

very old order
Audubon and
I have traced upon Audubon's
Philadelphia experience and have shed
considerable light upon this subject. However, until
this original painting appeared was a discovery of before
that the famous historical details did not offer
a necessary connection of the party
plate.

(18)

Just exactly what did happen to John James
Audubon in Philadelphia in that spring of 1824?
Why was his elegant little painting of the
boat-tailed grackles transformed into the
rather awkward plate that appeared in
the Bonaparte Supplement to Alexander Wilson's
American Ornithology? In 1937 Stanley Cisley
Arthur in his famous biography on Audubon⁽¹⁾ stated
the painting published by Bonaparte was the very
picture of the boat-tails that Audubon had
painted in Louisiana three years before^{on his flight home joining down the Mississippi}
Philadelphia trip. John Chancellor in his 1978
biography of Audubon⁽²⁾ states simply that the
Philadelphia engraver "... Dawson engraved one
of Audubon's drawings, the boat-tailed Grackle which
appeared in Bonaparte's book. "(3) Edward H. Rumbel in
American Heritage book on the original water color
paintings of John James Audubon for the Birds of America⁽⁴⁾
(1966) is the earliest reference that Scott and I
have found that mentions three different
Audubon's Grackles. "He drew this bird three
times. He made one drawing for his friend Charles
Rein Bonaparte which Bonaparte published in
1825 as plate 4 of his Continuation of Wilson's
American Ornithology. The New York Historical
Society owns an unpublished drawing inscribed
"Drawn from nature by John J. Audubon,"
Bonnie Case's church Jan. 9, 4th 1821" which

(19) was done on the Mississippi River shortly before Audubon arrived at New Orleans" and the final version which was probably painted in Charleston, South Carolina in March or April of 1832, the version that appeared as Plate 231 of Audubon's Birds of America.⁽¹³⁾ Neither Mary Durant nor Michael Horwood^{even} mentioned ~~that~~^{just} Grackle painting, in dealing with Audubon's trip to Philadelphia in their marvelous book On the Road with John James Audubon⁽⁴⁾ or in their Audubon Bicentennial articles for Audubon Magazine.⁽⁵⁾ Robert McCracken Peck in his excellent bicentennial article titled United Feathers of America for FMR Magazine⁽⁶⁾ revealed much detail about Audubon's Philadelphia experience but also failed to mention ~~Audubon's~~^{their} first published work. William Reese in his paper delivered^{in 1978}, My another Strange Coincidence, in For our own town of Fort Worth Texas at the Amos Carter Museum goes into considerable detail about Audubon's relationship with Bmgate and the publication of the Grackle painting, but even he could not have known exactly what happened, because ^{as he has said, there was no opp.} he had no opportunity to compare Audubon's original^{painting} with the print. ^{Bmgate - Audubon} ~~as it appeared in~~^{attend} the Bmgate supplement.

With the information gleaned from these authors and our ^{own} studies of the Audubon painting itself, Scott and I have been able to be consistent to our satisfaction

(20) what has turned out to be a very interesting story about John James Audubon's first attempt to seek recognition for his art among the scientific and publishing elite of Philadelphia.

Revision for Audubon manuscript page 7

In the next few days Audubon created the picture that is now published in our book, "Of Birds and Trees. Because of the demands of a the ^{the} Supplement's smaller page size, ^{he} had to superimpose ~~the~~ one bird over the other; in this case the male ^{broader} ~~bird~~ was ^{placed} ~~placed~~ above the female and its tail overlapped ~~the~~ ^{that} tail of the lower bird. He took his time making the requested alterations. Though the birds were essentially copied from the earlier work he must have been pleased to see how he was able to refine the lines to ^{give} ~~with~~ them a much more sophisticated, sculptural quality. The resultant image of the two birds combined was a ^{more} ~~more~~ pictorially expressive, compact and abstract shape ^(Sculptural) ~~than the earlier version~~. The birds' eyes were made brighter with ^{good} ~~better~~ pigments brought in the city, and he was able to better create the ^{effect} ~~feeling~~ of iridescence with fresh pastels and the use of egg whites which ^{had often} ~~had been~~ ^{improved} ~~improved~~ to get on his Mississippi trip. Now that he had the time and better working conditions than the dead Colver had ^{flourish} ~~effort~~

(21)

he carefully penciled in the ~~feathers~~ ^{birds'} delicate feathering of the wings and tails and the ~~best~~ ^{perfect} fluffy breast feathers. He strove to meet every ~~demand~~ requirement that he thought ~~Townson~~ the engraver (Lawson) would demand. He even added an illustration of an ~~example~~ of a boat-tailed Grackle egg in keeping with the ~~illustrations~~ plates containing eggs which Alexander Wilson had drawn, and enhancing the scientific aura of his own work.

