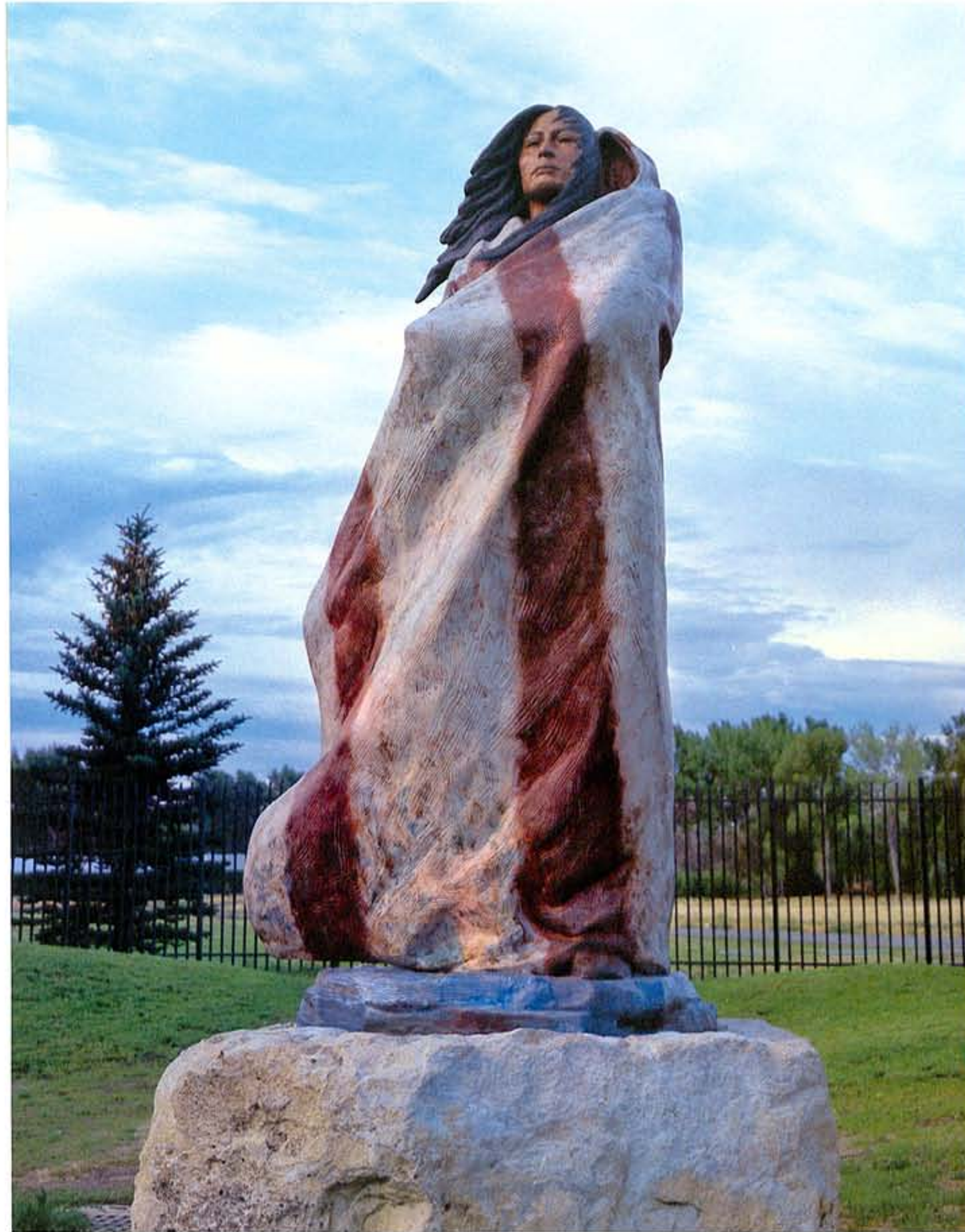


CHRONOLOGY



378. *Sacagawea Monumental Bronze*. 1980. Painted bronze, 115 x 63 x 57½". Plains Indian Museum, Buffalo Bill Historical Center, Cody, Wyo.

