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VIEW POINT FROM THE CHAIRMAN

On to the elite auction FENCES, where 29 years of experience are handed to buyers on a silver platter. It's when knowledge, experience and quality blend to show success. Abdulla Al-Marri, a very special rider making a great mark on the showjumping circuit in the Middle East, gives HT a 60 second interview. A very interesting article by Carlijn Pontenagel defining how the seat and position of the rider are integral to a better performance.

Dear Readers,

Merry Christmas and welcome to a new issue of Horse Times!

In this issue we celebrate the monumental success of the the Moroccan Royal Tour in its eighth edition along with its 3rd leg that was part of Le Salon Du Cheval D'El Jadida. This tour has developed to become an example of the best in equine sport, heritage, and entertainment worth following in the Middle East.

Celebrities and their impact on youth and accordingly on the sport - we meet with Dr. Rania Elwani, the Egyptian swimming icon who speaks of her choice of offering horseback riding to her kids as another sport option. Equine art with Theo Smith telling us about two women artists with different vision, united in the love of equine beauty.

An additional highlight of the issue is the contribution of the equestrian confidence

coach Sandie Robertson who gives very helpful tips to riders for development. Equestrian Art history part 6 discusses Orientalism and the Arabian horse with the famous artist Eugene Delacroix.

The FEI rules regarding the "Blood Rule" and its detailed interpretation are on the table with our legal corner. And finally, one of the great names in dressage Emad Eldin Zaghoul gives us an insight into the art of classical dressage riding.

This issue gives you event reports, art, training tips, insights, and some fun. Here's wishing you all peace, love and joy this Christmas and throughout the New Year!

Read on and enjoy

Sincerely,

Khaled Assem

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CONTENTS

BIENVENUE AU MAROC!		SUSAN LEYLAND AND PATSY MCARTHUR	
THE 8TH EDITION OF THE MOROCCAN ROYAL TOUR	6	TWO WOMEN ARTISTS WITH DIFFERENT VISION - SINGLE PASSION	42
LE SALON DU CHEVAL D'ELJADIDA		TRAINING TIPS	
10 YEARS OF PRIDE AND PASSION	18	CONGRATULATIONS. YOU FAILED!	48
FENCES AUCTION 2017		ORIENTALISM AND THE ARABIAN HORSE PART VI	18
THE ELITE OF THE ELITE	24	EUGENE DELACROIX	52
60 SECONDS WITH ABDULLA AL-MARRI	28	THE "BLOOD RULE" FROM THE LEGAL PERSPECTIVE	54
EQUINE SUPPORT INTERNATIONAL		THE ART OF CLASSICAL DRESSAGE RIDING	
SEAT AND POSITION OF THE RIDER	32	CANTER AND GALLOP – PART 2	58
IN DEPTH WITH DR.RANIA ELWANI	38	ART	
		SIHAM MOHARRAM	60



6



18



24



38

BIENVENUE AU MAROC!
THE 8TH EDITION OF THE
MOROCCAN ROYAL TOUR

*TAKES US ON AN EQUESTRIAN JOURNEY TO
THE DAZZLING COASTS OF MOROCCO*

By Menna Loutfy

IN OCTOBER OF EACH YEAR, OUR HT TEAM GEARS UP FOR ONE OF THE MOST ATTRACTIVE EVENTS ON THE INTERNATIONAL EQUESTRIAN CALENDAR WHICH IS "THE MOROCCAN ROYAL TOUR". ORGANIZED BY THE ROYAL GUARD, THE ROYAL MOROCCAN EQUESTRIAN FEDERATION AND THE ASSOCIATION OF THE SALON DU CHEVAL D'EL JADIDA, THIS YEAR'S EDITION WAS DEFINITELY A LEAP FORWARD!





TÉTOUAN – LE GARDE ROYALE:

After landing in Morocco's largest city Casablanca, or Casa as the locals call it, it was time to fly to the Mediterranean gateway of the country that hosted the first leg of the tour. It was a brilliant kick-off that gathered many great names of international showjumping in addition to a unique setting for top-level competition. Fourteen competitions were on the program for 4 consecutive days to end with the **Tryon - WEG 2018 Qualifier Grand Prix** that everyone waited for with great expectation.

Results of CSI 3 W Tétouan - Grand Prix de S.A.R the Prince Moulay EL HASSAN*

1. PETER STEINER Nadja & SAURA DE FONDCOMBE (SUI)
2. HENDRICKX Dominique & COLINA PIJNVENHOFZ (BEL)
3. ELZOGHBY Karim & CAVEMAN DH Z (EGY)
4. PAILLOT Alexandra & LUMINA (FRA)
5. BIANCHI Emanuele Massimiliano & VADETTA VH METTENHOF (ITA)
6. AL THANI Sheikh Ali & CAROLINA 31 (QAT)

Overwhelmed after the prize giving, Nadja gave credit to her mare Saura de Fondcombe:

*“She is incredible, she just made a wonderful season; we did the European Championship where we won the **bronze medal**, she made Aachen, but until then she had never been in the speed. Today is the first time she jumps such a class, she played a game she didn't know and she did well. We have never been as fast as today and now, I will be able to jump the Grands Prix to come.”*



Charif Moulay Abdallah Alaoui



Riders walking the course



Nadja Peter Steiner and Saura De Fondcombe



Dominique Hendrickx



Press Officer Nabila

RABAT – DAR ES SALAM:

After the success of Tetouan, Morocco Royal Tour continued its journey and took us the following Thursday to the Moroccan capital that rests along the shores of the Bouregreg River and the Atlantic Ocean. The city of Rabat hosted the Tour's Nations Cup.

After a fierce competition that continued for 2 rounds between the 8 teams competing for the Nations Cup title, Switzerland dominated and this was the Final Ranking.

1. SWITZERLAND
2. FRANCE
3. ITALY
4. BELGIUM
5. SYRIA
6. EGYPT
7. KSA
8. MOROCCO

Andy Kistler, the Swiss team chief, said: "A well-balanced team with a young rider, Aurélia Loser, who participates for the first in a Nations Cup, alongside experienced Pius Schwizer and two riders who love the Moroccan shows like Nadja Peter Steiner and Alain Jufer, has made a successful mix at the end."

The following Sunday was time for the **Grand Prix of HRH Princess Lalla Amina** that held an amazing surprise for the Jordanians.

Results of CSI 3 W Rabat – Grand Prix SAR la Princesse Lalla Amina*

1. HANI BISHARAT Ibrahim & CHACTINO (JOR)
2. JUFER Alain & CASALL (SUI)
3. GUERY Jérôme & JUPITER VG (BEL)
4. PETER STEINER Nadja & SAURA DE FONDCOMBE (SUI)
5. ALSHARBATLY Abdullah & CITIZEN TOSCAM DE SAINTE HERMELLE (KSA)
6. COLMAN Samy & SIMARA ALIA (MAR)



Team Morocco at the entrance parade



Team Egypt



Ibrahim Hany Bisharat - Jordan



Team KSA



Team France at the nations cup



The Swiss winning team at the nations cup



His Highness crown prince of Morocco, Moulay Hassan



Virginie Thonon

Quotes from the MRT 2017



Cimon Delestre – FRA “It’s my first time here and it has been excellent! Everything is so well organized, even for the horses’ trip from Europe it only took us one hour to cross the border”



Badre Fakir – General Director of The Royal Moroccan Equestrian Federation “I officially announce that next year we will be holding 4* competitions in Rabat and El-Jadida”

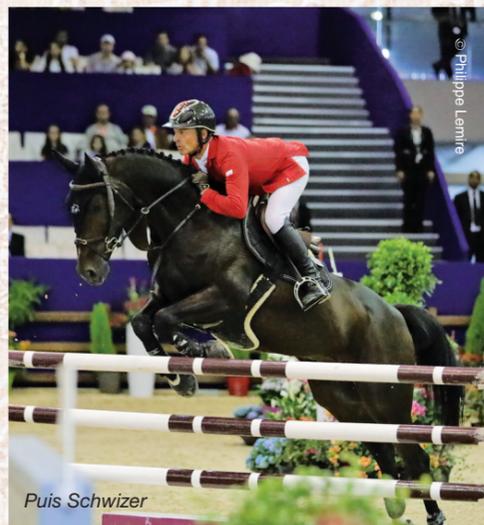
EL-JADIDA

After two exciting weeks of the tour, it was time for one final stop at the port city on the Atlantic coast of the country, El-Jadida. Indoor showjumping competitions started alongside the Salon Du Cheval D’El Jadida with its variety of equestrian disciplines.

