

# LINVEL BARKER



*Works from the Collection of Rita Biesiot*

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**Linvel & Lillian Barker**, *Talis Bergmanis*, 1990

# ACKNOWLEDGEMENTS

A few years back, collectors from around the country started asking us if we knew where they could find a Linvel Barker. We shrugged and told them to watch the auctions, because we didn't know then that Rita Biesiot owned them all. While that statement is made partly in jest, we do offer Rita our most sincere thanks for generously granting the public access to what must surely be the finest and broadest collection of Linvel Barker works anywhere. Included in the exhibition are also a few works from KFAC's Permanent Collection. Most notably we have included two pieces recently donated to KFAC by Nancy Jane Bolton. We also offer our thanks to Dianna Williams, Linvel's daughter, who loaned her father's only walking stick for the exhibition; this was the final piece he made after his wife's death.



**Buffalo, 1994, Bass wood & paint, 10½ x 14¼ x 4¼,  
collection of Rita Biesiot**

**O, I got a zoo, I got a menagerie, inside my ribs, under my bony head, under my red-valve heart—and I got something else: it is a man-child heart, a woman-child heart: it is a father and mother and lover: it came from God-Knows-Where: it is going to God-Knows-Where—For I am the keeper of the zoo: I say yes and no: I sing and kill and work: I am a pal of the world: I came from the wilderness.**

*from Wilderness by Carl Sandberg, 1918*



# COLLECTOR'S STATEMENT

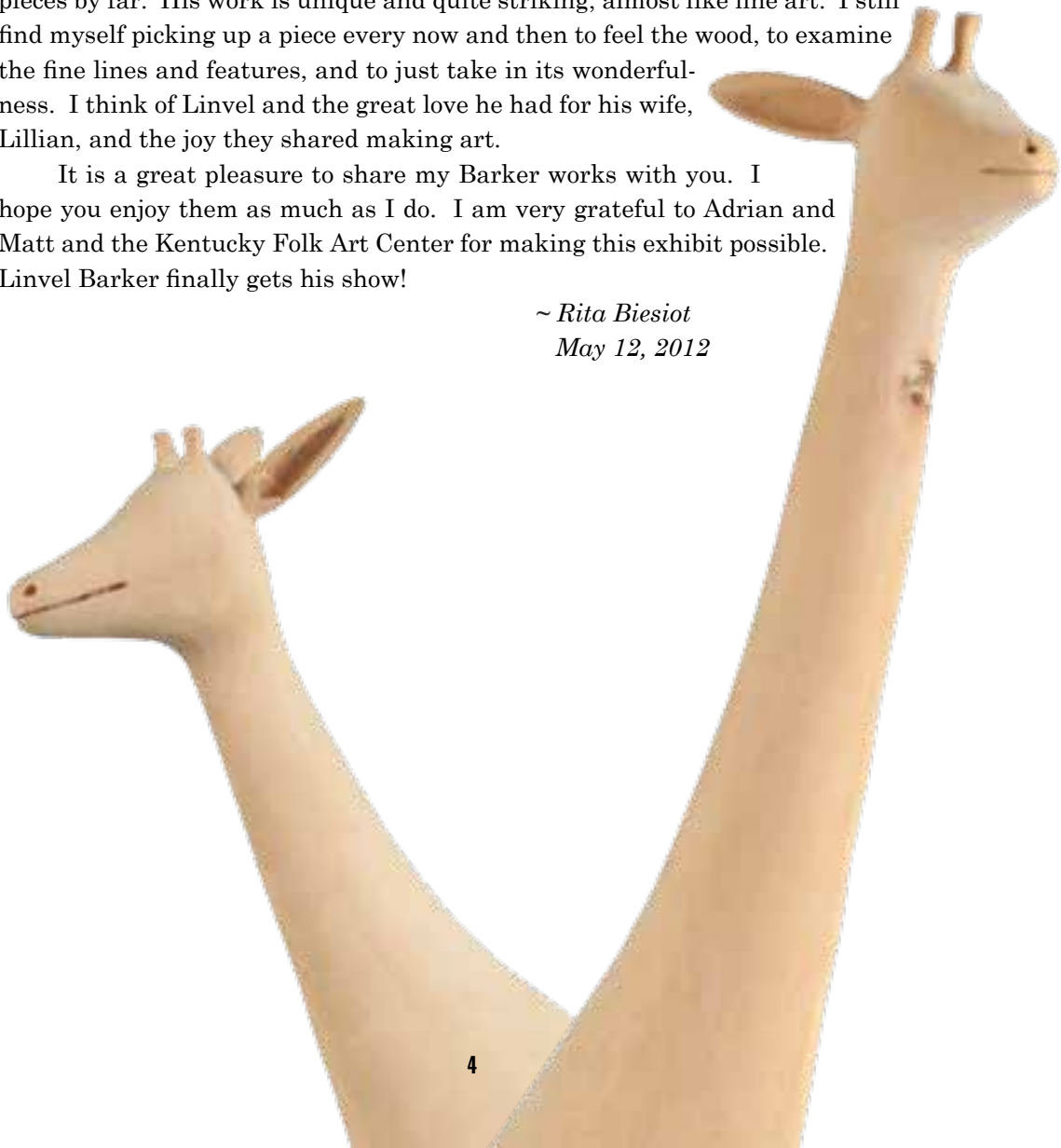
LINVEL BARKER'S WORK is the reason that I started to collect folk art in the late 1990s. I purchased my first piece, a rabbit carved by Linvel in 1993, from a private collector. I was drawn to the beautiful lines and the smooth softness of the well-sanded animals carved out of linnwood for the most part and, of course, those skinny legs on such delicate feet, Barker's trademark feature.

