"BREEZY"

EXHIBITION OF WESTERN PAINTINGS
... AND WOOD CARVINGS ...

by E. B. Quigley

June 15th to July 15th, 1949

Maryhill Museum of Fine Arts
Maryhill, Washington
FOREWORD

As the great historian searches his factual material for those pertinent items which genuinely express, eliminating the irrelevant and non-essential, marshalling the remaining material in logical order, building up the desired conclusion, so the good painter eliminates and chooses the salient facts which he portrays. Quigley in his paintings of the western scene has been factual, his works are well composed with an excellent technique, but his gift of interpretation has placed him above the mediocre.

Perhaps it is because during his entire life he has been imbued with the western spirit. When Quigley was a boy there were many livery barns and blacksmith shops in eastern Washington and these were his favorite haunts. Here he created his first impulsive drawings gathered through observations of the day's activities, in which horses were the important subject.

Finishing school in Spokane he found his art studies interrupted by the First World War. Later, he attended the Art Institute of Chicago and the Academy of Fine Arts. For ten years he practiced as a commercial artist in Chicago, but a desire to live in the west brought him back to Portland, Oregon, where he continued with his profession with one objective in mind, to be able to portray the ranch life of eastern Washington and Oregon.

Just a few years ago he turned to the fine arts and found his work accepted by westerners. Participating in today's cattle drives, the feel of a good horse under him has been a rich experience to Quigley. He is doing the things he wanted to do as a boy, to interpret a healthy life that may seem commonplace to those who practice it. The west has changed in many ways since the days of the open range but the various activities of those days still remain as part of the daily routine of today's ranch life.

Besides the many paintings that hang in homes of this area, Quigley has finished a number of large murals and numerous wood carvings that have become a part of interior architecture and design. A keen knowledge of animal anatomy, as shown in his paintings and wood carvings, places Quigley as one of our foremost western artists.

F. Loren Boulier

LIST OF PAINTINGS

1 Tally
2 Unruly
3 Thru Timber
4 Something in the Breeze
5 Corral Scene
6 Heading for the Barn
7 Futile Effort
8 Dumb Dude
9 Eviction Notice
10 The Water's Fine
11 Night at Wild Plum Station
12 Breezy
13 Flank Rider
14 Thirsty Ponies
15 Autumn
16 Sunset on Butte Creek
17 Spring Showers
18 Winter in the Blue Mountains
19 Drive on Dry Creek
20 Hurrying for a Drink
21 Seven Mile
22 Silver City (Ghost Town)
23 An Easy Life
24 Slow Going
25 Sierra Smithy
26 Spring Roundup
27 Sheep Wagon Teams
28 Still Life (Soap Carving)
29 Rocky Ridge
30 Night Camp
31 Little Appaloosa
32 Attempted Invasion
33 Trail Riders
34 Ready for the Trail Drive
35 Snow on the Trail
36 Moonlight and Matchlight
37 Indian Village
38 Fugitive from a Rodeo
39 Handy Rope
40 Horse Wrangler
41 Warm Springs River
42 Along the Satus
43 Sundown On The Trail

MARYHILL MUSEUM COLLECTION

W O O D  C A R V I N G S

Illustrated here are a few of the fifty pieces on exhibition. Besides these, Quigley has carved many large pieces which form part of the architecture of homes such as doors, lintels, brackets, newel posts and even walls, all elaborately carved in deep relief.

M A R Y H I L L  M U S E U M  C H A R G E S  N O  C O M M I S S I O N  O N  S A L E S

INQUIRY AT ENTRANCE DESK REGARDING THESE PAINTINGS
"FUTILE EFFORT"

"ATTEMPTED INVASION"

ONE OF A NUMBER OF CARICATURES CARVED IN SUGAR PINE

BUFFALO GROUP
CARVED IN EASTERN MAPLE