



**3RD INTERNATIONAL BOLOGNESE & MALTESE SYMPOSIUM
FCI JUDGES MEETING
HELSINKI, FINLAND 7.8.2014**

**THE FINNISH BOLOGNESE CLUB & THE FINNISH MALTESE CLUB
IN COOPERATION WITH
THE FINNISH TOYDOG ASSOCIATION & IL CLUB DEL BOLOGNESE E MALTESE**

WITH SUPPORT BY



THE FINNISH SHOW JUDGES' SOCIETY

B

BOLOGNESE

A BREEDER'S PERSPECTIVE

FREDRIKA RÖNQUIST

KENNEL HUNKY-DORY, SWEDEN

FREDRIKA RÖNQUIST MD GP

Specialist in Occupational Health

First dog 1974: Dual Purpose Labrador Retriever

Kennel name: Hunky-Dory

Kept and trained/shown/bred or hunted with several breeds:
GSD, Malinois, Min. Schnauzer, Border Terrier, Smooth Coated
Foxterrier, Labrador Retriever, Curly Coated Retriever, Lagotto
Romagnolo, Standard Poodle,
Bolognese.



B

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HOW THE BOLOGNESE CAME INTO MY FAMILY 1999

“A DOG FOR A PRINCESS...”



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HOW THE BOLOGNESE CAME INTO MY FAMILY 1999

Text for the previous slide “A DOG FOR A PRINCESS...”

When our daughter Lotten was 4 years old she told me, crying and begging, that she wanted a dog that was smaller than our Lagotti. A dog that she could train and take for a walk – a dog for a princess! I thought that a Bolognese could do the trick so I looked around in Sweden for some time. When I saw the off spring of CH Cornelio Dell’Antica Storia in the show ring I found what I had been looking for. The Bolognese I had seen previously in Sweden were too big, too long in body and too low on legs. They also had coats that were hanging down along their bodies! Thus our first Bolognese entered in our lives.

Here she is (SENOCH Chantli’s No One Sparkling Joy, previous page) at her first show in puppy class shown by Lotten aged 5, some time later when we had learned more about coat care... with two of her Lagotti friends and at Vadstena INT Show in 2003 where she was BOB with a record entry of 13 with Mr. Francesco Cochetti judging at Vadstena International 2003.

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REQUISITES FOR QUALITY BREEDING

General knowledge of dog anatomy, conformation, mentality, health issues and breeding principles.

Respect for other breeders, both past and present.

Breed specific, profound knowledge – Breed history, development, utilization,
breed standard(s), health.

Willingness to share your knowledge and experience as well as learning from others.

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REQUISITES FOR QUALITY BREEDING

Text for the previous slide “REQUISITES FOR QUALITY BREEDING”

I recommend all that want to achieve profound knowledge of the Bolognese to learn Italian well enough to understand the breed standards and to be able to read the following books:

- *Il Bolognese e Il Bichon à Poil Frisé* by Gianfranco Gianelli (who bred both these breeds with the prefix di San Miliano)
- *Il Bolognese* by Fabrizio Bonanno
- *Obiettivo Zootecnico Sul Bolognese* by Federica Brambilla Bonanno

The authors of the two latter are husband and wife breeders with the prefix di Platino Iridio.

Much information is lost in translation and at least concerning the bite there is a mistake in the translation from Italian to English.

Learning Italian also makes it easier to learn more about the breed from Italian breeders and judges.

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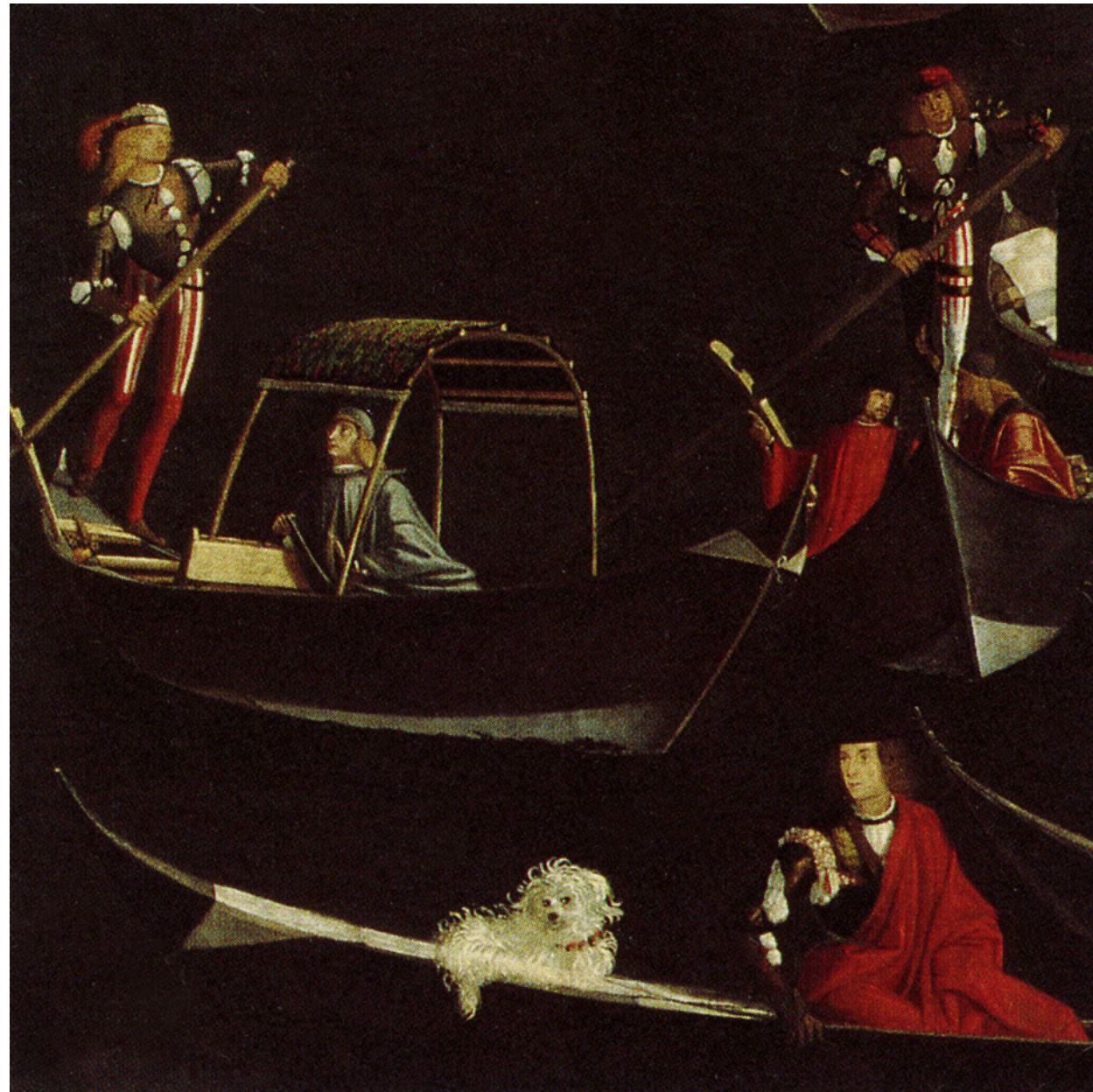
A BREED FOR THE NOBILITY



Vittore Carpaccio: *Miracolo della croce a rialto* (ca. 1496)

