

AUSTRALIAN NATIONAL KENNEL COUNCIL



Extended Breed Standard of **THE BRITISH BULLDOG**

Produced by
Mrs Ann Mitchell for
The National British Bulldog Council (Australia)
in conjunction with
The Australian National Kennel Council

Standard adopted by Kennel Club London pre 1987
Standard adopted by ANKC pre 1987
FCI Standard No: 149
Breed Standard Extension adopted by the ANKC 1996

Copyright Australian National Kennel Council 2008
Country of Origin ~ United Kingdom

Extended Standards are compiled purely for the purpose of training Australian judges and students of the breed.

In order to comply with copyright requirements of authors, artists and photographers of material used, the contents must not be copied for commercial use or any other purpose. Under no circumstances may the Standard or Extended Standard be placed on the Internet without written permission of the ANKC.

A BRIEF HISTORY OF THE BRITISH BULLDOG — ITS ORIGIN AND DEVELOPMENT TO THE PRESENT DAY

A great deal has been written about the origin of the British Bulldog, much of it speculative, but most writers agree that the earliest ancestor was the Alaunt. This dog was described in a dictionary published in 1632 as being like a Mastiff, and serving butchers by bringing in fierce oxen and keeping them in their stalls in “The Complete Bulldog” by Bailey Haines. Other writers of that time credited the Mastiff with those duties, while still others used “Mastiff” and “Bulldog” as interchangeable terms.

Used principally for the sport of bull-baiting until this was banned by law in England in 1835, Bulldogs were later used for the equally degrading sport of dog-fighting. Though not wanting for courage and tenacity, the Bulldog lacked the speed and agility to make a really top class performer and breeders turned to “producing a dog who met the required ideal, and a cross between Bulldog and one or two other of the terrier breeds soon superseded the pure bred variety”. (“The Bulldog” by John F Gordon).

At that time, many thought that the dog which baited the bull would disappear, along with the sport for which it was bred. However, a few fanciers kept the breed alive and when dog showing became established in the middle of the 19th century, classes for Bulldogs were regularly listed, and the number of Bulldog breeders and fanciers increased rapidly.

Reproductions of paintings of Bulldogs at that time show them as different from the Bulldog of today – longer bodied, taller, longer necks and quite long tails. The heads were big in circumference with flat skulls and well-developed cheek muscles, but the noses appeared more prominent, less “pushed back”. One wonders if this appearance may be more apparent in the pictures than real – perhaps a case of the artists making the dogs look more like those they were accustomed to – as most books stress the importance of the pushed-back nose to the dog when matched against a bull.

Robert J Berndt, in his book “Your Bulldog”, relates how the “butchers’ dog” was changed to the bull-baiting dog by breeding for shorter legs to give the dog better balance and to make him a smaller target for the bull’s thrashing hoofs. The shape of the mouth was gradually altered, making it wider and shorter to facilitate hanging on to the bull. A big skull was considered essential for the attachment of the muscles which actuate the jaws.

Two features of the original dog which have since been bred out were the erect ears, and the long tail. The dog handler, while awaiting the signal to release the dog for the attack, usually held the dog by the ears. After other cumbersome and cruel methods had been tried, it was found that the surest way to get the dog to relax its grip on its quarry was to bite sharply on its - the dog's - tail.

When bull-baiting was outlawed and dogs began to be exhibited, it was decided by the 19th century fanciers that these features detracted from the dog's general appearance, and since they no longer served any useful purpose, they should be eliminated by careful breeding. The long tail is seldom seen today but the ugly "button" ear, the ear flap resting flat over the ear opening, is still sometimes seen, and more rarely, the objectionable "pricked" or erect ear. Bailey Haines suggests that the button ear is of very ancient origin, since puppies are usually born with this ear carriage.

The other features of the modern day dog have not altered substantially from the original bull-baiting 19th century animal. Now, as then, a large skull is considered important, with well-developed facial muscles, the "cheeks" which develop as the dog matures. The wide, upturned jaw, extending beyond the upper jaw, gave the fighting Bulldog the ability to grasp the bull's muzzle and retain its grip. (Have you ever tried to separate a couple of fighting bulldogs?) A dog with a level bite would be incapable of this; a wry-jawed dog would have been tossed off by the bull very quickly. Now, as then, this type of jaw is considered a serious fault.

The typical "lay-back" of the lower jaw, and the consequent pushed-back nose with large nostrils, permitted the dog to breathe while holding the bull. The eyes then, as now, were kept clear of the inevitable flow of blood from the bull by the deep furrow between them, and the stop ensured that the nose did not become clogged, the blood being diverted by the wrinkles of the dog's foreface, down to the flews and thus to the ground. When the modern Bulldog is in a playful mood he will crouch low to the ground then approach at a crouching run and suddenly spring up to grab whatever you may be holding. This was how the Bulldog of old initiated his attack on the bull, the spring being made possible by the arched loins, the strong, muscular hindlegs, long in proportion to the forelegs. The old-time Bulldog would not have survived long with the heavy hindquarters sometimes seen today.

The old-time Bulldog was not a heavy dog; had he been so he would have faced certain destruction from landing with a thump on the ground after being tossed high in the air by an infuriated bull. The owners of the dogs endeavoured to break their fall by catching them on their shoulders, or breaking their fall by guiding them to sloping ramps, down which they could slide to the ground. Indeed, in some areas, the women were accustomed to catch the tossed dogs in their aprons. Can you see it happening now? Perhaps owners too were different then.

One requirement of the bull-fighting dog which has endured to the present time is the pear-shaped body, with light hindquarters, the purpose of which has already been described, and broad, heavy shoulders. As the bull grew weaker, the dog, still holding on, would back slowly, relying on his powerful front and strong shoulders to keep his balance as he towed the bull along, helped by his heavily-boned front legs and strong feet usually larger than those at the back.

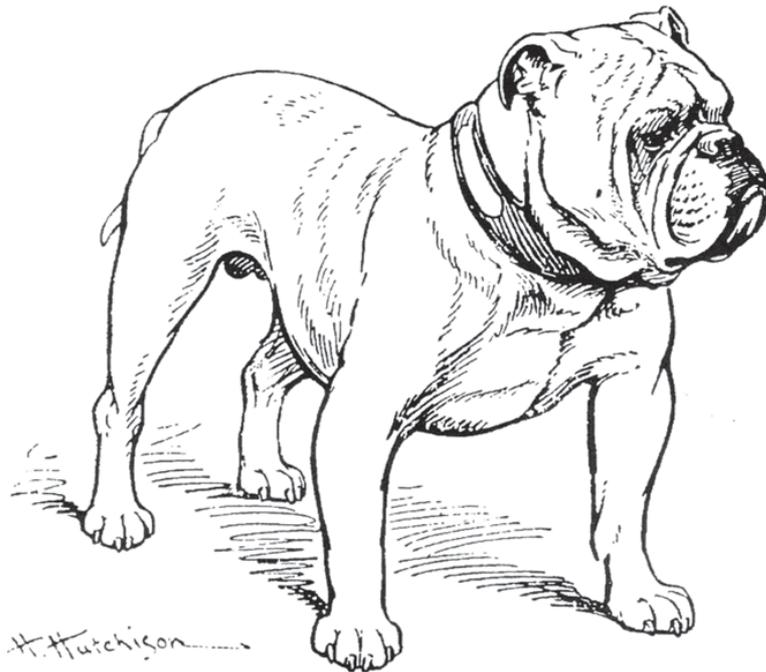
It is said that the Bulldog is a man-made animal, and, to some extent, that is true, in that the old fighting dog was modified to make him more suited to the purpose for which he was used, but, except in a couple of minor, cosmetic instances, the ears and the tail, the Bulldog of today is not very different from his ancestors. People say, and indeed do, breed dogs in which one feature may be exaggerated, but the true Bulldog type tends to recur despite the changes effected intentionally, or by unfortunate mischance, by some breeders. Basically, a judge will not be far wrong in choosing a winner from those dogs which look as if they could fulfil the purpose for which they were bred. True, they may never be required to bait a bull, but that some can, and have done so successfully, can be attested to by this writer, and probably a number of other Bulldog owners.

Jean Muir Grant, Life Member. The British Bulldog Club of Victoria Inc.



● **GENERAL APPEARANCE**

In forming a judgement on any specimen of the breed, the general appearance, which is the first impression the dog makes as a whole on the eye of the judge, should be first considered. Secondly should be noticed its size, shape and make, or rather its proportions in the relation they bear to each other. No point should be so much in excess of the others as to destroy the general symmetry, or make the dog appear deformed, or interfere with its powers of motion, etc. Thirdly its style, carriage, gait, temper and its several points should be considered separately in detail, due allowance being made for the bitch, which is not so grand nor as well developed as the dog. The general appearance of the Bulldog is that of a smooth-coated, thickset dog, rather low in stature, but broad, powerful and compact. The head strikingly massive and large in proportion to the dog's size. The face extremely short. The muzzle very broad, blunt and inclined upwards. The body short and well knit; the limbs stout and muscular. The hindquarters high and strong but rather lightly made in comparison with its heavily made foreparts. The dog should convey an impression of determination, strength and activity, similar to that suggested by the appearance of a thickset Ayrshire bull.



The author of the original book *The Perfect Bulldog*, Mr J Hay Hutchison, wrote the following Preface in 1908, which has been slightly abridged. It both describes the General Appearance of the British Bulldog and also states his reasons for his work.

