

BUFFALO ROBE SIGNAL

FRANK C. MCCARTHY

Frank McCarthy is renowned in the minds of Western art enthusiasts for capturing the essence of Shakespeare's "Cry Havoc, and let slip the dogs of war." Yet, just as often as he depicted a band of warriors charging *Out of the Windswept Ramparts*, it was a single dramatic figure or dynamically designed landscape (through which a silent war party passed) that provided the "action" we associate with McCarthy's work. *Buffalo Robe Signal* is such a piece. Other than the flourish of the robe, the flaring of nostrils and the mane on the horse, these men are not a drawn bowstring waiting to be unleashed. Nonetheless, the tension builds and we complete the entire story ourselves. This is why Frank McCarthy is the Dean of Western Action.

Fine Art Giclée Canvas:

limited to 75 numbered. 29"w x 19"h.

\$625 unframed

Framed \$_____

BLACKFOOT RAIDERS

FRANK C. MCCARTHY

A war party is on the move through the high Rockies. The rock formations and landscape are typical of Montana in the area near the Canadian border. A scout has led the way, ahead of the others. The Blackfoot scout often wore a wolf headdress . . . not as a uniform, but rather as a designation of his rank or position. Since the wolf was a hunter and tracker, it was appropriate for the scout to emulate these characteristics through his dress.

Fine Art Anniversary Giclée Canvas:
edition not to exceed 75 numbered.

17"w x 23"h.

\$595 unframed

Framed \$_____

WHEN OMENS TURN BAD

FRANK C. MCCARTHY

A Comanche war chief turns his raiding party back toward camp after encountering what his dreams have told him is a bad omen, a violent storm that sets the night sky on fire. The scout, known by his wolf head-dress, looks wildly over his shoulder as he urges his horse to an even faster pace. Brave warriors who would not flinch before a human enemy were often awed by thunder and lightning, a force they could not control.

Fine Art Anniversary Giclée Canvas:
edition not to exceed 75 numbered.

32"w x 17"h.

\$695 unframed

Framed \$_____

COVERING HIS TRAIL

FRANK C. MCCARTHY

Fine Art SmallWorks™ Giclée Canvas:

limited to 75 and numbered.

19" w x 8" h.

\$245 unframed

Framed \$_____

IN PURSUIT OF THE WHITE BUFFALO

FRANK C. MCCARTHY

Sioux hunters pursue a rare white buffalo, its robe considered “big medicine” to be passed reverently from generation to generation and could command the price of 10 to 15 horses. Estimates based on hide trader’s records indicate that a white bison occurred only once in every five million animals. Plains Indians trained their best horses to hunt buffalo. But the white buffalo was elusive, often seemingly to be sheltered by the rest of the herd as if the others had an instinctive sense that its color made it somehow special. These Sioux hunters may be close but the outcome is far from certain.

Fine Art Anniversary Giclée Canvas:
edition not exceed 75 numbered. 34"w x 20"h.
\$795 unframed

Framed \$ _____

CHEYENNE

FRANK C. MCCARTHY

Even the objects of their wrath could sometimes be mesmerized by the colorful spectacle that the Plains Indian warriors presented as they charged into combat. After the furious battle of Adobe Walls, buffalo hunter Billy Dixon admitted that he was so spellbound he almost waited too long to run for cover. These magnificent Cheyenne warriors and their horses churn the canyon waters into a froth as they race to their destination and their unlucky foe.

Fine Art SmallWorks™ Giclée Canvas:
limited to 75 numbered. 12"w x 10"h.
\$225 unframed

Framed \$ _____

WATCHING THE WAGONS

FRANK C. MCCARTHY

“Gathering storm clouds symbolize the approaching conflict as Indians worriedly observe settler wagons just beyond effective rifle range,” wrote Frank McCarthy. “In the beginning people were mostly just passing through, but as settlers increasingly dropped off to stay, it was clear that the Indians’ claim to the land was threatened.”

A massive thunderstorm gathering in the background adds drama to this painting and symbolizes the growing storm between settler and Native American. A group of Sioux watch as an early wagon train pushes west. The Native Americans were not yet ready to fight, for they had not yet lost their buffalo herds or vast lands. But as the influx continued, these events would come to pass, and the gathering storm would break and unleash its fury on the prairie.

Fine Art Anniversary Giclée Canvas:

edition not to exceed 75 numbered. 30" w x 18" h.

\$695 unframed

Framed \$ _____

THE COMING OF THE IRON HORSE

FRANK C. MCCARTHY

Of all the innovations of the nineteenth century, none changed the landscape of the American West more than the steam locomotive. A monument to speed, industry and westward expansion, the locomotive charged across the landscape, changing the face of frontier life forever, but it did not happen overnight. Past and present collided in the prairies and plains, as workers laying tracks for the trains met with resistance from local wildlife. Even the mighty locomotive engine itself, with all its power and might, occasionally ran into the unstoppable force of nature.