It was a royal finale with the presence of **His Royal Highness the Crown Prince of Morocco, Moulay Hassan**, who arrived to attend the Grand Prix.

*Results of CSI3*W El Jadida - Grand Prix Majesty the King Mohammed VI*

1. THONON Virginie & HIGH TECH VY DE SEPTON (BEL)
2. SCHWIZER Pius & BALOU RUBIN R (SUI)
3. MOHAMMED Bassem & ARGELITH SQUID (QAT)
4. DELESTRE Simon & GAIN LINE (FRA)
5. HILLEREAU Severin & RADJA D’ARTEMIS (FRA)
6. KAMAL RAJI BSHARAT & BROWN SUGAR (JOR)



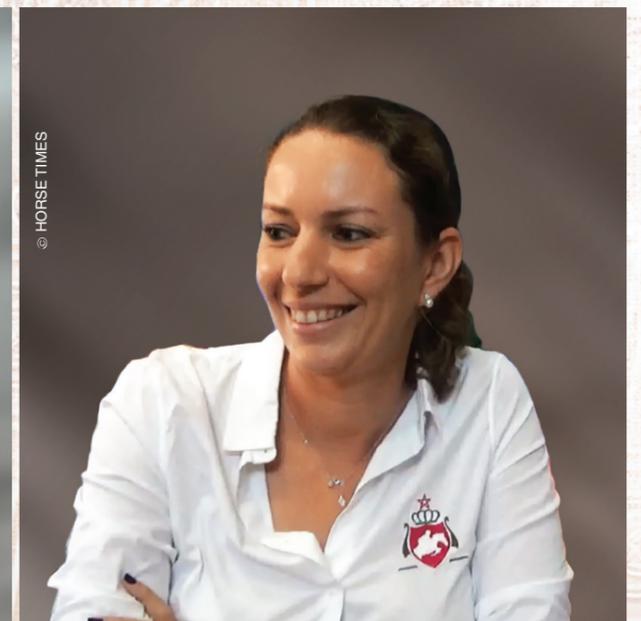
Puis Schwizer



Mohammed Bassem



Karim El-Zoghby – EGY “Hats off for the MRT, this is the best show in the Middle East and it’s even better than many shows in Europe!”



Nadia Chahbi – MRT Competitions Manager “This year we had 70 foreign riders, around 30 local riders for the 3* and 45 riders for 1* competitions”



© Philippe Lemire

Dalma Malhas – KSA “Being one of the few Saudi women in sports doesn’t limit me but motivates me to always do the best I can”



© KUINA – Doha

Aisha El-Kaoud – FEI “The Tour in general was amazing, it’s so intense and the presence of 3 weekends gives you time to develop and perform better”



© Mahmoud Mowaty

Mohamed Taher Zeyada – EGY “This is my second participation in the MRT; the show has really developed so much! I believe the presence of such a show in Morocco has made a powerful impact on the level of the Moroccan team itself”



© Philippe Lemire

Wael Mahgary – EGY “ The best thing I found in this show is that it’s addressing and attracting the Moroccan public with its diverse segments and levels”



© Philippe Lemire

Abdulrahman El-Rajhi – KSA “This is my fourth time to compete in the Tour even though it’s a long way from home. The facilities are amazing and the effort made by the organizers is showing year after year”



© Memna Loufy

Saad El-Ajmi – KSA “I just won the gold medal in the Asian Indoor Games and this is my first time here in Morocco .I was thrilled by the presence of top-level riders like Puis Schwizer, Simon Delestre and Abdullah Al-Sharbatly”



© Philippe Lemire

Mohamed Nadim – EGY “We have a very solid team; we have been going to several shows together. This is nearly our 7th or 8th show together this year and it has been absolutely amazing.”



© Mahmoud Mowaty

Mohamed Medhat Sadek-EGY “ The participation of some of the top riders in the world this year raised the bar of competition ; and that definitely made it a better show.”



© Philippe Lemire

Hany Bisharat – JOR“ My son _Ibrahim Bisharat_ encouraged me to compete this year in Morocco and I am really glad I did .For me, riding is Oxygen; I can only breath when I am on a horse “

After all of the events and prize-giving, it was time to say goodbye to this wonderful event and beautiful country Morocco. As the riders, their teams, and their mounts packed up they took with them wonderful memories of one of the best annual events. HT did, too.”



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LE SALON DU CHEVAL D'EL JADIDA

10 YEARS OF PRIDE AND PASSION

Compiled by : Menna Loutfy

SINCE ITS CREATION IN 2008, THE SALON DU CHEVAL D'EL JADIDA HAS POSITIONED ITSELF AS A MAJOR EVENT IN MOROCCO. PLACED UNDER THE HIGH PATRONAGE OF HIS MAJESTY KING MOHAMMED VI, THE EVENT HAS SINCE THE FIRST EDITION CONTRIBUTED TO THE RENOWN OF THE MOROCCAN EQUESTRIAN SECTOR AS WELL AS THE SUPPORT OF ITS TRADITIONAL TRADES



© Menna Loutfy





Dr. El-Habib Marzak

The event held in late October this year has become an unmissable meeting place for people whether they are breeders, riders or craftsmen. By participating actively in the preservation of Moroccan cultural identity and contributing to the transmission of this intangible cultural heritage, the show has accomplished in a decade a large number of projects, among which include the professionalization and adaptation to international standards of its infrastructure, mainly through the construction of the Mohammed VI Exhibition Park.

By making the promotion of the equestrian show a key element within its mission, the Salon has unveiled the best Moroccan and international riders, but also played an active role by driving awareness of horse crafts, including farriery, saddlery and armory.

WORD FROM THE PRESIDENT PRINCE MOULAY ABDELLAH ALAOUI

“Organized annually under the High Patronage of His Majesty King Mohammed VI, Le Salon du Cheval d’El Jadida is in its tenth edition. According to many observers, the challenge of making it an important, attractive, prestigious and internationally renowned event has been met.

“The chosen theme, Le Salon du Cheval, 10 years of Pride and Passion, reflects the spirit that has always succeeded among the main actors, participants and organizers.

“Furthermore, Le Salon du Cheval, through sporting, playful, artistic, literary, scientific and many other activities that are organized during each edition, is participating continuously in the development of the equine sector and in the conservation of the fantastic immaterial capital which is the national equestrian heritage.

“Finally, the Tbourida will be one of the main attractions of the Salon aligned with the theme of this edition. The best Sorbas of the country will be present and will compete for the second edition of Grand Prix De Sa Majesté Le Roi Mohammed VI De Tbourida.”

WORD FROM THE COMMISSIONER DR. EL-HABIB MARZAK

“Under the High Patronage of His Majesty King Mohammed VI, the 10th edition of Le Salon du Cheval d’El Jadida is organized from 16th to 22th of October.

