

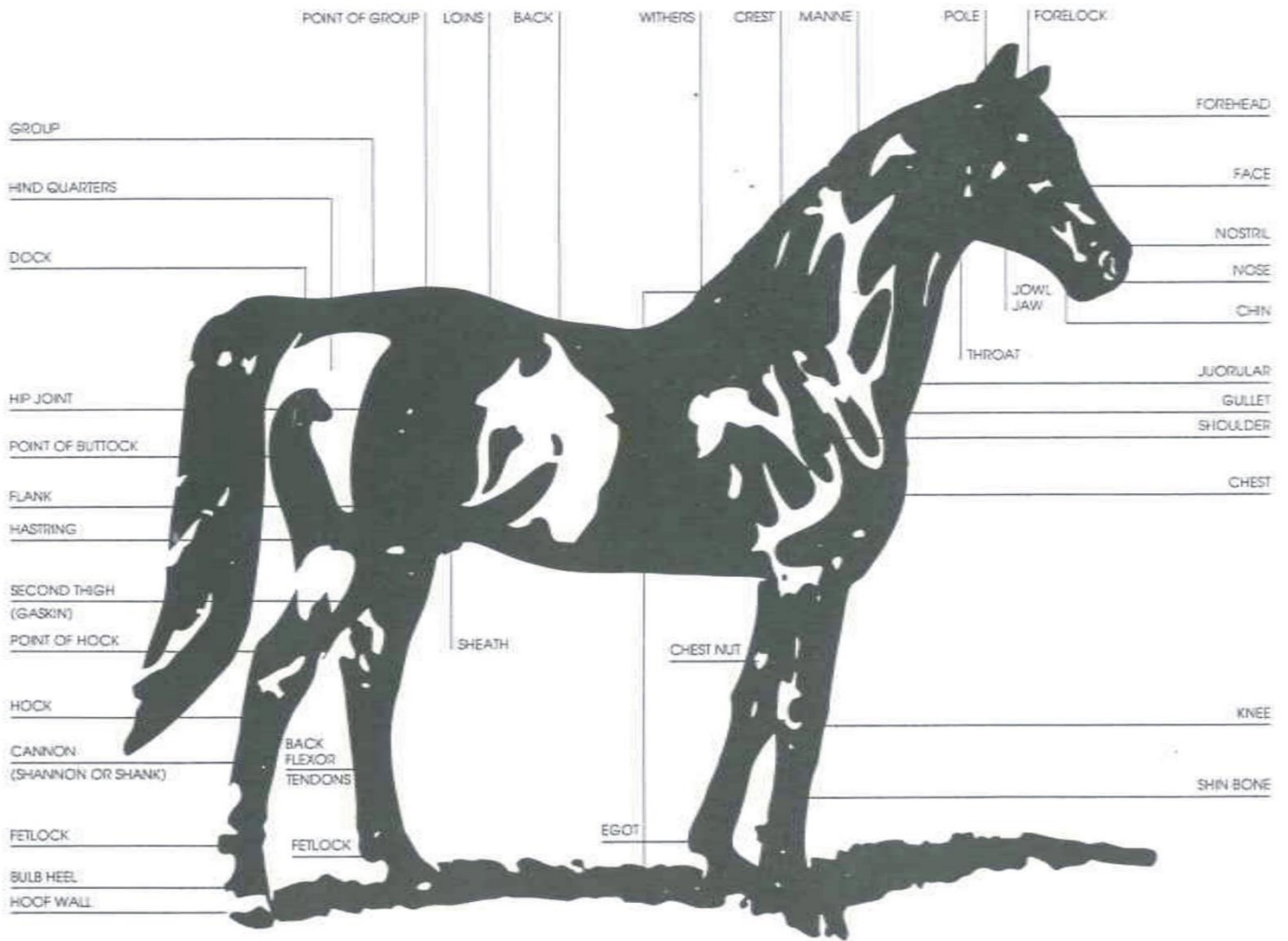
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CHAPTER 1

Breeding policy of the Cape Boerperd

It is not the intended policy of the Boerperd Breeders Association to take over or prejudice the identity of any other breed of horse, but rather to establish one of its own. As has already been spelled out in the Conformation Standards of the Cape Boerperd, a fundamental difference does exist in the conformation of the Cape Boerperd and any other breed.

The idea to develop this breed originated in 1948 among a group of enthusiasts who were all lovers of horses and who realised that the horse was fast disappearing in our mechanical age – especially with the advent of the bakkie.

These people realised how popular and sought after the Cape horse was throughout the world. These horses had been exported to Australia and were the first ever to land there. They were also exported for mounted duty in large numbers in India where they were regarded as some of the world's best. Roughly 85% of the horses that participated were Cape horses.

The Cape horse was famous for its hardiness, endurance and its capacity to work hard on minimum feed, yet still maintain condition. Furthermore, these horses were comfortable to ride and could carry a heavy rider over difficult terrain for long hours on end.

It was all these outstanding characteristics that made this group of people want to raise a breed that would display all the good characteristics of the Cape horse and they wished to refine and improve it without sacrificing any of its attributes. The appearance and conformation of the Cape horse made it ideally suitable to meet the harsh and extreme conditions of South Africa. It had to be a horse for pleasure considering its easy-going temperament. Furthermore, it needed to show-off well in the show ring.

In the past the characteristics of the saddle-horse have been headed as well as those of the dual-purpose breed, but in the future more attention will be paid to its good characteristics as a saddle-horse. Taking all the above mentioned points into consideration, the following course was adapted:

Breeding animals with the required conformation and type will be selected from the already small stock of remaining Cape horses which have been so popular and sought after the world over.

Seeing that the numbers of old Cape horses were depleted as a result of horse-distemper, export and wars (Anglo-Boer War), an essential problem was the acquisition of suitable male stock for breeding purposes. Stallions of other breeds which conformed to the required characteristics of the envisaged breed and could in any way improve the breed e.g. the Arabian and American saddler, will be used. Their progeny could then be used for the improvement of the breed.

Caution is essential when using stallions of other breeds in that good attributes of the Cape horse should not be lost. These stallions of other breeds will be used once their progeny exhibits all the requirements and standards of the new breed from which point it would not be necessary to use any blood from outside.

No branding or tattooing will be tolerated; animals will only be known by name or colour. Colour marks should be indicated at the time of the birth notice and will be carefully considered at senior competition level.

All horses will first be inspected and those accepted will be placed in foundation. Foals born to foundation parents will then go to Fx, but can, after inspection, be placed back in foundation, or else be completely rejected. Foals born to Fx parents proceed to Fy, but can, after inspection, be placed back into Fx, or foundation, or can be totally rejected. Foals of Fy parentage pass to Fx but can, after inspection, be degraded to any lower stage, or be culled, this will enable only outstanding animals to survive.

Notice of birth of the above-mentioned horses should be dispatched to the Boerperd Breeders Office within 60 days for acceptance, while mares will be inspected for acceptance or reclassification at the age of two years and stallions at three.

The name Boerperd was at a stage changed to National Saddle Horse but was changed back to the original nomenclature after a few years.

The record books of the Boerperd were closed in 1964 and after this no foreign animal was taken up for registration. Only foals born to pre-recorded parents and those who answered to breeding standards laid down, were accepted. Later the books were again opened for about a year but were closed again in 1970 up to 1981 when the Pedigree Association were prepared to accept the affiliation. After this horses with sufficient farm records, possessing the required characteristics and which had passed inspection, were accepted in the F1.

Since 1981 stallions of other breeds have been eligible for recording in the stud book. All the progeny of these breeds, as well as those of the stallions which have been recorded in the stud book, must be supplied to the offices of the Cape Boerperd Society within 90 days of birth. As mentioned before, such animals are only in the foal book and will be approved at a later stage.

In 1993 it was judged that the Cape Boerperd was losing its identity. It was then decided that members may nominate stallions of other breeds which could promote the Boerperd. Such stallions would then be selected by an Inspector. In 1994 only 8 stallions were considered worthy of improving the breed. Subsequently only the progeny of these selected stallions and those already recorded as Cape Boerperd will be taken up in the foal book and later, after careful selection, be recorded in the Stud Book.

After careful scrutiny the progeny of approved stallions will be admitted as foundation material for breeding. It can only be done if the mothers of these foals were recorded as F1's.

What the breeding policy of the future will comprise, will greatly depend on the advice and recommendation of the SA Pedigree Association or the Department. It must be remembered that the Cape Boerperd is still a developing breed.

The following slight changes will be introduced:

1. The horses, as recorded in the files of the Saddle Horse Breeders, will be taken up by the SA Pedigree Association. These horses will be placed in various categories according to their breeding record as obtained from the offices of the Saddle Horse Association.
2. Upgrading will be done as in the past, except that the symbols Fx, y, z, will in future be replaced by Foundation F1, F2, F3, etc.
3. Progression will also remain the same: foals of foundation parents will progress to F1, foals of F1 parents to F2 and foals of F2 to F3. In the above-mentioned cases,

and even higher up, this will only take place after inspection. A horse can thus be degraded to any lower grade or even foundations, or totally rejected, but no horse will be passed anywhere without inspection. This implies that the grading system of the SA Pedigree Association will apply.

4. Mares which do not appear on the books will be inspected when applied for. When such a mare measures up to all the standards of the breed, as well as complies with all the necessary farm records, she will be recorded as foundation.
5. Male animals cannot be accepted the way that females are in the above-mentioned rules because a stallion's off-spring (even though the mare is F1) will never be able to progress higher than foundation 1.
6. Because male animals are not acceptable – as in point 5 – stallions of other races cannot be made use of either.
7. To prevent any doubt arising between the authenticity of this breed and any other, great care should be taken that the Cape Boerperd does not lose its identity.

BREEDING STANDARDS AND CONFORMATION OF THE BOERPERD

The horse should be of average size (14-16 hand), strong, yet not clumsy. There should be plenty of quality, especially in the legs.

A BREEDING AIMS

1. The Boerperd is used for hard, demanding farm work. Thus it must be a hardy animal with plenty of stamina, be agile with a firm tread.
2. It must be comfortable to ride, with enough speed at various gaits to make it a pleasure horse for all who ride it. It should not tire the rider.
3. It must possess enough style and action to compete favourably in the show ring in any Breeding and Saddle-Class.

B CONFORMATION

HEAD: straight profile, dry and well-defined. Wide jaws. Fleshiness (pulpiness) is a disqualification. Forehead must be broad, full and with eyes wide apart. Bent profile (Roman nose) or concavity is a disqualification.

MOUTH: refined with thin lips, cutting back reasonably far with the stamp of quality. Nostrils must be large with teeth that fit well on top of one another. Strong or long lower jaw is a disqualification.

EYES: large, bright, clear and soft with a lively and intelligent look.

EARS: moderate not too large, well formed, pointed, fine with an attractive posture. Not too far apart.

NECK: in the case of stallions, muscular, with a prominent mane. Large gullet, under neck fine with no Fleshiness. Neck moderate not too long. Deep where it enters the body. Neck must adjoin the body high up, but not exceedingly so.

HAUNCHES: long and well attached at an angle of 45 degrees measured from the vertical. Muscular with no trace of loose shoulders.

DORSAL VERTEBRAE: fine, high, well-covered, yet not prominent.

UPPER ARM: short, jutting out a good angle. Upright upper arm facilitates leg injuries and the horse rides uncomfortably. Against this we should discriminate.

FORE-ARM: muscular, long and broad.

KNEE: not fleshy. Broad, straight, deep. Must have strong support with prominent and hard muscle attachment.

LONG BONE: short, broad with prominent tendons that protrude at the back and are well defined.

KNUCKLE-JOINT: broad, straight and not fleshy.

FETLOCK: strong and forming an angle of 45 degrees with the ground. A short and upright fetlock is a disqualification.

HOOF: medium, rather large than small, wall of hoof compact and of good texture, radius large and resilient, veins strong, sole concave with a wide heel.

CHEST: broad and muscular, with an inverted V-shape between forelegs, which ideally should have a wide girth.

RIBS: good hock, long and close together, enough room for vital organs.

BACK: straight, short, broad, muscular.

LOINS: short, broad, strong, muscular. Connections must be strong and fit in smoothly with back and haunches without being prominent. A maximum of 10cm's is permissible between last rib and the point of hip in the case of stallions and 12,5cm's in the case of mares, within the required height of 14 to 16 hands.

ABDOMEN LINE: moderate not too long. Central part (mesosoma) as a whole should be deep and create the impression that the animal is short in the leg. The flanks should be full, discriminate against lankiness.

BLOOM: smooth and sleek.

RUMP: long, broad and muscular, yet not straight forming a distinct curve from the point of hip to caudal implantation, also from the point of the one hip to the point of the other hip. The haunches should show a muscular curve down the gaskin.

TAIL: attached high up, jaunty with thick yet fine hair.

THIGHS: long, muscular and broad.

GASKIN: long, broad, muscular without excessive undercutting where the gaskin meets the haunch.

HOCK: not fleshy, but broad, straight, clean and hard.

HEIGHT: the desired height is 14.2 to 15.2 hands. Horses shorter than 14 hands and above 16 hands are disqualified.

OTHER FEATURES IN JUDGING THE HORSE

The Boerperd can show much pride, spirit and action providing it conforms to requirements of conformation and type. When a horse's stance is artificial so that its conformation and general appearance is misleading, it is advisable that such an animal be allowed to move accession whether its conformation is faulty or not.

A proud and spirited bearing of the head is of the essence, it should move with a high roll action and use all four legs. It should move with action, style and grace, ride with comfort and possess a good temperament. It should not be easily excited or easily take to fright and should keep in good condition on minimum feed. It should be adaptable. It should be able to work hard day after day for long hours and carry a rider tirelessly over uneven terrain. It should be an outstanding horse of pleasure while fairing excessively in the show ring.

CHAPTER 2

AMATEUR STATUS

Recently, a long awaited ideal of the Cape Boerperd Breeders' Association was realised when this breed was allocated Amateur Status. This could have a far reaching effect for this breed, as they are as part of South Africa as "biltong and braaivleis".

It will bring new life to the industry as the breed can now compete as an entity of its own not only at inter-provincial level but also internationally. Riders can earn provincial colours as well as the Protea colours. The president of the association, Mr Tokkie de Klerk, has stated that this has been one of the most far reaching decisions in the more than 40 years of existence in the Association. Previously, the breeding and riding of the Boerperd was an individual undertaking on the part of each owner, and the most one could hope for, was to compete in the show ring.

The far-reaching implications of Amateur Status for the Breed and the Association will be discussed in detail very soon. Mr de Klerk sees the country being subdivided into regions or sub unions (provinces) each with its own team that will be selected on merit and performance and then compete at national level.

The system should work as follows:

Owners will still compete as individuals at club shows, where after the best riders and horses will compete at regional shows – probably one or two shows per region. From this regional show provincial teams will be selected to compete against each other at national level after which a National team will be selected.

Mr de Klerk is of the opinion that the Cape Boerperd horse can even compete at international level. Presently, there are no Cape Boerperd horses in other countries except Namibia where there are several Boerperd owners. One could hope that the implications of obtaining Amateur Status for the breed, could lead to many more breeders entering the arena. In turn, this will make for the breeding of better quality animals that will also open a wider market for the breed, which should encourage more breeders to join the society. As the market and the demand increases in size, better prices for breeding animals could be obtained.

At the moment there are no definite blood lines to which the Cape Boerperd is bred. As breeding material becomes available, it will be possible to breed from recognised bloodlines which are developed in the country. Better bloodlines will result in horses performing better in the show ring and thus becoming more sought after for their particular performances.

Mr de Klerk is of the opinion that the Amateur Status must not influence the present breeding programme that is being followed. The Cape Boerperd is a horse for pleasure as well as a workhorse which can fill its place in the show ring, breeding programmes should not be altered, so as to make the horse suitable for only the show ring and competitions. It has never been the intention of the Cape Boerperd Breeders Association to take over the identity of another breed but to build up its own identity and to maintain it.

When the association was formed in 1948 there were very few Cape Boerperd horses in the country. This was a result of horse sickness and other factors. It was very difficult to get good breeding stallions, such as Arab and American Saddle-Horse which complied with the breed definitions were used to build up the breed. Even though the American Saddle-Horse was used, the properties of the Boerperd were always protected.

In 1964 the books were “closed” and no new breeding material from other breeds could be used. Later the books were opened for a while and again closed in 1970. It was only in 1981 that the S.A. Stud Association were willing to recognise the breed’s affiliation. Horses with the necessary qualifications were hereafter recognised as F1.

Mr de Klerk is of the opinion that there are still too few suitable top-quality breeding stallions available in the ranks of the Cape Boerperd. Thus making it difficult to build up the breed for the future. It would appear that the solution would be to identify and use acceptable stallions from other breeds. It would however be necessary to keep to the strict norms laid down by the society. These stallions have already been chosen and are mentioned earlier in the rules.

In such a manner, the breeding programme will be contained and more uniformity will be reached within the breed. If this is not done, the breed will never reach a point where it has its own identity.

After gaining Amateur Status, the South African Boerperd Amateur Society, affiliated to the S.A. Amateur Saddle Horse Union. The South African Boerperd Amateur Society is not automatically a member of the Amateur Union but has to apply for membership. Several breeders have already joined as members since September 1990.

The future is promising and those who have a love for and cares about the Cape Boerperd as a breed, should work at gaining the interest of as many people as possible. People should be encouraged to join and become interested in the breed, thereby assuring us a bright future.

PROPOSED RULES FOR AMATEUR STATUS FOR THE SOUTH AFRICAN BOERPERD AMATEUR UNION (SABAU)

1. CAPE BOERPERD AMATEUR STATUS

It is a system that will function on mutual trust and good faith for those who compete in the Boerperd Sport for the love of the sport without making any financial gains out of the breed.

2. DEFINITIONS

Unions otherwise specified for the purpose thereof the following shall apply:

- 2.1. The singular will include the plural; the male will include the female
- 2.2. Remuneration means direct or indirect remuneration in money or goods
- 2.3. Outside person means anyone who is not immediate family
- 2.4. Immediate family is spouse, parent(s), brother(s), sister(s) or child(ren)

3. UNLESS OTHERWISE PROVEN IT WILL BE ASSUMED THAT THE FOLLOWING PEOPLE ARE NOT AMATEURS:

- 3.1. Anyone whose name appears or has appeared on the list of the Professional Horse Trainers’ Association of South Africa. A period of 1 to 3 years may be set as a qualification for such a person to have left the ranks of the Professional Trainers’ Association.

- 3.2. Anyone that trains horses or riders of outside people
- 3.3. Anyone that rides, drives or shows in-hand horses which he is training for an outside person.
- 3.4. Any worker who receives remuneration with regards to horses.
- 3.5. Anyone who receives money for presenting a clinic, course or seminars.
- 3.6. Anyone that receives remuneration as an instructor in equitation and the training of horses (people whose help as advisors during a coaching course and are not exclusively involved in training are excluded from this).
- 3.7. Anyone who drives, rides or shows in-hand, any horse for which any member of his immediate family receives remuneration for training.

4. UNLESS OTHERWISE SHOWN OR IF THE CONTRARY CAN BE PROVED, THE FOLLOWING WILL NOT LOSE THEIR AMATEUR STATUS

- 4.1. Anyone that qualifies under paragraph 1 and does not resort under paragraph 3, and furthermore in the detail thereof, without being exhausted.
- 4.2. Anyone under the age of 18
- 4.3. Anyone that breeds and sells Boerperde.
- 4.4. Anyone that presents courses (at remuneration) under protection of the Boerperd Breeders Association, Officials Association, Judges Association of the South African Boerperd Amateur Association.
- 4.5. Anyone who buys and sells Boerperde
- 4.6. Anyone who is paid as a manager of a Club, Sub-Union or SABAU club team.
- 4.7. Anyone who writes articles in books on horses
- 4.8. Anyone who receives remuneration for costs incurred (but not with respect to riding, driving or training) without profit
- 4.9. Anyone who receives remuneration for judging or officiating.
- 4.10. The occupation of veterinary surgeon, farrier, owner of a Saddlery Shop or stud or livery, does not affect the amateur status of a person who otherwise complies with the rules.
- 4.11. Anyone receiving prize money at a show
- 4.12. Anyone who only stables and cares for outside horses
- 4.13. Anyone owning a stallion that stands at stud and serves outside mates and receives remuneration for this service.

5. Membership may be refused on moral grounds.
6. Show, disciplinary and conduct rules shall be applicable to members, their employees and authorised personnel of members.
7. Membership shall be limited to members who want to promote the spirit of amateurism and sponsorship of the sport and industry, who shall be an asset to the improvement of the Amateur Sport. Membership will mainly be limited to owners and/or owners/exhibitors and their families.

Application for membership must be accompanied by the signature of at least 5 or more accepted and ratified members of the specific Provincial Amateur Union.

CHAPTER 3

GENERAL REGULATIONS APPLYING TO ALL BOERPERD DEVISIONS

1. Rules shall not be amended or altered, nor may new rules be created by Show Organisers, Show Officials, Stewards, Judges, or any other person, without due and proper consultation with the Riding Horses Judges Association, the Riding Horse Stewards' Association, and the Horse Breed Societies concerned.
2. Horses exhibited under combined ownership shall be registered as such and cannot be combined for the purposes of exhibiting at a show, unless the prize-list states to the contrary.
3. The order of classes, as published in the prize-list of a Show, shall not be altered on request of exhibitors or stewards, nor may classes be run before the times scheduled in the official show programme.
4. A time limit shall be enforced between items, and gates shall be closed and horses shall not be allowed to enter the ring after a class is in progress.
5. There shall be no cross-entries between: three-gaited and five-gaited classes. Fine harness and single harness classes. Pleasure horse classes and any other class with the exception of equitation classes, children's classes and breeding classes for mares.
6. The age of horses shall be calculated from day 1 of August until the first day of the specific show.
7. Senior horses: Breeding classes: three years and over. Performance classes: five years and over. Junior horses: Breeding classes: under three years. Performance classes: under five years.
8. Qualifying classes for Championships consist of preliminary classes with the exception of Equitation Classes, and Three-gaited and Five-gaited and Harness Classes which are restricted to Children and juniors who have not yet attached their 18th birthday.
9. The first three Place Winners in each class must show in the Championship Class or forfeit their prize money. If one particular rider has qualified more than one horse, he may choose which one to enter in the Championship. A competitor, wishing to be excused from a Championship class, shall produce a veterinary or a doctor's certificate, or other sound reason.
10. Any horse shown to the conclusion of a class may enter for the Championship on payment of the amount equivalent to the lowest prize-money in the relevant Championship.
11. A horse which suffers bad luck in a qualifying class, such as losing a shoe or being the innocent party in a destructive collision, may enter for the Championship on condition that he remains in the ring and joins the line-up to be inspected, and only then is excused from the ring. He shall pay an amount equivalent to the lowest prize-money in the Championship.

12. There shall be no substitution of a rider or driver during a class, except in case of illness or injury. No substitution is allowed in Equitation Classes.
13. Horses that are required to pose when standing still, may be asked by the Judge to stand naturally for inspection should the Judge so desire. When a horse is asked to pose, however, if he cannot do so immediately, he may well jeopardize his chances of winning the class.
14. Stripping of horses in Saddle Classes shall be optional, and in any class where two horses are considered as equal in performance, it is permitted that they shall be stripped.
15. Judges shall not personally ride or drive the horses in saddle or harness classes.
16. It shall be the Steward's duty, and not the Judge's, to check entries wrongfully entered according to age, height, sex, or cross-entered. The Judge shall judge what is brought before him in good faith.
17. Judge shall eliminate off-type horses at the beginning of the class, and shall not consider them in his judgement. If an outstanding horse is not placed first because it is not of the breed stipulated for that class, it cannot be placed lower, but must be discarded altogether.
18. Judge shall confine himself to the time available for each class and shall be under the control of the ring master or the announcer in his regard.
19. Prize cards, rosettes, and ribbons shall be presented by the Judge only in special or notable classes, such as Championships, in which case he shall be accompanied by the Steward.
20. In both Breeding and Performance classes, the horse shall be judged as it appears at the moment, and no presumption shall be made as to its future development.
21. Only two handlers shall be allowed per horse in Breeding classes, but only one shall hold the horse.
22. No handlers, in addition to the rider, shall be allowed in Saddle Classes.
23. One handler shall be allowed in Harness Classes. The handler shall not be allowed to ride on the rear of the buggy, nor beside the driver in the buggy.
24. Handlers shall be neatly dressed and shall not have their stud names displayed on their clothing.
25. Handlers shall operate with discipline and, when standing, shall remain orderly and shall not engage the Judge or Stewards in conversation or comment.
26. While a horse is being judged in a Breeding Class, no other exhibitor shall disturb it by whip or other method.
27. Exhibitors shall not loiter in the ring, or walk across the arena, unless they are classified as handlers and are in pursuance of their duties. Such exhibitor and/or

handlers shall not engage the judges, or become involved with the Judges, in any conversation or comment.