B

A BREED FOR THE NOBILITY



Vittore Carpaccio: *Miracolo della croce a rialto* (ca. 1496) detail

B

A BREED FOR THE NOBILITY



Lorenzo Lotto: *Ritratto di coniugi è un dipinto* (1523)

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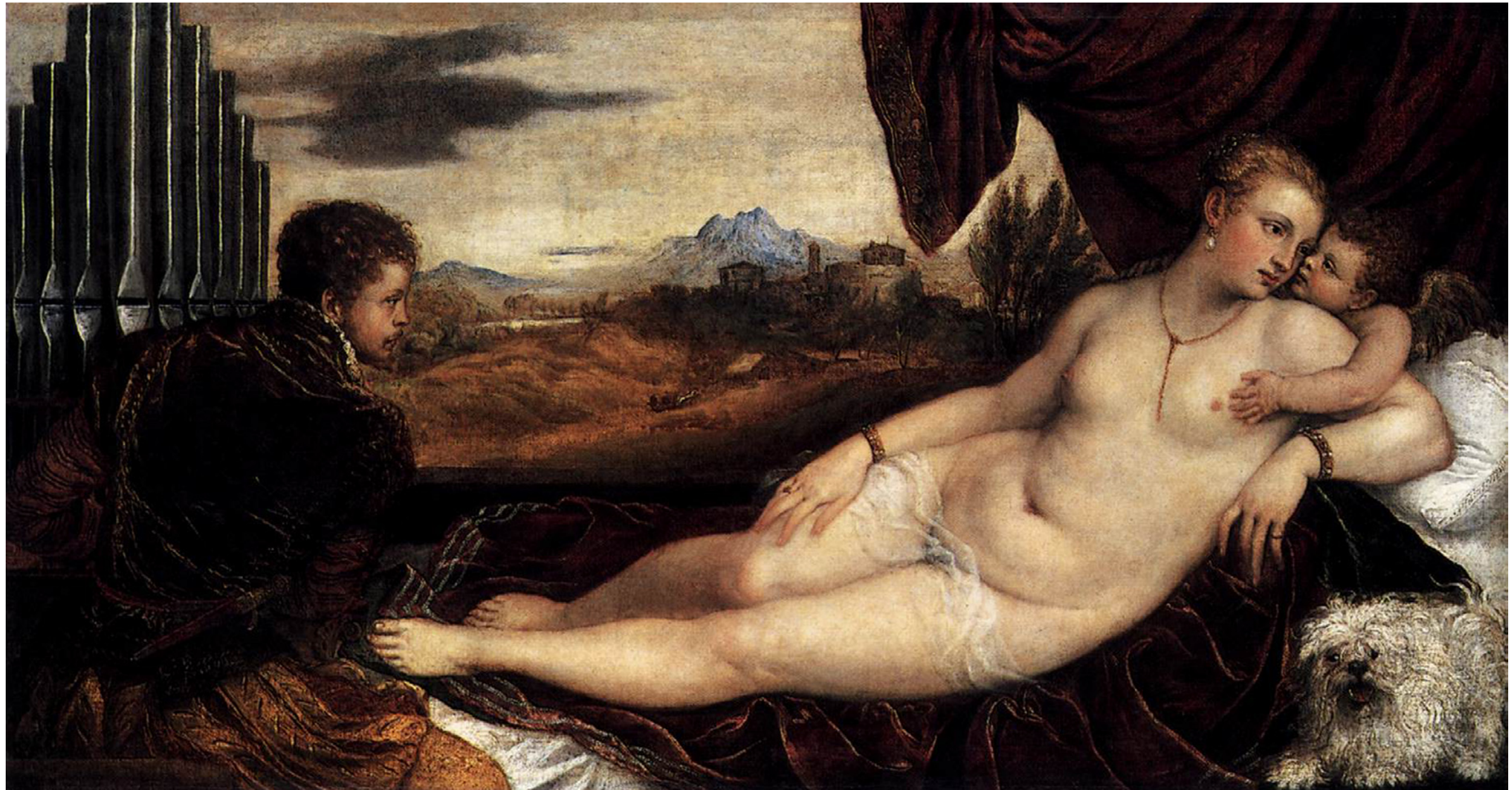
A BREED FOR THE NOBILITY



Lorenzo Lotto: *Ritratto di coniugi è un dipinto* (1523) detail

B

A BREED FOR THE NOBILITY



Tiziano: *Venere, Cupido e un'organista* (1548 – 1549)

B

A BREED FOR THE NOBILITY



Tiziano: *Venere, Cupido e un'organista* (1548 – 1549) detail

B

A BREED FOR THE NOBILITY



Francisco de Goya: *Retrato de la duquesa de Alba* (1794)

B

A BREED FOR THE NOBILITY



Francisco de Goya: *Retrato de la duquesa de Alba* (1794) detail

B

A BREED FOR THE NOBILITY

Text for the previous slides “A BREED FOR THE NOBILITY”

It is well known that the Bolognese was a favourite pet with the nobility in Europe especially during the Renaissance. Some of the influential families are said to have bred them as well. They were never sold but given as highly priced gifts to other noble people and merchants.

The Gonzagas, one of Italy’s most powerful noble houses, are said to have bred them. Cosimo de Medici (1389–1464) brought 8 of these dogs to Brussels to give as gifts to Belgian noblemen and women in the early 1400’s. Philip II of Spain so greatly admired the two Bolognese dogs that he had been given by the Duke d’Este in the 1500’s that he wrote, “These two little dogs are the most royal gift one can give an Emperor.” Catharine the Great of Russia and Madame De Pompadour of France both kept Bolognese and Catherine was also a breeder.

In many famous paintings small toy dogs that look astonishingly much like nowadays Bolognese are pictured together with their rich and noble owners.

In the monumental painting by Vittore Carpaccio “Miracolo Della Croce a Ponte di Rialto“ a small Bolognese is placed in the center, lying in a gondola. This large painting can be seen in Galleria Dell’Accademia in Venice and measures 365cm x 389cm! In “I Nostri Cani” 2001 well known Italian judge, architect and art connoisseur Mr. Giuseppe Alessandra wrote in his article “Il Bolognese di Vittor Carpaccio” that the dog is what is described by the standard: a small white dog with hanging ears, with vivid

continues >

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A BREED FOR THE NOBILITY

expression, a coat that is lifted from the skin, crinkled and shorter on the muzzle than the body. Alessandra continues: through this great work, painted 500 years ago gives testimony to the origins of this beautiful and interesting Italian breed. It is only a short time since the breed in modern time was successfully restored by a few enthusiastic breeders. The dogs in these paintings are small square dogs with crinkled coat, muzzles shorter than the skull, high set ears that are covered with hair hanging down to the throat. The dogs are small enough to be carried around.

B

THE BOLOGNESE IN MODERN TIMES – RISK OF EXTINCTION

Number of registrations / Italy

Information from

Gian Franco Giannelli: *Il bolognese e il bichon à poil frisé* / Fabrizio Bonanno: *Il bolognese*



B

THE BOLOGNESE IN MODERN TIMES – RISK OF EXTINCTION

Text for the previous slide “THE BOLOGNESE IN MODERN TIMES – RISK OF EXTINCTION”

The first Bolognesi were registered by ENCI in 1929 when 7 dogs were included. This is also the year when the first official standard was written. As can be seen in the diagram very few Bolognese were registered in the following decades.

B

THE BOLOGNESE IN MODERN TIMES

The two Bolognesi given by Prince Umberto di Savoia to his fiancée Marie José of Belgium in 1930.
From Gian Franco Giannelli: *Il bolognese e il bichon à poil frisé*.



