

# **SHOW DRIVING HANDBOOK**



## **SHOW DRIVING HANDBOOK** **Revised Edition 2012**

**For Judges, Competitors and People  
Interested in Show Driving**

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## Why a Show Driving Handbook?

The purpose of this Australian Carriage Driving Society Inc Show Driving Handbook is to assist show competitors and judges in obtaining an understanding of the standards of excellence and requirements for Light and Heavy show harness classes.

With this purpose in mind, the Handbook includes chapters on rules and regulations for ACDS (Australian Carriage Driving Society Inc.) show driving competitors, stewards and judges. Also included are subjects that are pertinent to showing needs in Australia. With this information, we endeavour to encourage new drivers into showing, as well as providing a helpful service in formalising judging standards and in planning harness classes throughout Australia.

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### Australian Carriage Driving Society Inc

[www.acds.org.au](http://www.acds.org.au)

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# Chapter 1

## THE AUSTRALIAN CARRIAGE DRIVING SOCIETY INC

The Australian Carriage Driving Society Inc was formed in 1971 and has some 1000 members in over 50 clubs nationally. The Society and its members are strongly involved in the organisation of and participation in pleasure horse driving activities, competitive carriage driving events and endurance driving. Its interests however, do not include pacing and trotting racing.

The various pursuits within the ACDS include show driving, combined driving, driven dressage, pleasure and endurance driving and the restoration and maintenance of horse drawn vehicles.

Federal and State ACDS Convenors are appointed annually for Show Driving, Combined Driving, Driven Dressage, Pleasure and Endurance Driving and for the Historical section.

Further details are available on the ACDS Federal website: [www.acds.org.au](http://www.acds.org.au)

## SHOW DRIVING

Show driving events are usually held within an arena or show ring with entrants competing together in a range of classes. In horse classes, individual workouts are used by the judge to decide on the placings. In turnout classes, the horse's presentation and performance, the quality of the vehicle and harness, and the overall general appearance are taken into account. Classes include breed, vehicle, turnout, height, pleasure and driver classifications. The ACDS holds its own harness/carriage driving shows regularly in each State, whilst members also compete at breed shows, and agricultural shows to Royal Show standard

## COMMON TERMS

The following are definitions of various terms which appear in this handbook.

**Business Partner:** A person who is a party to contractual and/or verbal agreement between two or more persons carrying on a business venture jointly or independently relating to the breeding, training, selling, and agisting of competition horses, and/or the training of drivers, with a view to profit or otherwise.

**Competitor:** The person driving the horse in competitions.

**Driver:** The competitor or Whip.

**Employee:** A person who is hired to work for another in a business specifically having a view to engage in preparing, training, selling, agisting and/or procuring competition horses and/or training of drivers.

**Employer:** A person or business concerned with preparing, agisting, training, selling and/or procuring competition horses and/or training of drivers.

**Exhibit:** The word "exhibit" shall include a horse, pony, donkey, derivative etc, entered in competition events.

**Exhibitor:** The name of the person or persons having lodged the entry to a competition.

**Family:** Spouse, parents, grandparents, sister, brother, child, aunt, uncle, grandchildren (including in-law, step and de-facto relations), nephew, niece or cousin.

**Horse:** A generic term to cover pony, horse, donkey, derivative etc.

**Lease:** Where the possession of a horse but not the ownership is transferred to another person/s.

## Chapter 2

Certain standards which allow all competitors to receive fair and due consideration at any ACDS approved event are necessary. This chapter outlines the ACDS Rules for Show Driving Competitors and lists its Competitors' Code of Conduct. It also includes a section on Accident Prevention.

**Drivers should, at all times, accept the judge's opinion with sportsmanlike behaviour and present themselves, their horses, harness and vehicles to the judge, displaying an attitude that enhances the image of show driving.**

### RULES FOR SHOW DRIVING COMPETITORS

These Show Driving Rules are to provide a standard for all ACDS organised events, as well as events organised by other organisations such as agricultural shows that desire to use ACDS accredited judges, and to promote safety in the show ring.

In situations not specifically covered in the Handbook, or by direct interpretations of the Show Driving Rules, the spirit or intent of the rules should be upheld.

All the Show Driving Rules as stated here are intended to apply to all competitors.

1. Every driver at ACDS approved showing events must be a current full ACDS member or an ACDS One Activity Member, having completed the appropriate form and paid the fee.
2. Adult drivers are aged 18 years of age and over.
3. A Junior driver is a person who has not attained the age of 18 years ( ie under 18 years).
  - a. A Junior driver aged 6-10 years inclusive must be accompanied in the vehicle by an ACDS adult member (an experienced driving person) seated alongside at all times and holding a second pair of reins attached to the bit.
  - b. A Junior driver aged 11-15 years inclusive must be accompanied in the vehicle by a ACDS adult member (an experienced driving person) seated alongside at all times. (It is optional for a second pair of reins attached to the bit.)
  - c. A Junior driver aged 16-17 years inclusive competing with a single horse or pony may carry a groom or passenger at his/her discretion.
  - d. Junior Multiple drivers – a Junior driver aged 16-17 years inclusive may drive a pair of ponies, but not horses or a larger combination.
  - e. Junior drivers who are 16-17 years of age may be allowed to drive stallions at ACDS show events at the discretion of the organisers.
  - f. **All Junior drivers and Junior passengers must wear approved accredited safety standard protective helmets.**
4. All drivers at ACDS approved show events are responsible for knowledge of, and compliance with, the ACDS Show Driving Rules.
5. All participants in an ACDS approved show event are obliged to conduct themselves in an orderly manner and in the best interests of the ACDS. Any incident may be reported in writing to the ACDS State Branch for any further disciplinary action deemed necessary.

6. Competitors should not address the judge by his/her given name. All contact from competitor to the judge should be conducted through the steward.
7. Disciplinary action – refer to ACDS Rules and Regulations Section 12 – Disciplining of Members.
8. All horses must compete drug free. Random swabbing may take place in accordance with Rules and Regulations of the ACDS (refer to Chapter 6 for further information on swabbing).
9. A competitor or exhibitor may lodge a protest for an alleged breach of the ACDS rules. Protests of a general nature may be made through the same method. Protests shall be made in accordance with the procedure set down in the showing schedule (Refer to Chapter 6 on Protests for further information).
10. In the event of any inconsistency between the disciplinary procedures and competition rules, the competition rules shall override.
11. Horses must be at least (3) years of age to compete in ACDS show driving events, and should be reasonably fit.
12. Cruelty to, or the abuse of any animal, by any person at an approved ACDS show driving event is forbidden and an offender may be subject to withdrawal from further event classes.
13. An Exhibitor showing an animal which does not appear to be sound, or shows evidence of lameness, exhaustion or distress may be asked to withdraw it immediately from further competition. This may include horses or ponies which appear to be distressed or exhausted due to the weight of the turnout being pulled. In the show arena, the recommended weight ratio of vehicle/driver to horse should be no more than 1:1 ie the combined weight of the vehicle/driver should not be more than the weight of the horse.
14. Permitted nosebands in ACDS show events are cavesson, dropped, cross-over type (also known as Grakle or Mexican noseband) or flash-type (also known as Hanoverian).
15. The tying of tails to vehicles or harness is not permitted in show classes.
16. Running or standing martingales, side reins, trotting type overchecks and running reins are not permitted in show classes.
17. Bitless bridles are not permitted in show classes.
18. All horses must wear blinkers in show classes.
19. Bandages and boots are not permitted in show classes.

## Competitor's Code of Conduct

A Competitor means Driver

### Competitor's Code of Conduct

1. Where possible it is the competitor's responsibility to ensure eligibility.
2. It is the organiser's responsibility to make available the name of the Judge so that competitors may determine their eligibility.
3. A competitor must not compete in any class in which the Judge is a member of the competitor's immediate family.
4. A horse must not compete in any class in which the Judge ( or member of his/her family) is its breeder, or where it has been owned, loaned, leased or produced within the previous six months by the Judge or a member of his/her family.
5. A competitor or a member of the competitor's family must not accommodate the Judge as a houseguest within one month prior to, or during the show.
6. Any part of the combination (horse and driver) which has received individual tuition (other than clinics or arranged club activities) by the Judge within the previous three months is ineligible to compete.
7. A competitor who has employed or been employed by the Judge, or has been a business partner with the Judge within the previous three months must not compete.
8. A competitor, who has trained, owned or leased a horse from the Judge within the previous three months, must not compete in any class.
9. Where the Judge or a member of the Judge's family has driven the horse for the competitor within the previous three months, the horse is ineligible to compete.
10. A competitor is to ensure that the horse is eligible for classes entered. However, where a Judge knowingly permits an ineligible exhibit to compete, both Judge and competitor will be held in breach of the rules.
11. Competitors shall, at all times, behave in a proper and respectful manner to judges, show officials and their fellow competitors.
12. Each competitor should be correctly and neatly attired in dress appropriate for the class.
13. Each competitor is required to present the horse in a clean and appropriate manner for the class.
14. Competitors should not call either the Judge or Steward by given names while in the ring - either "Sir" or "Madam" is more appropriate.
15. The Judge or Steward should not refer to any competitor by name.
16. A competitor wishing to speak to the Judge, should approach the Steward to find a suitable time to do so.
17. The Judge's decision is final.
18. Once judging has commenced, the horse shall not leave the ring without the permission of the Judge.
19. Once judging has commenced, there shall be no change of driver.
20. Competitors need to show consideration for all other competitors, particularly those with young or green horses.
21. Competitors shall present themselves on time for the judging of the class.
22. Competitors shall accept placings graciously.
23. It shall be the competitor's responsibility to ensure they are eligible for the classes entered.
24. To acknowledge and retain sponsors, competitors are encouraged to write 'thankyou' notes to them.
25. A late competitor should ask the Steward to refer to the Judge if requesting permission to enter the ring or class.

## ACCIDENT PREVENTION

All persons involved in competing at showing events being drivers, passengers, grooms, officials, spectators etc should keep safety foremost in mind. Having the horse under control at all times is not only a safeguard for a driver and his/her passengers but for everyone involved in the sport of carriage driving and the public. The following is a basic Accident Prevention List. Accidents will occasionally happen but most can be avoided by following these guidelines.

1. All harness should be in a sound condition and adjusted to fit the horse and vehicle.
2. The vehicle should be in sound condition and of a type suitable for the class entered, the horse being driven and the terrain to be covered.
3. Avoid putting a horse into an environment which you believe may be frightening.
4. Before attending a large group event eg rally or show, ensure that your horse is at ease driving with other turnouts.
5. When driving in company, never move off adjacent to another horse being put to without checking that the other driver is happy for you to do so.
6. When driving in company, leave sufficient distance from the vehicle in front to permit change of pace or direction.
7. After descending a slope remember that all turnouts behind must be clear of the slope before anyone increases pace.
8. At all times when driving, stay alert and look well ahead to anticipate and avert any problems.
9. Avoid driving on the highway at dawn/dusk and at night. If this cannot be avoided, reflective clothing and carriage stickers/reflectors are essential.
10. After lighting-up time, vehicles on the highway must have reflectors and red rear electric lamps – candle lamps do not provide sufficient lighting.
11. Your whip is an aid and should be in your hand - not in the whip socket.
12. Never leave a turnout tied to a fixed object with a horse still in the shafts.
13. Never tie a turnout to another turnout, or to a float that is not attached to its tow vehicle.
14. Avoid dismounting from the vehicle unless you have someone at the horse's head.
15. Never remove the bridle/winkers until the horse is free of the vehicle.
16. Always approach a ridden or led horse with extreme care.
17. Always stop with enough space to allow you to exit easily at any time - especially applicable to groups.
18. Pass pedestrians and other horses, ridden or driven, carefully – not too close or too fast.
19. Driver should be in first and out last, always holding reins.
20. Due care must be taken at all times and let common sense prevail.
21. At no time shall a Judge ask a driver to leave his/her vehicle.
22. The driver should get into the vehicle as soon as the horse is harnessed to it, and remain in until unharnessing from the vehicle is to commence.



## Chapter 3

The aim, for the competitor and judge, is to achieve a high standard of excellence for show driving in Australia.

**NOTE:** In this Handbook the term HORSE refers to horse, pony or derivative, unless otherwise specified.

### WHAT IS A SHOW DRIVING HORSE?

A Show Driving horse should display elegance, style, balance, presence, self-carriage, good hock and knee action with light ground covering strides. It should have straight, even and rhythmic movement and should be able to bend and flex in the direction of travel and be light over the ground. The Show Driving horse should be well-presented, conditioned, short-coated, glowing with health, trimmed and presented appropriately, and give the appearance of being a pleasure to handle, watch and drive.

### Conformation and Soundness

Correct conformation and soundness is sought with the horse being free of any lameness or unevenness or apparent breathing problems. These points should all be considered when judging quality, substance, bone and stamina.

### Manners and Education

A Show Driving horse should be well-mannered and obedient, ready to respond to the driver's commands without resistance or excessive aids. All transitions should be smooth and easy. Exuberance may be forgiven but not bad manners.

### Presentation and Breed Characteristics

Many horse or pony breeds are presented together in Show Driving classes. Judges need to be mindful of individual breed characteristics, and the manner in which they may be presented should not be discriminated against. Horses are usually shown plaited (tail never plaited) and trimmed (ears, chin, lower legs, poll). Some breeds may be shown with free flowing manes and 'feathers' on their lower legs as this is a breed characteristic, but these features can be tidied to enhance its breed appearance.

### WHAT TO WEAR

Dress is a matter of personal preference. Colour and style should complement the overall picture. It is important that bright, coloured clothing which detracts the eye from the animal or vehicle is to be avoided. For both male and female drivers, it is essential to wear and use a Hat, Gloves, Apron and Whip as they are a traditional part of driving attire.

#### HAT

- Gents should wear a hat suitable for their attire and turnout. Ladies hats should be stylish and neat (a large brim can be unmanageable in the slightest breeze). Fascinators are not acceptable.

Note: Covered safety helmets designed to match outfits should not be penalised in turnout classes.

#### GLOVES

- Usually made of brown leather. These provide extra grip on the reins as well as protection for hands. An extra pair of knitted gloves may be carried for use in wet weather.

#### APRON OR KNEE RUG

- Apron or knee rug gives a neat appearance, and protects the clothing from soil from the reins, loose hair from animals or mud splashes. An apron is correct for a Viceroy or Show Wagon. Many consider a knee rug correct attire for a Sulky (gig) or Buggy. An apron is allowed but a Sulky or Buggy carrying a passenger should only use a knee rug that covers the driver and passenger.
- Aprons are worn over the jacket for protection. A colour that suits the turnout should be chosen.

- They can be made from box-cloth (felted woollen fabric that is fairly waterproof) or materials more suited to our own climate - anything from wool to linen. Some aprons are lined with a waterproof material and may be reversed for wet weather.
- Embroidery, eg displaying driver's initials etc, should be unpretentious.

#### **WHIP**

- Most often used is the bow top, occasionally the drop thong, although the English Holly whip is considered by many to be the ultimate. However, any bow top whip does the same job and is robust, light and easy to carry. The whip must be of correct length to be able to reach the horse's shoulder, and well balanced.

#### **JEWELLERY**

- Should be kept to a minimum size and quantity.

#### **DRIVER'S DRESS**

- Ladies - Tailored suit or skirt and long-sleeved jacket and blouse, sensible shoes or boots.
  - Gentlemen – Suit or sports coat and slacks, shirt and tie. Appropriate shoes or boots.
- (NEVER runners/sports shoes)

#### **GROOMS**

- Riding apparel or livery.

#### **PASSENGERS**

- Neat and practical street attire and hat of similar style to the driver.

#### **HANDLERS**

- Neat well-dressed attire with hat (as in Driver's Dress above) It is important not to detract from the standard set by the turnout.

## **CLASS TYPE DESCRIPTIONS AND REQUIREMENTS**

The organisers of an ACDS show driving event, may, in their Schedule of Events, have various class types and it is important the organisers provide a Class Type Definition to enable the judge and competitors to fully understand the requirements. Detailed below are common class types used. These harness classes may be divided up into height divisions, breeds and types.

- Various Pony Heights from 14hh and under
- Various Horse Heights over 14hh
- Maiden and Novice Horse or Pony
- Breeds – eg Miniature, Donkey, Derivative, Shetland, Hackney Pony or Horse, Non-Hackney or Heavy Horse Section
- Multiple Classes
- Weight Classes (Light Harness) – Light, Medium and Heavy
- Lady's and Gent's Horse or Pony.
- Sulky and Buggy Horse or Pony.
- Various Turnout Class Types – Buggy, Sulky, Jinker, Authentic, Pleasure, Authentic Type, Show Viceroy or Box Wagon, Period Turnout, Jogger, CDE.
- Driver (Whip) Classes
- Ride & Drive
- Pleasure Horse or Pony
- Handy Horse or Pony
- Heavy Harness Classes

Classes like heights, weights and lady's/gent's horse judge the horse only. Winners will be eligible for championships within their groups eg Non-Hackney, Hackney etc. Champions may then become eligible for the Supreme Award. Turnout classes often finish with Turnout Champion contested by all the turnout class winners.

Various terms and paces are mentioned in the class descriptions below. Here are brief explanations of them.

**Walk:** Horse walks calmly with even, determined steps. The hind feet should touch the ground in front of the foot prints of the fore feet. It is a marching pace in which the footfalls follow one another in a 'four time beat'. It should be ground covering. Ambling and/or pacing when both legs on the same side move in unison, is not a true walk and should be penalised.

**Trot:** A 'two time beat' gait on alternate diagonal legs, separated by a moment of suspension. Pacing, where both legs on the same side move in unison, should be penalised.

**Working:** The horse's 'natural' trot. It is a forward, active trot with the horse on the bit, carrying itself in balance with even elastic steps and good hock action. It is a pace between the extended and collected trots, and is more rounded than the extended trot.

**Collected:** The horse is on the bit and moves energetically forward with a greater degree of engagement. It brings its hindquarters more underneath itself and carries more weight on its hind end, compressing its frame and using an animated, shorter and more elevated stride. The neck will be raised and more arched, with the poll its highest point. The nose should not be overbent nor the neck restricted.

**Lengthened:** A trot with lengthened strides. It differs from the more advanced extended trot in that it does not require the horse to bring its weight as far back on its hindquarters.

**Extended:** The horse lengthens its stride to cover as much ground as possible as a result of greater impulsion from the hindquarters. The horse should remain 'on the bit' without leaning on it, but be allowed to lengthen its frame, with the neck extended. The nose should be slightly in front of vertical. The hind feet must clearly overtrack the prints made by the forefeet. The horse is to remain balanced. Going faster and running (where there is no engagement of the hindquarters) should be penalised.

**Lateral Bending (sometimes called Flexing):** On a bend or circle, the harness horse's head should be turned very slightly towards the direction of the turn, so that the driver is just able to see the side of the horse's inside winker. The horse should be looking in the direction it is going. Looking out should be penalised. It should also not 'fall in' ie cut the corners.

## MAIDEN CLASS

Exhibits not having placed FIRST in any open harness horse/pony class, ie height weight, sulky, buggy. Exempt classes: Restrictive classes such as breed driven, novelty, turnout, drivers, pleasure and CDE.

- To be able to perform as a carriage horse at a very basic level
- Forward going movement with rhythm - to be shown on both reins and may be asked to walk
- Basically well-behaved with no resistance

## NOVICE CLASS

Definitions vary across Australia

In NSW: Exhibits are not to have won a FIRST place in a horse class at any show

In some other states: Exhibits are not to have won more than 4 FIRST places in any open horse class ie. height, weight, sulky, buggy. Exempt classes: Restrictive classes such as breed-driven, novelty, turnout, drivers, pleasure and CDE.

Royal Shows: definitions vary

- Forward going movement with rhythm - to be shown on both reins, may be asked to walk, and rein back
- Basically well-behaved with little resistance
- Some lengthening of stride may be asked to be shown

## HACKNEY HARNESS CLASS

Horses or ponies of twenty-five percent (25%) or more Hackney blood will compete in Hackney Horse or Pony harness classes. Judges are looking for an elegant picture; head carried high and tail set the same, with extravagant high stepping action front and back. They should be presented in show condition with clipped out head and legs, mane plaited which may be decorated with wool or cotton. The feet are painted to enhance natural colours, ie. black feet painted black, white feet clear lacquered or left white. A competent handler must attend Hackneys. They should be well-dressed and unobtrusive. Hackney ponies have a quicker way of going with a more open action than the horse's movement, which is slower and may have a period of suspension.

The Hackney Horse or Pony:

- Carry neck high, flexed at the poll with nose vertical or only slightly forward of vertical. Should not be over bent or poke out nose.
- The head should not move up and down and acceptance of the bit should be shown.
- Bend and flex in the direction of motion
- Should not be too strong on the bit or make undesirable bridling noises
- Should have even flowing forward movement with definite 1, 2 rhythm and cadence (must not run)
- Should be covering ground.
- Animals showing a lot of "lift" but little forward movement should be marked down
- Should not over-reach and produce forging noise
- Should not be driven too fast
- Should be basically well-mannered
- Usually shown in a Viceroy or Box Wagon but should not be penalised if shown in a Sulky or Buggy

- Top-reins and/or tailsets are optional
- Should pull vehicle on traces, not reins
- Park gait is a collected rhythmical trot
- To 'show' is a lengthening of stride performed on a straight line
- Rein-back and walk are not required

### **NON HACKNEY HARNESS CLASS**

Judges are looking for an attractive picture, reasonably high head carriage, moving evenly front and back, displaying a degree of knee and hock action. Impulsion, rhythm and balance are important.

The Non Hackney Horse:

- Head carriage should be steady
- Bend and flex in direction of motion
- Should show acceptance of the bit and not make undesirable bridling noises
- Should be working on the bit, not over-bent or above the bit
- Should have even flowing forward movement with rhythm and cadence (not running) - a degree of hock and knee action is desirable as is a ground covering walk
- Should be covering ground
- Forging noise is most undesirable
- May be shown in any type of light harness vehicle
- Should be well-mannered
- Should pull vehicle on traces not reins
- Should be able to show smooth transition in paces ie. lengthening and collection on demand, both between the paces and within the paces
- Should be asked to walk and trot on both reins may be required to rein-back

### **WEIGHT CLASSES**

Some States hold weight classes for the Light Harness Show Horse ie. Lightweight, Medium and Heavyweight. Judges may be asked to classify the horses into weights prior to the event. If so the classification is on bone and not on actual weight. The class is judged the same as height classes.

### **MULTIPLE CLASSES**

Multiples should display all the characteristics of a show driving horse - be working together in unison and harmony with rhythm, bending together in the direction of travel. Many different arrangements can be included in the multiple class and listed here are some of the common ones you may see:

- Teams (4-in-hand) two wheelers and two leaders
- Pairs (2 – side by side)
- Tandem (2 - one behind the other)
- Unicorn (3 - two wheelers and one leader)
- Rarely will there be a Randem (a Tandem with a third horse in line).

Some points to consider with multiples:

- Matching stride, colour and height will help the overall impression.
- Team and tandem leaders should not be in draught (pulling the wheeler) but carry the traces almost straight.
- Tandem - straight and follow the track of the leader.
- Teams - straight and follow the tracks of the leaders, not looking out or pulling away from the pole, all working together as one unit.
- Pairs - not looking out or pulling away from the pole, working together as one unit.
- May be asked to work as for single classes.
- Grooms - riding apparel/livery.
- Passengers - practical street attire.
- Livery - is acceptable for pairs & teams etc.

### **LADY'S HORSE**

Driven by a lady:

- The two primary attributes, of equal importance, are good manners and tractability.
- Ability to move in such a way as portrays an image of elegance/gaiety, being able to demonstrate and maintain good rhythm, tempo and ground covering stride quite willingly, whilst working on the bit.

- In keeping with a "show" animal, it should demonstrate some knee and hock action, and have an erect head carriage
- The frame will generally be of a lighter type animal, in keeping with the feminine accent of the designation 'Lady's Horse'. Ideally it will have the 'look at me' quality.
- A lady's horse should never be heavy in the mouth.

### **GENTLEMAN'S HORSE**

Driven by a man:

- Good manners are important. However it can display some exuberance.
- It will move in a way that creates an image of being bold and willing. It will clearly demonstrate the ability to cover ground with seeming ease whilst maintaining good rhythm, and working on the bit.
- Some knee and hock action is very desirable, as is an erect head carriage.
- The general appearance and way of going should draw the eye to it – 'look at me'.
- The frame will generally be of a 'solid type' in keeping with the designation of Gentleman's Horse.

### **BUGGY HORSE**

The Buggy Horse is driven in a Buggy and there are many varieties of buggies so it is important to assess each outfit individually. While this event is not a turnout class, the horse needs to suit the vehicle to work properly.

- An 'active way of going' together with presence, erect head carriage, good knee and hock action.
- Manners are important with a buggy horse as it must stand properly to allow all passengers to board and alight in safety
- The buggy horse was originally often required to travel long distances, so it needs to be able to demonstrate an ability to 'cover ground' with apparent ease.
- Good conformation and a true straight action.
- The build of the horse must be suitable to the weight and size of the buggy.

