

# THE ARRIVAL

BEV DOOLITTLE

*The first sight of buffalo ignites excitement within a party of scouts. The lives of these men and these animals are entwined together on the vast map of the Great Plains. The arrival of the buffalo will herald many celebrations. The Creator has bestowed an answer to the tribe's prayers with a gift of rain and endless herds. A season of provisioning begins, as the resourceful natives prepare to utilize every part of the bison for clothing, shelter, tools, weapons and food. A continuance of harmony and thanksgiving will propel the tribe for another year. Or, is there a storm-warning on the horizon?* —Bev Doolittle

It seems that with every artist there are works that manage to make it into private collections before they are properly documented. Some of these can, in hindsight, be rather important ones. They are known to exist, but their whereabouts are a mystery. As is often the case, in time, they somehow, some way, some day reappear.

Bev painted *The Arrival* in 1977 and sold it through the Carson Gallery in Denver, Colorado, her originals distributor at that time. The work's trail ended there. Long thought lost, the painting was recently rediscovered! In the thirty-year period since its rendering, Bev has produced fifty Fine Art Editions, as well as seven books and folios of collected works, all published by The Greenwich Workshop. Until now, *The Arrival* remained elusive.

Available in print for the very first time, it is one of the earliest works featuring the rendering style Bev has become renowned for. Storytelling is a hallmark of nearly all of her compositions, and *The Arrival* is no exception. The palette and design are instantly recognizable. Both are in service of the eponymous "Doolittle narrative" which has shaped the artist's reputation.

Storytelling through design is the hallmark of any Bev Doolittle work and *The Arrival* is no exception. There is no escaping the implication of a "storm on the horizon." Those dark clouds immediately bring to mind the Native American experience in North America. This is storytelling through design at its finest.

**Fine Art Giclée Paper:**  
limited to 2500 s/n. 35"w x 6"h.  
\$345 unframed  
Framed \$ \_\_\_\_\_

# SPRING BREAK

## BEV DOOLITTLE

It's hard work being a foal. First off, after you are born, you don't even get a meal until you stand. Those legs you have to stand on can be nearly 90% the size of those on a full grown horse. You need those big legs to support the additional two to three pounds you've grown every day. Then, of course, one has play. It's a big beautiful world you've been born into and, heck, they don't call it "horsin' around" for nothing. Spring is in the air. There are the other colts and fillies to impress, food to eat, dirt to roll in, maybe a snack, bugs everywhere, more food and so on. Every now and then it does one good to drop down into the closest patch of green grass and spring blossoms and grab a little siesta.

Bev Doolittle's *Spring Break* is her first Greenwich Workshop Fine Art Edition Giclée on Paper. As a SmallWorks™, its accessible size and price make it the perfect gift for that special Doolittle collector or horse lover.

### **Fine Art SmallWorks™ Giclée on Paper:**

limited to 1500 s/n. 10" w x 8" h.

**\$195 unframed**

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

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

# BEYOND NEGOTIATIONS

BEV DOOLITTLE

There's no need for the subtlety of camouflage to enhance the storyline of this painting, for the meaning is clear: the time for talking is over. "*Beyond Negotiations* is one of a few action pieces that I've created," says the artist. "I had a lot of fun with gestures, facial expressions and creating a sense of depth and dust. Containing the charging Indians within a long horizontal border was not an option. This image sums up the results of all the negotiations leading up to the present moment (whatever they may have been!) The fact that the image is bursting at the seams helps to emphasize the immediacy of the warriors' obvious negative response to the last proposal."

**Fine Art MasterWork™ Giclée Canvas:**

limited to 3750 s/n. 44"w x 16"h.

\$795 unframed

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

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

# BEYOND NEGOTIATIONS

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**Fine Art MuseumEdition™ Giclée Canvas:**

limited to 350 s/n. 72" w x 26" h.

\$2950 unframed.