“The global organization along with the program will be conceived to give a special touch to this edition. At such an important step, we are aiming to celebrate this year’s edition by highlighting the evolution and the progress of the event since its first edition in 2008. Dedicated spaces will be set aside for this purpose.

“The public and professionals are warmly invited to this special edition representing 10 years of existence of an international Salon that deserves its reputation in Morocco and abroad.”



HIS MAJESTY THE KING MOHAMMED VI GRAND PRIX ON THE TBOURIDA

“The Tbourida is an art, and the Barb or Arab-Barb horse represents its symbol. This form of art has been developed over centuries during gatherings between tribes of the same region. On this occasion, these tribes compete against each other, not only by exhibiting their best costumes, tents, and horses, but also by showing their skills in the traditional Tbourida competition.

“Tbourida is without doubt one of the major meetings in the Salon du Cheval d’El Jadida; it is eagerly awaited by thousands of keen visitors.”

THE MOROCCAN ARAB HORSE BREEDERS’ CUP

As part of this event, the Moroccan Arab Horse Breeders’ Cup was also held. Organized by the Salon du Cheval Association and the Arab Horse Organization, the Cup focuses on professionalization of the breeding sector.

It is a way of promoting the Arab thoroughbred horse, while propelling Morocco to the forefront of the world scene, as far as this activity is concerned.

INTERNATIONAL ARABIAN HORSE SHOW ‘A’

Governed by the European Conference of the Arab Horse Organization (ECAHO) and organized by the Salon du Cheval d’El Jadida Association, in partnership with the Royal Moroccan Association of Thoroughbred Arab Horse Breeders and the Royal Society for the Promotion of the Horse, the International Arabian horse Show witnessed the participation of a hundred horses coming from Europe and the Middle-East.

ARAB-BARB HORSE CHAMPIONS’ CUP

This competition was open to horses who have obtained championship titles in previous competitions which include 4 categories of mares and stallions.

In collaboration with the Royal Society of Horse Encouragement, the Arab-Barb horse Champions’ Cup saw the participation of nearly forty breeders.

INTERNATIONAL BARB HORSE CHAMPIONSHIP

The International Barb Horse Championship was also organized by the Salon du Cheval d’El Jadida Association in partnership with the Royal Society for the Promotion of

the Horse, under the auspices of the Barb Horse World Organization (OMCB).

NATIONAL CHAMPIONSHIP OF FARRIERY

In addition, spotlighting an important skilled horse trade, the event included the National Championship of Farriery. The championship was reserved for trainee farriers, allowing them to exchange the different techniques and practices of the forge and improve their skills.

THE CEDAR EQUESTRIAN ENDURANCE RACE IN MOYEN ATLAS

The second edition of the Cedar Endurance Equestrian Race in Moyen Atlas was also organized by the Salon du Cheval Association, in collaboration with the Endurance Village Boutheib in UAE and in partnership with the province of Ifrane, the High Commission of Water and Forests, and the Moroccan Royal Federation of Equestrian Sports.

HIS HIGHNESS SHEIKH MANSOUR BEN ZAYED PHOTOGRAPHY COMPETITION

The Arab Photographers’ Union organized a

photography competition open to all Arab photographers, under the theme “the Arab Horse”. For the second time a category especially dedicated to Tbourida was also rewarded.

YOUTH TALENTS ARTS’ COMPETITION

Art has no age!

A painting and drawing competition was organized for children from Tangier, Kenitra, El Jadida, Ouarzazate and Fez. Awards were granted to the best paintings related to horses.

THE COSTUMED PONIES COMPETITION

In view of the success achieved in the previous editions, the keenness of the general public, and the pleasant experience, the Salon du Cheval d’El Jadida has organized costumed pony competitions since 2009 and several Moroccan clubs participated. The main objective is to encourage the trainers and children to show greater interest in pony training by fostering artistic and recreational dimensions.

Photos by : MRT



FENCES AUCTION 2017

THE ELITE OF THE ELITE

By Khaled Assem

THIS YEAR HORSE TIMES WAS LUCKY TO BE INVITED TO ATTEND FENCES AUCTION IN FONTAINEBLEAU, FRANCE. AFTER SOCIALIZING WITH THE ELITE HORSE COMMUNITY WHO ARRIVED FROM DIFFERENT COUNTRIES AROUND THE WORLD TO ATTEND THE AUCTION, I WAS REALLY AMAZED BY THEIR EXPERTISE AND KNOWLEDGE. WITH SUCH A BRILLIANT SETTING, GREAT ORGANIZATION BY THE MANAGEMENT AND AMAZING HORSES, IT WAS INDEED AN "ELITE OF THE ELITE" EVENT.



THE SELECTION PROCESS

The very interesting thing about the auction is that it has been going on for **29 years** now so they have a protocol, a system. FENCES is the acronym for “*Francaise d’Encheres de Chevaux d’Elevage et de Sport*”, translated as the “French Auction of Horses for Breeding and Sport”. They travel the whole year to look at horses; they basically look at about **1,000** horses and screen them down to **150** for the auction. Afterwards, they vet them and perform their x-rays and vet exams; they give you all the details so that when you’re buying a horse you are very well informed. **You know his pedigree; you have his x-rays and vetting report.** So there’s no fishing in the dark!

Also in the book they give you, there’s a notation of how much the horse is basically valued at, so you kind of go in with a fair idea that helps you form a good picture of the horse, the price, and basic fitness.

THE FRENCH BREEDING SYSTEM

I always felt that the French horses are quite unique; “*Le Selle Francais*” is generally an **excellent breed** that you see frequently in top sport, but not as much at amateur levels.

The story behind that goes back some time ago when the French had a closed breeding system. They had an **internal breeding programme** with “*Le Selle Francais*” that was guarded and guided by the National Stud Farms who kept some of the stallions. Now with the national stud farms not being present anymore, the French have a chance to breed with stallions from other countries like Germany, Belgium and Holland.

As a result the quality of the breeding system in France lately has opened to the world and the demand on French horses in terms of genealogy is escalating tremendously.

ORGANIZATION

A major factor that contributed to the success of the auction is the **schedule of the day**. Meaning that in the morning the competitions of the young horses are held and in the afternoon the auctions started. The choice of this particular schedule for the day is pretty comforting to the attendees as they get to watch the horses in the morning which consequently helps them imagine the future of what they might possibly buy in the afternoon.



Approximately 500 to 800 attendees having dinner



Ten of the 11 partners of Fences (missing Eric Nègre)



At the table of JY Camenen Fences partner (standing up), Khaled Assem talking with the young international French rider Maëlle Martin (back) in front of Daniel and Juan Camilo Piedrahita, well known Colombian breeders from Haras San Isidro.

The quality of horses was particularly noticeable; there was not a single horse that was out of proportion in any way. **They all ranged from above average to excellent quality** which made the efforts exerted by FENCES through the year self-evident.

What I personally noticed was that the auction is a very particular stand-alone event because some horses were attractive particularly to Americans, others appealed to South Americans, and so on. So you find this competitive attitude when, for example, the Americans like a certain horse the price goes up, you get a feeling that there is always a general taste in terms of color, pace, and jump among each group of people.

MANAGEMENT

I had a chance to have a fruitful discussion with FENCES’ management and I came to the conclusion that they are **very well connected** to the breeders, which definitely added value. Because let’s say they’ve seen a horse somewhere that they liked in March, they ask the owner to **reserve** that horse for the auction which is held in September.

Despite the fact that the breeder might have a chance to have sold that horse before the auction with the price he requires, he rarely does that because of his very good relationship with **FENCES** and its reputation. And at the end of the day the breeder gets to sell his horse possibly for a better price than the one he initially wanted.