- 1924–31 Born April 18, 1924, in Chicago; only child. At five, begins to ride and draw horses. Ellen Jackson, his mother, operates a lunchroom near the Chicago Stockyards, where Harry first becomes acquainted with cowboys.
- 1932–37 Saturday morning classes at the Chicago Art Institute, with scholarships in 1935–37. Impressed by Thomas Hart Benton murals at the 1933 World's Fair in Chicago. Attends lectures on Renaissance art by Daniel Catton Rich. Constant truant from school; only interests, drawing and horses. Visits to the Harding Museum, where he becomes familiar with the bronzes of Frederic Remington. Decorates lead and papier mâché toy soldiers in uniforms of British regiments of India's Northwest Frontier.
- 1938–41 Runs away to Wyoming and becomes cowboy on the Pitchfork Ranch in Meeteetse, near Cody, which he regards as his spiritual birthplace. Encouraged in art by the painter Ed Grigware. Brief visits to Chicago to study art at the Frederick Mizen Academy, the Chicago Academy of Fine Arts, and the Chicago Art Institute. Constant sketching of cow work on the ranch; first oil paintings.
- 1942–45 Joins the Marine Corps. Wounded in the central Pacific at Tarawa, 1943, and Saipan, 1944. At 20, appointed the youngest Official Combat Artist when he is stationed at Los Angeles for the duration. Involved in radio performances for the Marines. Works as radio actor for several months after discharge in October 1945 at the rank of tech sergeant. Discovers paintings of Jackson Pollock, Robert Motherwell, and the Mexican muralists.
- 1946–48 Moves to New York; studies art with Rufino Tamayo and Hans Hofmann while living on the Lower East Side. Becomes friend of Jackson Pollock, Willem de Kooning, David Smith, Friedel Dzubas, and younger Abstract Expressionists. Discovers he has epilepsy from war wounds and begins treatments in 1947.
- 1949–52 Marries painter Grace Hartigan and spends six

months painting in Mexico, where he does important series of abstract collages. Returns to New York and divorces. Begins showing frequently in 1950, with first one-man show at Tibor de Nagy, New York, in 1952. Meets sculptor Jacques Lipchitz for first time at Woodstock, New York, in 1950. Develops distinctive, rhythmic abstract style. Maintains contacts with West in drawings and unfinished paintings. Becomes scene painter for opera and television productions in 1950 to make a living. Visits to Wyoming, including one in summer of 1952 that is decisive in the future development of his art toward realistic and Western subject matter.

- 1953–56 Second one-man show at Tibor de Nagy, including more figurative paintings and some realistic drawings. Marries Joan Hunt in 1954; spends several months in Europe, copying masterworks, sketching, and keeping journals in the museums of Italy, Germany, Austria, France, and Spain. Back in New York, begins painting portraits in the grand manner in 1955. Long visit to Wyoming with Joan during summer. Completes large painting, *The Italian Bar*, in 1956, based on extensive studies of patrons and friends in the bar below his studio on Broome Street. Shown at the Martha Jackson Gallery along with work dating back to 1949. *LIFE* magazine publishes nine-page article on Jackson, "Painter Striving to Find Himself," about moving from abstract to realist art.

- 1957–60 Travels to Italy on Fulbright and Italian government grants. Receives commission from Robert Coe for heroic paintings, *Range Burial* and *Stampede*, for the Whitney Gallery of Western Art in Cody. In Pietrasanta, learns to sculpt at the Vignali-Tommasi Foundry; first bronzes as studies for *Range Burial* in 1958. Does bronze versions of *Range Burial* and *Stampede* as part of the commission and several independent works. Makes Folkways album, "Harry Jackson, the Cowboy: His Songs, Ballads and Brag Talk," in 1959, and in 1962 appears with Pete Seeger and others at Carnegie Hall, New York. One-man show of Western bronzes and drawings at M. Knoedler & Co., New York, in 1960, is sold out.