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

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

# SHOSHONE SWITCHBACK

BEV DOOLITTLE

ORIGINAL FINE ART  
STONE LITHOGRAPH

“The Shoshone are often referred to as the ‘Snake Indians’ because of their proximity to the Snake River, although their name actually translates more directly to ‘The Valley People,’” Says Bev Doolittle. “From a place called ‘Warm Valley’ (part of what today is the Wind River Indian Reservation), war and hunting parties would climb up into mountains. I know from my own riding that a group of riders ascending a switchback often resemble a snake scrambling a hillside. The parallel of a ‘snake climbing out of a valley’ was too much fun to ignore. I even placed a snake hieroglyphic in the painting to further identify the tribe.”

**Limited to 225 signed and numbered.**

11" w x 15" h. \$1200 unframed

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

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

# FOUR CORNERS

BEV DOOLITTLE

ORIGINAL FINE ART  
STONE LITHOGRAPH

“Horses are such social animals and seem to emulate human behavior. Whatever their pecking order or how they may be communicating with each other, I always wonder what is going on,” says Bev Doolittle, who captures a moment at a crossroads where horses have called an impromptu meeting. “Regardless of the space they have to roam, horses have nonetheless come from all corners of their world to gather like neighbors meeting over the backyard fence or a coffee klatch on a Sunday morning.”

**Limited to 125 signed and numbered.**

18"w x 14"h. \$1200 unframed

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

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

# MINING MARIGOLDS

BEV DOOLITTLE

ORIGINAL FINE ART  
STONE LITHOGRAPH

As a gardener, Bev is all too familiar with trouble rabbits can cause to a freshly planted flower bed. Often you don't see them, just the remnants of their last meal. Doolittle encountered the mining cart one afternoon and was struck by the idea of what a great planter it would make. Together, they create the joy of *Mining Marigolds*.

**Limited to 100 signed and numbered.**

15"w x 11"h. \$975 unframed

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

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

# POWERS OF ONE

BEV DOOLITTLE

ORIGINAL FINE ART  
STONE LITHOGRAPH

In *Powers of One* a member of the Bear Clan has called upon the unseen powers of his spiritual relations as he races towards an encroaching enemy. In this classic Doolittle camouflage image, the forces of the bear imbued in the Indian rise about him as he goes into battle. The Bear Clans were the guardians, watchers and healers of the people, known for protecting their charges as fiercely as a mother bear protects her cubs. The imagery reflects the artist's affinity for the Native American's spiritual relationship to the land, her love of animals and her passion for the natural world.

**Limited to 300 signed and numbered.**

22½" w x 27" h. \$2450 unframed

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

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



# BREAK IN THE DAY

BEV DOOLITTLE

ORIGINAL FINE ART  
STONE LITHOGRAPH

**Limited to 30 signed, titled and numbered.**

12" w x 14" h. \$1200 unframed

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

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

# REACH FOR RELIEF

BEV DOOLITTLE

ORIGINAL FINE ART  
STONE LITHOGRAPH

**Limited to 20 signed, titled and numbered.**

9" w x 10¼" h. \$750 unframed

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

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

# THE EQUUS WALL

BEV DOOLITTLE

ORIGINAL FINE ART  
STONE LITHOGRAPH

**Limited to 75 signed, titled and numbered.**

15"w x 20"h. \$1500 unframed

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

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

# BARE BACK

BEV DOOLITTLE

ORIGINAL FINE ART  
STONE LITHOGRAPH

**Limited to 30 signed, titled and numbered.**

15"w x 20"h. \$950 unframed

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

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

# THE SUBCOMMITTEE

BEV DOOLITTLE

ORIGINAL FINE ART  
STONE LITHOGRAPH

**Limited to 50 signed, titled and numbered.**

11¼" w x 15⅝" h. \$1200 unframed

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

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

# PINTOS

BEV DOOLITTLE

“I was observing a small group of chestnut horses in a grassy meadow when I became aware that they were “observing” me. This seemed like an interesting situation for a painting. I also thought it would be fun to have the horses observing you, the viewer, before you could find the horses! So I began to think of ways to camouflage them.

