

HORSE TIMES



no. 54

SUMMER 2017

THE LEADING EQUESTRIAN MAGAZINE IN THE MIDDLE EAST



BELGIUM'S GREGORY WATHELET
PREVAILS AT CHIO AACHEN 2017

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VIEW POINT FROM THE CHAIRMAN

Dear Readers,

Our continuous endeavor of providing you with the latest news and information updated starts this issue with one of the most prestigious events worldwide "CHIO AACHEN" with Gregory Wathélet's charming victory. The Egyptian rider Ibrahim ElBastawisy showing mental and physical strength towards his

riding career. Lexington Kentucky, a horseman's paradise when it comes all disciplines involved apart from the international museum of the horse in honor of the 100th anniversary of Man O'War. The FEI doping cases where riders need to be well informed. Seeing the horse through the lens yet with passion and ability, shows on Kadir Civci's work in every way, especially during Equist-Istanbul Horse show. Your horse's eyesight and vision as a part of this issue's training tips .Meeting one the best Egyptian judges who tells us how his passion started and some of the difficulties he faces. The Dutch training system emphasizes that it is

all about the management system which is the route to success. And more in the art history domain VS some of the contemporary art by Mrs Siham Moharram. The amazing Horse art at the Osborne studio gallery. The enormous impact left by Alfred de Dreux as one of the most famous artists for horses in the 19th century and finally the art of classical dressage riding. Read on and enjoy.

Read on and enjoy

Sincerely,

Khaled Assem

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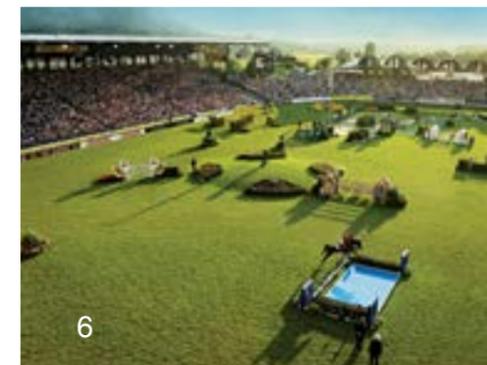
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THE ROLEX GRAND PRIX AT CHIO AACHEN
**GREGORY WATHELET
CLAIMS VICTORY**

23 JULY 2017, AACHEN, GERMANY – THE FIRST EQUESTRIAN MAJOR OF THE YEAR HAS BEEN WON BY BELGIUM'S GREGORY WATHELET RIDING COREE, THRILLING THE 40,000 CAPACITY CROWDS IN THE MAIN ARENA AT CHIO AACHEN IN A DRAMATIC JUMP OFF. PORTUGAL'S LUCIANA DINIZ RIDING FIT FOR FUN 13 WAS SECOND AND THE NETHERLANDS' MARC HOUTZAGER RIDING STERREHOF'S CALIMERO TOOK THIRD PLACE.

© CHIO Aachen/Fotosautio Strauch

A cool, overcast day welcomed the 40 horse and rider combinations who had qualified for the **Rolex Grand Prix** on Sunday 23 July, the finale and highlight of the nine-day **World Equestrian Festival** in West Germany. As one of the four Major's which make up the Rolex Grand Slam of Show Jumping, every rider had travelled here with one aim, to win one of the sport's greatest outdoor arenas.

The Rolex Grand Prix course, designed by the notoriously demanding **Frank Rothenberger** asked these world class pairings continuous questions over the first round, with 16 demanding jumping efforts to tackle. Rolex Testimonee **Scott Brash** was third to go and despite a seemingly faultless start, the penultimate triple combination saw Brash take an unlucky four faults.

Testament to the difficulty of the course, only seven clear rounds were produced within the time, including a foot perfect round from Canadian Olympic 2016 Bronze medalist and Rolex Testimonee, **Eric Lamaze**. Two seconds faster than the rest of the field; he had set the bar high for the second round.

18 riders progressed through to round two, with Scott Brash and Eric Lamaze joined by fellow Rolex Testimonees Kent Farrington and Meredith Michaels-Beerbaum both of whom carried four faults from the first round.

The course was altered for the second stage of the competition; a revised track of 15 jumping efforts tested each horse and rider combination, requiring utmost accuracy and precision to leave the poles standing. Clear rounds were easier to come by and after Luciana Diniz of Portugal followed Marc Houtzager by posting the second double clear; the crowd knew they were going to be treated to a **jump-off**. Gregory Wathelet of

Belgium and Laura Kraut of the USA followed suit, taking the final round to four competitors. Despite recording the fastest first round ride, Rolex Testimonee Eric Lamaze had an unlucky four faults, taking him out of contention of winning the Rolex Grand Prix.

First to go in the jump off was Marc Houtzager, posting a clear round with a time of **53.66** seconds, but this was quickly beaten as Luciana Diniz raced around the course in **47.40** seconds. With two riders left to go, a hushed silence descended over the crowd as Wathelet entered the arena aboard his mare Coree. The pair turned up the pressure and took another second off the fastest recorded time, finishing on **46.60**. The cheering crowd once again quietened as the last rider to go, Laura Kraut, entered the arena. Unfortunately, luck is not always on your side in this sport and Kraut knocked the last rail, dropping her into fourth place, giving Wathelet the title spot.

Speaking about his first Rolex Grand Prix win at CHIO Aachen, Wathelet remarked *"Rolex have the best Shows to form the Rolex Grand Slam with Aachen, Calgary, Geneva and Den Bosch and every rider wants to win. For me it is a dream come to true to win the Rolex Grand Prix at Aachen and have my name on the wall and Calgary would be the same so I hope to get a good result there also."*

Show Director Frank Kemperman spoke after the Rolex Grand Prix, *"First of all I would like to congratulate the winners, and you presented some fantastic sport today, a special thank you to your horses. A big thank you to Rolex because without Rolex it would not be possible to have this Grand Prix today. This is the start of a new Rolex Grand Slam for Gregory; our friends in Calgary and Geneva are waiting for you."*

Along with the prestigious Rolex Grand Slam of Show Jumping trophy, Wathelet also received an engraved Oyster Perpetual Datejust II. All eyes will now be looking ahead to the next equestrian Major at the CSIO Spruce Meadows 'Masters' in September, where Wathelet will be attempting to continue his reign as the live contender of the Rolex Grand Slam of Show Jumping.

FINAL RESULTS OF THE ROLEX GRAND PRIX AT CHIO AACHEN 2017

1. Gregory Wathelet (BEL) riding Coree
2. Luciana Diniz (POR) riding Fit For Fun 13
3. Marc Houtzager (NED) riding Sterrehof's Calimero
4. Laura Kraut (USA) riding Zeremonie
5. Andreas Kreuzer (GER) riding Calvilot
6. Henrik Von Eckermann (SWE) riding Chacanno
7. McLain Ward (USA) riding HH Azur
8. Eric Lamaze (CAN) riding Fine Lady 5
9. Scott Brash (GBR) riding Ursula XII
10. Cian O'Connor (IRL) riding Good Luck

This is the official press release of Rolex/Revolution sports

ROLEX'S EQUESTRIAN HERITAGE

Rolex's support of show jumping dates back more than half a century. The prestigious Swiss watch brand's

close and long - standing association with equestrianism demonstrates its appreciation of a domain in which fair play, equality, horsemanship and tradition highlight superior skill, accuracy and achievement. From Pat Smythe, the greatest female show jumper ever to represent Britain and Rolex's first equestrian Testimonee in 1957, to Scott Brash, the only rider in history to win three consecutive Majors in the Grand Slam in September 2015, Rolex continues to support riders in the three Olympic disciplines of show jumping, dressage and eventing, all of which demonstrate qualities of excellence and perfection.

ABOUT ROLEX

Rolex, the Swiss watch brand headquartered in Geneva, enjoys an unrivalled reputation for quality and expertise the world over. Its Oyster and Cellini watches, all certified as Superlative Chronometers for their precision, performance and reliability, are symbols of excellence, elegance and prestige. Founded by Hans Wilsdorf in 1905, the brand pioneered the development of the wristwatch and is at the origin of numerous major watchmaking innovations, such as the Oyster, the first waterproof wristwatch, launched in 1926, and the perpetual rotor self-winding mechanism invented in 1931. Rolex has registered over 400 patents in the course of its history. A truly integrated and independent manufacturing company, Rolex designs, develops and produces in-house all the essential components of its watches, from the casting of the gold alloys to the machining, crafting, assembly and finishing of the movement, case, dial and bracelet. Rolex is also actively involved in supporting the arts, sports, exploration, the spirit of enterprise, and the environment through a broad palette of sponsoring activities, as well as philanthropic programmes. 



