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VIEW POINT

FROM THE CHAIRMAN



Dear Readers,

The Equestrian sport is at its finest in Egypt with Sameh El-Dahan, the Egyptian Pharoah, winning the Global Champions Tour in Paris. We also have our Egyptian Caesar Abdelkader Said winning the Bronze medal in Spain at the Mediterranean Games. Congratulations are due and we are all looking forward to good performances from these two at the World Equestrian Games 2018 in Tryon.

Another young rising star, Camille Artigaud, placed second in the A class National finals in Egypt; more about his success story and his daily life.

Ever wondered where and how to watch the great sport of Polo. Read all about it in our two polo features this month, “How to Watch Polo” and “It’s Always Polo Season Somewhere”.

The International Friendly Club Competition in its second leg in Russia in June and its third in New Cairo’s Platinum Club coming up in November 2018.

Maroc Equestre where the stars always shine, celebrating the winners of the equestrian sport at its lavish annual festival. Dr.Ashraf El-Kalla, an radiology expert, presents a brief on x-rays and a review of his work with some of the difficult cases he handles.

In this issue, there are legal tips with information about the construction of an equestrian arena, training tips, art and more.

Read on.

Sincerely,

Khaled Assem.



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SAMEH EL DAHAN

THE PHAROAH OF THE SHOWJUMPING RING

BY MENNA LOUTFY & NADA HANY

© Jacques Toffi





EGYPT'S PHAROAH SAMEH EL DAHAN AMAZED EVERYONE WITH TWO INTERNATIONAL TITLES THESE PAST TWO MONTHS. FIRST WAS IN AUGUST WINNING THE GOLD IN THE LONGINES GLOBAL CHAMPIONS TOUR IN PARIS .FOLLOWED BY A BRILLIANT WIN IN THE SPRUCE MEADOWS CP "INTERNATIONAL" REPRESENTED BY ROLEX.



“TO WIN A GRAND PRIX AS PRESTIGIOUS AS PARIS IS A DREAM COME TRUE FOR EVERY RIDER AND OWNER AND IT IS AN INCREDIBLE ACHIEVEMENT FOR OUR WHOLE TEAM REFLECTING ON YEARS OF HARD WORK, DETERMINATION AND SACRIFICE TO GET TO THIS POINT. “ _ JOANNE SLOAN ALLEN.

El Dahan and his mare Suma’s Zorro came in first place against top riders like Ben Maher and Bertram Allen after topping the jump off with a time of 36.2s and 0 faults.

“WHAT A DAY THAT WAS FOR THE WHOLE TEAM WINNING ONE OF THE MOST PRESTIGIOUS LEGS OF THE LGCT IN PARIS WITH A WONDERFUL



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BACKDROP OF THE TOUR DE EIFFEL IN THE MIDDLE OF THE CITY. QUALIFICATION FOR PRAGUE WAS ONE OF OUR GOALS OF THE SEASON AND BY WINNING THE GRAND PRIX THAT WAS ACHIEVED, JOANNE LOVES IT WHEN A PLAN COMES TOGETHER AND I'M SO GRATEFUL FOR HER FOR MOST OF MY SUCCESSES."

The Egyptian star qualified for the LGCT Super Grand Prix which is taking place this December in Prague.

His iconic performance in Paris helped determine his participation and he is currently focusing on preparing his mare and ensuring that she is ready to compete. .

CSIO SPRUCE MEADOWS 'MASTERS'2018

EGYPT'S ROLEX GRAND SLAM CONTENDER CLAIMS THE GOLD

A second brilliant triumph by Sameh riding Suma's Zorro was in the individual jumping equestrian on the final day of the Masters tournament at Spruce Meadows on September 9 in Canada.

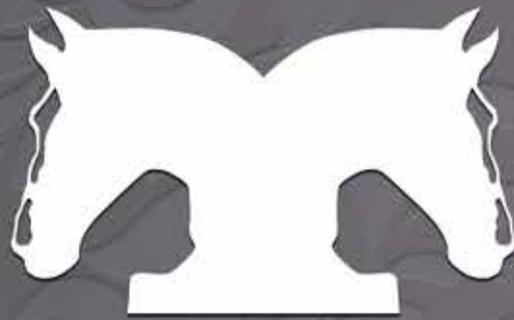
Sameh placed First with a jump-off time of 42.210 seconds and 0 faults.

"WHEN I LOOKED UP AT THE BIG SCREEN, BECAUSE I WASN'T SURE OF THE TIME, AND I SAW FIRST PLACE, IT WAS A VERY DIFFICULT FEELING TO EXPLAIN. TO BE A WINNER OF ONE OF THE FOUR PRESTIGIOUS GRANDS PRIX, AS PART OF THE ROLEX GRAND SLAM OF SHOW JUMPING IS SOMETHING I THINK EVERY RIDER IN THE WORLD DREAMS OF."

He also expressed great appreciation and gratitude for his mare and her performance *"MY MARE TRIED HER HEART OUT"*. He has been riding the 14 year old Irish mare for the past 7 years and has invested himself into building and training with Joanne to become as devoted as she was in Paris and Calgary.

When asked about his **future plans** Sameh said,

"THE WORLD EQUESTRIAN GAMES IN TRYON, USA WILL BE OUR MAIN FOCUS FOR THE MONTH OF SEPTEMBER THEN PRAGUE IN DECEMBER WILL BE THE TARGET AFTER THAT, SO WE WILL HAVE A FEW MONTHS OF PRODUCING THE YOUNGER HORSES WHO WE FEEL WERE A BIT LEFT OUT THIS SEASON." 



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Félicie Bertrand (FRA) Alexandra Paillot (FRA) Abdel Said (EGY)

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THE XVIII Mediterranean Games – SPAIN 2018

EGYPT'S ABDELSAID CLINCHES A FINAL SPOT ON THE PODIUM

BY KARIM BADARO

THIS YEAR WITNESSED THE XVIII MEDITERRANEAN GAMES THAT WERE HELD AT THE ROYAL POLO CLUB DE BARCELONA, VENUE OF THE FEI NATIONS CUP FINALS. COMPETITION WAS VERY INTENSE WITH THE PARTICIPATION OF 59 RIDERS FROM 15 COUNTRIES.



© Tarragona 2018

Engineer Hesham Hatab and the Egyptian Team



© Tarragona 2018



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DAY ONE, JUNE 27TH - TEAM COMPETITIONS

On the first day of the jumping competitions 12 teams competed in two identical rounds, which included a water jump.

The starting order of the second round was in **reverse order** of results in the first round and there was a jump off for medals (Gold/Silver & Silver/Bronze), if necessary. All four riders of each team join the Jump Off. That's why there was a jump off that took place between Portugal and France for the Gold medal. And the final results were as follows:

FIRST PLACE - TEAM PORTUGAL

1. RODRIGO ALMEIDA & ISOLDE VD HEFFINCK
2. ANTONIOJOSE MATOS ALMEIDA & IRENE CAN DE KWACHTHOEVE
3. LUIS SABINO GONCALVES & ACHEO DI SAN PATRIGNANO
4. DUARTE SEABRA & FERNHILL CURRA QUINN

SECOND PLACE - TEAM FRANCE

1. FELCIE BERTRAND & SULTANE DES IBIS

2. ALEXANDRA PAILLOT & TONIO LA GOUTELLE
3. PIERRE ALAIN MORTIES & JUST DO IT R
4. TITOUAN SCHUMACHE R & ATOME Z

THIRD PLACE - TEAM ITALY

1. GIAMPIERO GAROFALO & SCARE MOUCHE
2. FRANCESCA ARIOLDI & LORO PIANA CELTIC
3. FILIPPO MARCO BOLOGNI & QUIDICH DE LA CHAVEE
4. MATTEO LEONARDI & MARKO POLO

FOURTH PLACE - TEAM SPAIN

1. EDUARDO LUIS ALVAREZ AZNAR & FIDUX
2. GERARDO MENENDEZ MIERES & COSTELLO DC
3. PAOLO AMILIBIA & JULIETA
4. PILAR LUCRECIA & GRAND CRU VAN DE ROZENBERG

FOURTH PLACE - TEAM EGYPT

1. ABDELKADER SAID & HOPE VAN SCHERPEN DONDER
2. KARIM EL-ZOGHBY & CAVEMAN DH Z
3. ALAA MAYSSARA & DITTORIO S
4. MOHAMED ZEYADA & COLOUR GIRL



karim El-Zoghby



DAY TWO, JUNE 29TH, INDIVIDUAL COMPETITIONS

The second day of the competition was scheduled for individual competitions with 46 riders joining from different countries. There was a new draw for the first round and the starting order of the second individual round was in reverse order of the overall aggregate results.