The varied abstract markings of pinto horses suggested to me patterns of snow against rock, which seemed a natural solution for camouflage. The chestnut horses became *Pintos* and the grassy meadow turned into a backdrop of rocks and snow.”

**Fine Art Limited Edition Print:**  
limited to 1000 s/n. 18"w x 18"h.

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

# THE GOOD OMEN

BEV DOOLITTLE

“Occasionally, while hiking in the desert near my home, I’ll get lucky. I will see a golden eagle! The sight of this great bird soaring free in its natural environment is always inspiring to me.

The eagle was also a source of inspiration for the Native Americans. Native Americans envisioned the golden eagle as a representative of the Great Spirit. Dressed in eagle feathers, they felt themselves to be surrounded by a part of the Great Spirit’s power. To view a golden eagle while on a raiding or hunting expedition was considered especially lucky. It was thought to be a *Good Omen*.”

**Fine Art Limited Edition Print:**  
limited to 1000 s/n. 18 1/8" w x 29" h.

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

# WHOO!

BEV DOOLITTLE

“It was ten o’clock at night and still light. My husband and I were sitting quietly around a campfire at the edge of a small lake. It was July and daylight was still with us. We had been flown in and our bush pilot had left, we were the only two people in the whole valley!

You can imagine our disbelief at hearing what sounded like large rocks being thrown into the lake. Closer scrutiny revealed the “large rocks” to be a beaver slapping his tail on the surface of the lake. He was loudly indicating his displeasure at having us camped so close to his home. The following day, we located his stick-and-mud lodge along the shore line. We watched as the beaver family gathered twigs and leaves from the quaking aspen along the shore.

This was my first encounter with beavers. They are interesting, comical animals and I’m sure they will continue to inspire painting ideas in the future.”

**Fine Art Limited Edition Print:**  
limited to 1000 s/n. 9" w x 25" h.

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



# BUGGED BEAR

BEV DOOLITTLE

“One day I was following a hillside trail in Canada’s Jasper National Park when I spotted a great blue heron fishing in a shallow mountain pool. Here was a subject for photography! Camera in hand, I crept quietly through the trees and brush to reach a good vantage point and snapped a couple of photos. I then stepped down onto the muddy riverbank ... and looked down directly at the big, fresh unmistakable tracks of a grizzly bear!

Those footprints in the mud are the closest I’ve ever come to a grizzly bear (I think!) What if I’d met him while stealing through the underbrush! I hope that the first one I see will be happily sleeping off a big meal, on a hillside of wildflowers, about 300 yards from where I’ll excitedly be taking pictures.”

**Fine Art Limited Edition Print:**  
limited to 1000 s/n. 16" w x 16" h.

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

# WOODLAND ENCOUNTER

BEV DOOLITTLE

“What’s the first thing you saw when you looked at *Woodland Encounter*? I hope you said the fox! The ‘background’ fox, placed dead center within the picture and being the only bright color was to be the viewer’s first discovery. The ‘foreground’ Native Americans on horses, second.

As you can guess, this painting was a complicated painting to design, however, a fun painting to look at ... and look at it!”

**Fine Art Limited Edition Print:**  
limited to 1500 s/n. 33"w x 16½"h.

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

# UNKNOWN PRESENCE

BEV DOOLITTLE

“If you’ve ever camped out in the wilderness, you can relate to this painting. Picture yourself sitting around a campfire. Somewhere out there in the darkness you hear something. Is it the wind, a bear or just your imagination?

This mountain man has heard something and it worries him enough that he’s reaching for his rifle. You gotta figure a guy this experienced isn’t just imagining things. There really is something out there! If you don’t believe him, or me, just look at his horse. He hears it too!

No, I’m not going to tell you what the ‘presence’ is. I’m not really sure .... Just stay alert!”

