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CATALOG

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# PUBLISHER'S NOTE

## WE ARE HEADED INTO THE SUMMER

We are headed into the summer, and the horse shows from coast to coast have been in full swing. It was pretty obvious that exhibitors were quite anxious to take advantage of the venues offered them, from the extravagant World Equestrian Center in Florida, to enjoying the vast improvements at two California sites; Nilforushan Equisport Events in Temecula and Blenheim EquiSports in San Juan Capistrano, and all points in between.

Currently, Traverse City Horse Shows began their spring series with three shows in June, continuing on with a total of 11 more wonderful events between then and September, culminating with the prestigious American Gold Cup.

Adding to all of that, exciting talk is circulating regarding the reopening of Del Mar Horse Park in Del Mar, California. The man behind this very real possibility is the HITS mastermind, Tom Struzzi. Tom took time out of his busy day to speak with us about his return to the West coast with this new venture.

"You never say something is a done deal until we get it signed, right?" Tom said. "But they accepted our bid and now we need to paper it, but I would say so. We are very excited. We think it is such a super place with a lot of potential. Of course, it has been a special place in years past, and we would like to return it to that, and maybe be lucky enough to make it even better.

"Obviously the environmental issues had to be solved, so we are pursuing that. As part of that program, we will be changing orientation of some of the property to put it to better use, and accomplish some of the environmental tests at the same time.

Tom is also planning to change all of the footing and enhance all of the permanent stalls, as well as other changes that he has in mind. He anticipates wrapping things up the first week of July

"We anticipate having the ribbon cutting the beginning of 2023, then begin with the shows. I think you are going to be quite pleased with it when we are done."

We can't wait either. Horse shows are alive and well! Enjoy your summer, have fun, win ribbons, and learn along the way!

**Annie Tame**  
Founder, CEO



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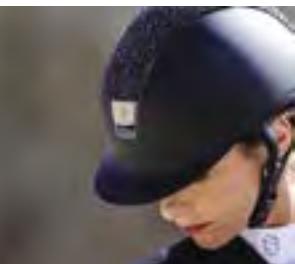
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*The Dream That Became*

# SOLID *Citizen*

EQUESTRIAN

**M**egan Cameron's Solid Citizen Equestrian was launched the end of 2020, beginning of 2021. Fashion was not something new to Megan, she is a fit model, and has been for about eight years. What does that mean? Well, companies make their clothes based off of her measurements. Fabric will be draped on a mannequin, and from there the first prototype will go on Megan.



*"Once a  
and you  
happen*

*... horse girl, always a horse girl,  
... you will find a way to make it  
... whatever it is*

"From there, I will give feedback on the fit, fabric, tension quality, stitching, and how it feels. There are many more steps involved, but that is my job, that's my Monday through Friday job. I do that all day. Anywhere clothes are made here in Los Angeles, I have probably been involved in a piece of it."

But horses have always been in her heart as well. She started to ride when she was six, but took a break several years later.

"My family didn't have the money to send me on the way we wanted to. I started riding with Tommy Blakiston, and he saw potential in me. He wanted to try to get me into a college so I could ride, but financially we just were not able to do it. I did everything I could to help out, but it wasn't going to work. I didn't realize until just recently how crazy it all was for my parents financially.

"So I took about 13 years off. I had been working and had my own career as a model and fit model, and I had saved up some money."

As luck would have it, about three years ago Megan had a chance meeting with the daughter of a trainer she used to ride with, and they began talking. She told her that she would like to come out and ride, but didn't really want a lesson, just sit on a horse and ride around.

"I went out the next week, I took a full lesson and I jumped! That was all I needed to know that I wanted to do this. I had a lot going on at that time, so knew that I couldn't fully submerge myself in it. It wasn't until about six months later that I went back and haven't looked back since."

There was a horse there that needed to step down a bit. He was not happy doing the 1.30m. Megan felt very drawn to this horse.

"I started to lease the horse, whose name was Rico, and at the end of the lease I was able to buy him out. He took me to my first horse show about two years ago, and we won every class in the 1.0m, and I think we were third on Classic day. I had done the equitation as a kid, but never jumpers. I loved it, and he took care of me. He was my Solid Citizen."

**The name of her new company was born.**

Not only did that horse give her the name for her company, Megan quickly realized something else.



"I saw that all of the clothes were super expensive, and they didn't fit very well either. It intrigued me. I made friends at the barn and we started talking, and they all felt the same way I did. I decided that I could probably fix the issues."

She had been sketching in her sketchbook next to the ring for a while. She had that book with her on a train ride she was taking for business, and just began to doodle more. She came up with a rough draft for a business plan

"Then Covid hit. One of the companies that I fit for was going under and asked me if I knew of anybody who could fill the space at the factory. I told them, 'It might sound crazy, but I ride horses and have this idea. I think I would like to take the space'. I felt I could make an affordable clothing line, just based on the connections and resources that I had.

"I made the decision that this was what I was going to do; make an affordable luxury clothing line for the modern-day equestrian. They could go from their office, to the barn, to picking up their kids from school, to going to school, and everywhere in between. So, things really started on that train ride."

*At the same time, I'm chasing my own dream to get back into the show ring.*







That money that Megan had saved up she invested in herself by starting Solid Citizen Equestrian. The business has been slowly growing, and all of the money that she makes goes right back into the business to continue serving the growing community.

She does everything on her own, and the only employee she has is her factory. Megan does it all – design, fitting, marketing, sales, and customer service. She also handles the packing and shipping of each order.

“At the same time, I’m chasing my own dream to get back into the show ring. I have a really awesome mare that I was able to buy during quarantine, and I bought her at the same time that I bought my run of clothing. I decided it was my time to go after my dreams and take all the risks necessary to make it happen. The previously mentioned Rico, did not really want to jump the bigger fences, and I wanted to give him something to do that he enjoyed and see what that next horse for me would be. He is a teacher, and I wanted that life for him again.

“But that was a really hard decision, because I still believe he is my heart horse, and he helped me with this whole business. I did sell him, and bought my next horse off of a video from McLain Ward. The mare, Kori, was in Florida. This past week in Temecula we were confidently clear in all of the 1.20m classes and 1.25m Classic. She is quick and sporty and my goal is to do the 1.35m speed classes with her.”

For her, everything is tied into the horse. While she certainly wants her business to thrive, her main reason is to keep her connected to the horse world and enable her to stay in it.

“Once a horse girl, always a horse girl, and you will find a way to make it happen, whatever it is. I don’t want the horses to ever go away again, and Solid Citizen Equestrian will keep that from happening.”

*Megan does it all – design, fitting, marketing, sales, and customer service.*



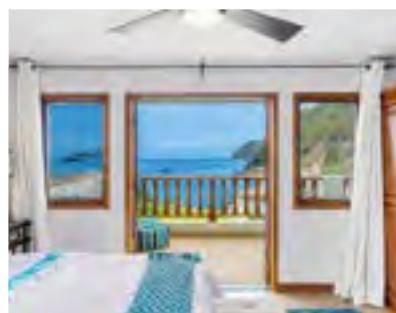
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## 51 GAVIOTA, AVALON, CA

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# Behind the Scenes With

## *Kaitlin Campbell*

By Barbara Pinnella



**G**rowing up on the East coast, Kaitlin had many opportunities to hone her skills, working with many different people. Moving to California in 2016, her learning has not slowed down, and she is finding herself continuing to be able to sit on nice horses. But had things been different when she was showing as a junior, her career might very well have gone another direction. Let's get to know Kaitlin a little better.





**THE Equestrian Catalog** – Who has had the biggest influence on your riding career and why?

**Kaitlin Campbell** – I can't really pick out one person that's been the most influence. I've been in a lot of places. I grew up riding in Pennsylvania riding with Patty Miller, and I got my foundation from her. After that I've worked for a lot of different trainers and working for different people, picking up things from as many people as I can. I think you take a little bit of knowledge from each person, both what to do and what not to do.

**TEC** – Which horses do you feel have helped shaped you the most as a rider?

**KC** – There has only been one for me, and that was Rocky W.

**TEC** – Did you always want to be involved with horses?

**KC** – This answer ties in with Rocky. I had Rocky when I was a junior rider, and I ended up keeping him. I went to college in Washington DC at American University. Rocky had been leased out and came back from an injury. We were rehabbing him while I was in college; there were times that I could be like a real person.

Rocky was off for almost 18 months, and when he came back from his rehab, he was better than ever. We won our first Grand Prix while I was an amateur, and then he won the Grand Prix at Devon, and Upperville. He won and won and won. I think more people know me for Rocky than for myself. I think if

I was in the position where I didn't have Rocky winning so much and doing so well while I was in college as an amateur, then the career path could have been different.

**TEC** – What might that career path have been?

**KC** – I went to school for Business Management, so that's fairly open-ended. I was certainly open to other ideas as a career than horses. But because everything was going well with Rocky, it kind of led me into this career.

**TEC** – Who are the most important members of your team, and how do they contribute?

**KC** – My partner is Alex Wilson, and I've been riding for him probably five years now, since I've been in California. He really does it all. He gets the money together to buy the horses,

and manages them correctly. He does absolutely everything except ride the horses. We have our own farm in Temecula. When I first started there, he was just renting some stalls, and between the two of us it's just grown and grown.

**TEC** – What is your favorite venue to compete in, and why?

**KC** – This is a tough one, but I'm going to go with the Devon Horse Show. I grew up in Pennsylvania, and the crowd at Devon is just not comparable to anywhere else. On the Grand Prix night, you will have five rows of people, just standing room only, from the rail of the Grand Prix, and it's just the most electric feeling in show jumping. I think the horses jump six inches higher as well.

I did go spectate at Aachen, and that was amazing, obviously. And the crowd is just so knowledgeable about what is actually happening in the ring. That is a difference, comparing that to when you just have spectators in America.

**TEC** – What are some of the biggest positives in your life right now?

**KC** – I am on one of the Major League Show Jumping teams for the Desert International Horse Park, The Roadrunners. That was really exciting last year, to do something new. We went down to Mexico, we showed in Canada; really all over the place, so that was very exciting.

I also have a really good group of horses right now. They all jump a really high level. I definitely have



# Karin Carroll

more horses that can jump big classes than I have had in the past.

**TEC** – We all face challenges in our riding. What have you had to overcome during your riding career?

**KC** – I think that the hardest thing is just finding the support to buy the horses, and have really committed owners. It's hard when you run a sales business, because the minute you start having success with a horse and everything is going well, that is when they get sold. That is the goal, but it's hard to put that much work into it, and have to start all over again.

So, with the group that I have now, my main horse Palina de L'Escaut, she is pretty much going to be ours forever. It makes a difference when you are riding for the sport and not riding for the sales.

**TEC** – You have been very successful. What goals are still on the table for you?

**KC** – I have had a lot of success at the 1.45m and 1.50m levels, and I really want to have that success at the 1.60m level. At that point, I want to aim for Championships and the like.

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#GETSET



# HORSE SHOW DOGS

When it comes to horse shows, there sometimes feels as if there are as many dogs as horses. Almost all trainers and clients have at least one dog, and for a variety of reasons. But the common denominator is the love that comes with those dogs from their owners. Here is just a very small sampling of horse show dogs.