B

THE BOLOGNESE IN MODERN TIMES

Text for the previous slide “THE BOLOGNESE IN MODERN TIMES”

Still the breed was obviously in high esteem and perhaps considered as a symbol for Italian nobility as Prince Umberto chose to give two Bolognese to his fiancée.

B

BREEDERS IN CRUCIAL TIMES

Nadya Colombo "Electa"

Federico Casabella

Luigia Fumagalli

Maristella Persichi Giaconi "Del Meraviglioso"

Francesca Pezzotti

Adele Walschaerts "del Leone Fiammingo"

Maria & Gian Franco Giannelli "di San Miliano"

Nicola Zizzo "dell'Alfa Centauro"

Alessandro Timpani "dell'Antica Storia"

Federica Brambilla & Fabrizio Bonanno "di Platino Iridio"

Riccardo Viola "Viola delle Lame"

B

BREEDERS IN CRUCIAL TIMES

Text for the previous slide “BREEDERS IN CRUCIAL TIMES”

Fortunately there were a few enthusiast that continued to keep and breed Bolognese in these hard times.

B

A BREED IN DEVELOPMENT

Restoration using other breeds.
The Certificato di Tipicità system – LIR and LOI.

Awareness when selecting breeding stock (and puppy buyers?) of the consequences of
recent breed history and LIR registrations – influence from other breeds.

1983 ENCI Raduno at Galliano al Mugello for a Group of Italian breeds in serious risk of extinction.
ca. 10 Bolognese representing most breeders present.

Very big variation in size and exterior.
Lack of homogeneity, proportions, pigmentation, differences in coat.
Recommendations from ENCI to the breeders.

1993 Gian Franco Giannelli: situation much better.

Strive for smaller dogs (reduce weight by 20%).
Aim for squareness.
Strive for better pigmentation.

B

A BREED IN DEVELOPMENT

Text for the previous slide “A BREED IN DEVELOPMENT”

To restore the breed Italian breeders were – following the meeting 1983 encouraged by ENCI – to use other breeds in their breeding program. We should be very thankful to ENCI and the breeders concerned that they managed so well in this project! As it is still possible to have dogs with unknown ancestors registered as a Bolognese in the LIR register through the Certificato di Tipicità new genes can be introduced. This is of course a great advantage in a breed that needs more genetic variation. However this also calls for carefulness when choosing breeding material as genes that come from dogs with other characteristics than we want in the Bolognese appear regularly. Even very typical and highly merited Bolognese have puppies that bear testimony of this!

B

STANDARDS 1929, 1971 & 1989

Differences concerning body proportions.

1929

Tronco non tanto corto

1971

La lunghezza del tronco, misurata dalla punta della spalla alla punta della natica
è pari all'altezza al garrese.

1989

Costruzione quadrata, la lunghezza del tronco, misurata dalla punta dalla spalla a quella della natica,
è pari all'altezza al garrese

B

STANDARDS 1929, 1971 & 1989

Coat quality.

1929

Pelo lungo, fittissimo, sollevato, molto increspato, che ricopre uniformemente tutto il corpo, salvo il muso ove è più corto. Il pelo, a vista, sembra più forte di quello che invece è in realtà, perchè al tatto è morbido ma non lanoso.

Colore: unicolore bianco puro.

E'tollerata qualche piccola chiazza o sfumatura giallognola.

1971

I peli sono lunghi, a bioccoli, e non aderiscono bene alle parti sottostanti, cioè si presentano sollevati. Coprono ogni parte della testa, del tronco e delle estremità; si presentano meno lunghi sulla canna nasale. Il colore del manto è bianco puro, senza macchie, anche se solo sfumature.

1989

Pelo lungo su tutto il corpo, dalla testa alla coda, dalla linea dorsale fino ai piedi. E' più corto sulla canna nasale. Piuttosto sollevato, e quindi non piatto, ma a bioccoli, non forma mai frangi. Bianco puro, senza alcuna macchia nè sfumature.

B

STANDARDS 1929, 1971 & 1989

Text for the previous slides “STANDARDS 1929, 1971 & 1989”

The three official standards were written at a time when the breed specimen were few and my theory is that the authors of the standards not only considered what these dogs looked like but also what the dogs in the old famous paintings looked like. Fabrizio Bonanno writes in his book that he has the impression that when Dr. Solaro wrote the 1971 standard from just a few dogs he deliberately in some points left possibility for the development and evolution of the breed. For example this applies to the height at withers and weight. That is also what I find probable. At a time when the breed was in risk of extinction the cost of excluding a dog from breeding only because it was too big would probably have been disastrous. The height of 30cm at withers was once the maximum limit for all toy breeds by the way.

I have chosen two examples to illustrate differences between the standards.

- a) Squareness: in the 1929 standard the body is describe as “not too short” but in the 1971 and 1989 the description is that of a square dog. Notice the measuring points.
- b) Coat quality: in my opinion the description of the coat quality is better in the 1929 where the word “increspato” is used. It is best translated into crinkled. The word curly is not correct to use as this is more accurate in describing the coat of the Bichon Frisé. The word “à bioccoli” is probably an error made in the transcription of the standard as this is the Italian word used for the felted cords of the coat of the Bergamasco. It should be “à boccoli”. This error is described by Federica Bonanno in her book.

continues >

B

STANDARDS 1929, 1971 & 1989

In future standards I would be very happy if also a description of the coat quality on the ears and tail was included as this coat differs from that of the body: it is more silky and softer. The coat on the ears should be left long and hanging, not cut short. It is the silky hanging coat that makes the ears look long and pending as the standard states. The cartilaginous part of the ears is small, the tip of the ear just reaching the outer rim of the eye. It is also important for the correct expression that the ears are semi erect with a lift at the base of the ear. Big ears set too low are more like a bichon frisé.

The present standard include some remarks that I find very hard to understand – why should the front paws of this breed (in contrast to the other Bichon breeds) be oval and the hind feet rounded? I never have seen this in the Bolognese I have met...

B

COMPARISON: BOLOGNESE – BICHON FRISÉ – MALTESE

COMPARISON:	BOLOGNESE	BICHON FRISÉ	MALTESE
PROPORTIONS	SQUARE	RECTANGULAR	LONG BODY
ANGULATION	SLIGHTLY ANGULATED	WELL ANGULATED	WELL ANGULATED
BODY	COMPACT WITH SUBSTANCE	SLENDER WITH TUCK UP	
HEAD	MUZZLE SHORTER THAN SKULL. UPPER PART OF THE SKULL FLAT.		
STOP	WELL DEFINED	ONLY SLIGHTLY DEFINED	STRONGLY DEFINED
EARS	HIGH SET, SMALL, RIGID AT THE BASE > STANDING OUT FROM THE HEAD, SILKY LONG COAT	MEDIUM SET, LARGER, HANGING AT THE SIDES OF THE HEAD	HIGH SET, HANGING CLOSE TO THE HEAD, NOT RIGID
EYES	SUBFRONTAL, ROUND, BIG, PROMINENT BUT NOT BULGING, DARK OCHRE	FRONTAL, ROUND, AS DARK AS POSSIBLE, CLOSER SET THAN BOLOGNESE	ALMOST FRONTAL, ROUNDED, ONLY SLIGHTLY PROTRUDING, DARK OCHRE