**Fine Art Limited Edition Print:**  
limited to 1500 s/n. 28" w x 10 ¾" h.

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

# SPIRIT OF THE GRIZZLY

BEV DOOLITTLE

“The Plains Indian had an intimate knowledge and deep respect for the animals that shared his environment. He especially coveted the courage, strength and hunting skills of animals like the eagle, wolf and bear. By wearing the fur, feathers and claws of these great hunting animals he hoped to possess a part of their ‘spirit.’

I’ve illustrated a Blackfoot Indian, beside a cold mountain stream, who has truly wrapped himself in the *Spirit of the Grizzly.*”

**Fine Art Limited Edition Print:**  
limited to 1500 s/n. 18"w x 28"h.

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

# EAGLE'S FLIGHT

BEV DOOLITTLE

*... through his mane and tail the high wind sings, fanning the hairs, who wave like feather'd wings.*

“This line from Shakespeare was the inspiration for *Eagle's Flight*. I wanted to portray Shakespeare's words in both a literal and symbolic way.

I drew the horses in a state of fluid motion to emphasize speed and power. On a symbolic level, I arranged the horses and Indian in such a way that all the ‘darks’ in the painting would create the image of an eagle in flight. The use of eagle feathers as decoration on the horse and ride was also used to emphasize the feeling of flight.”

**Fine Art Limited Edition Print:**  
limited to 1500 s/n. 32 ½" w x 16" h.

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

# ESCAPE BY A HARE

BEV DOOLITTLE

“This painting was practically constructed right outside my window. It’s a painting of the desert, where I live. The prickly-pear cactus, bunch grass and sand take on the long shadows of the early morning evening—a very active time of the day for most desert animals. The Black-tailed Jack Rabbits and Red-tailed Hawks are common sights.

This is a painting of intense drama. I felt it would be even more intense by not actually showing the hawk, but rather, only showing its shadow flowing over the ground and the running rabbit.”

**Fine Art Limited Edition Print:**  
limited to 1500 s/n. 12" w x 8 ¼" h.

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

# RUSHING WAR EAGLE

BEV DOOLITTLE

“From the time that an Indian is a boy,” Bev says, “he seeks to become more and more like the animal he has chosen to be his helper throughout life. When a warrior adorns himself with the eagle’s feathers, claws and bones, he brings to himself the special strengths and abilities of the great Eagle Spirit.”

*Rushing War Eagle:* The spirit of the golden eagle is given life and freedom of wing.

**Fine Art Limited Edition Print:**  
limited to 1500 s/n. 25 1/8" w x 17" h.

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

# CHRISTMAS DAY, GIVE OR TAKE A WEEK

BEV DOOLITTLE

This mountain man, alone in the wilderness, has unloaded his horse, gathered wood, made a fire and is cooking a local game bird for his holiday feast. He has even taken the time to cut down a small tree and decorate it with his meager possessions: a locket, a watch, an Indian shell necklace and a mirror.

He's alone but he's warm and will be well fed. He expresses his spirit in his simple decorations. The soft snow provides the peace that goes with the season. But ... is it really Christmas? Without a calendar, this mountain man's celebration may be off by a week. Does it matter? Not if the celebration's in the heart.

**Fine Art Limited Edition Print:**  
limited to 4581 s/n. 15½"w x 15½"h.

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



# LET MY SPIRIT SOAR

BEV DOOLITTLE

“This young Blackfoot Indian woman has come to her favorite place to reflect in the sun and to dream. Rather than paint her actual image reflected in the lake, I have chosen to symbolize her peaceful and uplifting thoughts in the form of birds soaring into the air.”

There has always been a mystical quality to the design and camouflage oriented art of Bev Doolittle. *Let My Spirit Soar* is a print done in that tradition, while employing something new in the forms of colors that the artist hasn't used before in the print medium.