60 SECONDS WITH IBRAHIM EL BASTAWISY

COUNTRY: Egypt

DATE OF BIRTH: 25/12/1994

STAR SIGN: Capricorn

PROFESSION: Student and showjumper



IBRAHIM, WAS VERY PASSIONATE ABOUT HORSES SINCE A VERY YOUNG AGE. HE FACED A DIFFICULT CHALLENGE BY LOSING A LOT OF WEIGHT AND IMPROVING HIS PHYSICAL FITNESS. HE IS ONE OF THE MOST DETERMINED RIDERS OF HIS GENERATION. AS HE SAID: "HORSES ARE ONE OF THE FEW THINGS THAT PUSH ME IN THIS LIFE AND I WOULD SIMPLY SAY THAT MAKING A DIFFERENCE IS ONE OF THE FEW THINGS THAT MOTIVATE ME. I WAS INTRODUCED TO HORSES AS A 2 YEAR OLD AND A STRONG CONNECTION WAS MADE EVER SINCE THAT DAY IN ADDITION TO MY PARENTS WERE OF IMMENSE SUPPORT SINCE THE FIRST DAY."

Tell us about yourself.

I would simply say that I am someone who wants to make a difference and **horses are one of the few things that motivate me in life.**

Describe your typical practice.

I usually wake up at 6 in the morning to start riding; I ride 5 to 6 horses a day. I rarely jump the horses, I just focus on flatwork with an intention to keep them fit and happy.

Where is your favourite place for practice?

At Ahmed Mohsen's yard in Mansouria, the place is extremely serene and surrounded by fields for the horses where they can eat grass; I certainly believe it's a perfect atmosphere for the horses.

Tell us one or two things in your training that contributed to your success.

Dreaming, believing, hard work, hard work and hard work. Not only that, but also it takes a team to be able to achieve.

What was the best advice you were given?

Our plans don't always work out the way we want. Sometimes God has a better plan for us, so just keep on moving forward and don't lose faith.

What advice would you give to young athletes?

A moment of pain is worth a lifetime of glory. They should never lose faith.

What is your best achievement?

Well, I won't say it's my best achievement, but I would say it's the most special to my heart, **when I won my first class in Europe, in Oldenburg, Germany.** Hearing the Egyptian national anthem is a feeling that cannot be described.

What are the goals that you aspire to achieve?

To represent my country in international championships, in addition to being a role model to the upcoming generation.

Who has been your greatest support?

My parents and Karim El Zoghby. If it wasn't for him, I wouldn't be who I am today.

What motivates you?

One thing that I would say motivates me the most is being challenged.

Who is your sporting idol?

Mohamed Ali

What is your second favourite sport?

Boxing

What is your favourite genre of movies?

Drama, Action

What kind of music do you enjoy listening to?

Pop music, Country music

What is your favourite book and who is your favourite author?

Harry Potter, J.K Rowling

What is your favourite food?

Burgers and Sushi

What is the most memorable place you ever visited?

For me, there's a memory in every place, but **Holland will be the one; I have so many memories over there.**

What is your strength and what is your weakness?

My strength is that I never give up and my weakness is having a short temper.

What is the biggest challenge you have ever faced?

Losing weight!

What is the biggest reward you ever got?

Being supported by amazing people.

If there is something about yourself that you would like to change, what would that be?

My short temper.

If you weren't who you are today, what would you rather be?

I never really thought about it, but I'd probably want to be like my grandfather. He was a great man. 🙏



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A HORSEMAN'S BLUEGRASS PARADISE

LEXINGTON, KENTUCKY

By Bridget McArdle McKinney

WHETHER YOUR HORSE SPORT IS JUMPING, DRESSAGE, CROSS COUNTRY, REINING, RACING, BUYING, OR BREEDING LEXINGTON IS WHERE IT'S AT. THE HOME OF THE KENTUCKY HORSE PARK, KEENELAND RACE COURSE, THE INTERNATIONAL MUSEUM OF THE HORSE, THE THOROUGHBRED CENTER, *NEE* ROLEX 3-DAY EVENT, AND THAT FAMOUS KENTUCKY BLUEGRASS. WE TRAVELED TO LEXINGTON TO SEE FOR OURSELVES WHAT THE "HORSE CAPITAL OF THE WORLD" HAD TO OFFER.



Immediately upon entering the precincts of Lexington you feel that you've arrived in the old South. Gracious colonial mansions, great old oak trees, rolling pastures of that "blue" green seen nowhere else. And, of course, everywhere you look herds of sleek, well-groomed and well-fed stallions, mares and foals, resting, capering or more typically making a meal of that nutritious grass, particularly beautiful in the early spring when we visited.

Waxing oratorical, and a bit hyperbolic, about this unique grass U.S. Senator from 1873 to 1891 John J. Ingalls had this to say: "One grass differs from another grass in glory. One is vulgar and the other patrician. There are grades in its vegetative nobility. But the king of them all, the genuine blue blood, is bluegrass." - R. Gerald Alvey, "Kentucky Bluegrass Country"

What makes this grass special is the water. Deep beneath those pastures, the water that feeds the fields, horses, and people, having been filtered through the region's unique underground limestone shelf, is rich in minerals and is said to produce strong durable horses, tall men, beautiful women and fine bourbon.

Horse Capital of the World

What qualifies Lexington as the "Horse Capital of the World", a pretty boastful claim? Well, here are some convincing facts. There are more than 450 horse farms in Lexington nurturing champion horses of all breeds in the region. The number of horses in Kentucky is estimated at 320,000 head, that is, one horse for every 12 people in Kentucky. Lexington ranks #1 in number of acres dedicated to the equine industry. The estimated economic impact of Kentucky's horse economy is \$4 billion annually. Moreover, according to the Lexington Visitors' Bureau :

1. More money changes hands over the sale of horses in Lexington than any place in the world. Keeneland Sales is the world's largest and most prestigious Thoroughbred auction company.

2. Lexington is home to the 1,200 acre Kentucky Horse Park

which attracts almost a million visitors a year. The Kentucky Horse Park hosts the International Museum of the Horse and the Man O'War Memorial, as well as the legendary C14* Rolex Kentucky 3-Day.

3. On any given day, you will find around 1,000 horses in residence at The Thoroughbred Center where the champions of tomorrow are in training. An integral part of Kentucky's world-famous Thoroughbred industry, this is where future racing champions come to learn how to behave like a race horse.

4. Keeneland Race Course, minutes from downtown, is arguably the most beautiful race course in the world. Keeneland hosts live race meets in the spring and fall. In 2009, the Horseplayers Association of North America introduced a rating system for 65 Thoroughbred racetracks in North America. Keeneland was ranked #1.

5. Lexington is home to the largest collection of Saddlebred artifacts in the world including trophies, photographs, tack and artwork at the American Saddlebred Museum. There is also a library of over 2,400 volumes used for bloodline and genealogical research. The American Saddlebred is Kentucky's oldest native breed.

6. The National Horse Center is located in Lexington. It is a collection of more than 30 national, regional and state equine associations, commissions and organizations. The Kentucky Thoroughbred Association, The Pyramid Society, the American Hackney Horse Association, the American Hanoverian Society, U.S. Pony Clubs, Inc., and many more. The United States Equestrian Federation is also located in Lexington.

7. Lexington is home to the official registry of all Thoroughbred horses world wide. The American Stud Book kept by The Jockey Club.

8. Lexington has produced the most legendary race horses in the world. One such horse, Man o' War, has a memorial, just outside the Visitors Center at the Kentucky Horse Park (see sidebar).





9. The Rolex Kentucky Three Day Event is held in Lexington. It is one of the top 3 annual equestrian eventing competitions in the world.

10. Lexington is home to the National Reining Championship, held at the Kentucky Horse Park. Another great event that demonstrates that Lexington's not only about Thoroughbreds.

Kentucky Horse Park

We were lucky to arrive in the run-up to the 2017 Rolex Kentucky CCI4* 3-Day event, with trailers, riders, horses, staff all dashing about as we wandered the grounds and barns, absolutely amazed at the magnitude and coordination of this huge event. **The stars were there: Michael Jung, who went on to earn an historic third consecutive win with FischerRocana FST; Maxime Livio and Zara Tindall, who were to come in in second and third, respectively; and veteran Phillip Dutton, who took home the Roger Haller Memorial Trophy in fourth place.** It is hard to describe the immensity of this beautiful endeavour. But we are sorry to see Rolex relinquish its sponsorship after all these years. Moving on...