HT’S EXPERIENCE

The hospitality of the group at FENCES was beyond amazing. They spend time with everyone; they’re very friendly which makes a very rich atmosphere that invites one to approach, meet, and network with people from around the globe.

The auction is held at **Marcel Rozier’s** place in **Fontainebleau**, always a pleasure to visit. There you see a beautiful place, very well organized, lots of excellent quality prefabricated boxes where the horses are housed. The arrangement of everything from the design of the place, the decor, catering, dinner and drinks was spectacular and very much suited to VIPS. **It was really a delightful event that we look forward to next year.** 🍷

All Photos by: PSV

60 SECONDS WITH ABDULLA AL MARRI



COUNTRY: UAE
DATE OF BIRTH: 22/6/1984
STAR SIGN: Scorpio
PROFESSION: Officer in Dubai Police and National Team Show Jumper

When did you start with horses?

Actually I started riding very late in my career back in **2000** when I was **16 years old**. Before then as a teenager I was playing football and tennis.

Describe your typical day.

I work as an Engineer in Dubai Police, but I also go to the stables nearly **every day**. I am based at the **Emirates Equestrian Centre** which is considered one of the best equestrian facilities in the country and the region.

Where is your favourite place for practice?

I love spending time in Europe for competing and learning new skills in our sport. I usually spend at **least 3 months every summer in Europe** and I usually like to learn

from everyone there.

Tell us one or two things in your training that contributed to your success.

I think **patience and consistency** are two of the main necessities in our sport. Getting quick results is never easy and it could affect the mentality of many riders in the sport. *I believe in setting short-term achievable goals*; that helps boost your confidence in achieving the bigger goals

What was the best advice you were given?

I have received a lot of advice throughout the years, but I have to say that the best one came from my trainer **Alice Debany**. And it was to **always believe in myself and my abilities**. I believe that self-doubt is a person's biggest enemy and it's all in your head. So it really helps a

lot when you surround yourself with people who believe in you.

What advice would you give to young athletes?

Work hard!! And do not ever think things will be handed to you on a silver plate. It's a mentality that you need to have at the beginning of your career. **Work on improving yourself every day** and always be ready for the opportunity that might come to you at any time.

What is your best achievement?

I am proud of a lot of my achievements, but I have to say the latest one is the greatest one to date, **winning the Challenge Cup in Barcelona and jumping a clear round for the team** which contributed to our team's performance. And I am proud

to say that I produced that horse since she was 4 years old.

What are the goals that you aspire to achieve?

The next milestone would be the **Asian Games and WEG** in Tryon next year. I would love to participate in both and win medals.

Who has been your greatest support?

For sure **my father** is my biggest supporter; he was an athlete and he always encouraged me and my brother to find our passion and follow our dreams.

What is your greatest motivation?

I think I fell in love with **producing horses** and it's by far my greatest motivation. I truly believe I could do a good job with them and eventually win a title of some sort with those horses that I produce. Winning titles is fulfilling, but producing horses to the greatest level is a very difficult trade that only the minority can do.

Who is your sporting hero?

I do idolise a few riders and for sure the following three are my favourites: *Marcus Ehning, Scott Brash and McLain Ward*. They all have an elegant way of making the most difficult things look very easy, and I

always strive to do the same.

What is your second favourite sport?

Tennis for sure!! It's a top sport that keeps me sharp and fit.

What is your favourite genre of movies?

Action and drama, but any good movie is always good to watch.

What kind of music do you enjoy listening to?

I can't say I do listen to music much, whatever is on the radio or at the show.

What is your favourite book and who is your favourite author?

Simon Sinek – *"Leaders Eat Last"*.

What is your favourite food?

I love Italian and local Arabic food.

What is the most memorable place you ever visited?

Mont-Saint-Michel – France.

What is your strength and what is your weakness?

Being patient is a good and a bad thing sometimes, and I would say

it can be my strength and at other times my weakness

What is the biggest challenge you have ever faced?

The **World Cup Final in 2008** where I had to go with a new horse that I started riding 10 days before the event.

What is the biggest reward you ever got?

The *UAE Sports Excellence Award* 3 times.

If you had the power to change something in this world, what would you change?

Bring World Peace and Reduce Global Warming.

If there is something about yourself that you would like to change, what would that be?

I would like to be a professional in the sport and maybe do it one day as a full-time job.

If you weren't who you are today, what would you rather be?

I would be a professional Tennis Player. 🎾



The Challenge Cup in Barcelona 2017




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SEAT AND POSITION OF THE RIDER

By Carlijn Pontenagel

'THE PRINCIPLES OF RIDING' IS A POPULAR TERM IN THE EQUESTRIAN SPORT. WHAT EXACTLY ARE THE PRINCIPLES OF RIDING AND HOW ARE YOU ABLE TO IMPLEMENT THEM INTO YOUR TRAINING TO IMPROVE BOTH YOURSELF AND YOUR HORSE? IN THIS SERIES OF FIVE ARTICLES WE GUIDE YOU THROUGH THE PRINCIPLES OF RIDING. THIS SERIES HELP YOU MASTER THE BASICS OF YOUR RIDING BECAUSE THE BASICS ARE MORE CHALLENGING THAN WHATEVER COMES LATER.

*"YOU MUST TRAIN YOURSELF FIRST BEFORE
YOU START TO TRAIN YOUR HORSE."*

Horse riding is a rather complex activity; thinking, seeing, feeling and doing are interacting all the time. Basic requirements for every rider are a correct position, an independent seat, balance and riders feel.

How well you are able to perform is dependent on your natural ability, your posture, weight and coordination ability and above all your mentality towards your horse and yourself.

When riding, you get confronted with your shortcomings all the time since the horse mirrors the rider. *This article provides tips and tricks to develop your seat and position.*

INDEPENDENT SEAT

Having an independent seat means that you are able to follow the movement of your horse, even the unexpected ones. Besides that, you should be able to move your legs and arms **independently** in relation to each other and to your upper body.

DO YOU HAVE AN INDEPENDENT SEAT?

What happens with your hands when you give your horse a stronger leg aid? Are your hands **moving along** with the movement of your legs or are you able to keep them still, in the right place and as relaxed as before?



BALANCE

Balance is based on your center of gravity (*located near your belly button*) in relation to your support surfaces; buttocks, knees and feet. *When riding you should be able to draw an imaginary line from your shoulder to your hip, to your heel.* Keep in mind that the moment the rider moves, the horse needs to find his balance again. You can compare this with carrying someone on your back. When this person leans to the left and asks you to walk straight it is significantly more difficult than when this person sits still and straight.

RIDER'S FEEL

You can roughly say that rider's feel represents the proper intensity, the proper location, the right moment and good coordination between the different body parts when giving an aid. One general advice: *If the horse gives the reaction you want, directly release the pressure of your leg, hand or seat.* In order to improve your riding, you need to know and understand your own body before you can control your own body. This sheds light on the importance of a **well-educated coach** who can guide you in this path of development.

EXERCISES

In my coaching and clinics, I often meet people who have difficulties with their seat. Many riders are working on seat and posture every day again. There are a few exercises to avoid the most common seat problems. Before you critically look at yourself, *make sure that your saddle fits you and your horse perfectly.* This makes practicing and riding easier and more fun.

NOT RELEASING THE REINS

How can you passively resist without pulling on the horse's bit? Passive resistance works like a side rein. A side rein is able to block the horse from pulling forward but will never pull backwards. And when the horse is leaning on the bit, the reins gently move with the movement of the horse. If your horse is used to be lunged, *a useful exercise is to ride with two cups of water in your hand and try not to spill when walking, trotting or cantering.*

With this exercise you combine practicing your balance, independent seat and your contact with the horse's mouth.