Since Barker was no longer carving at this time, I purchased the rest of my Barker works from art dealers, private collectors and auction houses. I have amassed a group of 27 pieces, all of which are presented in this exhibit. As you will note, I sometimes purchased more than one piece of the same animal from different time periods, as I like to see the artist's progression in his work (experimenting with the tails on his rabbits and squirrels, etc.). I also love the miniature versions, which I understand were Lillian's idea.

While I have a large collection of other folk art, mostly three dimensional and mostly made by Kentucky folk artists, my Barkers are my pride and joy, my favorite pieces by far. His work is unique and quite striking, almost like fine art. I still find myself picking up a piece every now and then to feel the wood, to examine the fine lines and features, and to just take in its wonderfulness. I think of Linvel and the great love he had for his wife, Lillian, and the joy they shared making art.

It is a great pleasure to share my Barker works with you. I hope you enjoy them as much as I do. I am very grateful to Adrian and Matt and the Kentucky Folk Art Center for making this exhibit possible. Linvel Barker finally gets his show!

*~ Rita Biesiot  
May 12, 2012*





**GIRAFFE**, 1989, Bass wood, 22 x 14 x 2<sup>3</sup>/<sub>4</sub>, collection of Rita Biesiot



**Giraffe**, 1991, *Bass wood*, 26 x 12 x 4, collection of Rita Biesiot





**Giraffe # 2**, 1994, Bass wood, 16 x 10 x 3, collection of Rita Biesiot

# OBJECTS OF INSIGHT

THE CARVED WOODEN SCULPTURES of Linvel Barker (1929-2004) are beautiful objects. From a museum curator's perspective, they beg to be exhibited together, on their own. His work is increasingly sought out by collectors and commands ever higher prices when pieces do, occasionally, show up at auction. As productive as he was, Barker worked as an artist only for about nine years, so his body of work is moderate in size. Kentucky Folk Art Center began collecting Barker's carvings beginning with the first pieces he ever made, and an exhibition dedicated exclusively to his work has been a long-term goal at KFAC. From his modest, almost accidental start, the rapid broadening of his subject matter eventually outpaced the ability of KFAC to fully represent the range of his work. Pieces have periodically been added to the permanent collection at KFAC through the generosity of donors, and occasional purchases were possible when key works came on the market and funds were available. Still, the goal of a solo exhibition remained unfulfilled.

In 2010, working on an unrelated exhibition, we became acquainted with one lender, Rita Biesiot. To our delight, we discovered that Rita had assembled what must be the quintessential private collection of Linvel Barker's work, the central and compelling focus of a broader collection of contemporary folk art. Rita offered to lend works for an exhibition. We visited and were inspired. We jumped at the opportunity to fulfill our exhibition goal, because Rita's collection includes many of the finest works Barker ever created. The result is this exhibition that we are very proud to present.



**Miniature Pig**, 1991, Bass wood, 5¼ x 8½ x 2, collection of Rita Biesiot



**Pig**, 1990, Bass wood, 9¾ x 17 x 3½, collection of Rita Biesiot

One morning in the spring of 1988 at the age of 59, Linvel Barker ventured into the shed adjacent to his house. With his pocket knife and a chunk of wood he began to carve. He ended up with a rooster, and anchored its legs in a short round base made of a darker type of wood so that it would stand upright. In the days that followed he carved another rooster, similar but slightly larger than the first. He accented these pieces with paint, red for the comb, yellow for the beak, and a white dot within a black circle for the eyes. Both pieces were purchased for the Folk Art Collection at Morehead State University as soon as they were offered there. How that came about is described later, but how and why Barker came to make them in the first place, with no past history of interest in art, is a much more interesting and significant aspect of this story.

