

John Fawcett



A Retrospective



The Steamboat Art Museum was formed in December 2005 and presented its Opening Exhibition in the historic First National Bank Building (the Rehder Building) in December 2006. The building is listed on the National Register of Historic Places and was gifted to the City of Steamboat Springs by Helen Rehder, a long time area rancher and amateur artist. Mrs. Rehder stipulated in her will that the building be preserved and used as a museum to promote the culture and heritage of northwestern Colorado. The Steamboat Art Museum has signed a 99 year lease on the building with the City of Steamboat Springs.

Since the Opening Exhibition, which featured the works of past and present local artists, we have presented twenty-four exhibits including, intaglio, a western exhibit that included traditional cowboy and native American arts as well as paintings and sculpture, an international exchange with Mexico of the work of Martha Chapa, an exhibit on loan from the University of Wyoming Art Museum of the work of E. W. (Bill) Gollings, surreal blacklight sculpture of Don Woodsmith, cartoon art of Jerry Palen, Ace Reid and J.R. Williams, landscape paintings of Clyde Aspevig, wildlife paintings of Ken Carlson, landscape paintings of Scott Christensen, quilts by David Taylor, photography by Rod Hanna, western paintings by Jim Norton, egg tempera paintings by Mark Thompson, plein air paintings by the Rocky Mountain Plein Air Painters, paintings and sculpture by local artists Jean Perry and Curtis Zabel, Exquisite Miniatures by Wes and Rachelle Seigrist, the Birds in Art from the Leigh Yawkey Woodson Museum, the American Watercolor Society, as well as other group exhibits.

Our community outreach includes educational programs with the surrounding schools, workshops by nationally known artists, and interaction and visits with our seniors. We have begun a capital campaign to renovate the back of the building to double our exhibit space and add an art research library as well as a workshop room.

John Fawcett is not only a well respected nationally known western artist, he is one of our locals! We are very excited to feature this retrospective of his work which includes many paintings of our local cowboys. John's paintings reflect the Mission of the Museum and represent the culture and history of the western way of life as only a true westerner can interpret. His knowledge of horses and technical skill is evident and his paintings depict the beauty and discovery of the West.

Shirley Stocks
Curator



Slobber Straps 10 x 8" Watercolor

From an early age I loved to draw and paint, and spent countless hours pursuing this hobby with encouragement from my parents. I drew in school, at home, outside, and perhaps when I should have been studying. I supplied artwork for the school newspaper, the yearbook, and club projects. Growing up, my best friend's father was an artist and we would love to explore his second floor studio where we would marvel at his thumbnail sketches, drawings, and canvases.

After starting my own veterinary practice, I never believed that art would be more than an avocation, but I continued to draw and paint for pure enjoyment. I would paint at night, on my days off, and was constantly encouraged by my wife Elizabeth. After submitting work to some galleries and invitational shows, I was accepted which further nurtured my art journey. This passion became so profound that I made the decision in 1996 to sell my practice to paint full time, which I thought was the only way to become a better artist. I have now been an artist longer than I was a veterinarian.

A good friend of our's is an engineer, and I am constantly amazed at how he looks at the world around him. He is curious about how things are built, how they run, why they work a certain way, and how he could improve on them. As an artist, my view of the world around me is quizzical too, but I am fascinated by the shapes, colors, values, and light and how it affects the subject. As artists, it is our job not to copy what we see, but to evoke an emotion, a memory, a point in time with a drawing or brushstrokes in paint. I am continually learning, developing, and, hopefully, growing as an artist.

It is an honor for me to exhibit at the Steamboat Art Museum, and share the paintings with my community and so many friends from the area that I have painted. Without the help and support of all of you and Elizabeth, as well as my gallery owners and staff, and other artists that I admire, I would not be able to live my dream. Enjoy the exhibit!

-John Fawcett 2015



“John Fawcett is an artist who has accomplished a rare feat in the art world by mastering both watercolor and oil. This diversity, along with his tremendous talent, allows him to depict his subject matter in a way that immediately connects with the viewer. He has established himself as one of the premier artists working today and his resume includes being represented by some of the top art galleries in the country and participation in many of the most prestigious museum shows each year, including the Masters of the American West at the Autry National Center in Los Angeles and the Quest for the West Exhibition and Sale at the Eiteljorg Museum in Indianapolis.