He did not bow to all of Lawson's and Orde's wishes, however. The depiction of the male Grackle was not an ~~exact~~ ^{exact} profile view. Instead he had ~~drawn~~ ^{painted} pictured this bird in a handsome three-quarter pose that was a sophisticated departure from most of the ~~bird~~ ^{bird's} profiles of Wilson and ~~Lawson's~~ ^{Lawson's} ~~works~~. Though the ~~birds~~ ^{birds} themselves were an ~~improvement~~ ^{improvement} over his ~~picture~~ ^{picture} and this pleased him, the picture was nevertheless clearly a departure from his best work. The artist must have realized ~~even~~ (to the very end of his journey)

* Rewrite from page 3 (white manuscript)

..... Would ever shadow the work of Wilson. ~~Always~~ ^{Often} exhibiting a strange combination of over confidence and diffidence in dealing with people whom he regarded as ~~better than~~ ^{farther} ~~more~~ ^{more} educated than he, Audubon should have maintained an humble profile and let his work speak for itself

(22)

as he introduced ^{was} him to the important persons of Philadelphia. There were certain ^{people} persons of influence whose favor he would have to gain if he were to have any ^{hope of} success at all. He may have realized better than we ^{can ever} know that the cards were already stacked against him ~~because~~ ^{because} instead of laboring modestly ^{he made no effort to disguise} his admiration for his own work, ^{perhaps, he thought a good opinion was his best defender. Perhaps it was} perhaps it was the encouragement he received from his ^{when he first} early ^{made some impression} ^{on Audubon's heart} ^{from his early} ^{admiration} ^{for Audubon's} ^{work} ^{that} ^{led} ^{him} ^{to} ^{the} ^{wealthy} ^{group} ^{of} ^{men} ^{and} ^{the} ^{Prince} ^{of} ^{Cons} ^{and} ^{Mar} ^{gins} ^{and} ^{the} ^{Prince} ^{of} ^{the} ^{Republic} ^{of} ^{France} ^{had} ^{come} ^{to} ^{America} ^{with} ^{his} ^{uncle} ^{Joseph} ^{Bonaparte} ^{the} ^{son} ^{of} ^{Spain} ^{whose} ^{daughter} ^{(his} ^{first} ^{cousin)} ^{he} ^{had} ^{recently} ^{married}. Bonaparte was ^{nearly} ^{one} ^{year} ^{old} ^{when} ^{he} ^{met} ^{Audubon}. He was ^{presently} ^{engaged} ⁱⁿ ^{sponsoring} ^{the} ^{publication} ^{of} ^a ⁴ ^{volume} ^{supplement} ^{to} ^{Wilson's} ^{American} ^{Ornithology} ^{that} ^{would} ^{add} ¹⁰⁰ ^{species} ^{to} ^{Wilson's} ^{not} ^{cited} ^{by} ^{Wilson}. ^{Bonaparte} ^{had} ^{even} ^{spoken} ^{of} ^{purchasing} ^{his} ^{Audubon's} ^{work}, ^{and} ^{because} ^{of} ^{this} ^{Audubon} ^{must} ^{have} ^{thought} ^{that} ^{the} ^{Prince's} ^{enthusiasm} ^{would} ^{at} ^{what} ^{even} ^{obscure} ^{the} ^{finest} ^{depictions} ^{of} ^{birds} ^{yet} ^{painted} ⁱⁿ ^{their} ^{country} ^{would} ^{be} ^{an} ^{enthusiasm} ^{that} ^{would} ^{be} ^{shared} ^{by} ^{everyone} ^{else}. ^{His} ^{confidence} ^{made} ^{him} ^{careless}. ^{Not} ^{only} ^{did} ^{he} ^{begin} ^{to} ^{praise} ^{the} ^{virtues} ^{of} ^{his} ^{own} ^{work}, ^{he} ^{began} ^{to} ^{voice} ^a ^{critical} ^{opinion} ^{of} ^{the} ^{works} ^{of} ^{others}, ^{especially} ^{the} ^{paintings} ^{and} ^{illustrations} ^{of} ^{Wilson's} ^{Ornithology}. ^{That} ^{Bonaparte} ^{seems} ^{to} ^{agree} ^{only} ^{encourage} ^{Audubon's} ^{further} ^{behaviour}.