When you investigate what led various people to express themselves through art, it appears that many folk artists began when contending with some form of life transition. Some artists get started in response to a physical accident, an illness, or other health crisis. Edgar Tolson (1904-1984) carved household knickknacks, toys and dolls for his children for several decades but became singularly focused on carving when a stroke he suffered in the late 1950s left him unable to do manual labor. William Miller (1962-2008) began making walking sticks after a roofing accident crushed both his feet. Ronald Cooper (b. 1931) was recovering from near-death injuries incurred in a devastating car wreck when he began to make sculpture. Examples are abundant of those who first turned to art when health problems undermined the stability of their existence.

Some find art as a salve for alienation or isolation, whether physical, social or geographical. Hugo Sperger (1922-1996) had been born in northern Italy and raised by his immigrant German parents in upstate New York. After serving in WWII, Sperger married and moved to a remote hollow near Salyersville, Kentucky, where his wife, Faye, was raised, but he felt culturally and socially isolated. Faye bought him some painting supplies and Hugo began experimenting with art.



**Small Rooster**, *date unknown, Bass wood & paint, 7 x 3½ x 3, collection of Rita Biesiot*



**Rooster**, *date unknown, Bass wood & paint, 10¼ x 3½ x 3¾, collection of Rita Biesiot*



**Small Rooster**, *date unknown, Bass wood & paint, 7½ x 4 x 3, collection of Rita Biesiot*



**Cow**, 1996, Bass wood & paint, 10 x 15 x 3½, collection of Rita Biesiot



Retirement is another common gateway into art. While many of us typically envision retirement as the reward-in-waiting for a lifetime at work, for some individuals it presents daunting emotional and psychological challenges. While still working, we often unconsciously define ourselves in terms of our work—mining, farming, factory work, accounting, etc., and those around us often think of us this way. Our work, and what we accomplish there, can be a defining aspect of our identity. Giving up work strips away parts of ourselves, precipitating what amounts to a crisis of personal identity. We are no longer the bread winner, the producer of this or that. We may yearn for the human interaction and social status our jobs had once provided. The transition from work to retirement has been likened to jumping off a speeding train and then hitting a brick wall.<sup>1</sup>

Faced with these feelings, some people turn to art. Denzil Goodpaster (1998-1995), Thomas May (1921-2009), and Calvin Cooper (1921-2011) are ready examples. All three began carving in earnest after they retired from their respective jobs as farmer, school teacher and state highway inspector. This was the situation in which Linvel Barker found himself in 1988.

After retiring as a skilled technician at a northern Indiana steelworks,<sup>2</sup> Linvel and his wife, Lillian, returned ‘home’ near Isonville in Elliott County, Kentucky. Retirement was the anticipated reward each of them had worked for. Linvel was also a lay preacher,<sup>3</sup> and a local church congregation in nearby Crockett, Kentucky, adopted him as their pastor. Lillian Barker was a longtime member of a Bluegrass Gospel band, and she played piano at their new church.<sup>4</sup> On the face of it, all would seem to have been good. But, Linvel was experiencing restlessness; there was an emptiness in his life. Something was missing. A heretofore unrecognized need was not being met. With income as the driving motivation, many beginning folk artists do not differentiate between craft and art as they strive to produce something that might appeal to the public. And while money was not the underlying impetus behind Barker’s first carvings, it is most likely that he aspired to become an effective woodcarver, without thinking of his results as ‘sculpture’ or ‘art’. Nevertheless, those pieces involuntarily marked the beginning of his involvement with art.

The impetus for this came locally, within the Barkers' new neighborhood. A brief description of that community helps explain how this came about. Neighbors in rural communities tend to watch out for each other. At the risk of intruding on each other's business, they sometimes step in with help and moral support when one of them is in need.

The Barkers lived at the mouth of a valley carved out by the Right Fork of Newcombe Creek. A half mile upstream lived Minnie Adkins and her husband Garland, who had also returned from Ohio a few years before. Minnie had been a wood carver since childhood, but recognition of her as an artist had just recently taken off. As her reputation spread, the Adkins' home became become a popular destination for museum curators and folk art collectors, and people were buying her work.



