

November 2017

THE COLLECTION

The Monthly Newsletter of the Iowa Dressage and Combined Training Association

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If you want to get involved in a committee, please contact one of the members listed!

PUBLISHING RATES for Clinics, Show Bills, & other ANNOUNCEMENTS

ANNOUNCEMENTS include clinics and shows. Member rates apply to clinics and shows sponsored by an individual IaDCTA member. Nonmember rates apply to clinics and shows sponsored by groups other than the IaDCTA.

CHANGE OF HAND is our classified advertising section. Each item is limited to a maximum of 20 words per month and each member is limited to 2 items per month.

CALENDAR OF EVENTS is our listing of local and regional events. It includes only the event name, date and contact information.

MARKETPLACE is our advertising for professionals and facilities. Submit any size listing for inclusion for the same rates as above. Ad placement will depend on size. A discount of \$10.00 per month applies to full page ads running for 6 consecutive months. Send all materials and announcements to:

Email: collectioneditor@hotmail.com

Mail: Katie Barrowcliff, 1330 44th St. Unit A, Marion, IA 52302

Please send payment for any submissions to Katie at the above address.

Materials are due by the 25th of each month and will not be printed until payment is received.

	Members	Nonmembers
Full Page	\$30.00	\$45.00
Half Page	\$25.00	\$35.00
Quarter Page	\$10.00	\$25.00
Business Card	\$7.00	\$15.00
Change of Hand	Free	\$5.00
Calendar of Events	Free	\$5.00
Marketplace	\$30.00	\$30.00
E-mail Blast	\$10.00	\$10.00



The following forms can be found
on the IaDCTA website
(www.iadcta.org):

- * Show Recognition Contract
 - * Membership Form
- * Betsy Coester Guidelines and Application
 - * Year-End Award Guidelines
 - * Sponsorship Form
 - * Meeting Minutes

*IaDCTA is a USDF
Group Member
Organization (GMO),
and all members are
automatically USDF
Group Members
(GMs). For USDF
Participating
Membership,
members must apply
directly to USDF.*

We're Online:

**www.iadcta.org or
visit our Facebook
page**



November 2017

What are you thankful for?