# BAILEY



## ALL AMERICAN DOG OWNED BY SLOAN ELMASSIAN

"Bailey is a male rescue dog. I got him when he was three months old. Originally, I was told he was a terrier mix, but after DNA testing and visiting the vet, we determined that he is a Rhodesian Ridgeback, Rottweiler, German Shephard mix.

"He loves being at the barn, and at shows where there is a lot of space to run, and lots of doggie friends to play with. He goes to work with me every day. He loves playing in puddles, fountains, or going to the doggy beach. My mom takes him to the dog park when she visits. That's their special thing."

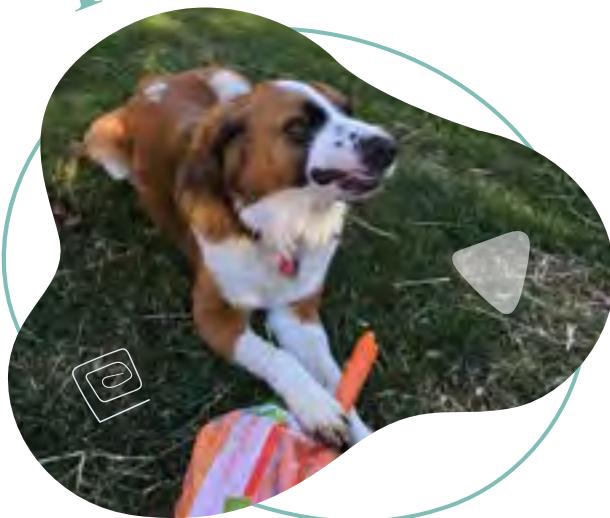


## ALL AMERICAN DOG OWNED BY SUSAN ARTES

"I found Pete at the horse show in Thermal, in 2016. He was scavenging for scraps of food and hoof parings at the shoeing rack, near the vet clinic at the show. We literally ran into one another as he was trotting by on a mission. I asked Duncan Peters, the show vet, whose dog he was. He told me that he'd been hanging around all week, and he didn't have a microchip or collar. He told me that if I took him, he'd neuter him for free. So that's how it began, and many thanks to Duncan and Lori Bidwell for helping the two of us.

"He's the best horse show dog, he loves everyone, and loves to walk courses with me in the mornings, where he'll often drop and roll around in the middle of a line I'm walking, then lay completely upside down for a while, entertaining all the other course walkers. He loves to see his dog friends at the shows, and waits patiently for his runs with the golf cart a couple of times a day. He's so gentle with children and all people, but lives to rough house with big dogs and makes the wildest raucous growl noises when he does! He is also great to travel with, as he never barks in the hotel room."

# PETE



# CHUBBS



*“Everybody loves him. In turn, he loves all dogs, and also kids, so he’s pretty perfect. I never thought I would be a small dog owner, but I am now!”*

## JACK RUSSELL TERRIER OWNED BY JOE RUSSO

“Chubbs is nine years old, and is one of Alison Sherrred’s, but I did not get him as a puppy. Joe Lombardo purchased him for Carolyn Becker when they were dating, and he grew up with Joe when he was course designing. During CoVid I was looking to foster, and I was already kind of ‘Uncle Joe’ at work; he would hang out with me. Carolyn said that she was sure that Chubbs would love to come down to me until I got one.

“Then Covid turned into something that we weren’t expecting, and I think Carolyn realized that Chubbs was appreciative of being an only dog. She made the very selfless act of letting him go, because he was a good dog for her. He is still very excited whenever he sees her.

“In fact, our first show back I was scheduled to give him back to Carolyn. She said she would come pick us up in the golf cart. When she pulled up, she told me that she had been thinking it over, and it would be great if I took him over full time.

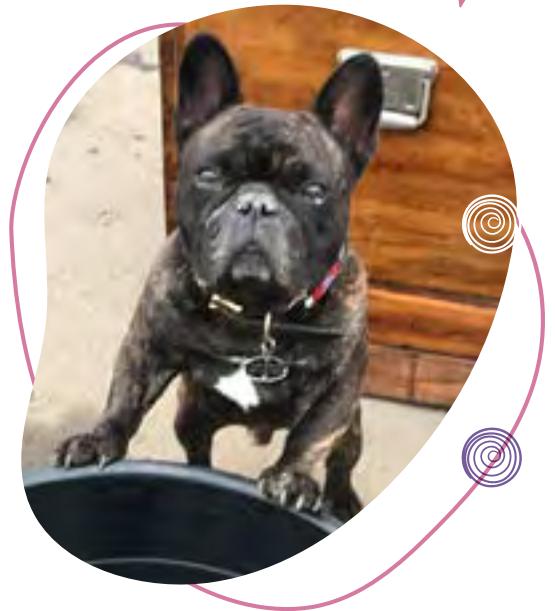
“So that’s what happened. Probably the biggest reason that Chubbs is a great horse show dog is because he is very obedient. I can leave him off leash all the time at the gate and he will just stay there. I can go to the snack bar or the office and he will always stay right there.



FRENCH BULLDOG  
OWNED BY JOIE GATLIN

"This is my French Bulldog, Peyton. I have had Peyton since he was a puppy. I got him from Susan Over-Pearson. She was a breeder, and his dad was a Eukanuba show champion. He is eight years old now and has always gone with me to wherever I am headed. When the door opens, he has never missed going to the barn or to a horse show.

"Peyton loves all of the attention he receives at the shows, the extra treats he gets, and just hanging out in general."



(The photo with the three dogs has Peyton, along with Sunshine and Jack Russel Priscilla. According to Joie, "Sunshine was probably the most famous California horse show dog. She was the love of Morley (Abbey's) life. She crossed over the Rainbow Bridge a little over a year ago." Priscilla was their original horse show dog.)

JACK RUSSELL TERRIER  
OWNED BY WENDY LEE THOMPSON

"Charro is approximately eight years old. He is a Mexican cowboy that I acquired from a Mexican groom named Abel from the horse show. ALL the Mexican grooms know Charro. In fact, one of them neutered him, and he does not like most of the Mexican grooms or coyotes. He chases them both off! He has survived the hills of San Marcos for three days when he was just a year old when Abel had him. he is a survivor; a tough little guy.

"He is super smart and extremely funny, with a huge personality and he still acts like a puppy. He's the best friend and companion and constantly reminds me to be in the moment and appreciate the little things, like how fun a ride in the car can be when we are going to the barn. He's my shot gun rider. Oh yes, and he's super, super spoiled!!"



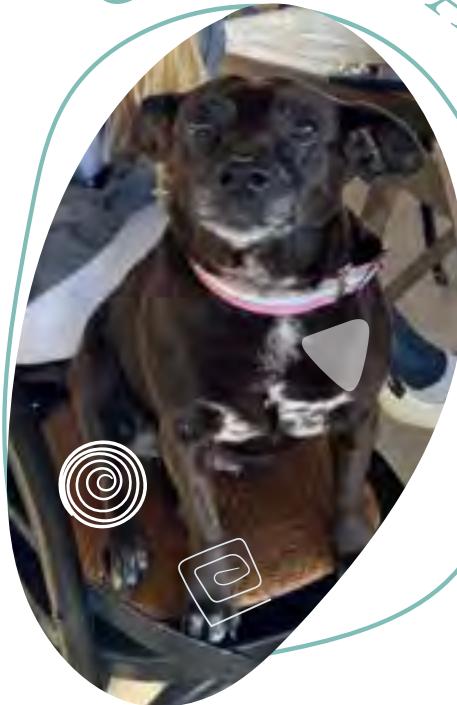
# CHALUPA

ALL AMERICAN DOG  
OWNED BY FRANCIE NILFORUSHAN

"My girl Chalupa is probably about 11 years old. Ali and I went to an orphanage in Mexico with my family to hand out Christmas presents, and she was there, hanging out at the orphanage. Ali and my dad tried to say no, but my mom and I were determined to bring her home with us.

"She had terrible mange, was covered in blood, and was flea and tick infested. Everyone thought I was crazy, but we snuck her across the border and nursed her back to health. She has turned out to be a great dog. Her life is about food, and it's very evident when you see her figure. I did a DNA test and it says she is mainly Pit Bull/Chihuahua. She uses "Pit Bull" as an excuse for her waistline.

"She's the smallest of my dogs but definitely the boss. She's a great barn dog because she's too lazy to do anything wrong. She enjoys people and horse watching and, of course, a trip to the VIP tent at our shows."



# KOLA



MINIATURE AMERICAN  
ESKIMO AND BANDIT,  
POMERANIAN,

OWNED BY HILARY  
KUHNE RIDLAND

"My Miniature American Eskimo Kola is two years old, never leaves my side, and is always ready for action. Kola also lets me know when the manure bin is full. Bandit is 10 now, and prefers to find mud puddles, but also always stays with me. Both dogs think they are ranch dogs, and I haven't told them otherwise.

"There is a funny story about how we got Bandit. McKenna and I were just looking at puppies at the pet store; I was trying to cheer McKenna up. She played with Bandit and I sent Robert the video I took of them. He texted back to leave the pet store immediately! I texted back that it was a cute puppy. After about 15 minutes I got a text saying that if the puppy was that cute, we should get it. McKenna and I ran to the cash register and bought the puppy.

"We found out after we got home that Peyton (eight years old at the time) had sent that text and not Robert! Robert said to 'go return it, just like all those shoes that get delivered and you say you are going to return!'"

Ten years later, and it is pretty obvious that Bandit found his forever home!

PEMBROKE WELSH CORGI  
OWNED BY KAREN HEALY

Desi is about five-and-a-half months old. She lives with Karen and husband Fred, another Corgi Dexter, and a Bernese Mountain Dog, Bernie. But why a new puppy?

“Well, I have had Corgis all my life. I lost my older one over the winter; she was 15. And I just have to have them, so I wanted another. Cynthia Campbell, who is a Corgi breeder, told me about another breeder, Lisa Happe.” (Desi is related to some of Cynthia’s championship dogs.) “Desi reminds me of another puppy I had that was just the best dog

# DESI



“She is so good! This is her first real horse show. She will go back in the pen with the boys, but she sits in the golf cart quietly. When she goes out to play though, she is just wild. Dexter was spitting mad when I got her. He thought it was his turn to be top Corgi. But they play like crazy now. Bernie, the Bernese, tiptoed around her. He is just now starting to play.

“But she is a silent shredder,” Karen laughed. “I have a very nice duvet cover on my bed that has a good-sized hole in it. But I can patch it!”

# BLUE BELLE



GREAT DANE  
OWNED BY CYNTHIA HALLMAN

Blue Belle is a 12-year-old Great Dane that lives with Cynthia and her retired horses at Fig Street Farms in Alabama. Belle came into Cynthia’s life when she was four years old, after her show career was over and she had had two litters of puppies – 13 in each!

“Her favorite horse show venue is Wellington International, followed closely by Tryon International. Belle especially loves Wellington because of the weather, all of the comfy seating provided at the rings, all the dog-friendly restaurants, and all of the attention she receives there. Of course, being a loving Dane, she receives a lot of attention wherever she goes.”

