



# SCHIPSNIIPS

## Winter 2020





## ECSC Officers

**President**  
Larry Wolfe

**Vice President**  
Ursula Hutton

**Treasurer**  
David Hutton  
2628 Pompey Hollow  
Road  
Cazenovia, NY 13035-9604

**Secretary**  
Richard Schalk  
[rschalk@rochester.rr.com](mailto:rschalk@rochester.rr.com)

**Board of Directors**  
Shannon Emmert  
Melanie Pacanowski  
Carol Spink

**Newsletter Editor**  
Marnie Layng  
[mlayng@bell.net](mailto:mlayng@bell.net)

# Publication Schedule 2020

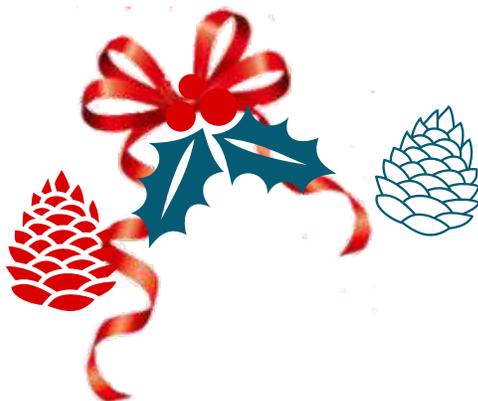
Submission Deadline	Publication Deadline
April 15th	April 30th
August 15th	August 31st
December 10th	December 22nd

## SchipSnips Advertising Rates

Member	Per Issue	Per Year	Plus Web
Kennel Kards	\$5.00	\$15.00	No Charge
Whole Page Ad Including 2 Pictures	\$15.00	\$40.00	\$5.00 per issue / \$10.00 per year
1/2 Page Ad Including 1 picture	\$ 10.00	\$20.00	\$2.00 per issue / \$5.00 per year
1/4 Page Ad (no pictures)	\$5.00	\$10.00	\$5.00 available per year only

## FEATURED IN THIS ISSUE

Victorian Dog Shows	Page 4
Breed Type and Styles Within Type	Page 13





# Happy Holidays

From  
Dave & Ursula  
Hutton



MERRY CHRISTMAS

and the very best in  
2021

From the  
**ECSC BOD**



# THE SURPRISING HISTORY OF VICTORIAN DOG SHOWS

by *Neil Pemberton & Michael Worboys*

**Modern dog shows first began more than 150 years ago. Here, Neil Pemberton and Michael Worboys look at the 'Dog Fancy', a fashionable Victorian phenomenon which attracted controversy then as now.**

*This article was first published in the June 2009 issue of BBC History Magazine.*

The first modern dog show, on 28–29 June 1859 in Newcastle-upon-Tyne, was an added attraction to the annual cattle show. Its country character was clear, as only setters and pointers – sporting breeds – were shown and the prizes were guns. It was a low key start to what would be, by the end of the century, a hugely popular pastime, with dog owning fashionable among all classes of society, and which had huge implications for canine breeding.

The first show to include non-sporting breeds was held in Birmingham later in 1859 and was such a success that a year later, the Birmingham Dog Show Society ran the first National Dog Show, for which there were 267 entries, with 30 breeds, judged in 42 classes. The main organiser was Richard Brailsford, a gamekeeper on the Knowsley estate of the Earl of Derby, then leader of the Conservative opposition and three-time prime minister. The earl's pointer, Juno, won a prize in 1862, indicating how rapidly participation in dog shows spread to the country's elite, making dog fancying fashionable and respectable. By the end of the 1860s, the National Dog Show was attracting over 700 dogs and 20,000 paying visitors.



January 1909:  
Putting dogs onto a  
train for the  
Manchester Dog  
Show. (Photo by  
Topical Press  
Agency/Getty  
Images)

## Dog show extravaganza

The provincial phenomenon came to London in 1862 with the first show at the Agricultural Hall in Islington. In 1863 there was a week long extravaganza at Cremorne Gardens in Chelsea. The new respectable 'Dog Fancy' came of age with this event. There were 100,000 visitors, including the Prince of Wales, and it was the occasion of the season. The number and size of dog shows then grew rapidly.