28. All horses shall be Serviceable Sound.
29. Tack, appointments, and riding habits shall be obligatory as laid down in the chapter "Appointments and Dress", and slovenly dressed exhibitors will be penalized.

Note: Appointments are classified as:

- (a) Correct
- (b) Incorrect
- (c) Discrimination
- (d) Disqualification

30. Spurs are optional. Rowels should be blunted. Though spurs are permitted, the obvious use of spurs in the show ring will be severely penalized, as will the obvious use of the riding stick.
31. Horses shall be worked both ways of the ring in Performance Classes, and shall lead with the inside leg at the canter.
32. Special attention shall be paid to the horse's comfort in all classes as well as in the stables. Judges, aided by the Stewards, are empowered to penalize stringently all contraventions.
33. Only horses recorded with the Cape Boerperd Breeders Society of SA shall compete in National Championships.
34. Records of breeding should accompany all entries, and Foal Certificates should be given for horses under three years of age.
35. Horses shall be shown without artificial appliances, Humane Tails, Tail Switches, Top-tails, False Hooves, and Wired Ears.
36. Quarters boots are allowed in five-gaited classes and harness classes only, but not in breeding classes or in three-gaited classes.
37. No horse shall be shown in saddle or harness classes in a Hackamore.
38. Tail-sets and Ribbons are a disqualification.
39. Pads are permitted, as long as the hoof of the horse is not overloaded. Weight of shoe and length of foot shall be suitable to the size of the horse.
40. It is recommended that horses should not stretch, and the judge should require each horse to stand naturally for inspection.
41. It is recommended that in all Saddle Classes that Saddle Seat, shall be used.
42. The horse shall perform a flat-footed true four-beat walk. Jogging is a disqualification.
43. A horse must qualify in an open class to compete in the championships. Horses can thus not qualify in children's classes for the championships.

44. All junior riders compete in the age group they fall under on the 1st of January of each year.
45. Only the owner of a specific Boerperd or an amateur can show the horse at an organised Boerperd show. This person must also be a member of the SA Boerperd Amateur Union or the Cape Boerperd Breeders Society or both.
46. The Boerperd Amateur Championships and the Boerperd National Championship are held in conjunction.
47. The age of a horse is calculated from the 1st of August of each year.
48. Professional trainers may not be included in a provincial team.
49. All members of a provincial team must be members of that provincial sub union.
50. Exhibitors compete at club and regional shows to qualify to be included in their provincial team.
51. A horse and rider compete as a team and a horse can only be picked for a provincial team with the rider that qualified him. Equitation riders are picked and they can then ride any horse.
52. Each province may nominate 4 exhibitors and 1 reserve for each class.
53. The nominated team of each province must be handed to the secretary of the Boerperd Amateur union before the start of the first class on the first day of the championships. No further changes to the team will then be allowed.
54. The provincial teams compete for the Pietie Joubert Shield. This trophy goes to the team with the most points.
55. The WP and EP may each nominate 8 riders for the 3 gaited equitation test class, and Griekwas and Free State 4 riders each. These riders will compete in a test and the 10 best riders will participate in the final test. The national equitation team will be selected from this test.
56. The national equitation team are selected by a committee. The committee members are selected by the SA Amateur committee.
57. Only registered Cape Boerperd or horses previously inspected and passed as Boerperd may participate at the National Boerperd Championships. No horses will be inspected during or at the championships. Proof of registration or inspection must accompany entries.
58. Inspectors may not inspect their own horses or horses of their spouse or children.
59. When a horse is inspected and passed as a Cape Boerperd all previous registrations of the horses must be handed to the inspector for cancellation. If a person is found guilty of double registering a horse he/she will immediately be punished.

60. Only registered foals can participate at show. Only foals born to registered Cape Boerperd mare and registered Cape Boerperd stallions or foals from the stallions listed below can be registered in the foal book.

SHOWMAN
 MAN OF PROPERTY
 HUM DRUM
 DON HARRIS
 THE RED BARON
 SOCIETY DENMARK
 CAP & HOOK
 HI WATCH

61. All foals in the foal book must be inspected for inclusion in the senior Cape Boerperd register-mares at 2 years and colts at 3 years.
62. The Cape Boerperd Breeders Society must be notified of all deaths, sales and transfers of horses.
63. Horses can only be inspected by an inspector appointed by the Boerperd Breeders Society.
64. All stallions must be inspected by two inspectors.
65. If a horse is not passed the owner may apply to the Cape Boerperd Breeders Society for a re-inspection. The owner must pay R50.00 to the society with this application. The Society will then appoint 3 inspectors to re-inspect the horse at the owners cost. Only one re-inspection per horse will be permitted. A horse may not be shown in Boerperd classes if he was not passed.
66. The cost of inspections are as follows and will be amended from time to time: 80c/km + R50.00/owner whose horses are to be inspected. These fees will only be payable if the inspector have to travel especially for the inspection.
67. Each provincial amateur union may decide how their provincial team will be picked and how and when provincial colours will be awarded.
68. A veterinary certificate must be available for all horses using medication during or just before a show.
69. All membership applications for amateur unions will be submitted to the SA Boerperd Amateur Union and will be tabled at a meeting of the SA Boerperd Amateur Committee.
70. If a provincial team does not comply with the rules when selecting a team. This team will be fined with 25 points.
71. A horse must be placed in a class at the SA Championships to be eligible for entry in the championship classes.
72. The registered owner of a Cape Boerperd must also be the lawful owner of such a horse.

CHAPTER 4

BOERPERD STANDARD OF CONFORMATION

HEAD

Profile straight, bony and lean, with wide jaw bones. A Roman nose, dished face and heavy, beefy jaw not acceptable.

MUZZLE

Muzzle fine, nostrils large, lips thin, and teeth even and sound. Overshot or undershot mouth not acceptable.

EYES

Eyes large and bright, vivacious yet kind and intelligent.

EARS

Ears medium to large, well-formed and pointed, of fine texture, well-carried, alert and not too far apart.

FOREHEAD

Forehead broad and full with eyes set wide apart.

NECK

Neck well-muscled and crested, large windpipe. No sign of beefiness about the throatlatch, which should be fine. Neck is medium to long, and deep at the base, where it should flow into the body with no conspicuous junction. The neck is set fairly high into the shoulders.

SHOULDERS

Shoulders long and smooth and sloping well into the back; well-muscled with no sign of a loaded neck or loose shoulder blades.

WITHERS

Withers fine but very well-muscled and not over-prominent.

ARMS

Arms short and thrown well forward. An upright arm causes injury to the horse and discomfort to the rider.

FOREARMS

Forearm long, wide and well-muscled.

KNEES

Knees clean, wide, straight, deep, with strongly-supported and prominent tendon anchors.

CANNONS

Cannons short and flat; narrow when viewed from the front and wide when viewed from the side; with tendons well attached to knee and set well back and prominently defined.

FETLOCK

Fetlocks wide and straight and free from meatiness.

PASTERNS

Pasterns strong, set at an angle of 45 degrees to the ground. A short and upright pastern is not acceptable.

FEET

Feet medium size, rather large than small, with even, dense horn, large elastic frog and strong bars. The sole concave and the heel wide.

CHEST

Chest deep, low and powerfully muscled, the ideal being a V-formed junction between legs and chest. Chest tends to be wide.

BARREL AND BACK

Barrel deep with well-sprung ribs; large and deep girth with sufficient heart room. Back short, broad, muscled and straight, with a short top line; the underline medium to long; the centrepiece being so deep as to create the impression that the horse is short-legged. The flank should be very well let down. Showing daylight, herring-gutted or ranginess is not acceptable.

LOINS

Loins wide and short, with thick, strong muscle overlay. The coupling smooth, with no tendency to a roach back. A maximum space of 4 inches between the last rib and the hip joint in the case of stallions, and 5 inches in the case of mares, within the desired height limits of 14-16 hands, shall be allowed.

CROUP

Croup long, broad and well-muscled. It is characterised by a full, smooth rounded form both from point of the croup to dock of the tail, and from point of hip to opposite point of hip. The buttocks are deep with the point of the buttock rounded. A gooserump is not acceptable. A steep croup is not acceptable.

TAIL

Tail set on fairly high; full and luxuriant.

THIGHS

Thighs long and muscular; well-muscled on the inner thigh and not cut up under the tail.

GASKINS

Gaskins long and wide, heavily muscled, without an excessive cut-in where gaskin and quarter join.

HOCKS

Clearly defined, wide and straight, lean and hard without any sign of meatiness.

HEIGHT

Height is approximately 14.2 to 15.2 hands. Horses under 14 and over 16 hands are not acceptable for registration.

COLOUR

Albinos, Cremellos, Skewbalds and Piebalds not acceptable.

FAULTS TO BE GUARDED AGAINST

- (a) Heavy, beefy lower jaw
- (b) Heavy, beefy throat latch

- (c) Long back
- (d) Loose or weak coupling
- (e) Short or excessively sloping croup
- (f) Beefy hocks and Sycle hock
- (g) Ranginess and legginess

BREEDING CLASSES – POINTS OF JUDGING

1. TACK

- (a) SINGLE BRIDLE of fine leather with narrow coloured or plain brow band. Leading rein or reins. Snaffle or curb bit. Double bridle permissible. Wide brow bands not permissible.
- (b) HEADSTALL with or without snaffle, with leading rein. Leading rod optional.
- (c) PROHIBITED: pushing bridles.

2. GET-UP OF HORSE

- (a) Tail full, long and pointed.
- (b) Recommended that mane be full and long, and trimmed down the neck for approximately 6 inches from the poll.
- (c) Foals under 12 months may be shown with roached manes.
- (d) Muzzle hairs and ears clipped.
- (e) PROHIBITED: quarter boots, leg bandages, or any harnessing devices other than the stipulated above. Ribboning of manes prohibited.

3. HANDLERS

- (a) Only 2 handlers shall be allowed per horse, but only one shall hold the horse. The second handler shall be permitted to alert the horse with a carriage whip and tassel or a short cane. No stock whips or noise-making devices allowed.
- (b) Handlers shall be neatly dressed and shall not have their stud names displayed on their clothing.
- (c) Handlers shall operate with discipline and, when standing, shall remain orderly and shall not engage in conversation or comment with any judge.

4. TO BE JUDGED ON:

- (a) Type
- (b) Conformation
- (c) Quality

- (d) Presence
- (e) Animation
- (f) Movement, style, balance and natural action
- (g) Breeding character
- (h) Masculinity or femininity
- (i) Serviceable soundness
- (j) Substance, constitution & condition

5. MOVEMENT AT THE TROT:

Should have style, stride, and trueness of tracking, promptness, collection, balance of knee and hock action, hocks carried close together, smoothly flowing rhythm, animation. The trot should be clean, neat, high, bold, and four-square, with the front feet breaking over straight.

6. PENALIZED FOR:

Weediness, coarseness. Lack of finish and scope. Poor carriage of head, neck, and tail. Clumsiness. Sluggishness. Stiffness. Throwing hind legs and feet wide. Spraddling. Splay feet or pigeon toes. Jerkiness, pointing, dwelling, or hesitation on the roll the front legs. Deviations from true movement. Incorrect alignment of hocks.

7. GENERAL APPEARANCE:

Special attention shall be paid to type, and horses which do not show enough type, or which are of poor type, shall be discriminated against. All breeding stock must show great quality, intensification of blood, breediness, character.

- (a) Stallions should have dominance, boldness, vitality, heads with character, a lively eye, substance of centrepiece, and give an impressive performance with great pride of bearing, presence and animation. Stallions over 3 years must have 2 testicles clearly visible.
- (b) Mares should have a gentle, maternal aspect, with quality head and bone, roundness of form, roominess, neatness of actin, feminine character, style and finish.
- (c) Junior horses should create a picture of vitality and liveliness, and yet be controllable, with head and tail and neck held high. Selection is made on riding horse type as well as symmetry; the greatest education can be given to the animal showing the greatest potential and natural ability. Natural ability depends on conformation, quality, leg alignment, type, breeding and heart.
- (d) Group classes should be judged on balance of group; uniformity of type, uniformity of size and colour (where relevant) indicative of a considered breeding program, in addition to general appearance, quality and conformation. In stallion, mare and their foal class, particular attention should be paid to the foal as the end product. In stallion and two mares class, particular attention should be paid to the

stallion as the influence of the get, and the group of 3 is judged as a unit to produce off-spring nearest to the Boerperd ideal.

RING ROUTINE

1. Horses shall be lined up facing the pavilion by the steward who shall inform the judge when the class is ready for judging.
2. It shall be the steward's duty, and not the judge's, to check for entries wrongfully entered according to age, height, sex, or cross-entered.
3. Judge shall eliminate OFF-TYPE HORSES at the beginning of the class, and shall not consider them in his judgement.
4. Judges shall inspect each horse individually for SERVICEABLE SOUNDNESS, bone faults, and leg alignment, and shall eliminate undesirables.
5. Horses shall be judged on CONFORMATION.
6. Horses shall be individually walked and trotted straight away and straight back to the judge, as directed, to demonstrate NATURAL ACTION.
7. At the judge's discretion, horses may be paraded in a circle, or asked to "give a show".
8. Judge shall confine himself to the time available as laid down by the show committee for each class.
9. Finalists shall be lined up by the steward on instructions from the judge.
10. Prize cards, rosettes and ribbons shall be presented by the judge only in special classes such as Championships, Equitation or other notable classes, in which case he shall be accompanied by the steward.

CHAPTER 5

APPOINTMENTS DRESS AND GET-UP OF HORSE

HAND CLASSES

TACK

- (a) SINGLE BRIDLE of fine leather with narrow coloured or plain brow-band. Leading-rein or reins. Snaffle or curb bit. Double bridle permissible. Wide brow-band not permissible, but narrow brow-band in colour may be used, nose band in plain leather.

OR:

- (b) HEADSTALL with or without snaffle, with leading-rein. Leading rod optional.
- (c) PROHIBITED: pushing bridles

GET-UP OF HORSE

- (a) Tail full, long and pointed. Carried naturally
- (b) Recommended that mane be full and long, and trimmed down the neck for approximately 15 cm from the poll.
- (c) Foals under 12 months may be shown with roached manes.
- (d) Muzzle hairs and ears clipped. Fetlock curls, coronets, jowl and leg tendon hairs clipped.
- (e) DISQUALIFICATION: quarter boots, leg bandages, or any harnessing device other than those stipulated above. Ribboning of manes. Humane tails, top-tails, false tails, switches, tail braces. Tails which have been set.
- (f) DISCRIMINATION: hooves which have been overloaded or which are too long. Pads may be used with discretion, and hooves must be healthy and in proportion to the task at hand.

HANDLERS

- (a) Only 2 handlers shall be allowed per horse, but only one shall hold the horse. The second handler shall be permitted to alert the horse with a carriage whip and tassel or a short cane. No stock whips or noise making devices allowed.
- (b) Handlers shall be neatly dressed and shall not have their stud names displayed on their clothing.
- (c) Handlers shall operate with discipline and, when standing, shall remain orderly and shall not engage in conversation or comment with any person.

SADDLE CLASSES:**TACK**

- (a) **BRIDLE:** for equitation and turn-out classes: double-bridle in plain, light-weight leather of a rich dark colour. Buckles on bridle should be restricted to key positions, the attachment of reins and cheek-pieces being studded or sewn. All straps to be confined by keepers. Plain or narrow coloured brow-band (wide brow-bands not permissible). Rein widths available from 1 to 2cm. snaffle is wider rein. Plain nose band.
- (b) **BITS:** in stainless steel. Recommended:
- i. Cambridge or Portsmouth, light-weight show bit.
 - ii. Half-moon mouth light-weight – use in conjunction with:
Show bit
(aa) plain jointed-mouth light-weight bridoon
(bb) twisted jointed-mouth light-weight bridoon
(cc) halfmoon mouth light-weight bridoon
 - iii. Weymouth bit with port, half-moon, or plain bar mouth, with:
(dd) Weymouth bridoon
 - iv. Pelham bit with port, half-moon, or jointed mouth
 - v. Scamperdale Pelham (for horses that fuss with their mouths)
- (c) **SADDLE:** with leather or white girth
- i. Flat show saddle with full 10cm or modified 7.5cm cutback head, extra wide flaps cut nearly straight, and square or spoon-type cantle. Minimum seat padding. Stirrup irons fitted with rubber pads.
 - ii. Equitation saddle with full 10cm or modified 7.5cm cutback head a deeper seat and a higher round cantle to centralize the rider's point of balance.
- (d) **DISQUALIFICATION:** Australian stockman, cowpony, Mexican, and military saddles. Also Maringales, Crupper, Numnah, leg bandages, Hackmore Bridles.

GET-UP OF HORSE

- (a) **FIVE-GAITED AND THREE-GAITED**
- i. Tail full, long, and pointed. Carried naturally.
 - ii. Mane full and long, and trimmed down the neck for approximately 15cm from the poll. No ribboning up.
 - iii. No roached mane allowed.
 - iv. Muzzle whiskers, ears, and fetlock curls clipped.
 - v. Quarter boots, preferably white, in five-gaited classes
 - vi. Quarter boots prohibited in three-gaited classes
- (b) **DISQUALIFICATION:** quarter boots in three-gaited classes. Leg bandages. Ribboning of manes. Humane tails, top tails, false tails, switches, tail braces, tails which have been set.

DRESS OF RIDER

- (a) **RIDING HABIT:** Kentucky Saddle Suit in charcoal or in any dark conservative solid colour, e.g. brown, grey, black, naval, cadet, or teal blue. Matching Kentucky jodhpurs with flared cuffs. Waistcoat optional.

- (b) ACCESSORIES: soft pastel shirt with collar. Conventional plain tie. Gloves to match suit in black, brown or navy. Black or brown Jodhpur boots. Small, flat boutonniere to match bridle brow band, (possibly red). Plain stick not exceeding 60cm, without loop.
- (c) WOMEN: bowler hat to tone with colour of habit, or black or brown to match Jodhpur boots. No jewellery. No dark glasses. Hair neat and controlled in net or bun. Tie pin and small stud earrings permitted.
- (d) MEN: felt hat in conservative solid colour to match habit. Or panama or straw hat. May substitute boutonniere with silk pocket-handkerchief to match tie.

SINGLE HARNESS & FINE HARNESS

TACK AND VEHICLE

- (a) Light Harness: light-weight, fine plain, and of a rich dark colour (brown or black). Running martingale, overhead check, leather strap "stertriem", saddle, belly band, and blinkers. No breaching.
- (b) SNAFFLES: recommended: stainless steel, half spoon-check, and jointed-mouth driving snaffle, combined with a bar-mouth circle-ends over check bridoon.
- (c) BUGGY WHIP: length 166cm, steel lined, flax covered, and with hog skin handle. To be kept in holder or hand.
- (d) BUGGY: single/fine harness show buggy, with four light standard bicycle-type wheels and no top. Black or conservative colour, decorated with white, silver or colours on shafts, wheels and railings; or wood finish.
- (e) DISQUALIFICATION: two-wheeler buggy, heavy wheels, small wheels, white harness, spoon, bit, leg bandages, only allowed in certain circumstances, through special Show Committee; ribboning of manes. Crupper (only tail-strap "stertriem" allowed), top tails, false tails, switches, tail braces, tails which have been set.
- (f) DISCRIMINATIONS: no martingale or over check; no buggy whip, untidy or heavy harness; incorrect harnessing.

GET-UP OF HORSE

- (a) Tail full, long and pointed. Carried naturally.
- (b) Mane full and long, and trimmed down the neck for approximately 15cm from the poll. No ribboning up.
- (c) No roached mane permissible.
- (d) Muzzle whiskers, ears and fetlock curls clipped
- (e) Quarter boots, preferably white.

HANDLER

- (a) Only one handler per vehicle, in addition to the driver, shall be allowed. He shall be neatly dressed in long pants to match the outfit and shall not have his stud name

displayed on his clothing. It shall be a discrimination against the exhibit if the handler is untidy, disorderly or undisciplined.

- (b) DISQUALIFICATION: it is a disqualification if the handler rides on the rear of the buggy.

DRESS OF DRIVER

- (a) Single harness – as in saddle classes

- (b) Fine harness – as in saddle classes

i. **WOMEN AND JUNIOR GIRLS**

(1) **FORMAL (EVENING AFTER 17:00)**

Formal gown with long narrow skirt. Evening coat if chilly. Evening slacks – suit permitted. Length of gloves suitable to style of sleeve. Form of head gear permitted. Jewellery at a minimum. Hair controlled and neat. All the above to be in good taste.

(2) **INFORMAL (DAY BEFORE 17:00)**

Smart dress with short narrow skirt. (NOT A MINI SKIRT) OR: elegant slacks suit, suitable for day. Short gloves. Head-gear permitted (not flamboyant). Jewellery at a minimum. No ornamental dark glasses. Hair controlled and neat. All the above to be in good taste. (Cocktail/evening wear are NOT good taste during the day – before 17:00).

ADDITIONAL SPECIFICATIONS

(aa) Riding habits are a disqualification for Ladies and Girls in Ladies and Children's Fine Harness.

(bb) Too much jewellery of flamboyant clothing is discrimination.

(cc) Dresses should be suitable to:

- Age of the driver, whether adult or junior
- Season of the year
- Hour of the day or night
- Colour of horse, buggy, cushion, floor mat.

CHAPTER 6

BASIC ORDER OF RING PROCEDURE FOR ALL BREEDS

BREEDING CLASS

COLLECTING RING

- (a) Horses shall be assembled in the Collecting Ring at least three minutes before the commencement of a class.
- (b) Marshalling Stewards shall check:
 - i. Numbers of horses against record book
 - ii. Sex, height, and cross-entry limitations
 - iii. Prohibited equipment
- (c) At scheduled time, a marshalling steward shall instruct gate steward to open gate. All horses leave in close order and the gate is immediately closed against late-comers.

ENTRY AT A TROT

- (a) Horses shall enter in close order, at a smart trot against the rail, on command from the announcer

FIRST LINE-UP FACING GRAND STAND

- (a) Horses shall line-up in the same order in which they entered the arena in front of, and facing, the grand stand under strict control of the ring master who shall inform the judges that the class is ready for judging. The first horse to enter the arena shall be the first horse to be judged.

INSPECTION OF LINE-UP

- (a) The three judges shall make a rapid assessment of the line-up to establish the standard and quality, to form a "first impression", and to form a basis of recognition of the entries.

POSE

- (a) Commencing with the first horse in the line-up, the steward shall direct each horse in turn to walk smartly to a previously marked-rectangle, where the judges are waiting, and to pose at attention in accordance with the habit of the breed being judged.
- (b) The judges shall, individually and without mutual communication, assess each horse on type, conformation, breeding character, presence, and constitution, and shall note and act on all discriminations and disqualifications.

PERFORMANCE AGAINST RAIL

- (a) The steward shall direct each horse to walk away in a straight line, turn, and trot down against the rail.

- (b) The judges shall, individually and without mutual communication, assess each horse on natural action, true movement, style, animation, temperament, manners, and serviceable soundness, and shall note and act on all discriminations and disqualifications.
- (c) The three judges' stewards shall be deployed in the following manner:
 - i. No 1: controls the line-up. He maintains alignment and correct spacing, directs the first horse in line to leave for the posing position, and controls his re-entry at the end of the line after his trotting display.
 - ii. No 2: controls the pose. He stands with the three judges, poses each horse in turn for close inspection and calls its number clearly. On indication from the call judge, he directs each horse to walk straight forward, turn, and trot down against the rail.
 - iii. No 3: controls the trot. He stands in the line of the horse's individual performance indicating where he shall cease walking, shall turn towards the rail, and shall trot down against the rail past the grand stand, before re-joining the line-up.

FRONT LINE

- i. The call judge will give his numbers to his steward in roughly descending – but specifically not perfect – provisional order of merit. These horses will be extracted and will stand broadside on to the grand stand. The second and third judges may add any horses they wish to the front line.
- ii. The judges shall then re-assess their placing's, and shall, at this stage only, mark their cards and hand them to their stewards.
- iii. It is not advisable that any judge should draw a horse out of the front line to compare it head-to-head with another horse as this could lead to disruption and disarray. Should it be deemed necessary, however, the two contestants involved must also be trotted out again.