Two different rounds were held and the second round had no water jump. Afterwards there was a jump off for all riders with clear rounds that included 3 riders from France, 1 from Italy and 1 from Egypt. Riders carried their faults from day one; that's why faults in all classes were added up for final results which were as follows:

1. FELICIE BERTRAND & SULTANE DES IBIS - FRANCE
2. ALEXANDRA PAILLOT & TONIO LA GOUTELLE - FRANCE
3. ABDELKADER SAID & HOPE VAN SCHERPEN DONDER - EGYPT

4. TITOUAN SCHUMACHER & ATOME Z - FRANCE

5. MARCO FILIPPO BOLOGNI & QUIDICH DA LA CHAVEE - ITALY

IMPORTANT FACTS

The Mediterranean Games should have been held in 2017. But for financial reasons, they were postponed till 2018. Also during the XVII Mediterranean Games that were held in Istanbul, equestrian showjumping competitions were cancelled for two reasons:

The venue of the equestrian events (City of Adana) was considered to be in Asia. Veterinary conditions and movement of horses differ from Asia to Europe (the host city: Istanbul, being in Europe).

Adana was 300 km away from Istanbul (Rule allows a radius of 100 km max, around the host city).

The next Mediterranean Games will take place in **Oran, Algeria 2021**.

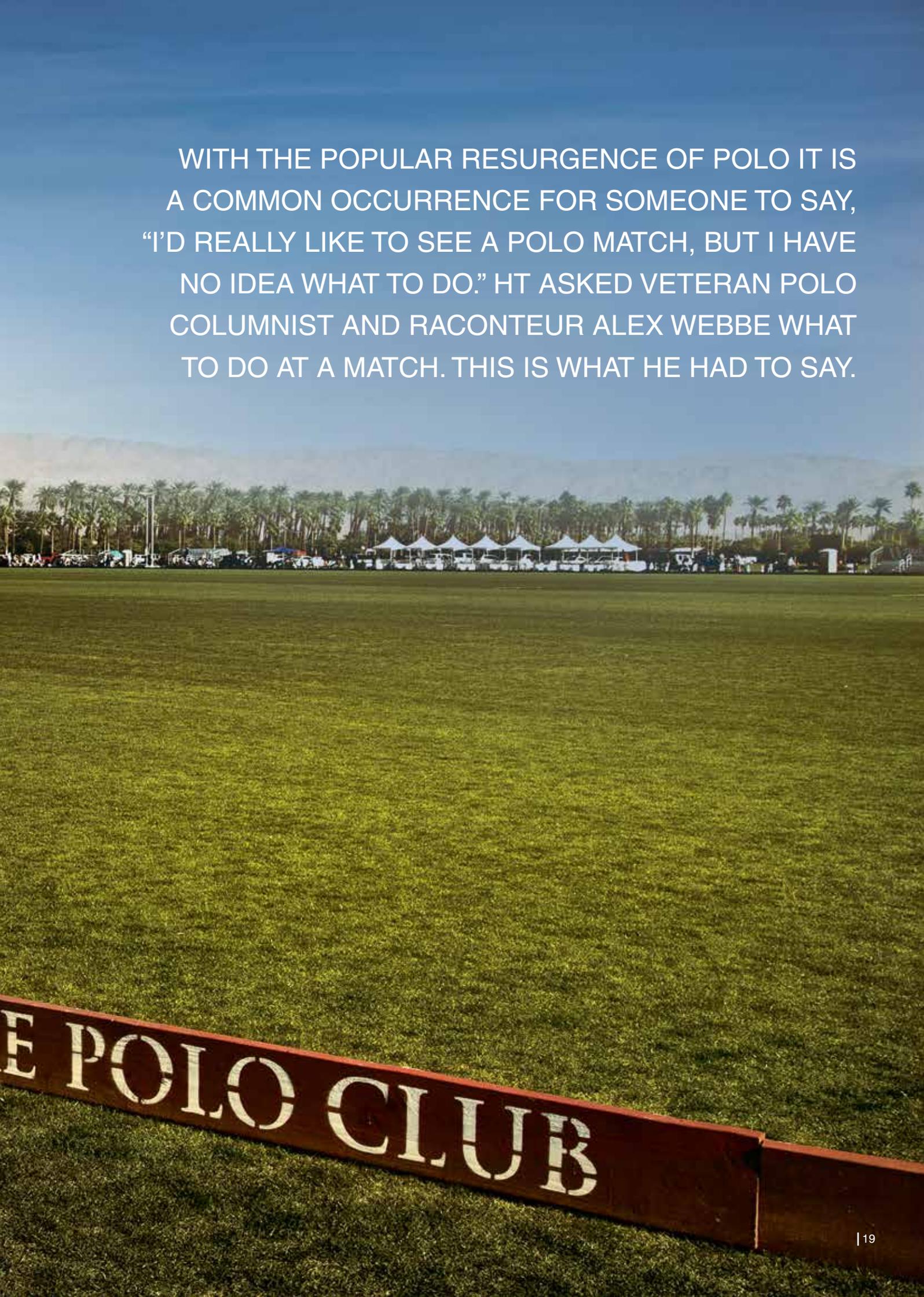
ATTENDING A POLO MATCH

HOW TO WATCH POLO

© Jim Bremner/PoloZONE.com



WITH THE POPULAR RESURGENCE OF POLO IT IS A COMMON OCCURRENCE FOR SOMEONE TO SAY, "I'D REALLY LIKE TO SEE A POLO MATCH, BUT I HAVE NO IDEA WHAT TO DO." HT ASKED VETERAN POLO COLUMNIST AND RACONTEUR ALEX WEBBE WHAT TO DO AT A MATCH. THIS IS WHAT HE HAD TO SAY.



THE POLO CLUB

Getting yourself together for an afternoon of polo is no more difficult than going to a baseball game. Both sports require a minimum amount of planning, with much of the organizational responsibilities being assumed by the particular club you are visiting.

The events are being presented for public viewing, everyone is invited, and spectators are encouraged to attend, and even cheer for the competition. A great deal of advertising is prepared every year to assist area sports fans in finding their way to the matches, and every effort is made to assist the general public when they do arrive.

Initially, it is a good idea to call the club to find out who is playing. All levels of polo are jam-packed with action, however, and are always fun to watch.

It is also a good idea to find out whether the match you will be attending will be played on a field equipped with grandstands, box seating or just fieldside parking. That way if you need to, you can drag along a couple of beach chairs to make yourself more comfortable.

The time of the match is also important. You should allow plenty of time to arrive and get situated, as there may be a slight traffic slow-down at the entrance just before the start of the action. If you want to get a look at the

horses or players, you should plan on arriving nearly an hour early, since as the game time nears, they will all be quite busy preparing for play. Finally, learn the basics of the game, and don't be afraid to ask. Getting a basic understanding of the game and being able to identify many of the players will make the game more enjoyable and easier to follow.

Here's what you'll need to know to become a polo spectator without sounding like a novice:

QUESTION: WHAT IF SOMEONE ASKS TO BORROW A BOTTLE OF CHAMPAGNE OR A HORSE?

Answer: Don't worry. These guys bring their own horses and chances are you'll see more of the players drinking Gatorade than champagne. If you think that everyone should be drinking champagne, you are probably suffering from what is known as "Prince Charles Syndrome."

QUESTION: HOW BIG IS THE FIELD?

Answer: The polo field is approximately 300-yards long and 160-yards wide. It is boarded on the sides by 12-inch sideboards that run the length of the field and serve to keep the rapidly moving ball in play. If you arrive at the field to see eight players out there chasing a ball, you're





late. But it's okay; there are more chukkers (periods of seven-and-a-half minutes each) to see. As you watch the eight riders you might remark to yourself, "Hey, this is nothing but hockey on horseback." You're right, sort of. The point is to knock the ball through the other guy's goalposts. You'll even see a polo version of the cross-body check, it's called a bump or a ride-off, and the strategic purpose is the same; take your opponent out of play.

QUESTION: HOW DO YOU SCORE?

Answer: Scoring is accomplished by putting the ball through the goalposts (centered on the endlines, eight-yards apart). You might find it a bit confusing when you see that the teams change directions after each goal is scored. The practice is meant to keep either team from taking advantage of wind or field conditions. Depending on the match, there are four, six or eight periods in a polo game, seven minutes each, plus a 30-second overtime.

QUESTION: WHERE ARE THE GOALIES?

Answer: There are no goalies. But there are goal judges who stand behind the goal and raise a flag every time a goal is scored.

QUESTION: WHAT YOU MIGHT HEAR AND WHAT YOU MIGHT WANT TO SAY?

Answer: Most comments emanating from the polo field are self-explanatory. For example, "Leave it" is usually uttered by a player who wants his teammate to ride past the ball and leave it because the former thinks he has a better play. But on the sidelines, you are likely to encounter the occasional puzzler particularly if you're not the horsey type. For instance, a "green" pony is simply a horse new to the game of polo, a rookie, if you will.

What you say is up to you, but there are a few simple phrases that will make you sound like a true patron of the game. No matter what's happening on the field, you can say: "The pace is a bit choppy", with just the right touch of impatience in your voice. This is an impeccable and unchallengeable comment. The pace is always choppy in polo.

"Boy, that chestnut mare sure is running out of steam." There will always be a chestnut mare on the field, and all of the horses are running out of steam by the end of any chukker.

"The losers were simply out-horsed." At the end of any lopsided game, feel free to declare this. Nine times out of ten, they were.