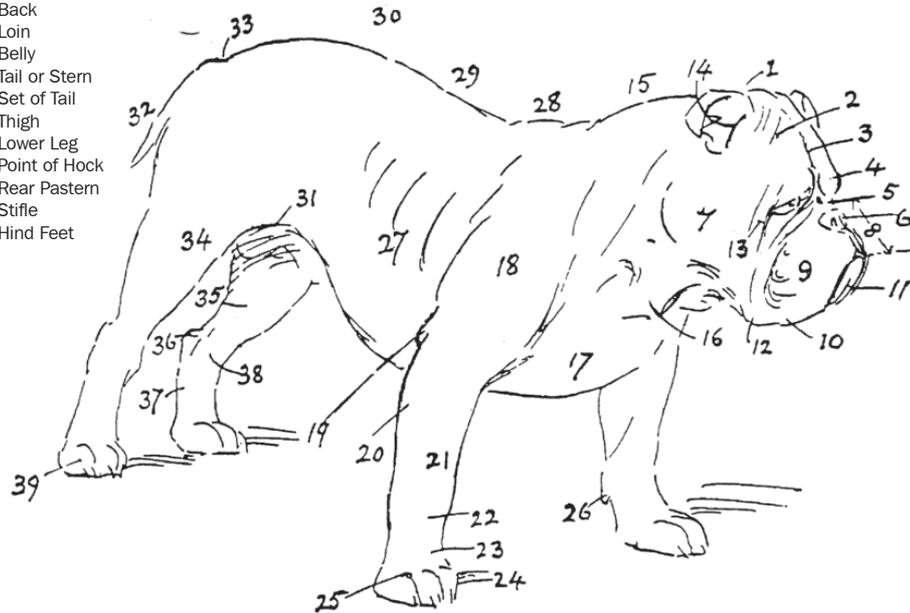
“In this work I have attempted to present the various defects in modern Bulldogs by pictorial diagrams in a way that will be readily understood, and have placed other diagrams showing the ideal points as laid down in the descriptions and Standards of the several Bulldog Clubs alongside them. Whilst most authorities are agreed on the subject in theory, their interpretations are as diverse as those of art critics, largely due to the fact that works on the Bulldog have hitherto been confined to written descriptions and discussions, without the necessary illustrative sketches to show the points in a clear and unmistakable manner. I believe my sketches will demonstrate, not only the defects, but also the actualities desired in this noble breed.

My study of the Bulldog, which has extended over twenty years, has led me to the conclusion that the perfect Bulldog of today should be the embodiment, in appearance at least, of the activity, strength and endurance that go to make a dog capable of bull-baiting, even though it is not called upon to exhibit its prowess in the field. The old sport of baiting bulls and bears has been stamped out and the Bulldog itself would have become extinct but for its enthusiastic fanciers. That it still retains its old historic instincts is, however, not doubted by those thoroughly conversant with the subject and modern instances of its capabilities when aroused and plentiful. The scientific efforts which have been brought to bear on its breeding have made the ideal Bulldog quite capable as his predecessors. The only element lacking is that of training for its special kind of work, and disuse means temporary unfitness. But the present day Bulldog's wide chest, short nose and light hindquarters have all their obvious meaning, and its qualities of dour, determined pluck are indubitable. The ideal Bulldog I have tried to portray is the symmetrical, well-proportioned and active dog, free from exaggeration and monstrosity.

I shall be glad if my illustrations lead to a more clearly defined knowledge of the essential points to be looked for in the perfect specimen, and of the faults to be avoided.”

TECHNICAL TERMS

- | | |
|----------------------------|------------------|
| 1 Apex of skull | 28 Wither |
| 2 Skull | 29 Back |
| 3 Groove | 30 Loin |
| 4 Temples or Frontal Bones | 31 Belly |
| 5 Stop | 32 Tail or Stern |
| 6 Nose | 33 Set of Tail |
| 7 Cheek | 34 Thigh |
| 8 Layback | 35 Lower Leg |
| 9 Cushion | 36 Point of Hock |
| 10 Chop or Flews | 37 Rear Pastern |
| 11 Underjaw | 38 Stifle |
| 12 Corner of Jaw | 39 Hind Feet |
| 13 Corner of Eye | |
| 14 Set of Ear | |
| 15 Neck | |
| 16 Dewlap | |
| 17 Brisket | |
| 18 Shoulder | |
| 19 Elbow | |
| 20 Calf | |
| 21 Forearm | |
| 22 Ankle or Pastern | |
| 23 Forefeet | |
| 24 Toes | |
| 25 Knuckles | |
| 26 Heel knob | |
| 27 Ribs | |



● CHARACTERISTICS

See under General Appearance and Gait/Movement

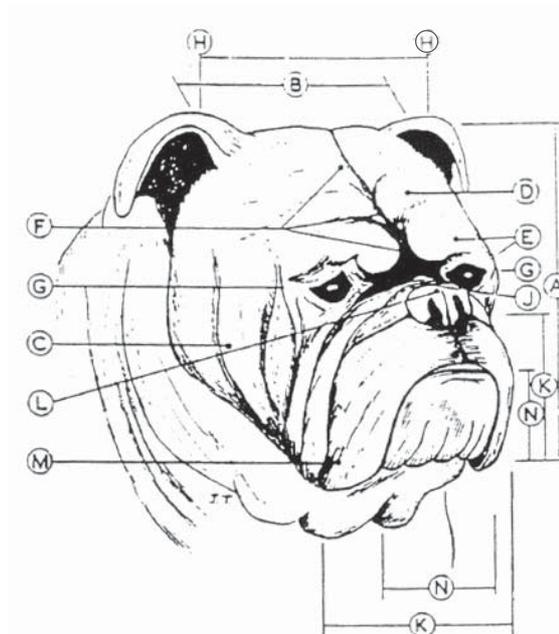
● TEMPERAMENT

Should convey an impression of determination.

● HEAD AND SKULL

The skull should be very large – the larger the better – and in circumference should measure (round in front of the ears) at least the height of the dog at the shoulders. Viewed from the front it should appear very high from the corner of the lower jaw to the apex of the skull, and also very broad and square. The cheeks should be well rounded and extended sideways beyond the eyes. Viewed at the side, the head should appear very high, and very short from its back to the point of the nose. The forehead should be flat, neither prominent nor overhanging the face; the skin upon it and about the head very loose and well wrinkled. The projections of the frontal bones should be very prominent, broad, square and high, causing a deep and wide indentation between the eyes termed the “stop”. From the “stop” a furrow both broad and deep should extend up to the middle of the skull, being traceable to the apex. The face, measured from the front of the cheekbone to the nose, should be as short as possible, and its skin should be deeply and closely wrinkled. The muzzle should be short, broad, turned upwards and very deep from the corner of the eye to the corner of the mouth.

The nose should be large, broad and black, and under no circumstances should it be liver coloured or brown; its top should be deeply set back almost between the eyes. The distance from the inner corner of the eye (or from the centre of the stop between the eyes) to the extreme tip of the nose should not exceed the length from the tip of the nose to the edge of the under lip. The nostrils should be large, wide and black, with a well-defined vertical straight line between them. The flews, called the “chop” should be thick, broad, pendant, and very deep, hanging completely over the lower jaw at the sides (not in front). They should join the under lip in front and quite cover the teeth. The jaws should be broad, massive and square, the lower jaw should project considerably in front of the upper and turn up. Viewed from the front, the various properties of the face must be equally balanced on either side of an imaginary line down the centre of the face.



(John Tuck 1956)

John Tuck states that he had done his best to draw the head of a good Bulldog, but that it can only be as good as his comprehension of the subject, and his ability as an artist permits. He hopes the majority of readers will regard it as a very good head. The following description of the illustrated points is taken, almost verbatim, from the Standard.

- A. The skull should be very large...it should appear very high from the corner of the lower jaw to the apex of the skull.
- B. The skull should be very broad and square...
- C. The cheeks should be well rounded and extended sideways beyond the eyes.
- D. The forehead should be flat, neither prominent, broad, square and high, causing a deep and wide groove between the eyes
- E. The temples or frontal bones should be very prominent, broad, square and high, causing a deep and wide groove between the eyes.

- F. This indentation is termed the “stop” and should be both broad and deep, and should extend up to the middle of the forehead dividing the head vertically, being traceable at the top of the skull.
- G. The eyes, as seen from the front, should be situated low down in the skull, as far from the ears as possible. Their corners should be in a straight line at right angles with the stop, and quite in front with the head. They should be as wide apart as possible, provided their outer corners are within the outline of the cheeks. They should be quite round in shape, of moderate size, neither sunken nor prominent, and in colour should be very dark — almost, if not quite, black, showing no white when looking directly forward.
- H. The ears should be set high in the head, i.e. the front corner edge of each ear should (as viewed from the front) join the outline of the skull at the top corner of such outline, so as to place them as wide apart, and as high and as far from the eyes as possible. In size, they should be small and thin. The shape “rose ear” is most correct. The rose ear folds inwards at its back, the upper or front edge curving over outwards and backwards, showing part of the inside of the burr.
- J. The face, measured from the front of the cheekbone to the inner corner of the eye (or from the centre of the stop) deeply and closely wrinkled.
- K. The muzzle should be short, broad, turned upwards and very deep from the corner of the eye to the corner of the mouth.
- L. The nose should be large, broad and black; its top should be deeply set back, almost between the eyes. The distance from the inner corner of the eye (or from the centre of the stop between the eyes) to the extreme top of the nose should not exceed the length from the top of the nose to the edge of the underlip. The nostrils should be large, wide and black with a well-defined line between them.
- M. The flews, called the “chop” should be thick and broad, pendant and very deep, hanging completely over the lower jaw at the sides (not in front). They should join the underlip in front, and quite cover the teeth, which should not be seen when the mouth is closed.
- N. The jaws should be broad, massive and square, the canine teeth or tusks wide apart. The lower jaw should project considerably in front of the upper, and turn up. It should be broad and square, and have the six small front teeth between the canines in an even row. The teeth should be large and strong.

Although it is generally known that the Bulldog should possess a large skull and massive foreface, it is not altogether clear to many what constitutes the correct shape of skull and correct formation of foreface. A Bulldog may sometimes have a skull that, from the point of view of size, may be all that is desired, but at the same time be so unshapely as to amount to a disfigurement, or he may have a large skull, tolerably good in its proportions and outline, but so lacking in the niceties of finish as to defeat his chances of ranking as a first-rate specimen of the breed. In foreface, as well, a dog may be sufficiently massive, and even possessed of the desired “layback”, and yet fall short of a good formation. The accompanying diagrams are arranged to show as clearly as possible the qualities necessary for the perfect formation of skull and foreface, also some common defects.