- 1961-64 Buys land in Camaiore, Italy, where he builds a studio and house in 1961 and workshop and foundry in 1964. Meets Thomas Hart Benton in Kansas City, Missouri. One-man show at the Amon Carter Museum in Fort Worth, Texas, in 1961. Divorced from Joan in 1962 after five years separation. Marries Sarah Mason. Bronze monument of Roman poet-folksinger Sor Capanna for the Piazza dei Mercanti, Rome, dedicated in 1963. Befriends Paul Manship, who sponsors him for National Sculpture Society. Completes *Range Burial* painting, which in 1964 is central work in major one-man shows at the Kennedy Galleries, New York; the National Collection of Fine Arts, Washington, D.C.; and the Whitney Gallery of Western Art, Cody. Commissioned by Richard King Mellon Foundation to do major mural and mosaics, *River, Road and Point*, for the Fort Pitt Museum, Pittsburgh.
- 1965-68 Thomas Hart Benton visits Camaiore studio in 1965, demonstrates his mural methods and procedures for using sculptural models; they tour northern Italy, visiting the great Renaissance murals; Jackson begins work on *River, Road and Point*. Son Matthew born in 1966. Renews friendship with sculptor Jacques Lipchitz, who lived near Camaiore. *Stampede* painting completed and shown with *Range Burial* painting and other works at the National Cowboy Hall of Fame, Oklahoma City. *Pony Express* bronze of 1967 presented to the State of Wyoming. Second one-man show at the Amon Carter Museum, Fort Worth, in 1968. Establishes Wyoming Foundry Studios in Europe as the sole representative of his work. Awarded gold medals at the Pennnational Show in Pennsylvania (1967) and the National Academy of Design in New York (1968).
- 1969-72 Commissioned by *TIME* magazine in 1969 to sculpt John Wayne as Rooster Cogburn in the film *True Grit* for their August 8 cover; awarded Certificate of Excellence by the American Institute of Graphic Arts in 1970 for cover. Daughter Molly born in 1969. Moves in 1970 to Lost Cabin, Wyoming, where he establishes second studio and home; incorporates Wyoming Foundry Studios in Wyoming. Made a member of the Cowboy Artists of America. President of Chile dedicates bronze monumental sculpture of Admiral Lord Cochrane in the Plaza Cochrane, Valdivia,

Chile, in 1971. Wins silver medal for sculpture, National Cowboy Hall of Fame. One-man show at the Fort Pitt Museum, Pittsburgh. Divorced from Sarah in 1972. Publishes *Lost Wax Bronze Casting*, first comprehensive book on the subject. Barbre Productions, Denver, Colo., makes hour-long documentary film, "Harry Jackson, a Man and His Art," narrated by John Wayne.

- 1973-76 Founding member of the National Academy of Western Art, Oklahoma City, in 1973. Establishes Western Fine Arts Foundation for training American craftsmen in lost wax bronze casting at his Camaiore foundry. Marries Valentina Lear in 1974. Casts exact copy of 19th-century statue of Lafayette by Ernest-Eugène Hiolle in Le Puy, France, for the city square in La Grange, Georgia. Spends 1975 locating funding for Bill Lear's Lear Star 600 jet aircraft. Special casting of *Two Champs* is presented as the Official Gift of State to Queen Elizabeth II by President Gerald Ford in Washington, D.C., on July 7, 1976. Casting of *Two Champs* presented to King Khaled of Saudi Arabia by Bill Lear. Begins work on 21-inch first study for *Sacagawea* monument proposed for the state capitol in Cheyenne, Wyoming.
- 1977-80 Wyoming Foundry Studios becomes Jackson's exclusive international representative. Son Jesse born in 1977. Elected member of the Bohemian Club in San Francisco and associate member of the National Academy of Design in New York. Cheyenne commission for the ten-foot *Sacagawea* falls through but the monument is revived for a site in the Buffalo Bill Historical Center in Cody in 1978. Commissioned by the Combined Communications Corporation, Denver, to create a five-foot *Two Champs* for the corporate headquarters of the American Broadcasting Company in New York. Son Luke born in 1979. Moves Wyoming residence, studio, and business operations from Lost Cabin to Cody. *Sacagawea* monument completed and unveiled at the Plains Indian Museum of the Buffalo Bill Historical Center in Cody on July 4, 1980, accompanied by a one-man exhibition of related sculpture and drawings. Exhibition at the Thomas Gilcrease Institute in Tulsa, Oklahoma. Plans monumental equestrian bronze of John Wayne for Beverly Hills, California. Daughter Chloe born Nov. 22, 1980.