## BEST BET IN REAL ESTATE!

Marla Zanelli is an avid horsewoman who has sold real estate in San Diego since 1989! Being the Top Agent in the Del Mar Village Office, Marla shows her determination to do her best for her clients. Here is what she has to say:

*"I believe in being authentic and honest with my clients so they may trust me to make their needs a priority. With many years of experience and successful negotiations under my belt, with a passion for a grateful customer, my success is their success."*

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*CW*

CATANESE & WELLS

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*Express and Implied Warranties*

**In an equine purchase and sales agreement, there are two types of warranties, an implied warranty and an express warranty. Randy Catanese, who specializes in equine law, explained the differences to us, and gave quite a lot of important information that some might find surprising. Read and learn.**

"The general rule is, when you buy an equine, there is going to be an implied warranty," Randy said. "Those implied warranties are normally known as the implied warranty of fitness for intended use or purpose, or the implied warranty of merchantability.

"These are warranties that are going to apply when you purchase a horse or pony, unless they are excluded or waived in the Bill of Sale. There is going to be language in there from the seller (if they are sophisticated at all), that will say that you as the buyer, are waiving these implied warranties."

We will move on to the express warranties. An express warranty is where you specifically agree in the Bill of Sale, or some other writing, that you as the seller are warranting the horse or pony.

"Normally an express warranty that you will find in Bills of Sale is a warranty that the seller has a title, or authority to sell the animal. So, you might see a warranty that says, 'I'm the owner and I warrant that nobody else has a claim to the animal, and I warrant that I have the right to sell it to you.'

"Another thing you might see in a Bill of Sale is, 'as is with all faults.' And it's usually all in capital letters. The reason people do that is that they are trying to have you agree as the buyer that you are waiving any implied warranties, that there are no express warranties (other than what is in the contract), and that literally, you are buying that animal based on what you see the day you buy it."

That does not mean that there can be no pre-purchase examination. Most often, certainly within the United States, the Bill of Sale is agreed upon and signed after a pre-purchase exam is done. When buying in say, Europe, it might be a bit different. Before the seller takes the horse off the market, he will probably need to know that you are serious about the purchase, and want you to sign the Bill of Sale first.

"The next thing, and this is very important; when we talk about the warranties, express warranties and implied warranties are all contractual law. On the other side of it, people buy a horse, all the warranties are waived, and they find out that the horse has a preexisting medical condition or a preexisting behavioral problem. Or, believe it or not, a problem with its identity. A buyer thinks they are buying a particular horse, but the one they actually get is not what they thought they were buying.

"Then the buyer says to the seller, 'Hey look, you didn't do me right here, and I want to undo the transaction. I want you to take the horse back and refund my money.' And the seller says, 'Well, you signed this Bill of Sale, and you waived the implied warranties and you bought it AS IS, so I'm not doing anything.' And what the law says is that if you lie to somebody, either by concealment or representation, you can't rely on that contract to get you out of jail – it's not like a Get Out of Jail Free card.

"What the law says," Randy continued, "is that you fraudulently induced these people to sign this Bill of Sale, and we are not going to recognize the Bill of Sale because they wouldn't have signed it if they had known the truth of the situation."

**Randy had one more very important point he wanted to address.**

"In the horse business, there is a very standard philosophy. When I litigate these fraud cases, or breach of contract cases in horses, what the defendant, who is usually the seller, normally says is this: they (the buyer) bought the horse based on what they saw the day they tried it. They bought the horse based on the pre-purchase examination, and I didn't do anything wrong.



"There are a lot of people who believe this is a legitimate defense, and it's not! If you as a seller know there is a pre-existing medical condition or a behavioral issue that makes the horse or pony unsuitable, you have to disclose that to the buyer. You must disclose that, because later the buyer might say, 'Hey, if I had known that, one, I wouldn't have paid as much money as I did if I did buy it or two, I wouldn't have bought it, because I wouldn't have bought a problem.'"

He pointed out that a lot of trainers take the position that they do not have to tell the buyer about a horse's pre-existing health condition(s), competition history, or anything else. They feel that everything a buyer needs to make their decision to buy the horse is on the day that they look at it and try it.

"I'm just saying, being an equine lawyer litigating for 40 years now, the court does not recognize that, nor do juries. What the jury will say is, 'If I go out and buy a car, and they lie to me about the car, the dealer has to take the car back. If I buy a house, don't they have to tell me everything about it?' So when a horse person tries to tell a jury or a judge that they didn't need to tell all the stuff they already knew about, the jury will think that that just doesn't seem fair or right. They will hold the seller responsible."

After the seller loses these types of cases, Randy has had the seller himself come up and tell him that he never thought that would happen. Randy's response? "How could you not, when the evidence showed that you knew about these problems and you lied to the buyer about it?"

Bottom line? All of the contracts, the express warranties and the implied warranties, or the waiver of these warranties, all of that on the contractual side will help protect the seller. But if the seller commits fraud, meaning an intentional statement or they conceal, that contract is not going to help them.



For further questions regarding equine purchase agreements or other equine legal matters, feel free to contact us at [info@cataneselaw.com](mailto:info@cataneselaw.com) or (818) 707-0407



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# Return to Freedom

WILD HORSE CONSERVATION

**T**oo few Americans know that wild horses still roam our public lands or the fact that they are in jeopardy.



Return to Freedom Wild Horse Conservation, a national nonprofit advocacy organization, was created in 1997 to tell their story -- and to ensure new chapters are written. RTF also operates The American Wild Horse Sanctuary for hundreds of wild horses and burros that have been displaced from their rangelands home by often deadly government helicopter roundups.

RTF's focus is to meet the immediate needs of rescue and sanctuary for wild horses and burros as it works on solutions to preserve them in viable free-ranging herds.

**Neda DeMayo opened RTF's wild horse sanctuary in 1998, in the rolling hills of California's Central Coast, to give back a measure of freedom to the wild horses and burros who had lost everything in government roundups.**

Now home to 450 wild horses and burros at three California locations, RTF has provided thousands of adults and children with the chance to learn directly from wild horses and feel empowered to use their own voices to protect the natural world. The sanctuary also maintains a



conservation program for threatened herds with historical or genetic significance, like the Choctaw Indian pony.

DeMayo designed the sanctuary as something more: as a model to explore minimally intrusive management that can also be applied on the range as an alternative to the ceaseless capture and removal of wild horses and burros. It became the fourth project worldwide to manage large numbers of horses using non-hormonal, reversible fertility control, allowing naturally selected family bands and herd groups to remain together.

From that hands-on experience, RTF developed a unique, nationally respected voice advocating for science-based wild horse management alternatives. RTF is also working to pass legislation banning horse slaughter and the sale and shipping of horses for slaughter.

By educating the public, lobbying lawmakers, and doing the hard work of finding common ground among public lands stakeholders, RTF helped stave off proposals to kill tens of thousands of captured wild horses and built broad acceptance of fertility control as a key herd management tool.

Still, significant challenges remain.

The Bureau of Land Management and U.S. Forest Service continue delaying fertility control use in favor of the aggressive removal of wild horses in their failed, decades-old quest to meet arbitrarily set population targets.

**Sadly, the number of wild horses and burros in government storage threatens to match the number still free: 60,000 are now in overcrowded corrals or on leased pastures, at an annual cost to taxpayers of more than \$70 million, compared to 82,000 estimated to be living on BLM-managed public lands.**

The story of the horse is about more than the origins of Equus in North America, more than the horse as a reintroduced native species or its importance to our history and culture or even how the galloping mustang became an icon of freedom the world over.

It is a story unfolding in real time about the continued existence of free-roaming wild horses and burros that rely on scarce forage and water in a climate rapidly growing hotter and drier.

It is about a country that can lose its wild herds in the blink of an eye or forge a proud new conservation legacy.

**It's a story that Return to Freedom was born to tell. Please join us!**

This year, hay costs have risen by more than 35 percent from a year ago due to increased drought, wildfires and fuel costs. RTF invites you to help us increase our support base by becoming a monthly hay sponsor! For just 73 cents a day (\$22 per month), your recurring donation along with those of others can make a huge difference every day for the rescued wild horses and burros at the sanctuary!

**[returntofreedom.org](http://returntofreedom.org)**





Photo Credit: Irene Vejar



Photo Credit: Irene Vejar

# Southwest Showdown

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A vertical red line is on the left side of the page. The background is a blue-tinted photograph showing the silhouettes of a woman on the left and a horse on the right, both looking towards each other. The sky is filled with soft, white clouds.

# MORE OF THOSE GREAT HORSE/RIDER COMBINATIONS

By Barbara Pinnella

**F**or this issue, we decided to follow up on some great horse and rider combinations. All of these riders have ridden many wonderful horses that they have had great success with, but we have picked out our favorite pairs. Included here are McLain Ward and Sapphire, Mario Deslauriers and Aramis, Michael Matz and Jet Run, Ludger Beerbaum and Ratina Z, Hap Hansen and Juniperus, and Nick Skelton and Apollo. Enjoy!!

# MCLAIN & SAPHIRE WARD

COMPETED FOR UNITED STATES



McLain first sat on Sapphire, or Sara as she was known, in 2002, when she arrived in the States. Her purchase was unique, as she was bought with neither a pre-purchase exam or a trial. But even though there was no crystal ball to tell us just how spectacular this mare would be, she quickly proved herself.

McLain had often said that when the stakes were the highest, Sapphire would rise to the occasion. A look at their many victories proves that out. Just two years after she paired up with Ward, she was a part of the gold medal-winning team in Athens.

In 2005 she was part of another team gold, the Samsung Super League Team. The next year in the FEI World Equestrian Games, a team silver was theirs. She topped off 2006 with a huge win; the Rolex/United States Equestrian Federation National Show Jumping Championship.

In 2007, the richest outdoor show jumping event in the United States was the \$300,000 CN Worldwide Florida Open Grand Prix CSI5\*. Sapphire and Ward stood on top once again, making history due to the size of the purse. She won the \$75,000 Grand Prix of Devon, and also helped McLain win the



Continuing to track Sapphire's travels, she made the trek to Europe, competing well at both the CHIO Aachen World Equestrian Festival and the Rotterdam CSI5\*, then came back over to this side of the world, landing in Canada for the Spruce Meadows Masters. There, she was on the Nations Cup team. By the end of 2007, she had winnings of more than \$220,000, and won the title of American Grand Prix Association Horse of the Year.

At the 2008 Olympics in Beijing, they jumped their way to another team gold medal. They also won both the American Invitational and the \$100,000 President's Cup at the Washington International Horse Show.

In 2009, she jumped her way to three six-figure wins at the Winter Equestrian Festival. Included in that was the \$400,000 FTI Finale Grand Prix. In the Rolex FEI World Cup Finals, the pair jumped an amazing five clear rounds to be second. She then went back to Devon to capture that Grand Prix for the second time.

After winning two classes at the Hampton Classic, it was back to Spruce Meadows. She proved to be the trooper McLain always said she was, galloping to victory in the \$1 million CN International Grand Prix by a mere 3/100th of a second over Canada's always competitive Hickstead and Eric Lamaze.

The chestnut mare showed no signs of slowing down. Wins continued to pile up in 2010. Sapphire reigned supreme in the Pfizer \$1 million Grand Prix in Saugerties, New York, the Longines Grand Prix of La Baule in France, the Grand Prix of Rome, as well as the second victory in the President's Cup.