Chas. p 269
when he first

So that ~~person~~ he grievously antagonized some very important people before he even had a chance to meet them. Even though he had spent ~~several~~ ^{years} growing up on his father's estate ~~at~~ ^{only a few} miles west of Philadelphia he was not familiar with the character of the city and he had ~~no~~ ^{few} prior or prior acquaintances there. Philadelphia at that time was a very conservative city whose social and cultural life was controlled to a great extent by a quiet, firmly established oligarchy. ^{In spite of Brongers's argument} It did not take long for Audubon to be made painfully aware that the scientific and literary leaders of the city with few exceptions were firmly committed to Alexander Wilson's American Ornithology and its sequel and that any new comer, regardless of the merits of his work, would be greeted with indifference or outright hostility; ~~but~~

Unfortunately ^{by the time} ^{Audubon's Comments} he was introduced to them ~~he~~ ^{he} had already antagonized ^{no} ^{few} ^{of} them. ^{no} ^{few} ^{of} them, his ^{own} ^{comments} had already ^{antagonized} ^{some} of the very men whose favor he had most need to cultivate. (and ^{fewer} ^{great})

^{In addition to Brongers} The leader of this group - - -
The ^{friendly} ~~good~~ doctor was ~~also~~ ^{essentially} instrumental in helping Audubon to meet George Aud, the close friend and biographer of Wilson and an executor of his estate and leader of the group which ~~went~~ ^{stood} against Audubon.

Wilson - Orin's Grove.
as well as Sweden's Chamber.

(24)

He was a gifted naturalist in his own right, ... that he had edited the first volume of Wilson Ornithology after the Artist's death. ~~But~~ the man who ~~soon~~ proved to be no friend and took any criticism of Alexander Wilson very personally, especially when it came from an upstart outsider who seemed to possess only a portfolio of overly decorated bird pictures and no scientific credentials whatsoever. When Audubon was invited to speak at the Academy of Natural Sciences, Ard, who was chairman of the meeting, took the opportunity of challenging the scientific value of Audubon's paintings and prints, and that Audubon's background was not sufficient to warrant much credibility.

Another pivotal figure in Philadelphia Publishing circles who soon proved to be no friend was Alexander Lawson, the finest engraver in Philadelphia. He had worked intimately with Wilson (even ^{and his drawing} helping draw some of the birds himself) to produce the ~~best~~ colored etched and hand-colored plates for all the Wilson books, and his interest in the American Ornithology was more than an artistic one, for he also owned a percentage of all royalties obtained from the sales of that publication. When Bonaparte brought the bird artist to Lawson's shop, the printer was quite direct in telling Audubon ^{that} through his picture ^{showed} should tell for somebody who had taught himself; he needed to study harder.

(25)

in order to the ^{hand} art of drawing with scientific
correctness. Privately Bonaparte in defense of Audubon
implied that he might purchase all of Audubon's
paintings so that Lawson would have no choice
but to publish them. Lawson made it clear to
the Prince that he would not etch and print
them, no matter what Bonaparte did.

white
manuscript
p 3

The third hostile member ^{the young} of was Titian
Peale, son of the celebrated expedition
of 1820. Audubon was depressed by his meeting with
the young ^{man} and felt that he had been treated by
Peale with condescension and disdain. ^{The young} Titian
Peale had all the proper scientific credentials
that the middle-aged Audubon lacked. But
the bird artist ^{personally} found some comfort in knowing
that Peale did not paint birds ~~very~~ well. Later on
he made no secret of his contempt for Titian Peale's
Paintings. "He represented them as if seated for
a portrait," he declared. (Chapman p 111)

It was quite natural for these people to be
suspicious of any potential competition especially
from an outsider. (Bark to page 4 white manuscripts)

