



The

Dressage Foundation News

2011 EDITION



Photo by Simone Ahern

Kathryn Butt, Mary Bahniuk Lauritsen, Laura DeCesari, and Jhesika Wells at Fleyen

Olympic Dream: Through the Eyes of Young Riders

By Kathryn Butt, Laura DeCesari,
Mary Bahniuk Lauritsen, Jhesika Wells

In 2000, Michael Poulin, Olympian and National Board Member of The Dressage Foundation proposed a new program idea to take four top young American dressage riders to Europe for a two-week introduction to European dressage trainers, riders, facilities, and events. The Dressage Foundation administers and funds this program. This was the tenth Olympic Dream trip. The Foundation sends a special thank you to chaperones Simone Ahern and Liz Caron!

The following paragraphs are excerpts from the journals of Kathryn, Laura, Mary, and Jhesika.

Day 1 and 2: Ann Kathrin Linsenhoff's Schafhof at Kronberg, with Klaus-Martin Rath and Matthias Rath, and a special star!

When the gates to Schafhof opened, it was as if we were entering a dream. Breathing in the air of this horse Candyland, we immediately felt overwhelmed in all the right ways.

Klaus-Martin was very welcoming and was kind enough to give us a talk about the rider's responsibility to explain things to the horse. As riders, it is hard to be the same every day as we need to clearly explain the aids to the horse, because as people, we are not the same every day. However, to make a good horse, the aids need to be applied

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100 Years and Cantering

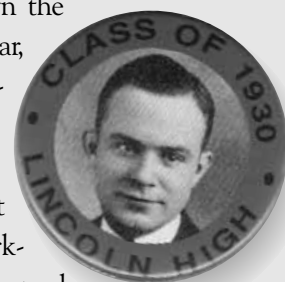
By John F. Boomer

When I showed my father the headline for this article, he said, "Change it to '100 years and Cantering in Place!'"

There is so much to say about my father, Lowell Boomer, and his 100 years of life, which he celebrates on October 12, 2011. Where to begin? I'll start with an incident that happened several years ago when I picked him up at his Senior Residence Facility, to take him to a doctor's appointment. As we were walking down the hall to my car,

we encountered Mary, a 105-year-old resident there, remarkable in her good health both physically and mentally. We stopped to chat, and I asked, "Mary, how are you doing?" "Oh, John and Lowell, just great. I'm so at peace. I've finally got all of my children settled in nursing homes." When we got in the car, my father and I broke out in hearty laughter. I said to my father, "At the rate you're going, you'd better get busy shopping nursing homes for my brother and me!"

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President's Message

From Grassroots to High Performance

It hardly seems possible that nearly a year has passed since the Fall 2010 issue of *The Dressage Foundation News* was published, but here we are in mid-2011, and it's time for another issue. As always, this issue contains exciting news about the programs and activities that have made the past months seem to fly by.

It has been a busy time for the Foundation! TDF is now firmly settled in our permanent home in downtown Lincoln, Nebraska, thanks to many generous donors and the hard work of Jenny and Melissa, our stalwart staff. We have successfully launched our latest program, *Lessons in Fundraising and Giving*, which we believe will become a cornerstone for the future of TDF's support to the sport. The Young Rider Olympic Dream Program has completed its tenth European tour. The Century Club, which honors horse and rider teams whose combined

ages total 100 years or more, is going strong with six new teams added in just the first half of 2011.

The Dressage Foundation remains committed to supporting all levels of dressage. In the first six months of 2011 TDF provided more than \$162,000 in grants and scholarships to dressage enthusiasts ranging from grassroots, juniors and adult amateurs to high performance riders, trainers and judges. Several of our major funds have been revamped and expanded and new funding possibilities have been added. You can read all about them and about how TDF can help you pursue your goals in this issue of *The Dressage Foundation News*.

You can also learn how you can give back to your sport with your tax-deductible donations to The Dressage Foundation. Our continued support to dressage relies on the generosity of donors and all donations, large and



Clay Teske

small, help to further our sport.

If you'd like more information on giving to the Foundation, contact Melissa Filipi at (402) 434-8585 or Melissa@dressagefoundation.org. She will be happy to discuss the many ways of charitable giving, ways that are mutually advantageous to you, to the Foundation, and to dressage!

May your entries at "A" always be straight and your halts always square. Enjoy your equine partners and be safe!

A handwritten signature of Clay Teske in black ink.

Clay Teske

President and Chief Executive Officer

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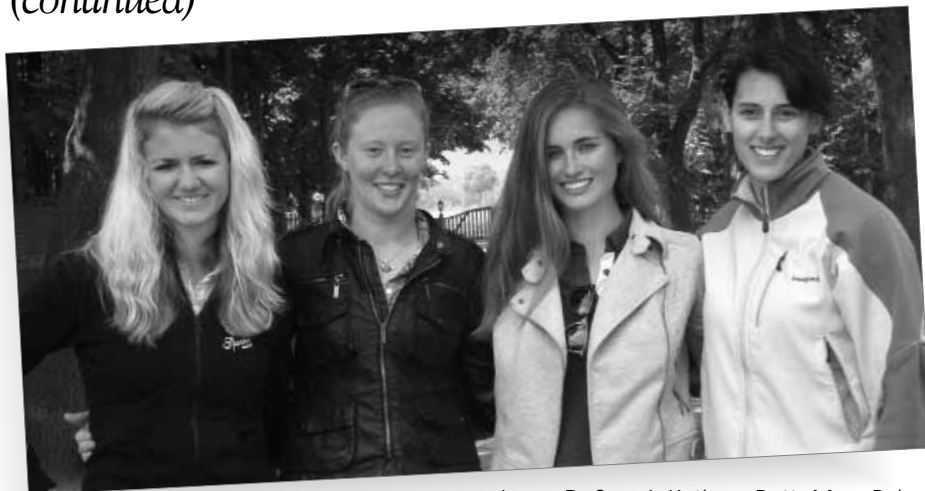
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Olympic Dream: Through the Eyes of Young Riders

(continued)



Laura DeCesari, Kathryn Butt, Mary Bahniuk Lauritsen, Jheskia Wells.

every time with the same amount of pressure and in the same place so that the horse knows what is being asked of him. It is a rider's duty to learn and conform to the horse as he teaches him, and not try to make the horse conform to the rider.

After watching these phenomenally talented horses, Matthias unassumingly led us to Totilas' box. The black beauty greeted us, hanging his muscled neck over his stall door and nibbling the hands that grazed his nose. "I was close to chills when I ran my hand down his forehead. All I could think was 'So this is the world's most famous horse...'," said Mary Bahniuk Lauritsen.

After the wonderful tour, Matthias invited us back to watch Totilas the next day. We were not even expecting to get to see him let alone see a training session with him! Wow! He was a huge highlight!!! He was, of course, absolutely amazing to watch. You could see Matthias speaking with Totilas. It was like watching an ongoing conversation between the two. It was a reminder of how riding is supposed to be. He walks around happy and relaxed, then goes about his work

like a soldier. Totilas is almost too eager to work. Matthias was very good at keeping him relaxed, focused, and on the seat.

At the conclusion of his ride, Matthias nonchalantly turned to us with a modest grin and said, "So that's Totilas!" After this awe-inspiring session we took a group photo with Matthias, his father, and of course Totilas.

We left Schafhof with lots of respect for that family. They were so welcoming and gracious. It's hard to describe the calm air about the whole operation. They seemed to simply enjoy the horses for the creatures they were – regardless of conformation or personality. Personally, we do not envy Matthias riding Totilas. It takes a special person to accept, enjoy, and even revel in a horse's fame without trying to conquer it.

Memorable Moments with Mary Bahniuk Lauritsen:

- Meeting Totilas
- Watching Matthias and "Toto" bond
- The use of halfhalts in a lesson with Klaus-Martin Rath
- Lunch with Matthias
- The feeding process

- The Gardens
- Dinner with our group in Kronberg
- Totilas Training Session
- Herr Rath's One-on-One
- Matthias riding through tough young horse moments
- "So that's Totilas" – Matthias Rath
- Going to the Paderborn tack shop

Day 3 and 4: Hubertus Schmidt's Fleyen Hof

Mr. Schmidt has a very specific way of warming up all horses in general as well as his trained Grand Prix horses. This systematic warming up phase can take however long it takes--anywhere from five minutes to the whole ride. You never move on to other things until you have achieved this warm-up phase. Once you have achieved this, then you can move on to whatever the horse is working on. This technical warm up is the key to his horses' successes.

Each horse warmed up long and low with emphasis on transitions between the trot and canter. Hubertus explained to us that every horse is different in the warm up, and that hotter horses may need longer to warm up. The point being that no matter how long it takes, you can't start the collected work if the horse is not relaxed through the back. The shoulder-in would prepare for the half pass, the half pass would prepare for the canter pirouette, the pirouette would prepare for the lead changes, and then at the very end Hubertus would work on passage and piaffe.

Watching Hubertus himself ride was phenomenal. His corrections were lightning fast and precise so the horse knew exactly what was being correct-

(continued on page 5)

ed. It was also always clear to the horse where to go within the correction.

We were also very lucky to see Todd Flettrich getting lessons from Hubertus while we were there! Todd was preparing to represent the United States with Cherry Knoll Farm's Otto at the CHIO Aachen show in mid-July. It was a true treat for us to see!

Memorable Moments with Mary Bahniuk Lauritsen:

- *Light and soft hands*
- *Quick and effective corrections*
- *Long and low piaffe on a tricky stallion*
- *Shoulder-in to halfpass to pirouettes to tempi changes in warm-up*
- *Otto training session*

Day 4 and 5: Regional Championships for Rheinland

Visiting the Rheinland Championships was a fun and eye-opening experience. The hustle and bustle of this show was exciting, and the vendors...oh the vendors! Similar to the HITS show that is held in New England, there was both a dressage championship and a jumping championship taking place at one time.

On the second day of the horse show, we watched the vaulters all morning. From there we went over to watch some more of the show jumping. After the jumpers, we watched the FEI pony tests, the Junior freestyles, and the Young Rider freestyles. One of the best freestyles was performed to a soundtrack from *Dirty Dancing*. The transitions in the music with the horse were so magical it gave you goose bumps! While watching the ponies it was marvelous to see such young kids with correct aids and a seemingly thorough understanding of what they were doing in their riding. Not to mention

the fact that the ponies were very cute! The Junior freestyles were impressive and would easily win in the States. Some of the Young Rider freestyles were much the same. However, in both freestyle classes the music chosen was so much more fun than what is typically seen in the U.S.