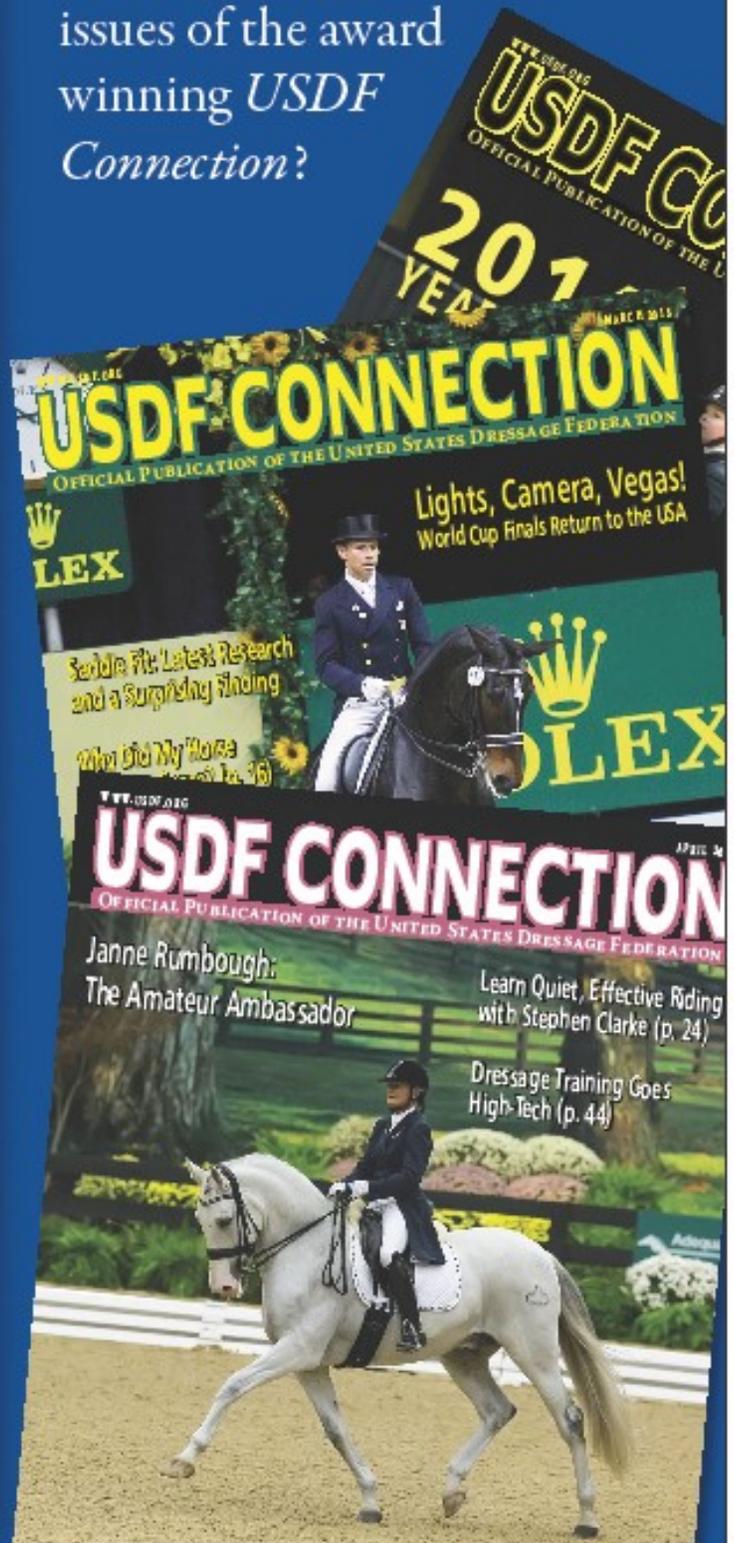
Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
				HAPPY THANKS- GIVING!		
26	27	28	29	30		
			2017 USDF Convention; Lexington, KY	2017 USDF Convention; Lexington, KY		

December 2017

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 2017 USDF Convention; Lexington, KY	2 2017 USDF Convention; Lexington, KY
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25 MERRY CHRISTMAS!	26	27	28	29	30
31						

Did you know that as a member...

...you will receive complimentary issues of the award winning *USDF Connection*?



GMO
GROUP
MEMBER
ORGANIZATION

USDF

YOUR CONNECTION TO THE LOCAL
DRESSAGE COMMUNITY

Iowa Dressage and Combined Training Association's 2017 Road to the Championships

April 22-23, 2017- Laura Rietveld Eventing Spring Show; Leighton, IA

May 6-7, 2017- Fantasy I; MLEC, Cummings, IA

May 27-28, 2017- Iowa Arabian Mayflower Dressage & Sport Horse Show; IA State Fairgrounds, Des Moines, IA

May 28, 2017- Catalpa Corner Spring Show; North Liberty, IA

June 10, 2017- - Dressage at Tamarack; Tamarack Stables; Anamosa, IA

June 10-11, 2017- Maffitt Lake Dressage Classic I & II; MLEC, Cummings, IA

June 17, 2017- MRR/Dressage Basics; Middle River Ranch; Winterset, IA

June 24-25, 2017- Fantasy II; MLEC, Cummings, IA

July 8, 2017- - Dressage at Tamarack; Tamarack Stables; Anamosa, IA

July 22-23, 2017- Fantasy III; MLEC, Cummings, IA

July 29-30, 2017- Two Rivers Dressage Classic I & II; MLEC, Cummings, IA

August 12, 2017- Dressage at Tamarack; Tamarack Stables; Anamosa, IA

August 12, 2017- MRR/Dressage Basics; Middle River Ranch; Winterset, IA

September 9, 2017- MRR/Dressage Basics; Middle River Ranch; Winterset, IA

September 23-24, 2017-Fantasy Finale; MLEC, Cummings, IA

September 23, 2017- Dressage at Tamarack; Tamarack Stables; Anamosa, IA

Championship Shows

September 23, 2017- COMBINED TRAINING AND EVENTING CHAMPIONSHIPS; Middle River Ranch; Winterset, IA

