

**SADDLEBREDS WITH SECOND CAREERS:
AN ALBUM OF ATHLETIC HORSES WITH HAPPY OWNERS**

by Deb Bennett, Ph.D.
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SECTION THREE: M-R

Please see Preface in Section One for information and suggestions concerning ground schooling, re-training and reconditioning, and see List of Resources for more information

Saddlebred owner photos and stories continue on next page

Mamrose-Hunt, Suzanne and The Final Design



Gelding by Winsdown Westinghouse by Winsdown Hi Octane (King's Genius). He out of Jammin' the Blues by Admiral's Windjammer (Wing Commander). Final Design is out of Sue St. Marie by Image's Golden Sunshine (Montrose). She is out of Flicka's Duchess by OFlynn Genius (King's Genius). Tail female: Astral King/Bourbon King, Chester Dare, Rex Peavine/Rex McDonald, Forest King, Mambrino LeGrand, Rockaway.

Suzanne writes to say that she bred this horse out of her palomino Saddlebred mare, and that people continually mistake him for a Warmblood. He's very handsome and correct and he is indeed a big, stout fellow. The pair have started taking lessons in dressage. Suzanne will find that her horse is happier and moves better if she'll try doing things a little bit differently. I suggest three crucial changes:

1. Remove the flash-drop noseband. A horse cannot be made to "accept" the bit by tying its mouth shut. The horse skull is so designed that when the jaws are closed, the incisor teeth meet bluntly, end-to-end. After that, the mouth cannot be closed any farther by tightening the noseband.
2. Bend the elbows so that the hands are carried at all times on a level level with, or a little higher

than, the pommel. Forget the rule about a straight line from elbow to bit; it applies in one situation only, and that is when hand-riding a horse over fences. Spend some time studying the great High School trainers of the past, and you will see what I mean! These would include Tom Bass, Hiram Tuttle, Arthur Konyot, Freddie Knie, Angel and his brother Rafael Peralta-Peña, or Ray Hunt. I recommend Mike Schaffer's "Right From the Start" book, plus his E-books and videos. The more Suzanne pries down with her hands, the more the horse will want to raise its head and poke its nose out. When the rider learns to carry at all times a bend in the elbows, all the tension will go out of her arm and upper back muscles and her fingers will also soften. She will then for the first time be able to feel her horse's tongue, and this -- not backward pressure from the reins -- is the beginning of "contact".

3. Sit up. By this I do not mean to raise the chest and I certainly do not want to see any hollowing of the rider's lower back. To "sit up" really means to sit DOWN -- to squash the vulva. The thighs must be spread, the butt somewhat tucked under, and the crotch pushed forward until it is in full contact with the pommel. The gluteal muscles of the buttocks must be completely relaxed, along with the quadriceps along the tops of the thighs and the adductor muscles which act to pinch the knees in against the saddle. Think of an old pair of chaps thrown



The author and her 3/4 Saddlebred, Painty Horse. The horse is utterly soft with a long topline at a slow trot. The loins are coiled and Painty is therefore working well underneath himself. My leg is completely relaxed from the ceiling of the crotch, through the buttocks muscles, all the way down to my foot. My shoulders are back and my chest lifted, but not sufficiently to cause hollowing of my lower back. My elbows are continuously bent. The reins are draping (not slack) and there is full and continuous communication and "feel" between my hands and Painty's head. It is no trouble to obtain the much-desired long topline and arched neck when the rider sits correctly and uses the hands correctly.

over the saddle: that's about how much tension there should be. It does not take muscular effort to sit well and securely; the more the rider squeezes inward with any part of the leg, the more likely she is to find herself and the horse parting ways. Security comes from a long, relaxed leg. Olympic Gold Medalist Reiner Klimke of Germany used to say that the leg "should cling to the horse like a wet towel thrown up against a tile wall." This is the only way that aids of the leg can be given clearly; if the leg is tense, any effort to give an aid is lost in the "static" created by the tension.



Marzke, Sam and Sunami Sea.

Mare by El Cortez by Chubasco (Wing Commander). He out of Belle elegant bgy Oman's Desdemona Denmark (Edna May's King). Sunami Sea is out of Sea Sunset by Glenknoll's Gold Standard (Kalarama Rex/Rex McDonald). She out of Strawberry Sunset by Paul's Golden Bill (Rex McDonald). Tail female: Stonewall King, Bourbon King, King's Genius, Old Santa, plus Charles Reade and Ethan Allen (Morgan).

