



T.E.S. Eventing Club

The first meeting of the T.E.S. Eventing Club met on Sunday night, February 24, at Patricia Kinnaman's house. It was a preliminary meeting to establish a roster of students interested in all aspects of eventing from cheering to grooming to riding. Ann Howard gave an very informative lecture on the history of eventing, the three phases of modern eventing (dressage, endurance, and stadium jumping), and showed videos of lower level horse trials and advanced level world championship events.

The question and answer periods were helpful and humous--one student asked if there was such a thing as a "pre-natal" division--the pre-novice level wasn't low enough for her taste. About twenty students attended and all voted to establish the eventing club. The first item on the agenda is to offer a lecture series, open to all T.E.S. students, with reduced prices for club members, on show prep for dressage, cross country and stadium jumping phases, grooming and training techniques, and field trips to actual local event.

The club plans to hold fundraisers to help defray the costs of competing and to purchase necessary equipment for use by club members (like helmets, safety jackets, team shirts, etc.) Plans are in the works for expanding the Dressage and Combined Training Schooling Show classes and developing a modified, three-phase schooling show at the Center.

If you are interested in becoming a member, please leave a message for Ann Howard or Kathy Matthes.

Attention All Girl Scouts!

Earn your "Horse Lover's" Badge at Traditional Equitation School. The two hour group lesson includes lectures on safety around horses, grooming techniques and tacking up procedures, with hands-on experience in tacking and grooming. A 35-40 minute riding lesson teaches basic riding skills. Each Scout will receive a certificate stating that they have met the requirements for the Horse Lover's Badge. Lessons are available Sunday and Monday afternoons. A minimum of six riders is required. The cost is \$30 per rider. Contact Shirley Dolan.

Celebrate your Birthday at T.E.S.

Sunday afternoon birthday parties are now being offered at T.E.S. Riding activities are geared to all levels of riders (ages 6 and up). Special Birthday Gift is included. Refreshments, cake, decorations and party favors are available. The cost is \$30.00 per rider. Contact Shirley Dolan.

Kids Camp Incorporated

A fun-filled summer day camp centered around horses!

Let your child experience the joy of horses and the beauty of nature, under the supervision of experienced, caring, safety-oriented instructors and counselors. Beginning to advanced students, ages 6-14, can enroll--a pre-evaluation is required to establish riding experience.

Activities include:

- * Riding Lessons
- * Horsemanship Workshops
 - * Vaulting lessons (gymnastics on horseback)
- * Games, arts and crafts
- * Nature projects

Camp meets Monday thru Friday from 9:00 a.m. to 4:00 p.m. Extended care is available at additional cost. Enrollment is limited to 20 children per session, so please make your reservations early! For detailed information and dates, contact Shirley Dolan, Camp Director.

Don't forget to donate your new and used horse books, magazines and videos to the Van Dahn Memorial Library!



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Van Dahn Memorial Library

T.E.S. has its own lending library containing books, magazines, and videos. But did you know that the Van Dahn Memorial Library also has an extensive collection of articles covering all aspects of horses and riding? These articles are mostly given as class handouts by our instructors, but due to the wide range of subject material, we are inviting all our riders to make use of them.

The subject categories are as follows:

1. Anatomy/Physiology
2. Breeds/Colors
3. Grooming
4. Shoeing
5. Injuries/Ailments/Diseases
6. Medications
7. Feed/Nutrition
8. Safety/First Aid
9. General Stable Management
10. Tack & Equipment
11. Showing
12. Teaching
13. Dressage
14. Jumping
15. Combined Training
16. Other Riding Disciplines
17. Intensives/Clinics/Workshops
18. Horsemanship Tests
19. Misc. Articles
20. Newsletters

Are you a member of these organizations?

Support Good Horsemanship. Join today.

American Horse Show Assoc.
220 E. 42nd Street
New York, NY 10017-5806
(212) 972-AHSA

California Dressage Society
L.A. Chapter
428 N. Myers Street
Burbank, CA 91506-2118
(818) 848-6221

U.S. Combined Training Assoc.
292 Bridge Street
S. Hamilton, MA 01982-1497
(508) 468-7133

U.S. Dressage Federation
P.O. Boxx 80668
Lincoln, NE 68501
(402) 474-7632

Winner's Circle

T.E.S. Dressage Schooling Show January 20, 1991

School Horse Division

Pre-Training, Test B: 1. Kansas (64.117%), Michael Michelson; 2. Ginger (59.411%), Allison Nyssens.