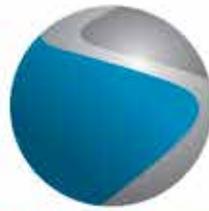
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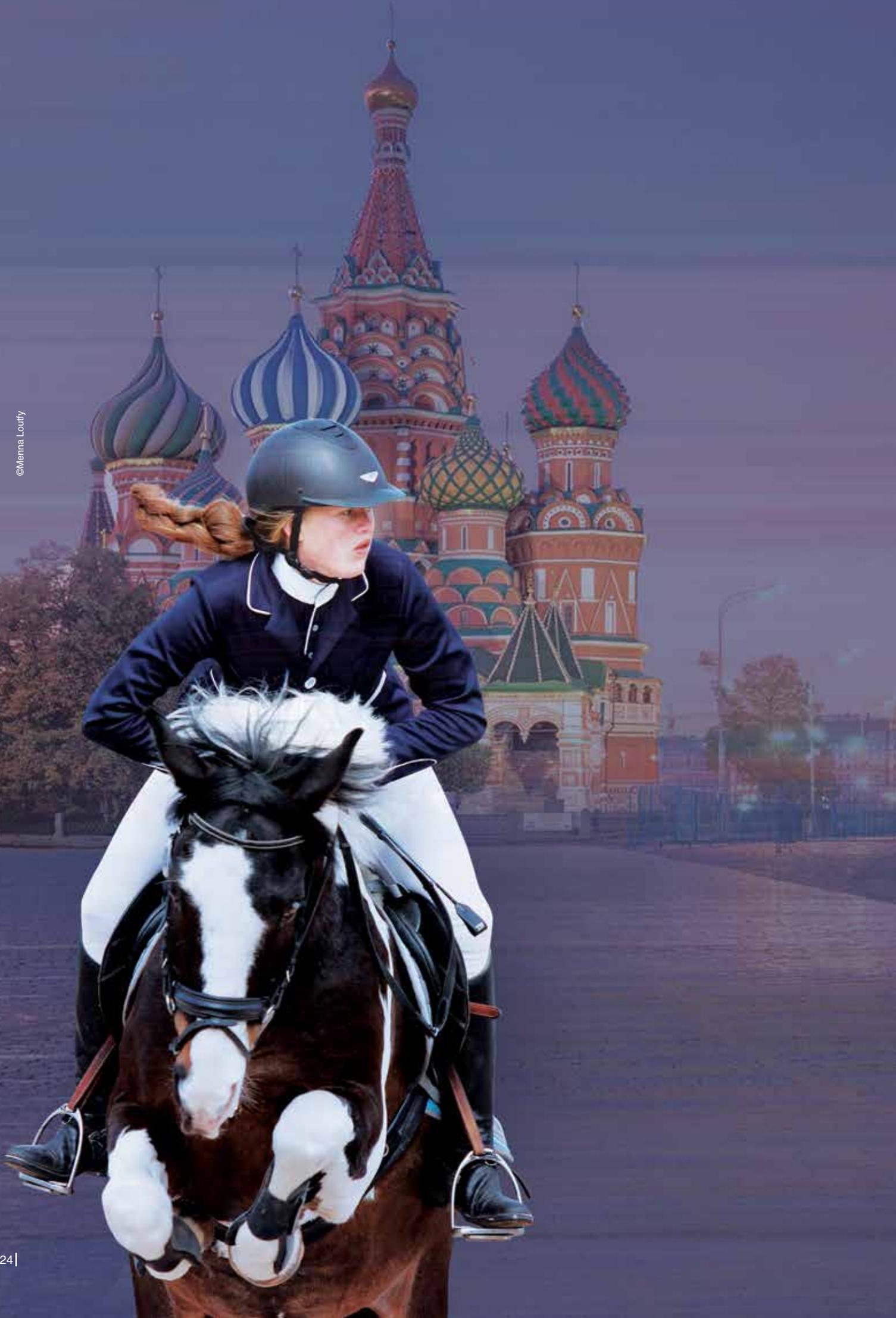


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ST. PETERSBURG INTERNATIONAL FRIENDLY CLUB COMPETITIONS

A GLOBAL MEETING POINT

BY MENNA LOUTFY

WHILE ALL EYES WERE ON RUSSIA THIS JUNE AS THE WORLD AWAITED THE FIFA WORLD CUP 2018 THE HT TEAM WAS MORE EXCITED ABOUT THE SECOND STOP OF THE FRIENDLY CLUB COMPETITIONS FOLLOWING OUR FIRST STOP BACK IN MARCH IN JERASH, JORDAN.



In our last issue we remarked that this experience is not only about competition; **it's about cultural exchange and interaction.** Riders get a chance to know each other closely, they have their meals together, ride together, help one another, explore the country together and as a result become friends. It doesn't matter where they come from, what mattered was that they were all united by their love of horses and so they'll always be.

By the time we arrived at the beautiful Russian cultural capital **St. Petersburg** the home team was awaiting us at the airport and drove us to Derby Club that hosted the show.

The place was so serene with nature all around you along with the cool weather of the city; I personally felt that I was in the middle of a beautiful painting.

The second day all club delegations from attending countries which included Egypt, South Africa, Bulgaria and India got a chance to meet up for

breakfast. And then everyone headed to participate in the horse draw and each rider got a chance to meet up with his/her new horse. Some of the riders took their horses for a ride in the greenery that surrounded the club which they really enjoyed and they got more acquainted with the horses.

The following day riders got their second chance to get to know the horses through a flat course and then everyone got ready for sightseeing. Two buses awaited us as we got ready to spend a day out in the mesmerizing city; we visited the famous Cathedral of St. Petersburg, the Palaces of the Tsars, Griboyedov Canal, the Trinity Bridge and many other beautiful landmarks.

After we got to see the city, it was time competition time ! With the attendance of international FEI judge Yuri Valev, world class course designer Olaf Peterson and under close supervision of Tatyana Molchanova, the Secretary of IECA and member of the Bureau.



RESULTS OF THE GRAND PRIX

- 1- KALOYAN ELISEEV & EVIN – BULGARIA
- 2- IRINA NIKOLOVA & AMULET BLACK – BULGARIA
- 3- GABRIELLE VISSER & ATLAS – SOUTH AFRICA
- 4- JAI SUD & AMULET DERBY – INDIA
- 5- ANIRUDH DEO SINGH & BUGATTI VERONA – INDIA

TEAM RESULTS

- 1ST PLACE – TEAM BULGARIA
- 2ND PLACE – TEAM RUSSIA
- 3RD PLACE – TEAM EGYPT
- 4TH PLACE – TEAM INDIA

5TH PLACE – TEAM SOUTH AFRICA

During our interview with Colonel Alankar Bhardwaj, Administration Head of Mayo College, India, he said,

“It was an enriching and wholesome experience that has enhanced my vision in the equestrian field. An inter-cultural exchange has envisioned wider prospects of healthy competition between equestrian teams of various countries. Cherished memories of our stay in Russia have left indelible mark in our minds. Looking forward our visit to Egypt in October 2018.”

The final stop this year will be hosted by Platinum Club, New Cairo starting October 29th until November 4th 2018.

See you there! 🏆



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THE PORTUGUESE SCHOOL OF EQUESTRIAN ART OF LISBON PERFORMS
WITH THE ROYAL ANDALUSIAN SCHOOL
OF EQUESTRIAN ART

BY CANDELA GONZALEZ

© Candela Gonzalez





THE PORTUGUESE SCHOOL OF EQUESTRIAN ART OF LISBON, WHICH WILL SOON BE CELEBRATING ITS 40TH ANNIVERSARY, PERFORMED TOGETHER WITH THE ROYAL ANDALUSIAN SCHOOL OF EQUESTRIAN ART OF JEREZ THIS PAST JULY. THE PERFORMANCE WAS PART OF THE PROGRAM OF THE CITY OF JEREZ CELEBRATING THIS YEAR'S EUROPEAN CAPITAL OF THE HORSE.

It is rare to see any of the four Schools of Equestrian Art perform together. All four schools have only performed together twice, in 2007 and 2012 in Paris. Jerez and Saumur performed together in 2010 and Jerez and Lisbon performed together also in January of this year.

The performance follows the establishment of a collaborative agreement between the two schools **to promote and develop further equestrian opportunities between them**, but the union between the two schools has existed since before their founding years of 1973 and 1979, a union that was established by the two founding directors of the schools along with their small group of riders. Some of the riders from that first group at the School of Portugal are still present at the School today.

The Schools as they are known today are the result of the tireless efforts of those few riders from both countries who knew how to execute high school equitation performed by the royal courts. They worked to ensure that these, the highest ideals of horsemanship known, which originated in their countries, survived. The efforts of that union were reflected in their horses. The stables of the Andalusian Riding School in Jerez bear the names of some of the horses that resulted from that collaboration. The Spanish Stallion **'Valeroso'** was trained by the founding director of the Portuguese School. The horse **'Garboso'**, who was the first horse to perform the long reins in the Spanish School in Jerez, came from Portugal.

The performance program featured the most distinguished events from both schools such as the horse driven carriages of Jerez and Doma Vaquera, the Picaria Real from Portugal, and the games of the court with the riders dressed in Federica attire. The program featured three joint performances of the two schools: a 'Pas de Quatre' with a pair of riders from both schools, long reins, and a carousel featuring six horses of both schools.