### **SULKY, GIG or JINKER HORSE**

Sulky horse is driven in a Sulky, Gig or Jinker and will generally be a lighter type:

- Should move with erect head carriage, and have good knee and hock action.
- Manners are important.
- The build of the horse/pony must be suitable to cope with the weight and size of the sulky. A Sulky horse/pony should be able to cover the ground with apparent ease.

### **PLEASURE HORSE**

The Pleasure Horse:

- The horse must convey the impression that it is a real pleasure to drive.
- Should work in a good outline, which shows acceptance of the bit, thus under control.
- It must be obedient, and go forward calmly, maintaining a good rhythm.
- A ground covering walk and impulsion at the trot are important.
- Have the ability to stand quietly for extended periods and rein back without rushing or resistance.
- Should be capable of manoeuvring the vehicle in a variety of situations.
- It does not need to show the knee and hock action, or hold its head as erect as a 'show' animal.
- Horse should be clean and tidy - it need not be trimmed or plaited.
- Horse of equal quality, but trimmed and/or plaited, should not necessarily be given preference.
- The horse only is judged. The type of vehicle it is shown in is not taken into account.
- This must not be considered a consolation class.

### **RIDE AND DRIVE**

Horse to be worked first in harness as for 'Horse in Harness' class. There will then be a gear change in the ring for the ridden section with attention being paid to safety. For safety reasons a groom must be present and hold the horse/pony with a lead throughout the gear change. A few minutes should be allowed for the riders to warm up their mounts.

The ridden section will be judged as for a 'Hack' class. The driver of the horse does not necessarily have to be the rider. All riders must wear safety helmets and suitable attire. One judge may judge the entire class, or two judges, one covering the driven work and the other the ridden section. The point system for ACDS Ride & Drive Class is:

Horse in Harness	50
Hack	50

- The driven section shall always be judged first as a normal show driving class. In the event of a tie after both sections have been judged, the competitor with the highest points in the driven section will be the winner.
- The horse needs to work in good outline, showing nice ground covering stride, rhythm and tempo.
- Manners are of particular importance in this event.
- The ridden section will be judged as a 'Hack' class.
- The rider need not be the driver and can be in the vehicle or waiting in the ring.
- The Hack Judge will be looking for a horse with style and manners, and which goes kindly.
- The horse to be ridden in a bridle with bit (snaffle or double bridle).
- Will be required to walk, trot and canter on both leads, rein back and stand quietly. The ridden work may be judged as an individual work-out or altogether on the circle
- The horse should portray an image of going kindly with the style of a show horse, a pleasure to drive/ride

### **HANDY HORSE**

The class designation nearly says it all for this class.

- Can be driven in traffic with ease, allowing the driver, passengers and observers to feel safe and confident.
- Should go kindly.
- Must be able to manoeuvre the vehicle into a variety of situations.
- Erect head carriage and elevated action need not be evident.

### **WHIP (DRIVER) CLASSES**

The Judge will be looking for the driver who displays excellent control of the horse with the lightest of aids being discernible or visible. The driver should present a picture of calm confidence, be skilfully in control of their horse and be neatly attired (hat, gloves, whip, and driving apron).

- Driver should display good posture, sitting up straight, not perching or leaning back too far. The driver should be looking forward in the direction of travel.
- The elbows should be relaxed by the sides (not poking out from the sides).
- The way the reins are handled and the amount of contact with the horse's mouth is important. Hands should be not too high or too low, with soft wrists.
- The whip should be carried at all times in the right hand in the '10-to-10' position when not indicating direction or being used as an aid.
- The workout should be set to highlight the driver's skill in handling the horse. Walk, trot on both reins, halt, rein-back etc. should all be included.
- One-handed driving may be included as a short portion of a workout.

### **CONCOURS D'ELEGANCE**

*(Definition from Collins English Dictionary "a parade of vehicles, prizes being awarded to the most elegant, best turned-out").*

This class is sometimes judged on a large circle or more often throughout the day at a show. It is not judged by the show judge instead being done by a special guest, local dignitary, artist or other prominent person. There may be more than one Judge. A detailed inspection of the turnouts is not made. Competitors are instead viewed from a distance. The Judge is looking for the most elegant or eye-catching turnout, in his/her opinion. Ideally it should be one whose very presence makes it stand out from the rest - an outfit that would turn the head of any passer-by.

All turnouts at the show are eligible for the Concours d'Elegance Award. A Prize or Sash is normally awarded to the winner only. However runners up or places may also be awarded.

*See Section on the Concours d'Elegance Event run as a stand alone activity*

### **TURNOUT CLASSES**

Turnout classes take into account the whole turnout – the horse, vehicle, harness and overall general appearance. Cleanliness, quality of turnout, correct fit of harness and vehicle, the horse's performance and the dress and accessories of the driver (and passenger/s groom if present) are judged. Sometimes the class may have two Judges, for example Judge A may assess the Vehicle, Harness and General Appearance while the turnout is stationary and Judge B will assess the Horse at the halt and in its workout. Turnout classes are open to singles and multiples. The show schedule will often have separate single, pairs/tandems and

multiple turnout classes and may also have separate classes for breed, weight and type of vehicle, Lady's or Gents Turnout.

Examples of types of turnout classes are:

- Sulky, Gig or Jinker turnout
- Buggy turnout
- Authentic turnout (being with wooden wheels)
- Authentic type or reproduction turnout (being with steel wheels)
- Two or four wheeled hard tyred turnout (having traditional spoked wheels)
- Show vehicle, viceroy, or box wagon turnout (having 4 wheels with pneumatic tyres)
- Pleasure Turnout
- Jogger turnout (two wheeled with pneumatic tyres)
- CDE turnout
- Period turnout.

The point system used by the ACDS for show turnout classes is:

Horse	50
Vehicle	30
Harness	10
General Appearance	10
<b>TOTAL</b>	<b>100</b>

Listed below are a number of turnout classes which detail the ultimate types of harness and necessary accessories for the different turnout classes. Competitors and judges should be aware that harness types are not mandatory. Where brass or rubber and gold are mentioned, it could be replaced with nickel or chrome. In turnout classes, adjustments on the harness should not be on the first or last hole - ultimately it is on the middle hole. Cleanliness is particularly important. Extra points should be given for detail and quality.

*\* Competitors who do not have all of the items as listed below should not be discouraged from entering turnout classes, as long as vehicles and harness are safe.*

## **BUGGY TURNOUT**

The Buggy Turnout:

- A four-wheeled vehicle may be Authentic or Reproduction Type. A deep paint finish together with discrete fine lining is very desirable.
- Black leather harness. Tan leather *may* be used with a varnished, country-style vehicle.
- Breast plate or full collar.
- False martingale.
- Breeching - Pairs/Teams may not necessarily have breeching as long as the vehicle has brakes.
- Brass/ nickel/chrome hardware on harness as long as it matches the furniture on the vehicle.
- May have flat or rolled harness, reins and traces. Handpiece of the reins should be brown leather.
- Tilbury, French or Rat Tail tugs are correct.
- Top-rein and/or tail-set optional.
- Should carry in/on the vehicle - mats in vehicle, step and whip holder (whip carried in hand at all times), lamps with candles that have been previously lit and burned, matches in lamps and knee rug.
- Spares to be carried in the boot of the buggy should include - leather valise containing waterproof lap/loin cover and wheel spanner, headstall and lead (extra for multiples), side curtains if not already on the vehicle.
- Team/Tandem whip must be long enough to reach the leader's saddle.

## **SULKY, GIG OR JINKER TURNOUT**

A Sulky, Gig or Jinker Turnout:

- A two-wheeled vehicle may be Authentic or Reproduction Type. A deep paint finish, together with discrete fine lining is highly desirable.
- Black leather harness. Tan leather *may* be used with a varnished, country-style vehicle.
- Brass/nickel/chrome hardware on harness as long as it matches the furniture on the vehicle.
- Open or Rat Tail tugs on floating back band.
- Breast plate or full collar.
- Breeching or false breeching.

- May have rolled or flat reins and traces, whichever is desired. Handpiece of the reins should be brown leather.
- Top-reins and tail-sets if desired.
- Bell fitted to vehicle is desirable.
- Should carry in vehicle - waterproof lap/loin cover in leather valise at feet, knee rug, headstall and lead (two for tandem) attached to dash rail, wheel spanner, wheel strap which should be in place on the shaft ready for use (when used should be attached around the wheel felloe), mats, whip holder (whip carried in hand), lamps with matches within and candles that have been previously lit.
- If wheels are steel they don't need a wheel spanner but other tools.
- Tandem whip must be long enough to reach the leader's saddle.

### **SHOW VEHICLE (VICEROY / BOX WAGON) TURNOUT**

A Show Vehicle (Viceroy or Box Wagon):

- A four-wheel vehicle with pneumatic tyres.
- Black leather harness with a narrow leather lined pad.
- Brass/Chrome/Nickel hardware on harness.
- Tilbury or French tugs.
- Rolled or flat reins and traces. Handpiece of the reins should be brown leather.
- Hackneys - top-rein and/or tail-set if desired. Tail-set is part of the Viceroy Turnout and if winkers have a fitting for a top rein it should be used.
- Vehicle should have carpet or mat and step.
- Whip holder is optional.
- Apron to be worn.
- Vehicle may have brass/chromed or nickel furniture and painted or chromed wheels. (not penalised for any mix).

### **JOGGER TURNOUT**

A Jogger Turnout:

- A two-wheeled vehicle with pneumatic tyres.
- Requirements are similar to the Sulky/Jinker Turnout class. However it is not necessary to have black patent harness. The harness may be leather or synthetic with attention to the cleanliness, safety and correct fit.

### **PLEASURE TURNOUT**

A Pleasure Turnout:

- Horse or pony, vehicle, harness, dress and accessories suitable for a day's pleasure drive, carrying lunch and essentials for the horse or pony.
- Horse must be obedient and well-mannered at all times and a pleasure to drive.

### **CDE TURNOUT** ( Judged using show points scoring system as above, not Presentation scoring system)

A CDE Turnout class is for 2 or 4 wheeled vehicles suitable for all phases of a Combined Driving Event (CDE). These may be contemporary purpose-built vehicles or a more traditional type vehicle but able to withstand the rigorous nature of this type of competition. The turnout should be presented as for Presentation / Dressage.

- Vehicle must have iron or solid rubber tyres – pneumatic tyres not permitted.
- Vehicle should carry lamps if fitted for these, and reflectors.
- 2 or 4 wheel vehicles may be shown with singles or tandems (breaching required if no brakes).
- Pairs/Teams – 4-wheel vehicle required.
- Harness may be leather or synthetic.
- The harness must be safe, clean and uniform in appearance, in a style appropriate to the turnout and suitable for the competition.
- Bits do not need to be identical in a multiple.
- Horses must be correctly harnessed to the vehicle with shafts or pole, pole straps, traces and reins.
- Connecting straps between collars are permitted (ie team leaders).

### **PERIOD TURNOUT**

Harness and dress of driver and passengers must suit the period of vehicle. This type of turnout is judged on costume, as well as the horse, vehicle, harness and general appearance. The point system used is:

Horse	25
Vehicle	25



Harness	15
Costume	25
General Appearance	10
<b>TOTAL</b>	<b>100</b>

- Modern material should be avoided in costumes.
- For authenticity competitors must know the approximate year in which the vehicle was built and dress accordingly, generally within a ten-year period. Materials used must be of same period; for example, if driver/passengers are wearing jewellery, it must be of the same period.
- The exhibit should depict where the competitor is 'going' for example:
  - To Church - should carry Bible, period money for collection, wear 'best' clothes (bonnet, parasol, etc)
  - To a picnic outing – picnic basket, rug etc.
  - Governess cart - children should carry schoolbooks, etc.
- All accoutrements should be as authentic as possible to the period being represented.

Note: See the **Appendix** for a sample Turnout Judging Sheet

## CHAMPION AND RESERVE CHAMPION AWARDS

Horses and ponies eligible for these awards are the winners of the nominated harness classes as detailed in the Program of Events by the organisers of the ACDS show. Maiden or Novice class winners are eligible, unless stated otherwise in the program

Exhibits should be given individual workouts whenever possible. The workout should include a change of rein and a "Show" or extension/lengthening. A walk and a reinback may also be required. If competitors are being judged only on the circle, they must be made aware of this prior to judging, and a change of rein on the circle must be included.

When the Champion is decided, the second placegetter to the Champion is eligible to compete with the other exhibits for Reserve Champion. This exhibit should be given the same workout as the other competitors and all competitors for Reserve may be worked again on the circle, if the Judge requires.

## SUPREME CHAMPION AWARD

Horses and ponies eligible for this award are the Champions detailed in the Program of Events by the organisers of the ACDS show. An individual workout for each exhibit is recommended.

## OTHER TYPES OF SHOW EVENTS

### PARK OR PRIVATE DRIVING AND CONCOURS D'ELEGANCE EVENTS

The essence of Park, Private Driving and Concours d'Elegance events is to recreate the romance and elegance of bygone days. Drivers may use one or more horses driven in a vehicle suitable for private purposes. It is an opportunity to display the many rare and beautiful vehicles of which members are so proud.

NB. Most events of this type today also have classes for business turnouts and vehicles built in more recent times.

### PARK DRIVE

Competitors will present to the judge/s one at a time for an individual inspection and point score. They will be asked for a brief show workout before setting out on a short drive through the streets or park. Horse/pony must be well-behaved in traffic, walk in the walk section and stand calmly where necessary eg Stop lights, road markings, traffic etc.

In the first phase the workout is judged on both reins with the Judge looking for:

- Position of driver, attire and driver's ability.
- Presentation of the horse or pony.

The second phase is judged during the drive out, and the Judge is looking for:

- Paces, transitions and obedience.
- Position of driver, whip and handling of the horse/s.
- General impression.

Points System for a Park Drive:

<u>Ring</u>	
Workout (to be judged from the circle) or Individual workout	10
Driver and passengers (position, attire and driver's ability)	10
Horse/Pony (presentation)	10
Harness	10
Vehicle	10
General Impression	10
<b>SUB TOTAL</b>	<b>60</b>
<u>Drive</u>	
Horses (paces, transitions and obedience)	20
Drivers and passengers (position, whip and handling horse/s)	10
General Impression	10
<b>SUB TOTAL</b>	<b>40</b>
<b>TOTAL POINTS</b>	<b>100</b>

### PRIVATE DRIVE

Private Driving classes in England are open only to amateur owner drivers.

The meaning in Australia is somewhat different and there is no rule regarding ownership.

An Australian Private Drive is an event where competitors are first judged on their turnout at the halt. They then go for a fairly substantial drive preferably between 5–15 km, during which another judge observes them. On completion they are again judged, but only briefly. Scores from each judge are added together to determine the winner. The speed on the drive should be set at a fairly leisurely working trot. It is not meant to be a speed event, but more a pleasure drive. Private Drives are often called Park Drives in Australia so that potential competitors do not think it is 'invitation only'. They are aimed at pleasure drivers and period turnout drivers. The classes below have evolved to cater for most members of harness clubs.

### CLASSES FOR PARK OR PRIVATE DRIVES

1. Authentic Period Turnout – historically correct
  - Vehicle: original or restored, wooden wheels
  - Harness: leather
  - Costume: authentic and matched in time and nature to the vehicle
2. Period Style Turnout - full dress-up class for those not eligible for Class 1
  - Vehicle: reproduced, restored or original
  - Harness: leather or synthetic
  - Costume: giving the impression of the 'olden days'
3. Traditional Turnout – show, CDE or pleasure turnouts
  - Show – as for a sulky or buggy turnout at a show
  - CDE - can be presentation turnout or marathon turnout
  - Pleasure – as for a pleasure turnout at a show
4. Jogger Turnout – period style or traditional turnout
  - Vehicle - pneumatic tyred, two-wheeled

Viceroy's are not suitable vehicles for Private Drives so are not included.

Multiples (pairs, tandems, teams) are eligible in any of the classes alongside singles. Horses and ponies compete in the same classes together and times on the drive would need to be adjusted to suit different heights.

### JUDGING POINTS FOR PARK/PRIVATE DRIVES

At the halt

Class 1: Authentic Period Turnout and Period Style Turnout	
Horse	20

	Vehicle	25	
	Harness	15	
	Costume	25	
	General Appearance	15	<b>TOTAL POINTS 100</b>
Class 2:	Traditional Turnout		
	Show and Pleasure		
	Horse	50	
	Vehicle	30	
	Harness	10	
	General Appearance	10	<b>TOTAL POINTS 100</b>
Class 3:	CDE Turnout		
	Horse	50	
	Vehicle	30	
	Harness	10	
	General Appearance	10	<b>TOTAL POINTS 100</b>
Class 4:	Jogger Turnout		
	As above in whatever category is deemed appropriate by the organisers.		

#### On the move

The Judge sits where all competitors will pass at least once – preferably about half way through the drive.

All classes (1-4):

Horse (eg obedience, impulsion, road manners)	20
General Appearance (eg vehicle balance, driver holding whip, position of driver/passengers, overall appearance of the turnout)	20
<b>TOTAL POINTS</b>	<b>40</b>

#### At the finish

Judging should be done as soon as the horse crosses the finish line.

All classes (1-4):

Horse (eg appearance of coat, fitness)	10
General Appearance (eg condition/cleanliness of harness and vehicle, overall appearance of whole turnout)	10
<b>TOTAL POINTS</b>	<b>20</b>

**GRAND TOTAL OF POINTS 160**

Three judges would be ideal. However, it may be more practical for the Judge at the halt to do the finish judging as well. At some events, turnouts are only judged at the halt and then on the move, with no 'finish' judging.

### **CONCOURS D'ELEGANCE EVENTS**

Concours d'Elegance events in Australia are designed to promote an appreciation amongst the general public of horse drawn turnouts and the finer points of carriage restoration, harness and appropriate dress. They can have great spectator appeal especially when held in a park or vineyard, in front of a gracious home, on a racecourse or in an indoor or outdoor arena. Evening events are also popular, especially when lamps are lit.

The following three classes generally form the basis of a Concours d'Elegance program, but organisers are free to vary (and add) classes according to local conditions.

1. Period turnout – authentic or faithfully restored carriage with wooden wheels, leather harness
2. Period style / traditional turnout – reproduction carriages with wooden or steel wheels, leather or synthetic harness.
3. Heavy horse turnout

Guidelines:

- \* Each class is open to singles and multiples.
- \* Two judges are preferable to one.
- \* Competent stewards are needed to check that the competitors are in the correct class (eg check for steel wheels, synthetic harness etc) before they come before the judge/s.
- \* It is important to make the judge/s aware that a Concours d'Elegance Event is not judged as a show or turnout class in the accepted sense. It is more a parade of beautifully presented turnouts, with the awards

going to the most elegant and appealing. The judge/s should be looking at the overall picture, rather than fine detail.

\* Competitors should be expected to complete a drive of some distance eg 1 – 5km in the event, with both walk and trot sections eg a drive through a park, a vineyard, quiet streets, around a racetrack or show ground arena. They should commence their drives at least 3- 5 minute intervals.

\* Judging should be done 'on the move' and the judges positioned separately where they can observe the turnouts on the move both at the trot and walk.

\* After all competitors have completed their drives, they should drive together briefly in front of the judges on a large circle. This gives the judges an opportunity to make their final decisions.

\* Presentation of Awards: After all the classes are completed, turnouts assemble in a picturesque spot for the announcement of awards and presentation of sashes and prizes to the winners and placegetters. All other competitors should also receive sashes for their participation. A parade with sashes on should then take place in front of spectators.

## **SHOW DRIVING WORKOUTS**

Judges should ensure that they have a programme for the classes they are to judge, and read and understand exactly what they are judging.

It is important to have thought about possible workouts beforehand, and to be prepared to simplify or change them to suit the conditions, the area allocated and the standard of the drivers. The judge should make sure that details which he/she wishes to see eg in a driver class, rein handling for a halt and reinback, are executed within his/her sightline, not where the view is obstructed by the vehicle. An inspection of the workout area should be done prior to the start of classes to check for holes, ruts and anything that might disrupt or distract competitors and horses during workouts. The circling area (the ring) may also be used as part of the workout area if short on space, once horses have all been called in and lined up.

Diagrams can be very helpful in explaining workouts, especially if the drivers are inexperienced at showing or hard of hearing. Diagrams need to clearly show direction and pace. The use of different colours, dots and dashes can be helpful. If time is at a premium, the steward can show competitors the workout diagram whilst they are waiting in the line up, saving the judge the need for individual explanations.

In all show driving classes, horses should be able to be driven on both reins in a safe manner and may be asked for extension or lengthening on a straight line and a reinback. Different breeds have different characteristics, however, with the exception of Hackneys and Heavy Horses all light horse/ponies are judged in a similar manner. Workouts should be simple, smooth and flowing - giving competitors the opportunity to show their horse/pony at their best. If they are going to be initially judged on the circle, competitors must be told of this process at the beginning of that class.

Judges should be consistent as they work up through the classes eg Maiden, Novice and Open. Judges must remember what classes are eligible for Champions and be consistent with those workouts, asking similar movements.

Judges are encouraged to try to vary the workouts for other classes to give the competitors some diversity. In turnout classes, a shorter workout than what is required for an open horse/pony or whip classes would suffice. Champion or Supreme Champion exhibits may be worked out individually, or together on the circle. Again, if this is to be judged on the circle competitors must be informed beforehand. It is important that all competitors are given the same clear instructions.

The workouts will depend on the classes. Many shows do not have separate classes for Hackney and Non-Hackney exhibits and judges have to assess both types together. Whilst the Hackney is recognised by some as the optimum show harness animal, it should not necessarily be placed above a Non-Hackney if it is not going in an attractive, well-balanced way.

If there are mixed classes, eg Hackney and Non-Hackney, the workouts should suit all and not to the detriment of some. The judge will need to consider if Non-Hackneys should be required to walk and reinback in this instance, as Hackneys are not usually required to perform these movements.

Pleasure and Handy Horse/Pony classes are not consolation classes. They require a more relaxed animal and should be judged accordingly. The workout should be different to the workout given in the 'show' horse and pony classes, and designed to illustrate the calm nature of the horse together with its versatility.

Note: See the **Appendix** for examples of workout diagrams.

## Chapter 4

The names on the ACDS Accredited Show Judges List indicate that these individuals have the required knowledge, together with professionalism and understanding of show driving etiquette. A Judge has the important and pivotal role of ensuring he/she gives to the general public and to competitors, a clear picture of how they are evaluating and placing competitors.

Show Driving is different to some forms of competition in that it is usually evaluated by a subjective process. For this reason the ACDS has developed an examination system which, together with the Judge's Code of Conduct and the information in this Handbook, should result in uniform judging procedures and judges who always endeavour to judge according to the 'standards of excellence' in show driving.

This chapter covers the appointment of State Examiners, the examination procedure of Candidate Judges, the organising of Judges and Drivers Schools, Practical and Theory Exams, Judge attendance of Refreshers and Code of Conduct for Judges.

### ACDS JUDGES EXAMINATION PROCESS

#### A. EXAMINERS

1. Minimum of two Examiners\* to conduct Judges' Practical Exam and mark Theory Paper.
2. Existing Examiners to reaffirm position every three years with the State Branch
3. Examiners may assist with interstate examinations if required (ie Examiner status is Australia wide)

\* On rare occasions when circumstances make it difficult to have two appointed Examiners present for a Practical Exam (eg distance, illness, cost), an Examiner may recruit an Acting Examiner (a sufficiently experienced ACDS Show Driving Judge who is an ACDS member) to assist in the examination process.

#### APPOINTMENT OF EXAMINERS

1. Recommended that each state has both Light and Heavy Harness Examiners.
2. State Show Driving Panel to recommend a candidate (see criteria) to State Branch.
3. Upon appointment by State Branch, name to be forwarded to Federal Show Driving Convenor

Examiner Criteria : ACDS member and ACDS show driving judge, to have judged driven classes at a minimum of 10 shows over a period of at least 5 years; proven written and oral communication ability.

#### B. CANDIDATE JUDGE APPLICATION

1. Membership of the ACDS is recommended but not mandatory for a candidate judge.
2. Minimum age of 18 years.
3. ACDS Show Judge's Application Form to be completed and forwarded to Branch Secretary.
4. Branch Secretary to retain original, and forward a *copy* of the Application Form to the State Show Driving Convenor, *as soon as possible*.
5. Convenor to immediately advise Applicant of process to be followed (*see below*)
6. Recommended to candidate (applicant) that prior to doing the Examination, he/she
  - \* accompanies experienced ACDS show judges in harness judging appointments (eg as ring steward or trainee judge)

\* reads the ACDS Show Driving Handbook and other recommended publications

7. Candidate *must* attend *at least one* ACDS Show Driving Judges/Drivers School, which includes the category (Light or General) for which he/she is applying, before attempting the examination.

Note: See **Appendix** for a copy of the Judge Application Form

## **C. EXAMINATION PROCESS**

### **(1) Practical Examination**

1. State Convenor and two Examiners set a date, venue and type of Exam ( ie Light or General) for the Practical Exam and notify the Branch Secretary ( at least 8 weeks prior to Exam)
2. It is recommended that the Practical Examination be linked with a Show Judges / Drivers School on the same weekend or day.
3. Candidate judge to be notified of the date, venue and type of Practical Exam by Convenor.
4. State Convenor to supply copies of Candidate's application form to Examiners.
5. One Examiner to speak with the Candidate's referee as named on the application form.
6. Convenor to organise Practical Exam format (*see suggested format at end of this Chapter*).