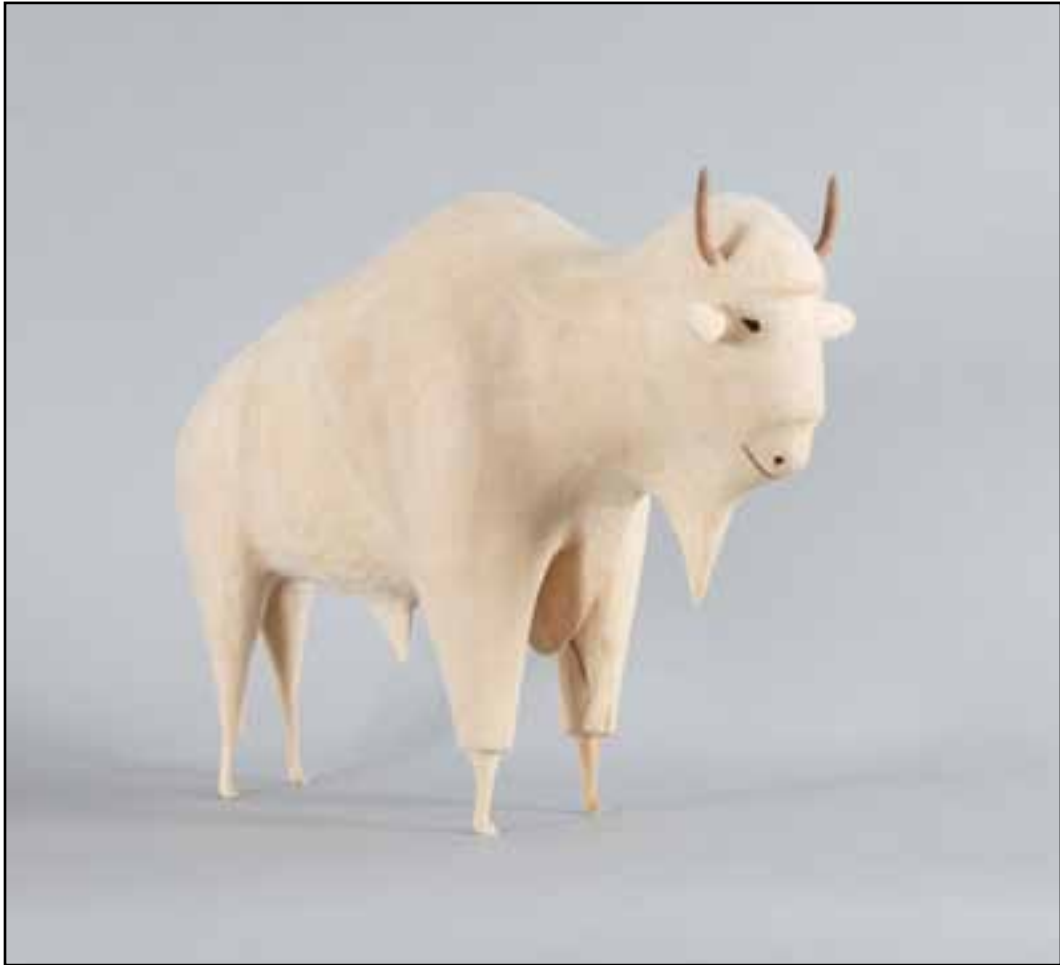
**Cow**, circa 1989, Bass wood & paint, 11½ x 14 x 3, collection of Rita Biesiot

Economic opportunity is scarce in Elliott County, Kentucky. However, Adkins is a generous individual, and her down-home sincerity can be persuasive. Her unexpected success led Adkins to urge others to dabble in art. As the flow of collectors grew, more people began to visit, and she often encouraged them to stop in on some of the other aspiring artists who lived close by. This quickly attracted more attention to Isonville as a center for contemporary folk art. Just as restaurants cluster close to one another in certain well-traveled areas on the theory that they will all stand to benefit if their location becomes known as a dining destination, the same principle seems to have worked for folk artists around Isonville. By early 1988 Tim Lewis, then making walking sticks, his brother Leroy, who made traditional wooden chairs, and their farming, woodcarver cousin Erma “Junior” Lewis had all begun to benefit from Adkins’ promotion.

The Adkins were friends of the Barkers and conscious of Linvel’s difficulty transitioning into retirement. Minnie had been ‘after him’ for some time to try his hand at art. Initially he did not respond, but he eventually put knife to wood and created those first two roosters. This seemingly unremarkable act launched him on a course that resulted in a reputation of national significance.