AWARD LINE FACING GRAND STAND

- (a) The stewards shall order the line-up to fall back slightly, while maintaining its original order.
- (b) The award officials and the prize donor shall take up their positions on the edge of the ring with their backs towards the grand stand.
- (c) The announcer shall call the prize-winners individually; these shall trot towards the award line, receive the ribbon or rosette, trot well past, halt, and wait; then, with all the prize-winners, they shall turn and trot once again past the grand stand and thence out of the arena exit gate.

PERFORMANCE CLASS

COLLECTING RING

- (a) Horses shall be assembled in the collecting ring at least 3 minutes before the commencement of a class.
- (b) Marshalling steward shall check:
 - i. Numbers of horses against record book

- ii. Sex, height, and cross-entry limitations
 - iii. Prohibited equipment, get-up, tack, shoeing, hoof length, tails, unauthorized riders or ages.
- (c) At scheduled time, marshalling steward shall instruct the gate steward to open gate. All horses leave in close order and the gate is immediately closed against late-comers.

ENTRY AT TROT AND JUDGING COMMENCES

- (a) Horses shall enter in close order, at a full trot against the rail, on command from the announcer. Judging commences immediately. While the horses are circling the arena the announcer alerts both exhibitors and judges with the words: "You are now being judged".

FULL CLASS WORKED BOTH WAYS OF THE RING

- (a) The full class shall be worked both ways of the ring at all required gaits. Gaits shall be changed by the announcer on instruction from the call judge's steward.
- (b) Where possible, horses shall overtake and pass on the inside of the track.
- (c) The three judges, attended by the three judge's stewards, shall take their places well apart in different areas of the arena in order to cover the complete spectrum. The call judge shall stand close to the announcer's box in order that he shall change the gaits through his steward.
- (d) The ring master shall range over the entire arena watching for, and re-acting upon undisciplined behaviour among the exhibitors, accidents, dangerous situations, interference from outside the ring, falls, breakages of equipment, cruelty, loss of shoes, and interruptions of ring procedure.
- (e) The ring master is in charge of ring discipline and can order suspension of judging, when necessary, to rectify an infringement. During the suspension the announcer shall order the exhibitors to relax and continue walking around the ring, until the class is resumed at the point at which it was interrupted. He shall inform the judges of the problem and obtain their permission for his action.
- (f) Exhibitors shall not dismount without permission of the ring master, and shall be aided only by the ring master or by the judges' stewards, and shall be entitled to only one such interruption per class.

LINE-UP FOR INSPECTION FACING GRAND STAND

- (a) The full class shall be lined up under the discipline of the ring master, and all horses and riders shall pose at attention.
- (b) The judges, attended by their stewards, shall inspect the line-up, meticulously checking on conformation, serviceable soundness, correct appointments and equipment, possible action injuries, bleeding mouths, spur marks, fatigue, and shall note and act on all discriminations and disqualifications.
- (c) The class shall be finalized, and the judges shall mark their cards.

DEVICE TO FACILITATE JUDGING A LARGE CLASS

(a) FRONT LINE

- i. Should the class be large, or there be very strong competition, bad weather, poor lighting, or other factors within the structure or the judging system in use, the judges – by majority agreement – may call upon the ring master for a front-line to be extracted, to be tested in a re-ride.

(b) RE-RIDE

- i. This is a fresh class, and the performance of the horses in the preliminary class are disregarded. The horses take the rail on all gaits and one way or both ways of the ring.
- ii. The first prize horse and all other prize-winners must be included in the re-ride.

MARKING OF CARDS

- a) The judges should mark their cards, according to the system employed, with three, five or eight placing's. The judges' stewards shall hand the cards to the ring master and the tabulator.

AWARD LINE FACING GRAND STAND

- (a) The stewards shall order the horses to retire to a corner of the arena, or to a position some distance from the award line.
- (b) The award officials and the prize donor shall take up their positions on the edge of the ring with their backs to towards the grand stand.
- (c) The announcer shall call out the prize-winners individually by number, and thereafter introduce both horse and rider by name. The horse shall trot to the award line, receive the card, rosette or ribbon; trot well past, halt and wait; and then with all the prize winners turn and trot once again past the grand stand, round the ring, and thence out of the arena exit gate.

SIGNALS FOR CHANGES OF GAIT

- (a) WALK: one forefinger held up at arm's length
- (b) TROT: two finger
- (c) CANTER: three fingers
- (d) SLOW GAIT: four fingers, thumb across palm, back of hands towards announcer
- (e) RACK: five fingers
- (f) PARK TROT: move fists up and down
- (g) COLLECTED TROT: move fists up and down
- (h) DRIVE ON: lift one fist and fling it out in SHOW YOUR HORSE: the direction indicated with open fingers

- (i) TURN AROUND: lift one fist and swing it in a circle
- (j) WALK AND TURN AROUND: lift one finger and then swing fist in a circle
- (k) COME IN: gathering-in motion with both arms
- (l) RELAX AND CONTINUE WALKING: spreading-out motion across front of body with palms down
- (m) SPREAD OUT: lift both hands and jerk them wide apart once
- (n) JUDGE REQUESTS A RE-RIDE: right arm stretched above head with closed fist

ORDER OF GAITS – BOERPERD

- (a) THREE-GAITED: Trot** Walk** Canter ** Walk** Turn-around** Trot** Walk** Canter
- (b) FIVE-GAITED: Trot** Walk** Canter** Walk** Slow Gait** Rack** Walk** Turn-around** Trot** Walk** Canter** Walk** Slow Gait** Rack
- (c) FINE-HARNESS: Park trot** Walk and turn-around** Park Trot
- (d) SINGLE HARNESS: Collected Trot** Drive on** Walk and turn-around** Collected trot** Drive on

JUDGING THE WALK:

- (a) IN FIVE-GAITED SADDLE CLASSES: the walk, as such, shall be judged on each occasion on which it is performed, including the intermediary periods between gaits. Jogging shall be a disqualification.
- (b) IN THREE-GAITED SADDLE CLASSES: the walk, as such, shall be judged on each occasion on which it is performed, including the intermediary periods between gaits.
- (c) IN FINE HARNESS CLASSES: the walk, as such, shall be judged during that period of walking before the horse is turned around to drive in the opposite direction. The horse should be brought down to a bouncing walk to demonstrate controllability. Thereafter the command will be: “change direction!” Horses may then turn-around, or cross the arena to the opposite track.
- (d) IN SINGLE HARNESS CLASSES: as in fine harness

PERFORMANCE CLASS:

- (a) Horses shall be assembled in the collecting ring and shall enter the judging ring smartly, at the trot, on command from the announcer who acts on instructions from the ring steward.
- (b) (i) Horses shall be lined up in front of the pavilion by the steward, who shall inform the judge when the class is ready for judging. The judge shall inspect the horses on conformation, serviceable soundness, correct appointments, and equipment, and shall note and act on all discriminations and disqualifications.

- (ii) Alternatively, horses shall continue trotting round arena and the announcer shall alert both exhibitors and judges with the words: "You are now being judged"
- (c) The full class shall be worked both ways of the ring at all required gaits. In three-gaited classes (all breeds) the walk shall be judged on each occasion on which it is performed. When the horses are brought back to a walk between gaits, it is considered as a rest period and failure to walk will be discriminated against only on manners.
- (d) The order of gaits asked for by the announcer on signal from the steward shall be one of the following alternatives:
 - i. THREE-GAITED CLASS: Walk** Trot** Canter**. Both ways of the ring. Horses are brought back to a walk between gaits.
 - ii. FIVE-GAITED CLASS: Walk** Trot** Canter** Slow Gait** Rack**. Both ways of the ring. Horses are brought back to a walk between gaits, except between slow gait and rack.
- (e) The judge shall instruct the steward to call in and line-up the horses. The judge shall inspect suspects for action injuries.
- (f) Should the judge not yet have reached a decision due to the standard of excellence and numbers, he may extract a front line and ask for a re-ride of these finalists, or ask for a work-out between two or three finalists only.
- (g) The horses shall be lined up by the steward, the judge shall give his placing's, and the winners shall be called out to move forward to the award line.

EQUITATION CLASS

COLLECTING RING

Horses shall be assembled in the collecting ring and shall enter the judging ring smartly, at the trot, on command from the announcer who acts on instructions from the ring steward.

SADDLE SEAT

- i. Horses enter in close order at a collected trot against the rail. The announcer shall alert the judges and competitors with the words: "You are now being judged"
- ii. Order of gaits in all classes where gaits are not stipulated: Trot** Walk** Canter**. Both ways of the ring.
- iii. Order of gaits where five gaits are stipulated: Trot** Walk** Canter** Walk** Slow Gait** Rack. Both ways of the ring.

RULINGS

- i. Equitation classes are normally judged on three gaits only.
- ii. Only in saddle seat is it permitted to judge on five gaits, and only if stipulated thus in the prize-list.

LINE-UP

The judge shall instruct the steward to call in and line-up the horses. In the case of saddle seat, the judge shall inspect get-up, appointments, and track, and balance of horse to rider; and shall note and act on all discriminations and disqualifications.

INDIVIDUAL TESTS

The judge shall extract a front line for individual tests of his own choosing from the approved list of tests. The steward shall repeat the instructions for the required test-movement clearly and slowly, and in the same words and with the same intonation, to each competitor in turn.

FINAL WORK-OUT

Should the judge not yet have reached a decision, he may order a final work-out between two or three finalists, at either one or all the gaits required.

JUDGE'S DECISION

The judge's decision shall be based on the entire performance which he has demanded of the competitors, consisting of behaviour and stance in the line-up, ring performance, individual tests and work-out (if the latter were ordered).

APPOINTMENTS, GET-UP AND MANNERS

The horses shall be lined up by the stewards, the judge shall give his placing's, and the winner shall be called out to move forward into the award line.

CHAPTER 7

INTERRUPTION OF RING PROCEDURE CAUSING SUSPENSION OF JUDGING

HORSES EXCUSED FROM THE CLASS

(a) CASTING A SHOE

- i. Should a horse cast a shoe before the completion of judging a class, that horse shall be excused from the class. The exhibitor shall not be permitted to continue the class, even should he wish to do so. The horse shall be drawn into the centre of the arena, unless he has a subsequent class, in which case he may be excused from the ring to be re-shod.
- ii. Should any breed of horse, competing at any class or show, cast a shoe, he will not be accorded the privilege of replacing the shoe during the duration of the class.
- iii. Should a horse cast a shoe after the judging of the class is completed, that horse will not be penalized. Should he be placed, the exhibitor shall dismount in the arena and shall lead his horse from the arena.

(b) BREAKAGE OF EQUIPMENT

- i. Should there be severe breakage of equipment, such as a broken buggy or saddle that cannot be repaired within the time limit of five minutes, which prevents exhibitor from continuing the class, and which results from external circumstances unconnected with the behaviour of the horse or exhibitor concerned, that exhibitor shall be excused from the class.

(c) DUTIES OF STEWARD

- i. The ring master shall react immediately and pull the distressed exhibitor into the arena without calling for a suspension of judging, except in the case of a broken buggy obstructing the track. He shall signal the judges to indicate his action and receive their approval.

FALLS UNDER SADDLE OR IN HARNESS

(a) FALLS IN OPEN CLASSES

Falls under saddle or in harness of the rider or driver and the horse, or both, shall disqualify the horse for that class if due to ill manners, poor training, poor riding or driving, or faulty performance of the horse concerned; but not if the fall is due to circumstances unconnected with the manners of the horse, such as a slippery ring, a collision caused by another exhibitor, savaging or kicking by another horse, outside interference such as by dogs or children, and calculated interference from the ring side such as loud noises or frightening devices.

(b) DUTIES OF STEWARD

- i. The ring master shall call for suspension of judging in order to give help to the fallen.

- ii. Only stewards and those on duty in the arena shall help the fallen exhibitor. Help from outside the ring automatically disqualifies the exhibitor.
- iii. The ring master shall check with the judges' stewards and even, if necessary, with the judge's, as to the cause of the accident, before making an adverse ruling which might be questionable.
- iv. The ring master shall report his findings to the judges who will grant permission for a remount or disqualification.
- v. In case of danger to young riders, anxious parents may rush to their aid, thus causing a disqualification. Exhibitor should accept this; they have gained their lives and only lost the class.

BAD BEHAVIOUR OF HORSE

(a) HORSES SHALL BE DISQUALIFIED FOR:

- i. Leaving the ring as an act of disobedience
- ii. Repeatedly running into the centre of the arena out of control of the rider or driver
- iii. Bucking, rearing, kicking, and falling in harness where caused by ill manners or lack of training
- iv. Kicking, pig-jumping, bucking, rearing, and bolting under the saddle which causes inconvenience to other riders or constitutes a menace to its own rider or to others
- v. Savaging of one horse by another
- vi. Causing obstruction to other horses and exhibitors and interfering with their performance in the ring
- vii. Repeatedly stalling and refusing to go forward or pass the gate, and thus disrupting the class.

(b) DUTIES OF STEWARD

- i. In any situation where there is threat to life or limb, especially in children's classes, the ring master shall react rather sooner than later, and shall retire any horse which is unruly or dangerous, and only thereafter shall he inform the judges of his action to gain their approval.
- ii. In all other situations, he shall wait for a signal from the judge's stewards indicating that the judges wish the offending horse to be disqualified and to be removed from the ring. Alternatively, he may signal the judge's stewards for permission to disqualify a rebellious horse, which permission the judges will give if, in their opinion, the misbehaviour warrants it.
- iii. Any disobedience, if protracted, warrants disqualification, but judges and stewards must maintain rapport so that judges are not deprived of their right of opinion, or the stewards in their right of maintaining discipline and order.

BAD BEHAVIOUR OF EXHIBITOR

(a) OFFENSIVE BEHAVIOUR

- i. Exhibitors who are considered to be behaving in a way prejudicial to the duties which the judge is performing; or who are acting or inciting others to act unethically, dishonestly, unsporting, intemperate, or offensively, wither towards the judge or during the classes which he is judging; or who are guilty of physical assault in no matter what degree upon the judge; shall be debarred from further competition for that class, that day, or that show, depending on the degree of the offence.
- ii. Any person showing a horse in such a way as to interfere with the performance of another exhibitor, or to cause embarrassment to the judge, through unsporting, unmannerly, or intoxicated behaviour, shall be disqualified and retired from the ring. The onus is on the judge and not the steward, to disqualify such an exhibitor, and any judge failing in his duty to communicate his wishes to the steward will be reprimanded.

(b) DUTIES OF THE STEWARD

- i. The ring master shall dismiss from the arena, with the approval of the judge, any exhibitor who is wilfully and maliciously obstructing another exhibitor, or who is behaving abusively, insulting, or profanely towards stewards, officials, handlers, other exhibitors or horses.

INTERFERENCE FROM OUTSIDE THE ARENA

(a) CONTACT FROM OUTSIDE RING

- i. Physical contact between a person outside the ring and an exhibitor shall cause the exhibitor to be immediately disqualified.
- ii. If an unauthorised person enters the arena and helps an exhibitor with equipment, an unruly horse, or a fall, the exhibitor shall be disqualified. Only stewards are authorized to help exhibitors.
- iii. No handler shall be permitted to rattle an object or crack a whip immediately outside the ring in order to enliven a horse. Nor are shouts of coaching condoned, whereas shouts of encouragement and approval are permitted.

(b) DUTIES OF STEWARDS

- i. The announcer shall broadcast that exhibitors who offend, even momentarily, by making use of ringside helpers, shall be disqualified. The rule shall be rigorously enforced and not relaxed to a warning.
- ii. The ring master should be aware that such infringements invite malpractices, and should have a knowledge of the nature of these malpractices.
- iii. Stewards should be aware that to create a loophole of permissiveness is to encourage exhibitors to use it.

LACK OF DISCIPLINE IN RING**(a) REBELLIOUS EXHIBITORS**

- i. If any exhibitor voluntarily removes his horse from the ring without permission of the ring master, the horse may be disqualified from further classes, especially if, in the stewards opinion, he has done so as a token of no confidence. An exhibitor may retire from the ring on signalling the ring master and obtaining permission.

(b) BAD RIDING AND THE USE OF UNORTHODOX STYLES OF RIDING IN SADDLE CLASSES

- i. This embraces poor equitation, distasteful styles, unsymmetrical seats, clowning, and hands held ridiculously high or too far apart, stirrups too long, rolling in the saddle, bouncing instead of either posting or sitting the trot, sawing the mouth.
- ii. The judge shall discriminate against a horse which necessitates its rider to ride in an unorthodox and untidy fashion in order to keep him going, or in order to accentuate his action.
- iii. The judge shall discriminate against a horse where the rider rides in a ridiculous and unsightly manner, in order to draw attention. The judge shall reprimand such a rider and, if extreme, refuse to judge his horse unless he rides more conventionally.

(c) CUTTING THE CORNERS OF THE ARENA

Exhibitors who repeatedly cut the corners, or who repeatedly cut across the arena either in order to improve their position, or to appear more often before the judges, or to ride a shorter distance than the exhibitors who keep to the ring, shall be penalized by the judge.

(d) CANTERING AT A SPEED TO POSITION HORSE FAVOURABLY

Exhibitors who wish to obtain a more favourable position, shall halt at attention until they are satisfied they are free of the traffic.

(e) LACK OF CONTROL OR LOSS OF CONTROL AT THE GAITS

Judges shall discriminate against lack of control, as well as against exhibitors who over-ride their horses.

(f) DISMOUNTING WITHOUT PERMISSION

If a rider dismounts, without obtaining permission by signalling the ring master, he stands the risk of being disqualified on the assumption that he has fallen off. The rider shall not dismount on the track, but shall put in to centre of the arena.

(g) DUTIES OF THE STEWARD

- i. The ring master shall make use of the announcer to warn exhibitors of disciplinary action should they repeatedly disrupt the standard or order of the class.

- ii. A judge shall use his discretion in deciding how many transgressions he will allow an exhibitor before discriminating against him or penalizing him.
- iii. A defaulting exhibitor whose horse has stalled or jabbed to the degree that he has been disqualified, cannot be accorded a curative training round during the class.
- iv. The ring master shall make it clear that he will brook no undisciplined disruption of his classes, and that he will demand that exhibitors request permission before dismounting.

BREAKAGE OF EQUIPMENT

(a) BREAKAGE OF EQUIPMENT

- i. In the event of breakage of girth, stirrup-leather, bridle, curb-chain, quarter boot, harness, or buggy, the exhibitor is entitled to request permission to draw into the centre of the arena to repair the equipment.
- ii. It is emphasized that only repairs to equipment are permitted, and not adjustments or re-adjustments thereof.

(b) TWO DIFFERENT METHODS OF IMPLEMENTING THE RULE

- i. A suspension of judging may be ordered for a period not exceeding 5 minutes, in order to repair the damage.
- ii. The exhibitor may be ordered to repair his damage while the class continues without him, thus creating for the defaulting exhibitor a penalty of viewing time available. The ring master shall be present and shall satisfy himself that the need for repair is genuine. If not, the defaulting exhibitor stands the risk of disqualification.
- iii. Each exhibitor shall be permitted to dismount in order to repair broken equipment only once in each class.
- iv. If an exhibitor dismounts without permission of the ring master, it is recommended that he shall be disqualified.

(c) DUTIES OF STEWARD

- i. The ring master shall use his discretion before calling for a suspension of judging in any situation. In cases of complete disruption such as caused by a wet and slippery ring, obstruction interference, or collisions of riders or buggies, with consequent damage to equipment, a suspension of judging should be called for.
- ii. An exhibitor in distress shall be helped to return to the ring in the shortest possible time.
- iii. Only the steward or ring attendants shall help an exhibitor to repair damage to equipment.

(d) RELAXATION APPEALS BY EXHIBITORS

(a) LEGITIMATE RELAXATIONS are defined as those necessary to repair authentic breakages and malfunctions:

- i. Loss of shoe
- ii. Repairs to broken equipment which has broken during the class
- iii. Re-buckling of a quarter boot which has come loose or which has twisted round
- iv. Repairs to damage caused by accidents or a slippery ring

CHAPTER 8

ADDITIONAL SPECIFIC REGULATIONS

1. Age of horse shall be calculated from the 1st of August until the first day of the Show concerned
2. Senior horses shall be 3 years and over. Junior horses shall be under 3 years.
3. Junior horses may compete in Senior Group Classes. Junior horses may compete in Grand Champion Riding Horse Classes (three and five-gaited) and in Grand Champion Harness Class.
4. Junior horses in Breeding, Saddle and Harness Classes shall be judged as they stand, and no presumption shall be made as to their future development.
5. Where a Grand Champion and Reserve Grand Champion are awarded, all first and second prize-winners shall enter for these Championships.
6. No cross-entries shall be made between three and five-gaited classes.
7. Horses shall be shown without artificial appliances (e.g. false hooves, wired ears and false tail switches).
8. Quarter boots are allowed in five gaited classes and harness classes only, but not in breeding classes and three gaited classes.
9. False hooves and built-up pads are prohibited. Single pads are permissible. Wedges are permissible.
10. Tail sets shall not be used
11. It is recommended that horses should not pose, and the judge should require each horse to stand naturally for inspection.
12. Horses may be worked both ways of the ring if so required by the judge, and shall lead with the inside leg at the canter.
13. In the event of the casting of a shoe, the exhibitor shall pull into the middle of the arena and stay there until the end of the class when he will join the line-up.
14. In the event of breakage of equipment (saddler, harness or quarter boot) the exhibitor is entitled to request a suspension of judging for a period not exceeding five minutes.
15. During suspension of a class, due to any emergency, the exhibitors shall continue walking quietly around the ring.
16. No horse shall be shown in saddle or harness classes in a Hackamore.
17. It is recommended that stripping of horses be optional in championship classes.
18. Falls under saddle or in harness shall disqualify the horse for that class if due to ill manners or poor training, but not if the fall is due to circumstances unconnected with the manners of the horse, such as a slippery ring or collision.

19. It is recommended that in all saddle classes the saddle seat as laid down shall be used.

20. All horses shall be Serviceable Sound.

DISQUALIFICATIONS AND DISCRIMINATIONS CAUSED BY INCORRECT APPLICATION OF RULES

LADIES' CLASSES AND CHILDREN'S CLASSES

- (a) Stallions shall be debarred from any class the conditions of which specify that only ladies or children are eligible to compete the rein.
- (b) Stallions shall be debarred from all equitation classes for ladies or children.
- (c) Stallions may be ridden or shown by ladies or children in open classes and in breed divisions, unless the class specifies to the contrary.
- (d) In equitation classes, children shall be restricted to their own age groups and shall not cross-enter in adult equitation classes as designated by the terms "Lady" and "Gentleman", or in age groups for which they do not qualify in age.
- (e) Where a show offers five-gaited equitation classes for children, these classes should be restricted to the age group twelve years and under eighteen years.
- (f) Children under ten years of age shall not be permitted to compete in open five-gaited and three-gaited, fine and single harness classes.
- (g) Where children under eighteen years ride in open classes, especially in single harness, the behaviour of the horse should be strictly watched and he should be pulled into the centre of the arena on any indications of uncontrollability.
- (h) Classes, sections or shows may be limited to children, if desired. Where special rules are given for classes thus limited, and these rules conflict with the rules for junior exhibitors, then the rules for junior exhibitors shall take preference.
 - i. The generic term "children" shall be specifically classified into two divisions. A junior is one who has not yet attained his eighteenth birthday by the day of the show. A child is one who has not yet attained his fourteenth birthday by the day of the show.

APPOINTMENTS, DRESS AND GET-UP OF HORSE

- (a) Appointments and dress

For purposes of discrimination, individual appointments are listed under four headings:

 - (a) Correct
 - (b) Incorrect
 - (c) Discrimination
 - (d) Disqualification
- (b) Spurs are not prohibited, but it should be remembered that spurs are a training aid, and any obvious use of spurs in the ring shall be severely discriminated against, whether their action be conscious or accidental. Spurs should be equipped with blunted rowel for show riding, and a rider should not wear spurs if he cannot apply heel aids correctly.

- (c) Should there be a protest against a hoof length and weight of shoe in an extreme case, the show-holding society is empowered to order the shoe off, on condition that all costs are borne by the society if the complaint is not upheld.