### **(2) Theory Examination**

1. Examiners to select suitable Open Book Theory Exam paper from bank of exam papers held by Federal Show Driving Convenor
2. Open Book Theory Exam to be forwarded by the Examiners to the Candidate *as soon as possible* after the Practical Exam. To be completed and returned to Examiners within two weeks.

### **(3) Marking of Examinations, Results and Feedback**

1. Examiners mark Practical and Theory Exam papers and discuss results.
2. Feedback to candidate prepared in writing.
3. Notify Candidate and State Convenor of result. Notification should be done as soon as possible, but *no more than four weeks* after the receipt of the candidate's completed Theory Exam.
4. individual written feed back sent by Examiners to candidate. Original Exam paper to be retained by Examiners. Discussion invited between Examiners and Candidate, if desired.
5. Should a Candidate be unsuccessful, he/she to be advised by Examiners of the areas requiring development, and of opportunities to resit exams.
6. State Convenor to notify Branch Secretary of successful Candidate's name.
7. State Convenor to supply Federal Convenor with name, contact details and judging category of new Show Driving judge.

## **JUDGES LIST RECORDS**

State Convenor to keep state list details updated and forward to Federal Convenor and Journal Editor when required.

## **CATEGORIES OF ACDS SHOW DRIVING JUDGES**

1. General Harness Judge – qualified to judge both Light and Heavy Harness
2. Light Harness Judge – qualified to judge Light Harness only.
3. Specialist Judge – a person with expertise in his/her own field (eg costume specialist) who is not an accredited ACDS Show Driving Judge. This person may be invited to co judge with an ACDS Show Judge in special circumstances eg Period Turnout
4. International Guest Judge – a person who is invited to judge show driving classes in Australia. He/she must have suitable qualifications and experience.

5. National Guest Judge – a person who is invited to judge interstate and who is not an accredited ACDS Show Judge. He/she must have suitable qualifications and experience and may only occupy this classification at one ACDS Show per year.

## **JUDGES UPDATING**

1. Show Judges/Drivers Schools to be organised regularly by State Convenor, preferably at least once a year.
2. Accredited Show Judges to be encouraged to attend at least one Show Judges / Drivers School every three years.
3. A Light Harness Judge who wishes to upgrade to be a General Judge needs to attend at least one ACDS Show Judges/Drivers School which includes a significant heavy harness component.
4. Accredited judges to be considered as possible presenters at Show Judges/Drivers Schools.
5. State Convenor to notify Show Judges of dates and venues of Show Judges/Drivers Schools and supply them with other relevant information as deemed necessary.

## **REMOVAL OF NAME FROM JUDGES LIST**

A Judge's name may be removed from the ACDS Show Judges List if the State Branch deems it necessary.

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## **SUGGESTED FORMAT FOR JUDGES PRACTICAL EXAM**

1. To be organised by the State Show Driving Convenor and Panel
2. Requirements: Suitable flat grounds, at least four volunteer drivers and turnouts (preferably a variety of horses and vehicles, including heavy horse turnouts if a General exam is being done), an experienced steward, clipboards, pens and judging sheets for Examiners and candidates, body numbers for the drivers, a number of cones. It is also helpful to have suitable pencils to accompany the candidates.
3. At least four different class types to be on the Exam program eg turnout, horse in harness, driver, pleasure horse in harness.
4. Steward to run the ring ie instruct drivers to circle and line up for each class.
5. Each candidate to give workout instructions to 'competitors' for at least one class.
6. Examiners and Candidates to complete judging sheets (oral completion may be accommodated if necessary). No discussion allowed between candidates or between candidates and examiners.
7. Examiners to collect paperwork and arrange marking of Candidates' judging sheets within no more than 2 weeks after the exam.

## ACDS JUDGES CODE OF CONDUCT

1. Judges have a responsibility not only to the exhibitor, but also to the show management, other officials at that show, the spectators and the sport in general. These responsibilities include impartiality, honesty, having a comprehensive knowledge of harness, and possessing a confident, businesslike manner.
2. Once the Judge's name has been published for a show, the Judge must be most circumspect in communications, both orally and written, with those who are known competitors in the division which will be judged.
3. Judges may not have any business dealings with any exhibit within a three month period prior to the show being judged.
4. A Judge must not be a houseguest of a competitor or a member of a competitor's family within one month prior to or during the show.
5. A Judge must not knowingly judge any animal he or she has previously bred, owned, loaned, leased or produced within the previous 12 months, nor should it be discussed with an exhibitor.
6. A Judge shall not be an exhibitor, driver, steward or manager of any show at which he or she is officiating.
7. A Judge shall not adjudicate any class in which an immediate member of his/her family, or their horse/s, or their trainer is competing. The onus is on the competitor to withdraw from the class.
8. A Judge shall not adjudicate any class in which any of his/her client/s or members of their family are competing, unless the relationship has been terminated at least 3 months prior to the show.
9. A Judge shall not associate with any competitors or owners prior to or during judging, nor shall he/she view horses prior to judging.
10. All invitations to the Judge should be confirmed in writing, stating how travelling expenses will be finalised, complete plans for travelling to the show and over night accommodation when appropriate. Make sure all this is fully understood before the show.
11. A Judge shall not accept appointments at more than two shows in the same locality in any one year, or the same show in successive years.
12. A Judge may not judge the harness classes at more than one show within a radius of 75km, within a 3 month period.
13. A Judge may not judge the same section at more than one Royal Show in any one year.
14. Failure of a Judge to fulfil his/her appointment, or to appear on time, may result in disciplinary action.
15. Judges must respect the show management's wishes regarding time and ring procedures eg arriving at least half an hour before the first class and reporting to the Show Secretary immediately upon arrival.
16. Judges should be correctly and neatly attired.
17. If possible, the Judge should brief his/her Steward clearly as to the manner in which the ring and exhibitors are to be managed.
18. Judges should not be overly familiar with Stewards or other Officials in the ring, and should insist that the Steward maintain a discrete distance whilst judging is taking place.
19. If necessary, the Judge should refer to the Schedule/Rule Book for correct interpretation before beginning a class.
20. Good judging depends upon the correct observance of the overall work and the selection of the best horses/turnouts as set out in the conditions of the class.
21. Judges must possess and demonstrate a comprehensive knowledge of all rules and standards for all classes, and judge accordingly ie turnout, height, pleasure etc
22. The Judge must understand the Show Schedule thoroughly, to enable each class to be judged correctly.
23. Events which are not listed in the Rules should be judged according to the local rules laid down on the day by the Show Committee.
24. Judges may carry show schedules (lists of events) but should never carry or refer to show catalogues listing exhibitors.
25. Judges will refrain from smoking or drinking alcohol whilst judging classes.
26. A Judge should never refer to a competitor by name. Exhibits are to be called in by number or colour of the horse/pony, preferably by the Steward.
27. A Judge should not converse with competitors. If a competitor requires information, it should be relayed through the Steward.
28. The Judge may direct the Steward to ask a competitor to leave the ring if, in the Judge's opinion, his/her horse, vehicle or harness is unsafe.
29. A Judge should not make any adjustments to a competitor's gear.
30. Judges must not discuss any exhibit faults with stewards or other competitors.
31. The Judge should always give equal attention to all competitors. It is important to be seen to look at every competitor.
32. A Judge should never 'rise to the bait' if confronted by a dissatisfied exhibitor. Any exhibitors displaying ill temper or bad sportsmanship should be reported as soon as possible directly to the Ring Master.



## Chapter 5

### SHOW DRIVING RING STEWARD

When holding ACDS Show Driving Events, the ultimate aim is for the day to be a great success. A competent Show Ring Steward is essential to the day's success through providing assistance to the Judge and competitors in accordance with the day's schedule of events. The Ring Steward should be a capable, reputable person with a thorough knowledge of the ACDS Rules. A good Ring Steward makes the work of the Judge easier by assembling the classes promptly, keeping the program running to schedule, watching out for safety issues and recording results as the show committee requires.

#### DUTIES AND REQUIREMENTS OF A SHOW DRIVING RING STEWARD

1. **DRESS** - Both men and women should wear a hat. A man should wear a coat and tie. A woman should wear a suit or skirt. It is important to wear neat clean sensible shoes (not joggers) and dress according to the day's predicted weather forecast.
2. **ACCESSORIES** – It is important that you ensure that all items you need are provided. Show organisers generally provide pens, clipboard, results booklet and a copy of the programme, as well as the ribbons, trophies, and prize money envelopes. Extra accessories to have on hand may include blank paper or small notebook, pencils for wet weather and a calculator.
3. **TIME** – Arrive well in advance of starting time of the events -
  - a. To meet the Judge, perhaps provide him/her with a cup of tea/coffee.
  - b. To check your other stewards are present.
  - c. To check the ring and discuss with the ringmaster the workout areas for the competitors to use.
4. **ON ENTERING THE RING**
  - a. Check the allocated area for the harness classes, with safety in mind. If there are any problems with the area consult with the ringmaster, eg if flags or cones marking out the ring need to be moved. NB: Quite often rings are divided for safety reasons.
  - b. There should be seating and shade for the stewards and the Judge. If not, at least get a seat for the Judge. Judging is tiring and for a judge to do their best they should be kept as comfortable as possible.
  - c. Discuss with the Judge the workout and line up areas for competitors keeping in mind the spectators' view and any safety hazards.
  - d. Use the same system for each event.
5. **YOUR DUTIES AS A STEWARD**
  - a. To organise the ring events in your ring - run the events to time allocated and maintain order at all times in the ring.
  - b. To ensure the possibility of an accident is kept to a minimum. Do not permit competitors to create a hazardous situation by overcrowding in the ring.
  - c. To assist the Judge as required by each class including ensuring the Judge knows how many ribbon placings are required.
  - d. To check the eligibility of the exhibits and equipment requirements for classes. To collect entry tickets of exhibitors or check exhibit numbers and make sure they are clearly visible. The Ring Steward will notify the Judge when all exhibits are present for the class and bring to the Judge's notice if any entries are absent. Ensure that judging does not take place before the scheduled time.

- e. The Ring Steward should keep in mind that they have been selected to assist the Judge in the running of the ring. He/she should refrain from discussing or appearing to discuss the exhibitors with the Judge, and should be careful not to interfere with the Judge's or spectators' view of the competitors.
- f. The Ring Steward should act as a mediator between the Judge and exhibitors. The Judge may pass on the workout instructions to the Ring Steward, who is then required to give each exhibitor these instructions. This is an important time saver when classes are large. The Steward can be giving the instructions to the next exhibitor, whilst the Judge is watching the previous workout. It is important to quote exactly the same instructions to each exhibitor.
- g. The Judge should request the Ring Steward to move and place exhibits as required. At the Judge's request the Ring Steward has the authority to ask any competitor to move or remove their entry for the safety of any other competitors or spectators or for unsportsmanlike behaviour.
- h. To assist the Judge by completing correctly the Turnout Score sheets which the organiser has provided.
- i. To hand ribbons to the Judge and record the winners and placegetters and any other information as may be required by the organisers.
- j. Write "absent" in Stewards Catalogue against the number of any exhibit not brought forward for judging.
- k. Ensure the Judge is provided with a schedule (list of classes) of the show – but ensure the judge does not see the catalogue (list of exhibitors).

## Chapter 6

### ORGANISATION OF A SHOW DRIVING EVENT

This chapter is included to assist organisers when preparing for ACDS Show Driving events. One of the essentials when running a Show Driving event is the provision of a Schedule. The Schedule gives relevant information on the event for the competitor and judge.

The Schedule or Programme should provide the following details:

- Date, venue and starting time
- List of classes
- Name and contact details of Show Secretary
- Names of Ground Jury
- Entry cost
- Closing date of entries
- Entry form
- Conditions of Entry- ie ACDS Show Driving Rules and Regulations ( including protests and swabbing procedures)
- Disclaimer
- Definitions of classes (if not the standard types of classes)
- One Activity Membership requirements.
- Ground hire requirements, eg stabling and camping facilities and fees
- Catering services if any

The Show Organising Committee should write well in advance to the officiating Judge and Ring Steward providing:

- Date and venue of show
- Starting time
- Information on expenses which will be paid
- Accommodation arrangements (if applicable)
- Travel arrangements which may need to be organised.

Prior to the show, the Organising Committee should forward to the Judge and Ring Steward:

- A copy of the Schedule or Programme
- Gate passes, meal tickets (where applicable)
- Directions to the ground.

The ACDS recommends that all judges be paid for out-of-pocket and/or travelling expenses where necessary. The above advice is applicable to any other official persons for the event, for example, the Ring Master and Announcer. The Judge should be provided with at least one Ring Steward and should have all refreshments eg morning and afternoon tea and lunch provided.

The area in which the Show Driving event is conducted should:

- Be sufficiently remote from other activities to ensure the competitors are not endangered in any way, either directly or indirectly by other activities.
- Be a suitable environment in which a show driving horse could be expected to perform.
- Have sufficient workout area for the type of event being judged.

### GROUND JURY

The Organising Committee of the show driving event nominates a three member Ground Jury. It is suggested the Ground Jury consists of the Show Convenor/Director, plus members of the Organising Committee. Ground Jury members need to be familiar with ACDS Show Driving Rules and Regulations. The

Ground Jury will adjudicate on any protests or disputes and will act as set down in these rules. Where necessary the Ground Jury will report to the ACDS.

## **PROTESTS**

A person lodging a protest should be aware that he/she is required to provide as much accurate information as possible to support the claim. A protest can only be placed for alleged violations of the rules.

At an ACDS Show Driving Event any protest shall be made in accordance with the procedure set down in the Schedule. An example of wording in the Schedule – 'Condition of Entry' may read for Protest: "Protests to be in writing within 30 minutes of the conclusion of the class accompanied by \$50.00 (non refundable if Protest is dismissed by the Ground Jury) to the Ground Jury - Their decision is final on all matters of safety conduct, protests etc."

## **SWABBING**

All exhibitors/competitors are required to compete with their horse/s drug free. In accordance with current swabbing policy. horses may not compete under the influence of any drug or medication.

Horses may be selected at any time, before, during or after the competition, and horses may also be swabbed more than once during the competition.

Prohibited drugs are those that can influence a horse's normal performance or can mask an illness or state of health, and therefore falsify results in a competition. Horses taking part in competition must be healthy and compete on their own merits.

A veterinary treatment certificate usually does not enable an exemption from swabbing or from the drug free competition rules. If a horse is under veterinary treatment with a prohibited substance, then it is held that it should not be competing.

## **DRUGS**

(All Classes)

- a** No person shall cause to be administered internally or externally to a horse, either before or during an event, any medication or drug, which is of such character as, could affect its performance or appearance. Upon discovery of such a drug or medication the horse shall immediately be disqualified. Any action or substance, whether drugs or otherwise, which may interfere with the testing procedure is forbidden.
- b** Every exhibitor shall, upon request of the Show Management, permit a specimen of urine or saliva or other substance to be taken for testing, and refusal to comply with such request shall constitute grounds for immediate disqualification of the animal from the class and any further participation in the Show.
- c** If the Laboratory report on the chemical analysis of the sample taken from the horse indicates the presence of a forbidden drug or medication, this shall be taken as prima facie evidence that such a substance has been administered internally or externally.
- d** The exhibitor, whether owner or otherwise, shall be responsible for and be absolute insurer of, the condition of the horses he/she enters and exhibits, regardless of the acts of third parties. Any case where the Laboratory reports show evidence of forbidden drugs, such a person, together with the groom or other person/s in attendance on the horse, shall be deemed to have administered the drug.
- e** It shall be the responsibility of the Show Management to supply to the Australian Carriage Driving Society complete information in writing concerning a forbidden drug case or refusal to allow testing.

## Chapter 7

### HEAVY HORSE SECTION

This chapter covers the heavy or delivery horse, incorporating details of horse-drawn vehicles. Kind permission has been granted from the Commonwealth Clydesdale Horse Society (New South Wales Branch) Inc to publish excerpts from "The Clydesdale Horse - A Resource Book". This second edition published in April 1998 is a comprehensive reference book on the Clydesdale horse in Australia.

Following are chapters extracted (with some illustrations) from "The Clydesdale Horse", reproduced with permission of the publishers (pp. 135-138, 178-188 and 211-219).

#### DEFINITIONS

Until forty or fifty years ago, the common consumables of life milk, bread, ice, clothes props, coal, were delivered via light or medium-horsed vehicles, and the heavy horse was still to be seen in the dray, lorry and wagon. The steady rise of the motor car and the light delivery truck led to a rapid decline in the number of horses worked on the streets of our majority cities and on the farms in the country. In Sydney, the last major employer of horses was the Leichhardt Council, who provided drays for street cleaning services until about 25 years ago. (*Editor: early 1970s*)

With the decline in the day to day use of the Trade and heavy horse came a decline in the ART of showing the Delivery horse and the heavy horse. Numbers of exhibited in these categories were in danger of passing from the Catalogue. A core of Exhibitors carried on with these Classes, and these Classes are now, once again, quite strong, and provide genuine appeal and interest to many of the Public.

Yet, a number of current Exhibitors remain uncertain as to the strict interpretation of these Classes in the Show Schedules and Catalogues. Judges, Show Societies, Stewards and Officials also frequently seek guidance.

This chapter seeks to define, in a manner, which is traditionally correct, the type of horses and turnouts involved.

It is inevitable that some variation will exist from State to State, and even from region to region within the same State. This section is not able to specify each of these variations. As this work will find an important place throughout all Australia, the indulgence of the Reader is sought should any inconsistency arise within the general framework outlined below.

#### DRAUGHT HORSE CLASS or SECTION

A Draught Horse is a representative of any recognised pure breed of heavy horse, or a cross of any of the recognised pure breeds.

#### HEAVY HORSE CLASS or SECTION

Eligible horses are those horses that do not fit, or are not included, in any of the light horse categories. This includes  $\frac{1}{4}$  draught,  $\frac{1}{2}$  draught,  $\frac{3}{4}$  draught, up to an including the full draught horse.

#### HEAVY HARNESS CLASS or SECTION

Covers any harness class that does not fit, or is not included, in any of the Light Harness/Coach/Competition-Driving type harness categories.

#### TURNOUT CLASS

One in which each item on Show is assessed, namely Horse, Harness, Vehicle (or implement) and, frequently, General Appearance.

#### HORSE CLASS

Horse only Judged.

### **CART CLASS**

A cart is a two-wheeled vehicle, generally with springs, available in a great variety of styles, from the familiar spring cart, to the orchard cart, to a less common point cart. A cart tends to have high, narrow wheels, whereas the Agricultural Implement (such as a seed drill) are lower set and generally work at a lesser speed. There may be an overlap between these Classes.

### **VAN CLASS**

A Van is a lighter Delivery or Service Vehicle, used for faster work, and may be two or four wheeled. Vans include the confectionery van, hawker's van, and stylish delivery vans of the more exclusive city retailers.

### **DRAY CLASS**

A two wheeled heavier vehicle, without springs, and frequently built with a tipping body. Some of the larger drays, used in road construction or heavy haulage, were built for tandem horses, and fitted with a screw brake on the near side. Always fitted with travelling irons ("travellers") on the shaft, with tug chain hooks, back-chain hooks and breeching chain hooks fitted, whilst the back-chain lies in the channel of the dray saddle. Shown only at a walk.

### **LORRY/TROLLEY/WAGGON CLASS**

A four-wheeled vehicle, the Lorry or Trolley being of lighter design. A wagon is generally taken to be a heavy un-sprung four wheeled vehicle, although other vehicles (frequently sprung) may be loosely called a waggon by virtue of common usage, for example a drover's "waggon" or a Brewery "waggon".

### **FARM VEHICLE TURNOUT CLASS**

Judged on Horse, Harness and Vehicle.

The overall standard of the Turnout is not normally up to the level of the Trade and Delivery Turnout, but more a smart, clean, and sound Turnout as would be used around the farm. Vehicles used in this Class are often unsprung waggons, such as a box waggon or a German waggon, a wood dray, a dray with a hay frame, a waggon fitted with hay frame, and so on. The harness in this Class is strong, well made, practical, clean and polished, but not a Show Set.

### **AGRICULTURAL IMPLEMENT TURNOUT CLASS**

Judged on Horse, Harness and Implement.

In this Class, the Judge will inspect the implement to ensure that it is able to perform its task correctly, check that the correct harness is used for the implement and, lastly, that the horse is suited to the implement, being of the correct size and weight. The harness for this Class is a set of good quality working harness, though not Show Harness

If the conditions are suitable and safe, the Driver may then be requested to give a demonstration of the implement performing its task.

### **UTILITY FARM HORSE CLASS**

The word "Utility" suggests a horse of great versatility, being able to be ridden or driven, and capable of performing a range of tasks around the farm. Such tasks could involve the one horse being called upon to plough; scuffle; snig a few fence posts; make up the third horse in a binder team; be put into a spring cart; trot into town with milk, cream or produce; drive to Church on Sunday; or muster stock under saddle.

Full Draughts, such as Lorry, Waggon or Dray horses, cannot be utility horses. A Utility horse is always lighter than Full Draughts in weight and size.

Judged on Conformation, Type, Soundness and Tractability, and conforming to the correct weight and size as to meet the criteria set out above.

Some Shows have Classes for LED, other for DRIVEN, horses, and will be judged as per the working of the Class in the Schedule.

### **DRIVEN IN LONG REINS (Single or Multiple)**

Judged on Conformation, Type, Soundness and Tractability, the Exhibit normally being asked to perform a basic workout at the walk.

A basic workout usually consists of a figure-of-eight through three cones, then stop, back three paces, turn left and turn right OR an equivalent type of work-out at the discretion of the Judge.

Harness to be worn to consist of Winkers, Collar, Hames, Reins and Back-band and Chains.

## **OBSTACLE COURSE/SLED COURSE**

Judged purely on the ability of the horse to perform the course set out on the day in a safe and work-like manner, with the minimum loss of points for faults at obstacles. In addition, some courses may be designed to deduct penalty points for a slow time or, in other cases, the Competitor must leave the course after a certain time limit, unable to score further points. Harness to suit the vehicle or load being pulled.

## **LOG SNIG CLASS**

Judged purely on the ability of the horse to negotiate the course set out on the day in a safe and work-like manner, with the minimum loss of points within the Rules for competition on the day. Points will be lost for upsetting cones and, depending on the event, points may also be lost should the horse put a foot on or over a boundary line, become uncontrollable, or get outside the chains and requires assistance to be placed back in the chains.

Harness is usually Winkers, Collar, Hames, Reins and Back-band and chains. The chains are to be the regulation length of the Organisation running the competition, or as determined by the Judge on the day.

## **WEIGHT PULL CLASS**

Judged solely on the ability of the horse to pull the heaviest weight over the required distance on the day, in accordance with the rules of the organisation.

## **HARNESS, HARNESS FITTING AND MAINTENANCE**

*(The following article is reproduced from "The Farmer's Handbook" (1911) by courtesy of its publishers, the NSW Department of Agriculture. The diagrams and the section on Cart Harness were specially composed for this Book.)*

Much depends upon the tractive power of the horse, and its effective utilisation necessitates the adoption of harness, which will not in any degree tend to depreciate the value of his strength. The price of all horses, whether used for light or heavy draught, is generally high, and even apart from considerations of comfort, it does not pay owners to have their horses laid-by through injuries contracted in the course of their work. The harness is necessary to enable the animal to exert his strength efficiently, and in selecting the harness it must be remembered that, while securing this, it must not cause more than the unavoidable minimum of discomfort. No horse put in harness should suffer any inconvenience except that arising from fatigue. Unfortunately, however, through lack of knowledge of the proper adjustment of harness, many horses do suffer considerable pain whilst at work. This gradually leads up to temporary incapacity and in some cases to permanent injuries such as fistulous withers.

Many vices – for example, jibbing and bolting – have their origin in badly fitting harness. When the horse is compelled to work in an unsuitable collar, the undue pressure on any part of the shoulder causes chafing and soreness, and the horse naturally recoils from what causes him agony. Ultimately the best-tempered beast becomes vicious and uncontrollable, through nothing but culpable ignorance on the part of his driver.

Every horse differs in size and shape, and, to fit him properly, it is necessary to use much care. It is not sufficient to depend upon the saddler to fit horses with their harness. The owner should know the use and proper adjustment of every part. Wrung shoulders frequently occur through leaving the selection to the saddler, who, rather than go to the trouble of obtaining a proper collar for a horse that is difficult to suit, may choose the nearest fit in his ready-made stock, and justifies his choice by the contention that the collar will soon adjust itself to the shape of the shoulder. If it is not a good fit in the first instance, it will never become so, and in the so-called self-adjustment it is quite possible that the horse will be permanently injured.

## **PLOUGH HARNESS**

This is the simplest form of harness, and consists merely of winkers, collar, and hames, back-band, and chains.

Winkers are almost exclusively used as the headgear for horses doing heavy draught work. Open bridles are seldom used, as with them the horse, unless he is particularly willing, develops a cunning habit of shirking his work.

The eyepieces of the winkers should project outwards from the eyes at the front, but must fit closely behind. The bit should be sufficiently strong to stand the work required of it, but should not be cumbersome. An ordinary snaffle-bit is suitable for most work. It should be fitted to the winkers so that it lies within a quarter of an inch of the bards of the lips - that is, the junction of the upper and lower lips. If drawn up tightly, the

bit produces chapped lips, and is responsible for much pain, while if it is too low, it is also likely to cause inconvenience, and may be pushed out of the mouth.