October 21-22, 2017- DRESSAGE CHAMPIONSHIPS; Ellsworth Community College; Iowa Falls, IA

Nominating Your Horse

If you have not nominated the horse that you want to show this year, you can do so by going to www.iadcta.org and clicking on the link on the homepage. The nomination fee is \$10.00, and along with 7 hours of volunteer time, you will be eligible for year end awards. You will not be able to use any scores from an IADCTA recognized show received prior to nominating your horse. If you have already nominated your horse when you renewed your membership or signed up as a new member, you are good to go. Any questions, contact Richard Hildreth at 515-205-2249 or MiddleRiver-Ranch@aol.com.

Create and Maintain Rhythm at the Trot

Suzanne von Dietze explains how creating and maintaining rhythm will allow your horse to produce a springy trot.

AUTHOR: SUZANNE VON DIETZE

PUBLISH DATE: APR 2, 2009

Watching a Grand Prix rider perform a powerful trot with long moments of suspension is a treat. Many dressage enthusiasts strive to achieve that level of collection. Similarly, one often dreams of riding big and floating extensions, but in reality the steps of the horse become hurried and the rhythm becomes faster. Getting the horse to perform bigger, longer steps while maintaining the rhythm remains one of the biggest challenges in dressage.



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In order to develop more powerful steps, instructors advise their students to stick to an even rhythm, no matter what. Only from an even rhythm will the horse's body be able to relax and release the full potential of its muscle power at the same time. Good riders know this and tell their students to ride with a mental metronome in their heads, counting each step. The Training Scale backs up this emphasis on keeping the rhythm by listing it as the first quality. So far, so good. What the Training Scale and most instructors do not reveal, however, is that in order to make this precious concept of rhythm really work, the rider must also lead the rhythm while keeping it. This implies that she must exactly match the moments of impact on

the saddle at every trot step with the ones of the horse on the ground. Trotting (like all the other gaits) is nothing but alternately obeying and beating the forces of gravity--the horse's body and the rider's body raise and lower with each step. Harmony arises when the landing phase of the rider's weight in the saddle matches exactly with the landing phase of the horse's weight. If the impact of the rider's weight occurs only a fraction of a second later than the horse's, he will receive a downward push at the very moment when he has begun to rise in his body to take the next step. This makes every trot flat.

Imagine jumping on a trampoline as the principle is the same. When you're all the way down with the elastic surface stretched at its fullest, the energies will redirect and send you upward again. If just at the very moment when you are about to move upward you receive a downward push from someone's hand, you will lose energy and your jump will be less expressive or high.

Getting powerful jumps also requires that you set up your body in a certain way, which in common dressage terminology is called a correct seat. The trampoline analogy also explains this well: If you're sloppy or stiff in your body, you will not be able to perform powerful jumps. In fact, nothing will happen. To be able to jump, you need to have positive body tension--straightness and stability in your body--as only positive body tension allows for the body to move in rhythm. This can be compared with the straight and upright upper body position when sitting the trot, for instance. If the rider is too stiff or too wobbly in her upper body, she cannot move in a springy rhythm using her weight aids.

Positive body tension includes the quality of suppleness. A supple body is a body that uses its weight actively (the energy can pass through) as opposed to passively (stiff or static). So to be able to lead the rhythm, you must ride with your weight active instead of passive. By riding with your weight active, I don't mean working excessively with your body (i.e., pumping or moving back and forth of your upper body). The quiet, balanced seat is still the foundation for everything, including positive body tension. What I mean by "active" is that the rider must allow her weight to spring down rhythmically through her body with the rhythm of the horse, as opposed to holding her weight which happens through stiffening.

