

JUDGING DEFINED: In any class, judging can be defined as the process of examining the entrants and making a knowledgable comparative appraisal of the individuals present. With horses it is knowledge of the horse and a logical procedure in examining them. It requires a clearly defined ideal of perfection based on observation and sound judgement. Above all, it requires honesty and courage to place horses on the individual's merit, and not on past winnings or the costliness of the horse or the owner's prestige. Judging requires that the animals be compared to each other and to the judge's opinion of the ideal. The horses coming closest to that ideal with the fewest faults should place the highest with not as perfect horses placing down because of and according to their faults.

JUDGING HALTER CLASSES

There are several different kinds of halter classes seen in model horse shows. The following headings of classes can all be judged along similar guidelines: Sex classes (such as stallion halter, mare halter, etc.), Breed classes (such as Morgan halter, Arabian halter, etc.), Age classes (in these, the classes are divided according to the age of the horse: 2-4 years old, etc.), Type/Conformation classes (Hunter type, Action conformation, Standing conformation, etc.).

In the above mentioned kinds of halter classes, the primary criteria in judging will be CONFORMATION. Horses that place should be free from major faults which would impair soundness, performance, way of going, etc. While most all horses have some minor faults (it's nearly impossible to find a horse with perfect conformation—real or model), the top placing horses should be as free from conformation faults as possible, and of course horses placing should be well balanced and symmetrical.

BREED TYPE is the second criteria. The model should be easily recognizable as the breed he is being shown as. Arabs should exhibit the characteristics of the Arabian breed, Quarter Horses should exhibit Quarter Horse characteristics. The horse should have the general appearance and conformation of his breed. If he doesn't, then he should be penalized in the judging.

The third criteria is SEX TYPE. A stallion must be masculine in appearance and a mare must be feminine in appearance. A gelding will have a somewhat masculine appearance, but not to the degree of a stallion.

Thus, your top horses in a class should fulfill three criteria:

1. Have excellent conformation, free from major faults, with few minor faults if any.
2. The horse must be an excellent representative of his breed.
3. Stallions must be masculine, mares feminine, geldings masculine, but not to the degree of a stallion.

There are other points which should be considered in judging halter class, and which can eliminate a good horse from the class:

1. Manners of the horse. The horse must be manageable. In a real horse show, a horse that is rearing and plunging out of control will be excused from the ring! This also holds true for models rearing, bucking, and lying down, these should be eliminated from the placings.

2. Condition of the model. Is the horse full of dust and cobwebs? This indicates a lack of care by the photographer. Just as a real horse will enter the ring spotlessly clean, so should our models!

3. Presentation. Is the horse well-groomed? Is the repaint job (if repainted) realistic? (no purple chestnuts, thick, heavy paint jobs with obvious heavy runs and lines). Hair mane and tail neat and appropriate length for the breed?

4. Overall realism of horse and photo. The model should look like a horse

not like something from the Twilight Zone. The horse should be presented in an appropriate, reasonably realistic setting (blueboards for backgrounds and sand for footing are fine, but no horses on car hoods, perched on the arm of the sofa, etc.)

5. Tack. While most judges aren't sticklers as to what type of halter a horse is wearing (though you should try to use appropriate headgear if used)-most agree on one thing- if a halter is used it must fit properly and lead ropes shouldn't be left hanging to the ground.

6. Everything in the photo should be in scale with the model. Bushes in the background with large leaves will make that model look like a model and you want the photo of the model to look as close as possible to a photo of the real thing.

One final point- no part of the model should be covered, by tall grass or anything else, nor should any part of the model be 'cut out' of the photo. You must be able to see the entire model from hooves to eartips in order to judge its conformation accurately. Grass up to the horse's knees, means that you, the judge, can't see the legs below the knees, which happens to be a very important part of the horse to be able to judge!

Other types of halter classes are classes such as Repainted/Remade, Original Finish, 35mm Photo, etc. These classes are usually judged according to the class name. A 35mm photo class will be primarily judged on photo quality and the ability of the photographer to present and photograph the model. Repaint/Remake classes are judged primarily on the quality of the Repaint and/or remake job. Original Finish classes will be usually judged according to the quality of the original paint finish.

JUDGING PERFORMANCE CLASSES IN GENERAL

Of primary importance in a performance class is the performance of the horse. Is the model doing something appropriate and correct to the class and is he doing it correctly and well? In most performance classes, the performance will count 60-70% in the judging.

The second point to consider in any performance class is the conformation of the model. The model must have conformation that would allow him to perform correctly. While a judge shouldn't get super picky about conformation, faults that would greatly affect the performance or soundness of the horse should be penalized. For example, straight shoulders impair the forward movement of the forelegs, thus shortening the stride and causing more pounding and concussion on the forelegs. Ewe necks make it impossible for a horse to flex at the poll, thus making it very difficult to get the horse 'on the bit'. Leg faults that would cause an unsoundness must be considered-after all as the saying goes 'no legs, no horse'. Faults which affect the way of going of the horse must also be considered carefully. Conformation usually counts from 10-30% in the judging.

Thirdly, tack must be considered. First, tack must be appropriate for the class. It must also fit well and look like tack is supposed to look and not appear as if a hunk of leather has just been thrown on the model. Tack need not be fancy to be good tack, so don't let that fancy, silver studded western set influence a decision over a horse with an acceptable though plain western set.

Thus your top horses must be performing correctly-according to the class, the model's conformation must be such that it could perform in that class, and the tack must be correctly fitted and appropriate to the class.

As in halter classes, there are other points to be considered in judging performance classes:

1. Manners of the horse. Rearing and bucking horses are even worse for performance classes than for halter. A horse that has his mind on misbehaving is not going to perform well. This heading also includes horses that are grazing or lying down.
2. Condition of the horse. The model must be clean and well groomed.
3. Presentation-same as in halter classes.
4. Overall realism of horse and photo. The model must look like a horse, the background must be reasonably realistic (who ever saw a real horse cantering across a porch railing or the arm of a chair?) Tack must also be realistic.
5. If an obstacle or animal (such as a calf in Roping) is required-is it present? If not, the model must be eliminated from further judging.
6. Finally, everything in the photo should be in scale to the model itself.

ENGLISH PERFORMANCE CLASSES

HUNTER UNDER SADDLE, this class is often called 'Huntseat Pleasure'.

The hunter under saddle is judged primarily on two things: Manners and performance. Performance in this class means the way of going of the model. The horse must be a good mover; i.e. a horse that moves with long, well-balanced strides, free from such faults as dishing, winging or interfering. The head should be carried moderately with the poll slightly flexed or the head can be perpendicular to the ground. The horse should be on the bit with light rein contact.

The hunter under saddle is shown at four gaits: the walk, trot, canter, and hand gallop, plus the halt. Since our models are 'frozen' in one position, each gait will be discussed separately along with faults associated with that gait.