Across the country, shows were established by local enthusiasts, often with particular characteristics. For example, at Belle Vue zoological gardens in Manchester, dogs shared the limelight with poultry for many years. Events were of variable quality and more importantly repute, and such was the unease among elite dog fanciers, that, under the leadership of Sewallis Evelyn Shirley, MP, the Kennel Club was founded in London in April 1873 to regularise shows. Among its founder members was JH Walsh, who had been a judge at the first ever show in 1859. He did so much to popularise the showing of pedigree animals that he has been called 'the father of the modern dog show'.

The first show organised by the club was at Crystal Palace in 1873, which became their favoured venue, along with a second London show at the Alexandra Palace. By this time, the best shows had become grand affairs, requiring professional organisation to ensure good order, fairness and a profit.

The first entrepreneur-manager was John Douglas, though he was later surpassed by Charles Cruft, whom contemporaries styled the 'British Barnum', after the famous American showman, PT Barnum. Cruft entered the world of the Dog Fancy from his position as general manager of Spratt's Patent Limited. Through selling dog biscuits to aristocratic owners with packs of hounds, and association with the specialist breed clubs that grew up among fanciers, Cruft saw the potential of dog shows to promote the business further. The first show that he organised was in Paris, as part of the L'Exposition Universelle de 1878, followed by events in Glasgow, Edinburgh and Brussels.

Cruft's strengths were first as a publicist, using the press effectively with advertisements and stories, and second in organisation and innovation; for example, he designed special railway carriages to help ensure national entries. His first London venture was the Great Terrier Show in 1886, though it was not until 1891 that the all-breed show that still bears his name was established. By then, there were over 40 shows licensed by the Kennel Club each year, along with many smaller local and single breed shows.

Before 1900, Cruft's shows were looked down upon by the Kennel Club and leading breeders. They were said to be about the quantity of dogs on show rather than breed quality, to offer poor facilities to owners and animals, and to be associated with commercialism and sharp practice. For example, Cruft exaggerated the number of dogs to attract news coverage and had rules which meant that only 'subscribers' could win prizes. The man and his high profile London show threatened to reverse what many breeders and exhibitors saw as big improvements made since the 1860s in the quality of the dogs, exhibitors and visitors.

Commentators observed that the early shows had been patronised by 'extremes': by 'toffs' with their aggressive sporting dogs and by 'roughs' with their terriers, with both more likely to kick than stroke their animal. Over time these types had been squeezed out, so that by the 1890s shows were patronised by all classes, from royalty, through the middle classes, to the respectable working class. At the same time, the increased number of breeds ensured that there were show classes for all tastes and pockets.

The balance of entries shifted and non-sporting breeds dominated, with 'Toy' classes being particularly popular with women. Visitors now attended to view 'Dogdom' in all its varieties, to promenade and be seen, while exhibitors sought pride and prestige in winning classes and displaying their rosettes and cups. However, competition and commerce was never far away, as winning raised the value and stud fees of top

dogs, and some shows continued to offer cash prizes.

## **Doggy identity fraud**

Judging was always controversial. First, there was the question of the qualifications and integrity of the judges. Were they born with an 'eye' for the right conformation, or could they be trained? Were judges biased towards friends and business associates? Could judges be bought by unscrupulous owners? Fierce competition meant that 'faking' was widely practised, or at least suspected. Tricks varied from trimming ears and colouring a dog's coat to 'identity fraud' – substituting a superior for an inferior animal. There were even reports of the same dog winning across the country in the same week, being moved after judging days, while their 'doubles' sat out at their previous appearances.

Most important of all were the criteria for judging. This question had arisen at the very first show in Newcastle in 1859, when sporting dogs were assessed on their look and shape, rather than their abilities in the field. Indeed, there were complaints throughout the Victorian period that the quality of English sporting dogs was in decline because breeders looked for “a good neck, bones and feet”, rather than “intelligence, a good nose and stamina”.

One solution to the problem of judging standards was the system of standardised 'points' – that is, a list of desirable features for parts of the dog's body. For example, a minimum height, a preferred shape of head, and a required conformation of front and hind legs.

The Kennel Club was also challenged over the welfare of dogs. Owners reported that some shows were centres of contagion, spreading fleas and the much-feared distemper. Thus, Jeyes Sanitary Company became as important a sponsor as Spratt's Patent. There were also reports of dogs choking on the chains that secured them to benches, while the close confinement of dogs in strange surroundings produced interminable noise, which turned to pandemonium when dogs escaped their leashes to fight and run amok.

