The original documents are located in Box 34, folder "State Dinners - 7/8/76 - Great Britain (3)" of the Sheila Weidenfeld Files at the Gerald R. Ford Presidential Library.

Copyright Notice

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Gerald Ford donated to the United States of America his copyrights in all of his unpublished writings in National Archives collections. Works prepared by U.S. Government employees as part of their official duties are in the public domain. The copyrights to materials written by other individuals or organizations are presumed to remain with them. If you think any of the information displayed in the PDF is subject to a valid copyright claim, please contact the Gerald R. Ford Presidential Library.

Digitized from Box 34 of the Sheila Weidenfeld Files at the Gerald R. Ford Presidential Library

For Immediate Release July 13, 1976

THE WHITE HOUSE OFFICE OF THE PRESS SECRETARY TO MRS. FORD

As a Bicentennial gift to the White House, in honor of the visit of Queen Elizabeth II to the United States, the British firm of Lister & Company Limited has donated 75 yards of dark red velvet made of quiana for draperies in the Treaty Room of the White House. The new draperies, which duplicate the design of the previous draperies in the room, were installed June 30, 1976.

Mr. J. A. Kornberg, Managing Director of Lister & Company Limited, London, England visited the White House in 1975 on a public tour. He heard the story of Dolley Madison saving the red velvet draperies of the Oval Room (present day Blue Room) during the British attack on the City of Washington on August 24, 1814. As a gesture of friendship during the Bicentennial year, the firm generously offered to donate fabric for draperies for a room in the White House. The Treaty Room was selected as the draperies in that room were worn and faded and needed to be replaced.

#

DRAFT PRESS RELEASE

As a Bicentennial gift to the White House, in honor of the visit of Queen Elizabeth II to the United States, the British firm of Lister & Company Limited has donated 75 yards of dark red velvet made of quiana for draperies in the Treaty Room of the White House. The new draperies, which duplicate the design of the previous draperies in the room, were installed June 30, 1976.

Mr. J. A. Kornberg, Managing Director of Lister & Company Limited, London, England visited the White House in 1975 on a public tour. He heard the story of Dolley Madison saving the red velvet draperies of the Oval Room (present day Blue Room) during the British attack on the City of Washington on August 24, 1814. As a gesture of friendship during the Bicentennial year, the firm generously offered to donate fabric for draperies for a room in the White House. The Treaty Room was selected as the draperies in that room were worn and faded and needed to be replaced.

a Sout to replace them - won out -

GERALD R. FORD LIBRARY

The item described below has been transferred from this file to:

8	Audiovisual Unit
	Book Collection
	Ford Museum in Grand Rapids

Item:

8"×10" BW photo of Marry Jackson with his sculpture, "Two Champs". BF: GRF gave This to The Queen during her visit in July 1976

No redit

The item was transferred from: Weidenfuld Base 35 7/8/76 GB = Gifts

Initials/Date let 3/86

909 Third Avenue New York, New York 10022

FOR: Harry Jackson Box 283 Cody, Wyoming 82414 Tel: 307/587-5508



FOR RELEASE: JULY 8, 1976

"TWO CHAMPS", A BRONZE SCULPTURE BY HARRY JACKSON, PRESENTED BY PRESIDENT AND MRS. FORD AS THE STATE GIFT TO HER MAJESTY QUEEN ELIZABETH II AND THE PRINCE PHILIP

Washington, D. C....July 7, 1976..."Two Champs", a bronze statue on a solid Wyoming jade base, sculpted by the renowned artist <u>Harry Jackson</u> of Lost Cabin, Wyoming, was presented today by President and Mrs. Ford to Her Majesty Queen Elizabeth II and Prince Philip at the White House, on the occasion of the royal couple's State Visit to the United States.

Incised into the bronze base of the sculpture are the following words: "To Her Majesty Queen Elizabeth II and His Royal Highness The Prince Philip Duke of Edinburgh from the President of the United States and Mrs. Ford, July 7, 1976."

The sculpture (measuring 33" x 19 1/2" x 15 1/2") depicts the famous cowboy <u>Clayton Danks</u> astride "<u>Steamboat</u>", the first nationally known bucking horse. The bronze thus commemorates a champion rider and a champion horse. Danks, winner of two world championships in 1907 and 1909 at the Cheyenne Frontier Days Rodeo, became a legend in cowboy history. (His widow, Marie Fitger Danks, lives today at age 91 in the Pioneer Home, Thermopolis, Wyoming.

On June 22nd the State Department wrote the sculptor, "Thank you for this fine sculpture and the opportunity it gives The President to demonstrate the strength and beauty of art in our country."

Harry Jackson is the outstanding sculptor of the American frontier. He spends half of his year at a special bronze casting foundry in Italy, and the other half in his studio and with his horses in Wyoming. He has had many unusual commissions, including TIME cover portraits, and the monumental "Stampede" and "The Range Burial" works. Jackson's sculptures and paintings are in major museums and private collections around the world.

909 Third Avenue New York, New York 10022

FOR: Harry Jackson Box 283 Cody, Wyoming 82414 Tel: 307/587-5508



FOR RELEASE: JULY 8, 1976

"TWO CHAMPS", A BRONZE SCULPTURE BY HARRY JACKSON, PRESENTED BY PRESIDENT AND MRS. FORD AS THE STATE GIFT TO HER MAJESTY QUEEN ELIZABETH II AND THE PRINCE PHILIP

Washington, D. C....July 7, 1976..."Two Champs", a bronze statue on a solid Wyoming jade base, sculpted by the renowned artist <u>Harry Jackson</u> of Lost Cabin, Wyoming, was presented today by President and Mrs. Ford to Her Majesty Queen Elizabeth II and Prince Philip at the White House, on the occasion of the royal couple's State Visit to the United States.

Incised into the bronze base of the sculpture are the following words: "To Her Majesty Queen Elizabeth II and His Royal Highness The Prince Philip Duke of Edinburgh from the President of the United States and Mrs. Ford, July 7, 1976."

The sculpture (measuring 33" x 19 1/2" x 15 1/2") depicts the famous cowboy <u>Clayton Danks</u> astride "<u>Steamboat</u>", the first nationally known bucking horse. The bronze thus commemorates a champion rider and a champion horse. Danks, winner of two world championships in 1907 and 1909 at the Cheyenne Frontier Days Rodeo, became a legend in cowboy history. (His widow, Marie Fitger Danks, lives today at age 91 in the Pioneer Home, Thermopolis, Wyoming.)

On June 22nd the State Department wrote the sculptor, "Thank you for this fine sculpture and the opportunity it gives The President to demonstrate the strength and beauty of art in our country."

Harry Jackson is the outstanding sculptor of the American frontier. He spends half of his year at a special bronze casting foundry in Italy, and the other half in his studio and with his horses in Wyoming. He has had many unusual commissions, including TIME cover portraits, and the monumental "Stampede" and "The Range Burial" works. Jackson's sculptures and paintings are in major museums and private collections around the world.