Within days, Minnie and Garland Adkins arrived one day in the nearby town of Morehead in the company of Linvel and Lillian Barker. Linvel brought his roosters, seeking feedback in Morehead State University’s Department of Art. The people who saw them there were impressed and purchased them on the spot for MSU’s recently formed Folk Art Collection.<sup>5</sup>

Along with visitors to Isonville, the Folk Art Collection was also attracting outside attention from collectors, and each of these developments worked together to boost the visits to the other. At the university, an informal program had begun, through which folk artists consigned their work for sale in hopes of making some money and getting exposure for their work among those who came to see the Folk Art Collection.<sup>6</sup> Art was selling in both locations and artists benefitted.<sup>7</sup> Linvel Barker soon became one of the artists included in the typical Adkins-inspired tour of Isonville folk art. Driving up Newcombe Creek from Isonville, the Barkers house was the first artist location you would come to, located as it was at an intersection that led eventually to the Adkins’ home and the various Lewis households. The Barker house was a natural first stop.



**Buffalo**, 1995, *Bass wood & paint, 13 x 18 x 5<sup>3</sup>/<sub>4</sub>, KFAC permanent collection*



**Buffalo**, 1994, *Bass wood, 10½ x 14¼ x 4¼, collection of Rita Biesiot*



**Sheep**, 1995, *Bass wood*, 14¼ x 6½ x 6¾, collection of Rita Biesiot

Linvel took affirmation of his work as encouragement to continue, and he soon began carving a variety of four-legged animals. He began with horses, dogs and cats. These different carvings have many anatomical similarities, yet each form bespoke the specific animal, which was easily identifiable and differentiated from the other animal types that he created. Related in basic shape, his horse could not easily be mistaken for a mule, nor his dog confused for a cat. With no prior background in art, Barker was able to capture their essential horse-ness, cat-ness, etc. He studied form in the subjects he wished to create, much as a trained artist might approach his work. Further into his career, he decided to make a buffalo. Upon learning that there was a herd of buffalo in captivity in adjacent Johnson County, he made arrangements to visit the farm and spent time observing the herd, watching them move, studying them in order to capture the buffalo's essential form.<sup>8</sup>

In time, he broadened his repertoire, adding cows, pigs, and sheep, rabbits, squirrels, camels and giraffes. He also assembled at least two versions of a scene in which a man stands, holding the reins of a horse harnessed to a sled loaded 1) with harvested logs, and 2) with a freshly-cut Christmas tree. The Barkers kept poodles as pets so Linvel made some of those as well.

The carvings show that Barker was an adept and imaginative carver whose design work and craftsmanship rise above commonplace woodcarving, and his sculptures soon became sought after by collectors of folk art. But they also had a broader appeal as art to those not necessarily interested in folk art because they of their exquisite form.

Except for the rabbits, squirrels and sitting cats, all of Linvel's four-legged animals stand upright on legs that taper downwards to tiny, delicate feet. Legs on the different types of animals are appropriately proportioned for the particular species, but all of them stand on those diminutive feet. From pigs to giraffes, the streamlined legs endow these creatures with a singular grace, creating the illusion of lightness, in defiance of gravity. This almost implies that they are uplifted, rather than anchored, as if the legs are reaching downwards to feet that seem more to brush the surface on which they stand rather than actually supporting the bulk of the bodies above.

None of Barkers animals are true to nature. In designing them he has abstracted essential features to recreate these creatures that are fully identifiable as what they are, devoid of visual clichés, and endowed now with a mysterious animal magnetism. With few exceptions, these pieces were carved from blond Basswood,<sup>9</sup> which has a very forgiving grain and is mostly uniform in color. With the exception of certain examples over the years that have eyes painted in black and white, most rely entirely on the artist's mastery of form.

Sanded to a fine finish, the smooth Basswood surface of these objects looks almost soft. One is strongly drawn to touch them, to run one's hand over the surface for the sheer tactile pleasure.

Linvel Barker's art soon became well known and was eagerly acquired by dedicated collectors of contemporary folk art. It is celebrated by collectors and curators alike, and his career blossomed rapidly. His work now occupies a rightful place in many private and museum collections, and has since been featured in a number of traveling exhibitions.<sup>10</sup>



**Miniature Dog**, 1990, Bass wood, 5½ x 4 x 2, collection of Rita Biesiot





**Poodle**, circa 1990, Bass wood, 10½x 11 x 2½, collection of Rita Biesiot

For all its popularity, folk art presents challenges of interpretation. Art historians typically look for comparisons with the works of other artists when describing an individual's work, highlighting similarities or suggesting their derivation. If such similarities to Barker's work exist, it is certainly not through its origin. Linvel Barker worked without any precedent, with no external model on which to base it. This work is stylistically unique because Barker came to it virtually free from influence, a blank slate. He saw what he saw or could imagine, and gave material form to his vision. Even repeating a particular animal form, as he did many times over, each example represents a new reinterpretation of that creature-theme.