Clearly the treatment of his ^{first} Brattle painter, ^{in Philadelphia} was still
on his mind, for in 1832, more than five years after
his own great Publishing venture was launched, Audubon
was in Charleston, South Carolina seeking subscribers and
waiting to the see if the ^{US} Government would put a ship

who
won
now

at his disposal for a collecting trip to Florida. While waiting for to hear from Washington he decided to do a ^{a full} painting of Boat-tails Goshawks for inclusion in the Birds of America. Instead of going back and painting his early picture of 1821 he decided to make a ^{new} statement correcting the image of his work which had appeared in the Comrade-Wilson Supplement issued ~~under his~~ ^{to which his name was now associated.} ~~his~~ ^{name}. I am thankful to Corie Matkin, Assistant Director of The New York Historical Society, for ~~her~~ ^{her} observations about ~~which Audubon's~~ ^{which Audubon's} ~~final~~ ^{final} Goshawk picture. "As to the impact on Audubon of the Jackson engraving, (and, indeed, of that whole experience) I suspect the following: An early picture of a Goshawk (the 1832 ^{printing} ~~version~~) reproduced as plate 231 of the Birds of America has actually recreated, in an infinitely more more accomplished image the Jackson engraving itself. (P. 2 Matkin letter that both to him it on which engraving p. 13) ^{must be the more}

For the rest of his life he fiercely guarded his ^{reputation in his} professional reputation ... later years.

✓ In concluding her letter that Matkin went on to say, "I'm sure that I hardly need to repeat what an impact there is when one sees all three Audubon Boat-tails next to one another and to the Birds of America engraving. The New York Historical Society does not own three versions of any other Audubon watercolor — not to mention

Grade 187

one which figured so prominently in Audubon's career, and ~~one which fig.~~ in the playing out of America nineteenth century natural history - and it is a remarkable experience to observe the phenomenon. . . . Scholarship is rewarded all the richer by the discovery of this missing link in the Audubon oeuvre. . . .

New II form of Bulet manuscript For the rest of his life he fiercely guarded his professional reputation. . . . brought him much satisfaction in his later years.

That Scott and I should discover and be able to purchase this ^{lost} painting, so that we could include it in our own book of birds, which was already dedicated to Audubon, does seem to be a ^{mind-blowing} ~~strong~~ coincidence. ^{When we brought the grade pen to} ~~Scott~~ ^{had} ~~it~~ ^{already} ~~been~~ ^{by} ~~a manuscript~~, an original first draft of Audubon's of his Commentary on the Red-Shouldered Hawk which he wrote in 1832 for his ^{famous} Ornithological Biography. This painting of this species which appeared as plate 56 in the Birds of America has always been one of our ^{very} favorites. It certainly is one of his finest ^{depictions} ~~paintings~~ of Hawks. Since this manuscript had never been published in its credited version we ^{had decided} ~~were going~~ to ~~issue~~ ^{publish} it in our own book as commentary to our own painting of a Red-Shouldered Hawk as further evidence the great bird artist. The addition of his lost painting of the ^{same} ~~bird~~ ^{species} ~~to~~ ^{seemed to further} ~~add~~ ^{strengthen} our Wild Book Spiritually with Audubon and his

Just Scott had already painted a portrait of Audubon for our book and we already owned . . .

If we had to choose a picture
to put in our book

his incomparable achievement. I think that if
Scott and I had been able to choose any Audubon
painting to ~~publish in our~~ ^{illustration} for our book, we could
not have chosen a more appropriate work than this
small picture of a pair of Boat-tailed Grackles. This
is the very picture which figures so prominently in
this work figures so prominently in Audubon's life story,
that Critical Philadelphia experience

↑
(see paragraphs on Old Swedes Church and in separate
bullet under, this section)

↓
Conclusion

Scott and I really wanted to create a book
that would reflect our own love of nature and
in its own way echo Audubon's Birds of America. For
us this meant trying to publish a large volume
in which we could have plates big enough to
depict birds life-signs as Audubon had done. When
our labours actually began in 1977 we had no idea
how long such a project would take us or exactly
what would be required in the way of business
organization. We did not have a time table for
production because we were determined not to sell
the bird paintings, but to keep the collection
intact. This put a considerable burden upon us,

Scott
we would
correct on
all

since our bird painting actually required more
time and labor than our other paintings which we had
to sell to make a living. Quite often Bent and I
would ask each other if the project was really
worth ~~it~~ the effort and the sacrifice, especially
~~since~~ ^{since} if we actually did publish such a book,
the book would certainly not reflect what
~~we~~ ^{we} ~~the~~ ^{really} ~~those~~ ^{had always} actually did as artists. Painting
birds occupied a separate niche in our artistic
lives that could be ^{more accurately} considered as a hobby.
Sometimes many months would with very little
work being done on the project.