**Fine Art Limited Edition Print:**  
limited to 1500 s/n. 19¼"w x 24⅞"h.

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

# THE FOREST HAS EYES

BEV DOOLITTLE

A solitary rider guides his mount through the shallows of a stream. He leads a pack horse. He has entered the territory of hostile Native Americans. A feeling of apprehension, a sense of foreboding sweep over him. He studies the trees as they grow denser and press ever closer. It's as though the forest has eyes.

The viewer of Bev Doolittle's picture can share the emotions of the rider, and, like him, is able to study the detail of each leaf and every branch that surrounds him. Soon, however, it may become apparent that the forest has eyes and the eyes have faces cleverly worked into all parts of the picture.

**Fine Art Limited Edition Print:**  
limited to 8544 s/n. 36"w x 18"h.

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

# WOLVES OF THE CROW

BEV DOOLITTLE

Bev Doolittle paints like no other artist ... sees things like no other artist ... and probes the soul of the Native American in a ways that is totally her own.

“To be ‘like a wolf’ to the Native American was to become valuable in the world, states Bev. “The Native American sought to be a strong individual. He sought to provide well for his family and for others in his tribe ... like the wolf. He sought the wolf’s stamina and his ability to track.”

*Wolves of the Crow* is a print of the Native American warriors who have attained the honor of ‘scout.’ These Crow Indians scouts, by wearing the sacred wolf skins, can call upon the wolf spirits to help them hunt, track or succeed on a raid.”

**Fine Art Limited Edition Print:**

limited to 2650 s/n. 34"w x 13 $\frac{1}{8}$ "h.

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

# RUNS WITH THUNDER

BEV DOOLITTLE

“To the Plains Indians the buffalo meant life. The buffalo provided almost everything necessary to the Indian—food, clothing and shelter. It’s no wonder the animal was so highly revered.”

Bev Doolittle’s own words describe the significance of the buffalo for the Indian. That this Sioux has chosen the buffalo as his spirit protector and supernatural helper is only natural.

The dramatic name of the print has many meanings ... it’s an allusion to the sound crated by the thundering hooves ... to the sound of thunder itself ... and to the name of the Indian portrayed in the picture.

**Fine Art Limited Edition Print:**  
limited to 1500 s/n. 19¼"w x 20⅜"h.

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

# TWO INDIAN HORSES

BEV DOOLITTLE

“When I design a painting, I try to guide the viewer’s eye to points within it that best communicates my story. The sequence in which the viewer discovers elements in a painting is planned. It is my hope that most people will experience the picture on its best possible level.

As a rule, most people view things from left to right, a habit from reading. So in camouflaging two Blackfoot Indians, it is my hope the viewer will pass over the Blackfoot on the extreme left and continue down the row of horses to the soldier walking off on the extreme right. Having the horses looking right helps force the viewer’s eye away from the discovery of the Blackfoot.”

**Fine Art Limited Edition Print:**  
limited to 12,253 s/n. 47"w x 7<sup>9</sup>/<sub>16</sub>"h.

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

# WHERE SILENCE SPEAKS

BEV DOOLITTLE

This livre de luxe brings together in place the classic images created by this unique artist. The words—both prose and poetry—are by Elise Maclay, a well-known writer who has two books of poetry in circulation. Painter and writer combine their skills in this art book which is born of a centuries-old concept.

To the connoisseur, the livre de luxe was not a book but a valuable work of art unto itself. In it, the artist did far more than create decorative illustration. Indeed, the concept reversed the traditional role of writer and artist. It was the painter making the statement. In later editions, type was composed to intertwine with the art—further subordinating words to the demands of the illustration.

**Livre de luxe:**

limited to 3500 s/n. 18"w x 14½"h.

**Accompanied by *Missed***

**Fine Art Limited Edition Print:**

limited to 3500 s/n. 12⅞"w x 9¼"h.

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

# TWO BEARS OF THE BLACKFEET

BEV DOOLITTLE

Danger was a pervasive part of Native American life. To protect them from life's uncertainties—Native Americans called upon supernatural powers. When a Native American wished to receive knowledge, he would go alone to a remote or lonely place to fast and pray. If he was worthy, a vision would come to him, either from the sun or from an animal believed to have great powers.