Hall of Champions

We also visited the Hall of Champions – not to be missed. It's one thing to be aware of the "greats" in the news or in a race or on TV, but it is another to meet them in the flesh. As they say, "The excitement of the racetrack is brought to life by the elite group of champion horses that reside at the Park's Hall of Champions. Here, Thoroughbred legends Da Hoss, Funny Cide, and Go for Gin, as well as American Quarter Horse Be A Bono, Standardbred Trotter Mr. Muscleman, and Standardbred Pacers Staying Together, Western Dreamer, and Won The West are shown in daily presentations."

Go for Gin was an absolute sweetie! He loves his gums rubbed after a performance. He also likes to play in water buckets, splashing the water out with his nose. **Gin is the oldest living Kentucky Derby winner based in North America.**

Parade of Breeds

I was about done when we decided to stay on for the Parade of Breeds presentation. So glad we did! Have you ever seen an Akhal-Teke in person? Or a Percheron, Friesian,

Gypsy Vanner, or Western Kentucky Pleasure Pony under saddle all in one place? With music, narration and interaction, humankind's six thousand year partnership with the horse is brought to life. From the rare Marwari to the iconic American Quarter Horse, breed representatives perform in hand and under saddle.

Keeneland Race Park

Early next morning we hurried over to the incredible grounds of Keeneland to watch training and to take the tour. A brisk spring morning found us on the rails watching advanced time trials, youth training, group racing exercises, pack technique, and the pros getting ready for the Kentucky Derby, set to take place in less than 2 weeks. We have been to many a track and many a race; it's always the same routine. Assess, bet, and watch for 2 minutes, then cheer or cry. Watching this was like watching a race that never stops and keeps changing. What fun!

The tour took us up to the elite racecourse viewing areas and exclusive restaurants, but then...to the sale barn. No barn it was. It was an exclusive luxury arena. Think Sotheby's, Christie's... The velvet covered seats were personalized! Only twice a year more than 4,000 of the world's best prospects are auctioned. We were told that you must watch out what you do there. Adjusting your glasses might buy you a very expensive horse! Back behind the scenes there is actually a service that will provide trailers in case you are an accidental high bidder...

Bourbon

Lexington is on the Bourbon Trail and is home to five historic bourbon distilleries. As I mentioned earlier this liquor is unique due to the water it is made with. Connoisseurs know their bourbon and their year and the casks the liquor came from! Bourbon's a part of the Kentucky, Lexington, and horse country culture, all great spirits. 🍷

For more information,

please contact the very helpful: www.visitlex.com

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PRACTICAL TIPS

FEI DOPING CASES

By European US Asian Equine Lawyers

IN THIS EDITION OF HT OUR LEGAL EXPERTS DISCUSS SOME OF THEIR THOUGHTS ON DOPING CASES. IN THEIR DAILY PRACTICE THEY OFTEN REPRESENT ATHLETES AND HORSE OWNERS IN DOPING CASES PENDING, FOR INSTANCE, BEFORE THE FÉDÉRATION EQUESTRE INTERNATIONALE (THE “FEI”). IN THIS ARTICLE THE EXPERTS EXAMINE THE UNPREDICTABILITY OF SOME DOPING CASES.

We illustrate this article with the example of **triamcinolone acetonide** as the usage of this specific medication very often leads to the violation of doping / controlled medication regulations. For the purpose of this article we refer to these violations as “**doping cases**”. Cases involving triamcinolone acetonide demonstrate the unpredictability of doping cases.

TRIAMCINOLONE ACETONIDE AND WITHDRAWAL TIMES

Triamcinolone acetonide is a synthetic corticosteroid with anti-inflammatory effects. This medication is very often used to treat joints when a horse is not comfortable and/or lame. If the treatment is performed correctly in the joint and the athlete observes the advised withdrawal/detection times, then usually there should not be any complications following such a treatment. For triamcinolone acetonide the FEI advises 7 days withdrawal time. This is based on a single joint treatment with 12 mg dosage. The place where the injection was administered can however have significant effects on the withdrawal times and therefore also on the detection of a substance in question. From the American studies with regards to triamcinolone

acetonide it appears that the withdrawal time of seven days can be deemed correct but only under very strict and ideal conditions (the injection performed correctly) like, for instance, at the university equine clinic. In practice, the withdrawal times can be much longer than earlier expected.

The Association of Racing Commissioners International in North America recommends withdrawal times for intra-articular (IA) of seven days for triamcinolone acetonide based on 9 mg dosage. However, the problem is that, as the FEI correctly recognized in its regulations, horses are athletes that cannot speak for themselves. They cannot inform the veterinarian in question whether the needle has been injected properly in the joint or not, for instance, in the muscle. If the latter the case, then the withdrawal times get considerably longer.

TO COMPETE OR NOT COMPETE AFTER A TREATMENT?

Many vets to whom we speak in our daily practice are very reluctant to advise on any withdrawal time when treating sport horses. Various factors may specifically influence the withdrawal times, so you really

need to investigate the horse very well. The vet must be familiar with the physiology of the horse in question in order to make a correct assessment on the withdrawal times. It must be mentioned that the FEI recommendations have been based on a very limited number of horses so even though the withdrawal times are officially published they should be treated only as guidelines.

Reportedly, there have been cases involving withdrawal times of triamcinolone acetonide being 30 and 40 days. If an athlete wants to compete with the horse after this treatment he should – together with his vet – consider the matter and take a safety margin into account. It is further advisable to well-document the treatment and the decision to be made as – if things go wrong – the athlete can provide evidence to the FEI in possible proceedings.

THINK TWICE BEFORE AGREEING TO “ADMINISTRATIVE TRACK” SETTLEMENT

Athletes sometimes agree to the so-called “**administrative track**” of the FEI in which they can pay a certain amount for the violation and then go on with competing. This seems tempting at first sight, but in reality

only a few athletes realize what the consequences are. If for example you are charged with doping within four years after such admission, then this first violation “settled via the administrative track” will count as first violation and the new violation will be qualified as a second violation. The penalties may be then doubled by the FEI. By three violations within the period of four years the athlete in question has a problem with the FEI. We are not saying that choosing the “administrative track” is not correct, but it always good to consider which options one has in the case at hand. Sometimes, it might be better to enter into a voluntary suspension and sometimes to fight the case.

CONCLUSIONS: GUILTY UNTIL PROVEN OTHERWISE

Contrary to criminal proceedings the doping regulations worldwide assume that the “person responsible” (the term under

the FEI jargon for the person accountable for the horse) is guilty until he proves otherwise. It is then up to him to prove otherwise. Talking specifically about the equestrian sport it comes down to the following. The person responsible accused of the violation needs to demonstrate that he can explain how a specific medication got into the horse’s system. Stating “I do not know” has no use. Under the doping regulations the strict liability principle applies. After proving how the medication got into the horse’s system, the person responsible has to prove that he did not have “significant fault” or “negligence” in the violation of the doping regulations. The factual circumstances of the specific case are here crucial. **Very important are: (1) proof of the assessment of the withdrawal time; (2) not competing during that period (no enhancement of the performance); and (3) maintenance of veterinary records. The veterinarian who**

treated the horse must be a person reputable whom the person responsible could reasonably trust and not a random vet. All this together can play a role in the FEI Tribunal’s decision.

For more information please contact us.