I had ^{planned} certain goals and restrictions and
was that ~~at~~ made it more difficult for us
to create the bird pictures. In the beginning I had
in mind to ~~do~~ ^{paint} as many Texas birds as possible
that Audubon did not paint. Furthermore, it was
important for me to have the actual birds in
hand to draw and paint or at least study skins
from the collections of local museums. The book that
we had contemplated doing, ~~planned~~ ^{dedicated to J. J. Audubon} was to be
a bound volume containing 25 color plates, with
an introduction by me and a complete new work by
another John S. S. who is considered ^{by} most literary
people to be the Texas writer. ^{first} ~~most respected~~ ^{by all}
~~Texas writers~~. From 1977 to 1981 ^{our} ~~the~~ book ^{project} proceeded
by fits and starts. It was not until the Spring
of 1981 that the project was revitalized by

trip that Scott and I took with a close friend from college days! ^{our first} Lewis Beck ^{an avid birdy naturalist,} took on a journey that literally covered the whole state - from Central Texas to the Coast, along the Red grand Valley to the Big Bend then ^{directly} back to Fort Worth via West Texas - 2100 miles in all. By the time that we returned home I think Scott and I were more enthusiastic than ever about really concentrating on doing a ^{very special} great book. Furthermore I realized that if we were to paint some of the best species that we really wanted to paint, we would have to work from photographs ^{of specimens}, scientific measurements ^{of} charts and ^{other} material from Bird Books.

From 1981 ~~then~~ to the present day Scott and I have worked steadfastly on our book. We have worked ^{very closely} together in an unusual collaboration in which almost every ^{Bird} painting ~~we~~ has been the result of both our efforts. I have drawn all but about a half a dozen of the birds, but I have only painted ~~about~~ a few of these works completely by myself. Even this description of our ^{mutual contribution} efforts is far simpler ^{for some} than of the paintings ^{themselves} ^{took} ^{time} literally grow from the moment that we get an idea for a picture and the time the painting would be completed.

Scott and I have never failed to hide our admiration for Audubon's work, and many of ^{our} earlier paintings for the book, I hope, reflect our stylization of the birds which is clearly derived from

Similar
to Audubon
style from
the 19th
century

(Thinking)

50
pictures

Audacious Compositions. But as we immersed ourselves ^{more deeply} in the artistic problems of creating a publication that would have variety and express more of our own personal viewpoints, ~~the~~ steadily the character of the paintings began to change. The pictures do not appear in Chronological order in the book, but it is not difficult to see the difference between them. Originally I had wanted most of the paintings to ~~have no backgrounds~~ to show these birds against white paper. Scott was of a different mind. In fact he flatly refused to become involved with a project in painting birds and ^{not} take advantage of the opportunity to contribute landscapes painted ~~the~~ in his personal drybrush watercolor style. He was bright, of course and it is through our landscapes that we ~~have~~ began to ^{add} get our own ^{personal} character to these works. So.

Scott's insistence on adding back grounds in his own ^{painting} style ^{suggested} ~~gave~~ ~~me~~ a good idea. ~~Since~~, if this book ~~was~~ ^{is} successful, many people would be seeing it. ^{the book then} It would offer an excellent opportunity for us to show the public examples of our regular paintings, so that we might avoid being typed as wildlife artists. We ^{then} decided to include ten landscape pictures which would serve as a visual prologue to the bird paintings themselves. These changes have resulted in a publication that has greatly surpassed the book we originally

had in mind. ~~The~~ With the fortuitous addition
of the Audubon manuscript and ^{port. sketch} ~~Groble~~ painting
as well as Beath's portrait of Audubon what
has evolved is a volume that has fifty color
plates plus three color reproductions of the
Audubon material. ^{Since the color plates are the best} ~~The book~~ ^{it} would be too
heavy to bind, we have left the pages to
~~be bound~~ ^{of the book} unbound. They
are contained in two ^{linen-covered} portfolios which are placed
in a strong linen-covered box made of book board.
In all the entire ~~time~~ ^{time} ~~Imperial Folio~~ sized
volume weighs more than 40 pounds!