To validate pedigrees and identities, the club established a Stud Book, in which owners could record the lineage of their individual dog or kennel. Registrations were allowed to be back-dated to 1859 and after 1880 it became the national register of pedigrees, after differences with the Birmingham Society were settled in 1885. The Stud Books became important in the selling and buying of dogs, as proof of good breeding could alone increase an animal's value.

The Kennel Club also became the arbiter of breeds and breed standards. Since the 1860s, there had been a proliferation of recognised breeds, with new types coming from many sources: the sub-division of existing breeds, as with terriers; the revival of 'extinct' breeds, such as the Irish Wolf Hound; the importation of foreign breeds, such as the Pekinese; and the 'manufacture' of new breeds, as with the Doberman Pinscher, first produced in 1890.

## **Lapdog Controversy**

At the same time, the improvement of breeds towards 'perfection' was controversial. While there was approval for the greater regularity of type, many fanciers complained that standards were being set on arbitrary, largely aesthetic grounds by enthusiasts in specialist clubs, without concern for utility or the health of the animal. This meant that breeds were changing, and not always for the better. For example, the modern St Bernard was said to be a beautiful animal, but would be useless in Alpine rescue work.

In the late 1880s, veterinarians worried about the physical and mental well-being of ladies' lapdogs –

anticipating the recent controversies between the Kennel Club, RSPCA and the BBC. One vet, JH Steel, wrote of a toy dog, “whose stomach refuses all but the most delicate morsels artificially prepared, whose limbs can scarcely support his weight, whose natural atmosphere is that of a close and heated room, and who has become petulant and snappish through the enervating influence of his surroundings”. However, vets reported that overall the health of pedigree dogs was no worse, and perhaps better, than that of mongrels.

Dog shows were a phenomenon of the Victorian era, which spread from Britain around the world. Paris held its first show in 1863 and the premiere American event began in 1877. Shows appealed to the public as entertainment and became symbols of progressive canine breeding and ownership. Viewing and showing dogs crossed boundaries of gender and class, and allowed all to join in polite competition.

Of course, the shows changed the lives of dogs. They initiated the public preference for pedigree over mongrel dogs, hence, dividing 'Dogdom' into hierarchies and classes that mirrored Victorian social structure. They made dog owning fashionable, accelerating the trend towards dogs becoming well-treated, domestic companions across British society.

***Neil Pemberton and Michael Worboys are the authors of Mad Dogs and Englishmen: Rabies in Britain 1830–2000 (Palgrave, 2007).***

---



**Merry Christmas**

from

**Moby Dick**

**Lucifer**

and

**Anne Colgan**

**Support your club's newsletter!!!**

Send in your cute pictures!!

Tell us your stories!!

Purchase ad space for your Schip!

**And you will support your favourite breed !**



*Advertising Supports  
The ECSC!  
This could be your spot  
in the next issue!*

# Cozmo

**Am Can GCH NZ CH**

**Mardeck's The Sorcerer's Son, ROM**

**D.O.B. April 18, 2010**



**Sire: Am Can Ch Mardeck's Whiz Kid De Turenne, ROMX**

**Dam: Am Can Ch Mardeck's Camenae T'Dae**

*Happy Holidays Everyone!*

Loved by: **Ursula Hutton & Marnie Layng**

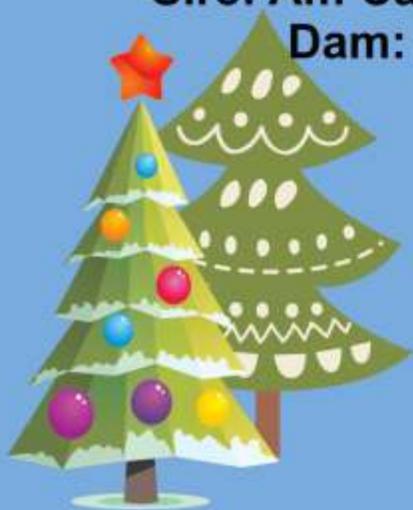
Breeder: **Marnie Layng**

[mardeckschipperkes.com](http://mardeckschipperkes.com)

