5-1-1977

Animal, vegetable and womenal

S. Lee Rothschild
ANIMAL, VEGETABLE AND MINERAL

BY

S. LEE ROTHSCHILD

CANDIDATE FOR THE MASTER OF FINE ARTS IN THE
SCHOOL OF PHOTOGRAPHIC ARTS AND SCIENCES OF THE
ROCHESTER INSTITUTE OF TECHNOLOGY.

MAY, 1977

ROCHESTER, NEW YORK

Dialio A. Arnold 6/15/1977
Ubu Jenkin 9/24/1977
Bea Nettles 9/27/1977
TO MY PARENTS.
I WISH TO EXPRESS MY GRATITUDE TO:

Charles A. Arnold, Jr. for his invaluable advice and patience, but most importantly, for introducing me to Bill.

Norman Lowry for his great assistance in the preparation of the Show.

The Gratwick "Clan" for their physical labor, and for the use of their trucks when we transported Bill's art to the gallery.

Finally, to Michael Fullem for his "intellectual" support.

S. L. R.
THESIS PROPOSAL

For
The Master of Fine Arts Degree

College of Graphic Arts and Photography
School of Photographic Arts and Sciences
Rochester Institute of Technology

TITLE: Animal, Vegetable, and Womenal

PURPOSE: To present the life's work of William Gratwick in his first major retrospect show; to be held March 28th to April 2nd, 1977. I will attempt to create an exhibition of his sculptures and photo-montages which reflect his personality and home environment.

SUBMITTED BY: S. Lee Rothschild
November 15, 1976

THESIS BOARD

Chief Advisor: Charles A. Arnold, Jr.
Professor
School of Photographic Arts and Sciences,
Rochester Institute of Technology

Associate Advisors: Bea Nettles
Adjunct Associate Professor
School of Photographic Arts and Sciences,
Rochester Institute of Technology

William Jenkins
Assistant Curator, Twentieth Century Photography,
International Museum of Photography at George Eastman House
PROCEDURES AND WORK/TIME SCHEDULE

I began working on my thesis February 5th, 1976. Since that time I have been in constant touch with Bill in Pavilion, New York; discussing his work and surveying the scope of the thesis ahead. As a result I feel I understand what he's doing, and what kind of person he is. I feel I have a solid and exciting basis on which to build a show of his work.

I have been shown a lifetime of his personal writings and memorabilia. I have researched and read books by some of his more accomplished friends such as William Carlos Williams, Nancy and Beaumont Newhall, and Minor White. I must also do research in mythology and horticulture because both assume major proportions in his life.

As a result of my synthesizing this information, I have cumulated a notebook of numerous writings and operas, integrating yet another aspect of William Gratwick; his fluctuation between the serious and the whimsical. A coherent biographical compilation is taking place, encompassing not only his relationships and loves, but his fifty years of involvement in the art world where he anonymously abides.

I am also designing dioramas of the allotted space we will be using at the Rochester Institute of Technology M.F.A. Gallery. I am working toward the idea of the most representative environment. (We will be transporting his work to R.I.T. in a large truck.) Bill's art would not work in a traditional gallery show. His pieces thrive and come alive in his environment. For without his possessions around the objects, there is a barrenness, a feeling of loneliness and misrepresentation.
SCOPE AND BACKGROUND OF THESIS

William Gratwick has consciously and subconsciously formulated and incorporated myths into sculptural and photographic statements. He produces allegorical figures that are abstractions of his everyday life forces and lusts. Although he is illusive by nature, his artwork simply yet beautifully envelops his mental and physical energies, and then calls upon the viewers' spirit to christen his work with their own personal spark of imagination. For each piece is the celebration of a moment otherwise lost in the annals of one human's fantasy.

From wood, wax, stone, and film William Gratwick forms these sculptures and photographs, giving them a life of magic and enchantment. His works and their incorporated rhythms are a quest for multifaceted harmony between man/animal, man/vegetable, and in this case, Bill/womenal. (1)

(1) "According to a wide spread belief, which is not without a foundation in fact, plants reproduce their kinds through the sexual union of male and female elements, and, that on the principle of homeopathic or imitative magic this reproduction is supposed to be stimulated by the real or mock marriage of vegetation. Such magical dreams have played a great part in the popular festivals of Europe, and based as they are on a very crude conception of natural law..."

M.F.A. Gallery, 3rd Floor
Rochester, New York 14623
21 Lomb Memorial Drive
Rochester Institute of Technology

7:10 p.m.
"Closing Celebration: April Fool's Day"
March 28th - April 2, 1977
Ann M.F.A. Thesis by S. Lee Rothschild

William Gratwick

of

sculptures and photographs
encapsulating 50 years of the
A Major retrospective show

Animal, Vegetable

and Woman
William Gratwick
Animal, Vegetable and Womenal

A Major Retrospective Show

encompassing 50 years of the sculptures and photographs of

William Gratwick

March 28 - April 2, 1977
“Closing” Celebration, April Fools Day
7 - 10 p.m.

Rochester Institute of Technology
Photographic Arts and Science Building
1 Lomb Memorial Drive
Rochester, New York 14623
M.F.A. Gallery, 3rd Floor

William Gratwick and the show, “Animal, Vegetable and Womenal,” are as novel and inseparable as any person and environment can be. Here is a man with many unusual interests and ways of expressing himself.

His work draws from wild animals, living plants, (particularly the tree peonies he has hybridized) and calls to mind, among others, Roman and Indian Sculptures.
I've always tended to think of Bill as a kind of Renaissance man, because of his ability to utilize his acquired knowledge, while still producing work that is emancipated, fresh and unrestrained, rather than resonant.

Bill's methodology is different from that of most artists; by his disassociation from a "correct" approach, he establishes the specificity of his philosophy of art: "Never finish a job before starting a new one." Because he needs an environment of disorder in order to work, Bill's studio is always a potpourri of stimuli.

A visual poet who plays with and against his imagination in an unyielding attempt to communicate his special insights—that's the William Gratwick I have come to know.

S. Lee Rothschild, Director

There is no history of human happiness. Of wars, plagues, and calamities; of crimes, conquests, and adventures; of enactments, of voyages, inventions, and discoveries; of these the pages of historians are full. But of the immense, silent, intangible life behind these resounding efforts and events, how little, after all, they tell us! And yet, if there is no written history, there is a record of human happiness or rather of something intenser than happiness, of human joy, or rather of man's art. And that record has one great advantage over the history of historians—it is true. It is the expression of the spirit of man..."

—Lawrence Binyon

My, This Must Have Been A Beautiful Place... When It Was Kept Up.
Sculpture: William Gratwick

Photo: Minor White 1960
I. THE ARTIST

It is because of the interest of Professor Charles A. Arnold, Jr. that this exhibition, "Animal, Vegetable and Womenal" has been made possible.

Charlie first introduced me to William Gratwick (born 1903) in February, 1976, at Bill's farm in Pavilion, forty miles southwest of Rochester, New York. It was due to Charlie's "persuasiveness" that my interest was aroused.

It was difficult for Charlie to dichotomize Bill's world. At the time, I couldn't understand why he could only say "Bill has the greatest conglomeration of stuff," and that I had to personally meet him to understand. Since I wasn't able to comprehend as much as I would have liked to via Charlie, the date was set for our expedition out to Bill's farm.

William Gratwick is a kind of character that people always seem to read about, yet never actually meet. He is the clock-maker who has a thousand clocks chiming at noon and the absent minded professor unable to find anything among his sea of papers. I too had pre-conceived notions as to what Bill would be like; I was wrong! What I expected was a gentleman farmer
who dabbles in sculpture. Instead I found an indefatigable artist in residence - who looks like the reincarnation of Walt Whitman - living amongst his bizarre creations and idiosyncrasies. 2

Even the topography is comparable to a fairy tale, for what abounds on the land are massive sculptures in stone depicting animal, plant and human life. Among much uncultivated land there is a village Bill built some thirty years ago for his now grown daughters, called "Dwarf Village", complete with a church and, of course, all stunted in size. There is also a massive skeleton of a mansion3, Dorset sheep roaming about the land, hybrid flowers, tree peonies, (vegetation everywhere) and a jungle-like garden that leads to a massive swimming pool - containing a fountain sculpture at one end while overlooking the "working" portion of his farm. All form an atmosphere conducive to Bill's work, one for his art to thrive in.

Bill's home environment and the unusual manner in which he lives is an integral part of the total understanding of his art. As primitive and simplistic as his work appears, it shows a thorough understanding of Hindu, Buddhist, Northern Nomadic and Indian cultures.
The style of these peoples' art greatly influences Bill. Thus he incorporates his acquired knowledge on art and its history with myths and themes on Animal(s), Vegetable(s) and Women(als).

At first I didn't like, understand or see any substance in Bill's work, for I considered them to be mere curios. His aesthetics were odd and difficult to encapsulate. It took time to seriously comprehend and accept his work. What originally seemed insurmountable towards the recognition of, and respect for his work, finally became surmountable and coherent. I began to recognize that Bill is stimulated by natural concepts and derivations in life. Even though his pieces are at time powerful and dramatic, and at times effusive, they are nonetheless rich in artistic expression.

It soon became necessary for me to go beyond my first impression of Bill as a Bohemian living in self-made paradise. That was grueling because I felt that I was being injected into his society without my consent. What I blindly overlooked was Bill's genuine bonhomie. I failed to see was that I wasn't being forced to become part of his regime. Bill was just extending extreme
hospitality, which I was unaccustomed to, so that I could have greater insights into his world so my interpretations would not reflect prejudice or misunderstandings of his life. I was always free to live my life my way.

To have such immediate geographical contact with a living artist was as fortunate as it was interesting. For if Bill had lived further away, I feel my first experience in directing a show would have been hampered. Yet, being situated so near also, at times, had its drawbacks. For I found myself in a highly regimented routine and soon discovered the inevitability of our sometimes poignant views and cynical tempers. Therefore, flares erupted that had to be resolved if we were to function as a unit. We had desires for the materialization of the show, yet in December, 1976, we simultaneously realized we reached a breaking point, a level of saturation. Being four months away from the actual show, we couldn't ignore the numerous variables and misunderstandings involved in our communication breakdown. The show would have been cancelled if we had not stopped and reflected upon our goals, achievements,
failures - ourselves. I learned the difficulty and delicacy of a Director's job as mediator and interpreter - when it came to actually editing out the superfluous, in the overall body of the work by a person so very much a part of his work. At first, I harshly dismissed this as part of the artist's ego. Then suddenly it dawned on me that Bill's pieces are his siblings and he loves all of them equally. Sometimes a Director of a show has to play the anti-hero by his editing of the work. But it should be realized that while an artist has the genius to create, the Director has the sensitivity to conglomerate.

When it came to the type of presentation to be utilized, I knew that if it took me six months of grappling to understand Bill's art, the gallery viewer would not; unless I could slow them down and trap them. The room environment was my bait. Bill's work had to be in an environment reflective of Bill in order for his work to mesh in the minds of the public - immediately! I did not care to have people run in and out unable to discern Bill's work because of the sterility of a plain gallery. Bill's personal world was well suited to reflect
the basic unpretentiousness of his natural character. Therefore there was no happy medium, no compromising. Either the show would "blast the complacency out of the average viewer," or we would die! 4

Though the concept of a room environment is not revolutionary in itself, the proper application of that concept would not only readily explain Bill but it could reorient the public's established concepts regarding exhibitions and values in art. By removing the objects d'art from a conventional gallery context, it would enhance the structure, shapes, colors and textures, giving them paramount importance.

"If we live with a painting on permanent display we perceive it most of the time as furniture. Only when all our attention is focused on it does it usually come alive, does its sense of changed reality function fully." 5
II. THE SCULPTURES

Bill's early "Animal Style" art is in wood and stone.

The viewer won't find any hidden or esoteric meanings, for Bill's employed style is representationalism. Quite simply, one feels the sensation of pure, innocent adoration for all creatures on God's earth. Yet there is a beautiful strength and feeling of serenity in his renditions which is usually found only in the actual observance of a living, rather than "man-made" animal.

There is one piece in particular that I feel is one of Bill's finest pieces, and a good example of general "Animal Style" art. His wooden owl is as magnificent an owl rendition as any I've ever seen, "ranking" second only to the Chou (1525-900 B.C.) and Shang Dynasties (1766-1123 B.C.) in China.

Favorable factors in Bill's early success are his naiveté, his unfamiliarity with his tools, and his unschooled, native apprehension of three-dimensional space. On his "formal" education in sculpture Bill has written:
So in 1938, when I came back from Europe, I began fussing around with plasticene, made some penguins and couple of sea horses which were on the cuter side. I think nothing would have come of it if I hadn't the good fortune to run into sculptor Bill Erich who had been trained for his craft in Germany.

"You want to be a sculptor, yes? All right, get a heavy stone hammer, some points and a good sized hunk of stone." This I did, the stone was a 3/4 ton lime-stone building block from a house-wreckers dump. "And you want to make a sea lion. All right, I'll show you how to get to work." He proceeded to show me how to isolate an area of stone and whack it off with a clean zip, - how to locate and preserve regions of strategic importance (such as nose, flipper, tip of tail) - how to let the stone express itself and influence my design. The lesson took all day. I was tired but exhilarated.

A week later my teacher returned to see how I was progressing. His comments seemed to me to be tentative in spite of the fact that without power tools or pointing machine I had battered my stone into a rough approximation of the model. A pause.

Then he asked me who had helped me. "Ho ho," I figured "So that's it!" By the time I convinced him that my own energy and enthusiasm had done the job, I knew I was a sculptor! 9

Youthfulness and perseverance were the foundation of the intimate feelings between Bill and his honest conception of the animal. Yet it should be noted that this feeling is not uncommon, and can be found in cultures of people involved with nature - such as the Northwest Indians. Robert Tyler Davis states in Native Arts of the Pacific North

"Not only were the traditional concepts a core of knowledge which was general property, but, in addition,
the artists of the Northwest Coast worked within a strict conviction of the highest formality. The convention was rigidly limited but had, nonetheless a considerable range." 10

It is interesting to observe that while Bill's "Animal Style" art bares true likenesses, his vegetable studies, conversely, take on ambiguities. Thus these spirits captured reveal an emancipated invigoration that is more innovative and exotic - especially when viewing the pieces in the atmosphere of his farm, and later his retrospective.

What is not that discernable to the average viewer is the hint, the beginning of an amorous quality in the plant sculptures, which years latter crystalizes and appears with greater magnitude. One must recognize the subtle erotic qualities of the early vegetable pieces to appreciate the effusive qualities of the later contemporary sculptures, and their exotic overtones.

Can Bill be toying with us through his art? What is his intent? Are all interpretations other than the depiction of a plant form erroneously imagined by the viewer? No; not necessarily. When one's philosophical doctrines conflict with what we perceive during our
actual encounter with his sculptures, then Bill knows we have become trapped in his visions, reinforcing the purpose of the niece. Remember, Bill is illusive! He won't interpret his work, for he knows it is absurd to trap oneself by acknowledging one theme, when there are many to discern.

