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The Penn International II has established a time-honored reputation for taking tough, offshore game fish; and with countless world records, it is simply the reel of choice for serious offshore anglers. As you set out to break your own records and establish bragging rights back at the dock, do you really want to take chances with your selection of reels? With the Penn International 30TW, you can fish with the

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UNFRAMED ART COLLECTION, LIMITED EDITION PRINTS:

John P. "Jack" Cowan (1920-2008)

The Texas coast served as canvas and inspiration for Jack Cowan. He died in a hospital near his home in Bristol, TN at the age of 87, but if there was any justice about these things, Cowan would have died of a massive heart attack while standing in knee deep water near Rockport, Texas, his plug-casting rod bent into an arc by the power of a copper-colored redfish.

The early morning sky would have formed a palette of puffy clouds and threatening thunderheads, stray rays of sunlight penetrating the clouds to fix a spotlight on the diminutive figure of the man who cast a long shadow in Texas sporting art and coastal conservation.

The waters of the shallow flats where Cowan waded would have been crystal clear over a firm bottom of turtle grass, the surface broken irregularly by the subtle tails of redfish feeding, heads down as they rooted for crabs. Tailing reds were a repetitive theme in Cowan's work, and he deserves credit for preserving those fine game fish for the current generation.

He likewise deserves credit for creating a genre of sporting art that subsequent generations of artists strove to emulate. Several came close, but nobody has yet equaled Cowan's ability to recreate the thrills that he found in the duck blinds, the back bays and the brush of the Texas coast.

Cowan, a Tennessee native, wound up in Texas during World War II. He worked as an illustrator for an Air Force publication in Houston, became infatuated with the local fishing and hunting scene and returned to Houston in 1949. He worked as a commercial illustrator until the 1960s when his true talent was discovered by Houston art dealer Meredith Long.

Long hooked Cowan up with the who's who of the Houston sporting scene, and the artist painted these people doing the things they loved. His most common subjects were waterfowl hunting, quail hunting, dove hunting and saltwater fishing.

He had an incredible knack for painting recognizable people into his scenes, but everything about the art was true to form.

"If a person is really into the nuances of hunting and fishing, the subtle gestures that Jack captured in his paintings were just flawless," said Dallas art publisher M.F. "Bubba" Wood. "Nobody has even remotely approached the authenticity depicted in Jack's work. It's really special stuff."

In Houston and later in Rockport, Cowan fell in love with coastal fishing, but the trout and redfish were in trouble. By the 1970s, their numbers had declined drastically as the fish were victimized by gill nets strung through the bays.

Cowan was fishing on San Jose Island in 1976 with Fort Worth billionaire Perry R. Bass. Cowan remembered standing there in a light rain when Bass suddenly turned to him.

"We've got to do something about these redfish," Bass said.

Years later, Cowan recalls how encouraged he felt that a man of Bass' stature was concerned about redfish. Bass had heard about a group of similar-minded sportsmen organizing in Houston. He and Cowan attended the second meeting of what would become the Gulf Coast Conservation Association.

A long and bitter fight ensued to protect redfish and speckled trout from commercial fishing. Cowan's son-in-law, Joe Allen, was the Texas legislator who introduced the Red Drum Conservation Act and nursed it through the legislative process.

GCCA later evolved into the Coastal Conservation Association with chapters along the east and west coasts, as well as the Gulf of Mexico. The GCCA conservation stamp and print was created in 1983 and Cowan painted the first one. He contributed unselfishly to every conservation fundraiser. His art has raised over \$2 million for Texas conservation.

In June, Cowan received a lifetime achievement award from the Recreational Fishing Alliance. In October, he will be inducted into the Texas Conservation Hall of Fame. For those familiar with his work, a classic coastal dawn will forever be known as a Jack Cowan sunrise



**"THE FLATS" JOHN P. COWAN, 519/600 S/N
\$825.00
Size: 19.5"h x 26.5"w unframed.**

"IN THE BROOMWEED" JOHN P. COWAN, Signed & Remarqued CBF \$550.00

"This is the Kingstree, South Carolina, area. The pines, burnt-orange broomweed, tobacco-curing barn, and scraggly cornfield are typical.