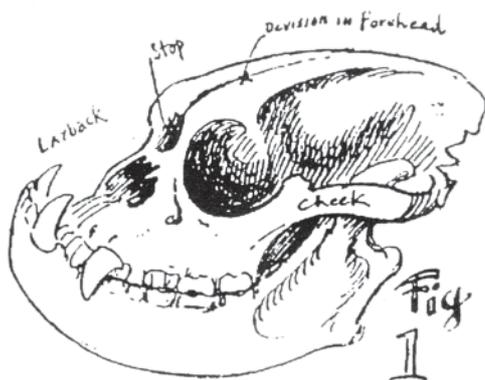


Fig. 1 shows a side view of the complete skull, which will probably help to give a clearer idea of the various qualities which produce the desired finish than could be shown by a view of the head itself. It will be seen that the temples or frontal bones are prominent, broad and square, with the indentation of the stop deep and wide with the groove extending up the middle of the forehead, dividing the skull vertically and traceable to the top; also note the rounded cheekbone extending sideways beyond the eyes.

Fig. 2 shows the undesirable domed or "apple-head" in conjunction with a well formed foreface. Here the groove, the temples and the cheek, are without clear definition. There is a want of squareness along the temples or frontal bones, destroying the effect of clear-cut finish in the skull.

The foreface has the desired squareness and massiveness. The muzzle is short, broad and turned upwards. The breadth and squareness of the foreface depend, in a great measure, on the width between, and position of, the canine teeth of the lower jaw. (See Fig. 1). When these teeth are narrowly placed, there cannot be squareness of the foreface, as they act as a prop, or support, to the so-called cushion. It may also be noted here that the nose is large, and wide, but not strikingly out of line with the lay-back. There the lay-back approaches a perfect line, it is seldom or never accompanied by the desired large nose and open nostril.



Fig. 3 shows a well-formed skull in conjunction with a deficient foreface. Here the skull is large, long, broad and square, with the groove, temples and cheek well defined, and the stop deep and broad. The foreface is small and weak in construction.

Fig. 4 shows the outline of the perfect head, with a due balance of the proportion between skull and foreface.

The Underjaw.

How often at the various Bulldog shows one hears a dog commended for his “wonderful underjaw”. As this is usually remarked about an animal probably possessing the over-prominent, straight and long jaw, it shows there is some confusion in the mind of the average Bulldog admirer of what constitutes the correct formation. The Bulldog Club, in its excellent description of the correct appearance of the Bulldog, referring to this point, says: “The jaws should be broad, massive and square, the canine teeth, or tusks, wide apart. The lower jaw should project considerably in front of the upper and turn up. It should be broad and square and have the six small front teeth between the canines in an even row.” This is good, as far as it goes, but is not sufficiently defined to make the matter quite clear. The ideal bronze model of the perfect dog of the club shows correctly what is required. Unfortunately, the majority of the Bulldog fraternity do not have the opportunity of inspecting this model, and to those the accompanying diagrams may prove welcome, in helping to make clear the correct type of jaw.

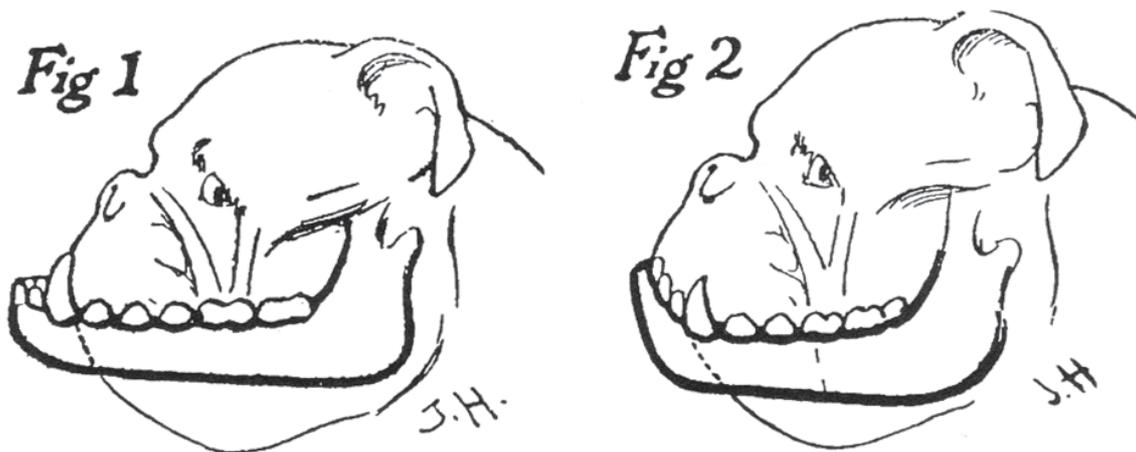


Fig. 1 shows the over-prominent, long and straight jaw, with the canines exposed. This type, though often seen in connection with good breadth of jaw, is usually accompanied by want of depth through the face.

Fig. 2. This is also a straight jaw, having the turn-up only at the extreme front. This is perhaps a worse type than that shown in Fig. 1, usually having a tendency to get narrow and pinched in front, and is more readily confounded with the correct type.



Fig. 3. This is a better type, calling for the closest observation to distinguish it from the correct type. This is the jaw with the straight upward thrust, but entirely lacking in the much desired curved turn-up.

Fig. 4 shows the correct type, so eagerly sought after in the fancy, with the upward thrust, and retaining the curve throughout.

It will be seen from these diagrams, that it is not an easy matter to distinguish the correct type. Take, for instance, a dog with the Fig. 3 type of jaw, as he appears on the show bench.

Viewed from the front, his appearance would readily deceive even the more experienced of the fancy, but on a closer inspection of the mouth, it would be immediately apparent, by the setting of the teeth, that the jaw was a straight one. In fact, a careful examination of the mouth is always essential where one wishes to be satisfied of the actual formation of the jaw.

● EYES

The eyes seen from the front, should be situated low down in the skull, as far from the ears as possible. The eyes and "stop" should be in the same straight line, which should be at right angles to the furrow. They should be as wide apart as possible, provided their outer corners are within the outline of the cheeks. They should be quite round in shape, of moderate size, neither sunken nor prominent, and in colour should be very dark – almost, if not quite, black – showing no white when looking directly forward.

The Expression.

The question of whether the modern Bulldog is lacking in expression is one that is the cause of considerable discussion. Considering the difficulty of giving a clear definition of the desirable Bulldog expression, it is not to be wondered that there should be many and widely different views on the subject.

By constant observation and comparison, one can arrive at an approximately accurate knowledge of the points of the breed, and be able to apply that knowledge to a given specimen, so far as to give a formal description, point by point, of the good qualities and the deficiencies; but there seems to be few who are able to treat the subtle subject of expression in this manner, and to state explicitly which qualities go to make or mar expression.

No doubt most of our Bulldog experts are able, in an off-hand manner, to give a tolerably correct opinion of whether a given specimen is possessed of, or is lacking in, the proper expression, but many of these would be at fault if called upon to give a more explicit opinion, and state clearly what are the qualities that go to perfect the expression, or to point out the deficiencies that tend to spoil it.

Now, as the expression must necessarily depend entirely on the form and structural lines of the head and features, it should be possible – if our knowledge of the subject were not vague and superficial – to show exactly which lines and forms in the structure of the face produce a good or bad expression, or which deficiencies cause want of expression.

Before attempting to show how these structural lines and forms affect the expression, it will be necessary to arrive at a clear understanding of the desirable or true expression of the Bulldog, as even on this subject there is considerable difference of opinion.

On the one hand, an expression, the dominant quality of which is, perhaps, ferocity, will be shown with pride as a fine, typical Bulldog expression, on the other hand, an expression with fawning amiability as the dominant quality, will be similarly described.

The expression becomes moulded to the nature, so – without taking into consideration in the meantime the influence of passion or emotion – a true expression is the outward and visible indication of the character and disposition.

Fortunately there is not this wide difference of opinion of what is desirable in the character and disposition of the ideal Bulldog, and we may safely assume that the desired characteristics are:- Courage, determination, tenacity, strength and activity, combined with intelligence, honesty and even-temper.

Now, it follows that the true and desirable Bulldog expression is the one that most faithfully indicated all these characteristics.



Fig. 1
Proportions of head good: expression good, with the lines producing "sourness" emphasised.



Fig. 2
Proportions of head same as Fig. 1, but marred by large, badly carried ears; expression bad, owing to eyes being narrowly placed and obliquely set; want of firmness in lower jaw, "stop" and temples badly defined, and lines of expression bad throughout.



Fig. 3
Proportions of foreface small compared to skull; expression deficient in strength.



Fig. 4
Proportions of foreface great compared to skull; expression deficient in intelligence.



Fig. 5
"Frog face", pinched foreface, weak underjaw and large, protruding eyes, giving a very undesirable effect to the expression.



Fig. 6
Proportions of head and lines of expression the same as in Fig. 1, but the features excited in rage; the eyes and nostrils are dilated; the upper lip is drawn upward, producing a snarling effect and exposing the fangs.

Among Bulldog fanciers much stress is laid upon what – for want of a better word – is called “sourness” as a desirable quality in the expression. This has been described as the sourness of aloofness, rather than the sourness of ill-temper, a sourness that in the human being would probably be describes as haughtiness. A word more expressive of this quality is the Scotticism “dourness”, which comprehends in its meaning determination as well as “sourness”, and is the very antithesis of all fawning and “gush”. It is well that this sourness is considered an important quality in the expression, for if rightly understood, it is equivalent for courage, determination, tenacity and, incidentally, of strength in the expression, and should rank as the dominant quality.

First then, let us consider which lines are essential for producing this “sourness” of expression in the countenance of the Bulldog. The wide, deep “stop”, accentuated by the prominent temples, with the furrow down the skull clearly defined; the well broken-up face emphasising the form of the foreface; the wide, well turned up underjaw, with the long downward sweep of the lines of flews strongly and clearly marked, are qualities that in themselves will produce the sour expression. But in association with these, the importance of the eye as a medium of expression must not be overlooked, and what would be considered the morose expression in the human eye, is a near approach to what is required to perfect the sour expression of eye in the Bulldog. The firmly marked upper eyelid with the curve slightly dipping into the eye produces this effect.

But the eye itself and the placing of the eye are of such vital importance to the expression as to require special consideration. What we have called honesty as a characteristic of the Bulldog depends entirely for its expression on the eye, and placing of the eyes. The eyes, squarely set in the head and very wide apart, are indicative of this quality. Nothing is more expressive of cunning than obliquely set eyes, narrowly placed. Again, the eye that shows much of the whites effectively destroy this expression of honesty. This defect is associated with that restlessness of eye, which is at once suggestive of treachery. Only when the animal is under strong excitement, with the eyelid drawn up and the eye dilated, should there be much show of the whites. Neither should the pupil be too light in colour, as this tends to produce a similar effect to the showing of whites.