"...the deceiver is almost always successful regardless of the sophistication of his victim in the same art. On the face of it, this seems an intolerable conclusion, one offending common sense. Yet it is the irrefutable conclusion of the historical evidence."

Bill's contemporary sculptures are in bronze and ceramic. These figures are highly allegorical in style, and this time the theme draws from mythology. Of Apollo and Daphne Bill has written:

"The myth about these two seems silly to me. Why should a woman flee in terror of such a man? And turn into a laurel tree to save her virginity!"

"No. Here is what was happening: She didn't want to leave him at all. But was turned into a tree by Juno in a fit of jealousy. But she won out in the end when the tree became fire and she returned to her lover the Sun god."

It doesn't take the viewer very long to see that these poignant sculptures subliminate the desires of a man no longer young and carefree. Bill is old, and is tasting the bitterness of solitude and the disassociation
of what he used to enjoy in life but can no longer because of society, and its formalities, and partly because he is a "veteran."

A pronounced and deep psychological turmoil becomes his seed for thought. Bill denies the apparent limitations of his age by producing blatant erotic sculptures while incorporating a cover-up, a modification for his blatancy, by embodying his sculptures allegorically and mythologically.

Therefore when an individual confronts these modern day sculptures his interpretation might be anything from mediocre to inspired, sensual to sexual, or clumsy to delicate. Yet it is Bill's intent to have his pieces disintegrate at close range and look like a "conglomeration of vague and disconnected detail" - leaving us with nothing but hacked bronze or crumbled crater-like ceramic.

Whatever Bill's philosophy may be, or has been, his strength and ability to confront his immediate situation is admirable. Bill never gives in to despondence or self-pity. Instead, he forcefully continues a never ending search for true human honesty. For William Gratwick realizes, as only a true artist
can, "that only his own work can lead him toward a greater understanding of the nature of reality."
FLOWER DANCE

(after sculptures by William Gratwick)

Her sinuosity reminds
of ancient writings
but now our own.

Flower and female
flowering and fecund
as wind shapes and molds.
Within those primal folds
remains a constant rhythm
constantly revealing
a temporal unit:

Seed, stem, bud, bloom
danced yesterday no today
yes forward but again --

forever is but the dance but the flower
in the mind forever
dancing

Norman Lowry

(This poem was written especially for "Animal, Vegetable and Womenal." It is not a published poem)
CONCERNING MATERIALS

This portion on materials is taken directly from the writings of William Gratwick. If the reader is interested in a more articulate version he can consult Master Bronzes, by the Buffalo Fine Arts Academy Albright Art Gallery, February, 1937. It is an excellent book which thoroughly discusses the history of bronze while citing superb examples.

I would rather use Bill's version because it is unusual to have an artist discuss his processes — yet alone write them down!
III. CONCERNING MATERIALS

At this point I would like to mention materials, and to make clear how much material worked with influences the sculptor. I can show you three versions of the same subject done in wax, in wood, and in stone.

One spring I noticed a tiny bud of wisteria. It was only about 3/8 of an inch high, but it had a sense of tremendous and dramatic form. The first version I made of it was in wax, 4 3/4 inches tall. It was a very careful copy, as true a record as I could make. The next version was in wood, made from the trunk and roots of an uprooted pear tree. I tried again to portray what I had seen in the tiny bud, but the fact that it was wood and had a life of its own influenced the result a great deal and definitely for the good.

When it came to a version in stone, the situation had completely changed. I was forced to abandon everything except the essential spirit of the original model, and give over to what the stone said I could do.

We were, on this occasion, visiting my brother on Vinalhaven, off the coast of Maine. There was an abandoned granite quarry nearby which some splendid big
(one of them 5 feet high), rejected hunks lying around. Battling two of them into partial submission took me the better part of three weeks. I worked with a stone cutter's hammer and every other day took my 36 dulled points to the blacksmith to be drawn out, sharpened and tempered. The final sculpture is about five feet high. I believe this is the hardest physical work I have ever done.

**CUTTING STONE**

A fine piece of stone is teacher, partner, inspiration. Teacher, because you learn that most of the dandy little ideas you included in your model are not possible. That you only have to make one decision, ever - "Shall I whack it off?" or "Shall I leave it on?"

Partner, - because it demands to be one, to be treated as an equal.

Inspiration, - because it stimulates you, by the mere physical exertion involved, to play the part of a hero.
COPPER

One summer we went up into the copper country of Northern Michigan to visit the Gordon Washburns. It seemed a natural thing under the circumstances to learn about working in copper. So I did, in a rough way, learn how to fashion, hammer and anneal. I think it is an ideal material for garden sculpture; and I made several pieces. But I didn't go on with it because I found that it seemed to restrict me to mostly decorative effects.

CARVING IN WOOD

Wood is different. Wood is the most exciting, the most treacherous, the most responsive. I will even say the most (insidiously) feminine. Because it is like a partner in a dance. Not the kind who has to be pushed around. The other kind - the partnership of two people sharing equally in creative enjoyment, each one taking the lead by mutual consent, or happy to be background for the other's solo virtuosity when the moment is right. Not balsa or pine (too soft) or apple (too hard) but such woods as cherry, black walnut, butternut or pear. I like best to carve a log when it
is green and let it cure and adapt itself to the newly made form.

**BEESWAX AND LOSTWAX BRONZE**

And now for beeswax; a pliant partner of ancient and distinguished lineage. Responsive, winningly beautiful, she is at her best as a noble mistress. But don't rely on her for any help. When you work with wax, you're on your own.

Let me pretend that you have asked for instruction - how to get started with wax, how to go about it. It's extremely inflammable so when you heat it use a double boiler. What you should try for is a batch of taffy-like chocolate eclairs, using some venetian red if you like the color. (Sounds easy but it can be a terrible mess.) You keep it soft in a pan of hot water.

Now light your candle or a small blow torch. By heating the taffy like wax, you can mold a rough approximation of the model you have in mind. When you feel you've got something, plop it quickly, before any sagging can occur, into a pail of cold water. Even better, into the deep freeze. When you take it out, you've got your model - fragile, brittle, potentially beautiful - the sinuous folded forms of flowing wax imprinted with the
evidence of your fingers.

Now comes the challenge. And all the pitfalls of unrestrained trouble. Because, unlike wood and stone, wax is not a partner, it is your slave. You can add, or take away, and follow the slightest whim; or even plop the whole affair into a hot bath and start all over again...I believe this is an insidiously dangerous position for any artist to be in.

If you are up to it, all kinds of fun is waiting. Because you can heat up metal tools (a rat-tailed file and a discarded dentist's gouger are my favorites), and carve hard wax as if it were soft butter. With heat you can make fenestrations of any form in a minute which would take hours of chopping in wood, and which would be impossible in stone. With a small blow torch you can erode a surface with the flow of running water; weld on any shape you please; or add successive drops of molten wax to build up a completely new surface. When wax comes out of the deep freeze, you can caress its surface with flame and create in an instant the beauty of ancient polished metal.

I am enthusiastic about beeswax and (in the words of a Japanese tree peony catalogue) "recommend it with confidence to receive your appreciation." Pliant as taffy,
brittle as glass, and potentially beautiful as the polished bronze of a Greek goddess, it's yours, for a few cents a pound.

LOST WAX PROCESS

Since the early times of bronze casting in China and the classic periods of Greece and Rome, the lost wax process was the one used. The original work was modeled in bees wax, covered with a kind of ceramic sand and heated - so that the mold was hardened and the wax melted out. Then molten bronze was poured in. If anything went wrong (as in this one) the original was lost - hence lost wax.
IV. THE PHOTOGRAPHS

There is considerable literature to be found on the nude as an artistic theme. In fact "explicit pictures are among the oldest, if not the most often reproduced examples of man's artistic effort." 15

Though this genre has an inherent sociocultural foundation, a common subjective constant has always prevailed: the harmony between vulgarity and genuine taste. Aesthetics has always been a major consideration. Even today our interpretations are as elusive as ever! "We hardly know what our sexuality looks like, let alone how, or if, it ought to be seen by others." 16

In the photographic portion of "Animal, Vegetable and Womenal," Bill also attempts to utilize the nude genre while incorporating mild erotic humor. 17

Alas, what has happened is that Bill's flamboyance and zeal has over powered him producing work that falls woefully short of being significant and fulfilling in his intent. Instead, mediocrity has invaded his presentation.

Bill's work could have greater significance if he did not let his vivid imagination run askew. If
he made more careful plans and then executed them, chaos would not set in, lending itself to the destruction of what could have been his unique and refreshing perceptions. It is the dangerous ego that Bill neither subdues nor acknowledges that nourishes his fallibility— and the works.

"...an artist, is at liberty to employ what means he thinks necessary to carry out his ideas. If a picture cannot be produced by one negative, let him have two or ten; but let it be clearly understood, that these are only means to the end, and that the picture when finished must stand or fall entirely by the efforts produced, and not by the means employed." 18

The majority of Bill's photographs are mere approximations in his attempt to cohesively unlock his dreams. They rely heavily, as a crutch, on a variety of mechanical gimmicks. Therefore the ones that are successful and direct in expressing his yearnings for women (in his bold narcissist projection, and his sometimes desperate, yet passionate desires to eternally dwell in the "Horn of Plenty") fall by the wayside and appear disjointed because Bill suffocates the bulk of his work with unstructured, extraneous ideas.
"...a photograph can be important as a picture for reasons that the photographer did not consciously intend and may not even have been aware of, and, conversely, it should be clear that a photograph may be a poor picture - dull, confused, or trite - even though it satisfies the maker." 19

It is never easy for an artist to express his personal fantasies; and even though I feel Bill was unsuccessful in most of his photographic endeavors, the few that do work are excitingly exotic images. If he would utilize that special magic he has by pursuing his "kaleidoscopic" type of surrealism rather than negotiate his work in a kaleidoscopic machine, he may very well achieve a "break through" in the genre of the nude and fantasies. For Bill has proved by his three successful photographs that he can do it! I ask, when?

Generally speaking, Bill's work was well received by the public. Yet it was unanimous that his three-dimensional containers were obtrusive, not provocative. And though I stand against Bill on his photography, I respect him and shall always look forward to seeing his new work, photographically and sculpturally - for they are Bill Gratwick - and Bill Gratwick the artist, is my ultimate interest.
# PRICE LIST

Not For Sale, N.F.S.

* indicates limited edition on consignment.

Number 1, 2, and 3 indicate the year of the work.

- **Stage 1**: 1930-1940
- **Stage 2**: 1940-1950 (Bill Stopped Sculpting) 1950-1960
- **Stage 3**: 1965-1977

### Cabinet #1

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<th>Description</th>
<th>Year</th>
<th>Stage</th>
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<tr>
<td>1</td>
<td>Dancing Pair - bronze</td>
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<td>3</td>
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<tr>
<td>2</td>
<td>Small Bronze Skunk</td>
<td>1940</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Squirrel - wood (Mr. &amp; Mrs. Mulligan)</td>
<td>1940</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Rooster - ceramic</td>
<td>1950</td>
<td>3</td>
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<tr>
<td>5</td>
<td>Tree Peony - ceramic (Mr. &amp; Mrs. Mulligan)</td>
<td>1950</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>Allegorical Figure - bronze</td>
<td>1965</td>
<td>2</td>
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<td>7</td>
<td>Female Torso - bronze</td>
<td>1977</td>
<td>3</td>
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<td>8</td>
<td>Old Man in a Tree - ceramic (Mr. &amp; Mrs. Mulligan)</td>
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<td>Bird - ceramic</td>
<td>1930</td>
<td>3</td>
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<td>10</td>
<td>Figure - glazed ceramic</td>
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<td>Badger - bronze</td>
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<td>Goddess - bronze</td>
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<td>15</td>
<td>Owls Head - bronze (Mr. &amp; Mrs. Mulligan)</td>
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<td>16</td>
<td>Fox - bronze</td>
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<td>1</td>
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<tr>
<td>17</td>
<td>Allegory - bronze</td>
<td>1940</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>Composition - ceramic</td>
<td>1950</td>
<td>3</td>
</tr>
<tr>
<td>19</td>
<td>Wisteria Bud - bronze</td>
<td>1965</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td>Composition - ceramic</td>
<td>1977</td>
<td>1</td>
</tr>
<tr>
<td>21</td>
<td>Raccoon - bronze</td>
<td>1930</td>
<td>1</td>
</tr>
<tr>
<td>22</td>
<td>Skunk - bronze</td>
<td>1940</td>
<td>1</td>
</tr>
<tr>
<td>23</td>
<td>Tree Peony Bud - bronze</td>
<td>1950</td>
<td>1</td>
</tr>
<tr>
<td>24</td>
<td>Male and Female (S.Lee Rothschild)</td>
<td>1965</td>
<td>3</td>
</tr>
<tr>
<td>25</td>
<td>King Fisher - cast on branch</td>
<td>1977</td>
<td>1</td>
</tr>
</tbody>
</table>
**Price List (continued)**

### Bronze Animals

<table>
<thead>
<tr>
<th>No.</th>
<th>Item</th>
<th>Price</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>26.</td>
<td>Fox</td>
<td>135.00</td>
<td>1</td>
</tr>
<tr>
<td>27.</td>
<td>Fox</td>
<td>135.00</td>
<td>1</td>
</tr>
<tr>
<td>28.</td>
<td>Fox</td>
<td>135.00</td>
<td>1</td>
</tr>
<tr>
<td>29.</td>
<td>Fox</td>
<td>135.00</td>
<td>1</td>
</tr>
<tr>
<td>30.</td>
<td>Skunk</td>
<td>135.00</td>
<td>1</td>
</tr>
<tr>
<td>31.</td>
<td>Raccoon</td>
<td>135.00</td>
<td>1</td>
</tr>
<tr>
<td>32.</td>
<td>Badger</td>
<td>135.00</td>
<td>1</td>
</tr>
<tr>
<td>33.</td>
<td>Owl</td>
<td>135.00</td>
<td>1</td>
</tr>
<tr>
<td>34.</td>
<td>Bird</td>
<td>200.00</td>
<td>3</td>
</tr>
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</table>

### Plants

<table>
<thead>
<tr>
<th>No.</th>
<th>Item</th>
<th>Price</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>35.</td>
<td>Tree Peony</td>
<td>N.F.S.</td>
<td>2</td>
</tr>
<tr>
<td>36.</td>
<td>Tree Peony Bud</td>
<td>N.F.S.</td>
<td>2</td>
</tr>
<tr>
<td>37.</td>
<td>Tree Peony: Women Dancing</td>
<td>400.00</td>
<td>3</td>
</tr>
<tr>
<td>38.</td>
<td>Woman on Antelope</td>
<td>1000.00</td>
<td>3</td>
</tr>
<tr>
<td>39.</td>
<td>Tree Peony Woman</td>
<td>N.F.S.</td>
<td>1</td>
</tr>
<tr>
<td>40.</td>
<td>Woman Priestess</td>
<td>N.F.S.</td>
<td>2</td>
</tr>
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### Large Bronzes