B

COMPARISON: BOLOGNESE – BICHON FRISÉ – MALTESE

COMPARISON:	BOLOGNESE	BICHON FRISÉ	MALTESE
TAIL	CARRIED CURVED OVER THE CROUP, TOUCHING THE BODY	CARRIED HIGH AND CURVED BUT NOT TOUCHING THE CROUP > ONLY THE COAT IS IN TOUCH WITH THE CROUP	FORMS A BIG CURVE, THE TIP TOUCHES THE BACK
COAT COLOUR	IVORY	PURE WHITE	PURE WHITE (WITH PALE IVORY TINGE)
	NB! PUPPIES & YOUNG DOGS		
COAT TEXTURE	CRINKLED, NEVER FORMING RINGLETS, NEVER LYING FLAT ON BODY OR PARTED	FINE, SILKY, CURLY FORMING LOOSE CORK-SCREWS	DENSE, GLOSSY, SILKY, HANGING HEAVILY CLOSE TO THE SIDES, FORMING PARTING
MOVEMENT	FREE, ENERGETIC.	“COVERING GROUND”	FREE, SKIMMING THE GROUND “ROLLER SKATES”

B

COMPARISON: BOLOGNESE – BICHON FRISÉ – MALTESE

Text for the previous slides “COMPARISON: BOLOGNESE – BICHON FRISÉ – MALTESE”

The role of the judge is to compare the dogs to the present standard and to each other in the show ring making his or her choice by considering good and not so good points in each dog and to pick the best dogs based on these considerations.

The breeder must in his or her choice of breeding stock also take into consideration how the breed specific characteristics should be preserved and preferably get more fixed in the breed. The use of other breeds in the restoration of the breed and through the registration of Bolognese with unknown ancestors makes this even more important than in other breeds. For this reason it is so important for the breeder to be familiar with the differences between these close relatives.

As Mr. Francesco Cochetti told when presenting the standard the Bolognese should be a compact dog with substance – “stocky and compact”. When evaluating my dogs I feel for the body of a pug almost! “Feel for real” – or look at the dog when wet!

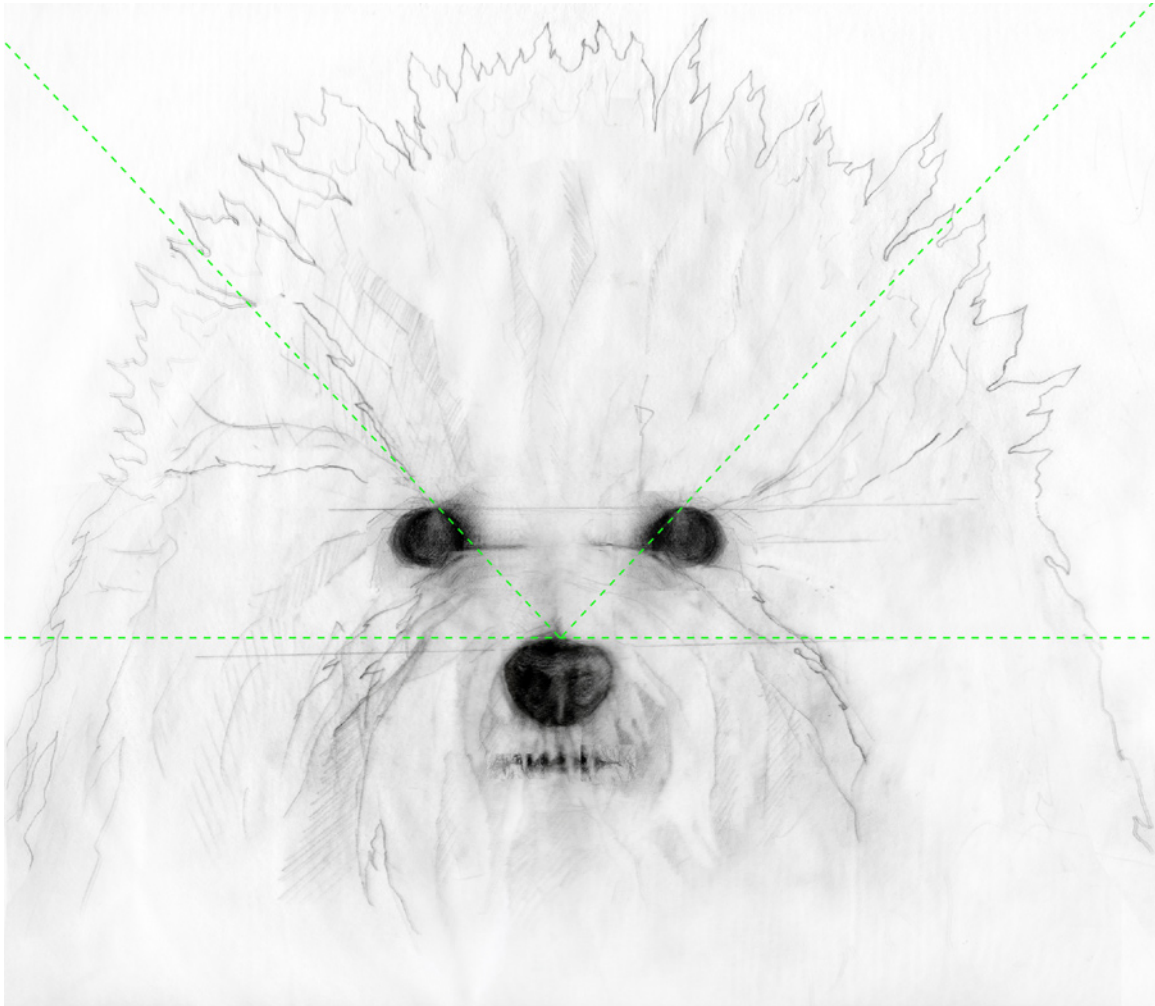
The ribcage should be well developed both in length, depth and breadth. In the Bichon Frisé the rib cage is not as broad. The B.F. standard tells about a “whippety” body (“tuck up”) whereas the Bolognese should only have slight “rise”.

Eye colour – in the Bichon Frisé real dark eyes are preferred. This is not so in the Bolognese!