In 2011, Sapphire suffered a strained ligament and was given a year off. Just as she was ready to return, McLain broke his leg. Even though they were long-listed for the 2012 Olympic Show Jumping Team, Ward decided it was time to retire his wonderful partner. An official and emotional ceremony was held at Devon, a site of many victories for the pair.

The very special mare passed away at the age of 19 from colic in 2014, but even in the present day, was never forgotten. Sapphire was inducted into the Show Jumping Hall of Fame for the class of 2020 and 2021 on March 6 of this year.

*Sapphire was inducted into the Show Jumping Hall of Fame for the class of 2020 and 2021 on March 6 of this year.*

This was held at the Winter Equestrian Festival in Wellington, Florida.

# MARIO DESLAURIERS & ARAMIS

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## COMPETED FOR CANADA

Mario has competed for his home country of Canada as well as the United States, but while paired up with Aramis, he rode for Canada. This pair made the world of show jumping sit up and take notice when they won the World Cup Final held in Gothenburg Sweden in 1984. You might be

wondering why this was such a surprising feat.

Well, this was Mario's first ever World Cup Final, and he still holds the record of being the youngest rider to take home this honor; he was 19 years old at the time. Aramis was only seven. Mario was also the first Canadian to win those Finals. That is



**Photo Credit:**  
Jana Kay Carter

*Jayne Huddleston Photo*

rather like winning the Triple Crown all at once!

That same year, the duo competed in the 1984 Olympic Games held in Los Angeles, and finished fourth in both the individual and team event. In the individual he had to jump off for the bronze against Heidi Robbiani and the consistent Jessica V, but a rail down kept Mario and Aramis out of medal contention.

Aramis was Mario's first good horse. He was purchased by a syndicate in 1981, who then sold him five years later. As can often be the case, a mere two years following his World Cup Final victory, Mario found himself in search of another horse.



Ultimately those horses came, horses like Alemao and Amistad. Each of these helped him to earn the title of Canadian Show Jumping Champion two times; Alemao in 1992 and Amistad in 1997. More recently, Amsterdam 27 has given Mario some exciting wins. But early last year Mario found himself losing that horse as well, when the gelding was sold to Israel's Teddy Vlock.

Enter Bardolina 2. Last year the pair were the winners of the ATCO Queen Elizabeth II Cup Grand Prix. They were the only horse/rider combination to go double clear over the traditionally very difficult course.

But when one mentions Mario Deslauriers, the first horse that will always come to mind is Aramis. A 19-year-old rider mounted on a seven-year-old horse winning the World Cup Finals? It just cannot get any better than that.

Now, Mario can be found in the schooling ring or at the in-gate, helping his talented daughter Lucy compete in the Grand Prix.

MICHAEL &  
MATZ  
JET RUN

COMPETED FOR THE UNITED STATES



Initially, Jet Run was supposed to have a different career. Rather than be a show horse, he was bred to be a race horse. But this thoroughbred did not play by those rules. Instead, he started on his special journey being ridden by both Melanie Smith and Bernie Traurig as a hunter and jumper.



It was at the young age of six and with Bernie in the irons, the he won the New York Grand Prix before heading to Mexico for Fernando Senderos.

Michael already knew just how good Jet Run was, but was a bit surprised when Fernando suggested Matz buy the horse. Senderos and Jet Run had won an individual Gold and a team Silver in the Pan American Games in 1975.

But now Fernando had decided to go into business with his father, with the horse staying with his Mexican owner through the 1976 Olympic Games. Michael had ridden Jet Run quite a bit. Senderos was already working with his father, and since the horse was stabled at Eugene Dixon's stable where Michael worked, Matz would ride Jet Run between shows while Fernando was gone. A deal was struck, and this combination took off on a very impressive road.

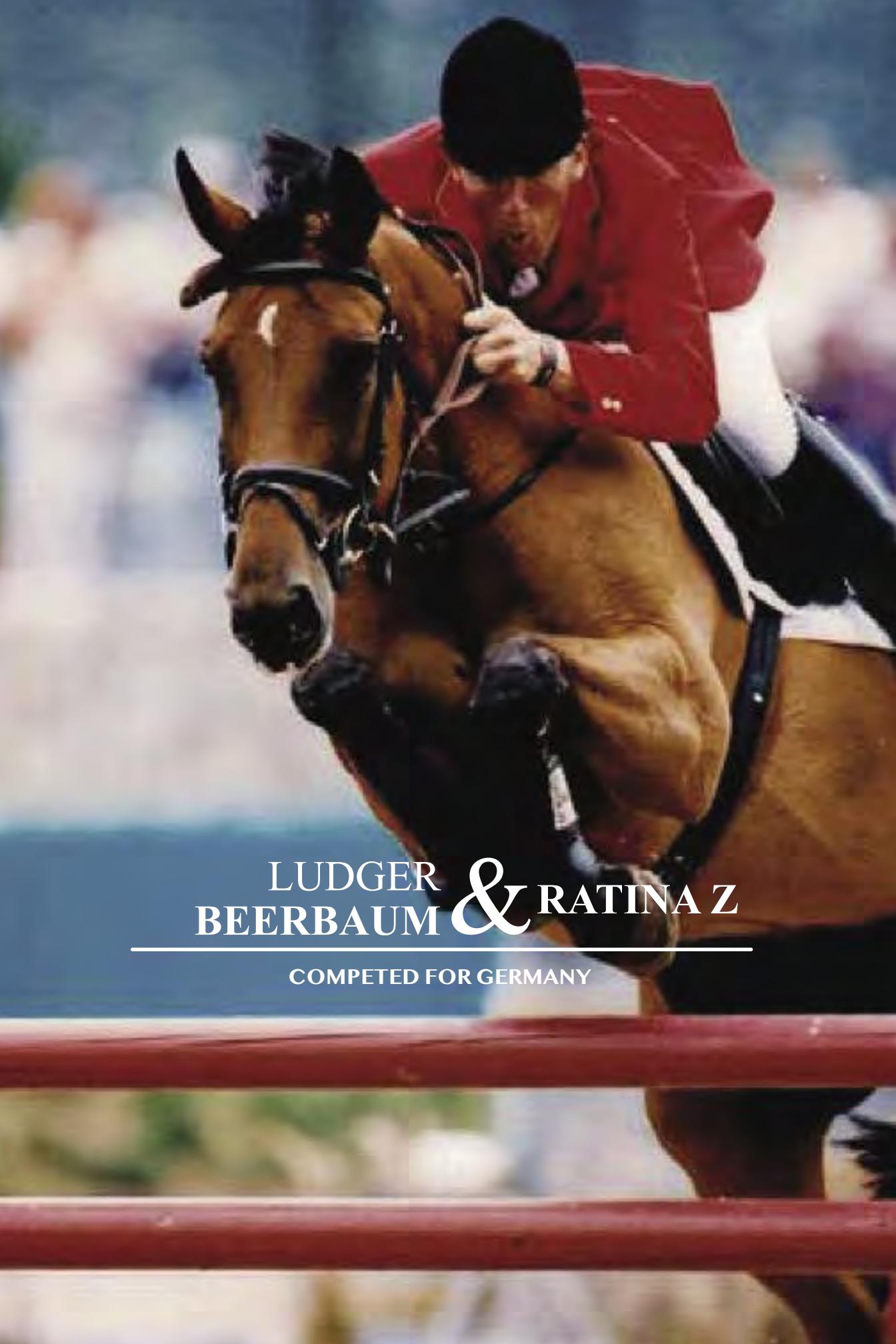
After those 1976 Olympic Games, Michael took over the reins, and it took no time at all to make it to the winner's circle. In 1977 they won a Grand Prix in Toronto, as well as the coveted American Jumping Derby.

They captured the American Gold Cup twice in back-to-back years, 1979 and 1980. Also in 1980, the pair had two other big wins; the Grand Prix of New York, and the Washington's President's Cup.

Michael and Jet Run were equally as competitive internationally. They won both the team and individual Gold medals in the 1979 Pan American Games held in San Juan, Puerto Rico. Two years later they were victorious in the World Cup Final in Birmingham, England, and Jet Run was named the 1981 AGA Horse of the Year.

*In 1985 at the American Gold Cup, Jet Run was retired. He lived out the rest of his life at the Dixons' farm in Pennsylvania, and passed away at the age of 28.*

Matz began training race horses, and was quite successful there as well. He is probably most know for two great race horses; Barbaro, who won the 2006 Kentucky Derby, and Union Rags, the winner of the 2012 Belmont Stakes.



LUDGER  
BEERBAUM & RATINA Z

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COMPETED FOR GERMANY



The great mare Ratina Z was born out of the Belgian studbook of warmblood sport horses, popularly known as Zangersheide. Born in 1982, it was 10 years later when Ratina Z started to become a winning machine under Piet Raijmakers from the Netherlands. Together, those two were part of the gold medal-winning team in Barcelona at the 1992 Olympics, as well as capturing the individual silver.

So when Ratina Z came to Ludger, her talents were already very established. That being said, she was not an easy mare to ride. She could be quite opinionated, and was a hot little thing with a lot of blood. It took a bit of time for the two of them to get on the same page.

Ludger was smart enough to realize that he was not going to change her, and decided that he better find a way to ride her the way she wanted to be ridden. Once he reached that conclusion, there was nothing the pair could not accomplish.

They were victorious in the World Cup Final in 1993. In 1994 the duo helped Team Germany to a gold medal at the World Equestrian Games held in the Netherlands. Ratina Z came back in the next Olympic Games in Atlanta in 1996, and grabbed back-to-back team gold medals, one for The Netherlands and one for Germany.

The wins just kept on coming for the gutsy mare and her gifted rider. They won the prized Grand Prix of Aachen in 1996. In 1997 the pair won the individual gold medal and contributed to the team gold as well at the European Championships in Mannheim, Germany. That same year she was named the Horse of the Year.

Ludger gives most of the credit to his success to Ratina Z. As previously mentioned, he knew he could not mold the headstrong girl into a place that he wanted her to be. She was already almost 11 years old, and had he insisted on that, the winning results might have been few and far between. Instead, he let her call the shots and together they became one of the strongest duos in show jumping history. Many place them right up there with the legendary Milton and John Whitaker – quite an honor.

The great mare died in 2010 at the age of 28.

As for Ludger? He is now a tournament organizer in Europe.



HAP  
HANSEN &  
JUNIPERUS

---

COMPETED FOR  
THE UNITED STATES

Hap might not have ever been paired with Juniperus had his big horse at the time, Maybe, not left his barn when the owner moved to the East coast. It was then that reality hit Hap; he needed to be the majority owner in a syndicate to prevent that from happening again.

He found Juniperus in France. The chestnut gelding had been an alternate for the French team at the 1984 Olympic Games. After one ride, Hap knew that this was the horse he was looking for, and he worked hard to make things work. Ultimately, they did, (with Hap mortgaging his home to get things done), and Juniperus came to California.

From the very beginning the pair triumphed.

"I had two successful tours with the Team in Europe, placing in several Grand Prix," Hap said. "He was one of the scopiest horses I have ever had."