But first, let's discuss a bit of the hunter-type conformation. Most hunters (real and model) are Thoroughbred types. This does not mean that only Thoroughbreds can be successful hunters. Basically, a good hunter will be a well-balanced individual, with a long, slightly arched neck that blends well into a long, sloping shoulder. The back should be of moderate length with well-muscled loins that tie-in well to a strong, well-muscled, 'pear shaped' hindquarter, with a rounded or slightly sloping croup. Legs should be straight and free from serious conformation faults. The horse should be of a 'type' and should have the conformation that would allow it to have long, flowing strides and give an easy, comfortable ride. While many Thoroughbreds 'fit the bill'-there are other breeds that can do very well as hunters. Many of the lighter type Quarter Horses (such as the Breyer Lady phase) make very nice hunters. And there are Arabs, Appaloosas, Pintos and many of the pony breeds that can also be used and shown successfully as hunters. Breed doesn't matter-it's the horse itself that counts!

Now, let's take a look at the gaits that the hunter under saddle is shown at: The walk, trot, and canter, and horses may be asked to hand gallop. While not a 'gait', the halt is judged. At all gaits the hunter under saddle should move freely and should be obedient, alert and responsive. Horses should be shown with light rein contact. At the halt, the horse should stand quietly. The walk should not be plodding nor should the horse show nervousness by jiggling. The walk should have long, rythmical strides and the horse should appear ready to move into another gait should the 'rider' ask it to. The trot should also have long, rythmical strides, with the horse neither plodding along or hurrying. The canter should have the long, easy strides of a good hunter, and the horse should be on the correct lead. The hand gallop is an extended canter, not an all-out run, with the horse under control at all times.

As far as tack goes, the following is acceptable and proper: Snaffle, pelham and full bridles, all with cavesson nose bands. Saddles should be one of the english forward seat saddles, the saddle may or may not have 'kneerolls'. The saddle must have a girth (leather preferred, though a white string type girth is acceptable) and the saddle should have a pad.

There are certain kinds of equipment which are prohibited, and their use is reason for disqualification. Prohibited equipment: any kind of boots or bandages and any kind of martingale.

In judging this class, your first look through the photos will be to weed out the models with major faults such as: horses that are misbehaving (bucking, rearing, grazing), horses that are out of control (doing a full out run, rather than a hand gallop for example), horses that are not in the proper hunter 'frame' (horses that are obviously above the bit, like the Breyer Morganglanz, as his head position indicates that he is evading the aids by getting above the bit horses that are plodding along, on the forehand, etc), horses that are cantering on the wrong lead or crosscantering (like the Breyer Trad. Black Beauty), horses with conformation faults so severe that they would have to lame or that would have to effect the gaits of the horse (one of the most common is the 'warped' leg, see section of conformation for more information), tack that is either not acceptable or is very ill fitting.

Once you have weeded out those horses with major faults you can usually start to actually judge the remaining horses. Look at each photo carefully and determine each model's faults and good points. Compare the horses to each other and to what you consider to be the 'ideal' hunter under saddle. Your top placing horses should have the best way of going (no park trotting Arabs-they're great for park, but not as a hunter!), they should be free of conformation faults that would affect their way of going or soundness, and they should have appropriate tack.

In this class the performance of the horse counts about 60%, conformation 30% and tack 10%.

HUNTERS OVER FENCES

The model hunter over fences is judged primarily on soundness, performance, conformation and manners. Also important are the fit and correctness of tack and the correctness of the jump (height and type).

The soundness of the horse is very important. Horses must be servicably sound. This means elimination of models with the crooked legs sometimes seen in remade models, as a fault of this type would definitely cause lameness in a real horse. Also some models appear to be limping or their gait is such that they seem to be favoring a leg, since this would indicate an unsoundness, these models would have to be eliminated from the judging too.

Performance is the main point to consider when judging hunters over fences. Performance includes the ability to maintain an even hunting pace around a course of jumps (and this hunter pace is a strong canter-not an all out gallop or a plodding canter), meeting each jump in stride and jumping each jump with correct style and good manners.

Let's take a closer look at 'performance'. First we'll deal with the standing models. Since a standing model is standing, he should not be shown facing the jump just inches away as this constitutes a refusal, which is a major fault. Standing models should be shown so that they appear to have just entered the arena and are going to soon start to canter and head to the first jump. The standing hunter should give the appearance of calmness and attentiveness. He must have suitable conformation for a hunter that would indicate jumping ability.

Action models are shown a bit differently. Walking models actually should be shown like standing models-having just entered the arena and preparing to pick up a canter and start the course.

The trotting model may be shown two ways- either starting the 'courtesy circle' and preparing to canter as the walking model is. In this case the model's performance (and also with walking and standing models) must be judged on what their projected ability would be, based on conformation, way of going, and the attitude of the horse). Or trotting models may be shown heading towards a jump, and here the back of the photo should state 'handy hunter', as in this sort of class at a real horse show the horses are usually required to trot a low fence.

Cantering models could be shown completing a courtesy circle, heading for a jump or leaving a jump after having landed. Usually a cantering model is more effective when shown heading towards or leaving a jump.

With models shown heading toward a jump, placement of the horse in relation to the jump is very important, as the distance the horse is from the jump can determine how well he will be able to actually jump the jump. The horse must appear as if he will come to the correct take off spot. This is a distance from the base of the jump roughly equal to the height of the jump. A spread jump will require a longer spot. A horse must take off from the correct spot to be able to take the jump in good style. Good style includes the following: a rounded back (bascule), 'using' the head and neck -generally reaching down and out with the head and neck, forearms at the horizontal or above the horizontal with the forelegs even (not having one higher than the other), the lower leg should also be brought up and not left hanging down, hindlegs should be tucked up behind and not left trailing behind. The horse should land a distance from the jump equal to the length of take off spot. Many showers make the mistake of placing the horse far too close to the jump, which would result in an awkward, poor jump. The horse should also be headed straight for the center of the jump and should be looking at the jump. Horses with heads turned to one side appear to be thinking of running out (dodging to one side of the jump) rather than jumping the fence!

Conformation of a hunter is important. Not all top hunters are Thoroughbreds, other breeds can be effective hunters. A hunter should have the conformation and body type that would allow for a long, flowing stride, as a short-strided horse would have difficulty making the correct number of strides between fences. A hunter must have good legs, free from serious faults as jumping is very hard on a horse's legs. The neck could be long slightly arched, blending in well to a long sloping shoulder. The back should be of moderate length, a deep heart girth, strong, well-muscled loins and amust is a well-muscled, powerful hindquarter as this is the horse's 'engine'. The hunter overall should give the appearance of quality, substance, and soundness.

The manners of a hunter play a part in judging as a good hunter is bold, but controlable!

In judging models, tack must be taken into consideration. Appropriate tack includes: Snaffle, pelham, or full bridle with a noseband cavesson (no dropped nosebands, fig. 8 nosebands, etc), saddle should be of an english forward seat type, with or without kneerolls. Martingales can be used in the over fences classes. No hoots or bandages allowed. Tack must fit properly and be adjusted correctly.

Size and type of jump is also a consideration when judging models. Real hunters don't jump higher than 4'6". Correlated to models, this maximum height means that a jump should be no higher than approximately the middle of the horse's shoulder. Fences should simulate obstacles found in the hunting fields such as natural post and rails, brush, stone wall, white

board fence or gait, chicken coop, aiken, hedge, oxer (no square oxers), and a ground line is nearly always used and should be present. (This is usually a pole laid on the ground right in front of the jump)

So, when judging a hunter class you are going to be looking for several things: primarily a horse that appears to have the best way of going, is meeting the jump squarely and at the correct spot, has proper tack, and an appropriate jump.