SERVICEABLE SOUNDNESS

- (a) All horses shall be serviceable sound, except in equitation classes where soundness shall not be a consideration unless it impairs the performance of the rider.
- (b) Judges shall be familiar with Chapter 12: Serviceable Soundness, and shall react on all discriminatory and disqualifying factors, with special reference to the following disqualifications:
 - i. Lameness in performance class
 - ii. Blindness in one or both eyes
 - iii. Broken wind
 - iv. Rigs, lacking one or both testicles
 - v. Conformationally deformed horses

HEIGHT, SEX, AGE, AND CROSS-ENTRY LIMITATIONS

- (a) Horses incorrectly entered in a class are the responsibility of the marshalling steward
- (b) Should such horses indeed be presented for the judgement, the judge will judge what is brought before him and shall not be held responsible for any dissatisfaction arising from wrongful presentation.

GAITS INCORRECTLY PERFORMED

- (a) A horse that is clearly and consistently pacing rates a disqualification.
- (b) A horse that is clearly and consistently mixing gaits rates a disqualification.
- (c) A judge shall discriminate severely should he be offended or embarrassed by the display given by a horse which is:
 - i. Performing a two-beat jog in an obvious degree and at speed, instead of a four-beat animated walk
 - ii. Performing a medium-speed rack instead of a slow-gait
 - iii. Losing the rhythm, elegance, and dignity of the three-gaited trot and canter by riding too fast
 - iv. Losing cadence and trueness in any gait
 - v. Showing defective action and deviations in way of going

CHAPTER 9

DEFECTIVE ACTION AND DEVIATIONS IN WAY OF GOING

1. In all cases of defective underpinning, including where the legs of the horse are not correctly positioned under the body, there will be defective action and deviations from the correct way of going. In addition, when height of action and speed are increased, all defects of action which otherwise might not have been noticeable, are conspicuously accentuated.
2. In performance classes all deviations can be clearly seen by the judge who should position himself at the side, in front, and behind each horse at different gaits while a class is in progress. In other words, a judge should be constantly mobile, and should not make a judgement from a fixed position in the arena.
3. Breeding class horses are walked and trotted out to check deviations, and the judge should bear in mind that handlers will employ showmanship to hide defects. All defective underpinning should be noted, and the correlated deviations in action looked for. All defective conformation which is correlated to defective underpinning should be noted, and the resultant deviations looked for.
4. It should be noted that a chain reaction exists: fault in conformation – fault in underpinning – deviation in way of going – unsoundness. (Examples: short, straight shoulder – short, straight pastern – pounding and concussion – side bone, ringbone, splints. Splay feet – cutting in – interference or striking – blemishes).
5. Even if an unsoundness does not yet exist, the horse with poor conformation correlated with poor underpinning is always suspect. (Examples: bow-knees, cow-hocks, knock-knees, too close or too wide at ground, wide at hocks).
6. The feet of the horse should break over straight, and should carry the weight of the horse on even bearing surfaces if the legs are not to break down. In other words, the alignment must be true.
7. **COMMON DEVIATIONS IN WAY OF GOING:**
 - Brushing (Splay feet)
 - Cutting in (Splay feet)
 - Shippiness
 - Crossing in front
 - Cramped hind-leg action (Straight hock)
 - Dishing out (Pigeon toes)
 - Dwelling, in horses other than Arabian
 - Forging (hitting front hoof with hind hoof)
 - Going wide behind
 - Interfering (Splay feet of knock-knees)
 - Jerking
 - Milling and Mincing
 - Over-reaching (cutting front foot with hind hoof)
 - Paddling (Pigeon toes)
 - Pointing in horses other than Thoroughbred type)
 - Pounding (Calf knee. Straight shoulder)
 - Rolling (Front legs set too wide)
 - Rotating hocks (Bandy hocks)
 - Short strides (Short, straight shoulder)

Striking (Splay feet)

Speedy-cutting (hitting hind foot above coronet)

Sprawling (no collection)

Stumbling (Buck-knees and long toe)

Trappy action in horses other than harness breeds

Trailing hocks (Too long from stifle to hock. No collection.)

CHAPTER 10

GAITS AND SHOWING AND DEFINITIONS

ORDINARY WALK

Is a flat-footed four-beat gait, rapid, alert, and business-like, with the hind legs active and diligent and pushing in well and cleanly to overlap the tracks of the front feet to a minor degree. There should be no trailing, jogging, hitching or scuffing of hind legs. A strong impression of impulsion should be evident.

The front legs should stride well forward, and may show height or may point, according to the breed of horse. The alignment should be true.

The neck is extended naturally, but not low; the face line is slightly in advance of the vertical, and the horse is lightly and elastic on the bit. Ears are forward, head nods in co-ordination with the legs, and tails swing from side to side equally. The horse must be alert to respond to signals for a change of gait.

(a) FAULTS

Not covering the ground. Too slow and lethargic. Ears back or lopping. Mincing. Uneven steps. Dragging or scuffing. Dullness. Deviations from correct alignment.

(b) FIVE-GAITER

Face line is slightly in advance of the vertical. There must be no tendency to slow-gait. Animation important.

(c) THREE-GAITER

Face line as vertical as possible. The horse must not prance, jog-trot, or show tendency to slow-gait. However, the spirited horse in extreme collection often inclines to what is almost a two-beat walk with diagonal legs moving almost together like a trot. The three-gaited walk is more together like a trot. The three-gaited walk is more animated than that of the five-gaiter. More importance is attached to the walk of the three-gaiter than to that of a five-gaiter.

(d) HARNESS

The animated walk is modified by the horse's head being held very high by the check-rein. The horse cannot nod and cannot walk in form, and thus leans to a bouncing action, and therefore the walk is judged mainly on animation, manners, and control. It is judged at that time when the horse is asked to turn around and drive in the opposite direction.

COLLECTED TROT

Two-beat gait with diagonal legs moving in complete unison. Diagonal feet should be lifted from, and again strike, the ground at exactly the same moment, with action very elevated, and without pounding or scuffing, and should break over straight without deviations from correct alignment. Front legs should roll so that the hoof describes a circle like the rim of a wheel, and not go trappy, chop, point, dwell, or hesitate at any point in this circumference. Front feet should fold, and not point out. Hind legs should be very active, pushing in well

under the body, and not dragging or being left behind. Hocks should be well flexed and hind feet should fold. Set of horse should be correct, with head high, with flexion of head at the poll, well up on the bit, and with weight centralized, as going heavy on the forehand is an extreme fault. Action should be balanced all round. There must not be “much drum music in front but no soldiers following behind”. Forward impulsion should be obvious, gait should be lively and ground should be covered. Each step should be equally symmetrical, equally elevated, and intact. There must be no loss of form.

(a) FAULTS

Head over flexed or lowered by riding on curb alone. Getting above bit so that nose pushes out and forward is an extreme fault. Getting behind the bit and losing forward impulsion. Resistance such as ears back, head tossing, boring, or tail-switching. Crooked or pinched tail. Falling on, hitching, or scuffing of hind legs. Breaking gait. Failing to take gait on command. All deviations from correct leg alignment resulting in defective action such as dishing, cutting in, forging, brushing, crossing in front, going wide behind, overreaching, and rolling. Overtaxing or over-riding, which causes a horse to fall to pieces, flatten out, sprawl, leave hocks behind, push chin out, and lose collection, is an extreme fault. Lack of form indicated by lack of collection, impulsion, height, stride, precision, animation, and fire.

(b) MIXING GAIT: SOFT-TROTTING

A bad deviation. In a true trot, when the hoof of the hind leg is flat on the ground, the hoof of the foreleg on the same side is bent backwards, displacing sand actively as it releases its grip on the ground. In soft-trotting the hoof of the foreleg has completed its backwards motion and has started to move forward. The deviation is a mixture of trot and rack, and it is difficult to post.

(c) FIVE-GAITER

Speed at trot is of great importance; it makes no difference how fast the horse goes as long as it maintains its form and balance. Face line slightly in advance of the vertical. The chin should not be extended, or the hocks will stay behind. All four legs must work, and front legs must roll like a wheel in as large and perfect a circle as possible. Action should be bold, sensational, powerful, aggressive, stylish, and flowing, with great impulsion and propulsion from hocks. Response should be immediate and maximum when gait is called for. Speed is of great importance, but at no time should style and form be sacrificed for speed. The speed should be such as to develop the high rolling action.

(d) THREE-GAITER

The trot is performed at moderate speed only. It is the gait on which most emphasis is laid in the three-gaiter, and extreme brilliance is required. The horse trots in perfect form, well up on bit, head set very high, face line as close to vertical as possible, extremely collected, stylish, deliberate, four-square, springy, and with extreme high action front and back. Hock action must be flexed and knee action folded, so that the circle is described by the front feet is smaller in circumference than that of the five-gaiter. The horse should be highly animated, elegant, stately, dignified, graceful, and statuesque, with great precision of movement.

TROT IS OF MODERATE SPEED ONLY: the matter of “moderate speed” differs with individual horses. It can be defined as that speed between a trot and a laboured trot that is not covering enough ground. The degree of speed that requires quarter boots

is not tolerated. It must be emphasised that the height and brilliance of the three-gaited trot are maintained by extreme collection and not with the aid of speed.

PARK TROT: FINE HARNESS

The park trot is performed at slow to moderate speed only. It is, however, different in form from the trot of the single harness horse and from that of the three-gaiter and five-gaiter, this difference, lying not in the speed – which can vary with individual horses – but in the rhythm of the trot. It is the only gait of the fine harness horse on which emphasis is laid.

It is a rhythmic gait of great brilliance – a rolling, extremely collected, high, clean and decisive, light and airy, elegant, graceful and showy gait, front and back, covering the ground with a positive yet deliberate highly-animated movement performed with tireless ease. Back action is very important and should balance front action. Hocks should be flexed and well under, and shoulders should show great development of movement and the knees should fold.

Correct setting is of greatest importance, with very high, airy, peacocky head and front; neck flexed at the poll and face line very slightly more in advance of the vertical than that of the five-gaiter. Nose must not thrust out. It must be the collection that brings out the high action of the fine harness horse while travelling slowly. Tail high and held well away from the body. Countenance bright. It cannot be emphasised enough that the park trot is deliberate and measured; as if the horse were to lift his foreleg, gaze arrogantly and proudly at the grand stand, and only then bring his foreleg gracefully to earth.

(a) FAULTS IN PARK TROT

Too much speed. Loss of height and collection; loss of style, animation, and form. Unbalanced action, front and hind; clumsy, heavy action; short, trappy, choppy, pointing, dwelling, hesitating, or hackney-type action. Trailing hocks. Mincing or fumbling. Hitching or pulling a leg or falling on a leg. Hard mouth, behind or above the bit, nose thrust out, and tail pinched are all bad faults. Defective action resulting in deviations from correct alignment, such as winging in or out. Resistances such as switching tail, drawing back ears, fighting bit, jibbing, rearing, kicking, refusing to take gait on command, refusing to take the buggy, and breaking gait are serious discriminations.

TROT: SINGLE HARNESS

The COLLECTED TROT is performed slowly and stylishly, with presence and animation, as described fully in (3). It forms the period of preparation for the spectacular “Drive-on”, and covers the ground well with a high, rolling, animated, rhythmic action. The speed can vary with individual horses, but the deliberate and highly collected and controlled rhythm must not be lost.

The DRIVE-ON is the trot on which the emphasis is laid. There is no limit to the speed as long as the horse stays in form and does not lose style, action, and set. Over-driving, resulting in sprawling, is severely penalized. Face line is slightly more in advance of the vertical than is the case in the fine harness horse. Chin in. tail held high and well away from haunches. Back and front action balanced, with hocks moving well under, knees folded, and motions co-ordinated.

(a) FAULTS

Loss of forward impulsion, vitality, and power. Loss of form. Action not equally impressive fore and hind. Unsymmetrical steps. Short, trappy, choppy, pointing, dwelling, hesitating, low, clumsy, careless, or Hackney action. Dragging or trailing of hind legs. Spraddling behind. Rooster neck. Nose thrust out. Ears back. Lack of sufficient speed in drive-on. Over-driving resulting in sprawling and flattening-out is severely penalized in drive-on.

(b) DIFFERENCES IN HARNESS TROTS

Where the impressiveness of the emphasised Park Trot of the fine harness horse lies in its elegant and graceful brilliance of action, the impressiveness of the emphasised drive-on of the single harness horse lies in its sensationalism, with its fast, high, rolling, reaching stride, its great shoulder action, and its powerful impulsion from the hocks reaching well under the body. It must be noted that the difference in types of trot lies in a difference in rhythm as well as a difference in speed.

COLLECTED CANTER

Three-beat gait in a series of leaps followed by a silent beat. It is ridden under restraint on a firm but elastic rein, with head and tail high in a stylish, controlled, and rhythmic manner. It is a slow and comfortable gait but should nevertheless be lively and exact, with chin set and no leaning on the bit, and the horse should appear to be cantering uphill with hindquarters well under the body weight.

(a) FAULTS

Laziness, listlessness; loose-jointedness, heaviness, pounding. Imbalance, stride too long, too fast, or too low; throwing a rider out saddle; going disunited. Leaning on the bit; going heavy on the forehand; boring and fighting the bit. Carrying tail crooked or pinched. Leading with the outside leg is a bad fault. Rider must not gallop-on to improve position.

(b) FIVE-GAITER

Ridden with slightly more power, speed, and thrust than that of the three-gaiter, and although collection must be maintained, it is not as extreme as that required in the three-gaiter. There should be no leaning on the bit.

(c) THREE-GAITER

An acquired gait executed under restraint, with great collection, at about 8km per hour, with perfect balance and control maintained throughout. Almost the entire weight of the horse should be carried on the haunches, with the front feet striking the ground only very lightly, and with a very light hold on the bit.

SLOW GAIT

Lateral, slow, animated, highly collected, and showy four-beat gait, with an unevenly-cadenced beat, in that the hoof beats are not evenly spaced. The hind foot on one side strikes the ground a short interval before the fore foot on the same side, thus resulting in two sets of two beats each, in each sequence of four footfalls: 1-2—3-4. It is correctly ridden very slowly at about 6km an hour. There is considerable shoulder movement and very high action in front, with hocks well fixed and hind legs shifting well forward under the body.

The horse's head and neck should be correctly set with the face line almost vertical. It is a stylish, sensational gait performed as lofty as possible, under great but elastic restraint, with an air that is free of rigidity, with lively expression of eye, and an animated countenance.

(a) FAULTS

Pacing (two-beat gait) is a serious fault. A slow rack is not acceptable as a slow-gait, and there shall be a strong discrimination against a slow-gait that is performed with the evenly-cadenced, four-beat rhythm of the rack. Other faults are: breaking gait, milling, going crab-wise, going too fast, fighting the bit, getting above the bit so that the nose is extended; star-gazing, a rooster-neck or incorrect flexion of the neck; wrong timing, an untimely step, rolling. Feet should break over straight without deviations from correct alignment of gait.

(b) ENFORCEMENT OF DISCRIMINATION AGAINST HORSES THAT DO NOT SLOW-GAIT

The transition from slow-gait to rack is more difficult than the transition from slow rack to rack, for the reason that in the slow-gait the interval between hoof beats occurs between lateral feet, and in the slow rack and rack the interval between hoof beats occurs between diagonal feet, even though the gaits are both lateral (i.e. feet on the same side moving). Furthermore, the balance of the horse must be shifted from the hindquarters to the horizontal. For this reason, horses that perform a true slow-gait followed by a true rack should receive credit, and those who do not should be severely discriminated against. The strength of each class will determine how strongly the judge will discriminate against his fault. Riders are warned not to do a slow rack in place of a slow-gait in order to position themselves better on the rail, or to achieve a quicker transition.

RACK (TRIPPLE)

Lateral, fast, animated, collected, four-beat gait, with an evenly-cadenced beat, in that each foot strikes the ground separately at exactly and regularly spaced intervals. Each step is distinctly made and heard: 1-2-3-4. In each sequence of four footfalls the entire weight of the horse will be carried in succession by each of the four feet operating independently, this being the reason for the name "Single-foot". Although at a given time a photograph may show two feet on the ground at a time, these two feet have struck the ground at following intervals and not simultaneously, and only one foot will be carrying the weight of the horse.

The rack must be ridden in form; it must be stylish, displaying abundant animation, great shoulder movement, hocks well under, with the centre-piece of the horse travelling horizontally, and balanced with high-set neck and head and flamboyantly carried tail. The front legs develop reach and height, rolling so that the hooves describe a circle like the rim of a wheel. The hind legs push well under the body, but do not lift far off the ground as in the trot. The horse's head should be set correctly, with flexion of the neck at the poll, well up on the bit, with chin tucked in, face line in advance of the vertical (as this is a fast gait) but on no account must the nose be pushed out or up. Forward impulsion should be extreme, gait should be lively, and equally elevated, and intact. Speed is of great importance, but at no time should style and form be sacrificed for speed.

(a) FAULTS

Pacing is a serious fault. There is a very sharp discrimination against pacing in the rack, or any type of gait-mixing. Speed, without style or form, is heavily penalized. Other faults are: wrong timing, an untimely step, skipping at corners, breaking gait,

rigidity, nose pushing out and up, poor mouth, head pulled unnaturally high with no flexion at the poll. Over-riding resulting in loss of collection, lowering of head, straightening of neck, and trailing of hocks. Hitching a leg. Stiffness in hind legs.

Resistance such as ears back, head tossing, boring, or tail switching. Crooked or pinched tail. All deviations from correct alignment such as dishing, cutting in, going too wide or too narrow in front, going wide behind, over-reaching, rolling from side to side.

PACING AND GAIT-MIXING

- (a) THE PACE is a lateral two-beat gait, with both legs on one side moving simultaneously and the two hooves on one side striking the ground simultaneously. A horse that is clearly and consistently pacing in the show ring will rate a disqualification.
- (b) GAIT-MIXING – horses that display a tendency to pace in the rack, either intermittently or when exhausted, and thus mix the two gaits, are sharply discriminated against. Horses are also discriminated against sharply for mixing a rack with the trot, or a canter with the rack. The degree of discrimination will depend on the degree and the consistency of the gait-mixing, in the same manner that the degree and consistency of breaking gait will rate discrimination.

GENERAL TERM

COLLECTION

Collection indicates propulsion under control and is generally performed while in movement. The rider pushes down with his seat bones and closes both legs firmly, and thus perceptibility drives the hind legs of the horse under the body so that the hind feet tread on, or in front of, the tracks of the front feet. At the same time he applies the reins, which are held equally firmly one in each hand, and the horse is forced up on the bit. This shifts the centre of gravity of both horse and rider towards the rear, and puts the horse in correct balance with his hindquarters well under his weight. The croup lowers, the back shortens, the forehead lightens, the neck flexes at the poll and arches, the poll remains the highest point of the body, the face line is only slightly in advance of the vertical, and the steps become elevated. The horse and then perform his gaits with the greatest animation, form and precision.

Due to lightened forehead, the forelegs become more agile, and the horse, thus alerted, is in readiness, mentally and physically to change gait or to perform any sudden movement. He must at no time lose forward impulsion, liveliness of gait, or symmetry of steps. The horse is under complete control of the rider and is held between the rider's legs and hands, with body straight and balanced, remaining in contact with the bit and not leaning on the bit, getting above the bit, or getting behind the bit. Collection must be achieved by forcing the hind legs under the body and not pulling the horse back with the reins; in other words, the impulse should be from the back to the front. Correct collection depends on the horse being muscularly fit and the rider being adept in aids of seat, leg, and hand. Too much use of curb will cause over-collection and the horse will get behind the bit and be out of contact; too little curb will cause him to hang on the rein and lean on the bit.

Collection will ring out the high action of the horse without the aid of speed. Overtaxing the horse will lose collection causing flattening out, sprawling, pushing chin out, falling to pieces, leaving hocks behind, and going heavy on forehead. The horse must not be pushed to a speed where he loses flexion of neck and set of head.

EXTENSION

In all extended paces it is the lengthening of stride that is the criterion, not the speed. The hind feet must pass very clearly beyond the tracks of the front feet, and should follow the tracks without going wide. Gaining speed while not extending is not acceptable. The rider must maintain contact with the mouth, and the horse's neck lowers and lengthens to correspond with the lengthening of stride in front and at the back. The drive of the hindquarters must be matched by the extension of stride in front, again the aids must be from behind to the front and movement must be balanced and in proper rhythm and cadence. Horses must not be taxed beyond their capability or fitness and must not fall to pieces or sprawl.

FLEXION OF NECK

Flexion is achieved immediately behind the poll. The snaffle is used to lift the horse's head and the curb to pull in the chin and thus set the head to obtain flexion of neck. The pressure of the bit relaxes the jaw, leading to relaxing of muscles at the poll, and the horse becomes light in the mouth and does not lean on the bit, fight the bit, go above the bit, bore, or toss. The horse holds his head correctly with his own muscular power and balance, the centre of gravity moves towards the rear, and the whole form of the horse shortens like a ball which is obviously easier to control and direct. The rider must not use force and nor must the horse be allowed to over-flex and thus get behind the bit where he is out of control and loses all forward impulsion.

SET

The position and carriage of the head are of prime importance to the correct balance of the horse. A horse, carrying the weight of a rider, can only be balanced when the head is raised and the neck is arched to push the weight back off the forehead, and thus directs the centre of gravity towards the hindquarters, which have the power and thrust to carry the weight and operate the legs to full advantage in conjunction with the light and manoeuvrable forehead. Thus correct performance cannot be achieved until the horse's head is properly set, implying that the horse is on the bit, with chin in, neck flexed at the poll, poll high, body collected, and hind legs operating well forward and under. The neck is flexible to the rein and therefore can be placed and varying positions in the various gaits. It will be appreciated that a horse with inferior neck or thick throat latch will therefore have difficulty in achieving desired results because he fails to achieve satisfactory set.

(a) SET PECULIAR TO A BREED

Each breed of horse has its own peculiar set which must be achieved before each can perform to the utmost of its potential. Thus the set of the thoroughbred, Arabian, American Saddle, Hackney and Welsh Pony will all differ, being modified by the conformation of the horse, its way of going, and more particularly by the manner in which the neck enters the shoulders, the form of the throat latch, and the angle formed by the head and the neck.

The set of the horse is allied to the way he carries himself under saddle and the picture he makes. If a specific breed in action were to be cast in a statue it would fit into a definite and easily recognizable mould, peculiar to that breed alone.

(b) SET PECULIAR TO A CLASS

A further difference in set is achieved within a specific breed or type. This is modified by the class which is being performed, the type of biting – whether it be double bridle

or harness bridle – and the manner in which the rider or driver collects the horse and thus holds and controls the head, neck, body, and limbs in a state of balance to achieve optimum potential performance in two, three or five gaits, and to achieve the required form, height, speed and rhythm.

i. **Three-Gaited Boerperd**

Great emphasis is placed on the set of head and neck in this class. It must be carried very lofty and alertly, with very clean, open, and fine throat latch, and balanced by a flamboyantly carried tail. There is optimum flexion at the poll, chin set, face line just forward of the vertical, and lower line of the muzzle well above the top line of the saddle. This extreme collection results in a picture of grace, dignity, elegance, deliberation, and precision, with the action folded, slow, high, and brilliantly flexed. Even though it is covering the ground, the movement appears to impress in the perpendicular plane rather than show power and thrust in the horizontal plane as does the five-gaited movement.

ii. **Five-Gaited Boerperd**

The set involves not quite so great a flexion, with chin in, face line more forward of the vertical, and the lower line of the muzzle carried slightly higher (because the shoulders are carried higher) than that of the three-gaiter, resulting in a more extended and larger circumference than the high, rolling action of the fore legs. The centre of gravity is set well back so that the shoulders of the horse are carried high and aggressively with the mane flying back from a powerful and high-held neck. The impression is one of grandeur, power, domination, and speed.

iii. **Fine Harness Boerperd**

The set has a less vertical face line and a more highly-carried head again than the five-gaiter, resulting in free rhythm to the high and rounded form of the action. This elevated outlook is the result of the driving snaffle and the check-rein control, aided by the powerful thrust of the hindquarters achieving high collection, grace, animation, and elegance with precise and brilliant action.

iv. **Single Harness Boerperd**

The set is again an adjustment from that of the fine harness horse in that speed is required and therefore the carriage of head and neck cannot be as lofty. The face line is further in advance of the vertical, the chin further out and slightly lower, and the rhythm of the gaits approaches the spectacular.

POSITION OF BIT IN MOUTH

(a) UP ON THE BIT

The horse is taking hold of the bit with conscious obedience. The rider is in contact with the horse's mouth as if on an elastic rein. The horse is correctly balanced, with hocks well under and with consequent light forehand; with neck high, flexed, and correctly set; the horse must not obtain or seek support from the reins.