B

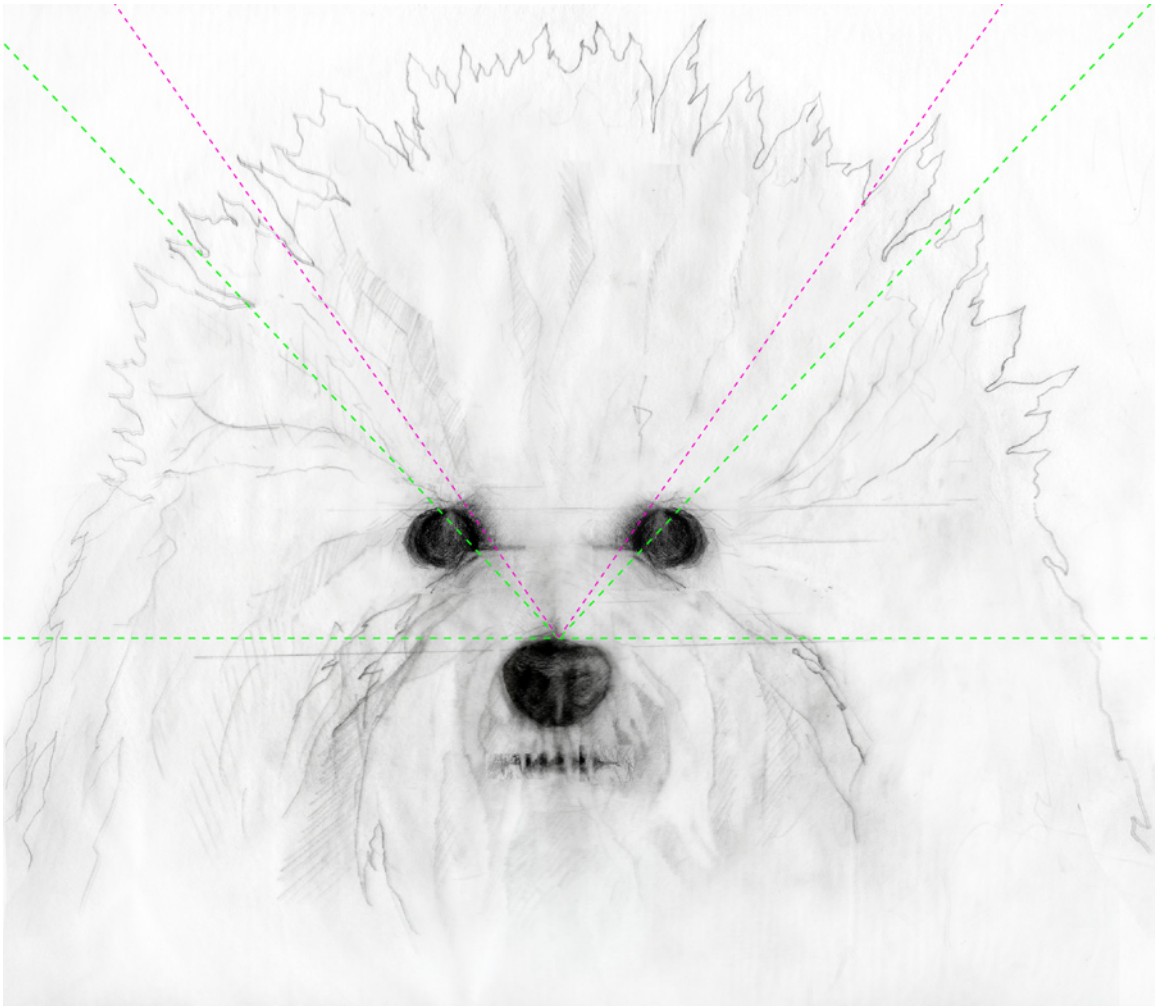
THE POSITION OF THE EYES

CORRECT



EYES IN SUBFRONTAL POSITION

INCORRECT

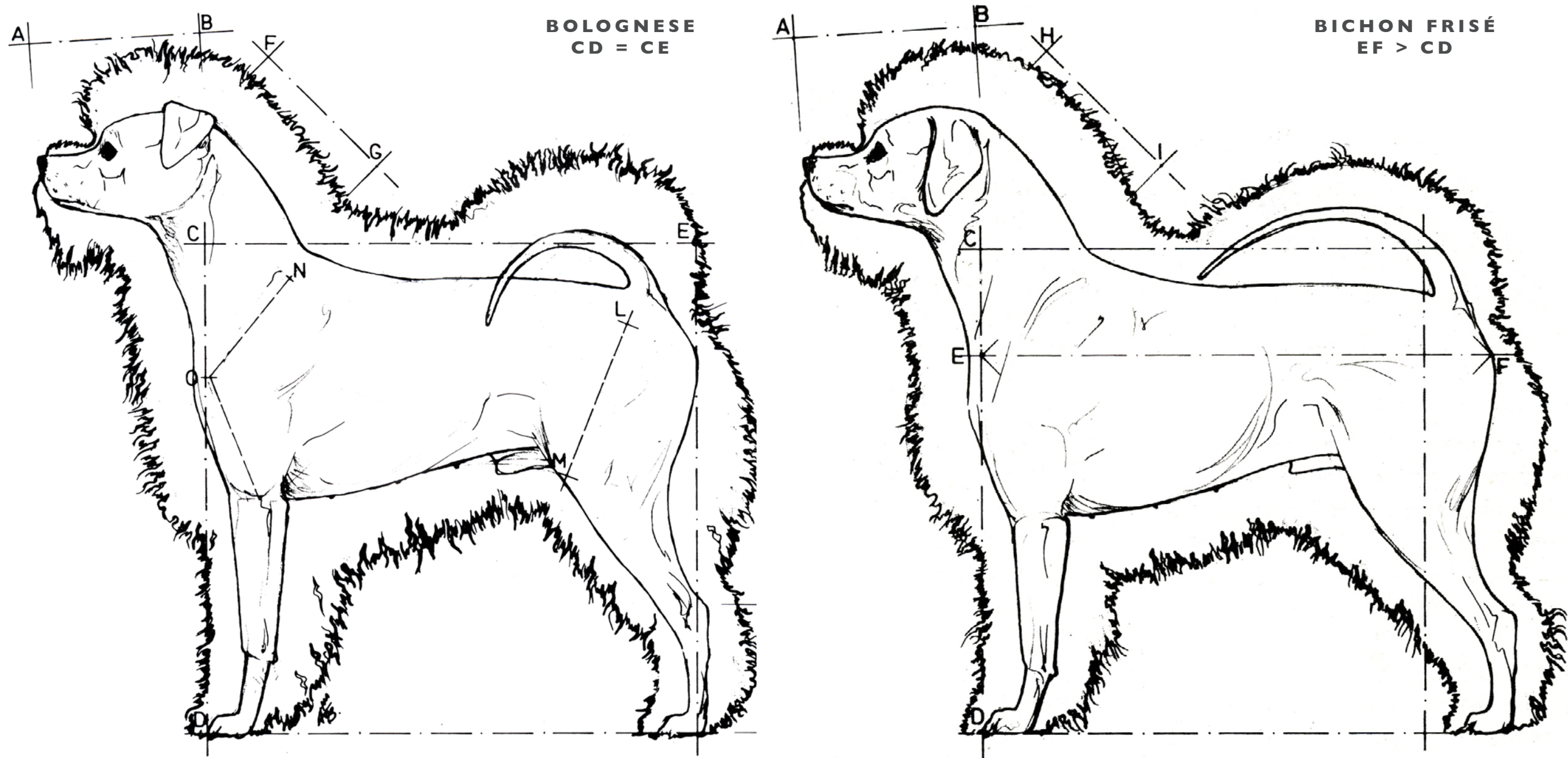


EYES IN FRONTAL POSITION

B

BOLOGNESE – BICHON FRISÉ

THE SCHEMATIC DRAWINGS FROM GIAN FRANCO GIANNELLI'S BOOK **IL BOLOGNESE E IL BICHON À POIL FRISÉ**



B

S Q U A R E N E S S



B

S Q U A R E N E S S



B

S Q U A R E N E S S



B

S Q U A R E N E S S

Text for the previous slides “SQUARENESS”

A breeder’s privilege is to assess own dogs every day – with different length of coat, varying muscle condition etc. I prefer to also do this with the dogs wet as the coat length does not distract the eye. Judges will have to trust their eyes – and most of all hands! Feel for real! The dogs to the left in these photos might look longer in body and/or short on legs that those to the right. In fact on both pages the dog to the right is the same as the one to the left just with different amount of coat!

B

LENGTH OF LEGS

The green lines show the correct proportions – the length of the shoulderblade is equal to that of the upper arm and that of the forearm.