“Huge migrating herds of buffalo could stall a train for hours,” said Frank McCarthy. “For sport, travelers sometimes took potshots at them from the cars while they waited for the procession to pass.” It would not be long before progress and professional hide hunters rendered the threat of buffalo on train tracks nearly extinct.

Fine Art Anniversary Giclée Canvas:

limited to 75 s/n. 28" w x 22" h.

\$795 unframed

Framed \$ _____

WARRIORS OF THE NORTHERN MOUNTAINS

FRANK C. MCCARTHY

With legends as great in scale as the landscape of the American West itself, the Plains Indians of Frank McCarthy's paintings thunder across the canvas, hunting buffalo, scouting war parties and protecting their territory. McCarthy's iconic style and expert composition bring these larger-than-life legends to life in dramatic works that have defined and inspired a generation of artists. With this legacy in mind The Greenwich Workshop is pleased to present *Warriors of the Northern Mountains*, a brand-new, never-before-seen release from Frank McCarthy.

Fine Art SmallWorks™ Giclée Canvas:

limited to 75 s/n. 8"w x 16"h.

\$245 unframed

Framed \$ _____

THE TAUNT

FRANK C. MCCARTHY

In his long and storied career, Frank McCarthy earned renown for many things—his attention to detail, his insistence on historical accuracy, his first-rate storytelling ability—but none were more celebrated than his eye for design. “The Dean of Western Action,” as he came to be known, brought from his early days as a commercial illustrator an understanding of visual design that makes his action-packed paintings the finest of their type.

In *The Taunt*, a band of Plains warriors races across the prairie with their opponents in hot pursuit. The frenetic action of the story is made infinitely more exciting by McCarthy’s compelling design, which leads the viewer’s eye through the painting like a hawk tracking a hare. Any serious collector of Western art cannot consider their collection complete if it does not contain a McCarthy, who is truly an original American master!

Fine Art Giclée Canvas:
limited to 75 numbered. 14" w x 28" h.
\$695 unframed

Framed \$ _____

ROAR OF THE FALLS

FRANK C. MCCARTHY

“I had a good time doing this painting,” said Frank McCarthy. “It’s a combination of many forms of Western action. There’s the galloping of the horses, but also the rushing of the water and even the movement of the clouds above.”

Frank McCarthy was often called “the master of Western action” and *Roar of the Falls* is evidence of his claim to that title. The painting showcases his artistic strengths in a thrilling image of Sioux warriors surging across Wyoming’s Yellowstone Territory. The dramatic action of the figures is emphasized by the careful setting of shadow and light. *Roar of the Falls* is one of McCarthy’s best work and a testimony to the skill of a great artist.

Fine Art Anniversary Giclée Canvas:
edition not to exceed 125. 30"w x 20"h.

\$795 unframed

Framed \$ _____

THE LONG KNIVES

FRANK MCCARTHY

An army patrol scours the dry and dusty but spectacular canyon country in search of Indians, who refer to the cavalrymen as “Long Knives” for the sabers they carry. Although the men on these exhausting patrols rarely found Indians, they did learn the lay of the land and their geographic discoveries helped to create some of the first maps of the Southwest.

The Long Knives is not artist Frank McCarthy's first depiction of the tireless patrolmen of the Southwest. In *Scouting the Long Knives*, he painted an Apache scout hiding behind a sandstone boulder as he watched a column of the horsemen pass. McCarthy's gift was his ability to create compelling and dramatic paintings, but his talent was his determination to share both sides of a story.

Fine Art Anniversary Giclée Canvas:
edition not to exceed 100. 30" w x 20" h.
\$795 unframed

Framed \$ _____

GUARDIANS OF THE WATERS

FRANK C. MCCARTHY

The desert lands of the southwestern United States contain a multitude of mysteries and artifacts of earlier peoples. The images carved into the rock face in *Guardians of the Waters* did, at one time, have a specific meaning, but experts today do not agree on their precise translation. McCarthy's dynamic portrait of a band of warriors racing past a group of symbols illustrates the grand scale and intriguing style of some of these petroglyphs. Perhaps these warriors know their true meaning.

Fine Art SmallWorks™ Giclée Canvas:

limited to 75 s/n. 13"w x 11"h.

\$250 unframed.

Framed \$ _____

IN THE LAND OF THE WINTER HAWK

FRANK C. MCCARTHY

The Blackfeet Indians were mighty raiders, feared far to the south and east of their own territory between Saskatchewan and the Missouri River Valley. For more than a century, the nomadic Blackfeet were regarded as the most militant tribe on the northwestern plains. Even in the dead of winter, when tracks in the snow could betray their location, they stole horses or plundered other tribes' camps.

Frank C. McCarthy's *In the Land of the Winter Hawk* depicts the headlong flight of two Blackfeet warriors. As the two men race across the frozen landscape, the only noises breaking the late morning stillness are the quick breaths of horses and riders and the muffled sounds of hoof beats on the snow.

