



Wildwood Farm CLIPS & CLOPS Oak Harbor

MARCH 2021

YOUR NEIGH-BORHOOD HULLABALOO

The Ghastly Secret behind Artist George Stubbs Beloved Paintings of Horses

He was learning about life by studying the dead: Warning, this gets a little gruesome.

He began by slitting their throats. That was not only the quickest way but the best for his purpose, because it killed without leaving marks. Blood jugged out of the jugular vein and they fell. Then he had to inject the arteries and veins with wax, as he had learned to do at the hospital. The strangest and most exhausting part of it all, however, was the suspension of the body. For this he devised a sort of machine. He suspended an iron bar from the ceiling with hooks hanging from it, and below that slung a wooden platform for their feet. Once he somehow stood them on the platform, with Mary helping as best she could, the hooks were applied to hold them upright in a surprisingly elegant, even statuesque pose.

Then he flayed them.

The work took 18 months, and for that whole time George Stubbs and his partner Mary Spencer lived in a rented farmhouse near the village of Horkstow in Lincolnshire, undisturbed and isolated in their dreadful work. It was the turning point of his life, a bloody rite of passage that changed him forever.

He dissected about 12 horses altogether. With a preliminary analysis of a boiled-down skeleton out of the way, he proceeded methodically to investigate every part of equine anatomy. First he exposed one by one every layer of the muscles that cover the abdomen, cutting deeper and deeper until he reached the lungs and intestines. The stinking bowels “were taken out, & Cast away.” Next he stripped the skin from the head before gradually exposing the muscles of an entire body.

It was, for all its strangeness, research of real scientific value. Yet Stubbs was not a surgeon or a veterinarian. He was a painter. Born in Liverpool in 1724, the son of a leather currier, he was one of many young talents competing for attention in the energetic British Georgian art world.

What on earth drove him to embark on a slightly sinister experiment in the depths of the countryside, slinging up carcasses with his hooks and chains, cutting into them by lamplight in the loneliness of the Lincolnshire night to the hoot of an owl, for all the world like an early sketch for Mary Shelley’s *Frankenstein*?

His aim was to understand nature exactly, in order to paint it with precision. Early in his career this enigmatic, single-minded artist fell out with a Liverpool painter who was giving him lessons. The young Stubbs—he later told a friend—swore then that he “would for the future look into Nature for himself and consult and study her only.” Few artists have ever taken that aspiration quite so literally. Stubbs challenged himself to understand the nature of horses better than any previous artist, from the inside out. His plan was to publish a book of engravings that would unveil equine anatomy more completely and exactly than any previous study.

The drawings that survive from his strenuous enterprise reveal that he looked as deeply as he cut.

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Reiki for Horses

Horse lovers readily agree that what's good for a horse is usually also good for the owner. This is definitely true when considering the benefits of Reiki for horses. This gentle and non-intrusive therapy traces its modern origins to human patients in Japan. Today it's growing in popularity as a healing tool that can benefit horses physically, emotionally and mentally.

Reiki is a holistic system of energy healing. Practitioners connect with healing energy in the universe and channel it through their hands. Once limited to primarily healing people, it now also benefits companion animals around the globe. A growing number of animal rescues are taking advantage of its healing benefits.

An individual providing Horse Reiki, or Equine Reiki, restores positive energy flow into the animal's body, correcting imbalance. Horses are particularly sensitive and quickly pick up on the healing a practitioner offers through hands-on or even hands-off means. Typically, the animal will approach and quickly become a willing participant.

This healing system is safe and will never harm an animal. If a horse has experienced abuse or neglect, Reiki helps it to release emotional wounds.



Treating horses and pets with Reiki helps relax and calm them, making it easier for owners and trainers to handle them and resolve behavioral issues. A calmer horse means a calmer, happier owner.

Reiki is extremely useful in conjunction with traditional veterinary care. It helps horses recover faster, saving owner's anxiety and cost. Veterinarians trained in this type of healing have found it useful in treating travel stress and digestive problems, as well as settling mares who are new mothers.

Equine Reiki is also beneficial as a horse approaches the end of its life. It can provide comfort to a beloved animal, its owners and the staff members who provide daily care.