On the winkers for draught horses it is an advantage to have the bit attached on one side with a short, light strap, so that it can be easily and quickly slipped out of the mouth if desired, without removing the winkers. Bearing reins are required to prevent the horse cropping at the grass as he moves along. When at work they are buckled over the tops of the hames, just sufficiently tight to allow of the free carriage of the head. Where a pair is used with a pole, the bearing reins prevent the horses lowering their heads and so catching their headgear on the pole.

The collar is the most important part, as it is upon that the horse exerts his strength. For heavy horses they are either simply curved or rounded at the lower part, or are piped to allow of freer action of the windpipe. The latter are the more satisfactory, especially on horses with prominent windpipes.

Scrupulous care should be exercised in the selection of the collar. It should not fit too tightly on the whole or any one part of the shoulder, and it should not be too large. Chafing is caused principally by large fittings rubbing over a part, just as large boots chafe the feet.

For heavy work the hames are usually made of steel, either single or double plated. The latter are more expensive, but more durable and less likely to suddenly snap when the horse throws himself into the collar. Hames for drays are made with short tug-chains attached, but on the farm it is more convenient to have them fitted with hooks, so that they can be used with separate short tugs for dray-work, or with chains for ploughing. They should fit perfectly in the groove of the collar. A chain connects them at the bottom, and this can be lengthened or shortened to enable the hames to be adjusted to the size of the collar. This coupling must not be made too long, or in buckling the hames at the top they will be drawn in too closely and pinch the neck; if, on the other hand, the connecting chain is too short, they do not fit well round the collar.

The hook for attaching the tug or plough chains must be placed in such a position that the draught is not thrown on to the moveable shoulder joint. If the point of attachment is too low, the upper end of the collar is drawn slightly forward.

In some horses the body swells outwards considerably beyond the shoulders, and the chains chafe the sides. This can be prevented in most cases by putting a thick leather pad beneath the hame-hooks, to throw them outwards. If this fails, the chains must be covered with leather or strong cloth.

In plough-harness the back-band is very simple, and serves merely to carry the reins and to prevent the chains falling too low and getting under the feet in turning. It should be of such a length that when the chains are tightened it rests comfortably on the back, and is not thrown up above it. When it is in the proper position the flaps should be about nine inches behind the elbow-joint.

The chains vary in weight according to the class of work. They should be strong but fairly light, except where leading horses are used, when heavier chains are required. The length should be sufficient to allow the swingle-bars to clear the heels when turning the horses. If too long they interfere to some extent with the draught, and may get under the feet in turning, while if too short, the swingle-bars catch against the heels. In hard, uneven ground, plough-chains should be fairly long. The swivels must be kept in good order to prevent twisting of the chains, with consequent risk of breakage.

The reins or line are usually of rope in plough harness. A clasp at one end is a convenience in attaching them to the bit. Heavy lines should not be used, as they cause a drag on the horse's mouth, especially when wet. Rope of 1cm diameter is the most suitable for ordinary work.

They are passed through the terrets or rings on the back-band, but not through those on the hames. If they are passed through the latter the horse's head is pulled upwards, rather than outwards, and he does not answer to the rein well. They should not be too long, and if they must be taken up in length, it can be done most conveniently at the bit, by tying a bowline knot; the spare rope can be tied up to the hames out of the way.



## **LEADING HARNESS**

This differs from plough harness, principally, in that a heavier back-band and more complicated fittings are required to support the chains. The winkers, collar, and hames are essentially the same. A broad band of leather, divided into two straps at the fore end, passes through a loop in the back-band, along the back to the tail, where it ends in a crupper. Two metre straps are attached with a loop and keeper to the hames, or are stitched to the collar itself about 12cm below the top of the collar, and the straps attached to the back-band are buckled to these to keep it in position.

The chains pass through two rings on each side of the back-band, and are held up behind by hip-straps. These straps should be of such a length that they prevent the chains and spreader dropping too low. The chains must not be held too high by them, or the horse will pull down against his own back; neither should they be too low.

The right point for the attachment of the hip-straps to the chains is about 6 or 8 links in front of the spreader. A carrier-strap is frequently brought down over the hips and attached to the spreader. This should be buckled around the spreader about 15cm in from the chain.

The spreader keeps the chains apart and prevents them from coming in contact with the horse's sides. It should be attached to the chains immediately behind the horse, but leaving sufficient space for the free movement of the legs. When the chains are tight the spreader should be just a shade behind a perpendicular line through the hocks.

## **DRAY HARNESS**

The winkers, collar, and hames may be those used in plough harness, but they are often more elaborately mounted. This however does not add to their utility. The hames may have tug-chains attached, or may be fitted with hooks, for the attachment of separate tugs. A saddle is used to carry the shafts, and attached to this is the breeching, designed to hold the saddle in position, and to enable the dray to be held back by the breeching-chains. The saddle consists essentially of pads to protect the back, and a groove to carry the back chain. It must be well stuffed and properly adjusted to prevent injury to the back. Galls are almost as frequently caused by ill-fitting saddle, as by collars.

The shafts are supported by the back-chain, which passes over the saddle and is attached to hooks on the runners or travelling bars on the shafts. The runners should have their centres directly perpendicular with the groove on the saddle when the tug-chains are tight. They are sometimes placed in the wrong position, and must be shifted.

The back-chain should not be too long nor too short. When the shafts are hooked up the points should be about 7cm below where the tug-chains leave the hames. If hooked up too short the horse actually pulls against himself.

The tug-chains are hooked up so that the back-chain is kept in the centre of the runners under normal conditions, with freedom to move backwards or forwards in sympathy with the movements of the horse.

The breeching-chains should be just slack enough to allow free action of the hind legs. It is not infrequently noticed that the tug-chains are too long, and, instead of the load being drawn by them, it is drawn by the back-chain. The breeching-chains, also, are often too long, and when the horse attempts to hold the load the breeching cannot perform its function, and the load is held back by the back-chain. This pushes the saddle forward against the withers, causing pinching, and probably setting up the conditions which lead to fistula.

## **CART HARNESS**

The collar, hames, winkers and reins are essentially similar to those of dray harness, but the back saddle and breeching vary. With the cart saddle, the leather back-band passes through a channel of wood or tin which is completely covered. Leather tugs are buckled to the back-band each side of the horse to carry the shafts. Strong steel Ds are sewn into each end of the breeching seat to accept the leather breeching straps, which are then buckled up to the breeching staples on the shafts.

The traces of cart harness are of either leather or chain construction.

## **LIGHT HARNESS**

In the choice of light harness, whether it be sulky, buggy, van, or any other type, the same scrupulous discrimination must be exercised as in the selection of heavy harness. Too frequently the same set is used for whatever horse is driven, but, while this is quite permissible with certain parts when the horses are of average size, each must at least have his own collar, and preferably his own winkers also. Most of the other parts are adjustable to the size of the horse, and it is only necessary to make the required changes by taking up or letting out straps.

The parts are more elaborately mounted than in farm harness, but the principles underlying the fitting are essentially the same. Leather is used almost entirely, except in some van harness, in which chains are sometimes used for traces. The weight depends chiefly upon the type of vehicle used.

It is a matter of controversy whether winkers or bridles should be used. The arguments advances against the use of winkers are that the eyes are enclosed, and become hot and irritated, and that the horse is more likely to be frightened by anything coming from behind. Horses, especially those used in crowded thoroughfares, are certainly less likely to bolt when worked in bridles. A full vision of everything before and behind is obtained, and the horse is not so easily frightened by anything rushing by suddenly. All drivers know that a horse is more frightened by an object coming towards him, than by one appearing unexpectedly. A further advantage is that if the head-gear happens to be rubbed off, the horse accustomed to the restricted vision afforded by winkers, becomes frightened and probably bolts, while the one used to a bridle is unperturbed. One of the main obstacles to the use of open bridles is the patience, which is required, in accustoming young horses to them. The winkers have a subduing effect immediately they are put on, which the bridle does not possess.

With good going horses, it matters little whether bridles or winkers are adopted; but where teams are used, and the driver has not the horse directly under his eye, winkers are necessary to prevent the horse seeing behind him. A lazy horse that can see behind is constantly watching his driver, rather than sticking closely to business and minding where he is going. He works well when his driver is watching; but acquires the habit of loafing when he is not. When the winkers are used, a steady pace is usually maintained.

Using winkers with the eyepieces thrown well outwards at the front can prevent the heat and irritation caused by close-fitting eyepieces.

The collar must fit perfectly; otherwise it causes discomfort, and frequently creates the habit of jibbing. Few horses are naturally vicious or obstinate, and in most cases the stupidity of drivers is the prime factor in the formation in them of habits alien to their nature. Jibbing can frequently be cured by the removal of the cause and by kindly treatment, especially if some person who has not been responsible for the trouble does the handling.

In light harness the hames buckle at the top and bottom, but it is more convenient to use the lower buckle. The best traces have buckles near the hames, by which they can be lengthened to suit the horse. The point of attachment to the hames should be just above the point of the shoulder, so that the moveable joint between the shoulder blade and the humerus does not receive the pressure of the draught.

If the traces are too long, the vehicle is not drawn by them but by the backband. On the other hand, if they are too short, the shafts push the saddle-pad forward against the withers, and also draw the crupper up tightly under the tail, causing chafing.

Breast-collars are used to some extent instead of the neck collar but whilst little exception can be taken to them for very light work, they cannot be recommended where the draught is at all heavy. When they are used the traces interfere with the free movement of the shoulder joint, and cause discomfort to the horse. With the ordinary collar, provided the hames are properly adjusted, the force exerted by the horse is against the portion of the collar lying against the immoveable shoulder blade, and consequently the free movement of the joint is not interfered with. The shafts are supported by shaft-tugs attached to the saddle-pad. These should be long enough to suspend the shafts level with the swell of the flaps. The pad is kept in position by a band running along the back and terminating in a crupper, and by the bellyband. The crupper should be fairly thick to avoid chafing. The breeching is also attached to this band. The correct position for the pad is just where the withers swell upwards. If kept further back it has tendency to slip forward, drawing the crupper too tight.

The right position for the breeching is about 3 or 4 inches below the hip joints. Here it does not interfere with the action of the horse, and he is able to throw his whole weight into it if necessary. If allowed to drop down too low it causes irritation, and may lead to kicking.

The breeching-straps should not be buckled too tightly, or the breeching will interfere with the free action of the hindquarters and also cause kicking. It should be just so tight that when the horse is fully extended it does not tighten on the legs.

Kicking-straps are required on some horses doing vehicle work. A kicking strap is a strong leather band, which is passed over the rump, and attached to the shafts just behind the breeching staples. The further it can be kept towards the tail the more effective it is. It is kept in position by attaching it to the crupper.

The reins sometimes consist of black leather throughout, but for the sake of cleanliness some stained leather is frequently used for the grip. They should be sufficiently long to leave a margin of about 1 metre when the horse is trotting. If too long, the loose ends are troublesome.

It is a controversial point whether a bearing rein should be tolerated. If misused, they are an instrument of torture, but on some horses are very useful when carefully adjusted. Some are such inveterate pullers that, without the bearing reins, they pull heavily on the hands of the driver, to his exceeding discomfort. When used, the bearing reins are brought up and hung over a hook placed in the saddle-pad. They should be long enough to allow the ordinary free carriage of the head.

### **CARE OF HARNESS**

Harness perishes very quickly if neglected, but if reasonable care is exercised it will last for years. Plated harness should not be kept in the stables, as the gases arising from the decomposition of the excreta tarnish the fittings. Immediately the harness is brought in the dust should be carefully wiped off with a soft cloth or leather, and mud or sweat removed by washing with water, but on no account should too much be used. The bits should be well washed in clean water, thoroughly dried, and rubbed over with a little neatsfoot oil. The leather should be kept soft and pliable by using some dressing. Any one of the proven commercial compositions is suitable and cheap.

Heavy harness does not require the same attention, but it must be kept pliable and tough by oiling at regular intervals. Leather that is not treated soon becomes hard under our dry conditions, and cracks while the stitching decays. A very suitable dressing is neatsfoot oil. Some very effective and cheap mixtures are on the market for dressing heavy harness.

### **TRADE, DELIVERY, DRAY AND LORRY CLASSES**

There has developed in this country, a tradition in vehicles, harness and techniques that is characteristically Australian. Those who now show in Trade and Delivery Harness Classes are aware of this heritage, and have a desire to preserve it as a "snapshot" of how things were done with the horse years ago so that future generations may come to appreciate the skill and subtlety of these classes, learn about them and, hopefully, carry them on.

The show ring is one of the few places left today where the transfer of this tradition and knowledge from one generation to the next takes place.

It is for this reason, if for no other, that these harness events should be encouraged and supported at the various shows and field days, thereby assisting the preservation of our unique culture and heritage in this very specialised area of the horse world.

Should sufficient demand arise in the future, there may be a legitimate argument for providing new classes at shows for non-traditional "space-age" vehicles, harness and ways of exhibiting the horse. For example, such classes may cater for mass-produced vehicles of aluminium or fibreglass construction, using plastic or synthetic harness, with the horses paraded at the canter or gallop, thereby providing Hollywood-style entertainment for members of the general public.

Such classes must not be portrayed as true historical displays of traditional turnouts, but rather as a modern, stylised and personal interpretation of where the individual owner sees the horse in the world of today.

This chapter, however, will deal with trade and heavy harness turnouts in a traditional, and strictly correct, manner. This information is provided not only for the benefit of new or intending exhibitors but also for judges, show society officials and ring stewards seeking a uniform approach to these classes.

## THE HORSE

Trade, Delivery, Lorry and Dray Horses are generally divided into the following categories:-

### **LIGHT DELIVERY HORSES**

- **Common breeding** – from ponies through to Galloways, trotters, and hacks including, often, a horse with a dash of draught blood, for example ¼ draught.
- **Vehicles commonly used** - milk cart, butter cart, baker's cart, butcher's cart, fruit barrows, light spring carts, long-shaft breaking-in gig.
- This Light Delivery Class may be further divided into Horses 14.2hh and under, and those over 14.2hh.
- Judged at the walk and at the trot.

### **MEDIUM DELIVERY HORSES**

- **Common breeding** – usually by a draught stallion out of a light mare or vice versa, that is ½ draught.
- **Vehicles commonly used** – milk waggon, baker's waggon, heavy spring cart or van, long-shaft breaking-in gig.
- Judged at the walk and at the trot.

### **HEAVY DELIVERY HORSES**

- **Common breeding** – usually by a draught stallion out of a ½ draught mare, for example a ¾ draught. Sometimes an animal rejected by one of the purebred Draught Breeds, as being too small or light for the Breed standard, may be used.
- **Vehicles commonly used** – four-wheeled, single horse lorry or waggon (up to one tonne), ice wagon, butcher's carcass waggon, furniture delivery wagon, light tip dray (¾ yard), milk wagon (bottles) when used on zoned block runs, or on steep or hilly roads. Four-wheeled vehicles in this Class are often shown with pairs.
- Judged at the walk and at the trot, except for the tip dray, which is judged solely at the walk.

### **DRAY, LORRY AND WAGGON HORSES**

- **Common breeding** – any of the full draught pure-breeds (Clydesdale, Percheron, Shire, Suffolk Punch) or crosses thereof.
- **Vehicles commonly used** – heavy tip dray, heavy single lorry or waggon (carrying capacity over one tonne), pair lorry or waggon, four-horse lorry or waggon including brewery waggon, flour waggon, brick waggon, salt waggon, general heavy haulage contractor's waggon, or similar.
- Judged only at the walk. Due to the size of the horse and weight they must pull (one tonne or over per horse), these horses are only ever asked to walk when being judged.

It is a true test of good horsemanship, before the Judge in the ring, to have a pair or team stand up in their collars and then, on command, draw off evenly and steadily at the walk. The traces of each horse should remain tight, and each horse kept going at the optimum speed sustainable for dray horse or lorry horses walking all day.

Other times when heavy horses are only ever shown at the walk are in unsprung vehicles (such as tip drays, farm waggons, wool waggons) and any occasion where horses are shown with dray saddles and back-chains, either as single, in pairs or in teams.

Many shows do not provide for a separate Championship Class for Lorry or Dray Horses, so such horses must compete for the Championship in the Heavy Delivery Horse section. In this situation, whilst being assessed for the Championship, it is normal for the Judge to ask the Lorry or Dray horse to walk, and the heavy Delivery horse to trot.

## **ACTION AND GENERAL ADVICE**

In assessing the action of a Delivery Horse or the Heavy Horse at the **WALK**, the Judge will look for an alert horse, with a proud carriage of the head and neck, and active, flowing and free-moving step, based on an even straight gait in all four legs.

When a Judge requires a Delivery Horse to work out at the trot, the Judge is looking for a horse with plenty of knee and hock action and with a good length of stride, which allows the horse to cover the ground. In the case of a light Delivery Horse, such a horse should be capable of trotting up to 25 miles a day with a load.

The characteristic high-stepping action of the Hackney, whilst much-admired and sought after by the Hackney enthusiast, is not the style or type of action required in a good Delivery horse, as the use of the two horses is completely different.

Within the Delivery Classes, a grey area sometimes arises when it comes to deciding whether the horse is rated Light, Medium or Heavy, as some are on the border, weight-wise, between two classes. In these cases, it is left to the Judge in the Ring to decide.

For the information of exhibitors, especially new ones who must decide when entering their horse which Weight Class to go in, a good guide is "if in doubt, go up a section" in weight.

Yet, one of the biggest mistakes seen today are vehicles over-horsed, that is, horses that are too big or heavy for the vehicle they are shown in. A typical example of this mistake are full draught horses being show in Spring Carts or in a Horse Trader's-Breaker's Long-Shaft Breaking-in Gig Turnout.

The Long-Shaft Breaking-in Gig is now seen more frequently at Shows but, in some cases, its role has been misinterpreted or misunderstood. It is a Class representing the trade or business of the professional horse trader or breaker.

The heaviest horse used in a long-shaft breaking-in Gig would be a Medium Delivery but, ideally, a Light Delivery. Anything heavier would not stand up to the distance and speed that they had to travel in their daily work. A good Light Delivery horse in a long-shaft breaking-in Gig will handle young horses, from ponies to draught horses, without any trouble.

Delivery horses are, by their nature, a specialised type of horse. Selected to work, as indicated above, at both smart, free stepping walk and at a brisk trot, the Delivery Horse also requires intelligence and certain steady temperament. Although it is essential that a Delivery-type horse be able to move, step out and cover the ground at a good fast pace, another most desirable feature in this class of horse is the ability to **STAND**.

## THE VEHICLE

In assessing a vehicle, the essential requirement is that the vehicle should conform to the designation of the class; that is, the vehicle should have the general scale and proportion, weight, and style of an authentic vehicle of the era.

That having being agreed upon, it is then necessary for the Judge to perform a thorough, yet expeditious, examination of the vehicle in a systematic and structured manner, so that no part is overlooked. Each Judge will develop his or her own technique, but most judges are initially drawn to that most vital feature of any vehicle or implement, the wheels.

Wheels are firstly examined to ensure that they are a matching set, and of appropriate weight and width for the Vehicle. The axles are checked, and hubcaps, if fitted, must also be a matching set.

A quick check will assess the structural integrity of the frame and floor of the vehicle, as well as the under-carriage and the shafts or pole. The Judge will look for appropriate accessories, and inspect the contents of the toolbox, if fitted. Finally, the paint finish and the general presentation of the Vehicle are inspected.

## HARNESS

As in assessing the Vehicle, the Judge will conduct an orderly examination of the harness. Remembering that relatively few points are gained for harness, this part of judging should be comparatively speedy.

Harness should firstly be appropriate to the turnout; it should be well-made, strong, clean and of show quality. The Judge will examine the collar or breast collar, the winkers and reins, and the fit of the bit in the mouth, the saddle and girth, the breeching, and so on.

The Judge will check that the harness is well-fitted to the horse both at rest and during the workout, where, in addition to the open paddock workout, the horse will usually be asked to back up a few steps, and perhaps be asked to fan to the near and off side.

## **ACCESSORIES**

Accessories are that part of an exhibit not essential to put the turnout in draught, but which add to the function, or safety, of the turnout as a whole. Exhibitors are frequently uncertain as to the correct accessories for the class they are entering. This article provides a guide for the new exhibitor as to the range of accessories available, indicating the scope of fittings an experienced judge may look for in a Turnout Class at a major show.

As a general rule, Delivery Turnouts are most intricately ornamented and lined, and presented with a full range of accessories, whereas Heavy Turnouts are paraded progressively in a more plain, robust and unadorned manner as the turnout moves from Light to Medium to Heavy.

The nature of the classes described in this chapter requires a blend of style and practicality. For this reason, many exhibitors elect NOT to carry a load in or on their vehicle, and no points should be deducted for this decision. Some exhibitors, however, find it convenient to carry a load appropriate to their turnout and, if so, it must be authentic to the era. Similarly, some Heavy Turnouts carry a canvas waterbag or a bucket; again, no points are deducted if these are not carried.

Whilst there will inevitably be differences in emphasis from State to State and from one exhibitor to another, most turnouts should be paraded with:-

- Lamp or lamps (when vehicle fitted with lamp socket or bracket) with candle(s) and matches, or alternatively with Lights as appropriate to the era.
- Whip (when vehicle has whip socket fitted)
- Wheel-lock (strap or chain)
- Wheel spanner

In addition to these essentials, each turnout should be equipped, according to its specialty, as below. Lighter two-wheeled Delivery Vehicles are usually not paraded with a housen.

## **BREAD CART OR WAGGON**

Driver in white coat, tie and hat

Moneybag, with currency appropriate to the era vehicle worked

Order Book and pencil

Bread and buns (optional)

Reach stick

Basket, complete with canvas cover

No housen (see above)

## **MILK CART OR WAGGON**

Driver in white coat, tie and hat

Moneybag, with currency appropriate to the era vehicle worked

Milk and cream cans

Bulk tanks and measurers or, alternatively, bottles and crates

No housen (see above)

## **BUTCHER'S CARCASS CART OR WAGGON**

Butcher's Apron

Scabbard and Knives

Meat (optional)

Chopping Block

No housen (see above)

## **BUTCHER'S ORDER/DELIVERY CART**

Meat, wrapped

Order Book and pencil

Moneybag, with currency appropriate to the era vehicle worked

No housen (see above)

## **LONG SHAFT BREAKING-IN GIG-BRAKE**

Spare halters/head stalls

Long reins

Spare rope

Long flap saddle always used  
Kicking strap  
False Belly-band  
Set of hobbles  
Horse tied to shaft (optional)  
No long-top hames  
No housen

### **SPRING CART**

Dress indicative of the Business or sports coat, tie and hat or cap  
Nose bag  
Load appropriate to the Business (optional)

### **TIP DRAY**

Dress indicative of the Business or sports coat, tie and hat or cap  
Shovel (unless specialised Turnout, such as Brick or Wood Dray)  
Prop sticks  
Nose bag  
No lamps

### **LORRY (Single or Multiples)**

Dress indicative of the Business or sports coat, tie and hat or cap  
Tie-down ropes  
Load (optional)  
Tail light (where bracket fitted)  
Tarpaulin  
Nose bag

### **BREWER'S LORRY (Single or Multiples)**

Dress as per the Company's policy  
Apron  
Load (optional)  
Drop rope  
Slide, to lower barrels  
Tarpaulin  
Nose bag

### **GENERAL APPEARANCE**

General appearance, if assessed separately, refers to the overall balance, dress cleanliness, presentation and unity of the turnout. Again, each judge will approach this area in his or her own way. "General Appearance" could be summarised as the manner in which the turnout generally catches the Judge's eye and is seen to function as a complete unit, rather than simply the sum of the three main components of Horse, Vehicle and Harness.

### **ASSESSMENT OF A TURNOUT CLASS**

When judging a Harness Turnout Class, a Judge must be guided by some agreed, or commonly accepted, Scale of Points. Whilst there are various Scales for judging these classes, the most common, and that in use at Sydney Royal is:

Horse	50 points
Vehicle	30 points
Harness	10 points
General Appearance	10 points

whilst at Melbourne Royal points are awarded as below:

Horse	50 points
Vehicle	35 points
Harness	15 points

It will be apparent that, in a TURNOUT Class, the majority of points derive, quite rightly, from the conformation and performance of the horse, hence the old saying. "No horse, no turnout". On the final scorecard result, however only a few points may separate the top placegetters and it will frequently be the

experience and meticulous exhibitor who, by giving attention to the final detail of all aspects of showing, obtains maximum miscellaneous points, and thereby secures the blue ribbon.

The principles of judging a small country show are identical to judging Royal show, whilst the nature of the turnouts on display may be different, and the standard more basic, the judge must nonetheless be knowledgeable and thorough in his or her approach to the job in hand, and extend every courtesy to each exhibitor. Likewise, the exhibitor should make every effort, and as a courtesy to the judge, to parade punctually, and in a professional manner.

#### **THE WORKOUT**

The workout required in a Turnout Class is, as indicated above, limited to a fairly basic pattern. A circle or two on either or both rein, or a figure-of-eight, is standard. These are executed at the walk, or walk and trot, as appropriate to the weight of the horse/horses and the turnout. It is somewhat of an advantage if the class is not the first of the day, so you may be familiar with the workout required.