<table>
<thead>
<tr>
<th>No.</th>
<th>Item</th>
<th>Price</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>41.</td>
<td>Allegorical Figures</td>
<td>1000.00</td>
<td>3</td>
</tr>
<tr>
<td>42.</td>
<td>Allegorical Figures</td>
<td>1000.00</td>
<td>3</td>
</tr>
<tr>
<td>43.</td>
<td>Allegorical Figures</td>
<td>1000.00</td>
<td>3</td>
</tr>
<tr>
<td>44.</td>
<td>Apollo and Daphne</td>
<td>2500.00</td>
<td>3</td>
</tr>
<tr>
<td>45.</td>
<td>Water Bird</td>
<td>5000.00</td>
<td>1</td>
</tr>
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</table>

### Ceramics

<table>
<thead>
<tr>
<th>No.</th>
<th>Item</th>
<th>Price</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>51.</td>
<td>Cup Vase - glazed</td>
<td>75.00</td>
<td>3</td>
</tr>
<tr>
<td>52.</td>
<td>Abstract</td>
<td>35.00</td>
<td>3</td>
</tr>
<tr>
<td>53.</td>
<td>Bowl and Candle</td>
<td>75.00</td>
<td>3</td>
</tr>
<tr>
<td>54.</td>
<td>Seashell and Vase</td>
<td>100.00</td>
<td>3</td>
</tr>
<tr>
<td>55.</td>
<td>Abstract</td>
<td>40.00</td>
<td>3</td>
</tr>
<tr>
<td>56.</td>
<td>Abstract</td>
<td>25.00</td>
<td>3</td>
</tr>
<tr>
<td>57.</td>
<td>Abstract</td>
<td>25.00</td>
<td>3</td>
</tr>
<tr>
<td>58.</td>
<td>Hanger Planter</td>
<td>25.00</td>
<td>3</td>
</tr>
<tr>
<td>59.</td>
<td>Triple Candle</td>
<td>75.00</td>
<td>3</td>
</tr>
<tr>
<td>60.</td>
<td>Candle Stick and Vase</td>
<td>75.00</td>
<td>3</td>
</tr>
<tr>
<td>61.</td>
<td>Tall Candle Stick</td>
<td>75.00</td>
<td>3</td>
</tr>
<tr>
<td>62.</td>
<td>Vase and Abstract</td>
<td>25.00</td>
<td>3</td>
</tr>
<tr>
<td>63.</td>
<td>Vase and Tree peony</td>
<td>25.00</td>
<td>3</td>
</tr>
<tr>
<td>64.</td>
<td>Plant on Wood</td>
<td>25.00</td>
<td>3</td>
</tr>
<tr>
<td>65.</td>
<td>Ceremonial Group</td>
<td>125.00</td>
<td>3</td>
</tr>
<tr>
<td>66.</td>
<td>Candle Stick, Vase, Tripod</td>
<td>75.00</td>
<td>3</td>
</tr>
<tr>
<td>67.</td>
<td>Dancing Figures Hold Plant</td>
<td>90.00</td>
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</table>
Price List (continued)

**Wood**

<table>
<thead>
<tr>
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<th>Description</th>
<th>Price</th>
<th>Quantity</th>
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<tbody>
<tr>
<td>75</td>
<td>Tree Peony - cherry (Mr. &amp; Mrs. D. Lewis)</td>
<td>$1500.00</td>
<td>1</td>
</tr>
<tr>
<td>76</td>
<td>Wisteria Bud</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>77</td>
<td>Owl</td>
<td>1500.00</td>
<td>1</td>
</tr>
<tr>
<td>78</td>
<td>Tree form with Bells and Candle</td>
<td>1000.00</td>
<td>1</td>
</tr>
</tbody>
</table>

**Stone**

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Price</th>
<th>Quantity</th>
</tr>
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<tbody>
<tr>
<td>81</td>
<td>Plant Allegory - limestone</td>
<td>$200.00</td>
<td>1</td>
</tr>
<tr>
<td>82</td>
<td>Plant Allegory - marble (cracked)</td>
<td>200.00</td>
<td>1</td>
</tr>
<tr>
<td>83</td>
<td>Tree Peony Bud - marble</td>
<td>2000.00</td>
<td>1</td>
</tr>
<tr>
<td>84</td>
<td>Tree Peony Bud - sandstone</td>
<td>400.00</td>
<td>1</td>
</tr>
<tr>
<td>85</td>
<td>Skunk</td>
<td>2000.00</td>
<td>1</td>
</tr>
<tr>
<td>86</td>
<td>Badger</td>
<td>2500.00</td>
<td>1</td>
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**Cast Stone**

<table>
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<th>Description</th>
<th>Price</th>
<th>Quantity</th>
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<tbody>
<tr>
<td>87</td>
<td>Wolf</td>
<td>$100.00</td>
<td>2</td>
</tr>
<tr>
<td>88</td>
<td>Binnies Cherry (Mr. &amp; Mrs. D. Lewis)</td>
<td>2000.00</td>
<td>1</td>
</tr>
<tr>
<td>89</td>
<td>Wisteria</td>
<td>2500.00</td>
<td>1</td>
</tr>
<tr>
<td>90</td>
<td>Owl</td>
<td>2000.00</td>
<td>1</td>
</tr>
<tr>
<td>91</td>
<td>Mirror</td>
<td>75.00</td>
<td>3</td>
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</tbody>
</table>

Dorset Sheep Skull #§ 150.00 1974 (Oct.)

**Paintings**

<table>
<thead>
<tr>
<th>Description</th>
<th>Artist</th>
<th>Price</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ash Bud</td>
<td>Mrs. Charles Abbott</td>
<td>100.00</td>
<td>1</td>
</tr>
<tr>
<td>Rittersweet</td>
<td>Mrs. Charles Abbott</td>
<td>150.00</td>
<td>1</td>
</tr>
<tr>
<td>Mythical City</td>
<td>Mrs. Charles Abbott</td>
<td>250.00</td>
<td>1</td>
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**Cibachromes**

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
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<tr>
<td>Matted 8x10</td>
<td>$100.00</td>
<td>3</td>
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<tr>
<td>Matted 11x14</td>
<td>150.00</td>
<td>3</td>
</tr>
<tr>
<td>Matted 15x15</td>
<td>250.00</td>
<td>3</td>
</tr>
<tr>
<td>Matted 16x17</td>
<td>250.00</td>
<td>3</td>
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</tbody>
</table>

Black and white photographs by Minor White, 1960 N.F.S.
Diorama of P.I.T. and mock-up of show.

This mock-up was completely changed when we set up the show.
Transporting
Bill's work to
The gallery
26 March 77
9 AM.
Arriving at R.I.P.

Exhausted already - so was everyone.
"Animal, Vegetable, and Mineral"
Four photographs by Minor White.
The Sheep Skull was stolen from the show.
Bill had a private party on Tues 31 March. "Susan's family & close friends"
Bill, at a party in his house.
Mrs. Daphnis, a lifelong friend and painter.
"Closing Celebration
April 1977
7 p.m."
Norman Lowry and Bill.
with Franz Wilderman

George Photo of The International Museum of Photogaphy at George Eastman House last The "Closing"
Lucy, Sir Rothschild, Bill and Charles A. Handel.
Sat April 17
This was the last full day of Bill's show - he came by for one last look.
APPENDIX A
When people originally commented on this show or signed their autograph, I never realized that a xerox or 3M color machine would be unable to recapture their statements written almost exclusively in pencil.

Therefore, most comments/autographs shall be typed while the ones signed in ink shall be reproduced exactly as they wrote it.

I feel odd typing out what would have had greater impact if shown in the original form, as well as feeling vainglorious -- yet the responses were so good, I personally want this record so retrospectively I can remember ...

S.L.R.
Very good exhibit.  

Frank C. Danna

The slides are really good and your viewer is fun to use, but a little odd.

Tom Mason

Very human -- brings viewer much closer to artist and Rothschild -- especially liked mythological slides of wudes and one color print of snake. Thank you.

Elvina Taniasi

I enjoyed it immensly.  

Donna Sue Ward & Trinity Sue Ward

Very good!  

Irene Orban

Talented.  

Arlene Hettrich

Alice Smith Vivian Wheelock

The work seems consistant with the man -- full of life and the energy to search and experiment with process -- raising the experience above the product.

C. Huebner

Most interesting and unique!  

Marie Haris-Burk

Exciting!  

Jacqueline S. Harris
I think you really came up with something refreshing and different. I am going to come back many times to look it over again.

Esposito

Dear Bill,
I feel liberated.

Marnie

Bill,
If I could express the feelings I have when I come here. Thank you I appreciate it.

Terrie

Your work makes me feel!

Linoa C. Kuwz

Excellent display of sculpture as related to photography. However, that wooden block used on the slide display is too heavy. I found myself concentrating on the bulkiness of the wood and not so much on the images.

In essence I was overwhelmed by this man's strength in his work and the character it projects. Thank you for a truly unique display.

Timothy O'Leary

I came in to see this show because the small poster interested me -- and later all the comments from others who had seen the show. I enjoyed the atmosphere and spent far more time looking than I had ever before in this gallery. The feel, the smell of a living room does justice to this man and his work. I think I can understand how he must be. It also seemed as if you had fun recreating this setting.
Bill,

I never thought it possible that so much stuff -- such a diverse body of work could make such coherent sense. But it does. I am left feeling I know you intimately, and I think I really do. And hats off to Lee -- she has done you a great service. 

Bill Jenkins

Suddenly these airplane grey walls come to life. You have succeeded in creating an environment that allows us to share the mystery of Bill Gratwick.

Peter Morterarty

Can't get enough of William Gratwick.

D.T. Brehner

Bill,

Last summer I met you with a female friend and we were both enchanted by your universal warmth. We were in the pool shooting some nudes of you and Abby. Hope your feeling fine, I would like to come and see you soon.

This show is warm and comfortable, it reflects your warmth and sensitivity. Thank you for sharing.

Love and kisses

Fred

Long time coming.

Great -- K. Bonelf

Continue with other shows of other artists environments, could be an exciting area to explore.

Greg Taylor
The endearing and beautiful lives of Wm. H. Gratwick.

E.J. Harris

Makes me feel I have been at a loss not having known him these past years.

Beninata

This is definately the way to do it -- I had been considering the same type of thing for a premier showing but up until now it has been a pipe-dream.

L. Kemp

Remarkable! I sit in a little seat and gaze upon the "work" before me. My eyes go from one to another, pausing to caress a form; never bored! Strangely the scent of a candle drifts past, my mind is remembering I am visiting, yet I am home. My "Uncle" is an artist and I know him now.

Shall I leave a calling card?

'Bow' Bourne says Boffo!

Nostalgia, Saddness, Beauty -- an unconventional Retrospective -- of an unconditional man.

George Dimick

Enchanting and interesting.

Isabella Schwartz

Michael HertzbergRon Richardson
This ia a beautiful show Bill and I'm proud to know you --

Peach Taylor March 31st

Sally and Joyce Gratwick

Cheers to you !!

Theresa Abbott

A great retrospective by a great team!

Geoff G.

Thank you for a wonderful show and life-love.

Roger

Bill,

It's wonderful!

Love -- Chan

A great idea of a total environment and a total person -- It is sad also -- to see a man's work and life -- at his age. It's too bad that it takes a show to finally see a human being -- You did a good thing. A personal showing.

Jill Gussow

Dear Bill,

The peonies you've grown on glass, are even more beautiful than those you grew in grass! Congratulations.

N. Austin
Bill,

John and I truly have no words adequate to express our feelings. I've read all the foregoing comments and agree completely! Very sorry we couldn't stay longer but we have a long drive (for me 4 hours) to get back tonight. See you at blooming time.

Henry Lanki,
John Sunkins
Toronto, Canada

Best display of art I have seen yet, in my two years at R.I.T. Loved it!

S. Scott Cunningham

To William Gratwick
This is the most interesting show. It is simply imaginative.

M. Above Latp
Photo-Science R.I.T.

Wonderful show Bill.

Nassos

This is "it".

W. Shepard Meyers
Afterthought: You have established your medium!

W. Shep

The work shows an intense feeling of life -- It's remarkably unique and though put into an environment not designed for it -- this gallery -- it thrives and exists ... It's a lovely showing of life.

Diandrea Zukermaniari
Art and Design R.I.T.
The Renaissance is not over -- The individual is affirmed!
    Ray and Phyllis Lindquist
    Kristin, Mary and Jane

The beginning of the Revolution on Exhibition.

A spectacular endeavor, my dear.
    Janet Borden

Congratulations to my friends Lee and Bill Gratwick. A beautiful and beguiling show.
    Peter Mills
Extremely versatile & gifted — Both of you!

Jays Debo & Patrick

Thank you, both very much

The Chees

Your heart is still in the right place

R & H Both house

Judy, Boyd

'S Dr. Zarnoff says Hi!
Bill,
A very sensitive, beautiful phone-
I will make Dr. Early very sorry
he didn't make it for you.

Barbara Mueller
Dr. E's nurse praktiona

Great show, Great West
Nice to see a display as like this

Wendell Curtiss

Bill -

What a lovely appetizer -

Soon, hope -

Dave King
Warm + SENSITIVE + SENSUAL

I am glad to have experienced living at "The Estate."
A timeless experience of joy

John Isadore

Thank you Barb Pawone

I am excited!

Suzanne

Enjoyed the show immensely.
a joyful free life!

Shery Robinson
Resident Deafrenz Guru

A joyful expression of life!

S. Patterson
April 1, 1971

Worst goddam thing
I've seen in eons!

[Signatures]

Such unfortunate... P.S. I agree

The best exhibition in this room since I have been at this Institute

Bam F.
To Bill - Congratulations - lovely show and filled with memories past and new works present.
Best to you - your future
love - Grammy

BFLO. N.Y.

To William Gratwick

As a prof of photo science, I must admit that this is another world to me, but I find it most enjoyable to spend time "taking in your art and trying to relate to it. Thanks for the experience!

Al Rickman
R.I.T.
A triumph of your will,
and a triumph for my friend.

love,
Grant

Bill — you and I are
Right — but what is there left
Grand man you are —

Thank you Bill — it was wonderful.
The most creative thing that a person can do in a lifetime is to find a joyful way to do those things important to him.

Congratulations and thanks,

[Signature]

Lee—

You did a fantastic job! It's so pleasant to come into a living room that looks... You really used the space in an interesting way. I enjoyed the way you've expanded the normal bounds of exhibition to include the artist's environment, which, of course, is also her act worth—One gets a very full sense of bill, especially from the slide montages, the light firm with illumination, the rest of the show—It's an incredible person as a matter of fact, you've inspired me to photograph him... Sorry I wasn't around to help you in the mom
Introducing an Old Friend

THE SHEEP

Bill Gratwick
Were I to leave the city again after these many years and retire to a small place in the country, breeding animals and having them around me would surely be the happiest part of it.

What kind of animals?

Well, not horses or cattle, too much space. Not chickens or rabbits; I don't relate to them. And not goats, though I love them dearly. Twice a day milking, year in and year out, would make me their slave. Pigs—maybe; because I greatly respect them.

No—none of these.

Which one then?

Of course it would be a flock of sheep. Sheep are adaptable—they fit in. They can be raised under every kind of climactic condition. They may not be as bright as some of the others, but they are not silly; and they are not stupid. I like sheep.