*Two Bears of the Blackfeet* is one such Indian. On his vision quest, he receives the powers of the bear: strength, agility, vitality and invulnerability to many dangers, as well as great wisdom. Armed with these powers, "Two Bears" will be like the mighty grizzly bear.

**Fine Art Limited Edition Print:**  
limited to 2650 s/n. 18 $\frac{5}{8}$ "w x 20 $\frac{3}{8}$ "h.

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

# GUARDIAN SPIRITS

BEV DOOLITTLE

The Blackfoot warrior rides across the snow covered wilderness. On his solitary journey, he carries shield and spear and is adorned in the pelts and feathers of the fiercest predators in his land. But he is not alone. Through a dream quest, the warrior has earned the spiritual protection of animals admired for their ferocity and cunning. They warn him of danger, increase his battle prowess and give him magical strength.

His wolf headdress with eagle feathers, the fringe on his sleeve of weasel pelts, the fierce mountain lion of his riding cloth and the powerful bear shield—all serve as his *Guardian Spirits*. With their powerful protection, he need fear no enemy, be it man, beast or spirit.

**Fine Art Limited Edition Diptych Print:**  
limited to 13,238 s/n. Each: 19 $\frac{5}{8}$ " w x 22" h.

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



# CALLING THE BUFFALO

BEV DOOLITTLE

To the Plains Indian, the buffalo meant survival; food, shelter and clothing.

The buffalo was a migratory animal, constantly on the move searching for forage and water. To hunt the herds in enemy territory meant danger as well as a long haul back to camp with hides and meat. However, the powerful magic of the Shaman could call to the spirits of the buffalo; when answered, a successful hunt was assured.

Of *Calling the Buffalo*, Bev Doolittle says, "A medicine man of the Sioux has been chosen by his tribe to call the buffalo. His chants and prayers, aided by the powerful magic of a buffalo skull, are meant to entice the herds into his tribe's territory. He casts all of this spiritual power into his call and the only question remaining is will the buffalo heed his summons."

**Fine Art Limited Edition Print:**  
limited to 8500 s/n. 33"w x 13¾"h.

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

# SEASON OF THE EAGLE

BEV DOOLITTLE

“*Season of the Eagle* developed out of the many summer backpacking trips I’ve taken. In the mountains, there are crevices and deeply shaded places where the snow melts very slowly. Watching these changes over time, I got the first spark of an idea for this work.

There’s nothing more beautiful than a mountain landscape. As the summer sun melts off the winter snow, rock cliffs and talus slides begin to appear. As the summer progresses, the snow pack continue to recede until only the deep drifts and rocky recesses remain.”

**Fine Art Limited Edition Print:**  
limited to 36,548 s/n. 18"w x 27¼"h.

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

# DOUBLED BACK

BEV DOOLITTLE

“For me,” says Bev Doolittle, “the grizzly bear is a very special animal. His presence adds an excitement that no other North American animal can match.

I’ve created this painting to share the sense of excitement I feel in grizzly country. The setting is a small mountain valley. The remnant snow patches clearly show the tracks of a large grizzly. How long has it been since he was standing right here ... where is he now? Look closely at those tracks. The snow is crisp and clean and the edges haven’t begun to melt yet. These grizzly tracks are fresh. How far ahead is he? Not far, not far at all ....”

**Fine Art Limited Edition Print:**  
limited to 15,000 s/n. 31 "w x 18 $\frac{3}{8}$ "h.

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

# SACRED GROUND

BEV DOOLITTLE

In *Sacred Ground*, a mountain man senses that he has intruded on land sacred to the Native Americans, guarded by chieftains brave as eagles. He feels watched. Threatened. He tells himself that it is only his imagination. But his horse trembles and plunges forward, wild to be away.