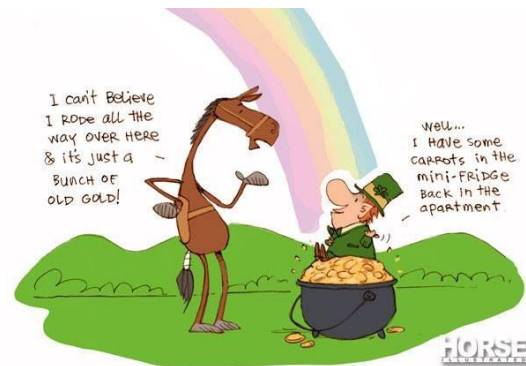
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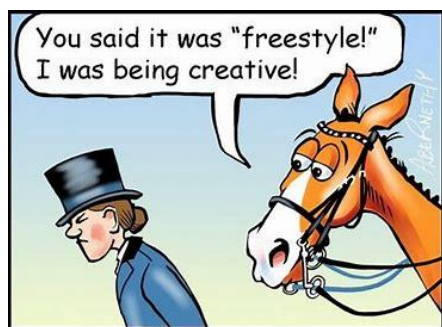
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New Items for March





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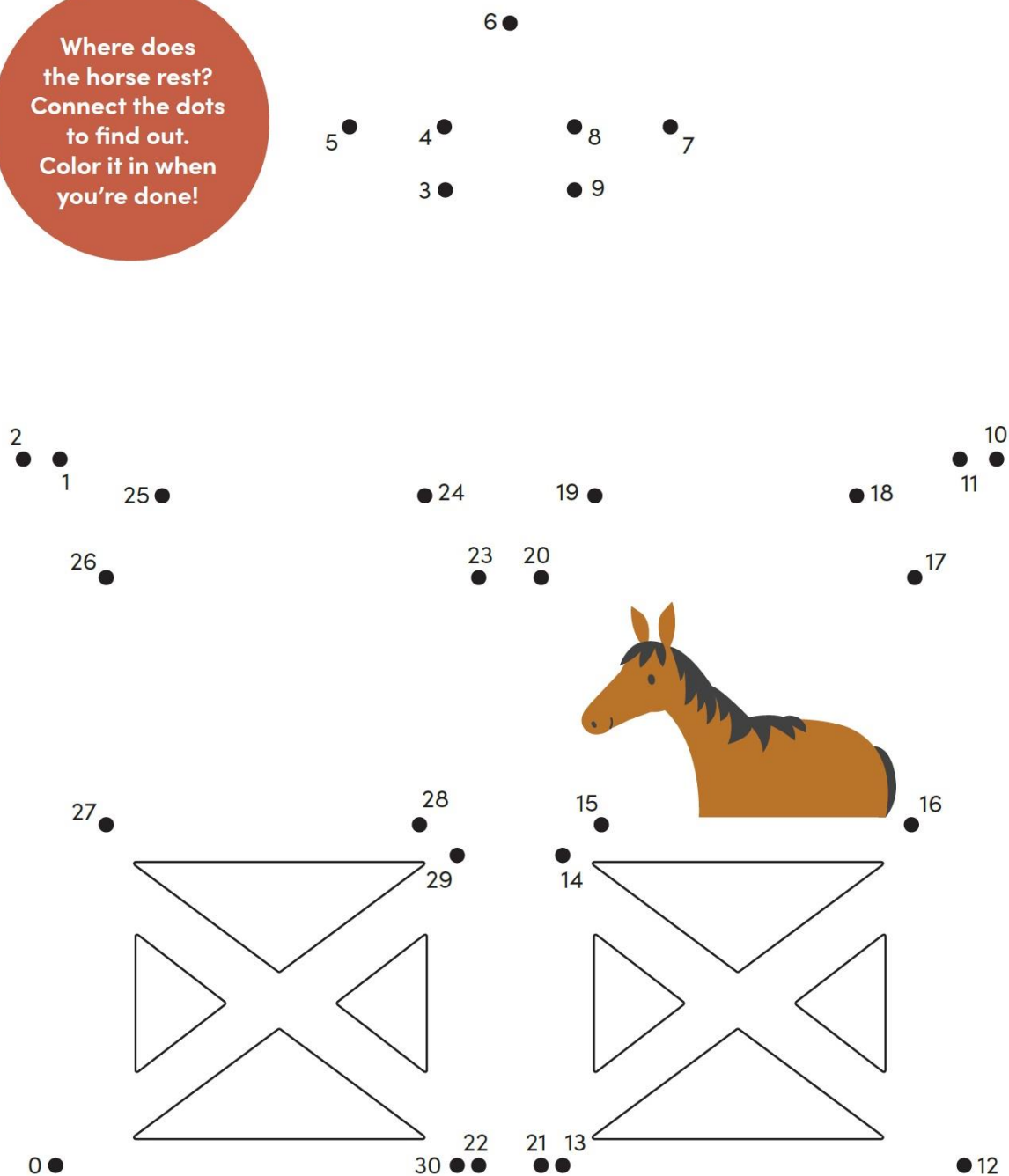
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Where does
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you're done!