LEANING TO ONE SIDE OR COLLAPSING IN THE WAIST

Before going into any more detail, ask yourself: when was your last assessment of your weight distribution? Are you collapsing in your waist or leaning to one side? Are you having equal pressure on both seat bones? Are you sitting balanced in the middle of the saddle? Which seat bone do you feel more clearly? To which side would you rather shift? Do you have even pressure on both stirrups?

It's important for you to know if you are collapsing or if you are leaning. There is a significant difference between the two. You can for example shift your weight to the right by moving your entire upper body to the right and feel more weight on your right seat bone and stirrup. However you can also move your upper body to the right and feel more weight on the left seat bone. In the last case you are collapsing in your waist.

Did you find out if you are collapsing or leaning? Here is one last tip: *image that somebody is gently pulling from a string attached to your helmet, so you straighten your upper body and you are not arching your back.* If you have a correct position and someone would 'remove' your horse you will still be in balance and stand on your feet.

SWINGING LOWER LEG

Swinging the lower leg often causes **conflicted aids**. Whereas you want to be clear to your horse that an impulse with both calves should make him go forward, and an aid with one calf asks him to go side wards.

This problem often comes from a *not stabilized higher positioned body part.* If you are sure your upper body is not the reason for the swinging, then you can follow the three steps below.

Step 1: Check the position of your seat bones; pretend that your seat bones are like a plug in a socket. Make sure that the sticks are **pointing down**, not forward nor backwards.

Step 2: Is your knee squeezing or are you riding with an 'open knee'? If so keep in mind that your knee is a shock absorber and is best able to when lying gently along the saddle.

Step 3: When a trainer tells you to put your heels down, it doesn't mean you should shaft your heel forward. Pretend to drop your weight into your heels.

The leg should lie like a wetted pasta string around your horse.

Last but not least, make sure that you are following the **horses' movements** instead of moving actively. Paying attention to all these details will make the difference between becoming a good rider or a medium rider. 🐾

All Photos by: ESI





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IN DEPTH WITH DR. RANIA ELWANI

By Menna Loutfy

SHE'S A FORMER ATHLETIC CHAMPION, A DOCTOR, A MEMBER OF THE EGYPTIAN PARLIAMENT AND ABOVE ALL, A MOTHER. EGYPT'S 'GOLDEN FISH' GIVES US HER VIEWS ON PARENTING TWO YOUNG RIDERS COMBINED WITH HER LOVE OF HORSES.

"HORSES GIVE ME A SENSE OF CALMNESS AND CONNECTION WITH MY INNER SELF. A KIND OF SERENITY YOU RARELY FIND IN YOUR BUSY LIFE SCHEDULE AND COMMITMENTS."

Having been one of the top swimmers in the world, why did you choose the sport of riding over swimming for your kids?

I believe that to succeed in something **you have to love it**, in order to put in the required effort. I introduced many sports to my kids, some for general fitness and some that they can keep practicing life-long.

I've always been fascinated by riding and the whole equestrian life. I've always wanted to be a part of it, but at my level of swimming I couldn't keep too many other interests. So I'm trying to give my kids the experience and opportunity to make riding one of their life choices. Even if they don't continue to top level competition, they can enjoy the pleasure of riding, the beauty of horses, and the special bond it gives them with their horse.

What has the sport added to their personality?

Definitely riding gave them both a **boost of confidence**. To learn to trust a horse and be trusted by a horse and knowing how to communicate is a very important achievement. I am blessed to have kind kids in general, but *I think riding emphasizes that nature of being kind, compassionate yet strict, disciplined and bold when needed.*

Being a former champion, have you ever thought about riding professionally?

Yes! Actually a lot! I enjoy watching the kids. I enjoy going to **watch equestrian competitions at every Olympic Games**, and I definitely would love to take it up more often. Probably not as a professional anymore, but more for enjoyment and feeling that I'm doing something for myself!

How do horses inspire you?

More than inspiration, horses, to me, are beautiful creatures that can be calm, courageous, strong, wild and competitive all at once, much like me. They make you feel that *it all comes down to your soul*, not only what people see of you, but of what you think and feel as well.

What does it take to be a successful athlete?

A successful athlete, in any sport, takes discipline and motivation, day in and day out. It also takes a lot of trust in your coaches, teammates and entourage; since they are all part of the formula that allows you to reach your goal. But for me, *passion is what really matters*. That's why you have to love your sport to excel in it.

What do you think challenges the sport of riding in Egypt?

I'm not aware of the daily challenges that riders in Egypt experience since my kids are not yet at a competitive level. But **I have seen friends struggle a bit to find the means** to properly train, compete in international competitions, have good horses, as the horses are a big investment.

I think not many people in Egypt understand how hard it is to get to international level and how much work and investment must be put into it. More awareness and support is needed for Egyptian riders, and especially more exposure to international competitions as representatives of our country.

Do you think the athletic environment in Egypt nowadays is as good as when you were swimming, better or worse?

Actually, I think this generation is **much luckier** than we were. I think they have more means now to succeed; still a lot is missing, but slowly sport is becoming a profession to many Egyptian athletes. Back in our days, this was a hobby that you had to do on the side, while keeping up with your other careers.

You're not only a doctor but a member in the Egyptian Parliament along with several other swimming management positions, how do you manage to take your kids to training and follow up? In other words, how do you manage your time between home and work?

Well, I try, but I wouldn't dare to claim I do it well. I have a lot of help from people around me, as I used to have while I was an athlete myself. I attend kids' practices when I can, but at all times, even if I can't be there, I try to make sure that their schedules are followed. *I'm lucky to have a supportive husband, parents and a good set of people to help us all with our busy schedules.*

Again, **time management** is something that you definitely learn in professional sport. And it means you have to sacrifice sometimes in some areas to be able to achieve what you need in others. If only this lesson is passed down to my kids, then I think it's all they will need for their future.

For sure, some days are harder than others. And some items on my To-Do Lists get moved to the next day or week. But in general having high goals for yourself and your family and passion for it, is what really helps you go through the days.

Do you think an athletic parent differs than a parent who has never played a sport? Why?

Yes, for sure. I think it gives the parents more insight into their kids' emotional and psychological development as an athlete. But *I have a problem with parents who were athletes that end up interfering too much* in their kids' training, even if it was their same sport. Part of the growing process is to **experience things on their own**, and to have a good relationship and trust with their coaches and teammates.

I try to be close to them on the general outlines of discipline, proper nutrition, proper scheduling and sleep schedules, financial support, but never on the technical aspects of their sport. 🏆



© Adel Mobarrez



Four Gallivanting Horses bronze and steel

SUSAN LEYLAND AND PATSY MCARTHUR
 TWO WOMEN ARTISTS WITH
 DIFFERENT VISION - SINGLE PASSION

By Theo Woodham Smith



Heavenbound - 113cm x 160cm, charcoal and conte on Fabriano paper, 2017

HORSES HAVE INSPIRED SOME OF THE MOST POWERFUL IMAGES IN ART – FROM THE SINUOUS LINE OF A CAVE DRAWING TO A RICHLY WORKED GOLDEN WARRIOR FROM 300 BC. RACING AHEAD TO OUR OWN TIMES, OWNERS AND BREEDERS AROUND THE WORLD TREASURE PORTRAITS ON CANVAS OF THEIR WINNING MOUNTS.

A NEW EXHIBITION AT THE OSBORNE STUDIO GALLERY LONDON FROM THE 7th TO THE 25th NOVEMBER 2017 WAS DEDICATED TO THE TWO WOMEN ARTISTS.