909 Third Avenue

New York, New York 10022

Code 212 838-5760

June 31, 1976.

Ms. Sheila Weidenfeld Press Secretary to Mrs. Ford The White House Washington, D. C.

Dear Sheila:

I am enclosing twelve sets of photos of Harry Jackson's bronze sculpture, "Two Champs". Each set contains three photos -- different views of the sculpture. Hopefully, these can be available in the White House Press Room when you annonce the state gifts.

I also enclose twenty press releases on the sculpture, which might make good "backgrounders" for you...Please destroy the release I sent you earlier this week, as this new one is more correct.

I also enclose a copy of "The Western Horseman" with the sculpture on the cover.

This is a big event in Harry Jackson's life, and since he is an accomplished artist, this honor paid him delights all of his fans in the art world.

Thank you, Sheila, for helping us on this.

Sincerely,

Letitia Baldrige

P.S. George Nichols, PR for the Winchester Firearms Buffalo Bill celebration assures me nothing will be released in Cody on the sculpture when it is displayed there on July 3rd. Everything is HOLD until thenight of the 7th.

Call Britishad

THE CHIEF OF PROTOCOL DEPARTMENT OF STATE WASHINGTON

June 9, 1976

MEMORANDUM FOR THE PRESIDENT AND MRS. FORD:

SUBJECT: Gift for Her Majesty Queen Elizabeth II and Prince Philip to be presented July 7, 1976 and displayed in the White House when the Queen and Prince Philip lunch privately with the family.

Three proposals have been made for your gift to Her Majesty Queen Elizabeth II and Prince Philip.

Harry Jackson, the widely acclaimed artist who is often called "the modern Remington," has offered his bronze sculpture entitled "The Two Champs" of a cowboy and bronco. It is an important piece about the American West. The attached brochure tells the story of this splendid bronze and something about the artist. Jackson would donate the bronze and its base to you; its estimated value being \$10,000.

"Wild American Mustangs" is a decorative porcelain piece from the Boehm factories by an unnamed artist, which retails for \$4,200 but Boehm is willing to donate it for this occasion. A photograph is attached.

The Steuben Company has also offered a crystal goblet for the Queen. The Queen has already received many Steuben pieces as gifts from the United States (as a wedding present, an urn with teardrop cover on her last State Visit, and the Queen's Cup); the Queen Mother has a crystal crown cup; Prince Charles was presented a Steuben Eagle, and Princess Anne a Steuben bowl with eagles. A more imaginative gift seems to be in order.

You might also wish to give, as an additional gift, a set of six plates of Winslow Homer paintings arranged in a presentation box. A sample is attached.

Henry E. Catto, Jr.







. Two views of the minutely detailed sculpture by Harry Jackson.

Lehman Studio Photos

TWO CHAMPS

A Bronze of Two of Wyoming's Rodeo Greats

HE BROKEN-nosed bronc sunfished sideways in raw savagery. The spurring cowboy balanced in suspended time and motion. Old Steamboat and Clayton Danks-two champs-the perfect match. Marie Danks summed it up in one word as she stood enthralled, fingertips

By LARRY POINTER

pressed together before her face, "Unbelievable."

The excited spectators were not in a rodeo grandstand, but were the privileged witnesses to the unveiling of a classic—Harry Jackson's bronze, entitled Two Champs. Jackson, a master of sculpture and lost wax bronze casting, had captured the ultimate moment in the careers of two of the most colorful competitors in rodeo's history.

The <u>gala unveiling</u> took place July 13 at a western barbeque in Riverton, Wyoming's new voca-



• Hugh Maller, master of ceremonies, Harry Jackson, cowboy Partist, and Marie Danks, widow of Clayton, at the unveiling. Mrs Harry Jackson is the adapted



• Thyra Thompson, Wyoming secretary of state, and Harmon Watt, president of Riverton First National Bank, look over the sculpture. MUUUMi Llar A Llar Jtr.)



Interested in Americant -His work very vep. Horses - Am. Mus

Westerne of depicting

Gift to Her Majesty Queen Elizabeth II and Prince Philip

The President and Mrs. Ford have chosen a **bxemzexstation** sculpture by artist Harry Jackson as their gift to the Queen and Prince. The bronze statue "Two C_namps" sids on a solid Wyoming jade base and measures 33"X19½"X15½". It depicts the famous cowboy Clayton Danks astride "Steamboat," the first nationally known bucking horse. The bronze commemorates the winning of Danks' two world champion ships in 1907 and 1909 at the Cheyenne Frontier Days Roadeo.

The gift was chosen due to the lifelong devotion to horsemandhip

Harry Jackson lives in Lost Cabin, Wyoming. He spends half the year at a bronze casting foundtry in Italy, and the otherhalf in his studio and with his horses in Wyoming. Jackson's sculptures and paintings are in major museums add private collections around the world.





OGEA WORLD CHAMPIONSHIPS
OGEA WORLD CHAMPIONSHIPS
WALT GARRISON—BULLDOGGER
O HARRY JACKSONESHWO CHAMPS
PREVENTING SNOWBALLEDGTTHIODE

Since 1936, The World's Leading Horse Publication



TWO CHAMPS A Bronze of Two of Wvomina's Rodeo Greats

HE BROKEN-nosed bronc sunfished sideways in raw savagery. The spurring cowboy balanced in suspended time and motion. Old Steamboat and Clayton Danks-two champs-the perfect match. Marie Danks summed it up in one word as she stood enthralled, fingertips

By LARRY POINTER

pressed together before her face. "Unbelievable."

The excited spectators were not in a rodeo grandstand, but were the privileged witnesses to the unveiling of a classic-Harry Jackson's bronze, entitled Two Champs. Jackson, a master of sculpture and lost wax bronze casting, had captured the ultimate moment in the careers of two of the most colorful competitors in rodeo's history.

The gala unveiling took place July 13 at a western barbeque in Riverton, Wyoming's new voca-



· Hugh Maller, master of ceremonies, Harry Jackson, cowboy artist, and Marie Danks, widow of Clayton, at the unveiling



 Thyra Thompson, Wyoming secretary of state, and Harmon Watt, president of Riverton First National Bank, look over the sculpture

tional education complex, kicking off Harry Jackson Week, festivities and art show featuring over \$300,000 worth of Jackson's paintings and bronzes. The celebration, a show of appreciation for Fremont County's favorite adopted son, was part of fund-raising activities for a civic auditorium to be constructed for the city's 1981 Diamond Anniversary.

As Jackson removed the cover to reveal the masterpiece, Harmon Watt, president of Riverton's First National Bank, made the bank's donation of the bronze, on behalf of the citizens of Fremont County, to the state of Wyoming. Fittingly, it was a woman, Wyoming's secretary of state, Thyra Thompson, who accepted the donation for the Equality State, first in women's suffrage. The \$7,500 sculpture will be placed in the Art Gallery of the State Museum at Wyoming's capitol in Cheyenne, for all to view.