Nutrition Corner

Fish Oil as an Omega-3 source for Horses

Long-chain poly-unsaturated fatty acids are essential fatty acids (EFAs), which horses require in their diets, and are often referred to as **omega-3 and omega-6 fatty acids**. In other species the commonly recognized EFA's are linoleic acid (LA, 18:2, n-6) and linolenic acid (ALA, 18:3, n-3). The guidelines in the 2007 National Research Council's (NRC) Nutrient Requirements of Horses for feeding horses suggests a dietary intake of LA of 0.5% of dry matter intake per day. However, the NRC makes no such recommendation for equine ALA intake. Fresh grass tends to provide a good source of plant-based ALA, often in amounts greater than LA. Research shows that supplementing diets with plant-based omega-3 fatty acids alters the fatty acid composition of cell membranes, as well as decreases the synthesis of inflammatory mediators.

This comes down to the type of omega-3 fatty acid in plant versus marine sources. While plants provide ALA, ultimately, the horse, like other mammals, needs eicosapentaenoic acid (EPA) and docosahexaenoic acid (DHA). Desaturase and chain elongation enzymes within cells convert the ALA provided by plants to EPA and DHA. The efficiency with which this conversion occurs varies by species. Evidently, the conversion occurs in horses because EPA and DHA are found in their cell membranes even when no dietary EPA and DHA are provided.

Some research has suggested greater cellular response to omega-3 fatty acids when horses consume EPA and DHA directly versus when fed ALA. This is where fish oil comes in, because fish oil provides a direct source of both EPA and DHA. By supplementing EPA and DHA directly you cut out the need for the conversion from ALA. DHA is also provided by some sources of algae and might be found in some equine supplements.

If your horse is fed hay as a forage source adding a plant based omega-3 fatty acid source might have benefits, because omega fatty acids levels in hay are lower than in fresh pasture, especially in hay of lower nutritional quality. Providing EPA and DHA sources directly might benefit horses with inflammatory conditions where you are trying to support a healthy inflammatory response.

the research that shows promise of supplementing EPA and DHA directly was done supplementing gram quantities of these omega-3 fatty acids. Many supplements out there include EPA and DHA on their ingredient lists; however, the amounts provided are frequently less than 1 gram a day and, therefore, might have little impact except on your wallet.

WILDWOOD FARM AND TRIPLE CROWN FEEDS.

Our partnership with Triple Crown began in 2014 through a promotion with the USEF encouraging farm members to compare their current feeding programs with Triple Crown products. We have found the TC products to be superior over other products primarily because of the EquiMix technology and the research support of a leading edge team including independent representatives of Equine Universities, Medical clinics and top level riders and trainers

Meet Nacho Grande

Nacho was born in April of 2007 out of a beautiful thoroughbred sprinter mare, Gotta Habit – whom we rescued from the auction house in 2005. We renamed his mother Hope because she was a wreck when we found her, and because her lip tattoo was burned off (a common practice with horses going to the auction because the Jockey Club specifically prohibits trainers taking their horses to known kill pens) it took us about 2 years to really find out who she was, and for us to finally be able to register Nacho.

Nacho was a bright, intelligent boy and the love of Hope's life as her first born. He was galloping before he knew how to trot and he had impressive speed for his small stature. We wanted to name him Nacho Ordinary Horse or Nacho Libre but both names were already taken so we had to settle for Nacho Grande.

Although happy and healthy, Nacho was extremely sensitive and he suffered from allergies and sensitivities to the various weather fronts that our farm's location would experience. He grew out of this eventually but always had some internal angst

and fretted all the time as a youngster.

Although extremely athletic, he could be explosive so it took a bit longer -until he was 5 and had a lot of training -until we were able to find him the perfect home who would appreciate his talents.