*In 1988 Hap and Juniperus tied for sixth place in the FEI World Cup Finals in Gothenburg, Sweden, and was the highest placing American rider.*

But probably the greatest moment for them was in 1986, Hap's first year with Juniperus, at Spruce Meadows in Calgary in the Nations Cup. The United States team found themselves tied with Great Britain, who had just recently won the team silver medal at the World Championships. Included on that team was the historic duo of John Whitaker and his wonderful partner, Milton.

The last rider to walk through the gate was for the United States; Hap and Juniperus. To bring the Nations Cup home, they had to not only be clear, but faster than Milton had been as well.

You guessed it – a perfect storybook ending for Hap and the horse he knew he had to have. They did their job and secured the Nations Cup victory.

Juniperus was a character who wanted to show everyone that he had a 'bad' side. He liked to act mean and wanted people to think that if you got within range, he would do damage. Truth be told, he never followed through on those threats.

Juniperus stayed with Hap for the rest of the horses' life, passing away in the mid 1990's. As for Hap, he is still a strong presence at the horse shows. He also has an arena named after him, "The Hap Hansen Arena, at the Los Angeles Equestrian Center, as well as the Riders' Cup Perpetual Hap Hansen Trophy.



Photo Credit:  
Camille Gentil

## NICK & APOLLO

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### COMPETED FOR GREAT BRITAIN

When Nick was only 14 years of age, he began helping out Liz and Ted Edgar. Just two years later he left school to begin a full-time job with them. This led to his partnership with Apollo. It

was in 1984 that they enjoyed a Nations cup win in Paris, France.

When Nick went out on his own in 1985, he



took Apollo with him, and their successes exploded. That year they captured two World Cup qualifiers, one in New York City and the other in Toronto. They also won a Grand Prix in Dublin, Ireland.

In Aachen in 1986 they were a member of the silver medal-winning team, and also won an individual bronze medal. That same year they were included in four Nations Cup team victories. They won in Washington, Dublin, Toronto, and Jerez, Spain.

The next year, 1987, saw them help their team to the gold medal, and a bronze individual medal at the European Championships in St. Gallen, Switzerland.

Nick and Apollo did not stop there with those Nations Cup wins. They contributed to their team in Dublin and Rome in 1988, and then was part of the gold medal-winning team in Rotterdam, The Netherlands, in 1989.

But those individual accomplishments were great as well. Apollo and Nick won back-to-back Hickstead Derbies in 1988 and 1989 – not an easy feat. 1989 also saw them win Grand Prix in Dublin, and two in Aachen, Germany.

Apollo passed away at the age of 31 back in 2006. According to Nick the horse had been good at it all; the grand prix, puissance, derbies, and speed classes. In fact, one of the victories that Nick remembers fondly is the Calgary Speed Derby, in which he won by an incredible FIVE seconds.

As for Nick, he retired in 2017, and later that year he was honored in the arena where he made great memories for his many fans. The ceremony took place on the final day of the Longines Royal International Horse Show in Hickstead, and before the Longines King George V Gold Cup. Hickstead and those connected with it had decided, because of all his successes at their venue, it was important to recognize Nick there.

Included in the pomp and circumstance of the day, Nick was received 12 crystal glasses, each engraved with the dates and the names of the winning horses he rode in his four King's Cup victories, three Hickstead Derby wins, three British Grand Prix wins, and five FEI Nations Cup winning team victories at Hickstead.

Nick and Apollo had a great career together. Nick of course, continued on and rode many other spectacular horses. But it is hard to think of Nick and not visualize he and the big bay gelding with the white blaze galloping into the ring on their way to victory.



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TRAVERSE CITY HORSE SHOWS

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# Benjamin Perez

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# Following the Footsteps of Your Parents



**H**aving family support is important in almost every endeavor that a child pursues. Here, we take a look at just a few riders who have had a parent or parents that have been right there to encourage and do whatever they possibly can to help their son or daughter reach the highest level; Bliss Heers and her father Brett, Natasha Traurig and her father Bernie, Amanda Gomez and her mother Pam, and Michell Endicott and his parents Michael and Christa.

In doing these interviews it was interesting that the riders had such similar traits and qualities. When you read through these you will most likely recognize it. That just illustrates that the basics are what gets the job done in the long run; you can't shortcut the education.

# Bliss Heers and father, Brett

Bliss believes that most of the great success stories are inspired by the circumstances that compelled their characters to find the drive, passion and dedication to make it to the top. These circumstances build both physical and more importantly, mental strength. She feels that competitive athletes have been pushed from a very early age, whether by their own natural competitive nature or from the supporting figures around them that helped mold them. But the main obstacle for most athletes, is the mental part; how to stay focused, motivated, and confident.

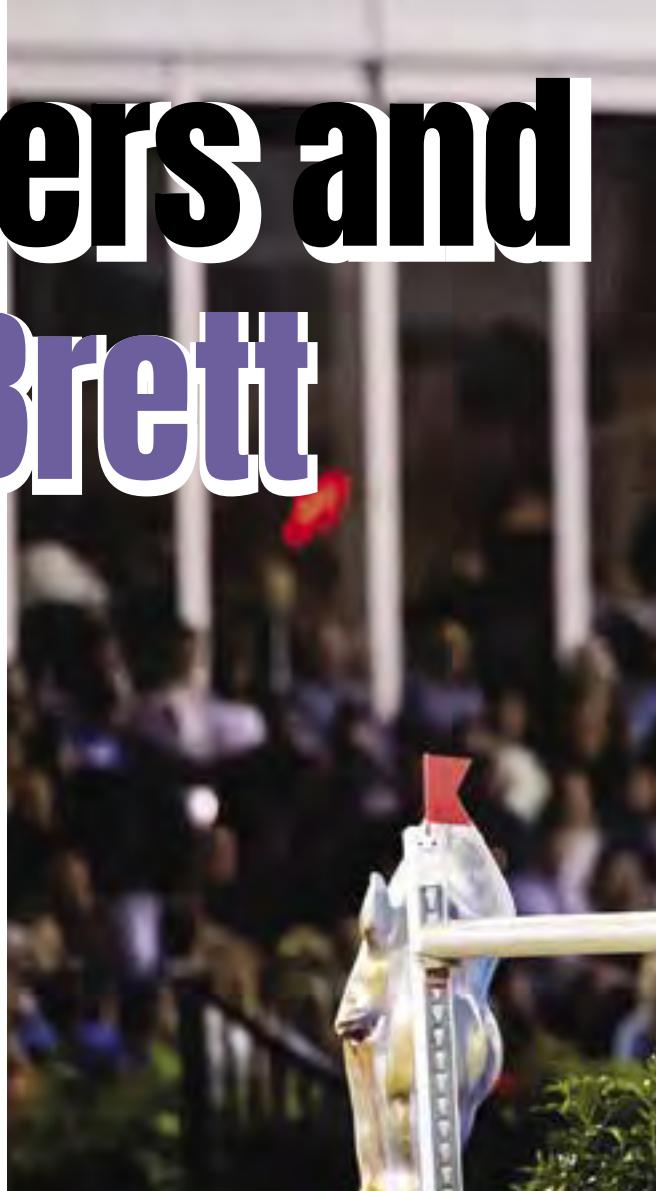
Her father Brett believes that one of the major reasons for her success is her work ethic.

"That comes from her passion to be at the top. She is just wired that way; she just wants to win. Also, there are a lot of great athletes that work hard, but I'm not sure that they love what they do. Bliss loves what she does."

Bliss said, "I have two highly competitive, athletic parents who did everything they could to inspire me to do the best I could in everything including athletics, academics, and as a person. I'm very blessed to have them as parents because more than just being highly competitive and athletic, they have been my unwavering support.

"One of my favorite memories now, was one of the most frustrating moments from my early childhood. My dad signed me up for something called the 'Carlsbad 5000', a mile long race for children under nine. I was seven at the time. I remember not wanting to get out of the car and saying "I don't want to" and "I'm not good". I think we had gone to a track maybe one time before to train for it. I definitely did not want to do the 'Carlsbad 5000'.

"I remember being at the starting line with what seemed like hundreds of other kids, boys and



girls," Bliss continued. "My initial feeling of annoyance and dread for having to run had now turned to anxiousness to compete! I was nervous and insecure. I stood at the line searching for my dad. He said "Just watch me, I'll be there, just keep running." I didn't think I could do it, but he said "Just keep running, don't stop, you'll see me.""

She started running. She was so nervous to lose sight of him, but he was running along with her. There were so many people, but she looked over and saw him running which made her keep running as well. Every time she would lose sight of him, she would run faster, and actually began enjoying it! In the end, she came in second.

"No matter what sport whether it be tennis, soccer or showjumping, my father has always been there to push me, to give me that last motivation and encouragement no matter what the circumstance. When I first started riding, I would fall off daily. He would just say "If you want to ride, you better



hurry up and get back on that pony!". As a junior, I spent most of my time at the shows with my dad helping me on the ground.

"He would give me advice, help me in the warm up, go over the courses with me, but most importantly, he would encourage me. There were many situations where I felt even completing the course was an almost impossible feat. His best advice was "Just jump number one, if that goes well, keep your plan and go to jump two, if that goes well, go to three...". It reminds me of when I started running the race when I was seven years old, how I saw him and kept running. I didn't even think about winning or losing, I only thought about running!"

Initially, Brett wanted Bliss to play tennis.

"I wanted her to be Steffi Graf," he chuckled. "That was the whole idea. I had a tennis racket in her hand when she was a baby, and she was really

good at four and five years old. But at five, once she sat on a pony, that was it!

"There is another thing about Bliss; horses like her. They jump really well for her. Whatever she does, they normally jump better for her. She can get on a nice horse, and it becomes a super horse. She has had that gift all her life."

If horses like her, that feeling is mutual.

"I love my horses and feel extremely blessed to be in the position that I am in, doing the job I love. By nature, I am competitive. But, when things get rough, this is when I find I grow the most, and this is when I am most grateful for my parents and the mental strength they've given me. Between my parents and my faith, no matter what the circumstance, I know I can just be grateful, enjoy, and focus on the race!"



Natasha was riding literally before she was born. Her mom Christine, a dressage rider, rode while she was pregnant with Natasha.

"I always was around horses, and spent every day at the barn with my parents," Natasha told us. "I had a little pony that I would play with, but started training and getting lessons when I was about seven. I always wanted to ride, and my father preferred that I do jumpers rather than dressage.

"I did dabble in dressage. I would watch my mom teach lessons and compete all the time. But my heart was always in the jumpers, and I started there when I was about 11. I also did some hunters and equitation. There was pressure from my dad to be disciplined, but never any pressure to ride."

There were times, she said, that Bernie would actually try to get her to NOT ride, because it is such a tough sport. Obviously, he was not successful in doing that.

Those who remember back when Bernie was showing, he certainly rode his share of very nice hunters to many championships, most of which

were thoroughbreds then. Before that, he did ride in the Maclay Finals, winning that important class at the age of 16, and most of the other bigger Finals. But Bernie did not feel that experience is necessarily a prerequisite to good stylistic riding.

"Since I could not have both a hunter and a jumper, my father was always adamant that I could learn to ride well and have a nice style in the jumpers. He was always a firm believer that you did not need the equitation and the hunters to correct your form, so I was always focused on the jumpers."