Day 6: Michael Klimke at Muenster

After our two-day adventure at the horse show, we were on our way to Michael Klimke's barn in Muenster. The most important thing that Michael explained to us is that the horse should remain relaxed through the back. Michael then showed us some of the techniques he used to start the piaffe in hand. It was very interesting, for not only did he teach the horses to react with the hind legs from the whip, but also the front legs.

He seemed to be a true rider of "long and loose." His warm-up is the same on each horse, which is to ride the horse long, low and forward so that the hind legs and back roll to be easily supplied as the horse reaches down to look for the bit.

Day 7: Wolfram Wittig

Wolfram Wittig's stable looked very impressive from the outside, and once we were inside we got to see how beautiful it really was. We got the overall impression that the horses were confident and enjoyed their work. Wittig believed in simply doing basics every day because, "If the basics are there, then the movements will be."

Every horse has his own system as to how he needs to be trained and this varies from day to day. We, as riders, can not ignore this and must under-

stand that there is no one system for every horse.

One thing that Wolfram emphasized to us after we saw beautiful piaffe to passage transitions from all these horses, was how important it is to have rhythm first, and also, not to train the piaffe and passage to be too expressive in the beginning; if the passage and piaffe aren't too big in the beginning the transitions between both will be much easier for the horse. Then, he said you can develop the expression from there.

Next, we were in for a special treat. Jan Ebeling had arrived at Wolfram's only a few days before us with his team mount, Rafalca, to prepare for Aachen. It was exciting now to have seen Todd Flettrich training with Hubertus, Jan with Wolfram, and next up would be reserve team rider, Catherine Haddad. At this point, it was comforting to see some of dressage's best riders make mistakes, banter with their trainers, talk to

(continued on page 6)

Wolfram Wittig's stallion, Beauty, with Brigitte Wittig



Olympic Dream: Through the Eyes of Young Riders

(continued)



Schafhof

their horses with praise and frustration at times, and just be human while riding like the rest of us.

We would not leave Wittig's before seeing the entirety of his business, and the start of his incredible formula for the free-spirited horse. We wound our way just a few kilometers from his farm to his second property where his foals and young stock spend their youth. Who can't love on precious foals? Wolfram certainly was no exception; it was touching to see him smiling proudly over his foals. The entire time spent with Wolfram was positive, invigorating, and totally inspiring. His wit and knowledge left me craving more and now in complete understanding of his success and reason for fame.

Day 8: Ingrid Klimke at Muenster

What a day! It started at Warendorf. We walked around the Olympic training facility and the state stud. The state stud is a spectacularly beautiful place. It was so cool to see all the stallions working in so many disciplines all in one place. We saw riders being tested on their jumping course and two draft stallions being put on the hot walker. We also saw two different driving teams going around in the big arena. Then

we started our drive to Ingrid Klimke's.

Upon arriving there, we received a very warm welcome from Ingrid who first introduced us to all of her horses. Ingrid then took us outside to show us some of the jumping exercises she uses. She also used cavaletti work with her horses to help strengthen them further. It was really neat to see all the different exercises she used that can really help strengthen the dressage horse and keep it exciting for them! It was also very interesting to hear that every horse at her barn, no matter the value of the horse, gets turned out every day, no matter how old or what level they are training. She gets to know the horse to learn what he likes as far as turn out, whether for half the day or all day, morning or afternoon. All to keep the horse as happy as possible.

We were thrilled to see her famous cavaletti exercises in person after all the hype. One exercise in particular stuck out; the canter over the five curved cavaletti. This exercise was not only amazing because of the amount of coordination it took from the horse but also how well it prepared the horse for canter pirouettes.

Memorable Moments with Mary Bahniuk Lauritsen:

- *Helmet use by Ingrid*
- *Importance of cross training*
- *Test riding and positive memorization by the horse*
- *Question session over cookies and drinks*
- *Cavaletti exercises*

Day 9: Klaus Balkenhol

It was very hard to believe that we were at our last stop on this fairytale journey. What an ending to be able to

see Klaus Balkenhol. After driving down the Balkenhol's long driveway, we came to the outdoor arena and saw a familiar face. Klaus Balkenhol was coaching Guenter Seidel! While we watched this beautiful riding, Klaus explained to us that every day your aids have to be very clear for the horse. Your hands should never disturb the horse's gaits, they only control that the horse does not run off.

Klaus talked a great deal about the responsibility of the rider since we are the ones teaching the horses. As a rider you need to be fit and quiet enough, especially with your hands, to not interfere with or restrict the horse's movement. This does not mean that riders aren't allowed to make mistakes. People need to make mistakes to learn, but they do not need to make the same mistakes time and time again.

Memorable Moments with Mary Bahniuk Lauritsen:

- *Use of hand clapper to desensitize spooky horses*
- *His young horse backing process*
- *Importance of making mistakes*
- *Shoulder-fore and sideways in walk for gymnastics of the horse*
- *Halting at the end of every ride*

Back Home:

We were all so excited to go home and ride our horses, but we did not want to leave this fairytale trip. We really would like to thank The Dressage Foundation for this amazing opportunity. This trip was unbelievable, a once in a lifetime opportunity. Words can barely be put together to express our gratitude to The Dressage Foundation for making this dream come true.

Sally Swift Memorial Fund Grant Showcases Centered Riding® for Midwest Audiences!

Great River Classical Horsemanship Association Centered Riding Clinic June 2011

(Excerpts reprinted with permission from the GRCHA E-News 2011-15 July 1, 2011 edition)

Centered Riding is an innovative way of expressing the classical principles of riding, using body awareness, centering, and imagery. It encompasses all seats and styles of riding, teaching a language that allows clearer communication between horse, rider, and instructor.

GRCHA newsletter editor, Lora Conrad, wrote a grant application for The Sally Swift Memorial Fund administered by The Dressage Foundation. This funding defrayed the total clinic expenses to make the Centered Riding Clinic more affordable for the 12 riders and participating auditors.

The Centered Riding clinic began with an Introduction to Centered Riding on Thursday evening June 16.



Sally Swift

It continued daily June 17-18-19, 2011 at Dreamcatcher Stables, Sperry, Iowa. Clinician Carol O'Donnell Wilson of Meriden, Kansas is a Level 3 Centered Riding Instructor and clinician, and a model of effective teaching and supportive learning. Groundwork lessons were held for 1 1/2 hours each morning for the humans only. These were invaluable to build a knowledge base intellectually and experientially, then transfer

these lessons to our riding once mounted. Mounted lessons were directed by Carol for an hour each day for groups of two to three riders. Our horses all showed more relaxation, rhythm, regularity, responsiveness and suppleness in the under saddle work as the riders began to apply the Centered Riding basics under Carol's direction. All riders and auditors came away with a clearer understanding of the mind and body connection and the horse and rider connection.

Thank you to Great River Classical Horsemanship Association for sharing their experience with us! The Sally Swift Memorial Fund provides grants up to \$1,000 to USDF GMOs hosting a Centered Riding® Clinic. Grants are awarded to the first qualified GMOs whose applications are approved by the joint Centered Riding® and The Dressage Foundation Selection Committee.

Learning Centered Riding: A Participant's Perspective by Judy Duke

The communications skills of clinician Carol O'Donnell Wilson, the generosity and organization of hosts Mark and Cheryl Lieurance, helpful GRCHA members, and cooperative weather combined to produce a wonderful clinic. I think we can all remember the basics now: soft eyes, breathing, centering, building blocks, grounding, and clear intent. What certainly helped and was very revealing was to do the opposite and then observe what happened, for example, when looking with "hard eyes" rather than "soft eyes." Carol also emphasized leaving our "critic" behind and moving ahead with confidence. She accommodated all levels of riders and tailored the lesson depending on the horse and rider. The ground sessions allowed us to feel what the horse was feeling. This was very evident when we held bridles with bits in our hands, as our learning partners used the reins like a rider would.

Carol had us do a body inventory – what were we most aware of in our body. Just notice it. We checked feet, legs, seat bones, thighs, hips, shoulders, neck and back. She told us sometimes simply noticing causes a change.

We practiced clear intent – know direction and what you plan on doing, providing clear leadership for the horse, using soft eyes. This begins in the mind, start before you mount, quiet your mind, ground, and clear your mind.



Lessons in Fundraising and Giving Program at The Dressage Foundation

By John F. Boomer

Nearly two years ago, when Karin Offield was in Sweden, she and I talked regularly. Karin was brimming with creative ideas, and from our conversations came the germ of an idea: To develop and offer lessons in fundraising and giving. What interested me from the very first was that this education is needed by almost all equestrians, that it was almost on a parallel with the need for horsemanship lessons. In a nutshell, fundraising/giving lessons are widely needed, no one is currently teaching them, and who better to do so than The Dressage Foundation.

As Karin and I began to develop the idea, I became increasingly convinced that this could become a unique program, serving equestrians across all disciplines.

The Dressage Foundation wishes to thank John Boomer and Karin Offield for their hard work, dedication and years of service. If not for their devotion to the program as its originators and developers, the Foundation would not have been able to bring this program to the equestrian marketplace.

A History with Horses, A Legacy in Dressage and Fundraising

My father trained my brother and me in dressage, but there were no dressage competitions when I was a young boy. I had an outstanding jumping horse – a horse being boarded at our family stable when I was in junior high school, by a young lady who was getting married, moving from Lincoln, and could not take this horse with her. She owed a \$50 board bill and asked my father to keep the horse in lieu of the bill, and to find



John Boomer atop Anchors Aweigh

him a good home. We kept the horse, he was my favorite in the stable. He was an 8-year old Morgan stallion, 15.3 hands high, and a very powerful horse. We had him gelded, trained him to jump, and it was my happy experience to show and compete him widely in open jumping throughout the Midwest, where he repeatedly won blue ribbons and trophies at major shows like the Kansas City American Royal, the Omaha Aksarben, and the Chicago

International. We became a great team and best friends. When college days arrived, and I could no longer give my horse the rigorous daily training required, he was sold, ultimately to Captain Ballard of the Canadian Equestrian Team, of which he was a

winning member during the later years of his life. He was sold to Ballard for \$20,000, which *Sports Illustrated* wrote up as “the highest price paid to-date for an open jumping horse.” From fifty bucks to \$20,000, and a lifetime of joy I had with him – not bad for a little horse from Lincoln, Nebraska. His name was “Anchors Aweigh” and Lynn and I, when first married and starting our life together in New York City, got to see the Canadian Team win at Madison Square Garden in the mid 1950s, with the trophy being presented to Captain Ballard and Anchors Aweigh by Mrs. General Douglas MacArthur. What a memorable night still!

The Dressage Foundation is currently in the midst of a major marketing push to spread the word and raise awareness regarding this program. The next “semester” will begin in January 2012. For more information, contact Melissa Filipi, 402-434-8585 or Melissa@dressagefoundation.org. Updated information will be provided through The Dressage Foundation’s website, www.dressagefoundation.org, as well as TDF’s Facebook page.