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LIST OF EXHIBITIONS

ONE-MAN SHOWS

- 1948 Brooklyn Museum Art School Gallery, New York
 1952 Tibor de Nagy Gallery, New York
 1953 Tibor de Nagy Gallery, New York
 Bennington College, Vermont
 1956 Martha Jackson Gallery, New York
 Buffalo Bill Museum, Cody, Wyoming
 1960 M. Knoedler & Co., New York
 1961 Amon Carter Museum, Fort Worth, Texas
 1964 Kennedy Galleries, New York
 National Collection of Fine Arts,
 Washington, D.C.
 Whitney Gallery of Western Art,
 Cody, Wyoming
 Montana Historical Society, Helena, Montana
 Wyoming Artists Association, Sheridan,
 Wyoming
 1965 Mile-High Center, Denver, Colorado
 1966 National Cowboy Hall of Fame,
 Oklahoma City, Oklahoma
 1968 Kennedy Galleries, New York
 Cody County Art League, Cody, Wyoming
 Amon Carter Museum, Fort Worth, Texas
 1969 Kennedy Galleries, New York
 1970 American Library, United States Information
 Service, Rome, Italy
 Agra Gallery, Washington, D.C.
 1971 Fort Pitt Museum, Pittsburgh, Pennsylvania
 International Film Festival, Grado, Italy
 1972 First National Bank, Denver, Colorado
 Hibernia National Bank, New Orleans, Louisiana
 Main Trail Galleries, Scottsdale, Arizona
 Main Trail Galleries, Jackson, Wyoming
 1973 Security Pacific National Bank,
 Sacramento, California
 Louisiana Bank and Trust, Shreveport, Louisiana
 Security National Bank, Reno, Nevada
 1974 First National Bank, San Antonio, Texas
 State National Bank, Corpus Christi, Texas
 Security Trust and Savings Banks,
 Billings, Montana
 Central Wyoming Museum of Art,
 Casper, Wyoming
 Main Trail Galleries, Jackson, Wyoming

- First National Bank, Riverton, Wyoming
 Johnson Gallery, Kansas City, Missouri
 Kansas State Bank and Trust Company,
 Wichita, Kansas
 1977 Sun Valley Lodge, Jackson, Wyoming
 (sponsored by the Ex Libris, Upstairs, and
 Trailside galleries)
 1978 World of Investment Show, Los Angeles
 Convention Center, Los Angeles, California
 1979 Southwest Museum, Los Angeles, California
 National Committee for Monetary Reform,
 New Orleans, Louisiana
 Bolen Gallery, Santa Monica, California
 Hunter Gallery, San Francisco, California
 Trailside Galleries, Jackson, Wyoming
 1980 Buffalo Bill Historical Center,
 Plains Indian Museum, Cody, Wyoming
 Thomas Gilcrease Institute of American
 History and Art, Tulsa, Oklahoma
 Hunter Gallery, San Francisco, California
 Altermann Gallery, Dallas, Texas

GROUP SHOWS

- 1944 Stendhal Gallery, Los Angeles, California
 1945 Corcoran Gallery of Art,
 Washington, D.C. Exhibition of U.S. Marine
 Corps Combat Art was shown also at the
 Museum of Modern Art, New York; the Tate
 Gallery, London; and other museums.
 1946 Art Association of Los Angeles, California
 1948 Norlyst Gallery, New York
 Jacques Seligmann Gallery, New York
 American Federation of Arts Traveling Exhibition,
 Brooklyn Museum Art School Gallery,
 New York
 1949 Jacques Seligmann Gallery, New York
 1950 Studio 35, New York
 Kootz Gallery, New York
 The New Gallery, New York
 1951 Tibor de Nagy Gallery, New York
 9th Street Show, New York
 1952 Tibor de Nagy Gallery, New York
 1953 Stable Gallery, New York

- Tibor de Nagy Gallery, New York
 1954 Stable Gallery, New York
 1959 James Graham & Sons, New York
 Whitney Gallery of Western Art,
 Cody, Wyoming
 1959-63 M. Knoedler & Co., New York
 1961 Pennsylvania Academy of Fine Arts,
 Philadelphia
 1962 Hirschl & Adler, New York
 Valley House Galleries, Dallas, Texas
 James Graham & Sons, New York
 Trabia-Morris Gallery, New York
 1962-77 Kennedy Galleries, New York
 1964 Cummer Gallery of Art, Jacksonville, Florida
 National Academy of Design, New York
 Portraits, Inc., New York
 1965 National Academy of Design, New York
 Valley House Galleries, Dallas, Texas
 1966 XVII Mostra Internazionale d'Arte,
 Premio del Fiorino, Florence, Italy