John is a true gentleman. He is kind and considerate. His talent is top of the line. Whether he is painting cowboy or Native American subject matter, it is clear he has done his research, tells a story and invites the viewer to participate in the process. He is a very, very collectible artist and his paintings are sure to be a terrific addition to any collection. We are honored to call John and Elizabeth our friends!”

*Tom Tierney & Allan Duerr
Art of the West*



The Negotiations 24 x 30" Oil

It was common during the Rendezvous era in the early 1800's to trade wool blankets which were very desirable and used for bedding, clothing such as skirts and capotes, carrying goods, and liners for cached supplies. This mountain man is bartering with these Plains Indian braves, negotiating the price of the trade blanket in return for beaver pelts.



Four Horsepower 23 x 34" Watercolor

The relationship between humans and horses has gone on for thousands of years, and my fascination started at an early age when I saved money to buy my first horse at 10 years of age. Their allure continued through my veterinary career and into my art, whether a working draft horse or a champion Thoroughbred. Their intricate body structure and personalities have challenged me to make them come alive in my work through their stance, the gleam in their eyes, and placement of their ears, head, and tail.



Lakota Pride 16 x 21" Watercolor



Gate Man 12 x 15" Watercolor



Headin' Home 9 x 12" Oil



Wagon Tracks and Worry 30 x 40" Oil

Early contact between the Plains Indians and traders was often friendly, as both parties wanted the other's goods. But as more and more settlers moved west, the Indians' lives would be changed forever. Their buffalo hunting grounds were disturbed and the grazing land for their horses was disrupted, bringing "wagon tracks and worry".



In Deep Water 24 x 30" Oil



Song of the Tipi 30 x 40" Oil

In Plains Indian societies, when a tipi was worn out after seasons of use and weather abuse, it was often retired with a sacred ceremony prior to erecting a new lodge. One of the rituals was to put it in a body of water and weight it down with rocks to sink it, as seen here. Singing a song of respect to the structure that witnessed births and deaths, and protected the family in their daily struggles for survival in the harsh environments was common.



Checkin' The Herd 26 x 19" Watercolor



Safe Passage 24 x 36" Oil



The First Saddle 21 x 25" Watercolor



To The Council-study 12 x 18" Watercolor



Best Friends 20 x 16" Watercolor



A Warming Fire 40 x 30" Oil



Holdin' The Line 27 x 19" Watercolor



Shortcut Home 20 x 24" Oil



Ranch Christmas 16 x 13" Watercolor

I have painted cowboys throughout the West, on some historic ranches and in many different states. However, I always return to the Yampa Valley for much of my subject matter and its wonderful people.



Doublin' Up 24 x 36" Oil



Our Barbaro 23 x 17" Watercolor

This was a preliminary watercolor for a painting of Barbaro, the 2006 Kentucky Derby winner.



Eagle Eye 16 x 20" Watercolor



Plum Creek 16 x 12" Watercolor

Our Mennonite neighbors in Pennsylvania provided wonderful subject matter and insight into a simpler world. The children would often come play in our creek and were oblivious to my camera.



Looking North-Sundown 5 x 7" watercolor

I painted this watercolor looking out the window of my Pennsylvania studio, north towards the Appalachian Mountains.



Impending Danger 24 x 30" Oil



Hell Bent 23 x 17" Watercolor



High Country Haulin' 16 x 20" Oil



Hunters At Dusk 30 x 24" Oil



The Arikara Scouts 36 x 48" Oil

Captain Charles Varnum, as seen here, was commander of scouts for the 7th Cavalry Regiment during the Great Sioux War and other campaigns from 1873-1879. The Arikara (Arikaree or Ree) scouts he used along with the Crow were easily identified by their red sashes and proved invaluable in expeditions from Fort Lincoln where they were based.



Easy Crossing 30 x 40" Oil



Mountain Pool 24 x 18" Oil



High Flyin' 12 x 16" Watercolor



Cold Leather 25 x 18" Watercolor



“ It is not only the numerous awards and recognition John has received , but it is his inherent passion, his comprehension of the technical aspects, the dedication to his craft, and the willingness to reach out and challenge himself that continues to drive him and his work to excel.”

“ John is versatile in oil and watercolor. His single figure watercolors are beautifully controlled.”