USDF/USEF Young Rider Graduate Program January 14-15, 2012

The Young Rider Graduate Program is a weekend educational seminar focusing on crucial topics such as: fundraising, sponsorship and grants, training opportunities, ethics, business management, management of the high performance horse, legal issues, goal setting and leadership.

Past participants have raved about the YR Graduate Program!

..."This was an outstanding program, one that I would suggest to any Young Rider looking to educate and better themselves as young equestrian professionals."

..."I will definitely recommend this



George Williams with Courtney Dale on Fortune. Photo courtesy of the Dale family.
program to other aspiring riders. The program has been personal, the speakers down to earth, and all the participants have been fun to meet!"

Seminar presenters include foremost national/international competitors and trainers, successful young rider graduates, and representatives from key national organizations.

The 2012 Young Rider Graduate Program will take place January 14-15, 2012 in West Palm Beach, FL. Applications must be received by October 30th, 2011 and are available here: <http://www.usdf.org/docs/education/young-rider-graduate/YRGradApp.pdf>

The Dressage Foundation proudly provides funding to make this USDF/USEF-administered Program possible.

USDF Junior/Young Rider Clinic Series 2011-2012 Schedule Announced



The following 2011-2012 Platinum Performance/USDF Jr/YR Clinics have been scheduled. Watch the USDF website for application information, www.usdf.org.

REGION	DATES	LOCATION	CLINICIAN
Region 5	October 22-23, 2011	Stellar Stables, Parker, CO	George Williams
Region 3	October 29-30, 2011	Evergreen Farm, Blythewood, SC	Jeremy Steinberg
Region 7	November 5-6, 2011	Starr Vaughn Equestrian, Elk Grove, CA	Jeremy Steinberg
Region 9	January 28-29, 2012	North Texas Equestrian Center, Wylie, TX	Jeremy Steinberg
Region 1	March 17-18, 2012	Hassler Dressage at Riveredge, Chesapeake City, MD	Jeremy Steinberg

The Dressage Foundation provides funding to USDF in support of the USDF Junior/Young Rider Clinic Series. Additional support is available through the Renee Isler Dressage Support Fund at The Dressage Foundation. This fund was created to help applicants to the USDF Junior/Young Rider Clinic Series, who are in need of financial assistance in order to attend, if qualified and accepted by USDF. Renee's Fund has authorized nine annual grants of up to \$800 each, one for each Clinic in each of the nine USDF Regions.



New Processes for 2012 for the Edgar Hotz Judges Fund

Continuing Education for Judges and USDF 'L' Education Program Graduates

In 2005, The Dressage Foundation granted \$7500 from the Hotz fund to help USDF launch its new Continuing Education Program for Judges and "L"

Graduates. The goal for this USDF program is to "provide for, and continually improve the training of individuals currently licensed



Edgar Hotz

as judges and those aspiring to become licensed." The full details of this program can be found on the USDF website at www.usdf.org. USDF's program is drawing rave reviews with extremely high evaluation ratings from participants.

In coordination with USDF, The Dressage Foundation agreed to implement a change for 2011 and extended into 2012. A base grant amount of \$200 will be awarded, provided that all requirements are met by the organizer/program. A preliminary budget from the organizer will be required to show expenses and projected revenue from auditor/participant fees. The intent of a grant from the Edgar Hotz Judges Fund is to enable lower costs for participants and auditors.

Renee Isler Dressage Support Fund: Giving Back

By Anna Marek

The horse business is rough for a young professional. After a few summers as a working student for Belinda Nairn, I was determined to find a way to do what we're all doing – chasing our dreams.

I was introduced to Renee Isler by a mutual friend. Renee has generously helped countless young riders in pursuit of their dreams. She helps younger riders that are good riders but maybe don't have the financial backing to continue in big competition. We began talking when I was making the transition from a young rider to a young professional.

As much as Renee helps her riders financially, she's a mentor as well. Renee gives the riders the responsibility of meeting deadlines, figuring out competitions, sponsorships, on their own. Renee has an important concern as she helps her riders and that's giving back to the dressage community.



Photo by Diana Hadsall

Anna Marek

To show my appreciation for Renee's assistance in sponsoring my lessons with Anne Gribbons, I set up a clinic in my home state of Michigan and donated the money to the Renee Isler Dressage Support Fund at The Dressage Foundation.

If it weren't for Renee, Belinda Nairn, and Anne Gribbons, I wouldn't have the start I do in bigger competitions. For this I'm thankful and motivated to continue what they've started and help anyway that I can!



Renee Isler

Renee knows what it takes to succeed. She wants to help others reach their goals, and continue to "pay it forward." Past Renee Isler Dressage Support Fund grant recipients have continued to actively volunteer with their local GMOs, stables, and at shows. Some grant recipients are organizing educational clinics with well-known clinicians and donating money back to the Isler Fund. Other recipients are donating proceeds from their business back to the Fund. Still other applicants are interested in organizing "ride-a-test" clinics and donating the proceeds. The Selection Committee encourages all applicants to be creative and to use their talents to help raise money for the Renee Isler Dressage Support Fund. By doing so, grant recipients can help other young riders achieve their dreams!

Region 9 Teaching Excellence Award A Lasting Impact

In an open letter last year, the 2009 Region 9 Teaching Excellence Award recipient, Marie Morgan, shared her thoughts with instructors nominated for the 2010 award.

"It is hard to believe it has been a full year since my students nominated me for this award and I began the

application process. As you've undoubtedly noticed, the application is quite involved and time consuming.

The effort is so worth it however, not only for the award, which is substantial but for the process itself. I was overwhelmed with the response from my students and peers when I asked for recommendations. I found myself

refining my philosophies as I put them down on paper. Perhaps most importantly, I actually watched myself teach via the videos. That's something most of us don't do!

So I encourage you all to embrace the process and send in your applications.

You'll be pleasantly surprised at the many rewards."



Meg Flemming and Bess Reineman present the first annual "USDF Region 9 Teaching Excellence Award" to Marie Morgan (center) at the Great American/USDF Region 9 Championships held in Katy, TX in October, 2009. Morgan received a \$5,000 award for demonstrating outstanding abilities as a dressage teacher.

TEACHING EXCELLENCE AWARD

*"The mediocre teacher tells. The good teacher explains.
The superior teacher demonstrates. The great teacher inspires."*
- William Ward

I was so honored to receive this award in 2009. However, I think the person most "inspired" was me!

After receiving the award, I felt a huge surge in self confidence and a renewed desire to study the art of dressage teaching. I put the money to good use furthering my education about rider biomechanics, buying time with clinicians for interviews. I searched for even better ways to explain how to use the body in specific and metaphorical terms.

I now hold myself to a higher standard. It's as if that video camera is always on as I teach. My students have felt it too and they feel honored (and inspired) to be part of the winning team. It definitely took a "village" of demo riders, videographer, and tech help to get the application done. It was worth every minute!

Marie Morgan



Funding Provided to the United States Dressage Federation Members, Group Member Organizations/Chapters, and Individuals

THE CAROL LAVELL GIFTED FUND offers nine \$1,000 training scholarships annually to adult amateurs, one in each USDF Region. Applicants must be a member of USDF and a member of a GMO in the region for which they apply.

VIOLET M. HOPKINS FUND offers funding to USDF GMOs to conduct educational clinics, camps, and seminars for their member riders. Twenty-four GMOs received Hopkins Fund grants in 2010 totaling \$34,250 from Foundation funds.

CONTINUING EDUCATION FOR INSTRUCTORS FUND, provides up to five grants of \$1,000 each annually to GMOs/Chapters for instructor education, including the USDF Instructor Certification Program workshops and testing. This Fund also offers up to five grants to individuals in amounts ranging from \$375 to \$1,500 to provide financial assistance in pursuit of Instructor Certification.

THE MICHAEL POULIN DRESSAGE FUND provides support for programs and projects that enhance the quality of dressage in the United States. An initial letter of inquiry, outlining the request for funding, should be directed to The Dressage Foundation.

THE TRIP HARTING FUND was established by friends, students and admirers of Trip Harting, a beloved coach and clinician. The Fund's purpose is to provide \$500 Scholarships to a USPC current or graduate B or A, to assist in attending the USDF "L" Education Program, or USDF Instructor Certification Program.

THE SALLY SWIFT MEMORIAL FUND provides financial assistance to USDF GMOs to conduct Centered Riding® educational clinics and seminars for riders at all levels. Grant applications are due at least 90 days prior to the scheduled event, maximum amount awarded will be \$1,000 per event.

DANCING HORSE FUND promotes Freestyle at all levels and has awarded ten equestrian groups grants in 2009-2010.

OLYMPIC DREAM PROGRAM was conceived by Olympian Michael

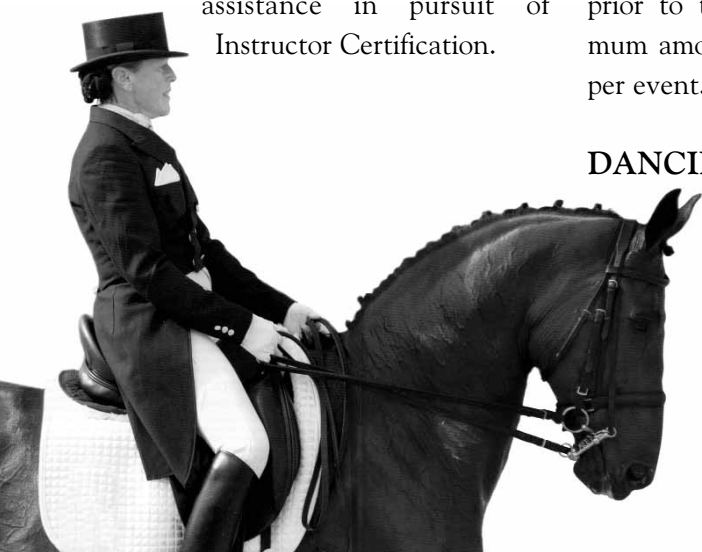
Poulin and launched in 2000. This Program provides the funding to send four top young American dressage riders to Europe for a two-week introduction to European dressage trainers, riders, facilities and events. Donors fund this Program with approximately \$30,000 each year, which to date, has given forty talented riders this "once-in-a-young-lifetime" experience.

USDF REGION 9 TEACHING EXCELLENCE AWARD is a \$5,000 annual grant to recognize and honor an outstanding Region 9 Dressage Instructor.