Your first look through this class, you will be looking for the major faults such as: use of prohibited tack, a refusal, running out, improper jump-either way too high or far too low (such as a twig laying on the ground) a jump that is not a hunter type jump, cross cantering on the approach to the jump (like the Trad. Breyer Black Beauty). Faults that are serious, but not quite so major would be: taking off too close to the jump, tack that doesn't quite fit correctly, not heading straight to the center of the jump, and not having the long stride necessary for a hunter.

Many models make good hunters. The Beswick #1772 TB, Bes large horse and large hunter are excellent standing hunters, action models include the Breyer San Domingo, Breyer Morgarglanz (if head is remade to a correct position). The Breyer Keen, Night Tango and Ginger are all also acceptable. Naturally there are more, and many remade models that make good hunters.

Remember that breed doesn't matter-it's the performance of the horse that counts! However, do make sure that the horses you place are suitable as hunters! That gorgeous park trotting Arab, or that fabulous bulldog type QH may be perfectly good horses, but there is no way that they are suitable as hunters.

DRESSAGE

The object of dressage is, according to the ANSA Rulebook: "The harmonious development of the physique and ability of the horse. As a result it makes the horse calm, supple, loose, and flexible, but also confident, attentive and keen, thus achieving perfect understanding with his rider."

These qualities are revealed by: a) The freedom and regularity of the paces. b) The harmony, lightness and ease of the movements c) The lightness of the forehand and the engagement of the hindquarters originating in a lively impulsion d) the acceptance of the bridle with submissiveness throughout and without any tenseness or resistance...

In all his work, even at the halt, the horse must be 'on the bit'. A horse is said to be on the bit when the hooks are correctly placed, the neck is more or less raised and arched according to the stage of training and the extension or collection of the pace, and he accepts the bridle with a light and soft contact and submissiveness throughout. The head should remain in a steady position, as a rule slightly in front of the vertical, with a supple poll as the highest point of the neck, and no resistance should be offered to the rider.

Dressage classes are divided into several 'levels' according to the stage of training the horse is in. Each level has several different tests. With our models, we have two things to decide when showing in dressage: 1) what level should the horse be shown at and 2) what movement the horse is doing. Most dressage classes at model shows do require that at least the movement the horse is performing be stated.

Let's first take a look at the levels of dressage and their objectives:
TRAINING LEVEL: To introduce the rider and horse to the basic principles of dressage competition. Training level requires 'obedience' to the aids of the rider without fight or evasion when ridden on a light contact. Free, rhythmic, forward movement, relaxed and obedient, stretching into the bit in a calm, receptive manner is desired.

FIRST LEVEL: To determine that the correct foundation is being laid for the successful training of the riding horse. That the horse moves freely forward in a relaxed manner and with rhythm, its spine always parallel to the track of the prescribed movement. That it accepts the bit and obeys the aids of the rider. First level tests require in addition to the 'Obedience' and 'Relaxation' qualities of the Training level, that the horse show 'Soft Response' to the aids. Examples of this are: softening of the lower jaw, some flexion at the poll, lateral bending and quiet transitions.

SECOND LEVEL: To determine that the horse has acquired, in addition to those qualities of the First Level, a degree of suppleness, balance and impulsion. In the Second level tests, the rider must now add 'accuracy' and be able to put the horse to the aids, i.e. put the horse on the bit and keep it there without fight or evasion and without shortening the strides. The neck must be relaxed with the nose slightly in front of the vertical.

THIRD LEVEL: The Third level tests are of medium difficulty and are designed to determine that the horse has acquired an increased amount of suppleness, impulsion and balance, so as to be light in hand and without resistance, enabling the rider to collect and extend its gaits. In addition to the above the third level tests require that the proper foundation for collection has been attained. The horse shows a distinction between the paces.

FOURTH LEVEL: The Fourth level tests are of medium difficulty, designed to determine that the horse has acquired a high degree of suppleness, impulsion, balance, and lightness, while always remaining reliably on the bit, that its movements are straight, energetic and cadenced, and the transitions precise and smooth. The Fourth level horse must show complete obedience, relaxation, collection and extension. He must go fully on the bit without evasion of any kind. He is prepared to go to the International level Tests.

Since very few can be shown appropriately at the International levels, only Training through Fourth level will be discussed here.

Now let's move on to the gaits:

THE HALT: At the halt the horse should stand attentive, motionless and straight, with weight evenly distributed over all four legs. The halt should be 'square' with leg pairs even with each other. The neck should be raised, the poll high and the head slightly in front of the vertical.

THE WALK: The walk is a marching pace in which the footfalls of the horse's feet follow one another in 'four time' well marked and maintained in all work at the walk. When the four beats cease to be distinctly marked, even and regular, the walk is disunited or broken. The following walks are recognized: Working Walk, Collected Walk, Medium Walk, Extended Walk, and Free Walk.

Working Walk: A regular and unconstrained gait. The horse should walk energetically, but calmly with even and determined steps. Rein contact should be light a steady with the horse's mouth.

Collected Walk: The horse, remaining 'on the bit', moves resolutely forward, with his neck raised and arched, the head is near the vertical, light contact with the mouth is maintained. The hind legs are engaged with good hock action. The pace should remain marching and vigorous. Each step covers less ground and is higher than at the medium walk, because all the joints bend more markedly. The hind feet touch the ground behind, or at least in, the footprints of the fore feet.

Medium Walk: A free, regular and unconstrained walk of moderate extension. The horse, remaining 'on the bit', walks energetically but calmly, with even and determined steps. The hind feet touch the ground in front of the footprints of the fore feet. Light but steady rein contact is maintained.

Free Walk: The free walk is a pace of relaxation in which the horse is allowed complete freedom to lower and stretch out his head and neck. The hind

feet touch the ground clearly in front on the footprints of the fore feet. If on a long rein, the reins are stretched to their utmost. If on a loose rein, the reins are slack.

THE TROT: The trot is a pace of 'two time' on alternate diagonal legs (near fore and off hind leg and vice versa) separated by a moment of suspension. The quality of the trot is judged by the general impression, the regularity and elasticity of the steps-originated from a supple back and well engaged hind quarters- and by the ability of maintaining the same rhythm and natural balance. The following trots are recognized: Working Trot, Collected Trot, Medium Trot and Extended Trot.

Working Trot: A regular and unconstrained trot, in which a horse, not yet 'trained and ready for collected movements, shows himself properly balanced and remaining 'on the bit', goes forward with even elastic steps and good hock action (impulsion).

Collected Trot: The horse, remaining 'on the bit', moves forward with his neck raised and arched as a result of the hocks, being well engaged, maintaining an energetic impulsion, thus enabling the shoulders to move with greater ease. The horse's steps are shorter than in the other trots, but he is lighter and more mobile.

Medium Trot: This is a pace between the collected and extended trot, but more 'round' than the latter. The horse goes forward with free and moderately extended steps and an obvious impulsion from the hind quarters. The rider allows the horse, remaining 'on the bit', to carry his head a little more in front of the vertical than at the collected trot and allows him at the same time to lower his head and neck slightly. The steps should be as even as possible and the whole movement balanced and unconstrained.