John Geraghty
Trustee, Autry National Center and
Special Editor, Western Art Collector

Girlfriends 28 x 19" Watercolor



The Water Hole 16 x 12" Oil



Mother and Daughter 9 x 12" Oil



Pascha 21 x 16" Watercolor



Rocky Respite 24 x 30" Oil



Sweet Feed 28 x 20" Watercolor



Dog Day Afternoon 20 x 28" Watercolor



Elk River Mares 16 x 20" Oil



Still Water 12 x 9" Oil

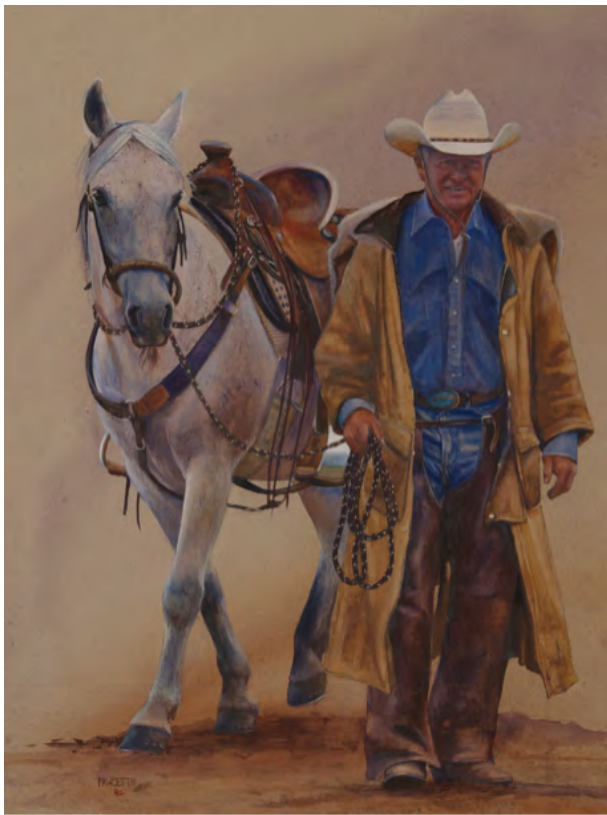


Sharing 21 x 28" Watercolor



Blessing the Young Pony 16 x 21" Watercolor

The Europeans called the Native American's horses "ponies" due to their small size compared to the draft horses they were more used to. By the 17th and 18th centuries, the horse had dramatically changed the Plains Indians lives, and helped them with hunting, travel, and expanded their territory. They were bred, traded, and stolen by the Native tribes, and quickly became a status symbol for their owners. Here the Lakota elder blessed the mount with special "medicine" that would help him in battle, giving him speed, agility, and blinding the enemy, leading to a successful encounter with his adversary.



Rav's Elk Coat 15 x 11" Watercolor

Karen's Seven D Saddle 11 x 15" Watercolor





Lizzie's Boys 28 x 21" Watercolor

Strange as it may seem, the idea for this painting and title came to me in a dream. When I woke up, I jotted it down and started working on the watercolor. Although an early work, it appeared on the cover of the *AVMA Journal* and the edition of prints sold out.



Cold Tracks 10 x 12" Oil

Forever Together-study 11 x 9" Watercolor

This watercolor was a study for a commission of the 2008 Eclipse Award Champion Female Turf Horse and Breeders Cup winner.





The Chief's Flag 36 x 48" Oil

Beginning in 1804, the U.S. government made special “ chief’s flags “ to hand out to prominent chiefs as gifts. Lewis and Clark carried them on their expedition, and there were many left over to give as gifts throughout the nineteenth century, as is seen here. This U.S. scout is showing the chief’s flag to these unsuspecting braves, who are both curious and apprehensive about the colorful piece of cloth.



October Sun 18 x 24" Oil



Triangle 3 Roundup 20 x 16" Oil



Cooper Sleeping 8 x 10" Oil



Brooks Falls 8 x 10" Oil



Free For All 8 x 22" Watercolor

In my position as Executive Director at Booth Western Art Museum emerging artists often come to me for career advice, wondering if they should quit their day job and pursue art full time. This is a question I struggle to answer, since the decision greatly impacts the rest of their lives. I also don't feel fully comfortable expressing an opinion because I don't know all the circumstances and what the future may hold. I always preface any response with the cautionary note that listening to me could land an artist in the poor house. My eventual, reluctant answer is usually something along the lines of, "all the great artists I know HAD to do it, there was no alternative," or "if you have to ask me, you're probably not ready."

When I met John Fawcett many years ago, and learned about his path to art stardom, I gained insight into a better way to answer this prickly question. Faced with the dilemma of trying to balance his time between a thriving veterinary practice and a blooming art career, John sought the advice of his stepfather. The wise elder simply asked John if he thought about his vet work while making art, to which John said "no". He then asked if John thought about art while doing surgery. When John answered "all the time," he had his answer.