She proved that to be the case, when she not only won multiple ribbons in the pony jumpers with her pony Teddy, but also consistently won the Style of Riding Award at Indio when they used to offer that. And along with her riding and training, Natasha has a passion for developing young horses. Today, Bernie has reason to sing her accolades.

"She couldn't make me prouder than she has," Bernie said. "Her riding is so classical and correct, and she has so much feel, and has a great eye for

# Natasha Traurig and father, Bernie



"Growing up as a kid you're in the pony jumpers or the children's' jumpers, and I was always third or fourth; I NEVER won. Going up against those kids who just fly around like banshees - my dad would actually reprimand me if I ever beat them! That was Kamikaze riding, as he likes to call it.

"But it was a blessing. He forced me to perfect my turns and perfect my distances. He wanted me to ride the course well, and he didn't care if I was eighth in the class. He wanted me to be an effective and good rider. 'That is what is going to move you up the levels,' he said." That was his philosophy and that's what I was brought up with."

Some think that she had it made with her two riding parents, and that she got lessons all the time. Quite the opposite was true. They were always gone, either teaching, showing, or giving clinics. Instead of being taught every day, she would have homework to do during the week, and get lessons on the weekends. She feels that really helped her become a natural thinking rider. Because after all, when you walk into the ring, it is just you.

Natasha mentioned Neil Jones as being a big help to her. She also trained in Europe. But as far as learning complete horsemanship, that comes from Bernie and Christine. They taught her to be a natural rider, and above all, a horseman. Bernie was a perfectionist about horsemanship, and she believes that has been the major influence and a great benefit to her. She carries that mindset of complete horsemanship into her own business today.

a distance. She rides these hot-blood horses so well, and stays out of their way. She also adapts to their style.

"Every time she sends me a picture of her on a horse over a big jump, she sits so beautifully in the air; her leg never moves. It is just thrilling to see her evolve over the years into such a beautiful rider."

Natasha shared that she did do some upper-level equitation when she was about 17 years of age.

"I had a jumper that was supposed to be my Young Rider horse; his name was Edison. He ended up not being the most careful jumper, but he was a beautiful horse, and I ended up doing the USET Finals with him, and the Maclay. So, I have done the equitation, but we focused more on the jumpers."

Since the interest and focus was on the jumpers, there was no need to spend their money on getting a hunter or equitation horse. But Bernie always taught Natasha to be a perfectionist and a stylist, and to be effective, but with proper form.

Amanda has a great role model in her mom Pam, but her dad Garrett, (who passed away in 2016) also has had a huge influence on her. Between her mom and dad, there was never a doubt that Amanda would be found in the equestrian industry in one form or another. At only 19, Amanda is building her own training business.

"I feel I never even had a thought about NOT being in the horse business," Amanda said. "I honestly cannot tell you what life would be like without horses in it. I was riding with my mom when I was about two years old.

"I have to say though, that to this day I idolize my dad. He was so amazing to watch ride, and I got up every day wanting to watch him. My mom really didn't ride much from the time I was about four to eight years of age, so the main focus was my dad and his riding career. When I really decided that I wanted to start riding is when she introduced me to her side of the world, which was our industry now, the hunter/jumper side. I realized that this was my passion, as much as my dad wanted me to be a jockey."

Pam is basically the only trainer that Amanda has had her entire life. But what she really appreciates about her mom is that she can learn from so many people. The main thing that Pam wants for Amanda is to be educated open to learning things from people.

"I have learned a lot from Susie Hutchison. I have ridden with Ronnie Freeman a bit, Lane Clarke, and Ali Nilforushan. So I have been very blessed to have been helped by so many people."

Pam pointed out that it is hard to keep really nice horses underneath them, and that Amanda has the ability to take horses and bring them to another level. Not everyone has the ability do that.

"She kind of inherited something from her dad," Pam said, "that is sometimes annoying, but she's got ice in her veins. When people are rushing around and the rings are chaos, she has a way of never being affected by that. Sometimes I say, 'Come on, let's go!' but it's always just a chill factor. That's just like her dad. He was just like that in the post parade and in the warmup."

Besides her training business, there is also a breeding program to oversee. When we spoke at Temecula Valley National 1, Amanda had successfully shown some the young horses out of that program.



# Amanda Gomez and mother, Pam

"I did the 1.10m yesterday on So Fly, and we were double clear. She is by Flexible out of one of our thoroughbred mares. She is a very nice one, and only five years old. So right now, I am working hard to develop my breeding program.

"I have one horse at home that jumps 1.40m. Ideally, I would like to have a big horse to jump the bigger classes on. But right now, stay in the 1.40m and 1.45m and eventually jump the 1.50m. Looking to the future, I think right now the common goal for so many is to compete in the Olympics one day. That would be absolutely incredible, but the most realistic goals would be to jump in the bigger Grand Prix."

Amanda reminded us of the mother/father influence. Pam brought her into the horse show world, while Garrett sparked her into wanting to be great and devote her life to this industry.

"I was a daddy's girl, and feel very guided by him. I know he is with me every day."



# Mitchell Endicott and parents, Michael and Chris



Mitch began riding ponies at the age of about five until he was about 12. He rode at Thunderbird in Langley, BC, with the Balisky's for more than a year, beginning when he was 18, and did whatever was needed. He had plenty of horses to ride and show as well as teaching lessons, but was also doing other tasks, such as driving tractor trailers and dragging the ring.

Dad Michael said, "Laura and Brent were a good fit and good place to start him. We knew they would teach him horsemanship, and had him doing absolutely everything. So, it was great to send him to people that we knew would mentor him."

That was just the beginning of his education. He also gained a lot when he went overseas to ride.

"I went to Europe in 2018, 2019 I think it was. I was at Ashford Farm in Belgium with Enda Carroll."

Mitchell claims that Mike and Christa gave him an overall knowledge of the business.

"As far as riding, just what to do in certain situations on the horse as well as off the horse, and deal with certain things. I learned and saw how to act professional all the time, no matter what. To put it simply, they really taught me how to be successful in this business."

For the past three years or so, Mitch has been working for John Bragg at Bridgeport Farms. He very much enjoys this latest venture.

"I ride both the hunters and jumpers, and show both as well. As when I was at Thunderbird, I have many different things that I do."

It was very important to both Mike and Christa to make sure that Mitch got as well-rounded an education as he possibly could. Mike told us that they helped him by providing the best ponies and horses to ride that they could afford, to give him that practical experience in the ring. The fact that Mitch rode on the East coast, as well as Canada and Europe only strengthened that.

"Christa and I are of the philosophy that you learn something from everybody," Mike told us. "We were both blessed with amazing mentors; I had Bernie and Christine Traurig, Judy Martin, Lu and Butch Thomas, while Christa had Laura and Brent Balisky. Early on, someone had said to me, 'Ride with the very best that your parents can afford.' That is what we tried to do for Mitch."

At some point, as with most young professionals, Mitch would love to have his own training stable. But there is no hurry. Right now, things are going really well for him. Being with Bridgeport Farms he has a lot to keep him busy, not to mention some very nice horses to sit on. You can't beat that!





# SOME OF THE TOP COURSE DESIGNERS FROM AROUND THE WORLD!



By **Barbara Pinnella**

**T**he course designer can easily make or break a competition, and each of the top ones have their own ideas and put their own spin on what they design. We spoke with five of the best in their field to get their insight into why they do what they do.+

# OLAF PETERSEN, SR.



GERMANY



During his career as a course designer, Olaf has designed everywhere that a course designer can build at the top of this sport; two Olympic Games, the first World Equestrian Games, five World Cup Finals, eight European Championships, 115 Nation Cups, and more than 250 World Cup competitions.

## **What are the most memorable events that you have designed courses for, and why?**

I do not have to think about that at all. The greatest and most touching event was my first Olympic Games in Seoul, Korea, 1988. It was there that I was able to fulfill my dream; to realize the idea that obstacles in show jumping can tell something about the culture, history, and shapes and colors of the organizing country, in this case, Korea. That is not possible in any other sport at the Olympics. A boxing ring is a boxing ring, a swimming pool is a swimming pool, even a dressage ring is a dressage ring.

I convinced the Korean National Olympic Committee to follow my idea, and I designed jumps showing Korean temples, mythical dragons, rickshaws, Korean totem poles and ancient city walls. The full course looked like a stage set in a theater. The athletic performance in a course of 1.60m is the same if you jump over old car tires or beautifully designed

## BACKGROUND

Olaf did ride and compete as a show jumper, both Nationally and Internationally, but admitted that he had only moderate success. But he was one of those riders who complained about the courses. He found out very quickly that he was a much more talented course designer than he was a rider. His concern however, was that the jumps all over the world looked more or less the same. Obstacles were mainly massively built, and filled with many poles and additional brushes and plants, and he believed that horses respected the volume of the obstacles and jumped high.

*We had to ride simple lines; there were no distance tasks as we know them today. In my opinion, this type of course design did not test the rideability of a horse adequately.*

obstacles telling a story about the country. It is similar to dining in a fine restaurant. The same excellent wine tastes better from a crystal glass than from a plastic cup. After Seoul this idea has been followed by all Olympic Games and major championships.

## **What are trademarks to your courses, if any?**

At the beginning of my career I banished all brushes and bushes from the obstacles and drastically reduced the number of poles. I wanted the jumps to look more airy. With this kind of construction, the riders had to ride much more precisely to get to the correct take-off point. My courses are technically challenging, which means that the rider must have a precise plan with how many strides the different distances are to be ridden. It is not enough to have a horse with excellent jumping qualities. Dressage and flatwork at home and more control is asked for. Not the best horse, but the best RIDDEN horse should win.

## **What do you feel is the one most important element in designing a course for a major class?**

In my opinion there are quite a few, such as creating exciting sport to attract spectators, creating interesting and rhythmical tracks with nice looking obstacles, looking to balance the different

kinds of tests, such as a skill of horse and rider, galloping performance, jumping ability, conditions, and looking for a maximum of variation, avoiding repetition. But most important is to try to avoid accidents.