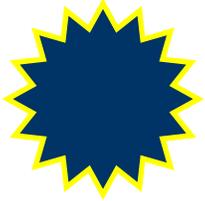
A good method to feel and experience the connection of your weight and the rhythm of the horse is transitioning between the light seat and the dressage seat. It will help you get the feel for riding with your weight active and rhythmically moving with the horse. At the trot, go in the light seat and gradually lower your seat until you've reached the position of a dressage seat. Then slowly go into the light seat again. As you do so, feel how you pass on the weight from your stirrups over your knees and thighs to your seat bones, back down to your stirrups. Although the amount of your weight will not change, experience how the location changes. In the light seat, your weight will be lower, deeper and closer to the horse's rib cage. Concentrate on your horse's movement. You need to feel each landing step of the horse like a spring through your ankles, knees, and hip joints. Next, transition into the dressage seat and feel how your weight moves upward. Again, feel each landing step of the horse like a spring through your ankles, knees and hip joints. Since your weight is a living component, it's crucial that in both the dressage seat and the light seat, as well as when transitioning between the two, you let the energy pass unhin-

dered through all your joints and not be stiff anywhere when doing this exercise. Your seat must be perfectly supple.

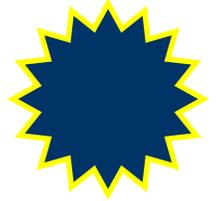
It is not a coincidence that many top dressage riders (such as Hubertus Schmidt, who I believe is currently one of the best riders in the world) had a successful career in show jumping. Good jumper riders know that the last canter stride before the obstacle is the most important one because it determines the quality of the jump. Forced to use their legs as springs to balance better in shorter stirrups, these riders have broadened their spectrum of body awareness, suppleness and balance.

Knowing how to lead the rhythm not only enables you to ride more powerful steps into your horse and give each gait more impulsion, it also enables you to calm down an excited horse and to encourage a lazy horse. Furthermore, by merely changing the rhythm of your seat, you can ride transitions between gaits with seemingly invisible aids. Rhythm improves the balance of horse and rider. This is also the key out of which extensions become possible without becoming flat or hurried. I believe that students can't be introduced to riding in rhythm (keeping and leading it) too early. Learn to live through your body, joining perfectly with the rhythm of your horse. If you also stick to the other principles of the Training Scale, one day you'll be able to simply ride and dance together in rhythm.

Susanne von Dietze is a physiotherapist and riding instructor with her Trainer A qualification. She is also a judge for dressage and jumping. A native of Germany, she gives seminars and lectures at the German Riding Academy in Warendorf and worldwide. Author of the book Balance in Movement, she is writing a new book about riding with back problems. She lives in Israel with her hus-



2017 IaDCTA



YEAR END AWARDS BANQUET

January 28, 2018

At the

West Des Moines

Country Club

Details to come soon!

Tips on Establishing Rhythm



By Nancy Wesolek-Sterrett

Head of Dressage Department,

Meredith Manor International Equestrian Centre

Rhythm and relaxation create an endless information loop that is the basis of everything else we do with our horses, either as trainers or riders. You need both to communicate clearly with your horse and you cannot have one without the other. Think about how this combination feels in your body as you ride. Relaxation makes it easier to set rhythm, and rhythm makes it easier to relax. On the flip side, tension in either horse or rider disrupts rhythm.

Our responsibility as riders and trainers is to learn to lead this dance rather than merely following along with whatever the horse offers. In the beginning, riders start out on reliable, goldie oldie school horses that offer a predictable ride so the rider can relax as she learns to balance over the horse's center of gravity, apply aids, and eventually coordinate those aids into horse-logical corridors of pressure using an independent seat. Leading the dance means that a relaxed rider with an independent seat can set the working rhythm for any horse, young or old, green or grand prix, mellow or nervous.

And that rhythm helps create relaxation in the horse and there we are at the best starting point for everything else we do with the horse.

“Rhythm is at the base of the training tree because that is our point of entry as leaders in the partnership with our horse.”

Even though rhythm and relaxation are a bit of a chicken and egg conundrum, rhythm is at the base of the training tree because that is our point of entry as leaders in the partnership with our horse. Working from the ground, our rhythmic movement sets the patterns and feelings of shapes that become familiar to the horse. This familiarity helps the horse relax. He knows what to expect. When we ask a green horse for these familiar patterns and shapes under saddle for the first time, their familiarity helps the horse assimilate the new feeling of someone on his back. Later on in his training, as we begin asking the horse to push from his hindquarters with greater energy into our guiding hand, rhythmic patterning helps him work with elastic, 'relaxed', muscular tension rather than with tight, bunched muscles.

