

BOWHUNTER

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Bowhunter

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GRIZZLY ATTACK!
The Ed Wiseman Story



BETH WINCHELL



Portrait of an Artist

by Ted Lunn

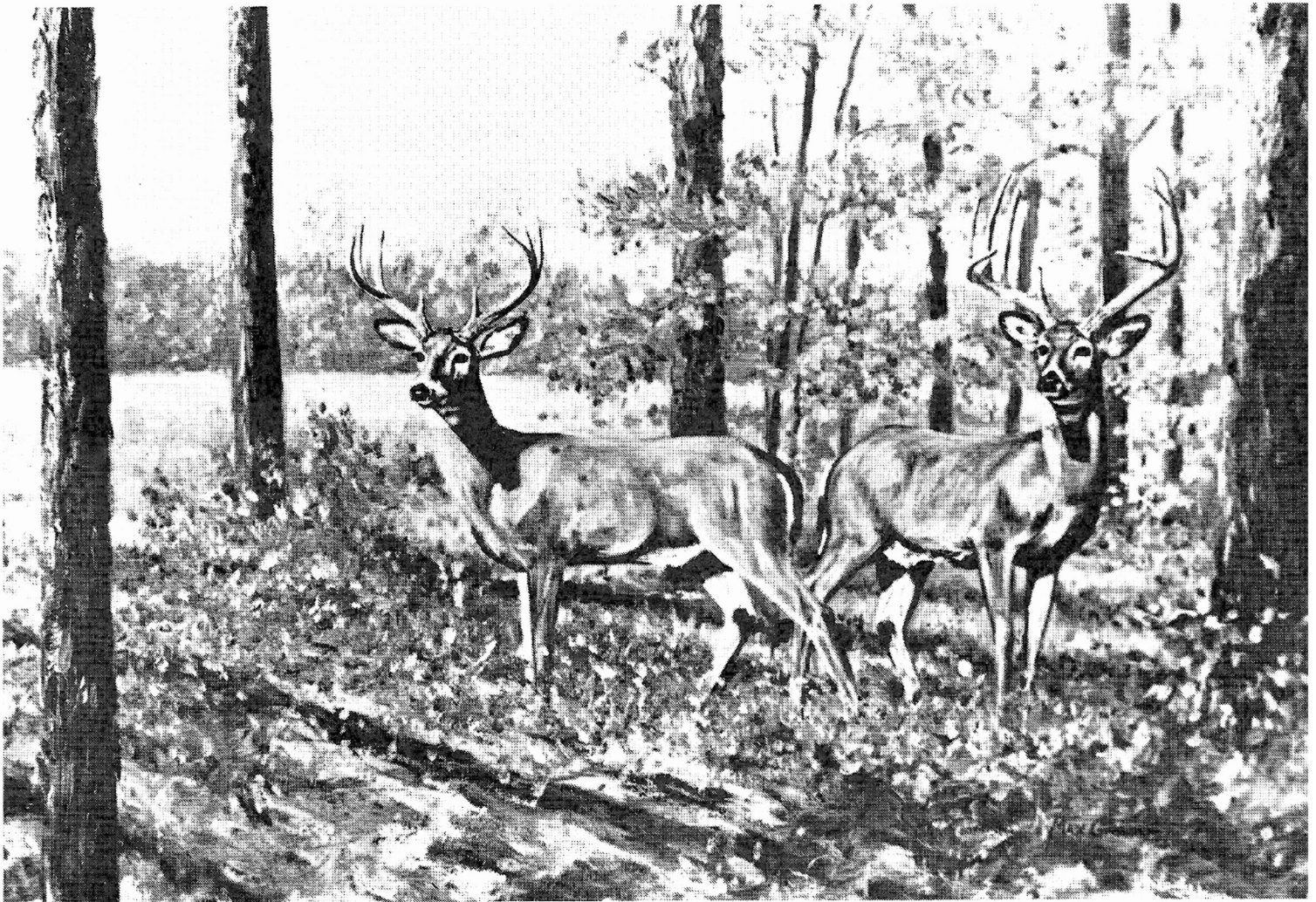
Within the last few years there has been an upsurge of public interest and appreciation of wildlife and the natural environment. The term ecology became a household word. Almost overnight, artists started turning out wildlife art to capitalize on the popularity. The quality of the work of these artists varies considerably, with many of them producing work with little individualism or creativity. Time will tell which ones will survive. The value of the art as a collector's item will certainly increase for the artists that produce quality work that shows creativity.