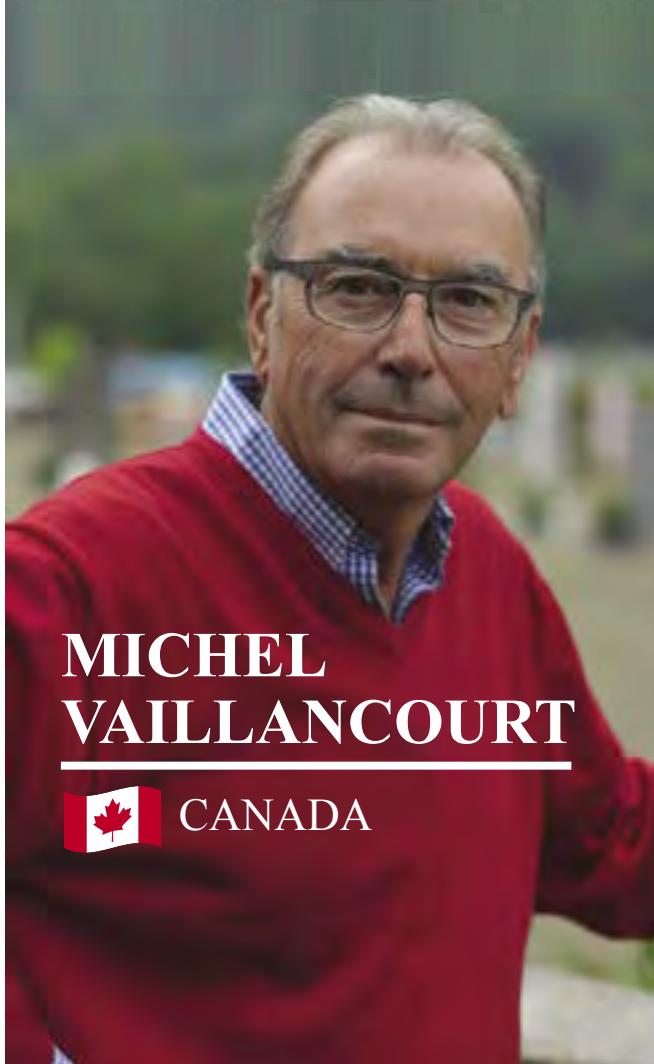
### **Other than the speed factor, do you add any other difficulties to your jump-offs?**

According to International rules, it is allowed to use two additional obstacles in the jump-off. I use this possibility quite often because it can lead to completely new lines in the decisive round. but I personally almost never raise the obstacles in a jump-off. A 1.50m class is a 1.50m class, not a 1.60m class for the jump-off. My feeling is that a jump-off is perfect if there are not only sequences of left and right turns. Is there anything more beautiful to watch than a powerful galloping horse under full control of the rider? Therefore, course designers should not forget to include longer gallop phases in their jump-offs.

### **Anything else you feel is important that you would like to add?**

In recent decades, both the quality of horses through selective breeding and the quality of riders has improved through professional training. In big competitions like World Cups and Olympic Games we see more and more clear rounds. How do course designers handle that? Either they measure the length of the course so short that riders barely can stay within the time allowed, or the top elements of the obstacles fall at the slightest touch. According to International rules, the cups must have a depth of a minimum of 18mm, but in reality, we sometimes see less than allowed.

We must respect the old feeling of horsemen; touching a pole must be allowed, knocking down a pole must lead to a fault. For the future it is necessary to get rid of the over-shallow cups. This will lead here and there to higher obstacles. Again, I am talking about the top sport, like World Cup and Olympic Games, but the International rules should be adapted to today's top sport. Finally, we also have to question, if precise riding might perhaps be influenced in a negative way by too short a time allowed.



## MICHEL VAILLANCOURT



CANADA

### **BACKGROUND**

Silver Medalist in the 1976 Olympics in Montreal on the seven-year-old Branch County. Member of Gold Medal team in 1980 in the Alternate Olympics after the Moscow Olympics were boycotted. Coach for Canadian Olympic Team in 1994 and 1998. Began course designing about the same time. Michel has designed courses around the world and is a very popular designer. In 2015 he designed the Pan American Games in Toronto, and those courses were very well-received. An FEI Level 4 course designer, he has a long list of courses he has designed, a few of which he mentions in his segment.

## **Do you have a favorite venue to design for and why?**

Well, I have more than one, and they are my favorites for different reasons. Spruce Meadows, or Wellington Equestrian Festival, is where we really have to sharpen our pencils, as we say. We really have to negotiate with the level of competitors that we have. The Royal Winter Fair in Toronto is probably one of my favorite indoors of all, and it is also a little bit home to me. I love coming to California, to Showpark or the Oaks for the materials that we are given to work with; the quality of the jumps, the crew, and the footing are really important to me. I like the smaller events as well. I don't have to do the big, international shows to enjoy what I do.

## **Do you have any trademarks in your courses?**

Oh, I'm sure I do! I think most of us do. That's why most events go to a different international course designer, simply because we all bring something a little bit different. But I do have certain things. In my courses I like to have them really well balanced, which means the difficulties will be spread out throughout the course. And the type of difficulty will be different as well, in order not to favor one specific type of animal. I like to build courses that are reflective of good training and good riding.

## **Do you add anything difficulty-wise in your jump-off courses as opposed to the first round?**

Actually, not really. I still go for balance. For instance, in the jump-off I like to have half of the course off the right lead and the other half off the left. I like half of the jumps to be spread fences and the other half to be verticals. The jump-off has to be challenging and allow the riders to show themselves off with technical turns and the like. But the speed element itself just creates its own problems. Yes, they are jumping a portion of the course that they already jumped, but in the jump-off it becomes totally different, because they go at it at such a higher speed.

## **What do you feel is the one most important element in course designing?**

I think understanding the level of competitors that you are dealing with. Just because you build a course to a certain spec, let's say 1.40m, is it proper for the horses that are competing at that particular event? I could build a very difficult course or an inviting one. For me, the most satisfying part of course designing is to see horses improve at the end of the week.

*If a horse and rider take a step back during a week of competition, I probably did not do my job properly. At the end of the day, a course designer HAS to be a horseman!*



# GUILHERME JORGE



BRAZIL

## BACKGROUND

Started riding when he was 10 and rode up through the juniors. He went to veterinary college and graduated as a veterinarian. Was a vet for show sport horses, and in 1992 was doing some courses as well. Thought that was another way to be closer to the sport, and gradually discontinued his veterinary practice in December of 1998. He has designed countless FEI CSI4\* and FEI CSI5\* events. He was the course designer for the 2016 Olympics in Rio, and in 2018 and 2019 designed for the Longines FEI North American League World Cup in Guadalajara. Most recently, he set the courses for the 2019 Pan American Games in Lima.

## Do you think you have a signature that you put into your courses?

I don't think so, but I do like my courses to be connected. Even if it's not in a line, one jump is going to affect how you jump the next one. I try to make my tracks very smooth. I like to say that this is something that people can remember from my courses. And for me, every class is an important class.

## Do you change anything up in the jump-off?

No, unless it is a Championship. But in a normal Grand Prix I think we already ask the technical questions in the first round. I usually build my jump-off so that speed can be a very important factor. But if it's a Championship, like the jump-off from the Pan Am Games in Lima this year, I didn't factor that much for the speed, because I think jumping still has to be very important when you are in a Championship.

## What do you feel makes you different from other course designers?

Am I different from other course designers? (Laughing here.) I started quite young and was able to travel and learn from the best; Linda Allen from California, Leopoldo, Olaf Petersen, and so many others. Whenever I had the chance to work with a more experienced course designer I would go and do that. I still like to do that. If another course designer is working, I like to walk the course and see what's going on. I also try to be very organized with my paperwork, I think that helps a lot.

*I think it's very important to keep your mind open.*

## Do you have a favorite venue?

I am very fortunate that I have been in so many beautiful venues. Southern California is nice with beautiful weather and lovely grass fields. Xalapa in Mexico, they have their Nations Cup show and it is a very, very nice facility to work with. And in the last three years that I moved to Wellington, of course being able to work from home is a luxury that we as course designers don't have very often. The winter circuit is very strong and we have a good team to work with there.



# ANTHONY D'AMBROSIO



UNITED STATES

## BACKGROUND

Anthony started out as a rider in the 1960s, and had some very good horses for many years. Some of those that he had great success with were Sympatico, Sweet & Low, Nimmerdor, and Minstrel, and Zeus. He was also a trainer, and still does some training seminars. He started course designing while he was still riding, and eventually after retiring from riding moved on to designing more courses. He is asked to be a Technical Delegate at certain Championships and other events in the States and Europe. He works at that capacity at the 12 week-long circuit at the Wellington Equestrian Center early in the year, and most recently was the Delegate at the Pan Am Games in Lima this summer. At times, this very sought-after course designer was doing more than 40 competitions a year, although he is not looking to do that number any longer.

### **Do you have a favorite venue to design for, and why?**

I would say I have two, the Wellington Equestrian Center, and Spruce Meadows are two of my favorites. I think those two are really horse-friendly and put an emphasis on top quality competition. Spruce Meadows, to me, exemplifies what I consider traditional show jumping, on big grass fields over big fences. When we first started doing Grand Prix in the United States and Canada the big Grand Prix had 16-foot rails. You rarely see that anymore, but I like it, and I like the way Spruce Meadows has maintained their traditional aspect of show jumping.

But I have to say, I enjoy a lot of them. I just got back from a show in San Miguel Allende in Mexico. That's a beautiful facility. The more I think about it, the more places I'll tell you that I like; The Oaks and Showpark, just so many places I go to throughout the year. I really don't take a show at places I don't like anymore.

*I think that at Wellington and Spruce Meadows riders get top, world-class show jumping experience, and I like being a part of that.*

### **Would people say that you have a certain signature that you put into your courses?**

You might hear a lot of different things about my courses. Some people think my courses are technical and make them think and make them ride. Some think they are too difficult. And yet, some people tell me that when they are going to move a young horse up to a Grand Prix, they hope I'm the course designer, because even if they can't be clear, they know that their horse is going to be well treated that day, and have a good experience as they move up. Whether it's at a National or Regional standard, I always try to do what I think is appropriate for the level.

## **Other than the speed factor that adds difficulty, do you change anything up in your jump-offs that make them harder than the first round?**

What I do in my jump-offs might be a little bit different than other course designers might do. I don't try to make easier to jump. I feel that the jump-off course is a shortened version of the round in which the horses and riders qualified, so it should still represent the characteristics of the first round. So, if I have a skinny jump and a plank jump in the jump-off, I might put a rail over the plank to make that a little bit more sturdy, but I won't necessarily replace the skinny with a normal-sized jump. I won't make every oxer rampy by one hole. Maybe it's a little easier because it's a shorter course, but they are going at speed. I might make a vertical or two bigger, but I don't make it a complete departure from the first round. It has to represent the round that they qualified in.

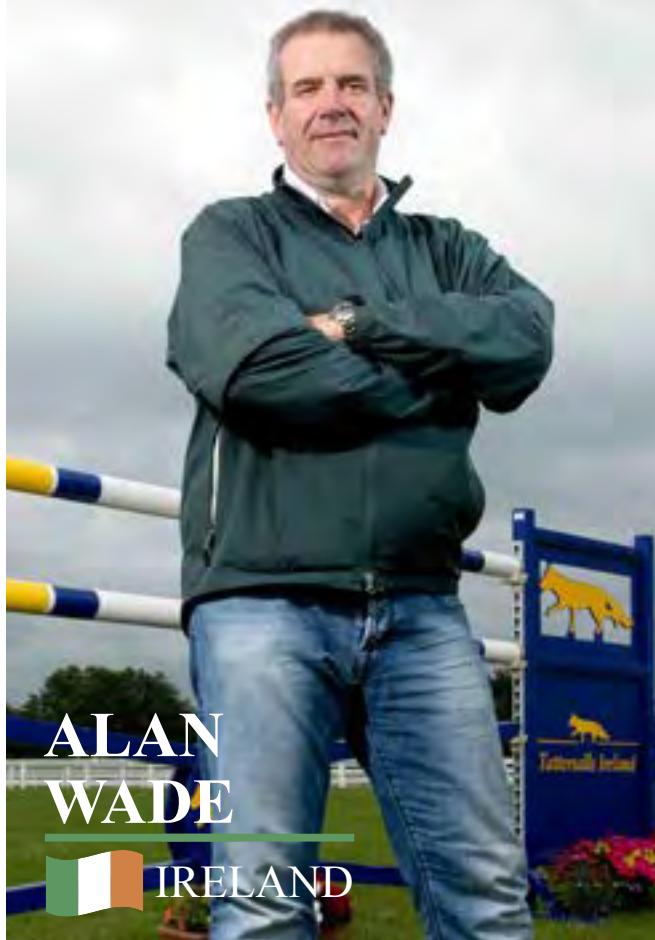
## **What do you feel might differentiate you from other course designers?**

I don't know what might differentiates me. I work with a lot of course designers throughout the year. At Palm Beach as a Technical Delegate I'm working with as many as four, or sometimes even five, other course designers for the jumpers, and I think we all basically have the same characteristics. We tend to be fastidious; we care a lot about our horses and riders, we are very particular about our paperwork and our materials. We tend to be kind of meticulous people, and I don't set myself apart from any of my associates. I think we all share those same values and qualities.