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SUSAN LEYLAND

Her horses are of no particular type or breed; they are created in a simple and geometric form, on pedestals or bases which are an intrinsic part of the sculpture.

Susan Leyland (born 1952), makes equestrian sculptures of rare originality superbly executed. She has lived and worked in Tuscany since her first visit to Florence in 1973. The Renaissance city cast an immediate spell as potent as it has been long lasting.

Her home is seven kilometers from Florence, with a view over the Arno valley and a glimpse of the golden Duomo. The studio where she sculpts her clay horses was converted from stables in the garden, among olives and cypresses, a 'magical place to create.' Art historian Tamsin Pickeral (publications The Majesty of the Horse, 2006, 30,000 Years of the Horse in Art, 2012) describes the Tuscan studio as 'filled with sketches, cards, models and inspiration'.

Susan has loved horses since she was four years old, when her grandfather, a vet and breeder of horses, gave her a pony. Horses are her friends, companions, bringers of calmness and freedom, and the source of her art. The quality of her drawing

began to emerge at boarding school in England, when her work was chosen for children's exhibitions at the Royal Academy of Art. She thinks that it may have been a small collection of white Chinese porcelain horses which fired her imagination, leading her towards sculpture. During her first seven years in Florence she worked as a fashion model, taught English in her spare time, took drawing lessons, practicing art when she could.

In 1987 Susan Leyland began creating her first sculptures with the help of Florentine artisans, giving riding lessons to pay the bills. She held her first and second exhibitions in Florentine galleries in 1998 and 1999, in 2000 at Saratoga Springs, New York, the year she became a full time sculptor, and by 2004 she developed her distinctive Horse Block sculptures. She begins with the block, and they 'literally develop as she manipulates her clay.'

In her own words: "The base and the sculpture become one, each evolving and emerging from the other, whilst maintaining total balance and visual purity. The blocks give me a feeling of roots, of stability, whereas in extravagant opposition are the bronze Gallivanting Horse sculptures which are light, joyous and full of quick, fleeting movement."

Each Horse Block sculpture takes about a month to complete. When the sculptures are dry, they are fired for a week in a furnace reaching a temperature of over 1000 degrees. Before the modelling starts Susan prepares dozens of sketches and studies.

As for her bronze Gallivanting Horses, these are made directly in wax. A simple basic wax model is used to create a starting point for a variety of movements and shapes. The long stem elevates the horses to give the sculpture an aerial feeling.

As Tamsin Pickeral writes (publications: The Majesty of the Horse, 2006, 30,000 years of the Horse in Art 2012): "In two separate groups Leyland captures all facets of the horse. She has spent her life studying this most noble of animals, and the connection between horses and humans. 'She brings together pure, simple and brilliant geometric form, and from these spare, unfussy shapes conjures horses of tremendous beauty and character.'"

Susan Leyland has held solo exhibitions in the UK, USA, Italy, France, Sweden and Germany; she was awarded the American Academy of Equine Art Director's award in 2008. In 2009 she was commissioned by Lloyds Bank to sculpt the three equestrian Olympic disciplines (dressage, eventing and jumping) for the exhibition at Heathrow. She has been chosen to create The First World War Horse Memorial which will stand near Ascot racecourse in Berkshire, England.

PATSY MCARTHUR

Patsy McArthur is known for superb draughtsman ship. Her charcoal drawings of horses in movement express natural energy, strength and grace, surpassing anything a human being could achieve.

Patsy McArthur was born in Glasgow in 1976. She grew up in the countryside of the West of Scotland, calls herself a 'horsey child', but a 'nervous rider', with some success in dressage. She studied at Gray's School of Art in Aberdeen from 1994-1998, winning the Royal Scottish Academy John Kinross Travel Scholarship on graduation took her Master's Degree in Barcelona from 2000 to 2001.

Barcelona may have given her a taste for sunshine after three years of cold, grey granite in the North of Scotland. Over the years she has been exploring different places, living in Florence, Spain, Australia, Berlin and Manhattan.

No longer a compulsive traveller with a restless spirit, she now lives in Brighton. Her art has been dedicated to the human figure in movement: 'I strive to make images that convey a sense of power and energy or potential energy. My models are not individuals but free-runners, acrobats or divers.'

Patsy McArthur is best known for her unusual perspectives with 'an arresting quality to unsettle and challenge the viewer' to quote an art critic observer.

Last year she felt she had reached a bit of a 'stuck phase' or impasse. She started videoing and photographing horses in her sister's Scottish horse yard.

'I began to realize that the images I was really interested in were the moments when the horse was in mid-leap or canter, bucking and rearing with the rider or handler.' "The horse has a natural strength with grace whether 'leaping joyously or straining to clear an invisible fence' which 'seems to translate into our human experience.'

I had struggled for years to find the right human models who brought a real presence to the running and jumping drawings I used them for, here I had the horse. Perfect for the feelings I want my work to inspire. Engaging with horses again she describes as a 'happy accident and an ongoing interest which has boomeranged me back to my childhood, giving my monochrome drawing a new direction.'

'The process of drawing horses from photographs

or video, has allowed me to gain a new sense of freedom and liberation. I am trying to make contemporary, emotional drawings which have as much to do with us as humans as they do with horses'.

From 2004-2014 there have been Patsy McArthur exhibitions in the UK, Hong Kong, US and Shanghai. She has sold her work to private collectors in the UK, France, Australia, Italy, Spain and the US, and for public spaces, especially in Scotland.

FACT BOX

Artist: Susan Leyland & Patsy McArthur

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Photo: Judith Wich-Wenning

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CONGRATULATIONS YOU FAILED!

By Sandie Robertson



FEAR OF FAILURE IS A BEHAVIOUR THAT DRIVES US, ALL HUMAN BEINGS NOT JUST EQUESTRIANS. BUT WHY ARE WE SO TERRIFIED OF FAILURE, WHY DO WE FIND IT SO HARD TO ADMIT WHEN SOMETHING JUST ISN'T WORKING?

As an equestrian performance coach I see a lot of energy being burnt, poor form and poor results coming from situations that, when all is said and done, should have been thrown in the garbage bin at the beginning of the road rather than months or even years down it.

I was lucky enough to gain insight from some of the best trainers, producers and riders in the world, and one thing that is very apparent is that the **KEY TO SUCCESS** is that those who, regardless of what level of competition they are at, possess the ability and are smart enough to **FAIL FAST**, taking a note of what pieces of the puzzle worked and *quickly moving in another direction from the pieces that didn't*.

They start again with a fresh plan be it a new trainer, fitness regime, piece of tack or indeed a new horse.

It is a **MYTH** that confidence is something that we automatically have; in fact, it is something that we cultivate, create and on occasion fake until it is real and it is a very precious resource that should be looked after as such. The problem is that we usually don't recognise that we had built it up quite nicely until something gives it a good hard knock.

Being really aware of what you are thinking and when is crucial to building confidence. If we are busy teaching our subconscious mind that jumping is dangerous and Dressage is petrifying, it can't come as a surprise on the day it matters, *that when your mind "sees" what you are about to do*, it gives you a very unhelpful stress response to get you the heck out of there and back to its perceived safety!!

The addiction that is the horse is quite unlike anything else.

What other hobby, sport or profession requires the same investment of time, emotions and finances whilst at the same time having so many variables that are outside our control?

This is part of the reason I often see clients who are "stuck" in a negative spiral, with the "investment" far heavier than the "return".

We all know that horses can very quickly become super stressed when things aren't going right, and often at that point - the point where we should seek help - we do the opposite and internalise the issue, lying to ourselves and often our families about what is **REALLY** going on?

Sound familiar?