Extended Trot: The horse covers as much ground as possible, maintaining the same rhythm, he lengthens his steps to the utmost as a result of great impulsion from the hind quarters. The rider allows the horse, while remaining 'on the bit', to lower and extend his neck in order to prevent his action from becoming higher. The forefeet should touch the ground on the spot towards which they are pointing.

THE CANTER: The canter is a pace of 'three time', where at a canter to the right the footfalls follow one another as follows: left hind, left diagonal (simultaneously left fore and right hind), right fore, followed by a moment of suspension with all four feet in the air before the next stride begins. The quality of the canter is judged by the general impression, the regularity and lightness of the three time pace- originated in the acceptance of the bridle with a supple poll and in the engagement of the hind quarters with an active hock action- and by the ability of maintaining the same rhythm and a natural balance. The horse should remain on a straight line. The following canters are recognized: Working Canter, Collected Canter, Medium Canter and Extended Canter.

Working Canter: A regular and unconstrained canter, in which a horse, not yet trained and ready for collected movements, shows himself properly balanced and remaining 'on the bit', goes forward with even, light and cadenced strides and good hock action. The expression 'good hock action' does not mean that collection is required, it only underlines the importance of an impulsion originated from the activity of the hind quarters.

Medium Canter: This is a pace between the collected and the extended canter. The horse goes forward with free, balanced and moderately extended strides and an obvious impulsion from the hind quarters. The rider allows the horse, remaining 'on the bit', to carry his head a little more in front of the vertical than at the collected canter, and allows him at the same time to lower his head and neck slightly. The strides should be as long and as even as possible, and the whole movement balanced and unconstrained.

Collected Canter: The horse, remaining 'on the bit', moves forward with his neck raised and arched. The collected canter is marked by the lightness of the forehand and the engagement of the hindquarters; i.e. is characterized by supple, free and mobile shoulders and very active quarters. The horse's strides are shorter than at the other canters, but he is lighter and more mobile.

Extended Canter: The horse covers as much ground as possible. Maintaining the same rhythm, he lengthens his strides to the utmost, without losing any of his calmness and lightness, as a result of great impulsion from the hind quarters. The rider allows the horse, remaining 'on the bit' to lower and extend his head and neck, the tip of his nose pointing more or less forward.

Counter Canter: This is a movement where the rider, for instance on a circle to the right, purposely makes his horse canter with the left lead. The counter canter is a suppling movement. The horse maintains his natural flexion at the poll to the outside of the circle, in other words is bent to the side of the leading leg.

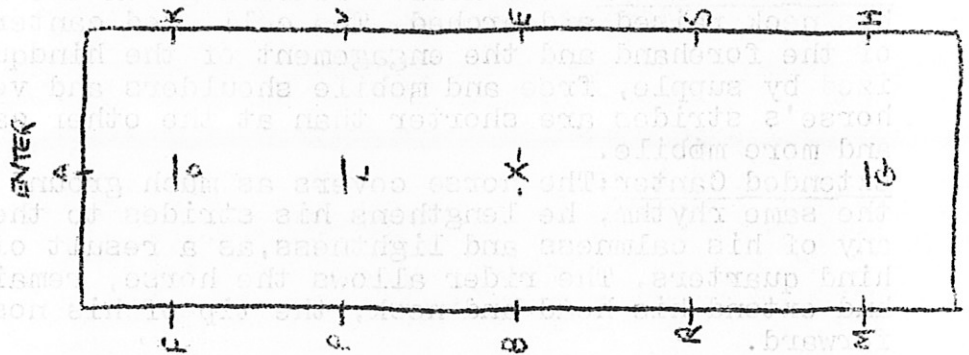
Now we've covered what is desired at each level as far as basic performance of the horse is considered and what the various gaits are in dressage. We've mentioned the 'tests', so now we'll move on to some actual dressage tests:

TRAINING LEVEL Test 1

- A Enter working trot (sitting)
- X Halt through the walk, salute. Proceed working trot (sitting) Through the walk
- C Track to the right
- M Working trot (rising)
- A Working trot (sitting) circle right 20meter diameter
- A Working canter, right lead. Circle 20m diameter once around
- A Straight ahead
- E Working trot (sitting)
- MXK Change rein working trot (sitting)
- A Working trot (sitting) circle left 20m diameter
- A Working canter, left lead. Circle 20m diameter once around
- B Working trot (sitting)
- C Working walk
- HXF Working walk (changing rein)
- F Working trot (sitting)
- A Down center line
- X Halt through the walk, salute. Leave arena free walk on loose rein

A drawing of a dressage arena follows on the next page. For those who are totally unfamiliar with dressage, the various movements start at the designated letters. Example: The first movement on the above test, the horse enters at A, goes down the center line, and halts at X, the rider salutes the judge, then signals the horse to pick up a trot. The horse proceeds at a trot to C, where he turns to the right and proceeds to M still in a working trot. At M the rider starts to 'post' to the trot and at A the rider again sits the trot and signals the horse to do a 20m circle to the right, when the horse returns to A, the rider signals the horse to canter on the right lead, etc....

DRESSAGE ARENA:



FIRST LEVEL, Test 1

- A Enter working trot (sitting)
- X Halt, salute. Proceed working trot (sitting)
- C Track to the right
- B Turn to the right
- X Circle right 20m diameter
- X Circle left 20m diameter
- E Track to the left
- K Working walk
- FXH Change rein, free walk on a long rein
- H Working walk
- C Working trot (sitting)
- MBFA Working trot (sitting)
- A Working canter right lead and circle 20m diameter
- AKBH Working canter
- H Working trot (sitting)
- MXK Change rein, lengthen stride in the trot (rising)
- K Working trot (sitting)
- A Working canter left lead and circle 20m diameter
- AFBH Working canter
- H Working trot (sitting)
- HXF Change rein, lengthen stride in the trot (rising)
- F Working trot (sitting)
- A Down center line
- G Halt, salute. Leave arena, free walk on loose rein

SECOND LEVEL, Test 3

- A Enter working trot (sitting)
- X Halt, salute. Proceed working trot (sitting)
- C Track to the right
- MXK Change rein extended trot (sitting)
- K Working trot (sitting)
- F-B Shoulder-in (left)
- B Half circle left 10m diameter returning to track at F
- K-E Shoulder-in (right)
- E Half circle right 10m diameter returning to the track at K
- FXH Change rein extended trot (sitting)
- H Working trot (sitting)
- C Working walk
- MXK Change rein, extended walk
- K Working walk

(continued next page)

SECOND LEVEL, Test 3, continued

A	Working canter left lead
F-I	Extended canter
E	Working canter
E	Half circle left 10m diameter returning to the track at H
H	Working walk
C	Working canter right lead
M-F	Extended canter
F	Working canter
E	Half circle 10m diameter returning to the track at K
K	Working trot (sitting)
A	Down center line
X	Halt (5 seconds) Proceed working trot (sitting)
G	Halt, salute. Leave arena free walk on a loose rein

Most models will fit into one of these levels. If you would like copies of the higher test levels, write to: The United States Dressage Federation, Inc., PO Box 80668, Lincoln, Nebr 68501, there is a fee for these tests, but it is a small fee.