## **What do you consider to be the most important factor in course designing?**

I think that the most important factor for me is safety. I think of that a lot, and it's something maybe once in a while I get kidded about from some of my associates; that I tend to be maybe too conservative in certain respects. But I think I really do my best, with my choice of distances and materials and such, that even if someone isn't successful, chances are, in being unsuccessful, it's not going to cause them to get hurt. That is an overriding consideration of mine.

As I am getting a feel of my group of horses and riders, I do have to admit that I do try to put out a course that is going to end up with many of the top people coming through to the jump-off and eventually being the winner. I do like the results to be such that, the people that are the best riders, on the best horses, having their best day – those are the winners.



**ALAN  
WADE**



**IRELAND**

## **BACKGROUND**

Alan was born into a horse family. His father, Tommy Wade, was a famous Irish showjumper with Dundrum. Tommy was also a very successful Chef d'Equipe of the Irish showjumping team for many years, as well as training race horses. Alan was used to riding and working with different types of horses. He began course designing at local shows in Ireland at a young age and continued to progress. With Claren Equestrian Ltd., Alan has created the designs for the World cup Finals in Omaha in 2017 and the World Equestrian Games in 2018. This year alone he has designed for some of the biggest CSI5\* events in the world, including Dublin, the Palm Beach Masters several times, the World Equestrian Festival, Spruce Meadows, the Global Championship League in London, CSIO, the Palm Beach Masters CSIO and Pam Beach Masters CSI-W, the CSI5\* World Equestrian Festival CSI5\*, Spruce Meadows CSI5\*, and the Global Champions League CSI5\* in London. He was also the Technical Delegate for the European Championships in Rotterdam. Finally, he has recently been named the FEI Technical Coordinator and Course Designer for the newly-acquired Desert International Horse Park, formerly HITS.



## What are some of your favorite venues to design for?

The RDS (Royal Dublin Society) in Dublin. I always wanted to design the course for the Aga Khan Trophy in Dublin, and I got to realize that ambition in 2009. I have been lucky enough to be asked to course design there eight times in total and will be providing the course designs for the 2020 Dublin Horse Show next July.

## What is your favorite type of competition to course design for?

Nations Cup competitions are my favorite. That was something I was brought up with. On that Friday, the Aga Khan Trophy for the Nations Cup is the most important day in Irish showjumping. The Irish team members are judged on their performance on this day. The same can be said for the course designer.

*My debut at Dublin is still my best memory.*

## Other than the speed factor, do you up the ante at all in your jump-offs to add difficulty?

Yes, sometimes I will increase the height of the fences for a jump-off.

## Do you think you have any signatures in your courses; something that might make you different from other course designers?

I like to use a very simple line – I do like to include any special fences / fill, in all courses. As a fence designer, I am always looking for ideas to make new fences. I will include liverpools in all classes, and two in the major classes.

## What do you believe is the one most important thing to consider in designing courses?

I always am concerned about the safety of horse and athlete, and construct all my courses and fences with safety in mind.

**Augusta Iwasaki and Small Love**

**Temecula Valley National Horse Show III,  
Temecula, CA. June 5**

\$22,000 3'3" /3'6" Jr/AO Hunter Classic NET FINALS

Photo Credit: Ally Shaffer/Phelps Sports



**Katie Taylor Davidson and L'Con Reyes**

**Blenheim June Classic I,**

**San Juan Capistrano, CA. June 12**

\$25,000 Blenheim West Coast Hunter Classic

Photo Credit: McCool Photography



**Trent McGee and Boucherom**

**Blenheim June Classic I,**

**San Juan Capistrano, CA. June 12**

\$25,000 Rogue 3 Grand Prix

Photo Credit: McCool Photography



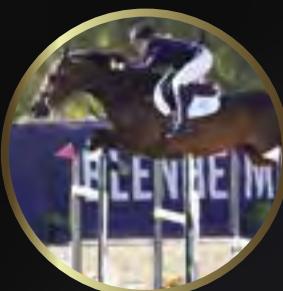
**Hannah Loly and Quitana I I**

**Blenheim June Classic II,**

**San Juan Capistrano, CA. June 18**

Blenheim June Classic II Grand Prix

Photo Credit: McCool Photography



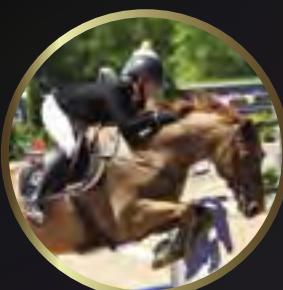
**Katie Laurie and Cera Caruso**

**Traverse City Spring Horse Show,**

**Traverse City, MI. June 24**

\$36,600 Two-Phase Speed CSI3\*

Photo Credit: Allyson Lagiovane/Phelps Sports



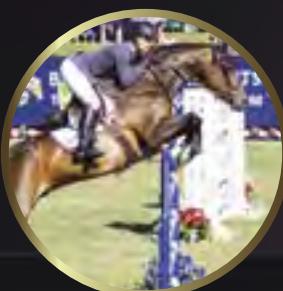
**Karrie Rufer and Stern Dei Folletti**

**Blenheim June Classic III,**

**San Juan Capistrano, CA. June 25**

\$25,000 Ritz-Carlton, Laguna Niguel Grand Prix

Photo Credit: McCool Photography



**WINNERS**





**Zume Gallaher and Edita**

**Blenheim June Classic III,  
San Juan Capistrano, CA. June 26**

\$25,000 Summer Festival Grand Prix

Photo Credit: McCool Photography



**Jimmy Torano and Kochio Z**

**Kentucky Summer Horse Show,  
Lexington, KY. July 28**

\$25,000 Kentucky Summer Classic Grand Prix

Photo Credit: Shawn McMillen



**Lacey Gilbertson and Byzance Mail**

**Kentucky Summer Horse Show,  
Lexington, KY. July 30**

\$50,000 Rood & Riddle Grand Prix

Photo Credit: Shawn McMillen

**Sophie Simpson-Leckie and Hero W**

**Blenheim Racing Festival,  
San Juan Capistrano, CA. July 30**

\$25,000 Blenheim Racing Festival Grand Prix

Photo Credit: McCool Photography



**Jimmy Torano and Kochio Z**

**Kentucky Summer Horse Show,  
Lexington, KY. August 4**

\$25,000 Kentucky Summer Classic Grand Prix

Photo Credit: Shawn McMillen



**Darragh Kerins and Intuitive**

**Kentucky Summer Horse Show,  
Lexington, KY. August 6**

\$50,000 Kentucky Summer Classic Grand Prix  
Photo Credit: Shawn McMillen

**JJ Torano and Paris Charm**

**Kentucky Summer Horse Show,  
Lexington, KY. August 7**

Pony Grand Hunter Champion  
Photo Credit: Shawn McMillen



**Team Sweden**

**Herning, Denmark, August 13**

FEI World Jumping Championships



**Avery Glynn and Gambler B**

**Bluegrass Festival Horse Show,  
Lexington, KY. August 20**

ASPCA Maclay

Photo Credit: Jessica Brighenti/Phelps Sports



**Jose Maria Quintana and Catoki Boy**

**Blenheim Summer Classic,  
San Juan Capistrano, CA. August 20**

\$25,000 Blenheim Summer Classic Grand Prix  
Photo Credit: McCool Photography



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Home  
& Barn



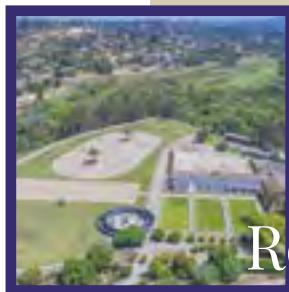
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17ct Lavender Sapphire with Pear Shape Diamonds set in Platinum.

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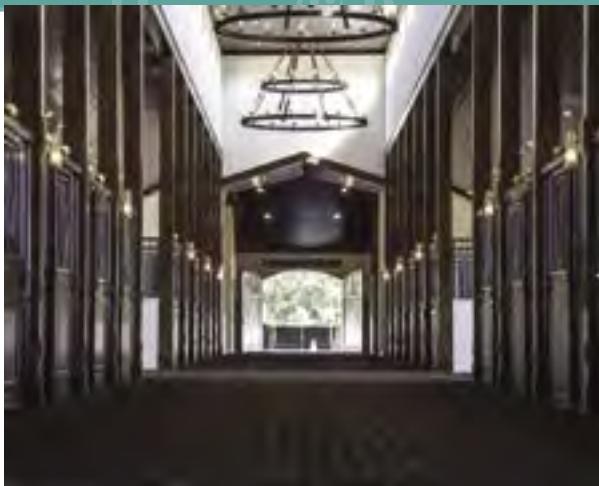
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# Real Estate

## Ocala Horse Properties

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Offered at \$4,200,000.

OHP website link: <https://www.ocalahorseproperties.com/propertydetails/20835-MFROM639212-ocala-farm-for-sale/>



## Ocala Horse Properties

New Chance Farm 2445 SE Hwy 42 Summerfield, FL 34491, 54.67 acres, Magnificent hilltop home, 2 barns for a total of 38 stalls, barn apartment, manager's house, irrigated gallop track, and arena.

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<https://www.ocalahorseproperties.com/property-details/18335-MFROM634646-ocala-luxury-home-for-sale/>



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## GET TO KNOW US

With years of experience in the Greater San Diego real estate market, Lynn Oddo & Amalia Boyles provide exemplary service and commitment to cater to your real estate needs. They build strong lasting relationships with their clients, go above and beyond, and enjoy sharing their own perspective on each community's exceptional features. These qualities will surely make your home buying or selling experience smooth and stress-free. Furthermore, Lynn's vast knowledge in the Acquisition and Marketing of Residential, Luxury, Equestrian, and Investment Properties yields exceptional outcomes that will make your real estate dreams come true!

Together, they stand apart for having a profound understanding of the local market along with smart and targeted marketing techniques that deliver success.

Lynn and Amalia's clients' trust in their integrity, and insight, as well as value their timely guidance and expertise in addressing all aspects of the transaction with professional competence.

Alongside Real Estate, Lynn and Amalia are competitive Dressage riders and have competed in state and national competitions.

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