Training Level, Test 1: 1. Michigan (66.666%), Savannah Brentnal; 2. Kansas (60.000%), Michael Michelson.

Open Division

Pre-Training Test A: 1. 90% Angel (74.000%), Nicole Petschauer; 2. Formal Attire (72.666%), Kirsten Sawyer; 3. Patrick (63.333%), Sandy Friedman.

Pre-Training, Test B: 1. Sea Breeze (74.705%), Nicole Petschauer.

Training Level, Test 1: 1. Son of a Gun (65.714%), Mallory Gottlieb; 2. Noah Fence (61.904%), Carol Dodds; 3. Justin (60.476%), Mary Bassel.

Training Level, Test 2: 1. Kris (67.391%), Tracy Glover; 2. Son of a Gun (63.043%), Mallory Gottlieb; 3. Justin (62.608%), Mary Bassel.

First Level, Test 1: 1. Indiana (65.185%), Charles Kishaba; 2. Conejo (65.185%), Shannon Donnelly; 3. Verdad (62.222%), Linda Blizek.

Training Level, Test 3: 1. Verdad (66.923%), Linda Blizek; 2. Kris (63.076%), Jamie Kinser; 3. HS Maah Paara (57.692%), Cindy Roche.

Combined Training/Training Level, Test 1: 1. Sea Breeze, Nicole Petschauer; 2. Life of Riley, Linda Fishback.

Combined Training/Training Level, Test 2: 1. Smooth Criminal, Brenda Chalk; 2. Dundee, Penny Seeder.

Dressage Equitation: 1. Conejo, Shannon Donnelly.

T.E.S. Dressage Schooling Show February 17, 1991

School Horse Division

Pre-Training, Test A: 1. Kentucky (63.333%), Michelle Karpe; 2. Candy (60.666%), Kimber Richards; 3. Michigan (58.666%), Nichole Tyerman.

Training Level, Test 1: 1. Illinois (70.952%), Amy Fortune; 2. Levintas (65.714%), Jan Hedrick; 3. Ginger (62.851%), Allison Nyssens.

Training Level, Test 2: Tie for 1st: Kansas (66.056%), Michael Michaelsen and Illinois (66.056%), Amy Fortune.

Training Level, Test 3: 1. Georgia (64.615%), Laurie Crow; 2. Levintas (63.077%), Jan Hedrick.

Open Division

Pre-Training, Test A-1: 1. 90% Angel (65.333%), Nichole Petschauer; 2. Mason's HGL (64.666%), Vicki Little; 3. Red Pony (64.000%), Peter Dukes.

Pre-Training, Test A-2: 1. Timberland (65.333%), Victoria Takamatsu; 2. Paladine (64.000%), Courtney Hobson; 3. Mason's HGL (64.000%), Vicki Little.

Pre-Training, Test B: 1. Levintas (65.294%), Cheryl Kriske; 2. The Thin Man (58.823%), Lee Kessner.

Training Level, Test 1: 1. Conejo (66.666%), Carol Johnson; 2. Casanova (65.714%), Anne Marie Lindell; 3. Chip (61.904%), Vibeke Olson.

Training Level, Test 2: 1. Tip Top Topper (62.173%), Donald Miller; 2. Noah Fence (55.217%), Carol Dodds.

Training Level, Test 3: 1. Conejo (62.307%), Carol Johnson; 2. Verdad (60.000%), Linda Blizek; 3. Gibson (58.077%), Susan Snipes.

Training Level, Test 4: 1. Casanova (65.000%), Anne Marie Lindell; 2. Mason's HGL (65.000%), Kim Furst; 3. Gibson (61.66%), Susan Snipes.

First Level, Test 1: 1. Bubba (68.184%), Eileen Whelan; 2. Verdad (60.370%), Linda Blizek.

First Level, Test 2: 1. Bubba (65.360%), Eileen Whelan; 2. Indiana (58.928%), Charles Kishaba; 3. Zamfur (55.714%), Emily Gunnel.

First Level, Test 4: 1. Zamfur (53.000%), Emily Gunnel.

Second Level, Test 1: 1. Zamfur (51.786%), Emily Gunnel.

Fourth Level, Test 1: 1. Cache (53.529%), Lana Schumacher.