If anything was derived from other local folk art, it would be the use of paint and the color choices he made on certain pieces, much more common in the early days and far more rarely later in his career. The paint that accents his rooster carvings is directly attributable to the colors used by Minnie Adkins in her forked twig roosters, thousands of which have been produced over the years. As he executed those first two roosters his colors mirrored hers, which was an understandable concession to safety in someone who had never made a work of art before. Over the years he did periodically use paint for eyes on various animals, but his use of paint was never more than a white dot in a small circle of brown or black. Early on, when making cats, he accented a few of them with slanted, yellow-green eyes which seemed superfluous since the graceful form of the carving spoke far more effectively of a cat without the unnecessary decoration. Asked why he had done this he said a dealer had suggested that painted eyes would make those pieces more marketable. Some artists respond to advice like this, in the belief that someone else knows better. In time Barker came to trust more in his own intuition and stopped painting the eyes on his cats.



**Standing Cat,**  
*1991, Bass wood,*  
*10 x 2¼ x 11,*  
*collection of Rita Biesiot*



**Cat with Wrapped Tail**, 1990-91, Bass wood, 13 x 9 x 4 $\frac{3}{4}$ , collection of Rita Biesiot



**Small Cat with "S" Tail**, 1992, Bass wood, 6¼ x 5 x 1½, collection of Rita Biesiot



**Large Cat with "S" Tail**, 1990, Bass wood, From the collection of Rita Biesiot, 26½ x 17 x 5

Rita Biesiot was inspired to acquire works by Barker by a compelling love for the artist's work. She has acquired work by other folk artists—Edgar and Donny Tolson, Noah Kinney, Carl McKenzie, Earnest Patton, Marvin Finn, Denzil Goodpaster, Minnie Adkins and numerous others—but it is the Barkers that occupy pride of place in her home and in her heart. Standing in her living room, one sees that passion. Rita lives surrounded by her Barker collection. Wherever one looks, Barker carvings greet the eye. But Rita never met Linvel Barker, first encountering his sculpture after he was no longer working on it. Her collecting was driven by the art, pure and simple. Barker's work uplifts the quality to her daily life.

Linvel Barker's success as an artist has much to do with his technician's sensibility. Gazing at his wood carvings one can imagine how the precision necessary in his earlier work at the steel mill influenced the design and execution of his exquisitely streamlined, meticulously finished sculptures produced in retirement. But there was another driving factor that fueled the joy that he received from that work.

Linvel and Lillian Barker were extremely close.<sup>11</sup> Lillian had begun to paint with acrylics on canvas board and produced several charming paintings, all scenes from the Bible. But as Linvel's days became increasingly taken up with creating art, Lillian became heavily involved in his production process and soon became an essential partner in his work. Often, she would complete the entire sanding process, freeing her husband to concentrate on designing and carving out the work. Enhancing Linvel's productivity as it did, their work partnership had other, perhaps more significant benefits.

Working together enabled them to spend time together, producing objects in which both of them could take pride. Although the carvings remained Linvel's singular vision, time at work was time spent together in a joint endeavor that further reinforced their closeness. The work partnership began in 1988, and for nine years the Barkers worked together.



**Camel**, 1995, Bass wood, 13½ x 7 x 4, collection of Rita Biesiot



**Walking Stick**, 1997, various woods with inlay & varnish, 38 x 5/8 x 1,  
collection of Dianna Williams



All of this came to an abrupt end as the result of a car wreck. Early in 1997, the Barkers set off, with Linvel at the wheel, to go shopping in the nearby town of Grayson. A wet, late winter snow had fallen the night before and their car swerved off the road and crashed in a ditch. Lillian was dead. In the months and years that followed this tragedy, numerous people tried encouraging Linvel to distract himself through his art and he did try on several occasions. But the wind had gone out of his sails. Linvel made one more item, entirely different from what he had earlier been carving, a walking stick with inlaid wood that now belongs to his daughter. But working on sculpture and going to his workshop only reminded him of his loss and of the guilt he harbored for how she had died. Lillian's death effectively marked the end of his brilliant but brief career as an artist. Barker became ever more inward-looking and reclusive during the years that followed. Ill health eventually led him to a nursing home where he lived quietly until his death a few years later in 2004.



If one were to look to Linvel Barker in hopes of finding the eccentricity, strangeness, or aberrant behavior that becomes the anecdotal stuff of which legends arise about many self-taught artists, one would come away empty handed. Barker lived a quite conventional life as an adult. He married and raised a daughter who remembers her father as a willing and fun-loving playmate. He worked hard for many years at the steel mill, and acquired a variety of technical skills, and he was a deacon and, eventually, a preacher at his East Chicago church. He was a tall, unassuming man who was generally liked and admired by those who came to know him in Kentucky later in his life. He began carving out of restlessness in retirement, and his unexpected success redefined the later years of his life as enjoyable and rewarding.