RENEE ISLER DRESSAGE SUPPORT FUND was established to give a financial boost to those YRs who need it, in order for them to participate in the USDF FEI Jr/YR Clinic Series. The Fund offers \$800 grants annually, as needed, one in each of the USDF's nine regions. Additionally, individual grants are available for a variety of uses for YRs and professionals. If you could use a financial boost to attend a clinic, participate in a once-in-a-lifetime event, or pursue upper level training, and you have a great work ethic, are well-respected, and have a track record of volunteerism, this fund can help!

MAJOR ANDERS LINDGREN SCHOLARSHIP provides two \$2,000 scholarships to train for a con-

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Nichole Charbonneau Awarded \$500 Trip Harting Grant

centrated time (at least one week) away from home. Applicants are not required to be Certified Instructors, but it is suggested that they train with a Certified Instructor or USDF Instructor Certification Program Faculty Member. One \$6,000 scholarship will be available for dressage instructors, preferably in the USDF Certified pool, Training through Fourth Levels, to train for a longer period away from home.

CAROL LAVELL ADVANCED DRESSAGE PRIZES are two annual \$25,000 grants to give financial assistance for coaching and training to talented, committed, qualified riders whose plan is to reach and excel at the elite standard of high performance dressage.

ANNE BARLOW RAMSAY GRANT of \$25,000 is designed to showcase talented American-bred horses, ridden by U.S. citizens, by providing money to train and compete in Europe. This Fund contains the "remainder" money of a Charitable Remainder Unitrust established by Dr. Ramsay in 1998, and will fund this annual grant until 2014. Dr. Ramsay, in 2009, established a second Charitable Remainder Unitrust, which will perpetuate this funding far out into future years.

The Dressage Foundation is constantly researching and developing new funds to further the sport of Dressage. Visit our website for the latest additions!

The Dressage Foundation announced in February that Nichole Charbonneau of Lacey, Washington, was the 2011 recipient of the Trip Harting Grant. Nichole is the second recipient of this annual grant and plans to use the funds to continue her education in the United States Dressage Federation 'L' Education Program.

Trip's friends, students, and admirers established this Fund at The Dressage Foundation in his memory. Trip, a beloved judge, coach and clinician, passed away in August 2008. The purpose of the Fund is to provide financial assistance for a Pony Club rider to attend the USDF 'L' Education Program or Instructor Certification Program. Applicants must be current or graduate Pony Club members with a B or A rating.

Nichole graduated from Cheney Pony Club (WA) with an H-A rating. She is currently a dressage instructor, trainer, and competitor, as well as an elementary school teacher. Nichole is also a USDF



Nichole Charbonneau

Silver Medalist. About attending the 'L' Education Program, Nichole said, "I am eager for the opportunity to focus on the technical analysis, biomechanics, and the polished understanding of what a judge is looking for as they observe from C. The information I gain in this program will enhance my personal riding skills, riding instructional skills, and will benefit my stu-

dents. It will train my eye to look for what the judge sees and help to improve myself and my students' performance in the show ring. Additionally, I am looking forward to the opportunity to judge at schooling shows and then advance onto the 'r' Judge Program."

The Trip Harting Fund will continue to grow over time as new donations flow into The Dressage Foundation. The Foundation will continue to award grants based on recommendations of the Selection Committee for as long as the Fund balance allows. Applications are due to the Foundation in February of each year.

Photo by Carolyn Bunch

Major Anders Lindgren Scholarship 2011 Changes Offer More Possibilities to More Instructors!

Major Anders Lindgren was an accomplished dressage rider, having won the 1971 Swedish Dressage Championship and ridden on the Swedish Olympic Team in 1972. He also won the Scandinavian Eventing Championship in 1959. Lindgren's contribution to American dressage was large, as he was solidly committed to the education of U.S. dressage instructors. Over a ten-year period, almost 1,000 participating instructors learned from his systematic, structural approach to teaching dressage at the USDF/Violet Hopkins National Seminars for Dressage Instructors, and then at the National Symposium. Major Lindgren passed away in 2010, at the age of 85.

The Dressage Foundation has been honored to offer \$10,000 in annual scholarships in Major Lindgren's name. Earlier this year, TDF announced that the Major Anders Lindgren Scholarship had been restructured to offer funding to more instructors to train in the U.S. or abroad.

Two \$2,000 Scholarships will be available each year to dressage instructors to train in a concentrated amount of time of at least one week, away from home. Applicants are not required to be Certified Instructors, but it is suggested that applicants use the scholarship money to train with a Certified Instructor or USDF



Major Anders Lindgren

Instructor Certification Program Faculty Member.

One \$6,000 Scholarship will be available each year to a dressage instructor, preferably to those in the USDF Certified pool, Training through Fourth Levels. The scholarship will enable the applicant to train in a longer concentrated time period away from home.

Additional selection criteria for Lindgren Scholarships include:

1. The recipient is to be a citizen of the

United States.

2. Talented and successful dressage instructors are eligible to apply.
3. The scholarship funds must be used to spend time training away from the pressures of work, home, and daily life. The funds cannot be used towards a clinic or for show purposes.

The following are scholarship requirements:

1. The recipients of the scholarships are required to provide a written training and financial report of his or her experience within two months following the completion of the training.
2. The recipient of the \$6,000 scholarship must use the funds within two years of the date of the award. The recipients of the \$2,000 scholarships must use the funds within one year of the date of the award. For all recipients, 75% of scholarship funds will be paid prior to the recipient's departure for training; 25% will be paid after the applicant has completed training, and has submitted a training and financial report to The Dressage Foundation.

A committee of dressage professionals reviews all application information, and recommends the recipients to The Dressage Foundation Board of Directors. The application deadline is September 30th each year, applications must be received in the Foundation office by that date to be considered.

Individual Grants Proving Successful!

Continuing Education for Instructors Fund underwent changes earlier this year, making grants available to individual instructors to pursue their certification.

The first recipient of an individual grant from this fund was Katy Barglow. Katy attended the three USDF Certification workshops: Riding, teaching, and lunging. All workshops were held in Walnut Creek, CA with USDF Instructor Certification Faculty member Rachel Saavedra.

"The first weekend was the riding workshop. We rode our own horses the first day, then each others horses the second. I brought my wonderful Grand Prix horse (whom I have owned and trained since he was three). With him, we worked mainly in the canter, using exercises (transitions walk-canter-walk and canter-school canter-medium canter) to improve the quality and the straightness. The 2nd day, I switched onto a lovely 9 year old mare. We worked primarily on her throughness, getting her hotter to the aids, which really improved the quality of her gaits. The emphasis both days was on our effectiveness and our thinking – how we evaluated horses, made plans to improve them, carried out those plans, and discussed all aspects of the ride."

"The second weekend was the teaching workshop. Our organizer had lined up some super horse/rider pairs for us. My first level was a Junior on her 1st/2nd level mare, who tended to drop her poll and get crooked. We had a very productive lesson (though I was a bit overambitious in the information

I wanted to impart!), focusing in particular on her mechanics in the canter and her position in walk-trot-walk transitions to improve the horse's uphill balance. The second day, I had the pleasure of teaching one of our local Grand Prix riders on her lovely 6 year old. This horse had tremendous quality in his gaits but needed to develop more carrying power. I utilized counter-canter and shoulder-in/straighten on the new line/shoulder-in exercises and he showed a super increase in rideability and collection in the canter."

"The final weekend, lunging, dawned in a massive west coast rainstorm, with pouring rain and howling

winds. All of the horses were high as kites, which made things challenging. Still, it was a good lesson for all of us on how to bring a horse to focus, to put them to your aids on the end of the lunge line. We ended up postponing the 2nd day, lunging the rider, until the following month when we could hear a little better in the ring. We acted as guinea pigs for each other, so each of us got to both teach a lunging lesson and receive one. I got some great new exercises for lunging the rider that I have since incorporated into my training program."

To read Katy's full report, with her notes and sample exercises, visit www.dressagefoundation.org.



Katy Barglow



What a Wonderful Experience! Gifted Fund Recipients Share Their Thoughts

Full reports are available on our website, www.dressagefoundation.org.



Photo by WNC Photography

Robyn Davis Hahn and Bravo 2010 Region 1 Gifted Recipient

When I began the application process for the Carol Lavell Gifted Fund grant for adult amateurs through The Dressage Foundation, the most important decision was picking the right trainer for my perceived weaknesses. The training goal with my coming-7 year old Hungarian Warmblood (Bravo) was to establish and solidify the connection equally on both reins, improve straightness and throughness in our transitions, and develop true rideability back to front.

Jules Nyssen was an obvious choice for this week of intensive training--he has shown at the highest levels of the sport, has trained many horses from their beginnings to Grand Prix, and his training base at Stonegate Farm is a reasonable 3 hour drive.

I titled my training journal "Control the Shoulders, Control the World." In my lesson that day, and in the four days that followed, maintaining con-

trol of the shoulders would be the foundation for all other work. This could not be accomplished until we addressed my main position flaw--my hands--frequently too low, and always too busy. Jules did not tolerate my "sweater knitting" and immediately had me shorten the reins, put my hands up where they belong in front of the saddle, and just hold them there while I used my legs and seat to turn Bravo.

As my competence increased with the basic shoulder exercise, he introduced new ones--shallow serpentine moving the shoulders just a few inches left-right-left-right and a few steps of a forward turn on the forehand with an outside flexion. The bonus was that all these correct basics resulted in more correct, beautiful gaits with a lot more freedom in the shoulder, more forward energy with less work on my part, and a less resistant horse.

I was frankly surprised at how much progress Bravo and I made in just 5 days of lessons.

I must offer heartfelt appreciation to Carol Lavell and The Dressage Foundation. Without their time, money, and dedication to helping adult amateurs through this scholarship, I would not have had the ability to have such a wonderful and worthwhile opportunity realized.



Photo by Studio 131 Photography

Nancy Spear and Guinevere 2010 Region 2 Gifted Recipient

The ABCs of Colonel Christian Carde:

- **Activity (impulsion)**
- **Balance (straightness)**
- **Connection (submission and contact)**

On Friday morning I introduced myself and my mare, Guinevere (Gwen), to Colonel Carde. Col. Carde indicated that most riders have issues with contact – too much or too little – and, of course, I was no exception! While I was still sitting on my mare, he walked along beside us and held the reins in his hands, and showed me exactly how much contact he felt I needed and why correct contact was vital.

Colonel Carde emphasized that after a rider obtains permanent contact with a horse's mouth, the rider must then be responsible for maintaining the correct tension (weight) of the reins. He stated that when a horse

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fighters the reins, never pull back, but instead keep equal contact in both reins and close the fingers, resisting until the horse accepts the contact. He also emphasized that as soon as she accepted the contact that I should “give generously” in return.