In William Shakespeare's play Henry the IV he depicts a vision of a man riding, quoting, "He vaulted with such ease into his seat, as if an angel dropped down from the clouds, to turn and wind a fiery Pegasus, and witch





the world with noble Horsemanship.” That very description is what any rider of this form of horsemanship should transmit. The very description of the presentation of a rider representing the most important equestrian scriptures. Just as the Spanish Riding School of Vienna and the Cadre Noir of Saumur follow the Equestrian writings of Xenophon and La Guerinierè, Portugal preserves and instructs their equestrian practices on what is considered the Equestrian treaty of Portugal, ‘The Noble Art of Horsemanship’ written by the Marquis of Marialva, an approach to their horses that is calm, soft, yet effective, with a stillness and ease in the riding seat, and aids that are scarcely visible. Because of this their work is accurate and the movement through transitions is ever fluid, perfectly reflecting Shakespeare’s description.

The Portuguese School of Equestrian Art in Lisbon has come a long way since its beginnings **40 years ago**. Their first base at the Palace of Queluz accommodates all visiting heads of state including **the Queen of England**, former **US President Ronald Reagan**, and most recently **the King of Spain** who have all enjoyed performances by the School at this Palace. Still maintaining horses at their original home, the School recently opened a second establishment at the Picadeiro Henrique Calado in the center of Lisbon, just a few blocks from the Royal Riding Hall that was the original home of this art of horsemanship many centuries ago.



ABOUT THE AUTHOR

Candela Gonzalez is an avid rider who comes from an Equestrian Family in Spain. Her vast exposures to equestrian cultures and lessons have given her a sharp photographic eye that makes the equestrian strengths of any horse and rider stand out. She has photographed some of the most distinct equestrian entities and has a strong admiration for military cavalry regiments and mounted state security forces, which is one of her specialties. She has photographed throughout Europe, Latin America and Asia photographing the uniqueness of the Equestrian cultures of each country.



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DR.ASHRAF EL-KALLA

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A 9 YEAR OLD MALE FOREIGN-BRED HORSE HAD BECOME EXTREMELY LAME ON HIS RIGHT FORELIMB. THE OWNER IMMEDIATELY RUSHED TO CALL CAVELVET EQUINE CLINIC FOR EVALUATION. ON OUR ARRIVAL THE HORSE WAS NOT ABLE TO BEAR WEIGHT ON HIS RIGHT FORELIMB AND IT WAS VERY PAINFUL AROUND HIS PASTERN. HIS PASTERN JOINT AND FETLOCK JOINT WERE ALSO SWOLLEN.

X-rays were taken straightway and revealed a fracture of his long pastern bone (P1). The fracture extended from the articular surface of his fetlock joint, right down to the articular surface of his pastern joint as shown in the **figure (1)**



Dorsopalmar image of a pastern, showing a complete sagittal fracture of the proximal phalanx (note the lucent line which represents the fracture)

WHAT IS A FRACTURE?

Fracture: A break in bone or cartilage. Although usually a result of trauma, a fracture can be the result of an acquired disease of bone.

This case was treated through administering biphosphonate injection, applying a high pressure cast on the affected site and regular conservative treatment, including:

- 1 NSAID (Non-Steroidal Anti-Inflammatory Drugs) drugs to relieve the pain and the swelling.
- 2 Complete rest in well bedded recovery box.
- 3 Close monitoring through treatment phase.

After 6 weeks of treatment this male was radiographed by an X-ray showed that the fracture was healing well as shown in **figure (2)**



Dorsopalmar image of a pastern, showing the healing progress and in complete fusion of the sagittal fracture in the proximal phalanx (white arrow).

Bisphosphonate

This medication is administered intravenously and acts to inhibit the activity of osteoclasts, which are the cells involved with cleaning up inflamed bone.

What to DO in such case:

- 1 Keep the horse quiet and do not move it is from the location it is in until the leg is stabilized.
- 2 Contact your veterinarian immediately to obtain X-ray images.
- 3 If the leg is clinically unstable, it may be better to apply external cooptation before obtaining an X-ray.
- 4 Provide pain relief with NSAID(Non-Steroidal Anti-Inflammatory Drugs) drugs only.

What Not to DO in such case:

- 1 Do not exercise the horse. If the horse is exercised, such fractures can propagate into catastrophic multiple fractures.
- 2 Do not delay obtaining a diagnosis. Important: distortion of the bone ends may make fracture repair more difficult; increased soft tissue injury may compromise the blood supply to the fracture.

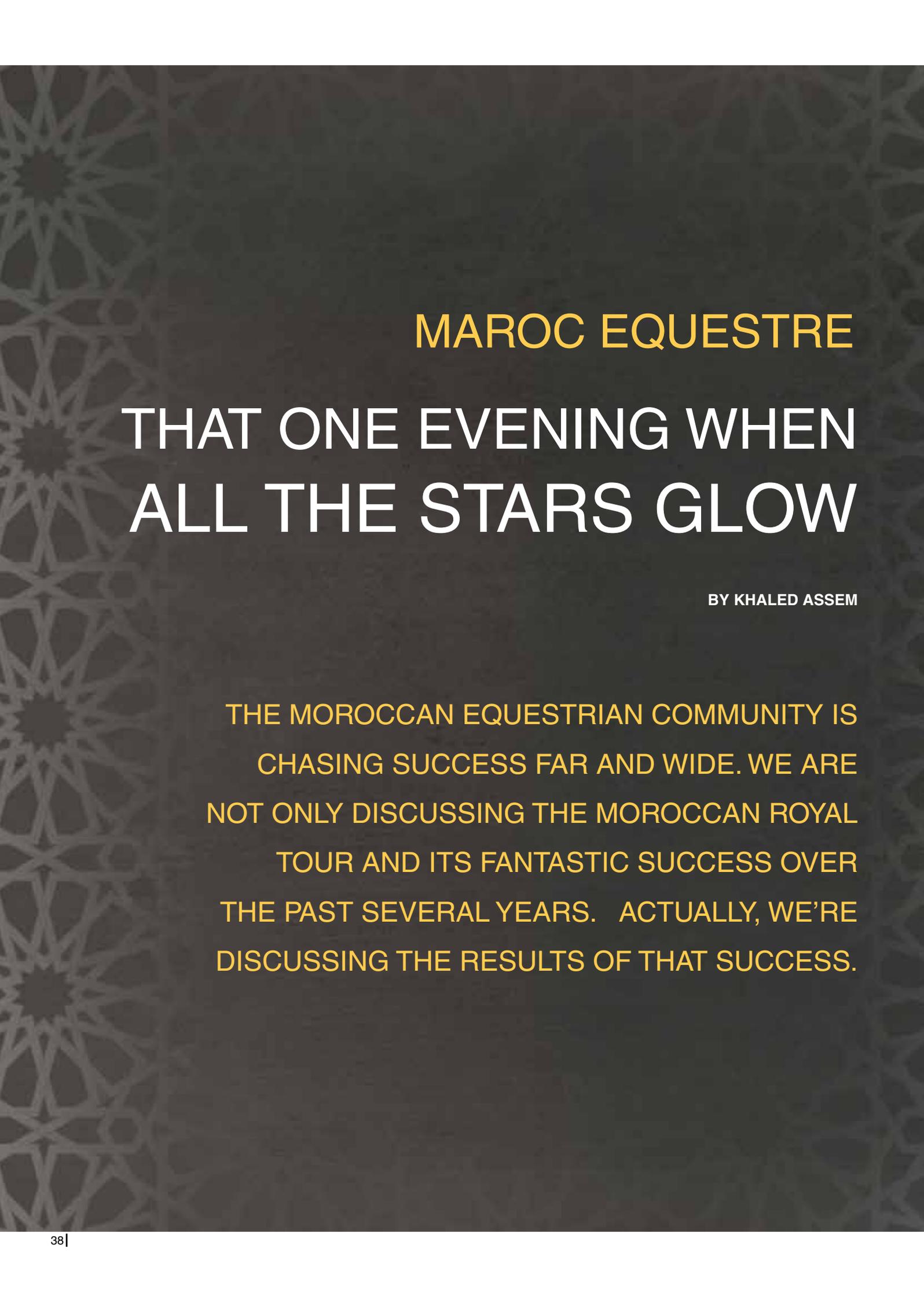
After another **6 weeks of treatment** this image was obtained by X-ray as seen in **the figure (3)**



Dorsopalmar image of a pastern, showing complete fusion of the sagittal fracture in the proximal phalanx (white arrow).

Bandage was removed at this stage and the horse then began a rehabilitation program of hand walking and turn out in a small paddock, prior to eventually being brought back into work.

This case is present in Equestrian Club in Gezirah and the horse has now made a complete recovery and is being ridden to date.



MAROC EQUESTRE

THAT ONE EVENING WHEN ALL THE STARS GLOW

BY KHALED ASSEM

THE MOROCCAN EQUESTRIAN COMMUNITY IS CHASING SUCCESS FAR AND WIDE. WE ARE NOT ONLY DISCUSSING THE MOROCCAN ROYAL TOUR AND ITS FANTASTIC SUCCESS OVER THE PAST SEVERAL YEARS. ACTUALLY, WE'RE DISCUSSING THE RESULTS OF THAT SUCCESS.