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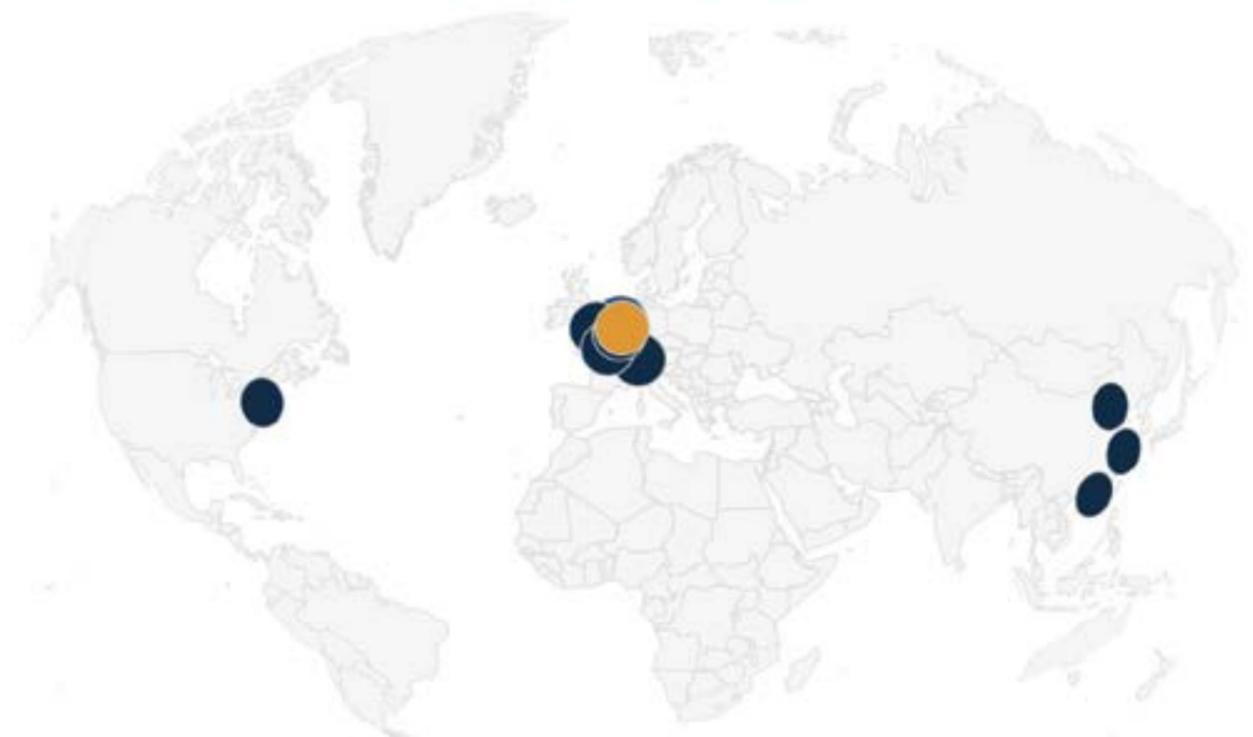
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“THE MOSTEST HOSS THERE EVER WAS”

MAN O’WAR 100th ANNIVERSARY

By Bridget McArdle McKinney

While at the Kentucky Horse Park we visited the Man o’War Memorial, a very majestic and moving memorial garden featuring a larger than life statue of “**Big Red**”. The International Museum of the Horse in honour of the **100th Anniversary of Man o’War** is holding a special exhibition detailing this famous racehorse, his story and the story of the people around him.

Of the many horses who live on in the hearts of Americans, one horse is most remembered. Following the First World War this big chestnut boy came up through the racing crucible at a time when Americans needed a hope, a dream, a winner. Foaled in 1917 this is his 100th Anniversary.

In 1919 after winning his first race by six lengths, crossing the finish line at a simple canter, a spectator asked, “Who’s he by?”. Well, the reply was, “*He’s by hisself, and there ain’t nobody gonna get near him.*” When he was sent off to his first race at Belmont Park, a **retired**

bay hunter named Major Treat accompanied him and would continue to travel with Man o’ War throughout his racing career.

The crowning event of Man o’ War’s career came in a match race against the celebrated Canadian horse **Sir Barton, the first winner of the Triple Crown**. On October 12, 1920, he and Man o’ War met in Windsor, Ontario. Man o’ War won by seven lengths! In his career “Big Red” won 20 of 21 races.

Under the close care of his devoted groom, Will Harbut, “Big Red” was a national landmark, and thousands visited him each year at Riddle’s Faraway Farm. In 1947, Will Harbut died of a heart attack, and barely a month after he was followed by “**da mostest horse,**” also victim of a heart attack at the age of 30. 🐾

For more information please contact International Museum of the Horse at www.imh.org.



Photo Credit: James Shambhu

EQUIST & VELIEFENDI

THEY SUIT EACH OTHER
VERY WELL



INTERNATIONAL HORSE AND EQUESTRIAN FAIR EQUIST-ISTANBUL HORSE SHOW CLOSED ITS DOORS AFTER A 3-DAY MARATHON FULL OF EVENTS. HOWEVER THE NEW GATES OPENED IN THE WORLD OF HORSE EVENTS.

The International Horse and Equestrian Fair EQUIST-Istanbul Horse Show, organized on 19-21 May, brought together the most important brands of horse riding community. 7460 individuals visited the event, where 42 companies represented 72 brands. Mehdi Eker, the former Minister of Food, Agriculture and Livestock, Istanbul deputy, Foreign Relations Manager and Vice Chairman of AK Parti, who made the opening speech of the fair, noted that the fair took place in the right place and attracted attention to the increasing interest in horses and horse riding in metropolitan areas. Eker: *"We have now begun to believe fully, refreshing our memory, that we need to rebuild our relationship and friendship with horses in our daily city lives just like it has always been in nature. Today, I think the arranged fourth EQUIST is significant in this sense. Let us not keep our relationship with horses and horse-riding merely limited with flat races. Horses are not only objects of races. We should vary the activities related to horse riding,"* he said.

EKO Fair Managing Director Ilker Altun said, *"We have organized EQUIST under the auspices of Ministry of Food, Agriculture and Livestock, as being hosted by the Turkish Jockey Club and in cooperation with both The Jockey Club and Turkish Equestrian Federation. The market conditions and accessibility to the markets of neighboring countries offered by Turkey cannot be ignored by the European companies that have the fundamental horse riding brands of the world. I believe that the decision of the western brands to exhibit at the fair will change rapidly in the coming years."*

Eko fair Exhibitions manager Altınay Bekar added *"When we started this exhibition 4 years ago we did not expect as much participation as we had because at that time we did not have enough producers in Turkey. This year there were some political issues with Turkey but despite that fact, a lot of international brands attended the fair because they still believe in the potential of the Turkish market."*

Turkish Equestrian Federation contributed in enlivening the racetracks and carrying them to another level by various activities including 6-pole competition in the high jump, dressage, pony racing and volte shows. Atif Bulent Bora, the President of the Federation, stated in his speech at opening ceremony that they had made efforts to contribute to tourism and economy and said: *"We gathered together as TJK, TBF and TGSDf and we set out to establish a horse city in Istanbul, Turkey. We would like to have a facility where all the equestrian sports can be traced and exercised, which will grant benefits to our country in terms of tourism and economy."*

General Secretary Turgut Alaku, who spoke on behalf of the Turkish Jockey Club, the host of the organization stated the following: *"We are very pleased that the fair is*



Altınay Bekar, EKO Exhibition Manager





organized at our hippodrome. We are very happy that our hippodromes are not the places where only flat races are organized but facilities that are open to social and sporting activities with therapy centers, sports fields, picnic areas and other places that are open to public. "

The 4th edition of EQUIST was organized in Istanbul Veliefendi Hippodrome for the first time, and introduced many innovations. *"The visitor matter was important to us. Although it was for the first time in Veliefendi Hippodrome and the weather conditions on the last day were bad, the fair was successful. We are proud of Turkey's only equestrian fair,"* said Ahmet R. Gurdogan, Manager of Epona Company and he drew attention to the positive sides of the innovation.

The majority of the visitors consisted of buyers and they also evaluated new business opportunities. Hatko Kaucuk Co. was a first-time exhibitor at EQUIST, which offers a significant business potential to its exhibitors in a large-scale sector. Nejan Hatko, Member of the Board of Directors evaluated the event: *"On the behalf of our company EQUIST was positive in terms of reaching the right companies and the right people from the horse industry. We are delighted that we have been able to introduce our products to a community that has a fine sense of quality. We hope we will get great responses after the fair."*

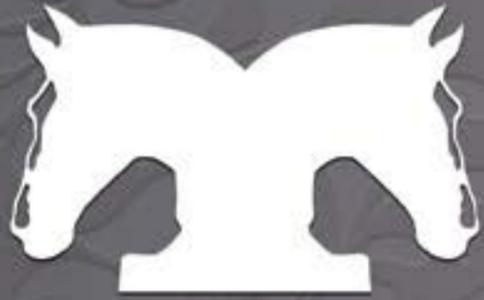
Besides exhibitor booths, shows and workshops that took place at the 600 acres of Veliefendi Hippodrome's open and closed facilities offered incomparable experiences for riders and those who are interested in riding. The children who performed volte show on ponies on the racetracks, dressage demonstrations that fascinated the spectators in between the excitement of races, breathtaking horse shows synthesized by traditional sports left long-lasting traces on the tracks of Veliefendi Hippodrome. On the other hand, lecturers, academicians and students from universities coming from all over Turkey also introduced the sector's educated workforce to sector representatives. *"We would like to thank the organizers of EQUIST, which has a very important value in the development of equestrian and horse sports. The organization of panels and congresses within the scope of the fair activities is an effort to contribute to this improvement,"* said Inonu University Lecturer Assist. Dr. Abdurrahman Koseman, and he stated that he hoped for more contribution from public-private sectors for reaching better and more beautiful events.