**Fine Art Limited Edition Print:**  
limited to 69,996 s/n. 39"w x 11<sup>1</sup>/<sub>16</sub>"h.

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

# HIDE AND SEEK

BEV DOOLITTLE

“Horses are the center of the universe for me so you can imagine my delight when I came up with the idea on how to do 24 paintings of them ... and to pose each one and give it a personality of its own.

Paint horses were a natural choice for *Hide and Seek* because of the way they lend themselves to camouflage. Viewed separately, 23 of the 24 images are little paintings of pintos against a snow-and-rock background—a feeling reminiscent of the original *Pintos*. Why only 23 with pintos? What about the 24th painting? I thought it would be fun for people to try and find a pinto that isn't there!”

**Fine Art Limited Edition Print:**  
limited to 25,000 s/n. 27" w x 20¾" h.

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

# THE SENTINEL

BEV DOOLITTLE

“The mood for *The Sentinel* painting comes from a memory I have of an early evening walk I took in the town of Lodge Grass on the Crow Indian Reservation in Montana. It had just stopped raining. As the sun dropped below the rain clouds, it produced a golden sunset and a spectacular double rainbow. I used the rainbow as a symbol of protection—a kind of mystical shield that encompasses the entire Indian camp.”

**Fine Art Limited Edition Print:**  
limited to 35,000 s/n. 15"w x 18"h.

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

# SACRED CIRCLE

BEV DOOLITTLE

The sacred circle is the circle of life; the delicate thread that unites all living things. Only man has the intelligence to protect and preserve it. Only he can be the keeper of the sacred circle.

To the Native American, the circle was a sacred symbol of harmony with nature and all living things. For all of us, *Sacred Circle* can not only be a beautiful work of art but also a symbol for the environment; to promote a healthier world for generations to come.

**Accompanied by *Walk Softly***  
**Fine Art Limited Edition Print:**  
limited to 40,192 s/n. 23"w x 23"h.

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

# THE SACRED CIRCLE CHAPBOOK

BEV DOOLITTLE

“I wanted to complete the *Sacred Circle* with this image because the wolf is the only animal which remains unseen in the *Sacred Circle* print and the wolf track is symbolic of all that is hidden in nature. My thought was to render this wolf track with great detail, as if it had just been made in fresh snow. This is a very thin layer of snow and the wolf track exposes the dark gravel, hints of vegetation, pine needles and all that helps to define the hidden wolf spirit image of the wolf that made the track. Wolf and grizzly tracks have always been magic to me. They seem to retain a spirit-like essence of the animal that made them. My idea is to bring that special feeling to life.

**Fine Art Limited Edition Print:**  
limited to 26,586 s/n. 6¼"w x 6¼"h.

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



# EAGLE HEART

BEV DOOLITTLE

“In this painting, I used the Indian as a symbol for man living in harmony with nature. His belief in the eagle heart is so strong that he is surrounded by its spirit protectors and he becomes ‘one’ with the spirit, rocks and snow.

This is the message of my painting. I have used camouflage technique in *Eagle Heart*, as in many other paintings, to communicate an idea. Many people call me a ‘camouflage artist,’ but that just isn’t true. If I have to be categorized at all, I like to think of myself as a ‘concept painter.’”

**Fine Art Limited Edition Print:**  
limited to 48,000 s/n. 16"w x 16"h.

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

# PRAYER FOR THE WILD THINGS

BEV DOOLITTLE

Real art comes from the heart. In the print *Prayer for the Wild Things*, I've tried to express my feeling about our relationship with the wild animals we share this Earth with. I have tried to express, in harmony, my love for all the wilderness and its creatures.

**Fine Art Limited Edition Print:**  
limited to 65,000 s/n. 21" w x 28" h.

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

# TWO MORE INDIAN HORSES

BEV DOOLITTLE

“Ever since *Two Indian Horses* became a limited edition print in 1985, I’ve been hearing collectors’ suggestions that I paint a sequel. Of course, my answer was ‘No way! I did that painting already!’ However, ten years later I’m eating those words! Without intending to (really), I have found another fun way to tell the same story.