On command, the horse and vehicle should move off steadily as the horse eases its weight into the collar. Light brake pressure may be briefly applied to steady the turnout and prevent jarring as momentum is overcome, and the vehicle first moves forward. Thereafter, the vehicle should be kept going at a steady walk or trot. It is often necessary to keep the horse's mind on the job by talking to it, as the horse may be distracted by other vehicles, show officials, and so on.

Whilst executing the workout, if a set of traces appears slack, it may be possible to bring that horse into draught by either a word of command or by dropping the whip on its back or, alternatively, by applying moderate brake pressure. Such a manoeuvre may also be employed to make a horse or team appear more in work, should a turnout be over-horsed, and the work generally too light for the horse.

A judge may occasionally call for heavy brake pressure when starting the turnout from a standstill to test out the true capabilities of the horse or team.

If a trot is required, it should be performed at a smart clip, as fast as the horse and turnout will comfortably allow. This will permit the horse to stretch out to best cover the ground and to show off its paces. A straight and even gait is required, with a long length of stride. Should a horse break into a canter, most judges will overlook this aberration if it occurs just occasionally or rarely, and is quickly corrected. If a horse is seen to repeatedly stumble or strike, the Judge may further inspect the gait and the shoeing.

When coming to stop in a four-wheeled vehicle and, in anticipation of being asked to back up a few paces, it is very much in the interest of the exhibitor that the turnout be stopped with the horse and vehicle standing square; it is immensely easier to back up straight, without skewing around, if the turntable is square to begin. Always leave a generous space between turnouts in line, both to allow the Judge easy access and to avoid collisions.

A judge may also ask that the horse be fanned to both the near and off side; this task should be approached with the reins gathered up correctly, the whip out of the way, the reins held sufficiently high to clear the lamp, and the brakes firmly applied.

Subtle factors, such as the driver's control over, and communication, with the horse may bring out the best in the horse's performance and style, making the work appear lighter. This is the essential nature of ringcraft and showmanship, based on Horsemanship-in-Harness.

Many a horse will welcome the experienced driver, and respond all the better for it with, for example, an improved alertness and carriage of the head and neck, a lengthened stride, and by becoming more responsive to the bit. Whilst, these factors are, to some extent, measured in "Horse" points, the "General Appearance" is that the turnout is working as an active unit, and pleasing to drive.

A contrast may be seen at shows and field days when the same turnout (or, indeed, a horse in Long Reins or to a Slide) may be put in the hands of two or more different drivers, no more than 15 minutes apart, and vastly different results.

Although there is little need for hand signals in the show ring, they should be used as a matter of course in other circumstances. Senior drivers universally employed the hand signal of Stop (when stopping or turning to the left) and the Right Hand turn. Drivers in earlier time invariably used hand signals when on the streets



or in crowded areas. Younger drivers should again begin to employ them as a standard practice, where applicable.

Should the exhibit secure a ribbon, a male driver should doff his hat as the Judge puts the ribbon on the turnout. A handshake and a word of pleasantries between the Judge and the driver are in order, but the show ring is no place for an analysis of the class.

Leave the show ring in order of merit and, when back in the marshalling areas and the horse lines, remain alert and focused on safety. In spite of the relief and euphoria of the moment, problems and accidents are no less likely after judging than before.

## **SUMMARY**

This chapter has featured a selection of those turnouts most commonly seen in the show ring today. It is obviously not possible in an article such as this to detail every turnout that a judge may encounter in the show ring.

Should a judge come across an uncommon or relatively rare turnout (for example, a Fishmonger's Cart, an Ambulance, a Hearse, or a Fire Appliance, to the name but a few), it will be assessed by the Judge as for any other turnout, that is, within the parameters of style, authenticity, workmanship and practicality, tempered by the knowledge, experience and common sense of the Judge.

## Chapter 8

### JUDGING EVENTS FOR DRIVERS WITH A DISABILITY

*The following information has been written in consultation with the Riding for the Disabled Association(NSW) In other states, show organisers and judges are advised to consult with the relevant State Riding for the Disabled Association for any variations to these Guidelines.*

#### GUIDELINES FOR COMPETITION

If classes are specifically for Riding for the Disabled (RDA) drivers the following rules must apply

- At all times an Accredited RDA Whip (Carriage Driving Coach) holding a second set of reins attached to the bit, must be in the carriage. These reins should appear relatively slack. They should be used only in the interests of safety.
- A whip must be carried by either the Driver or the Whip.
- Each turnout must be accompanied by a handler (groom) in the ring, and two other ground helpers must be present, nearby.
- Driver's reins may be attached to the headcollar or bit.
- Approved safety helmets must be worn by all people in the carriage.
- The Driver, Whip, horse, harness and carriage must be RDA accredited and active in an RDA carriage driving centre to be eligible for RDA driving classes
- Carriages may include those specially designed for ramp entry by drivers in wheelchairs as well as traditional sulkies, jinkers and four wheelers.

#### SUGGESTED RDA SHOW DRIVING CLASSES

**RDA Turnout** – to be judged as per usual turnout judging system. Special attention should be paid to the safety aspects of the carriage and harness and the convenience of the equipment used for entry into and exit out of the carriage. As all equipment is used regularly in working centres, some wear may be evident, especially in the paintwork of the carriage. Allowance should be made for this. The whole turnout, including the handler/groom, is to be judged.

**RDA Horse** – Judged for suitability as an RDA carriage driving horse. The ideal horse will be sound, have a quiet unflappable temperament, be very obedient and have good impulsion at the walk and trot. A smooth action is also an advantage.

**RDA Driver** – The workout should be set to highlight the driver's skill in handling the horse at different paces whilst correctly following the workout pattern, in accordance with the driver's abilities.

#### DRIVING IN OPEN CLASSES

Occasionally drivers with disabilities, accompanied by Whips with second sets of reins, will be exhibitors in open classes. The Whips' reins should appear slack. These drivers, their horses and turnouts should be judged on exactly the same criteria as the other exhibitors.

## Chapter 9

### THE STANDARDBRED

This chapter is written to encourage show organisers to include events specific to the Standardbred – the purpose being to nurture their integration into the mainstream of Show Driving. Many Standardbreds have had successful show driving careers. Standardbreds competing in open or mainstream show events will obviously be judged in accordance with the guidelines of the classes entered.

#### GUIDELINES

To be eligible for Standardbred specific classes, the horse should have, at some time, been registered with the Australian Harness Racing Council. Standardbreds include pacers and trotters. In Victoria, the Standardbred may also be eligible if accepted for registration in the Standardbred Pleasure and Performance Horse Association of Victoria.

These classes are designed for Standardbreds making the transition to Show Driving.

#### VEHICLE

The vehicle normally used in Standardbred classes is a trotting spider or gig – the racing vehicle of the Standardbred. Any variation to this should be clearly stated in the Show Schedule.

#### WHIP

A whip is not mandatory. The standard trotting whip is not acceptable in any show classes. The usual show driving whip is difficult to use when driving in a spider. If a driver wishes to carry a whip, it should be a standard bow top or drop thong type, and is applied in the same way it is used in show driving classes – never striking the horse with the stick. Drivers need to be aware that it is also unacceptable to strike the horse with the reins.

#### HARNESS

The harness normally used is usual racing harness, with the following exceptions. Hopples, overchecks, under checks, tail ties, ear plugs, bandages or brushing boots etc are not to be used. Blinkers must be used as this is standard show driving equipment.

#### DRESS

The dress of the driver should be the same as for the mainstream show classes but no apron is required, due to the type of vehicle being used. With the vehicle being a spider, ladies need to wear slacks rather than a skirt. Racing colours are not acceptable.

#### HANDLERS

The use of a handler is recommended / required as per Show Schedule regulations.

#### WORKOUTS

The workouts need to recognise that the horse may be undergoing a transition from racing to showing. A walk may be asked for and the main workout should be flowing including a change of rein. However, sharp turns and reinbacks should be avoided. In a Standardbred horse, the judge should be looking for

- reasonable manners
- willing work demonstrating impulsion whilst not pulling unduly.
- maintenance of an even rhythm
- a nice outline, with a degree of rounding, not above or below the bit and not overbent

#### TYPES OF CLASSES

Classes that suit any local interest can be incorporated, the more usual being:

1. Best presented ( judged in line with normal presentation classes)
  2. Horse 15hh and under
  3. Horse over 15hh
  4. Standardbred suitable for transition to Show Driving – any discipline
  5. Open driver
- Champion / Reserve (from classes 2,3,4)

## Chapter 10

This chapter covers driving whips in Australia. The article is by Mr Peter Clarke, Whipmaker, who has given the ACDS permission to reprint the article as part of our Show Driving Handbook. We also cover the driver in the use of whip and rein handling from singles to teams.

### **DRIVING WHIPS IN AUSTRALIA – By Peter Clarke, Whipmaker**

Earlier this century there was available to the driver, a bewildering choice of whip styles and materials, particularly in America, which were imported from England and Europe as well as having their own industry. Nowadays, however, there are only about three basic types to be seen. The stocks are either of covered fibreglass or plain wooden stocks that are skilfully machined to look like natural sticks and true natural wood stocks. These last are becoming scarcer and are usually expensive. English natural woods are almost either Holly or Blackthorn, with perhaps Hazel or one or two other lesser-known species. European made whips would use their own native species for whip stocks. I would not choose to say which is 'better' than what, but a well made whip on natural wood whipstock can certainly be a most attractive and unique piece of equipment, since no two are ever the same, and they are pretty well entirely hand made.

In years past, the stockist (the bloke who works on the stick) as well as straightening the stick, would also be skilled enough to carve one or two extra "knobs" where he felt they improved the look of the stock. I haven't the know how to do this, and any way, if God put half a dozen "knobs" on a stick, who am I to argue. These knobs of course are the stubs of side branches. In England and Europe the growing season is much shorter than here, and these branches form closer together, and there are consequently more of them. Because of the number of whips needed in the days of horse-drawn vehicles, he stockist and the thong maker were separate crafts; often separate companies. The thong was attached to the stock by the stockist using goose quill "splints" and then binding over them in order to attach the thong to the stock.

Good whip thongs should be of leather, very often white leather and plaited very finely. The bow should fall in naturally and not be artificially "set" as some whips I have seen. To artificially set the bow top makes the whip all but impossible to use correctly.

I believe that in Europe a drop thong is used on natural-stick whips in what is known as a Hungarian turnout. A drop thong would be able to be cracked if need be, especially since I suspect the thong would be somewhat longer than that of a bow-top.

If a whip has a wood stock, it will not take too kindly to just being stood in a corner when not in use. This practice will in time lead to the development of a bow in the stock, which will probably spoil the balanced "feel" and is quite difficult to correct. When storing use a whip-reel or hang the whip from a hook by a cord tied near the top of the stock, letting the bow-top fall freely. A whip can be laid flat providing it is supported along the most of its length. The top of the wardrobe or wardrobe architrave is a popular spot, with the thong hanging down over the edge, but please, not just stood in the corner!

If you notice an area where the whip is in need of attention, then get it fixed sooner rather than later. Don't wait until it becomes a major repair job. All that happens then is that the whip maker puts it in his "too-hard" heap and tries to wish the job away. Repair work is not the most rewarding part of the job, especially when one gets a really fine whip, which has been damaged by ill-use, carelessness, accident or neglect. Your whip costs money, so take care of it. If you drive in the stable with your Holly whip in the whip holder, the chances are that you'll break it, don't despair. Broken whip stock can be mended (mostly) as can almost all damage.

In former times when many thousands of whips were produced there existed specialist makers of ornaments, not just for whips, but also for many other facets of the carriage and harness industry. The metal whip fittings produced now are pretty ordinary. There are only a few fancy ones around and I believe these would be regarded as antiques. Today, any fancy ornamentation in mounts or ferrules would have to

be hand-made and would add considerably to the price of a whip especially since they would probably be of silver.

A whip should not have a 'right way' up, but should work and feel right equally in all positions whichever way it is held. This can be very difficult to achieve, especially using natural wood stocks because no matter how careful the straightening, there always seems to be one way that feels best. It is also not easy to plait a bow-top thong with absolutely no bias. This last problem does not happen with drop-thong styles, which are used mostly on cart whips. The straight top or Pelham whip does not have a thong at all, so that's easy.

One thing I must say here is that in endeavouring to make good whips, I have always received unstinting help from drivers. This sort of research is of prime importance in producing a whip that not only looks top class, but also behaves like it. As a custom maker, I try to ascertain from the prospective client just what they want from a whip, how they use it, the size of the horse, the type of vehicle, the distance from the driver's hands to the horse's withers, and even the colour preferred of leather and wooden stock. The choice of the right whip is important. It's no use having a whip that will only reach the saddle, or is so long that it clouts the horse on the nose. All that is achieved then is possible damage to the whip and discomfort for the driver in trying to reach where the whip won't go.

We have our voice and reins as part of our communication with the horse, the other important item to us as drivers is the Whip.

A whip is carried at all times and both driver and the horse need to understand how the whip should be used. The whip communicates to the horse for many things, like to increase speed or impulsion, to bend, to move forward or sideways, to pay attention and to provide reassurance. A whip is also used for saluting and signalling to other road users.

To use the whip for a driver is what the leg is the rider, providing aids to your horse for commands. The whip should always be applied just behind collar if fitted or in front of the saddle. We also use the whip in conjunction with voice and rein commands as reinforcement. To indicate an increase in impulsion, apply the whip behind the saddle, never on the croup or rump, using the whip on horse's croup will cause many horses to buck or kick up.

We can also use the whip to reassure an animal by using a stroking action on the near or offside.

A naturally sensitive and responsive animal, the horse reacts willingly to a light touch of the whip.

To carry the whip correctly, it is held always in the right hand, even if you are left handed with the top of the stick protruding out near the left side of the vehicle. The point of the whip should be carried up and inclined across the body and to the front at an angle of about forty-five degrees. (about ten o'clock if we image a clock standing normally). The thong is left hanging free. By having the whip in this position we can "put it on" the desired area. The whip should be held at the place where it balances and is comfortable. A well-balanced whip is usually held near the top of ferrule. By holding the whip at the butt end, this not only looks bad but also will make the whip heavier to carry.

## Chapter 11

### THE SYDNEY SULKY

As the Sydney Sulky is part of the show driving tradition in Australia, we are very fortunate to have a horse vehicle fanatic like Mr Kenneth James Simmonds who has published a book called "Show Sulkies and Buggies". Mr Simmonds has given the ACDS permission to include the article on the Sydney Sulky from his book "Show Sulkies and Buggies". Interested persons wishing to obtain the book for their reference and own library, it is available at the National Library of Australia and may be purchased from the Simmonds Family.

#### INTRODUCTION

*I have been a horse vehicle fanatic from early teenage. My first ambition was to own the best sulky turnout in Bankstown, my home town.*

*I was very fortunate to meet, and to get to know personally two of the last practising coachbuilders in Sydney, Mr HH Stocks and Son and Mr F O'Neill.*

*A life long friend, Mr N Ross of Bankstown also learnt the trade of coachbuilder and wheelwright, continuing work into the 1960's. ...*

*From all these tradesmen I increased my personal knowledge of sulkies and business vehicles. They must have been very patient with all my questions on all those matters for they never once brushed me off.*

*Another friend, Mr H Hatfield filled me in on information of show vehicles, horses, harness and all equipment. He has been a showman most of his life, competing in buggy, sulky and business turnouts. He had a passion for good vehicles, harness and equipment.*

*I write this book to help pass on this knowledge.*

**Kenneth James Simmonds.**

#### THE SYDNEY SULKY

(from "Show Sulkies and Buggies", pp 3-18, including photograph, reproduced with permission of the author)

The Sydney Sulky, with motor back seat originated as the name implies, in Sydney. From what I have ascertained, the type originated early in the 20<sup>th</sup> century. Prior to this, most sulkies had low sporting seats or a seat known as a panel seat. This was a seat, which had the bottom half of the back set out on an angle, the other half perpendicular.

Most sulkies were nickel mounted but the show variety favoured brass plating. Iron was used for seat and dash rails, lamp brackets and shaft fittings. These used to be heavily copper plated first and then brass plated over. These would last for many years and eventually would polish down to the copper. In the 1940's era good brass plating was still available. The beauty of the ironwork was much more detailed and elegant looking, fine double seat rails and dash rails and fancy lamp brackets.

However, the quality of the plating began to wane in the 1950's. They used to give a quicker dip in the brass and then they would tell you not polish it. After this it would hardly last two years. This brought about the change to solid brass mountings, which were moulded and then polished. Mr HH Stocks was the prime mover in this new innovation, but this meant the finer lines had to go and we then go heavier look rails to try and make up the strength necessary with brass. This move into solid brass came about in the late 1950's and gradually took on from that time onward. Over the years, some have increased the number of brass parts, in my opinion superfluous in some cases using brass, where steel would provide the necessary strength. All brass fittings should be secured by screws on light work and bolts with acorn nuts to complete the finish on heavier fittings.

#### HORSE SIZE SULKY

A horse show sulky suitable for a horse from 14.2 to 15.1 hands would have wheels 3 feet 10 inches high. Over that size the height of wheels would be 4 feet. The wheels would mostly have 1½ inch spokes at the

nave and rims 1¾ inch by 1⅛ inch to take 1⅛ inch rubber tyres in 1⅛ inch channels. Tyres may be 1¼ inch wide on 1¼ inch channels. Hubs on wheels should be covered with brass hubcaps.

## **SHAFTS**

Shafts for a show sulky should always be the full pagnall type; size undressed 1½ by 1¾ and dressed roundly on the top. The average length from the centre crosspiece to the tip of the shafts is 6 foot 8 inches, to 6 foot 10 inches. It is most essential that shafts are very sound all over as the body is built on them. Pagnall shafts should have tips on the ends to secure a point strap. This strap is necessary to stop the reins catching under the shaft and perhaps causing an accident. The width between shafts at the points may vary from 18 inches to no more than 22 inches. Shaft leathers should be sewn on the front ends (stitching on top), the usual length 20 to 22 inches.

The tug stops should be screwed on the rear end of the point leathers. Tug stops, preferably should have three changeable holes for the stop to suit different horses. The next leather should be 4 inches back from the rear of the point leather. Then a piece of leather 6 inches long to take the breeching dees. The next leather needs 2 foot 10 inches space and then 4 inches leather to take the single dee for a trace carrier or a kicking strap. Only the point leathers are sewn on top, the other may be neatly tacked underneath the shaft.

## **STEPS**

The steps are secured on the shafts and the crosspiece. Horse size steps are 18 inches long. These have an oval piece of wood 7 inches x 5 inches secured to the iron foot plate, covered with white fluted rubber or black rubber painted white. A brass rim finishes off the edges.

On the right side: a single step.

On the left side: a double step (ladies side).

Some sulkies do have a double step on each side.

## **OTHER SHAFT FITTINGS**

On top of the shafts a brass foot or kick plate is screwed on each side. The whip socket can be brass or polished wood. Mostly brass seat risers and brass lamp brackets complete the shaft fixtures.

## **FLOOR**

The floor tray is usually 28 inches square with a curved underside secured to the crosspiece and shafts. A bell is attached to the underside. I have seen trays with a reverse curve in the floor. A brass footrest on the floor sits over a mat suitable to match the overall paint colour.

## **MOTOR BACK SEATS**

Carved seats were available if requested, but they cost a little extra. These were never as numerous in the show ring as the highly finished shining black seat.

## **MUDGUARDS AND DASHBOARD**

These were supported front and back ends on brass supports either from the seat or the shafts. The usual length is 3 foot long and 6 inches wide. They are mostly carved and highly finished in black paint and varnish. Originally the mudguards were leather, sewn onto light iron frames, also the dashboards were the same make-up. The dash on a show sulky was always referred to as a "cab dash", taken from the Hansom cabs who had the same type in leather. The wooden mudguards and dashboard had the carved sections bordered by imitation stitches made by a tracing wheel.

## **UPHOLSTERY**

Seats were originally always leather upholstered on a top class sulky. Various designs were available, mostly they had a 5-inch roll on top of the squab, and then they were buttoned underneath to the base of the seat. The cushion could be buttoned or plain, with a 5-inch roll on the front edge. The usual measurement of the 'fall or drop' was 28 inches on the top and 26 inches on the bottom. It was fastened to the front edge of the seat, and covered with the same colour as the cushion. A 1½-inch cover strip of wood (covered with the same material) was nailed to the edge of the seat, and then round head upholstery tacks covered over the nail heads. The wood piece should be ½ inch above the seat edge to keep the cushion firm. The actual drop usually has a raised work design on the centre and the perimeter.

## **SPRINGS**

The springs are fastened under the shaft at the front by swan neck irons. At the rear they are supported in the centre by the span-iron, and the span iron is fastened under each shaft near the ends. The springs are

mostly 1 1/8 inch wide. Various lengths are used. The types mostly used on show sulkies are the double-sweep springs. Although they look classier than the single sweep springs I have the single sweep springs on show sulkies. I have been told that they give a softer ride. The brass shackles hold a rubber ball between them mostly to eliminate noise. I have found the side springs have the longer half to the front varying 1/2 inch to 3/4 inch from the centre bolt: *make sure of this because it has an influence on the balance!*

### **AXLE**

The axle is fastened onto the centre bottom of the side springs. The axle is usually one inch square of 1 1/8 inch with a hardwood bed secured and nicely dressed. Leather washers must be in place always in the boxes. One fits against the rear flange of the axle shaft and a leather washer is put in the recess on the axle nut. Axles must be greased before being used.

### **WHEELS**

When looked at from the rear they must be seen to be parallel. The ideal wheel has only 1/8 inch dish, no more than 1/4 inch. Most wheels will have some movement when rocked at the top. If they have excessive movement this denotes wear in the axle and box.

### **PAINTWORK**

Colours: There is no fixed rule. Mostly seen are black all over, dark green, and dark red, maroon. I have seen dark blue and even purple. The seat, tray, mudguards and dashboard are always black. No lines are ever on the back of the seat. A small gold line, around the bottom edge of the seat base is permissible.

### **LINING**

A horse size sulky should never be "Yankee" lines, only a single line 1/8 inch thick, or two fine lines together. My authority here is the late Mr HH Stocks and the late Mr G Steele, two of the last of the old time painters and liners. Lines must not be garish coloured, but must blend in with the body colour.

### **BOX UNDER SEAT**

This box has a triple purpose:

1. carrying the wheel spanner and grease and wiping rag.
2. to enhance the rear appearance below the seat.
3. to hide the moveable seat screw.

The size of the box is 20 inches by 16 inches. It is nicely placed centrally and is secure to the base of the seat and mostly shows a half round surface to the rear. A gold line may board the visible section.

### **BALANCE**

The correct balance for a sulky when harnessed to a horse may be found by turning the seat screw handle (visible in the centre of the fall 2 inches below the bottom of the seat) either way until satisfied. When standing, test at the tug stop. If 'heavy on' wind the seat back. If 'light on' wind the seat forward. Ideally when the sulky is moving, the shafts should float between the tugs; not lifting the back and not thumping the bottom of the tugs.

### **PONY SIZE SULKY**

The pony sulky is the same type of build as the horse size sulky, but it has small wheels and slightly lower back on the seat. The length of the shafts from the cross piece to the points may vary from 6 foot to 6 foot 6 inches.

### **WHEEL SIZES**

The wheel sizes for a pony sulky are as follows:

- 3'4" for under 12-hand pony.
- 3'6" for 12 1/2 to 13 1/2 hand pony.
- 3'8" for 13 1/2 to 14 1/2 hand pony.

### **PAINT COLOUR**

The colour of pony sulkies is similar to the horse size sulky and can be "Yankee lined".



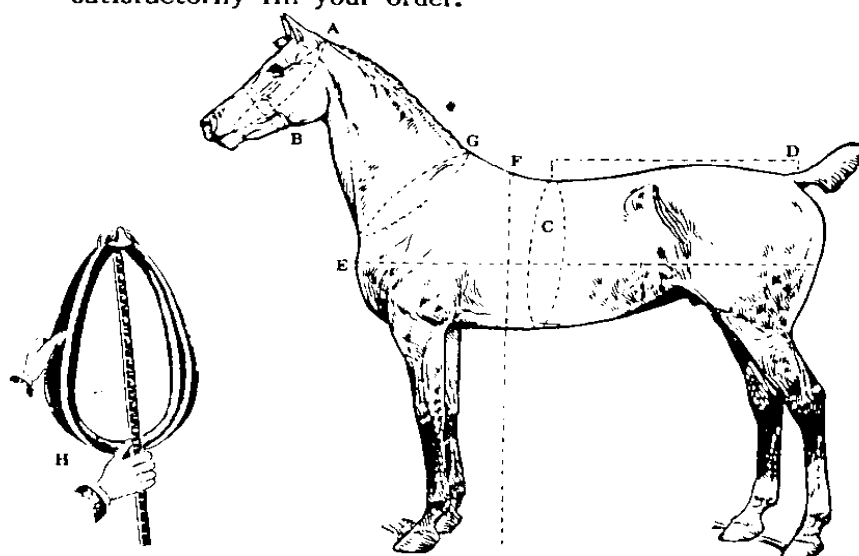


## Chapter 12

### MEASURING FOR HARNESS

#### MEASURING FOR A HARNESS

These measurements, together with the body weight and type of horse, and the style of vehicle the harness is intended for, will enable the harnessmaker to satisfactorily fill your order.