Several 'movements' have been mentioned in these tests that bear further explanation:

THE HALF CIRCLE: This movement consists of a half-circle of a stated diameter followed by a return to the original track on a straight line. The horse should be bent (his body following the curve of the half circle) and remain supple and should not have any resistance or change of pace, rhythm or speed.

THE CIRCLE: This movement consists of a full circle of a stated diameter followed by a return to the original track in the same direction the horse was traveling before the circle (The half circle produces a change of direction). Again the horse's body must bend his body to the curvature of the line he follows.

THE SHOULDER-IN: The horse is slightly bent round the inside leg of the rider. The horse's inside legs pass and cross in front of the outside legs. The horse is looking away from the direction in which he moving. The shoulder-in is performed along the wall at an angle of about 30° to the direction in which the horse is moving.

The tack used in dressage is fairly simple. An english forward seat type of saddle with stirrups is acceptable for Training through second level. At third level and above, a dressage saddle (which doesn't have flaps set as far forward as a jumping saddle) must be used. For Training through second level, a plain snaffle bridle and a regular cavesson, a dropped noseband, a flash noseband or a crossed noseband are mandatory. For Third to Fifth levels, either the same as above or a simple double bridle (bridoon, and curb bit and curb chain) can be used. (This according to AHSA rules). For F.E.I. Tests, a simple double bridle is required. Martingales of any kind, bearing, side, or running reins, any kind of boots or bandages and any form of blinders are forbidden.

A dressage class at a model show is probably one of the most difficult to judge. Usually all the levels are lumped together as 'Dressage'. This means that it is possible to have Training level to Grand Prix horses in the same class! So, how do you judge a dressage class? The first step is to go through the photos and eliminate from further judging all those models wearing prohibited tack, also check the backs of the photos to be sure that a movement or part of the test has been stated. Be sure to check that the stated movement is a dressage movement. For example, if 'free canter' is stated, that horse must be eliminated since there is no such thing as a

free canter! Also check for any serious leg faults, such as warped legs from remaking, as this would cause faulty movement (make it impossible for the horse to move properly) and would also be a cause of lameness, thus eliminating those horses with this type of fault. And, if a level is stated, the movement that is stated should be from that level, if not, then that horse is out of the judging too.

Now you should have left models with acceptable tack, properly stated movements and levels, and with no serious leg faults that would cause faulty movement or lameness. Now we can start to actually judge the class. Give each horse a numerical score between 0 and 10 first. Compare what the horse is doing to what is stated movement on the back of the pic. Is the horse doing the movement correctly? A score of 0=not executed, which means that practically none of the movement has been performed, 1=very bad, 2=bad, 3=fairly bad, 4=insufficient, 5=sufficient, 6=satisfactory, 7=fairly good, 8=good, 9=very good, 10=excellent. Tack must be taken into consideration and a dressage arena present in the photo is an added plus for that horse-provided the horse is doing the movement correctly! First score how well the horse is doing the movement, then check the tack. If there are no tack faults, then the horse keeps that score, if there are slight tack faults, lower the score by a $\frac{1}{2}$ point or so, serious tack faults may cause the score to be lowered by a full point.

After assigning scores to all the horses, take the top ten scores and judge them to get the placings. Horses with a score of 4 should not be placed higher than horses with scores of 5 and higher. If your highest score is an 8 and you have three horses with 8's, these three horses will compete for 1st-3rd places, etc. Here is where the added pluses such as a dressage arena will come into consideration in judging-as tie-breakers. The top placing horses must be performing the stated movement correctly and have correct tack.

Dressage tests change from year to year as to what movements are required at which letter. All dressage tests take place in a special dressage arena which has a low 'fence' or some sort of markers around it to indicate the outer edges. The letters that are placed around the outer perimeter never change though. The letters are used to indicate where each movement begins and ends, such as KXX-change rein, free walk on loose rein, means that at K the horse starts a free walk and this gait continues through to X.

In this class performance counts 60%, conformation 30%, tack and appointments 10%

OPEN JUMPING

A Jumper class is similar to a Hunter class in one way only-that the horse has to jump a course of fences. Here the similarity ends. In a jumper class the jumps are much higher and of a different type than found in hunter classes, they are painted in bright colors whereas in hunter classes the jumps are usually a natural color. Form over fences doesn't count at all. What matters is that the horse clears the jumps without knocking them down.

The height of a jump in a Jumper class starts at 4'6", but they can go much higher. They can also have 'spread' jumps, which are not only high, but wide as well.

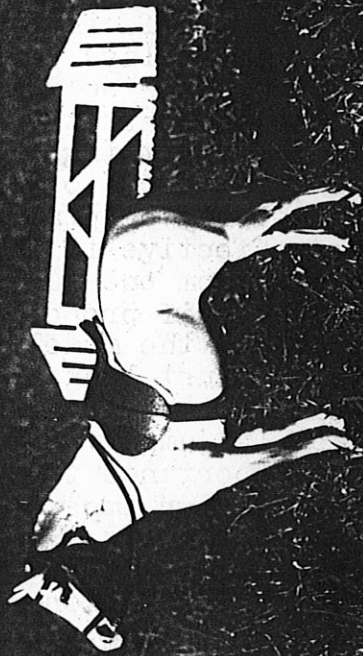
The tack used in a Jumper class is any kind of english bridle, and a forward seat jumping saddle. Martingales, any kind of noseband, boots, bandages, etc are not prohibited, so they can be used if desired.

Since we can't actually see a model take a course of jumps and count the 'faults' it incurs, we must judge this class by projecting what we think the horse's ability to be.

HUNTSEAT PLEASURE



HUNTER OVER FENCES - STANDING MODEL



DRESSAGE - Second Level, working canter
sett lead



HUNTER OVER FENCES - CANTERING MODEL



First, though, the horse must attempt to clear the jump. Standing horses placed so that they are close to the jump and facing the jump are refusing, and this is a major fault, and in a large class probably wouldn't even place. A standing model should be placed so that it appears to have just entered the arena and is preparing to start the course, the same goes for walking and for trotting models-in a jumping class at a real horse show, one would rarely ever see a horse trot to a jump, unless he had broken from a canter. The cantering model may be placed as starting his circle before the course, but is far more effective if placed approaching the jump or as if having just landed from one jump and heading for the next. Rearing models can also be used here-if properly placed.

Obviously, as has been mentioned, we cannot see the model actually jump a course of fences and count his faults. We must look at the model and project by judging his conformation, attitude, and if he's moving, his way of going whether or not he'd be a capable jumper. Jumping is very hard on a horse's legs, so it is of paramount importance that the model have no major leg faults that would cause lameness or impede his way of going. Strength of the hindquarter is most necessary, as this area is the jumper's powerhouse. The model must give the appearance of being an athlete. One point that many judges overlook is that a horse must take a verticle jump in a different manner from a spread jump. The main difference is that on the approach to a verticle jump, the horse will move in a collected manner, while on the approach to a spread jump, the horse will move on a much longer stride. As jumper courses are composed of both spread jumps and verticles, it is thus also necessary for the jumper to be able to lengthen and shorten stride-again needing the good conformation of an athlete.