Thus it will be seen that for the proper expression, the eyes require to be widely placed, squarely set and dark in colour; in addition, the size of the eye has to be taken into account. The small eye seriously affects the expression. On the other hand, the large “google” eye, usually associated with the “froggy” face, is thoroughly undesirable. The eye, to give the true expression, should be moderate, but not prominent, and sufficiently wide open to admit of that sparkle, so expressive of spirit, health and vitality.

In considering expression as an indication of strength and intelligence, it will be necessary to accurately observe the form and proportions of the whole head, as on the balance of proportion between the skull and the foreface depends the character of the head – the powerful foreface, with the small skull, expressing strength without intelligence; and the massive skull, with the puny foreface expressing intelligence without strength. Shortness of muzzle and depth of face in front, where the canine

teeth are situated, the large and wide up-turned underjaw, all have a powerful capacity for expressing strength.

In the Bulldog, and indeed in all carnivorous animals, much of the character of the face lies in the depth of the jaw forward – a depth necessary for the socketing of the strong canine teeth. In studying the mouth and jaw, we shall be readily convinced that the form and size of the bones are adapted to the necessities of the animal.

Thus the jaws of the Bulldog, contrasted with the other parts of the face, should be exceptionally large, and any weakness or deficiency of this part is a serious defect. This is truly born out in the expression, for nothing is more fatal to the appearance of strength in the face than the shallow foreface and weak receding underjaw. Breadth of face – giving room for the large muscle extending to the cheek itself, are features important in giving conformity to the expression of strength.

The exposure of the canine teeth as an element in expression is certainly objectionable, and should be considered a defect, as it gives an undue air of ferocity and savageness, which cannot be sufficiently counteracted by any other feature, thus disturbing the balance of the expression to the loss of dignity. Only when the animal is in a state of excitement or rage, when snarling muscles are brought into use, and the lips dragged back as a preliminary for the fangs being used, should the canines be exposed.

To give the perfect expression to the mouth, the lips require to close tightly, and clumsiness or slackness here interfere with the long, sweeping lines of the flews, and consequently weakens the expression of the lower jaw.

The nostrils are features that also have a powerful effect in giving, not only spirit and vitality, but also strength to the expression. The nostrils may be said to indicate the state of the lungs, and the spirit of the open nostrils is really the indication of the capacity for “wind”.

It is in comparing the relative proportions of the head, when we call into use that operation of fancy, that associating power, which has a constant influence on our opinion, that a head in which the capacity of the skull is small, compared to the lower face, seems degraded and brutal. Thus an animal with a powerful development of lower face and jaw requires a corresponding development of the skull or brain capacity to avoid this degraded or brutal expression.

By the massive proportions of his skull formation the Bulldog entirely avoids this expression, and on the contrary, has a very evident expression of intelligence – even of nobleness and dignity – where the skull formation is perfect and nullified by no adjacent defect. The obtrusive or badly carried ear is one of the most common defects that mars this expression, as it tends to dwarf the apparent size of the skull, whereas the small, well carried ear has an opposite effect.

The lines of the properly carried ear conform to, and thus emphasise, the outside lines of the skull, and have the effect of adding to its apparent size. To give the proper expression, it is of the first importance that the skull should have the appearance of massiveness, that is, great in its length, width, and depth, and a certain squareness in the form give an air of set maturity not otherwise obtained. “Wrinkle” is another feature that has to be considered in regard to the expression of the skull.

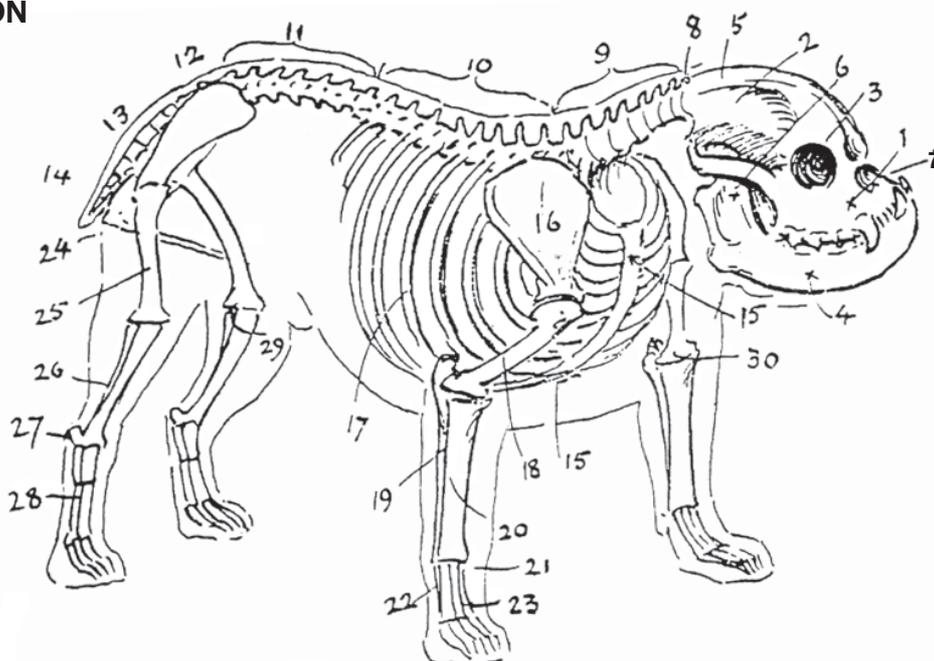
Slackness of skin is certainly of advantage, and when the lines of the wrinkle conform to the contour of the skull, they are of undoubted value in emphasising the form, but when the wrinkle is overprofuse, or meaningless in line – or the lines so pronounced as to be effective in breaking up the appearance of mass of head – they are then of more than doubtful value in the expression.

The quiet, dark eye, as an important feature in giving intelligence to the expression, must not be overlooked. Neither must it be forgotten that nobility of expression, so evident in the Bulldog, and indeed, the capacity for strong expression itself, are marks of intelligence.

For the expression of even temper, it will be necessary again to observe the balance of proportion of the head, the width between eyes and the eye itself. Narrowly placed eyes, restlessness of eyes, showing of white, exposed canine teeth, deep markings at the lobes of the nose on the foreface, or twitching of the upper lip, are blemishes that tend to defeat the expression of even temper.

THE SKELETON

- 1 Upper Jaw
- 2 Skull (Forehead)
- 3 Cavity of the Eye
- 4 Lower Jaw
- 5 Occipital-bone
- 6 Cheekbone
- 7 Nasal-bone
- 8 Parietal-bone
- 9 Neck Vertebrae
- 10 Dorsal Vertebra
- 11 Lumbar Vertebrae
- 12 Sacral-bone
- 13 Caudal Vertebrae
- 14 Ischium
- 15 Breastbone
- 16 Shoulder-blade
- 17 Ribs
- 18 Humerus
- 19 Ulna
- 20 Forearm
- 21 Knee-joint
- 22 Articulation
- 23 Metacarpal-bones
- 24 Caudal-bone
- 25 Femur
- 26 Tibia
- 27 Tarsus
- 28 Metatarsal-bones
- 29 Joint of the Knee
- 30 Joint of the Shoulder



• EARS

The ears should be set high on the head – i.e. the front inner edge of each ear should (as viewed from the front) join the outline of the skull at the top corner of such outline, so as to place them as wide apart, and as high and as far from the eyes as possible. In size, they should be small and thin, the shape termed “rose ear” is correct, and folds inwards at its back, the upper or front edge curving over outwards and backwards, showing part of the inside of the burr.

In consideration of the discussion that has taken place on the question raised by the Kennel Club, whether the “tulip” ears should be a disqualification for a Bulldog, the accompanying diagrams of the ear-carriage may prove of interest. These diagrams help to show how much the ear-carriage affects the expression of the head.

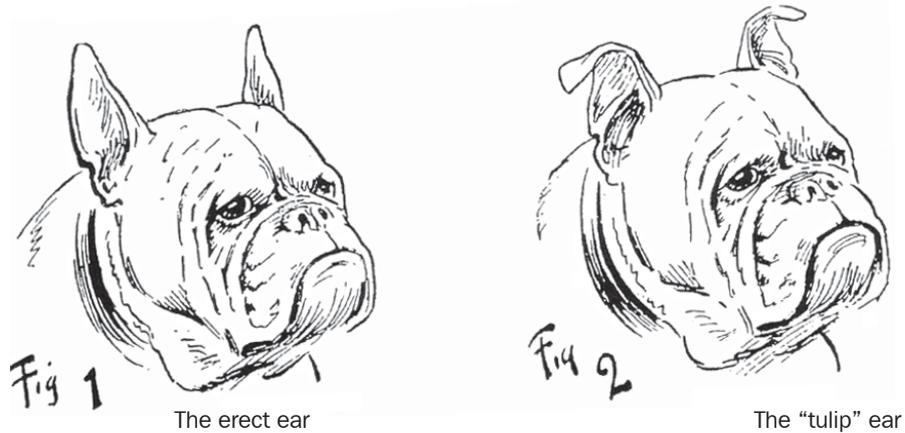


Fig. 1. This ear-carriage was common among the old-time Bulldogs, in the bull-baiting days, as may be seen from many of the old prints of the period. This was, undoubtedly, the form of the ear of the dog in his wild state, before he came in contact with civilisation. Wild animals invariably have this form of ear.

Fig. 2. This may be said to be the first stage of development of the “rose” ear, and (according to the old prints) this was the prevailing form amongst the bull-baiting dogs. Though undeveloped from the modern point of view, it cannot be said to have any suspicion of malformation.