In closing, I would like to thank Carol Lavell and her father, Gordon Cadwgan, for providing such a meaningful scholarship for adult amateurs with a strong volunteer background. Those of us who often work behind the scenes for our GMOs sometimes feel as if our own riding may suffer due to the amount of time we donate to keeping our GMOs running strong. It is particularly gratifying to know that Carol and her father recognize the importance of these contributions to helping dressage at the local level. Also, great thanks are extended to The Dressage Foundation’s Gifted Scholarship Committee who graciously made arrangements for me to use my scholarship money for the experience with Colonel Carde. Very special people I would like to thank who help me with my dressage passion include: Mike Madigan, Jane Morris, Katharina Nowotny-Boles, and Linda Pruiksma, each of whom contributed in some way to making this scholarship a reality.



Photo by Sam Stern

Lydia Major and Mi Tough 2010 Region 4 Gifted Scholarship Recipient

A Week at Dressage Boot Camp

The plan for the week is to really concentrate on the quality of the movements, especially the pirouettes and flying changes. Because of his thoroughbred conformation, we have always struggled to get his neck position and poll as high as it needs to be for the upper-level work.

I also keep hoping that I will have some kind of breakthrough and be able to sit Spencer’s huge medium trot. It’s like riding a pogo stick and I confess that I can hardly post it, much less sit it.

Well, we have a week at Sleipner Stables Boot Camp to work on it...

Day 1:

We spend a little time on the changes. His singles and four-, three-, and two-tempis are easy, but need to be straighter and more expressive. I am working on helping him cover

more ground in the change by better preparing the forward and throughness.

Day 2:

We spend more time on the canter pirouettes today, with Alison (Sader Larson) and her lunge whip at the center of our ever-smaller circle. With Alison’s encouragement, Spencer stays jumping much more correctly around the pirouette and I am able to concentrate on getting the bend and roundness. After only a couple rounds, I suddenly feel it: a soft, energetic, very collected canter that just happens to be occurring in the shape of a pirouette. Yay!

Day 3:

So, back to the one-tempis. After a couple of too-slow-rider botched attempts, Spencer suddenly does it: three clean one-tempis changes! I’m pretty sure that he just got sick of me screwing them up and decided to try this third change to see if it would get me to stop throwing myself around.

Day 4:

I ride around the outdoor a couple times and immediately feel the change in his back from the soft indoor footing to the slightly harder outdoor footing. And then I ride the Intermediare-1 test for the first time. It, umm, is a little chaotic. We know how to do all the movements, but they come up so fast!

The trot work is relatively good, but I botch the canter half-pass zig-zag (no

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What a Wonderful Experience! Gifted Fund Recipients Share Their Thoughts *(continued)*

really, I do know how to change the bend before the change--we've done it dozens of times!). The three-tempi are there, but not straight or expressive. The pirouettes are the worst we've ridden all week, mostly because I've gotten too focused on the test and have let Spencer fall so far behind my leg that he seems to be back at H when I'm trying to ride a pirouette at I. And the two-tempi dissolve into a series of crow-hops, one-tempi, and cross-canthers. Even my trot up the centerline and halt at X is crooked. Despite all that, I have to pause and say that I just made it through the I-1 test for the first time in my life. And I never have to ride it for the first time again, thank goodness.

Day 6:

Our last day at Sleipner Stables. Sigh. Spencer and I are both officially worn out. He still seems loose and willing, but he's lost some of his innate forward momentum. On the other hand, I'm a little less loose by now. Who knew that riding one horse six days in a row was such hard work? I have a lot of respect for trainers who ride multiple horses a day for days in a row and then sit on benches in arenas and teach lessons.

Epilogue

A friend who frequently rides with me says that Spencer's neck seems to have relocated itself about four inches further up his shoulder. I feel a big change in his jump and his contact and everything just seems a little more connected and active. I find myself being a little more demanding and working a little harder in every ride.



Photo by Heather Blitz

Christy Sanantonio and Grenadier *2010 Region 9 Gifted Recipient*

This past January, I had the unique opportunity to train for a week in sunny Wellington, Florida, that was made possible by Carol Lavell and The Dressage Foundation selecting me as the recipient of a Gifted Scholarship. Grenadier, my 11 year-old Danish Warmblood gelding and I had been on the brink of entering the FEI levels and needed the proper guidance to get there. My goals during the week of training included improving my biomechanics, effect of the aids, and overall rideability that is essential for the upper levels.

When making my selection with whom to train, I could think of no better trainer and rider combination than Heather Blitz.

I had ridden in clinics with Heather before, so she was familiar with my riding and my horse, Grenadier. Our first

lesson together began with a rideability check: could Grenadier stop and go, and follow my aids when going left and right? This concept may sound elementary, but is a fundamental that Heather insists is a solution to many common training issues. Once this groundwork was established and the lines of communication between Grenadier and I were clear, we began to tackle other issues that needed attention, such as my biomechanics as a rider.

Day two of my training began very similar to my first lesson, beginning with a rideability check with Grenadier, who was much more attentive and eager to learn than the previous day. Since he was in a much better place, Heather worked with us in collected canter, then into quarter pirouettes and eventually full pirouettes, which have not always been our strongest point.

For the remaining three days, we built on progress from the previous days' training by adding in work with piaffe. Grenadier had always been good in piaffe, but had never been successful with passage. That was until the fifth and final day of my training with Heather. From piaffe, she asked me to think of all of my forces moving forward while asking Grenadier to step forward and move into the contact. I had never felt passage before in my life until that moment when I saw in the mirror my horse move in a way I had never seen him move before: he had just taken his very first steps of passage! We attempted passage from

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An Experience of a Lifetime, The Anne Barlow Ramsay Grant Provides Motivational Boost

I feel so fortunate and honored to have been selected to receive such a generous and important gift from The Dressage Foundation and Dr. Ramsay. My horse, Wistar, and I had an experience of a lifetime; one that I will never forget.

When I heard the news of being awarded the grant I was elated. I was overcome with joy to know that the two years of hard work, higher Grand Prix scores and hours spent working on grant applications had all come together to allow me to experience this prestigious golden ticket abroad.

I left for Germany on October 20th. I had a two-day haul from our lovely 70-acre farm in Roy, WA down to LAX for the flight across the Atlantic. Wistar was loaded on Friday the 22nd and we were on our way. We arrived into Amsterdam at 2 am pacific, 11 am local time. Wistar was unloaded and kept in the animal hotel until Klatte was cleared for his transport to Catherine Haddad's barn in Vechta, Germany. Wistar traveled like a champ.

We began lessons a couple of days after our arrival. Catherine was tough but explained things clearly, concisely and was quick to acknowledge a good moment. We really worked on the influence of my seat and keeping my hands quiet. I needed to learn to get the job done quickly with my half-halt and to have a continually forward-thinking hand. The goal was to be able to push the horse through while giving the hand in a forward way and teach him to come together from his hind leg and

not through force. This really resonated with me; Wistar instantly improved.

The time flew during my stay. While my riding became more educated I also learned quite a bit about stable management and competition preparation. The barn was very organized and this inspired me to implement slight changes to make real improvements at my facility. Catherine was gracious to allow me a back stage pass to the Stuttgart horse show where I was able to observe the warm-up to the GP, GPS, freestyle competition, as well as the awards ceremony. The crowd was so electric; it was incredibly motivating! It solidified my feelings of striving to make it to that level of competition among the world's best riders. The tests flowed effortlessly and the riders were impeccable in their ability to give discreet aids. It was truly dancing!

I was able to meet many folks that were knowledgeable about breeding, riding, and sales. In every aspect there was something for me to learn and apply to my own business and everyday routine. What I found the most enjoyable about Germany and especially the area that I was in was that every weekend there was something horse-related. I visited the Oldenburg auction as well as the PSI auction.

During my 2-month stay, Catherine invited me to live in her home. I felt that I made a great choice in selecting her as my mentor during this time. She was brutally honest and I really respected her for that. Above all else I felt that she was looking out for my best interest

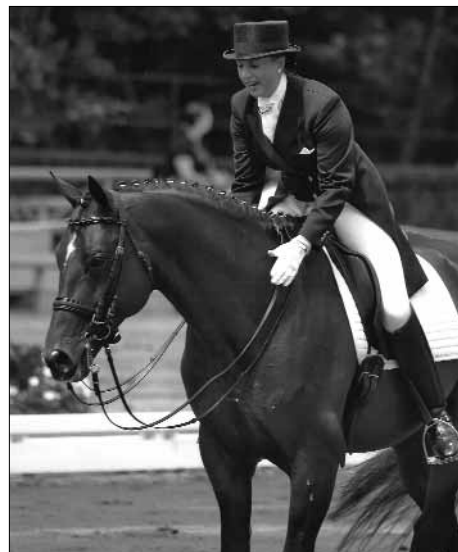


Photo by SusanStickle.com

Jennifer Williams and HS Wistar

and wanted to see me be successful. I made the decision to not show while I was in Germany, which was difficult, but I really wanted to make the absolute most of my training and time there.

I began the journey home on December 15th and was pulling down the driveway to Summervale Farm on the evening of the 18th. The travel home was uneventful and I was so relieved to have my boy tucked into his stall for the night. I felt blessed to make it home safe, to have learned so much in my time spent abroad, and to have had such an incredible horse to experience this with. Thank you for all of your support and generosity. I will endeavor to make this country proud and to disseminate all I learned during this experience to better dressage. It was truly an honor.

My deepest and sincere appreciation,
Jennifer Williams and HS Wistar



Dancing Horse Fund Grant to United States Pony Club

The Dressage Foundation provides support for the Pony Club Festival in 2011!

The United States Pony Club Festival is held every three years, and combines National Championships with educational programs. Pony Club members from all over the country attend Festival and educational programs and participate in mounted clinics and unmounted workshops, as well as other educational seminars. At the 2011 Festival, USPC held a series of mounted clinics with dressage instruction, including "Musical Freestyle – How to Develop and Ride" taught by local dressage professional Reese Koffler Stanfield.

Musical Freestyle is an integral part of FEI competition. At the 2010 World Equestrian Games, the Musical Freestyle was sold out for the final competition. By introducing this concept to Pony Club members at the local rally level, USPC is building the foundation for the future of the sport in Musical Freestyle Dressage.

Reese Koffler Stanfield, USDF Bronze, Silver, and Gold Medalist, is a lifelong professional horseman born and raised in Kentucky who has successfully competed in the sport of dressage since early childhood. She is an excellent role model for Junior and Advanced Young Riders as she successfully participated in USDF Youth programs throughout her life including the Advanced Young Rider Program, culminating in numerous international medals while representing the United States and Region II (Kentucky and surrounding states). She is now a sought after trainer and clinician who gives numerous clinics nationwide to all levels of riders.