- Sporting Gallery, Middleburg, Virginia
 1967 Pennnational Artists Annual, Pennsylvania
 (awarded the Interstate Gold Medal)
 National Academy of Design, New York
 1968 National Academy of Design, New York (awarded
 the Samuel Finley Breese Morse Gold Medal)
 American Artists Professional League, New York
 Mostra di Arte Moderna, Convento de S. Lazzaro,
 Camaiore, Italy
 Main Place Gallery, Dallas, Texas
 1968-74 Main Place Gallery, Dallas, Texas
 1969-present Tryon Gallery, London, England
 1971-76 Texas Art Gallery, Dallas, Texas
 1971-78 Sandra Wilson Gallery, Santa Fe, New Mexico
 1973-present Trailside Galleries, Jackson, Wyoming, and
 Scottsdale, Arizona
 1976-present Hunter Gallery, San Francisco, California
 1977-present Bolen Gallery, Santa Monica, California
 1979-present Altermann Gallery, Dallas, Texas
 Sanford Smith Gallery, New York

LOST WAX BRONZE CASTING*



1. The original wax modeled by the sculptor is not the "lost" wax. From this original figure is made a piece mold of cold-set latex rubber. Each piece of the rubber mold is supported by a protective cast of plaster of paris. With the pieces clamped together, liquid wax is poured through an access hole into the interior. The wax is slushed around to coat the inner surfaces of the rubber molds, then the excess wax is poured out.



2. The thin wax shell produced is the reproducible wax which will be "lost" in the burnout process which precedes the pouring of the bronze. This wax shell is filled with a liquid fire clay core and its exterior is then touched up by Giovanni Ferri and his assistants. Imbedded in this core is a hollow metal tube which will function as an escape route for the gasses that will form when the bronze is poured.



3. To the outside of the reproducible wax shell is added an intricate network of exhaust pipes (breather pipes, risers, and vents), filler pipes (sprues, runners, and gates) through which the molten bronze will reach the void left by the burned out "lost" reproducible wax, and brass pins which will serve as tie rods to prevent the displacement of the inner fire clay core after the surrounding wax shell has been lost.



7. The molds now are packed in sand. The pouring can begin.



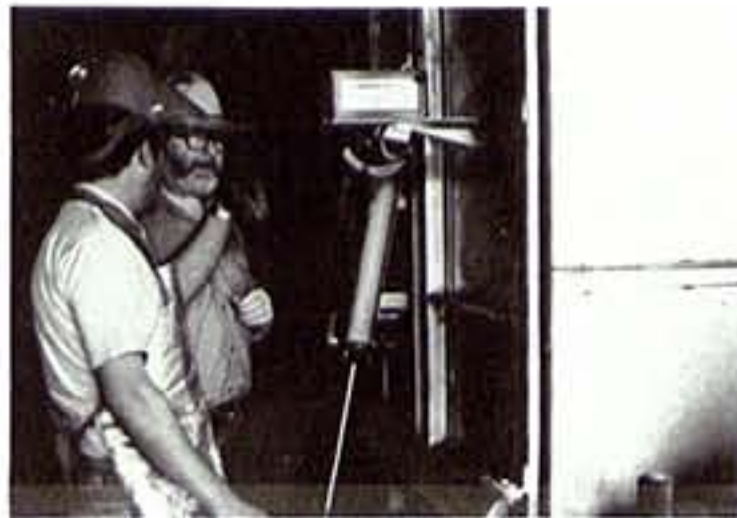
8. Mario Giannecchini watches the crucible of molten bronze, waiting for the proper color and temperature, as Bertoni and Jackson stand by.



9. The bronze ready, Mario and an assistant grip opposite handles of a huge pair of tongs and lift the glowing red crucible to the cradle-basket of a two-handed pourer. A third man operates a chain hoist of the overhead crane, lifting the crucible and its pouring cradle into the air as the two men guide it with its long handles.



4. Once the circulatory system and tie rods are in place the entire wax is coated with a layer of fine dental investment. To this layer are added coats of liquid fire clay (more recently ceramic material) to complete the outer protective shell, or investment. Foundry manager Franco Bertoni checks the work.



5. The molds are placed in a specially constructed oven for vaporizing the reproducible wax shell within each mold.



6. This wax is burned out, exhausting from the mold through the breather pipes. Once all trace of wax is gone from the mold the voids can be filled with the molten bronze. The new ceramic method reduces burn-out time to less than two hours. The classic method requires from 48 to 96 hours of continual burn-out.