#### Measurements for a harness

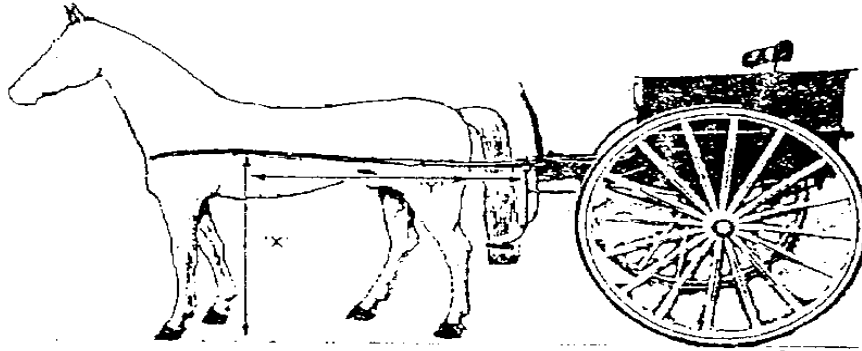
- A From corner of mouth, over the poll, to other corner of mouth.
- B Length around nose, taken about two fingers width below the prominent cheek bone.
- C Length of girth.
- D Length of back from position of harness saddle to base of tail.
- E Length of horse, from point of shoulder to buttock.
- F Height at withers.

#### Measurements for a collar

- G Length from top to base of neck at proper position of collar. Line should be straight, not conforming to horse's body.
- H If possible, measure a collar which fits the horse, using the inside dimensions of the collar, as shown.

## MEASURING FOR A VEHICLE TO FIT A HORSE

### A method to establish if a vehicle will fit a horse



**THE VEHICLE** - with the vehicle placed on level ground and the floor of the vehicle parallel to the ground measure:-

- X** The height from the ground to the tug stop on the shaft;
- Y** Length from the tug stop on the shaft to the trace box.

**THE HORSE** - with the horse standing on level ground measure:-

- X** The height from the middle of the girth to the ground;
- Y** The length from the middle of the horse's girth line to the back of the thigh adding a further 30cms. (12 inches) if the measurement is of a pony or 45cms. (18 inches) on a horse.

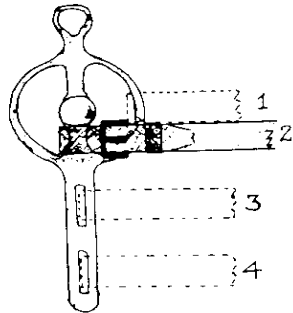
If the "X" and "Y" measurement on both the horse and the vehicle are similar the horse should fit the vehicle after some slight harness adjustments. It may also be possible to alter the tug stops on the vehicle, provided that the horse's chest is approximately level with the tip of the shaft when the horse is "put to". (See diagram.)

To balance the vehicle, when the horse has been "put to" and the driver and passenger are seated in the vehicle, the shafts should rest slightly (approx. 4 lbs. weight) on the harness tugs with the vehicle's floor parallel to the ground. The balance can be adjusted by ideally moving the seat position or by carrying an extra weight (a 4lb. weight is ideal) fixed to the vehicle floor positioned in front of the line of the axle or behind the line of the axle. For safety reasons the weight must be fixed to the floor so that it will not move about the floor or fall out of the vehicle.

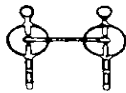
*Article reproduced with permission from June/July 1996 Carriage Driving ,U.K.*

## DRIVING BITS

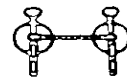
### BASIC LIVERPOOL BIT



- 1 PLAIN CHEEK
- 2 ROUGH CHEEK or  
DOUBLE CHEEK (most  
used)
- 3 MIDDLE BAR
- 4 BOTTOM BAR (or "The  
Mug's Slot")



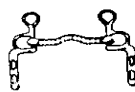
Liverpool Long Cheek



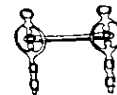
Liverpool Short Cheek



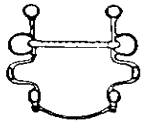
Liverpool Fixed Cheek



Elbow Universal



Liverpool Egg  
Loop



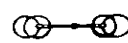
Buxton Bit



Liverpool  
Horse Shoe



Flat Ring  
Wilson



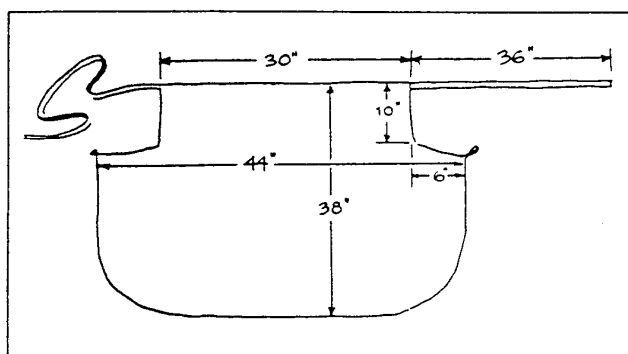
Wire Ring  
Wilson

**MAKE YOUR OWN DRIVING APRON****AUSTRALIAN DRIVING SOCIETY INC. - INFORMATION SHEET****Make your own driving apron**

*Reprinted with kind permission from the Editor, from the 'Carriage Journal' The Carriage Association of America, Inc. Summer 1991.*

When you begin to show your driving horse, you will need to wear an apron. Although these can be purchased, you can save yourself a lot of expense by making your own. It would be a good idea to make two aprons, so that you can have a matching one available for a passenger to wear.

The drawing featured is for an apron to fit a woman of medium build (about 5'5" tall). Men should plan for the hemmed apron to end at mid-calf, women look better with the hem at ankle length. Prior to cutting out your good fabric, make a paper pattern, using the measurements on this drawing as a guide, and change the size to fit you as needed. You can use newspapers, taped together for the pattern. You will need to shorten the length for a man of this size or lengthen it for a much taller one to



keep it at calf length. A taller or shorter woman will also need to adapt the length. The waist size given here is suitable for most men and women, as it is a wrap-around.

The apron should be worn over your blazer or suit coat, if you wear one. Ideally, each end of the waistband on the apron should meet in the back when it is wrapped around you with your coat on. The ties are brought around to the front and tied in a bow. You can determine the exact length of these ties after you have completed the main part of the apron and tried it on. Be sure the sides can wrap around your legs comfortably and be attached with the button and elastic loop behind you, when the apron is completed. (Note: Fabric stores with comprehensive accessory departments often stock plastic slides through which the twill tape can be easily slid, and locked. 'Velcro' is also a useful fastening mechanism).

The colour of the apron should co-ordinate with the carriage you intend to drive. It can be the colour of the carriage, but it is usually nice to blend in with the seat colour. This can even be slenderizing, especially if you also wear a dress of the same colour. (Remember, your rear end shows from the back of most carriages, in spite of the apron, and you may not want to call attention to it!). The trim and monogram can be in the colour of the carriage itself or blend with your driving outfit in some way. Wool is excellent for driving aprons, but be sure to use 100% wool, as you do not want the shine that synthetic blends can create. A blend fabric may not shine in the store but it will in the sunlight in the show ring. Choose a top quality wool that looks as if it won't fuzz up or attract lint. Wool is expensive, so watch for sales and take the paper pattern you have made with you when you shop so you can determine the exact amount of material you will need. Ask the salesperson to lay it out on the wool, allowing for an extra 1 1/2 inches or so, all around, for the hem, before cutting. For the ties, you will need about 6 feet of cotton twill tape in the same colour as the wool. Choose a non-shiny button and elastic piece for the sides that will co-ordinate with the fabric colour. (This part you end up sitting on, so it doesn't show when you are driving).

You can also use your pattern to determine the amount of trim you need. Lay the trim out all around the edge of your pattern before deciding on the amount. The type of trim chosen will determine how you hem the apron. Take the time to select a trim which is narrow and tasteful. A wide trim is very hadsome but is done by using a complementing colour of wool, cut on the bias, in long strips, folded under at each edge and appliqued around the apron. This is more expensive and will take a lot longer to do.

Be sure to add 1 1/2 inch hem allowance all around when you cut out your apron. A hem allowance is not included in this drawing.

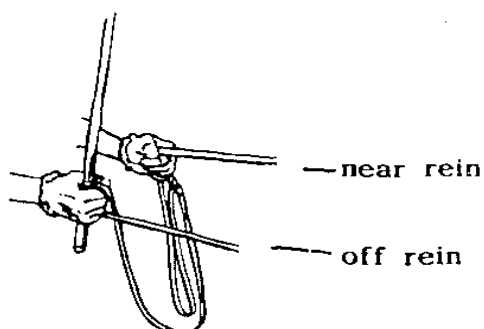
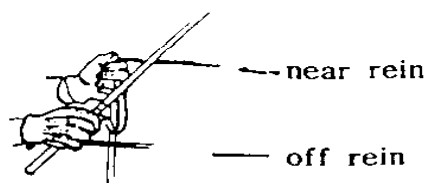
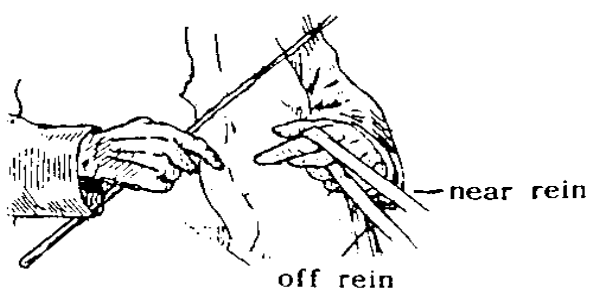
Once you have cut the apron out, lay it out, right side up. Place the trim, about an inch from the edge, all around the side, top and bottom edges of the apron. If the trim is piping, fold the fabric towards you, then about 1/4 inch under just at the edge of the piping. The piping will be about 1/2 inch in from the folded edge. Incorporate 3 foot long cotton twill ties at each end of the waistband. Pin baste as you go. Then baste carefully with needle and thread, remove pins, and steam press before doing the final sewing on the machine. If you choose a trim that is flat, you can just fold the apron edge towards you, making a hem, and lay the trim all around the top of the raw edge before basting. The flat trim can end up just inside the folded edge. The closer both of these trims are to the folded edge of the apron, the easier it will be to make the hem smooth on curves and corners. The care you take now is what makes the final apron look top-notch. Cut the ties at the desired length for your fit and put a rolled hem in the end of each tie to prevent fraying. Attach the button and elastic loop as you see in the drawing here.

When you have completed the apron, if you are unable to do it yourself, take it to a trophy business and have your monogram, in the colour of the trim, put on the right hand side. Select a 4 inch monogram style, sit in a chair with your apron on, and ask the sales person to mark the spot for the monogram so that it is placed just below your right knee and at the correct angle. You want the monogram to be easily seen from the side as you are sitting in your carriage. The monogram is inexpensive, yet adds a special touch. ■

**Reference 3b.**

## HOLDING THE REINS

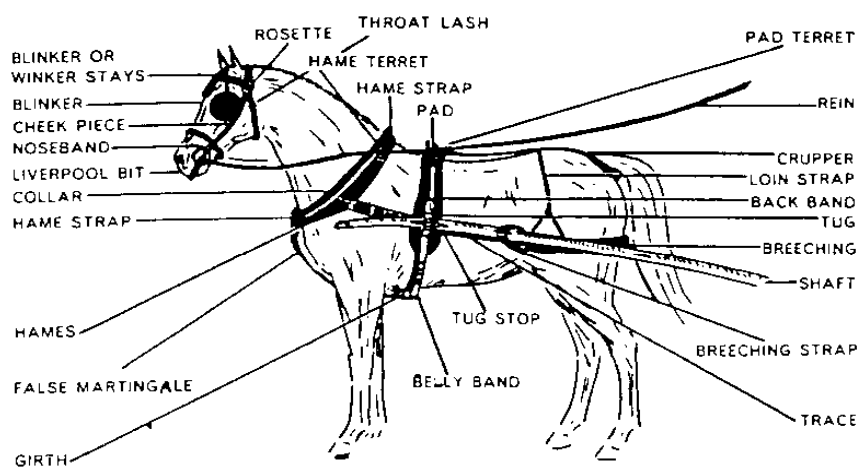
THE MOST COMMON WAYS OF HOLDING  
THE REINS FOR DRIVING THE SINGLE HORSE



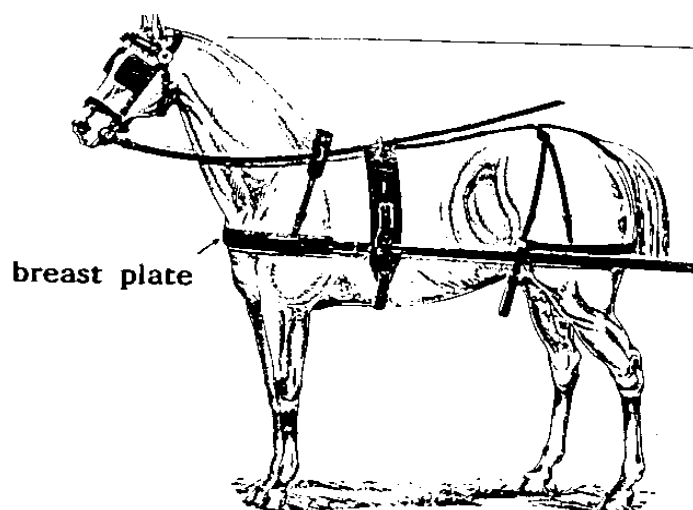
## PARTS OF THE HARNESS

### LIGHT HORSE HARNESS

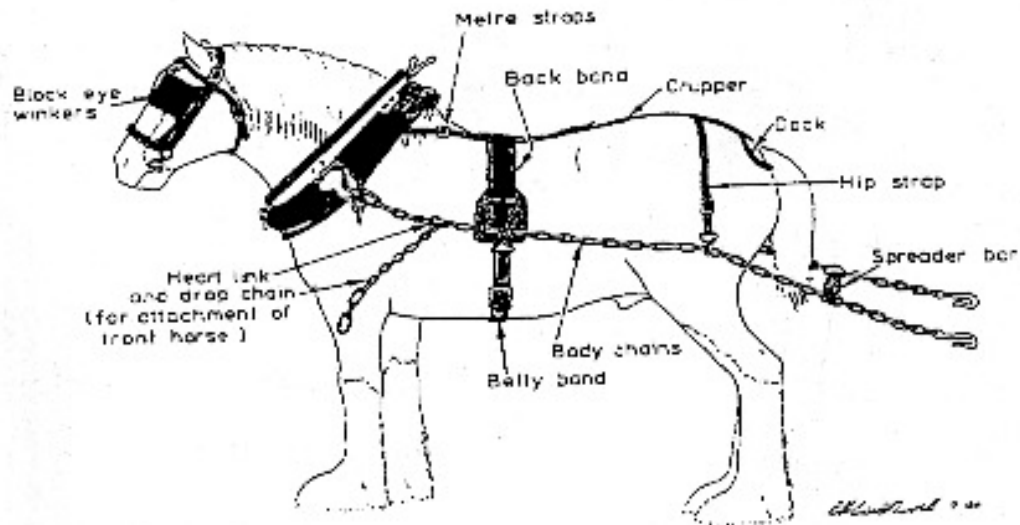
#### PARTS OF THE HARNESS



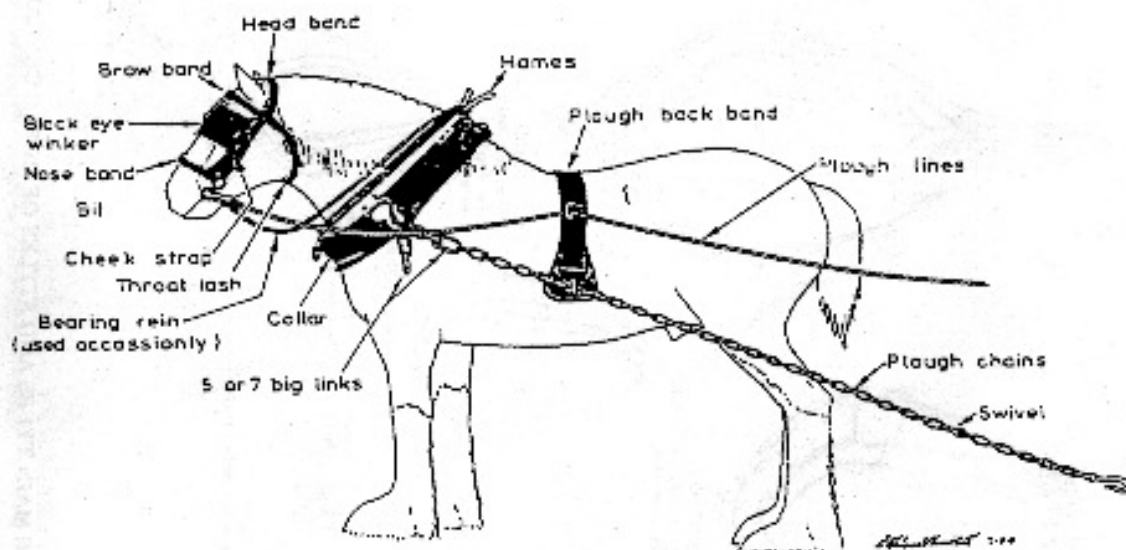
#### BASIC LIGHT HARNESS WITH BREAST PLATE



## HEAVY HARNESS

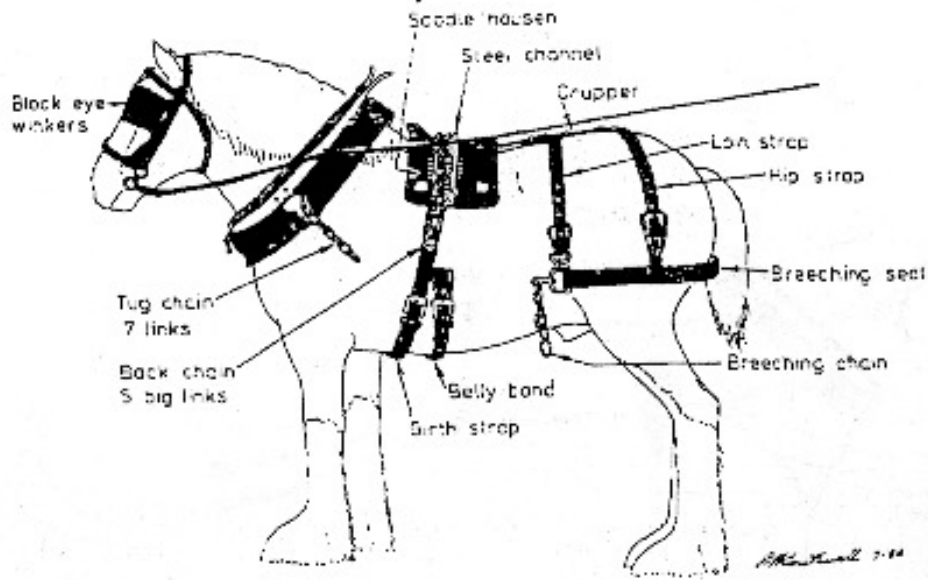


LEADING HARNESS

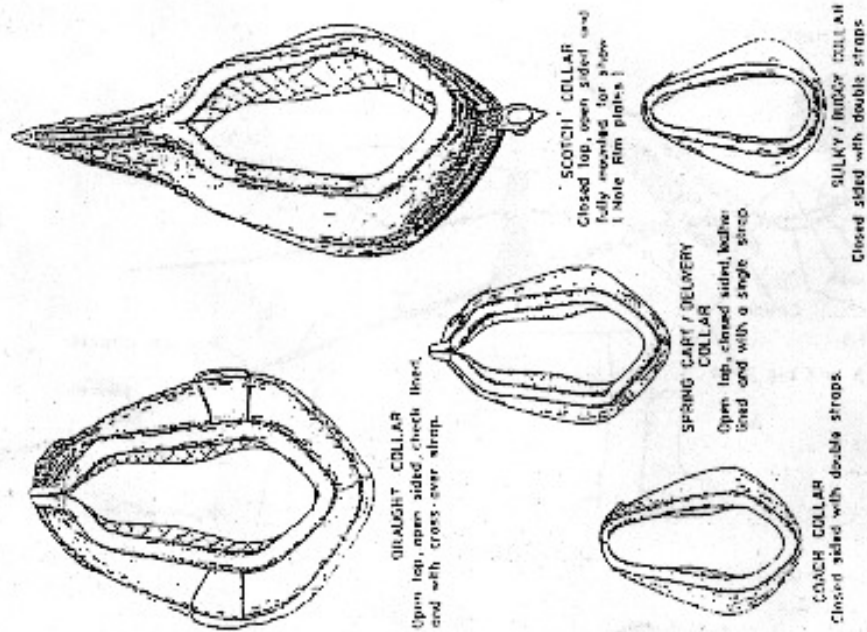


PLOUGH HARNESS

# HEAVY HARNESS continued



DRAY HARNESS (Shafts not shown.)



ONE OF THE MAIN TYPES AND STYLES OF HORSE COLLARS



## Chapter 13

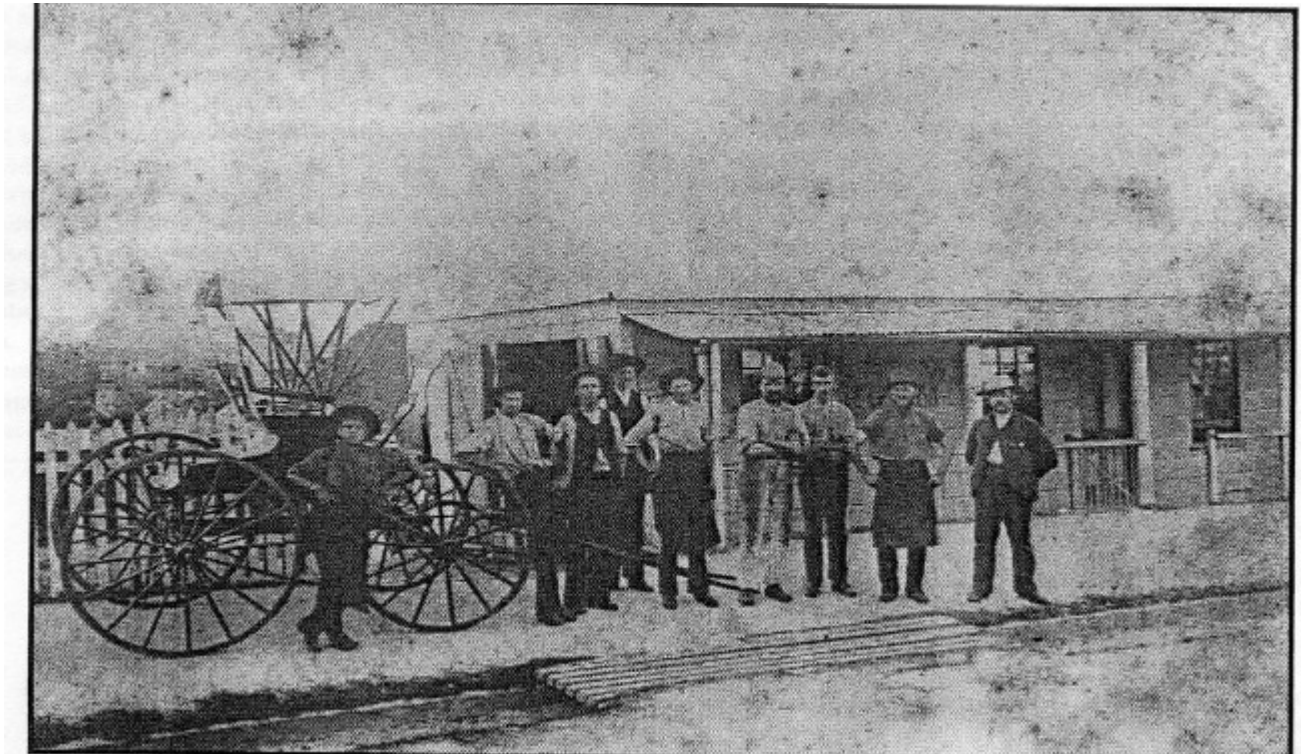
### BUGGY TRACKS FROM BOSTON TO BOURKE

By Jeff Powell, Curator, Cobb & Co Museum, Toowoomba Qld.

*Illustration: Local buggy production c.1890*

*Coachbuilder A.E.Roberts of Ipswich, Queensland (at right)*

*With Canoe Dash Buggy, popular in the 1880 and 1890*



In Australia everyone keeps horses:- every squatter has them by the dozen; and a buggy is as necessary a part of his establishment as a dinner table. These vehicles are either American or are built on the American plan, and are admirably adapted for bush work...<sup>(1)</sup>Anthony Trollope, 1873)

The popularity of the buggy had spread throughout Australia by the time English author Anthony Trollope toured the eastern colonies in the early 1870s. Although they may have been a little expensive for the average worker or small farmer, buggies were the preferred mode of transport, and status symbol, of the "upwardly mobile" property owner, town doctor or solicitor.