USPC members qualify for the National Championships through participation in regional rallies. Championships are conducted in the same manner as rallies with most of the disciplines sending a team of mounted members and an unmounted stable manager. Championships are offered in Dressage, Eventing, Mounted Games, Polocrosse, Quiz, Show Jumping, and Tetrathon.

As part of the celebration of the 10th anniversary of Festival, USPC honored select Festival Legends at a Celebration Dinner on Saturday, July 23.



Shawna Harding's European Adventure!

2011 Carol Lavell Advanced Dressage Prize Recipient

Thanks to Carol Lavell and everyone at The Dressage Foundation. With the help from you and this Prize, I was able to have a very full four month experience training and competing in Europe this spring.

After receiving the great news that I had won the Prize, I started making plans for the big trip to Europe. I also found out that we had qualified for the World Cup Final in Leipzig, Germany, and I had to get things organized quickly.

I chose to go to world renowned trainer Johann Hinnemann to base my horses and to coach me at the competitions. I was welcomed with open arms there and happy to be back in Germany! I arrived on a Saturday evening and we began training on Monday.

The experience at Johann's was very structured and intense. He really wants you to get it right and to get the most out of your horses. He is very good at correcting all the little details and mostly getting the optimal preparation before a movement and re-balancing and maintaining balance and rhythm while in the movement. The positioning of the shoulders and change of bend in the half passes and zigzag was a highlight. Making the horse wait for the change of bend then positioning him to the new direction then waiting for the change. It is very systematic and turned into a super exercise for balance and control.

Our first competition was in Leipzig at the WCF. It was Come On's and my first time in a huge indoor stadium



Photo by Selene Scarsi

Shawna Harding

atmosphere and I thought he handled it great! It was so much fun to warm up and stable with some of my "Dressage Heroes" like Edward Gal and Isabell Werth. I felt totally comfortable and confident in this environment and we had good rides in both tests. The electric atmosphere in the competition ring was a bit much for Come On's walk, he was bouncing and the little jiggling cost a lot of points. But I was so proud of him trying to stay focused in the stadium with huge crowds and all the noise and excitement.

After WCF we went back to Johann's for training then to "Horses and Dreams" in Hagen. This is an amazing show where everything was put on first class and the weather was great. I got to see again some of the finest riding and training in dressage. It is interesting how much the German

trainers and riders talk to each other and help each other. If a training issue comes up they ask another trainer what they think or would do different.

After Hagen, it was back to Johann's for more training and preparation for the Munich 5* World Dressage Masters. This was a fantastic competition back in my old stomping ground and not only did I see a lot of old friends but had a good show. The amount of people, horses and attractions at this event is amazing. It is a huge competition and a lot of the dressage horses can't cope with the atmosphere. There are carriages with anything from draft horses to mini's pulling them and Arabian Knights running in huge packs next to the dressage warm up. Just getting to the warm up ring could be a challenge. But Come On thought it was great and loved everyone watching him.

Next was Fritzens in Austria. This is a beautiful show way up in the mountains. We could have been better in the GP but made it into the top 15 for the freestyle and had a much better test. Johann was there to coach me and I have learned that Come On is always better in the second test. This is something I am fixing. He needs to be there for all the tests day one and on. Finally, at this show I got to start Rigo in the small tour and he placed very well both days! He felt super and ready to compete after just being "along for the ride" with Come On.

My whole experience has taught me that you never stop learning.

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The Violet M. Hopkins Fund

was established at The Dressage Foundation to help support educational programs of USDF GMOs. The objective of the Hopkins Fund is to give financial assistance to help USDF GMOs provide quality and effective instructional dressage programs to riders at all levels.

It can include events such as educational clinics, camps, and symposia for riders at all levels. This also can include educational lectures, sessions A,B,C of the USDF 'L' education programs, and module workshops of Instruction Certification Program. TDF will consider the educational portions of pre-certification workshops for instructors. TDF will consider programs to support youth, which incorporate riders at all levels, which are sponsored by a GMO. Funds should be used to finance events that a GMO might not be able to undertake without financial help or some "start-up" money. Chapters of larger GMOs may apply in the same manner as a GMO.

Information and applications are available online at www.dressagefoundation.org.



Vi Hopkins

Advancing Dressage Across the Country

The Violet M. Hopkins Fund Continues to be One of the Most Utilized Funds at The Dressage Foundation!

The Dressage Foundation receives numerous grant applications every year. With 14 current funds, programs, grants or scholarships to monitor, deadlines are always "just around the corner." By far, the most "active" fund at the office is the Violet Hopkins Fund! Jenny Johnson, Administrative Director, is always watching for new applications, scheduled clinic dates, tracking feedback from the organizers, and every step in between with these grants.

"The Hopkins Fund is simply spectacular. I am so thrilled that GMOs are applying for, and using these grants to further promote dressage in their area, and to educate riders and auditors," said Johnson. "A lot of time, effort, and dedication goes into each of these clinics, from everyone

involved. It's an honor to provide some financial support for such a worthwhile educational cause."

Since its creation through 2010, the Violet M. Hopkins Fund has awarded 288 grants, for a total of \$290,235!

In 2010, over \$35,000 was awarded in 9 Regions, 19 States, to 25 GMOs. This funding support from The Dressage Foundation helped provide dressage education to 333 riders and 498 auditors and spectators. What an incredible year for the Hopkins Fund!

The steady growth in applications, and grants awarded, is continuing in 2011. After only six months, the Foundation had already awarded 16 grants for a total of \$21,575. We can't wait to see what the numbers are at the end of the year!

Aloha State Dressage Society Clinic - May 2011 Clinician - Tom Poulin



(continued on page 23)

Oklahoma Dressage Society
Symposium - April 2011 Clinician - Lilo Fore



"We feel this symposium was very successful and offered our auditors a chance to observe many different levels and breeds of horses. We were thrilled to have Lilo!" - Anne Kuhns, Board Member

Austin Dressage Unlimited
Dressage Simulator Clinic - November 2010
Clinician - Barbro Ask-Upmark



"We at Austin Dressage Unlimited are SO appreciative of The Dressage Foundation's generous support of our educational programs. Education is our GMO's primary goal in the Central Texas dressage community. It is close to 100% of what we do in our organization." - Cean Embrey - Education Co-Team Leader

Arkansas Dressage Society
Dressage Simulator Clinic - October 2010
Clinician - Barbro Ask-Upmark



"Thank you so much for having the courage to fund something so new and innovative in the horse world as the dressage horse simulator clinic. Without your support and encouragement, our clinic would not have happened. Thank you for allowing us to participate in what I believe may be the beginning of the way of the future." - Eileen Krause, Vice-President

NEW Dressage Association - Northern Chapter
Clinic - February 2011 Clinician - Maryal Barnett



"Thank you so much - it was a wonderful presentation with many new people in attendance!" - Jennifer Blahnik, President

Virginia Dressage Association - Southwest Chapter
Annual Camp - October 2010
Instructors - Liz Stacie and Judy Westenhoefer



"On behalf of the Southwest Virginia Dressage Association and all of the participants at our camp, we extend a heartfelt 'thank you'. This important educational opportunity was made possible because of your support." - Marie Klimchuk, Camp Coordinator

Lehigh Valley Dressage Association
Dressage Clinic - October 2010
Clinician - Jessica Jo Tate



"With the reduction of rider and auditor fees due to receiving the Violet Hopkins Grant, LVDA filled the clinic in-house within two days after the opening date! We also had an increased number of auditors observing each day. JJ Tate was very well received by the riders, auditors, and lecture participants alike." - Gail Carpency, LVDA President



Century Club Tales of a Century Ride

Celebrating 15 Years!

A doctor who won a judo black belt in Tokyo... an eventing pair that has participated in 102 horse trials since 1995... a two-time cancer survivor... a well-known historian and author... one who has logged 30,000 hours as a pilot... a woman who spent her childhood riding with her family in Argentina... one of the first riders to show mules in eventing in the U.S. ... a former New York model who realized it is never too late to give up on a dream...

What do all these people have in common? The Dressage Foundation's Century Club! 2011 marks the 15th year of the Century Club, honoring horse and rider teams with a combined age of 100. To become a member, visit www.dressagefoundation.org or call (402) 434-8585 for an application form. The horse and rider team then perform a dressage test of any level, at a dressage show or event, and are scored by a dressage judge or professional. The Dressage Foundation provides a black and gold ribbon to be presented at the show, as well as a plaque commemorating the event.

And while riding a test is serious, TDF wants all senior riders for the Century Club to have fun! While this club has no dues, no meetings and no agenda, except to enjoy the occasion, many do keep in contact with the Foundation and with each other by email and phone. This is a wonderful group, not only experienced in horsemanship, but in various and unique life experiences.

And Century Club membership is fast approaching 100 members...!

By Ellen Newman, Team #83 with Diana

I really wanted to ride the best test I could ride, but those tests are always at home when no one sees it and the thing is it doesn't matter, because the high you feel when it's right, like a correct fence, isn't something that needs to be shared with anyone.

I had planned on riding the test later in the year but Diana was sound, and I was still above ground, so I reasoned it was better to do it while all systems were go.

I slept well Thursday night, got up Friday morning and timed the morning to leave at 11:30. The trip to the show grounds was uneventful. The road had little traffic until we hit the expressway, wandering through the beautiful Wisconsin country, through valleys and up low hills.

My class wasn't until the afternoon the next day so I zipped my half chaps and led Diana down to the arena and we worked for a while.

Friday night we had a grilling session. Jeanne brought bottles of some wonderful German wine, and Lynne told some wonderful stories about her early dressage lessons. Riders from the other stay-over campers and trailers joined us and it was dark before we knew it. I was glad I had made many hamburger patties and taken many buns because we were joined in our fun.

Saturday was a good day...and Diana went better than I expected. I knew my test backwards and forwards, although we seldom rode it. Diana, being smarter than I in learning, anticipates. We do a lot of trotting down the

center line past X and right on around. But I had it read, as everyone else did, just in case I had a senior moment. Our score was passable and I was

aware of all the comments so it was a good experience.

Saturday night Jeanne brought out champagne glasses and bottles of champagne. Lynne brought out a beautiful decorated cake and we had such a fun party. Lynne's granddaughter was reading her test comments. I couldn't help but think how great it was for at least three generations sharing in a common interest and having such a great time.

The rest of Sunday was anticlimactic. Diana was ... not exactly focused on the finer details of the test. She wasn't about to stretch at a trot. I was so pleased with Saturday that I didn't even feel disappointed.

You can see that after ten years of riding on a long rein, Diana and I have to get it together so she stays round. I think we will get it...we've come a long way, so I'm certain we'll get there. Times have changed, some for the better. The Century Ride was great fun and I thank The Dressage Foundation for your encouragement.