From the Ground



Simple daily routines on the ground are the start of a rhythmic relationship with your horse. Greet your horse, halter him, and groom him following the same routine each day. Become aware of working with your horse rhythmically as you speak, breathe, touch and move around him. Type A personalities

find this very difficult and must train themselves to become rhythmic. Rhythmic movement makes you a predictable presence and, as your horse finds he can depend on you as that predictable presence, he will find it relaxing to be around you. Then you can carry that rhythmic, relaxed rapport over to your work under saddle. The more nervous or reactive your horse, the more important it is to build this relationship through groundwork before you saddle up and ride.

Under Saddle

Continue using routine, especially with a young or nervous horse, when you start working him under saddle. Move the horse from the stall to the arena in a consistent way. Take him for a walk around the arena each time to check things out, paying full attention to your horse, and setting a rhythm as you walk, turn, check your girth and mount.

Once in the saddle, make it part of your routine to check your position. You set the rhythm of the ride with your seat. Until you achieve a truly independent seat, you need to check your position at the beginning of every ride and several times during the ride to make sure your position makes it possible to communicate the rhythm you want to the horse.

“Rhythmic movement makes you a predictable presence and your horse will find it relaxing to be around you.”

If you are slouching in a chair seat with your leg out in front of your seat bones a bit, you will fall behind the horse's motion, encourage him to scoot or run, and interrupt his rhythm. If you are collapsed in your mid-section or tilting your head and shoulders forward, you will be ahead of his motion, blocking good rhythm. With your upper body centered over the horse's center of gravi-

ty and firm core muscles, check whether your back, buttock and thigh muscles are completely relaxed so they can follow the horse's motion easily or whether they are holding any tension that will interrupt a rhythmic seat that moves with the horse.

Connected at the Hip

Besides sitting in the correct position, riders need to have a full range of hip motion in order to set rhythm with their seat. Many riders confuse range of hip motion and the speed with which they open and close their hip angles.



Trying to slow a horse down by limiting the range of your hip motion does not work. Opening and closing your hips less than your horse is opening and closing his joints puts you behind the horse's motion. This creates a pushing feeling that makes a horse, especially a tense horse, scoot faster. While following the horse's motion, you need to open and close your hip angles the same amount but more slowly to slow him down.

Working to develop a feel for this distinction between speed and range of motion is partly an issue of strength in your core muscles and legs. Some people like to sing nursery rhymes that are rhythmical to help them set the speed and rhythm of their hips. I sometimes think of riding in slow motion through deep water to help me slow my hips on a horse that is getting too fast, while others might benefit from a metronome to help keep the rhythm in their seat.

If you are riding a lazy horse that will not go forward, you might try speeding your hip up with the full range of motion. This will allow the horse to feel free to move out from under you, especially if you were tightening and blocking with your seat in the first place. Even though you really want your horse to move off your leg not your seat, making sure your seat is not blocking is key to moving a lazy horse forward.

“When your ride starts going badly, rhythm is the 'reset button' you can use to put things right again.”

It takes a lot of saddle time for riders to progress from sitting with rhythm and relaxation on the back of a goldie oldie to confidently setting the rhythm on a green, nervous youngster or a green, lazy youngster. Finding someone to longe you regularly on a rhythmic horse helps immensely to develop the correct feel for rhythmic motion and relaxed muscles. Challenge your ability to set the rhythm for the horse by riding different horses - different size horses with different gaits and different temperaments. Always keep in mind that rhythm is the mother of all the other training skills your horse must master. So when your ride starts going badly, rhythm is the 'reset button' you can use to put things right again.

