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Meet the Horse Artist: Sculptor Patricia Crane Contact Buckskin Horse Breed Article and Photos Copyrighted - see credits below Buckskin is a term that defines a color, not a breed, but the American Buckskin Registry Association will register horses of this color, as well as grullas and the various shades of dun. This stems from a time when color genetics were largely unknown, or educated guess work at best. Back then it was assumed that these colors were related. A lot of research has been done in color genetics over the last few decades, so we have a much better understanding of what is taking place when the various colors occur in a horse. Color geneticists adopted them at some point, for lack of better terms, and instead of coming up with completely new terms that everyone would have had to learn from scratch. In most instances, this worked well because the terms in use happened to describe colors of actually different inheritances. In other instances, the official definition of a term assigned by color geneticists conflicted with the common use in some regions. Buckskin is such a case, as in some parts of North America it was used for what we now refer to as dun. However, there is no relation of the dun factor and the buckskin color. It is important to keep this in mind! Typical for the dun factor is that the horses always have a dorsal stripe, and usually they also have leg stripes, both of which never occur in a straight buckskin. Grulla is a Spanish term meaning crane. In Spanish-speaking South America, a grulla is called lobuno. To speak of a zebra dun or a line-back dun, or to even mention the dorsal stripe of a dun, is therefore mentioning the same thing twice over. It would not be a dun if it did not have a dorsal stripe; all duns do have a dorsal stripe. Some duns and grullas also have shoulder stripes, stripes on their necks, on their forehead, and so-called sawtooth markings or fishbone markings on their backs, running at a right angle to the dorsal stripe. There is no extra registry for duns and grullas, but as has been mentioned above, the American Buckskin Registry Association covers those as well, meaning that its name is rather misleading. Successful horse breeding includes producing colors that most people find attractive. Color is sneered at by some breeders and riders, saying a good horse does not have to have any special color, or something to that effect, yet for many others an attractive color like buckskin helps sell horses. This same cream gene also produces palominos A buckskin horse is one whose basic color is bay or brown, but with an inherited cream gene which dilutes the bay color which becomes buckskin! The lower legs, the points, and mane and tail, remain black. The cream gene does this if it is only inherited as single copy, from one parent. If both parents pass on a cream gene, then the horse carries it in double copy and a double dilution results as a color called perlino. So if a Buckskin is your desired result, pay attention to both parents! Also on the base of sorrel or chestnut, a single copy of the cream gene results in a palomino, a double copy will result in a cremello. One needs to keep in mind that, just as horses of the bay and brown color spectrum come in a wide variety of different shades, the same holds true when those colors are diluted by the action of the cream gene, so, deepening on the shade of the underlying basic color inheritance, a Buckskin can be of a dark, brownish color, or a bright, golden color. For some reason, dappling occurs often in association with the cream gene. The expert eye is able to see if a dun horse has a cream gene as well. If a cream gene is present in a red dun sorrel or chestnut x dun , the horse will look like a palomino, but the reddish dorsal and leg stripes will give away the dun gene. In a dun, the cream gene is betrayed by a lighter, milkier color, and especially by a lighter-colored head. Typically, duns and grullas have dark faces, while duns with the cream, or buckskin, gene will have light-colored faces. Some famous horses have possessed both genes; for instance, the great reining horse, reining foundation sire and first NRHA million-dollar sire Hollywood Jac 86, usually considered a palomino at first glance, was actually a red dun with a cream gene to boot, as he had a dorsal stripe and leg stripes, too. Such a color is referred to as smokey. The dun gene does not result in a double dilution when passed on in double copy, that is, if the horse is homozygous for the dun factor. Cremellos and perlinos are not considered attractive by most people, and that is why it can be important to know whether a horse is carrying the cream gene or not. By not breeding a buckskin to another one, or by not breeding one to a palomino, or a smokey --

basically, by not mating any of these diluted colors, one can easily avoid the occurrence of the almost white expressions of cremellos and perlino those whitish double-copied horses are usually hard to sell. The Palomino Horse Breeders of America association is similar to the Buckskin Registry in that neither represents breed and is only registering horses for a color, but of varying backgrounds and breeds. The American Paint Horse Association, by contrast, is a color-oriented registry in this case white spots, but here the horses must be of specific breeding, and their studbook is closed. The Buckskin is generally almost always in the Light Horse Category; here are horse breeds also in that category:

Chapter 2 : Points West Online: Proctor and Whitney - Buffalo Bill Center of the West

The Sculptor's Eye. Black, Buckskin, and Blue: African American Scouts and Soldiers on the Western Frontier. Enss, Chris. How the West Was Worn: Bustles and Buckskins on the Frontier. Buckskin Bessie. Flyfisher's Guide To Wisconsin & Iowa. Anyone? A Sculptor! Women artists. Sculptor in buckskin; an autobiography of Alexander Phimister Proctor, 2d ed.