Ellen Newman with Diana

Why Donors Create Endowments

A fully “endowed” fund would be a fund that has sufficient money set aside so that the interest provided from that fund will be enough to award the maximum number of grants offered. The Edgar Hotz Judges Endowment Fund is one example of this. This fund provides support to help USDF’s Continuing Education Program for Judges and “L” Graduates. The Dressage Foundation can only use the interest generated from this fund in awarding grants. The principal remains invested, to provide support in perpetuity.

Most of the funds at The Dressage Foundation are “semi-endowed,” meaning that donors have put money into these funds, restricting the use to the designated purpose of the fund. However, the balance in these funds is not yet grown to a level where the interest alone can provide the grants and scholarships as outlined when the fund was set up.

While the use of the funds is restricted to the specific purpose, we are allowed to use the principal in awarding grants. It’s important to remember that, while there may be a significant balance in the fund, the goal is to provide these grants and scholarships well into the future!

The funds at The Dressage Foundation continue to grow because more and more friends recognize the

benefits of creating funds to support a specific purpose within dressage. Some choose to help high performance riders continue their training, others have chosen to support Young Riders. Or Adult Amateurs. Or judges, instructors, trainers.



Carol Lavell

Some donors prefer to launch a new fund as quickly as possible so they can see the results, and others prefer to start a fund now and add more to it in



Anne Barlow Ramsay

following years, with grants being made at some future time. The Dressage Foundation works with each individual donor, or group of donors to best meet their needs and wishes in starting a fund or expanding a current fund.

So why do these people choose to make gifts to a new or existing fund at the Foundation?

There are a number of reasons, of course. Here are five you may wish to consider:

1. Durability. The idea of creating a perpetual stream of financial support makes sense to people who see a similarity between retirement funds and endowment provisions. They like the concept of a fund that is guarded and invested to provide support well into the future.

2. A Positive Legacy. When

donors create a fund, they create an enduring legacy that will outlive them and influence succeeding generations. Grandchildren, great-grandchildren and other family members and friends will be reminded of the person’s values and commitments. Funds can also be

used to honor the lives of others who have made a significant impact on the donor and/or dressage.

3. Strengthen The Dressage Foundation.

Each year, the Foundation must raise a certain number of dollars to meet operational costs to sustain facilities,

programs not currently covered by designated funds, and personnel. Raising money for the “here and now” is always a priority. Creating certain designated funds relieves some of this pressure and permits the board and staff to plan more confidently for the future. An organization with a strong operating endowment is simply more stable financially.

4. Personal Satisfaction. There is something wonderfully fulfilling about doing something good that lasts, something that really makes a difference. Other kinds of giving are important, but creating a fund that will benefit others for centuries is truly satisfying.

If you would like to learn more about The Dressage Foundation’s programs and funds, visit the website at www.dressagefoundation.org or call Melissa Filipi at (402) 434-8585.



Support The Dressage Foundation by Holding a Benefit Class!

Are you looking for something a little different at your next show? Do you want to show your support for The Dressage Foundation? Have you considered holding a Benefit Class?

Benefit Classes held at shows throughout the country are important contributors to the strength of The Dressage Foundation.

How to Arrange a Benefit Class for The Dressage Foundation:

- Visit our website at www.dressagefoundation.org.
- Click on "Donate" to access the "Benefit Class" page.
- Review the information, print out an application, and mail it to the office!
- TDF provides beautiful black and gold ribbons for 1st-6th places and can also provide a wall clock for the 1st place award.
- The Dressage Foundation suggests a minimum donation of \$200 for ribbons only and a \$300 donation for ribbons and one clock.

The Board of Directors and Staff wish to thank all of the sponsoring groups that have supported The Dressage Foundation by holding a Benefit Class. Funds generated by Benefit Class sponsorships help further dressage education in the United States.

The ABCs of a Good Will

Most people seem to agree that having a Last Will and Testament is important . . . and that every will, to be worthwhile, needs to be good.

If this is so, the question naturally arises: What makes a Will good? How does one know whether his or her Will is right?

Here are three features that help to answer these questions. Apply them to your own situation to discover whether or not your Will can accomplish what you expect it to do.

Accurate. A good Will conforms to the legal requirements of the state in which you reside. It is prepared and signed correctly, and it fully expresses your desires regarding the disposition of your estate. It also adequately cares for such things as guardianships, trusts and trustees, business succession, final declarations and other important matters your situation may require. When your Will is completed and tucked away for safekeeping, you want to have the confidence that it was done accurately.

Benevolent. A good Will does good. That is, it addresses the needs of your spouse, dependents and others who are within the circle of your

responsibility. Further, it does good by providing support for those organizations that reflect your most important values and concerns. The Dressage Foundation would like to think that includes us.

Current. A good Will is up-to-date. It incorporates the most recent changes in tax law and reflects changes in your own life. Actually, professional advisors recommend that you review your Will at least once a year. For example, you may no longer have minor children at home, and perhaps someone close to you has died or become dependent. You may have new grandchildren, and changes may have occurred financially that have changed your estate tax status. Whatever the case, it's mighty good to have a current Will.

The Dressage Foundation has a helpful Will Information Kit we would like to send you free of charge. To receive your copy, contact Melissa Filipi at (402) 434-8585 or at Melissa@dressagefoundation.org. You may also contact us through www.dressagefoundation.org, and clicking on the Gift Legacy tab across the top toolbar.

The Dressage Foundation Donors

2010

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Nina Fricke	NEWDA	



Grant Writing Tips for Everyone

The Foundation receives numerous grant applications every year. No matter how wonderful the application may be, there is usually some room for improvement.

First, know what you want to do and roughly how much it will cost. This can be a longer range goal or short term training plan. It's helpful to have a long-range plan, with smaller steps that build up to it. Having a road map for your ultimate goal and making sure that your short term goals feed into that bigger picture is very helpful.

Once you know what you want to do, you need to find people who can help you do that! Who offers grants that might fit with your goals? Check local groups, your GMO, your stable, as well as The Dressage Foundation.

Once you have a list of potential funders, check if they have a website. This will often be your best and most current source of information. You want to learn as much as you can about their application process and who to contact if you have questions. A copy of the organization's IRS Form

990 will be helpful in reviewing typical grant amounts, their stated purpose, and other organizations that they have funded in the past.

Most importantly, do not pursue grants that are not in line with your

goals or plans. Don't say what you think they want to hear. Be honest with yourself and with them. Your passion and integrity will come through in your application.

As you start writing the grant proposal, allow more time than you think you need (printers run out of ink, computers crash, horse emergencies happen). Don't forget to allow for the time it takes an application to reach the office. Does their deadline apply to receipt or postmark? At the Foundation, applications have to be RECEIVED by the deadline date in order to be considered. It breaks our hearts, but if your application arrives the day after the deadline, it will not be read.

Be sure to read all of the instructions and guidelines. If they provide sample applications – look at them! If they say to send five copies, send five copies. If they say to put everything in a binder, use a binder. If it says staple, then staple everything together. There is a reason they have included these instructions. In some cases not following the simplest instructions is grounds for denying your request.

If there are questions to answer, answer them all, and answer them completely. If you are concerned that your honest answer will hurt your application, call and talk to someone. This may be a sign that this isn't a good fit between the grant maker and you.

If anything in the instructions or on the application itself is unclear, call and ask someone for clarification.

Proofread everything, do not rely on spell check to catch anything.

Even better have someone else proofread your application as well. Ask someone else to review not only the wording, but everything in the application packet. Does it accurately portray you? Is there something you could do better?

Do not rush the process, if you try to hurry through it, it will show. Grant makers can tell when you rush. That is not the first impression you want to make. Take your time, be thorough, be professional, be passionate.

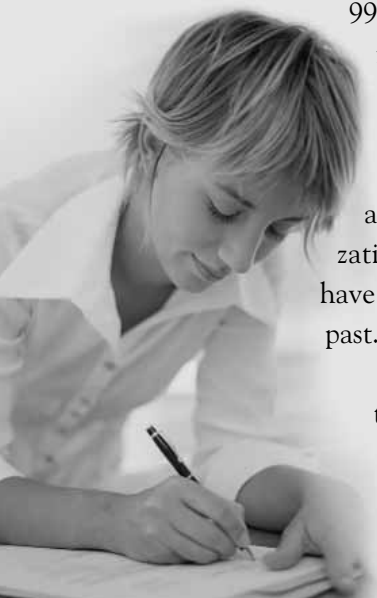
Most grant applications will include a financial plan. What is the total amount that you need? Outline, item by item, what the expenses are estimated to be. How much do you have committed? Are you providing some of the money yourself? Has your GMO or barn provided some funding? Your family or friends? Have you submitted other grant applications? List the organizations and amounts. What is your plan to come up with the remainder?

If this is for ongoing training, what is your plan for funding in the future? Some organizations like to provide multi-year funding, others want to see you become self-sufficient.

Make sure the budget numbers add up – doublecheck all math! If there are line items that may be confusing, either why they are needed or the amount needed, explain it further in a footnote.

Now it's time to prepare your application for mailing. Again, follow all instructions EXACTLY. Submit it the way they say, the number of copies they say, the delivery method (email, mail,

(continued on page 29)



UPS, FedEx, etc) they prefer. Present your application in a professional and appropriate manner.

Before you package everything up, make a complete copy for your records. Do not expect or ask for your copy back from the grant maker. You will want your own copy to refer to should they call with questions, or as a basis for future applications.

Package everything carefully. Make sure that it is easy to open, looks professional (some boxes are not meant to be re-used, especially not for a grant application...), that there are no loose papers or DVDs that fall out. The grant maker does not want to have to guess where a particular page belongs in your application.

When possible, ship it so that you have a tracking number or delivery confirmation. And make sure you allow enough time for it to arrive prior to the deadline.

If the grant maker has any questions or needs additional information, respond promptly, answer their questions completely, and accurately. Provide any follow-up reports in a timely manner.

Even if you are not selected for a grant, be gracious. Say thank you, you should be pleased to have been considered. And it doesn't hurt to ask if you may apply again in the future, or if they have any suggestions for you that could make your application more competitive in the future. Do not be upset if they say that your plan did not fit with their funding purposes. There will be others that will be a better fit in the future.

Good luck!

What a Wonderful Experience! Gifted Fund Recipients Share Their Thoughts *(continued)*

piaffe again and got three resulting passage steps. Grenadier was showered with praise after our lesson.

As I traveled home, I had never felt more encouraged or inspired about my riding in my life.

Grenadier and I are looking forward to a fun and successful show

season this year. I am so grateful to Heather Blitz for her time and energies to train me and also to Carol Lavell and The Dressage Foundation for selecting me as a recipient of this scholarship and continues to recognize adult amateurs in our brilliant sport of dressage.