There is a young Southern artist who is producing work of the highest quality, and he was doing so years before it became a lucrative field of endeavor. This artist is knowledgeable of wildlife itself, and he devotes time, energy and money in behalf of the natural resources he so loves. His artwork is a natural outflowing of his intense interest in his subjects. The value of this artist's work will surely inflate significantly in collector value because of his unique talent and approach to his work. This unusually talented and devoted artist is Max Greiner, Jr. of Woodville, Texas.

Max's artwork shows an uniqueness not obvious in the work of most other artists because of his knowledge and personal involvement in the conservation movement. He spends untold hundreds of hours each year voluntarily working for the benefit of wildlife and hunters. He also spends hundreds of hours in the field studying, photographing, sketching and observing wildlife in its natural habitat. Often this occurs on lengthy backpacking, canoeing and bowhunting trips throughout the country with his wife Sherry. He goes to the source for his information.

Born in 1951, Max's interest in art and wildlife developed simultaneously, even before he was old enough to attend school. By the age of 16 he was already an accomplished artist, and he was avidly involved in camping, canoeing and backpacking. His father stimulated his outdoor interest and kindled the flame. The Boy Scout program saw this young enthusiast rise to an Eagle Scout. It was the Boy Scout program that was instrumental in making him an avid archer, an avocation he continues with vigor to this day. In fact, archery led him into his important involvement in the conservation movement.

Even during his college years in which he majored in Environmental Design. Max took courses in wildlife



management to strengthen his understanding. His academic work would be valuable to him in his dedication and work in the conservation movement, as well as his artwork. Following graduation Max worked as an architect with one of the leading firms in Texas, a job which gave him valuable experience in design and production of residential and commercial architecture. During this time he married Sherry, a wife that shares most of his outdoor interests. In a couple of years he changed jobs and worked in advertising for a while. This gave him more experience for what lay ahead.

In 1976 Jennings Compound Bow, Inc. hired him as a commercial artist. Within a year he was promoted to director of the Advertising and Promotion Department, which put him in a lucrative position with a good company. During his two and a half years with Jennings he gained experience in public relations, writing, graphic design, creative and technical illustration and photography. His duties with Jennings were many, but one of the major accomplishments was designing their full color catalog.

With his background and experience
February/March

Max gained the confidence to leave the "rat race" of Los Angeles and go out on his own as a professional artist and designer. Max and Sherry now live on a secluded Texas ranch five miles from the nearest town, which has fewer than 3,000 people, an environment more suited to his work.

Volunteer work in the conservation and bowhunting fields has continued most of Max's adult life. In 1974 he served as the bowhunting vice president of the Texas Field Archery Association, and later helped form the Lone Star Bowhunters Association, becoming its first vice president. Because of his personal conviction to ethical and biologically controlled sport hunting, he accepted the voluntary position as state chairman for Texas of the National Bowhunter Education Program (NBEP), originally developed by the National Field Archery Association (NFAA). His work as a volunteer in Texas led him to an appointment to the NBEP National Foundation Administrative Committee. He was also asked to join the select eight-man Bowhunting and Conservation Committee of NFAA as its public relations committee chairman. My membership on this

"TEXAS LONGHORNS" is the title of this 24" x 36" oil painting.

committee brought me in contact with Max.