Left: A parade class at a Saddlebred show.

(All photos in this section by Jeff Kirkbride).

Sam writes to say that she only owned this mare for four years, but that during that time they "railrode across several states and showed halter, parade, hunter-hack, barrel racing, flag race, pole-bending, stake race, and keyhole race. She was my go-anywhere, try-anything good girl."



Right: Playtime, or as I like to call it, "buddy-up time". Generally this is more important than either arena schooling or conditioning.



Left: Sam and Sunami Sea in a hunter-over-fences class at a Saddlebred show.

Right: Rounding the first barrel. I love this mare's ability to use the hocks. Here she correctly pushes off from the left hind. The mare would bend more fluidly without the running martingale.





McCormick, Brianna and 11-year old son Billy McCormick and She's Magically Bewitching (Demi). Pedigree not available.

Let me introduce you to a family that is really enjoying their Saddlebred mare. Owner Brianna writes, "this is our 14 year old Saddlebred mare, Demi. She was considered a rescue horse that we adopted four years ago from Saddlebred Rescue in New Jersey. She was previously an Amish working horse. She has had no professional training, but has been worked by my 11 year old son Billy. Demi is fabulous on trail rides. She has been running in gymkhanas and winning jackpot/stake races! We get questioned all the time at these

events about her breeding. Demi has just been introduced to cattle sorting where she picked up on it instantly. Billy has also had her jumping on trails and in an arena."

We've already seen a couple of examples of Saddlebreds taking care of children and beginner riders, and teaching people how to ride. See next page for more shots showing Billy riding Demi, which also show Demi teaching Billy.



Above: Billy and Demi sorting cattle. There is no finer way to give a horse confidence than to introduce it to cattle. I am very pleased to notice that all participants here are at a WALK; there is no need to chouse the cows. Cattle-sort teams that walk or slow-trot their steers to the pen usually make faster time than teams that “run and splash”.



Above: Billy and Demi bending poles. As with Sunami Sea in the previous photo, notice how well this horse uses its hocks.



The pair going over a log jump in a field. Billy may wind up being a professional trainer someday.

Morris, Lisa and Dr. Jim-Bob



16 year old gelding by Vanilla Ice by Red Oak's Imagination (Kalarama Rex/Rex McDonald). He out of Stonewall's Dancing Lady by Starheart Stonewall (Stonewall King). Dr. Jim-Bob is out of Rachel's Choice by Our Magic Memory by Mr. Magic Man (Wing Commander). She out of Windridge Japanette by Windridge Chieftain (Edna May's King). Tail female: Kalarama Rex, Rex Peavine, Rex McDonald, Stonewall King, Jean Val Jean, Montrose, plus Black Hawk 1833 (Morgan) and Sir Archy (Thoroughbred).

Lisa tells me that this gelding was started saddleseat, then became someone's trail-riding horse for about eight years. Once she got him, he showed talent over fences and is now a low level (beginning Novice) eventer and show jumper.

This horse has rugged conformation with tons of bone substance. The hocks are superb. He has a massively deep chest and an excellent coupling, although in this photo is still showing some stiffness and tension through the back and neck.



Left: Lisa and Dr. Jim-Bob over a three-foot jump with a five-foot spread in a jumper contest.

Below: The pair at canter during a dressage test. The jumper photo is fine, but there's more tension in the dressage shot than I would like to see. The horse's forward speed must be more regulated by suggestion that he re-balance himself that comes from the rider's seat than by constraint by the hands. (Photos by Marie Cobb/Ree)

That is evident in the canter photo below. It would help to take the flash-drop noseband off; when the horse shows no tendency to open its mouth, there is no reason to tie its mouth shut. Tight nosebands do not cause the horse to "accept the bit"; only sympathetic hands can do that. The horse himself shows wonderful athleticism in these images.



Morris, Nina and Win Gait's Heir Time (Carmine)



Gelding by Mountjoy's Royal Heir by Mountjoy's Royal Genius (King's Genius). He out of Lullabye Baby by Royal Rex Sea (Kalarama Rex/Rex McDonald). Mountjoy's Royal Heir out of Eastwood Eona by Mountain Premier Starheart (Stonewall King). She out of Virginia Galaxy by Indiana Peavine (Montrose). Tail female: Bourbon King, Rex Peavine/Rex McDonald, Artist, King William.