14^{ème}

Trophée Maroc Equestre





© Philippe Lemire



© Philippe Lemire

MAROC EQUESTRE, it's that one evening when all the stars of the Moroccan equestrian community come out, when all those who worked hard, won classes, designed courses come together to be recognized and rewarded.

That's not all; it is also about the stars who hand over the trophy. This is always another well recognized athlete from a different field, a celebrity, an old timer from the equestrian sport or another sports star.



© Philippe Lemire

What a great way to finish the season, what a lovely way to say "well done, champ!" What a great way to bring all those stars together and create a feeling of fellowship and tell stories of hardships, successes, trophies and good friendly advice on how to hang on in there.

To the organizer of this event, my dear friend Mr. Badre Fakir, you impress us every year with your kindness, with your dedication and mostly with your vision of how this sport should be run.



© Philippe Lemire



© Philippe Lemire



© Philippe Lemire



© Philippe Lemire

The 9th Edition of the Moroccan Royal Tour this year starts on the 4th of October in Tetouan, following weekend in Rabat and one last weekend in EL-Jadida alongside the Salon Du Cheval D'ELJadida 2018. 🏆



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60 SECONDS WITH CAMILLE ARTIGAUD

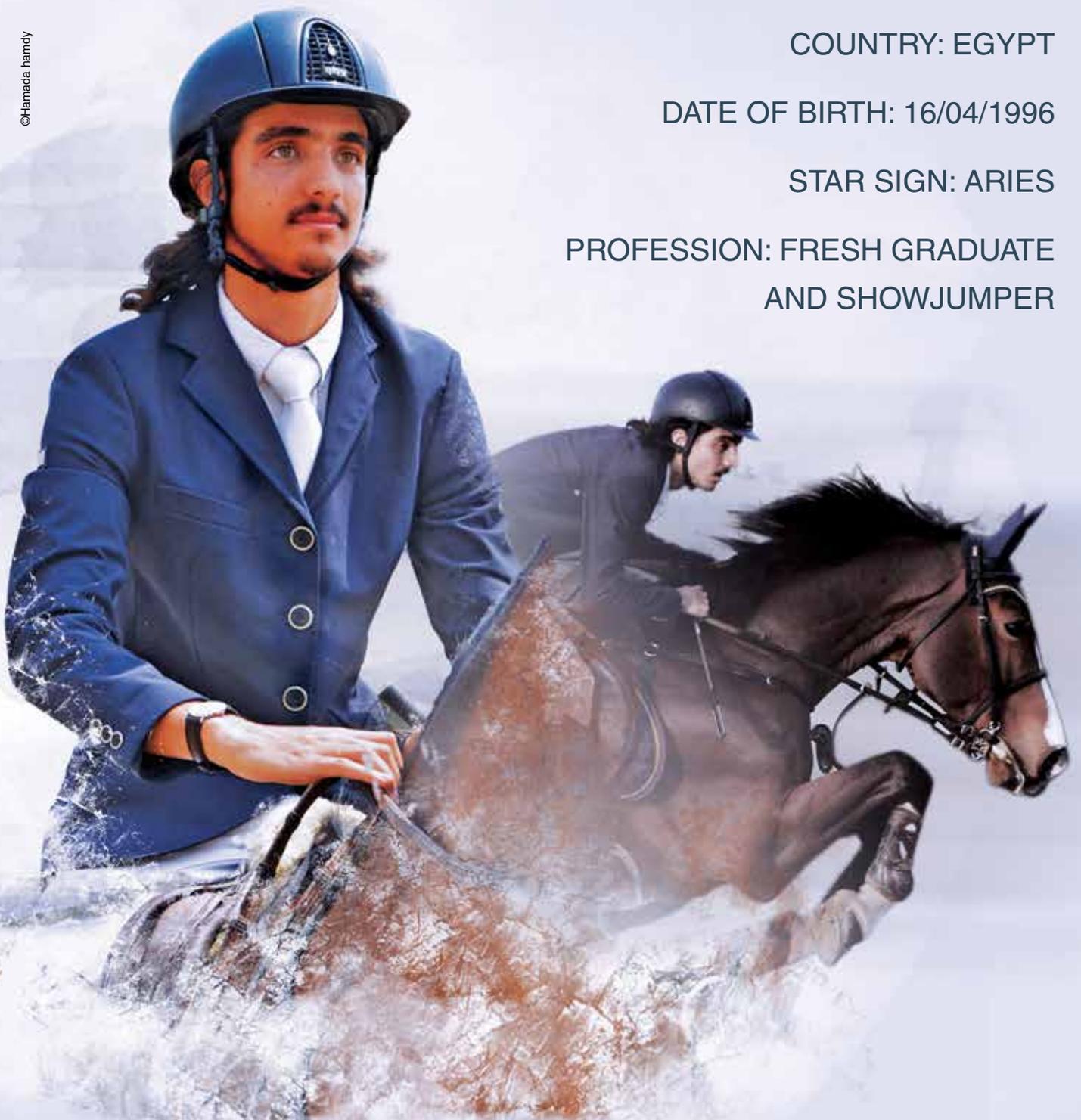
COUNTRY: EGYPT

DATE OF BIRTH: 16/04/1996

STAR SIGN: ARIES

PROFESSION: FRESH GRADUATE
AND SHOWJUMPER

©Hamada hamdy



Tell HT a bit about yourself.

I'm 22 years old born in Cairo and raised by an Egyptian mother and a French father. I graduated from the American University in Cairo from the School of Business. I'm passionate about horse riding and I'm a total petrol head.

Describe your typical daily practice.

Arriving to the stable daily, making sure everything is alright with the horse and the grooms. Then, walking the horse from the stable to the arena, and riding the horse for a maximum of 25 to 30 minutes.

Where is your favourite place for practice?

I am currently riding in Rabab, which is a beautiful and serene place to be, however, I must say that my favourite place for practice would be Feroussia Club in Zamalek. This place is where I grew up in the sport; learned, failed and succeeded.

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

First and foremost, is to train for the right amount of time. Neither too much nor too little; this way, the horse gets the most out of the training without getting exhausted. Secondly, is to concentrate deeply on the flat work on all gaits to develop the balance and muscle toning of the horse.

What was the best advice you were given?

"Trust your horse."

What advice would you give to young athletes?

When the sport drags you to the lowest point, get back up stronger,

never give up on what you love, and enjoy what you are doing every day.

What is your best achievement?

The final competition this season, where I was able to balance between my senior year and compete at the A1 level and succeed in both.

What are the goals that you aspire to achieve?

Doing what I love every day in the next step of my life, continuing to achieve results in the A1 level, and hopefully in the future representing Egypt in international competitions.

Who has been your greatest support?

My lovely horse AL, my great coach Captain Boraie, the outstanding group of grooms Korany and Salah, without them I would be nothing in this sport. And of course my family that is constantly helping me become the best version of myself.

What is your greatest motivation?

Self-improvement.

Who is your sporting hero?

Mohamed Ali.

What is your second favourite sport?

Football.

What is your favourite genre of movies?

Comedy.

What kind of music do you enjoy listening to?

Hip Hop and R&B.

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

Reading isn't my go-to hobby, but enjoy watching documentaries.

What is your favourite food?

Molokheya + Rice + Fried Eggplant = Favourite Food

What is the most memorable place you ever visited?

My Father's town Dourdan in France where he was born and raised.

What is your strength and what is your weakness?

Strength: Determination

Weakness: Anxiety

What is the biggest challenge you have ever faced?

Balancing between the sport and my studies.

What is the biggest reward you ever got?

Achieving both with great results.

If you had the power to change something in this world, what would you change?

For all people to have the opportunity and right to get a proper education.

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

To be more patient.

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

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LEGAL TIPS

CONSTRUCTION OF AN EQUESTRIAN ARENA AND THE FEI REQUIREMENTS

BY PIOTR M. WAWRZYNAK

©rbpresse



MANY COMPETITORS FROM THE MIDDLE-EAST TRAIN AND RUN THEIR EQUINE BUSINESS IN EUROPE. IN THIS EDITION OF HORSE TIMES WE WOULD LIKE TO ZOOM IN ON THE EQUESTRIAN ARENA FROM THE LEGAL POINT OF VIEW AS WELL AS WE DISCUSS THE FEI'S RECOMMENDATIONS THAT HAVE BEEN SET OUT IN THE SO-CALLED EQUINE SURFACES WHITE PAPER.

Obviously, for the horse owners and riders performance and soundness of their horses are extremely important. **Performance and soundness can be influenced by many factors.** Along with the training and the management of the horse the equally important factor is the quality of the arena, and more in particular of its surface.

In this context it has to be noted that there is a growing worldwide demand for high quality equine arena surfaces for training and competition and consequently the number of constructors and products available has increased dramatically in recent years. There is a lot of choice when it comes to surfaces and their manufacturers and the correct choice cannot be underestimated. The subject of this article we would like to discuss is based on a case that our law firm presented to the Court in The Netherlands.