Gerhardt Henkel

---

This scrap book has been edited, designed and privately printed by
William Gratwick
Pavilion, New York, 1975 (Second printing)

Material set in this (sans serif) type face is by
William Gratwick
Material set in roman (serifed) type faces is by other authors. Acknowledgments are printed on the inside back cover page.
Out of the Orient

The trail of sheep leads out of the centuries. Its primitive traces emerge dimly from the rocks and dusts of ancient Asia. During the Old Stone Age the western tribes of that continent were following bands of wild sheep, back and forth with the seasons, adapting their own convenience to the whims and necessities of the grazing flocks. What unsung individual first demonstrated the greater ease of guiding and herding the wild sheep of that country, as compared to the long pursuits of the hunter, will never be known, but his contribution to human history parallels that of the man who first controlled fire. The tending of flocks forced mankind to plan for the future, and initiated property values.

When Neolithic man drove back the Cro-Magnons in western Europe, about 10,000 B.C., he brought with him domestic livestock—sheep, goats, cattle, and dogs. The most ancient relics suggest that the first food animals to arrive were the flocks of sheep, and apparently they were thoroughly tamed by that date. As the centuries passed, ovine hoofs traveled or intersected the courses of Jason and Ulysses, Alexander and Hannibal, Leif the Lucky, and Columbus. The trail of sheep marked the world’s tradeways, and the course of empires followed routes first stirred by the patter of the flock.

While sheep originated in Asia, there are few fossil remains by which their early movements may be traced. Excavations made in Asia Minor, China, Egypt, Crete, and Europe, all have uncovered something that suggests the early relationships between mankind and sheep. The remotest Orient preserves tradition that is idyllic, but Chinese sheep are on the wrong side of the Asiatic mountain ranges to bear sufficient relationship to our modern breeds.

Remains of prehistoric sheep date to an earlier time in Europe than in Asia. Evidence of their culture has been found in the Neolithic kitchen-middens of Denmark. Over three-quarters of a century ago, other evidence was found in the remains of prehistoric dwellings in Switzerland. These homes were revealed by the unexpectedly low level of certain lakes, and numerous relics were disclosed which proved not only that sheep, goats, cattle, and dogs were present, but also that these animals lived in the same buildings with their masters.1
Sheep in the New World

Before the Spanish advance into the Western Hemisphere, the record of its sheep was quite limited. The distribution was restricted to the domestic flocks of Iceland, the ill-fated Norse colony in Greenland, and to the wild species inhabiting the mountain chains of western North America. The Norse settlements, however, were worthy of the sagas they evoked—true and gallant ventures beyond the rim of the world they knew. Mankind has ever welcomed the rising sun because its approach was friendly and its greeting warm. He has pursued it beyond the horizon, because it has disappeared into a golden and inviting unknown. The land beyond the setting sun has lured him since the dawn of history—and his trail has been broadened and its pattern made permanent by the hoofs of unnumbered flocks that have accompanied him.

* * *

Eastern Colonies

The methods of handling sheep were quite similar throughout the New England colonies. In the beginning each owner kept a few sheep around his home lot or near the village, until there were a sufficient number in the community to permit hiring a shepherd. Each town had pasture lands adjacent to it on which cattle, sheep, goats, and horses were grazed—the commons—and rules were laid down from time to time regulating their use. Because of the demand for wool, sheep raisers were quite favored and the ratio of sheep to one cow on the public pasture varied in the different localities according to the local necessities. In Boston in May, 1645, it was ordered that "any, if they desired to keep sheepe, may keep foure sheepe in lieu of a cowe."
THE "SHEEP'S COMMON"

Perhaps the most unique development was the unit of inheritance, the "sheep's common." This was first mentioned in 1716 in a deed from Eleazar Folger. The term ultimately came to denote a fractional part of the common land and originated in the right to pasture one sheep on the common for one season. The Proprietors estimated that one acre of this jointly-owned land would maintain one sheep. In 1816 the survey of land held in common showed 19,440 acres, and the Proprietors believed that the same number of sheep could be pastured if there were no horses or cattle on the common. A "sheep's common," when used in a legacy, therefore meant the right to pasture one sheep or use 1/19440th of the common land. The value of this unit becomes obvious. There were originally twenty full share holders and fourteen half-share holders, a total of twenty-seven shares. If the holder of one full share bequeathed equal amounts to ten children, each would get 1/270th of the common rights, while a man with seven legatees would bequeath 1/189th, and one with four would bequeath 1/103th. Soon these fractions would have made the whole enterprise unmanageable, but the "sheep's common" provided a unit easily maintained. It came into general use some time before the Revolution and was continued for more than a century thereafter.

The traffic that streamed across the Alleghenies during the early decades of the nineteenth century was one of the great colonizing movements of all time, both in volume of emigration and in economic and political importance. Two generations ago, Rideing wrote of the Old National Turnpike:

No other post roads in the country did the same business as this fine old highway . . . Wagons were so numerous that the leaders of one team had their noses in the box at the end of the next wagon. Besides the coaches and wagons . . . there were enormous droves of sheep and herds of cattle which raised dust like a cloud along their path. The traffic seems like a frieze with an endless procession of figures . . . for the cattle and sheep were never out of sight.

North European type of white-faced ram, etched by Nicolas Berchtm 1856
THE MERINO CRAZE

The most difficult situation to visualize in reviewing the story of sheep in the United States is the hysterical enthusiasm and speculation that greeted the Spanish Merinos. Hundreds of men in public life who had previously displayed no interest in wool production became frantic propagandists for, and promoters of, the breed. Ambassadors, governors, sea captains, naval and military officers, consuls, and hosts of others participated in the craze. The first decade and a half of the nineteenth century developed no agricultural interest that could rival it, barring the westward migration.

A sheep community was not up to date until it could claim a thousand dollar Merino ram, while several boasted fifteen hundred to twenty-five hundred dollar sires. In 1810 the average price of all Merino rams sold was well above the thousand dollar level.

Over ten thousand head arrived in the United States in 1810, and by the mid-summer of 1811, the number had nearly doubled, totaling 13,651 Merinos in the sixteen months between April 1, 1810, and August 1, 1811.

The demand for Merino Rams is truly astonishing. I have sold one of my ram lambs, born since I was at thy house, for $1500, and last week I gave a person the refusal of my Queen Bess and her ram lamb at $3,500 for three days until he should raise the money, which he has failed of. They are yet for sale, the lamb would in a minute bring me $1,500 but he is near-sighted, which I presume will not injure him, but on this account I ask only $1,000 for him and $2,500 for his dam. For my three-quarter blood ewes I ask from $150 to $250, and for the rams $50 to $75. . . . All the foreign blood in my flock consisting of 145 sheep has cost me $530 and now I have not the least doubt but if I were to sell at vendue it would bring $15,000. How long this will last I cannot imagine. My only concern is that the speculation will be spoiled by impostures, many are already practiced.
RISE OF THE MUTTON BREEDS

There came about at nearly this date (the late forties) a change in sheep husbandry. Wool-growing was made secondary to mutton raising, and the sheep on the hills and in the valley were used to feed the operatives in the neighboring mill, and not the spindles that they tended. The wool sheep gave way to the mutton sheep; many of the English breeds being introduced and crossed on the common sheep of the country and on the Spanish and Saxon grades, and so, by 1850, the raising of fine wool was generally abandoned; the finer grades of sheep had gone out of nearly every county, and the Cotswold, Southdown, and Leicester had taken their place.

Regardless of the relative emphasis given to wool and lamb production, the general objectives of sheep breeders are very similar, namely, to produce as many pounds of lamb as possible per 100 lb. of ewe and as much high-quality wool as possible. They must pay attention to prolificacy, ease of lambing, milking ability, and natural fleshing. As with dual-purpose cattle, some of these qualities are probably more or less antagonistic. If undue selection for wool production and milking ability is practiced, natural fleshing is apt to suffer, and vice versa. In addition the breeder must pay attention to general vigor and longevity, since susceptibility to diseases, parasites, or too rapid turnover of the flock all reduce immediate profit and lessen the effectiveness of selection.

FINE-WOOL
Rambouillet
Delaine-Merino
Debouillet

MEDIUM-WOOL
Columbia
Corriedale
Targhee
Panama

LONG-WOOL
Romney Cotswold
Lincoln Leicester
Border Leicester

DUAL PURPOSE
Hampshire Dorset
Suffolk Cheviot
Shropshire Oxford
Southdown Montadale

WHICH IS THE BEST BREED?
"The best breed of sheep
is the breed
that you
fancy"
Cattle-Sheep Wars

Under good management sheep and cattle are compatible and greatly benefit the land. In southern England, for instance, where they have grazed together since Roman times, the land is more productive now than it was 2,000 years ago.

But—you are sure to ask—"what about that story I keep hearing, that sheep are bad for the land, that they pull the grass up by the roots?"

Well, here's how that all started . . .

The expansion of the western livestock industry quickly led to conflicts over range rights, and to frequent clashes between sheep and cattle raisers.

... ... ...

The cattle-sheep wars present the most sanguinary page in the history of our public lands. Every event leading to violence was preceded by events equally troublesome, viewed from abstract right and justice. The man who was on the ground was limited, in the amount of land and grazing he might acquire, by absurd regulations based on a productivity equal to the Mississippi Valley. He was given permission to use the public lands in general, but no right to use any specifically or exclusively. In theory, everyone else had the same right to use a particular range that he did.

What else could have been expected than a sharp contest to garner the grass before a competitor could. And what could have been more natural than the anger and combative action each prior user exhibited, when a late-comer piled new flocks of sheep or herds of cattle on what he called "his" range, based on prior use and investment in a ranch headquarters, water holes, and hayland. The eastern incompetents whose policies permitted late-comers to encroach on the economic units essential to business operation never appeared in the public eye, but their hands were just as bloody as those of "Diamondfield Jack" and Herbert Brink.\(^1\)
On August 21, 1905, about 10 p.m., ten masked men rode into the sheep camp of Louis Gantz on Shell Creek, forty miles from Basin in the Big Horn Valley of Wyoming, and shot, dynamited, or clubbed, approximately four thousand animals. A pair of horses was also shot, the herder's and camp tender's wagons were burned, and the grain, provisions, and other camp equipment destroyed. Most brutal of all, the sheep dogs were tied to the wheels of the flaming wagons and scorched to death. The Gantz herders were accused of moving their flocks to the Big Horns with unnecessary slowness.

Sometimes quicksands replaced the high cliffs. On the Little Colorado River in East Central Arizona in 1884, a party of cattlemen raided a sheep camp where two outfits were located. Well armed and well mounted, the cowboys swooped down on the surprised herdsmen and tied them to trees. The river bottom was covered with a bottomless sand. In one great mass, four thousand head were crowded there to mire down and die.

In many instances poisoned feed was thrown near the bedding ground so that the hungry flock would pick it up when it moved in the morning. Sometimes the feed was oats treated with strychnine, sometimes it was bran.

The cowboy chose to believe that when sheep walked the range they tainted the ground sufficiently to make the remaining grass unpalatable to cattle. This belief was fallacious, though persuasive. Only when separate men owned the cattle and sheep did a conflict develop, for when the same man owned both, the two species coordinated well. David Dickie once said that when his cattle grazed the valleys and lower slopes, and his sheep ranged the timbered areas and the hill or mountain tops, approximately a 20 per cent greater return was realized than when either species ran the same range alone.
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HERDERS

Pivotal in the western system of commercial flock management was the sheepherder. He alone was responsible for the safety, health, and nourishment of the flock, and to these ends good herdsmen devoted their entire lives. Separated from their fellows, sheepherders have always required a nature rare in the ordinary walks of life.

To the herder was entrusted a band of sheep whose breeding value usually exceeded fifteen thousand dollars and whose wool value often exceeded ten thousand dollars. He was in full control of them, spending every hour of every day, without respite, where he could hear their voices, watching them and defending them against predatory animal, storm, thief, and competitor for the grazing grounds.

No one has satisfactorily explained his loyalty to his charges.
New Flock Owners

Many persons who would like to raise sheep hesitate to establish a flock because they know so little about them. Those who have established flocks of sheep with the help of other sheepmen, the state and county Extension workers, and the suggestions found in bulletins or books, have found sheep production both interesting and profitable. Others have failed because of improper flock feeding and management and of failure to prevent losses from internal parasites.

To many persons, sheep are mysterious animals. Possibly, because they are small and covered with wool, sheep are difficult to observe. Furthermore, they are not individually fed and handled, except for a brief period at lambing time. The experienced shepherd has, however, developed his power of observation and is quick to see the behavior of certain sheep in his flock. Much information can be had in print, but the real knowledge of the sheep business usually is acquired only by actually working with the flock. The care of sheep is neither hard nor tedious.
HOW TO DO IT

There are some people who make a living raising animals, and then there are some people who spend a living raising animals. The difference is in management, attitude, and knowing what you want before you begin. Sheep, like other farm animals, cost money to raise; you’ve got to build them a sturdy, dry shelter, feed them good hay and grains in winter, build strong fences so they don’t roam off in summer, and call the vet when they get sick. Fortunately, they are able to give you something in return; and unless you are so rich that you can afford to keep a flock of barnyard pets, you’ll figure out a way to get back the money that you spend on them, and then some. As a bonus you’ll get low-cost meat, wool and hides for your own consumption—assuming that you’re willing to become a butcher, weaver and tanner.

If your flock is not a static one—that is, if you decide to breed sheep—you are soon going to have more than you can handle, so you’ll need to sell some to get a return on your investment. Here’s where proper management comes in.

Let’s say you start with five ewes and a ram. If all goes as planned, by winter the ewes will be pregnant, and in the spring—the lambing season—your flock will at least double. (If your sheep are Horned Dorsets, which almost always have twins, you will probably get 8 to 10 lambs.) Of these new additions, about half will be ewes and half rams, and you’ll have to know what to do with them. You will keep the ewes, since they produce both wool and lambs; but you already have a ram (one ram can “cover” 50 ewes), so you will do one of two things with your ram lambs: fatten them and sell them at a livestock auction, or castrate them and keep them for wool and, in a few years, mutton.

Beginners will be more successful if they “grow into” rather than “go into” the sheep business. Knowledge and experience and understanding of the simple habits of sheep will come only by close daily contacts with them. The old adage “the master’s eye fattens his flock” is as true today as it ever was.

In trying to understand the behavior of sheep, it should be remembered that sheep have no means of defending themselves. They are at the mercy of the world except as they are protected by man. They can only try to save themselves from an enemy by running, and they aren’t good enough runners to win the race. So, being unarmed in a world of enemies, they are very sensitive to any signal which might mean danger. In their minds, danger is a matter of life and death, so they react quickly. In the face of danger they are stricken with a fear so great that the after-effects may remain for weeks.

Watch a truly experienced successful shepherd moving among sheep, and you will see the calmness of a fisherman, the patience of a saint and the agility of a cat stalking a mouse.
THE EWES
(pronounced yews)

When you start, start with the best animals you can obtain. Heavy shearing ewes should be preferred. The skins should be pink and the fleeces free from dark fibers.