The land we hunted had, at one time, been part of Bernard Baruch's Little Hobcaw plantation, now broken down into smaller farms.

It was exciting to hunt birds on horseback, which is not typical of Texas. Not typical, either, is the intelligence level of the Carolina birds. They have learned the hard way that salvation lies in the numerous bays or small swamps of the area, which are practically impenetrable, even on horseback.

The typically small coveys held fairly well, but going for singles was usually an exercise in futility." - John P. Cowan

Size: 19"h x 25.5"w unframed.



"LONGLEAF BOBS" JOHN P. COWAN, 360/600 S/N \$425.00



"Mississippi takes its quail hunting seriously. The big quail spreads in the longleaf pine belt do a lot of seasonal burning to improve the habitat, a practice common throughout the South.

Managers also plant big patches of tricolor lespedeza in strategic spots. These hardy plants serve two purposes for the quail - food and shelter.

The lavender streak in the background is lespedeza. Dogs experienced in hunting this country will head straight for a lespedeza patch. I guess the dogs are almost as smart as the birds." - John P. Cowan

Size: 19.5"h x 27"w unframed.

Guy Coheleach

Along with over a hundred one-man commercial shows in various cities, **Guy Coheleach's** work has been exhibited in the National Collection of Fine Art, The White House, The Corcoran Gallery, and the Royal Ontario Museum. Visiting heads of State have received his American Eagle print, and he was the first Western artist to exhibit in Peking after World War II. In 1995 his exhibition was hosted by The Carnegie Museum in Pittsburgh and in 1996 by the Newark Museum.

Guy Coheleach's paintings have received the Society of Animal Artists' Award of Excellence an unprecedented eight times. This most prestigious honor is awarded by the curators and professors of fine art from museums and universities across America. He received the celebrated Master Artist Medal from the Leigh Yawkey Woodson Art Museum in 1983, one of only nine artists both living and dead so honored at the time.

PBS did two films on Coheleach in 2006 and he has been the subject of two other films, "Guy Coheleach and the Bald Eagle" and "Quest: An Artist and His Prey," both of these have been shown on all three national television networks in the 1970s. He has been the focus of Articles in Reader's Digest, Saturday Evening Post, National Wildlife and Wildlife Art News as well as numerous regional art and wildlife magazines.

The Big Cats: The Paintings of Guy Coheleach by Abrams was a Book of the Month Club selection in 1982. Both it and his Coheleach: Master of the Wild book are out-of-print. However, Guy Coheleach's Animal Art by DDR Publishing and The African Lion as Man-Eater by Panther Press are still in print.

Gathering visual reference for his paintings, he is a frequent traveler to our national parks, Alaska, Europe, South America and Africa, having been to the Dark Continent as much as four times in one year since the late sixties.

In 1972, he was run down by an elephant in Zambia. This hair-raising film has been on all three major networks. "This is exactly that kind of knowledge that has made him one of the best wild animal painters in the world admired by both scientists and art critics," says Pat Robertson in Sporting Classics.

His donations to worthy causes are limited only by time and availability of work. At the University of Tennessee, his endowment provides about six full scholarships to the School of Wildlife Management for needy Students each year.

Guy's recent work reflects his years of experience observing animals in the wild. Eye To Eye, a painting of a leopard in a tree looking directly at the observer is typical of the experiences that Coheleach has witnessed many times.



"WILD TURKEY" GUY COHELEACH, 310/1000 S/N \$200.00

Wild turkeys at Connetquot State Park on Long Island are often the models Coheleach, and he enjoys working large. Like so many of his big paintings, this nearly three by two foot print appears quite detailed, yet the original is somewhat loose and painterly. "I love painting turkeys. In fact, someday I would like to do one in real detail, Audubonesque, just the turkey against a white background with every shade on every little feather." - Guy Coheleach

Size: 34"h x 25"w unframed.