Nina writes to say that she named this horse "Carmine" because of his deep red color. This particular shade of chestnut is almost exclusively found either in Arabians or Saddlebreds, and although rare in Arabians is common in Saddlebreds. This of course is the "before" picture, taken when the horse was about 4 years old, not long after Nina purchased him. It reveals what readers of this Album will by now have come to expect in horses retired from the conventional saddleseat showing: thinly-muscled, angular

topline, tentlike, shiny surface to the center of the back. There is overdevelopment of the brachiocephalicus and rhomboideus muscles of the neck but a big hollow between them which ought to be occupied by full semispinalis and complexus muscles. All of these developments signal stiffness and habitual hollow carriage. The gelding appears "hammer headed" with an unattractively acute angle in the throatlatch. This is not his natural conformation, but is brought on by the fact that the gelding is not in the habit of coiling



the loins and raising the freespan, so as to make it easy for him to raise the base of his neck and thus carry an arch in his neck. As soon as that happens -- as both pictures on this page show -- suddenly and “magically” there is no more hammer headedness at all, but rather a beautiful, fine throatlatch.

I’ve noted earlier in this album that there is no activity better than cattle working for developing not only a horse’s physique, but his intelligence. You bet Saddlebreds are interested and intrigued by cattle! This is also a confidence-builder because as soon as the Saddlebred horse finds out that he is in no danger from the cows, he’ll be going after them and even trying to bite them -- like a cattle dog -- to “put them in their place.”

Trailriding is also a giant help. In the photo at right, Nina and Carmine are on the shores of the Ohio River. It’s great to familiarize horses with



running water; they need to realize that although it moves, the water is not alive.

Carmine is now 20 years old, and Nina has been his only owner for the past 17 years. Her story sent to me by Email is a great testimony. She writes, "Carmine...is my first and only horse. I started taking riding lessons at a local barn, just to be around horses. I was told "if you learn to ride saddleseat, you can ride anything." After a while, I discovered I wasn't interested in showing, but I was interested in trail riding. I bought Carmine from the barn where I was taking lessons. He was born and raised there and was started as a five-gaited show prospect, but didn't quite "have the motion."

Has he been an easy horse? No, but he has taught me a lot over the last 17 years. We trail ride mostly in Kentucky and the Louisville area. We have been to Tennessee and southern Indiana. To this day, at 20 years of age, he still has plenty of "forward" and never tires. His walk is ground-covering and smooth. He is sure footed, flexible, athletic, can climb a hill like a goat or walk a narrow path without slipping, and never misses anything on the trail. My riding partner teases me that he would make a great search and rescue horse!

In 2018, we competed in our first and to-date only Equine Trail Sports obstacle event and won first place in the Novice class. We completed a 25-mile Endurance Run, where he fared much better than I did. He had plenty of gas left in the tank to have completed the 50-mile. However, I discovered that Endurance isn't my thing. This summer we did a cow clinic and he loved it! The host was impressed with the way he took to the cows and extended an invite to come back anytime they are working cows. I can't wait to do it again".

Nabors, Donna and Stewie (registered name and pedigree not available)



Donna can't tell us much about this gelding's history or pedigree except to say that he started out as a show horse. He has very good conformation, just lovely at every point, with excellent bone substance and a beautifully structured "noble" head and eye. Donna enjoys riding him through what appears to be the countryside near Lexington, Kentucky.

Note the way that Stewie "points" with the left fore hoof, and that there is a noticeable dip in the line of the coronet band at the center front. There are strong founder rings visible on both forefeet. These are signs of laminitis and caudal heel pain. A prospective buyer would certainly want a prepurchase exam before committing to this horse, including a set of baseline X-rays.



Oliver, Heather and It's Cosmo Time



Gelding by Stonewall's Flight Commander by It's Hammertime (Wing Commander). He out of Lover's Dark Chocolate by Lover's Great Day (Supreme Sultan/Valley View Supreme). It's Cosmo Time is out of Tattler's Color Too (her pedigree not available).

This gelding is so long on the leg that he almost makes me think he might be half-Arab (registered animals of this breeding are called National Show Horses). However, since we don't know his tail-female, we can guess that it contains Arabians (Khasnadger) or what are called Clay Arabians or Americo-Arabians (Khas-nadger's son Grand Bashaw and crosses of this horse on the get of Henry Clay). These horses are part of the foundation of both the Standardbred and the Saddlebred.

Besides the legginess, this horse is a little shorter in the pelvis and a little less well coupled than other Saddlebreds in this album. He is also lighter

in bone substance. The neck and head are, however, lovely, as is the shoulder.