Size is important; they should weigh about 150 pounds. Age is important; don't get any with broken mouths (that is, have lost some of their teeth). As a rule a sheep is considered old at six or seven years, but many exceptional sheep have been known to live until they were twelve or more years old. Over-fat ewes may be shy-breeders, and very thin ewes may be "wormy."

They must be able to produce enough milk to raise a pair of lambs (look them over carefully and discard any that have hard or lumpy udders). Lame or sore-footed sheep should not be bought because they may spread foot rot through the entire flock. Small-boned, narrow bodied, long legged, wrinkled-necked Western ewes are not much good for spring lamb production. Neither are late-born, slow-growing, unthrifty ewe lambs. "You'll get out the back door of the sheep business if you start with them."
The Ram Is Half the Flock

Purebred rams sire more uniform crops of lambs than grade or scrub rams. Often a well-chosen purebred ram pays back in the increased value of his first lamb crop more than his cost above that of a grade. The ewe transmits her characteristics, desirable or not, to only one or two lambs a year, but the ram transmits his characteristics to every lamb he sires. Hence the saying, "The ram is half of the flock."

Because the ram is half of the flock, a great deal of care should be exercised in his selection. Too many flock owners buy a ram because he is nearby, because he is large, or because the price is right. The farsighted shepherd looks for a ram months before he will need him and when a number are available from which to choose. He knows the defects in his ewe flock and attempts to buy a ram that is strong where the ewes are weak.
Breeding Habits

Sheep generally come in heat and will breed in the fall or early winter, usually from August or September to January. The Merino, Rambouillet, Tunis, and Dorset, and their grades or crosses, may breed in the spring and produce lambs "out of season" in the fall. The Dorset is well known as a producer of fall lambs. A few ewes of some other breeds will breed early enough to drop lambs in late fall. Most sheep drop their lambs in the late winter or spring.

Some variation is shown in the length of time a ewe remains in heat. The usual duration of the heat period is from a few hours to nearly 2 days. If not bred, heat will recur in 16 or 17 days; but the number of days between the heat periods may vary considerably. The gestation period may range from 142 to 152 days, with the average of about 146 days.  

Feed and Care of Pregnant Ewes

First of all, make sure your ewes are parasite free before lambing. The best time to do this is before they are bred. The best drench is Thiabendazole. A high quality alfalfa hay will furnish all of the proteins, minerals and vitamins needed by the pregnant or lactating ewe with the exception of carbohydrates needed for energy. It is usually necessary to supplement alfalfa hay with from one-half to one pound of a concentrate, such as shelled corn, during the latter part of the gestation period and the first part of the lactation period to supply a source of energy. The normal consumption of a good quality hay will be from four to five pounds per day for a 150 pound ewe.

Flushing is the practice of increasing the nutrient intake of ewes prior to mating, causing an increase in body weight.

LAMING

Lambing time in the sheep industry is the most crucial period. It occurs most favorably when feed and climatic conditions are suitable. On the range, lambs should not arrive until the grass starts in the spring unless shed lambing is practiced, as the ewes do not produce sufficient milk for their rapid and vigorous growth. Cold windy weather, chill rains, and late snow storms also affect the suitability of a given period for lambing, as all cause serious losses.

Back East, lambing usually occurred in a shed or barn—although farther south small pens or folds were used. In either case, the lambs were under close observation of the shepherd. Twin, and even triplet births were welcome. Supplemental feeding made up any deficiency in the ewe's flow of milk during the growth of the lambs. In the case of triplets the third lamb was put on an ewe that had lost her lamb, or if no such ewe was available, it was paired with a single lamb on another ewe. Farm flocks were not considered profitable unless one-third to one-half of the ewes bore twins, and a lambing ratio of 150 to 180 lambs per hundred ewes was believed essential.  

1. \[1\]
When and how to help the lambing ewe

While the great majority of lamb births are perfectly normal and require no intervention, the shepherd should be readily available, alert to signs of distress or difficulty if lamb (and ewe) losses are to be avoided. He should give help to the ewe, but only when it is clear that it is needed.

The over-anxious shepherd (usually a beginner) can be as much of a menace to life as the physical facts surrounding the birth.

In following these suggestions, bear in mind that absolute cleanliness is a ‘must’. The shepherd should keep his finger nails closely trimmed, wash his hands and forearms with antiseptic soap, thoroughly wash the rear of the ewe where he will be working, and finally, immerse his hands in a suitable lubricant before entering the ewe, so as to facilitate the delivery and avoid injury to delicate membranes. Above all, he must be gentle, unhurried and soothing to the ewe.

Difficult births, professionally known as ‘dystocias’, may be of heritable origin and should, therefore, be recorded and described in the flock record book. If serious and repeated, the ewe should be culled.

Examine the ewe 30 minutes after she passes first water bag—sooner if ewe is laboring hard.

To distinguish between front and hind leg, feel above (knee or hock). Hind leg will have prominent tendon; front leg, muscle.

If toes of lamb are pointed up (toward backbone of ewe) probably they are front legs coming in normal position. If toes are pointed down, probably back legs, and the lamb is in a breeched position.

A few “don’ts”

a. Don’t panic.
b. Don’t enter ewe without properly washing hands.
c. Don’t start lambing out a ewe without all the equipment you could possibly need within arm’s length—including helper if available.
d. Don’t grab and pull without making a complete examination and have taken a minute to decide what you are up against and what your plan of action will be.
e. Don’t leave ewe after difficult birth without treating with uterine capsules or antibiotics.
f. Don’t run off to a warm room with lamb. Let the ewe mother it. She’ll recover a lot quicker.
g. Don’t pull on front legs unless you are positive head is through pelvic arch # 15.

Don’t run off with the lamb. Keep mother and lamb together in a well-bedded pen.

NORMAL PRESENTATION — Front foot forward, head in between.
CARE OF THE YOUNG LAMBS

Now and then a lamb may appear lifeless at birth. Quick action is necessary to prevent loss. The shepherd should remove the mucus from the mouth and nostrils, and then by lifting the lamb on both sides of the body just back of the shoulders or by rubbing it briskly with a handful of straw or a burlap bag, he usually is able to get it to breathe.

A strong and vigorous lamb usually has no trouble feeding itself soon after birth, but a weak lamb may perish when it does not get assistance at this critical period. A weak lamb should be held up to the udder of the ewe and, if necessary, a little milk may be forced into his mouth. Sometimes it is easier to get the lamb to nurse during the first few hours of his life if occasionally the ewe is laid on her side so the lamb has less difficulty finding the teat. In extreme cases it may be necessary to draw a little of the first milk from the udder of the ewe and to feed it to the lamb with the aid of an eye dropper or teaspoon.

Help Weak Lambs

Wrap a weak or chilled lamb in hot woolen cloths to warm it.

Throw a heavy quilt or blanket over the lambing pen so as to hold in all the heat given off by the mother.

Better still, an infra red light bulb or a reflector flood lamp hung three feet above the pen will warm up lambs in a hurry.

Adopt the motto, "Every Ewe Must Nurse a Lamb." If a lamb dies, give the mother an orphan or one of a set of twins. Any ewe with milk will finally adopt a lamb, if your patience doesn't wear out. In the most stubborn cases, put the ewe and lamb in another building where no other sheep can be seen or heard.

Lambs should nurse in 30 minutes. If they don't, help them.

Separate ewes that have lambed from those that haven't; also separate mothers of single lambs from those with twins. Feed more to ewes with twin lambs and give them the best pasture.

Young Lamb Troubles

1. Navel Ill—To prevent this, dip navel cord in iodine when lamb is first born.

2. Pinning—Often the first passage from a lamb is so sticky it plies the tail down to the body. Get the tail loose and remove the feces.

3. Diarrhea—Diarrhea in lambs may be caused by improper feeding of ewes. Change the feed to a good, well-balanced ration. Should further treatment be necessary, use one of the sulfa drugs such as one gram of sulfaguanidine per day for not more than three days.

4. Stiff-Lamb Disease or White-Muscle Disease is brought on by a shortage of Vitamin E. It is usually controlled by changing the ewe's ration so that 25 percent of it will come from whole wheat or wheat bran.

5. Sore Eyes—Sore eyes may be cured by frequent (twice a day) bathing with warm water and applications of 10 percent argyrol.

Creep Feeding

The lambs should be given access to feed in a creep if maximum growth is desired. A "creep" is an area that contains a hay rack and a low flat-bottomed grain trough. It is fenced off in such a manner that the lambs have easy access to it, but the ewes are unable to enter it.

*The Milk Yield of Ewes:* Ordinarily, the ewe yields milk for from four to six months and then dries up, whether the lamb has been taken from her or not; ewes yield from thirteen and a half to sixteen pounds of milk per week. In one study, ewe milk production ranged from one and a half to seven pounds of milk per day.14

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I think some of the most pleasant hours of my life have been enjoyed while sitting up during the small hours of the morning working with the lambing ewes—helping a purebred lamb ram get to his feet and start out in life, getting a mental measurement on the possibilities of the little fellow, applying iodine to the navel, seeing that he gets his first meal and can go to sleep on clean straw.

*Henry Besuden*
Sheep hold an important place in the livestock kingdom today because of their ability to graze and to convert grass into meat. Grass is one of the cheapest and most satisfactory feeds that sheep may be offered. Sheep are excellent weed destroyers and it is claimed that they eat a greater variety of plants than do other livestock. But land too heavily populated with sheep tends to increase disease and parasite troubles rapidly. Better to have too few sheep than too many.

The sheep has often been referred to as the animal with the golden hoof. No doubt this is due to the manner in which sheep distribute their droppings over the land and trample them into the soil thus causing very little waste. Grazing sheep, owing to their preference for high ground, leave much of their droppings where they are most needed.

Do you know your farm’s present and potential sheep-carrying capacity? If you are serious about sheep, you should. There is a simple formula to follow, based on the overall feed requirements of sheep and lambs. These are estimated to be as follows:

(per 100 lbs liveweight of sheep and lambs)
- 2 bushels (56 lbs/bu) of corn (or equivalent feed concentrate), and
- 1500 lbs of hay.

This quantity of hay includes an allowance for silage and pasture, so that if you divide ¾ ton of hay into the total amount of hay your land is capable of producing if it were all to be harvested for hay, you come up with the number of hundred-weight of sheep and lambs the land will support. (If you don’t know how much hay your land is capable of producing, ask a neighboring farmer, or use the rough estimate of one ewe for each 1½ acres of permanent pasture.)
FENCING

Fences are important. We received a letter from someone who hoped we "weren't into using fences for our sheep." The fact is this: Good Fencing Is a Must. If you don't build tight fences around your sheep, they will roam: (1) into your garden; (2) into your neighbor's garden; (3) into an alfalfa field (where they will overeat, bloat, and die); (4) out onto the highway (where if one is hit by a car, you will be liable for the damages). The place your ram will roam is, of course, into the ewe flock, where you don't want him. The result of this escape may well be a pair of frozen lambs in the February barnyard.

So we must have fences. And the time to build a fence is in the early spring when the ground is soft and the line posts can be driven with a maul (and don't have to be set). For generations posts have been set a rod (16½ ft) apart, but if you don't have horses or cattle this distance can be greater. The fence itself is best made with 12 inch woven wire and should be 3 feet high.

SHELTER

Sheep require inexpensive buildings and equipment. If the lambs are born in the late spring, only a shed is needed. The chief requirements are shelter from the wind and the snow or rain and a clean, dry place to lie down. If you have lambs in early spring or late winter a weather tight building will be needed.

SHADE, SALT, AND WATER

Shade is most easily and inexpensively furnished by trees in most permanent pastures. Where trees are not present, some sort of artificial shade should be provided. The water supply is essential though sheep require comparatively small amounts. Salt may be kept in a convenient place or given at regular intervals.
LAWN

England is famous for its lawns and park-like pastures. For generations the beautiful turf which we admire has been trimmed and tended by flocks of sheep. It can be done in this country, too. For better than ten years we let our Horned Dorsets take the place of lawn mowers and they did a great job. Of course we didn't allow them to overgraze. They always ate the weeds first and applied fertilizer without charge.

PASTURE MANNERS

Sheep are generally cooperative. To herd your sheep just get behind them and gently persuade them where you want them to go. You don't need a big stick or a loud voice, just patience. Never try to move part of the flock and come back for the rest later; sheep act just like sheep: they like to stay all together and are much easier to herd that way.

FERTILIZER

Have your hay and pasture land analyzed by taking soil samples to the soil conservation office and finding out what it needs. Lime probably, and phosphate — rock phosphate, if you insist. Sheep manure is one of the finest for your garden, but no manure is a complete fertilizer.
EXTERNAL PARASITES

The Maggot Fly

The areas of wool that are befouled with dung or urine, or where horns are allowed to become ingrown, or open wounds, attract the maggot fly. The eggs are laid in such areas and hatch in a short time. These larvae grow rapidly and eat into the skin of the sheep, cause much discomfort and, finally, death. The treatment consists of killing the maggots with commercial products for maggot control.

INTERNAL PARASITES

The most common cause of unthriftness in flocks today is the internal parasite. The external parasites, such as lice, ticks, and scab, take a heavy toll in some flocks, but these do not present so great a problem to sheepmen as do the internal parasites, especially stomach worms and tapeworms.

A heavy infestation of twisted or common stomach worms in addition to sapping sheep profits, can set back an entire flock program and in some instances kill the less hardy animals. This means that a parasite control program is essential to keep sheep production on the ledger on the profit side.

The adult female of this debilitating stomach parasite generally lives in the fourth stomach compartment of the infested sheep where it lays enormous numbers of microscopic eggs which can eventually contaminate an entire flock. Heavily infested sheep may pass out as many as 3 million worm eggs in the feces during a 24-hour period. Under favorable temperature and moisture conditions, eggs hatch into larvae within a few hours. The larvae molt twice within two weeks after passing from the host before developing into the infective stage. The young larvae crawl up on a grass blade and are swallowed with the forage by lambs and sheep. Once inside the intestine, the larvae travels to the fourth stomach, develops into the adult stage and lays eggs. The entire life cycle generally is completed in 21 days.

Practically all farm flocks are infected to a greater or lesser degree. The sheep owner who does not treat his sheep for parasites is certain to lose sooner or later. Consult your veterinarian and set up a control program.
SHEEP DOGS

Two kinds of sheep dogs existed. Those that guarded and those that herded.

The first "guard" dogs in the Southwest were Spanish, but records of their importation are unavailable. This sheep dog of Spain was a tremendous animal—more than thirty inches tall at the shoulder.

The western herder's dog was descended either from the small black and white Border collies imported from Scotland, or from a strain of them exported to Australia and then brought to California. These dogs became very popular as the trail drives of sheep took place, and a few strains derived from single importations attained high reputations.

One Wyoming owner tells of trailing three to four hundred young rams over a four day route and losing five head the first day. One of his dogs was also missing and on delivering the band he returned to look for the strays. A day's drive behind the flock he found the dog, bringing the five rams, and farther back he found where the dog had bedded them down on the three different nights of the journey.

In the eastern colonies, "shepherd" dogs were descended from British stock. Most of them were rough-coated dogs of rather general breeding. In England this kind was known as the "drover's" or butcher's dog as distinct from the "colley," and was a strong-framed, short-tailed animal of superior intelligence. Apparently the modern breed known as the "Old English Sheep Dog" was related to this stock—though selected toward a different ideal recently.