In a movie, it would be happily ever after from that point. For John it has been a great rise to prominence in the art world, but there have been plenty of bumps too. However he quickly found his stride, establishing his own style and demonstrating mastery of multiple media, including drawing, watercolor and oil. John's years as a vet and vast amounts of time looking at and thinking about art have served his well and allowed him to break into the ranks of Western art's top painters. Still a young man by art standards, this exhibition is perhaps a mid-career retrospective, offering the chance to look both back upon his accomplishments and forward to new challenges. Personally, I am proud to be a collector of his work, and remain excited to see how his work develops as he continues to grow artistically.

Seth Hopkins-Executive Director, Booth Western Art Museum-Cartersville, GA.

Biography

John Fawcett was born in 1952 in Iowa, attended college on the East coast, and returned to Iowa to attend Veterinary School at Iowa State University where he graduated in 1978. Upon graduation he moved to Pennsylvania with his wife Elizabeth, where they opened a veterinary clinic. In 1996 they sold the clinic so that he could paint full time. They now divide their time with their Labrador Retrievers and Quarter Horses between a farm in Pennsylvania and a ranch in northwest Colorado.

Selected Exhibitions & Awards

- 2015 Watercolor Award Masters of the American West -Autry National Center -Los Angeles, CA
- 2014 Watercolor Award Masters of the American West -Autry National Center -Los Angeles, CA
- 2010 Watercolor Award Masters of the American West -Autry National Center -Los Angeles, CA
- 2009 Artist of the Year Friends of Western Art -Tucson, AZ
- 2006 Museum Purchase Award Old West Museum-Cheyenne, WY
- 2006 Watercolor Award Masters of the American West-Autry National Center-Los Angeles, CA
- 2002 Signature member American Association of Equine Art-Lexington, KY
- 2000 Permanent Collection-Tucson Museum of Art-Tucson, AZ
- 1997 Top 100 Arts for the Parks-US Art Award of Merit-Jackson, WY
- 1997 Honorary Lifetime member-Mountain Oyster Club-Tucson, AZ
- 1996 Artists Choice Award-Buffalo Bill Art Show-Cody, WY

Publications

- | | |
|----------------------------|--------------------------------------|
| Art of the West | 1996, 1999, 2006, 2011, 2013 |
| AVMA Journal | cover 1997 |
| Cowboys & Indians | 2001 |
| The Equine Image | 1997 |
| InformArt | 1997 |
| Southwest Art | 2000, 2011 |
| US Art | 1998 |
| Western Horseman | 1994, 2000, 2013, covers 2002 & 2013 |
| Western Art & Architecture | 2011, 2012 |
| Western Art Collector | 2008, 2009, cover 2008 |

Museum Collections

- | | |
|--------------------------|------------------------|
| Booth Western Art Museum | Cartersville, GA. |
| Cheyenne Old West Museum | Cheyenne, WY. |
| Steamboat Art Museum | Steamboat Springs, CO. |
| Tucson Museum of Art | Tucson, AZ. |

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Steamboat Art Museum

EXHIBIT SPONSORS

**Joel and Karen Piassick
O & J Stolz Charitable Foundation
Western Art Collector Magazine
Wild Horse Gallery
Steamboat Magazine
Sidney Peak Ranch
Mountain Valley Bank
City of Steamboat Springs
Coleman Cook, Colorado Group Realty**

CHECKLIST

Slobber Straps, 2014
10 x 8, Watercolor

The Negotiations, 2014
24 x 30, Oil

Four Horse Power, 2007
23 x 34, Watercolor
Loan: Courtesy of the Artist

Lakota Pride, 2014
16 x 21, Watercolor

Gate Man, 2007
12.5 x 15.5, Watercolor
Loan: Courtesy of Deirdre/Craig Macnab

Headin' Home, 2011
9 x 12, Oil
Loan: Courtesy of Sonya Duncan

Wagon Tracks and Worry, 2011
30 x 40, Oil
Loan: Courtesy of Deirdre/Craig Macnab

In Deep Water, 2003
24 x 30, Oil
Loan: Courtesy of Jessie/Gary Van Ness

Song of the Tipi, 2014
30 x 40, Oil
Loan: Courtesy of Lisa/Matt Bond

Checkin' the Herd, 2013
26 x 19, Watercolor

Safe Passage, 2014
24 x 36, Oil

The First Saddle, 2002
21 x 25, Watercolor
Loan: Courtesy Steamboat Art Museum
permanent collection