Members and Horse Nominations 2017

Updated 9/26/2017

*Rookie- First year of IaDCTA or USDF GMO membership

Junior Member

Numbers are supplied to the best of current knowledge

Member	IaDCTA #	USDF #	Horse Nomination
05/02/17 Amanda Ahrens*	10502	216224	
05/07/17 Rhea Allen	10411	201898	05/07/17 Faith Bar Dee 05/07/17 Super Scotch Mollee
12/16/16 Linda Anderson	10476	153204	
12/01/16 Melinda Antisdell	10189	43022	
04/27/17 Natasha Arritt*	10500	215857	
04/23/17 Mandy Aschoff*	10415	215855	04/23/17 Friendly Glide/TB
04/25/17 Connie Avis	10236	179292	04/25/17 Nys Fane Hoogheland
12/01/16 Nicole Ayers	10469	211669	05/31/17 Never Rule Me Out
01/08/17 Danielle Baker	10334	190130	01/08/17 Mystique
01/06/17 Katie Barrowcliff	10338	179287	
02/11/17 Samantha Bell	10455	210198	02/11/17 Tex
05/29/17 Cate Brown*#	10507	216698	05/29/17 Babe
12/01/16 Kathryn Butterfield#	10435	209722	12/14/16 Buck
12/03/16 Amy Cone*	10475	209722	
05/01/17 Diana Coughlin	10501	164182	
02/20/17 Debi Crews*	10482	214558	
02/20/17 Gary Crews*	10503	family	
12/01/16 Mary Curran	10108	17057	
12/01/16 Nena Denman	10111	7624	
03/12/17 Kelly Derry*	10493	215229	03/12/17 Oklahoma
12/01/16 Deb De Vries	10110	39149	
03/30/17 Lauren Doty#*	10496	215746	03/30/17 Boy Blue
05/29/17 Julia Dudgeon	10508	216699	
12/01/16 Rhiannon Dudley-Lucas	10360	43389	12/01/16 Built to Win
12/01/16 Mala Erickson	10413	167003	
04/18/17 Amanda Fales-Williams	10497	193849	04/18/17 Huckleberry Finn
12/01/16 Carmela Feldman	10325	177741	08/07/17 Chesed Celeste
12/01/16 Leonard Foley	10167	family	
12/01/16 Molly Foley	10168	family	12/01/16 Athaena*M*/ATA
12/01/16 Patricia Foley	10169	12072	12/01/16 Aragonn/ATA 07/03/17 Athaena "M"/ATA
12/31/16 Pamela Gillam	10436	209724	
01/23/17 Sharon Greif	10480	190138	
05/15/17 Kate (Katherine) Halstrum#*	10505	216483	05/15/17 Bob 05/27/17 George
02/20/17 Judy Hand*	10483	214559	
02/20/17 Mary Hanson	10484	161944	02/20/17 Cat 02/20/17 Mouse
12/01/16 Jane Heck	10258	164175	