The Scotch collie was imported freely by the middle of the last century. This dog was not the so-called "show type" of collie but was smaller-framed, broader-headed and quicker in action.

There was no running about, no barking or biting in their system of tactics; on the contrary they were continually walking up and down like faithful sentinels on the outer side of the flock, and should any sheep chance to stray from its fellows, the dog on duty at that particular post would walk gently up, take him carefully by the ear, and lead him back to the flock. Not the least fear did the sheep manifest at the approach of these dogs.
SHEEP KILLING DOGS

Man's best friend can be sheep's worst enemy, and we aren't talking about wild dogs. No one ever believes at first that a gentle, affectionate dog would ever kill sheep. But even small dogs who couldn't kill a sheep outright can chase a flock, cause several old heavy animals to lie down and die of heart failure, and maybe many pregnant ewes to abort.

Train your own dog to respect your sheep. It can be easily done in the beginning; but once he has killed his first sheep, you'll never be able to stop him from doing it again. Train your neighbors' dogs to stay out of the pasture— with bird shot if necessary. And pray that you be spared the sickening and horrible sight of what two or more real killers can do to your flock.

Most dogs attack between sunset and sunrise, under the cover of darkness. Some of them work singly, some in pairs, but even more frequently they work in groups. The smartest ones actually travel for miles in all directions, ignoring the flocks nearest at hand. It is difficult to catch them in the act of worrying sheep, as most of them realize they are committing forbidden acts. It is equally difficult to identify them when discovered, since they disappear instantly in the dark.

Some dogs kill only one or two in a flock, others cripple or destroy all. Many dogs neither bite nor wound the sheep but chase them until they die of overheating or exhaustion. It is apparently impossible to cure dogs of sheep-killing, and they are likely to corrupt other dogs to the same habit. Frequently the dog most highly esteemed by day is the most destructive at night—and sufficiently cunning that he hides the evidence of his guilt.

While town and country dogs of all kinds will attack, mutilate, and prey upon sheep, even their supposed best friend, the Collie, brought up with them, will do the same thing—not with his master's own flock, which he will guard and protect with his life, but the sheep belonging to a neighbor, which the Collie evidently considers beyond the pale of his protection.
Shearing

A skilful shepherd will clip the fleece from a sheep in one unbroken continuous sheet, retaining the form and relative positions of the ears almost as if the creature has been skinned. In this unbroken condition each fleece is rolled up by itself, which greatly facilitates the sorting or stapling which all wool undergoes for the separation of the several qualities which make up the fleece.

Generally speaking, the best portion of a fleece is from the shoulders and side of the animal (1 in fig. 2). The wool from 2 is irregular in growth, and often filled with burrs, &c.; from the loin 3 it is shorter of staple and coarser, characters which become increasingly pronounced as we approach the tail and hind quarter 4. The belly wool 5 is short, worn, and dirty, as is also the front of the throat 6, while on the head and shins 7 the product is short, stiff, and straight, more like hair than wool.

The sorter works at a table or frame covered with wire netting through which dust and dirt fall as he handles the wool. Pieces which have been hard packed in bales, especially if unwashed, go into dense hard masses, which must be heated till the softening of the yolk and the swelling of the fibres make them pliable and easily opened up. When the fleece is spread out the stapler first divides it into two equal sides; then he picks away all straws, large burrs, and furry fragments which are visible; and then with marvellous precision and certainty he picks out his separate qualities, throwing each lot into its allotted receptacle. Sorting is very far removed from being a mere mechanical process of selecting and separating the wool from certain regions of the fleece, because in each individual fleece qualities and proportions differ, and it is only by long experience that a stapler is enabled, almost as it were by instinct, rightly to divide up his lots, so as to produce even qualities of raw material.

Shearing is something you might want to learn to do yourself. However, it takes a lot of skill. If there is a professional shearer in your area, see if you can go with him to a job and learn how to do it.
I butcher 5-10 lambs in September and salt the skins heavily, leaving them stacked until January or February to cure and dry.

I process each skin separately in a stainless steel tub or large glass jar having a capacity of 6 or 7 gallons. A porcelain crock would also be suitable.

First, I soak the skin for a couple of hours in lukewarm water to soften it, then rinse off the wool with a high pressure spray of warm water to remove the dirt and most of the grease. This makes it easy to wash the skin in any clothes washing soap or detergent. I scrape twice, once during the washing and once after the rinsing.

After rinsing, I pickle the skin in about 4 gallons of water containing one pound of salt and one cup of distilled vinegar overnight in a warm place. If desirable, it can stay in the pickle for several days.

After rinsing the pickled skin thoroughly in warm water, I transfer the hide without delay to four gallons of water containing a pound of salt and one-half cups of urea prills (granules). This urea can be of agricultural grade. After a couple of hours of stirring and soaking, I add one-half cups of 80 per cent formaldehyde solution and stirred in. About two hours after the formaldehyde addition, one-quarter cup of marutic acid is added and stirred in. The acid addition starts the tanning action and the mixture is left overnight when the tanning is completed.

All of the procedures described, beginning with the first soak should be carried out at about body temperature. If the skin should become either hot or cold during processing, the tanning will be poor or the skin may disintegrate.

After tanning, the skin may be rinsed thoroughly (4 or 5 times), then wrung out and blotted with towels until it is very damp, but not wet; that is, the skin side does not glisten with a water film.

At this point, while the skin is spread out on wood dow, I dab on about one-quarter cup of glycerine with a small piece of woollen sheepskin and rub it in well by hand.

After letting this stand for a couple of hours I apply the same amount of mineral oil in the same fashion, then carefully roll up the skin so that the wool does not come in contact with the oily skin and allow it to stand for 21 hours before stretching it for drying.

I stretch the skins in the barn in the center of a frame so the air can get to both sides. It takes about two weeks to dry a skin with the temperature at 30-40 degrees—longer if below freezing. Freezing during drying is beneficial, helps make the skin soft.

After drying, the wool is brushed thoroughly with a wire brush of a carder. The wool will be harsh at first but both it and the skin will soften with use.

The best texts I have found on the subject are:

"Modern Practice in Leather Manufacture" by J. A. Wilson, Reinhold Publishing Company, 1911, and

"Chemistry and Technology of Leather" by O'Flaherty, Reddy and Lollar, Reinhold, 1963, in 4 volumes.
The beauty, luster, elasticity, and strength of the wool will suffer if the sheep's diet is deficient in protein, vitamins, and minerals. Mixed grain rations usually have protein content marked on the label, and feed stores stock special protein blocks, especially for use if grain is not being fed. Pasture, grain, and hay provide vitamins, and hay from sunny areas, reported to have a higher vitamin content. Vitamin supplements are available, especially for older ewes. Minerals can be supplied in a variety of ways. Trace minerals can be mixed with salt, or obtained in Trace Mineral salt blocks, a good source of all known mineral needs. You seldom know what mineral is actually low or missing in the soil of your locality, so some type of mineral additive is good. Scarcity of iodine can cause goiters in sheep and goats, lack of copper can cause brittle, harsh wool. (In Black Sheep it may lead to total loss of pigmentation, but this should not be confused with the gradual lightening from year to year). Lack of other minerals cause other specific ills, and in sheep this is always directly noticeable in the wool.

While a handspinner cannot hope to raise wool for less money than purchased fleeces, he can raise better wool and have complete control over quality and condition of the fleece.

The bulk of the wool of commerce comes into the market in the form of fleece wool, the product of a single year's growth, cut from the body of the living animal. The first and finest clip, called lambs' wool, may be taken from the young sheep at about the age of eight months.
GRADE is a term used in describing the various fineness of wool fiber. In mutton breeds the fibers tend to be thicker or coarser than the wool breeds. Fineness of fiber within a given fleece should be uniform.

A simple, although not fool proof, way to determine the grade of the fleece is to look at the crimp. Crimp is wave in a fiber. The finer the grade, the greater number of waves.

Heredity has a strong influence on the grade of a fleece and careful selection in the breeding flock will pay large dividends in securing more uniformity of grade as well as higher quality of fleece.

Grade is broken down into blood types: fine, 1/2 blood, 3/8 blood, 1/4 blood, and low 1/2. Blood types originally meant the amount of fine wool breeding in a sheep. The first cross was 3/8 blood, etc. Another way of explaining grade is by spinning count. Hypothetically it takes 64 hanks, or more, 560 yards to weigh one pound. The coarser the wool, the less hanks it takes to weigh a pound.

The table below indicates the main uses of different grades. It can also be noted how length within a grade can change the fiber's mill use and hence its value.

Superfine—70s and up: very thin, close-woven worsteds, taffetas, Venetians, taffetines

Fine type—Marino, Rambouillet 61s:
worsted, coverts, galuchats, serges, dress goods:
1/2 blood type—fine crossbreeds, Tarleton 63s and 60s; serges, whipcord, men's wear:
3/8 blood type—medium wools 53s-50s; plain thick cloths and overcoating, tweeds

1/4 Down type—medium wools 50s-45s; machine and hand knit goods, tweeds, broadcloths, blankets

Low 1/2 blood type—coarse wools 48s-41s; linings, braids, hunting, roller warpings, papermaker's felts

Carpet type—coarse wools 40s and below: carpets, mats, coarse felts.

WOOL VERSUS COTTON—Permeability also depends upon material. Ordinary cotton and linen goods do not permit rapid evaporation. They absorb moisture from the skin, but hold it up to the limit of saturation. Then, when they can hold no more, they are clammy, and the sweat can only escape by running down one's skin.

After hard exertion in such garments, if you sit down to rest, or meet a sudden keen wind, as in zipping a ridge, you are likely to get a chill—and the next thing is a "bad cold," or lumbago, rheumatism, or something worse.

Wool, on the contrary, is permeable. That is why (of suitable weight and loose weave) it is both cooler in summer and warmer in winter than cloth made from vegetable fiber. "One wraps himself in a woolen blanket to keep warm—to keep the heat in. He wears ice in a blanket to keep it from melting—to keep the heat out." In other words, wool is the best material to maintain an equitable, normal temperature.

Camp blankets should be all-wool. A cotton or part-cotton one is much more prone to absorb moisture from the damp woods air and to hold that which exudes from the body of the sleeper, hence it is clammy and colder than wool. The difference may not be so noticeable in the dry air of a heated bedroom, but it will quickly make itself felt in the woods. Another bad quality of cotton is that fire will spread through it from an ember cast out by the camp-fire, whereas the coal would merely burn a hole in wool.
Lamb is, first of all, an excellent source of high-quality protein. Since in most cuts the fat is easily separable from the lean, calories can be held down where this is desirable. Lamb is a good source of phosphorus, magnesium and iron, thiamine, riboflavin and niacin. Lamb is also easily digested, making these food elements readily available for the body's use rather quickly. Thus lamb becomes what we might call a "quick energy" meat, ideal for the diets of all age groups.

Mutton is any sheep that is no longer a lamb — one that has had its baby teeth replaced by the first two permanent ones, or in other words from the age of about 14 months until it dies of old age. Prime mutton is fat wether, between 2 and 3 years old.

At its best, mutton is one of the most delicious of all meats. There is as much difference between lamb and mutton as there is between veal and beef. And there is as much difference between prime mutton and an old sheep as there is between a prime beef and an old canner cow.

Unless you go to England or to one of the very expensive restaurants in New York, Chicago or San Francisco, it is not to be had. Too expensive to produce!

A mutton should be hung for two to three weeks, a lamb about ten days.

It's fashionable now for all of us to be disciples of environmental quality. Sheepmen always have been, for sheep have never been competition for the food upon which man survives, such as the cereal grains. Rather, sheep have been able to wrestle the goodness from non-edible substances for humans, and transpose it over onto chops and leg-of-lamb and make out of it some of the best eating on earth. Sheep have never demanded a Pulitzer Prize or the medal of honor because they could do this. It was their service to mankind; a foregone service, a gourmet delight.
BROILING CAPTURES THE CAMPFIRE FLAVOR

There are only three basic methods of, or recipes for, cooking meats: broiling, roasting, and braising, or steaming. Other methods are only variations of these three. The easiest method, and the one many people enjoy most, is broiling.

When you go camping or perhaps deer hunting and broil steaks, you do not cook them with the high temperatures of the flames, but with the low heat of glowing coals. Only the side of the meat exposed to the coals is cooked at one time. The other surface is possibly bathed with wind or snow; no heat surrounds the meat which could dry it out. The steaks to be served to persons wishing them well done are cooked longer than those for persons who enjoy rare steaks; well-done and rare steaks alike are cooked by low temperature. To duplicate this method in the kitchen is simplicity itself.

You can broil meat perfectly 100 per cent of the time if you do not preheat the broiler compartment, if you keep the heat low, if you leave the broiler door open, and if you watch the internal temperature with a meat thermometer. The "wind and snow" are essential in preventing the meat from being dried out.

The tiny flames, intensely hot at the tips, slowly brown the meat, yet give off too little heat to toughen it. Once you adjust the heat, you need not glance at the meat until you turn it, or until half the calculated cooking time has expired. A few glances at the thermometer tell you exactly when the meat is ready to serve. It is juicy, beautifully browned, and delicious; the broiler pan is not burned; no wisp of smoke and almost no juices have escaped; and you, as a cook, rank with the experts.

Since the thermostat on a broiling compartment controls the temperature only when the door is closed, disregard the thermostat and adjust the heat by hand. If you have a strange broiler door which snaps shut when the rack is pushed inside, find a mechanically talented child to tear it apart.

Language is no utilitarian abstraction; English, French, Greek, and Latin are concrete delights, relishings by which the flavor of words and syntax are rolled over the tongue. And so in their own way are all the declensions and conjugations of beef, lamb, pork, and veal. Food is the daily sacrament of unnecessary goodness, ordained for a continual remembrance that the world will always be more delicious than it is useful. Necessity is the mother only of clichés. It takes playfulness to make poetry.
Most sheep are of unknown ancestry and are called Grades. Pure-breds have a recognized background. Registered sheep have an authenticated pedigree and an ear tag to prove it. Cross-breds are what the name implies. Show sheep are bred and fitted to be shown in competition. They are often great sheep. Sometimes they aren't.

Ewes that produce a pair of vigorous hungry lambs without assistance and can be relied upon to do it year after year are the ones you should have in your flock. Cross-bred ewes — on account of their hybrid vigor — are generally more fertile and more prolific, and the cross-bred lambs produced by the crossbred ewe have more viability than straight-bred ewes and lambs. For example: if your interest is in producing top market lambs, try crossing Dorsets with Columbias or Corriedales for your ewe flock and breeding them to a Suffolk.

A good black faced sheep for home spinners is hard to find. Some crosses of black faced breeds with Karakuls have been good, but too often coarse. The Shepherd Magazine has a listing of several reliable breeders.