"It's beautiful," exclaimed Clavton Danks' widow. "Harry Jackson, you're the greatest!"

The bronze rotated in perfect balance on its base. Clayton Danks, with his Montana-creased Stetson pulled snug, quirt in in the air, and one hand clasping his McCarty (cowboy slang for *mecate*) single-loop rein, balanced precariously, angora chaps pressed tight against the swell-less singlecinch saddle. The immortal Steamboat rose into the air from one powerful hind leg. fading into his famous side-roll, hoofs flashing at the sky, nose tugging the rein against the equally determined rider in the middle of his back.

The initial idea of the sculpture was the result of a brain-storming session among Jackson, Harmon Watt, and Diamond Jubilee Chairman Neil Suntych. In searching for an appropriate theme to commemorate the Fremont County milestone, Jackson selected Clayton Danks and old Steamboat as a natural.

The exacting Jackson researched his subjects in depth. His voluminous files contain many photographs of these two rodeo greats, along with affidavits, correspondence, and material gathered from such sources as rancher Harry Stevick, who, as a boy, saw Steamboat buck many times, the Wyoming State Archives, Con-



verse County Public Library, University of Wyoming Archives, and the Wyoming Sanitary and Livestock Commission. From an initial pencil sketch in mid-April through the creation of the original wax sculpture in mid-May in Wyoming, and the first complete bronze casting on June first in his Italian foundry, Jackson kept his exacting requirements of authenticity in mind until the masterpiece passed his critical eve.

The exquisite bronze resulting is authentic to a fault. Danks is garbed in Montana-creased Stetson, white neckerchief and angora chaps, light gloves, and "half-dollar" style spurs. Even though Danks did not use spurs in either 1907 and 1909 in Chevenne, he rode Steamboat with spurs at other times. His rig is represented exactly as he rode it; a Visalia single rig (California style saddle) with slick fork (swell-less) and high cantleboard. The halter is a light Spanish style hackamore with a single loop, McCarty-type rein, taken directly from photographs and affidavits from eyewitnesses. Although other types of equipment were occasionally used at the time, such as double reins, Jackson was insistent in his requirements for detailing the type of outfit actually used by Danks and so many others in their contests.

Steamboat started out life in 1895 on the Rainsford horse range situated on the high plains out of Chugwater, Wyo., the foal of one of the range mares and an imported, blooded stallion, probably of

 Clayton Danks sits straight up and balances with his hat as Steamboat takes a long imson Photo Collection, Wyoming State Archives and Historical Dept

German coach horse lines. Most of the mares were owned by Frank Foss.

By 1898, the colt was picked up by Sam Moore, foreman of the famous Two Bar spread of the Swan Land and Cattle Company. One of the Two Bar hands, Clayton Danks' older brother Jimmy, castrated the black stallion and branded the company's two bar on his left flank and added the horse-



· Clayton Danks dressed up for riding. Wyoming State Archives and Historical Dept

shoe, the ranch's horse brand, to Rainsford's diamond brand already present on the left shoulder. While being branded, the horse was injured, tearing loose some cartilage that rings the nostril. This injury produced a whistling sound when the horse snorted, "like a steamboat blast." That led to the hands calling him Steamboat.

The black gelding cut a beautiful figure with a small white diamond on his forehead and white stockings on his off front and both hind legs. His feathered fetlocks and large head showed some heavy cold blood in his lineage; otherwise he had clean, trim lines with long legs and a deep chest.

All of these details are exquisitely featured in Jackson's masterpiece. "I didn't want to just build a horse horse, I wanted to recreate Steamboat," Harry stated emphatically.

In 1899, the four-year-old Steamboat was in a string of green broncs detailed to Jimmy Danks. Although stubborn and slow to learn, the 1,150-pound gelding had good cow sense and, like so many horses that flunk out of training, could have made a dandy working horse with a little more time.

By 1900, Moore was losing patience with the slow-learning Steamboat, and Jimmy called his brother, Clayton, in to help salvage the potential in the horse.



 Clayton Danks fanning Steamboat to the championship at the 1909 Cheyenne Frontier Days. Photo Courtesy Marie Danks

Thus began a relationship early in the young gelding's life that was to lead to national fame for both cowboy and horse. Neither of the O'Neill, Neb., Danks brothers could speed up the training rate and Moore sold Steamboat to the first horse trader interested in bucking stock.

Steamboat's debut as a rodeo competitor came in 1901 at the Denver Mountain and Plains Festival, and from then on, he just seemed to get better. Like bronc riders, saddle broncs develop a style uniquely their own. Steamboat didn't line out and cover a lot of ground in showy style, but sunfished, twisted, and swapped ends, coming down hard in a small amount of territory. This style at first was not totally appreciated. In fact, the first man to try the wily gelding, Tom Miner, didn't even place in competition. It didn't take long for riders to develop a healthy respect for the hard-bucking bronc, however. Steamboat wasn't an outlaw, he just liked to buck. Nor did he invent the sunfish tactic of bucking, he just perfected it.

"He was one of the hardest bucking horses I ever rode," Jimmy Danks once said. "He grew stronger and harder to ride the longer he bucked. His bucking was unlike that of any horse-he had a unique way of throwing himself with a twisting motion-forelegs one way, hindlegs the opposite, and kicking out sideways.'

Clayton Danks himself was more eloquent in his praise of Steamboat. In a letter to A.S. Gillespie, he wrote, "In my opinion, Steamboat was the hardest bucker of all times. He never needed a flank cinch, and was always ready for his man. He had a powerful punch."

At another time, in answering the question, "What makes Steamboat so hard to ride?" Clayton answered, "It's the way he hits the ground. There are other bucking horses that do more fancy pitching, but Steamboat just keeps his head down and fights. When he gives one of those peculiar, twisting jumps and comes down stiff-legged, the man is rocked something painful. I had my head snapped back until I thought it was going to come off. and I felt as if my lungs were go-



. ... He had a unique way of throwing himself with a twisting motion. . . .' Lehman Studio Photo

ing to burst when I had ridden that horse for a few jumps."

Danks was well justified in heaping praise upon the mighty bucker. It took a bronc like Steamboat to make a champion of Clayton Danks. The grand bucking horse gave the cowboy the challenge he was man enough to match. Not once, but twice the two gave their all in competitions that led to Danks being crowned world champion saddle bronc rider.

The slim, black-haired Danks first rode the tough bronc in a contest in 1902 at the Dunn Ranch on the Laramie River. In those days, a cowboy didn't rely on the luck of the draw to show his talents, he chose a horse that would best challenge his abilities. Danks was to choose Steamboat in his bronc riding efforts often during the next few years.