Combined Training/Training Level, Test 1/Pre-Novice: 1. Sea Breeze (62.380%), Nicole Petschauer.

Combined Training/Training Level, Test 2/Novice: 1. Smooth Criminal (67.391%), Brenda Chalk.

Combined Training/First Level, Test 1/Training: 1. Reggie Toff (51.037%), Drew Leonard.

The Horse in Art -- Part I: The Stone Age

by Vibeke Olson

This article represents the first in a series devoted to the horse in art. Beginning with the Stone Age and continuing through to the present, I will select one work of art with the horse as the central theme and discuss it briefly in relation to its historical era, thus creating a chronological look at the image of the horse in art. Due to the vast nature of the material, this series will deal only with the art of western culture.

Throughout the ages, artists have been inspired by the image of the horse. It's aesthetic beauty, dynamic movement, and mystical quality has served as a source for artistic production since time immemorial. The horse's presence can be seen in the arts of all cultures and all time periods; from the occident to the orient, and from the prehistoric to the present day.

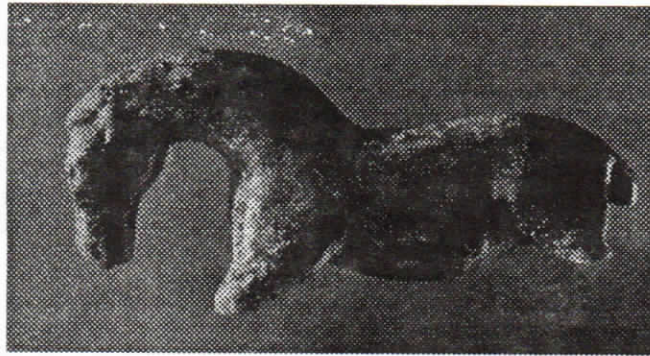
The Stone Age is an era of our history that holds many mysteries and secrets. The little remains that have survived over the centuries hold some clues to the culture behind them, but much remains in the way of further investigation. Some of the artifacts that have survived include paintings and carvings on cave walls, bits of tools and some small carved figures. It is one of these small carved figures which may represent one of the oldest images of the horse. Dating from circa 28,000 B.C., this tiny figurine (2 1/2" long) is carved from a piece of mammoth ivory.

Although years of handling have worn away some of the features of this horse, one can still see that the "artist" had carefully represented many intricate details. Upon close inspection, a trace of the nostril,

mouth, eye, and ear can be seen carved into the surface. The animal appears well muscled and was probably portrayed in a running motion (the loss of the lower legs makes this difficult to ascertain). An amazing likeness has been captured in this small piece of ivory, and it is remarkable to think that it was created so many thousands of years ago.

It's function remains a mystery, but it most likely would have served some "magical" purpose. Its small

size makes the object portable, perhaps bestowing some kind of power or luck upon its bearer. Conceivably, through the creation of such an image, the "artist" may have been attempting to magically create larger herds in the wild in order to produce a plentiful hunting ground. Some experts feel that images such as this one may have been used as "spirit traps," which were made to capture the life-force of the animal. This would give the "artist" or bearer power over the



Horse, found in Vogelherd cave, Germany. Carved c.28,000 B.C. out of mammoth ivory. Length: 2 1/2." (Private collection).

depicted animal, thereby insuring a successful hunt. This function could also be likened to some sort of ritual similar to voodoo, in which the possessor of the created image becomes the controller over the real creature.

Regardless of its function, an image like this one could only have been created by a culture which had attained a certain level of sophistication as well as an ability and a need to communicate. Although its true purpose may never be known, this little carving reveals the beginnings of a relationship based on the admiration and fascination with the horse.

Vibeke Olson holds an M.A. in art history and is currently employed with the Getty Museum. She's been a T.E.S. student for the past two and a half years and is always looking for ways to combine her love of horses with her love of art.

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Dressage

Doing it well

by Melinda Hallmark

After riding in a few dressage schooling shows, most riders become familiar with the tests, develop some warm-up techniques, and overcome most of their show jitters, but one unpredictable aspect still remains: the Judge.

Many riders fear the judge as if he or she were an ogre just waiting to record every error and point out each movement that lacked perfection. Although the purpose of the judge is to evaluate your training progress, they are human, and they love the sport—they truly want to see you do your best. This is especially true at the T.E.S. Dressage Schooling Shows.