Fine Art Anniversary Giclée Canvas:
edition not to exceed 100. 32" w x 22" h.

\$850 unframed

Framed \$ _____

THE CHALLENGE

FRANK C. MCCARTHY

The Challenge depicts the start of a confrontation between a Sioux warrior riding upstream and an enemy in the forest ahead. He waves his coup stick in defiance at the adversary, who remains unseen by the viewer. The coup stick was important in Native American warfare. A coup was akin to scoring a point in a deadly game of war: if a warrior could touch the enemy with the coup stick it could be more important than if he killed him. McCarthy said, "In painting this scene, I began to think that it would be both interesting and exciting to see just who this unseen adversary is. So, immediately upon finishing *The Challenge* I began working on *Whirling, He Raced to Meet the Challenge*."

Fine Art Anniversary Giclée Canvas:
edition not to exceed 150 s/n. 26"w x 17"h.
\$750 unframed

Framed \$_____

WHIRLING, HE RACED TO MEET THE CHALLENGE

FRANK C. MCCARTHY

Artist Frank C. McCarthy's heroic paintings of the American West have gained legions of admirers among art lovers and critics alike. Whether his subjects are Native Americans, mountain men, cavalry or cowboys, McCarthy's work has an intensity that immediately draws viewers into the canvas.

Whirling, He Raced to Meet the Challenge is a sight to make the blood run cold. A resplendent Blackfoot warrior, galloping through the boulder-strewn creek, swinging his deadly gun stock war club is ready to meet his Sioux enemy head-on much as the knights of old did. The fight will be hand-to-hand, as befits a man whose existence has centered around warfare and to whom honor means more than life.

Fine Art Anniversary Giclée Canvas:

edition not to exceed 150 s/n. 26" w x 17" h.

\$750 unframed

Framed \$_____

CHILDREN OF THE RAVEN

FRANK C. MCCARTHY

Grimly prepared, a well-armed party of Crow Indians advances across a mountainside overlooking a beautiful river valley. The Crow called themselves Absaroke, in loose translation "the Raven People." In the late 1700s, the Crow moved into some of the valleys around the Rocky Mountains. Their hunting grounds were rich with game, and so desirable that the Sioux and Blackfeet tribes regularly came to raid and hunt. The Crow had to be in constant readiness to defend their lands against superior enemy numbers.

Artist Frank C. McCarthy created heroic images of the American West that have gained legions of admirers among art lovers and critics alike. Whether his subjects are Native Americans, mountain men, cavalry or cowboys, McCarthy's paintings have an intensity that draws viewers immediately into the canvas.

Fine Art Giclée Anniversary Canvas:

edition not to exceed 125. 30"w x 16"h.

\$750 unframed

Framed \$ _____

SCOUTING THE LONG KNIVES

FRANK C. MCCARTHY

In *Scouting the Long Knives*, an Apache is concealed behind an anvil-shaped remnant of an ancient red sandstone formation, spying on a column of cavalry and supply wagons. Known to the Indians as “long knives” because of the long sabers they carried, the U.S. Cavalry patrolled immense areas of the Southwest. Sometimes the patrols were out for weeks at a time, with little or no sight of hostile Indians. But the Indians were always there, scouting the scouters. In a land that seemed so empty, there were always eyes that watched and waited.

Masterwork™ Fine Art Anniversary Giclée Canvas:
edition not to exceed 150. 40" w x 16" h. \$875

Framed: _____

BIG MEDICINE

FRANK C. MCCARTHY

“The Plains Indian legend holds that the white buffalo was such a rarity that even the Great Spirit was in awe of it,” explained acclaimed artist Frank McCarthy. “The beast was valued by all the tribes, especially the Mandans for whom a good skin could command the price of ten to fifteen horses. Displayed in a place of special importance, the hide was considered big medicine. I modeled the white buffalo after a photo I took of the last known albino. The chances of a white bison appearing in a herd are one in five million, so I feel lucky to have seen one under any circumstances—almost as lucky as the two Sioux hunters in *Big Medicine* must have felt.” We are certain that McCarthy collectors will feel just as lucky to have the opportunity to own this stunning Anniversary Edition, printed on canvas to replicate the look and feel of the original.

MasterWork™

Fine Art Anniversary Giclée Canvas:

Edition not to exceed 150. 24"w x 40"h. \$895

www.^{The}Greenwich Workshop.com 

AFTER THE COUNCIL

FRANK C. MCCARTHY

It's an early spring morning in Wyoming, and the male members of the Sioux nations are heading back to their own villages after a council. Councils, gatherings of the male population from various villages, were convened to discuss war plans, peace offerings by the white man or other issues of great importance that required the full tribal membership. These meetings could last for days, as braves, chiefs and village elders voiced their opinions. In many cases, no decisions were made. Usually, however, the group that was perceived as the strongest prevailed.

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