10. The crane is wheeled over the molds, guiding the crucible into position above the first mold to be poured. Franco Bertoni signals and Mario tips the crucible by rotating its handlebars. White-hot molten bronze pours into the funnel. Franco signals that the mold is filled; the crucible is turned upright. Above are the new ceramic shell molds.



11. Once filled, each mold is allowed to slowly cool for approximately 24 hours. The cooled molds will then be broken open and all flashings and external pins and circulatory tubes removed. The finishing of the castings is supervised by Alfredo "Domé" Domenici. Holes will be patched. Seams are cleaned up and surface imperfections repaired by highly skilled hand chasers.



12. Each bronze receives either an acid applied patina finish, or, as performed here by Dante Benedetti under Jackson's supervision, is handpainted with special oil/tempera paints to become a polychrome bronze.

*For detailed description of the process, see Harry Jackson, *Lost Wax Bronze Casting*, New York: Van Nostrand Reinhold, 1979.

SECURITY ARCHIVE SYSTEM

Demand for Harry Jackson's work has risen notably, and in a market dictated solely by the economics of supply and demand, prices have risen accordingly. In 1970 the first casting of *The Marshal* sold for \$5,000. In September 1980, if and when a patinaed casting appeared on the market, it sold for \$80,000, while a painted casting sold for \$110,000. The first working model of *Sacagawea* was offered on a pre-cast contract in 1977 for \$4,500. That casting of the sold-out edition rose to \$26,000 in 1980. In early February 1979 a reduced sized *Marshal II* edition of 150 castings was offered to collectors. Two weeks later the edition was completely sold out for a total of \$875,000. As of September 1980, a little over a year later, this edition was worth a total of \$2,950,000. In July 1980 the entire edition of the larger-than-life mask of *Sacagawea*, *In the Wind*, was sold out in one afternoon. The total value of all sculptures in public and private collections is now over \$38,000,000.

The "freeze" of the number of castings in a limited sculpture edition has other consequences. Already an unauthorized, counterfeit version of *Pony Express* has been offered, and in October 1979, Wyoming Foundry Studios released a "Lost and Stolen" list of sixteen individual bronzes. Their total value exceeds \$150,000.

Because demand and value have risen to the point where fraud and theft are a significant concern, Jackson has taken steps to safeguard the collector's property rights. Documentation of each individual bronze casting now is an integral procedure in a system identified by Wyoming Foundry Studios as the "Security Archive System."

Hand craftsmanship in the lost wax bronze casting process results in each casting becoming a unique, identifiable entity. The stage when the reproducible wax mold is being finished prior to application of the mold investments provides the best opportunity for deviations between castings, and it is here that specific identifying marks are applied, along with the sculptor's thumbprint. Differences between castings are also introduced in the intricate procedure of finishing the cast bronze and in the patination or hand painting which follows. Each deviation is documented photographically

and in writing by the sculptor's staff. In addition, the bronze material tends to shrink as it cools in the mold. Each casting, because of variations in the thickness of the hollow bronze shell, takes on unique identifiable dimensions. To document these unique dimensions, the sculptor defines a series of reference points for each edition. Then, with a pair of calipers, measurements are recorded for each casting. Finally, each casting is weighed.

Documentation photographs, written details of the casting, and a record of the date of the casting are included in a comprehensive portfolio along with Certificates of Origin and Registry. They are presented to the purchaser when the bronze is delivered. For security, duplicates of these photographs and records are retained by Wyoming Foundry Studios fine art archives in bank vaults both in Italy and in Wyoming.

Jackson began the Security Archive System in 1978, after consultation with security and law-enforcement agencies. Every bronze casting produced since carries with it these safeguards. Collectors also are submitting earlier works to the sculptor for inclusion in this unique identification archive.



1. Casting of Harry Jackson's signature, thumbprint, and Wyoming Foundry Studios foundry seal



2. Jackson's thumbprint and WFS foundry seal on the base of a *Two Champs II*



3. Base of a *Pony Express III* with date, cast number, the artist's signature, copyright mark, thumbprint, and foundry seal



4. Detailed measurements being taken of *Two Champs II* for the authentication archive



5. Ivano Bigicchi measuring the exact weight of a finished casting



6. Franco Bertoni photographing a detail of a casting for the Certificate of Origin



7. Grazia Adami-Lovi filing authentication papers in the WFS archive

COMPREHENSIVE LIST OF SCULPTURES IN BRONZE (through Sept. 30, 1980)