Proctor and Whitney Points West Online: Two American artists contributed significantly to heroic memorialization through their monumental works. Both Alexander Phimister Proctor and Gertrude Vanderbilt Whitney devoted significant portions of their careers to monumental public sculpture, and each crafted important historical statements. They developed stylistically within the same tradition, yet created distinctive, individual works of art. At an important point in their careers, their studios were near each other, and each of these artists was approached to create a monument to William F. Although their paths intertwined, they also veered in different directions. Comparing their careers reveals the differing ways that artists surmount obstacles in pursuit of an artistic vision. With Proctor and Whitney, the circumstances of their births contrast vividly. One was a boy born to a family that had modest means and would live in the West, and the other was a girl born to a family of great wealth in the East. Alexander Phimister Proctor was born first, in in Canada. The Proctors moved several times, settling in Colorado in , where the father worked as a tailor and later had mining claims. Young Phim, as he was called, grew up with a yearning both for art and for the great outdoors. He drew and sketched, as well as hunted and fished. His father observed his talent in drawing, encouraged him, and arranged for art lessons. Phim attended public school through the eighth grade, then was apprenticed to J. Harrison Mills, a Denver artist and engraver, who would become a mentor for Proctor. Phim Proctor would spend summers at Grand Lake, Colorado, experiencing the rugged outdoors. She was the oldest surviving daughter an older sister died in childhood and would grow up with four brothers and a sister in a family with extraordinary wealth. Young Gertrude was educated at home by a governess, then at the Brearley School, and spent her summers in elegant Newport, Rhode Island. She sketched, but in her youth she seemed more inclined to be a writer than a visual artist. In her extensive written journals, she chronicled her experiences and confided her feelings. For Proctor, it was necessary to go to New York to find instruction to develop his skills, but he did not have the finances to move. He tried mining to earn enough money to make the trip, and then sold his Colorado homestead. In he had the resources to move to the City and study painting. Proctor enrolled in a class at National Academy of Design, where the curriculum required him to draw meticulous copies from antique works. The following year he transferred to the Art Students League, where again the drawing classes stressed copying from the antique. Having been influenced by seeing the work of the great French animal sculptor, Antoine-Louis Barye, and the sculptural groupings of John Rogers, Proctor gradually began shifting his interest from painting to sculpture. New York City was important to him as a center for the arts, but his longing for the wilderness would take him to Colorado and other western areas in the summers. Gertrude Vanderbilt Whitney became more serious about the visual arts as an adult. After resuming her sketching, she gravitated toward sculpture. She first studied as she had as a young child, through private instruction. Through her social connections, she was introduced to Hendrik Andersen, a Norwegian-born artist whose family had settled in Newport, Rhode Island. Around , he provided initial lessons in modeling and advice on producing sculpture to Gertrude. There she studied with James Earle Fraser, the sculptor now known for the sculpture of the dejected Indian, The End of the Trail, and also the designer of the Indian head and buffalo nickel. Both Proctor and Whitney had important early exposure at such expositions. At that same Pan-American fair, Whitney showed her first large sculpture, Aspiration. These early successes at the Fairs gave both artists a taste of how sculpture could be integrated into cultural life, provided the opportunity to work in a large scale early in their careers, and opened up new possibilities for their work. Marriage and family affected the lives of both these sculptors. Proctor met his future wife, Margaret Mody Gerow, in Chicago when he was working on the sculptures for the Exposition. Margaret Gerow, also an artist, was an assistant to sculptor Lorado Taft, when the two first met. They married in and

Margaret Gerow Proctor gave up her artistic career to be a wife and mother to the eight children they would have. Gift of the artist. The young couple became engaged during a visit to Florida and they married in Harry Payne Whitney, a law student then businessman, devoted much time and energy to his love of horses, horse racing and polo. It was during the early years of their marriage that Gertrude determined that she would not be confined to a life of social obligations but would pursue her art as a passion. Although other family members were not enthusiastic about her art efforts, her husband at first encouraged her to set up a studio and develop her talent, but it is thought that he saw her interest as a hobby. Desire for more education led both artists to Europe. Gertrude Vanderbilt Whitney had a studio in Paris, where the great French sculptor Auguste Rodin visited her, gave her advice and encouragement, and influenced the style of her work. The Alley attracted a coterie of artists who found the Village a congenial site. Proctor moved his studio there in , the same year he was elected to membership in the National Academy of Design. At the urging of James Earle Fraser, Whitney scouted the area and found a stable at 19 MacDougal Alley, which she converted to a studio in The Pendleton Round-Up inspired him to create works such as the Broncho Buster, a tribute to the cowboy as an ideal of rugged fortitude. He so liked Oregon that he left New York and moved his family to Oregon in and there he would late receive important commissions for monuments such as the presidential hero, Theodore Roosevelt, and a religious leader, The Circuit Rider. There she began to show her collection of art, which would develop into the Whitney Museum of Art. In she was awarded the commission for the Titanic Memorial, a commemoration of the many people who had lost their lives in a tragic accident at sea. The war in Europe drew her concern and at the end of the year she sailed to France to aid in World War I relief efforts. After the war, she would produce several memorials to those who had sacrificed their lives, and she argued for the importance of memorials that would be dedicated only to preserving the memories of those who died and that would not be used for other purposes. Proctor drew a sketch, based on Wild West posters, but World War I interrupted the fundraising, the project never resumed, and Proctor went on to other projects, such as On the War Trail and the monument to Theodore Roosevelt. In , the townsfolk of Cody, Wyoming revived the project. Although Mary Jester Allen, a niece of Buffalo Bill, is often credited with initially approaching Gertrude Vanderbilt Whitney, the suggestion for Whitney as artist came from publisher Col. Little, who spent time in Cody. The works of Alexander Phimister Proctor and Gertrude Vanderbilt Whitney will continue to inspire many generations of viewers who experience their heroic conceptions in public settings across the nation from east to west. Hassrick, Wildlife and Western Heroes: Alexander Phimister Proctor, Sculptor in Buckskin: University of Oklahoma Press, Alexander Phimister Proctor, Sculptor, 12 â€” Friedman, Gertrude Vanderbilt Whitney, Avis Berman, Rebels on Eighth Street: Alexander Phimister Proctor, Sculptor,