It was in 1977 when Max's conservation efforts really took shape. He coordinated nine other public relations committee members, most of which are professional wildlife biologists with PhD degrees, to produce a highly praised set of educational posters on the true story of wildlife conservation. This poster series addresses various wildlife species and their life histories, as well as the principles and history of wildlife management and the conservation movement. The role of ethical and biologically controlled hunting is emphasized. The set is designed to educate the young, particularly school children, but it is an excellent tool for any situation requiring scientific basis for wildlife management. The program has received state, national and international acclaim as the best graphic teaching aid available that supports the scientific management of wildlife. It effectively counters the

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Artist (continued)

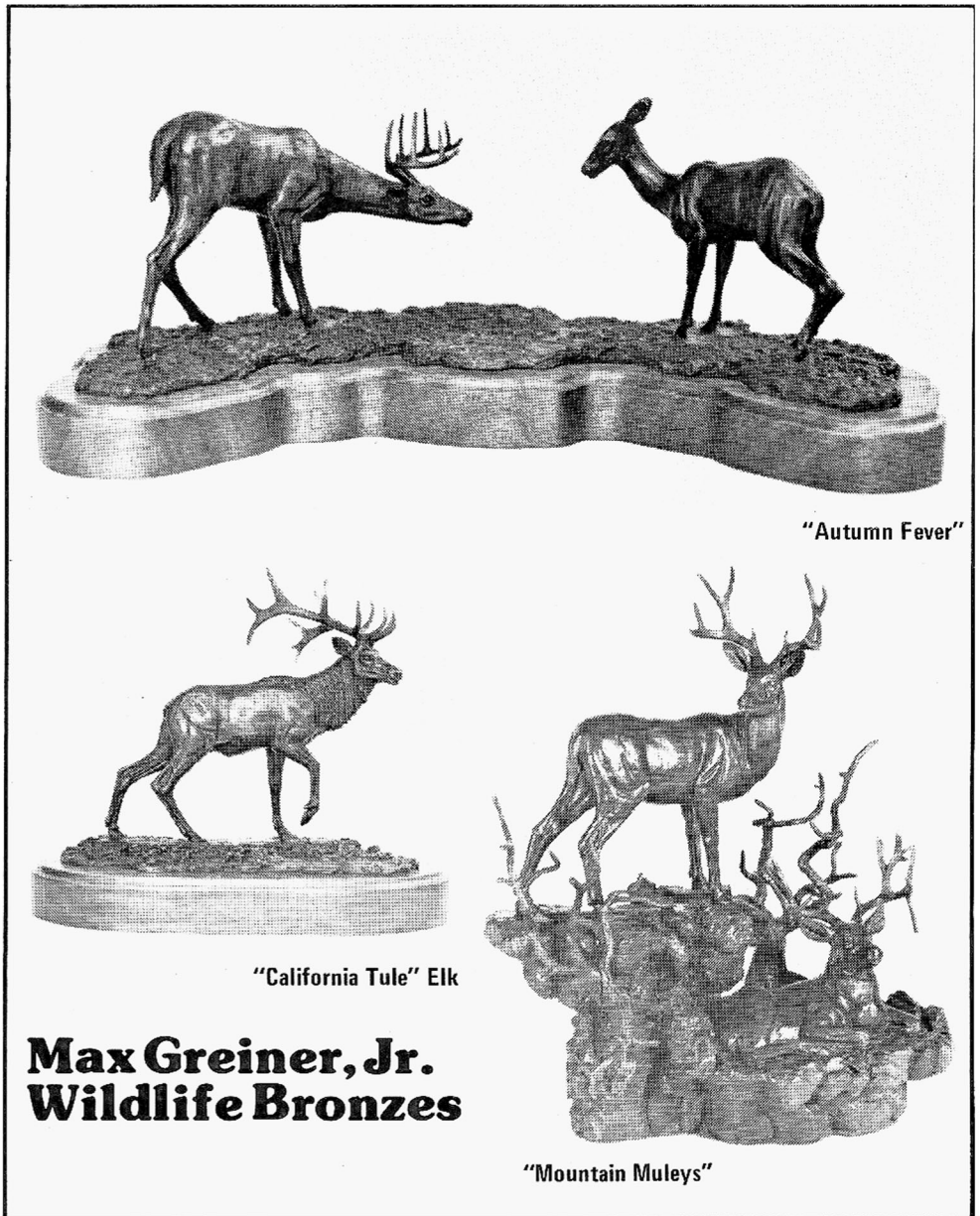
myths of the anti-hunting movement. My testimony as a committee member attests to the untiring devotion Max put into making this poster series a reality. (For further information on the program you can contact the American Wildlife Education Foundation (AWEF), Route 2, Box 514, Redlands, California 92373).