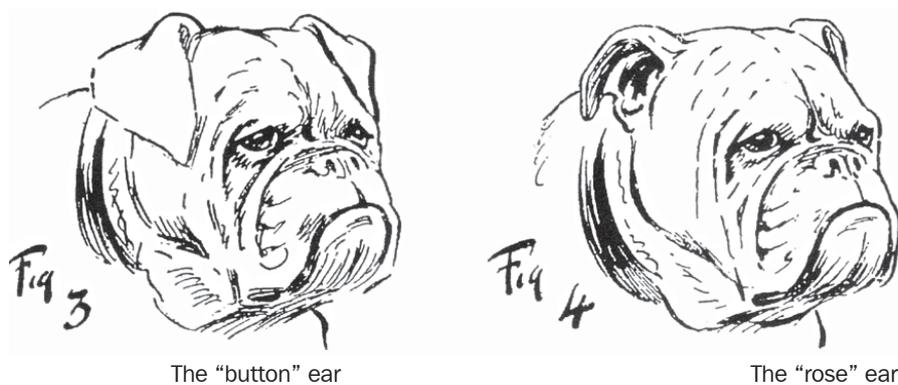


Fig. 3. This cannot be said to be an undeveloped ear, and it may not be malformed; but the carriage of the ear is so much at variance with the requirements of the modern Standard, and its effect so detrimental to the expression of the dog, that, practically, it may be considered as a malformation. Falling, as it does, across the head, it not only has the effect of diminishing the apparent size of the skull, but quite destroys the expression of an otherwise fine head.

Fig. 4. This is the form of ear that fulfils the requirements of the modern Standard, and is undoubtedly the form that sets off to the best advantage the head of the Bulldog. Its lines are in harmony with those of the skull, and it has the effect of increasing the size of the skull without, in any interfering with the alert expression of the dog.

● MOUTH

The jaw should be broad and square and have the six small front teeth between the canines in an even row. The canine teeth or tusks wide apart. The teeth should not be seen when the mouth is closed. The teeth should be large and strong. When viewed from the front, the underjaw should be centrally under the upper jaw to which it should also be parallel.

● NECK

Should be moderate in length (rather short than long), very thick, deep and strong. It should be well arched at the back, with much loose, thick and wrinkled skin about the throat, forming a dewlap on each side, from the lower jaw to the chest.

● FOREQUARTERS

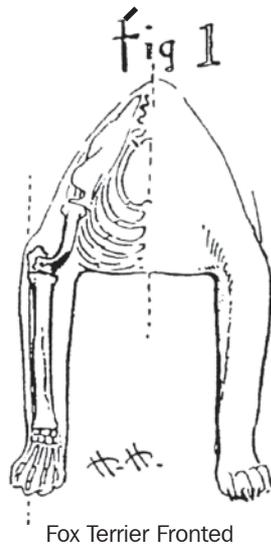
The shoulders should be broad, sloping and deep, very powerful and muscular, and giving the appearance of having been “tacked on” to the body. The brisket should be capacious, round and very deep from the top of the shoulders to the lowest part where it joins the chest, and be well let down between forelegs. It should be large in diameter and round behind the forelegs (not flat-sided, the ribs being well rounded). The forelegs should be very stout and strong, set wide apart, thick, muscular and straight, with well-developed forearms, presenting a rather bowed outline, but the bones of the legs should be large and straight, not bandy or curved. They should be rather short in proportion to the hindlegs, but not so short as to make the back appear long, or detract from the dog’s activity, and so cripple him. The elbows should be low, and stand well away from the ribs. The pasterns should be short, straight and strong.

The Shoulders and Forelegs.

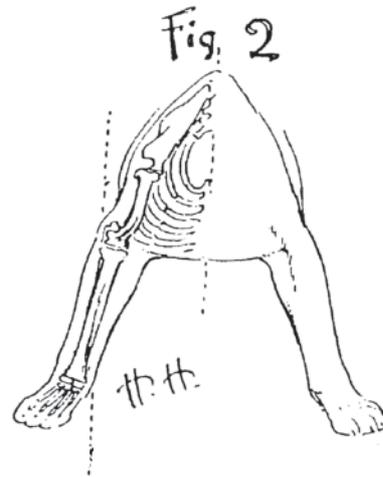
In considering the body qualities of the Bulldog, the shoulder formation and front should rank as of first importance. The great width of front is one of the distinctive characteristics of the breed, and is considered of so much importance among fanciers that, however perfect a dog may be in other respects, his failure in this one respect defeats his claims to high-class honours.

The beginner in the fancy will do well to make the consideration of this part his first care. It will be found that to be able to tell whether a dog is perfect in this respect is not such a simple matter as may appear at first glance, and there are many defects and malformations not easily discerned by the uninitiated. Wide placed forelegs are in themselves not all that is required in a good front, these may be badly formed or turned, or placed on a very defective shoulder formation; or the shoulders may be “tight” and the width produced by misplacement at elbows. Again, it is not beyond suspicion that sometimes the side front has been developed by artificial means in puppyhood by unscrupulous breeders. In endeavouring to detect these defects the action of the animal is worthy of careful study, as it is unusual where there is a defect of the shoulder formation for the dog to be possessed of that freedom of action seen in the perfect specimen.

The diagrams show some of the principal defects as well as the perfect formation.



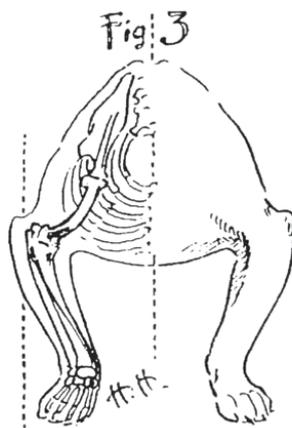
Fox Terrier Fronted



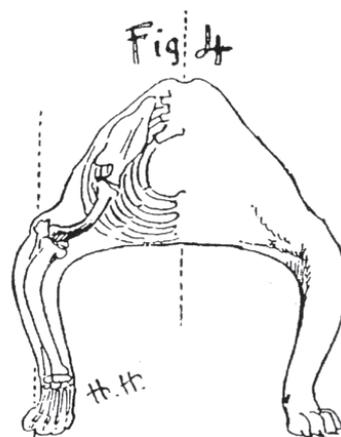
Same construction as Fig. 1 (only forced)

Fig. 1 shows what is known as the Fox Terrier front, the legs are long and wanting in substance, and the shoulders tight. This form does not allow for the width of chest so characteristic of the Bulldog, and necessary for the full development of the organs of the chest.

Fig. 2. The same shoulder formation as Fig. 1, the only difference being in the placing of the feet. Sometimes, by habit or by training, a dog gets into this way of placing his feet, and is credited with a wider front than he really possesses.



Extreme Front (Rickets)



Artificially made Front

Fig. 3. This is a malformation usually associated with rickets. The shoulder formation is not sound, and the width is depending a great deal upon the elbow being unduly turned outwards. The pasterns are turned too much inwards, and the foot turned too much outwards.

Fig. 4 shows an abnormal development of the width of front, inconsistent with strength or freedom of action. Where there is this excessive width and bend in the bones of the forearm, there is always a suspicion that artificial means have been resorted to in early puppyhood to produce this result.

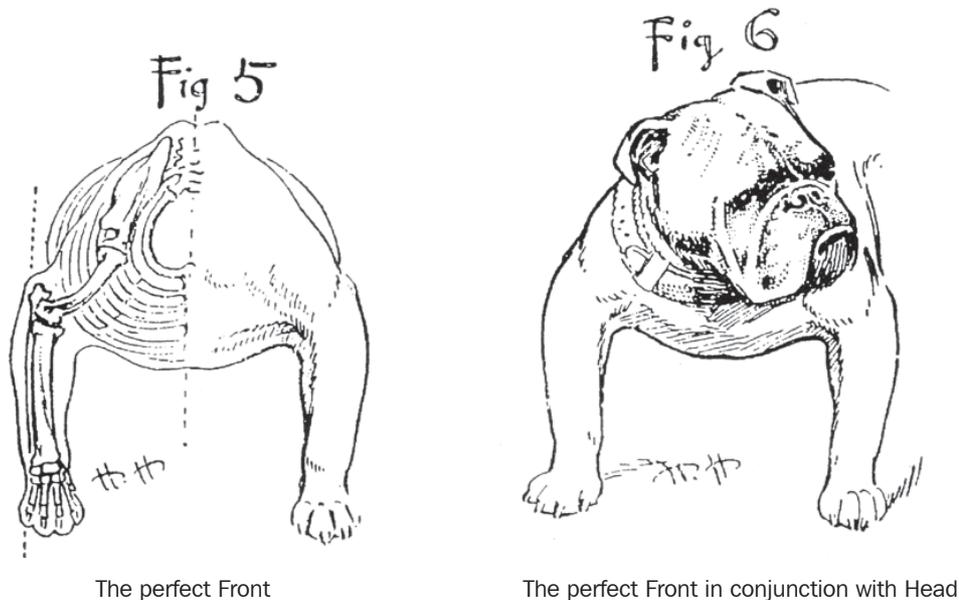


Fig. 5 shows the perfect front with the correct placement and formation of shoulders. Here we have the width of front with slanting shoulders, great substance in limbs and depth of brisket combined with straightness of bone of the forearm, the necessary turn at elbow, and the feet placed with the toes turned slightly outward, giving firmness to the stand.

Fig. 6 shows the perfect front in conjunction with neck and head.

● **BODY**

The chest should be very wide, laterally round, prominent, and deep, making the dog appear very broad and short-legged in front. The body should be well ribbed up behind, with the belly tucked up and not pendulous. The back should be short and strong, very broad at the shoulders, and comparatively narrow at the loins. There should be a slight fall to the back close behind the shoulders (its lowest part), whence the spine should rise to the loins (the top of which should be higher than the top of the shoulders), thence curving again more suddenly to the tail, forming an arch – a distinctive characteristic of the breed – termed “roach back”.

The Ribs, Chest and Loin.

There is, perhaps, no line in the whole composition of the form of the Bulldog which is of more importance than that which gives the depth of chest and the “tuck-up” of loin. In lines of construction it is a truism that fitness and beauty cannot be separated, and in no case is this more applicable than when considered anatomically. Chest development is of as great importance for strength and endurance to the animal as to the athlete, and flabbiness equally detrimental. Keeping this in mind, the great importance of the full development of this line will be allowed, for the depth of brisket, “tuck-up” at loin, and “spring” of rib are the outward symbols of lung power and activity; and no less surely are the shallow brisket, the flat sides, and pendulous belly associated with the feeble, listless and decadent specimen.