In 1903, Danks again topped the black bronc in Laramie and in 1906, the two combined to win Laramie, a \$500 purse at the Elks Convention in Denver, and the Wyoming State Fair at Douglas.

By 1907, the Wyoming Humane Society had gained enough strength to impose rule limitations at the ten-year-old Daddy

of 'em All. No rider could use spurs in the "buckin' and pitchin'" contest. This definitely put the competition for champion bronc buster of the world on a different plane. Danks and Steamboat put on a demonstration of determination and skill that is still talked about today.

In 1908, the rule was relaxed, due to muddy conditions of the rodeo park, and Dick Stanley rode Steamboat to the championship. It was the last time the battered Stanley performed in competition, joining Guy Holt and Otto Plaga, two other victims of Steamboat's punch. Otto Plaga's attempt in 1905 has been lauded as the most spectacular bronc ride ever seen in the west, even though it ended in his defeat.

By the 1909 contest, the Humane Society, Danks, and Steamboat were back in full force. It was to be Danks' third world championship, his first coming in 1904, in recognition of his roping talents.

Though the two grand champions were to continue in rodeo competition, the 1909 competition was the peak of their illustrious careers. In 1914, Steamboat was injured and was unceremoniously disposed of. Danks retired from active performance in 1914, eventually settling with his wife, the former Marie Fitger-a champion "wildwester," as she calls it, in her own right-in Lander where Clavton served as Fremont County sheriff from 1936 until his retirement 16 years later. He passed away in June 1970, just a month shy of his 91st birthday.

With time, folks spoke less of the two fantastic rodeo champions and memories grew dim. There was a brief flurry of nostalgia with talk of a statue of Steamboat for the University of Wyoming campus, but that, too, faded away. It took the cowboy artist Harry Jackson and his classic bronze to properly immortalize the two champs.

Harry Jackson grew up in Chicago through the lean Depression years. He quickly became disillusioned with school when teachers attacked his left-handedness. Rather than face a pitched battle over it all, Harry skipped school often, hanging around the cowhands at the Chicago Stockyards,

sketch pad in hand. It was his interest in drawing that led to special classes at the Chicago Art Institute, in a teacher's desperate attempt to salvage the truant boy. At the Harding Museum, he discovered Remington and Russell and found a goal.

At 14, with a cowboy hat perched on his head, and the everpresent sketch pad, Harry decided it was time to get on his own and, fulfilling a lifelong dream, set off to become a cowboy. In Life magazine, he'd read about cowboy life on the Pitchfork Ranch in far-off Wyoming and that's where he headed.

Commenting on his move to Wyoming, Harry recalled with a grin, "I had to come out here to feel like a human being; to get the smell, the taste, and the feel of real life."

Recalling when the young pilgrim first landed in Cody, longtime friend Cal Todd smiled, "Boy, was he the biggest dude you ever saw." But Harry had been raised with the work ethic, "If it's worth doing at all, it's worth doing well," and after covering lots of open real estate, it wasn't long until he was a seasoned veteran.

With the outbreak of World War II, Harry's sketch pad followed him to the foxholes of the central Pacific area and, after twice being wounded, he became the youngest staff combat artist in the Marines.

While serving in the Marines, Jackson ran across one of Cody, Wyo., artist Jackson Pollock's abstracts, The She Wolf. The power and feeling of the painting so impressed Harry that, after his discharge, he made for Pollock's New



• Two photos taken in 1907 show the head-down, stiff-legged style of bucking that was so hard on riders who tried Steamboat. Stimson Photo Collection, Wyoming State Archives and Historical Dept

York studio, where he immersed himself in abstract painting with the same fervor he had devoted to becoming a cowboy. Although vaguely dissatisfied with the highly subjective art-"it was too personal, too private,"-Harry learned much.

In 1954, Jackson bundled his belongings into a knapsack and went to Europe, "to see what the big boys had done."

"It changed my whole life," Harry exclaimed, a light of excitement in his eye. "The really great art is always alive, like there is no time."

In 1958 while making small wax models to aid him in designing murals, Harry became fascinated with casting these models in bronze using the ancient technique of lost wax. It is with these bronzes that Jackson has attained international acclaim. In his exquisitely detailed bronzes, Harry has suspended time and motion and has captured all the flavor and color of the west to share with posterity. As John Wayne, narrator of the hour-long television documentary, Harry Jackson, A Man and His Art, points out, "Harry's bronze catches all the rawhide, bone, muscle, leather, denim, and sweat of the west."

Two of Harry's most impressive bronzes were created to match complementing epic murals for the Whitney Gallery of Western Art in Cody, Wyoming. The Stampede catches all the tumultuous swirl of motion in a longhorn stampede; cowboys and horses tossed as flotsam in the relentless tide. Range Burial, aftermath of the violent Stampede, touchingly portrays, as John Wayne ob-





• The late Eddie McCarty having it out with Steamboat.

served, "all the strength and rawness of how it was," in the burial of a young cowboy. The two epics deliver, with mute impact, the spirit that is at the heart of the whole body of western ballads dealing with violent, courageous work and sudden death. These murals, each ten feet high by twenty-one feet long, along with the first bronze casts of both subjects, were given to the Whitney Gallery of Western Art in Cody, Wyo., in 1965, by the William R. Coe Foundation.

Harry Jackson started making his mark years ago and he deepens it with every shot. His many laurels include: An eight-and-onehalf-page photo-essay in *Life* magazine, appeared in the July 9, 1956, issue.

In 1964, he was the youngest artist ever to give a one-man show at the Smithsonian National Collection of Fine Arts in Washington, D.C.

He has garnered two gold medal awards in major eastern art shows-National Academy of Design and Pennational-with his exciting bronze, *Pony Express*.

He has completed a commission by the Mellon Foundation to do a 60-foot mural, 7 floor mosaics, and several bronze sculptures for the Fort Pitt Museum in Pittsburgh.

His rendition of John Wayne in his Academy Award-winning role of one-eyed Rooster Cogburn astride his baldfaced sorrel, Bo, was featured on the cover of *Time* magazine, August 8, 1969. It was the award-winning cover of that year.

He is the author of the book, Lost Wax Bronze Casting, an international classic in its own right.

His works are in such famed collections as the Whitney Gallery of Western Art, the National Cowboy Hall of Fame, the National Collection of Fine Arts, and the Kennedy Galleries, in addition to museums in England and Europe, and private collections throughout the world.

A traveling display of his art, ar-



JANUARY 1975

ranged by Valentina International, along with the 60-minute film, *Harry Jackson, A Man and His Art*, narrated by John Wayne, is currently on tour throughout the entire United States.

Two Champs has already received nationwide telvision exposure during the July 15, 1974, CBS Sports Spectacular, featuring the June R.C.A. rodeo in Reno, Nevada.

Harry Jackson maintains a studio and foundry in Camaiore, Italy, in addition to his studio at Lost Cabin, Wyoming.