Owned & Adored by: **Bernard & Vivienne Fears**

Exmoor Schipperkes, New Zealand

Created by  
*MGD*



# Mystic

**AM CAN CH Mardeck's Mystic Ice Delamer**  
D.O.B. May 29, 2010



**Sire: Am Can Ch Mardeck's Whiz Kid De Turenne, ROMX**  
**Dam: BIS GCH Delamer's Black Ice, ROM**

*Merry Christmas and A Happy New Year!*

Breeders: **Ursula Hutton, Marnie Layng & Krista Nuovo-Roe**  
Owned & Loved by: **Marnie Layng**  
[mardeckschipperkes.com](http://mardeckschipperkes.com)

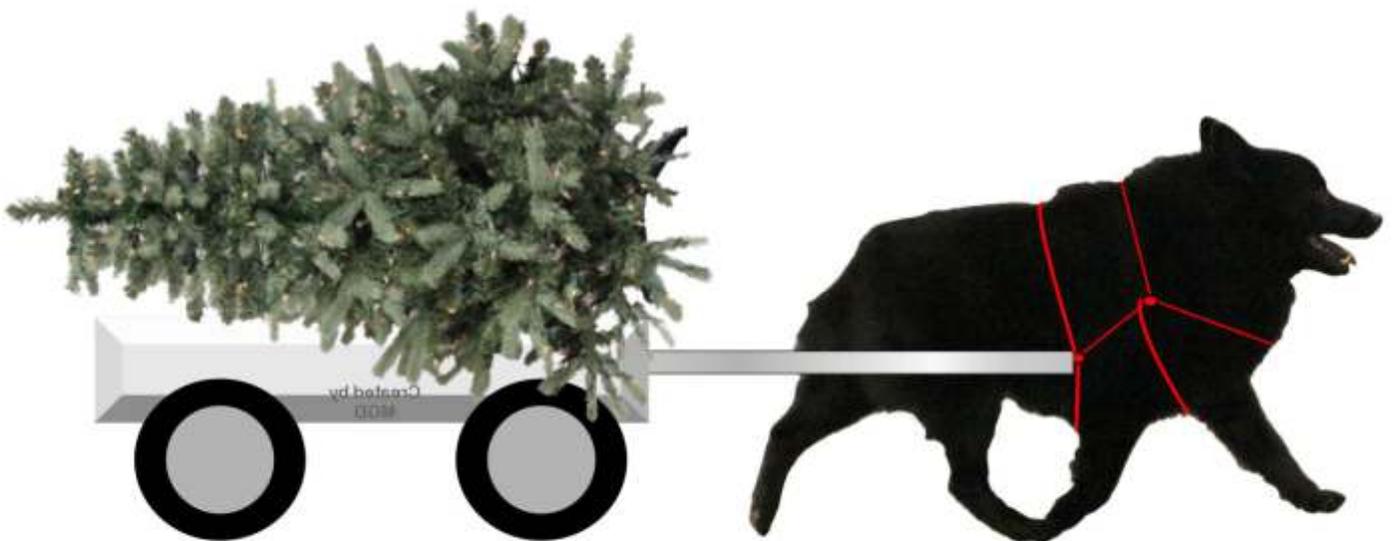


Created by  
*MGD*

# Peanut Butter Holiday K9 Shortbread

1 1/2 Cups Whole Wheat Flour  
1/2 All Purpose Flour  
1 Tbsp Baking Powder  
1 Cup Peanut Butter (smooth or chunky)  
3/4 Cup Milk

1. Combine flour and baking powder in a large mixing bowl.
2. In a small bowl, whisk peanut butter and milk until smooth.
3. Make a well in the flour mixture and gradually stir in the peanut butter mixture until well blended.
4. Use hands to work dough into two pliable balls.
5. Knead each dough ball on a floured surface for about 2 minutes.
6. With a rolling pin, roll dough out between 1/4" to 1/2" thickness.
7. Cut with a biscuit cutter and place on a backing sheet lined with foil, or parchment paper.
8. Bake 15 minutes at 400 degrees F.
9. Cool on a rack and store in sealed plastic bags in the refrigerator.



# 'Twas The Night Before Christmas

Author: **Clement Clarke Moore**



'Twas the night before Christmas, when all through the house

Not a creature was stirring, not even a mouse;  
The stockings were hung by the chimney with care,

In hopes that St. Nicholas soon would be there;  
The children were nestled all snug in their beds;  
While visions of sugar-plums danced in their heads;

And mamma in her 'kerchief, and I in my cap,  
Had just settled our brains for a long winter's nap,  
When out on the lawn there arose such a clatter,  
I sprang from my bed to see what was the matter.