Buggies may have been immensely popular by the 1860s and '70s, but their initial acceptance was not automatic. When buggies were introduced to Victoria during the 1850s gold rushes, "... light one and two horse buggies... at first frightened away purchasers from their slim spider-like, and apparently unsubstantial construction..."<sup>2</sup> Everyone acknowledged the speed of the light buggies in comparison with the few English passenger vehicles then in use, but there was a belief that the buggies would soon wear out due to the poor state of the roads. However it was the heavier English carriages such as four wheel dog carts and victorias which eventually lost out to the American imports, both because of the buggy's durability as well as its speed in even the roughest country. Americans had developed the buggy to be used over unmade country roads. Had Australians been familiar with the robust origins of the buggy they may not have doubted the vehicle's ability to handle rough treatment.

In America, buggies are also known as road wagons, and their ancestry can be traced to sturdy farm wagons rather than elegant European carriages. Wagon builders in the New England area of the United States began producing small general-purpose farm wagons with removable seats in the early years of the nineteenth century. These "pleasure wagons" carried goods during the week, and with the seats in place could be used for business trips or driving outings

<sup>1</sup>Anthony Trollope in, K A Austin, *A Pictorial History of Cobb & Co*, Rigby Ltd, 1977, p.

<sup>2</sup>William Kelly, *Life in Victoria; Victoria in 1858*, Lowden Publishing Co, 1977, pp.278-279.

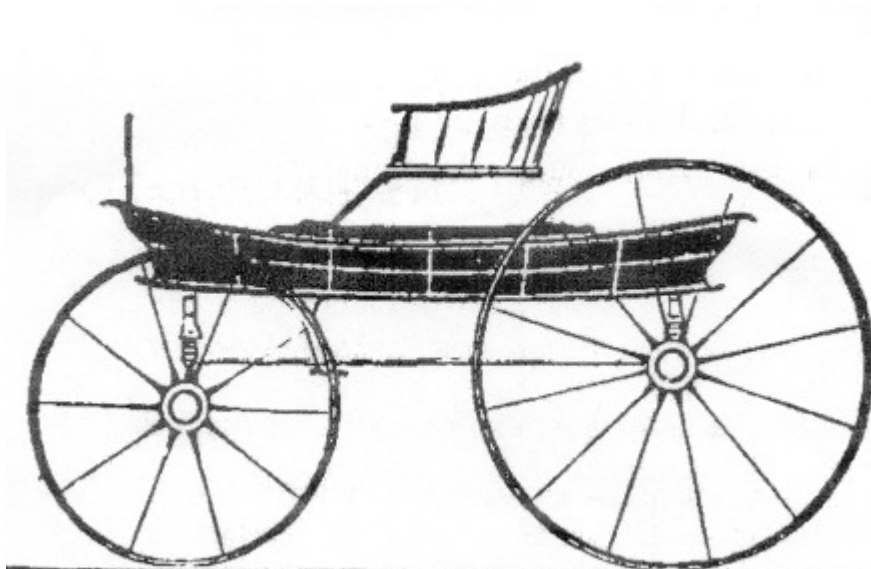
on Sundays. The vehicles catered for America's new class of moderately wealthy farmers, a social group, which had no parallel in 'the Old World'.

Like larger farm wagons, pleasure wagons had external ribbed ("raved") construction, and a slightly curved line in the body and floor to keep the load stable when carrying goods.<sup>3</sup> 'Improvements' such as the introduction of timber or metal springs, dashboards and hoods, were being tried in the 1810s. An early variant derived from the pleasure wagon was the concord wagon family, including what we refer to in Australia as an 'Abbot buggy'. Concord wagons originated in Concord New Hampshire around 1813 with vehicles built by Lewis Downing, later of Abbot Downing fame. The Abbot buggy featured the slightly curved body lines and the light-weight seat of the pleasure wagon, continuing the early farm wagon influence in buggy design until the end of the horse era.<sup>4</sup> The near equirotal size of the wheels, that is with the front wheels nearly as big as the rear, perpetuated the 'all terrain' capabilities of farm wagons.

The War of 1812 between The United States and England may have reduced the supply of European carriages, and for a time the ability of even wealthier Americans to pay for them.<sup>5</sup> In any event Americans built increased numbers of light passenger vehicles, such as more refined versions of the pleasure wagon, which grew in popularity in urban areas as well as in the country. Ezra Stratton in *The World on Wheels* (1878) credited John Graham of McChesney and Lawrence of Broadway with designing the first true buggy around 1826, although it seems the styles produced by a number of carriage builders had been moving in this direction for sometime.<sup>6</sup> Certainly buggies, which were called such, were in production by the mid-1820s in New York. The 'American Buggy, 1826', as illustrated in Stratton's book, features a high dashboard, near equirotal wheels, transverse springs at front and back, and single reach under-carriage. The basic features of generations of buggies to follow were established.

Over decades, changes for fashion may have "gentrified" some styles of buggy, but at heart it remained a light, no-nonsense run-about.

(Country Pleasure Wagon)



The lightness of buggies was initially intended to make them a faster vehicle, and to lessen the fatigue of the horses travelling over the expanding American frontier. The lighter weight was largely achieved by reducing the size of framing and carriage timbers. Where necessary, stress points in the body were reinforced with metal braces or brackets. If anything, buggies became more durable than their European counterparts because their light frames had more 'give'.

One important off-shoot of this type of manufacture was that the amount of complex timber joinery

was reduced. The lightweight components that were favoured, particularly for the under-carriage, could be standardized and produced in large numbers. These parts were simply bolted together at the time of assembly. This style of production using standardised components and a high degree of machinery became known as the "American System" of manufacture. By the 1860s this 'American System' dominated in the production of many consumer goods. (It was pioneered with the manufacture of military firearms, which the American Government specified were to have interchangeable parts. This was achieved with mechanised production. An off-shoot of mechanised production was a dramatic increase in the rate of production.)

This was the period of westward expansion in the United States. The population, and its disposable income, was growing in leaps and bounds. New areas were being settled, and the demand for vehicles increased exponentially. The size of coachworks grew, as did the level of mechanisation. As early as the 1850s companies such as the Defiance Machinery Works of Ohio (est. 1850) and G. F. Kimball of New Haven Connecticut produced machinery specially designed for the large scale manufacture of wheel and body components.<sup>7</sup>

<sup>3</sup>Ezra Stratton, *The World on Wheels*, New York, 1878, p.421.

<sup>4</sup>*Ibid*, p.423.

<sup>5</sup>*Australasian Coachbuilder and Wheelwright*, vol. 11, no.1, February 1901.

<sup>6</sup>Stratton, *op. cit.*, p.429.

<sup>7</sup>*Australasian Coachbuilder and Wheelwright*, vol. 27, no. 3, June 15 1916, p.68.

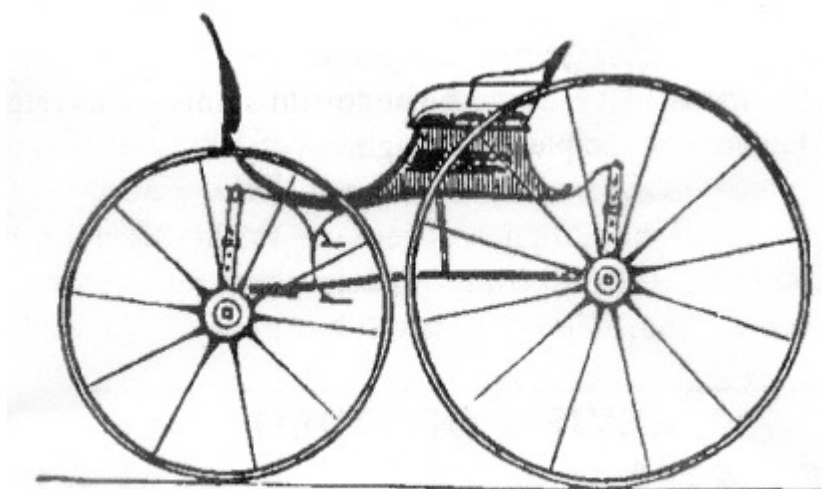
*G & D Cook's Illustrated Catalogue 1860*, Dover Publications, New York, 1970, p.18.

The largest buggy manufacturer of the period, G & D Cook of New Haven, used machinery and assembly line construction to produce a buggy every hour by 1860.<sup>8</sup> Soon factories in Cincinnati Ohio, and the Studebaker Brothers of South Bend Indiana far eclipsed Cook's output.

Some of the buggies from these burgeoning factories found their way to Australia. J.R.Huntington, who established buggy factories in Cincinnati and Amesbury Massachusetts during the 1850s and '60s, stressed the importance of the Australian market to the early buggy factories. The Australian market became particularly important when the American Civil War cut off many of the vehicle markets of the South and West from the manufacturing North.

In War times Australia was a great market for me; sometimes my shipping invoice was over 30 vehicles. Drafts were promptly received, often at a premium of over 100% in gold. At that time I didn't blab much about my business in the Far East, and quietly kept on shipping.<sup>9</sup>

Huntington must not have kept his secret too well. Many major American buggy manufacturers exported to Australia including Abbot Downing, Studebaker, Columbus Buggy Co, and those in the "buggy town" of Cincinnati.<sup>10</sup> Abbot Downing even had their own office in Sydney for a time. Buggies soon could be found on every Australian bush track. These imported buggies of the 1850s and '60s featured transverse elliptical springs, like Graham's buggy of the 1820s, or concord under-carriage and side spring suspension.



AMERICAN BUGGY, 1826.

American imports dominated the trade in the 1860s, however by the 1870s and 1880s Australian manufacturers were making ever-larger numbers of buggies. Many seemed to adopt an attitude of 'if you can't beat 'em join 'em'. The major carriage builders in Brisbane including W. Edds, H.M. McCormack & Co, and Cope and Newman advertised as both builders and importers of buggies in the 1880s.<sup>11</sup> Custom vehicles were made to order, while a standard model American buggy could be purchased 'off the floor'.

It is difficult to gauge the level of American imports to Australia's carriage industry in the later years of the nineteenth century. *The Hub*, America's trade journal, reported that 33 carriages, 365 packages of carriage materials, and

49 gallons of varnish left the port of New York in the month of May 1879 alone bound for Australia. (This does not include exports from other American ports such as Boston which may have handled even more carriage trade material)<sup>12</sup> 20 years later, in January 1899, no carriages were reported as leaving New York for Australia, however there were 217 packages of carriage material, 41 crates of wheels, and 292 cases of carriage material!<sup>13</sup>

The trade both in America and Australia had moved towards large specialist factories producing components rather than whole vehicles. *The Carriage Monthly* reported in 1895 that import duty on whole buggies or buggy bodies was prohibitive in Sydney and Melbourne.<sup>14</sup> Parts rather than whole vehicles were now imported. Sarven wheels, hickory shafts and spindle seats, Eberhard springs and metal fittings, and the latest design of Brewster and Timken side-bar under-carriages were married to Australian made bodies. To get around the payment of duty, much carriage material was also imported simply marked as 'hardware'. By and large, local coachbuilders seemed happy with the situation.

In spite of large component sales to Australia, American trade journals expressed concern about an apparent decline in sales throughout the 1890s. Wheel factories such as Morris and Sons of Brisbane, spring and axle makers such as Overall and Overall of Sydney, and body builders such as Keep Brothers of Melbourne were also supplying components to local builders by 1900. Much of this material was produced using the latest machinery imported from America and Britain.<sup>15</sup>

<sup>8</sup> *Ibid*, foreword.

<sup>9</sup> *Australasian Coachbuilder and Wheelwright*, vol. 15, no. 3, July 15 1904, p.65.

<sup>10</sup> *Abbot Downing Company Catalogue and Price List*, Concord New Hampshire, circa 1900. *The Worlds Carriage Centre, Cincinnati, O., U S A*, Cincinnati Carriage Exhibitors, 1893, p.4.

<sup>11</sup> *Queensland Post Office Directories*, (Advertising section), 1883-84, 1885-86, 1887.

<sup>12</sup> *The Hub*, July 1879, p.174.

<sup>13</sup> *The Carriage Monthly*, Philadelphia, February 1899.

<sup>14</sup> *Ibid*, July 1895, p.112.

<sup>15</sup> *Queensland Post Office Directory*, (Advertising section), 1901.

*The Coachbuilder Book of Designs*, J.E.Bishop & Sons, Melbourne, (Advertising section), 1901.

The tariff protection on body manufacture in the 1890s fostered the design of buggies with a local flavour, like the Marni from Adelaide, and the Squatters Express. Panel work of coachwood, cedar, blackwood and silky oak also added to the uniqueness of the local product. Australian made buggies ranged from the most expensive styles of phaeton through to the versatile farmers' buggy wagons with removable rear seats.

When the motor car replaced the more expensive buggy styles in towns and cities in the 1920s, the rural all-purpose vehicles, such as the buckboard, continued working for another 20 years. The buggy thus finished its reign much as it had begun with the pleasure wagon over 100 years before.

Australian coachbuilding was moving in the direction of relative independence from imports when the motor car arrived on the scene. However it still had a way to go, as this satirical poem suggests. The poem was inspired by debates over import duty and the proportion of local components in vehicles. How much has changed in 100 years?

### **Purely Australian Buggy**

I admit, if particulars are to be sought,  
That the hickory shafts of the buggy were bought  
From America here: but it's not to be thought  
That it's not an Australian Buggy!

I admit that the wheels which are patented here,  
Are American made; but does that interfere  
With the fact that my statement is plain and sincere?  
It's still an Australian buggy!

I admit that the nuts and the bolts and the screws  
And the springs and the axles and the tyres that we use  
Are imported; but I sternly refuse  
To admit I imported the buggy!

That the lamps are imported it's true; and the hood;  
And the bulk of the ironwork; all of the wood;  
And the colours for painting; but its still a good,  
And a purely Australian, buggy!

*(Australasian Coachbuilder and Wheelwright, April 15 1906.)*

## **SULKIES, WHISKEYS AND GIGS**

**By Jeff Powell, Curator, Cobb & Co Museum, Toowoomba Qld.**

From Cooktown to Kalgoorlie and Cape Byron to Broome, the sulky was the most popular horse-drawn vehicle in Australia. These two-wheeled passenger vehicles, also known as gigs or jinkers in Victoria, could be found in every town and country district. Sulkies were light and stylish yet surprisingly robust. Many were still plying country tracks in the middle of the 20th century, long after other horse-drawn vehicles had disappeared from the road.

The Australian sulky was a surprisingly late arrival in the era of the horse, gaining popularity around the same time as the bicycle, and just prior to the earliest motor cars. The sulky in its most popular form was a long time in development, and its final acceptance in the 1890s reflected changes in society as much as 'progress' in technology. The desire to own a sulky crossed class and ethnic divisions, representing expectations of improved living conditions in a new nation. One hundred years hence, the inexpensive little sulky is a cultural icon representing much in the life-style and hopes of a younger Australia.

### **Forerunners of the Sulky**

Although the horse had been used as a means of transport for at least two thousand years, it was not until the second half of the 18th century that owner-driven vehicles became fashionable in Europe. Road travel was considered a dangerous pursuit undertaken only by religious zealots on pilgrimage, or fugitives from justice.<sup>1</sup> Largely for reasons of commerce and trade, the condition of roads was gradually improved throughout the 1700s. The work of famous road-builders McAdam and Telford ushered in the golden age of coaching in England, as well as the new pastime of carriage driving for the landed gentry. The ability to handle a team of spirited horses in harness became a cause for pride amongst men of 'nobility'.

The vehicles they drove, four-wheel phaetons or two-wheel cabriolets, befitted the social class and position of their owners. While speed was valued in these vehicles, so too was comfort and style. The cost or utility of the vehicle was certainly not a consideration. The average carriage of the 1790s was consequently heavier and more substantial than the

gig or sulky which was to become popular in Australia. One vehicle, built for speed rather than comfort, did foreshadow the design of the sulky - the Whiskey.

The Whiskey was so named, not for the inebriated state of its passengers, but because it 'whisked' past all other vehicles on the road. The seat supports of the Whiskey were mounted directly onto the shafts, which in turn were directly mounted onto the double elbow springs. Whiskies rarely featured a hood top, and many even lacked a dashboard to reduce weight. The wicker-sided 'caned' Whiskey was the lightest, cheapest and fastest vehicle on English roads in 1800. It would be reasonable to assume that their future was assured, yet they soon disappeared. American Ezra Stratton in *The World on Wheels*, which he wrote in 1878, relied entirely on historical sources when referring to the Whiskey as they had long been out of favour.<sup>ii</sup> They were perhaps a little too light and breezy in a country where the weather is seldom perfect. And although they were cheaper than other vehicles, whiskies were still far beyond the reach of the English working class. In any event they were a fad of the 1790s which came and went fairly quickly.

Ezra Stratton believed the Whiskey left an heir to the title of lightest and fastest vehicle before its demise. The early sulky of the New England states of America he wrote, "is probably nothing more than a Whiskey in simplified form, and is a much less expensive article of manufacture."<sup>iii</sup>

## Origins

The origin of sulkies in Australia can be directly traced to these single passenger vehicles used in the United States. The American sulky supposedly originated early in the 19th century with an Englishman, a Dr Darwin, who grew tired of giving friends a ride when completing his rounds. He had a single seat passenger cart built to prevent any further requests. The name 'sulky' derisively referred to the doctor's preference to be alone.<sup>iv</sup> The term had been used to describe all single-seat passenger vehicles in the 1700s, but was now solely used for light, single-seat two-wheeled carts. Ladies of the New England region were not the least impressed with the new single-seaters, which were exclusively driven by men. They called the new cart 'the selfish'.<sup>v</sup>

The light single passenger sulky proved popular for horse breaking, and for harness racing. Initially races took place on the roads, but subsequently special trotting tracks were prepared at country fair sites. Sulky racing was a sport pursued in the New England States of America by every farmer who could afford a trotting pony.<sup>vi</sup> Driving horses was a sport 'of the people' in America, and simple inexpensive vehicles such as the sulky proliferated in numbers unknown in 'the Old World'. In Europe, where only the wealthy and titled could afford a horse, such cheap passenger vehicles were unknown.

Sulky driving as a pastime also became fashionable with the urban middle class. Print makers Currier and Ives produced pictures of sulkies racing, and 'park driving' alongside stylish four-wheeled carriages in Harlem Lane New York.<sup>vii</sup> The popularity of the single seat sulky in the United States has largely been forgotten, but the demand for sulkies in the 1870s was only eclipsed by the four-wheeled buggy, and the larger rockaway carriage. Nineteen single seat sulkies were exhibited at the Philadelphia International Exhibition of 1876.<sup>viii</sup>

Around 1880 American manufacturers began using the term 'road cart' to identify the highway variety of the sulky, although the American public still used "sulky" for both track and road varieties.<sup>ix</sup> Also in the early 1880s American coachbuilders started building road carts for two passengers. Still the sulky name stuck, perhaps referring to the lightness of the vehicle rather than the number of passengers. The two passenger vehicles were even more popular than the single seaters. Like the single seat sulky, these early road carts had neither dashboards nor wings (mudguards). However rudimentary the road carts were, they became a craze with the driving public. In 1890 at the height of production, 361,407 two wheelers (including dog carts) were produced in the United States. This compares with 464,490 four-wheel vehicles (buggies and other light carriages).<sup>x</sup>

Australia had been a lucrative market for four-wheeled American buggies since the 1850s, and importers hoped the same would prove the case with the road cart.

A number of sulkies or road carts were imported into Sydney from San Francisco around 1884 and instantly created interest amongst local coachbuilders. A Mr J C Harvie of Richmond also introduced the sulky to Melbourne. This vehicle had a seat mounted directly onto the shafts, elliptical springs, and a floor of slats bolted to curved irons, which extended from the seat to the shaft bar.<sup>xi</sup> It is unclear whether Mr Harvie actually imported the vehicles or merely the design, but there were a number of sulkies on the streets of Melbourne by 1890. Confusion over the correct terminology was imported alongside the vehicles. The words 'road cart' and 'sulky' were both used for a time.

## Development

Sydney was the first real home of the sulky in Australia. W. Vial and Son commenced building their Putnam sulkies soon after the arrival of the first imports in 1884.<sup>xii</sup> Like the imported road carts, these sulkies were mounted on elliptical springs, had straight shafts, and no dash or wings. The Vials made the Putnam in three styles; the standard model, one with extra long shafts, and one with a hinged seat for rear entry. The firm's early sulkies were painted and had solid seats. Mr Jenner of Castlereagh Street, Sydney, was credited with building the first spindle or 'stick' seat sulkies, which were finished in natural wood (presumably varnished!).<sup>xiii</sup> Beyond this, the simple design does not appear to have altered much throughout the 1880s.

Australia sank into economic depression in the 1890s and these early plain sulkies were considered a godsend by many in the coachbuilding industry. The trade journal, *The Australasian Coachbuilder and Saddler* reported in 1891:

A vehicle, which has found in Sydney soil of a fertile nature is the American road cart or Sulky. In every show-room there is a good display of them, while in the streets a half-dozen can be counted at any time in almost the same number of minutes. They are for the most part locally built, the seats generally, and sometimes the wheels, being imported. They are cheap and exceedingly useful vehicles, and makers in other parts would do well to undertake their manufacture.<sup>xiv</sup>

The sulkies (still without dashes or wings) may have been locally built, but take away the American seat and wheels and there would not have been much left! The importation of components such as the seat, wheels, springs and hickory shafts was to continue until the demise of the sulky.

The *Coachbuilder* article went on to highlight a debate about how the sulky was affecting the market for other vehicles. Many established coachbuilders were of the opinion that the cheap sulky would ruin the demand for more expensive and elaborate carriages. *The Coachbuilder* took the opposite position – that the sulky was opening up a new market of customers who could not afford more expensive styles of vehicles. Mass-produced buggies had likewise expanded the market in the United States, but they were a little too expensive for most people in Australia. The debate about whether the sulky saved or ruined coachbuilding continued until the advent of motor cars.

In August 1892 *The Coachbuilder* carried an article on the range of sulkies built by Vials of Sydney. The article was accompanied by an illustration of a sulky without a dashboard, but noted that sulkies with dashes were also now available.<sup>xv</sup>

Another innovation of 1892 on display at the Sydney Show was the use of dennet three-spring suspension on sulkies built by Short Brothers of Rushcutters Bay. The addition of the rear cross spring dampened the forward and backward rocking motion experienced in elliptical spring sulkies. The Short Brother's sulkies also featured sliding seats.<sup>xvi</sup> The sliding seats could be positioned so that the weight of the passengers was directly over the axle. Should the weight in a cart be too far back the shafts will rise, causing the girth strap to rub the horse's belly. If the weight is too far forward the shafts transfer the weight to the cart saddle and the horse's back.

For better or worse, in Sydney at least, the sulky was dominating the vehicle market. At the Sydney Show of 1893 the vehicle exhibits were:

for the most part road carts, which in Sydney are mistakenly called 'sulkies', 'coachbuilding' proper could not reasonably be looked for<sup>xvii</sup>

In spite of the obvious disapproval of sulkies by *The Coachbuilder's* reporter, the vehicles displayed that year were relatively innovative. The majority featured the sliding seat, however the real star of the Show was a sulky built by S J Greer of Waverley, which had wings, as well as a dashboard and three-spring suspension. The sulky in the form most commonly known today had arrived.

Not everyone was convinced of its worth. *The Coachbuilder* commented on October 10 1893 that it "considered the three spring sulky a mistake", and the "sulky on elliptic springs would soon dominate".

How wrong they were! Less than twelve months later *The Coachbuilder* featured plans for a sliding seat sulky on three 'dennet' springs and the design became more or less standard for straight shaft sulkies with tens of thousands produced over the next three decades.<sup>xviii</sup>

Considering the number of sulkies in Sydney there was not a great deal of discussion in the trade journal about them. Many coachbuilders were of the opinion that they were not a quality style vehicle, and therefore made them under sufferance.