This photo gives me another opportunity to suggest that that the rider sit UP by sitting DOWN, and stop trying to get the "round and down" lower-level dressage carriage by pulling the reins back and downward. Instead, carry the hands at the level of the pommel or higher, and release most of the tension in the rein without yet losing the feel of the horse's tongue. Remove the flash noseband so as to feel the tongue better. Horses instantly drop their heads and stretch the topline when so ridden.

Pawlowski, Kristin & Marie
(with several horses whose
names and pedigrees were
not supplied).

Our appeal to readers and friends was for “substantial” or “old fashioned” Saddlebreds and for Saddlebreds used in things other than conventional saddleseat showing. The Pawlawskis sent these excellent images with a note saying “well we can’t send photos of our horses in non-traditional uses because we are a saddleseat show barn.” Their horses are, however, beautifully conformed and relatively substantial so I include them here. I do this also because, although I come from



Photos this page: Marie and her horse in five-gaited competition.



a family where little girls were not permitted to wear makeup, I find these images of Marie riding the various horses very charming. What tickles me is not the expensive matching outfits but the expression on the child’s face. This is no Jon-Benet Ramsay; the little girl’s smile is real, it’s evident she loves her horses and is proud of them, and she’s out there having a good time.

Photos on this page show the horses in the so-called “slow gait”, which nowadays is almost always a slow rack. What distinguishes Marie’s horses is that she is not merely holding them back from rushing onward at full speed, but rather that the horse collects itself and balances back more on its hocks to produce a gait that is really a pleasure to ride.

Lest anyone think in reading through this album that I'm "against" saddleseat as a way to ride, let me use this opportunity to squelch that idea. All the different so-called "seats" are -- potentially -- fine ways to ride, just as all of them can be and have been misunderstood and abused. In its origins (in the early 19th century) saddle-seat was a form of Baucherism, i.e. derived from the teaching of Frenchman François Baucher. It is in fact the second-oldest form of dressage to reach America (the oldest being the Spanish *doma vaquera* style, first demonstrated in the 16th century on the beaches in Hispaniola (now Haiti) and at

Photos this page: Marie and her horse in a hunt/pleasure competition at a Saddlebred show.



Vera Cruz (Mexico). The LAST form of dressage to reach these shores is what is now recognized as competitive dressage and sanctioned by the FEI, the USDF, and US Equestrian.

Although this horse is lovely and quiet, notice how he negotiates a turn in the above photo: his body is not flexed; his spine does not conform to the arc upon which he is being ridden. This is typical of saddleseat showhorses of all divisions.

Peterson, Leah and Ro & Me's Master of Illusion (Louie)



16 year old gelding (4 years old in above photo), by Attache's Liquid Asset (Wing Commander), he out of Stonewall's Crimson & Clover by Stonewall's Main Event (Stonewall King). Louis is out of Everything in Return by Yorktown (Wing Commander). She out of Girls' Night Out by Night Prowler (Valley View Supreme). Tail female: Stonewall King, Bourbon King, King's Genius, Kate Haines, Easter Cloud, Chester Dare, Rex McDonald, Brinker's Drennon; plus Tom Hal (Morgan) and Sir Archy (Thoroughbred).

At right: Leah and Louie go over the rolltop during Cross Country competition (photo by Laura Rahman).





Photos this page: Leah and Louie in dressage competition (photo above by Carmel Huppert; below, by Lara Rahman).

Leah is to be congratulated on excellent work. It is very difficult to find photos of horses in dressage competition that are going correctly to the bit (neither behind the vertical nor under the bridle); and which display correct cadence as evidenced by the diagonal pairs working exactly or almost exactly in unison. Note how the contacting fore hoof in both photos has well broken over and is not bearing weight, just as its diagonal mate is also not bearing weight.

Leah writes to say that Louie is now semi-retired but busy acting as schoolmaster to her 4th grader. She reports that Louie also drives and is an “awesome” trail horse, as she says, “very sensible” and practically spookproof, sure-footed, energetic, sound and willing.

Picard-Porter, Lianne and Sass-N-Flash (Sasha) (4 year old mare)



Below: Reflections of Winterfell (Arya), 5 year old mare.

Sire of both mares:
Passion-N-Success by
Heirogance and
Attitude (Supreme
Sultan/Valley View
Supreme), he out of
So Posh by Great Day's
Came the Son (Su-
preme Sultan/Valley
View Supreme).