Away to the window I flew like a flash,  
Tore open the shutters and threw up the sash.  
The moon on the breast of the new-fallen snow,  
Gave a lustre of midday to objects below,  
When what to my wondering eyes did appear,  
But a miniature sleigh and eight tiny rein-deer,  
With a little old driver so lively and quick,  
I knew in a moment he must be St. Nick.

More rapid than eagles his coursers they came,  
And he whistled, and shouted, and called them by name:

"Now, Dasher! now, Dancer! now Prancer and Vixen!

On, Comet! on, Cupid! on, Dunder and Blixen!  
To the top of the porch! to the top of the wall!  
Now dash away! dash away! dash away all!"

As leaves that before the wild hurricane fly,  
When they meet with an obstacle, mount to the sky;

So up to the housetop the coursers they flew  
With the sleigh full of toys, and St. Nicholas too—  
And then, in a twinkling, I heard on the roof  
The prancing and pawing of each little hoof.  
As I drew in my head, and was turning around,  
Down the chimney St. Nicholas came with a bound.

He was dressed all in fur, from his head to his foot,  
And his clothes were all tarnished with ashes and soot;

A bundle of toys he had flung on his back,  
And he looked like a pedler just opening his pack.  
His eyes--how they twinkled! his dimples, how merry!

His cheeks were like roses, his nose like a cherry!  
His droll little mouth was drawn up like a bow,  
And the beard on his chin was as white as the snow;

The stump of a pipe he held tight in his teeth,  
And the smoke, it encircled his head like a wreath;  
He had a broad face and a little round belly  
That shook when he laughed, like a bowl full of jelly.

He was chubby and plump, a right jolly old elf,  
And I laughed when I saw him, in spite of myself;

A wink of his eye and a twist of his head  
Soon gave me to know I had nothing to dread;  
He spoke not a word, but went straight to his work,

And filled all the stockings; then turned with a jerk,

And laying his finger aside of his nose,  
And giving a nod, up the chimney he rose;

He sprang to his sleigh, to his team gave a whistle,

And away they all flew like the down of a thistle.  
But I heard him exclaim, ere he drove out of sight—

"Happy Christmas to all, and to all a good night!"



# BREED TYPE AND STYLES WITHIN TYPE

Patrick Ormos

Five little heads look at me as I begin this article. There's my 10 year old bitch, her 3 year old daughter, the two grandchildren (1½ year old female and 3 month old male), and my English import (1 year old). All are high quality Cardigans, and all five have slightly different head styles. I know which I prefer and, therefore, which I will try to breed for. That's the point of this second article on type and style — breeding for a particular style within the type of the breed.

Let's just review quickly. As I wrote earlier, "breed type is that certain look which separates one breed from another. Style is the particular look of certain kennels, stud dogs, or bloodlines, within the limits of breed type. Breed type must be a priority for any breeder. Style is the breeder's goal."

## LOOKING FOR STYLE

If we look at our dogs we will see that there are three areas where style can be set, and can be seen easily: head, outline, and color, pattern, and coat.

### Head

A dog's headpiece counts for a great deal when determining a particular style within a breed. Again to remind us, in German Shepherd Dogs, an F-Arbywood head is very different from a Bernd v Kallengarten head. In fact, the head often makes the whole dog look different. In Cardigan Corgis there is an old Dilwel style of head, a modern Robgwen style, a modern Kentwood style, and an old Springdale head. I've had or have all four styles. Since I do have a definite preference I try to pick puppies and studs whose heads will be consistent with the style I prefer. It must be said that each of the four styles fits within the breed type and the standard. Each one is from a major Cardigan kennel which has influenced the breed, and each is quite distinct. Each of these kennels was able to turn out dogs which carried "their" heads.

If you wish your kennel to produce dogs which are distinctive within the breed and recognizable at a glance, then breed for a pretty, but distinctive headpiece which is within breed type. All four of the ones I've mentioned fit that description. There is another head style around today which comes from a specific stud dog. It is distinctive, but also rather ugly. His get, and their progeny, are often readily identified by their heads. This is not the way to get a good reputation for your kennel.