© Jacques Toffi

3. **Never be scared to walk away.** I am as much as an equestrian addict as the next person but I also genuinely believe that **the right horse is there for you.** However, more often than not, we stick with the wrong ones for such a long time that we forget how much pleasure is to be had when you get the match right. If you are not happy with the horse, the chances are it's not happy with you either, so moving on is the morally right thing to do **for both of you.**

4. **Be honest with yourself about what you actually want to achieve.** Perhaps endurance or Show jumping or maybe you are happy being a leisure rider. Do not let anyone else **dictate your goals.** When you know what you're aiming for, it's much easier to build the right path to take you there.

5. **Give yourself some credit.** It is all too easy to focus on everything that you feel you are not doing well and ignore all of the achievements along the way. Writing down your plan for the month ahead, not only means that there is a much greater chance that you will stick to it but it also gives you some measurability so when frustration kicks in you can take a breath, look back and **see just how far you have come.**

ABOUT THE AUTHOR: EQUESTRIAN MIND AND PERFORMANCE COACH

Sandie Robertson is an experienced equestrian enthusiast whose relationship with horses has spanned decades and crossed most disciplines. She is a BHS II and has competed up to 1.30m BSJA.

"After an accident in which I broke my back I trained as a personal trainer and sports therapist to heal my body, this helped but I soon realized that I had to heal my mind. I am a licensed Hypnotherapy, NLP and Sports performance coach and it is my passion to be able to help you learn about the power of the mind and the skills and techniques we can use to make it work for our benefit instead of against us."

She works with riders from novice/ amateurs to professional and European Squad members – there is no experience restriction to qualifying for this program.

She explains, *"Whether you are looking to GET RID OF FEAR and really enjoy your riding again or overcome DEBILITATING PERFORMANCE NERVES so you can deliver your OPTIMUM PERFORMANCE when it counts, or FINE tune your performance so you CAN HAVE THE EDGE ON YOUR COMPETITORS, or overcome a past incident and FEEL CONFIDENT AGAIN, then I can help, using a combination of techniques I will help you crush those limiting belief and unhelpful negative thought and patterns, so that you are free to go on and DO YOUR BEST AND HAVE FUN."*

For more information about this topic, please email: info@sandierobertson.com

Here are my TOP 5 Tips to failing FAST and getting QUICK RESULTS

1. **If it is too hard,** it is too hard for a reason. Where horses are concerned there is always something around the corner to test our emotional resilience to the maximum. Even with the best horse husbandry we will all still encounter **disappointing times of lameness or injury** that are completely out of our control. To balance this, the good times need to be GOOD TIMES, so if something is just hard all of the time then the likelihood is that you are doing it wrong. Stress, anxiety and nerves are all a sign that we are not achieving something that we truly desire, so look in the mirror and be honest. *It has to be FUN to balance all those tough times.*

2. **Trust** - a huge amount of the work I do is building trust both of the person and their ability to trust the horse. I often hear people say "I didn't want to do it" or "I knew it was a bad idea but they told me to". Whilst we all have trainers or peers we look up to, never put yourself in a situation that is dangerous to you. **TRUST your gut!** The division between progress and downright dangerous is vast. So surround yourself with people whom you trust and value their opinion and method.



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EUGÈNE DELACROIX

EUGENE DELACROIX IS TODAY WIDELY KNOWN AS THE LEADER OF THE FRENCH ROMANTIC SCHOOL. HE LEFT US FABULOUS ORIENTALIST WORKS, PAINTED WITH EXPRESSIVE BRUSHSTROKES, STRIKING COLOURS AND VERVE.

By Judith Wich-Wenning



Delacroix' mother descended from a family of famous cabinetmakers. There is a reason to believe that her husband Charles Delacroix was not Eugène's natural father. In fact, it is today generally accepted that Eugène Delacroix was the son of the supreme diplomat and "grey eminence" Talleyrand. He was a friend of the family and a successor to Charles Delacroix the Minister of Foreign Affairs. Talleyrand protected Eugène Delacroix throughout his career.

Like Théodore Géricault, Eugène Delacroix was trained in the atelier of Guérin. Delacroix was a friend and later on the spiritual heir of Théodore Géricault. When Delacroix started to read books and literature about the Near East, he became interested in exotic subjects. He developed a passion for Lord Byron's writings which inspired him in some of his works.

In 1832, Delacroix travelled to Spain, Morocco and Algiers as part of a diplomatic mission. This journey had enormous influence on his artistic career. Delacroix was entranced by the sizzling colours, the bright light, the people and costumes.

Throughout his stay in the East he produced pencil and watercolour sketches in 7 small notebooks. They provided him with an inexhaustible source of material for the following decades. The exotic, imaginary and sumptuous orient haunted him for the rest of his life. Delacroix' oeuvre comprises impressive horse paintings as for example "Mameluke on Horseback", "Combat of the Giaour and the Pasha" and "Turk with Harness".

Only later in his life, Delacroix' orientalist pictures were less and less realistic as his memories and impressions faded.

Delacroix' probably best known painting is however not orientalist: the unforgettable "Liberty Leading the People". It represents the values of the French revolution: Liberty, Equality and Fraternity. Today this huge painting is visible in the Louvre Museum.

Eugène Delacroix was also a fine lithographer and created powerful works of art in this field. In his paintings, he put the emphasis on colours and movements instead of clarity of outline.

Despite his often-fragile health, Delacroix possessed immense vitality and creative power. Delacroix lived in seclusion and devoted himself entirely to his only passion: ART.

The extent of Delacroix' oeuvre is enormous: he left 853 oil paintings, 1525 pastels and watercolours and beyond that, literary works as for example art essays, correspondence over almost four decades and his famous diary.

Eugène Delacroix died in 1863 after suffering from chronic laryngitis since many years. He was buried in Père Lachaise cemetery in Paris. His former atelier in Saint-Germain-des-Près in Paris has been turned into an important museum and attracts today numerous tourists from all over the world. 🌍

For inquiries regarding the Arabian horse in art please contact:

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or email: JudithWich@t-online.de

LEGAL TIPS

THE “BLOOD RULE” FROM THE LEGAL PERSPECTIVE

by Nicol Dominiuk and Piotr Wawrzyniak

IN LIGHT OF THE RECENT DISCUSSIONS REGARDING THE DISQUALIFICATIONS IN RELATION TO THE “BLOOD RULE” AS WELL AS THE RECENTLY PROPOSED AMENDMENTS TO THIS RULE IN THE JUMPING RULES FOR 2018, WE BELIEVE IT IS IMPORTANT TO COMMENT ON THE MATTER FROM A LEGAL PERSPECTIVE.

As many are familiar with by now, article 242 (3.1) and (3.3) of the FEI Jumping Rules, also known as the “**blood rule**”, applies to spur marks as well as to blood in the mouth or nose of the horse. Further, sub 3.2 relates to marks indicating excessive use of spurs or of the whip anywhere on the horse. These rules have led to several disqualifications within the jumping sport and are now subject to change in the latest proposal from the FEI for the coming 2018 Jumping Rules. The most disputed incidents have been in relation to spur marks, where discussions were raised in connection to the disqualifications of several respected riders, including *Bertram Allen and Scott Brash in distinctive 5* shows* and *Stephan de Freitas Barcha and Nicola Philippaerts in the 2016 Olympic Games*.

Many riders agree that causing a bleeding spur mark on a horse's side does not occur often or regularly. Further, no animal devotee would accept nor speak in favor of a different application of the rule when believed that the wound was inflicted **intentionally** in abuse of the horses well being.

However when riding a cold-blooded horse or when approaching a fence with a slightly long distance, adding leg is only natural. This can, in certain situations, result in a small rub on the horses flank. The severity of the rub may also depend on the sensitive skin type of the horse or an earlier scratch in the same area. However, no matter the

magnitude of the rub, the FEI has applied a strict approach to the blood rule and disqualified riders on this basis, with no exceptions in relation to size or amount of blood.