B

LENGTH OF LEGS

CORRECT



B

LENGTH OF LEGS

Text for the previous slide “LENGHT OF LEGS”

The bitch shown with wet coat has the correct length of legs. Her body is 2 cm longer than the height at the withers. As a breeder I do not strive for a completely square body especially not in bitches. A too short body might lead to whelping difficulties and there is also larger risk for clinical problems from patella luxation.

B

LENGTH OF LEGS

INCORRECT – TOO LOW ON LEGS



B

LENGTH OF LEGS

TEXT FOR THE PREVIOUS SLIDE “LENGHT OF LEGS – TOO LOW ON LEGS”

If this bitch had the correct length of legs she would be square.

B

LENGTH OF LEGS

INCORRECT – TOO HIGH ON LEGS



B

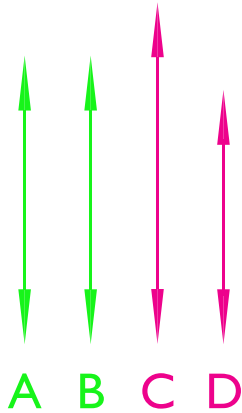
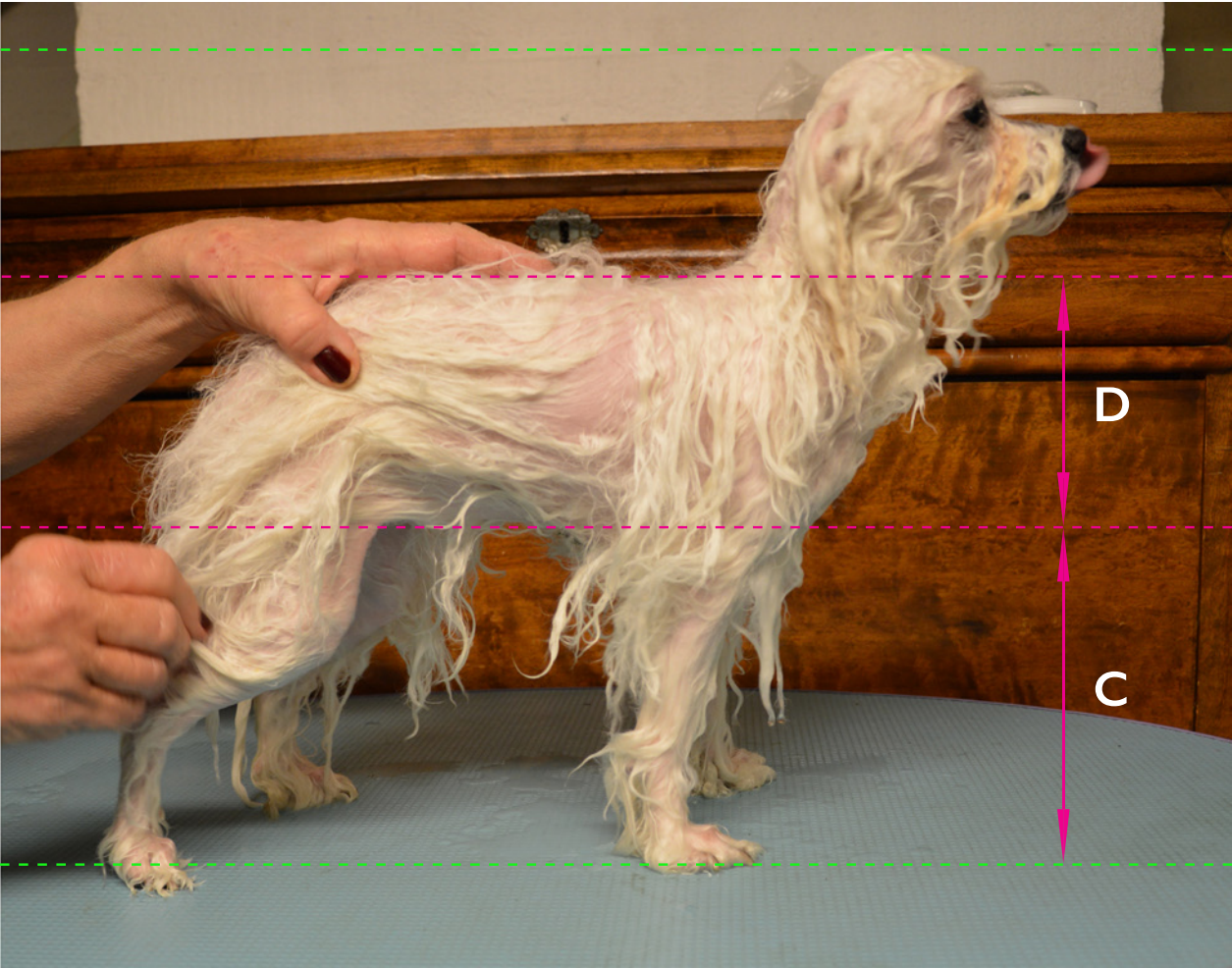
LENGTH OF LEGS

The ribcage should reach to the elbow.

CORRECT



INCORRECT



B

LENGTH OF LEGS

High on legs, lack of body substance, exaggerated knee angulation, frontal and dark eyes.