Nacho was a born true race horse and loved speed, and he also loved to jump and had natural form. In 2012 Nacho was sold to a young girl as an Intermediate Eventing Horse and they had many successes, they even made it in the finals at Rebecca Farm in Montana, an FEI-level competition held every July.



An Interview with the Remarkable Trainer Who Has Decoded “Horse Speak” for the Rest of Us

In November of 2016 the book HORSE SPEAK: THE EQUINE-HUMAN TRANSLATION GUIDE was released, becoming an instant bestseller and propelling a little-known trainer and riding teacher from Westminster, Vermont, into a whirlwind of book signings, speaking engagements, and clinics throughout North America. Now with the book soon to be released in Dutch and in German, and a follow-up DVD and book in the works, Sharon Wilsie is looking to help more people, from all equestrian backgrounds and disciplines, all over the world, learn to truly communicate with their horses—but not using our language of words and ropes. Wilsie has decoded Horse Speak for the rest of us.

How did you conceive of the different aspects of Horse Speak?

As a long-time animal trainer, I am intrinsically aware of the difference between a “trained skill” and an “authentic response” from the animal’s own nature. I can train a horse, for instance, to come to the mounting block while at liberty and stand perfectly still without a halter or bridle, and I can then proceed to ride that horse without tack. Eventually, though, this was no longer satisfying, as it occurred to me that just because a horse could do this with apparent ease and obedience did not necessarily mean that he was choosing to do it of his own volition. A well trained and loved servant is still a servant. I truly wanted to know if a horse, given freedom of choice, would choose to offer me his back. In order to answer this question, I needed to go beyond training. I had to be able to ask a question, “Would you be interested in having me on your back?” Moreover, I would have to understand his answer. Ultimately, I had to learn to speak “Horse.” Language flows, bends, twists, and turns. It is not the straight-line reasoning of training, which pares down to a set of responses the animal learns to give to the same cues over and over again. The language of the horse belies his innate world view, which can be similar to ours, and in other cases can be almost in opposition to us. In this work, I start teaching people with the most basic platform: I call it “Going to Zero.” This simply means you adopt the inner state of calm that horses seek to maintain at all times. If you can steady yourself by learning to be at “Zero intensity,” both outside and in, you are on your way to learning the visual language of the horse.

How does Horse Speak differ from other forms of human-animal communication?

Horse Speak demystifies the subtleties of not only horses, but of the best of the best trainers that people may wish to emulate. When we see a truly stunning performance—whether dressage, circus tricks, Roman riding, or some other amazing horse-and-rider combination—we all wish to experience that level of connection and inspired horsemanship. What few people understand is that body

language is a natural part of all of us. It is the level of innate brain connectivity around the interpretation of body language that varies among us. Some people can be naturally fluent in this skill, while others may struggle to interpret even basic facial cues (as is the case in autism). Horse Speak assists people on any level of awareness to either take what is already working and make it better, or even start from scratch and learn body language basics from the ground up.

Why do you feel others can benefit from and should learn Horse Speak?

Whether a person has professional goals (showing, teaching, training) or simply enjoys a backyard horse or two, everyone generally wants to have a happy, healthy, and wholesome relationship with horses. Taking the time to really learn their language is just plain common sense.

How has Horse Speak changed your life with horses? Your career as a horse trainer and riding coach?

To speak the language of the horse is to dive into a world of potential that only exists when two beings can really communicate with each other. And on a completely practical level, I know no better way to help a horse “buy in” to our ideas—whether we want to jump a bigger fence or just get through a veterinary visit without incident.

If there is one common message that most horses are trying to tell us that we don’t understand, what is it?

Live from your heart. Horses don’t mind if you cry, or are afraid, or even if you feel frustrated. But they abhor incongruity. If your insides are churning, and your outsides are trying to act like a rigid authority, this inner vs. outer conflict makes horses confused and anxious. If nothing else, learning to think and act like a horse will give any human access to a level of inner awareness and outer presence that trumps any other mechanical, rule-based roboticism that steers us to see horses as more of a biological motorcycle than the elegant gatekeepers to a richer existence in which being “one with nature” is more than a quaint expression: it is reality.

How do you see Horse Speak growing and changing other people’s lives with horses? Other people’s equine careers?

