona, to retire from a lifetime of law enforcement, but soon found himself entangled in a battle with a gang of local outlaw families, the Clantons and the McLaurys. Wyatt, along with his brothers Morgan and Virgil, and their friend the dentist, gambler and gunman John Henry "Doc" Holliday, clashed with the gang in the gunfight that became known as the shoot-out at the O.K. Corral.

Fine Art Giclée Canvas:

limited to 250 s/n. 9"w x 11"h.

\$195 unframed

Framed \$ _____

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WILD BILL HICKOCK: THE PREMONITION

DON CROWLEY

James Butler “Wild Bill” Hickock (1837-1876) became famous for his skills with weaponry, gambling and his outrageous, larger-than-life personality. Wild Bill traveled from town to town trying his hand at different professions, but it was his marksmanship, or perhaps his own outrageous accounts of it, that earned him renown.

His exploits and wild tales had made him more than a few enemies and Wild Bill fell into the habit of finding a seat in the corner of saloons to protect himself from surprise attacks. On the day of August 1, 1876, however, Nuttall & Mann’s Saloon No. 10 was packed and Hickock could only be seated at the center of the room, with his back to a door. Jack McCall entered the room and shot Wild Bill from behind as he played poker. Hickock’s cards (two aces, two eights and a jack) have since come to be known as the “Dead Man’s Hand.”

Fine Art Giclée Canvas:

limited to 250 s/n. 9"w x 11"h. \$195 unframed

Framed \$ _____

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VIRGIL EARP: DAY OF DECISION

DON CROWLEY

Virgil Walter Earp (1843-1905) was one of the Old West's great lawmen. While not as famous today as his younger brother Wyatt, Virgil's role in protecting the law of Tombstone and other Western towns was far more impressive.

In 1880, Virgil was appointed city marshal of Tombstone, Arizona. Virgil took it upon himself to enforce local ordinances such as the ban on concealed or open weapons within town limits. His actions brought him into direct conflict with outlaws Frank McLaury and Billy Clanton, which led to the famous gunfight at the O.K. Corral. Virgil, with new deputy Morgan Earp and temporarily deputized citizens Wyatt Earp and John "Doc" Holliday, took on the Clanton gang in a blaze of gunfire behind the Corral. Three of the outlaws were killed and in the following week, both Morgan and Virgil were the targets of assassination attempts in which Morgan was killed and Virgil lost the use of his left arm.

Fine Art Giclée Canvas:

limited to 250 s/n. 9"w x 11"h. \$195 unframed

Framed \$ _____

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PAT GARRETT: THE MAKING OF A LEGEND

DON CROWLEY

Patrick “Pat” Floyd Garrett (1850-1908) began his career in the Old West as a buffalo hunter, then progressed to local government. In 1880, a \$500 bounty was set for the capture of Henry McCarty (also known as Billy the Kid) and Garrett rose to the occasion. As newly elected Sheriff of Lincoln County, New Mexico in 1881, Garrett and a band of men found McCarty and his men and forced them to surrender. Garrett arrested McCarty but before he could be executed Billy escaped, killing two prison guards in his flight.

Determined this time to get it right, Garrett hunted down McCarty at the home of McCarty’s friend Pete Maxwell. In the darkness of Maxwell’s house, Garrett shot McCarty through the heart and killed him. Unfortunately, the execution of the wanted criminal earned Garrett neither renown nor reward, for Billy had become a local celebrity and the bounty had been for a live capture.

Fine Art Giclée Canvas:

limited to 250 s/n. 9"w x 11"h. \$195 unframed

Framed \$ _____

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DOC HOLLIDAY:
“WELL I’LL BE DAMNED!”
DON CROWLEY

To commemorate 200 years of law enforcement by the United States Marshals Service, acclaimed artist Donald Crowley created this collection of six portraits of great gunmen of the Old West.

The title of this piece is taken from Doc Holliday’s last words, uttered as he died in Colorado at the age of thirty-four. It is thought that Holliday was remarking on a rogue such as himself dying in bed, with his boots off.

Fine Art Giclée Canvas:
limited to 250 s/n. 9"w x 11"h. \$195 unframed

Framed \$ _____

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BAT MASTERSON: TWO WORLDS OF BAT MASTERSON

DON CROWLEY

William Bartholomew “Bat” Masterson (1853- or 1856-1921) was a lawman, soldier, gambler and writer, a man belonging solidly in both the Old West and the modern East Coast. At a young age Masterson left home to hunt buffalo on the grassy plains of the West. In 1874, he took part in the Second Battle of Adobe Walls in Texas. The Southern Plains tribes of the area surrounded the three adobe buildings at the center of town and attacked at dawn. Miraculously, when the dust settled the next day, the Indians had given up the fight and the settlers had won.

In his later years, Masterson became interested in athletics and wrote a sports column for the Denver paper *George's Weekly*. When President Roosevelt appointed him U.S. Marshal for the southern district of New York, Masterson took his writing with him and began a column for the *New York Morning Telegraph*. He died in his office at the *Telegraph* of a heart attack in 1921, his last column still unfinished on the typewriter.

Fine Art Giclée Canvas:

limited to 250 s/n. 9"w x 11"h. \$195 unframed

Framed \$ _____

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THE GUNFIGHTER

DON CROWLEY

As the gunfighter squints into the distance, we get a glimpse into the harsh life of a denizen of the Old West. Hardened and wary, *The Gunfighter* represents the wild frontiers of our nation in a time when the only law was survival and the only policeman, a gun.

Fine Art SmallWorks™ Giclée Canvas:
limited to 75 s/n. 10"w x 13"h.
\$245 unframed

Framed \$_____

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PRAYER TO THE MORNING SUN

DON CROWLEY

Known for his precise, detailed realism and often complicated designs, Don Crowley's artwork sits at the apex of many painter's and collector's wish lists. In his new release, *Prayer to the Morning Sun*, Crowley depicts a Paiute maiden in her morning prayer ritual using eagle feathers as totem.

"When I was growing up the only thing I knew about Indians came from movies and magazines. It was all unrelentingly negative and simplistic," Crowley says. "As an adult I came to realize that these were a people forced to the brink of extinction and that their story was a true tragedy. I have learned to care about their customs and traditions and I am drawn to the substance of their everyday life and to the solemn beauty of their sacred ceremonies. The essence of Indian life is essential to my art."

Fine Art Giclée Canvas:

limited to 50 s/n. 30"w x 24"h. \$795 unframed

Framed \$ _____

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APACHE FAREWELL

DON CROWLEY

In the 1800s, the Apaches were fighting the white settlers, the Mexicans, the U.S. Army and attempts to put them on reservations. This Apache warrior, armed with his weapons, says farewell to his wife and child as he departs for battle.

Fine Art Giclée Canvas:
limited to 28"w x 22"h. Accompanies the
Collector's Edition™ Book of
Desert Dreams: The Art of Don Crowley. \$895

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RIPPLES

DON CROWLEY

Late afternoon, approaching sundown, is “the magic time” for any painter. When the subject is placed in the hands of Don Crowley, one of the leading western artists working today, “magic” seems too unimpressive a word. The light is just right and the hush upon the hills is palatable. “*Ripples*,” says Crowley, “is one of those wonderful and beautiful sunset scenes where the only sounds are the horse’s hooves in the water and the staccato cadence of crickets across the pond.”

Known for his precise, detailed realism and often complicated designs, Crowley sits at the apex of many a fine art painter’s and collector’s wish list.

Fine Art Giclée Canvas:
limited to 75 s/n. 20"w x 16"h. \$495

Framed: _____

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