### Outline

If you don't know what I'm talking about, then I

suggest you get a bunch of good, clear side shots of dogs within your own breed. Trace out the outlines on white paper, cut them out, and then put several of them beside each other on a black background. Or do it in reverse, black dogs on white paper. You'll quickly see that there is a particular outline to each breed. A Cardigan does not look like a Pembroke in outline (or at least it shouldn't). Compare the various outlines in front of you. What do you see? If you mark the dog's name on the back, and then try arranging the outlines so that you get an idea as to which you prefer, you may get some interesting results. If you have a consistent eye, and you have enough outlines, you should start picking out one bloodline or kennel as your preference. If nothing else, you'll learn to look at the dogs' outlines when you see them in the ring next. You are educating your eye as to what to look for in your breed. Head defines the expression of the breed, outline gives the whole look of the breed.

I am not thrilled with my old bitch's outline. I just hope she doesn't read this, but she sags a little . . . you know what I mean. And she's got very short legs. So, I bred her to a dog with an outline I liked better . . . and got quite a noticeable improvement. Now I'm working with her grandchildren; we've got heads, outline, and some of her good points . . . now it's on to the next thing in their agenda.

When a judge looks over a ring full of dogs, she/he sees the head and expression, and the overall picture (the outline). This is the picture you present . . . make sure it's one you want.

In Cardigans, our Standard talks about a dog who is a yard long. However, there is a great deal of discussion about whether that's an English yard (36 inches) or a Welsh yard (40 inches). When the dog only stands 12 inches that 4 inch variation can make a tremendous difference. The outline will show it.

German Shepherd Dogs are supposed to be short-backed and long-bodied. This gives a very particular outline to the breed, which once seen is not easily forgotten.

Outlines are made up of smooth, flowing curves, not of sharp angles. An outline can be bred for, and can be distinctive for a specific kennel. This sets style within a breed type.

### Color(s), Pattern(s) and Coat

Often, these are fairly easy to select for during breeding. Thus, breeding for a particular color, or

## BREED TYPE

pattern or kind of coat may be a short-cut to providing an easily recognizable dog. In the UK, Rozavel and Lees kennels both specialized in blue-merle Cardigans. If a good blue-merle walked into the ring, you suspected that it was from them. In the USA (east) there is a kennel which also specializes in blue-merles. Again, if you're at an east coast show and a blue-merle walks into the ring you think of one or two kennels which may have produced the dog. Many years ago there was a famous German Shepherd Dog kennel which specialized in blacks. A Maur-Ray black was worth watching. Here in Canada, Mary Southcott produced her Cara Mia sables (greys). Many years ago Nigel Aubrey-Jones showed an absolutely stunning black Pekingese. I would imagine that any kennel that could produce quality black Pekes would have a high visibility factor.

Rather than breeding for just a color, you might come across a very pretty or unusual pattern. You could breed for that and try to set that into the line. I remember a tri-headed white Collie from a few years back who was quite lovely, and unusual.

Coats are a similar situation. You may be lucky enough to be producing very plush coats, or especially profuse coats, or whatever it is that is called for in your breed. This can become a calling card for your kennel.

To review, the purpose of breeding a particular style within breed type is (1) because you like it better, and (2) because it is easily recognizable in the ring. This can be done by concentrating on heads, outlines, and color, pattern and coat.

### Breeding or Setting Style

Having once recognized what you are going to breed for, how do you do it?

The answer, as Lloyd Bracket of the Long-Worth Kennels found and wrote about, lies in inbreeding and close linebreeding.

Inbreeding intensifies and sets what is already there. Inbreeding cannot introduce anything new. It only works with what was there to start with.

Outcross breeding always introduces new genes into the existing mix. It cannot be counted on to intensify anything. There is usually very little system to outcross breeding.

Linebreeding is somewhere between the other two. It introduces some new genes, and reinforces some of what is already there. Done systematically, it can avoid some of the problems of too much inbreeding, and the chaos of outcross breeding.

To build or create a style within the limits of breed type you must intensify what is there, whatever it is that you are selecting for. You choose what you want to set... and then you go ahead and do it.

Sometimes this is best done by inbreeding, sometimes by linebreeding — but always by selecting for your desired trait.

For example, bitch A has a lovely head. I want to set the head and try to keep it as a style for my kennel. Her litter brother B also has the same lovely head. Her uncle C also has the same head. Both A and B have rather weak rears, C has a very strong rear.