In the show ring, where it is impracticable to judge of a dog's fitness by tests of strength or endurance, it is surely of the more importance that the outward symbols of these qualities should receive their due share of attention, and no greater mistake is made at our shows than when a Bulldog, obviously deficient in these qualities, is awarded high honours, and nothing is more at variance with the true fancier's ideals.

Though the modern dog is not called upon to emulate the deeds of his heroic ancestors, there is no reason why any of those obvious signs of feebleness or decadence should be tolerated in show specimens. On the contrary, the modern dog, with all the scientific attention that has been paid to his breeding and rearing, should – in appearance, at least – be the very embodiment of strength, endurance and activity.

The diagrams here are arranged to show the desirable and undesirable form of brisket and "tuck-up" at loin, as well as the badly sprung rib.



Fig. 1 shows the line of the shallow chest and brisket and the flabby, pendulous belly. It is out of the question to expect a dog thus poorly developed to be possessed of much strength or activity. The shallowness of brisket does not allow sufficient space for the full development of lungs and organs of the chest. The clumsiness or weight under loin interferes with the free action of the hindquarters, thus affecting the activity of the animal. The whole line of the brisket and "tuck-up" – which ought to be one of the most beautiful lines of the animal – is rendered uninteresting and meaningless.

Fig. 2 shows the line of the deep brisket well "tucked-up" at loin. The deep, capacious brisket allows ample room for full lung development. The clean cut-up at loin allows the fullest freedom to the hindquarters with the minimum of weight, and gives a line that at once stands for strength, activity and beauty combined.

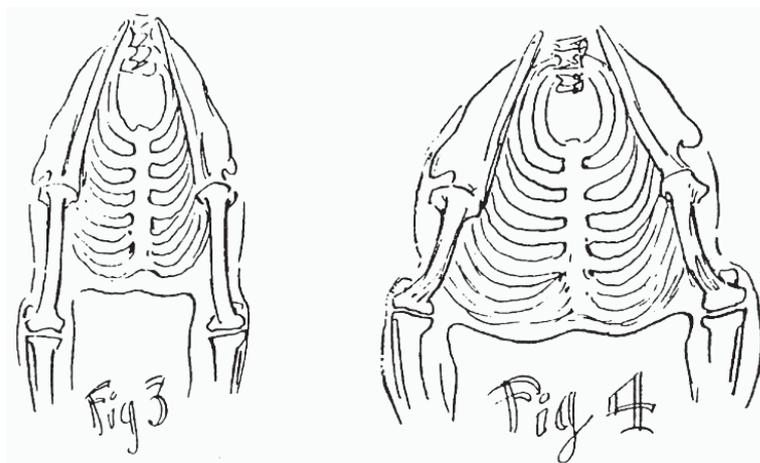


Fig. 3. Front view of the ribs in flat-sided, badly developed specimen. It will be seen here there is insufficient roundness or “spring” of the ribs.

Fig. 4. Another front view of the ribs in a well developed specimen. The ribs are well rounded or “sprung” at the fullest behind the shoulders, giving ample capacity for the full development of the organs of the chest. An animal with this formation will always give the direct impression of strength and power, never associated with flat sides and shallow brisket.

The Back

In the evolution of the Bulldog from the earliest times to the present day there has been perhaps no single characteristic more distinctive of the breed than the “roach” or “wheelback”. That this was a striking characteristic of the old-time dog there cannot be the slightest doubt, the prints of the period almost invariably showing the dog perfect in this particular. Unfortunately, the same cannot be said about many of our present day dogs. From the show-bench point of view alone, this a matter of sincere regret, for nothing gives more gracefully, the impression of activity and strength than do the beautiful lines of the perfect “roach back”. It is to be hoped that breeders are alive to this deficiency in the modern dog, and do their utmost to preserve those lines, so much beloved by admirers of the breed, particularly those of the “old school”.

These diagrams illustrate some of the imperfect forms of back, most common in the modern Bulldog, as well as the perfectly formed “roach-back”.



Fig. 1. The “straight back”. However desirable in certain other breeds, this form is thoroughly undesirable in the Bulldog, anything in the nature of a straight line being utterly out of harmony with every other aspect of the dog. The “straight back” is necessarily accompanied by the high set-on tail.

Fig. 2. The “saddle” or “swamp back”. Dogs having a tendency to be lengthy in back often have this form. This is undoubtedly a weak form, and is sometimes confused by the novice with the “roach back”, but it will be observed that the line sinks with a rather sudden curve behind the withers and is inclined to rise towards the stern.



Fig. 3. The “arched” or “camel back”. Even among the more discerning this form often passes as the genuine “roach back”, and this is not surprising, as it sometimes takes the closest and most careful attention on the part of the observer to distinguish between the two. It will be noticed that the curve of the spine starts abruptly behind the wither, going with one sweep to the stern.

Fig. 4. The “roach” or “wheel-back” – the perfect form. There is a slight fall to the back close behind the withers, whence the spine rises to the loins, thence curving again more suddenly to the stern.

● HINDQUARTERS

The legs should be large and muscular, and longer in proportion than the forelegs, so as to elevate the loins. The hocks should be slightly bent and well let down, so as to be long and muscular from the loins to the point of the hock. The lower part of the leg should be short, straight and strong. The stifles should be round and turned slightly outwards away from the body. The hocks are thereby made to approach each other, and the hind feet to turn outwards.

The Hind Legs.

In considering the merits of a Bulldog, the forelegs and front are always likely to receive their full measure of attention, while anything short of an actual deformity in the hind legs is often passed over as of comparatively little importance. When it is considered that, to a great degree, the animal depends on the strength and formation of the hind legs for his activity, this is a matter of no small wonder, especially so in the case of the Bulldog, in whom activity is so much to be desired. Again, it is in no small measure that the long graceful lines of the rear pastern contribute to that nobility and elegance of appearance so much admired in the perfect specimen.

It will be endeavoured, by means of the accompanying diagrams, to point out a few of the more common defects in the hindquarters of the present-day dog, and to show the construction of the limb that produces the desired appearance of elegance, strength and activity.



Fig. 1 shows what is perhaps the most common defect of the hind leg, viz., the straight hock – not at all a pleasant formation when in repose and giving a “stilted” effect to the action of the animal. It also affects the appearance of the foot, giving the effect of an upward thrust to the toes.

Fig. 2 shows a malformation the opposite direction to that in Fig. 1. Here the bend of the hock is over-pronounced, giving the appearance of want of firmness to the “stand” of the animal, and is often accompanied by a weakness at the stifle and a hare-foot.

Fig. 3 shows a particularly ungainly formation known as “cow-hock”. Here the hock is turned inward, consequently the stifle and toes turn too much outward. This defect gives a shuffling effect to the action of the animal

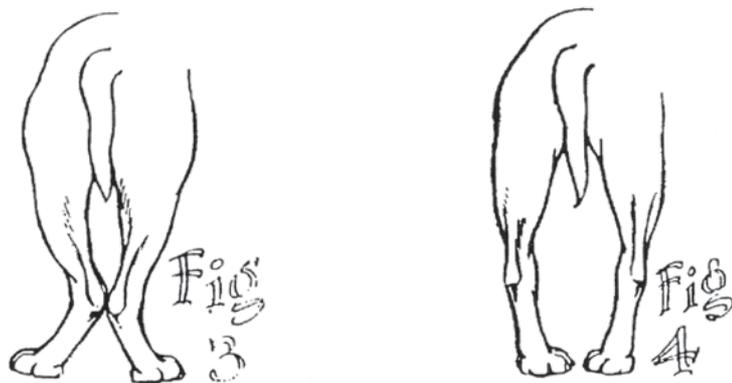


Fig. 4. A dog with this malformation is said to be “pigeon-toed”. It is a defect in the opposite direction to that shown in Fig. 3. Here we have the hock turned outward causing the stifle and foot to turn inward. This also gives a very ungainly effect to the dog’s action.

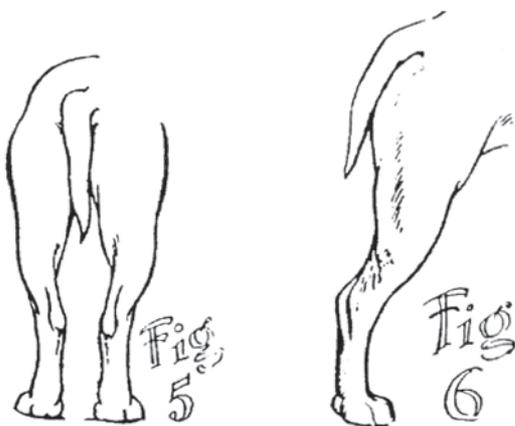


Fig. 5 and 6 show the perfect formation from different points of view. In Fig. 5 it will be seen that the hock is slightly turned inward, giving a slight outward turn to the stifle and foot.

Fig. 6 shows the perfect bend of the hock with the long muscular lines from the loin to the point of the hock; the lower part of the leg short, straight and strong.

● FEET

The hind feet, like the forefeet, should be round and compact, with the toes well split up and the knuckles prominent. The forefeet should be straight and turn very slightly outward, of medium size and moderately round. The toes compact and thick, being well split up, making the knuckles prominent and high.

In connection with the various points of a Bulldog, perhaps no minor point is more generally overlooked than the feet, and it is curious how few breeders there are who take the smallest trouble over this point. There can be no doubt that bad feet not only take away from the appearance of a dog, but do so much to impair his activity and vigour as to have a deleterious effect upon his general health.

A Bulldog, to enjoy perfect health should be able to romp and play as actively as a kitten, but this impossible unless he is possessed of perfectly sound feet. It is surely time that this point was given more attention, considering that some of our prize dogs today could not be depended upon to walk half a mile of the road without being completely used up.

From this point of view alone, bad feet are a serious enough defect, as many a fancier knows from sad experience. It is no joke to have to pick up and carry for even a short distance a dog of the desired 55lbs (25kg) weight – a very undesirable weight under the circumstances!

In Fox Terriers and other breeds, the feet are considered a point of the first importance, and there is no reason why it should not be considered of equal importance in the case of the Bulldog. An animal with such a massive head and heavily constructed forequarters must necessarily require sound, compact and well-padded feet to support his weight.