• Steamboat in action at the 1907 Cheyenne Frontier Days.

Stimson Photo Collection, Wyoming State Archives and Historical Dept.

Vednesday, July 7, 1976

THE WHITE HOUSE OFFICE OF THE PRESS SECRETARY TO MRS. FORD

The President and Mrs. Ford have presented Her Majesty Queen Elizabeth II and His Royal Highness Prince Philip a sculpture by Harry Jackson. The bronze statue, "Two Champs," sits on a solid Wyoming jade base and measures $33^* \ge 19\frac{1}{2}$ " $\ge 15\frac{1}{2}$ ". It depicts the famous cowboy Clayton Danks astride "Steamboat," the first nationally known bucking horse. The bronze commemorates the winning of Danks' two world championships in 1907 and 1909 at the Cheyenne Frontier Days Rodeo.

Harry Jackson lives in Lost Cabin, Wyoming. He spends half the year at a bronze casting foundry in Italy, and the other half in his studio and with his horses in Wyoming. Jackson's sculptures and paintings are in major museums and private collections around the world.

The Queen and Prince are lifelong equestrian enthusiasts and are especially interested in art about the American West.

Incised into the bronze base of the sculpture are the following words:

"To Her Majesty Queen Elizabeth II and His Royal Highness The Prince Philip Duke of Edinburgh from the President of the United States and Mrs. Ford, July 7, 1976."

#

909 Third Avenue

New York, New York 10022

FOR: Harry Jackson Box 283 Cody, Wyoming 82414 Tel: 307/587-5508



FOR RELEASE: JULY 8, 1976

"TWO CHAMPS", A BRONZE SCULPTURE BY HARRY JACKSON, PRESENTED BY PRESIDENT AND MRS. FORD AS THE STATE GIFT TO HER MAJESTY QUEEN ELIZABETH II AND THE PRINCE PHILIP

Washington, D. C....July 7, 1976..."Two Champs", a bronze statue on a solid Wyoming jade base, sculpted by the renowned artist <u>Harry Jackson</u> of Lost Cabin, Wyoming, was presented today by President and Mrs. Ford to Her Majesty Queen Elizabeth II and Prince Philip at the White House, on the occasion of the royal couple's State Visit to the United States.

Incised into the bronze base of the sculpture are the following words: "To Her Majesty Queen Elizabeth II and His Royal Highness The Prince Philip Duke of Edinburgh from the President of the United States and Mrs. Ford, July 7, 1976."

The sculpture (measuring 33" x 19 1/2" x 15 1/2") depicts the famous cowboy <u>Clayton Danks</u> astride "<u>Steamboat</u>", the first nationally known bucking horse. The bronze thus commemorates a champion rider and a champion horse. Danks, winner of two world championships in 1907 and 1909 at the Cheyenne Frontier Days Rodeo, became a legend in cowboy history. (His widow, Marie Fitger Danks, lives today at age 91 in the Pioneer Home, Thermopolis, Wyoming.)

On June 22nd the State Department wrote the sculptor, "Thank you for this fine sculpture and the opportunity it gives The President to demonstrate the strength and beauty of art in our country."

Harry Jackson is the outstanding sculptor of the American frontier. He spends half of his year at a special bronze casting foundry in Italy, and the other half in his studio and with his horses in Wyoming. He has had many unusual commissions, including TIME cover portraits, and the monumental "Stampede" and "The Range Burial" works. Jackson's sculptures and paintings are in major museums and private collections around the world.



CAPTION: TWO CHAMPS, a bronze statue on a solid Wyoming Jade base, sculpted by the renowned artist Harry Jackson of Lost Cabin, Wyoming was presented on July 7 to Her Majesty Queen Elizabeth II and the Prince Philip by President and Mrs. Ford at the White House on the occasion of the royal couple's State Visit to America.

> The sculpture (measuring 33" x 19½ " x 15¼") depicts the famous cowboy Clayton Danks, astride Steamboat, the first nationally known bucking horse. The bronze commemorates the winning of Danks' two World Championships in 1907 and 1909 at the Cheyenne Frontier Days Rodeo. On June 22nd the U.S. State Department wrote Mr. Jackson, " Thank you for this fine sculpture and the opportunity it gives the President to demonstrate the strength and beauty of art in our country."

Harry Jackson is the outstanding living Sculptor of the American Frontier. He spends one-half the year at his private bronze foundry in Italy and the other half at home with his horses in Wyoming. He has had many outstanding commissions for Monumental works of art depicting the American Frontier, as well as special assignments, such as covers for Time Magazine. His works are in major museums and private collections around the world.

This is the dedication incised into the bronze to the Queen: ZE TO HER MAJESTY QUEEN ELIZABETH II and HIS ROYAL HIGHNESS THE PRINCE PHILIP DUKE OF EDINBURGH from the PRESIDENT OF THE UNITED STATES and MRS FORD July 7, 1976

LucyWinchester - 632-1134 - Painter Sculpt - Midge -THE WHITE HOUSE ans. out WASHINGTON How did this evolve? Why this Sift > DOS NOC: In SI Any others & Inclient autofacts Ford Jaw PROLD Any problems with bingle. Queen to dinner on Builtonne after St. Promer -> Polo players -> has thoushorbreds - Biel Lean's daughter

married to Tima Lear no children

0,9/14

Soli Cinelast

909 Third Avenue New York, New York 10022

Code 212 838-5760

Ms. Sheila Weidenfeld Press Secretary to Mrs. Ford The White House Washington, D. C.

Dear Sheila:

June 25, 1976. Born-Chieago Ju I know how unbearably overburd ened your life is right now, but here I go family's, the renowned Western artist, Harry Jackson, whom many critics Wyring commissioned to make the State Gift for Queen Elizabeth and Prince Philip --i.e., the bronze sculpture entitled "Two Champs." I agreed to help him with the publicity concerning this event, because it means so much to him personally as an artist, as well as to all the aficionados of frontier art. In "my days with the Kennedys" (it's obnoxious to refer to "my days", forgive me) all press matters were handled through the First Lady's office, and then given to the President's press office to disseminate the information. So I am coming to you, in the hopes that it is the correct channel.

I have attached a draft release I wrote that would accompany the photos that will be sent to you by Harry Jackson directly from Wyoming. There is not time to lose, since the presentation is next week. Here are my questions, to which I desperately hope I can have fairly fast answers:

1. Will you be able to give the White House Press Office both the 15 photos Harry Jackson is sending plus the same number of releases to distribute to the wire services and important newspapers? And would they have access to the material on July 7th, the day of the gift exchange, so they could have it for their readers the next day?

2. If the above is not proper, may WE RELEASE IT OURSELVES on July 7th for July 8th newspapers?

3. We are attempting to book Harry Jackson on a morning talk show July 8th or soon thereafter, to discuss western art in general (he will have other examples of his work). I hope this does not go against policy. (Actually, I am asking questions that were in line with our policy, and also with President Nixon's policy, but you may have changed the rules, and we do not wish to jeopardize the presentation of the sculpture.)