The FEI recently sent out a proposed amendment to the above mentioned rule for the coming 2018 **FEI Jumping Rules**. The Jumping Rules have undergone a full revision and there has been a significant change to the “blood rule”. The proposed rules are the following: blood on the horses flank caused by the athlete's leg may lead to elimination (instead of disqualification) and (NB) minor cases of blood on the flank(s), as described in the Jumping Stewards Manual, will not incur elimination. This rule would be included under article 241 of the FEI Jumping Rules, which is the elimination rule. Although this new paragraph refers to the Jumping Stewards Manual, the Jumping Stewards Manual does not currently define “minor cases of blood” in relation to blood on the flank(s). At this moment the Jumping Stewards Manual only refers to minor cases of blood in the mouth where a horse appears to have bitten its tongue or lip. Secondly, the proposal slightly amends the article on mandatory disqualification, which in the proposal states that cases of marks and/or blood on the horse's flank as a result of an excessive use of the spur(s) will be penalized with disqualification. The difference between elimination and disqualification appears to be the “excessive use of spur”, however, what defines “excessive use of spur” is also not further clarified. This is unlike the similar rule of





“excessive use of whip” which is clearly defined in the FEI Jumping Manual for Stewards as well as in **Article 243** of the FEI Jumping Rules. *Further it is not clear what kind of mark the FEI is referring to in these articles. It could be interpreted as anything from a swelling to bald spots to raw skin to rub to bleeding.*

New initiatives by the FEI to update the FEI Jumping Rules, striving to keep up with the Zeitgeist, are always welcome. Moreover, asking the National Federations for input on the proposed changes will surely lead to valuable contribution. *We trust that the National Federations will approach this request with due care.* Despite the fact that the FEI’s initiative is appreciated, there are serious legal concerns regarding the proposed changes. It appears in the proposal that the FEI will allow some discretion to the stewards in regard to the “blood rule” in 2018. The effort in trying to improve this rule is welcomed however, in order to obtain certainty, a clear understanding and equal, objective, application of these rules, further clarification to how and when they are intended to apply must be provided. This is particularly important when it comes to the vague and undefined terms “mark”, “excessive use of spur” and “minor cases of blood”. **If not, it runs the risk of diverse, arbitrary, application of the rules and unfair, deviating outcomes or no consequences, elimination or disqualification in similar situations.** These differences may have detrimental consequences on the riders results, ranking, earnings and reputation and should therefore be studied and improved with due diligence. Unlike the dressage sport in which especially judging as such was causing controversy due to risk of subjectivity, showjumping has in its core been objective. This can however change if the “blood rule” will be multi-interpretable, flexible and vague.

Further, vague rules as such would put the stewards and/or Ground Jury in a judging position without any clear guidelines. This may consequently lead to a very political approach and dealing with the issue, which is unwelcomed in an otherwise very objectively scored sport. In the past, FEI’s unclear provisions have caused issues and led to legal debates. *An example of this is for instance the vague term “nationalistic judging” in the dressage sport, which, especially during the Olympic year 2016, raised a lot of controversy.*

The rules of the FEI seem to lack one of the most basic, international legal principles required for the rule of law; the **principle of legal certainty**. This common principle requires that all law be sufficiently precise to allow a person, if need be, with appropriate advice, to foresee (to a degree which is reasonable in those circumstances) the consequences which a given action may entail. On the basis of the new proposed rules, equestrians are left with very vague, open and undefined terms, which may lead to various outcomes. This clearly does not correspond with the principle.

The deadline for the National Federations to revert to the FEI on all regulations is Monday 18th of September 2017. We therefore call on the FEI and the National Federations to reconsider the current proposal and produce a final, clearer version of the applicable rules in order to assure legal certainty within the equestrian sport.

CHANGES TO BLOOD RULE REJECTED

On 21 November 2017, the FEI published Pt 15.3 bis following the FEI General Assembly in Montevideo, Uruguay. As it appears, *the NF’s rejected the proposed changes of the “blood rule”. The NF’s were afraid that the rule itself in the amended form could become a tool of arbitration.*

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THE ART OF CLASSICAL DRESSAGE RIDING

CANTER AND GALLOP

(PART 2)

Compiled by Emmad Eldin Zaghloul



THE CANTER CAN BE FURTHER DIVIDED BY THE FRAME AND IMPULSION OF THE HORSE. IT SHOULD BE NOTED THAT WHILE THERE IS A “COLLECTED”, “REGULAR”, “WORKING”, OR AN “EXTENDED” CANTER, THESE ARE POINTS ON A SPECTRUM, NOT ENDS IN THEMSELVES. A TRULY ADJUSTABLE TRAINED HORSE SHOULD BE ABLE TO LENGTHEN AND SHORTEN AS MUCH AS THE RIDER DESIRES.

TYPES OF CANTERS

A **Working canter** is the *natural canter* given by a horse with normal stride length. This is the working gait of hunt seat riders. It is also used by all other disciplines

A **Medium canter** is a canter between the working canter and extended canter. It is bigger and rounder than the working with great impulsion and very forward with moderate extension. The medium canter is common in dressage and show jumping.

A **Collected canter** is an extremely engaged, collected gait (collection refers to having the horse's balance shifted backward towards its hind legs, with more weight taken by the hindquarters). The strides are shorter, springier, and the horse's frame is short and compressed.

The collected canter is required in **upper-level dressage tests**. It is also very important in show jumping, as the rider often needs to shorten the horse's stride according to the distance between two fences.

An **Extended canter** is an extension of the canter, where the horse's frame lengthens and the horse takes larger strides, covering as much ground as possible without losing the 3-beat gait. It is very engaged, but **not a true gallop**. The extended canter should have great impulsion. A flat, long canter is not a true extended canter, and is incorrect for proper work.

A **Lope** is a type of slow, relaxed canter seen in Western horses, performed on a loose rein with less collection than a collected canter, but at about the same speed or slower. There is less suspension than in an English-style canter. The horse has a longer, less-rounded frame and carries its head lower, but the gait is still 3-beat and the horse must be well-engaged in the hindquarters to do a proper lope.

WHAT'S A HAND GALLOP?

In the United States, show hunters may be asked to “**hand gallop**” when shown on the flat or in certain jumping classes. The hand gallop differs from a true gallop in that the horse **should not speed up enough to lose the 3-beat rhythm of the canter**, and from the extended canter in that the horse should be allowed to lengthen its frame substantially and is not expected to engage as much as in an extended canter.

While the extended canter is intended to demonstrate and improve athleticism and responsiveness to the aids, show hunters are asked to hand gallop primarily **to illustrate the horse's manners and training**. In the hand gallop the hunter should increase its pace without becoming excited or difficult to handle and should respond immediately to the rider's request to return to the canter or perform a different maneuver.

UNDERSTANDING THE MOTION

Understanding the motion of the canter is important if a person wants to ride the horse with a balanced, secure, yet flexible seat. *To the rider, the horse's back feels as if it is moving both up and down as well as somewhat back and forth, not unlike the motion of a swing.*

When the hind legs engage (which occurs just before beat one), **the horse raises its head and neck as its hind leg steps under**. As the legs push off the ground (beats 1 and 2) the head and neck of the horse drops. When the leading leg (beat 3) touches the ground, the head and neck are as low as they will be for the stride, and then they begin to come back up as the horse places its weight on its leading leg. During the suspension phase, the head and neck continue back to the highest point as the hind legs come back under the body. ¹¹¹

Reference : Wikipedia

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