Chapter 3 : V.A. Paladin (Introduction of Alexander Phimister Proctor, Sculptor in Buckskin)

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Growing up on the frontier, Proctor early developed into a skilled woodsman and hunter—interests that remained with him for the rest of his life. In his autobiography, *Sculptor in Buckskin*, he spends as much ink, and seems to be as excited about killing his first bear and elk as he is about obtaining his first major commission. Along with his gun, Proctor took pencils and a sketching pad with him on his trips through the Rocky Mountains. As a hunter he always was careful to measure, draw, and sometimes dissect the animals that had crossed his gun sights. These early studies helped propel him to the position of one of the most sought after and respected animaliers of his day. He was fortunate to find an art instructor in the still rough and tumble Colorado, where his early drawings included big horn sheep, elk, bears, and the lynching of outlaw L. Musgrove, which occurred in Denver in November. Studies in New York and Paris [edit] Self-portrait, In Proctor sold a homestead that he had acquired in Colorado and used the proceeds to move to New York City with the intention of studying art. He enrolled first in the National Academy of Design where he studied drawing and painting, and later, at the Art Students League of New York, where his interest in sculpture came to the fore. His ability to capture animals in action, garnered in part from his days tracking them, coupled with his interest in all things Native American, opened a niche for Proctor, one that he parlayed into a long, successful career. Proctor later was called upon to produce works of various Western themes, mostly figures of native animals, but also a cowboy and Indian that were to form the genesis of his later works, *The Bucking Bronco* and *On the War Trail*, both found in Denver. Proctor moved to Paris to continue his studies. In he won the Rinehart Scholarship which allowed him to work and study in Paris for four years under Jean Antoine Injalbert and others. By the time he returned to America in Proctor was well versed in the Beaux-Arts tradition. The building had a romantic brick facade with double-height rooms on the second and third floors, step-out balconies, and a projecting pent-eave roof. From this studio in Proctor completed a model of an equestrian statue of Theodore Roosevelt. Later years [edit] In between commissions Proctor frequently returned to the West for rejuvenation and inspiration, seeking out members of various Native American tribes to pose for his works. On a hunting trip to Alaska in Proctor shot a bear, seventy years to the day after which he had bagged his first one. Proctor died in Palo Alto, California, where he was living with his daughter, just a few days before his ninetieth birthday. A sculptor of the "old school," Proctor resisted even the vestiges of modernism that many of his contemporaries adopted. Examples of his legacy are scattered from coast to coast throughout America.

Chapter 4 : Buckskin Artist Community

PROCTOR, Alexander Phimister. Sculptor in Buckskin. An Autobiography. Edited and with a Foreword by Hester Elizabeth Proctor. Norman: University of Oklahoma Press, [].

Chapter 5 : Alexander Phimister Proctor (Author of Alexander Phimister Proctor, Sculptor in Buckskin)

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Elizabeth Proctor, introduction by Vivian A Paladin was published by Univ of Oklahoma Press, 1st edition measuring 9 1/4" x 7 1/2" with pages, b+w photos and illustrations, appendix and index.

Chapter 7 : - Alexander Phimister Proctor: Sculptor in Buckskin by Alexander Phimister Proctor

Sculptor in buckskin; an autobiography of Alexander Phimister Proctor, 2d ed. | Article from ProtoView November 1,

Chapter 8 : Alexander Phimister Proctor - Wikipedia

1. See Peter H. Hassrick, *Wildlife and Western Heroes: Alexander Phimister Proctor, Sculptor* (Fort Worth: Amon Carter Museum in association with Third Millennium Publishing,) for background on Proctor. 2. Alexander Phimister Proctor, *Sculptor in Buckskin: An Autobiography* (Norman: University of Oklahoma Press,) 3.

Chapter 9 : Best Trapeze Artists in Buckskin, IN

Alexander Phimister Proctor (September 27, or - September 5,) was an American sculptor with the contemporary reputation as one of the nation's foremost animaliers Contents 1 Birth and early years.