Recently, I have had the opportunity to "scribe" for some of T.E.S.'s Dressage Schooling Shows. (The scribe assists the judge by recording his or her comments and score for each movement.) I was a little nervous scribing because, well, how do you deal with an ogre? I am happy to report that all the judges were friendly, humorous and human.

Each judge tried to accurately evaluate each ride and to offer constructive comments to encourage each rider. Nothing pleased the judges more than to give a good "score" in response to a well-executed movement. To my astonishment, one judge even commented: "Minus two points for visible panty lines -- no, no, don't write that down!" That remark really eased the tension. I was relieved to know that this particularly judge was both a professional and a real person.

During a break in one show, the judge explained to me the basic requirements for the Training and First Level tests: a forward, submissive horse, good bend, and precision in the movements. It is not required at these levels to show the horse "on the bit." The most frequent problems were "wobbly centerline," "halt not square," "circle

not round," "needs more precision," and "more forward." It is frustrating for the judge to have to give a 4 or 5 for these basic movements when, with a little effort and determination, all of these are easy problems to correct.

It was even more disappointing to the judge when she had to lower a score as much as two or three points because one part of the movement was very poorly executed—for example, a perfectly straight entrance and departure from X was altered by a very unsquare, or even fidgety, halt. The 7 or 8 for straightness was sadly reduced to 4 or 5.

I also learned about the importance of the horse/rider combination. Choosing the correct horse to ride is vital to good collective scores (based on the overall impression of the test). The judges made repeated comments on the appearance of the horse and rider—not only should the size of the rider match the size of the horse, but their personalities also must be compatible. If the rider does not feel comfortable and relaxed on the horse, the rider's posture and body position will be affected, and, ultimately, so will the aids.

A big eye opener was to see the tests from the judge's vantage point: slightly elevated and exactly at "C." The entrance and halt are the first impressions the judge had of the rides, and it was amazing how many riders executed these movements sloppily. Another frequent problem was that the riders didn't know the rules and etiquette of showing. Do you have to wear a coat? What do you do when the bell/whistle sounds? How do you execute a proper salute? Does long reins mean all the way to the buckle?

The judges stressed the importance of knowing the rules of the game. (Fortunately, T.E.S. usually offers a Dressage Show Prep Clinic a few weeks before each schooling show. It explains the rules, customs, courtesies, grooming, and how to ride the tests accurately and correctly.)

The view from the judge's box was amazing, and I realized that I could benefit from watching other riders, both at shows and during lessons. It was an invaluable experience to watch the rides and listen to the judges' comments. My "eye" gradually developed to where I could see the imperfections when the judges made their critiques. I learned more from watching a movement that was not quite right, and listening to the judge's comments, than from seeing a perfect performance. If you want to improve your show scores, take the time to observe dressage classes, listen to the instructors, and watch other good riders correct their mistakes.

Sitting in the scribe's chair encouraged me to work harder on basics: breaking down the movements and concentrating on each individual part; riding exactly to and from each letter; and making sure that my horse is going forward and straight.

I have gained a much better understanding of what dressage is all about and have increased my showing skills by watching others ride, assisting at shows, and reading books and articles (the T.E.S. library has quite a selection of good books, videos, and articles to choose from).

Learning to show also means doing the best with what you've got. Most of us do not have our own horse — we must ride school horses. But school horses, despite their limitations, are good teachers. We can take pride in pushing ourselves, and our school horses, to the highest performance possible.

All of the above sounds like hard work, but the pleasure of a good test is worth the effort. And remember, the judge is not the enemy, but a friend who wants to see you and your horse do their very best. As the saying goes: anything worth doing, is worth doing well!

Safety

Why Do I Have to Buy a New Helmet?

by Charles Kishaba

It is estimated that 42,000 riders are treated in emergency rooms each year—one third of those are head injuries. Figures from the National Electronic Injury Surveillance System of the Consumer Product Safety Commission reported that 18% of horse-related injuries requiring emergency treatment are to the head or the face.

In 1984, the United States Pony Club (USPC) decided to develop a new standard for approved helmets. Modern technology had developed new protective headgear for other sports, so it was time to create one that would significantly reduce the risk of head injuries in equestrian sports. The USPC recruited the American Society of Testing and Materials (ASTM) to oversee the development of new standards for improved riding helmets. A subcommittee was formed of helmet manufacturers, testing lab owners and employees, tack distributors, physicians, attorneys, engineers, biokineticists and other members of the horse community with experience in all disciplines of riding.