SUBJECT	YEAR	FINISH	EDITION	Wt.	Ht.	Lgth.	W.
				lbs.	in.	in.	in.
Trail Boss	1958	Patina	40	5	8¼	8	3¼
Ground Roper	1958	Patina	40	3½	10	5	4
Center Fire	1958	Patina	40	5¼	9	8¼	3¼
Range Burial	1959	Patina	7	131	15	43	23
Plantin'	1959	Patina	7	67½	11	26½	13
Stampede	1959	Patina	7	176	15	60	13½
Fly Time	1959	Patina	40	19	9½	9¼	8
Mexican Death Dancer	1959	Patina	40	5½	15½	6	4½
Hazin' in the Leaders	1959	Patina	40	11½	12	11¼	3¼
Bronc Stomper	1959	Patina	40	12½	17	13½	5½
Salty Dog	1959	Patina	40	5	10	5	4
Long Ballad	1959	Patina	40	3½	6	5	4
Steer Roper, Dally	1959	Patina	18	21½	12	25	12
Steer Roper, Hard & Fast	1959	Patina	22	21½	12	25	12
Settin' Purty	1959	Patina	40	10½	16	10¼	6
Ropin'	1959	Patina	40	12½	13½	17½	5¼
Peon Dancers	1960	Patina	40	6¼	10¼	6¼	5½
Plainsman	1960	Patina	40	11½	10	8	7
Mexican Dancers							
in a Glade	1960	Patina	40	13½	12¼	15¼	-
First Saddle	1960	Patina	40	16¼	12½	11½	9
St. Anthony of Padua	1960	Patina	*	n/a	24	6	-
Lone Hand	1961	Patina	40	15½	15	15	6
Sor Capanna	1961	Patina	40	8	15¼	8½	5
To the Gods	1961	Patina	40	14½	22¼	14	5½
Sor Capanna, Lifesize	1962	Patina	5	n/a	72	-	-
Gunsil	1962	Patina	40	11¼	20	7	6
Pony Express, First Study	1963	Patina	40	7¼	10¼	13	7
Pony Express, Unfinished Sketch	1963	Patina	40	6	10¼	12	4
Leadbelly and Woody	1963	Patina	*	n/a	13¼	8	9¼
Cowboy's Meditation	1964	Patina	34	41¼	22	20	9¼
Cowboy's Meditation	1964	Painted	20	41¼	22	20	9¼
Where the Trail Forks	1964	Patina	40	16½	19½	5¼	5½
Where the Trail Forks	1964	Painted	20	16½	19½	5¼	5½
Mexican Dancer	1964	Patina	40	17¼	14½	7½	8½
Mexican Piper	1964	Patina	40	9½	11	8	8
Gunsil	1964	Painted	20	11¼	20	7	6
Frontiersman, 1st Edition	1965	Patina	3	21½	20	18	10
Frontiersman, 2nd Edition	1965	Patina	40	21½	20	18	10
Frontiersman	1965	Painted	20	21½	20	18	10
Pony Express, Head Study I	1965	Patina	100	1½	3½	2¼	3
Candelabra	1966	Patina	*	22¼	19	17¼	10¼
Long Horn	1966	Patina	75	3	7	8½	6¼
Sarah, Bust	1966	Patina	*	45¼	21½	15½	10¼
Anatomical Head Study	1966	Patina	*	n/a	9	8	5¼
David Stemple	1967	Patina	*	8½	10½	12½	6¼
Pony Express	1967	Patina	40	31½	18½	21	14
Pony Express	1967	Painted	20	31½	18½	21	14
Iroquois Guide	1967	Patina	40	24¼	19½	13½	10
Iroquois Guide	1967	Painted	20	24¼	19½	13½	10
Trapper Study	1967	Patina	40	29½	20	14¼	8¼
Protto, Bust	1968	Patina	*	n/a	15½	11½	10½
Long Horn	1968	Painted	50	3	7	8½	6¼
Indian Head	1968	Patina	100	¾	4	2	2
Cowboy's Meditation, Bust	1968	Patina	10	2	5¼	4¼	2¼
Bronc Stomper	1968	Painted	17	12½	17	13½	5½
Stampede	1969	Painted	5	176	15	60	13½
Old Timer	1969	Patina	60	2	6	4¼	2¼
Old Timer	1969	Painted	40	2	6	4¼	2¼
Lord Cochrane	1969	Patina	7	150	35¼	32	16½
The Marshal	1970	Patina	40	81½	29½	33	13
The Marshal	1970	Painted	20	81½	29½	33	13
Trapper	1970	Patina	40	25	20¼	15½	11½
Bull Study	1970	Patina	40	8½	11½	11½	8
Trapper	1971	Painted	20	25	20¼	15½	11½
Algonquin Chief and Warrior	1971	Patina	40	70	31½	14½	13¼
Algonquin Chief, Bust	1971	Patina	50	1½	10½	5¼	5½
One Feather	1971	Patina	100	1	5½	3	4¼
Pony Express Rider, Bust	1972	Painted	100	5¼	11	7	7½