To the Council-Study, 2009
12 x 18, Watercolor
Loan: Courtesy of the Artist

Best Friends, 2002
20 x 16.5, Watercolor
Loan: Courtesy of Wanda/Jon Hawes

A Warming Fire, 2003
40 x 30, Oil
Loan: Courtesy of Susan/Fred Kahn

Holdin' the Line, 2001
27 x 19, Watercolor
Loan: Courtesy Booth Western Art Museum
permanent collection

Shortcut Home, 2008
20 x 24, Oil
Loan: Courtesy of the Artist

Ranch Christmas, 2014
16 x 13, Watercolor
Loan: Courtesy of the Artist

Doublin' Up, 2003
24 x 40, Oil
Loan: Courtesy of Nancy/Jack Fontaine

Our Barbaro, 2006
23 x 17, Watercolor
Loan: Courtesy of the Artist

Plum Creek, 2002
16 x 12, Watercolor
Loan: Courtesy of the Artist

Looking North-Sundown, 2010
5 x 7, Watercolor
Loan: Courtesy of the Artist

Impending Danger, 2006
24 x 30, Oil
Loan: Courtesy of Jane/Bruce Hannon

Hell Bent, 2004
23 x 17, Watercolor
Loan: Courtesy of Karen/Clark Bright

High Country Haulin', 2014
16 x 20, Oil
Loan: Courtesy of Karen/Clark Bright

Hunters At Dusk, 2008
30 x 24, Oil
Loan: Courtesy of the Artist

The Arikara Scouts, 2014
36 x 48, Oil
Loan: Courtesy of Deirdre/Craig Macnab

Easy Crossing, 2008
30 x 36, Oil
Loan: Courtesy of the Artist

CHECKLIST

Mountain Pool, 2006
24 x 20, Oil
Loan: Courtesy of Denise/Terry Nelson

High Flyin', 2007
12 x 16, watercolor
Loan: Courtesy of the Artist

Cold Leather, 1999
25 x 18, Watercolor
Loan: Courtesy of Pam/Dolph Simon

Girlfriends, 2014
28 x 19, Watercolor

The Water Hole, 2012
12 x 10, Oil
Loan: Courtesy of Judy/Ken Riskind

Mother and Daughter, 2012
9 x 12, Oil

Pascha, 1998
21 x 16, Watercolor
Loan: Courtesy of Cindy/Mark Sanders

Rocky Respite, 2013
24 x 30, Oil

Sweet Feed, 2000
28 x 20, Watercolor
Loan: Courtesy of Lynn Stambaugh

Dog Day Afternoon, 1997
20 x 28, Watercolor
Loan: Courtesy of the Artist

Elk River Mares, 2015
16 x 20, Oil
Loan: Courtesy of Mona/Dan Rhodus

Still Water, 2003
12 x 9, Oil
Loan: Courtesy of Susan/Fred Kahn

Sharing, 1996
21 x 28, Watercolor
Loan: Courtesy of the Artist

Blessing the Young Pony, 2012
16 x 21, Watercolor
Loan: Courtesy of Jean/Frank Hamilton

Ray's Elk Coat, 2015
15 x 11, Watercolor

Karen's Seven D Saddle, 2015
11 x 15, Watercolor

Lizzie's Boys, 1995
28x 21, Watercolor
Loan: Courtesy of the Artist

Cold Tracks, 2012
10 x 12, Oil
Loan: Courtesy of the Artist

Forever Together-Study, 2011
11 x 9, Watercolor
Loan: Courtesy of the Artist

The Chief's Flag, 2012
36 x 48, Oil
Loan: Courtesy of The Tom & Mary
James, Raymond James Financial
Collection

October Sun, 2004
18 x 24, Oil
Loan: Courtesy of Judy/Ken Riskind

Triangle 3 Roundup, 2015
20 x 16, Oil

Cooper Sleeping, 2003
8 x 10, Oil
Loan: Courtesy of the Artist

Brooks Falls, 2008
8 x 10, Oil
Loan: Courtesy of the Artist

Free For All, 2000
8 x 22, Watercolor
Loan: Courtesy of Russell Williams

Blackfoot Maiden, 2012
10 x 8, Oil
Loan: Courtesy of Prudence/Bob Boyson

Back cover:

Blackfoot Maiden 10 x 8" 2012



Steamboat Art Museum

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