The art of trimming the fleece for the showing originated with the shepherds of medium-wool sheep in England and has now been generally adopted in America. The object of trimming is quite generally accepted as a means of making the sheep more attractive. It has been objected to by some because it tends to disguise the actual merits of the individual.
HORNED

DORSET

The Dorset is a medium-sized sheep, having a compact form with all the wool characteristics predominating, having a very white, strong, close fleece of wool, free from dark fibre and worth a little more on the market than any other medium wool grown in America today. Dorset ewes and rams have horns, the ewes light, curving forward nearly; the rams heavy, curving in spiral form forward. Dorset ewes weigh from 125 to 150 pounds at maturity, some in show condition have weighed more than 200 pounds. Dorset rams weigh from 175 to 200 pounds. The form of the well-bred Dorset is hard to excel. They have exceedingly good backs and hams and good legs of mutton. Dorset ewes have a sweet feminine character. They are doubtless among the best mothers to be found among breeds of sheep, far excelling most other breeds in maternal instinct and ability to care for their young. Their lambs grow with astonishing rapidity and are the most beautiful of all lands.

HISTORY OF THE BREED

The exact history of the Dorset sheep is found wanting for some positive record of its origin. History does tell us that centuries ago Spain wished to conquer England, and possibly during this time the Merino sheep were brought into Southwest England and were crossed with the horned sheep of Wales, which produced a desirable all-purpose sheep which met the needs of that time. This began a breed of sheep which spread over Dorset, Somerset, Devon, and much of Wales and were called Horned Dorsets. In this country they are called Dorsets. Today they are different because of different environment and breeding though by close observation we still find some characteristics which give us some proof that the Dorset and the Merino carry similar blood lines and this record of origin be as near correct as any.

For centuries other breeds have sought to encroach upon the pastures of Dorsetshire and Somerset, but never have they been able to gain a permanent foothold. Dorsets hold sway. They are found on nearly every large farm. They lamb in the sheltered valleys; they summer on the hills; they are outdoor sheep, holding on the turnpikes or town pastures in winter; dropping their magnificent lambs in the open fields in early winter time, suckling them well and making them fat for early market in London where they bring great prices.

In the old world they have invaded Scotland and Ireland, the Isle of Wight, and parts of Kent. They have gone to New Zealand, Argentina, Australia, South America, and Central America. In fact, in Australia, they are one of the outstanding mutton breeds.

For further information, write:
Continental Dorset Club
P.O. Box 577
Hudson, Iowa 50643
Are Sheep Profitable?

If this question were asked of 100 sheep producers, in any area, the answer would probably range from enthusiastic claims that sheep are the most profitable kind of livestock to own, to disappointed retorts that sheep are a sure way to lose money.

Once long ago, it was profitable to keep sheep for the fleece only. This allowed bands of Wethers to make a profit until they were ten to twelve years old. High land values, glutted markets, cotton production and rugged economic conditions dictated that sheep must produce both lambs and wool. This they did, and a thriving lamb industry developed.

When the East became more heavily populated, and this population pressure dictated a change, western ranges with entirely different production practices opened up. Sheep followed along with cheap land and cheap labor and the business flourished. Today, neither of these exist.

Sheep have returned good managers a pretty profit and an excellent return on investment and labor. Sheep numbers though vary inversely with cattle profits. Most of our people prefer cattle money to sheep money, but without a real good explanation.

Lambs finish on pasture and milk to the highest market class available. Try to do this with anything else, and if you get above a slaughter call, you'll see what an advantage lambs have.

The two products of sheep wool and lamb, can be had at times when other livestock receipts have been few and far between. Eight months after the rams are turned in, lamb is ready to eat. This is speed enough for our jet age.

Sheep are a secondary source of income and are rarely the primary source, because keeping sufficient numbers in a small area to make big business has resulted in disastrous results from "crowding."

Not much specialization and mechanization has so far been possible in our operations.

Where forages fit, not only for the better land use but also for the income, such as with the South and East, sheep are a natural. For it's still a cardinal principle with us that sheep take at least 80% of their nutrients and energy from forages. Lambs can finish into choice while on mother's milk and forage, and no other grazing animal will reach its top consumer grade in the cacti on such diet.

With cattle herds facing a price-feed-cost inflation situation of impossible proportion, it's natural to turn to sheep. Not that sheep need a desperate cattle situation to make them more worthwhile, but one of their time honored characteristics is their soundness in times of stress. They are waiting in the wings for a curtain call from those who can no longer gamble with labor bills, taxes, interest rates and costly machinery.

Iowa Master Lamb Producers Profit With Sheep

The 10 "Master Lamb Producers" in the state of Iowa have been named. These master producers averaged 110 ewes in their flocks and had a 125% average on their lamb crops. The average weight when marketed was 99.5 pounds in 176 days for an average of $31.55 lamb income per ewe; the ewes averaged 10.3 pounds of fleece for a gross average return of $10.10 per ewe. The average estimated return per $100 feed fed was $194. These figures included wool incentive payments calculated at a rate of 40% on shorn wool and 65 cents per cwt. of lamb.12
Acknowledgments

2. Camping and Woodcraft. Horace Kephart; Macmillan.
6. Handweaver and Craftsman. Lancaster, Pennsylvania:
8. The Lamb Cookbook. Paula Owen; Random House.
10. The Magic of Spinning. Marion L. Channing; Marion, Massachusetts
15. The Shepherd Magazine. Sheffield, Massachusetts.
17. Tanning of Woolen Lambskins. Alfred R. Conklin; Kirkwood, Del

For Lee
March '77

WJo
cross-path. There will be gaps with small replacements for a time, but eventually there will be uniform hedges as on the upper side. It may be possible, with careful advance preparation, to transplant sections of existing mature hedging that must be removed. The flower beds are to be turfed and fastigate trees planted at either end to flank the central vista up Battleston Hill, and to break the long unbroken horizontal lines of the hedges with flowering trees or large shrubs, possibly magnolias, in the grass panels, to replace some of the beds.

On the east side of the conifer slope, the hornbeam hedge and the border to the west of the cross-path will be removed, but a few of the better specimens including the eucryphia will be retained. A metalled path with gravel chippings will be remade as this cross-axis will become increasingly important, especially when wider, more comfortable steps are constructed on the slope behind the pergola. Obviously there will have to be generous replanting of the shrub border to the east of this path, and we would like to plant a few deciduous trees with light-textured foliage among the conifers as a contrast of shade and colour.

It is hoped that construction can be carried out during the summer, and that the areas will be ready for planting in the autumn of this year and in the spring of 1971. Obviously a project of this magnitude will cause considerable chaos and inconvenience to Fellows and Staff alike, but it has been the experience of the National Trust that visitors enjoy watching the development of projects, and I am sure that R.H.S. Fellows will be fascinated by the actual earth-moving, construction and planting as this ambitious project takes shape.

The new hybrids of Moutan

LEO J. ARMATYS

(Central City, Nebraska)

Few flowering shrubs have resisted application of the Mendelian mechanism quite so stubbornly as Paeonia suffruticosa, better known as Moutan, the woody-stemmed tree peony. None can match the results now promised as the magnitude of the Gratwick-Daphnis hybridizing breakthrough becomes apparent.

Late in the nineteenth century, Louis Henry of Paris and Victor Lemoine of Nancy (France) made the P. lutea x Moutan cross using pollen from Chinese-type tree peonies. The resultant hybrids were mainly heavy yellow doubles. Some of them, including 'Souvenir de Maxime Cornu', 'Chromatella' and 'Alice Harding', are still in commerce, many of these plants now coming from Japan under the names of 'Kinshaku', 'Kinshi'
and 'Kinkow'. Fine though some of these hybrids were, their weak-stemmed habit of hiding blooms beneath the foliage, often face downward, was deplored by expert and amateur alike.

Shortly after World War I, PROFESSOR A. P. SAUNDERS of Clinton, New York, set out to develop hybrids with better balance between stem and flower. His crossing of selected strains of *P. lutea* and *P. delavayi* x single and semi-double Japanese-type tree peonies yielded seventy-five distinctive new varieties with uniformly good foliage and well-held flowers. Demand for these hybrids still exceeds the supply. Some of the better known kinds are 'Chinese Dragon', 'Black Pirate', 'Silver Sails', 'High Noon', 'Golden Hind', 'Golden Isles', 'Age of Gold' and the scarce ivory single, 'Coronal'. In June, 1969, the American Peony Society celebrated the centenary of PROFESSOR SAUNDERS' birth with a mammoth display of varieties introduced by this master hybridizer.

PROFESSOR SAUNDERS grew older. More and more of his work was shifted to the willing hands of his protégé, WILLIAM GRATWICK, of Pavilion, New York. This dedicated young man shared PROFESSOR SAUNDERS' oft-quoted opinion that the tree peony had reached the plateau of excellence toward which all other flowers must still strive. But he also believed that a plethora of worthwhile varieties remained locked in the mixed-up genes of Moutan. He dreamed of the ultimate breakthrough—the creation of a race of tree peony hybrids embodying the best qualities of the majestic Moutans and the *lutea* species in carefully contrived combinations. Moutan had the strong stems, the well-held flowers of great size and elegant texture. *P. lutea* would contribute finer foliage, vigour, and the yellow colour missing from the Moutan spectrum. He did not, as sometimes reported, set out to mould a plant with three parts Moutan, one part *lutea*. He proposed instead to make every conceivable cross, trusting nature to compress Moutan's millenia into mere decades.

In 1946 GRATWICK enlisted the aid of his good friend, artist NASSOS DAPHNIS, of New York City. A fortuitous partnership has endured to this day. GRATWICK had all the SAUNDERS hybrids plus two apparently sterile F2 offspring of those hybrids. He had hundreds of *P. lutea* seedlings from which he selected a dozen with superior foliage, flower and habit. He had specimen plants of all the better Japanese varieties and they were true to name—in an industry where this is all too seldom the case. He had long since discarded the ungainly Chinese doubles. He had three of his own introductions out of thousands grown from Chugai seed—strong, sombre, tall-growing 'Guardian of the Monastery', the big, white, characterful 'Companion of Serenity', and 'Dark of the Moon', rated as best of all the dark ones. Other seedlings of merit in this group were saved but never introduced, in line with his policy of introducing only those kinds representing a measurable improvement over existing varieties.

The flowers produced by the two F2s that GRATWICK brought with him from PROFESSOR SAUNDERS' nursery were not impressive, but they were the only known members of the second filial generation. GRATWICK designated them simply as A and B. F3s and F4s soon followed. All plants used in
the breeding programme were numbered and careful records kept. Sales Manager GARY P. SEAMAN shrugs off questions about botanical classification of the new generations emerging in Pavilion. The House of Gratwick is willing to leave this task to the geneticists and systematic botanists.

Bill Gratwick and Nas Daphnis were ready. They had the motivation and all the tools. They had familiarized themselves with such things as heterosis, linkage, the hypothesis of crossing over of genes in the pairing chromosomes with potential of unlimited new combinations of characteristics. The curtain was about to rise on one of the most ambitious projects in gardening history!

Daphnis started the crossings with P. lutea × Moutan, and became the first to reverse the cross, Moutan × lutea. This first filial generation (F1) produced several dozen worthy new plants. Eleven have already been named. Only one, the extended bloomer 'Triá', has thus far reached the market. 'Triá' is a good garden plant with three crisp yellow flowers on each strong stem, held high above delicate foliage (Fig. 64). They open in sequence, usually at four- or five-day intervals, to give a longer blooming period than any other tree peony. It is the first of the Int a hybrids to bloom, and the last to go. Others waiting in the wings include the rich pastel pink ‘Redon’ with 10-inch blooms; ‘Artemis’, a strong grower with big pure yellow flowers of perfect form (Fig. 68); ‘Gauguin’, the most exotic flower of them all, yellow and red with boldest centre and an overall effect like the sun bursting into flames; and ‘Kronos’, ‘Demetra’ (Fig. 67), ‘Tessera’, ‘Themis’, ‘Marie Laurencin’, ‘Persepolis’ and ‘Persephone’—each with a personality of its own.

The most dramatic pairing was F1 × F2. It was an unqualified success. At least 150 plants resulted from this cross, all of them presently used for breeding only. They are characterized by tremendous vigour and are labelled Daphnis Back Cross No. 1 (BC-1).

Now other varieties got into the act. Moutans ‘Guardian of the Monastery’ and ‘Companion of Serenity’ were used freely as both seed and pollen parents. There was Moutan × F2 (this too is a back cross); F1 × Moutan (the most sizeable plants yet have come from this cross); Moutan × BC-1 (the first three plants of this cross bloomed spring 1968); Moutan × F1; Moutan × F2; F1 × F1; Moutan × F3; F2 × Moutan; F1 × BC-1; F2 × F1; F2 × Moutan; F2 × BC-1; BC-1 × Moutan; and even BC-1 × ‘Moonrise’, the saunders herbaceous tetraploid.

The artist’s brush has diminished but not eliminated the traditional role of the bee, as these New York hybrids have no avenues unexplored. Self-pollinated F1S include one of the most gorgeous reds imaginable, known simply as D-255. Self-pollinated F2, F3 and BC-1 seedlings are also growing in the nursery.

Then there were crosses of ‘Choni’ with F2 (both ways); lutea × ‘Choni’; Moutan × ‘Choni’, ‘Choni’ × Moutan; and BC-1 × ‘Choni’. ‘Choni’ is a rather dwarf species given to Gratwick in 1952 by Professor Saunders who raised it from seed (labelled P. suffruticosa; Choni Monastery,
Cleveland Morgan) gathered in Tibet. But “Choni” is another story—an important one—in the continuing chronicle of the magnificent Moutan!

Still other crosses have been made and more are planned. All signs indicate that the momentum of the GRATWICK-DAEHNIS hybridizing programme will be maintained.

Blooming season in Pavilion is something that cannot be duplicated elsewhere. These advanced breeds of tree peonies are being hailed by hybridizers of all persuasions. Some day, hopefully within a dozen years, new cultivars meeting WILLIAM GRATWICK’s lofty standard of excellence will be released to fulfill their destiny in the finer gardens of the world.

Editorial Note: These hybrids are not yet available from nurserymen in the U.K.

Some modern methods in strawberry growing

HILARY M. HUGHES

(Regional Fruit Adviser, National Agricultural Advisory Service)

The Royal Horticultural Society has always given much encouragement to the growing of that delectable fruit, the strawberry. As long ago as 1806, when MICHAEL KEENS raised his famous ‘Keens’ Imperial’, the Society, recognizing a remarkable breakthrough in the breeding of such a large-fruited strawberry in comparison with the previous small-fruited types, awarded him their silver cup. Two other well-known plant breeders, THOMAS ANDREW KNIGHT and THOMAS RIVERS, also closely concerned with the Society, introduced many large-fruited varieties. Other gardeners and growers became interested in breeding strawberries, including MYATT of Deptford who introduced ‘British Queen’, at one time a well-known variety, and BRADLEY who was head gardener at Elton Manor, and who introduced the varieties ‘DR HOGG’, which was named after the then Vice-President and Secretary of the Society, and ‘Sir Joseph Paxton’. DR HOGG was author of The Fruit Manual and the fifth edition, dated 1884, contains a list of a large number of strawberry varieties, none of which is now grown. We now know that virus diseases in strawberries have caused the degeneration and disappearance of varieties once widely grown, whereas old top-fruit varieties without degeneration problems still exist in our gardens.