Sass-N-Flash out of My
Favorite Town by My
Town (Wing Com-
mander), she out of
Mountjoy's Gay One
(Edna May's King). Tail
female: Edna May's
King, King's Genius,



These two mares are half-sisters by the same sire.



Rex Peavine/Rex McDonald, Blue Jeans, Cabell's Lexington.

Reflections of Winterfell out of Reflections of Rhiannan by The Knight's Reflection (Supreme Sultan/Valley View Supreme). She out of The Night Airs by Supreme Heir (Supreme Sultan/Valley View Supreme). Tail female: Wing Commander, Montrose, Rex McDonald, Woodbury (Morgan).

Liane reports that Sasha stands 15:1 hands and wears a 76" blanket. She has 8" of bone-tendon circumference and wears a size 2 shoe. Besides that let us notice the powerful hindquarter, lovely topline and shoulder, and well-structured "noble" head.

Arya, Liane writes, stands just under 15:1 hands. She has less bone but an absolutely beautiful

coupling and a proportionally longer pelvis than her chestnut stablemate.

Liane is using both of these mares to produce Warmblood crosses, but did not breed either of them before they had successful careers in dressage. Liane says that the black mare's first foal by a Hanoverian sire will finish at around 16:1 hands "and has her mother's amazing sensible brain and teddybear personality."



Pike, Meejin and Caribou Lou (Lou) (no pedigree available)



Meejin writes to say that Lou is “a retired saddleseat show horse who is now enjoying trail riding, learning the basics of jumping and being my best companion! He was my lesson horse before I purchased him. He LOVES attention and has such a fun sweet curious, mischievous person-

ality. He’s a barn favorite! Our ‘Wal-Mart greeter’ and a super close talker -- a Stage 5 clinger but in a good way! He’s like a big yellow Labrador.”

Are you chuckling yet, dear reader? A perfect description of a great horse for a beginning rider.

Reichert, Elizabeth and Clara's Dream (Soldier)(no pedigree information available)



Elizabeth reports that she purchased This very handsome and structurally correct gelding from a saddleseat training barn where he had been competing as a Park Pleasure horse but being converted to the then increasingly popular Saddlebred “western” division. She says, “I purchased him specifically as a side-saddle horse with an unknown plan of exactly where we’ll be heading, although definitely something in the Saddlebred hunter division. Soldier has been introduced to jumping and I do hope to event him if he shows aptitude for it.”

I love this horse’s structural frame, and his muscular development isn’t too bad -- and it’s sure to improve given what Elizabeth plans for him. However, special attention needs to be given to the hoofs; the horse has rather flat feet and this will need to be carefully attended to if he is to jump. The pair make a very pretty picture in this old-fashioned style of riding.

Reichert, Rachelle and Foxcroft Firestorm (Caesar)



Gelding by Dakota Thunder by Stardust's Sultan (Supreme Sultan/Valley View Supreme). He out of My Sable Sue by Bourbon Genius King (King's Genius). Foxcroft Firestorm is out of Figure of Speech by The Talk of the Town (Wing Commander) She is out of Clari-Phi by Phi Slama Jama. Tail female: Edna May's King, Stonewall King, King's Genius, Rex Peavine/Rex McDonald, Montrose, Black Squirrel, Clark Chief, Blackburn's Whip (Quarter Horse ancestor).

Rachelle writes to say that Caesar was chosen to feature in a Canadian TV documentary on the origin and nature of horses because of his handsome looks and substantial bone structure. Like most Saddlebreds in this album, Caesar started life in the conventional saddleseat showing, complete with big bit and weighted shoes. The lingering



after-effects of this can be seen in the shape of his fore-hoofs, both of which are dished in the initial view, in which the horse is in his woolly winter coat. This is much improved in the studio shot, a front view which shows the horse's excellent bone and well-formed knees as well as the width of body.

I'm pleased to see Rachelle warming Caesar up for a dressage test in the photo at right, in which he is wearing a standard bridle with no flash/dropped noseband. He is still showing some tightness over the topline and the overflexed poll is a lingering effect of his years in biting rigs. The one thing about the saddleseat shot that is just terrific is the horse's ability and willingness to work off the hocks. He is "sitting down" on the



Above: Rachelle and Caesar warm up for a dressage test. Left: In the show-pleasure division at a Saddlebred show, Elizabeth Trenchuk up.

weightbearing hindlimb in this photo, and really getting the protracting hindlimb forward. This is the "action" that I think is significant and valuable, not the over-level knee -- although that is the factor that probably won him the championship ribbon and lei.