This international case concerned a showjumping stable from the Netherlands and a Belgian constructor of arena showgrounds. Therein, the Dutch Court clearly ruled what can be expected from the constructor and his product. The Court ruled that the constructor of a surface has a duty **to warn the principal of any inadequacies in the construction** or work that is assigned to him as far as these are known to him or reasonably should have been known to him when entering into the construction contract. In our article we will also refer to the **Equine Surfaces White Paper** that is accessible via the FEI website and which provides clear guidelines as to the question what should be assessed and decided when a new arena (depending on the discipline) is going to be built or a surface is going to be delivered .

THE CASE

The Dutch stable, a client of European Equine Lawyers, entrusted a company from Belgium with

constructing and delivery of showjumping surface for a showjumping arena consisting of a well-functioning drainage system and a grass layer.

The Belgian constructor visited the location in the South of the Netherlands and made an assessment on the project. Afterwards they sent their proposal. The **Belgian constructor advised to remove the top layer of the existing arena in order to put various draining layers** and subsequently to re-install the previous top layer. The Dutch stable accepted this proposal and granted the project to the Belgian constructor who in turn started with the project. After the delivery it turned out that the surface **did not recover quickly** enough from average rainfalls, which basically led to long periods during which the arena could not be used. The water kept simply gathering on the surface despite the installation of the drainage system.

The Dutch stable adopted the view towards the Belgian constructor that the surface has not fulfilled its reasonable criteria and expectations as the water kept on gathering on the surface and the arena could not be used for longer periods of time for showjumping. The Belgian constructor contested this point of view and declined any liability for the reported problem.

The Dutch stable had thus very few options and started litigation against the Belgian constructor. In the meantime the Dutch stable requested an expert to assess the surface. This expert concluded that both the drainage system and the top layer were not working properly and were not in conformity with the norm NOCNSF-KNHS 2-15.1 **This norm sets out the criteria which the ground of a horse arena needs to fulfill. This norm is applied both by the Royal Dutch Equine Sport Federation (KNHS) and the National Olympic Committee in the Netherlands.**

In the Court proceedings, the Court appointed its

own – impartial - expert. The court expert partially agreed with the expert of the Dutch stable. The expert concluded that it was not the drainage system that was malfunctioning but the top layer of the showground. This top layer that the Belgian constructor proposed to reinstall had an improper composition due to which the water kept gathering on the surface. The reinstalling and maintaining of the old top layer was therefore in the opinion of the expert an error.

The Dutch stable adopted the view that given the contractual context the Belgian constructor should have reasonably warned it when providing his proposal that the top layer would not work properly together with the drainage system and therefore that de facto nothing would change after the activities on the site were carried out. The Belgian constructor should have advised the Dutch stable to replace the top layer as well to avoid later negative effects and problems with the arena ground. The Dutch stable invoked Article 7:754 of the Dutch Civil Code which determines:

Article 7:754 Duty of the constructor to give a warning

The constructor must, not only at the moment on which he enters into the construction agreement but also during the performance of this agreement, warn the principal of any inadequacies in the construction

or work that is assigned to him as far as these are known to him or reasonably should have been known to him. The same applies in case of defects or the unsuitability of things which are coming from the principal, including the land on which the principal lets others perform the work, as well as in case of errors or shortcomings in plans, drawings, designs, calculations, specifications, estimations or implementing regulations which are supplied by the principal.

The Belgian constructor is in the end a professional when it comes to the construction of ground arenas so he should have known whether the whole structure (the drainage system and the previous top layer) would be working properly once the proposed construction works have been carried out.

The Dutch Court ruled that indeed the Belgian constructor should have warned the Dutch stable about possible inadequacies of the proposed construction. In this sense the Belgian constructor violated his duty to give a warning, meaning that he defaulted under the construction agreement. Such a default leads to liability for the damages suffered by the Dutch stable and these are in this case evident. The construction did not only not improve the performance of the arena,



© Jessica Rodrigues



but led also to a considerable increase in costs and in the end was useless. It would have been different if the Belgian constructor had informed from the very beginning that also the top layer was to be replaced by a new one with a proper composition. In the pending litigation parties will be disputing the liability of the Belgian constructor and the damages suffered by the Dutch stable.

The Equine Surfaces White Paper and lessons for the practice

At the introduction of this article we referred to the Equine Surfaces White Paper. We advise our readership to note its content. This paper is interesting as it sets out the approach that should be adopted while developing and building an equine showground in order to ensure optimal performance and soundness of the horse. While discussing performance and soundness the paper clearly divides between external and internal factors that might influence them. The surface of a showground is one of the external factors. Engaging a party to construct the arena showground, the decision should be made based on: discipline, the sort of the materials to be used, the norm that the

surface should fulfill, the geographical factors (like in this case it is obvious that countries like Belgium and the Netherlands experience frequent and sometimes heavy rainfalls), etc. Discussing all these issues is relevant. The more information that is exchanged and the more specified such is, the better it is for the client of a constructor. The contractor will then have to – based on his expertise – include such in his assessment and proposal and hopefully come to the right conclusions. Otherwise he might have a legal problem.

Many horses in the world suffer injuries these days. Only seldom do owners attribute such to the quality of the surface whereas law gives various possibilities in terms of the liability of the constructor which are certainly worth exploring.

Piotr M. Wawrzyniak

Practicing lawyer at Schelstraete

Equine Lawyers (The Netherlands)

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LONDON'S LEADING GALLERY FOR SPORTING ART

OSBORNE STUDIO GALLERY CELEBRATES
THE HORSE IN ART

BY THEO WOODHAM SMITH

WITH AN ALL STAR EXHIBITION, "CELEBRATING THE TURF"
COINCIDING WITH ROYAL ASCOT



GEOFFREY HUGHES,
DIRECTOR AND FOUNDER
OF OSBORNE STUDIO
GALLERY, IS A LOVER OF
HORSE RACING AND THE
RACING WORLD. FOR AT
LEAST TWENTY FIVE YEARS
HE HAS HELD AN ANNUAL
SHOW OF CONTEMPORARY
EQUESTRIAN ART DURING
ASCOT WEEK, FIVE DAYS
OF THE BEST RACING IN
THE WORLD, FROM JUNE
19TH UNTIL JUNE 23RD 2018.



Royal Ascot, despite press concentration on its extravagant fashion parade, is one of the world's greatest sporting events. It is the highlight of the British flat racing season, a favorite to the **British Royal family**.

When James I set eyes on the village of New Market in 1605, he knew it was destined for equestrian greatness. Since then it's been known as the **home of horseracing in England**.

Ascot followed a little over a hundred years later, founded in 1711 by Queen Anne, a fanatical follower of the hunt. She discovered the open heath, an ideal racecourse, one day while out riding near Windsor Castle. The opening race of Royal Ascot

commemorates her find with the Queen Anne Stakes.

Osborne Studio Gallery has been established since **1986**, at its present address in Belgravia (near Harrods, grand private mansions and embassies) since 2006. It is London's leading gallery for contemporary equestrian painting and sculpture, with a particular focus on the racing world.

Geoffrey Hughes grew up listening to the late Sir Peter O'Sullivan's racing commentaries on the BBC. As a boy it transported him to 'a much bigger, more interesting world'. 'At six or seven years old', he says: 'my twin brother and I would race around the school playground pretending to be jockeys.'



The 'Voice of Racing', Sir Peter O'Sullivan, became a close friend, and on his retirement, Chairman of Osborne Studio Gallery. When Sir Peter died in 2015, Geoffrey took charge of his vast collection of memorabilia, even living in his flat to organize the mountains of paper. The gallery put on an exhibition of Sir Peter's favorite artwork and personal ephemera, including letters from **HM The Queen and HRH The Queen Mother**, even race cards, scribbled with eloquent asides.

Geoffrey has assembled a galaxy of front runners for this important show; most have sold their work to leading owners and breeders in the Middle East.

THE ARTISTS IN BRIEF - EIGHT OF THE MOST GIFTED BRITISH CONTEMPORARY EQUESTRIAN ARTISTS REPRESENTED AT THE SHOW

SUSAN CRAWFORD is, according to Geoffrey Hughes, 'doyenne of British sporting painters.' She studied classical drawing in Florence. She is known for her 'convincing portraits of stars of the turf' including twenty two Derby winners, and commissions for the Royal family, headed by HM The Queen, the Queen Mother and HRH Prince of Wales. Her work has been exhibited at the National Portrait Gallery, the Queens Gallery, the Royal Academy and the Victoria and Albert Museum.

NICHOLA EDDERY is an equestrian princess, born into a horse racing dynasty. Her father, Pat, was eleven times champion jockey. Nichola is dedicated to the techniques of Old Master drawing and painting. She was commissioned to paint a portrait of Frankel, the Wonder Horse, for the Newmarket Museum, inspired by a racecourse scene by George Stubbs. Her work is in the private collections of HRH Sheikh Mohammed Bin Khalifa AlThani, three Saudi Royal princes, and the Spanish Duchess of Durcal.

CHARLIE LANGTON is a painter and sculptor in bronze dedicated to the thoroughbred. In his own words, 'In particular it is the difference in attitude, character and physicality that sets the champion racehorse apart.' The owners of Yeats, the only horse to win the Ascot Gold Cup four times in succession, call his sculpture of the superstar 'magnificent.'