Art opened new doors of perception for Linvel Barker that brought joy and personal fulfillment until it all evaporated with the sudden death of his wife. Now his work is prized among collectors and enables us, as viewers, to probe the mysteries of the universe through his unique reinterpretation of familiar animal form, leading us to find new insights among creatures we previously took for granted. Barker's carvings will continue to be objects of insight and the subject of inquiry. His art represents his fascination with life. His body of work remains, now that he is gone, for us to appreciate and to be inspired by his unique vision.



**Miniature Squirrel, 1992,**  
*Bass wood, 5¾ x 3½ x 1¼,*  
*collection of Rita Biesiot*



**Squirrel**, *date unknown, Bass wood & paint, 12½x 9 x 3, collection of Rita Biesiot*



**Horse**, 1988, *Bass wood*, 11 x 11½ x 3, *KFAC permanent collection*



**Mule**, 1993, *Bass wood*, 12¾ x 13¾ x 2½, *KFAC permanent collection*



**Man, Horse and Sled with Logs,**  
*1991, Bass wood, leather, chain & paint, 14 x 28½ x 11, collection of Rita Biesiot*

# ENDNOTES

<sup>1</sup>Tresia Swain, 2012, after retiring in July 2011 from a career in public education culminating with 15 years as Principal of a 750 student middle school.

<sup>2</sup>Barker worked at Inland Steel in East Chicago, Indiana, from the mid-1950s until the mid-1980s. At different times he was a boilermaker, welder, lathe operator and foreman: Source: Phone conversation with Dianna Williams (b.1951), the Barkers' daughter and only child, June 14th, 2012.

<sup>3</sup>Ibid, Dianna Williams. After serving as a deacon there, Barker was chosen to preach and served for several years as pastor of Enterprise Baptist Church in East Chicago, Illinois.

<sup>4</sup>Ibid, Dianna Williams.

<sup>5</sup>The Folk Art Collection was formally initiated at Morehead State University in the spring of 1985. It was separated from the Department of Art and relocated on campus in 1992, renamed the Folk Art Center. In 1994 Kentucky Folk Art Center was formally founded and relocated again to a purpose-remodeled warehouse building off campus in downtown Morehead.

<sup>6</sup>Begun informally in 1987, the Folk Art Marketing program at MSU was formally created in 1989. When KFAC took occupancy of its off campus facility in 1997, this function was replaced by a museum store that offers some art but which operates according to a more traditional model, with products educationally related to the KFAC collection.

<sup>7</sup>As word spread locally, several other names were added to that itinerary as others in the vicinity tried to get in on the act. The sometimes indistinct line in perception between folk art carving and more commonplace craft enticed others to see how they might fare in the marketplace. Names were added and names were dropped from that informal list, as collectors responded with lukewarm enthusiasm to work that was derivative imitation of other artists' work.

<sup>8</sup>Ibid, Dianna Williams.

<sup>9</sup>Basswood (known locally as "Linn" wood) is relatively common among the hardwoods of northeast Kentucky. It has the advantages of a loose grain, making it more workable and less prone to splitting than most other woods. It has a relatively consistent, light color, and few knots to complicate a carver's work. Basswood is popular among wood carvers elsewhere and blocks of Basswood are available at woodworking suppliers.

<sup>10</sup>Barkers carvings were first featured in Morehead State University's Local Visions: Folk Art From Northeast Kentucky which toured museums in Kentucky, Ohio, Michigan, Iowa and Pennsylvania, 1990-1993.

<sup>11</sup>Ibid, Dianna Williams.