Max does not consider himself a true "wildlife artist," if that label means he is strictly limited to wildlife subjects, even though the majority of his art deals with wildlife. He often does work in other areas such as landscapes and people. However, his wildlife art will no doubt rank among the best.

The artistic expression of Max's work covers a full range, including drawing, painting, sculpture, jewelry design, photography and writing. As a writer he expresses himself in national magazines and is the bowhunting editor of the *Texas Hunters Hotline*. His talents go on and on. A variety of visual media is used such as oil, watercolor, acrylics, ink and charcoal. His sculpture is in bronze. Gold, silver and natural materials are used in custom jewelry. However, he is concentrating at the present on oil paintings and sculpture. Annually he creates a limited number of large wildlife oil paintings, and only one wildlife bronze sculpture. He currently plans to concentrate on North American big game species and will be keeping these sculptures in scale with each other. His sculpture is limited to 24 castings each year. Limiting his output insures that he can spend the time necessary to produce his finest work, as his emphasis is on quality, not quantity. One of the best, and most expensive, bronze foundries in the country is used to guarantee excellence throughout the casting process. The limited editions of controlled quality and productivity will keep the collector value at its maximum. Many artists attempt to create as many bronze editions as possible in a year to increase their take. But this defeats its own purpose, as the collector value declines, making the value of the artist's work much less.

The only exception to Max's self-imposed limitation of one wildlife bronze sculpture per year is when he creates a specially commissioned sculpture for a worthy, non-profit organization for fund-raising purposes. This he did recently for a California non-profit foundation formed to aid the endangered Tule elk.

The wildlife art of this young artist



"Autumn Fever"

"California Tule" Elk

"Mountain Muleys"

Max Greiner, Jr. Wildlife Bronzes

has a credibility and uniqueness seldom found in art today. This is a result of his understanding of the wildlife itself, plus his artistic approach to the subject. Max goes beyond merely depicting an accurate image of the species. The art is biologically accurate, yet incorporates a freshness and spontaneity. His artistic style ranges from realism to impressionistic realism.

Association with Max will surely result in his enthusiasm rubbing off on you. My earlier contacts with him on the wildlife education project were via the telephone or Uncle Sam's mail, and even here it was hard not to get caught up in his energetic approach. Meeting him and his wife Sherry eyeball to eyeball in the mountains of Colorado in 1978 for an official meeting of the NFAA bowhunting committee just confirmed his enthusiasm, depth and soundness. We had plans for the elk

also. Sherry is also a very beautiful person, in all respects, a real asset to the creative endeavors of her husband. Here is a pair full of imagination, energy, drive and knowledge that should insure that the talents possessed will result in success. They are very optimistic, which explains their attempt to leave the security of a "safe" city job for the uncertainty of making a living as an independent professional artist.

If you are looking for a promising young artist with the potential to become a nationally recognized artist, contact Max Greiner, Jr., Creative Design Concepts, R.R. 1, Box 142, Woodville, Texas 75979. He is a comer headed for the top, one by which other artists will be measured.

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