Just as other international events in the recent period in Turkey, the number of EQUIST participants from foreign countries decreased. However, business-focused companies retained their professional attitudes. Erich Krähenbühl, owner of the Swiss Equitrade company, who attended the fair with positive experiences of previous years said, *"Istanbul is a wonderful place to go. The organization was very professional; the tent stand setups were very good. It is a pity that, only some of the participants have canceled their participation to the fair for some reason,"* and he added that they certainly would consider to exhibit at the next event. Despite the adverse cyclical effects, foreign companies exhibiting for the first time at EQUIST also attracted great attention. 🇹🇷

All photos by Kadir Civci



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NOBLE GRACE PORTRAYED THROUGH
THE EYES OF TURKISH PHOTOGRAPHER

KADIR CIVCI



By Menna Loutfy

I STRONGLY BELIEVE THAT WE DON'T MEET PEOPLE BY ACCIDENT, WE'RE MEANT TO CROSS PATHS FOR A CERTAIN REASON. I WAS WANDERING AROUND EQUIST IN ISTANBUL THIS YEAR, WHEN I STEPPED INTO HIS EXHIBITION WHERE PHOTOS TOLD STORIES THAT COULDN'T BE PUT INTO WORDS.



Kadir Civci



I felt so overwhelmed that a smile was drawn on my face watching his inspiring shots that captured the sensational Horse Therapy sessions for children. Moments later I was lucky enough to run into the Turkish talent behind those works of art. It was then that he started telling me about his journey and aspirations.

My passion for horses grew over the years and it was a hobby that later transformed into my sole professional career “

I was so intrigued to know how he captures the perfect shot. “Mostly I like to go to different breeding farms to take my pictures. An example of an extraordinary experience I’ve had was when I spent days on a farm waiting for a mare to foal, just to take that perfect shot.”

Kadir works as the official photographer of the Turkish Jockey Club where he has received many national and international awards. He also told me about the success of the seven exhibitions he has held in Turkey so far. He dreams of becoming an international photographer who goes around the world visiting different ranches and taking photos of famous horses.

“I just love to spend time watching the graceful horses running and playing with each other. This actually helps me understand how they communicate, hoping to transfer their pure feelings through my photography.”





TRAINING TIPS

AS A HORSE SEES IT

By Khaled Assem

HAVE YOU EVER WONDERED IF YOUR HORSE SEES EXACTLY WHAT YOU SEE? WELL, THE TRUTH IS, HE DOESN'T! AS A RIDER YOU MIGHT UNDERESTIMATE THE IMPORTANCE OF UNDERSTANDING YOUR HORSE'S EYESIGHT. AS A MATTER OF FACT, KNOWING WHAT YOUR HORSE SEES IS A KEY TO DEVELOPING A BETTER VISION THAT ACHIEVES BETTER HARMONY AND FEWER ACCIDENTS WHILE RIDING. HERE IS A BRIEF OVERVIEW OF THIS KEY ISSUE AND HOW TO MAKE BEST USE OF IT.

Horses are color blind. FALSE!

Many people assume that horses are color blind; actually they're not. Horses have two-colored or dichromatic vision. In other words, horses see the blue and green colors of the spectrum along with their color variations. Research reports have shown that their color vision is similar to red-green color blindness in humans, meaning that certain colors (especially red and similar) appear greener.

The horse's limited ability to see color is taken into consideration when designing obstacles for the

horse to jump, because he will have a harder time distinguishing between the obstacle and the ground if the two are only a few shades different. Therefore, jump rails are painted in a different color from the footing or the surrounding landscape so that the horse may better judge the obstacle on the approach. Studies have shown that horses are less likely to knock a rail down when the jump is painted with two or more contrasting colors, rather than one single color. It is especially difficult for horses to distinguish between yellows and greens.

Never interfere with the horse's head movement before a jump!

Whenever a horse approaches a fence, you will always notice that the horse instantly raises his head and neck. If a rider tries to prevent the horse from doing this, the horse will panic and go faster due to his inability to see what's lying ahead of him and the result will not be appealing. In showjumping, it is dangerous for the rider to approach a fence while using restraints that interfere with the horse head's vertical position.



How does a horse see?

If you compare human eyesight to horse eyesight you will find numerous differences. We have circular field of vision due to our circular pupils, while horses have more elongated pupils that give them a wider, less-deep field of view than humans'. On the other hand the horse's eyes are at either sides of his head, so he has a lateral field of vision of 160-170 degrees on either side. This means that he can see almost everything around him except the area behind his hindquarters.

Another magnificent difference is that a horse can choose either

to use one eye independently (Monocular vision) or both eyes together (Binocular vision). Binocular vision allows him to judge distances but through a relatively narrow field of vision. In addition, the horse has areas of blurred vision below his binocular field.

And remember...

Many horses suffer eye damage or defective vision; that's why you should regularly examine your horse's eyesight. Horses are warriors because even if they go blind in one eye they can still perform successfully if they are allowed to turn their heads

slightly to one side in order to use their good eye. 

References: Micklem, William "Complete Horse Riding Manual"

Stachurska A, Pieta M, Nesteruk E "Which obstacles are most problematic for jumping horses?"

All photos by Jacques Toffi

About the author:

Eng. Khaled Assem is a certified Level 3 FEI trainer. He has been training for over 20 years, competing internationally for 10 years and locally for 25 years.






JUDGING AND MORE

EMMAD ELDIN ZAGHLOUL'S PERSPECTIVE

By Abdel Rahman Moslem

JUDGING IS, HAS BEEN AND WILL ALWAYS BE A CORNER STONE OF THE SHOWJUMPING SPORT. THE ROLE OF THE JUDGE DEPENDS NOT ONLY ON THE FEI RULES BUT MORE ON HIS VISION, COMPASSION AND RECOGNITION OF THE WELFARE OF THE HORSE AND RIDER; IN FACT, THE JUDGE IMPACTS THE RULES EVENTUALLY. ENGINEER EMMAD ZAGHLOUL IS ONE OF THE FINEST EXAMPLES WHO SPENT A LIFETIME IN THE EQUESTRIAN FIELD AND WHO HAS A REMARKABLE EXPERIENCE AS A JUDGE.

MY PATH

My journey with horses and horseback riding started when I was five. It all goes to my father who made me love this sport and then it became a fundamental part of my life and career. I learned a great deal of things! Starting with how to deal with horses, then grooming and taking care of them and finally how to deal with the horse during and after riding. I rode horses outside of Egypt, specifically in Europe; I was a dressage rider at the beginning and then started showing some interest in judging. My judging career started in Saudi Arabia in the late 80s and I came back to Egypt in the 90s to start judging showjumping and Dressage national championships. I was lucky enough to have attended about 5 generations of riders throughout my judging career.

PARTICULAR JUDGING INCIDENTS

One very strange incident was in the late 90s and it was the final round of the Egyptian national championships, where at that time there weren't any digital stopwatches and as substitute there was an arena judge, who was responsible for informing the judges panel of any mistake from the rider. At this time I was the arena judge and our renowned Olympic rider Karim El Zoghby was still very young. What happened was that Karim finished the course with the best time and he was supposed to be in first place; however, I had another opinion as an arena judge! I raised the flag which meant that there was something wrong; the head of the judges contacted me and I told him that Karim did not pass the finish line!! He told me that what I am saying is critical and it would mean that Karim will not be the winner. I insisted on raising the flag and he hesitated for a moment and then announced that Karim was disqualified due to not passing the finish line. The crowd was mad and they opposed me, but I insisted on what I saw. Luckily Karim entered the competition with two horses not one. The strange thing was that when he finished the course with the second horse he got the best time but also did not pass the finish line, which was a backup for my previous resolution where the crowd realised it because both of us were more attentive the second time. After that incident I became close friends with Karim El Zoghby.