B

THE SHAPE OF THE SKULL

CORRECT



B

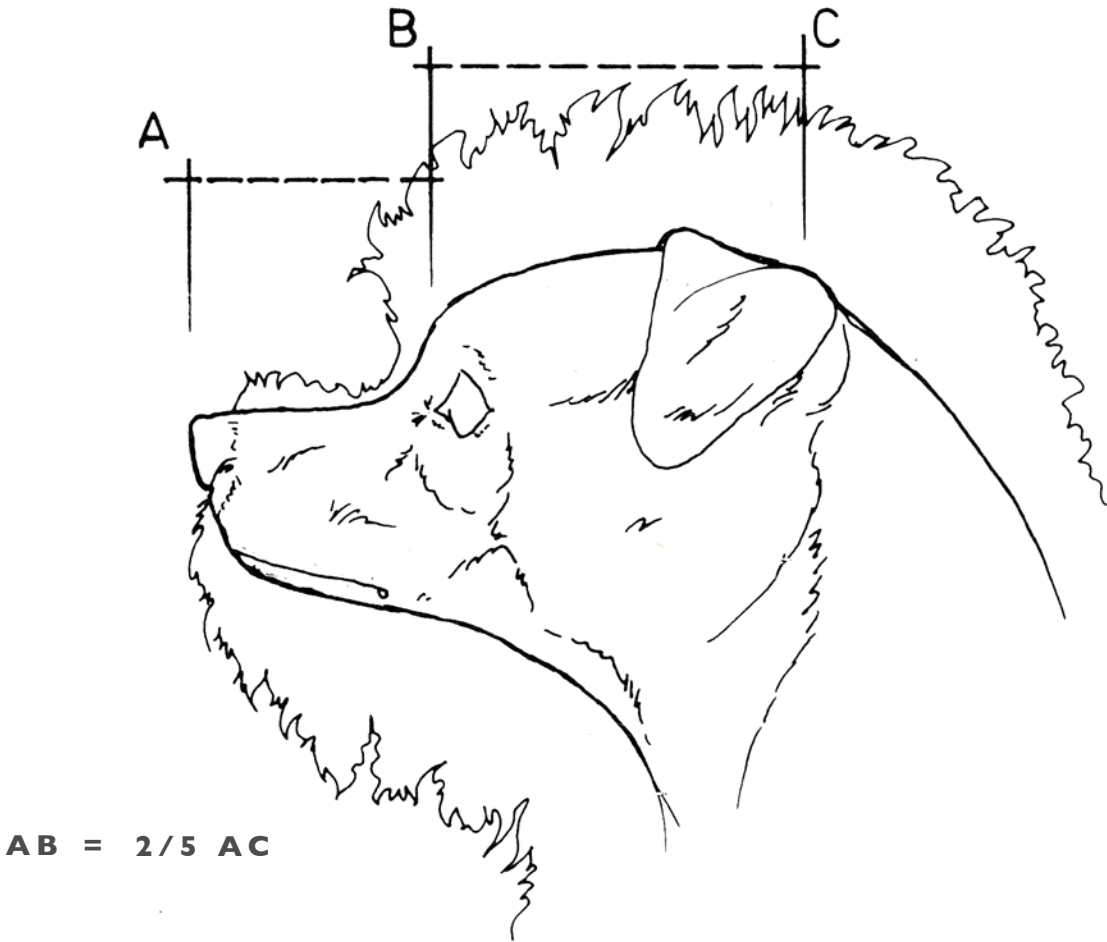
THE SHAPE OF THE SKULL

CORRECT



FLAT SKULL

CORRECT



FLAT SKULL

SCHEMATIC DRAWING FROM
GIAN FRANCO GIANNELLI: **IL BOLOGNESE E IL BICHON À POIL FRISÉ**

B

THE SHAPE OF THE SKULL

INCORRECT - ROUNDED SKULL



B

THE SHAPE OF THE SKULL

INCORRECT



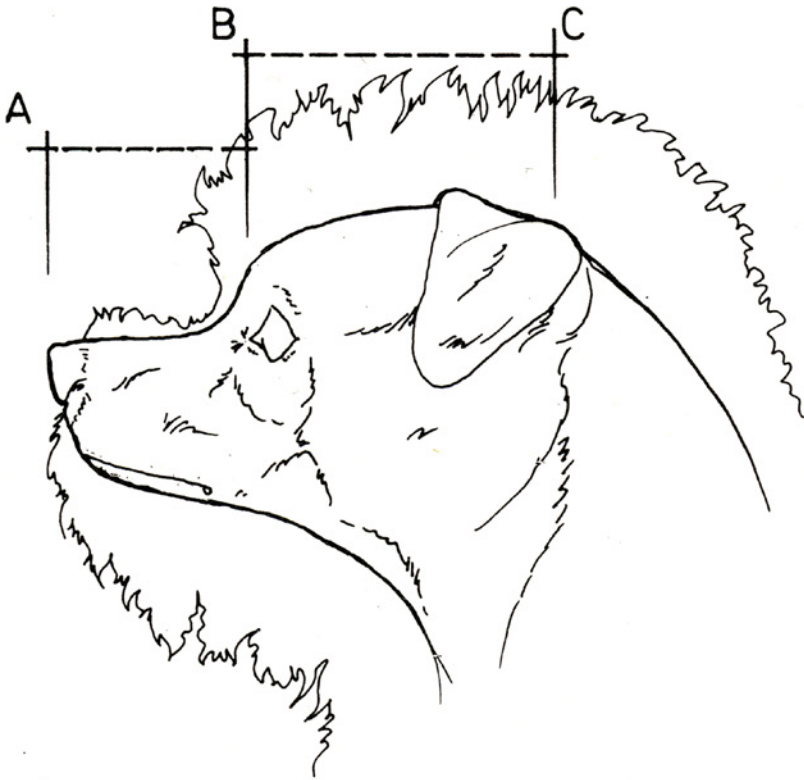
ROUNDED SKULL

INCORRECT



ROUNDED SKULL

CORRECT



FLAT SKULL

B

THE SHAPE OF THE SKULL

INCORRECT



**ROUNDED SKULL
TOO ACCENTUATED STOP
TOO SHORT MUZZLE
EYES IN FRONTAL POSITION**

B

COAT

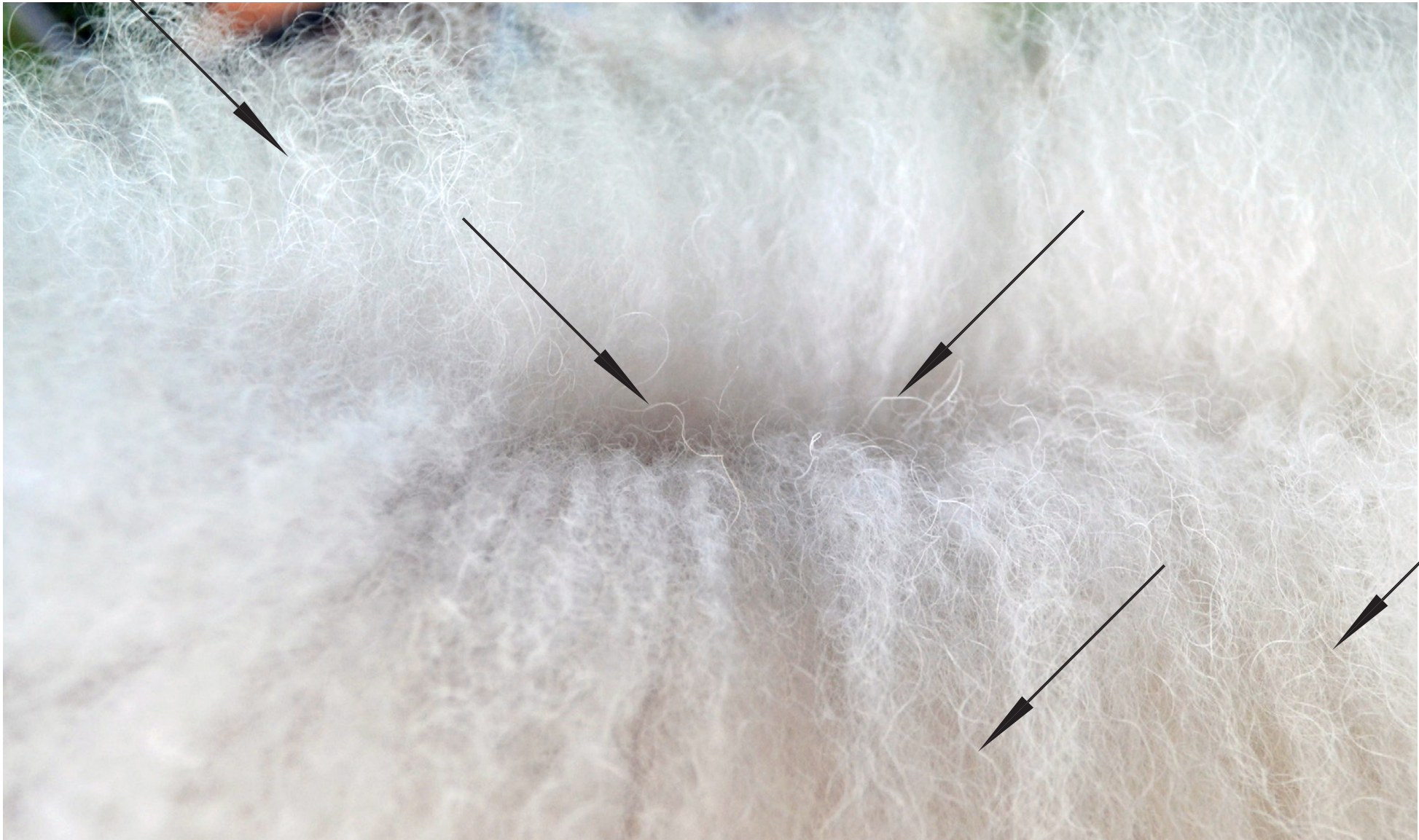
Correct crinkled coat with primary and secondary hairs and not lying flat.