Silent Partners	1973	Patina	40	14¼	12½	14	5¼
Lack of Slack	1973	Patina	40	38¼	15¼	22¼	15¼
Two Champs	1974	Patina	40	32½	30	19	15
Two Champs	1974	Painted	20	32½	30	19	15
Foreman	1974	Patina	40	33½	18	13	12
Lafayette	1975	Patina	*	n/a	108	-	-
Cross	1975	Patina	*	n/a	49½	32½	3½
Two Champs II	1977	Patina	100	15¼	23½	13¼	10
Two Champs II	1977	Painted	50	15¼	23½	13¼	10
Fremont County Trophy	1977	Patina	*	26¼	16¼	12¼	10¼
Sacagawea, First Working Model	1977	Patina	40	34¼	21	11	8¼
Pony Express III	1977	Patina	1000	6¼	8¼	9½	6¼
Washakie	1978	Patina	20	113½	36	28½	13
Sacajawea with Packhorse	1978	Patina	20	86¼	27¼	19½	12½
Pony Express III	1978	Painted	350	6¼	8¼	9½	6¼
Pony Express III	1978	Silver	25	6¼	8¼	9½	6¼
Pony Express III	1978	Castings	25	6¼	8¼	9½	6¼
Pony Express III	1978	Bronze-Gold	25	6¼	8¼	9½	6¼
Moya Lear Hands	1978	Patina	*	4¼	6¼	-	-
Two Champs ABC	1978	Painted	12	149	56	39	26
Marshal II	1979	Patina	100	26¼	16¼	19	7¼
Marshal II	1979	Painted	50	26¼	16¼	19	7¼
Marshal III	1979	Patina	1000	7¼	10¼	11¼	4
Algonquin Chief and Warrior	1979	Painted	20	70	31½	14½	13¼
Sacagawea, First Working Model	1980	Painted	20	34¼	21	11	8¼
Marie	1980	Patina	50	14¼	8¼	8¼	7¼
Pony Express II	1980	Patina	100	17	13	15¼	9¼
Pony Express II	1980	Painted	50	17	13	15¼	9¼
Ol' Sabertooth	1980	Patina	250	12½	10	6½	6¼
Sacagawea Monumental Bronze	1980	Painted	12	1,378	115	63	57½
Indian Mother and Child	1980	Patina	10	153	25¼	35½	28¼
In the Wind	1980	Patina	12	50	24	17	8
Indian Mother and Child	1980	Painted	15	153	25¼	35½	28¼
Sacagawea, Study for a Bust II	1980	Patina	250	7¼	6¼	6¼	6
Sacagawea, Study for a Bust I	1980	Patina	10	8¼	6¼	6½	6
Sacagawea, Study for a Monument	1980	Patina	20	189¼	38¼	19¼	15¼
Sacagawea II	1980	Patina	350	24¼	17¼	7¼	6¼
Sacagawea II	1980	Painted	350	24¼	17¼	7¼	6¼

*Not yet determined

ACKNOWLEDGMENTS

Because of the cultural range of Harry Jackson's art and life, his deep involvement in the American West, the crucial period of Abstract Expressionism in New York, and the European tradition, the writing of this book was, almost necessarily, a collaborative effort. Each of the authors, one from Montana, the other from New York, acted as both writer and editor, bringing to bear his own special area of knowledge and point of view, with each contributing, it is hoped, to a fuller sense of the artist's world.

Jackson himself, of course, was the largest source of information and inspiration. He made available not only his work and his private journals and sketchbooks, going back to his years as a combat Marine and artist during World War II, but also himself in many days and hours of conversation with the authors. An important role in this groundwork was played by Louis Chapin, who supplied research and interview material essential to the biographical narrative. Special thanks go to Tina Jackson for her constant and critical support through the various stages of this project.

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