4. Mr. and Mrs. Jackson have been invited to the White House for the State Dinner in honor of the Queen. May we request a White House staff photographer to take a photo as they go down the receiving line or at some point, so that will be able to cherish this picture in their scrapbook? To an artist, this kind of thing means everything.

I have copied Lucy Winchester of Protocol in the State Department with this letter, because she has been involved with the arrangements concerning the gift. I am also copying Richard Cheney, Chief of Staff for The President, because officials in Wyoming have already approached him on yet another subject conerning Harry Jackson. It seems that on July 3rd, in the presence of the Governor, the two Senators and a Congressman from Wyoming, there will be an important presentation at the Buffalo Bill Historical Center in Cody. It is all part of the Bicentennial celebrations, and they very much want to display the "Two Champs" sculpture. We hope this will be possible, too, because it means so much locally out there -- but that is Mr. Cheney's department, and I am only briefing him on my own requests with this letter.

One thing I do know, Sheila, is that the Queen will be delighted with this gift, as both she and the Prince are ardent fans of the Far West.

Forgive all the questions. I shall be calling you on the telephone Wednesday June 30th, if you do not mind.

Sincerely,

Jisle Beldrige Letitia Baldrige

cc: Lucy Winchester Richard Cheney

P. S. The Harry Jacksons will fly on July 5th to Washington to bring the bronze sculpture to the White House, in case you need that information. I hope you will apprise the Head Usher to let them in and to have it put in its proper place. Thanks...

Forgive my Senday " at home " typing, Shiela!

HOLD FOR RELEASE JULY 8, 1976.

"TWO CHAMPS", A BRONZE SCULPTURE BY HARRY JACKSON PRESENTED BY PRESIDENT AND MRS. FORD AS THE STATE GIFT TO HER MAJESTY QUEEN ELIZABETH II AND THE PRINCE PHILIP

Washington, D. C....July 7, 1976.... "Two Champs", a bronze statue on a solid Wyoming jade base, sculpted by the renowned artist Harry Jackson of Lost Cabin, Wyoming, was presented today by President and Mrs. Ford to Her Majesty Queen Elizabeth II and the Prince Philip at the White House, on the occasion of the royal couple's State Visit to the United States.

The sculpture (measuring 33" X 19 1/2" X 15 1/2") depicts the famous cowboy <u>Clayton Danks astride</u> "Steamboat", <u>the first nationally known bucking horse</u>. The bronze commemorates the winning of Danks' two world championships in 1907 and 1909 at the Cheyenne Frontier Days Rodeo. The President and Mrs. Ford chose this piece as their gift because of the Queen's and Prince Philip's lifelong devotion to horsemanship, and because the bronze also represents an important part of American history.

Henry Jackson is the outstanding living sculptor of the American frontier. He spends half of his year at a special bronze casting foundry in Italy and the other half at home with his horses in Wyoming. He has had a number of unusual commissions, including many monumental works of art depicting the American frontier, as well as such assignments as covers for TIME magazine. Jackson's works are in major museums and private collections around the world.

wer strugger fur (



TWO CHIAMIPS A Bronze of Two of Wyoming's Rodeo Greats

HE BROKEN-nosed bronc sunfished sideways in raw savagery. The spurring cowboy balanced in suspended time and motion. <u>Old Steam</u>-boat and Clayton Danks-two champs-the perfect match. Marie Danks summed it up in one word as she stood enthralled, fingertips

By LARRY POINTER

pressed together before her face, "Unbelievable."

The excited spectators were not in a rodeo grandstand, but were the privileged witnesses to the unveiling of a classic-Harry Jackson's bronze, entitled Two

Champs. Jackson, a master of sculpture and lost wax bronze casting, had captured the ultimate moment in the careers of two of the most colorful competitors in rodeo's history.

The gala unveiling took place July 13 at a western barbeque in Riverton, Wyoming's new voca-



 Hugh Maller, master of ceremonies, Harry Jackson, cowboy artist, and Marie Danks, widow of Clayton, at the unveiling. Mrs Harry addition is the Matcheter



 Thyra Thompson, Wyoming secretary of state, and Harmon Watt, president of Riverton First National Bank, look over the sculpture. A Lerr gets.

1 A.S.

tional education complex, kicking off Harry Jackson Week, festivitles and art show featuring over \$300,000 worth of Jackson's paintings and bronzes. The celebration, a show of appreciation for Fremont County's favorite adopted son, was part of fund-raising activities tor a civic auditorium to be constructed for the city's 1981 Diamond Anniversary.

As Jackson removed the cover to reveal the masterpiece, Harmon Watt, president of Riverton's First National Bank, made the bank's donation of the bronze, on behalf of the citizens of Fremont County. to the state of Wyoming. Fittingly, it was a woman, Wyoming's secretary of state. Thyra Thompson, who accepted the donation for the Equality State, first in women's suffrage. The \$7,500 sculpture will be placed in the Art Gallery of the State Museum at Wyoming's capitol in Cheyenne, for all to view.

"It's beautiful," exclaimed Clayton Danks' widow. "Harry Jackson, you're the greatest!"

The bronze rotated in perfect balance on its base. Clavton Danks, with his Montana-creased Stetson pulled snug, quirt in in the air, and one hand clasping his McCarty (cowboy slang for mecate) single-loop rein, balanced precariously, angora chaps pressed tight against the swell-less singlecinch saddle. The immortal Steamboat rose into the air from one powerful hind leg, fading into his famous side-roll, hoofs flashing at the sky, nose tugging the rein against the equally determined rider in the middle of his back.

The initial idea of the sculpture was the result of a brain-storming session among Jackson, Harmon Watt, and Diamond Jubilee Chairman Neil Suntych. In searching for an appropriate theme to commemorate the Fremont County milestone, Jackson selected Clayton Danks and old Steamboat as a natural.

<u>The exacting Jackson re-</u> <u>searched his subjects in depth.</u> His voluminous files contain many photographs of these two rodeo greats, along with affidavits, correspondence, and material gathered from such sources as rancher Harry Stevick, who, as a boy, saw Steamboat buck many times, the Wyoming State Archives, Con-



Clayton Danks sits straight up and balances with his hat as Steamboat takes a long lunge.
Stimson Photo Collection, Wyoming State Archives and Historical Dept.

verse County Public Library, University of Wyoming Archives, and the Wyoming Sanitary and Livestock Commission. From an initial pencil sketch in mid-April through the creation of the original wax sculpture in mid-May in Wyoming, and the first complete bronze casting on June first in his Italian foundry, Jackson kept his exacting requirements of authenticity in mind until the masterpiece passed his critical eye.