In any theater of horsemanship, it is essential to have the utmost safety possible. Far too many people live with a level of mistrust, getting stepped on, run over, bucked off, and so on, while assuming this is just the way things are with horses. This is most definitely NOT the way things should be, and it is NOT ultimately the way horses wish things to be. Especially in the arena of therapeutic horsemanship (physical or emotional/psychological) the need for trust, rapport, and co-facilitation from the horse himself is paramount. One cannot simply layer on more and more obedience-based training, hoping to reach the horse’s authentic core and gain access to the depth of heart that these animals are capable of offering. This can only be reached through communication.

Sultan the Pit Pony

Caerphilly, Wales

The enormous earthwork sculpture honors the ponies that lived and worked in the old colliery.



FROM THE GROUND, THIS MASSIVE sculpture looks like a strange set of lumpy hills. Take to the skies, however, and you'll see it forms the shape of a pot-bellied pony, its legs outstretched as it gallops gleefully over the land. It's said to honor Sultan, a beloved pit pony that once worked in the old colliery.

"Pit ponies" were put to work in coal mines throughout the 18th through 20th centuries. In the United Kingdom, the hardy equines were first dispatched underground in 1750. They became more prominent in the 19th century after 26 children tragically drowned while working at the Huskar Colliery. Public outcry put an end to the then-common practice of sending women and children into the mines, and they were replaced by ponies and horses.

The pit ponies lived mainly underground, working an average of eight hours a day and spending their nights in their subterranean stables. They lugged tubs of coal throughout the dark, deep mines, only coming to the surface for the occasional colliery holiday. By 1913, there were 70,000 pit ponies in the U.K. alone (the United States typically favored donkeys and mules). They were highly valuable to the mining companies and, as such, often received better care and stricter regulation than the human workers.

But by the end of the 20th century, modern technology rendered these equine workers obsolete. Great Britain's last pit pony went above ground in 1999.

Parc Penallta, which sits on the site of the old Penallta Colliery, honors the mine's nonhuman workers with Sultan the Pit Pony, which is one of the largest figurative earthwork sculptures in the U.K. The enormous equine was created by Welsh artist Mick Petts, who used 60,000 tons of coal shale, dirt, and stone to construct the 656-foot-long (200-meter-long) artwork. The pony was originally unnamed, but it wasn't long before locals named him after Sultan. The sculpture was built for a practical reason—it was meant to act as a windbreak to protect the park from strong winds—but the pony serves a recreational purpose, too. Various trails let park visitors crisscross the pony's entire body. You can even walk to its eye, which is formed by a conical structure erected atop Sultan's verdant face.

Know Before You Go: The pony is best viewed from the air. If you're willing to settle for a from-the-ground view, you can visit Parc Penallta from 7:00 a.m. to 7:00 p.m.

THE BEST BODY CLIPS!



Phar Lap

National Museum of Australia in Canberra
Melbourne, Australia

Taxidermy of the racing horse with a huge heart, who inspired hope in the Depression.



AUSTRALIA WAS IN THE MIDST of the Great Depression when an unlikely hero in the form of a horse captured the national spirit. Phar Lap, a New Zealand-born horse, started as an awkward, unpromising colt, and then went on to unrivaled success on the early 20th-century racetracks.

The chestnut red horse was nicknamed “Wonder Horse” and “Red Terror.” His lack of sleek looks or early promise made Phar Lap a beloved hero to both Australia and New Zealand, where dreams were being diminished by economic hardships. This underdog of the races ended up winning 37 of his 51 races from 1928 to 1932, frequently by several lengths, including the 1930 Melbourne Cup.

Unfortunately, Phar Lap died suddenly after his first American race win. No clear cause of death has ever been decided, with speculation on both infections and deliberate poisonings. Australia and New Zealand went into mourning for the horse, and his remains were distributed like relics.

His massive heart, weighing 13.6 pounds (about twice as big as an average horse’s heart), inspired the phrase “a heart as big as Phar Lap’s,” and it’s preserved in the National Museum of Australia in Canberra. His skeleton was articulated for the National Museum of New Zealand in Wellington. And as for his distinctive chestnut skin, it was mounted and displayed in a place of honor in the Melbourne Museum, where it remains today.

George Stubbs contd from page 1

One remarkable analysis resembles a ghost horse materializing on an empty page. Tendons and muscles in the horse's neck and legs are painstakingly detailed, their tangled stillness revealing how perfectly his wax injections have frozen them in place. Yet even as he coolly and carefully observes each taut sinew and expansive muscle, he also notices the closed eye of the horse with a tender compassion for this beautiful creature. Its empty rib cage is pale and spectral, and at the same time a structure of awe-inspiring perfection. Stubbs exposes and sees the complexity of nature, the intricacy of a single animal.