(b) LEANING ON THE BIT

The horse seeks support from the reins because he is not balanced; his hocks are left behind; he cannot support his own head and neck and he goes heavy on the forehand. This can lead to a puller, borer, and a dead mouth.

(c) ABOVE THE BIT

The nose is held too high and is thrust out, so that the angle of the face is too far in front of the vertical, causing the bit pressure to lie on the corners of the lips instead of on the bars of the mouth. This is a common fault with many five-gaited horses which lack collection and hock impulsion and are carrying a heavy rider. The discomfort of the back causes the incorrectly set head and neck, which is easily recognizable by the out-thrust nose and sprawling hind legs, as the horse "leaves his hind legs behind".

(d) BEHIND THE BIT

The neck is over-flexed causing the face line to be behind the vertical. The horse is resisting by not taking hold of the bit but allowing it instead to dangle in his mouth. The horse is virtually out of control, and forward impulsion is lost. He may toss his head, jerk down or back rather than go up on the bit and set his head, with the result that he is not collected, not ready for commands, and not willing to ride.

PRESENCE

Presence is the equivalent of poise, personality, and character in a human being. A horse with presence is oblivious of his surroundings and he fixes his eyes on the faraway hills. The horse glows with vitality, with bright eyes and animated countenance, ears pricked, tail up, and neck curled. Stallions will show power and domination; mares will show grace, elegance, and dignity. Where animation can be defined as the look of pent-up vigour, presence is the look of controlled majesty and pride of bearing.

ANIMATION

Animation is the external manifestation of the internal condition of courage and willingness in a horse, and it serves to draw the muscles and attitude of a horse together in the form that is the most beautiful. Animation, as applied to a gait, implies a movement that is highly flexed, brilliant, extremely neat, and performed with great precision and collection.

QUALITY

Quality is the guarantee of pure breeding which ensures prepotency. It can be seen in the fineness of head and ear; in bone of head and legs; in fineness of skin and muscle; in fineness and prominence of leg tendons; in prominence of veins and eye; in denseness of hoof; in silkiness of mane, tail, and hide; in absence of superfluous hair, in smoothness of form.

SUBSTANCE

Substance is the combination of muscle and bone in the correct proportion. Substance is necessary to avoid the quality weed, and the art is to breed a horse big-framed and fine, not big-framed and coarse. Substance – often seen in the development of centrepiece and quarters and good leg bone – must always go hand in hand with quality or become valueless.

BALANCE

- (a) **BALANCE OF CONFORMATION** is seen in the ration of forequarters to hindquarters; of length to depth of centrepiece; of carriage of neck to carriage of tail; of flowing, short, symmetrical top-line to long under-line, enabling the horse to have scope and stand over a lot of ground.
- (b) **BALANCE OF ACTION** is seen in the saddle line of the horse moving forward in a horizontal plane with a high head and neck carriage in front, balanced by a high and free tail carriage at the back. Hind action of the legs must not be trailing but must be well under and supportive, must drive the horse forward, and must be clean and high enough to balance the high front action, which also must be straight and clean. The whole picture of horse and rider must move forward in a smooth flowing movement, free of jerkiness or defective action.
- (c) **BALANCED PERFORMANCE OF GAITS** – whether the horse is being judged on two, three, or five gaits. The standard of perfection of each gait must be balanced by the standard of perfection of the remaining gaits. All movements must be clean, stylish, correctly cadenced and timed, and comply with the standard laid down as typical for that breed or type in as far as good average speed, form, collection, height, rhythm, and style are concerned. A horse is severely marked down if he is inferior at one or two of his required gaits, even though he may be brilliant at the remainder.

STAMINA AND “HEART”

“Heart” cannot be scientifically defined. It is that inner quality which enables man or beast to persevere to the utmost of his ability even when the situation appears hopeless – to give willingly until he drops. It can be seen perhaps only in a characterful eye, but nowhere else in the conformation. Heart in a race horse is perhaps his greatest asset, and a great shown horse cannot be properly classified as great unless he has heart.

Stamina is a matter of constant, correct and diligent training, feeding, and exercise, and can be recognized in the fitness and lean muscling of a horse. It is not necessarily found in horses with the best conformation, because horses brought up in privation have often great stamina regardless of their conformation assets. Not all horses that have stamina have heart, but a horse without either is a poor horse.

It is however, poor judging procedure to allow show horses to continue riding either at speed, or in a highly-collected and therefore tiring gait, for an indefinite period of time while arguing with a co-judge. The best horses will obviously be straining themselves to the utmost to maintain their standard, and can be expected to tire more quickly than the poorer horses which are merely idling along. Nor should a judge make a marathon of a class, judging the horses on stamina alone.

Bearing the above two points in mind, the judge should draw a balance between the periods of time he delegates to each gait, and horses that are out of condition, or who are deficient in stamina, and who therefor tire before the end of such a class, are scored down. Exhibitors should note that though stamina is required in all saddle classes, over-riding a horse at any gait is considered a serious fault of showmanship.

MANNERS

(a) MANNERS OF HORSE

The horse with the most extensive training will usually have the best manners, and in most cases "manners" are synonymous with a controlled performance, a good mouth and a good temperament. The horse should at all times do what is asked and expected of him by the judge and exhibitor, and poor manners are severely discriminated against both in breeding and performance classes.

(b) CLASSES CARRYING A GREATER PENALTY FOR MANNERS

Three gaited. Fine harness class. Ladies riding horse, whether three or five-gaited. Any other class where a prerequisite is that women or children ride. It should specifically be noted that the three gaited horse is severely penalized for poor manners and poor training, as its performance must be perfection even in open classes.

(c) COMMON RESISTANCE TO THE WILL OF THE RIDER

Breaking gait. Sidling. Backing. Jibbing. Kicking. Bucking and pig-jumping. Boring, tossing head and fighting the bit. Drawing back ears. Switching the tail. The use of stick, voice or spur to discipline or enforce gaits. Running out. Refusal to take gait on command. Refusal to go up on the bit. Refusal to stand still for inspection. Refusal to leave the line or perform individual tests. Refusal to walk correctly.

(d) MANNERS OF EXHIBITOR

Poor manners; unseemly behaviour; unsportsmanlike gestures; lack of courtesy towards judge, steward or fellow exhibitor; inebriated, profanity; bad temper; lack of consideration; cruelty; these all carry varying degrees of penalty depending on the severity of the case. The judge has the right to prohibit an exhibitor from taking part in a class or in the entire show should he feel so justified.

(e) DISCRIMINATION AGAINST RIDERS

Riders that behave in a ridiculous manner in order to draw attention are discriminated against. A rider who holds his hands too high or too wide apart, who saws the horse's mouth, who rides on the mouth of the horse, who leans over backwards, or who rides with unnecessarily long stirrups, invites discrimination in that he spoils the symmetry and image of the horse and also indicates that it has a deficiency, such as heavy forehand, rough gaits, hard mouth or inability to hold the rack. Similarly there is a discrimination against the horse that requires the rider to hold the mane, or touch the neck, or use any other unrecognised aid to keep the horse in a particular gait or in a state of calm.

RE-RIDE AND FINAL WORK-OUT

- (a) When classes are too large, the initial performance of the horses are judged, not against each other, but against the standard for that class created by the best horse in that class. All horses that are above a certain standard are extracted to form a FRONT LINE and this front line takes the ring again in the "finals" or RE-RIDE. In strong classes, this thinning-out process invariably divides the class into two fairly equal sections, with the finalists of a very high and even standard. The First Prize horse must be included in a RE-RIDE.
- (b) It should not be necessary to work the back line again, because in the event of a horse being promoted from the back line to the front line, he will be at an extreme disadvantage as he will be tired by his second performance round the ring while the

front line have been rested. The back line can, however, be worked again, time permitting, in order to rest the front line.

- (c) Remembering that a RE-RIDE is a fresh class, hair-splitting must of necessity begin in the final round where the horses are judged against each other. The closer any class comes to its conclusion, the more obvious is any mistake, and it is fatal for any exhibitor to fall from perfection at this critical period, when there is no time left for the horse to redeem his mistake.
- (d) If the judge cannot then make an immediate and final decision, he may line up these finalists, and extract there from two or three horses which may then be sent round the ring together for a FINAL WORK-OUT on any, or all, of the gaits under review. The first prize horse need not necessarily be included in this work-out.
- (e) In the event of a SMALL CLASS, a front line need not be extracted, and the judge may extract only 2 or 3 horses for a final work-out, as in (d) above.
- (f) In the event of a CHAMPIONSHIP SHOW, where five placing's must be made, the most outstanding 3 horses are extracted and allowed to stand on the side; while the second extraction of 4 or 5 horses is sent around the ring in a final work-out for 4th and 5th placing's. Thereafter, the first extraction is sent around the ring in a final work-out for 1st, 2nd and 3rd placing's.

CHAPTER 11

MEASUREMENT OF A HORSE

HEIGHT

1. The horse shall be placed, without saddle, on a smooth platform so that the front legs are vertical, and the back of the hocks are in a vertical line with the point of the horse's buttocks and the legs are standing four square.
2. The horse's head shall be held so that a line from poll to withers is as nearly parallel to the platform as the horse's conformation will allow, in order to reveal the highest point of the withers.
3. There shall be no pressure on the cross arm of the measuring rod on the withers, and the cross arm shall be parallel with the ground. The rod shall be unbendable, and should be equipped with at least one spirit level. The withers may be shaved, but no pressure or pulling aside of mane is allowed. The official only shall hold the horse's head.
4. No allowance shall be made for shoes.
5. A hand shall be 4 inches. 8.8cm.
6. Horses competing in height limit classes shall be measured by the show authorities before the show commences.
7. In classes not involving a height limit, the term "horse" shall be defined as horse or pony.
8. A pony is generally classified as 14.2 hands and under. Individual breeds may determine their own height division for ponies.

MEASUREMENT OF THE HOOF

The measurement of a hoof shall be taken down the centre of the front face, and the measurement shall be from the skin line on the lower side of the coronet to the top of the iron of the shoe.

CHAPTER 12

SERVICEABLE SOUNDNESS

REGULATIONS IN JUDGING SOUNDNESS

RULING ON SOUNDNESS

A horse shall be serviceable sound, except in equitation classes where the soundness shall not be a consideration unless it impairs the rider's performance. The judge shall be empowered to determine the serviceable soundness of the horses in a class, and his decision shall be final. Should an official Show Veterinarian be available, his decision as to the serviceable soundness of a horse, if requested by the judge, shall be final.

SHOW VETERINARIAN

Only the judge may call in a veterinarian during a class and if an official veterinarian is on duty the judge is advised to obtain on order his opinion in order to identify conditions which rate as a disqualification. Having obtained the veterinarian's opinion, the judge shall place the horses in question at his own discretion, with due cognizance of their relative merits and demerits in the light of the entire class specifications, including their degree of soundness. Examination of a horse in the ring by a veterinarian shall be done inconspicuously and in such a way as not to invite public attention. An exhibitor shall not obtain a second veterinary opinion to contradict the decision of the judge.

DEFINITION OF UNSOUNDNESS: unsoundness is any physical or anatomical defect, injury, malformation, or affliction which impairs a horse's way of going. A horse must not show evidence of lameness, broken wind, or impairment of vision.

SERVICEABLE SOUNDNESS is to be free of any physical impairments that can affect the horse's use or its performance, during the time it is being judged in the ring.

TECHNICAL SOUNDNESS is to be free of any physical impairments whatsoever, in no matter how slight a degree **HEREDITARY UNSOUNDNESS** remains an unproven condition. Weak conformation – which may lead to unsoundness – can be transmitted, and for this reason weaknesses in conformation should be discriminated against.

PREDISPOSITION TO AN UNSOUNDNESS indicates a fault in conformation which leads to an unsoundness

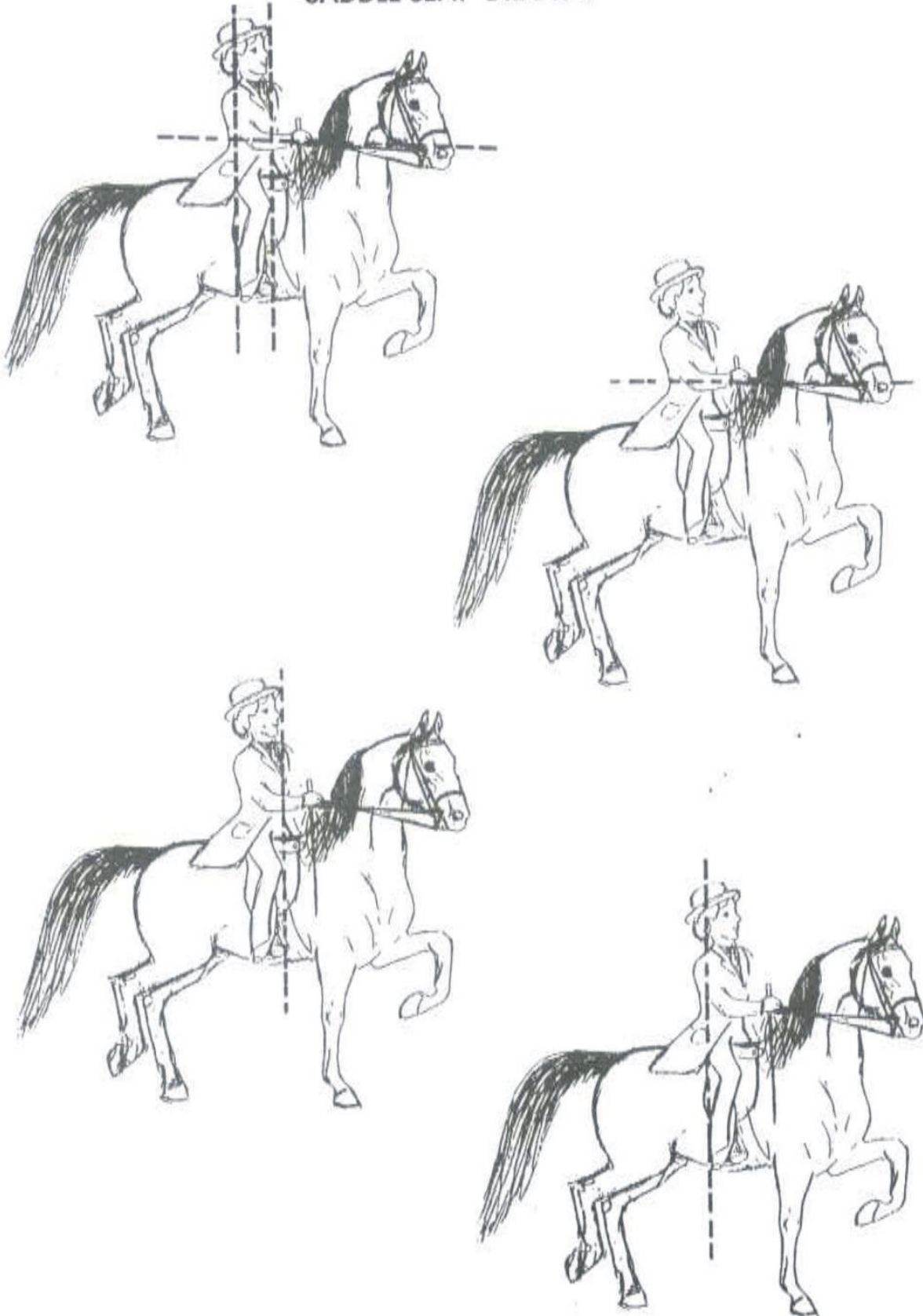
UNSOUNDNESS INDEPENDENT OF PREDISPOSING CAUSES indicates an unsoundness for which there is no apparent conformational reason, and if such unsoundness does not impair the horse's way of going or its performance while being judged, it is of the consequence, as it may be there as a result of external injury.

BONE DEFAULT is damage to the bony structures of a horse's leg, caused by conformational weakness or other causes, which result in the horse being unsound and unable to do his work.

BLEMISH does not usually cause unsoundness but detracts from the appearance of a horse and lowers its value in proportion to the degree of the disfigurement.

LAMENESS is the appearance during movement in any one limb of limbs of pain, disease, weakness, malformation, hindrance, or impediment, resulting from physical or anatomical defect, injury, malformation or affliction.

"SADDLE SEAT" DIE DRAF



CHAPTER 13

EQUITAYION

SADDLE SEAT

The seat is used for riding the Cape Boerperd and American Saddle Horse when using a cut-back show saddle. It positions the rider well back on the horse, giving the added advantage that the neck of the horse appears longer, the front is better seen and the knee action is enhanced. The distribution of weight to the rear ensures that the hocks can be forced well under to maintain the great showiness and peacocky carriage which is the hallmark of the Cape Boerperd. The forehand is lightened and extreme collection is maintained at all gaits, which is essential to the correct performance of the five or the three gaits. It is a pre-requisite that the horse be ridden with the greatest possible collection and balance in all equitation classes.

The body is held erect, balanced over the triangle formed by the open seat bone, and the shoulders are square and relaxed. The entire seat is controlled by the position of the feet in the stirrup-irons. The heel is pressed down and outwards from the horse's flank so that the sole is carried on a slanted stirrup-iron, causing the entire leg to be rotated from the hip bone to bring the inner thigh flat against the saddle and the inner knee firmly on the stirrup leathers. The heels are directly below the weight of the riders haunches. Viewed from the front, the line from hip to boot is flowing and continuous at a widening angle to the horses body, so that when viewed by the rider the entire side of the thigh, calf and boot can be seen. (This is a strong point of difference from the Standard Seat in which the leg and foot – not blanketing the girth – are nevertheless carried close to the horse's side). Viewed from the side the lower leg is behind the vertical, with stirrup-iron, heels down and toe raised.

The stirrups may be a hole longer than those of the Standard Seat, but the stirrups appear longer due to the set-back seat.

The forearms are right angled to the upper arms, depending on the height at which the horse holds his head. The hands and snaffle bit, but they are nevertheless held higher than in any other seat because position of hand is always determined by the height of head carriage.

The saddle seat is ridden in a double bridle and only on a cut-back show saddle, in which an equitation model is also available.

SUMMING UP

It will be noticed that the forward seats from a centre of gravity on the shoulder, whereas the erect seats cause the centre of gravity to shift towards the hocks. The seat used by the rider is in direct relation to the type of horse ridden and the type of performance required.

SADDLE SEAT

1. SEAT

It is important in riding saddle seat that the measurements of the saddle not only fit the horse but also fit the build of the rider. Many riders who fail to master this style of equitation are being handicapped by a saddle too long or too short for their build. The saddle will be correct when the seat bones are well back in the rear of the saddle so that the buttocks touch the cantle, and, at the same time, the knee joint can be

placed on the stirrup-leathers. Any deviation of the knee will destroy the whole balance of the seat. Unless the knee is well forward on the saddle the rider will not be able to achieve a slow graceful post on a highly-collected slow trot.

It is a seat independent of the hands, a combination of balance and grip, and at all times should be elegant and graceful. The seat is buoyant and firm, sent well back in order to control the hindquarters, and to allow the horse complete freedom of movement in the forequarters.

The weight of the rider is taken by the feet in the stirrups, the knees, the thighs and buttocks, so that the rider operates as an extension of the horse's own body. The rider uses the aids of leg and rein, and the muscles of the lower back through the seat, as aids to control the horse.

2. BACK

The back is upright and the torso erect and square. The body is supple above the hips, and never hollowed, round-shouldered, rigid or slouched. The shoulders are square, easy and relaxed down, with shoulder-blades flattened.

3. POSTURE

The head is up; chin in; eyes front, looking between the horses ears at all times. The rider must "sit tall" at all times, pulling the stomach in and lifting the ribcage up so that the chest rises, the neck elongates gracefully but never poked forward, and the chin is set proudly. The expression of the face is of great importance – riders must smile and have an attitude of pleasure, ease and enthusiasm.

4. ARMS

The upper arms hang vertically, and are held comfortably against the sides with elbows against the cloth of the jacket, close but not rigid or cramped, and with no daylight showing during the canter or trot. The forearms, with the snaffle rein, form a straight line between the elbow and the horse's mouth. The forearms juxtaposition to the upper is right-angled to adjust with the high head carriage of the horse. The arms should never be held in an open-winged position, nor in the attitude of hanging up the washing, nor out-thrust forward in a harness-driving style.

5. HANDS

The hands are a continuation of the gently inward-curving forearm, resulting in the hands being held 5 or 6 inches apart. Hands should never be held widely apart in an equitation class causing the reins to be far from the side of the horse's neck. Neither should the wrist be dropped nor the hands held peaked up. The height of the hands is controlled by the line between elbow and snaffle, and will vary under extreme collection.

The wrists are rounded, the backs of the hands are forward, with the knuckles neither vertical nor parallel (thus no piano fingers), but angled inward at approximately 45 degrees, and supple and elastic. The thumbs do not point straight up but are angled so that, if necessary, the riding stick may be carried in the right hand and slanted across the left forearm. (The second possible position is for the stick to be held near the butt-end, and to hang straight down the shoulder of the horse with the bight of the reins). A slight rotation of the wrist, so that the rider can see the fingernails, will exert pressure on the reins.

The fingers of the hand are supple, yielding and caressive; the whole hand is squash-able like a sponge, is free of rigidity, and is held quiet.

The shortening of reins must be done smoothly, unobtrusively and as frequent as required to maintain the set of the head and to control collection. It will score against the rider if the reins are too long and lose contact, or are drawn up against the rider's stomach; both positions soon lose the horse's flexion and set. Straight wrists are a danger as they give a dead pull on the horse's mouth.

6. LENGTH OF STIRRUPS

This is found by allowing the legs to hang free, when the bottom of the stirrup-iron should be level with the inside ankle bone.

7. FEET AND LEGS

The position of the foot is of prime importance and is the most rigid rule of saddle seat equitation. On its correct alignment depends the correct position of the leg, and thus determines the success of the entire seat, and therefore the entire collection and performance of the horse.

The ball of the foot is placed squarely in the middle of the stirrup bar. The entire length of the leg is held firm, the heel is pressed down and swung outwards from the horse's flank, thus rotating the entire leg inwards from the hip joint. The leverage of the foot on the stirrup leathers, and the flat inner thigh snugly against the saddle flap. The slanted outwards position of the sole of the foot and the stirrup bar is maintained at all gaits, but it should at no time exceed a 45 degree slant to the ground. The heel should be kept lower than the stirrup bar at all gaits, with the toe elevated and approximately 15 degrees out from parallel with the horse's body (natural walking position). The knee contact must not develop into a knee "grip" which causes too much rigidity and is a strain on both horse and rider. The knee must at all times be kept well forward on the saddle, and must be angled and not straight. The toe must not be turned inward, which throws the weight of the rider onto the outer edge of the foot, paralyses the ankle, and loosens the knee and thigh from the saddle, causing daylight below the knee. The toe must also not be turned out unnaturally, as this brings the back fleshy calf, and not the inner calf, to bear on the saddle.

When the rider looks down, he should see the entire side of his thigh, leg, and foot slightly angled out from the horse. (This is a characteristic of the seat). It is faulty to bring the foot closer to the horse and thus blanket the girth with the leg and ankle and foot. The saddle seat requires this forced and strong rotation of the thighs into the saddle as an essential security, because the seat of the cut-back saddle is small and flat and offers very little purchase to the rider's buttocks and seat bones, (unlike the deeper-seated English Show and Hunting Saddles where the rider sits with a natural deep seat). The seat at the rear of the saddle, combined with the forward-set stirrup leathers, combined also with the necessity for strong seat and leg aids to obtain the extreme collection which is a characteristic of saddle seat equitation, requires very firm leg security. The heel should always remain below the riders haunches. The foot should not be held too far from the horse's flank, hollow his back, and force his buttocks outwards in a seat both unsightly and inefficient.

Viewed from the front, the thigh, leg and foot form a wide based silhouette, with the sole of the foot slanted so that the little toe is higher than the big toe. Viewed from the side, the leg is behind the vertical, stirrup leathers are vertical, and the heel is well

down. It cannot be emphasized too much that the whole seat is based on correct foot position, and the entire weight of the rider is distributed up from the stirrups through the legs to the seat.

8. THE SEAT IN MOTION

- (a) The centre of gravity of the horse will alter considerably between the collected trot, the slow gait and the rack, and the rider must make the necessary adjustments of balance to preserve the symmetry of the picture as a whole. All extravagances of posture are to be condemned.
- (b) Lower legs must be kept behind the vertical at all times, and should not be allowed to thrust forward in advance of the vertical during the rack or slow gait, as impulsion of leg must be maintained at every gait to ensure collection and animation.
- (c) It should be emphasised that the sitting trot is a schooled movement, and is performed with grace and rhythm of the riders body at defined speeds. Trotting without posting at the normal speed of the collected trot, or at the speed of the five-gaited trot, is not permitted to skip beats unless the rider is consciously changing the diagonal.
- (d) The torso must remain erect at all gaits. To maintain balance the back may incline forward from the buttocks in a very slight advance of the vertical, corresponding with the line of the lower leg, but the back must never lean back behind the vertical in a slouched attitude.