THOMAS LAXTON, of the well-known firm at Bedford, introduced many good strawberries towards the end of the last century. Out of the scores that were then widely grown it is interesting that only ‘Royal Sovereign’ survives.
GUMPSON'S LAW
as interpreted by
WILLIAM GRATWICK

Artist, sculptor, musician, composer, horticulturist, purebred sheep breeder, and retired president of the Continental Dorset Club—

This paper is a critique of Otto Friederick Gumperson—friend and mentor to Oswald Spengler, author of the famous volume "The Decline of the West". Few people today know much about the man; many have probably never even heard of him. For that matter, Spengler himself is hardly ever mentioned nowadays—a fact commented on by Erich Heller in "The Disinherited Mind". The reason for this rejection according to Heller is, and I quote:

5 "Spengler must be rejected because his history is untrue; untrue because the mind that conceived it is a crude and wicked mind. The image of man that lurks behind Spengler's vast historical canvas is perverted."

I have the temerity to disagree. The image of the man that lurks behind Spengler is not wicked and crude—it is merely his friend and mentor, Otto Friederick Gumperson, leaning over his shoulders. Anyone who has studied the Spengler-Gumperson correspondence realizes that Gumperson was not perverted. His was the mind and soul of a simple countryman, as is fully borne out by his first law, which I shall quote from the first edition, published in Leipzig in 1903:

5 GUMPSON'S FIRST LAW:
"The likelihood of something happening, varies inversely with whether you want it to happen or not."

To understand Spengler, you must first understand Gumperson. My plan tonight is to effect this understanding by an evaluation of his philosophy as it applies to an episode in my own life. I shall state the episode briefly, then return to comment on it more fully in the light of Gumperson's law and its corollaries. In this way I shall be following the brilliant procedure he used in the now famous "forest fire" episode (p. 134 of the Leipzig edition). No finer example of the master's penetrating wisdom exists than his description of the difficulties which beset a group of Boy Scouts endeavoring to light a campfire, in contrast to the ease with which one may start a raging fire by tossing a match out of the window of a moving train.

My episode relates to the transitional period in my life when I gave up sculpture in favor of raising purebred Dorset sheep. This is divided into four parts in the order of occurrence:

1) I am puzzled by the nebulous and changing standards used to evaluate art; welcome the chance to work towards the clear and specific goals which the production of lamb and wool offers.

2) I achieve my objective as a purebred sheep breeder but find that the standards in this field are just as varied and unfounded as they are in the art market.
3) I publicly renounce the whole sheep breeding program.

4) I am elected president of the Continental Dorset Club.

This episode is a simple one. It would hardly warrant narration, were it not for the fact that it illustrates as well as any other the wide-reaching truth of Gumperson's law and its corollaries. Let us go into detail.

I had had, as I look back, considerable success in carving both wood and stone. I had exhibited in many group shows, and had been awarded at one time or another all the possible sculpture prizes offered at the Western New York Show. But about half the time my entry would get thrown out. That was the thing that puzzled me. One year a piece would be rejected; next year that very same piece might get first prize. And there was a lot of talk among the experts about style. Especially about style. This piece had style. That piece didn't have style. It seemed hard for me to understand. So when I started breeding sheep I welcomed the chance to work towards a goal which was specific, functional, which had nothing whatever to do with style.

A sheep or lamb is raised for two reasons—its wool and its meat. The standards for wool are clear—breed an animal whose fleece will be of such quality, staple, and weight as to sell for the most money. The same thing goes for the carcass. Since the neck is of low quality, it should be short. Same with the hocks. Since the twist, or leg of mutton is of high value, it should be thick and deep, and a fine rack of chops presupposes a strong, straight back. Bone should be thick to denote constitution. Heart girth, of course, should be deep and full to show strength and stamina. And so forth.

I was delighted. I was going to make a change in my activities based on the dictates of common sense. This would allow me to use my particular abilities to more reasonable advantage.

As I look back, it was here that the first corollary of Gumperson's law was lurking:

5 COROLLARY #9. A man's desire to make a change for the better varies inversely with the likelihood that the project will end in success. Or, stated another way—"A bad situation is made worse in inverse ratio to the number of good intentions involved."

I had my first set-back early in the game. It was at the Batavia Fair. My entry, a ewe lamb named Julia Ward Howe, was the first animal of my own breeding that I was really proud of. My daughter Lee and her cousin from Boston had helped put her in shape for the show—her fleece well carded and set, horns polished, hoofs neatly trimmed. Of course, she had What It Takes in the more fundamental ways. She was short in the neck and the hocks. She was deep and thick in the twist. She had a straight back. Her heart girth was full. We were proud of her. And we looked forward confidently to a place well up in the line of her class, a class in which eight or ten others had been entered.

But being a junior exhibitor among a group of well established sheepmen, it seemed proper to me, as I led her from the pens, to place her at the bottom of the line to begin with, and let the judge move her up. Besides, it would be more exciting that way. I hate to tell you what happened. It was one of the most dreadful five minutes of my life. For the rest of the family, too. What happened was—the judge left her right where I had put her—right at the bottom of the line.

Lee and her cousin were close to tears, I was devastated.

5 COROLLARY #16, "When something goes wrong, the ability to rise above it varies inversely with the magnitude of the calamity."

We were good losers, as far as was possible under the circumstances; we congratulated the winners. But I was resolved to get at the reason for this Elsism. Failure. So, after a decent interval, I took the opportunity to look up the man whose entry had won the class, Howard Hill, of Albion, N. Y., then president-elect of the Continental Dorset Club.
After the appropriate introductory remarks relative to crops and seasons had been dealt with, I asked him what had been so bad about my ewe lamb in the recent show. "Well, Bill", he said, "That's going to be hard to explain to you. Because you people had a right nice sheep there—good fleece, good twist, straight back, splendid in the heart girth. In fact, it would be hard to fault her. But hang it all (how shall I say it?) hang it—she didn't have any style."

And it was true. She didn't have any style. Not a bit! Which I came to realize later on. As a "show" animal, the judge left her exactly where she deserved to be—at the bottom of her class.

I was back where I started. Gumperson has something to say about style, and I will give it to you here, though it was not till several years later that I realized how it fitted into the picture.

5 COROLLARY #11. "Style embalms values which otherwise could not preserve themselves."

From then on I went after style—style in sheep, that is. I went after it with a vengeance. And with considerable success. As I began to make progress towards my goal, I wondered how I could have been satisfied with the limited palette I had been working with before—of bone, and twist, and heart girth. Of course I didn't allow myself to forget those qualities. But I began to work for and achieve the more subtle ingredients which, added to them, go into the making of a great show sheep. In a ram—the bold eye, the proud stance, with the stamp of masculinity in every pound of his body. In a ewe, the pretty head and neat set of horns, the gentle eye expressing alert femininity. In their fullest expression, these qualities could compel a judge's attention, and approval. And they did. One June, several years later, at the Staunton, Va., Stud Ram Sale, classiest in the East, my entry (a ram lamb) was accepted in the face of stiff competition. What is more, when it came to the sale, he sold for the highest price ever paid for a Dorset sheep at public auction in the history of the breed in America. He had style!

I was in! I had done what I had set out to do. Reached the top. Of course, I was jubilant. That is, until I checked with Gumperson.

5 COROLLARY #12: "The degree of elation following an achievement varies inversely with the value of the achievement."

This was probably the toughest one to swallow of the whole episode. Could the dignity of show sheep standards be that far off the beam? Could the objectives for which I had striven, and which I had finally achieved—could they be nebulous, hollow, false? I fought against the truth.

The last chapter of my episode came about when I began to try to reconcile the commercial sheep business (that is, the selling of lamb and wool on the market) with the standards the purebred sheep men had set up for the breed. A considerable discrepancy seemed to exist. I was lucky to have been able to notice this, because according to Gumperson—

5 COROLLARY #13. "The likelihood of noticing that what you have been striving for is of no consequence, varies inversely with the length of the striving time involved."

Fortunately I found help from an unexpected quarter. The hog raisers—a notably forward-looking fraternity—were talking about progeny testing, production records, carcass yields, loin eye areas in square inches, and show standard reform. Here is an item from the Breeders Gazette reporting the results of the International Stock Show of December 1958.

"From Benton County, Iowa, Owen Olsen brought in a 317 lb. Yorkshire barrow which the judge, Mrs. Maurice Neville (Jess Andrew's daughter), expertly chose as champion of the 52 York barrow entries on the hoof. Next day a beautifully bulging ham enabled him (i.e. the pig) to dress 73.91%—the highest of any champion on the hoof. It [i.e. he had been butchered and his carcass had been judged champion on the hoof by a meat man]. "Some judge"—comments the editor—to see that on the hoof!"

Here is a report of the 1958 Chicago Sheep Show in the same magazine:

"The University of Wyoming's champion carcass on the hoof did not place among the 50 live weight entries on the hoof. (i.e. the judge—on the hoof—did not even give the ram mention to the animal that turned out to have the champion carcass)."
Something was strangely out of kilter between the opinions of the "on the hoof" and "on the hook" judges. And I was on the spot somewhere between the two. Because I was right in Chicago at that time for the annual meeting of the Continental Dorset Club. Worse than that, I had just been nominated for the presidency of that august body. What should my platform be? Should I champion reform? Or should I say nothing?

The three Gumperson corollaries I found which related to the situation, helped me only slightly.

§ COROLLARY #61, "The acceptance of a new idea by a group varies inversely with the need the group has for it."

§ COROLLARY #62, "The more completely a system has been worked out, the farther it has gotten from the goal it originally set out to reach."

§ COROLLARY #63, "A group's ability to separate the wheat from the chaff varies inversely with the number of emotions involved.

Gumperson, considered love and affection the worst offenders. It seems to make little difference whether the recipient of the emotion is the fatherland, a woman, or a sheep, and those sheepmen loved their sheep the way they were.

Well, here is a transcription of my campaign speech, the platform on which I decided to stand as candidate for the presidency of the Continental Dorset Club.

"My friends, [and they were my friends — I knew them all well] I have worked in harness with you for fifteen years as a member of this worthy group. As a member of the ancient and honorable fraternity of sheepmen. Fifteen years ago I was a beginner; many of you have worked with sheep all your lives. You have advised me and helped me, so that now I can humbly yet proudly admit that I have learned to be a good shepherd and a good sheepman.

I am deeply touched that you honor me with the nomination for presidency of this organization. (I paused. The banquet — roast lamb, of course, had been ample. As I looked about me, I could see a wonderful sense of happy relaxation on the faces of the well-fed group... I took a long breath. Then I let them have it.)

"I want to say now, that in my considered opinion, each and every goal towards which we purebred breeders strive — is unworthy. That the standards set up by the breed associations are empty and hollow" (a few friendly smiles appeared on the faces of those nearest me in the audience. There were a few titters. "Good old Gratwick; you can always rely on him for a laugh. Great guy to liven up a meeting.

For the next five minutes I worked hard. I tried to make my catalogue of the short-comings of breed standards complete. Starting with the animal's head, I pointed out that the heavy blunt nose so much admired in a show ram had nothing to do with masculinity—merely made birth unusually hard for his mother. That a straight back is not necessarily a strong one (an Arab horse, probably the strongest animal for its size in the world, and capable of carrying incredibly heavy loads, has a sway back). I made a pretty good case against that heart girth business, too. An unpedigreed western range ewe is weak-chested and puny in heart girth. But you can chase her all over the pasture, and she'll never get winded. Chose a purebred mutton type sheep a hundred yards, and she will probably die of apoplexy. The same with "good bone". A western ewe has spindly bones; but nobody ever saw her break one. Besides, you can't eat bones.

Possibly my most dramatic expose related to fleeces. I told them how I had taken the first prize on a ram's fleece at the state fair wool show, over all breeds, too. But when I brought the actual ram into the show ring the next day, he was put down because of his poor fleece. I ended by bringing up the "on the hook" and "on the hoof" matter. With a flourish I concluded — "Here is my platform, gentlemen. If elected, I pledge you my word I will do absolutely nothing about it."

I was unanimously elected on the first ballot.

§ GUMPERSION'S LAW: "The likelihood of something happening varies inversely with whether you want it to happen or not."
Bill's professions are diversified. By training he's a landscape architect. He is also a sculptor, photographer, painter, composer of children's operas, breeder of Dorset sheep (see appendix number 2) a horticulturalist (see appendix number 3) and a master story teller (see appendix number 4).

In 1965 the Gratwick mansion was destroyed in a fire, taking with it all of Bill's work — except what he could salvage. Bill's art pieces flourished everywhere in the house. All that remains are 3 wooden sculptures and some other sculptures included in the show — for the fire was devastating.

Viewer's Paradox, anonymous pamphlet.


When an artist's work incorporates animal or Bird themes, it is called "Animal Style" Art. This term was coined in the 1920's by M. Rostovtzeff. Its name was originally given to a type of Northern Nomadic Art so historians could research a specific category rather than encompassing all varieties of Northern Nomadic Art. Presently "Animal Style" Art has branched out to encompass all art pieces employing animals as its theme.

Ibid., p.15

"Animal Style" Art can be vigorous, intriguing, and, at times, even beautiful, but it is never monumental or intellectual...The meaning of much of this art is obscure, and too precise an interpretation would be dangerous and misleading."
Faith Jolodlin, *Centuries of Owls in Art and the Written Word* (Conn: Silvermine Publishers Inc., 1967; Ontario: Burns & MacEachern, Ltd., 1967) pp. 8-15. The ornate detail of the Chow and Shang Dynasties Owl are extremely intricate, inlaid with marble and jade. And, though the owl has been a popular subject in every country and has been rendered in paintings, sculptures, drawings, wood cuts, cartoons etcetera - as note worthy as they all are - my personal aesthetics are based on how pleasing to the eye the owl appears in the final stage.

From unpublished writings I obtained by and on William Gratwick - no date.


From unpublished writings I obtained by and on William Gratwick - no date.


Ibid.

G. G. Stoctay, *America's Erotic Past: 1868-1940* (California: Greenleaf Classics, Inc., 1972) preface. There are numerous books to be found on the nude and erotica such as, *Erotic Art of India*, *Erotic Art of Greece*, and *Erotic Art of the East* - to name a few.

I am excluding the two books in the show because over half of its contents were not done by Bill, but under his supervision.

The large coffee table book Bill did in 1925, merely records his travels through Europe. They are rather trite instead of artistic, and comparable to "wish you were here" post-card images of the time. Also, two-thirds of the book's images are actual post-cards juxtaposed on the page by Bill. The book has taken on an aesthetic because of its ability to survive over fifty years.

When it comes to the book "My, this must have been a beautiful place...When It Was Kept Up," I have always felt that this book is one of the finest books I've ever read, and am fortunate to own. It is a private reflection of the Gratwicks' home and their life style; filled with charm, warmth and personality. However, there is a multitude of diverse and talented contributors that are an integral part of this book, making this book not Bill's alone - but, it is magnificently written and supervised by Bill. As Beaumont Newhall wrote in the introduction, "...an album like this is a way of sharing pleasures. And sharing is the Gratwicks' way of life.


Ibid, p. 18.
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