

*Previews of Works For Sale at Upcoming Shows*

JANUARY 2008

# WESTERN ART

## COLLECTOR





**UPCOMING SHOW**

Up to 15 works on show

**January 1-31, 2008****McLARRY Fine Art****225 Canyon Road****Santa Fe, NM 87501****(505) 988-1161****SHOW LOCATION SANTA FE, NM****MARK KOHLER**

Mark Kohler has spent the last twelve years documenting in watercolor the daily lives of real working cowboys still found on ranches throughout states including Arizona, New Mexico, Colorado, Nevada and Montana. Though sometimes the figures in his watercolors look somewhat faceless, they are all of actual people who Kohler has taken the time to meet, photograph, paint and get to know during his many travels.

"What is exciting is that I'm able to paint horses and people I know," says Kohler. "In this way, I have to get the likeness correct because they will all see them. I like painting these people I know and then make it something special. That's the real fun part of what I get to do. And, with every one of them, they all get an original painting when I'm through."

Lately, Kohler has been working on the figures in each watercolor while also focusing on creating interesting and rich background. Much of these backgrounds came from the amount of dust he encounters while visiting each ranch and the effect this has on the look and feel of each scene.

"I really started on those just a couple of months ago," says Kohler. "And, it really expanded into a new look for me. I switched to harder paper that really will take a lot of layers and just get in and work it. The work is evolving a lot right now I can. I love painting the vignettes but like these new ones,

too. Every cow ranch I go to, the dust is unbelievable and just lends itself to atmospheric things with very subtle tones. The layers of dust filter the whole background and they go to a really high key through this little layer of dirt. I like them and like what you can do with watercolor with them."

Much of this work comes from Kohler's ability to take in the entire landscape or scene and then break it down into basic compositional elements.

"They are mostly painted out west, of the high desert country," says Kohler. "You get the distant hills and mountains that are filtered through this atmospheric layer of dust caused by the cattle. Some paintings are mundane and simple but need to be realistic. I want to break them down and make them simple and realistic."

Whether it is his traditional vignettes or these new scenes with more of an extended landscape, Kohler has also been spending time working and studying drawing and improving this important and fundamental skill.

"There's been a resurgence in atelier-based work and I've been looking at this and just basing all my work on really good drawing," says Kohler. "In college, I didn't know much about the ateliers, but now I've been studying people like Jacob Collins and Daniel Graves, improving my drawing skills and tightening up my style with bigger and broader pieces that have a lot of background going on."

Along with this influence, Kohler says

**Hambrick and Haskins, watercolor, 13 ½ x 10"**

*The artist says: Most of the Arizona hands from Chino Valley and Kingman will know these two at a glance. Don Hambrick and Ken Haskins are permanent fixtures in Northern Arizona. Hambrick is a friendly, affable and capable man. Haskins is competent and very colorful. I love being able to paint pillars of cowboy culture, and these two have earned a special place in Puncher's Heaven.*



*A fresh shirt and a fast horse*





*"I feel blessed to catch a vision of the bygone, mighty ranch days. Working their calves on open ground with no chutes or small pens is the norm. Big branding traps or corners of sections serve a purpose for those outfits that still work off the wagon. They are perfect for corralling the calves. For me, it's bittersweet. . . it all feels as if it's disappearing fast. . ."*





**Free Range Healer.** watercolor, 12 x 18"

The artist says: Arizona is big open country around Paulden. The basin between Prescott and I-40, below Flagstaff holds the remains of the big outfits that once covered Arizona. I feel blessed to catch a vision of the bygone, mighty ranch days. Working their calves on open ground with no chutes or small pens is the norm. Big branding traps or corners of sections serve a purpose for those outfits that still work off the wagon. They are perfect for corralling the calves. For me, it's bittersweet. . . it all feels as if it's disappearing fast, and I feel fortunate to be able to capture as much as I can before it's gone.