MAO WEN BIAO was born in Beijing, moved to London in 1984, studied at the Royal College of Art. Over the past thirty years he has gained an international reputation for monumental paintings and murals. He has an extraordinary ability to capture the dynamism of the race horse, becoming a world leader in sporting art.

KATIE O'SULLIVAN has been described as 'outstanding equestrian painter in the British Isles'. She was brought up steeped in horses in rural Ireland and studied contemporary art at the Chelsea School of Art. She works in Lambourn,

the heart of English racing country, with her four children, and her husband, racehorse trainer and former champion jump jockey, Jamie Osborne. Her work is in the collections of the Duke of Edinburgh, the Earl and Countess of Derby, and too long a list of important owners, breeders, nobility, gentry and assorted celebrities to list here.

ALISTAIR LITTLE began his artistic career as a model maker, but moved on to become a commercial illustrator. He reveres the work of Norman Rockwell, 20th century master of depicting small town America. His own work reflects his love of 50's and 60's Hollywood films. His pictures engage the attention through his gift for unfolding a story. He was encouraged by a collector to unravel the world of racing by painting its characters behind the scenes.

FREDDY PASKE, a former soldier, is now a professional artist working in London and Hampshire. He started painting in childhood, and developed his

talent throughout his previous career with the British army. In 2014 he exhibited and sold all his sketches from his operational tour in Afghanistan. In 2017 Freddy established residencies with the Household Cavalry, Tattersalls auctioneers, and the Jockey Club to create a body of work celebrating the horse.

MICHELLE MCCULLAGH lives and works in Dorset. She graduated from Falmouth College of Art with a Fine Art degree in 2008. Equestrian painting is her first interest and favorite subject.

There have been five solo exhibitions of her work in London and Dorset, since winning first prize for Best Painting at her first show at the Mall Galleries. Among notable collectors of her work are the Duke of Roxburghe, Jilly Cooper (the popular novelist who writes about the world of racing and polo) Sheikh Fahad Al-Thani and the Guards Polo Club. Her first book, 'Racing' was published last year, featuring life drawings which show her dedication to capturing the horse in movement.



POLO IT'S ALWAYS POLO SEASON SOMEWHERE

BY BRIDGET McARDLE McKINNEY

POLO SEASON DOESN'T HAVE TO END WHEN THE CHILL OF AUTUMN OR THE HEAT OF SUMMER APPROACHES. IF YOU HAVE THE MEANS AND THE ENTHUSIASM YOU CAN FIND POLO ANY SEASON OF THE YEAR.

YES, IT'S ALWAYS POLO SEASON SOMEWHERE. PICK YOUR DATE AND YOU CAN WATCH SOME OF THE VERY BEST AND MOST EXCITING POLO, PROVIDED YOU ARE WILLING TO TRAVEL WITH THE SEASONS.

HERE HT PROVIDES A SELECT FOUR SEASONS GUIDE TO SOME OF POLO'S BEST EVENTS AND VENUES.



Summer



Autumn



Winter



Spring

SPRING

“Spring has sprung, the grass has riz, I wonder where the polo is?” Dubai and Palm Beach, that’s where. Although the United Arab Emirates takes advantage of every possible good weather day for chukkas with their season spanning from October to April, Spring is the time when it all comes together for the Dubai Polo Gold Cup series we love so much, running from late January to mid-April. Under the patronage of His Highness Sheikh Maktoum bin Mohammed bin Rashid Al Maktoum, Deputy Ruler of Dubai, the series this year comprised five tournaments, but without doubt, the crown jewel of the Dubai Polo Gold Cup series is the Dubai Open for the Julius Baer Gold Cup, the top ranked tournament in the Emirates, held at the incredible newly minted Al Habtoor Polo Resort & Club, a luxury equestrian development including a St. Regis hotel, villas, polo club, state-of-the-art polo academy, riding school and exceptional equestrian facilities.

Next, we quickly jet to the States and take our seats in our private box (or tail gate) at the International Polo Club (IPC) outside beautiful Palm Beach, Florida to witness the U.S. Polo Open Championship, America’s highest ranked and most prestigious polo tournament and her only World Polo Tour (WPT) Grand Slam event, held this year in late April. The IPC is most impressive, reached by means of a palm-lined lane, built in the breezy white-washed Old Florida style with terra cotta tiled roofs over the buildings and shade for the spectator areas. In addition to the three state-of-the-art polo fields, the club offers a pool, spa, and the famous Mallet Grille Patio, where the elite of Palm Beach County brunch on Sundays.



Al Habtoor Polo Resort & Club



Dubai Polo Gold Cup



Polo Club Saint-Tropez



Gold Cup for the British Open Polo Championship, Cowdray Park Polo Club

SUMMER

Europe and the United Kingdom come to life in the summer months. The green fields are greener, the skies are bluer, the horses fresher. Perfect for polo. First up, we have the Gold Cup for the British Open Polo Championship, the premier English 22-goal handicap tournament, held at Cowdray Park Polo Club, which has been called the “Home of British Polo”, having hosted some of the most prestigious matches on the grounds for over 100 years.

Debrett’s describes the Gold Cup Final as “one of the most glamorous and chic country events in the sporting calendar, with world class players in action, celebrities in abundance, and a stunning location.” This match ranks with the Argentine Open and U.S. Open at the top of the WPT ranking, as a Grand Slam event.

Now it’s time to kick our shoes off. Yes, Côte d’Azur, St. Tropez, sea, sun, everything you would want in a summer and everything you would want in a polo club, Polo Club Saint-Tropez. “Polo’s ultimate playground”, as they call themselves. There the highlight of the season is the 18-goal Open de Soleil, a WPT Challenge Cup.

The club is situated on 100 hectares surrounded by forests, comprising four polo fields in Tifton turf of the best quality, a stick & ball field, a training course, and 350 boxes. The new clubhouse is a wonder to behold. Not your usual gentlemen’s club leather couch and brass bar affair, it is a cool elegant space with the scent of power and feel of a karesansui garden giving on to a spacious terrace overlooking Field #1. The club restaurant Polo 1999 offers up Argentine-Peruvian cuisine and, of course, the best of the local vintages. Incroyable!



EQUINE SUPPORT INTERNATIONAL

EVERYTHING YOU NEED TO KNOW ABOUT **STRAIGHTENING TRAINING**

By Carlijn Potenagel

IS YOUR HORSE STIFF TO ONE SIDE? ARE YOU STRUGGLING WITH THE BEND AND CONTACT ON THAT SAME SIDE? DO YOU HAVE THE FEELING THAT YOU CAN'T SIT STRAIGHT IN THE SADDLE BECAUSE THE SADDLE SLIDES TO ONE SIDE? DOES YOUR HORSE ALWAYS MOVE WITH HIS HINDQUARTERS-IN TO ONE SIDE? OR ARE YOU HAVING DIFFICULTIES CONTROLLING THE OUTSIDE SHOULDER?

Most likely, your horse is crooked. Even more likely, all horses are naturally crooked. Many training problems find their roots in the natural crookedness of the horse. Understanding the natural crookedness of a horse helps to analyze your riding problems and enables you to solve problems at the roots instead of addressing the symptoms.

Straightening your horse will not only solve many training problems, it also prevents your horse from getting injured due to this natural crookedness. Therefore, straightness should always be a point of attention in training any horse regardless the level of training.

In the first part of this series, the rider's seat and position were addressed. In order to advance with this series about the basics of riding, we assume that the rider is able to sit straight and balanced with the weight evenly divided over two seat bones and without influencing the horse negatively.

The dream of every rider “**A completely straight horse**”

A straight horse is a horse that puts equal pressure on his four legs. The hind legs fall into the print of the front legs and the spine is straight. A straight horse has muscles equally developed on both sides, and has a regular gait. Exercises are just as easy to the

left as to the right. Also, a straight horse accepts the aids and is equally responsive on both sides.

ROOTS OF CROOKEDNESS

Both horses and humans have an uneven development of the body. Just like humans have an obvious preference side of writing, the body of the horse is naturally more bend to either the left or the right. This bend in the body can lead to uneven hoofs, uneven developed muscles, stress of ligaments and even carrying one hip higher.

WHY IS EVERY HORSE NATURALLY CROOKED?

There has been no proof so far what causes the crookedness in the horse's body but some possible explanations are:

-There are theories that assume that crookedness is due to the position of the fetus in the womb. Other theories suggest that the crookedness develops when foals are trying to eat grass or hay. By standing on one front leg the foal will develop a difference in muscles, which can lead to crookedness. These theories are not scientifically proved but can explain why horses are naturally crooked.



-We do many activities only on the left side of the horse: tacking up, handling, mounting etc. This could lead to an uneven development of the horse's body and might explain the crookedness.

Also, more research is needed to scientifically prove whether more horses are left-bend or right-bend.

THE MOST TYPICAL SITUATION

There is a contradiction here; you could get struck by the different approaches.

Below two situations are described, the first situation addresses what most likely happens when you are intensively training your horse. The second situation shows the signs you will notice when walking or trotting your horse on a long rein.

Situation 1

Your horse doesn't like to bend to the left, you will notice that the saddle will slide to the right, your left hip goes up and your right hip slides down. The reason for this is that a right bended horse doesn't want to lower and relax the left side of his back and step under with the left hind. You often see that when you ask your horse to step under with his left hind leg, the stride gets shorter and has less extension forward. You notice that the horse pushes you towards the right side and you collapse in the waist to the left.