This horse is greatly advantaged by having a very wide, strong coupling that appears fully muscled in both photos, although once again, there is just a little remnant stiffness showing in the dressage photo. It was probably there in the saddleseat shot too, but is hidden by the rider's tailcoat.

Reichert, Rachelle and Celebration (Gunner)



15 year old gelding by Attache's Legacy (Wing Commander). He out of Wildwood's Linda Jean by Ridgefield's Genius (King's Genius). Celebration is out of Sensational Melody by CLS Ladies' Choice (Edna May's King). She is out of My Sweet Music by Gold Torch (Stonewall King). No Tail female available.

Rachelle reports that Gunner was over 15 years old when she began training him for liberty work. Above, she is pictured using traditional circus equipment -- one whip to tell the horse how fast to go and which way to turn, and the other (called the "guide", often used without a lash) to call the horse's attention. The latter is greatly the more

important of the two, although the eventual finished performance represents a balance. As noted in the introduction to this Album, both calmness and obedience are rooted in attentiveness, and attentiveness is the broad foundation of the only "training triangle" that I find either meaningful or useful. In photos on the next page, Gunner goes

Photos on this page are by Heidi.



through a pool-worm “gate” and over a jump, in both cases bridle-less and bareback. These achievements show that the horse is reliably “hooked on” to Rachelle -- attached by invisible threads that are mental, emotional, and spiritual. Her own achievements are preparing Rachelle for a career in either the circus or the movie industry.

She reports that like Caesar, Gunnar started out in conventional saddleseat showing in Five-gaited, Pleasure, Harness, and Saddleseat Equitation. In his new career, he has won several championships as a liberty horse. Rachel enthuses -- “he is an extremely versatile horse!”



This having been said, I add a word of warning: there is no purpose whatsoever in riding bridleless apart from the opportunity it affords to learn - at a very deep level -- what it means to have a horse “hook on” to you physically, mentally, and spiritually. If the thread that creates that tie between rider and horse gets broken, the ride becomes just as dangerous as if the horse knew nothing. If it becomes necessary to use the neck rope with any degree of force -- I mean anything beyond a few ounces -- it is a sign that any bridleless rides should still be occurring in a stall or small pen.

On the other hand, once the connection between rider and horse becomes sufficiently deep -- the horse completely trusting, holding nothing back, confident that the rider will protect it from danger at all times and in all circumstances -- then exhibitions like these become possible, and each one adds to the depth of the rider-horse relationship.

Notice that in neither photo has Rachelle taken the slack out of the neck rope. Horses love to jump like this, without any restriction in their mouth, and will exhibit a very strong and thoroughgoing bascule.

Rogers, Barbara and Beaver Valley's Carman



Mare by Copper King of Schlott (Stonewall King), he out of Anacacho Sea Shell (Anacacho Shamrock). Carman out of Lark's Lady by Sea Admiral (King's Genius). Tail female: Bourbon King, Chester Dare, Rex McDonald, Artist, King William, Montrose, Cabell's Lexington

This is a beautiful mare with excellent conformation, representing a balance between substance and elegance. The coupling is broad and smooth, the barrel is round, the topline smooth and well-muscled with no sign of stiffness. The pelvis is long and powerfully muscled. Note the broad, crisp knees and hocks. This mare has been used for pleasure riding and if ever used as a show horse, it was long ago.

Barbara Rogers and Playboy's Champagne Promises



By Playboy's Romeo (Anacacho Shamrock/Edna May's King). He out of Miss Pebbles by Spring Valley Deliverance (Rex Peavine/Rex McDonald). Playboy's Champagne Promises is out of Valentine's May Wine by Champagne Fizz (Supreme Sultan/Valley View Supreme). She is out of Our Fancie Valentine (Wing Commander). Tail female: King's Genius, Rex McDonald, Edna May's King, Montrose, Blue Jeans, Mambrino LeGrand.



The “before” photo above was taken only a few months before the “after” photo below, but isn't it interesting how quickly improvement in the topline has shown up. This gelding has an excellent coupling, although the shoulder is somewhat steeper than Barbara's mare on the previous page. This horse has good hocks and knees, a nice long thigh, and a lot of power and length through the pelvis. He is only three to four years old in these photos, so still has some growing to do and I expect the withers to increase somewhat in height. Like the mare in the previous photo, he'll become one of Barbara's “general purpose pleasure” horses.