# CHECKLIST

1. Buffalo, 1994, Bass wood, 10½ x 14¼ x 4¼, collection of Rita Biesiot
2. Buffalo, 1995, Bass wood & paint, 13 x 18 x 5¾, KFAC permanent collection
3. Camel, 1995, Bass wood, 13½ x 7 x 4, collection of Rita Biesiot
4. Cat with Wrapped Tail, 1990-91, Bass wood, 13 x 9 x 4¼, collection of Rita Biesiot
5. Large Cat with Wrapped Tail, 1991, Bass wood, 17½ x 12 x 5, KFAC permanent collection (gift from Nancy Jane Bolton)
6. Cow, circa 1989, Bass wood & paint, 11½ x 14 x 3, collection of Rita Biesiot
7. Cow, 1989, Bass wood, 10¾ x 13½ x 3, KFAC permanent collection
8. Cow, 1996, Bass wood & paint, 10 x 15 x 3½, collection of Rita Biesiot
9. Dog, 1988, Bass wood, 10 x 11½ x 3, KFAC permanent collection
10. Giraffe, 1991, Bass wood, 26 x 12 x 4, collection of Rita Biesiot
11. Giraffe, 1989, Bass wood, 22 x 14 x 2¾, collection of Rita Biesiot
12. Giraffe #2, 1994, Bass wood, 16 x 10 x 3, collection of Rita Biesiot
13. Horse, 1988, Bass wood, 11 x 11½ x 3, KFAC permanent collection
14. Horse, 1988, Bass wood, 11½ x 12 x 2½, KFAC permanent collection
15. Large Pig, 1991, Bass wood, 12¼ x 21 x 5½, KFAC permanent collection (gift from Tom Sternal and Martha Enzmann)
16. Man, Horse and Sled with Christmas Tree, date unknown, Bass wood, leather, chain & paint, 10 ¼ x 22 x 13 ½, KFAC permanent collection (gift from Nancy Jane Bolton)
17. Man, Horse and Sled with Logs, 1991, Bass wood, leather, chain & paint, 14 x 28½ x 11, collection of Rita Biesiot
18. Miniature Cat with Wrapped Tail, early 1990s, Bass wood, collection of Rita Biesiot
19. Miniature Cat with Wrapped Tail, 1992, Bass wood, 6½ x 3 x 5, collection of Rita Biesiot
20. Miniature Dog, 1990, Bass wood, 5½ x 4 x 2, collection of Rita Biesiot
21. Miniature Pig, 1991, Bass wood, 5¼ x 8½ x 2, collection of Rita Biesiot
22. Miniature Squirrel, 1992, Bass wood, 5¾ x 3½ x 1¼, collection of Rita Biesiot
23. Mule, 1993, Bass wood, 12¼ x 13¼ x 2½, KFAC permanent collection
24. Pig, 1990, Bass wood, 9¾ x 17 x 3½, collection of Rita Biesiot
25. Poodle, circa 1990, Bass wood, 10½x 11 x 2½, collection of Rita Biesiot
26. Rabbit, 1993, Bass wood, 14¾ x 10 x 2¾, collection of Rita Biesiot
27. Rabbit, late 1980s, Catalpa wood, 14 x 9 x 3, collection of Rita Biesiot
28. Rabbit, date unknown, Bass wood & paint, 11¼ x 11 x 3, collection of Rita Biesiot
29. Rooster, date unknown, Bass wood & paint, 10¼ x 3½ x 3¾, collection of Rita Biesiot
30. Rooster, 1988, Bass wood & paint, 7½ x 3 x 3, KFAC permanent collection
31. Rooster, 1988, Bass wood & paint, 10 x 3½ x 2, KFAC permanent collection
32. Sheep, 1995, Bass wood, 14¼ x 6½ x 6¾, collection of Rita Biesiot
33. Sitting Cat with "S" Tail, 1989, Bass wood, 10¾ x 6½ x 3½, KFAC permanent collection
34. Small Cat with "S" Tail, 1992, Bass wood, 6¼ x 5 x 1½, collection of Rita Biesiot
35. Small Pig, 1992, Bass wood, 5 x 7¾ x 2¾, KFAC permanent collection
36. Small Rooster, date unknown, Bass wood & paint, 7½ x 4 x 3, collection of Rita Biesiot
37. Small Rooster, date unknown, Bass wood & paint, 7 x 3½ x 3, collection of Rita Biesiot
38. Squirrel, date unknown, Bass wood & paint, 12½x 9 x 3, collection of Rita Biesiot
39. Squirrel, 1989, Bass wood, 13½ x 9 x 3, KFAC permanent collection
40. Standing Cat with Looped Tail, 1991, Bass wood, 10 x 2¼ x 11, collection of Rita Biesiot
41. Very Large Cat with "S" Tail, 1990, Bass wood, From the collection of Rita Biesiot, 26½ x 17 x 5
42. Walking Stick, 1997, various woods with inlay & varnish, 38 x 5¾ x 1, collection of Dianna Williams





**Rabbit**, late 1980s, Catalpa wood,  
14 x 9 x 3, collection of Rita Biesiot



**Rabbit**, 1993, Bass wood,  
14<sup>3</sup>/<sub>8</sub> x 10 x 2<sup>3</sup>/<sub>8</sub>,  
collection of Rita Biesiot



**Rabbit**, *date unknown, Bass wood & paint, 11¼ x 11 x 3, collection of Rita Biesiot*