9. AT THE TROT

- (a) Correct foot position remains the basis of correct riding and consequent maximum performance of the horse.
- (b) The heel must not rise unwittingly as the body rises in posting.
- (c) The hips must not rise well forward, in posting, to a position above the point of balance of the knee, so that the foot is directly under the weight of the body; and the hips then return again to the saddle in one smooth rhythmic movement with no locking of knee at height of post. The knee remains slightly pointed even at height of post.
- (d) The seat should be completely independent of the hands and reins. The hands must be calm and steady and should not job or jerk the horse's mouth, thus interfering with the steadiness and stride of the front legs.
- (e) The hands must set and hold the horse's head in position, and must constantly play the horse's mouth to keep it soft. Rigid hands, clamped into a previously aid from the horse's loins and causes the horse to go uncontrolled on the forehand and to leave the hocks behind.
- (f) The eyes must be kept between the horse's ears as any dropping of the head or eyes, or leaning forward to initiate the trot, removes the pressure aid from the

horse's loins and causes the horse to go uncollected on the forehand and to leave the hocks behind.

10. FAULTS AT THE TROT

- (a) Loose knee contact, resulting in the buttocks protruding backwards, a strained hollow loin, and a sway back.
- (b) Kicking the lower leg forward, resulting in a straight or locked knee at height of post, a momentary phase and consequent stilted action, and a falling back into the saddle instead of sinking down gracefully.
- (c) Hanging onto the reins to balance the body while posting, resulting in loss of knee and calf control, in hips being left behind, in lower leg sliding forward, and in stirrups moving forward out of the vertical.
- (d) Leaning back in an attempt to maintain a straight back, resulting in general loss of balance, too great a knee grip, and over-strained and over-tense muscles.
- (e) Failure to shorten the reins, resulting in loss of contact with the horse's mouth and possible loss of set, flexion and collection.
- (f) Failure to keep heel down below the level of stirrup bar, resulting in loss of sensitivity and flexibility of the lower leg, loss of entire leg and seat position and efficiency, and subsequent loss of collection.
- (g) Failure to close the leg against the horse, keep the knees firmly forward on the stirrup leathers, and keep the lower behind the vertical when commencing the trot, resulting in the rider's balance and smooth transition of gaits being lost, and causing the rider to lunge forward and up to align himself above the stirrups.
- (h) Stirrup leathers hanging forward of the vertical will result in the leg swinging backward and forward with each posting movement. Feet carried excessively out from the horses flank will result in the legs thrusting away from, and back against, the horses flank at every posting movement.
- (i) Failure to post on the outside diagonal while riding on an oval track, and failure to change the diagonal after turning to ride in the opposite direction, causing the imbalance of the horse.

11. AT THE CANTER

The seat must be close and supple with heel down and stirrup leathers taut, elbows quiet, and knee firm.

Faults are: -

- (a) Too much weight in the stirrups resulting in the rider bouncing or being thrown forward at every stride.
- (b) Failure to keep legs quiet.

- (c) Failure to maintain horse in a slow collected canter, correctly flexed, set, and animated.
- (d) Failure to lead with the inside leg when riding on an oval track, or to change leads when turning to ride in the opposite direction.

12. GENERAL IMPRESSION

The horse must be ridden with extreme collection, with head set and neck flexed, and the rider's posture must be equally proud. A complete picture of the whole is of great importance. An impressive performance is required from the horse combined with an effortless, but equally impressive, performance from the rider. He must prove that he is master of the unobtrusive aids, and can turn out a performance with style, presence, finish, action and manners while maintaining his own neat seat.

The closer any class comes to its conclusion, the more obvious is any mistake, and it is fatal for any exhibitor to fall from perfection to this critical period when there is not time for horse or rider to redeem a mistake. Thus a horse, which is going disunited in the canter, or mixes the gaits, or shows a tendency to slow gait in a three-gaited equitation class, can severely penalize his rider. The judging of saddle seat offers considerable difficulty here, as the horse is required to put up a performance to the best of his potential – in addition to the rider's performance – which doubles up the number of faults it is possible to make, and a possible winner may lose his position during the last moments of a class.

Judgement is made on the perfection of seat and hands; the handling of the horse; and the stylish performance of the horse insofar as gaits, presence, animation, manners and obedience are concerned.

Important factors and faults common to saddle seat.

1. Hands and reins

There are many accepted methods of holding the reins, each suited to a specific style and purpose in riding.

Reins should, however, always be held in two hands, except when the right hand is occupied in holding a weapon, a polo stick, a hunting crop, or a farm whip. Even when the horse is being ridden with single reins (either snaffle or curb) the reins should be held in either hand. In this way shoulders are kept even and delicate.

The exact arrangement of the reins in the two hands is a matter of personal taste – whether the little finger alone or two fingers separate the snaffle and curb reins; or whether the curb rein is on the outside (parallel reins). It is even possible to hold both curb reins and one snaffle rein in the right hand, as is often done in dressage.

The important factor is that the rider should know which rein is on the outside and exactly what the function of each rein is.

2. Rein grip

- (a) The recommended rein grip is one which has proved the most convenient for the greatest number of riders riding the greatest number of horses:-

The reins should be held in two hands. The snaffle rein should be carried on the outside (crossed rein) with the little finger and the ring finger separating the snaffle rein from the curb rein. This furnishes more sensitivity and independence of handling of the two reins than when only the little finger separates them.

- (b) When mounting, the reins are held in the left hand and in this order: - snaffle, curb, curb, snaffle. As soon as mounting is complete, the right hand picks up the right snaffle and curb, the bight of the reins passes up through the palms of each hand and is clamped by the thumbs against the middle joint of the index fingers. The bight then hangs down the horse's right shoulder between the hands. The riding stick is held on the inside when riding on an oval track.
- (c) To shorten, reins are taken firmly by thumb and index finger just below the opposite thumb and index finger just below the opposite thumb and then the fingers are slid forward on the reins.
- (d) When riding with a single rein snaffle bridle, the reins should be carried in two hands. It is recommended that the rein run between the little finger and thus up through the palm to be clamped by the thumb. This frees the little finger to hold the riding stick without interfering with the sensitivity rein.

3. Some common faults in Saddle Seat

- (a) Knee back of the stirrup leather
- (b) Attempting to lift the horse's head by lifting the elbows instead of the hands
- (c) Riding with arms outstretched as if driving in harness, with elbow lacking angle
- (d) Holding hands unnecessarily high with arms widespread and elbows held high and out from the body
- (e) Exaggeration of riding from amounting to clowning.
- (f) Lack of independent seat caused rider to exert a heavy pull on the horse's mouth especially during the rack
- (g) Looking round to check if horses hind legs are correctly placed while posing in the line-up

- (h) Throwing about in order to achieve the required lead at the canter instead of presenting the horse correctly and with correct aids. Jobbing the horse in the mouth to achieve gait changes instead of applying back, seat and leg aids
- (i) Inability to shorten reins unobtrusively while performing, resulting in either being too long and losing contact; being jammed into the riders stomach or being shortened clumsily
- (j) Failure to maintain a straight line between horse's mouth, snaffle rein, forearm and elbow
- (k) Rider looking down, especially during individual testing, initiation of trot, and when attempting to obtain the correct canter lead. This results immediately in the back and seat aids being removed, with consequent loss of collection and hocks being left behind.
- (l) Too much loose movement of seats and legs
- (m) Opening shoulders when picking up from the canter
- (n) Failure to obtain an impressive performance from the horse without sacrificing the rider's own correct form
- (o) Failure to obtain extreme collection throughout the class
- (p) Failure of rider to anticipate the resistance's and faulty way of going of the horse before he falls to pieces

General regulations applicable to judging of Saddle Seats

1. In an open equitation class, where NO special breed of horse or special seat is stipulated, the class shall be judged on the requirements laid down for the standard seat. Riders who do not conform shall be eliminated.

Dress and tack and get-up of horse should be matched, and appointments should not be mixed indiscriminately. It is recommended that an English show saddle or English hunting saddle be used for best performance, as other saddle types including the flat cut back Show Saddle, modify the seat of the rider.

2. Where the prize list of a show stipulates that in a certain class the saddle seat shall be used, the judge shall judge that class on the requirements laid down for the saddle seat (riders who do not conform shall be eliminated). Dress and tack and get-up of horse shall be as laid down for Cape Boerperd. A Cut-Back flat show saddle or a cut-back equitation saddle shall be used.
3. Standard seat equitation classes shall be judged on three gaits: - walk, trot and canter.
4. Saddle seat equitation classes require riders to be judged on three gaits: - walk, trot and canter, or they may be judged on five gaits, which include the slow gait and rack.

5. While slovenly dress is strongly condemned, judges should remember that riders are being judged on ability rather than personal appointments. Neatness and conservatism are the first requisite in dress. The suit must fit properly and be of one solid conservative colour.
6. Judgement shall be made on a balanced seat, good hands, relaxed bearing, neatness of attire, and control of the horse. Not only must the rider conform to the requirements of the seat which he is riding, but he must also demonstrate that he can control his horse. The horse must be ridden with flexion of the neck, and he must show collection. The gaits must be true and must be done with no loss of form or style, even though the rider is actually showing himself and not the horse. Speed is not required. The rider must not be merely a decorative passenger. A complete picture of the whole is of major importance, with horse and rider showing to best advantage.
7. At all times, both at the halt and in movement, and during individual testing, the rider and horse should present a pleasing picture of balance, cooperation and mutual comfort, and judgment shall be made on the overall performance and not on any part thereof.
8. At the canter, which should be collected and controlled, the horse shall lead with the inside leg. The rider shall not change the lead by unbalancing the horse by violent swerving or throwing the weight violently off balance. Repeated attempts to change leg, even if eventually successful, count against the rider and create as poor an impression as leading incorrectly.
9. It will score against a rider if he continuously allows himself to be covered by bunching riders or even individuals. He must demonstrate showmanship at all time to extricate himself from difficulties.
10. It will score against a rider if he fails to listen attentively to instructions from the judge, and thus performs an individual test incorrectly or not in full detail as requested.
11. It will score against a rider if he fails to begin his test at the specific point indicated by the judge; to end it at a predetermined point; to maintain a balanced and regular pattern in his test or school movement; to salute the judge on completion, indicating that his performance is over. Untidiness and lack of pattern and forethought scores heavily against the rider in individual testing; he must not perform his figures in imperfect circles, serpentines, squares or lines all over the entire arena. Should the rider fail to perform a school movement to his own satisfaction at the first attempt, he loses points for the movement, and repetitions (e.g. more than one figure of eight) do not score any points, but rather serve to irritate the judge. Promptness and courtesy towards the judge will pay dividends, and neatness of excesses and absence of delays will score points.
12. Judgement shall be made on the delicate but firm transmission of aids via the legs, rein and seat to the horse.
13. Judgement shall be made on the competence with which riders handle the unexpected crises, and the unobtrusive and effective remedies used to prevent crisis

occurring, e.g. interference from other horses, dogs, pedestrians and unforeseen noises.

14. Judgement shall be made on the balance of a rider and a seat independent of the hands and reins, so that the horse is not handicapped in his movements. There shall be no exaggeration of seat; it should be comfortable and efficient for any gait for any length of time.
15. The facial expressions of a rider shall be pleasant, enthusiastic and cooperative, and personal manners towards judge, officials and competitors shall be impeccable.

The riding stick shall be carried as good form, and as a disciplinary token, but it should not require to be used. The riding stick shall be carried on the inside of the horse.

16. Unsoundness of horse shall not disqualify unless it impairs the performance of the rider.
17. Ladies and junior riders shall not ride stallions.
18. Juniors and children shall be restricted to their own age groups, and shall not cross-enter in adult equitation classes as designated by the term "lady" or "gentlemen" or in age groups for which they do not qualify.
19. The wearing of spurs are permitted for riders over the age of 11 years.
20. Only riders over the age of 11 years may compete in equitation test classes.

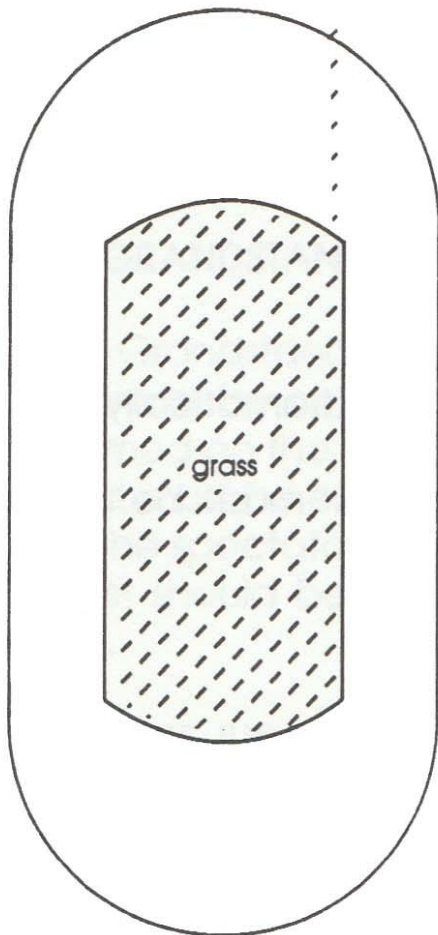


Figure 1

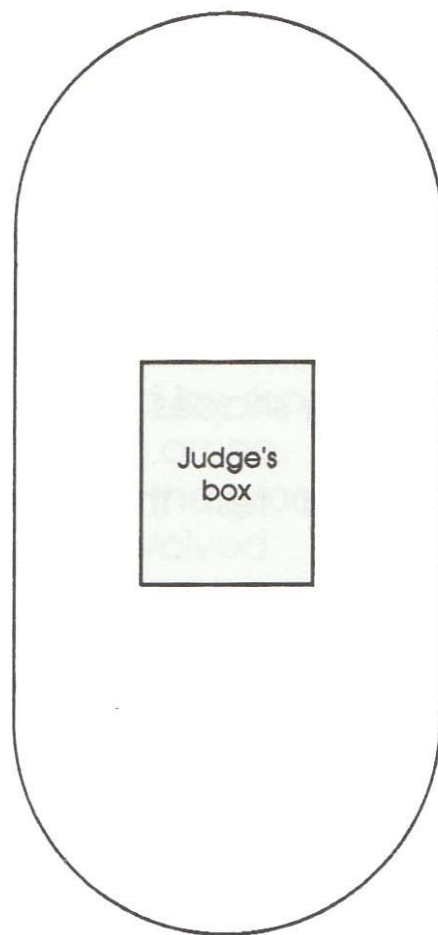


Figure 2

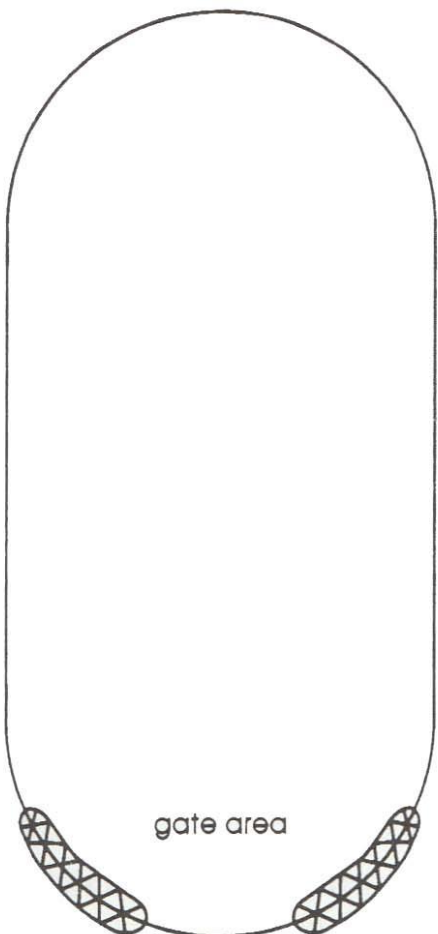


Figure 3

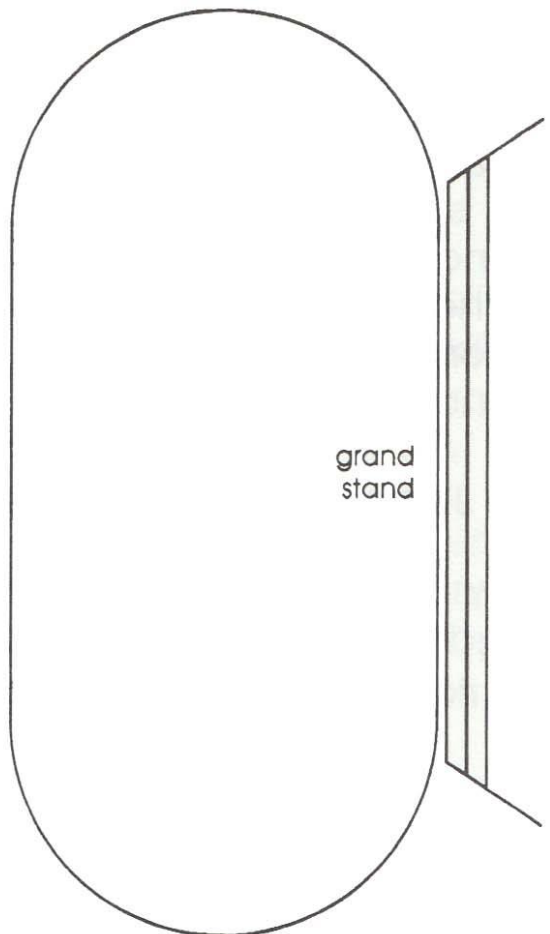


Figure 4

CHAPTER 14

EQUITATION TESTS

RINGS

In South Africa ring shapes and surfaces vary dramatically from show to show. When selecting a test the following points must be taken into consideration:

Ring size and shape

Track area with grassed centre

Riding surface

Situation of judges/announcers box

Placement of in- and out gates

Grandstand view

FIGURE 1: TRACK AREA WITH GRASSED CENTRE

This ring presents a number of problems when performing tests off the rail.

- (a) Where track and grass meet it is not level. There is usually a step up onto the grass which is dangerous to both horse and rider.
- (b) Difference in surface is also dangerous. Grassed area would be more slippery. The horse's stride, cadence and tempo will be influenced (changed) by the difference in footing. This will not give the judge a consistent impression of rider and horse.
- (c) The correct shape of a pattern may be judged due to straight line and curve formed by the grass edge.

FIGURE 2: JUDGES/ANNOUNCERS BOX

Placement of the judges/announcers box is crucial when selecting a test. Select a test which could be executed easily and evenly without having to ride over the top of the box.

FIGURE 3: GATES

The in and out gates must also be taken into consideration when selecting a test.

- (a) It is correct to commence (start) a test moving away from the gate area.
- (b) The placement of the gate will dictate the direction of the test.
- (c) The trot diagonals and canter leads will also be influenced in this way.

FIGURE 4: GRANDSTAND VIEW

Where the grandstand is situated also influences the test selection as the public must be entertained. This would be most difficult if the test was performed on the opposite side of the arena.

- (a) The test must be executed as close to the grandstand as possible.

(b) Keep the spectators interested and involved.

(c) The test should be performed where it is most appealing to the crowd.

A WORD TO THE JUDGE:

1. Individual testing is an aid to judges to sort out those riders who are merely passengers and to observe their finer points of horsemanship that enable horse and rider to execute a smooth and balanced performance.
2. An involved or difficult test does not aid a judge but does in fact hinder his job. Good horsemanship can be easily observed in a simple test if you know what you are looking for. Involved tests become boring to the public, embarrassing to the judge and confusing to the riders.
3. Don't discount a test on the rail as too easy, especially in South Africa today. Remember, you are looking for basic skills and the competition is not so strong or consistent yet that several riders will perform a perfect test, however elementary it may be.
4. When selecting a test take the standard and capabilities of the riders into consideration. The point is to have as many riders as possible perform a smooth test. Not to eliminate riders by default.

TAKE NOTE:

In South Africa we do not have separate rings used for the equitation qualifying rounds. The equitation classes are fitted into normal programme. We must also remember that the ordinary spectator is not educated as far as equitation goes and it can become boring very quickly. Also, the class can become very time consuming and can run over the allocated time – run late. This then throws the whole show programme out.

To guard against these possibilities we must ensure:

1. That an equitation class runs quickly and smoothly.
2. That the class doesn't run over the allocated time – run late.
3. That the contestant only does what is called for on the test nothing extra.
4. That we keep the public interested by keeping the class moving quickly. It becomes boring to the public and others to watch 20 horses and riders walk up to the start of the test and then return to the line-up at a walk. This is just too time consuming and uninteresting.

The first priority is to keep the spectators entertained by having the contestants move quickly from line-up and back again. There will be no wasted time and something will be going on in the ring for the spectators to see.

SALUTE:

We aim for an overall standard; or circumstances dictate time, public appeal etc. tests on the to not lend themselves to addressing the judge – as the rider must stop, turn around to face the judge, salute, turn back and only then return to the line-up this is too time consuming and boring to spectators. Tests in the centre lend themselves to addressing the judge as no extra manoeuvres are necessary for the salute – rider will be in position and it will not take too much time.

Consider a salute is just repetition to the spectators/judges and does not indicate any skill on the riders part to the judge – it seems mostly time consuming to the outsider. A judge may however request a salute as part of a test but must be sure that this will be compatible to the required test time allocated to class number of riders to work spectators. A rider must never turn his/her back on the judge in order to salute.

HALT:

The horse must stop squarely, with his hocks slightly under himself. His nose should be in and his head carriage collected. The horse must not be parked or stop unevenly.

REMEMBER:

1. Always trot smartly up to the start of the test.
2. Always return smartly at a trot to line-up position after completing the test. Never canter back to line-up.
3. Do not SALUTE unless required to do so as part of the test.
4. It is correct to commence (start) a test moving away from the gate area.
5. Always use the correct trot diagonals and canter leads unless otherwise stated. I.e. trot up rail, canter back. Here the correct diagonal, canter back on incorrect lead. This is self-explanatory.
6. A test can be called to start in either direction. If the direction is not specified the contestant may proceed as he wishes. (Keeping gate position in mind). I.e. figure 8 can commence either left or right as the rider wishes unless seated by the judges; first left then right, or other way.
7. Never end a test on an incorrect note – just like training a horse. Never end a horse on an incorrect diagonal or lead unless so required, i.e. trot up rail on incorrect diagonal in this case the rider would change to the correct diagonal before going around the turn and returning to the line-up. Trot up rail on incorrect diagonal and return to line-up on said diagonal. This is self-explanatory.
8. A test performed up and down one side of the ring must always end before going around the turn. The rider must not let the horse go into the turn before reversing and continuing the test.

9. The contestant may turn (reverse) the horse to either side. It is easier to turn towards the rail (on the forehand) than it is to turn away from the rail (hocks). It remains the rider's choice.

BENDING THE HORSE:

A horse is only able to bend correctly around a curve with the aid of the rider: seat, weight, legs, and hands.

LEG AIDS:

Riders outside leg moves behind the girth and bends the horses hind quarters around the curve – balances the horse. Rider's inside leg is on the girth and the horse bends around this leg. This leg also keeps the horse moving forward and stops him from falling into the curve.

HANDS AND REINS:

The outside rein is the indirect or balancing rein. This reins must be held against the horse's neck to balance the front end of the horse around a curve. The inside rein is the direct rein, used for directing steering around the curve. The inside hand must take and give on the rein as the horse bends around the curve.

SEAT AND WEIGHT:

The rider's weight will shift to the inside seat bone as the horse bends. This is only possible if the rider is sitting around the horse and not stiff and exaggerated as is the fashion in this country. With the rider's weight to the inside it becomes easier for the horse to follow the curve, and he is able to bend and track correctly.

HEAD:

Rider must look up around the turn: a $\frac{1}{4}$ of the pattern ahead. This will ensure that he rider's weight is distributed correctly to aid the horse around the turn. The rider's upper body and shoulders will also be able to plan the pattern and perform a perfect pattern.

HORSE: TRACK AROUND A CURVE

The horse must step with front and hind hooves on the same two tracks around a turn.

FIGURE1: the horse is bent around the curve: his spine follows the exact same line as the circles. The hocks follow in the same track as the fore – two tracks.