To print this work we chose David Holman
of Austin where Wind River Press is one of
the finest ~~small~~ custom presses in the country.
Working with Holman we decided ^{to give the book an added personal touch} ~~by~~ publishing the
text ^{on a by} ~~to~~ letterpress with hand-set type, an old
fashioned method rarely used to day. In order
to print the text as well as the color plates
it was necessary for Holman to acquire two
large presses of ^{large enough} ~~sufficient~~ size to accommodate sheets
of paper of the Imperial folio dimension.

As for the "binding" of the book, rather the
books and portfolios we chose Cree Jensen and
his staff. For three years ^{before going into business for himself} Jensen was in charge
of ^{the} conservation of the rare manuscripts of the Humanities
Research Center of the University of Texas at Austin.
The amount of paper required for the plates and

also the book board and cloth needed to make
the book and portfolio is truly awesome
requiring warehousing, and logistical planning,
that extended far beyond the responsibilities that
Scott and I had been used to as artists. In addition
to completing the paintings for the book, Scott and
I had to write ~~the~~ commentaries to the plates as well
as an introduction to the work and the acknowledg-
ments. We had to coordinate their activities with
John Barnes and all of their coordinated ^{a business manager, and} with attorneys,
and accountants, and printers and book dealers
and printers of promotional materials. By May
of 1974 we were ready to ^{officially} introduce our project ^{to the} public
with an exhibition of the bird paintings at a
Gallery here in Fort Worth.

From that day the project has literally
had a life of its own. The book has been
received with great excitement. In fact, the
exhibition was so successful that we were
approached by members of the Board of Directors of
the ^{Ft. Worth} Museum of Science and History who expressed
a keen interest in Museum jointly purchasing
the entire collection of our bird paintings so that
they could remain in Fort Worth. This ^{Museum} purchase was
confirmed by the end of ¹⁹⁷⁴ the year. Again Scott and
I were confronted by another of ^{the} many strange
coincidences which have happened concerning our
project, for it was at the Museum of Science and

History, then known in 1886 as the Children's Museum,
that I discovered ~~that~~ book of Audubon's ^{first} ~~plates~~
pictures which started us on our way to becoming
artists. In very strange way our interest in painting
birds had come full circle. The Museum purchased
greatly aid us in ~~starting~~, getting the necessary
financing to actually begin the publication
phase of our project. Early 1885 ~~that~~ ^{the} In
January of 1885 it appeared as though everything was
in place to insure that the book would soon be
done and that this year would ^{by coincidence} not only mark
the bicentennial of John James Audubon's birth but
also the publication of an important new book
in his honor. Unfortunately this was not to be.
Almost immediately the project ran into
complications and delays. The main problem
was with the ^{printing} press. Instead of being put into
working order within 30 to 40 days as we hoped,
the ~~used~~ press, though barely used when Helen
bought it, had to be overhauled. ~~The~~ The press
not ~~yet~~ ~~not~~ ~~yet~~ put into working order
until June. We did not receive our first 4
prints until the middle of July. Because of our
great initial costs ^{plus} ^{large} ^{large} as well as our tremendous
monthly expenses this delay caused us to run out
of money by ^{late} October with more than half the
work yet to be printed. Though we had a substantial
amount of money in Escrow and ~~money~~ due from

as well
as our
a great amount
early subscription

accounts receivable when the book was finished
and ready for delivery, - these were funds which
were out of our hands. ^{This period} was a very black
time for us, and it appeared that we were going
to be forced to bring a partner into our
enterprise in order to ^{properly} complete the book,
~~something~~ ^{a misadventure} that Scott and I had steadfastly
avoided. Every offer that we got carried with it
certainly ~~cost~~ a very high price tag and certain
controls which would have altered the ~~nature~~
content of ^{the} book and ^{the manner in which} how we were to offer
it to the public. For almost four months the
project was absolutely stalled, and no mistake being
out seemed in sight.

This impasse was broken by the intervention
of a ~~very~~ good friend who offered to co-sign a note
for the needed money.

In trying to help break an impasse to a
project in which it really believed, our bank suggested
that we find a suitable co-signer and in order
to minimize the risk to everyone that we put up
^{some} suitable collateral - namely the ^{acquisition} planting of the Broad-tailed
Grackles. It was a formula which worked. A good friend
volunteered to co-sign for the additional loan.