The exquisite bronze resulting is authentic to a fault. Danks is garbed in Montana-creased Stetson. white neckerchief and angora chaps, light gloves, and "half-dollar" style spurs. Even though Danks did not use spurs in either 1907 and 1909 in Chevenne, he rode Steamboat with spurs at other times. His rig is represented exactly as he rode it; a Visalia single rig (California style saddle) with slick fork (swell-less) and high cantleboard. The halter is a light Spanish style hackamore with a single loop, McCarty-type rein, taken directly from photographs and affidavits from eyewitnesses. Although other types of equipment were occasionally used at the time, such as double reins. Jackson was insistent in his requirements for detailing the type of outfit actually used by Danks and so many others in their contests.

Steamboat started out life in 1895 on the Rainsford horse range situated on the high plains out of Chugwater, Wyo., the foal of one of the range mares and an imported, blooded stallion, probably of German coach horse lines. Most of the mares were owned by Frank Foss.

By 1898, the colt was picked up 12 by Sam Moore, foreman of the famous Two Bar spread of the Swan Land and Cattle Company. One of the Two Bar hands, Clayton N Danks' older brother Jimmy, castrated the black stallion and branded the company's two bar on his left flank and added the horse-



 Clayton Danks dressed up for riding, Wyoming State Archives and Historical Dept.

shoe, the ranch's horse brand, to Rainsford's diamond brand already present on the left shoulder. While being branded, the horse was injured, tearing loose some cartilage that rings the nostril. This injury produced a whistling sound when the horse snorted, "like a steamboat blast." That led to the hands calling him Steamboat.

The black gelding cut a beautiful figure with a small white diamond on his forehead and white stockings on his off front and both hind legs. His feathered fetlocks and large head showed some heavy cold blood in his lineage; otherwise he had clean, trim lines with long legs and a deep chest.

All of these details are exquisitely featured in Jackson's masterpiece. "I didn't want to just build a *horse* horse, I wanted to recreate Steamboat," Harry stated emphatically.

In 1899, the four-year-old Steamboat was in a string of green broncs detailed to Jimmy Danks. Although stubborn and slow to learn, the 1,150-pound gelding had good cow sense and, like so many horses that flunk out of training, could have made a dandy working horse with a little more time.

By 1900, Moore was losing patience with the slow-learning Steamboat, and Jimmy called his brother, Clayton, in to help salvage the potential in the horse.



 Clayton Danks fanning Steamboat to the championship at the 1909 Cheyenne Frontier Days. Photo Courtesy Marie Danks

Thus began a relationship early in the young gelding's life that was to lead to national fame for both cowboy and horse. Neither of the O'Neill, Neb., Danks brothers could speed up the training rate and Moore sold Steamboat to the first horse trader interested in bucking stock.

Steamboat's debut as a rodeo competitor came in 1901 at the Denver Mountain and Plains Festival, and from then on, he just seemed to get better. Like bronc riders, saddle broncs develop a style uniquely their own. Steamboat didn't line out and cover a lot of ground in showy style, but sunfished, twisted, and swapped ends, coming down hard in a small amount of territory. This style at first was not totally appreciated. In fact, the first man to try the wily gelding, Tom Miner, didn't even place in competition. It didn't take long for riders to develop a healthy respect for the hard-bucking bronc, however. Steamboat wasn't an outlaw, he just liked to buck. Nor did he invent the sunfish tactic of bucking, he just perfected it.

"He was one of the hardest bucking horses I ever rode," Jimmy Danks once said. "He grew stronger and harder to ride the longer he bucked. His bucking was unlike that of any horse—he had a unique way of throwing himself with a twisting motion—forelegs one way, hindlegs the opposite, and kicking out sideways."

Clayton Danks himself was more eloquent in his praise of Steamboat. In a letter to A.S. Gillespie, he wrote, "In my opinion, Steamboat was the hardest bucker of all times. He never needed a flank cinch, and was always ready for his man. He had a powerful punch."

At another time, in answering the question, "What makes Steamboat so hard to ride?" Clayton answered, "It's the way he hits the ground. There are other bucking horses that do more fancy pitching, but Steamboat just keeps his head down and fights. When he gives one of those peculiar, twisting jumps and comes down stiff-legged, the man is rocked something painful. I had my head snapped back until I thought it was going to come off, and I felt as if my lungs were go-



• "... He had a unique way of throwing himself with a twisting motion...." Lehman Studio Photo

ing to burst when I had ridden that horse for a few jumps."

Danks was well justified in heaping praise upon the mighty bucker. It took a bronc like Steamboat to make a champion of Clayton Danks. The grand bucking horse gave the cowboy the challenge he was man enough to match. Not once, but twice the two gave their all in competitions that led to Danks being crowned world champion saddle bronc rider.

The slim, black-haired Danks first rode the tough bronc in a contest in 1902 at the Dunn Ranch on the Laramie River. In those days, a cowboy didn't rely on the luck of the draw to show his talents, he chose a horse that would best challenge his abilities. Danks was to choose Steamboat in his bronc riding efforts often during the next few years.

In 1903, Danks again topped the black bronc in Laramie and in 1906, the two combined to win Laramie, a \$500 purse at the Elks Convention in Denver, and the Wyoming State Fair at Douglas.

By 1907, the Wyoming Humane Society had gained enough strength to impose rule limitations at the ten-year-old Daddy of 'em All. No rider could use spurs in the "buckin' and pitchin" contest. This definitely put the competition for champion bronc buster of the world on a different plane. Danks and Steamboat put on a demonstration of determination and skill that is still talked about today.

In 1908, the rule was relaxed. due to muddy conditions of the rodeo park, and Dick Stanley rode Steamboat to the championship. It was the last time the battered Stanley performed in competition, joining Guy Holt and Otto Plaga, two other victims of Steamboat's punch. Otto Plaga's attempt in 1905 has been lauded as the most spectacular bronc ride ever seen in the west, even though it ended in his defeat.

By the 1909 contest, the Humane Society, Danks, and Steamboat were back in full force. It was to be Danks' third world championship, his first coming in 1904, in recognition of his roping talents.

Though the two grand champions were to continue in rodeo competition, the 1909 competition was the peak of their illustrious careers. In 1914, Steamboat was injured and was unceremoniously disposed of. Danks retired from active performance in 1914, eventually settling with his wife, the former Marie Fitger-a champion "wildwester," as she calls it, in her own right-in Lander where Clayton served as Fremont County sheriff from 1936 until his retirement 16 years later. He passed away in June 1970, just a month shy of his 91st birthday.

With time, folks spoke less of the two fantastic rodeo champions and memories grew dim. There was a brief flurry of nostalgia with talk of a statue of Steamboat for the University of Wyoming campus, but that, too, faded away. It took the cowboy artist Harry Jackson and his classic bronze to properly immortalize the two champs.