Another incident that I would never forget was when I started judging show jumping in Saudi Arabia in the late 80s; the judging committee had a delegate from every club for neutrality and I was the delegate of El Tohami Equestrian Center. After the competition started, I went to the bathroom for a second and then saw that the rider in the arena did not jump the fence that was directly next to the judging platform. For a second I was confused, but I thought the judging Committee must have seen this and they will address this issue. The committee announced the result of the rider without noticing that he didn't jump the fence. The crowd was angry as they saw what happened and they wanted the rider to be disqualified. The competition was stopped to work out a solution for this issue. I talked to the head of the judging committee and told him that the rider did not jump that fence; he asked if I was sure and I insisted on what I saw. We knew that we have a huge problem and we had to come up with a solution, because the rider is insisting that we announced the result and we cannot change it. I called the rider and told him "look you did not jump this fence and we all know that you didn't." He opposed me with saying that the committee announced the result, and then I told him that we can prove that he didn't jump the fence with a video in front of the audience and he would not look good in front of them. The rider took the microphone and announced his result and that he is disqualified and the audience applauded for his high sport spirit. This is an incident that I will always remember. 🙏



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EQUINE SUPPORT INTERNATIONAL

BE AS GOOD AS A DUTCH OLYMPIC RIDER (PART 2)

By Lynn de Rest



THE DUTCH TRAINING SYSTEM IS A COMBINATION OF PATIENCE, SELF-CONSCIOUSNESS AND CHALLENGING THE RIDER AND THE HORSE. BUT MORE IMPORTANT, IT'S THE WHOLE MANAGEMENT AROUND THE HORSE THAT MAKES THE DUTCH TRAINING SYSTEM A SUCCESS. BECAUSE OF THIS, THE NETHERLANDS HAS BEEN ONE OF WORLD'S BEST DRESSAGE COUNTRIES, FOR MANY YEARS. IN THIS ISSUE WE WILL HELP YOU MASTER THE KEY ELEMENTS OF YOUR HORSE MANAGEMENT.

TRAINING SCHEDULE

To break the daily grind of doing the same thing day after day, the Dutch use a training-schedule. This is an easy way to identify the training and it helps prevent the horse from getting injured. Since, together with your own trainer, you function as your horse's personal trainer you determine the intensity and duration of each training session during the week. There is no single schedule, each schedule is unique and depends on the capacity of your horse.

Having said that, there are some guidelines to help you in the right direction;

Before you design the training schedule you look at the condition score of your horse; **is the horse too thick or too thin? Has it had an injury recently or in the past? What's the age of the horse and how do the (back) muscles look?**

Determine your final goal. For example having a **perfect canter** is the goal you want to reach with this training schedule. Make sure that the goals you set are realistic!

Bring variation in your training schedule by adding cavaletti training or trail rides.

Plan your training and recovery days. A horse can't process a highly intensive training day in and out. **Recovery training can be lunging the horse or doing light work on only a contact rein in a stretching forward downwards position after a day of intensive training.**

DAILY ACTIVITY

Monday: A heavy training, which includes after warming-up 4 x 5 minutes in intensive exercise and then back to stretching on an active rein. Duration: 40 min.

Tuesday: A light training, which includes some light gymnastic work. Duration: 60 min.

Wednesday: A heavy training, which includes after warming-up 6 x 5 minutes in intensive exercise and then back to stretching on an active rein. Duration: 40 min.

Thursday: An active resting day, which includes lunging and walking for about 30 minutes.

Friday: A normal training, which includes after warming up some lateral work in some short speed changes in trot and canter. Duration: 50 min.

Saturday: A light training which includes some light gymnastic work. Duration: 45 min.

Sunday: Competition

INNOVATIVE TRAINING TOOLS

Additional to the training schedule, innovative training tools are being used. Not only are the horses trained but also the riders. In order to perform well, both the rider and the horse have to be in good shape. In Holland, this is called "**rider's fitness**" which includes exercises that help the rider to get better body control and balance on the horse. It's a combination of sports, such as ballet, rope skipping and gymnastics. Another device to measure and train the physical aspects of riders is the 'flex chair', which makes you aware of the mobility of your pelvis and increases body awareness.

Another tool is the rein tension meter, which measures the amount of tension the rider has on each rein. This gives the rider insight into the quality of the acceptance of the bridle. In line with the rein tension meter is a heart rate tool. **The heart rate tool**



ESI provides unique custom-made solutions such as national talent programs, training programs for children and adults, train-the-trainer courses and aftercare programs.



© Kadir Civici

is often used in the eventing sport and now also in dressage. It measures the heartbeat of the horse or the rider and gives a good view on the intensity of exercises. This prevents the rider from training longer than the horse can actually handle.

FEEDING SCHEDULE

When the training part is set you can help your horse to improve his performance by creating a nutritious diet. A competition horse has to be in good shape; not too skinny, not too fat. Your horse is in a good body shape when you can feel the ribs but you don't see them. This can be achieved by giving your horse enough roughage and fresh water. **Start the day by giving your horse roughage prior to the concentrates;** this helps the body to start-up and get some energy. To maintain the digestion it's important to give frequently small portions (not more than 2 kg per portion) of concentrates. Divide the concentrates over 2-4 portions per day but be aware of the fact that a horse needs roughage or concentrates at least every six hours. Roughage is the base of the ration and can be given as much as possible. But the roughage needs to be of good quality, which means that it isn't mouldy or dusty. A lot of sports horses get supplements to support their health and improve their skills. Those supplements are only to support the body; they don't give a great result by themselves. An example is Selenium, which helps the muscles recover after an intensive training. **Warning! Do not just try something but get advice from a veterinarian or trainer.** One thing that's more important than the food is the possibility for the horse to drink unlimited fresh water during the day. Make sure there are water-bowls in the stable and in the paddock.

THE HEALTH OF THE HORSE

The horse needs to be healthy and physically fit to perform well. This includes good training, enough and good quality feed and regular visits from a veterinarian and farrier. In order to ask optimal performance from your horse, the teeth, the hoofs, the limbs and the overall health of the horse deserve a regular check.

HEALTH CHECKLIST:

- Teeth every half-year to the age of 5 after this age once a year.
- A yearly vet check
- Farrier each 8-9 weeks
- Physiotherapist

HAVING GOOD TACK

All the preconditions mentioned above are checked, but your horse's optimal performance still fails to appear? In this case, a tack-check might help. Because the horse is constantly changing in his body a well-educated saddler to measure a properly fitting saddle is needed. A saddler looks at the horse's body and the body and riding skills of the rider. This determines the type of saddle that the horse needs. A properly fitted saddle gives comfort and balance to the horse and the rider.

A badly fitted saddle though, has a bad influence on the performance and could eventually result in a horse that limps or other injuries. The same goes for a bridle that is too tight or too loose. A bridle that is too tight gives pain on the cheeks of the horse or pain in the mouth, which results in a striking horse. A bridle that's too loose shifts and gives friction, which results in injuries to the head of the horse. It's important that the bridle is in line with the head of the horse and that the noseband is not fastened too tightly.

Each bit has its own function and can either help the horse or have a bad influence on the skills of the horse. Often, a bit-fitter will be called who checks the bit and gives advice.

CONCLUSION

Unfortunately, there are no shortcuts. Many horses need perfectly organized horse-management, which includes all the preconditions mentioned above. Keep in mind that there is always room for improvement, both towards your goal and when you have reached your goal. **Different horses take more or less time to get a happy athlete!**

EQUINE SUPPORT INTERNATIONAL

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THE STORY OF GEOFFREY HUGHES

DIRECTOR OF THE OSBORNE STUDIO GALLERY

By Theo Woodham Smith



GEOFFREY HUGHES IS AN ART DEALER AND DIRECTOR IMPERVIOUS TO TRANSIENT FADS AND FASHIONS. HIS CUSTOMERS LOOK FOR A HAPPY FIND, NOT JUST A FUTURE INVESTMENT, THOUGH IT CAN HAPPEN. ORIGINALLY BASED IN COVENT GARDEN, THE OSBORNE STUDIO GALLERY HAS BEEN A FIXTURE OF THE KNIGHTSBRIDGE ART SCENE FOR THE PAST FOURTEEN YEARS, ONE OF THE MOST ELEGANT RESIDENTIAL AND SHOPPING AREAS OF LONDON, CLOSE TO HYDE PARK. LOCATED ON MOTCOMB STREET, A NARROW STREET CRAMMED WITH CAFES, BARS AND LOCAL ARTISAN SHOPS, THE GALLERY IS JUST A FEW MOMENTS FROM HARRODS THE FAMOUS DEPARTMENT STORE, SURROUNDED BY GRAND WHITE MANSIONS AND STATE EMBASSIES.