In a 'nutshell', a judge is looking for the following in a jumper class:
1. A horse that is an athlete, with the ability to jump a course of high jumps with varying widths at sometimes odd striding (note: often in a jumper class, 2 jumps will be placed so that the distance between them is for example $4\frac{1}{2}$ strides rather than an even 4 or 5 strides. This means the rider has to choose whether to make the striding a long 4 or a short 5 strides).
2. The horse must be presented properly, with proper tack and appropriate jump.

PARK/SADDLESEAT

In model showing often all breeds shown in park tack are lumped together in one class, you don't often see separate classes for each of the breeds shown in 'park' tack. However, for ease of dealing with this subject we are going to look at each breed, or group of breeds separately as the standards do differ a bit.

Ideally, classlist should have the following 'park/saddleseat' type classes: Park, this class is for the suitable horses of the Arabian and Morgan breeds, or halfbreeds of these breeds. Gaited Eng. Performance: For the Saddlebreds and Tenn/Walkers and possibly Fases shown in Park tack. Some other, 'non-park type' breeds are shown in park type tack, for these you would have Saddleseat Pleasure, which would include the Appaloosas, Quarter Horses, and the arábians and Morgans not quite flashy enough for the Park class.

All of these classes do have one thing in common- they use the same type of tack. Tack should be a park (Lane Fox) saddle, and a full (weymouth or double) bridle-with the exception of the Tenn. walker who shows with a special Tenn. walker bit, which is an 'S' shaped curb with 1 rein.

Let's look at Park first. In this class, the horses are shown at 3 gaits: the walk, trot and canter. The horse must give a brilliant performance, with style, presence, finish, balance, and cadence. The walk should be a true, cadenced 4-beat walk with the horse showing collection. The trot is animated, light and airy. The animated natural trot is very bold and brilliant, characterized by free shoulder action, the horse to have leg flexion with extension (foreleg extending fully forward at full stretch with floating motion combined with hock action that is powerful and well raised, the hindleg being brought forward with a driving stride.) The action should be balanced and cadenced. Loss of form due to excessive speed should be penalized. The canter should be true, collected, animated, smooth and unhurried, the movement light and airy, with more elevation than in pleasure classes. The horse to be balanced, supple and mobile. to be straight on both leads.

Most unremade models don't really show the action necessary for a Park horse (speaking only of Morgans and Arabians), there are a few that make good park horses. The action horse is easier to judge, since you can 'see' how he 'moves' and whether or not the action is acceptable for park. With the standing horse, the horse must give the impression that he would move with the fire and brilliance of a good park horse, one good example is the Breyer stretched Morgan. Remember that the tack must also be of an appropriate type. The most brilliant park horse in the class won't place if shown in a jumping saddle and snaffle bit!

Now we'll take a look at Gaited English Performance. With the Saddlebreds we basically have 2 types- the 3-Gaited and the 5-Gaited. Both show with a set tail. They should be bold moving with a nicely arched neck and lots of motion in both front and back legs. The 3-Gaited horse is shown with a reached mane and the dock of the tail is also shaved. The 5-Gaited horse is shown with a full mane and tail. Both use the same type of tack.

The 3-Gaited horse is judged on manners, quality, presence, conformation and performance, and is shown at 3 gaits- the walk, trot, and canter. The walk should be animated and graceful, The trot should be square, collected and balanced with hocks well under. The canter should be smooth, slow and straight on both leads.

The 5-Gaited Saddlebred are shown at two additional gaits: The slow gait, a slow, high, animated gait, and not a slow rack, and the Rack, a four beat gait done at speed and in form. 5-Gaited Saddlebreds are judged on manners, presence, quality, conformation and performance.

Tennessee Walkers are also included under Gaited Performance. They are shown at 3 gaits: The walk, running walk, and canter. The flat walk: true, square, and flat with a cadenced head motion. Stiff legged front or rear leg motion and twisting of the hocks are typical of a sore horse and they must be excused (disqualified). The running walk: a smooth, gliding overstepping, four cornered gait, the horse having stride and head motion. The running walk should be a free and easy gait, with the hind hooves overstepping the front hoof prints. The canter should be smooth and straight on both leads, not walking behind, but cantering on both ends with a rolling motion. At all gaits the horse should be flexed at the poll with the muzzle slightly tucked.

In Saddleseat Pleasure classes, horses should be fairly light in conformation, and while they need not show extreme action, they should show some animation and foremost be a pleasure ride.

At most shows, remember that usually all are lumped together in a 'Park' saddleseat class, but each horse should be judged according to the standards for his breed/division.

HARNESSES

Many different breeds are shown in Harness classes and while each breed in the 'real' world has its own set of rules for this class, for model showing we basically have 3 harness divisions: Fine Harness, Pleasure Harness and Other Harness.

Fine Harness. This class is restricted to certain breeds, in general these breeds are: The Arabian, Morgan, American Shetland (not the type of the Breyer Shetland), Saddle type Pintos (those with Saddlebred, Arab blood) Saddlebreds, Saddle type Palominos, Hackneys, and $\frac{1}{2}$ breeds of these breeds.

The Fine Harness must be flashy, animated, and have good action. All horses shown in Fine Harness should have an appropriate harness-with a breastcollar and no breeching, and a running martingale is used. When a snaffle bit is used either an overcheck or a sidecheck may be used, but when a Liverpool bit is used, a sidecheck should be used. Browband and noseband of the bridle may be colored. Horses are shown at a walk and a trot, and of course standing models may be shown-whether they can be 'aprked out' or not depends on the breed.

Most any breed (with the exception of the Draft breeds) can be shown in Pleasure Harness, providing they are of the right type. A pleasure harness horse doesn't have as high of action as the Fine harness horse. They can be shown at a walk, normal trot, or strong trot, and of course standing. For Arabians and Morgans, etc, that are shown in Pleasure Harness, I don't like to see a collar harness on them. And for all breeds in the class, breeching is optional. For breeds (The stock breeds, and ponies, etc) a breastcollar harness or collar harness is acceptable. Manners are most important in this class, the horse must be a pleasure to drive and should have good, true gaits

Now we come to Other Harness. This is where you will find all manner of entries. And this is the only area where a cantering or galloping horse can be shown in harness, such as hitched to a chariot for chariot racing, a 2 or 4 horse hitch to a stagecoach or horse-drawn fire engine.

Draft horses are also shown in harness, and always in a collar type harness and their harnesses are heavier and bulkier. Drafters can be shown in 'pulling contests' or can be shown hitched to a variety of vehicles.

All harness classes do have a few things in common in judging them. Neatness of tack is one. This is perhaps one of the biggest problems in a harness class as many people just throw the harness on the model with traces and reins dangling and then photo it. Even though most people do not have model sized vehicles to hitch their models to, all photos should give the appearance that the model is hitched to something. This can easily be done by attaching traces and reins to some object so that they are not left dangling on the ground.

Completeness of tack is also important- all parts that are necessary should be there and the harness should be adjusted properly.

And finally, no cantering models should be shown in Fine or Pleasure harness, if they are they must be disqualified.

WESTERN PERFORMANCE

WESTERN PLEASURE

Most any breed can be shown as a Western Pleasure horse. Showers and judges shouldn't feel that they are limited to the so-called stock breeds. Any model that is of a riding breed that is a 'pleasure to ride', is tacked-up properly and performing a gait acceptable for this class is acceptable. So, don't overlook that Thoroughbred, judge him first on his performance, presentation and suitability as a western Pleasure horse first!