Shawna Harding's European Adventure! *(continued)*

Continuous education is a must and I wouldn't have been able to do it without the Prize and grants. I was honored to make it into every second round with Come On and to ride in such company. Training with Johann was fantastic. It is so enlightening to see how his mind works in training the horses. I have learned with Come On that he must be more in front of my leg and not just from my whip but from my leg. So, no whip in the warm up for now till I am sure he is in front of me and staying honest! I learned to ride the transition into the extended trot to the first passage and into the first piaffe which can be weak. I must be confident and make it happen! My ongoing education is

knowing how much I need to ask and when to trust that it will be there not from being passive but by riding it.

Overall, I was very pleased with Come On and our performance. With the amount of travel, training and competitions, he stayed positive, fresh and willing. He made it into every round at every competition and we put forth a positive example representing the USA. I received a lot of positive comments, support and feedback from the foreign trainers and competitors while there. I look forward to representing the USA again and being a good role model for what the Carol Lavell Advanced Dressage Prize should represent.



100 Years and Cantering *(continued)*

Also a few years ago, I was in the midst of a fast-paced telephone interview with a prominent reporter for a leading equestrian magazine. She was writing an article about my father, and all the equestrian honors and awards he had received during his lifetime. I had dutifully prepared all of the information, when out of the blue, she asked a totally unexpected, unrelated question: "What's the most important thing your father taught you?" I was even more surprised by my answer which flew out of my mouth before I even had time to think about it: "Stick-to-itive-ness," I said. Stick-to-itive-ness. To me, that certainly is a hallmark characteristic of my father's long life. I'd like to discuss his life with you in three parts: Printing, music, equestrian.

PRINTING: Lowell Boomer started in the printing business at age 13. He worked for his mother in her Nebraska Teachers' Employment Agency. The business necessarily was immersed in paper – massive correspondence between County school superintendents

outlining their "teacher needs," lots of individual letters, resumes. When a local printer was late delivering some important work, my grandmother walked over to the printing company, to find a "closed" sign on the door, bought the company and moved its letter shop printing equipment into closet-sized space at her Teachers' Employment Agency offices. "Proprietor" Lowell Boomer took over and thus began Boomer's Printing Company which he would head as President for the next 80 years (stick-to-itive-ness) at the end of which time he sold the company to key long-time employees.

One day, Lincolnite Cliff Hillegass came to see my father, and showed him an idea Cliff and his wife had been developing in the basement office of their home. It was a series of booklets to help college students read the great literary classics. It would be called "Cliff's Notes." Cliff Hillegass said to my father, "We have the first titles ready to go. If you can hurry up and print them, we'll hurry up and try to sell them so we can pay you." For the next 54 years, Boomer's Printing Company printed, warehoused, and distributed Cliff's Notes from its Lincoln Air Park Plant. Remarkable to me has been that there was never a written contractual agreement between Lowell Boomer and Cliff Hillegass. For over a half century, their businesses grew together, all based on an original handshake and the bond of their words. Stick-to-itive-ness.

MUSIC: My father took up the clarinet while a youngster, and in high school, won first place on the clarinet in a Lincoln contest, playing *Concertino* by

Weber. He then went on to win the contest at the State, Regional and National levels. My mother, Gladys, was an outstanding trumpet player, and rose to play in the famed all-girl "Ingénues," in the 1927 Ziegfield Follies at the Palace Theatre on Broadway in New York City. You can't go any higher than that! Our family had still photos of my mother from those glamorous days, but only recently discovered that a short movie had been made of them – what a treasure now to be able to see and hear Mother in that famous group on Broadway. Music continued to be a part of the Boomer Family life – both my father and mother played for years in the Sunday Night Band Concerts at Lincoln's beautiful Antelope Park, where our family took Sunday night picnic suppers to hear them both play. Again, stick-to-itive-ness.

EQUESTRIAN: In boyhood, my father had a pony, and showed early equestrian entrepreneurship as his barn-cleaning, lawn-mowing, and snow-shoveling chores were done by neighborhood kids in exchange for rides on his pony. Lowell later frequently visited the U.S. Cavalry School at Fort Riley, Kansas, to watch Col. Hiram Tuttle and Col. Isaac Kitts school their horses, and then went home to emulate them. After establishing his Great Plains Equestrian Center just outside of Lincoln, my father went on to ride and compete in horse shows, to fox hunt, organize horse trials, and to teach and train riders in jumping, eventing, and dressage. He took special joy in teaching and training my brother and me to ride and jump, and then eventually my three sons as well.

The Boomer Family, dressed in the Equestrian fashion of the 1940s, and ready to ride in the Family Class at the Nebraska State Fair Horse Show. From left to right: Lowell Boomer, astride Royal Eclipse; Gladys Boomer riding Bugle Boy; John Boomer on his great jumper Anchors Aweigh; and Jim Boomer atop Miss Toots.



(continued on page 31)

In the early 1970s, a feeling was growing that the United States needed an organization to promote dressage. Col. Donald W. Thackeray said, "We need an organization to take the ball and run." A national meeting was held in Michigan where the idea was discussed and debated, often heatedly so. When the meeting finally decided "yes," let's form an organization, discussions turned to where should it be located, as people from both coasts thought it should be headquartered on their turf. My father spoke up and said, "You could put it in Nebraska." There was stunned silence in the room. He said, "I own a printing company in Lincoln, with adequate office space to house the new organization," and he reminded them that Nebraska was located in the nation's de-militarized zone, right in the middle of the USA heartland. Kay Meredith spoke up first, "Lincoln is perfect – it's inconvenient for everybody."

A second meeting was held in Lincoln, Nebraska, on February 17-19, 1973, attended by 81 people, when the United States Dressage Federation (USDF) was formed with Lowell Boomer named the Executive Secretary, who would remain for twelve years in that post, followed by four more years as President, before completely stepping down. David O'Connor said some years later, when presenting the United States Equestrian Federation's sterling silver cowboy hat emblematic of USEF's Lifetime Achievement Award to my father, "Lowell, I don't know how you did it in those days of rough and tough equestrian politics – forming USDF had to be like herding cats!"

My father has been honored

throughout his lifetime with prestigious equestrian awards. He is the founding organizer of USDF and the first inductee into their USDF Hall of Fame. He is the founder of the Nebraska Dressage Association, the recipient of the Braley Gray Award, and the *Chronicle of the Horse* named him "One of the Fifty Most Influential Horsemen of the Twentieth Century." The latter is my personal favorite award – not bad for a guy from Lincoln, Nebraska!

In 1989, Lowell Boomer established The Dressage Foundation in Lincoln, Nebraska, "to cultivate and provide financial support for the advancement of Dressage." From my father's vision have come two premier dressage organizations, structured and operating as separate entities, one focused on education, the other on funding. Lowell Boomer has left a rich legacy for the sport of dressage.

Finally, not only has my father given heavily of his time and talent, but has shared his treasure as well. When USDF built its Education Center in Lexington, Kentucky, my father made a personal \$50,000 donation to the capital campaign. When he sold his Great Plains Equestrian Center, the young buyers paid some cash down, and then signed a real estate promissory note for the balance to be paid over time. My father then donated the promissory note to The Dressage Foundation as a charitable gift, yielding a good, regular payment stream to The Dressage Foundation for its use in supporting

dressage. When he sold his stock in Boomer's Printing Company, he established two Charitable Remainder Unitrusts, from which several key employees purchased his stock. The



Lowell Boomer

Unitrusts allowed my father to avoid paying Federal and State capital gain taxes on the highly appreciated value of the long-held stock, and he gained a charitable contribution income tax deduction, thereby reducing his income tax payable. He holds the income stream from both

Unitrusts during his lifetime, then my wife and I will receive income from one Unitrust until the second of us is deceased; my brother and his wife will be paid income from the second Unitrust until they are both deceased. When all four of us income beneficiaries are gone, and no longer here to need the income stream, the "remainder" funds will go to The Dressage Foundation, a tax-exempt charity, to carry on its good works. The ultimate remainder gift will be sizable, and represents known funding to fortify the Foundation's financial future.

Stick-to-itive-ness. I find in looking back over my own life that I have inherited this trait from my father, and proudly practice it just as he did in his life. The Boomer Family salutes him for his vision, hard work and stick-to-itive-ness. We take comfort in knowing that his countless equestrian friends will do the same, as we all salute and congratulate him on his milestone 100th birthday!



Show Your Support!

New in 2011 – Promotional items available with The Dressage Foundation logo! Donations of \$100 or more qualify for one of the following:

TDF Lapel Pin
(black & gold) >
for Donations
of \$500 or more



TDF Ball Cap (khaki) for
Donations of \$200-\$499 >



TDF Tote Bag (khaki) for
Donations of \$100-\$199 >



Monthly Giving and Corporate Matching Gifts: *A Simple Way to Support TDF*

Your gift can help an adult amateur spend dedicated time in training without the worries of work and home. Or send a Young Rider to Europe for the inspirational trip-of-a-young-lifetime. Or enable GMOs across the country to host educational clinics for riders, judges, and trainers. Or promote Freestyle at all levels. Or reward our best and brightest teachers. Or send an instructor to Europe to improve their skills. Or any number of our other programs.

Most importantly, your gift WILL INSPIRE others to give too!

As a valued supporter of The Dressage Foundation (TDF), we make it easy and convenient for you to support the funds and programs at TDF through our monthly giving program.

It's easy to enroll. You simply, fill out and sign this form and return it to us. The rest is automatic.

Check with your human resources department, you may be able to double your gift – at no additional cost to you! Talk to your employer about matching gifts today!

Yes, I want to join The Dressage Foundation monthly giving program.

I would like to make a contribution each month of:

☐ \$10 ☐ \$25 ☐ \$50 ☐ \$75 ☐ \$100 ☐ \$250 ☐ Other \$ _____

Please charge this gift on the ☐ 15th ☐ 30th day of each month (or the next business day if the 15th/30th falls on a weekend or holiday).

Credit Card Please charge the above amount to my credit card each month. My signature is below. ☐ Master Card ☐ Visa

Card # _____ Expiration Date _____

Name as it appears on the card _____

Monthly Pledge Authorization

I authorize The Dressage Foundation to charge my monthly contribution to my credit card (as indicated above). I understand I may cancel or change my monthly pledge at any time by notifying The Dressage Foundation in writing. A record of each payment will appear on my monthly statement and will serve as my receipt.

Please Print

Name _____

Phone _____

Address _____

Signature (required) _____

Date _____

Return this completed and signed form to: The Dressage Foundation
1314 'O' Street, Suite 305
Lincoln, NE 68508

Or you can fax your credit card monthly authorization to us at 402-436-3053.