Over a period of four years, the ASTM and the subcommittee worked on standards for a helmet design that would be able to withstand a single major blow to the head—other sport helmets (like football) were built for repeated blows. Finally, helmets were designed that met the ASTM criteria of head coverage, impact absorption and retention strength. The new ASTM Standard F 1163-1988

helmets were tested against the old, approved helmets and were three times more safe. To ensure that counterfeit helmets were not being sold, the USPC required that the Safety Equipment Institute (SEI) label, with the date and place of manufacture, be a permanent part of the product. Only AHSA approved helmets have the SEI seal.

At their 1988 annual meeting, the American Horse Show Association (AHSA) voted to adopt the USPC standards for the new headgear. The deadline to implement the new rule requiring the use of the new helmets was set for December 26, 1989. But there were problems providing enough helmets and complaints from competitors. The deadline was postponed until March 1, 1990, but after more controversy over fit, appearance, and lack of supplies, it was delayed again for another year. Starting April 1, 1991, the new AHSA-SEI approved safety helmets will be mandatory for all AHSA-recognized events for Juniors, Hunt Seat, and Combined Training divisions.

The new, approved helmets use polystyrene to absorb the force of impact; the old, foam style only delayed the force of the impact. The new helmets offer three times the impact absorption of the old helmets with little or no weight increase (one to six ounces heavier). Snap-in leather chin straps have been replaced by a permanently fixed, nylon strap with a more secure fastening system.

When trying on a helmet, look for one that fits snugly, so that with-

out the strap attached you can rock your head right or left and front to back without the helmet coming off. Head shapes vary, so you may have to try different manufacturers to find the one that fits your head best. The new polystyrene liners are not as soft as the old foam liners, so proper helmet fit is important. The helmets are available in two styles: the classic English style in velvet, or the white fiberglass polo style.

So, why do you need to buy a new helmet? It is mandatory if you will be competing in any USPC, USCTA, or AHSA-sanctioned show. Even if you are not showing, it is probably a good idea to upgrade your present helmet to the new standards for better protection. But it only protects you if you wear it.

Although you may see many people riding without helmets at the Equestrian Center, trainers included, don't let vanity or ego convince you that you are too good a rider to need a helmet. Katie Prudent, one of the top international, Grand Prix jumpers, fell on her head during a show and required four hours of emergency brain surgery. She was wearing an old show helmet without a harness that provided no protection. No matter how good a rider you are, horses are unpredictable, and you are simply taking your life in your hands when you ride without a helmet. That is why T.E.S. requires you to wear a safety helmet whenever you are mounted. Let's keep our sport safe—buy a new approved helmet and wear it!

Sources: Diana de Rosa, "The Helmet Controversy," *Horseworld USA*, April 1990; "Protective Headgear Survey," *Horseplay*, March 1990; "Hard-Hat Rule Put on Hold," *Equus*, March 1990; Julie Bergman, "Hard Hats Take Another Hit," *Equus*, May 1990; and Julie Bergman, "Controversy and Kudos," *Horseplay*, May 1990.

March

Calendar of Events

1991

Traditional Equitation School

3 Hunter Schooling Show

L.A. Equestrian Center

8-9 Clark Pro/Am Celebrity Rodeo (213) 656-1052

11-17 Hollywood Charity Horse Show (818) 563-3250

22-24 GSGRA Festival and Rodeo (714) 926-8604

29-31 Reiner Klimke Clinic (818) 841-3554

So. California Area

2 Stirrup Cup Desert Premier H/J, Palm Springs

2-3 Meadows of Moorpark HT, Moorpark (805) 523-7325

8-10 Showpark of San Diego HT, Del Mar (619) 481-6535

16-17 Dressage Among Friends Agoura Hills (818) 343-7008

21-24 Showpark Spring Special H/J, San Diego

22-24 Desert Dressage Festival Indio (818) 841-3554

23-24 Camelot Riding Club H/J Newhall

28-31 Ram Tap Spring HT, Fresno (209) 275-5086

30-31 Canyon Oak Dressage, Moorpark (805) 529-5062

Clinics

1-3 National Equine Educational Symposium Cal. Poly, Pomona 714) 869-2224

WUTHERBY

By A. LOWMDS
NOV. 90