02/02/17 Sharon Scandrett Hibdon	10440	176846	
12/01/16 Richard Hildreth	10468	family	
04/26/17 Libby Hott	10343	family	
04/26/17 Timmy Hott	10342	191269	
01/08/17 Deborah K. Johnson	10329	177713	01/08/17 H. Eros
01/02/17 Loline Johnson	10160	42920	01/02/17 Vienna
07/08/17 Hannah Jungling	204089	10444	07/08/17 Ghiradelli 07/08/17 Bella Noche
04/26/17 Alyson Kalsem#	10499	183079	04/26/17 Cufflinks
02/27/17 Daniele Kalsem	10488	183080	04/25/17 Luvabull Heiress/TB TIPP
02/27/17 Michele Kalsem	10487	42849	04/25/17 Mr. Pappagiorgio/TBTIPP
01/08/17 Kelly Kaut	10478	192567	01/08/17 Magic Victory
12/01/16 Pamela Koehler	10176	5260	01/08/17 This Magic Moment 01/08/17 Taking Chances
12/01/16 Tom Koehler	10177	family	01/08/17 Rowdy Yates 01/08/17 ThrezaCharm
03/30/17 Elizabeth Kraayenbrink*	10471	215854	04/30/17 Nothing Artificial/AQHA
06/16/17 Julie Kuhle	10130	43616	06/16/16 Orion
02/20/17 Carol Linnan	10131	59959	01/13/17 Forbes Gunner
06/13/17 Meaghan Marinovich*	10510	216704	
05/22/17 Noelle McClain	10504	216484	05/22/17 Blitz
05/29/17 Maleah McGrew*#	10509	216703	05/29/17 Dottie
03/08/17 Paula Meyer	10135	45060	03/08/17 Bravissimo
02/15/17 Elizabeth Miller*	10481	214560	
01/17/17 Jennifer Moore*	10479	213961	
02/10/17 Julie Moore	10211	174914	05/18/17 Sweet Chief
05/29/17 Katie Mulbrook#	10465	216702	05/28/17 Horizon 08/04/17 Beau
02/01/17 Camryn Norton#	10448	185025	02/01/17 Coyote's Royal Gal
02/01/17 Lyndon Norton#	10449	family	02/01/17 Hannah Montana
01/19/17 Tracy O'Dell	10437	73994	
02/02/17 Lindsay O'Regan*	10489	215228	
03/12/17 Connie Otto	10492	176238	03/12/17 Panoramic
12/01/16 Lois Pienkos	10430	26700	06/20/17 O'Shamu Moon
02/20/17 Carmen Pierce*	10485	214562	02/20/17 Addie's Edge
01/08/17 Katie Poling*	10477	214259	
01/01/17 Deb Pulver	10145	43687	
05/18/17 Autumn Rathjens*#	10464	216485	05/18/17 Stage Skips Encore
03/17/17 Laura Rietveld*	10495	132117	
12/04/16 Catherine Ross-Garron	10422	206061	
05/23/17 Sherrill Scott	10310	164176	05/23/17 Bonnie Lass
12/01/16 Robin Sprafka	10467	120147	04/26/17 Arthur
02/11/17 Carie Steinkamp*	10486	214564	02/11/17 Tempo Five
11/28/16 Camie Stockhausen	10154	30347	
01/08/17 Amy Stoneking	10459	210199	01/08/17 JP Shot of Whiskey
01/05/17 Heather Swarinski	10439	102379	04/26/17 WRA Maverick Ace 04/26/17 WRA Striken Gold

11/30/16 Tamara Swor*	10474	67335	
03/16/17 Trudy Tatum	10157	39202	
01/08/17 Britni Taylor	10457	210200	01/08/17 Italian Monarch
12/15/16 Amanda Towery	10451	204621	01/08/17 Lady Kee 01/08/17 Loki's Got Tricks
01/08/17 Alyvia Tranquillo (Towery)	10452	family	01/08/17 Dakota
03/12/17 Sally Tracy*	10494	215226	03/12/17 WildwycheBannedinBoston
12/11/16 Derith Vogt	10309	114270	01/08/17 Carolyn's Courage/TBTIP 04/26/17 Helen Poco Blackburn
12/01/16 Meredith Watters	10161	8879	
03/12/17 Tristen Wigg #	10377	195620	03/12/17 Aba Daba Go 03/12/17 Cricket
04/18/17 Laurel Williams#	10498	193848	04/18/17 Huckleberry Finn
07/05/17 Katherine Wilson	119684	10252	07/05/17 Walmondo OSF
01/08/17 Heather Wilson-Roller	10472	105177	01/08/17 Moon 01/08/17 Leah 01/08/17 Bonnie
03/02/17 Sabrina Wright	10352	192566	03/02/17 Swedish Dala 03/02/17 Mattie
02/11/17 Lou Ann Wulf	10380	42836	02/11/17 Busy Kitty 02/11/17 Zoom Zoom
12/01/16 Barbara Zukowski	10166	16104	