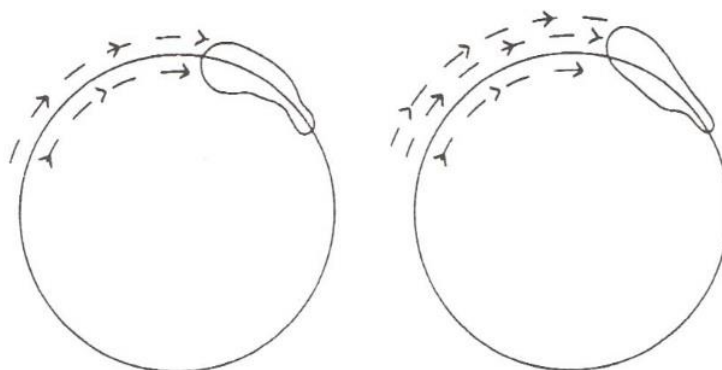


Figure 1

Figure 2

FIGURE 2: this is incorrect. The horse's body is not bent on the curve but is straight, the hind quarters are swung out. The horse is on a three track: inside fore – own track; outside fore and inside back – own track. This can be even more drastic: the horse could also track on a four track.

Figure 2 demonstrates a horse that is not schooled; a rider who is merely a passenger; no leg aids and use of reins to balance the horse; a rider who simply pulls the horse around the curve/pattern.

FIGURE 8

THE CORRECT FIGURE EIGHT:

Two circles of exact same size: diameter, placed next to each other on a common centre point.

The horse must be straight for 3 strides in the centre:

The stride before the middle; the middle stride (change diagonal or stop for lead change): the stride before the horse bends in the second direction of the pattern.

This ensures that the horse and rider can redistribute the weight and keep good balance.

Both circles should be performed at the same speed to ensure same size circles – equal number of strides and same length.

SEE FIGURE 1: Correct 8

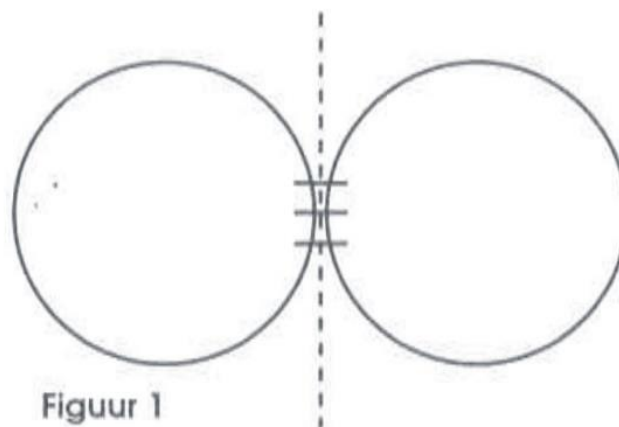
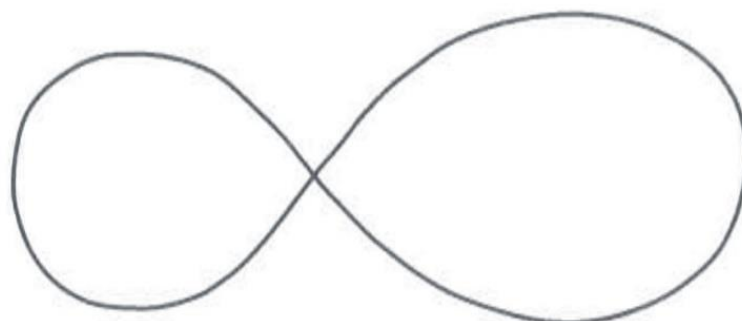


FIGURE 2: Incorrect 8. This is the pattern one would draw/write. The circles are not the same and there is no common starting point (middle line)

EXECUTING



SERPENTINE:**THE CORRECT SERPENTINE**

A series of half (semi) circles executed along each side of an imaginary centre line. The serpentine must start and end on the imaginary line. Change of diagonal is also done on this imaginary line. The rider must use legs and hands; seat and weight; to guide the horse around each semi circle (as in bending).

The semi circles must be performed at the same speed – same stride length. This will ensure that the curves are the same size. Rider must also look up to plan ahead and help distribute weight.

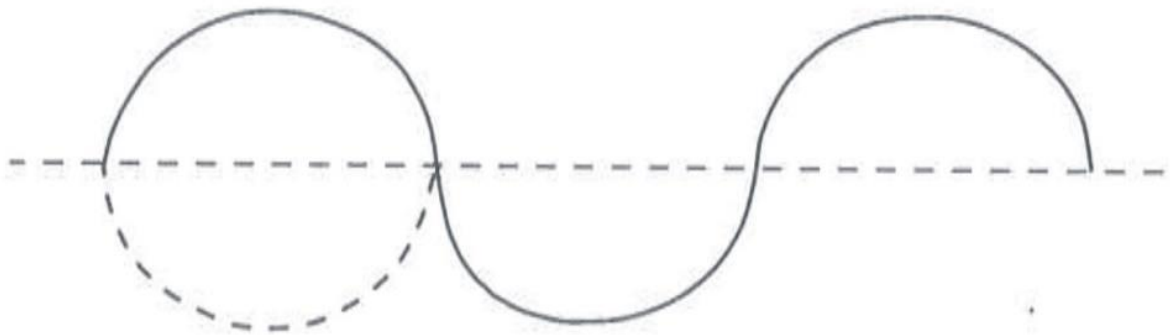
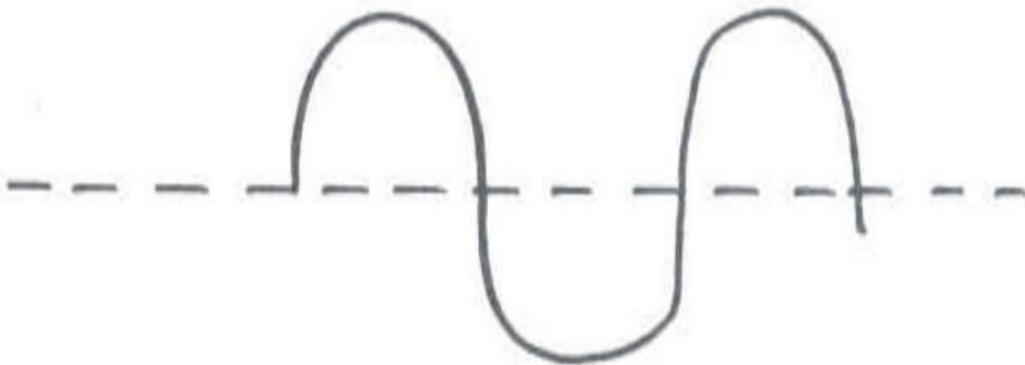


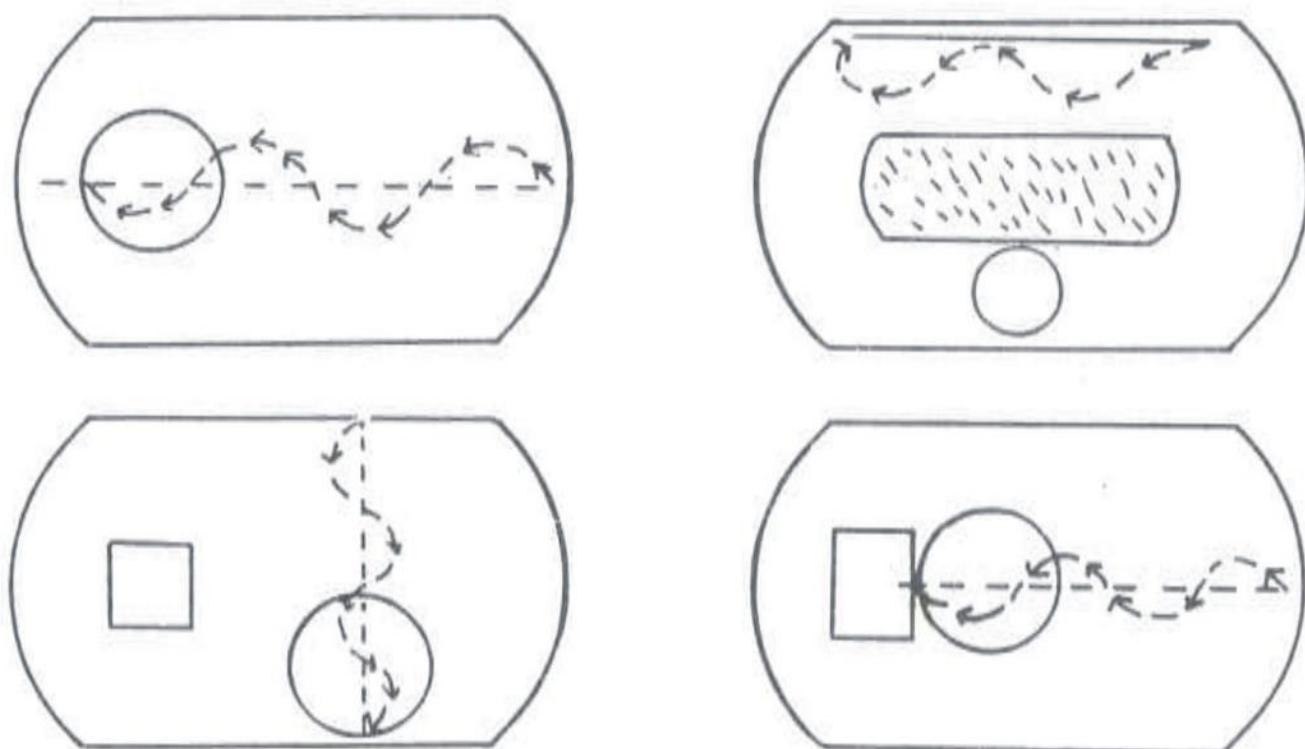
FIGURE 2: Incorrect serpentine. There should be no straight lines in a serpentine pattern. This is not a series of semi circles and will not demonstrate the ability to bend from one curve to the next.



EXECUTING THE PATTERNS

The test patterns can be executed in a number of ways, depending on the ring circumstances. The test patterns need not necessarily be executed as illustrated in this manual. See opposite page for examples.

FIG 1



COMBINING TESTS:

When more advanced tests are required, two tests can be combined to form one workout:
Example: test 10a and test 6 can be combined, and will read:

Trot a serpentine (correct diagonal) to the opposite end of the ring. Stop. Canter on the correct lead down the rail. Stop. Turn and trot halfway down the straight – away on the correct diagonal. Stop. Execute a circle at a canter on the correct lead. Stop. Trot on the incorrect diagonal to the end of the straight – away. Return to the line-up.

Example: test 7 and test 8 can be combined, and will read:

Execute one figure 8 at a trot on the correct diagonals. Stop. Execute one figure 8 at a canter on the correct leads. Stop. Return to the line-up.

EQUITATION DRESS CODE

Any solid tasteful colour will be acceptable but excessively bright or gaudy colours will be disqualified. Waistcoats are optional. Knee patches, waistcoats, derbies and linings may be a complimentary contrasting colour. Evening wear – top hats are only used after 6pm. We appeal to all enthusiasts to note that all riding apparel be in good taste. String ties, ruffles, large bows or flowers, or a suit worn without a waistcoat do not fall under that category.

We further urge exhibitors to note that beside gaudy colours being unattractive in a showing, so are dirty and soiled suits, dusty boots and jodhpurs that are not securely fastened under boots.

TEST: 1**ADDRESS REINS****ADDRESS THE REINS: PICK UP THE REINS**

1. Park the horse – stand still.
2. Open your fingers and let the reins slide through as you move both hands back at the ends of the reins.
3. Move your hands apart and pull the reins taut.
4. Lay the reins on the horse's neck in front of the saddle.
5. With the right hand place the snaffle (wide) rein on top of the curb (thin) rein, at the buckle and stitched part.
6. Lift the reins (right hand) about 10cm above the horse's neck.
7. Left hand: put the little finger between the snaffle and curb; second finger between curb and curb; third finger between curb and snaffle; fourth finger on top of snaffle; thumb closes around all the reins to keep them together.
8. Pull the right hand back holding the buckles and move the left hand forward. Get the length of rein required for riding.
9. Drop the curb rein and pull the snaffle rein again. This will stop the rider from jarring the horse with the curb bit.
10. Release the right hand.
11. Put the right little finger between the snaffles and curb reins.
12. Release the hold of the left third and fourth fingers.
13. Place the right thumb over the right reins.

NOTE: it is also correct to place the little finger and first finger between the snaffles and curb. This is a more effective way for junior riders as their fingers are usually small and there is not much difference between the two reins. This makes for easier rein adjustment.

14. The rein ends must be placed to the right of the horse's neck.

JUDGE TO NOTE:

1. Rider's back must be straight not leaning forward while picking up the reins.
2. Rider must keep chin up and only look down with eyes – not drop head down.
3. Rider must handle reins neatly – not pull and yank in all directions.

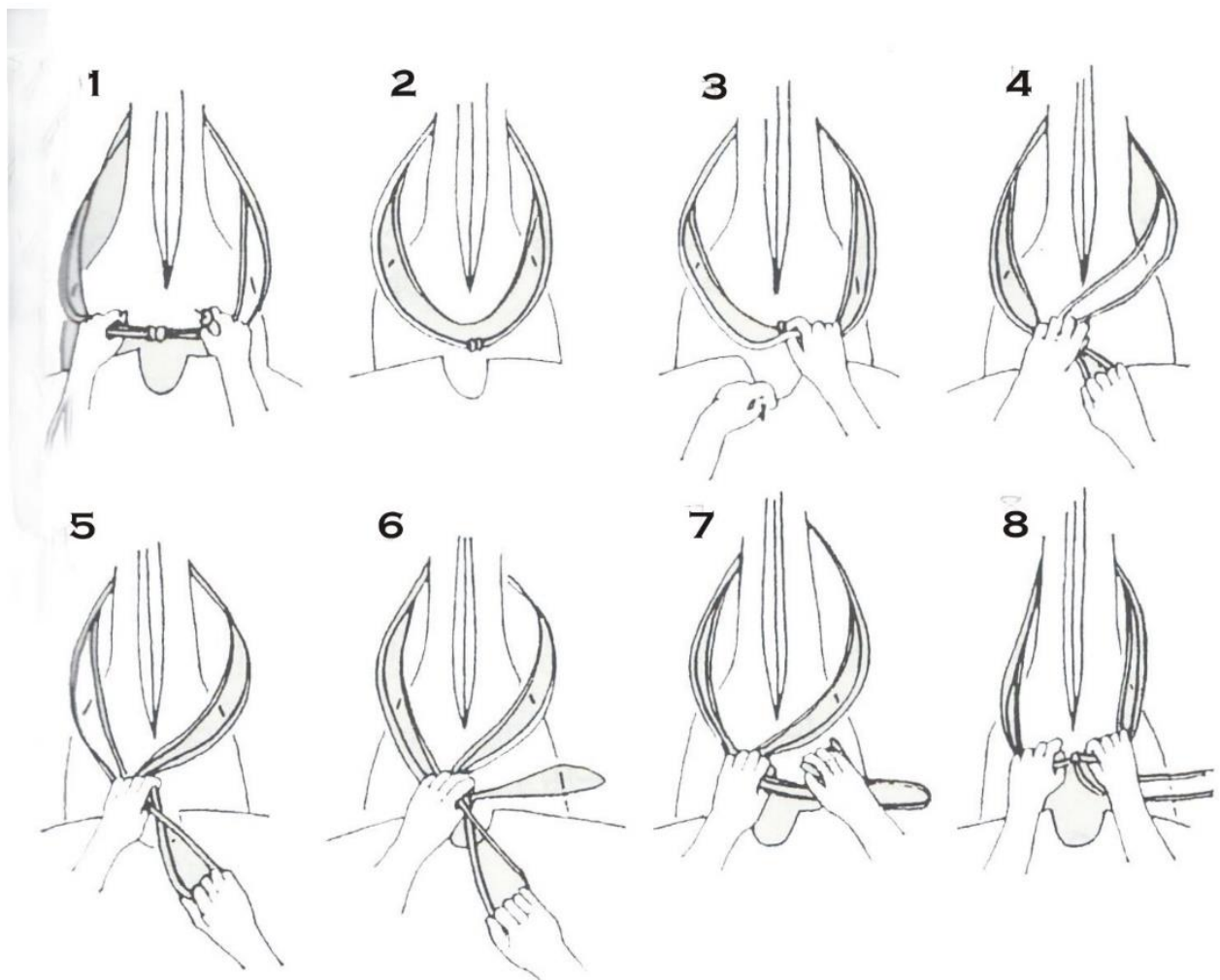
4. Reins must not be twisted and tangled.
5. Reins to be even: snaffle rein same length on each side, curb rein same length on each side.

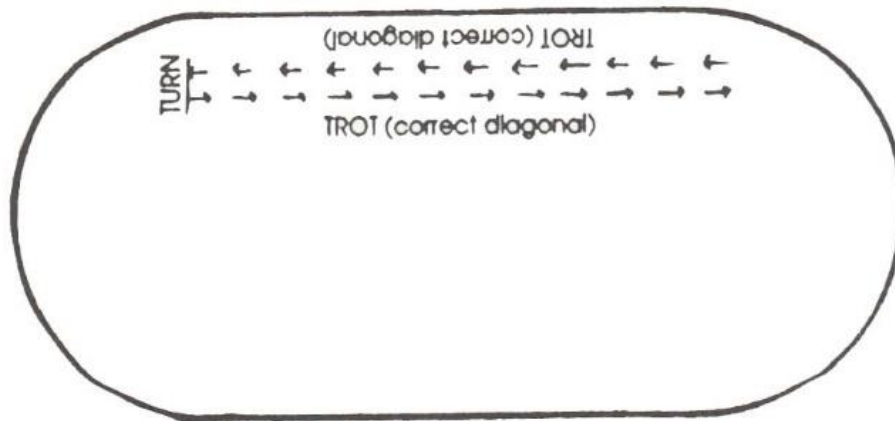
AGE DIVISION:

10 and Under; 12 and Under

Standard of riders must be taken into consideration when selecting a test. This test can also be incorporated as part of a performance test for the older age divisions.

SEE DIAGRAMS 1 THROUGH 8: -



TEST 2:**PERFORMANCE ON RAIL**

TROT DOWN THE STRAIGHTAWAY ON THE CORRECT DIAGONAL. STOP. TURN AROUND AND TROT BACK ON THE CORRECT DIAGONAL. RETURN TO THE LINE-UP.

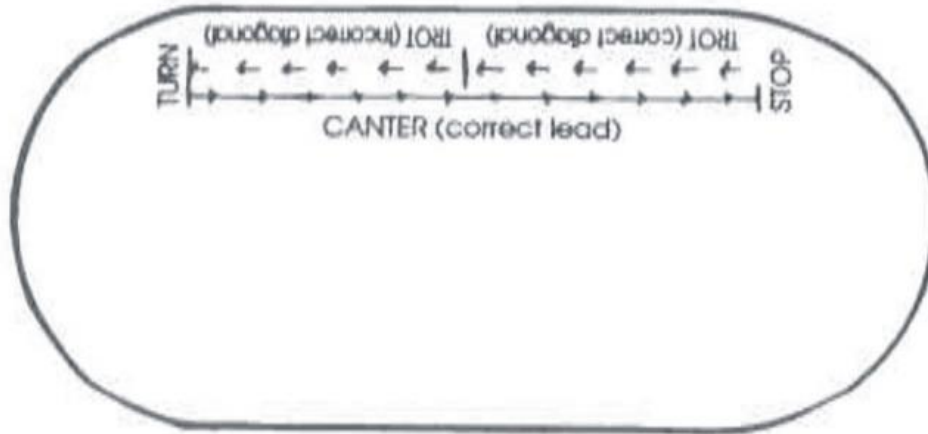
The contestant will leave the line-up and trot around the turn to starting point at beginning of straightway. The correct diagonal is called for so the rider would continue at a trot up the rail. Stop the horse before the turn and turn around. The contestant may turn the horse on either the forehand or the hocks as the test does not state which way. It is usually easier to turn towards the rail (forehand). As the horse's body straightens the rider must trot off on the correct diagonal. The contestant must trot to the end of the straightaway and continue on around the turn to the line-up position.

JUDGE TO NOTE:

1. Rider's ability to keep the horse parallel to rail (straight).
2. Use of direct and indirect reins.
3. Use of leg aids – on the rail and at the turn around.
4. Rider's seat and use of hands when stopping. Horse should stop with hocks under himself and nose in.
5. Rider must not drop his head down as he looks to pick up the correct diagonal.

AGE DIVISION:

This test would be recommended for the younger age division. 10 and under; 12 and under; 14 and under. However the standard of the riders must be taken into consideration.

TEST: 3**PERFORMANCE ON RAIL**

TROT DOWN THE STRAIGHTAWAY SHOWING ONE CHANGE OF DIAGONAL. STOP. TURN AND CANTER BACK ON THE CORRECT LEAD. STOP. RETURN TO LINE-UP.

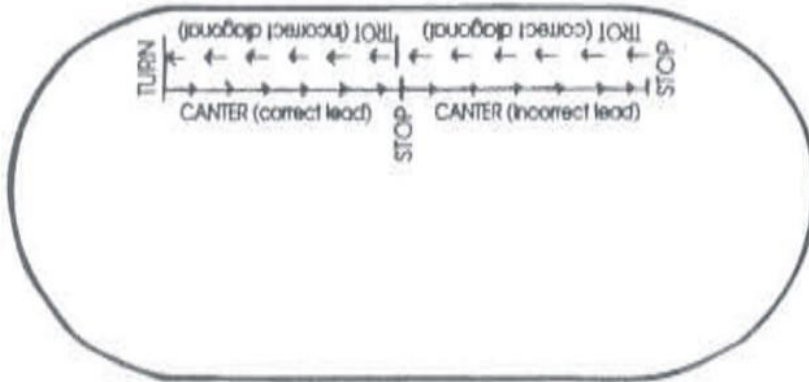
The contestant will leave the line-up and trot around the turn to starting point at beginning of straightaway. The correct diagonal must be shown first so the rider would just continue at a trot up the rail. Halfway the rider must sit and change to the incorrect diagonal. Stop the horse before the turn around. Either way would be correct to turn (forehand or hocks). The rider will then canter the horse on the correct lead. The queue to canter should come just before the horse is parallel to the rail, as the horse will be bent in the right direction. The contestant will stop the horse before the turn and proceed at a trot (correct diagonal) back to the line-up.

JUDGE TO NOTE:

1. Rider's ability to keep the horse straight (parallel).
2. Use of direct and indirect reins.
3. Use of leg-aids – on the rail, at the turn around, canter aid.
4. Rider's seat and hands when stopping.
5. Rider to sit lightly and evenly in saddle when changing diagonals. Not jar horse's mouth.
6. Rider must not drop his head down as he looks for the diagonal and lead.

AGE DIVISION:

Recommended for: 14 and under; 18 and under.
Standard of riders taken into consideration.

TEST: 4**PERFORMANCE ON RAIL**

TROT DOWN THE STRAIGHTAWAY SHOWING ONE CHANGE IN DIAGONAL. STOP. TURN AND CANTER ON THE CORRECT LEAD. HALFWAY DOWN THE RAIL STOP. CANTER ON THE INCORRECT LEAD TO THE END OF THE STRAIGHTWAY. STOP. RETURN TO LINE-UP.

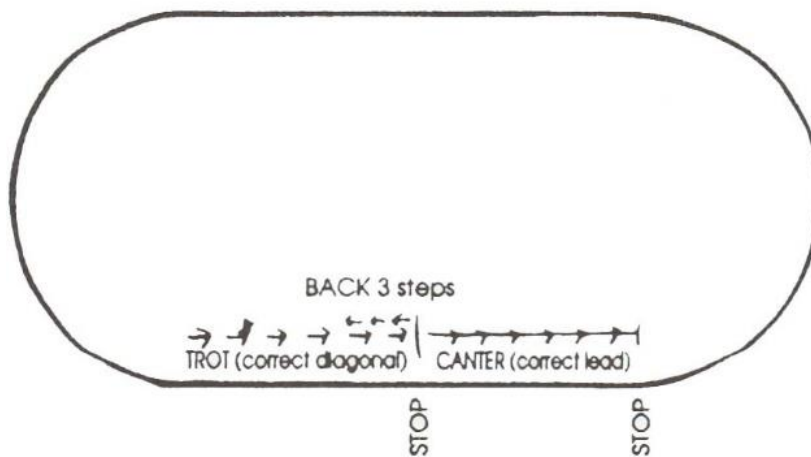
The contestant will leave the line-up and trot around the turn to starting point. The correct diagonal is called for so the rider will continue halfway up the rail at a trot. At the halfway mark the rider must sit and change to the incorrect diagonal. Stop the horse before the turn and turn around. Either on the forehand or hocks. Just before the horse is parallel to the rail the canter aid must be given. Canter on the correct lead to the halfway mark. Stop and canter on the incorrect lead. The rider must use leg aids and weight re-distribution to change the horse's balance in order to canter on the other lead. The horse should not be swung out from the rail when queued to canter. Stop the horse before the turn and proceed at a trot around the turn back to the line-up.