If I breed A to B, I will probably set the head. But, I will also set the rears! A safer bet would be to breed A to C, and then take a puppy D with a good rear and the head I want back to B. Thus by the 3rd generation I would have set the head, and avoided the rears. With careful selection to watch out for the rears and keep selecting for the heads, I can set the heads into the line. The 4th generation could be outcrossed for the rears, and then the 5th generation could come back into the line to make sure I don't lose the heads. That's about 7-10 years of work.

Occasionally we get lucky. We breed, or purchase, a dog who embodies so much of what we want. Our breeding program will then take a quantum leap forward if we carefully breed on that dog.

The secret of successful breeding is to never stop looking. If our great dog had everything we ever dreamed of, then it's time for new dreams! We have to keep stretching ourselves if we are to keep on improving.

Breeding better dogs is not a five year commitment. Rather it takes a life-time of hard work. Pity the poor breeder who comes up with Ch. Superpup in their first or second litter. Where do they go from there? But, congratulate the breeder who produces Ch. Superpup after 20 years of hard work, and 8-15 generations of careful selection. They have indeed improved their breed.

# Kennel Kards

**Ursula Hutton**  
2628 Pompey Hollow  
Rd.  
Cazenovia, NY  
13035-9504  
Tel: 315-655-2998  
Email:  
[hutton@windstream.net](mailto:hutton@windstream.net)

**Deloran**



**Schipperkes**

**DELAMER SCHIPPERKES**  
Breeder of multi All Breed and  
Specialty "Best In Show" Winners



**Krista J. Nuovo**  
Owner, Delamer Kennels  
Professional Dog Handler.

(516)521-5536  
PO Box 134  
Burlingham, NY 12722

**Mardeck Schipperkes**



Marnie Layng  
355 Line 8  
Frankville, ON  
K0E 1H0  
613 275-2428  
[mlayng@bell.net](mailto:mlayng@bell.net)  
[mardeckschipperkes.com](http://mardeckschipperkes.com)

**Oasis Schipperkes**



Larry Wolfe & Mel Pacanowski  
3470 Old Lakeview Rd  
Hamburg, NY 14075  
[larry33westave@yahoo.com](mailto:larry33westave@yahoo.com)

716 799-3411 (cell)  
716 648-1865 (home)

## With Sadness...

**Dorothy E. Morgan - March 28, 2020**

Dorothy Elizabeth "Dottie" Morgan, 77, of Baldwinsville, passed away on Saturday, March 28, 2020. Born in Syracuse to the late Lt. Col. Charles Harmon Morgan and Mrs. Dorothy Crosby Morgan, she was also predeceased by her sister, Christine Lee Morgan in 1941. Dorothy was a long time Schipperke enthusiast and member of ECSC.

In 1966, Dottie graduated from Syracuse University with a master's degree in Deaf Education and Communication of the Handicapped. She had been employed by Syracuse University and lastly by BOCES from 1976 to 1980. A longtime member of King of Kings Lutheran Church, Liverpool, she was also a member of the church choir. Surviving are her sister and brother-in-law, Janice and Jeffrey D. Herschman; nieces, Carrie Alice (Bradley Levison) Herschman and Lauren Lee (Daniel Reagen) Herschman; four great nieces and nephews and close friend, Art Leitgeb.



# Schipperke Breed Standard (AKC)

## General Appearance

The Schipperke is an agile, active watchdog and hunter of vermin. In appearance he is a small, thickset, cobby, black, tailless dog, with a fox-like face. The dog is square in profile and possesses a distinctive coat, which includes a stand-out ruff, cape and culottes. All of these create a unique silhouette, appearing to slope from shoulders to croup. Males are decidedly masculine without coarseness. Bitches are decidedly feminine without over refinement. Any deviation from the ideal described in the standard should be penalized to the extent of the deviation. Faults common to all breeds are as undesirable in the Schipperke as in any other breed, even though such faults may not be specifically mentioned in the standard.

## Size, Proportion, Substance

**Size**—The suggested height at the highest point of the withers is 11-13 inches for males and 10-12 inches for bitches. Quality should always take precedence over size. **Proportion**—Square in profile. **Substance**—Thickset.

## Head

**Expression**—The expression is questioning, mischievous, impudent and alert, but never mean or wild. The well proportioned head, accompanied by the correct eyes and ears, will give the dog proper Schipperke expression.