2017 IaDCTA Eventing Championships Results

Class	Class	Entry	Horse	Rider	Division	Penalty	XC	Jump	%	Place
600	Amateur Handler	112	Armani	Cary Kuenstling	AA	N/A	N/A	N/A	75.25	1
610	Sport Horse Prospect	112	Armani	Cary Kuenstling	AA	N/A	N/A	N/A	71	1
400	WDAA Intro Test 1	102	Brandy's Classic Touch	Kylie Gudenkauf	AA	N/A	N/A	N/A	65	1
400	WDAA Intro Test 1	105	This Magic Moment	PJ Koehler	Open	N/A	N/A	N/A	74.545	1
400	WDAA Intro Test 1	106	Rowdy Yates	Tom Koehler	AA	N/A	N/A	N/A	63.161	2
401	WDAA Intro Test 3	105	This Magic Moment	PJ Koehler	Open	N/A	N/A	N/A	72.75	1
401	WDAA Intro Test 3	102	Brandy's Classic Touch	Kylie Gudenkauf	AA	N/A	N/A	N/A	63.5	1
404	WDAA Intro Test 4	106	Rowdy Yates	Tom Koehler	AA	N/A	N/A	N/A	65.952	1
404	WDAA Intro Test 4	105	This Magic Moment	PJ Koehler	Open	N/A	N/A	N/A	SCR	
408	WDAA Level 1 TOC (test 1)	104	JP Shot of Whiskey	Amy Stonking	AA	N/A	N/A	N/A	64.074	1
300	Intro Test A	109	George	Kate Halstrum	Jr/Yr	N/A	N/A	N/A	58.125	1
302	Intro Test C	107	MR. Pappa Georgic	Michele Kalsem	Open	N/A	N/A	N/A	70.75	1
302	Intro Test C	109	George	Kate Halstrum	Jr/Yr	N/A	N/A	N/A	58	1
302	Intro Test C	111	Italian Monarch	Britni Taylor	AA	N/A	N/A	N/A	53.5	1
303	Training Test 1	108	Links	Alyson Kalsem	Jr/Yr	N/A	N/A	N/A	62.391	1
303	Training Test 1	110	Arthur	Robin Sprafka	Open	N/A	N/A	N/A	63.478	1
303	Training Test 1	113	Elsa	Cary Kuenstling	AA	N/A	N/A	N/A	55.217	2
303	Training Test 1	101	Bonded Bourbon	Karen Lampe	AA	N/A	N/A	N/A	SCR	
303	Training Test 1	111	Italian Monarch	Britni Taylor	AA	N/A	N/A	N/A	59.1	1
304	Training Test 2	110	Arthur	Robin Sprafka	Open	N/A	N/A	N/A	63.076	1
304	Training Test 2	113	Elsa	Cary Kuenstling	AA	N/A	N/A	N/A	53.653	1
305	Training Test 3	107	MR. Pappa Georgic	Michele Kalsem	Open	N/A	N/A	N/A	69.318	1
2017	2017 Beg Novice Qualifier	108	Links	Alyson Kalsem	Jr/Yr	34.474	N/A	0	34.474	1
204	2017 Beg Nov CT Championship	108	Links	Alyson Kalsem	Jr/Yr	38	N/A	4	42	1
204	2017 Beg Nov CT Championship	103	Nothing Artificial	Elizabeth Kraayenbrink	AA	40.25	N/A	0	40.25	1
201	2017 Beg Nov HT Championship	103	Nothing Artificial	Elizabeth Kraayenbrink	AA	41.75	0	4	45.75	1
201	2017 Beg Nov HT Championship	107	MR. Pappa Georgic	Michele Kalsem	Open	33.25	0	0	33.25	1
	High/Low Champions		Horse	Rider						
	High Score Western		This Magic Moment	PJ Koehler						
	High Score Traditions		Mr. Pappa Georgic	Michele Kalsem						
	High Score In Hand		Armani	Cary Kuenstling						
	Low Score CT		Mr. Pappa Georgic	Michele Kalsem						
	High Score YR		Links	Alyson Kalsem						
	High Score Open		This Magic Moment	PJ Koehler						
	High Score AA		Rowdy Yates	Tom Koehler						



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YOUR CONNECTION TO THE LOCAL DRESSAGE COMMUNITY



laDCTA Mission Statement:

To encourage & support interest in dressage & combined training by providing:

- ◇ Educational Opportunities
- ◇ Competitions
- ◇ Information
- ◇ Acting as liaison with USDF & USEA
- ◇ Marketing of all laDCTA activities throughout the state & region.

In Brief

Letters to the Board— laDCTA is welcoming its *Collection* readers to submit any concerns or kudos to collectioneditor@hotmail.com.

Change of Hand— Due to members not notifying editor when items sell, all items will run for two months and then be removed unless member notifies *Collection* editor.

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