Harry Jackson grew up in Chicago through the lean Depression years. He quickly became disillusioned with school when teachers attacked his left-handedness. Rather than face a pitched battle over it all, Harry skipped school often, hanging around the cowhands at the Chicago Stockyards, sketch pad in hand. It was his interest in drawing that led to special classes at the Chicago Art Institute, in a teacher's desperate attempt to salvage the truant boy. At the Harding Museum, he discovered Remington and Russell and found a goal.

At 14, with a cowboy hat perched on his head, and the everpresent sketch pad, Harry decided it was time to get on his own and, fulfilling a lifelong dream, set off to become a cowboy. In *Life* magazine, he'd read about cowboy life on the Pitchfork Ranch in far-off Wyoming and that's where he headed.

Commenting on his move to Wyoming, Harry recalled with a grin, "I had to come out here to feel like a human being; to get the smell, the taste, and the feel of real life."

Recalling when the young pilgrim first landed in Cody, longtime friend Cal Todd smiled, "Boy, was he the biggest dude you ever saw." But Harry had been raised with the work ethic, "If it's worth doing at all, it's worth doing well," and after covering lots of open real estate, it wasn't long until he was a seasoned veteran.

With the outbreak of World War II, Harry's sketch pad followed him to the foxholes of the central Pacific area and, after twice being wounded, he became the youngest staff combat artist in the Marines.

While serving in the Marines, Jackson ran across one of Cody, Wyo., artist Jackson Pollock's abstracts, *The She Wolf*. The power and feeling of the painting so impressed Harry that, after his discharge, he made for Pollock's New York studio, where he immersed himself in abstract painting with the same fervor he had devoted to becoming a cowboy. Although vaguely dissatisfied with the highly subjective art—"it was too personal, too private,"—Harry learned much.

In 1954, Jackson bundled his belongings into a knapsack and went to Europe, "to see what the big boys had done."

"It changed my whole life," Harry exclaimed, a light of excitement in his eye. "The really great art is always alive, like there is no time."

In 1958 while making small wax models to aid him in designing murals, Harry became fascinated with casting these models in bronze using the ancient technique of lost wax. It is with these bronzes that Jackson has attained international acclaim. In his exquisitely detailed bronzes, Harry has suspended time and motion and has captured all the flavor and color of the west to share with posterity. As John Wayne, narrator of the hour-long television documentary, Harry Jackson, A Man and His Art, points out, "Harry's bronze catches all the rawhide, bone, muscle, leather, denim, and sweat of the west."

Two of Harry's most impressive bronzes were created to match complementing epic murals for the Whitney Gallery of Western Art in Cody, Wyoming. The Stampede catches all the tumultuous swirl of motion in a longhorn stampede; cowboys and horses tossed as flotsam in the relentless tide. Range Burial, aftermath of the violent Stampede, touchingly portrays, as John Wayne ob-





Stimson Photo Collection, Wyoming State Archives and Historical Dept.



 The late Eddie McCarty having it out with Steamboat.

served, "all the strength and rawness of how it was," in the burial of a young cowboy. The two epics deliver, with mute impact, the spirit that is at the heart of the whole body of western ballads dealing with violent, courageous work and sudden death. These murals, each ten feet high by twenty-one feet long, along with the first bronze casts of both subjects, were given to the Whitney Gallery of Western Art in Cody, Wyo., in 1965, by the William R. Coe Foundation.

Harry Jackson started making his mark years ago and he deepens it with every shot. His many laurels include: An eight-and-onehalf-page photo-essay in *Life* magazine, appeared in the July 9, 1956, issue.

In-1964, he was the youngest artist ever to give a one-man show at the Smithsonian National Collection of Fine Arts in Washington, D.C.

He has garnered two gold medal awards in major eastern art shows-National Academy of Design and Pennational-with his exciting bronze, *Pony Express*.

He has completed a commission by the Mellon Foundation to do a 60-foot mural, 7 floor mosaics, and several bronze sculptures for the Fort Pitt Museum in Pittsburgh.

His rendition of John Wayne in his Academy Award-winning role of one-eyed Rooster Cogburn astride his baldfaced sorrel, Bo, was featured on the cover of *Time* magazine, August 8, 1969. It was the award-winning cover of that year.

He is the author of the book. Lost Wax Bronze Casting, an international classic in its own right.

His works are in such famed collections as the <u>Whitney Gallery</u> of Western Art, the <u>National Cow-</u> boy <u>Hall of Fame</u>, the <u>National</u> Collection of Fine Arts, and the Kennedy Galleries, in addition to <u>museums in England and Europe</u>, and private collections throughout the world.

A traveling display of his art, ar-



JANUARY 1975

ranged by Valentina International, along with the 60-minute film, Harry Jackson, A Man and His Art, narrated by John Wayne, is currently on tour throughout the entire United States.

<u>Two Champs</u> has already received nationwide telvision exposure during the July 15, 1974, CBS Sports Spectacular, featuring the June R.C.A. rodeo in Reno, Nevada.

Harry Jackson maintains a studio and foundry in Camaiore, Italy, in addition to his studio at Lost Cabin, Wyoming.



 Steamboat in action at the 1907 Cheyenne Frontier Days.

Stimson Photo Collection, Wyoming State Archives and Historical Dept.

Royal Crown Darly made terrain specially made caster-bristich of S. Poitick aster-bristich of all word bo In Hatton other Ger J. Am. ad plas To M Sold grames for modern grames for Consol for 11185. F. 2 queen for ER IT sait David Walker-Sitiah Ciff links for Jack [ER I ~ it Here contract have and here April and port of the dillest Indian Craft. No Decision

GERALD R. FORD LIBRARY

The item described below has been transferred from this file to:

Audiovisual Unit Book Collection

Ford Museum in Grand Rapids

Item: 3 8"×10" BW photos 3 views of Marry Jacksm's sculpture, "Two Champs"

no redits

The item was transferred from: Weidenfuld Box 35 7/8/76 GB-Gifts

Initials/Date (if 3/80

Beating Mt. Color Mt. Wate Full reflected in a letre Franced - Steen have Blech & white of a streem going the the Woods - Vosemite frames: statute unternal frame,

From Queen Officiel Photos separete photo f Porcelin Piece -Sonp Tuneen - very o Pix In Commone hin

Price Andrew & Pruce Edward both getting Fudien Gelt buckie; wich Trugooise Stone for R. FORD From Pref. & Why. Ford The se United Stelis. In Fred theroom of Hugh Sidey.

Privers Any Indren belt budde. Silver with Tongoois Stone in the Cente. + Blech & white pix of Susan autoprophy lan Susan Ford, Take to Princess Augu ... from Pres. & Uns. Ford

Man Met Isviefly in Twos Welinde McEland-Eastland Typas rz yn. old

Somes de ling from 1700 E. (800's Plaged & orgeniel instruments - "Btish Grenada, Necord - Fr "of the I sing" Prod. Bang Sadler (Brantennie) Music) from Pres. & Min, Ind (Balled a the Green Barreford R. Poro Color pix balen by