Tack for this class includes: a western Stock saddle with blanket or pad (any model shown without a blanket or pad should be disqualified as on a real horse such a situation would make a very sore-backed horse!). The saddle may be single or double rigged and may be plain or fancy- (Note: Whether a saddle is plain or fancy must have no bearing on the judging of the class as long as the saddle is acceptable). Bridle with a suitable western type bit must be used-no ring snaffles. Bits must have a curb strap or chain. Noseband not required-and if used should not be discriminated against. Chains on the reins and attached to the bit are permissible, but not required. Breastplates are optional.

The following tack is not permitted and any model wearing them must be disqualified: Tiedowns, martingales, boots, and tapaderos.

The Western pleasure horse is required to walk, jog trot, and canter, plus halt and stand quietly and back. The gaits of the Western pleasure horse must be free moving and the horse should move on a loose, but not excessively loose rein. The horse should be on the bit and have smooth, even gaits. A standing horse must be standing quietly and give the appearance that he is ready to move off at any gait the 'rider' requests-in other words the model should look alert and not like he's ready to fall asleep. Most of all the horse must appear to be a pleasure to ride! Many judges, once they have eliminated all the horses with major faults and get down to where they are determining placings will choose the horses that they would most like to ride themselves for a nice, pleasurable ride.

Major faults in the western Pleasure horse include excessive speed, unrulyness (Rearing or bucking). Tack that is seriously out of proportion or ill fitting. Park type gaits, rough gaits, cross cantering or cantering on the wrong lead. Remember that how 'major' a fault is depends a great deal on the severity of the fault. A horse that is galloping flat out should be penalized more heavily than a horse that is cantering a bit too fast, even though both show excessive speed.

Don't forget that as in all performance classes, conformation plays an important part in this class too. Horses should be free from faults that would affect their performance, soundness, or way of going. And horses should have conformation that would allow them to have the easy riding gaits of a horse that is a pleasure to ride. Conformation is especially important in the standing model as other than the model's 'attitude', you have nothing else to go on to judge him.

A few more words on the gaits of the western pleasure horse. The walk should be a ground covering, flat footed walk. The trot a steady, medium -slow trot, free of prancing. The lope (canter) should be natural and relaxed and the horse should be loping on both ends-not walking or trotting behind.

TRAIL

This class can be a nightmare to judge, as many showers do not know how to position their horses in relation to the obstacle used or even what constitutes an acceptable obstacle.

In a trail class, you not only have the model, you must also have some sort of obstacle AND that obstacle must be suitable for the horse- the horse must be negotiating it properly.

Tack requirements are exactly the same as for Western Pleasure.

The trail horse can be negotiating his obstacle at a walk, trot, or canter, depending on the choice of obstacle. Standing models should not be penalized as long as they are doing something that requires that they stand- i.e. ground tying, standing hobbled, etc.

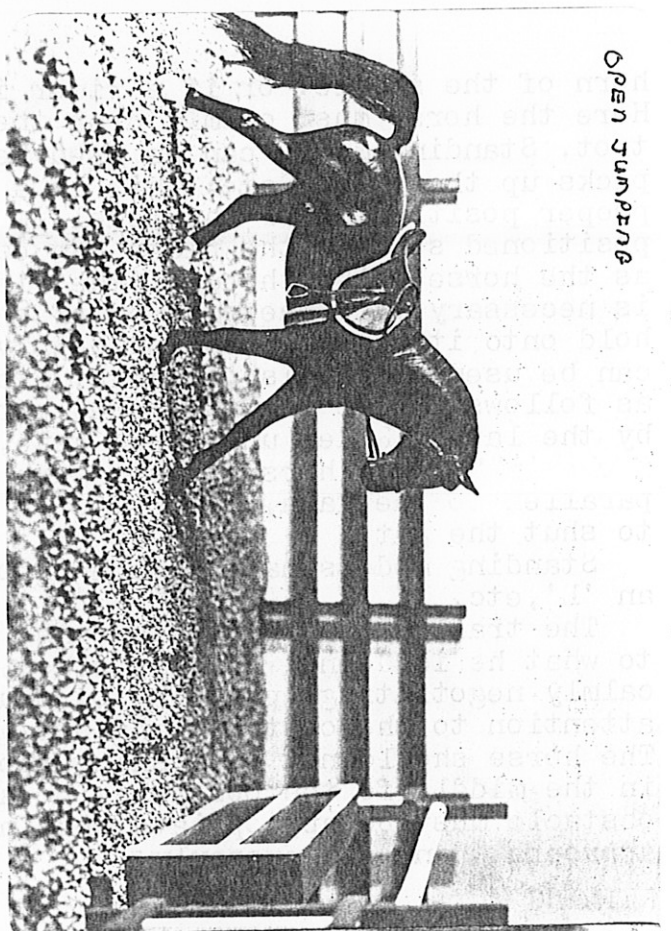
In this class, the main point a judge looks for is that the horse is paying attention to what he is doing (and not gazing at some far off object) and that he is ^{properly} negotiating an appropriate obstacle. It goes without saying that if there is no obstacle in the photo, then that horse must be disqualified. Also, the horse should be calmly negotiating his obstacle and not charging through it or refusing it.

Since this is a class that involves not only a model, but also an obstacle, which can be one of a wide variety of obstacles, we'll take a look at some of the acceptable obstacles and how a horse should be positioned for them.

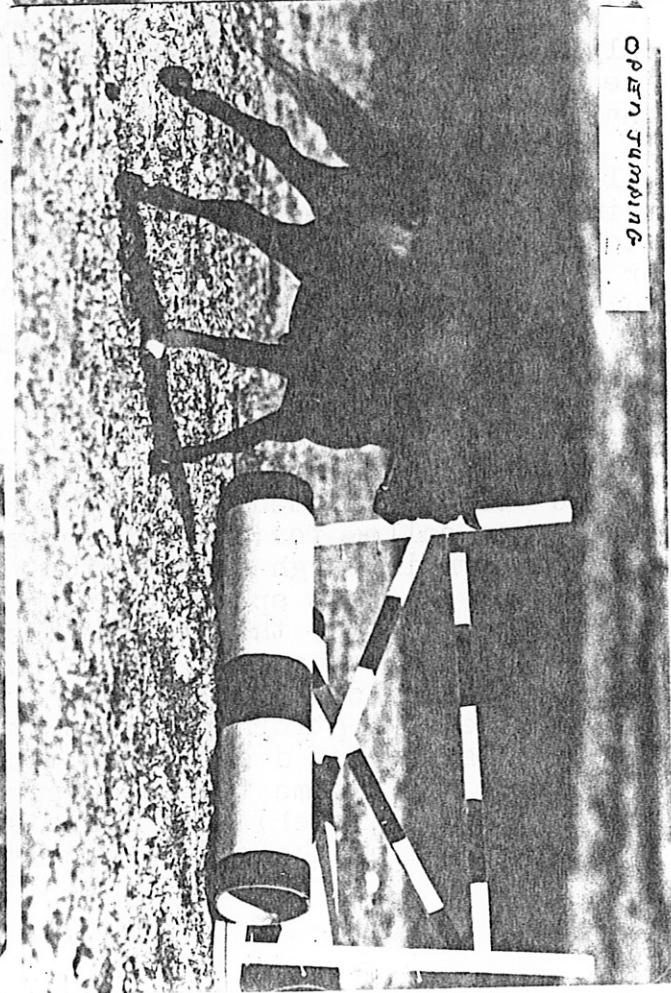
Outdoor or Natural obstacles: crossing a stream: should preferably be negotiated at a walk or possibly a slow trot. Horse should be headed straight across and there should be no appearance of hesitation. A standing model would appear to be refusing to cross the stream. Cantering models really aren't appropriate for this type of obstacle, as a horse cantering through a stream could more easily lose his footing and fall. Negotiating a hill (usually a steep one): going up hill either a walking or trotting model can be used. However if the hill is really steep, a walking model is preferred. Going down hill, a walking model is much preferred- a trail horse is supposed to be careful and a horse plunging down a hill is not being careful and could take a spill. Jumping a log: here either trotting or cantering models are preferred, as the faster gaits allow better impulsion for the horse to jump the log. The horse should be headed straight for the center of the obstacle, any deviation could indicate that the horse is trying to refuse or avoid the obstacle. A standing model is not acceptable here, as it would be 'refusing' the obstacle.