JUDGE TO NOTE:

1. Rider's ability to keep the horse straight.
2. Use of direct and indirect reins.
3. Use of leg aids – on the rail, at the turn around, canter aids.
4. Rider's seat and hands when stopping and changing leads.
5. Rider to sit lightly and evenly when changing diagonals.
6. Rider's ability to execute canter leads keeping horse as straight and collected as possible.
7. Rider not to drop head down when picking up diagonals and leads.

AGE DIVISION:

16 and under; 18 and under.

TEST: 5**PERFORMANCE ON RAIL**

TROT HALFWAY DOWN THE RAIL ON THE CORRECT DIAGONAL. STOP. BACK 3 STEPS. CANTER ON THE CORRECT LEAD TO THE END OF THE STRAIGHTAWAY. STOP. RETURN TO LINE-UP.

The contestant will leave the line-up and trot around the turn to starting point. The correct diagonal is called for so the rider will continue halfway up the rail at a trot. Stop the horse at the halfway mark and back the horse 3 steps. The horse should be straight when backing and drop his head and nose in. walk forward 3 steps and canter. Canter on the correct diagonal to the end of the straightaway, stop before the turn. Return to line-up at a trot on the correct diagonal around the turn.

REIN BACK:

When backing, the horse's steps should be even and straight and in two time. One pair of diagonal legs and then the other. Incorrect: when it is crooked, the quarters usually sway one way or the other and the strides will be uneven, not in two time, but rather dragging one foot and then the other. The horse must not back with his head/nose in the air. The rider may lean very slightly forward to allow the horse to use his back, which will come rounder as he steps back. Concentrate on the straightness and ease of movement.

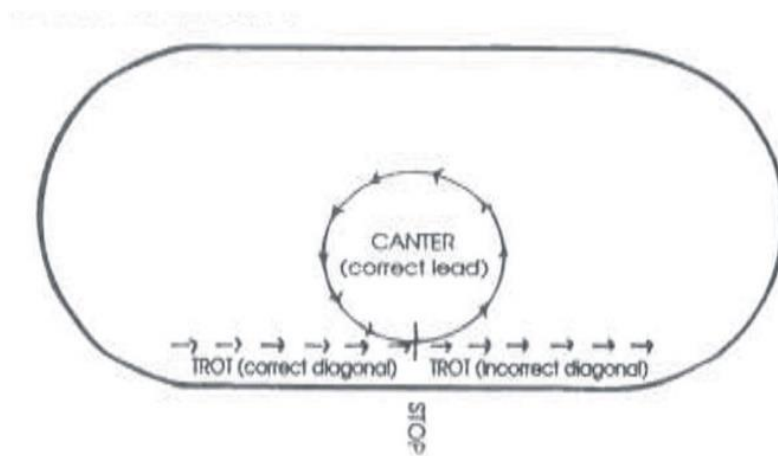
JUDGE TO NOTE:

1. Rider's ability to keep the horse straight.
2. Use of direct and indirect reins.
3. Leg aids – on the rail, when backing, canter aid.
4. Rider's use of seat and hands and legs when backing the horse. The horse must take even steps and have his nose in and hocks underneath himself. The horse must also back straight with the help of the rider's leg aids and use of the hands.
5. Rider's seat and hands when stopping.

6. Rider must not drop his head when looking for lead and diagonal.
7. If the horse does not stop squarely he will not be able to back correctly. This depends on rider's seat and hands.

AGE DIVISIONS:

Recommended for 14 and under; 18 and under. Standard of riders taken into consideration.

TEST: 6**PERFORMANCE ON RAIL**

TROT HALFWAY DOWN THE STRAIGHTAWAY ON THE CORRECT DIAGONAL. STOP. EXECUTE A CIRCLE AT A CANTER ON THE CORRECT LEAD. STOP. TROT ON THE INCORRECT DIAGONAL TO THE END OF THE STRAIGHTAWAY. RETURN TO LINE-UP.

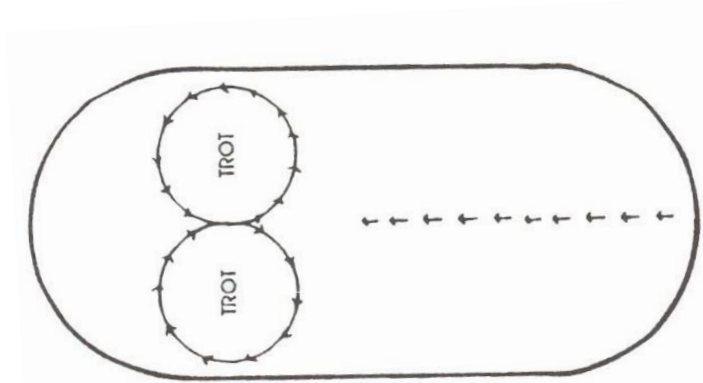
The contestant will leave the line-up and trot around the turn to starting point. The correct diagonal is called for so the rider will continue halfway up the rail at a trot. At the halfway mark the rider must stop the horse. Step the horse off into a canter on the curve of the circle. The horse must not first canter straight and then start the circle. The correct lead is always performed when doing a circle (full or half curve). Stop the horse at the point where the circle was started. Trot off on the correct diagonal to the end of the straightaway. Just before the turn the rider must change to the correct diagonal and return to the line-up via the turn at a trot.

JUDGE TO NOTE:

1. Rider's ability to keep the horse parallel to the rail, and curved on the circle. The horse's front and hind hooves must track on the same curve. The body must form the same curve as the circle being executed.
2. Use of direct and indirect reins is essential to perform a perfect curve.
3. Use of leg aids on rail, when stopping, on the circle, canter aid.
4. Seat and hands when stopping.
5. On the circle-rider must look up $\frac{1}{4}$ ahead. Outside leg will be behind the girth bending the hind quarters around the curve, the inside leg will be on the girth and the horse will be bent around said. The outside rein will balance the horse while the inside rein guides the horse into the curve.

AGE DIVISION:

16 and under; 18 and under.

TEST: 7**FIGURE 8**

EXECUTE ONE FIGURE EIGHT AT A TROT ON THE CORRECT DIAGONALS. STOP. RETURN TO LINE-UP AT A TROT. (Judge should specify the direction of the 8).

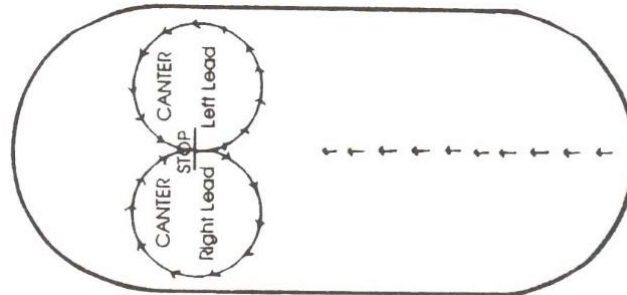
The contestant will leave the line-up at a trot and proceed to the starting point of the figure 8 (centre), and stop. The rider should face towards the judges to commence the fig. 8. The rider will trot the horse off on the correct diagonal in the direction as rider will trot the horse off on the correct diagonal in the direction as stated in the test by the judges. On returning to the centre, straighten the horse for 3 strides and sit to change diagonals on the middle step. Execute the other half of the fig. 8 on the correct diagonal and stop at centre mark. Return to line-up at a trot via the shortest route.

JUDGE TO NOTE:

1. Rider's ability to bend the horse around the circle to both sides.
2. Rider's ability to straighten the horse at centre.
3. Use of leg aids – to bend the horse around curve, to straighten horse at centre.
4. Use of direct and indirect reins to balance horse around curve and straighten.
5. Seat and hands when stopping and changing direction.
6. Rider to sit lightly when changing diagonals.
7. Use of rider's weight when changing direction (curves).
8. Rider to look around circle $\frac{1}{4}$ ahead.
9. Both circles to be the same size, starting point centre. Rider must return to the same point each time. Horse must track correctly around the curves. No hocks swung out on a different track – indicates lack of leg aids.

AGE DIVISIONS:

16 and under; 18 and under.

TEST: 8**FIGURE 8**

EXECUTE A FIGURE EIGHT AT A CANTER ON THE CORRECT LEADS. STOP. RETURN TO LINE-UP. (Judge to specify direction first lead).

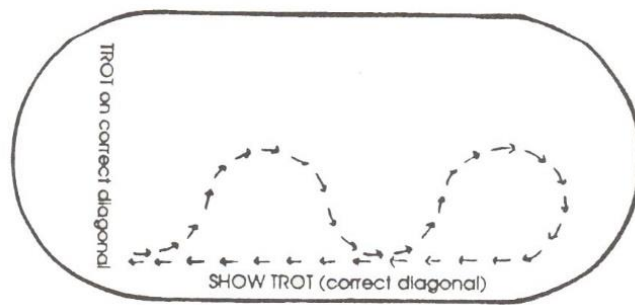
The contestant will leave the line-up at a trot and proceed to starting point (centre of 8). Stop. Canter on the lead requested, if not stated contestant may choose own direction. Stop at the centre and canter on remaining lead. Stop at centre mark and trot off on the correct diagonal via the shortest route back to the line-up.

JUDGE TO NOTE:

1. Rider's ability to bend the horse around the circle to both sides – use of leg aids and direct and indirect reins.
2. Rider's ability to straighten horse at centre.
3. Seat and hands when stopping and changing direction.
4. Weight distribution and use of seat to balance horse.
5. Rider to look up around circle $\frac{1}{4}$ ahead.
6. Both circles to be same size, same starting point – centre. Rider must return to same point each time.
7. Horse to track correctly around curve. No hocks swung out on a different track – indicates lack of leg aids and use of balancing rein (indirect rein).
8. Horse must stop squarely with hocks under himself – indicates correct use of rider's seat and hands.
9. Horse must swing out when the canter aid is given.
10. Rider not to drop head when picking up the canter leads.

AGE DIVISION:

18 and under. Standard of riders always to be taken into consideration when selecting a test.

TEST: 9**SERPENTINE**

TROT A 3 LOOP SERPENTINE (correct diagonals) TO THE OPPOSITE END OF THE RING. RETURN DOWN THE RAIL AT A SHOW TROT.

The contestant will leave the line-up at a trot and proceed to starting point. As the correct diagonal is called for the rider will continue at a trot into the serpentine. The serpentine will have 3 loops and as it is performed along the rail, 3 diagonal changes. The placement of the grand stand will dictate down which straightaway the contestant returns at a show trot. Always start a test showing away from the gate area and return via the grand stand rail. Horse must perform a show trot as stated (animated with impulsion), down the rail. Proceed around the turn and return to the line-up.

JUDGE TO NOTE:

1. Rider's ability to bend horse around each curve – use of leg aids and direct and indirect reins.
2. Each curve to be same size and executed on an imaginary centre line.
3. Rider to sit lightly in saddle when changing diagonals, not jar horse's mouth.
4. Rider to change diagonals on imaginary centre line.
5. Use of direct and indirect reins – balance horse around curves.
6. Rider's ability to ride the horse at a show trot and to make the horse perform – not be a passenger.
7. Horse must track correctly around each curve. Hocks swung out will indicate lack of leg aids and use of balancing rein.
8. Rider must look up ahead of curve – plan the pattern and keep the exact size of curves.

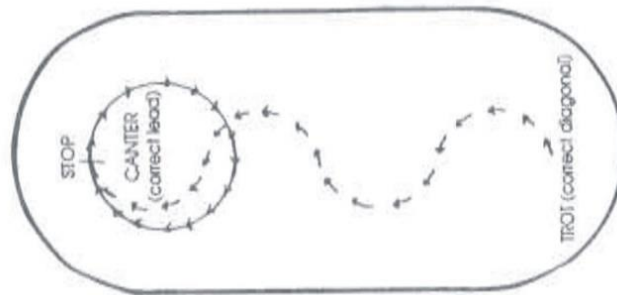
AGE RESTRICTION:

18 and under. Standard of riders to be taken into consideration when selecting a test.

8. Use of weight and seat to bend and balance horse.
9. Use of hands and seat when stopping.
10. Canter the horse parallel to the rail. Don't swing horse when the canter aid is given.

AGE DIVISION:

18 and under. Consider standard of riders when selecting a test.

TEST: 11**SERPENTINE**

TROT A LOOP SERPENTINE (correct diagonal) TO THE OPPOSITE END OF THE RING. STOP. EXECUTE A CIRCLE AT A CANTER ON THE CORRECT LEAD. STOP. RETURN TO LINE-UP.

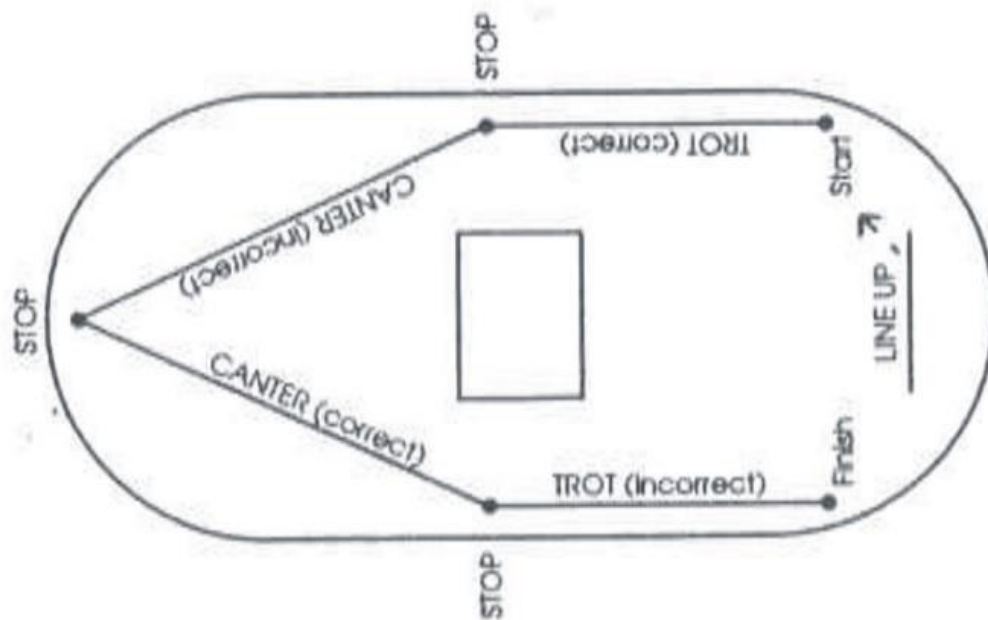
The contestant will leave the line-up at a trot and proceed to starting point. As the correct diagonal is called for the rider will continue at a trot into the serpentine. The serpentine will have 4 loops and thus 3 diagonal changes. Start the test moving away from the gate area. Stop the horse at the end of the serpentine and canter a circle in the direction the horse is facing when stopped. Stop at same point where canter was started. Return to the line-up at a trot. Either back down the front rail or turn into the curve and go back via the back rail.

JUDGE TO NOTE:

1. Rider's ability to bend horse around each curve, and the full circle – use of leg aids and direct and indirect reins.
2. Each curve to be same size and executed on an imaginary centre line. Change diagonals on solid imaginary line.
3. Sit lightly when changing diagonals, not jar horse's mouth.
4. Use of direct and indirect reins – balance horse around curves and around circle.
5. Horse must track correctly around curves and around circle. Not swing out hocks indicating lack of leg aids and balancing rein.
6. Rider to look ahead of pattern. Also look $\frac{1}{4}$ ahead around circle.
7. Use of weight and seat to balance and bend horse.
8. Use of hands and seat when stopping.
9. Horse's body to be bent on curve of serpentine and circle.
10. Same starting and stopping point must be used when executing the canter.

AGE DIVISION:

18 and under. Standard of riders taken into consideration.



"WILD CAT" OWNER: CAROLINE MELVILLE 5 GAITED EQUITATION HORSE



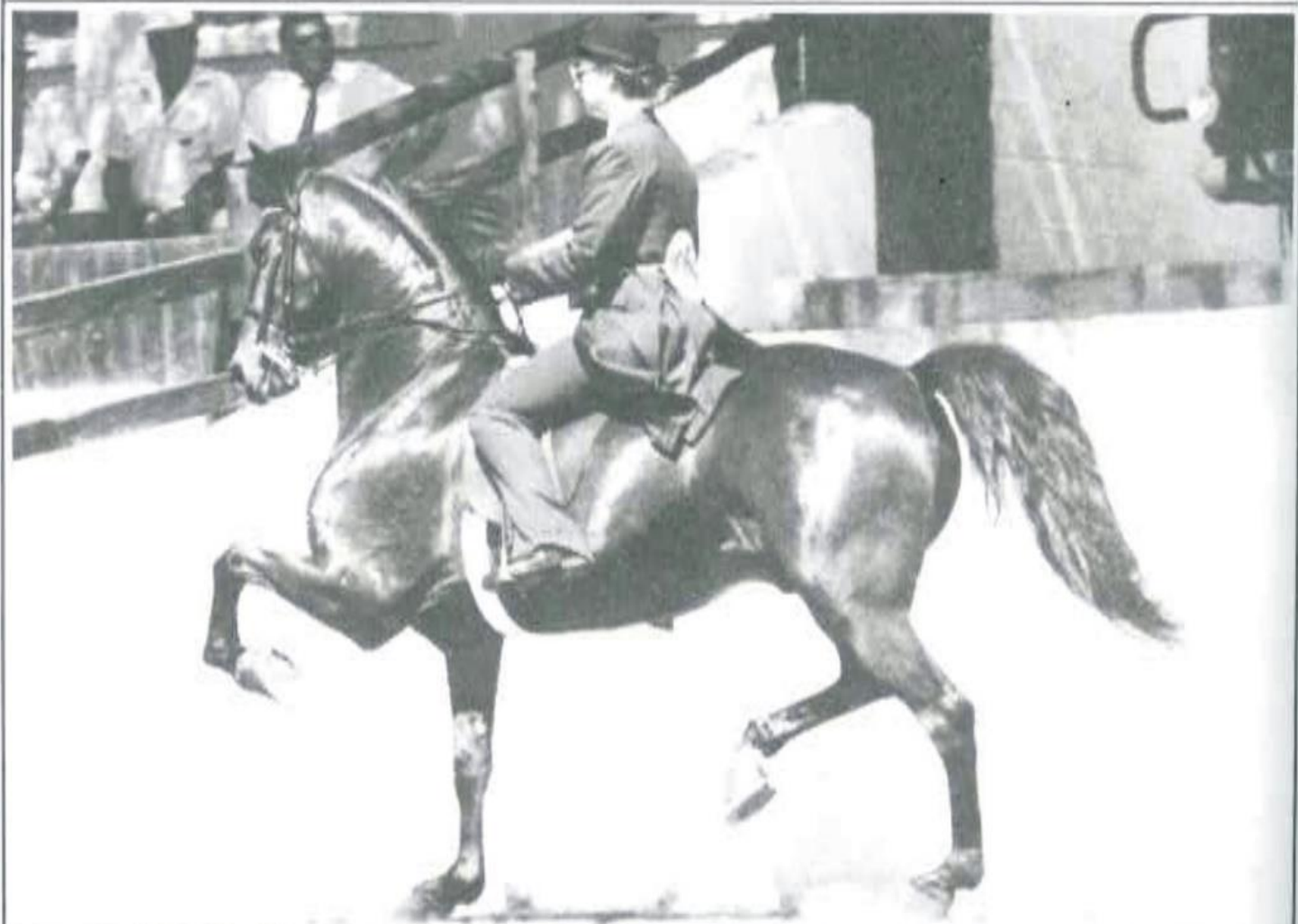
"SAMARAI" EIENAAR: JOHAN MARAIS KAAPSE BOERPERD HINGS



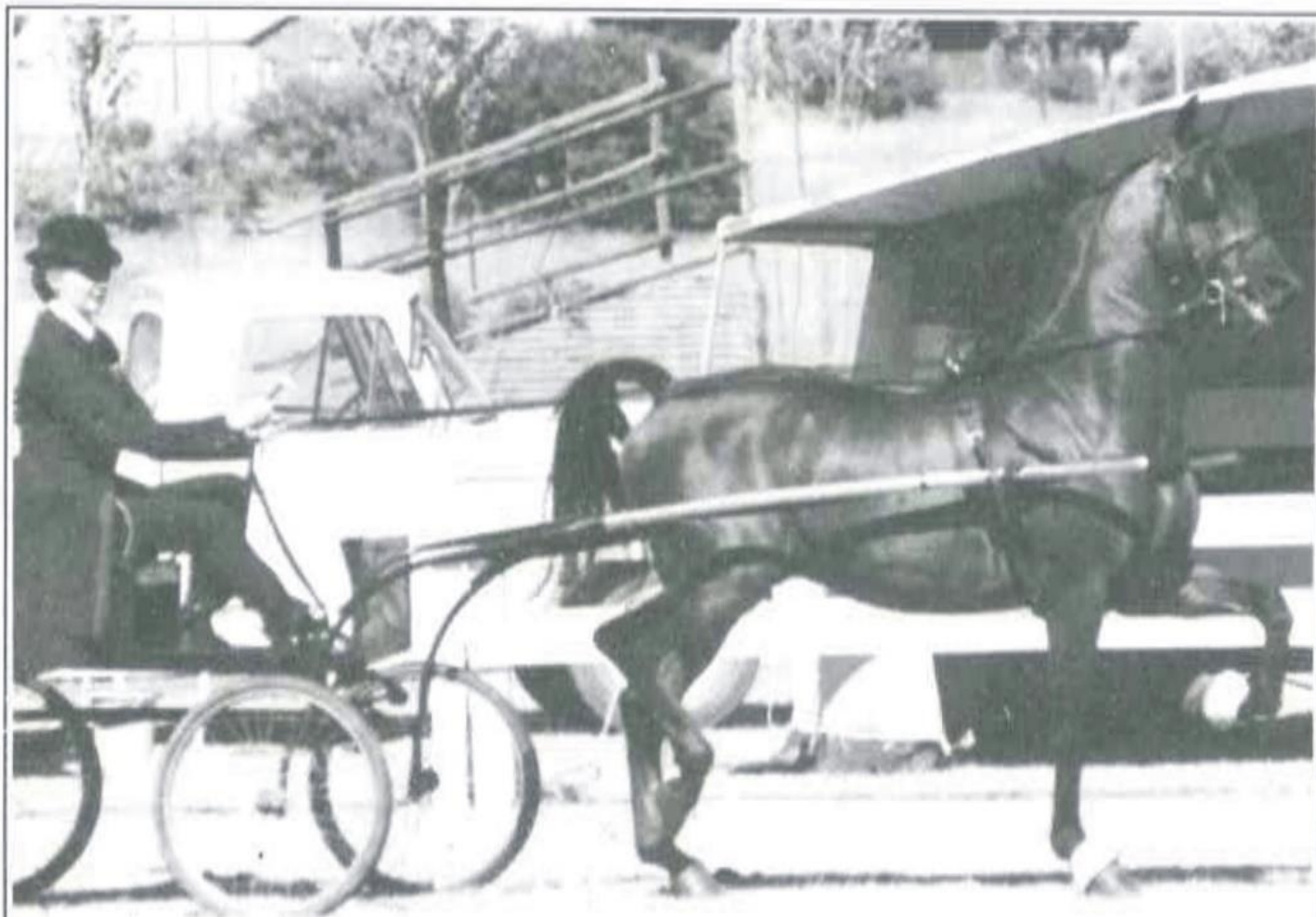
"JOLEEN" OWNER: MELANIE HART CAPE BOERPERD MARE



"ASJAS" EIENAAR: JOB STEENKAMP 5 GANG KAAPSE BOERPERD



"TOUCH WOOD" OWNER: COLETTE BOTHA 3 GAITED CAPE BOERPERD



"NAMAQUA" EIENAAR: EZELLE MARAIS SIERTUIG KAAPSE BOERPERD



"ELCAMINO" EIENAAR: FRANCOIS VAN DER MERWE ENKELTUIG KAAPSE BOERPERD