From the show-bench point of view, many a dog with an otherwise shapely foreleg is spoiled by unsound or badly turned feet. As there has been lately some discussion in Bulldog circles on what really constitutes the correct formation of the Bulldog's foot, probably the accompanying diagrams will help to make this point better understood.



Fig. 1. This is the “splayed” or “duck” foot. Here there is obviously a serious deficiency of strength in the muscles of the foot, causing wide spaces between the toes. This gives a very undesirable “sprawly” effect to the foot, even affecting the correct growth of the nails. This, in itself, is sufficient to cause the dog to be easily lamed, the nails not being in the proper position to afford the necessary protection to the toes. Taken altogether, a dog with feet of this formation makes a very poor attempt at running, and is quickly used up even at walking.

Fig. 2. The “hare foot”. This is another weak and undesirable form of foot, though not so unsightly as that shown in Fig. 1. A dog with “hare feet” is usually also narrow-fronted, and often “down on pasterns” as well, and is incapable of doing much running or walking.



Fig. 3. The defect in this formation is more in the turn of the foot and in the pasterns than in the foot itself. Though it is desirable and according to the Standard that the foot should have a slight outward turn, here we have it much overdone, and when this is the case there is always a strong suspicion of weak pasterns, a serious defect in a Bulldog.

Fig. 4. The perfect foot; a sound, compact formation, with the desired very slight outward turn. The toes are well split up, but without much space between. The knuckles are prominent and high. The foot is medium size, moderately round, with large pads. A dog with this formation is active on his feet, and not easily lamed.

● TAIL

The tail, termed the “stern”, should be set on low, jut out rather straight, then turn downwards. It should be round, smooth and devoid of fringe or coarse hair. It should be moderate in length – rather short than long – thick at the root, and tapering quickly to a fine point. It should have a downward carriage (not having a decided curve at the end), and the dog should not be able to raise it over its back.

A serious fault in the present day Bulldog is the high set-on and badly carried tail. As this fault is an increasing rather than a diminishing quality, it seems as if the time has arrived when the breeder will be compelled to give this matter his more serious attention. Probably in no other breed has the tail-carriage so much effect on the general appearance of the animal as it has in the case of the Bulldog. A tail low set on, with unobtrusive carriage, has a powerful effect in giving the necessary “finish” to a dog. On the other hand, there is no more serious blemish on an otherwise fine specimen than the high set on, “gaily” carried tail. Though in many other breeds this may be a very desirable point, it is thoroughly out of harmony with the general lines of the Bulldog, and even tends to make him look ridiculous.



Fig. 1. This is the high set on and coarse tail, which is invariably accompanied by the straight back, and is a very bad fault, even should the dog be trained or cowed to keep it down on special occasions.

Fig. 2. This is the high set on, coarse and gaily carried tail, which effectually tends to destroy all Bulldog character.

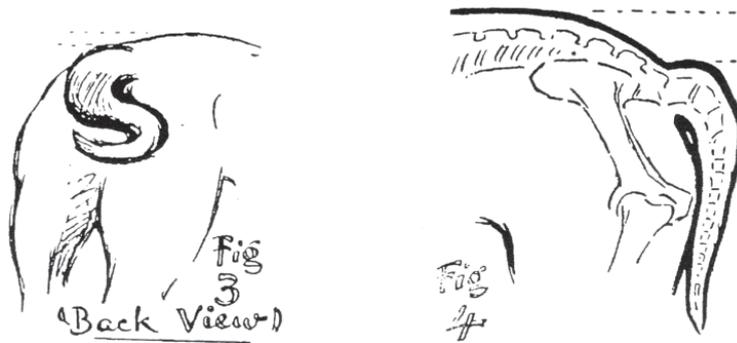


Fig. 3. This is a malformation and is known as the “kink” or “screw” tail. This formation is, unfortunately, very prevalent at the present time. Indeed, there are still to be found fanciers who are under the belief that this is the correct form of tail. Though this tail does not detract from the general appearance of the dog to the same extent as do those shown in Figs 1 and 2, it is certainly a most offensive form.

Fig. 4. This is the perfect tail, correct to Standard requirements, low set on, nicely tapering to the point, and carrying out harmoniously the graceful sweep of the rear pastern.

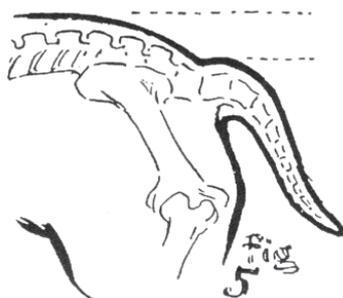


Fig. 5. Shows the carriage of the perfect tail when the dog is on the alert or excited. Even under these conditions there is nothing obtrusive about the carriage. It will be observed from Figs 4 and 5 that though the set on to the spine is decidedly firm there is not the slightest tendency towards gay carriage.

- **GAIT/MOUMENT**

From its formation the dog has a peculiar heavy and constrained gait, appearing to walk with short, quick steps on the tips of its toes, its hindfeet not being lifted high, but appearing to skim the ground, and running with the right shoulder rather advanced, similar to the manner of horse in cantering.

- **COAT**

Should be fine in texture, short, close and smooth (hard only from the shortness and closeness, not wiry).

- **COLOUR**

The colour should be whole or smut (that is, a whole colour with a black mask or muzzle). The only colours (which should be brilliant and pure of their sort) are whole colours – viz, brindles, reds, with their varieties, fawns, fallows etc., white and also pied (i.e. a combination of white with any other of the foregoing colours). Dudley, black and black with tan are extremely undesirable colours.

- **SIZE**

The most desirable weight for the Bulldog is:

*25 kgs (55 lbs) for a dog and
23 kgs (50 lbs) for a bitch.*

- **FAULTS**

Any departure from the foregoing points should be considered a fault and the seriousness with which the fault should be regarded should be in exact proportion to its degree and its effect upon the health and welfare of the dog.

- **NOTE**

Male animals should have two apparently normal testicles fully descended into the scrotum.

The following 100 points show the relative values of the Properties mentioned in the foregoing Standard:

MOUTH	5	(Width and squareness of jaw Projection & upward turn of lower jaw Size and condition of teeth	2 2 1	CHOP	5	(Breadth) (Depth (Complete covering of front teeth	2 2 1
FACE	5	(Shortness (Breadth (Depth (Shape and upward turn of muzzle (Wrinkles	1 1 1 1 1	STOP	5	(Depth (Breadth (Extent	2 2 1
EYES	5	(Position (Size (Shape (Colour	2 1 1 1	SKULL	15	(Size (Height (Breadth and squareness (Shape (Wrinkles	5 1 3 2 4
EARS	5	(Position (Shape (Size (Thinness	1 1.5 1.5 1	CHEST & NECK	5	(Length (Thickness (Arch (Dewlap (Width depth & roundness of neck	1 1 1 1 1
SHOULDERS	5	(Size (Breadth (Muscle	2 2 1	BODY	5	(Depth & thickness of brisket (Capacity & roundness of ribs	2 3
BACK ROACH	5	(Stoutness (Width of shoulders (Shape, strength & arch at loin	2 1 2	FORELEGS	5	(Stoutness (Shortness (Development (Feet	1.5 1 1 1.5
HIND LEGS	5	(Stoutness (Length (Shape & development (Feet	1 1 2 1	SIZE COAT TAIL GENERAL APPEARANCE		5 5 5 10	
			<u>35</u>			Carried forward	<u>35</u>
							<u>100</u>

AN EASY GUIDE TO JUDGING THE BRITISH BULLDOG BY W.F. (BILL) O'HEHIR

The British Bulldog is universally accepted as one of the most, if not the most, difficult of all dogs to judge. He is a dog that is without question a connoisseur's breed and, therefore, requires a deeper understanding and appreciation of his various parts, more than most other breeds. Too often he is either accepted or rejected by the show ring judge, purely on the quality of his underjaw, with little, if any, consideration being given to his many other attributes or required characteristics. Without discounting the importance of a correct Bulldog underjaw, of equal importance is his body shape, topline, tail set, hindquarters, ribcage, front and feet, plus correct head properties – eyes, ears and stop.

The three words so often used in dog circles, type, balance and soundness are of major importance when assessing the qualities of the British Bulldog. As the Standard states, the first impression the dog as a whole makes on the eye of the judge is to be considered; does he measure up at a glance to your mental image of a quality British Bulldog, low in stature, compact and heavily built, short coupled and active? This is type.

Do all parts fit together making a complete and harmonious outline with no possibility of the exhibit distracting by being either too large, too small, too low, too high, too long? — for this would distract from what is known as balance.

Is the sound of limb, allowing for the peculiarities required in the Standard, such as the roach back, elevated hindquarters, undershot jaw, the peculiar, heavy and constrained gait; is the sound of sight and hearing? — all of these come under the category of soundness. Without elaborating again in detail on the Standard, I offer my interpretation of a quick guide to assessing the qualities of a well made British Bulldog.

First impressions are important, he must convey a picture of substantial substance. Viewed from the front, he should give the impression of vast strength, low in stature, quality bone; shoulders tacked onto the outside, with the body slung between the forelegs; deep brisket forming a square inside the forelegs, with bowing on the outside of the legs; round compact feet, either straight ahead or turning slightly out to support the weight. Viewed through the front legs, one should see the hind feet, indicating narrower hindquarters than the front, confirming that we have a pear-shaped body.

The head should be massive, but of equal importance it must balance the whole dog, it must never be so large as to destroy the symmetry nor too small. The overall head should be brick shaped, and must have good length and depth — this applies in particular to the skull. The ears are small, (rose shaped) and quite thin, and are situated at the extreme edges of a flat skull. In no way are the ears to be pricked, button or tulip, nor thick and heavy.

The skull should be completely flat, very large, and should measure, in circumference (round in front of ears), at least the height of the dog at the shoulder. From side on, the head should appear very high, and very short from its back to the point of the nose. The forehead is flat with loose wrinkles, with a well defined furrow, centrally placed and traceable from a very deep stop to the apex. The face should be as short as possible, measured from the front of the cheek bones to the nose, and the skin should be deeply and closely wrinkled.