*"I've seen it time and again at different cow works across the country. . . every herd of cattle, not matter how big or small, has one cow that doesn't follow the rules. Maybe she was brushed up and missed on a previous gather. Or, she's a fence jumper from some neighboring ranch. Either way, she's nothing but trouble."*



**Circling a Breakaway**, watercolor, 16 ½ x 20"

The artist says: I've seen it time and again at different cow works across the country. . . every herd of cattle, not matter how big or small, has one cow that doesn't follow the rules. Maybe she was brushed up and missed on a previous gather. Or, she's a fence jumper from some neighboring ranch. Either way, she's nothing but trouble. She's capable of spooking good cattle, blasting through every gap and always looking to leave. The solution is easy: get her caught and get her sold. The selling part is easy—the gathering part is another matter. The truth is, all the day-working rope guys are hoping to get a chance at her. They know she won't go easy, or without a fight. They know that's the reason they came.



**Caminar Azul**, watercolor, 17 x 13"

The artist says: Calle de Caballero is the first event of the Charreada Rodeo. The Calle is the reining event. Traditionally, the Calle's purpose was to demonstrate a horse's abilities and conformation to prospective buyers. Additionally, it allowed experienced caballeros to show their horsemanship and training prowess. All this translated into a higher price for the horse. Today, this event opens the modern-day Charreada with a magnificent display of color and motion by the horse and rider.





**The Horse that Haunts Me**, watercolor, 20 x 21"

*The artist says: This cowboy, Walter Weir, lives in Arizona, and he had a special affinity for this horse. Both Walter and the horse were big-hearted and 'full of try' and surprisingly fast for the way they were put together. I loved photographing this horse and got a couple of nice shots of him before I had to leave. And, I had thoughts of getting more photos during the fall branding. It wasn't to be. God must be building Heaven's Remuda, because it wasn't but two weeks after this branding that lightning hit the horse and two others standing nearby. The painting you see here is of Walt working the last days on The Horse that Haunts Me.*

that he owes a lot to his early mentor and teacher, William Matthews.

"He's fantastic," says Kohler. He painted the American cowboy realistically in watercolor before anyone else did it well and really made it an iconic figure. For me, documenting the lifestyle of these cowboys is also important for me because it's disappearing pretty fast. Many of the big ranches are selling out and going more corporate, so these aspects of real working cowboys are even more important now."

Kohler feels that the art of each of his new pieces extends much further than just the image on paper. So, for his collectors, he makes sure that every single aspect of a new watercolor is perfect and does much of the extra work himself. "I've worked very hard at giving myself a look," says Kohler. "So, I know what it takes for each piece, from the framing to leafing my own mats, it's a whole process that I undertake and get done for each piece. It's a whole package and, if I do a lot of

those little things myself, the collectors appreciate it. Art is so serious that it's nice to be professional and collectors learn to expect that from me. I want them to be able to take it out of the crate, put it on the wall and not have a problem with it at all." 🐾

For a direct link to the  
exhibiting gallery go to



[www.westernartcollector.com](http://www.westernartcollector.com)





**Fresh Shirt and a Fast Horse**, watercolor, 13 x 8 ½"

*The artist says: Sometimes I think Shawn Goemmer doesn't get it. The cow business has such few perks to offer. What you do get is bad weather, bad horses and bad markets. But, he continues to bravely march on. Shawn is direct and plainspoken and pulls no punches. . . not with townies, colts, cowhands, cow bosses or cow dogs. . . Not to mention the hard country Nevada and Arizona offers him. I try to paint Shawn's true demeanor. He carries himself with buckets full of confidence and I've come to realize that this confidence comes from the comfort he finds from following his true passion.*

### Price Range Indicator

*Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.*

	Small	Medium	Large
1996	\$800	\$1,200-\$1,500	\$2,400-\$2,600
2001	\$1,000	\$1,500-\$1,800	\$3,500
2008	\$1,200-\$1,500	\$2,500	\$5,000-\$7,500





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Kohler ©

"The Soggy Crooked Horn" • 15" x 20" • Watercolor

**J MARK KOHLER**

Call for photos of other works  
or visit our website

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