**Skull**—The skull is of medium width, narrowing toward the muzzle. Seen in profile with the ears laid back, the skull is slightly rounded. The upper jaw is moderately filled in under the eyes, so that, when viewed from above, the head forms a wedge tapering smoothly from the back of the skull to the tip of the nose. The stop is definite but not prominent. The length of the muzzle is slightly less than the length of the skull.

**Eyes**—The ideal eyes are small, oval rather than round, dark brown, and placed forward on the head.

**Ears**—The ears are small, triangular, placed high on the head, and, when at attention, very erect. A drop ear or ears is a disqualification.

**Nose**—The nose is small and black.

**Bite**—The bite must be scissors or level. Any deviation is to be severely penalized.

## Neck, Topline, Body

**Neck**—The neck is of moderate length, slightly arched and in balance with the rest of the dog to give the correct silhouette. **Topline**—The topline is level or sloping slightly from the withers to the croup. The stand-out ruff adds to the slope, making the dog seem slightly higher at the shoulders than at the rump. **Body**—The chest is broad and deep, and reaches to the elbows. The well sprung ribs (modified oval) are wide behind the shoulders and taper to the sternum. The forechest extends in front of the shoulders between the front legs. The loin is short, muscular and moderately drawn up. The croup is broad and well-rounded with the tail docked. No tail is visually discernible.

## Forequarters

The shoulders are well laid back, with the legs extending straight down from the body when viewed from the front. From the side, legs are placed well under the body. Pasterns are short, thick and strong, but still flexible, showing a slight angle when viewed from the side. Dewclaws are generally removed. Feet are small, round and tight. Nails are short, strong and black.

## Hindquarters

The hindquarters appear slightly lighter than the forequarters, but are well muscled, and in balance with the front. The hocks are well let down and the stifles are well bent. Extreme angulation is to be penalized. From the rear, the legs extend straight down from the hip through the hock to the feet. Dewclaws must be removed.

## Coat

**Pattern**—The adult coat is highly characteristic and must include several distinct lengths growing naturally in a specific pattern. The coat is short on the face, ears, front of the forelegs and on the hocks; it is medium length on the body, and longer in the ruff, cape, jabot and culottes. The ruff begins in back of the ears and extends completely around the neck; the cape forms an additional distinct layer extending beyond the ruff; the jabot extends across the chest and down between the front legs. The hair down the middle of the back, starting just behind the cape and continuing over the rump, lies flat. It is slightly shorter than the cape but longer than the hair on the sides of the body and sides of the legs. The coat on the rear of the thighs forms culottes, which should be as long as the ruff. Lack of differentiation in coat lengths should be heavily penalized, as it is an essential breed characteristic.

# Schipperke Breed Standard (AKC) (con't)

**Texture**—The coat is abundant, straight and slightly harsh to the touch. The softer undercoat is dense and short on the body and is very dense around the neck, making the ruff stand out. Silky coats, body coats over three inches in length or very short harsh coats are equally incorrect.

**Trimming**—As the Schipperke is a natural breed, only trimming of the whiskers and the hair between the pads of the feet is optional. Any other trimming must not be done.

## **Color**

The outer coat must be black. Any color other than a natural black is a disqualification. The undercoat, however, may be slightly lighter. During the shedding period, the coat might take on a transitory reddish cast, which is to be penalized to the degree that it detracts from the overall black appearance of the dog. Graying due to age (seven years or older) or occasional white hairs should not be penalized.

## **Gait**

Proper Schipperke movement is a smooth, well coordinated and graceful trot (basically double tracking at a moderate speed), with a tendency to gradually converge toward the center of balance beneath the dog as speed increases. Front and rear must be in perfect balance with good reach in front and drive in the rear. The topline remains level or slightly sloping downward from the shoulders to the rump. Viewed from the front, the elbows remain close to the body. The legs form a straight line from the shoulders through the elbows to the toes, with the feet pointing straight ahead. From the rear, the legs form a straight line from the hip through the hocks to the pads, with the feet pointing straight ahead.

## **Temperament**

The Schipperke is curious, interested in everything around him, and is an excellent and faithful little watchdog. He is reserved with strangers and ready to protect his family and property if necessary. He displays a confident and independent personality, reflecting the breed's original purpose as watchdog and hunter of vermin.

## **Disqualifications**

A drop ear or ears.

Any color other than a natural black.

*Approved November 13, 1990*

*Effective January 1, 1991*



Schipski

mgd