The muzzle should be short, broad, turned upwards and very deep from the corner of the eye to the corner of the mouth. The nose should be large, broad and black, with large open nostrils, and the top of the nose should be deeply set back almost between the eyes. If you were to lay a pencil in a flat line on the face of a Bulldog, the tip of the skull, the tip of the nose and the tip of the underjaw should be in a straight line, this is known as layback in the breed.

The flews (chops) should be thick, broad, pendant and very deep, hanging completely over the lower jaw at the sides, not the front. This area appears to go unnoticed by today's judges, as we see far too many "frog faces" in our breed today — similar to what is required in the French Bulldog. The jaw should be broad, massive and square, and the lower jaw should project considerably in front of the upper and turn up. The eyes should be situated low down in the skull, as far from the ears as possible. The eyes and the stop should be in the same straight line, they are round, moderate size, neither sunken nor prominent, and must be dark.

The lower jaw should be broad and square and should be centrally placed under the upper jaw, to which it must also parallel. If a centre line was drawn vertically through the head, each side should be a mirror of the other in its make and shape.

The neck is very thick and strong, of moderate length, well arched to denote strength with dewlap. Beware of the neck which is too short or almost non-existent, giving the impression of the head being stuck back on the body.

The body is short, with well sprung barrel type ribs, good tuck up, with a reasonable amount of loose skin all over.

The topline is roached with elevated hindquarters, and a low set tail. Beware of the flat topline and the sway or camel backs that are too often seen. The hindquarters are higher than the front, and somewhat lighter made than the heavier made forepart, this giving the desired pear shape to the body when viewed from the top. This does not mean we want an exaggerated pear shape, with too light hindquarters, for this would limit the strength required, plus result in lack of balance.

The tail of a Bulldog, although described in detail in the Standard, does, however, come in all shapes and sizes, varying from a tight twisted curl, right through to the old fashioned pump handle type found on the Staffordshire Bull Terrier. Personally, I accept all types of tails, providing the setting on is low, a far more important feature, as it donates correct roach and the exhibit does not possess a dead straight topline.

Apart from the higher elevation, correct hindquarters should give the impression of being slightly cow hocked, with the stifles turned slightly out from the body, thus resulting in the hocks slightly facing each other, making the feet turn slightly out. Please note the word slightly.

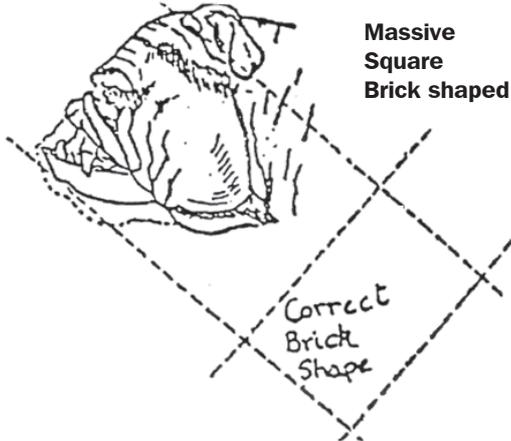
Colour is of little importance, providing that you remember that black, black and tan and dudley are not acceptable.

The weight and size are wide open for discussion. In my 42 years ownership of the breed, I have seen as many good big Bulldogs as I have small ones. Balance and activity are more important, but with all things equal, as near as possible to 25 kgs (55 lbs) for a dog and 23 kgs (50 lbs) for a bitch is to be considered correct. But please do not penalise an otherwise good specimen on size alone.

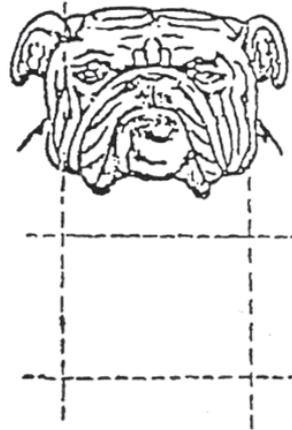
In conclusion, I draw your attention to the reference in the Standard under General Appearance, that due allowance be made for the bitch, which is not so grand or as well developed as the dog. This area, I feel, is too often overlooked by our modern day judges.

THE BRITISH BULLDOG IN SIMPLE TERMS

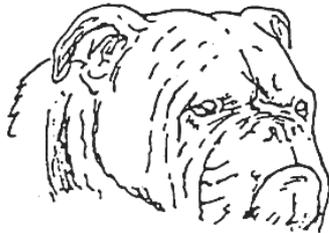
Head — Side view



Front view



Ears. The "Rose Ear" – the correct form. Sets off head to best advantage.



The "Button Ear" – diminishes apparent size of skull and destroys expression. A fault.



Marred by badly carried ear



Wrinkle. Fine, not ropey. **Nose.** Black, wide nostrils. Well back, top of nose in line with eyes. **Eyes.** Dark, set well down the head. **Stop.** Deep indentation. **Jaw.** Broad and square. Lower jaw projecting considerably in front of upper. Jaw curved.



Correct type with upward thrust and retaining the curve throughout.



Over prominent, long and straight jaw. This is undesirable and usually accompanies want of depth through the face.

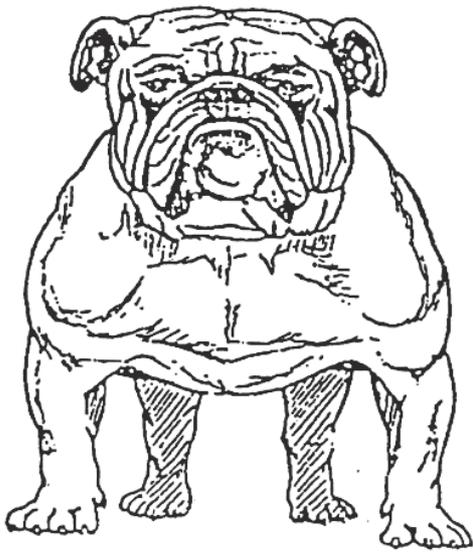


Straight jaw with turn up only at extreme front. Perhaps worse fault than previous one. Usually accompanies a tendency to get narrow and pinched in front.

Teeth. Six (6) incisors in an even row. Canines large, wide apart and level with each other (not wry).

Neck. Moderate and strong, well arched at back Dewlap.

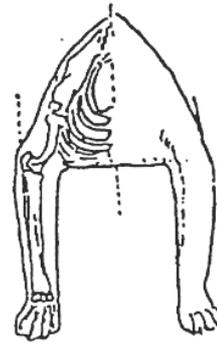
Front Legs. Wide apart, short, stout and strong. Straight on inside, turn of forearm to give slightly bowed effect. Front feet slightly east-west.



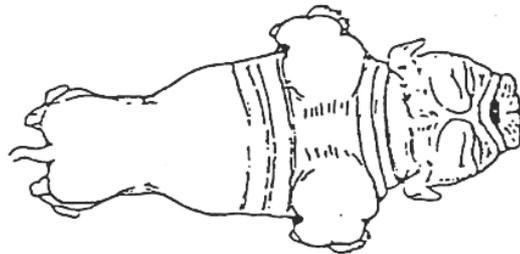
Front view good.

Chest. Wide and deep.

Body. Barrel ribs, short, roached.

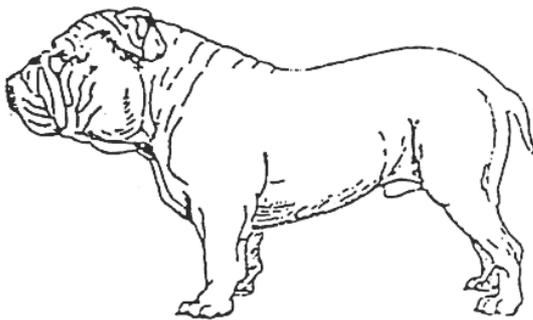


Fox Terrier fronted. Legs long and wanting in substance and the shoulders tight.

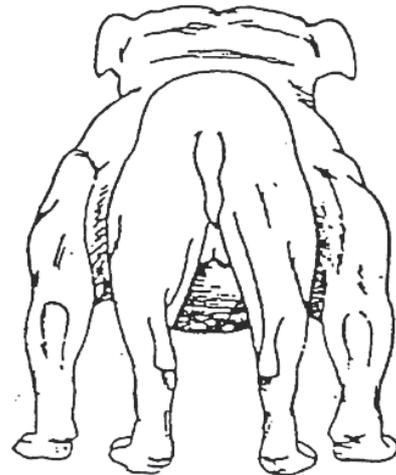


Top view good.

Pear shaped when viewed from top.



Side view good.



Rear view good.

Hindquarters. Longer than front legs. Narrower than front legs. Good thigh, short rear pasterns, Hocks slightly approach each other. Feet slightly east/west.

Feet. Well knuckled up.

Tail. Set on low, tapering from root, moderate in length. Not gay.

Gait. Side in front, leading off with one shoulder advanced. Rear movement short, quick steps on tips of toes. Hind feet not lifted high (not powering from behind), appearing to skim the ground.

Colour. Any colour except black, black and tan or dudley.

Size. Dogs 25 kgs (55 lbs). Bitches 23 kgs (50 lbs)

REFERENCES

The Perfect Bulldog in Word and Picture by J. Hay Hutchison.

From a reprint by the Bulldog Club 1977, reprinted by them as a service to Bulldog lovers worldwide. The text and illustrations have been re-arranged to suit ANKC format, but nothing has been added or deleted with the exception of minor grammatical corrections.

Ann Mitchell, ANKC Breed Standards Coordinator.

Brief History — Jean Muir Grant, Life Member — The British Bulldog Club of Vic. Inc.

Head drawing and references by John Tuck (England)

First appeared in the British Bulldog Quarterly Vol.2, No: 2 July 1956.

The British Bulldog in Simple Terms — supplied by Ken Winter, President, The British Bulldog Club of Western Australia.

Taken from the New Zealand Kennel Gazette Vol. 28, No: 1 February 1988.

Drawings taken from *The Bulldog* by Enno Hyer

The Complete Bulldog by Bailey Haynes

The Perfect Bulldog in Word and Picture by Jay Hutchison.

An Easy Guide to Judging the British Bulldog

by W.F. (Bill) O'Hehir, Australian All Breeds Judge.

President, National Bulldog Council (Australia).

President, The British Bulldog Club of Victoria Inc.

Life Member, Victorian Canine Association Inc.

Life Member, The British Bulldog Club of Victoria.