"Horses and racing have always been an inspiration to great artists, and you can turn that into a contemporary form". Geoffrey, ever discreet, has won the confidence of serious collectors, owners and breeders of horses. He sells art that will stand the test of time.

ART AND ARTISTS FROM THE OSBORNE STUDIO GALLERY

From November 7th to 25th November there will be an exhibition of two women artists, new to the gallery. Fired clay sculptures of horses by Susan Leyland, created in her Tuscan studio, a perfect fusion of the classical and the contemporary.

Scottish figurative painter Patsy McArthur presents her collection of large scale charcoal drawings. *"I enjoy the directness of drawing, and find that monochrome work serves to strip the image down, without colour to seduce, it focuses one on the content. This year I have been filming horses to draw from as well as working with the human figure in motion. The power and energy that comes from the horse in movement has been a fantastic inspiration for me in recent months"*, she explains

One of the most successful artists at the Osborne Studio Gallery over the years has been French equestrian painter Hubert de Watrigant, born 1954 in the South West of France where his father bred and trained racehorses. Watrigant has a distinctly impressionist

approach to the world of racing, allowing us freedom to interpret his vision.

Watrigant has exhibited his work several times at the Osborne Studio Gallery, but also in France, America, the Emirates and Japan. Private collectors include HM Queen Elizabeth, HM The King of Morocco, HH Sheikh Mohammed al-Thani, and many other connoisseurs of equestrian art, including the Wildenstein and Niarchos families.

Katie O'Sullivan, born in London 1959, has been exhibiting her work since 1981, most often at The Osborne Studio Gallery, but also in New York City, Tokyo and Hong Kong. Since her first exhibition, commissions from racehorse owners and trainers have never ceased. A specialty seems to be commissioned portraits of winning mounts.

Married to ex-National Hunt jockey, now trainer, Jamie Osborne, who keeps at least 70 horses in their stables at one time, she lives and works in the middle of the racing scene at their large family house in Upper Lambourn, Berkshire. Sir Peter O'Sullivan, who was Chairman of the Osborne Studio Gallery, described her painting. *"Katie is quite simply one of the most original and beguiling interpreters of the power and grace of the horse in the history of equine art."*

All paintings by Hubert de Watrigant

It has two light airy floors devoted to painting and sculpture, mostly equestrian, and a leafy back garden, embellished with bronze nymphs by sculptor Jonathan Wylder. Hughes guides his clients towards paintings and bronzes that reflect their own tastes. It could be a field of flowers; a cinematic glimpse of life on the racecourse, an equine portrait, or even a beach; purchases are intended to light up their lives with aesthetic pleasure every day.

The Osborne Studio Gallery was opened in March 1986 by a devoted lover of all things equine, **HRH Princess Anne, the Princess Royal**. She is the first member of the Royal family to compete for Great Britain in the 1976 Olympics, having won gold and silver medals for eventing in the 1975 European championships.

The gallery was named after the sculptor and co-founder James Osborne, who was the guiding force behind the gallery until his death in 1991. Geoffrey Hughes has spent many years discovering and nurturing his artists. He understood that the gallery needed a distinctive personality to make its mark, but the gallery is not fashion orientated, his customers buy paintings to remember past and present pleasures. Top hats at Royal Ascot or a Venetian lagoon. His most successful artists are consumed by a love of horse racing, its atmosphere, drama and speed, and the beauty of thoroughbreds in motion.

Hughes, an English gentleman with no hint of 'art world' braggadocio, is sensitive to the feelings of his artists, and alert to the tastes of customers. A love affair with horses and racing began at seven years old, the classic

age of discovery, when influences take hold. "I had a twin brother, and as a schoolboy at seven years of age we were racing round our school playground pretending to be jockeys," he says.

Geoffrey grew up listening to Peter O'Sullivan's memorable horse racing commentaries on television (The Voice of Racing), and he says that as a boy, it transported him to a 'much bigger, more interesting world.'

Years later he would not only meet his idol, but Peter would become chairman of the gallery and a close friend. *"He used to come to the gallery in the early days in Covent Garden and we gradually became friends"*, Geoffrey says. *"He retired in 1997 and I took him out to lunch a week later, asked him whether he would become our chairman. He rang me up the next day and said he would do it. We were thrilled."*

Before becoming an art dealer with the revered Peter O'Sullivan as chairman, Geoffrey had an adventurous life, taking chances, canoeing down the Zambezi River, working in auction houses in **London** and Johannesburg. While living in Johannesburg for three years Geoffrey considered a career as a diplomat, but on his return believes his decision to open a gallery was the right one.

When he moved the gallery from Covent Garden to Belgravia he was one of seven in and around Motcomb Street. Now he is the sole survivor. "The niche", he says, "for horses, is essential; many of our exhibitions are horse-orientated".



ORIENTALISM AND THE ARABIAN HORSE PART V

ALFRED DE DREUX

By Judith Wich-Wenning

PARIS 1810 – PARIS 1860: ALFRED DE DREUX IS ONE OF THE MOST FAMOUS EQUESTRIAN ARTISTS OF THE 19TH CENTURY. HE WAS BORN IN PARIS 1810 AS THE SON OF A SUCCESSFUL ARCHITECT. DE DREUX FIRST STUDIED WITH THE LANDSCAPE PAINTER LÉON COGNIET AND LATER ON ENTERED THE ATELIER OF ISABEY. THE GREATEST INFLUENCE HOWEVER CAME FROM GÉRICAULT, WHO WAS A CLOSE FRIEND OF DE DREUX' UNCLE AND PARENTS. HIS UNCLE, THE PAINTER DEDREUX-DORCY, SHARED AN ATELIER WITH THÉODORE GÉRICAULT. GÉRICAULT PAINTED THE YOUNG ALFRED DE DREUX SEVERAL TIMES.

The most famous of these works today is a portrait in the collection of New York's Metropolitan Museum. This early encounter with Géricault destined de Dreux for a career as an equestrian artist. Similar to his master, de Dreux turned into a passionate horse-lover and acclaimed painter of the higher equestrian society. He led an interesting life and was an independent character.

In 1831 Alfred de Dreux exhibited for the first time at the Paris Salon and won immediate fame. Alfred de Dreux had the chance to travel with King Louis-Philippe on an official visit to England. This trip was the first of several journeys to Great Britain. After the Revolution in 1848, the French royal family emigrated to England. De Dreux frequently visited them and painted many equestrian portraits of the exiled ruler and his sons. In England de Dreux was exposed to the works of British animal painters which influenced him. De Dreux' paintings reflected English society's deep love for horses, hunting and dogs. Also Queen Victoria admired his works and commissioned him. So, de Dreux had clients of the aristocracy on both sides of the Channel.

Alfred de Dreux' very elegant life as a Parisian dandy obliged him to work fast and a lot. In 1840 he started his famous series of portraits from the stables of the Duc d'Orleans. Furthermore, he studied and painted the impressive Arabian horses of Abd El Kadr who was imprisoned in France. Especially the famous Arabian stallion "Tamerlan", owned by Abd El Kadr, fascinated de Dreux.

Alfred de Dreux' style is easily recognizable: he painted very expressive and powerful horses, rounded with curved necks and beautiful, small heads. Although de Dreux never personally had the chance to visit the Near East, he studied souvenirs and photos which others had brought to Paris. They were easy to find in high numbers as orientalism was so in fashion at that time.

Especially impressive is Alfred de Dreux' series of

oil paintings showing Nubian grooms holding or riding Arabian horses. In these works, de Dreux played with colours and contrasts. His paintings are very strong works with bold use of colour. The horses possess tremendous energy and are often depicted in full gallop. Even when they are painted at a momentary halt, they seem to be ready to leap away in the next moment.

Alfred de Dreux was also an excellent engraver and several of his works were reproduced in impressive, sometimes large-sized lithographs.

Pictures by Alfred de Dreux are nowadays exhibited in numerous French and international museums, as for example the Musée du Louvre and the Musée Hermès in Paris, Queen Elizabeth's collection in London, the Uffizi in Florence and the Museum of Ermitage in Saint-Petersbourg.

Today we can even find Alfred de Dreux' work in the logo of one of the most stylish companies. A stylized reproduction of one of de Dreux' drawings is since 1945 the trademark for the world-famous French brand "Hermès".