B

COAT

The black arrows show the thicker, harder and glossy hair.



B

COAT

Coat of a Bichon Frisé: Mongolian goat...forming ringlets or cork screw locks, lying flat.



B

COAT

Incorrect coat, lying flat, forming partings.



B

COAT

Text for the previous slides “COAT”

a) Texture

The coat on the body consists of two types of hair. Primary hairs that are thicker, glossy and break less easily and secondary hairs that are softer and more woolly and break more easily. These hairs are distributed all over the body (except ears and tail) but do not form different layers. That is why I prefer not to use the words top coat and under coat, but that is a semantic choice I do to make things more clear.

On the ears and the tail the coat is more silky and may form fringes. The words “non mai a frange” in the standard refers to the coat on the body that should not form fringes (or screw-locks). The coat on the ears should not be cut short but left hanging (“.. long ears.”). If the ears are cut short the impression of the head often resembles that of a Bichon Frisé, especially if the eyes are set a bit too close.

b) Colour

As Francesco pointed out the correct colour is “avorio” – ivory. Unfortunately the present standard could be misunderstood but as far I have learned the new standard will be more eloquent on this matter. As a snow white (bianca neve) coat is not what we should strive for there is no reason to use shampoos with whitening formulas, especially as these often makes the coat felt more easily. As I have mentioned the 1929 standard allowed dogs to have yellow or light brown patches. Of course patches appear

continues >

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COAT

also in dogs bred nowadays. As a breeder I do not think this is of great importance and I never exclude a dog from breeding because of this if it is otherwise an excellent breed specimen. Things cannot be changed just in a few generations and we cannot afford to lose good breeding stock for matters that does not affect the soundness of the dogs! I have the same opinion of the colour of the nails.

c) Presentation

There are many views on the correct presentation of the coat and some exhibitors have been criticized for scissoring their dogs too much. As Mr. Francesco Cochetti pointed out the breed should be shown as natural as possible. When I started showing the breed the only scissoring that was done was around the paws and anus for hygienic reasons. Rather recently some exhibitors started cutting the coat on the buttocks, front and under the body to make sure that the dogs look as if they have the right proportions. As long as you use your hands a long coat will not fool you. However I think it is essential for the attraction of the breed that it looks as natural as possible. This is what people tell me has brought the breed to their attention.

A Bolognese with the correct coat texture does not need to be blow dried or any use of preparations to have the lift from the body! On the contrary the use of blow-driers and brushes could make it impossible to see and feel if the coat quality is correct.

B

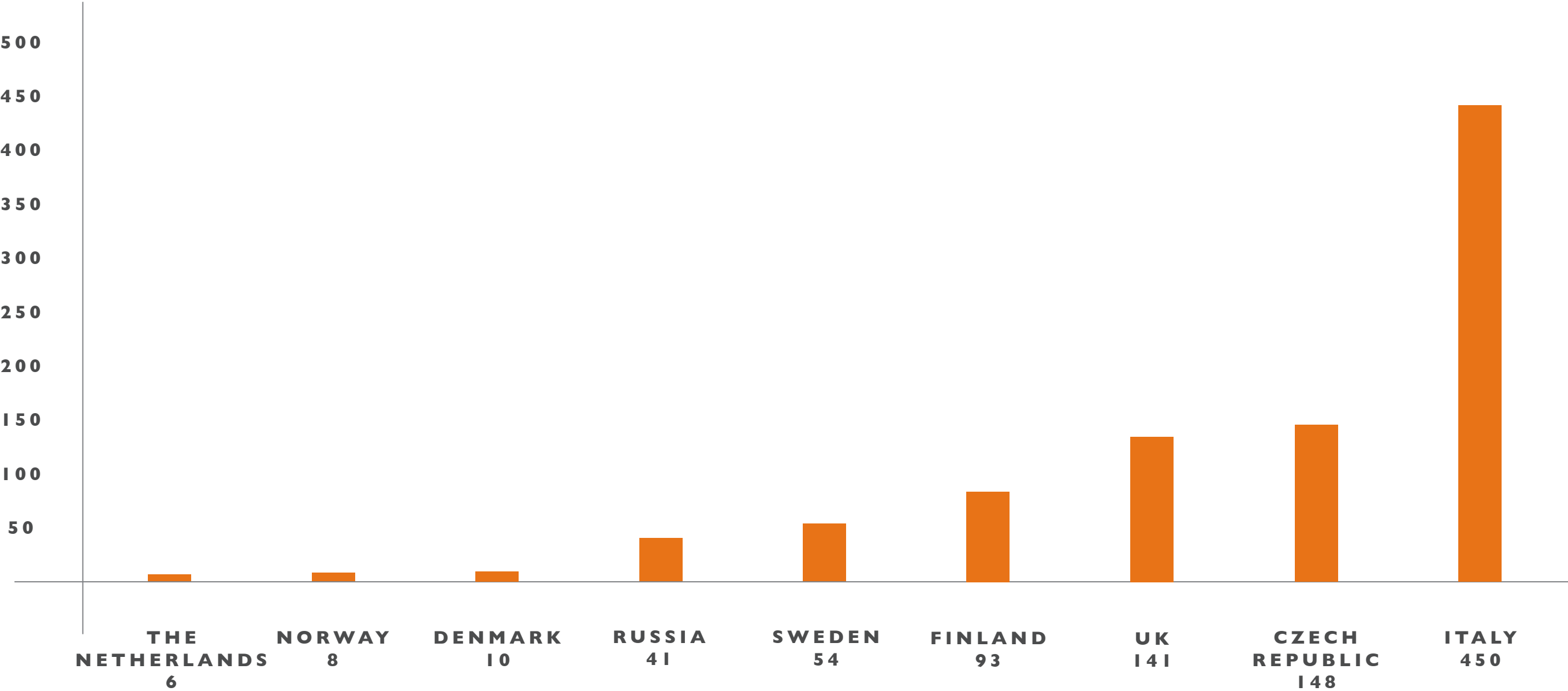
THE BOLOGNESE TODAY

Making the headlines.

Placements in the BEST IN SHOW finals.

Sufficient numbers of registration in several countries.

REGISTRATIONS 2013



B

BREEDING MUSTS IN A MINORITY BREED

*“Breeding dogs is much like cooking.
The Breed Standard is your recipe but to be a Master Chef you must know
where to find the best ingredients, how to mix and cook them
and you must taste the dish before serving it.”*

Quality Quantity Diversity

Avoiding exaggerations (shortness of muzzle and body)

Including breeding material rather than excluding

Careful evaluation of your breeding stock

Having a long-term view on breeding

Cooperation with other breeders

Encourage people to both show and breed

THE PAST IS A PART OF THE FUTURE

Gian Franco Giannelli:

”In buona sostanza molto deve essere affidato alla serietà degli allevatori e alla loro professionalità per quanto concerne le loro conoscenze di cinognostica e cinotecnia, ma anche alla loro capacità di mantenere nell’ambiente nel quale si muovono, quello spirito da gentiluomini e da galantuomini che anima il vero dilettantismo.”

“A DOG FOR A PRINCESS!”