The telling of this story differs greatly. You, the viewer, are witnessing not only what is happening in front of you, but what is taking place behind you as well. Although the format of the painting differs totally from *Two Indian Horses*, the same two warriors are at it again—about to shorten the chain of cavalry mounts by two.

**Fine Art Limited Edition Print:**  
limited to 48,000 s/n. 12"w x 12"h.

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

# WHEN THE WIND HAD WINGS

BEV DOOLITTLE

I was completely intrigued with the idea of creating a painting that visually flowed from left to right and was linked to a written poem that would run directly under it ... words and pictures, simultaneously telling a story. As I developed the painting, I asked Elise Maclay to create a single line of poetry. The result of all our efforts is *When the Wind Had Wings*, a very personal artistic statement and a wonderful collaboration of artists.

**Fine Art Limited Edition Print:**  
limited to 57,500 s/n. 45 5/8" w x 6" h.

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

# NEW MAGIC

BEV DOOLITTLE

“I love the wilderness and this painting is a reflection of that love. Even the most humble wilderness vista—holds immense beauty for me. It also holds the spirit of the Native American.

I’ve used the Indian as a universal symbol of mankind living in harmony with nature. I’ve tried to fully integrate this human face into our natural world. As Chief Seattle once said, ‘We are part of the Earth and the Earth is part of us.’ I hope this painting will help to communicate that simple, but profound, idea.”

**Fine Art Limited Edition Print:**  
limited to 50,000 s/n. 12"w x 12"h.

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

# THREE MORE FOR BREAKFAST

BEV DOOLITTLE

“Unplanned, and for the sheer fun of it, I created a new story in *Three More for Breakfast*. I used the same aspen-tree background and mirror as in *Two More Indian Horses*, but here I tell a different tale, a whole new story. I guess it would be like using the same movie set to shoot two different movies about two different stories.”

**Fine Art Limited Edition Print:**

limited to 20,000 s/n. 15"w x 15"h.

# THE EARTH IS MY MOTHER COLLECTOR'S EDITION BOOK

BEV DOOLITTLE

“Many years ago, Jay and I dreamed about creating a book that would tell the story of a young girl’s struggle to save a fragile desert canyon from development. *The Earth is My Mother* tells how 11 year old Sarah tries to raise people’s awareness of Magic Canyon, a place honored by Native Americans and special to many species who call it home, whether they swim, fly, crawl or run.

Sarah takes 15 ‘photographs’ that when combined in a special way with one her mother took—all images that are actually my watercolor paintings of wildlife, plants and Native American artifacts—reveal the portrait you see in *The Earth is My Mother* limited edition print.”

**Fine Art Limited Edition Print:**

limited to 12,500 s/n. 18"w x 18"h.

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

# MUSIC IN THE WIND

BEV DOOLITTLE

Seeing a collection of Pre-Raphaelite posters inspired Bev Doolittle to create this extraordinary print centered around romance. In the tradition of *Let My Spirit Soar* and *The Forest Has Eyes* comes this new classic.

Bev combines beautiful and inspirational images of wilderness with her trademark camouflage technique to slow down the viewing process and to tell a story that thousands are already hearing and preserving for themselves and loved ones.

**Fine Art Limited Edition Print:**

limited to 43,500 s/n. 36½" w x 10½" h.

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



# THE FOREST HAS EYES COLLECTOR'S EDITION

BEV DOOLITTLE

The Forest Has Eyes has Native American inspired text by Elise Maclay—and is full of Bev's well-known and loved camouflage and Native American spirit images that ask young and old alike to see with their "magic" eyes." This charming chipmunk is settling into the bear footprint. Who is protecting whom?

**Fine Art Limited Edition Print:**

limited to 25,000 s/n. 6<sup>3</sup>/<sub>8</sub>" w x 16<sup>1</sup>/<sub>16</sub>" h.

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