Alfred de Dreux died in Paris in 1860 at the age of only 50 years. His passing remains somewhat mysterious. While many sources state that he died of a liver disease, rumours suggested that he had been shot to death in a duel by Comte Fleury, Napoleon's aide-de-camp. This theory claims that a dispute over an equestrian portrait of Napoleon III was behind de Dreux' tragic end. The real background of this remains uncertain. 🐾

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THE ART OF CLASSICAL DRESSAGE RIDING

CANTER AND GALLOP (PART 1)

Compiled by Emmad Eldin Zaghloul

© Jacques Torfi



THE CANTER AND GALLOP ARE VARIATIONS ON THE FASTEST GAIT THAT CAN BE PERFORMED BY A HORSE OR OTHER EQUINE. THE CANTER IS A CONTROLLED, THREE-BEAT GAIT, WHILE THE GALLOP IS A FASTER, 4 BEAT VARIATION OF THE SAME GAIT. IT IS A NATURAL GAIT POSSESSED BY ALL HORSES, FASTER THAN MOST HORSES' TROT, OR AMBLING GAITS. THE GALLOP IS THE FASTEST GAIT OF THE HORSE, AVERAGING ABOUT 40 TO 48 KILOMETRES PER HOUR (25 TO 30 MPH). THE SPEED OF THE CANTER VARIES BETWEEN 16 AND 27 KILOMETRES PER HOUR (10 AND 17 MPH) DEPENDING ON THE LENGTH OF THE STRIDE OF THE HORSE. A VARIATION OF THE CANTER, SEEN IN WESTERN RIDING, IS CALLED A LOPE, AND GENERALLY IS QUITE SLOW, NO MORE THAN 13–19 KILOMETRES PER HOUR (8–12 MPH).

ETYMOLOGY

Since the earliest dictionaries there has been a commonly agreed suggestion that the origin of the word “**canter**” comes from the English city of Canterbury, a place of pilgrimage in the Middle Ages, as referred to in *The Canterbury Tales*, where the comfortable speed for a pilgrim travelling some distance on horseback was above that of a trot but below that of a gallop. However the lack of the compelling evidence made the 18th-century equestrian **Richard Berenger** remark in *The History and Art of Horsemanship* that “*the definition must certainly puzzle all who are horsemen and all who are not*”, and suggest his own derivation, noted in contemporary dictionaries, from the Latin word *cantherius*, a gelding, known of the calmness of the temper.

SEQUENCE OF FOOTFALLS

The canter is a three-beat gait, meaning that there are three footfalls heard per stride. Each footfall is the “**grounding**” phase of a leg. The three footfalls are evenly spaced, and followed by the “**suspension**” phase of the gait, which is when all four legs are off the ground. The three beats and suspension are considered one stride. The movement for one stride is as follows:

1. **Beat One:** the grounding phase of the outside hind leg. There are many riders who think a front leg is the first

beat of the canter, which is incorrect. At this time, the other three legs are off the ground.

2. **Beat Two:** the simultaneous grounding phase of the inside hind leg and outside fore leg. The inside fore leg is still off the ground. The outside hind leg (beat one), is still touching the ground, but is about to be lifted off. At the gallop, this beat is divided, with the inside hind landing first, making the gallop a four-beat gait

3. **Beat Three:** the grounding phase of the inside foreleg. The outside hind leg (beat one), is off the ground. The inside hind leg and outside foreleg are still touching the ground, but are about to be lifted up.

4. The inside hindleg and outside foreleg (beat two) are lifted off the ground. The inside foreleg is the only foot supporting the horse's weight.

5. The inside foreleg is lifted off the ground.

6. **Suspension:** the horse has all four legs off the ground. The faster the horse is moving, the longer is the time of the phase of suspension.

GALLOP

The diagonal pair (in this case, right hind and left fore) is no longer in sync at the gallop.

The canter and gallop are related

gaits, as the rider simply asks the horse to gallop from the canter by allowing it to lengthen its stride. When the stride is sufficiently lengthened, the diagonal pair of beat two breaks, resulting in a four beat gait, the inside hind striking first, before the outside fore. A careful listener or observer can tell an extended canter from a gallop by the presence of the fourth beat.

The gallop is the fastest gait of the horse, averaging about **25 to 30** miles per hour (40 to 48 km/h), and in the wild is used when the animal needs to flee from predators or simply cover short distances quickly. Horses seldom will gallop more than 1 or 2 miles (1.6 or 3.2 km) before they need to rest, though horses can sustain a moderately paced gallop for longer distances before they become winded and have to slow down.

Although the walk, trot, and canter can be collected to very short, engaged strides, the gallop if collected will turn back into a canter. The “**hand gallop**” of the show ring is not merely an extended canter, but a true lengthening of stride, yet still fully under control by the rider. A racing gallop, in contrast, pushes the horse to the limits of its speed.

The fastest galloping speed is achieved by the American Quarter



Horse, which in a short sprint of a quarter mile (0.25 miles (0.40 km)) or less has been clocked at speeds approaching 55 miles per hour (88.5 km/h). The Guinness Book of World Records lists a Thoroughbred as having averaged 43.97 miles per hour (70.76 km/h) over a two-furlong (0.25 miles (402 m)) distance in 2008.

LEADS

The “lead” of a canter refers to the order in which the footfalls occur. If the left hind leg is placed first (beat one), which would then be followed by the right hind and left foreleg (beat two), before the right foreleg (beat three), the horse is said to be on the “right lead.” If the right hind

leg is beat one, then the left foreleg will be the last leg to ground, and the horse will be said to be on the “left lead.” Therefore, a person on the ground can tell which lead the horse is on by watching the front and rear legs and determining which side the legs are literally “leading”, landing in front of the opposing side.

When the horse is on a lead, the legs on the inside front and hind, have greater extension than the outside front and hind. Therefore, a horse on the right lead will have its right hind (beat two) come slightly further under its body than the left hindleg had when it grounded (beat one), and the right foreleg (beat three) will reach further out

from the horse’s body than the left foreleg had extended (beat two).

In general, the horse is on the “correct” lead when it matches the direction it is going. So a horse turning to the right is on the right lead, a horse turning to the left is on the left lead. However, just as people find it easier to write with one hand or the other, most horses have a “better side”, on which they find it easier to lead at a canter. In limited circumstances, mostly in dressage training, a horse may be deliberately asked to take the lead opposite of the direction it is traveling. In such cases, this type of canter is called a counter-canter.

A variant canter, involving the same sequence of beats but variant footfalls in beats one and two, is often referred to by equestrians as cross-firing, cross-cantering, or disunited canter, among other terms. To the observer, the horse appears to be leading with one leg in front, but the opposite leg behind. It is produced by an improper sequence of footfalls. In other animals, such as racing dogs, this footfall sequence may be normal.

The problem with this sequence is in beat two: the grounded hind and foreleg are **NOT** diagonal pairs, but are on the same side of the horse (in this case, the outside). This means that the horse is balancing on only one side of its body, which is very difficult for the horse, making it hard to keep the animal balanced, rhythmical, and keeping impulsion.

A horse that is cross-firing cannot perform to the best of its ability, and can even be dangerous (such as an unbalanced, cross-firing horse who must jump a huge, solid cross-country obstacle). Additionally, it makes for a very uncomfortable, awkward ride, producing a rolling movement often described as riding an eggbeater, which makes it difficult for the rider to perform to the best of his or her abilities. ¹¹

Reference: Wikipedia



Jewels from Orienta Arabians



Photos: Judith Wich-Wenning

The amazing full sisters Orienta Aysha and Orienta Ameera (Al Adeed Al Shaqab x Ansata Azali)



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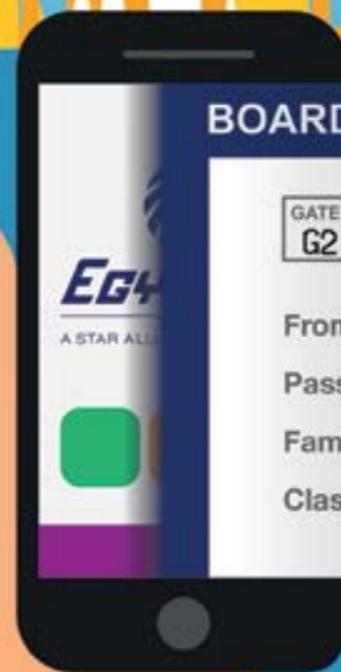
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