Indoor or arena trail obstacles: Crossing a bridge: a walking model is preferred here. A horse that is trotting or cantering over a bridge may have spooked or is rushing through the obstacle. A standing model whether positioned on top of the bridge or just about to step onto it is again, refusing the obstacle and this is not acceptable. 4 rails: This obstacle consists of 4 rails laid on the ground for the horse to go over. These may be done at any gait, and the spacing between the rails will depend on whether the horse is walking (rails fairly close together), trotting, or cantering. The faster the gait the farther apart the rails need to be. Horse should be watching where he is going and be positioned so that he won't hit any of the rails. Rails placed as if spokes on a wheel: (may be raised off the ground a little or laid flat on the ground) in this obstacle, the horse walks, trots, or canters around the outer perimeter of the obstacle. Again the spacing of the rails will depend on the gait the horse is doing. Dragging a log, tarp or other suitable object: Here a rope is attached to the 'obstacle' and wrapped around the

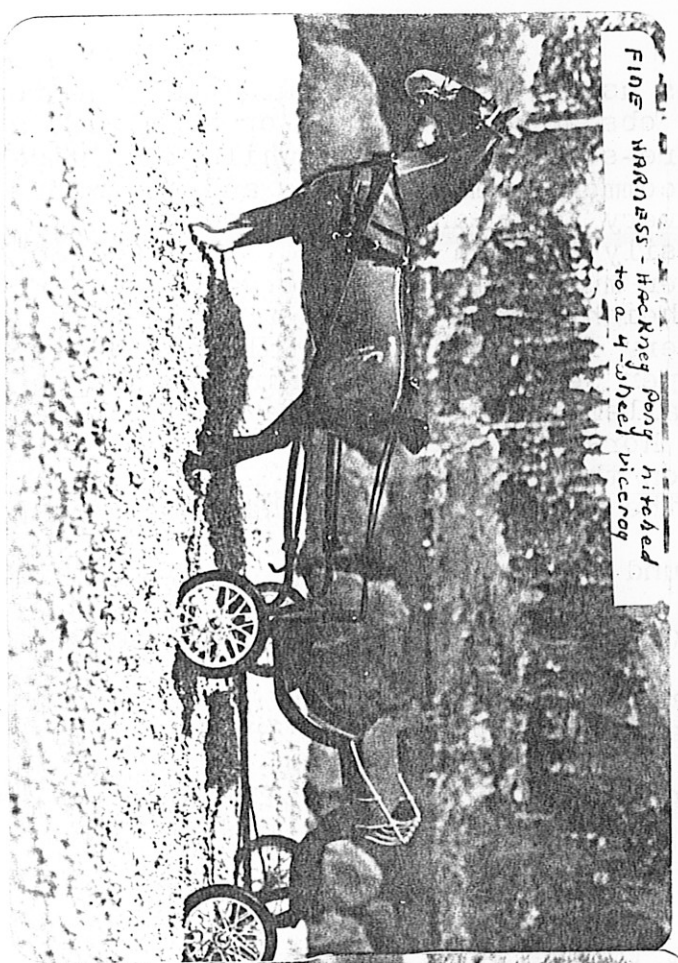
OPEN JUMPING



OPEN JUMPING



FINE HARNESS - Hackney pony hitched to a 4 wheel vicarog



WESTERN PLEASURE



horn of the saddle. or if a rider is used, the rider would hold the rope. Here the horse must calmly drag the obstacle, at a walk or sometimes a trot. Standing model can be used here-standing quietly while the 'rider' picks up the rope. Gate: This is a common trail obstacle and one where proper positioning of the model is very important. The horse must be positioned so that the rider can easily unlatch the gate, the open in as the horse walks through (the rider must hold onto the gate, so it is necessary that the gate be of a height where the rider can easily hold onto it without bending down very far. Standing or walking models can be used with this obstacle. Proper sequence for opening a gate is as follows: Horse is positioned parallel to the gate with the shoulder by the latch. Rider unlatches gate, horse sidesteps until the gate is parallel to the gate, this time on the other side, and then sidesteps to shut the gate.

Standing models may be shown ground tied, hobbled, about to back through an 'L', etc.

The trail horse must be a calm, dependable horse, who pays attention to what he is doing. In this class, the judge looks for a horse who is calmly negotiating (properly of course) his obstacle and who is paying attention to the obstacle and not gazing off into the wild blue yonder. The horse should not be rushing the obstacle, refusing the obstacle, stopping in the middle of the obstacle, or appear nervous or frightened. Also, the obstacle must be appropriate and in scale to the model. Tack must be appropriate and fit properly.

REINING

Reining is the western equivalent to Dressage. Other than tack, the only major difference is that reining horses work only at a lope. Like the dressage horse, the reining horse should always be on the bit. A horse that is on the bit will travel with his head up just a bit--approximately with its eyes and withers at the same level. His face and forehead will be almost perpendicular to the ground. The reining horse should maintain this head carriage throughout the reining pattern, including stops, rollbacks, changes of leads and back-ups. A rising head carriage or a dropping head may indicate fear or resentment of the pressure being put on the bit by the rider.

While the reining horse works only at alope, it will be called on to vary its speeds such as loping a large circle fast and a small circle slowly. Fast and slow are relative terms and will vary from horse to horse. Just like a dressage horse, the reining horse should 'bend' when doing a circle (body from nose to tail curved to match the curvature of the circle being performed. These finer points in a pattern--good changes of speed when called for and appropriate body curvature--will make or break your pattern in tough competition.

Perhaps the most spectacular part of any reining pattern is the sliding stop. In many cases, the stop is then followed by a roll-back or turn around. In both cases, the horse ALWAYS works off its hind legs, the horse pushes itself along--it does not drag itself along from the forehead.

Almost every pattern requires at least 2 flying changes, this means that a horse loping a circle in one direction, will on command, switch directions and assume the lead appropriate for that direction (without breaking from a lope!) .The horse should not throw his head or wring his tail while making the change (or at any other time for that matter).