Then he draws it again. Some sheets record the bones of the horse with a translucent, almost digital precision. He shows the skeleton from all sides, exploiting the empty space between the bones to look straight through this majestic cage from front, back and side and see its internal structure in a three-dimensional perspective. In another drawing the horse at first sight appears intact and alive: on closer inspection you see that it has been flayed and what we are looking at is the outer surface of the muscles covering its internal organs. Why does he once again make it seem almost ghostly?

Stubbs is not just being sentimental. He is trying to learn about life by studying the dead. His aim is to comprehend in complete internal detail how a living horse is constituted. Always, he keeps that ultimate purpose of understanding living animals in mind as he draws dead ones. Yet it is bloody work. The muscles that cover the horse begin to be stripped away. In the next drawing the tendons of the neck are exposed. No illusions about this creature being alive. Its ribs protrude through its skinned flank. Then he cuts away more flesh, to see another layer of muscles. More arteries appear. At last there are just bits of dark nerves and tendons stuck to bare bones.

He draws this entire process from three angles—with the horse facing him and its body turned to the right, with its rump facing him and the body similarly turned, and as a simple side view. The gradual removal of each layer of the horse's muscles can be seen from each of these perspectives. Put them all together and you have a complete three-dimensional picture of the structure of an animal.

Eventually, in 1766, Stubbs published his eye-opening book *The Anatomy of the Horse*. Yet its superb engravings are just a small part of what his dissection gave him. Knowing horses from the inside made him an unrivaled painter of their outsides. From the late 1750s onwards it seems he must have portrayed every thoroughbred horse in the country. One landowner after another commissioned him to paint stallions, foals and mares. No wonder, for his paintings exhibit the empirical exactness only anatomy can give them. He often paints them standing quite still, posed like specimens. We seem to see into them. Their muscles and nerves pulse under the skin. Stubbs paints the horse as a scientific wonder in his frozen, isolated portraits of animals whose anatomical exactitude makes them more real than the folk who ride them. In his c.1756 painting *Grimcrack with John Pratt up at Newmarket*, a race horse poses with the same somber dignity he saw in his flayed, eviscerated horses. *Gimcrack* is perfectly preserved in paint, his body a dark sleek fact under the Newmarket sky. We see him with wonder through the eyes of Stubbs, a master of both art and science.

Excerpted from *SENSATIONS: The Story of British Art from Hogarth to Banksy* by Jonathan Jones.
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The History of The Hacking Jacket

The Hacking Jacket, as one can infer from its name, has like most pieces of classic menswear, an equestrian history. The name is derived from the word *hack* or *hackney*, the saddle horse chosen for ordinary, informal pleasure riding as opposed to the horse used for jumping or hunting. In the 18th century a gentleman more often than not would require a jacket that he could wear while taking a leisurely ride across his land to check that all was in good order. He would require the jacket to be hardy, allowing for a certain amount of freedom of movement, easy access to his pockets, protection from the elements, and most importantly a jacket that would still look good after his ride. The tailors of the day rose to the challenge and created a jacket that met all these requirements, and so this jacket was referred to as the Hacking Jacket. By the 20th century the Hacking Jacket became extremely popular among the British landed aristocracy and made the transition to everyday wear. Its fitted silhouette became the model for the modern suit jacket for men. Some Hacking Jacket Details Explained:

Due to its informal nature, a hacking jacket is always made of tweed and not of the more formal melton cloth or cavalry twill used for more formal horseback attire. Generally, it features 3 or four (single breasted) leather or horn buttons in the front, short lapels, a throat tab, a long center vent, a full cut skirt, two side pockets, a ticket pocket as well as a flapped outside chest pocket. On the inside, you will find a large poacher's pocket in case you need to pick up something. Usually, all pockets are cut rather roomy and sometimes they are also slanted, which is why pockets with a slant are often referred to as hacking pockets. To protect the wearer from the elements, the fabric is sometimes backed with some waterproof material and the cuffs may be fitted with windproof wrist lining, while the back is often lined in a checked wool for extra warmth.

Despite being an informal garment, there are varying degrees of formality in a hacking jacket, which is often expressed by the choice of fabric. Very informal jackets feature plaids and bold checks in brown and green tones while more formal ones are black, dark grey, tan or dark brown tweed without bold patterns.