In Sydney the sulky is said to be ruining the trade...but in the main it appears to us that many of the shops which in Sydney had been kept going on sulkies would have been closed altogether without them, as similar shops have in other places where the sulky is not known. The choice is not between sulkies or high-class carriages, but sulkies or nothing.<sup>xix</sup>

It was noted as early as 1895 that the ease of assembly of sulkies from prefabricated components enabled many blacksmiths' shops, and even carpenter's workshops to enter the vehicle industry. The building of sulkies, as far as the local industry was concerned, involved more assembly than manufacture. The coachbuilder was threatened with de-skilling by the importation of mass produced components on the one hand, while at the same time the market for more expensive vehicles was in decline.<sup>xx</sup> There was a belief that the sulky would only be popular as long as the economic depression made other more elaborate styles too expensive for most customers. A good number of coachbuilders could not wait for its demise. The phenomenal boom of the road cart in the United States went bust by about 1893 and many coachbuilders were expecting, and hoping, the same would occur to the sulky's popularity in Australia.<sup>xxi</sup>

## **Beyond Sydney**

The sulky did not immediately become popular outside Sydney. Although they were known in Melbourne, they were not common until around 1894. The original sulky design introduced to Melbourne by Harvie in the 1880s, was

apparently not further developed and they were not popular. A visiting coachbuilder from Melbourne writing in *The Coachbuilder* even saw fit to describe the Sydney sulkies he saw to readers in his home state who may not have encountered the vehicles.<sup>xxii</sup>

In August 1894 *The Coachbuilder* reported that sulkies were being built in country towns in Victoria, and the first Sydney sulky to be displayed at the Melbourne Show aroused favourable comment.<sup>xxiii</sup> There is a reference in September 1893 to sulkies on pneumatic tyres being used in Victoria, but no plans or subsequent reports appeared. These vehicles may have been harness competition vehicles for the track rather than the road cart variety.<sup>xxiv</sup>

Brisbane too was slowly succumbing to the sulky. In 1894, E A Joliffe of Petrie Bight was building sulkies on elliptical springs in the style illustrated the previous year in *The Coachbuilder*. Other Brisbane coachbuilders soon followed suit. There was a sulky category at the Brisbane Show of that year won by J McNab & Co., with Mortimer and Guilfoyle taking second place.<sup>xxv</sup>

The popularity of the sulky did not extend to South Australia. Noting its success in the eastern states in 1894 coachbuilders believed the sulky would eventually be seen in Adelaide too, but by 1898 they were still waiting. Some coachbuilders predicted that the sulky would never take off in South Australia where locals were proud of their home grown Rosa and Marni buggies. The major Adelaide coachbuilding firm of Duncan and Fraser must have ventured into sulkies sometime around 1900, exhibiting two - 'a bent shaft sulky on rubber tyres, (and) a pony sulky in varnished wood,' at the Adelaide Show in 1901.<sup>xxvi</sup>

### Later Variations

The basic design of the Sydney sulky, with three springs, dashboard and wings was becoming standard by the mid-1890s, however there were attempts at variations on the norm. In 1894 T Moore and Sons of Flinders Street, Sydney were building

a line of three spring sulkies but with bent shafts. The shafts are set down from the front crossbar following the line of the tray, and rockers, strengthened by edge plates, rise from the back ends and carry the seat.<sup>xxvii</sup>

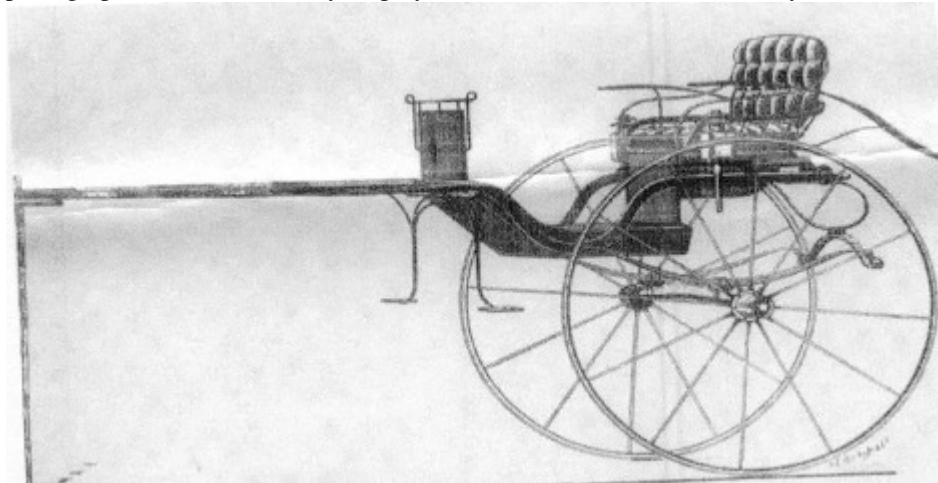
The phaeton sulky, with the new screw gear adjusted seat, was the hit of the 1895 Sydney Show. The shafts of the phaeton sulky bent down to the tray floor rather than extending under the seat. This allowed for easy access, which was a major consideration due to women's long dresses. The development of the phaeton sulky was a successful attempt to make a more 'gentrified' vehicle. Phaeton sulkies always featured the best quality paintwork and trimming. The remained popular to the end of the horse era.<sup>xxviii</sup>

Moore's also built the 'sylph' sulky which had the seat mounted on the end of shafts bent up like inverted buggy shafts. This unusual vehicle, which had the advantage of being very lightweight, must have proven popular as Moore's continued building sylph sulkies until well after the turn of the 20th century, and experimenting with pneumatic tyres and ball bearing wheels on the vehicles.<sup>xxix</sup> It seems that no other coachbuilders adopted the design however.

In 1896, Mr Frank Little of 25 Wellington Street, Chippendale, Sydney registered a sulky which featured the

shaft bent down close behind the crossbar and up and back to carry the seat. In short the heel of the shaft has four bends, making a roomy space for entrance to the seat

This vehicle sounds very much like what was later termed a drop shaft sulky. Interestingly there is no further mention of this style in *The Coachbuilder* until 1902, when an illustration of a drop shaft sulky produced by Yorston Brothers of Woolloongabba, Brisbane was published. The drop shaft sulky, or cradle shaft sulky as it was also known, was very popular in Queensland. *The Coachbuilder* published plans for a Brisbane sulky (ie a drop shaft) in 1911, and a photograph of a Brisbane sulky displayed at the 1913 Melbourne Show by Jackson & Co. of Toowong.<sup>xxx</sup>



Sulkies with curved dashboards were first noted by *The Coachbuilder* in a report on the 1903 Sydney Show. The idea, it seems, was copied from the curved dash on Sydney hansom cabs. The curved dashboard became fairly standard on more expensive sulkies thereafter.<sup>xxxii</sup>

Some of the later changes to the style of the sulky involved the shape of the seat. Like the innovation of the curved dash, the modifications to the seats were more done for taste and fashion than utility. Plans for a Sydney sulky with 'the modern American style seat' appeared in the June 1906 edition of *The Coachbuilder*.<sup>xxxiii</sup> These were spindle or stick seats, but deeper than earlier types. The turned spindles were less ornate than on other spindle seats, and bent to match body contours for comfort. Interestingly, an illustration of this type of seat mounted on a buggy body appeared with a number of others in the October 1901 edition of *The Coachbuilder*, however the illustration was lifted from the American *Carriage Monthly* magazine to show new styles in the United States.<sup>xxxiii</sup> The seat may have been relatively new to Australia when the 1906 Sydney sulky plans appeared.

The *Carriage Monthly* illustration also contained a solid timber seat with rounded corners. A phaeton sulky exhibited by E Agate at the 1903 Sydney Show is mentioned as having a:

nicely-modelled panel seat, with rounded back corner pillars.

The rounded off panel seat became quite popular on better quality sulkies, however earlier more angled solid seats, and the ornate style spindle seats continued to be used as well.<sup>xxxiv</sup>

One of the last changes in style was the introduction of the 'motor seat' in 1911. These moulded seats provided greater comfort and protection from dirt thrown up by the wheels than earlier spindle seats. As the name suggests they were of the same style as seats fitted to early motor cars. Most were wooden or 'built up wood' (ply), however a few metal motor seats were also fitted to sulkies around this time. After an early appearance at the Melbourne Show, the motor seat sulky or jinker became very popular.<sup>xxxv</sup> There were some negative comments in *The Coachbuilder* about having bulky metal seats on sulkies. The moulded seat continued in use until the end of the horse era, but the seats were not quite as bulky by around 1915 as the first sulky motor seats of 1911.

Another interesting trend noted in the report of the 1911 Melbourne Show was the growing acceptance of the term 'jinker' in the Victorian capital in preference to 'sulky'. *The Coachbuilder*, itself a Melbourne journal, was at a loss to explain the reason for this. Technically the term 'jinker' can be applied to any two-wheeled vehicle, so is more apt than 'sulky', which in Victoria came to be used exclusively for harness racing vehicles. The word 'gig' is also commonly used south of the Murray. The term can be applied to all two-wheeled passenger vehicles, so again the word is probably more appropriate than 'sulky'.

The sulky did not go out of fashion during the horse era as coachbuilders of the 1890s expected. Whatever name was applied to them, sulkies were the most numerous passenger vehicles on the roads and tracks of Australia by the early 1900s. The diversity of styles also grew to encompass farmer's tray sulkies, which had room for cream cans, pole sulkies with two horses for long trips in the 'Far West', and the expensive 'show sulkies' for the well-to-do. Although the price of a sulky, along with the horse and harness, may have been beyond the reach of some in the working class, the sulky was far from a 'rich man's toy' as the English Whiskey had been a century before. With the sulky in Australia, private passenger vehicles transformed from being a luxury for the rich to a commodity for the 'masses'. This change was not limited to the sulky, the bicycle proved even more popular being cheaper and not requiring feed. Railways also extended the ability to travel to a greater proportion of the population.

The sulky was neither invented nor developed in isolation in Australia. Much of the design of sulkies came from America, as indeed did many of the components, such as ready-made seats and hickory wheels. The American road cart developed along similar lines to the sulky in the 1890s, although this was not noticed or acknowledged by contemporary trade journals. Local production of the sulky was tied to the output of American 'buggy' factories, which had turned to large-scale production in the 1860s. Some sulky components such as wheel spokes and rims were manufactured locally by 1900, but these too were likely to have been made with machinery imported from the United States. There exists a myth that American influence upon this country began with talking pictures or the influx of 'GI's during World War Two. The influence of American technology in the form of axes, pocket watches, farm machinery, firearms, sewing machines, ships and railway locomotives, was greater in the 19th century than is commonly acknowledged. The most significant perhaps was the new ethos of 'The American System' - that is to produce as many standard products as possible, as cheaply as possible, for as big a market as possible.<sup>xxxvi</sup>

And what of the argument that the simple sulky ruined 'proper' coachbuilding? The number of coachbuilders actually grew during the era of the sulky. The trade of coachbuilding no doubt also changed under the impact of factory produced sulky and buggy components. W Vial and Sons, which had built Australia's first sulky in 1884, went out of business in 1906. They had been high-class carriage builders for nearly 60 years. The Vials claimed their coachbuilding skills were now obsolete and they could not compete with the flood of new cheap sulkies coming onto the market.<sup>xxxvii</sup>

In retrospect the technology of the horse era may appear static and tradition-bound. As the development of the sulky shows, this was not the case. Coachbuilders were 'progressive' manufacturers in their day, using the latest in technology. Changes for utility, such as screw gear seats, as well as changes for fashion such as curved dashboards were made as regularly as they are in vehicle design today. The sulky is a remnant of a more gently paced era. But it



also represents the rise of mass production, international trade, and expectations of rising living standards, which are familiar notions 100 years later.

The sulky endured in rural Australia until the 1940s and '50s. By this time the sulky, in spite of its American ancestry, had become an Australian icon.

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The magazine which began publication in 1890 as *The Australasian Coachbuilder and Saddler* went through a number of name changes - *Coachbuilder and Wheelwright*, *The Coach and Motorbody Builder*. As it was still in essence the same magazine, it is referred to throughout this essay as the *Coachbuilder*.

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- i Anthony Bird, *Roads and Vehicles*, Longmans, London, 1969, pp 4-5.  
ii Ezra Stratton, *The World on Wheels*, New York, 1878, p348.  
iii *Ibid*, p437.  
iv *Coachbuilder* November 15, 1917, p177.  
v Ezra Stratton, *op cit*, p437.  
vi Kenneth Wheeling, *Horse-Drawn Vehicles at the Shelburne Museum*, Shelburne Museum, Vermont, 1974, p16.  
vii Walton Rawles, *The Great Book of Currier and Ives America*, Abbeville Press, New York, 1979.  
viii *Draft Book of Centennial Carriages*, Hub Publishing Company, New York, 1876, p30.  
ix Don Berkebile, *American Carriages, Sleighs, Sulkies and Carts*, Dover Publications, New York, 1977, p24.  
x *Coachbuilder*, January 15, 1895, p155  
xi *Ibid*, November 15 1917, p177  
*Ibid*, May 15 1911, p34  
xii *Ibid*, May 10 1894, p18.  
*Ibid*, May 10 1890, p108  
xiii *Ibid*, May 15 1911, p34.  
xiv *Ibid*, August 10, 1891.  
xv *Ibid*, August 10 1892, p58.  
xvi *Ibid*, May 10 1892, p4.  
xvii *Ibid*, April 10 1893, pp3-4.  
xviii *Ibid*, April 10 1894, p6.  
xix *Ibid*, May 10 1894, p18.  
xx *Ibid*, April 15 1906, p2.  
xxi *Ibid*, May 10 1894, p18.  
xxii *Ibid*, May 10 1894, p19.  
xxiii *Ibid*, August 10 1894, p75.  
*Ibid*, September 10 1894, p92.  
xxiv *Ibid*, September 10 1894, p91  
xxv *Ibid*, May 10 1894, p27.  
*Ibid*, September 10 1894, pp84,93.  
xxvi *Ibid*, December 15 1894, p132.  
*Ibid*, May 15 1898, p33.  
*Ibid*, March 15 1901, p221.  
xxvii *Ibid*, September 10 1894, p93.  
xxviii *Ibid*, June 15 1895, p37.  
xxix *Ibid*, January 15 1900, p194.  
xxx *Ibid*, June 15 1911, p?  
*Ibid*, November 15 1913, p220.  
xxxi *Ibid*, April 15 1903, p15.  
xxxii *Ibid*, June 15 1906, p53.  
xxxiii *Ibid*, October 15 1901, p131.  
xxxiv *Ibid*, May 15 1903, p15.  
xxxv *Ibid*, September 15 1911, p181.  
xxxvi Brooke Hindle and Steven Lubar, *Engines of Change: The American Industrial Revolution 1790-1860*, Smithsonian Institution Press, Washington DC, 1991, pp218-235.  
xxxvii *Coachbuilder*, April 15 1906, p2.

# APPENDIX

1. ACDS SHOW JUDGE APPLICATION FORM
2. EXAMPLES OF SHOW WORKOUTS
3. SHOW DRIVING TURNOUT JUDGING SHEET

1/11

## AUSTRALIAN CARRIAGE DRIVING SOCIETY INC SHOW JUDGE APPLICATION FORM (2 pages)

**LIGHT HARNESS / GENERAL (Light and Heavy Harness)** *underline which is applicable*

Name:

Date of Application

Address:

p/c

Phone:

Email:

ACDS member No. (if applicable)

Signature:

REFEREE'S Name:

Phone No.

*Please note: The referee will be contacted by Examiners to discuss the applicant's suitability as a show driving judge*

1. How many years of experience do you have with carriage driving?
2. Have you attended any show driving schools / seminars ?      If so, give details on when, instructors, topics:
3. Have you ever received individual show driving instruction or training ?    If so give details on when, instructor/s etc
4. Do you currently drive ?      (*Go straight to question 10 if NO*)  
If so, how often ?
5. What types of driving do you do ? (*circle*)  
Pleasure   Show   Heavy Horse   CDE   Dressage   Sporting   Endurance  
Other(give detail)
6. What combination/s do you drive ? (*circle*)  
Single   Pair   Tandem   Team   Other(give detail)
7. What type/s of horse / pony do you drive ?
8. What types of shows have you driven at ? (*circle*)  
Agricultural   Breed   ACDS Show   Royal Show   Other(give detail)

Add some details about your show driving experiences eg where, when, results

Page 2 ACDS Show Judge Application Form

9.What type/s of vehicles do you drive ?

10. If you do not currently drive, detail your past driving experience (keep in mind the above questions to help with your answer)

11. If your experience with carriage driving does not include driving explain where your experience lies (eg building / restoring vehicles, making harness)

12. Have you had experience judging sjhow driving ? If so give details including where and when

13. Have you had experience judging other carriage driving events eg driven dressage, cones, CDE presentation ? If so, give details.

14. Have you judged ridden or led classes ? If so, give details.

15. Are you already on any Judging Panels ? If so, give details

16. Please add any other details you consider relevant to illustrate your knowledge and experience of carriage driving

**Please forward this Application to your State ACDS Secretary as soon as possible**

*Thank you for your Application. You will be contacted shortly regarding the Show Judge Assessment process.*

\*\*\*\*\*

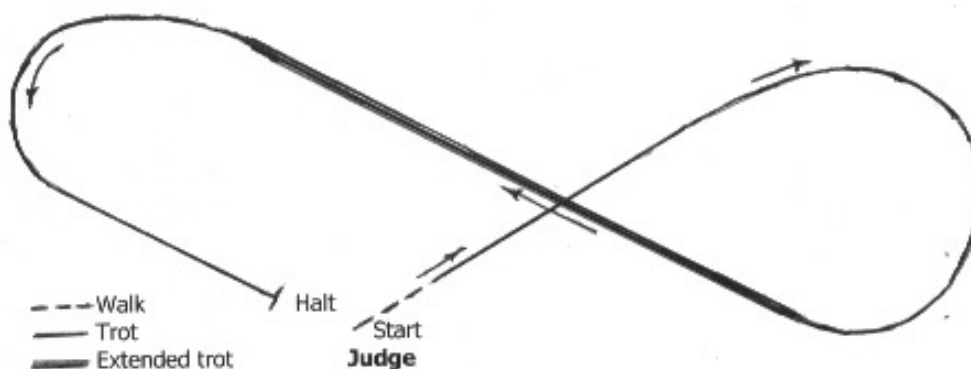
**Office Use only:** Received (date) \_\_\_\_\_ Notification to State Show Driving Convenor: (date) \_\_\_\_\_

## EXAMPLES OF SHOW WORKOUTS

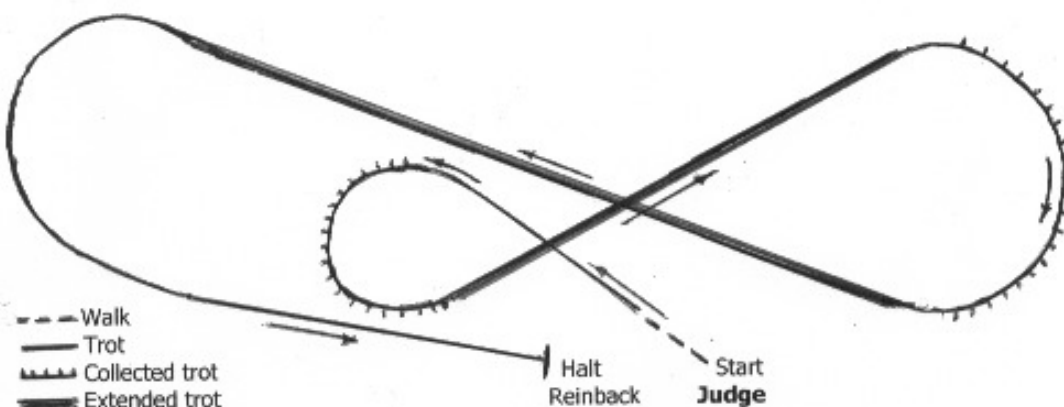
The following workouts are examples of many which could be used. One variation, for example, concerns where the workout finishes. Some judges prefer that the horse continues its workout until it is back in its place in the lineup. In addition, flexibility will always be necessary to adapt to the size and shape of the area allocated to the classes.

It is recommended, however, that no matter what workout is used, it incorporates the different paces and tasks mentioned in the examples shown here.

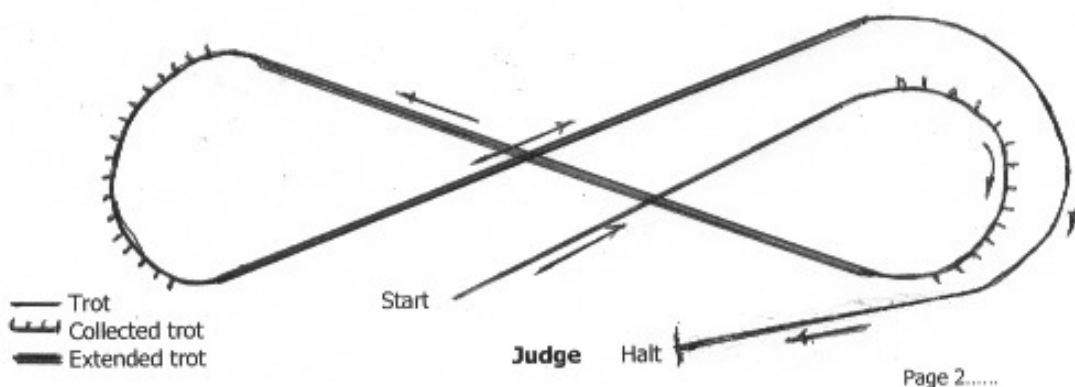
### TURNOUT CLASS



### HORSE CLASS

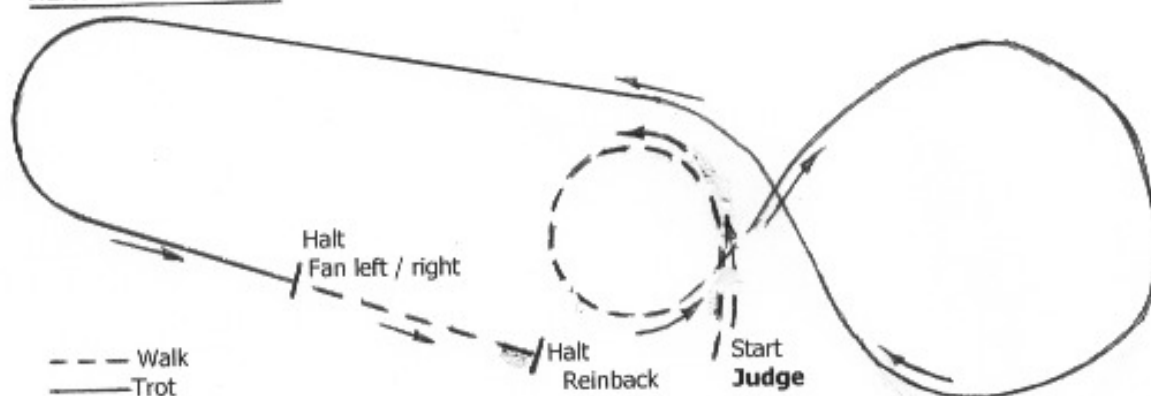


### HACKNEY CLASS

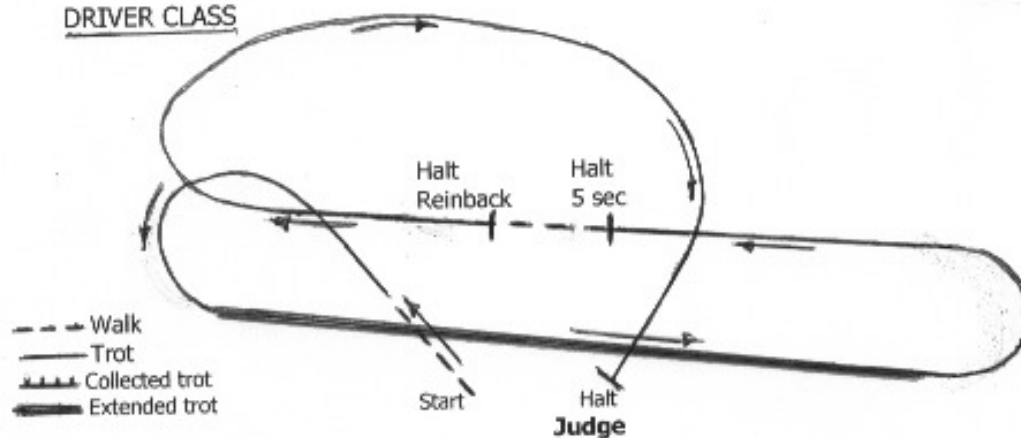


Page 2.....

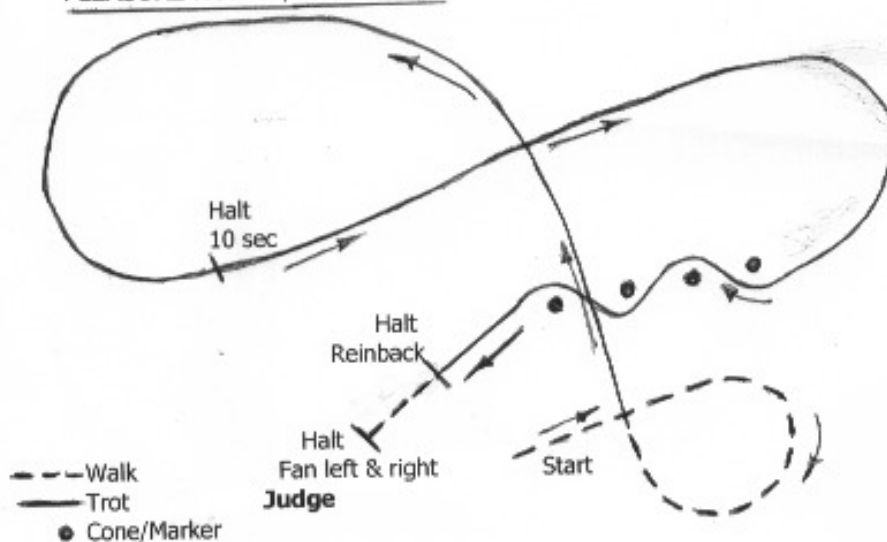
### HEAVY HORSE CLASS



### DRIVER CLASS



### PLEASURE HORSE / PONY CLASS



## SHOW DRIVING TURNOUT JUDGING SHEET



Venue: \_\_\_\_\_

Date: \_\_\_\_\_

**Class:** \_\_\_\_\_

[illegible]

Turnout	Period Turnout	Tradesman's Turnout
Horse	50	25
Vehicle	30	25
Harness	10	15
Gen Appear	10	25
Total	100	100