The horse puts more weight on his right shoulder and therefore the left hind leg steps in to stay balanced. This looks like the horse is going haunches in to the right.

A right bended horse is not stepping under enough with his left hind leg and the horse makes a smaller stride with this leg. The horse thrusts more than it carries with this left leg.

You feel more pressure on your left rein and it's harder to make a turn to the left than to the right. Your left arm could even get sore from pulling on the left rein.

Situation 2: Is your horse left bended or right bended?

The next images show the crookedness in the horse and what happens mechanically. The horse bends like a banana towards his favourite side.

Note: measure below when walking the horse on a long rein.



© ESI photographers

LEFT BENDED HORSE



* The horse easily bends to the left and less easy to the right

* The horse feels stronger on the right rein than on the left rein

* The horse turns more easily to the left and not as easily to the right

* The saddle slides to the right

* The rider leans more to the right

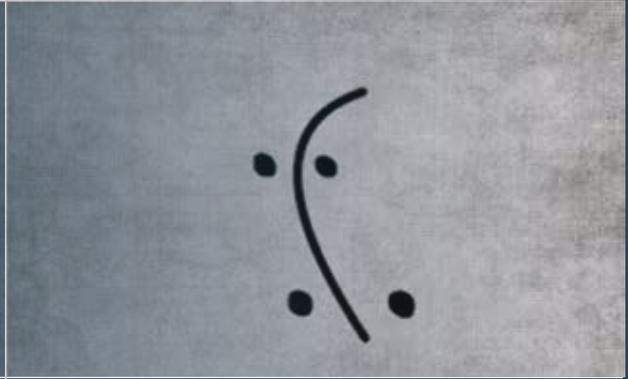
* The horse puts more weight on the right front leg

* The muscles on the right side are longer and weaker

* The horse prefers to lean inwards on a circle to the right rather than bending its body. Or he will over bend himself and the circle becomes much bigger than you planned. The horse tries to keep the left bend and falls on the right shoulder

* The horse does not easily step under his body with his left hind leg

RIGHT BENDED HORSE



* The horse easily bends to the right and less to the left

* The horse feels stronger on the left rein than on the right rein

* The horse turns more easily to the right and not as easily to the left

* The saddle slides to the left

* The rider leans more to the left

* The horse puts more weight on the left front leg

* The muscles on the left side are longer and weaker

* The horse prefers to lean inwards on a circle to the left rather than bending its body. Or he will over bend himself and the circle becomes much bigger than you planned. The horse tries to keep the right bend and falls on the left shoulder

* The horse does not easily step under his body with his right hind leg

HOW TO STRAIGHTEN YOUR HORSE?

These three steps help you to straighten your horse. It is a very difficult part of the training so the help of an experienced trainer can be valuable.

1) First, make sure that your own position in the saddle is correct. Your stirrups should be equal in length and you should feel the same pressure on both seat bones.

2) The second step is to learn to feel when your horse lifts up which leg. If you can't recognize this feeling, you can't correct your horse correctly. If you do feel the leg movement you can correct the horse at the correct moment. Over time you will develop more riders' feel and you won't need someone on the ground anymore. It is important that you either have someone next to you or that you can use mirrors to see if your horse is straight. If you don't have a mirror you can consider asking someone to film you and watch it afterwards. This also helps you to monitor your progress.

3) The principle of straightening your horse's spine is putting the forehead in front of the hindquarters. You want to create a situation where you have equal pressure on both reins and

that the horse easily turns and bends. One of the most common mistakes is pulling on the horse's strong rein. This actually enhances the crookedness because the strong rein blocks the hind leg that already makes shorter steps.

4) You want a situation where the horse takes more pressure on the soft side so the horse can become lighter on the stronger side. You can encourage the horse to become lighter on the strong rein by asking the horse to step under with his leg on that same side. Always ask the horse to bend around your leg instead of pulling on the rein.



EXERCISES

1. A good exercise to help the horse become straighter is leg yielding. This exercise engages the hind legs and you gain control over the front of the horse, in specific the shoulders. You can do this exercise anywhere in the arena and it doesn't necessarily need to be on a straight line. Leg yielding helps you to get more contact on the rein that the horse doesn't accept so the horse can become lighter on the strong rein.

Leg yielding with a left bend horse to the left is easier because the horse stays nice and straight. On this side the exercise is very useful in straightening your horse because you ask the horse to engage his weaker – right - hind leg. You might notice that in a leg yield to the left, the horse tends to drop the outside shoulder too much and the horse becomes even more crooked if you don't correct the outside shoulder. This is a very good exercise

to learn to control the outside shoulder that might travel out too much. Always be aware of the differences in training effects of leg yields to the left and right for your horse.

2. Shoulder in is also a good exercise to help straighten your horse. In this exercise it is important that the horse places his hind legs under his body. By riding shoulder in you can easily reduce the pressure on your inside rein and increase the pressure on the outside rein. Riding shoulder in is especially useful on the difficult side because you highly encourage the horse to drop the weaker hind leg and to step under.

3. A good way to check if the horse is straight is by using the inside track. The horse doesn't have the support of the track or the rail to stay straight and you can correct with the outside rein when his shoulder is falling out.



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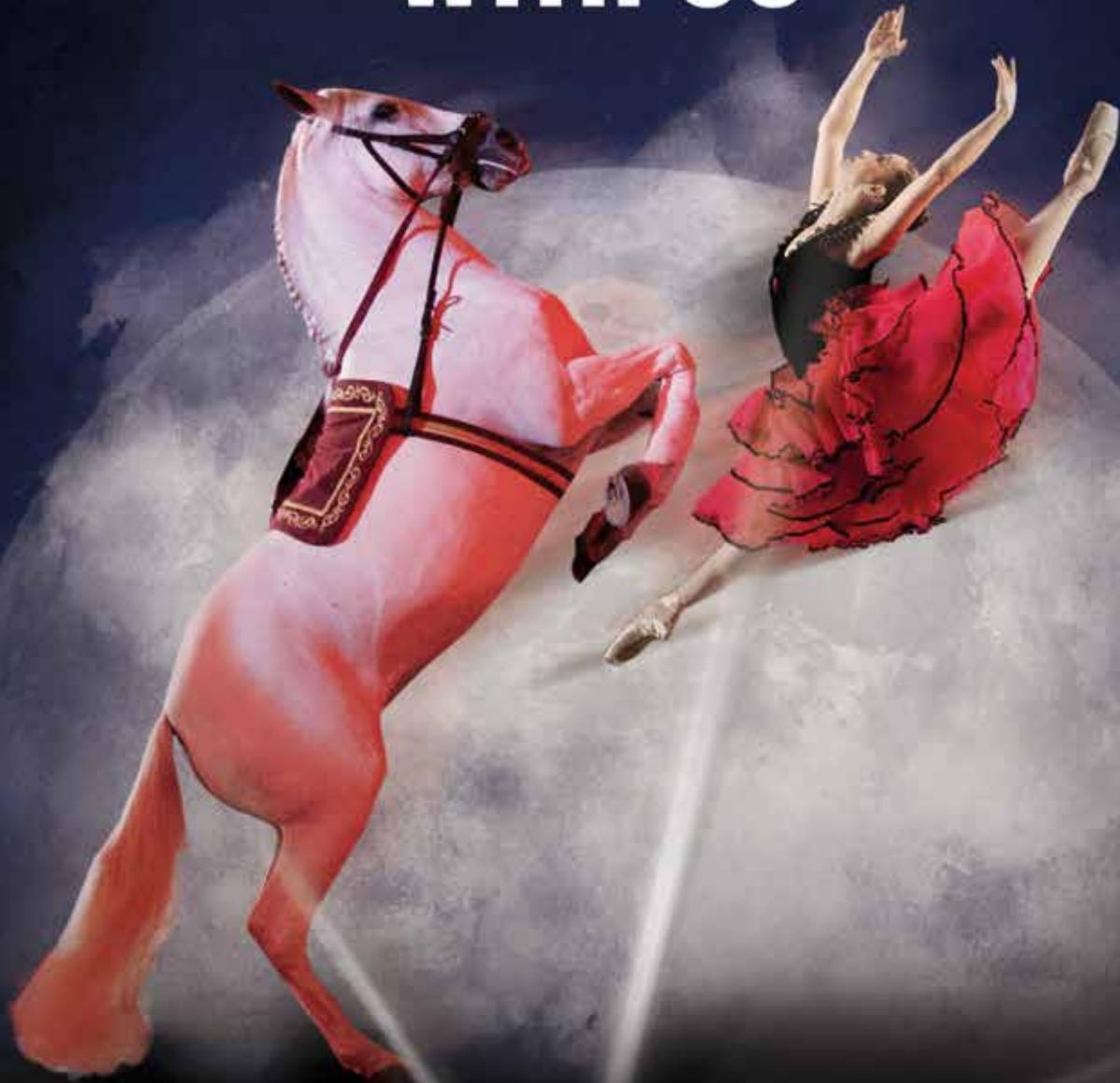


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