"BICENTENNIAL EAGLE" GUY COHELEACH, 310/1000 S/N \$225.00

Image Size: 26"h x 33"w unframed.



"YOUNG GREAT HORNED OWLS" GUY COHELEACH. H. 23.75" X W. 18", SIGNED \$125.00

Image Size: 23.75"h x 18"w unframed.

Charles Frace

Charles Frace, a wildlife artist whose work was featured in more than 450 exhibitions, was born in 1926 in a small town in eastern Pennsylvania. He began drawing at five and taught himself to paint when he was fifteen. Frace remembers wanting to be an artist from an early age. His self-instructed talent earned him a scholarship to Philadelphia's Museum School of Art, where he graduated with honors. In 1955, Frace began a professional career as a freelance illustrator in New York City. Eventually, he became one of the nation's most sought-after illustrators of wildlife. However Frace soon grew frustrated by the restrictions of illustrating ideas conceived by others and longed to paint some of his own. He finished only one, which his wife Elke took to a nearby art gallery. They insisted on displaying the painting in the gallery, and it sold that same afternoon. In 1973, with the issue of Frace's first limited edition print, he had finally made the permanent change to fine art. Frace brings to his art over three decades of personal research and a close kinship with animals. Frace and his art has been the subject of two books. Perhaps the greatest honor of his career came in October 1992, when Frace was recognized with a one-man exhibit of thirty-six of his paintings at the National Museum of Natural History of the Smithsonian Institution in Washington, D.C.



“ZEBRA FOAL” CHARLES FRACE, SIGNED

\$125.00

Image Size: 16"h x 20"w unframed.

Frank C. McCarthy (1924-2002)

*Internationally known artist, **Frank C. McCarthy** was born in New York City in 1924 and died on Sunday, November 17, 2002 at his home of 30 years in the beautiful red rocks of Sedona, Arizona.*

He studied at the Art Students League in New York City during the summers starting at the age of 14. He was a graduate of Pratt Institute, Brooklyn, New York.

Frank McCarthy began his art career as a commercial illustrator. He painted illustrations for most of the paperback book publishers, magazines, movie companies, and advertisements. He created works that became posters for such movies as the James Bond series. Frank McCarthy's talents were highly sought after by art directors enabling him to work as a free lance illustrator for many years. His art career spanned over 50 years, beginning with a request for a western cover for a magazine by an art director. He left the world of commercial art in 1968, and began his fine art career after moving to Sedona, Arizona.

Frank McCarthy's dynamic paintings frequently featured the people of the west with a special emphasis on the Plains Indian, mountain men, and cavalry that made up the lore and lure of the old west. Appropriately entitled "The Dean of Western Action Painters", Frank McCarthy's art was unsurpassed for its motion, drama, and absolute attention to accuracy and detail. Highly collected, and frequently imitated, Frank McCarthy's works were treasured throughout the world as classic examples of contemporary Western Art.

Retrospective showings of Frank McCarthy's paintings have been held at the Museum of the Southwest, Midland, Texas; the R.W. Norton Museum in Shreveport, La.; the Thomas Gilcrease Museum in Tulsa, Ok.; and in 1992, at the Cowboy Artist of America Museum in Kerrville, Texas. Frank McCarthy was invited to join the prestigious Cowboy Artists of America organization in 1975 and was an active member in the CAA group for 23 years. He was inducted into the Society of Illustrators Hall of Fame in 1997.

Five books of his paintings have been published-1 hardbound, 3 softbound, and 1 leather limited edition book. Over 100 limited edition art prints of his paintings have been published since 1974 by Greenwich Workshop, Shelton, Ct.



**"UNDER ATTACK" FRANK
McCARTHY, 3405/5676 S/N \$945.00**
Image Size: 14.25"h x 32"w unframed.



**"UNDER HOSTILE FIRE" FRANK
McCARTHY, 135/1000 S/N \$350.00**
Image Size: 18"h x 27"w unframed.



**"HEADED NORTH" FRANK McCARTHY,
293/1000 S/N \$440.00**
Image Size: 16"h x 29.5"w unframed.